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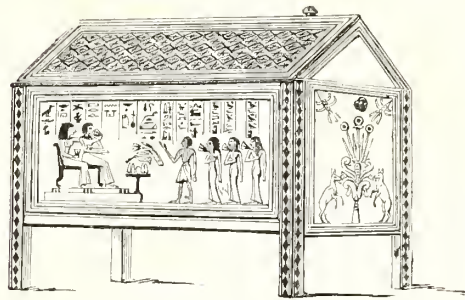
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CATALOGUE
OF THE COLLECTION OF
EGYPTIAN ANTIQUITIES
AT ALNWICK CASTLE.

BY

S. BIRCH, D.C.L., LL.D., F.S.A.,

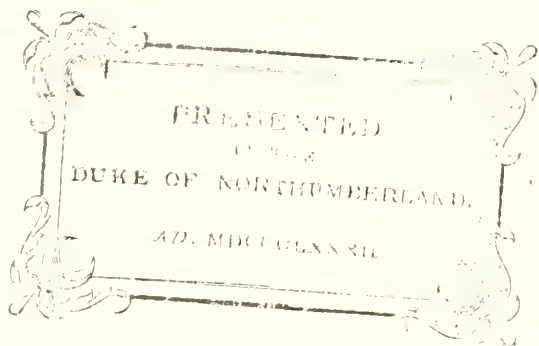
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P R E F A C E.

THE important collection of Egyptian antiquities deposited in Alnwick Castle was formed by Algernon, 4th Duke of Northumberland. Before his accession to the Dukedom in 1847 he had been created Baron Prudhoe in 1816 and passed some years in Egypt visiting all the principal sites and monuments, and making a study of the hieroglyphs and of the chronology and history of Egypt. It was there he became captivated with a love of Egyptian remains, and acquired the principal part of the collection to which additions were subsequently made by purchases during sale of Mr Salt's collection in 1835, Mr J. Burton's in 1836 and subsequent collections of objects offered for private sale or public competition. Several of the numerous historical monuments which he thus acquired have been published at different times by the late Sir J. Gardner Wilkinson in his *Manners and Customs of the Egyptians* and in some minor works which issued from the pen of that celebrated archæologist. It is from the collection at Alnwick that many of the illustrations of objects of private life which adorn these works have been drawn, while many royal names found on scarabæi and other objects have been used by Professor Lepsius in his *Königsbuch*. The collection will be found also to contain other

works of art of historical value and specimens of sculpture of the earliest and best period of Egyptian art. It is a remarkable collection of objects of the kind and conveys an excellent impression of their peculiarity and importance. The value of such a collection of antiquities is that the remains of the works of art of all nations convey to the mind a more definite idea of their relative civilization than literary descriptions, however animated, or essays, however detailed, for an examination of antiquities reveals the manners and customs, and arts at once are perceived and the excellence which each particular nation attained. In some cases antiquities or works of art are all that remains to record the History of the Past, and the absence of written language or inscriptions limits the inquiry to induction and a comparison of the products of the race with those of the more recent civilization. The study then approaches that of ethnography or the condition of existing races which are classed as uncivilized and judged by their works of art, implements and attire.

The antiquities of Egypt closely resemble ethnographical objects owing to the peculiarity of a climate which has not injured the most perishable materials, that in other less favoured localities have disappeared, and left only a mental conception of the existence of some races. But in Egypt objects of daily use and domestic life which have been deposited in the sepulchres or found in the soil have survived to the present day, whether such objects have been made of stone, metal, animal or vegetable material; while of other great civilizations of the past few objects have survived the destruction of time except such as are of the most fragile materials.

Besides the smaller objects of Egyptian antiquities numerous inscriptions preserved on the walls of temples or tombs, and painted representations of objects used in private or public life,

added to literary descriptions in papyri afford a contemporary illustration, not to be found elsewhere, of the numerous objects which form a collection of Egyptian antiquities; while inscriptions on the objects themselves afford a more complete knowledge of their purport than is obtainable from the usual sources of information when literature and sculpture are dissevered from one another.

It has also to be borne in mind that, after all, a very small proportion of the antiquities of any race, however civilized it may have been, remains, and that the objects at one time in daily use were of the most ephemeral description, others again easily destroyed or changed totally or partially in the course of time, so that any collection of antiquities, however extensive and important, consists of mere scraps of a vast and changing civilization, rescued from oblivion. The idea of the pristine condition of the race has to be restored from the remains, and when without these material aids presents itself to the mind only as an intellectual conception of the most uncertain character.

The classification of relics reduces their miscellaneous nature to a certain order which is necessary to form a definite conception of the Egyptian mind. This arrangement comprises the mythology or religion of the Egyptians, the objects of civil life, and those which illustrate funeral rites. It is to these last that the preservation of so many objects is due; the sepulchres contain by far the largest proportion of the smaller objects usually comprised in collections. Of the mythology of Egypt the illustrations are numerous, and of votive objects chiefly of bronze, and figures of stone or porcelain deposited with the dead, and all the principal types are well represented. Lately Egyptian mythology has been considered to be a kind of monotheism, the One God being latent in the various types of the PANTHEON, the outward or visible form of which was RA or the SUN, while the other

deities represented the successive phases of the diurnal or annual course of the great luminary of the heaven. The goddesses have been supposed to indicate either the solar light, or the ether in which the sun performs his revolutions. The different deities of the Hades have, on the other hand, been considered to personify the phases of the orb of day in the Lower Hemisphere, and the great Myth of OSIRIS, so well known, also appears indirectly connected with the great solar legend. Of all these deities the principal types are found in the collection at Alwick; some in bronze and others in hard stone, wood, or other substances; and offer abundant materials for the reconstruction of the mythology. Besides figures and other small objects, the tablets, *stelæ*, or inscribed gravestones present a great repetition of the principal sepulchral deities and their attendant inferior deities, with different attributes. Other sepulchral monuments present types of the Genii of the Hades, or the solar gods who replaced Osiris, as the great deity of the West or Judge of Hades. These representations are of course objective, and their explanation has to be sought in the texts of papyri and other documents and inscriptions detailing the names and nature of the gods. The cultus or worship of the deities is chiefly told by the sculptures of the tablets on which are seen the modes of adoration, the altars and sacred offerings to the gods; while the inscriptions illustrate the religious formulæ and prayers, especially those on behalf of the deceased, as well as those addressed to the rising and setting suns which are found in some of the figures represented in adoration to the god Ra. These formulæ are often repeated, and are substantially the same although varieties of expression and fuller benefits on some inscriptions than on others are mentioned. The sepulchral cultus was, however, still more fully illustrated by the Book of the Dead or so-called RITUAL, which was generally written on

papyri, and occasionally and at a later period inscribed on the outer bandages with which the mummy was enwrapped. Specimens of these bandages are amongst the objects of the collection.

Another important division is that of civil life, and comprises objects representing the statues, dress, habiliments, implements, and other objects connected with the history, manners and customs, and general civilization of the Egyptians. Statues of large size are rarely found in collections, on account of the difficulty of transporting them, but some of considerable dimensions are among the objects of this division. A few are of great beauty and one is a remarkable figure probably from the *serdab*, or chamber, of a *mastaba*, or tomb, of the early period of the third dynasty; it is in a remarkably fine state of preservation, and an excellent example of the sculpture and mode of colouring of the remote period. Other statues of a much later date are in the collection and amply illustrate the different developements of art in its successive phases. It is from the monuments of civil life that the political organization of the country can be traced, although great light is thrown upon that part of the history of Egypt by the names and titles of persons found on tablets, sepulchral figures, and other objects. The Egyptian habit of inscribing different objects in daily use or consigned for sepulchral purposes, results in preserving to our notice a large list of the different functionaries, their relation to one another and genealogy, and the offices held by them whether sacerdotal or civil, and adds an important element to the elucidation of the political system of Egypt. In the Alnwick collection will be found several objects of civil life, vases for the toilet and other purposes, boxes formerly in daily use, baskets, pallets or writing stands, sandals, and other ornaments of dress, or attire, such as rings, scarabæi, necklaces, bracelets and various beads and engraved stones, which from their easily portable nature compose a large

portion of all Egyptian collections. Among these are many bearing royal names, and the collection at Alnwick is very rich in this class of objects especially those with royal names, having an extensive series of kings, queens, and princes of the 12th and 13th dynasties, and many of those of later dynasties, when these objects becoming rarer they were superseded by other kinds of ornaments. Some of the metal rings are of remarkable interest and of fine execution.

Passing from civil life, the sepulchral division is extensively represented in many branches. The sepulchral tablets and tombstones are numerous and important, some are dated, and others of good workmanship. It is from these tablets that so much is known about all branches of the Egyptian religion, history, and civil life, ranging from the ancestral worship of the early dynasties to the subsequent adoration of the deities of Hades. The types of the principal deities occur upon these, and the objects offered shew the things alone allowed to be presented to the deities. The tablets also illustrate the mode of adoration, standing or kneeling, the holding up of the hands, and the attitudes of the other members of the family who accompany the principal worshipper. The sepulchral formula or prayer addressed to the different deities is on the whole uniform, and has few important variations, but the titles of the deceased, their names and parentages, are important and varied, and shew the state of political and social organization, and clear up many difficult points. Indeed in the absence of positive dates they afford a valuable clue to the age of the monuments themselves; many names and formulæ being restricted to particular periods. Nor are the names the least interesting details, for by their variety and construction they afford much subjective information to the student. Their construction follows the historical developement, and shews

the transition from single to more complex appellations, while they sometimes mark the epoch at which animals and other objects are first mentioned in hieroglyphic texts. In social organization the equal condition of women, the rule of monogamy, the absence of castes, the state of the hierarchy and bureaucracy, the careful register of family genealogies, the law of intermarriage with near relatives, are shewn by the sepulchral tablets or tombstones. The dated tablets which record the regnal years of monarchs are important contributions to the chronology and history of Egypt, and often have the highest and most remote dates which have been left in monumental records. Besides this some few sepulchral tablets which mention the deeds of arms or other actions performed by the tenant of the tomb often render contributions to the scanty materials of history which have survived the wreck of ages, or record ethical notions by their declarations and allusions. The destiny of the soul and the condition of the deceased after his departure from the present life, of course, occupy a prominent feature in these sepulchral texts, the power of going in and out of Hades, of the soul to accomplish its prescribed future destiny, to pass off the earth and to ascend to heaven, are constantly alluded to in the tablets, as well as the welcome of the liberated spirit by the deities of Hades; but the language of the earlier tablets is concise and it is not till the age of the Ptolemies that the dread condition of Hades is portrayed and a pessimist view taken of the future state.

There are not in the collection at Alnwick any mummies or important coffins, either of wood or stone, but besides tablets other objects which formed part of the paraphernalia of the undertaker are amongst its rich contents, and afford excellent illustrations of the sepulchral division. The chief of these is the sepulchral figure called *shabti* or *ushabti* by the Egyptians, a word apparently mean-

ing 'respondents,' because they answered to the appeal of the deceased. They were deposited with the dead to absolve the deceased in the future state from certain duties which he was supposed to be called upon to perform. When inscribed they have a somewhat monotonous formula interesting only to Egyptologists for the philological variants which occur in its different expressions. But these figures are generally when inscribed accompanied by the names of the persons for whom they were made, and to these names are added their titles which are often contributions to the knowledge we possess of the political condition of Egypt. Some rarer specimens have the names of royal personages and thus help to complete the list of monarchs. The figures, which commenced with the 11th dynasty, continued to be deposited in the tombs till the end of the 26th dynasty, but it is doubtful if they continued after that period. Another set of objects deposited in the sepulchres were the sepulchral vases, four in number for each complete set, which held the viscera of the dead. They are first found in the tombs of the new empire commencing with the 18th dynasty, and are remarkably fine at the period of the 26th dynasty; they are of superior workmanship and art, and some beautiful specimens are in the collection at Alnwick. Discovered, as it appears, in different places in the tombs they were occasionally deposited in wooden boxes specially made for their reception and accompanied the funeral cortege to the tombs. These sepulchral vases are found in most collections and often are one of the most interesting portions. Like the sepulchral figures they are often inscribed with a formula which is constantly recurring and uniform; curiously enough, while that of the sepulchral figures is a chapter of the Book of the Dead or Ritual, the formula found on sepulchral vases has not yet been found embodied in any extant text of that book.

Papyri consisting of Rituals or Books of the Dead were also often deposited in the tombs either on the wraps of the mummies or even in the pedestals or bodies of small wooden figures in shape of Osiris; other figures in shape of the god Ptah-Socharis-Osiris were used for holding portions of mummies or other small objects deposited with the dead, and these figures are much more common in Egyptian collections than those which held the papyri deposited with the dead. These Rituals contain directions relative to amulets and formulas to be said by the deceased in the future state, sometimes accompanied by external explanations of the meaning and purport of certain deities and objects. Historical and other papyri were not deposited with the mummies but in jars or cavities and until the Greek period do not enter into the class of sepulchral documents, then indeed the Poëms of Homer and grammatical treatises have been found in the hands of mummies or on the bodies.

A sepulchral practice prevailed from the earliest period of inscribing the outer wraps of mummies with portions of the so-called Ritual, and the mummy of one of the monarchs, Ementef of the 11th dynasty, has portions of the Ritual in hieratic. This mode of transmitting the Ritual was, however, varied by the contemporaneous coffins of the period having a portion of the Ritual inscribed in hieratic on their inner sides. Under the 26th dynasty the custom seems to have revived, and copious excerpts of the later Ritual are found on the linen bandages of mummies from that period. Later this book was superseded by a far inferior work called the 'Sai en sinsin,' and the papyri and inscriptions give only extracts from this later work.

But as Egypt fell under the power of the Greeks and Romans her arts followed those of the conquerors, and this irruption of foreign art by no means improved the Egyptian. Then indeed the

works of art divided themselves into two portions--those which still retained the Egyptian type modified by Greek feeling and developement, and not following the canonical proportions of the older period;—and those which are clearly of the Greek school of art but modified as to their subjects and treatment by native artists, and not equal in merit to the good period of Greek art properly so called. Continuing to degenerate, these debased productions followed the vicissitudes of the arts of the Roman Empire till art and language terminated in a degraded type which was replaced at the Mohammedan conquest by the new style of most modern type introduced by Islam.

Till the conquest of Egypt by the Greeks, the history of Egypt is strictly monumental, and what has been supplied in other nations, with rare exceptions, by literary remains, in Egypt has to be sought for amidst scraps, fragments and all the relics of antiquities. Even reigns are often represented by monuments otherwise insignificant. The Palæontologist restores through the *dissecta ossa* of a stratum the Fauna and Flora of an extinct world, the Egyptologist by means of the comparatively few remains of ancient Egypt, the mythology, history, language, political and social condition of the people in the most remote times, and brings back to the eye all the peculiarities of the most ancient civilization in the world. Such is the value of a collection of antiquities of this kind, and these precious remains are all that exist still to attest to the comparatively wonderful point reached by the ancient Egyptians in the dawn of the world's history in the Valley of the Nile.

It is in looking back to the remains of an age so remote that the origin of modern civilization can alone be traced in its primary developement, and that the creation or germs of the present arts and sciences can be found. Philology here can deal with a

written language older than the remotest forms of Aryan speech, writing the first attempts to convert the elements of sound into a pictorial form. In arts and sciences the inventions of mechanical contrivances, tools, weapons and the simpler machines, can be traced step by step. The loom, the plough and the press are first seen at work. Painting, sculpture and architecture appear in their earliest forms, while the arts of chemistry and mechanics evidently underlie them, as the principles of mathematics, abstract and mixed, ideal and physical, are clearly involved in the eminence at which the productions arrived. The great length of antecedent time necessary for the experiences which lead to invention has also to be borne in mind, as the discoveries had apparently to be made in Egypt itself, which at its earliest period does not appear to have received its civilization from external sources, the arts of Asia being neither so old in point of time, nor so excellent in regard to execution. Hence Egypt stands alone as the source from which all are derived, and in which the evidences of their derivation have most happily survived; and it is a sacred duty to preserve with fidelity and transmit without injury these heirlooms of the human race. Whether they will last for the same length of time as they have already survived, under the exceptional circumstances from which they have been removed to those under which they are at present placed, is questionable. They will have to follow the vicissitudes of modern civilization and a climate adverse to the frailer materials. Protected by neglect, unheeded in the depths of darkened sepulchres, they have now been brought up to the light of the outer world and owe their preservation to the interest inherent in themselves from their relation to the present condition of knowledge and research.

His Grace the Duke of Northumberland, desirous that the contents of this valuable collection should be known and pub-

lished to the learned world in the interests of science, has had the present Catalogue prepared at the same time that other branches of antiquities deposited in Alnwick Castle have been described separately by Dr. Bruce. These collections form valuable additions to the important and magnificent library also attached to the Castle of Alnwick, and will ever remain memorials of the devotion to archæological and historical science displayed by their noble owners in preserving the perishable remains of an immortal past.

Much assistance has been derived in the preparation of this catalogue from the paper impressions and drawings, and some notes made by Mr. R. S. Poole, Keeper of the medals in the British Museum, and the drawing of the late Mr. Joseph Bonomi, Keeper of Soane Museum, by whom the greater portion of the Plates were executed with the usual excellence which he always displayed in treating Egyptian subjects. To his son, Mr. W. De Gray Birch, the author is indebted for aid in the arrangement of the cases containing the objects, the revision of the Text and the preparation of the Index.

S. BIRCH.



I. PANTHEON.

§ 1. PANTHEON.

THE objects from which the types of the different deities and sacred animals of the Egyptian Pantheon are composed are derived from different branches of Egyptian antiquities. The ancient Egyptians had no such collections, their mythological representations being, as occasion required, sculptured or depicted on the walls of temples, tombs and other edifices, or else painted or drawn on papyri, linen, wood, and other materials. These figures are generally in profile, but occasionally in full relief, and they consist of votive figures of metal, stone, wood, or porcelain, many of which were deposited in the tombs, or placed on the bodies or amidst the wraps and ornamental networks of mummies. The stone figures are of all ages, but principally of a later period, although instances occur of figures of deities as old as the twelfth dynasty; the small stone figures of lapis lazuli, jasper, and other materials, come from necklaces round the necks of the mummies, and are chiefly of the epoch of the Saite dynasty, about the seventh century B. C., although some, as the stone frogs, are said to be found on mummies of the eleventh dynasty. The numerous small figures in glazed fayence or Egyptian porcelain are principally of the period of the twenty-fifth and subsequent dynasties, the earliest known example of this employment of the material being of the age of the twenty-fifth dynasty, a specimen in pale-green porcelain impressed with the name of the monarch Sabaco (circa B. C. 716) having been found. Their style of art, and the fact of their inscriptions being stamped in or impressed, not inscribed upon them, fixes them to this age, and they do not appear to have been continued long after. The metallic figures of the Pantheon consist of gold,

silver, and bronze. Some of the gold made of beaten plates, with rings attached for the purpose, and certain small figures in solid gold or silver, also with rings, appear to have formed parts of necklaces attached to the necks of mummies. The larger bronze figures consist of two classes, those apparently used for the cultus, as representing the figures of the deities or sacred animals, and those employed for worship, and others used as votive offerings. These have rings on the back, as if intended for suspension, and have been found deposited in niches or under the pavement-floors of the temples, and do not come from the tombs. They have the legs detached, stand upon square pedestals, and the ring at the back appears to show that they were attached to some object. On the pedestals of some are engraved in outline the name of the deity and of the dedicator, and some of the richest of these objects have their inscriptions and other portions inlaid in gold or silver. The wooden figures appear to be found in tombs where they have been deposited, and some were used as cases to hold papyri or other objects. Some of the wooden specimens are portions of objects, such as standards, handles, and other utensils or tools which illustrate the Pantheon. There is a great difference in the relative number of the different objects found, some deities, such as Amen-Ra, Osiris, Isis, and Horus, being rarely discovered in porcelain, but often of bronze; while other types, such as Ptaḥ-Socharis-Osiris, Shu or Sos, elevating the solar disk, occur in porcelain only. On the whole, the greatest variety of types is of this metal, many singular and unique types being found in it. On the other hand, the various collections never contain a complete Pantheon, as the subordinate types and manifestations are never discovered in the objects of which it is composed. The sacred animals are found in all materials, but on the whole are much rarer than the types of deities, and were employed for the same purposes.

1. ПТАḤ, the Egyptian Hephaistos, or Vulcan, first of the gods of the first order or circle at Memphis, of which he was the eponymous or presiding local deity, and in his celestial character the cosmic demiurgos or creator, wearing a skull-cap, *namms*, standing on a pedestal, his hands emerging from the garments holding a sceptre, *uas*, or *uasem*, in front. $4\frac{5}{8}$ in. high; $2\frac{5}{8}$ in. pedestal; $1\frac{5}{8}$ in. wide. *Bronze*.

2. ПТАḤ, the Egyptian Hephaistos, or Vulcan, eponymous god of Memphis, lord of the cubit or of truth, maker of the sun and moon or kosmos, according to

the later legend allied at a later period with Sekar or Socharis and Osiris, one of the oldest deities of the Egyptian Pantheon, and a god of the first order, always represented in the human form, bearded, wearing a skull-cap, *namms*, his body enveloped in bandages, or mummied, wearing a collar, *usχ*, round the neck, holding a kukupha sceptre, *uas* or *t'ām*, by both hands close to his body before him, standing on a small rectangular pedestal; behind his back is a plinth or pillar three-fourths of the way up, which is pierced. $2\frac{1}{4}$ in. high. *Greenish-blue porcelain*.

3. Similar figure of PTAH, the right hand placed uppermost. $1\frac{3}{8}$ in. high. *Same material*.

4. PTAH, the Hephaistos, or Vulcan, or Egyptian demiurgos of the kosmos or universe, wearing a skull-cap, *namms*, his form mummied, *mer em hebs*, face bearded, standing on a pedestal, holding the kukupha or dog-headed sceptre, *uas*, before him in his right hand close to his body, pierced. $1\frac{1}{4}$ in. high. *Blue porcelain*.

5. PTAH-SOCHARIS-OSIRIS, as a naked dwarf with bent legs, wearing a skull-cap, *namms*, and placing his hands on his hips, behind a ring; broken. $1\frac{3}{8}$ in. high. *Light-blue porcelain*.

6. Similar figure of PTAH-SOCHARIS-OSIRIS, ring at neck. $1\frac{1}{4}$ in. high. *Same material*.

7. Similar figure of PTAH-SOCHARIS-OSIRIS. $1\frac{5}{8}$ in. high. *Light-green porcelain*.

8. Similar figure of PTAH-SOCHARIS-OSIRIS: rude workmanship. $1\frac{1}{8}$ in. high. *Light-blue porcelain*.

9. Similar figure of PTAH-SOCHARIS-OSIRIS. $1\frac{3}{8}$ in. high. *Same material*.

10. Similar figure of PTAH-SOCHARIS-OSIRIS: the ring reeded. $1\frac{1}{8}$ in. high. *Same material*.

11. Similar figure of PTAH-SOCHARIS-OSIRIS. $1\frac{1}{4}$ in. high. *Same material*.

12. Similar figure of PTAH-SOCHARIS-OSIRIS; ring reeded. $1\frac{3}{8}$ in. high. *Pale dull-green porcelain*.

13. Similar figure of PTAH-SOCHARIS-OSIRIS: head broken off. $1\frac{1}{4}$ in. high. *Dull-reddish porcelain*.

14. Similar figure of PTAH-SOCHARIS-OSIRIS: ring plain; legs broken off. $1\frac{3}{4}$ in. high. *Light-blue porcelain*.

15. Similar figure of PTAH-SOCHARIS-OSIRIS: up the back a plinth pierced at the neck. $1\frac{3}{8}$ in. high. *Same material*.

16. PTAH-SOCHARIS-OSIRIS, standing as a naked dwarf with bow legs, on a plinth, wearing on his head a skull-cap, *namms*, bifrons. $1\frac{1}{8}$ in. high. *Dull-reddish porcelain.*

17. Similar figure of PTAH-SOCHARIS-OSIRIS. $\frac{5}{8}$ in. high. *Blue porcelain.*

18. PTAH-SOCHARIS-OSIRIS as before, the legs broken. $\frac{3}{4}$ in. high. *Greenish-yellow porcelain.*

19. PTAH-SOCHARIS-OSIRIS, standing as a naked dwarf, wearing a skull-cap, collar *usχ* round the neck, legs bowed and hands on the hip, behind the goddess *Seχet*, as *Merienptah*, or "the beloved of Ptah," supporting the god. She is lion-headed and winged, draped, and wearing a disk. At the sides are the goddesses Isis and Nephthys standing facing outwards and hands on the shoulders. His feet are placed on a pedestal of two crocodiles. Pantheistic combination. $2\frac{1}{2}$ in. high. *Reddish glazed porcelain.*

20. PTAH-SOCHARIS-OSIRIS standing as a masked youth, wearing a skull-cap. On the reverse Bes standing naked, bifrons, wearing plumes on the head pierced. $\frac{5}{8}$ in. long. *Green porcelain.*

21. Head of PTAH-SOCHARIS-OSIRIS, wearing the skull-cap, *namms*: behind the nape of the neck a ring. $\frac{3}{8}$ in. high. *Same material.*

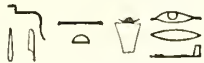
22. The goddess BAST, lion-headed, standing, wearing an uræus on the head, and draped in a long garment, walking, on a square pedestal, holding symbol of life, *ānχ*, in her right hand, which is pendent, and a papyrus sceptre, *χu*, in her left, close to her body. This sceptre, which indicated protection, or the lower country, was especially held by goddesses. There is a plinth or pillar up the back behind, on which is an incuse line of hieroglyphs:



t'et en Anuk Bast neb ānχ "said by the goddess, I am

Bast, the lady of life." The inscriptions of these small figures are often difficult and obscure, and the above requires the restoration just given. This type of the goddess often bears the name of MENHI, who was one of the forms of the leonine goddess *SEχET* at a later period, all representing some former attribute of *Merienptah*, "the beloved of Ptah." Bast, the Bubastis of the Greeks, was the particular type of this goddess, who was the wife of Ptah and mother of Nefer Tum: plinth below broken. The lion head of this

goddess alludes to her mystical male nature, and is mentioned in the rubric of chapter 164 of the Ritual. $\frac{3}{4}$ in. high. *Blue porcelain.*

23. Similar figure of BAST, walking with both arms pendent, not holding either sceptre or symbol. On the plinth or pillar behind is a perpendicular line of hieroglyphs incuse,  *t'et en Bâst an rā*, "said by Bast, the pupil of Ra," for so this imperfect line should read. In these cases, what the figure said is often omitted for want of space, or was else continued on some other object. $2\frac{3}{8}$ in. high. *Yellowish-green porcelain.*

24. BAST, lion-headed, walking, on plinth; left foot advanced; long head-attire; pendent arms; on the back a ring. $1\frac{1}{8}$ in. high. *Yellow sandstone.*

25. Upper part of a figure of BAST, lion-headed, consisting of the head with long head-attire, and wearing the uræus on the head in the type of MENHI: behind a ring; good workmanship. $\frac{3}{4}$ in. high. *Bright-blue porcelain.*

26. BAST, lion-headed, wearing a long head attire, *namms*, and the uræus on the head, draped in a long garment, walking on a plinth or pedestal, in the type of MENHI; on the head a ring. $1\frac{7}{8}$ in. high. *Bluish-green porcelain.*

27. Similar figure of BAST. $\frac{3}{4}$ in. high. *Light-blue porcelain.*

28. BAST, lion-headed, long head-attire, no plumes or ornament, seated on a throne; ring on head. $\frac{7}{8}$ in. high. *Bright-blue porcelain.*

29. BAST, lion-headed, wearing plumes, seated on a throne, hands at her sides; nude. Ring on head, rude work. $1\frac{1}{8}$ in. high. *Bright-blue porcelain.*

30. Bust or ægis of the goddess SEXET, lion-headed, wearing on her head an uræated disk; behind, a ring to suspend it. $\frac{5}{8}$ in. high. *Yellow porcelain.*

31. SEXET or BAST, wife and companion of Ptah, a kind of Egyptian Belona, hostile to the enemies of Egypt, probably in her form or type of MENHI, one of her numerous types; lion-headed, wearing only the uræus and no solar disk on the head, walking, on a pedestal, draped, pendent arms, above a ring. $1\frac{3}{4}$ in. high. *Green porcelain.*


32. SEXET or BAST, lion-headed, walking, on a pedestal, draped in a long garment, with pendent arms, lower part broken, at the neck behind a ring. $1\frac{3}{8}$ in. long. *Yellow porcelain.*

33. SEXET or BAST, lion-headed, wearing a long head-attire, *namms*, body draped, walking, holding a papyrus sceptre in her left hand before her. $1\frac{1}{4}$ in. high. *Blue porcelain.*

34. SE χ ET or BAST, wearing the solar disk and uræus, and long head-attire, *namms*, walking, pendent arms, plinth behind pierced. 2 in. high. *Light bluish-green porcelain.*

35. Similar figure of SE χ ET. $1\frac{1}{8}$ in. high. *Light blue porcelain.*

36. Similar figure of SE χ ET. $1\frac{1}{2}$ in. high. *Same material.*

37. SE χ ET or BAST, lion-headed, wearing a long head-dress, *namms*, and the usual female garment, reaching to the ankles, seated on a throne, which has on the sides the often found symbol signifying the union of the upper and lower country. There is a plinth which runs up three-fourths of the figure behind, and on it is a perpendicular line of incuse hieroglyphs facing to the right  *tut an Se χ et sa Bast ta ān χ* , "said by Se χ et . . . Bast, giver of life." This phrase, giver of life, usually applied to kings, never to queens, is used to goddesses only. There is a rectangular plug-hole beneath to fix it into another pedestal. $4\frac{1}{4}$ in. high. *Green glazed steatite.*

38. Ægis of the goddess BAST, lion-headed, wearing the solar disk, *aten*, and collar, *us χ* , with three rows of beads, flat behind and pierced. $1\frac{5}{8}$ in. high. *Bluish-green porcelain.*

39. SE χ ET, lion-headed, wearing a long head-attire, *namms*, seated on a throne draped, her hands placed on her hips; at the sides of the throne an ornament. This type without adjuncts may represent Se χ et, Bast, Menhi, or other numerous forms and avatars of the goddess MERIENPTAH: behind, a ring. $\frac{3}{4}$ in. high. *Blue porcelain.*

40. SE χ ET, lion-headed, wearing a ps χ ent on her head, seated on a throne, hands on her knees; behind, a ring. $\frac{3}{8}$ in. long. *Green porcelain.*

41. SHRINE: on the cornice are several square ornaments, in it is seated the lion-headed goddess SE χ ET or BAST, draped, the hands on the knees. At the sides of the shrine are represented papyrus sceptre, and below a reeded ornament; above, a ring. $1\frac{1}{8}$ in. high. *Light-green porcelain.*

42. MENHI, upper part of the type of the goddess, lion-headed, wearing a long head-dress, *namms*, the head surmounted by the solar disk and cow's horns, and two tall feathers of a hawk; behind, a ring. $\frac{7}{8}$ in. high. *Blue porcelain.*

43. NEFER TUM, third person of the Memphite Triad, son of PTAH and BAST,

sindon, fluted round the loins. The feet of this specimen are broken off, and there is a plinth behind, pierced. $1\frac{7}{8}$ in. high. *Blue porcelain*.

46. ATHOR, upper part of the goddess, wearing the solar disk and cow's horns on her head, body draped. Pierced. $\frac{1}{2}$ in. long. *Bright-green porcelain*.

47. RA, the Sun, hawk-headed, wearing long head-attire, *namms*, tunic, *s'enti*, round the loins; hands pendent, left foot advancing, walking on a pedestal, plinth behind, pierced. Ra is the principal deity of the Egyptian Pantheon, a form of the Sun considered at a later period to be the midday sun. One of his appellations was HAREMAXU or HARMACHIS. The solar orb was considered to be his egg, and Ra to proceed or emanate from the Nu or abyss of Heaven; born of Neith, in her type of the cow the mother of Ra. He sailed through the celestial ether in a boat attended by other solar deities, and his name is found attached to other gods of this class. His distinguishing type was the head of a hawk, surmounted by a disk, on which was an uræus. $\frac{7}{8}$ in. high. *Lapis lazuli*.

48. Similar figure. $\frac{7}{8}$ in. high. *Same material*.

49. Similar figure. $\frac{7}{8}$ in. high. *Same material*.

50. Similar figure. $\frac{3}{4}$ in. high. *Same material*.

51. (RA.) Similar figure. $\frac{7}{8}$ in. long. *Same material*.

52. Similar figure. Plinth not pierced. *Same material*.

53. Similar figure. 1 in. high. *Same material*.

54. Similar figure, foot broken. 1 in. high. *Same material*.

55. Similar figure. Plinth short, rude work. $\frac{7}{8}$ in. long. *Same material*.

56. THAUTI, or THOTH, ibis-headed, wearing a long head-attire, *namms*, tunic, *s'enti*, round the loins, walking, on a plinth or pedestal, left foot advanced, plinth behind pierced. This god, distinguished by the head of the ibis, called in Egyptian *hab*, or messenger, as the envoy of the gods, was the deity of language, literature, the arts and sciences, self-born or produced. He was termed the twice-great, and at later times Trismegistos, or thrice-great, and was scribe of the gods and of Osiris, or judge of the dead, lord of the sacred words or hieroglyphs. He was also a lunar god and psychopompos, or conductor of souls. He is stated to have been called the son of Khnum, but he appears to have been a kind of self-created or existing *logos* of Egyptian mythology.

The chief seat of his worship was at Sesen, Esmun, or Hermopolis. $\frac{3}{4}$ in. high.
Lapis lazuli.

57. Similar figure. Plinths not pierced. $\frac{7}{8}$ in. high. *Green basalt.*

58. RA, seated, the face broken off, wearing a long head-dress, *namms*; on the head a spike for the head ornament or solar disk; body enveloped in drapery. Below is a spike of bronze, for insertion into a small stand or pedestal: the whole of very fine workmanship. $1\frac{1}{4}$ in. high. *Maroon-coloured stone.*

59. RA, hawk-headed, walking on a rectangular pedestal, wearing on his head the Sun's disk, *aten*, and the long head-dress, *namms*, and fluted tunic, *s'enti* or *sindon*, round the loins, hands pendent and grasped, part between the legs reserved, and plinth behind, pierced. $1\frac{5}{8}$ in. high. *Light bluish-green porcelain.*

60. Similar figure of RA. $1\frac{1}{8}$ in. high. *Same material.*

61. Similar figure of RA. $1\frac{5}{8}$ in. high. *Pale light-green porcelain.*

62. Similar figure of RA, on the disk an uræus, fine workmanship. $1\frac{3}{8}$ in. high. *Same material.*

63. Similar figure of RA. $1\frac{1}{8}$ in. high. *Same material.*

64. Similar figure of RA: disk and uræus broken off. $1\frac{1}{8}$ in. high. *Same material.*

65. Similar figure of RA: uræus on disk. $1\frac{1}{8}$ in. high. *Same material.*

66. RA, hawk-headed, wearing a long head-dress, *namms*, Sun's disk, *aten* and uræus, tunic, *s'enti*, round the loins, walking on a pedestal, pendent arms, plinth behind, pierced. $1\frac{1}{4}$ in. high. *Light-blue porcelain.*

67. Similar figure of RA. $1\frac{3}{8}$ in. high. *Light-green porcelain.*

68. Similar figure of RA. $1\frac{1}{8}$ in. high. *Same material.*

69. Similar figure of RA. $1\frac{3}{8}$ in. high. *Grayish-green porcelain.*

70. Similar figure of RA, disk on uræus. $1\frac{3}{8}$ in. high. *Reddish-white porcelain.*

71. Similar figure of RA. $1\frac{3}{4}$ in. high. *Grayish-blue porcelain.*

72. Similar figure, no uræus on disk. $1\frac{1}{8}$ in. high. *Light-blue porcelain.*

73. RA, seated, hawk-headed, wearing a disk, body mummied or enveloped in bandages, scaled profile to the right has been used for inlaying: broken. $2\frac{1}{2}$ in. high. *Pale-green glass inside, and originally of a turquoise-blue colour.*

74. RA, hawk-headed, wearing the Sun's disk; seated, mummied, with the

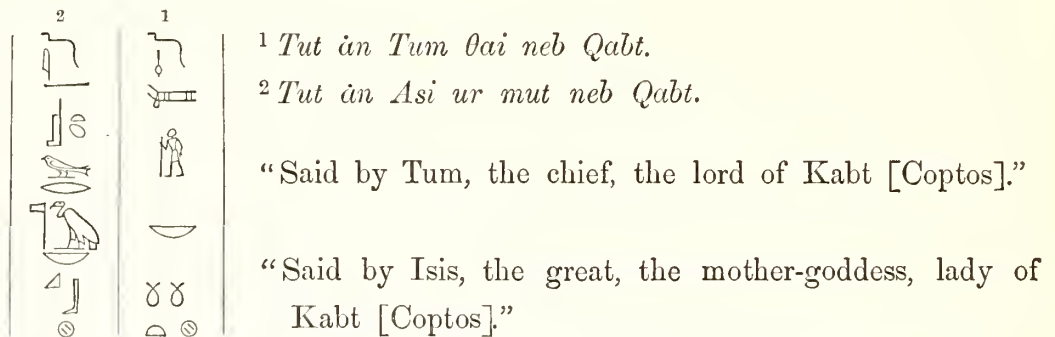
knees raised, holding life, $\bar{a}n\chi$, in his hand; on the knees on a basket, having a ring beneath to attach it as a small bead or pendant to a collar. $\frac{3}{4}$ in. long. *Blue porcelain.*

75. Hawk-headed deity, one of the solar type, as RA, SOCHARIS, or HORUS; seated, mummied, with the knees raised, on a plinth, behind is a ring unfinished and not pierced. $\frac{7}{8}$ in. long. *Green felspar.*

76. Similar hawk-headed deity. $\frac{3}{4}$ in. long. *Same material.*

77. Another similar figure. $\frac{3}{4}$ in. long. *Same material.*

78. Group of the gods TUM or ATUM, the Tomos of the Greek inscriptions, and the goddess ISIS. Tum is human-headed, wearing the *pschent* or crown of Upper and Lower Egypt, with an uræus serpent in front, a collar, *usχ*, round the neck, and tunic, *s'enti*, round the loins: his left arm is pendent, and at his right side is the goddess Isis, on whose back he places his right hand. Isis wears in her celestial character the disk and horns, and a cylindrical ornament or modius with twelve uræi: her right hand is placed under her bosom, her left is laid on the back of the god Tum. Behind are two perpendicular lines of hieroglyphs, facing right:



The inscriptions on these small statues often begin ‘Said —’ without giving the speech, apparently for want of room, the words supposed to be uttered by the gods being left out. This union of Tum and Isis is unusual, and the object itself probably came from Coptos. It is apparently not of a very early period. $3\frac{1}{4}$ in. high. *Dark steatite.*

79. S’U, the SôS, or Egyptian Hercules, son of the Sun and brother of Tef or Tefnu: the two forming the Egyptian Gemini, or constellation of that name, in the human type; as a man wearing a long head-dress, *namms*, and tunic, *s'enti*, kneeling on the left knee, profile to the right, elevating on his head the

Sun's disk, *âten*, form of Nu or the Ether, and appearing thus in the vignette of the 17th chapter of the Ritual, Lepsius, *Todt.* VII. II. 2, 3, where he is described as being on the floor or steps which belong to Hermopolis, and surrounded by the cynocephali, the particularly sacred animals of the gods of that region. The name of this god is supposed to mean the solar light. Rude workmanship, and in outline; plinth or pillar behind. $\frac{7}{8}$ in. high. *Light-blue porcelain.*

80. S'U, as before, kneeling, and elevating the solar disk. Fine work, complete; a ring behind. $\frac{3}{4}$ in. high. *Light-blue porcelain.*

81. S'U, as before, the disk divided by a line; a plinth or pillar behind, pierced. 1 in. high. *Blue porcelain.*

82. Similar figure of S'U; no line down the disk. $\frac{7}{8}$ in. high. *Blue porcelain.*

83. Similar figure of S'U; on the head he elevates the disk and feather, his name and emblem. Fine work: ring behind. $\frac{3}{4}$ in. high. *Light whitish-blue porcelain.*

84. Similar figure of S'U; on the head the feather, but no disk; ring behind. $\frac{3}{4}$ in. high. *Bluish-green porcelain.*

85. Similar figure of S'U, wearing disk: plinth or pillar behind, pierced. Coarse workmanship. $\frac{7}{8}$ in. high. *Bluish-green porcelain.*

86. Similar figure of S'U. $\frac{3}{8}$ in. high. *Same material.*

87. S'U, very rude; as before, plinth behind, pierced. $\frac{1}{2}$ in. high. *Bluish-green porcelain.*

88. S'U, upper part of a figure of this god, profile to the right, lifting the Sun's disk by both hands above his head, pierced. $\frac{1}{2}$ in. long. *Light-blue porcelain.*

89. SELK, eponymous goddess of the town of Pselcis, and one of the sepulchral deities to whom the 3rd of the sepulchral vases was always dedicated. She is often allied with Neith, and styled the eye of Ra, or the Sun, regent of the gods, and mistress of the *Aah en ru*, the Aahlu, or Elysian fields. Her type is often found in lapis lazuli, and sometimes in bronze, but rarely in porcelain. Her name signifies 'scorpion,' and this insect was her distinguishing attribute, being, as in the specimen, placed on her head. Figures of this material appear to have come into use before or about the Ptolemaic period. Rudely blocked out, plinth behind, pierced. $1\frac{1}{8}$ in. long. *Blue porcelain, imitating lapis lazuli.*

90. Similar figure of SELK, long attire, and lappets on head-dress, rudely blocked out, plinth pierced. $1\frac{7}{8}$ in. high. *Lapis lazuli*.

91. SELK, similar, plinth pierced. $1\frac{1}{2}$ in. long. *Lapis lazuli*.

92. SELK, similar, plinth not pierced. $1\frac{1}{8}$ in. high. *Lapis lazuli*.

93. MA, or the goddess of Truth, seated on a plinth, enveloped in bandages, her knees raised, on them she holds the wing-feather of an ostrich, emblem of Truth [*Horapollo*, II. 118]. Figures of this goddess were suspended by a gold chain to the necks of the Egyptian judges, or, as they were called, *satem en ās' qat ma*, "auditors of plaints in the Tribunal of Truth," to symbolize their office, and the truth they were supposed to exercise. The Hall of the great judgment was called the *usχ em maa ti*, "The hall of the two Truths," in the future state. It was with a figure of Truth that the judge touched the party who had gained the cause or suit [Diodorus, I. 76, Wilkinson, *Man. and Cust.* II. 30, v. 348]. The present little figure is of fine work, but the ring for its suspension is broken. $\frac{5}{8}$ in. long. *Lapis lazuli*.

94. MA, or the goddess of Truth, seated on a plinth, her form mummied, the feather of the ostrich which she has worn as the emblem on her head broken off; ring behind. $\frac{7}{8}$ in. long. *Lapis lazuli*.

95. MA, or Truth, seated, mummied, wearing ostrich feather and knees raised, not pierced, rude work. $\frac{3}{4}$ in. high. *Lapis lazuli*.

96. Figure of the god KHEM, or AMSI, type of Amen Ra, called also HARNEKHT, or the powerful Horus, the god of the reproductive powers of nature, and especially of the Egyptian harvest, his great festival being placed at the time, and the Egyptian monarchs mowing on the occasion of his manifestation; the statue of this god only being brought out of its shrine on particular occasions. The body of this figure, represented mummied, is made of barley, emblematic of his being the god of the harvest, and it is covered with waxed bandages of linen of a dark-brown colour. His face is formed of wax, and he wears on his head the two mystical plumes, of hawk's feathers, emblems of his eyes, or the goddesses Isis and Nephthys, according to the esoterical explanation of the Ritual. It is of rude workmanship. 1 ft. 1 in. high.

97. Similar figure of KHEM; the cap looks more like the upper crown, *hut*, than plumes; the body is made of barley. 1 ft. $1\frac{1}{2}$ in. high.

98. KHEM, or the god AMSI, wearing on his head the *tes'er*, or red cap of

the lower world over which he presided, surmounted by the solar disks and two plumes or tail-feathers of the hawk, to which several esoteric ideas were attributed, as that they were his eyes, or the goddesses Isis and Nephthys, alluding to his being *Harnekht*, the 'Powerful Horus' or 'Horus the son of Amen,' referring to his reappearing in the world as the son of that deity. With that was connected his name *Qamutf*, a mystical appellation, making him, Amen, and Horus, the oldest and youngest of the gods or avatars. His form is mummied, his right hand on his loins, his left raised behind a plinth, pierced: rude work. $\frac{7}{8}$ in. high. *Green porcelain*.

99. AMEN RA, the principal deity of Thebes, forming with Mut and Chons the Theban Triad. He was called the substance created at first, king of the gods, lord of the Heaven, and the soul which emanated from the Nut or celestial ether. He is human-headed, wearing the lower part of the crown *pschent*, the *tes'er* or red cap, emblem of dominion of the lower country, surmounted by the Sun's disk, *aten*, and two tall hawk's feathers, of which several mystical explanations are given in the Ritual, that they represented the goddesses Isis and Nephthys, or the eyes of the god. He wears a tunic, *s'enti*, round the loins and is walking, his arms pendent and the left foot advanced: behind is a ring. $1\frac{7}{8}$ in. high. *Bronze*.

100. AMEN RA, walking, on a pedestal, left foot advanced, wearing ram's horns at the side of his head, the lower cap, *tes'er*, on the head, placed on which are the two tall hawk's feathers, a tunic, *s'enti*, round the loins, both arms pendent; plinth behind, pierced. $\frac{3}{4}$ in. high. *Bright-blue porcelain*.

101. AMEN RA, walking, human-headed, left foot advanced, arms pendent, wearing the red cap, *tes'er*, and the two hawk's plumes above the cap, a *s'enti* or tunic round the loins: behind is a plinth, pierced. $1\frac{5}{8}$ in. high. *Pale-blue porcelain*.

102. NIT, or NEITH, walking, on a plinth, wearing the lower crown, *tes'er*, on her head, and a long head-attire, draped in a long garment, left foot advanced, the plinth behind up to the neck. This goddess, the Minerva of the Egyptians, belonged to the Theban worship, daughter of Amen Ra and Mut, mistress of women, the inventress of spinning and weaving. Her name signified the shuttle, which was her emblem, and she was supposed to have invented the loom. In connection with the worship of Amen, she seems to have been a form

of Mut, and she was also connected with Athor and the West. The principal site of her worship was at Sais, and under the form of a cow she was thought to be the mother of Ra or the Sun. She was also thought to unite in herself the male and female principles. 1 in. high. *Lapis lazuli*.

103. Similar figure. 1 in. high. *Same material*.

104. NIT or NEITH, wearing on her head the *tes'er*. The red or lower crown, her emblem, and a long dress on her body, walking on a pedestal, left foot advanced, with pendent arms, behind a plinth, pierced. Figures of this goddess are comparatively rare in this material. $1\frac{1}{8}$ in. high. *Green porcelain*.

105. Similar figure of NEITH, very rude. 1 in. high. *Blue porcelain*.

106. ΧONSU, or CHONS, son of Amen and Mut, third person of the Theban Triad, and a lunar god, apparently oracular enemy of the revolters or enemies of the gods, and expeller of demons. He had two names, and was called in the Thebaid NEFER-HETP, and also called ΧONS-AAH. This god was also at a later period confounded with the solar deity S'v, or light. The present specimen represents him in his youthful type as Harpocrates seated, naked, placing the index finger of the right hand in the mouth. He wears on his head a skull-cap, surmounted by the full and dichotomized disk of the moon. $1\frac{5}{8}$ in. high. *Bronze*.

107. ΧONS, hawk-headed, wearing the full and dichotomized disk of the moon; long head-dress, *namms*, and fluted tunic, *s'enti*, round the loins; arms pendent and hand clenched, walking, left foot advanced, on a rectangular plinth; part between the legs reserved, and plinth or pillar attached to the back behind. $1\frac{5}{8}$ in. high. *Light-blue porcelain*.

108. ΧONSU or CHONS, in his human type, not hawk-headed; lock of hair at the right side of his head, and close-fitting skull-cap on the head, wearing the full and dichotomized disk of the moon; body wrapped in bandages or mummied, holding before him, close to his body, and by both hands, the right uppermost, the *kukupha*, or dog-headed sceptre, *uas*; standing on a rectangular pedestal, and having a rectangular plinth or pillar at the back, which is pierced. Fine work. $1\frac{1}{4}$ in. high. *Light-blue porcelain*.

109. Similar figure of ΧONS, an uræus on the disk. $1\frac{1}{8}$ in. high. *Greenish-blue porcelain*.

110. Similar figure of ΧONS. $1\frac{3}{8}$ in. high. *Same material*.

111. Similar figure of ΧONS. $1\frac{3}{8}$ in. high. *Same material.*

112. ΧONSU, hawk-headed, walking on a pedestal, wearing on his head the lunar disk; long head-dress, *namms*, and tunic, *s'enti*, round the loins. $1\frac{5}{8}$ in. high. *Light bluish-green porcelain.*

113. ΧNUM, KUNUM, or Chnoumis, the demiurgos, creator of mankind, ruler of the water, a type of the god Ammon and the local deity of Elephantine; walking, the left foot advanced, on a pedestal; part between the legs reserved. He has the head of a goat or ram, which replaces in this character the human form, and shares this ram-head with the god Amen, who is often thus represented. On his head he wears the long head-dress, *namms*, and a tunic, *s'enti*, or the sindon fluted, round the loins. At the back is an upright rectangular pillar, not entirely up to the neck. It is pierced. $2\frac{3}{4}$ in.; coarse workmanship. *Light blue-green porcelain.*

114. Similar figure of ΧNUM. $1\frac{1}{8}$ in. high. *Same material.*

115. Similar figure of ΧNUM. Fair workmanship. $1\frac{1}{8}$ in. high. *Same material.*

116. Similar figure of ΧNUM; the pillar behind higher. $1\frac{5}{8}$ in. high. *Same material.*

117. Similar figure of ΧNUM; the pillar behind not so high; good workmanship. $1\frac{1}{8}$ in. high. *Same material.*

118. Similar figure of ΧNUM, the plinths three-fourths of the way up behind. $\frac{7}{8}$ in. high. *Same material.*

119. Similar figure of ΧNUM. $\frac{7}{8}$ in. high. *Same material.*

120. Similar figure of ΧNUM; fine work. $1\frac{1}{8}$ in. high. *Same material.*

121. Similar figure of ΧNUM. fine work. 1 in. high. *Bright blue porcelain.*

122. Similar figure of ΧNUM. $\frac{7}{8}$ in. high. *Same material.*

123. Similar figure of ΧNUM. 1 in. high. *Same material.*

124. ΧNUM, or KUNUM, ægis of the god, ram-headed, wearing the solar disk, on which is a small disked uræus, wearing horns, probably emblem of the goddess *Nebun*; round his neck is a collar: behind a plinth pierced. $1\frac{1}{2}$ in. long. *Steatite.*

125. Similar head of the god ΧNUM; the disked uræus profile to the right; plinths behind, pierced. $1\frac{1}{8}$ in. long. *Blue porcelain.*

126. ΧNUM, ram-headed, wearing a long head-dress, *namms*, and tunic, *s'enti*,

round the loins; walking, on pedestal; fine work; plinth behind, pierced. $1\frac{1}{2}$ in. *Light-blue porcelain.*

127. χ NUM, head of this god as a ram, wearing the sun's disk, on which are two uræi; plinth behind, pierced. 1 in. long. *Blue porcelain.*

128. Similar head of the god χ NUM; plinth behind, broken. $\frac{3}{4}$ in. long. *Green glazed steatite.*

129. χ NUM, head of this god as a ram, wearing the Sun's disk as χ NUM Ra or Chnoumis, a form of Amen Ra; on the disk are two uræi serpents; plinth behind, pierced. $1\frac{1}{5}$ in. long. *Green porcelain.*

130. Pantheistic figure, probably a form of χ NUM or CHNOUMIS, ram-headed, wearing the crown, *atef*, with conical cap and two ostrich feathers, the body below like a bird, bent legs. These figures appear at the 26th dynasty and later, and are probably later forms of the god χ NUM connected with the type of Ptah-Socharis-Osiris, and having therefore the mystical attributes of both deities: on the back a reeded ring. $1\frac{1}{2}$ in high. *Pale-green porcelain.*

131. TAHUTI or THOTH, the Egyptian Hermes or Mercury, inventor of the arts and sciences, lord of hieroglyph or letters, and scribe of the gods, a self-produced deity, lord of Sesen or Esmun, Hermopolis, the patron god of scribes and literature, connected also with Aah or the moon, and having, like χ ONS, a lunar type, as the Hermes Psychopompos, or Conductor of Souls to the Moon or Hades, where he records the final judgment of the dead who addressed to him the 14 litanies of justification or the crown of truth, half the number of the days of the lunar month. Figures of this god in porcelain, apparently from the outer network of mummies, are common, and are principally of a late time; they are also not uncommon in other materials, as bronze, lapis lazuli, and glass. This deity has always the head of the Ibis, called in Egyptian *Hab*, the 'messenger,' and referring to the character of Tahuti as the messenger of the gods. A female type of this deity has been found. He wears a long head-dress, *namms*, on the head, and a fluted tunic, *s'enti*, round the loins; walking, the left foot advanced, part between the legs reserved, arms pendent: plinth up the back behind, pierced. 1 in. high. *Light green porcelain.*

132. Similar figure of THOTH. 1 in. high. *Light-blue porcelain.*

133. Similar figure of THOTH. 1 in. high. *Same material.*

134. Similar figure of THOTH. Fine work. $1\frac{1}{5}$ in. high. *Same material.*

135. Similar figure of THOTH. $1\frac{1}{2}$ in. high. *Same material.*
136. Similar figure of THOTH. $\frac{3}{4}$ in. high. *Same material.*
137. Similar figure of THOTH. 1 in. high. *Grayish-blue porcelain.*
138. Similar figure of THOTH. $1\frac{1}{8}$ in. high. *Same material.*
139. Similar figure of THOTH. $\frac{7}{8}$ in. high. *Same material.*
140. Similar figure of THOTH. 1 in. high. *Bluish-green porcelain.*
141. Similar figure of THOTH. $\frac{7}{8}$ in. high. *Greenish porcelain.*
142. Similar figure of THOTH. Coarse workmanship. $1\frac{3}{4}$ in. high. *Light-blue porcelain.*
143. Similar figure of THOTH. $1\frac{5}{8}$ in. high. *Light bluish-green porcelain.*
144. Similar figure of THOTH. $1\frac{3}{8}$ in. high. *Grayish-green porcelain.*
145. Similar figure of THOTH. $1\frac{1}{8}$ in. high. *Same material.*
146. Similar figure of THOTH. $1\frac{3}{8}$ in. high. *Same material.*
147. Similar figure of THOTH. $1\frac{3}{8}$ in. high. *Same material.*
148. Similar figure of THOTH. $1\frac{3}{8}$ in. high. *Same material.*
149. Similar figure of THOTH. $1\frac{3}{8}$ in. high. *Discoloured green porcelain.*
150. Similar figure of THOTH. Fine work. $1\frac{5}{8}$ in. high. *Light-blue porcelain.*
151. Similar figure of THOTH. $1\frac{1}{8}$ in. high. *Greenish porcelain.*
152. Similar figure of THOTH. $1\frac{3}{4}$ in. high. *Grayish-blue porcelain.*
153. Similar figure of THOTH. $1\frac{5}{8}$ in. high. *Same material.*
154. Similar figure of THOTH. Feet broken off. $1\frac{1}{2}$ in. high. *Same material.*
155. Similar figure of THOTH. Good workmanship. 1 in. high. *Light grayish-blue porcelain.*
156. Similar figure of THOTH. $1\frac{1}{8}$ in. high. *Light-green porcelain.*
157. THOTH, ibis-headed, wearing a long head-dress, *namms*, wearing a fluted tunic *s'enti*, walking, left foot advanced, part reserved, on a plinth or pedestal; plinth behind, pierced. Rude workmanship. 1 in. high. *Lapis lazuli.*
158. THOTH, ibis-headed, walking, on a pedestal, under his usual type, with pendent arms. Pierced. $1\frac{1}{4}$ in. high. *Light bluish-green porcelain.*
159. THOTH, upper part of figure of this god, ibis-headed, walking with pendent arms; on the head a ring. $\frac{5}{8}$ in. high. *Pale-blue porcelain.*
160. NAHAMUA, perhaps a form of the Egyptian Nemesis, mistress of Sesen or Hermopolis, of Tentyra, and of Tourah or the Mons Troicus, daughter of Ra or the Sun, and allied with the god Thoth. This goddess is a form of the

goddess Sefex, and mistress of *Sesennu* or Hermopolis, companion of the god Thoth. She appears also to be a lower avatar of the goddess Athor. $1\frac{1}{8}$ in. high. *Red sandstone.*

161. Similar figure of NAHAMUA, standing, wearing on her head her distinctive emblem of a doorway, having a lituus at each side. She wears a long garment, her right hand is raised as if holding a papyrus sceptre, χu , or one in shape of a kukupha; her left is pendent and clenched in the attitude of holding a symbol of life, but both these emblems are wanting. She stands on a square plinth. $7\frac{1}{4}$ in. high. *Bronze.*

162. NAHAMUA, or Nemesis, wearing a fish, her attribute, on her head: walking, left foot advanced, draped, and pendent arms; the plinth behind pierced. $1\frac{1}{4}$ in. high. *Blue porcelain.*

163. OSIRIS (ASARI), the Egyptian Dionysos and Hades or Pluto, the most universal god of the Egyptian Pantheon, son of Seb, Saturn or Chronos, and Nut or Rhea, mystical ruler of Egypt, destroyed by his brother Set or Typhon, and his limbs found and reconstructed by his wife and sister Isis: hence the model of all mummies, the deceased being fashioned and named after him. He is represented standing, wearing on his head the crown, *atef*, having a conical crown in the centre, terminating in a knob or rose, and an ostrich feather, emblem of the goddess Truth at each side, both feathers symbolizing the Hall of the two Truths, in which the great or final judgment of the dead took place in his presence, when seated on his throne before the balance and the 42 daimons or assessors of the dead. The *atef* is laid upon the twisted horns of a goat, and in front is the uræus serpent, *Mahen*, so often seen on the foreheads or symbolical caps of deities, or kings. This form is enveloped in bandages, *mer em hebs*, out of which his hands come, the right holding the crook, *hek*, emblem of rule, and the left the whip, *nechech*, also symbol of power or dominion. This whip has three thongs, and is seen in the hands of the god Khem, Amsi, or Amen Horus. It is broken. $9\frac{1}{2}$ in. high. *Bronze.*

164. Similar figure of OSIRIS, holding a long bent crook in his left hand, and the three-thonged whip in his right; wearing a collar, *usx*, round the neck. $7\frac{1}{4}$ in. high. *Same material.*

165. Similar figure of OSIRIS without collar, and having a flat disk, *aten*,

over the *atef*; the right hand holding the crook, the left the whip. $5\frac{1}{4}$ in. high. *Same material.*

166. Similar figure of OSIRIS, with collar, *usχ*. $7\frac{1}{8}$ in. high. *Same material.*

167. Similar figure of OSIRIS. 7 in. high.

168. Similar figure of OSIRIS, but very flat, as these figures, when of a later period, often are: it is without the disk on the head-dress. $2\frac{5}{8}$ in. high. *Same material.*

169. Similar figure of OSIRIS, not flat, small disk placed at the top of the *atef*. $7\frac{3}{8}$ in. high. *Same material.*

170. Similar figure of OSIRIS. 7 in. high. *Same material.*

171. Similar figure of OSIRIS. $6\frac{7}{8}$ in. high. *Same material.*

172. Similar figure of OSIRIS. $4\frac{1}{2}$ in. high. *Same material.*

173. Similar figure of OSIRIS, handed, both hands holding crook. Good work. $7\frac{3}{8}$ in. high. *Same material.*

174. Similar figure of OSIRIS, holding a long crook. $4\frac{1}{2}$ in. high. *Same material.*

175. Similar figure of OSIRIS, with a large disk at the top of the crown. 5 in. high. *Same material.*

176. Similar figure of OSIRIS. Flat. 2 in. high. *Same material.*

177. Similar figure of OSIRIS. Very rude. 3 in. high. *Same material.*

178. Similar figure of OSIRIS, having a ring behind. Very rude. $1\frac{3}{4}$ in. high. *Same material.*

179. Upper part of a figure of OSIRIS. Very rude. $1\frac{1}{2}$ in. high. *Same material.*

180. Similar figure of OSIRIS, wearing the *atef* and collar; left hand holding long crook, right, a whip. Flat. 6 in. high. *Same material.*

181. Similar figure of OSIRIS, collar not visible, plaited beard. 6 in. high. *Same material.*

182. Similar figure of OSIRIS, uræus long way up the crown, long-banded crook, Ptolemaic period. $4\frac{1}{8}$ in. high. *Same material.*

183. Similar figure of OSIRIS, small features. $5\frac{7}{8}$ in. high. *Same material.*

184. Similar figure of OSIRIS, hands above one another. Very rude. $4\frac{1}{2}$ in. high. *Same material.*

185. Similar figure of OSIRIS, large features, hands meeting. Much corroded. $4\frac{1}{4}$ in. high. *Same material.*

186. Similar figure of OSIRIS, left hand holding crook, right, whip. Coarse work. $4\frac{3}{4}$ in. high. *Same material.*

187. Similar figure of OSIRIS, rectangular plinth behind, hands meet. $2\frac{1}{2}$ in. high. *Same material.*

188. Similar figure of OSIRIS, standing as before, hands holding crook and whip, right hand uppermost. Indifferent workmanship. $5\frac{1}{4}$ in. high. *Same material.*

189. Similar figure of OSIRIS. 6 in. high. *Same material.*

190. Similar figure of OSIRIS, the hands meet. Coarse work. $5\frac{1}{4}$ in. high. *Same material.*

191. Similar figure of OSIRIS, the right hand uppermost, both hold a sceptre, *uas*m. Flat, coarse, and bad workmanship. $5\frac{7}{8}$ in. high. *Same material.*

192. Similar figure of OSIRIS, standing, wearing a collar *us*χ, right hand holds a whip, left hand holds a long striped crook. 9 in. high. *Same material.*

193. Upper part of a figure of OSIRIS, wearing the crown, *atef*, hands coming out of a mummied form, holding long crook and whip. 2 in. high. *Same material.*

194. Head of OSIRIS, wearing the crown, *atef*, broken off from a statuette. $2\frac{3}{8}$ in. high. *Same material.*

195. Upper part of a statue of OSIRIS, wearing the crown, *atef*, with a long uræus in front, placed vertically on the front. The right hand of the god, which is uppermost, holds the three-thonged whip *ne*χeχ, the left, the crook: the body is enveloped in bandages. 1 ft. 6 in. high. *Basalt.*

196. Head of OSIRIS, wearing the crown, *atef*, with the ostrich feathers, emblem of his dominion in the hall of the two Truths in Hades. On the cap is an uræus, long and going high up the cap, probably the goddess *Mahen* or *Nebun*. The head is broken, and there is a plinth behind, the nose is much injured. It has formed part of a statue, and is of the style and period of the 26th dynasty. $6\frac{1}{2}$ in. high. *Green basalt.*

197. Upper part of a figure of Osiris.

198. ASI, ISIS, or NEPHTHYS, uncertain which of the two goddesses, the head-attire being broken off, draped in long garment, walking, left foot advanced, with pendent arms. $1\frac{1}{4}$ in. high. *Lapis lazuli.*

199. ISIS or NEPHTHYS, walking, draped in a long garment, left foot advanced on a plinth or pedestal; the head-dress is broken off, so as to render it impossible to determine which of the two goddesses the figure represented; plinth behind, pierced. $1\frac{1}{4}$ in. long. *Same material.*

200. ISIS, walking, draped in a long garment, wearing a throne on her head; plinth and lower part of figure broken off. $1\frac{1}{4}$ in. long. *Same material.*

201. Similar figure of ISIS, but complete. 1 in. high. *Same material.*

202. Similar figure; plinth not pierced. $\frac{7}{8}$ in. high. *Same material.*

203. Similar figure; pierced. $\frac{7}{8}$ in. high. *Same material.*

204. Similar figure, very thin. 1 in. high. *Same material.*

205. Similar figure. 1 in. high. *Same material.*

206. Similar figure. Very fine work. Pierced. 1 in. high. *Same material.*

207. Similar figure. Not pierced, nor fine work. 1 in. high. *Same material.*

208. ISIS, wearing on her head the throne ⌋ , her name and emblem, draped in a long garment, walking, the left foot advanced, arms pendent at the sides. Style of the Ptolemaic period; the plinth behind, not quite up the body, and not pierced. $1\frac{1}{4}$ in. high. *Lapis lazuli.*

209. Similar figure of ISIS, but the plinth pierced. $1\frac{1}{2}$ in. high. *Lapis lazuli.*

210. Similar figure. $1\frac{1}{2}$ in. high. *Lapis lazuli.*

211. ISIS, walking, left foot advanced, on a plinth or pedestal, wearing on her head the throne or seat, her name and emblem. Rude work, plinth pierced through the head. $1\frac{3}{8}$ in. high. *Red stone.*

212. Similar figure of ISIS. $1\frac{3}{8}$ in. high. *Same material.*

213. Similar figure of ISIS. $1\frac{3}{8}$ in. high. *Maroon-gray porcelain.*

214. Similar figure of ISIS. $1\frac{3}{4}$ in. high. *Same material.*

215. ISIS, walking, on a pedestal, wearing on her head the throne, her name and emblem, long head-dress, *namms*, and uræus on the forehead; long garment from the loins to the ankles, hands down the sides, extended. $1\frac{1}{2}$ in. high. *Light-blue porcelain.*

216. ISIS, walking, wearing a throne on her head, her name and emblem, draped in a long garment reaching to her ankle, left foot advanced, hands pendent; behind, a plinth or pillar up the back. Pierced. $1\frac{1}{8}$ in. high. *Blue porcelain.*

217. Similar figure of Isis. Fine work. $1\frac{1}{8}$ in. high. *Light-blue porcelain.*
218. Similar figure of Isis. $1\frac{1}{8}$ in. high. *Same material.*
219. Similar figure of Isis. $1\frac{3}{8}$ in. high. *Bluish-green porcelain.*
220. Similar figure of Isis. $1\frac{1}{2}$ in. high. *Pale-green porcelain.*
221. Similar figure of Isis. Rude workmanship. $1\frac{1}{4}$ in. high. *Bluish-gray porcelain.*
222. Similar figure of Isis. Good work. $1\frac{3}{8}$ in. high. *Same material.*
223. Isis, wearing disk and horns, and long head-dress, *namms*, and long garment round the body; seated on a throne, on a pedestal, nursing Harpaxrat, Harpocrates or the youthful Horus, who is naked on her lap, and whom she holds by her left hand to her right breast. In this type she is the celestial Isis, or lady of the Heaven. Plinth behind pierced. $\frac{3}{4}$ in. long. *Blue porcelain.*
224. Similar figure of Isis. $1\frac{3}{8}$ in. high. *Green porcelain.*
225. Similar figure of Isis. Rude and flat behind. $1\frac{1}{2}$ in. high. *Same material.*
226. Similar figure of Isis. Pillar or plinth behind. $1\frac{3}{4}$ in. high. *Same material.*
227. Isis, in her celestial character, wearing solar disk and horns and long head-attire, *namms*, seated on a throne, nursing Harpaxrat, or Harpocrates, naked, wearing the lock of hair at the right side of his head, whom she holds in her left hand and places to her right breast; she has a long garment from the breast to the ankles. Behind is a plinth or pillar running up the back, pierced. 2 in. high. *Grayish-blue porcelain.*
228. Isis, as before, decomposed: ring behind. 2 in. high. *Same material.*
229. Similar figure of Isis. $1\frac{3}{4}$ in. high. *Blue porcelain.*
230. Similar figure of Isis, the head-dress broken off, side of the throne diapered; plinth or pillar behind, fine work. 1 in. high. *Light blue porcelain.*
231. Similar figure of Isis, seated on a throne, suckling Harpaxrat as before; the throne and head-dress remaining. The throne diapered and surrounded by a border of four bands at equal distances, with spaces: behind, a kind of ring. $2\frac{7}{8}$ in. high. *Light-blue porcelain.*
232. Isis, seated on a throne, wearing disk and horns in her celestial character as mistress of the heaven; her body is draped, and she holds on her lap

her son Harpaχrat naked, wearing the lock at the right side of the head; with her right hand she proffers him the breast. $\frac{1}{2}$ in. long. *Light-blue porcelain.*

233. ISIS, in her celestial character, probably in connection with the Sun, or time, wearing on her head a disk, horns, and long head-dress, *namms*, draped in a long garment, seated on a throne, suckling Harpaχrat, or Harpocrates, whom she holds naked on her lap, wearing a skull-cap and a lock of hair at the right side of his head. She holds him by the left hand, and offers him the breast with her right; plinth behind, pierced, rude work. $\frac{5}{8}$ in. high. *Dark-blue porcelain.*

234. ISIS, seated, wearing the disk and horns, long hair and uræus, suckling Harpaχrat. The goddess is draped in the usual long female garment, and holds the youthful Horus on her knee facing to her right. The god is naked, wearing a skull-cap, *namms*, with the lock of hair, *rut*, at the right side of the head, and both hands pendent down the side. Beneath is a squared spike or plug, to attach it to a throne: very coarse. $2\frac{1}{2}$ in. high. *Bronze.*

235. NEBTA, or NEPHTHYS, walking, on a plinth, wearing on her head the $\overline{\text{H}}$, the basket and house, the hieroglyph of *Neb-t-a*, 'the Lady of the House,' her name and emblem. She wears a long head-dress, *namms*, and long female garment, her left foot is advanced. Nephthys was the daughter of Seb and Nut, or the Chronos and Rhea of Egyptian mythology, and sister of Osiris and Isis, in whose company she is almost always found; she was also styled "Eye of the Sun, regent of the gods, mistress of the heaven, and of women," and, according to the Greek legends, the mother of Anubis. She has been identified with Sothis, or the Dog-star, but only perhaps considered as a form of Isis, and with Aphrodite or Venus, and Teleute, the End of all things, or Initiation. Her form is common in all materials, except bronze, pierced at the head. $1\frac{1}{2}$ in. long. *Red stone.*

236. NEPHTHYS, walking as before, wearing long garment and emblem on her head, pierced. $1\frac{1}{4}$ in. high. *Lapis lazuli.*

237. Similar figure. $1\frac{1}{8}$ in. high. *Same material.*

238. Similar figure, pierced. 1 in. high. *Same material.*

239. Similar figure. $\frac{7}{8}$ in. high. *Same material.*

240. Similar figure. $1\frac{1}{4}$ in. high. *Burnt lapis lazuli.*

241. Similar figure, plinth not pierced. $1\frac{1}{4}$ in. high. *Green stone.*

242. NEBTA, or NEPHTHYS, wearing on her head a long head-dress, *namms*, basket and house, and wearing her emblem as lady of the place, sister of the goddess Isis and Osiris, daughter of Seb and Nut, and, according to some traditions, mother of Anubis. She does not appear to have had a separate worship, but is always connected with Osiris, whom she follows on the tablets and monuments, walking, draped in a long tunic with straps over the shoulders, left foot advanced, on a pedestal, arms pendent, hands extended: plinth or pillar pierced behind. $2\frac{1}{8}$ in. high. *Light-blue porcelain.*

243. Similar figure of NEPHTHYS. $1\frac{7}{8}$ in. high. *Light bluish-gray porcelain.*

244. Similar figure of NEPHTHYS. $1\frac{5}{8}$ in. high. *Light-blue porcelain.*

245. Similar figure of NEPHTHYS, fine workmanship. $1\frac{3}{8}$ in. high. *Light-blue porcelain.*

246. Similar figure of NEPHTHYS, head-dress style of the Bubastite dynasty, uræus on head. $1\frac{1}{8}$ in. high. *Light-blue porcelain.*

247. Similar figure of NEPHTHYS. $1\frac{1}{8}$ in. high. *Same material.*

248. Similar figure of NEPHTHYS. $1\frac{1}{4}$ in. high. *Light-green porcelain.*

249. Similar figure of NEPHTHYS, but without uræus. $1\frac{3}{8}$ in. high. *Same material.*

250. Similar figure of NEPHTHYS. $1\frac{1}{8}$ in. high. *Grayish-green material.*

251. Goddess, her head-dress broken off; apparently ISIS or NEPHTHYS, very fine workmanship; plinth behind. $\frac{7}{8}$ in. high. *Light-green porcelain.*

252. Goddess, wearing long head-dress, *namms*, body enveloped in garment; hands pendent, walking, on a pedestal, right foot advanced. The head-dress is broken off, so that it is not possible to tell which of the goddesses of the Pantheon is intended. $1\frac{5}{8}$ in. high. *Blue porcelain.*

253. HAROERIS, or HARUR, type of the god Horus the first, the elder Horus, or brother of Osiris, rarely found on the monuments, and only distinguished by his name, and not by his attributes, from Har-si-esis, "Horus, the son of Isis," called also *Har-net-atef*, "Horus, the avenger of his father," from his war and triumph over his uncle, Set, the destroyer of Osiris; hawk-headed, wearing the *mamms* or long head-attire on his head and the pschent or crown of Upper and Lower Egypt; walking, on a rectangular pedestal or plinth, left foot advanced; part between the legs reserved; plinth or pillar up the back pierced. $1\frac{5}{8}$ in. high. *Light-blue porcelain.*

254. Similar figure of HARSIESIS. $1\frac{7}{8}$ in. high. *Grayish-blue porcelain.*
255. Similar figure of HARSIESIS. $\frac{7}{8}$ in. high. *Light-blue porcelain.*
256. Similar figure of HARSIESIS. $1\frac{1}{8}$ in. high. *Light-green porcelain.*
257. Similar figure of HARSIESIS; the *tes'er*, or crown of Lower Egypt, fluted vertically; of finer workmanship than the preceding. $1\frac{1}{8}$ in. high. *Same material.*
258. Similar figure of HARSIESIS. $1\frac{1}{8}$ in. high. *Same material.*
259. Similar figure of HARSIESIS. $1\frac{1}{8}$ in. high.
260. Similar figure of HARSIESIS; the plinth $\frac{3}{4}$ of the way up. $1\frac{1}{4}$ in. high. *Light-blue porcelain.*
261. Similar figure of HARSIESIS; coarse workmanship. $1\frac{3}{8}$ in. high. *Same material.*
262. Similar figure of HARSIESIS. The *tes'er* plain, not fluted, as in the previous specimens. $1\frac{1}{2}$ in. high. *Grayish-green porcelain.*
263. Similar figure of HARSIESIS. $1\frac{1}{2}$ in. high. *Grayish-green porcelain.*
264. Similar figure of HARSIESIS. $1\frac{5}{8}$ in. high. *Same material.*
265. Similar figure of HARSIESIS. $1\frac{1}{8}$ in. high. *Same material.*
266. HARSIESIS, as before, hawk-headed; wearing the *pschent* or crown of Upper and Lower Egypt, and the *namms*, tunic, *s'enti*, round the waist; walking to the right; flat behind, as if for inlaying into some object; pierced above. $2\frac{1}{4}$ in. high. *Light-green glass of a turquoise blue colour inside.*
267. HARSIESIS, walking, on plinth, hawk-headed; wearing long head-dress, *namms*, and *pschent*; tunic, *s'enti*, round the loins. $1\frac{1}{8}$ in. high. *Light-blue porcelain.*
268. HARPAXRAT or Harpocrates, "Horus, the Child," seated, naked, in the attitude of being in the lap of his mother Isis, wearing the crown, *pschent*, on his head, emblem of dominion over the upper and lower country, and the lock of hair, *rut*, at the right side of his head. His right arm, the hand doubled, is at his side. The right is flat and pendent. 4 in. high. *Bronze.*
269. HARPAXRAT. "Horus, the child," or Harpocrates, naked, wearing on his head a skull-cap, with *uræus*, serpent on the forehead, and lock at the right side; the index finger of his right hand is raised to his mouth; the left hand is pendent; his feet are placed on a square pedestal. There is a ring behind. $1\frac{1}{4}$ in. high. *Bronze.*
270. HARPAXRAT. Harpocrates, or a youth in the character of the god, walking, on a pedestal. At the right side of the head, which wears a skull-cap,

is the lock, *rut*. The body is entirely naked; the left foot advanced; the right arm is pendent, the left broken off. These figures are mostly of the later time of Egyptian, about the 26th dynasty, when the type of the youthful Harpachrat, or 'Horus the child,' became prevalent. In this character the god represented the youthful or nascent sun, and as such appeared in the solar disk at the first hour of the day. He was also the Beginning or Commencement, as the later types of Har or Horus, hawk-headed, wearing the *pschent*, represented the more fully developed form of the solar god. $4\frac{3}{4}$ in. high. *Sycamore wood*.

271. Cippus, or tablet, representing in relief HARPAΧRAT, or the youthful Horus, standing on crocodiles, full face, holding snakes. Above is the head of the god Bes. On the reverse is the boat of the Sun; a crocodile, emblem of Sebak, winged, or with a whip at the side, seated on a pylon; another animal, perhaps a jackal, on the same; a pylon, with cornice of three uræi, and an owl or emblem of the soul; a hawk on a pylon, and some other indistinct objects. $6\frac{1}{2}$ in. high. *Light steatite*.

272. Small tablet, *hutu*, or cippus, having on one side in bas-relief the youth HARPAΧRAT, or Harpocrates, standing naked, full face, wearing only the skull-cap with the lock of hair, *rut*, at the left side of the head, and collar, *usχ*, round the neck. In his right hand he holds a scorpion and three snakes; in the left as many snakes, a scorpion, and lion. At the right side is the standard of the god Mentu-Ra, in shape of a lotus flower, surmounted by a hawk, wearing two hawk's feathers. At the left side is that of the god Nefer-Tum, consisting of a papyrus flower, surmounted by the four hawk's feathers. Behind and engraved in outline on the background are two hawk-headed deities, each holding kukupha or dog-headed sceptres, *uaseu*, and standing facing each other. At the side are three lines of hieroglyphs facing to the right. They are not very legible. On the back are three divisions.

(1.) The Xu ☉ or Sun in a disk, on the horizon; χnum, or Chnoumis, ram-headed, quadrifrons, and two wings, the right hand holding a whip, the left a crook. On each side stand three cynocephali erect, holding up their hands in adoration. Below are three lines ≡. (2.) In the second division is a hawk, standing facing to the right, with lifted human arms; an oryx; the god Thoth wearing on his head the *âtef*, crown, and a tunic, *s'enti*, round the loins,

lifting his hands; the god Ra hawk-headed, wearing a disk on his head, the *s'enti* and *uas* sceptre; Nefer-Tum having on his head the lily and four hawk's feathers. (3.) Ha-sa-asi or Harsiesis, hawk-headed, wearing the pschent on his head, tunic, *s'enti*, round the loins. Beneath are nine perpendicular lines of hieroglyphs facing to the right, one of the formulas found on these amulets. $3\frac{3}{4}$ in. long. Right side broken off. *Black steatite*.

273. Tablet, *hutu*, with rounded top. In relief is the god HARPAΧRAT, or HARPOCRATES, or else a youthful monarch in that character, walking to the right, wearing a *namms* or *klaft* with uræus in front with a long streamer reaching to the ground, and collar, *usχ*, round the neck, and short striped tunic, *s'enti*, round the loins. In his right hand he holds a sceptre, *uas*, in his left an emblem of life, *anχ*, and before him is an altar. Behind is the goddess SEΧET, lion-headed, wearing a disk with an uræus, draped, holding an emblem of life, *anχ*, in her right hand, and a papyrus sceptre, *χ^u*, in her left. The altar and objects beneath, perhaps receptacles for wine, are broken. Above is a cornice with sixteen uræi, full face, wearing disks full face. It is of the Roman period, and may represent an Emperor in adoration to the goddess Sechet. $10\frac{3}{4}$ in. high. *Calcareous stone*.

274. Base of one of the small tablets or cippi, with rounded top, on which is represented in relief HARPAΧRAT, or HARPOCRATES, standing on crocodiles. On the background is a pigmaic figure of AMEN-RA and a snake. At the left edge facing right is an inscription. In front are portions of two horizontal lines of hieroglyphs, also facing to the right. At the foot are also portions of two horizontal lines of hieroglyphs, facing right.

275. Tablet, *hutu*, with rounded top, on it in relief HARPAΧRAT or the youthful HORUS, standing, full face, wearing a skull-cap, *namms*, on the head, and lock at the right side of the head, standing on two crocodiles with their heads inverted. He holds snakes in his hands: pierced above. 1 in. high. *Green porcelain*.

276. Lion-headed god, probably a form of the god HORUS, found worshipped in Nubia as *Mau hes*, 'the glaring lion,' wearing a tunic, *s'enti*, round the loins, and walking with his left foot advanced, on a plinth or pedestal. He is said to be called *Hebs*, but rather *Hos*, an epithet applied to the lion as 'glaring' at his enemies or prey; but has also the appellation *Suu*, or *Muu*,

or *Mau hos*, 'the glaring Beast,' or Lion in the sculptures, and the name *Matet*. His worship was probably introduced about the period of the Æthiopian dynasty, the 25th, which invaded Egypt and brought his worship from Deboud and Shendy, of which he was the local lord, and said to be 'strong-armed.' He is sometimes represented holding a sword. [Caylus. Tom. iv. Pl. v. 1. Pl. vii. 4—6.] Plinth $\frac{3}{4}$ up back behind, pierced. $1\frac{3}{8}$ in. long. *Dark steatite*.

277. Rectangular slab, on which in relief is a triad composed of HORUS, ISIS and NEPHTHYS. Har-pa-χrat or Harpocrates, son of Osiris and Isis, stands full face, naked, wearing the twisted spiral lock of hair at the right side of his head. At his right side is Nebta, or Nephthys, walking, draped, holding Harpocrates by her left hand. Nephthys wears her name and emblem on her head. On the other side of Harpocrates is Isis, walking, draped like Isis, but wearing on her head the throne her emblem, also walking, full face, holding her hands pendent, her right taking that of Harpocrates. It is of fine work, and, like most of these little slabs, about the time of the 26th dynasty. At the back is a ring; these little slabs having been used as pectoral plates suspended from the neck of the mummy, or introduced and worked in with the bugles and other objects of the outer network. $1\frac{1}{2}$ in. high. *Light-blue porcelain*.

278. Similar slab, with Harpocrates between Isis and Nephthys; behind, a reeded ring. $1\frac{1}{4}$ in. high. *Blue porcelain*.

279. Similar slab, with Harpocrates between Isis and Nephthys, but round above like a tablet, *hut*. $1\frac{1}{2}$ in. high. *Light-blue porcelain*.

280. Similar slab, rounded above, and ring. $1\frac{3}{8}$ in. high. *Blue porcelain*.

281. Similar slab, but rectangular. $\frac{7}{8}$ in. high. *Bluish-green porcelain*.

282. Similar slab, rounded above. $1\frac{1}{4}$ in. high. *Bluish-green porcelain*.

283. Similar slab as before, the figures touch hands, above is a reeded ring. $1\frac{5}{8}$ in. high. *Grayish-blue porcelain*.

284. Similar slab, with Harpocrates between Isis and Nephthys, coarse and indistinct work; ring above. 1 in. high. *Light-blue porcelain*.

285. Similar slab, the hands of the figure join, above, a ring. $1\frac{1}{4}$ in. high. *Green porcelain*.

286. Similar slab, but with Isis at the right side of Harpocrates; behind is a ring. $1\frac{1}{4}$ in. high. *Bluish-green porcelain.*

287. Similar slab, hands do not join; ring behind. $1\frac{3}{4}$ in. high. *Bluish-green porcelain.*

288. Similar slab, round above, ring behind, reeded. $1\frac{1}{8}$ in. high. *Same material.*

289. Similar slab; the hands join. $1\frac{1}{8}$ in. high. *Green porcelain.*

290. Similar slab, square above, hands not joining. $1\frac{3}{8}$ in. high. *Same material.*

291. Similar slab of Harpocrates between Isis and Nephthys; hands joining, fine work, above a reeded ring. $1\frac{1}{4}$ in. high. *Light-blue porcelain.*

292. Similar slab, peculiar work, a reeded ring above. $1\frac{3}{8}$ in. high. *Dull-green porcelain.*

293. Similar slab, straight, a ring above. $1\frac{3}{8}$ in. high. *Dull bluish-green porcelain.*

294. Similar slab, reeded ring above. $1\frac{3}{8}$ in. high. *Light blue porcelain.*

295. Rectangular slab as before, but in profile. Harpaxrat or Harpocrates, naked, going to the right, Isis standing, wearing on her head the throne, her name and symbol, long head-attire, *namms*, and long garment, *basui*, stands facing him and takes his left hand in her right. Nephthys wearing her name and emblem on her head, long head-attire, *namms*, and long garment, follows behind and takes his right hand; a reeded ring above. $1\frac{1}{8}$ in. high. *Light bluish-green porcelain.*

296. Similar slab, the hands not touching, and rather thick. $1\frac{3}{8}$ in. high. *Grayish-blue porcelain.*

297. Similar slab of Harpocrates, Isis and Nephthys, but the whole subject cut in outline, a reeded ring above. $\frac{7}{8}$ in. high. *Light green porcelain.*

298. ANEPU or ANUBIS, son of Osiris and Isis, the god presiding over embalming, and guarding the roads of the South and North of Heaven and earth, then called *Ap-heru* or *Ap-matennu*, jackal-headed, walking, wearing a long head-dress, *namms*, and tunic, *s'enti*, round the loins, on a rectangular pedestal; ring behind for suspension. $2\frac{1}{2}$ in. high. *Bronze.*

299. ANEPU or ANUBIS, jackal-headed, walking, wearing the usual long head-dress, *namms*, left hand extended and pendent, right bent on breast, wearing tunic, *s'enti*; ring behind head, much corroded. $1\frac{1}{4}$ in. high. *Bronze.*

300. ANEPU or ANUBIS, jackal-headed, walking, wearing a tunic, *s'enti*, round the loins; on a pedestal at the back a plinth pierced. $1\frac{5}{8}$ in. high. *Bluish-green porcelain*.

301. Similar figure of ANUBIS; good workmanship. $1\frac{1}{4}$ in. high. *Dull-green porcelain*.

302. Similar figure of ANUBIS; very coarse. $1\frac{3}{8}$ in. high. *Dull-green porcelain*.

303. Similar figure of ANUBIS; coarse workmanship. $1\frac{7}{8}$ in. high. *Blue porcelain*.

304. Similar figure of ANUBIS. $1\frac{1}{2}$ in. high. *Same material*.

305. ANEPU or ANUBIS, jackal-headed, wearing a long head-attire, *namms*, and tunic, *s'enti*, round the loins, walking, left foot advanced; coarse work; plinth behind pierced. $1\frac{3}{8}$ in. high. *Blue porcelain*.

306. ANEPU or ANUBIS, jackal-headed, wearing long head-dress, *namms*, and tunic, *s'enti*, round the loins; pendent arms, hands clenched, left ear broken off. $1\frac{1}{2}$ in. high. *Light-blue porcelain*.

307. NAHAB or NAHABKA, goddess, represented as a snake with human legs and hands, sustaining by them the weight of her head; above, a ring for suspension. 1 in. high. *Bright-blue porcelain*.

308. TUAUTMUTE, second genius of the Karneter or Hades and son of Osiris, body enwrapped in bandages; behind, an upright square column or plinth, pierced. $1\frac{1}{8}$ in. high. *Dull-green porcelain*.

309. TUAUTMUTE, jackal-headed, wearing a long head-attire, *namms*, and collar, *usχ*, round the neck; body mummied, *mer em hebs*, facing to the right, holding a doubled sash or bandlet before him; pierced with two holes, flat behind. $2\frac{1}{8}$ in. high. *Blue porcelain*.

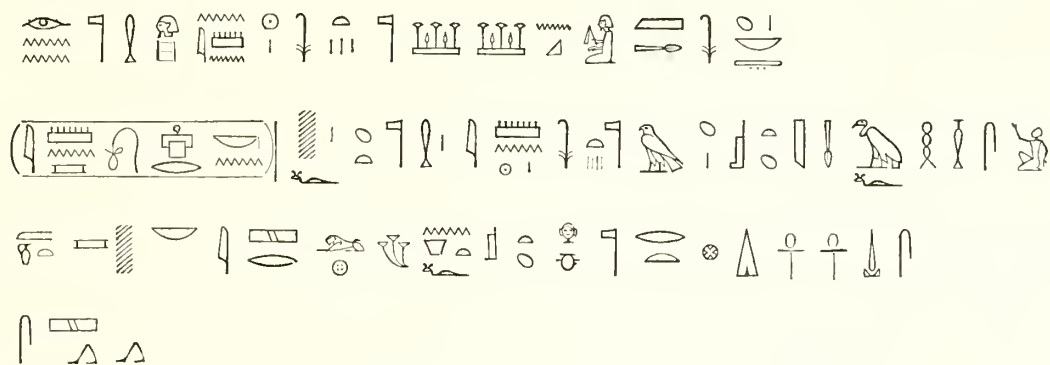
310. TUAUTMUTE, jackal-headed, walking, with pendent arms; plinth behind pierced. $1\frac{1}{8}$ in. high. *Dull-green porcelain*.

311. QABHSENUF, the fourth genius, daimon or god of the Karneter or Hades, son of Osiris and Isis, companion of his father Osiris, and one of the gods attached to the funeral or burial of the dead. When in form of a canopic or sepulchral vase, he presided over the liver, and appears in the scene of the great judgment at a later period with his three other brothers standing on a lotus flower. In this specimen, which is taken from the outer network

of a mummy, Qabhsenuf is represented hawk-headed, profile to the right, holding before him a doubled sash or bandlet; he wears a collar, *usχ*, of two rows of beads, and has a cross-band at the side. His form is mummied, standing on a pedestal; pierced. $1\frac{3}{4}$ in. high. *Blue porcelain*.

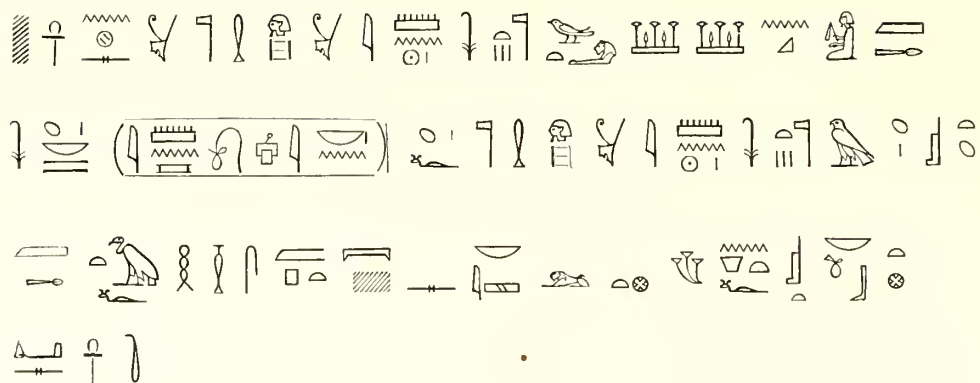
312. QABHSENUF, son of Osiris, and fourth genius of the Karneter or Hades; hawk-headed, in profile, facing to the left, wearing long head attire, *namms*, and collar, *usχ*, body mummied, holding a doubled bandlet before him by both hands. $1\frac{3}{4}$ in. high. *Bright-blue porcelain*.

313. Lower part of a standing figure of the god BES or BESSA, from the belly; naked, the type boyish, legs bowed, the hands placed on the hip. It stands on a square pedestal, on the upper part of which is a horizontal line of hieroglyphs running round the pedestal, beginning from the tail of the lion's skin, which has covered the back and head of the god. These face to the right, and record the dedication of the statue.



*ar en na χent neter api en Amen ra sut neteru s'as'ank mā χru sa
en neb ta ta Amen meri Uasarkan sa. f... χent neter Amen rā sa
neteru Harsahesi mā χru Mut f Hes em χen Nasnebas'er en han t. f
Hesi her Neter ta .ānχ ānχ uta snab s s'me.*

“Made by the high priest of Amen Ra, king of the gods, Shashank, justified royal son of the lord of the world, AMENMERI, UASARKAN.... son of the high priest of Amen-Ra, king of the gods Harsahesi justified. His mother was the singer in the inner place. Nasnebasher to his mistress Isis, resident in the town of Neter, giver of life, health, and strength.” Round the pedestal in front is another line of hieroglyphs, also facing to the right.



ar nen χent neter api en Amen Ra suten neteru ur haut sàsancq ma
 χru suten sa neb tata Amen meri Uasarkan sa f χent neter api en
 Amen Ra suten neteru Harsahesi maχru Mut f Hesi em pe Nasnebas'er
 en han. t f Hesi neb qabu.t ta o ānχ ta.

“Made by the high priest of Amen Ra, king of the gods, great leader Shashank, justified royal son of the lord of the world, AMENMERI UASARKAN his son, the high priest of Amen Ra, king of the gods, Harsahesi, his mother, the singer of heaven, Nasnebasheru to his mistress, Isis lady of Coptos who gives life ...”

It appears from these dedications that the little figure of the god Bes was dedicated to Isis, the lady of Coptos or of the town of Neteru, by one of the family of the kings of the 22nd dynasty named Shashank, and a high priest of the god Amen Ra. He may be Shashank II., successor of Osorkon II., but great confusion prevails about the 22nd dynasty and the arrangement of the names of the kings and princes of that line. The present inscription describes Shashank as the son of Osorchon, having for his mother a lady entitled ‘singer in Heaven,’ an unusual phrase, the antithesis to which however is found as ‘singer in Karneter or Hades,’ probably intended to mark the difference between those who sang the psalms of the gods or dirges of the dead. His son’s name, it appears, was Harsihesi or Harsiesis. It is valuable as showing the prevalence of the worship of the god Bes or Bessa at the period. It is of fair execution. 8½ in. high. *Arragonite*.

314. BES or BESSA, standing full face, wearing a lion’s skin on his body and plumes on his head, his legs bowed and hands placed on his hips, and

a lion's claw on the hip at each side. He holds a gazelle, the head downwards, on each side, and a kind of cord; above hawk of Horus, standing, facing inwards. This specimen is of late work and much decomposed. 1 ft. 10 in. high. *Calcareous stone.*

315. BES or BESSA, apparently allied to Scilenos; peculiar type, rude, the hand placed on the belly, the body terminating in an eagle's claw; behind, a band or place to attach to a cista. Greek or Graeco-Egyptian work. $2\frac{7}{8}$ in. high. *Bronze.*

316. BES or BESSA, standing naked without a lion's skin, carrying on his back another *Bes* by holding the feet. The second *Bes* raises his hand to his head. Combinations of these deities often occur in later works of art. $1\frac{7}{8}$ in. high. *Bronze.*

317. BES, the Egyptian Besa, apparently a form of Amen Ra, although his type rather resembles that of the god Ptah, wearing the lion's skin and cornice with three tall plumes. The head-dress pierced to string it to a necklace. $1\frac{7}{8}$ in. high. *Bronze.*

318. BES, walking, profile to the right, clad in a lion-skin, playing on a tamborine which he holds by both hands. This little figure is the bead or pendant of a collar, consisting of a series or rows of similar beads; above, a ring. $\frac{1}{2}$ in. long. *Red porcelain.*

319. BES, going to the right, holding the tail of the lion-skin in his right hand, his left placed over his head, on which a ring. $1\frac{1}{4}$ in. high. *Bright-blue porcelain.*

320. BES, squatting on the ground, head-dress broken off; plinth behind pierced. $\frac{5}{8}$ in. high. *Grayish porcelain.*

321. BES, standing as usual, wearing cornice and plumes, which are pierced with one hole for suspension. $\frac{3}{8}$ in. high. *Dark-blue porcelain.*

322. BES as before, standing, wearing six plumes or feathers on his head, his hands placed on his hips; reeded ring behind. $1\frac{7}{8}$ in. high. *Blue porcelain.*

323. Similar figure of BES, wearing seven plumes or feathers. $1\frac{3}{4}$ in. high. *Light-green porcelain.*

324. Similar figure of BES, wearing three plumes, a ring behind. $1\frac{1}{8}$ in. high. *Light-blue porcelain.*

325. BES as before, wearing five plumes; bifrons; pierced. $1\frac{7}{8}$ in. high. *Grayish-white porcelain.*
326. Similar figure of BES, plumes broken off, standing, good work; ring behind. $1\frac{3}{8}$ in. high. *Bluish-green porcelain.*
327. Similar figure of BES, coarse work. $1\frac{5}{8}$ in. high. *Light grayish-blue porcelain.*
328. Similar figure of BES; pierced through the head. $1\frac{1}{2}$ in. high. *Bluish porcelain touched up with yellow.*
329. Similar figure of BES, bifrons; on the head four plumes, pierced. $1\frac{5}{8}$ in. high. *Brownish-red colour.*
330. Similar figure of BES, bifrons; on the head three plumes; pierced. $\frac{7}{8}$ in. high. *Grayish-yellow porcelain.*
331. Head of the god BES, wearing the lion-skin and cornice, surmounted by four plumes, bearded, flat behind; pierced. $1\frac{1}{4}$ in. high. *Yellowish-green porcelain.*
332. Head of BES as before; on the head three plumes. $\frac{7}{8}$ in. high. *Light-blue porcelain.*
333. Similar figure of BES; on the head five plumes, the hands on the breast, plinth behind pierced. $1\frac{3}{8}$ in. high. *Light-blue porcelain.*
334. Similar figure of BES; on the head three plumes, hand on the hips, plinth behind pierced. $1\frac{1}{2}$ in. high. *Blue porcelain.*
335. BES seated; no plumes on the head, good work; ring on the head. $1\frac{1}{8}$ in. high. *Violet porcelain.*
336. Upper part of figure of BES, on the head three plumes, ring behind. $\frac{1}{2}$ in. high. *Reddish-white porcelain.*
337. Upper part of a figure of BES, on the head six plumes. $\frac{1}{2}$ in. high. *Greenish-yellow porcelain.*
338. BES, in his usual type, standing, wearing no plumes, but collar, usχ, bracelets and armlets, lion-skin round the loins; pierced lengthwise, good workmanship. $\frac{3}{4}$ in. long. *Greenish-yellow glazed steatite.*
339. BES, lower part of a figure of this god in his usual type. $\frac{3}{8}$ in. long. *Blue porcelain.*
340. Oval, edges crenated. On one side, in a square, is the head of the god BES in a lion's skin, wearing cornice and five plumes. On the reverse is

a square with a papyrus sceptre, on the right of which is seated the lion-headed goddess BAST, MENHI, or SEXET, wearing a disk of the Sun; facing to the left, opposite to her and on the other side of the sceptre, is TUM-NEFER or NEFER TUM, the son of Ptah and Bast, wearing on his head the lotus flower and four feathers of the hawk, and collar, *usχ*, round the neck, seated facing to the right. They are apparently in connection with the head of Bes, in whom some have seen a type of the pataikos form of Ptah Socharis Osiris: from the outer network of a mummy; pierced in three places. $1\frac{3}{8}$ in. high.

Pale greenish-white porcelain.

341. TAUR or THOUERIS, wife or mistress of Typhon, and generally seen on the monuments allied with BES or BESSA, a supposed form of Set or Typhon. She presided over the pure waters as mistress of them at Elephantine, and in the heaven she personified the constellation known as the Great Bear, while in the Karneter or Hades she represented the devourer of the wicked or reprobate. She is represented standing, with the head and body of a hippopotamus, hind-quarters of a lion, and tail of a crocodile down the back, her hands pendent and clenched; behind, a ring for suspension. $1\frac{1}{2}$ in. high. *Blue porcelain.*

342. Similar figure of TAUR. $1\frac{7}{8}$ in. high. *Same material.*

343. Similar figure of TAUR; fine work. $2\frac{1}{4}$ in. high. *Same material.*

344. Similar figure of TAUR; good workmanship. $1\frac{3}{4}$ in. high. *Same material.*

345. Similar figure of TAUR. 1 in. high. *Blue porcelain.*

346. Similar figure of TAUR. 1 in. high. *Same material.*

347. Similar figure of TAUR. $1\frac{1}{4}$ in. high. *Light-blue porcelain.*

348. Similar figure of TAUR. 1 in. high. *Same material.*

349. Similar figure of TAUR. 1 in. high. *Same material.*

350. Similar figure of TAUR. $\frac{7}{8}$ in. high. *Same material.*

351. Similar figure of TAUR. $1\frac{7}{8}$ in. high. *Same material.*

352. Similar figure of TAUR; ring on head. $1\frac{1}{8}$ in. high. *Same material.*

353. Similar figure of TAUR; good work. $1\frac{1}{8}$ in. high. *Same material.*

354. Similar figure of TAUR; good work. $1\frac{1}{8}$ in. high. *Same material.*

355. Similar figure of TAUR; plinth behind, broad, and bevelled. 1 in. high. *Yellowish-green porcelain.*

356. Similar figure of TAUR, the feet broken off. $1\frac{3}{4}$ in. high. *Greyish-green porcelain.*

357. Similar figure of TAUR; decomposed. $1\frac{5}{8}$ in. high. *Green porcelain.*

358. Similar figure of TAUR; work fair, but of doubtful authenticity. $1\frac{7}{8}$ in. high. *Dark-blue porcelain.*

359. Similar figure of TAUR. $1\frac{1}{2}$ in. high. Decomposed. *Green porcelain.*



§ 2. SACRED ANIMALS.

SECONDARY to the worship of the gods was that of the sacred animals, which seems to have comprised all the principal animals of Egypt, a few reptiles, and one or two insects. All animals, in fact, were either sacred or profane according to their local distribution, certain animals being consecrated to the deities of the site, name, or district. The origin of this worship is unknown, but it is referred to the age of the second dynasty, one of whose monarchs is said to have introduced it into Egypt. Some light indeed is thrown upon the obscurity of the reason of animal worship by the discoveries of the Serapeum, which call the bull Apis, the avatar, the second or repeated life of the god Ptah, the local deity of Memphis, and that he was a kind of incarnation of that demiurgos. The same principle may have applied to the other sacred animals, who were supposed to contain the soul or portion of the efflatus of the different deities they represented. Mystically, physical ideas were also connected with these animals, which, although not proved by observation, attributed to them certain powers analogous to the acts of the deity and the operations of nature, or made them predict the future or act in accordance with the solar, lunar, and terrestrial phenomena. They were also oracular, and as such their actions were taken as prognostics by those who consulted the Egyptian shrines. The sacred animals lived either in the courts of the temples, or were in the adytum, and the care of them was confided to certain prophets or priests. They also had a special support derived from lands or other revenues

with which the Temples were endowed, and every care taken of their health, and even companions of the other sex provided, although, as in the case of the Apis, their issue was not necessarily sacred. There were no doubt diacritical marks by which they were known, the most obvious of which was colour, but no details have been handed down on this point. On the tablets they are sometimes seen worshipped in place of the deities themselves, and the gods to which they were sacred generally have the head of the animal placed on them instead of the human head. The animals not deemed sacred were either those into which the soul of Set or Typhon may have been thought to have been divided, or those into which such souls as transmigrated passed. Even the maleficent deities had certain animals sacred to them, as the hippopotamus, pig, and ass. Other sacred animals appear from the inscriptions not to have been assigned to the deities which the Greeks said they represented, but these are chiefly men or gods of the Pantheon, and do not disturb the general question.

Like the other section of the Pantheon, the sacred animals are illustrated by objects of various classes, representations on tablets or other objects, votive bronzes consecrated or deposited in the Temple, stone objects used as amulets or pendants of the dead and arranged in the necklaces of the living, porcelain and glazed steatite figures which formed part of the net-work which at a later period adorned the mummy, bronze or wooden cases in which mummies of the animals of smaller size were deposited, and which were often surmounted or engraved with a representation of the sacred animal. Large wooden figures of these animals were also deposited in the tombs, some made for the undertaker, others perhaps employed in private chapels. Great difference prevails as to the number found in different materials, some animals being very rare in all substances, and others only occurring in particular metals or other material.

360. CYNOCEPHALUS, ape, *aani*, emblem of the lunar deities ΧΩNS, son of Amen-Ra and Mut, and third person of the Theban triad, and of TAHUTI, or THOTH, seated, erect, the tail curled round at the left side, forepaws on knees. On the head is a hole for the plug for the insertion of the lunar disk, which is often placed on its head in this character. It is seated on a small pedestal having three steps in front. $4\frac{3}{4}$ in. high. *Dark slate.*

361. CYNOCEPHALUS, *aani*, seated as before on a pedestal in shape of a

pylon or door-way, *sebex*. Above on the head a plug for the insertion of the head-ornament, and another behind. 4 in. high. *Dark steatite*.

362. CYNOCEPHALUS, *aani*, seated; ring on the back. $\frac{5}{8}$ in. high. *Reddish-white porcelain*.

363. CYNOCEPHALUS, or dog-headed, baboon, seated; forepaws on the knees; $\frac{3}{8}$ in. high. *Blue porcelain*.

364. CYNOCEPHALUS, ape, *aani*, seated on a pedestal, the forepaws on the knees, and the tail curled round at the right side; on the head is a plug to hold the lunar disk or other ornament, and there is a plug-hole behind. It is seated on a semi-oval plinth, the curved part behind. $3\frac{3}{4}$ in. high. *Bluish-green porcelain*.

365. CYNOCEPHALUS, *aani*, seated as before; the tail at the right side, and plug-hole above for the ornament, and another behind. $3\frac{1}{4}$ in. high. *Green porcelain*.

366. CYNOCEPHALUS, *aani*, seated; the forepaws raised to the mouth; on a plinth; on the back a ring: good work. $\frac{5}{8}$ in. long. *Light-blue porcelain*.

367. APE, or cynocephalus, *aani*, standing, with tail and the forepaws lifted as if adoring the Sun's disk. These animals are often represented in this attitude before the boat of the Sun. $\frac{1}{2}$ in. high. *Lapis lazuli*.

368. LION couchant, emblem of the god Horus, head turned to the right. $1\frac{1}{8}$ in. high. *Bronze*.

369. LION running, the tail behind, curved on the back. $1\frac{1}{8}$ in. long. *Bronze*.

370. LION, *mau*, couchant on a pedestal, emblem of the god Hor or Horus: ringed. $\frac{3}{8}$ in. long. *Light-blue porcelain*.

371. LION, profile to the right in bas-relief. $\frac{3}{4}$ in. long. *Light-blue porcelain*.

372. LION, *mau*, couchant, emblem of the god Hor or Horus; couchant on a pedestal; of the Roman period. $1\frac{1}{8}$ in. long. *Blue porcelain or glass*.

373. LION, *mau*, couchant, on a pedestal; emblem of the god Hor or Horus, from the outer covering or network of a mummy; on the back a ring. 1 in. long. *Light-blue porcelain*.

374. Forepart of a bull and lion united, back to back, each facing outward object, the meaning of which is unknown. The protome or forepart

of two lions thus united, which has sometimes a solar disk between them, is supposed to represent the *axu* or 'Horizon.' It is also found as determinative of the word *haker*, and as such replaces the symbol of the night. There was a festival of the *haker*, supposed by some to be that when Osiris said to the dead *ha k er a*, 'Come thou to me.' But as this symbol is replaced by the determinative by the symbol of wood, as well as of the night, the meaning of the emblem is uncertain. On the back is a reeded ring. $\frac{7}{8}$ in. long. *Light-green porcelain.*


375. Similar object, 1 in. long. *Same material.*

376. Similar group, $\frac{7}{8}$ in. long. *Same material.*

377. Similar group. $\frac{7}{8}$ in. *Same material.*

378. Similar group, 1 in. long. *Same material.*

379. SPHINX, *hu* or *akar*, wearing a royal head-dress with the queue, or pig-tail and side plaits; the beard broken off, the forepaws also wanting, and deep grooves or markings at the side of the shoulder. It appears to be a portrait of the monarch Thothmes III. of the 18th dynasty, whose name is inscribed under the beard facing to the right:—

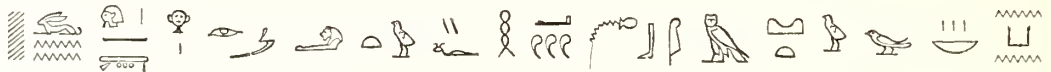
 *Neter nefer Ra men xepen ta anx.*



"The good god RA-MEN KHEPER, giver of life."



On the sides of the pedestals are two dedications from Runaru a royal scribe, and scribe of the young troops. That on the right side faces to the right and reads:—



unn api ta her mau huti f-hā uab s'u em tu neb en qa en en sa kat meri Atai an nefer Runaru.

383. CAT, *mau*, couchant, not seated erect; sacred animal of the goddess Bast, or Bubastis, tail curled round right side; two plugs at forefeet, and one behind to attach to a pedestal. $2\frac{3}{4}$ in. long. *Bronze*.

384. CAT, *mau*, emblem of the goddess Bast, or Bubastis, seated erect, collar round the neck, tail curled round at right side, solid: coarse. $2\frac{1}{4}$ in. high. *Bronze*.

385. Similar CAT, no pendent or collar round the neck; plug in front to fix it into a pedestal. $1\frac{3}{4}$ in. high. *Bronze*.



386. CAT, *mau*, seated erect; emblem of Bast or Bubastis, tail turned round to the right side. $1\frac{3}{4}$ in. high. *Bronze*.

387. CAT, *mau*, seated erect; tail curled on the right side, sacred animal and emblem of the goddess Bast or Bubastis. The interior is hollow, and it has probably held a mummy of a small kitten embalmed—these animals being thus occasionally preserved at Abusir. 4 in. high. *Bronze*.

388. CAT, *mau*, emblem of the goddess Bast or Bubastis, seated erect; hollow inside, the tail curled at the right side, much corroded, and has been used as a case for the mummy of that animal. 1 ft. 5 in. high. *Bronze*.

389. CAT, *mau*, emblem of the goddess Bast or Bubastis, seated erect; on a pedestal of dark wood in shape of the vase which is the hieroglyph and name of the goddess. At the top of the head is a sunken oval place for the reception of a scarabæus, emblem of the self-forming or uncreate gods, and expressed as $\chi eper$. $6\frac{3}{4}$ in. high. *Bronze*.

390. Head of a CAT, *mau*, sacred animal, and emblem of the goddess Bast or Bubastis. $1\frac{5}{8}$ in. high. *Bronze*.

391. Pedestal for the figure of a bronze or wooden CAT, which has been hollowed to hold a mummy of that animal, with the tenons for the mortises of the figure. The pedestal is either in shape  intended for the vase *Bast* used as the name of the goddess Bast or Bubastis, or else like  a symbol also occasionally employed in the word *bas*, although not used for the name of the goddess, but as the symbol of protection, warmth or vitality as well as *sa*, the back, or hinder-part. 1 ft. 1 in. long, 5 in. wide. *Sycamore wood*.



392. CAT, *mau*, emblem of the goddess Bast or Bubastis; seated on a pedestal, on the back a ring: the left ear broken off. $\frac{1}{2}$ in. long. *Dark basalt*.

393. CAT, *mau*, sacred animal, and emblem of the goddess Bast, or Bubastis, wife of Ptah, and mother of Nefer-Atum, erect on a semi-oval pedestal, on the back a ring for suspension: very coarse work; the ears broken off. 5 in. high. *Blue porcelain*.

394. CAT, *mau*, sacred animal of Bast or Seḫet, seated, upper part remaining. $1\frac{1}{4}$ in. high. *Blue porcelain*.

395. CAT, *mau*, seated; emblem of the goddess Bast, or Bubastis, the Egyptian Artemis, or Diana, one of the wives or companions of Ptah or Hephaistos. The male cat was emblem of the Sun *Ra*, and this animal was one of the most sacred in the estimation of the Egyptians; the left ear is wanting; ring behind. $1\frac{3}{8}$ in. high. *Light-blue porcelain*.


396. CAT, *mau*, seated erect on a pedestal; emblem of the goddess Bast, the Bubastis of the Greeks, the sister of Seḫet, or Merienptah, the companion and wife of Ptah. The goddess Seḫet was lion-headed, while Bast was always represented with the head of a cat. This animal appears to have been universally worshipped throughout Egypt, and held more sacred than any other. It was embalmed after death; on the back a ring. $\frac{1}{2}$ in. long. *Light-blue porcelain*.

397. CAT, seated erect; the tail curled round at the side. It has been used as the case for a mummy of that animal. It was the emblem of the goddesses Sek'het and Bast, the goddesses of cats, and is upon a pedestal in shape of the emblem *Bas*  or the vase  which formed the name of the goddess. 1 ft. 5 in. high, $8\frac{1}{2}$ in. wide. *Sycamore wood*.

398. JACKAL, *sabu*, animal sacred to, and emblem of, Anepu or Anubis; couchant, probably from the lid or cover of a sepulchral box. 8 in. long. *Sycamore wood*.

399. JACKAL, *sabu*, emblem of the god Anepu or Anubis, who is almost always represented with the head of this animal, instead of the human head. One of the names of Anubis was *Ap-heru*, or *Ap-matenu*, 'opener of the ways,' or 'paths' of the South and North, leading to the heavens. Jackals are also seen at a later period drawing the *bari*, or boat and bier of the dead, and wearing attached to their necks the keys of the doors of the upper and lower world or hemispheres. The present specimen, which has been used for inlaying, represents a jackal couchant; profile to the right, its head broken off. They were embalmed at Thebes, and also at Siout or Lycopolis. $1\frac{1}{8}$ in. long. *Black steatite*.

400. Jackal standard, emblem of the god Anup or Anubis, and Ap-heru, the opener of the Roads or Paths, one of the titles and functions of Anubis; there being two Ap-herus, one over the North and the other the South. In the funeral procession represented in the first chapters of the Ritual, one of the priests carries a jackal standard, probably in allusion to this character of Anubis, or that of embalming, over which that god presided. $1\frac{1}{2}$ in. high. *Bronze*.

401. HEDGEHOG; an animal occasionally found represented in amulets and toilet vases of a later period; perhaps sacred animal, or emblem of a deity, but of which is not known; on the back a ring: on the base in intaglio  *Sebak-ar*, a proper name, or meaning unknown. 1 in. long. *White-glazed steatite*.

402. HAPI, or APIS, the bull sacred to the god Ptah, of which it was the sacred emblem and animal, and supposed representation of the second life, walking, both left feet advanced, on a rectangle or pedestal, wearing on his head the solar disk between the horns. Triangular mark on the forehead, flying vulture engraved on the shoulder and rump, housing on the body. $2\frac{1}{2}$ in. long. *Bronze*.

403. Rectangular plate; on one side the bull MNEVIS walking to the left, the body marked by cross-lines going to the left, having a tie round the neck ending in a lotus flower, emblem of the upper country: pierced and grooved round the edge. $\frac{3}{4}$ in. long, $\frac{1}{2}$ in. high. *Green-glazed steatite*.

404. A BULL, *ka*, walking; wearing a disk on his head, the solar disk representing one of the sacred bulls, either Hapi or Apis, the avatars or second life of the god Ptah; Mna or Mnevis, the bull sacred to the Sun at Heliopolis; or Pacis, the *ka hut*, white bull, that of the god Khem, or Amsi, at Thebes; winged, and on a pedestal. $\frac{1}{2}$ in. long. *Porcelain*.

405. Ox, or cow, couchant; on a pedestal pierced lengthwise. $\frac{1}{2}$ in. long. *Red japan*.

406. Ox, or cow, couchant; on a pedestal pierced lengthwise. $\frac{1}{2}$ in. long. *Red cornelian*.

407. Cow, *aha*; sacred animal, and emblem of the goddess Athor, especially as the cow that produced the god Ra, or the Sun her first-born. The cow wears on her head between the horns the disk of the Sun and two plumes, and is walking on a rectangular pedestal: broken, on the back a ring, much corroded. $1\frac{1}{4}$ in. high. *Bronze*.

408. CALF, *mes*, lying with its legs tied under its belly by a cord. These objects apparently belong to the class of sepulchral amulets, although not mentioned in the Book of the Dead or Ritual. They are also emblematic of the victims χru which were killed or slaughtered, but their esoteric or mystical meaning is unknown, as also the particular purpose for which they were employed. 1 in. long. *Red composition, imitating jasper.*

409. Similar CALF. $\frac{3}{4}$ in. long. *Same material.*

410. Similar CALF. $1\frac{1}{8}$ in. long. *Same material.*

411. Similar CALF, ear broken. $\frac{3}{4}$ in. long. *Same material, discoloured black.*

412. RAM, *ba*, emblem of the god χnum or Chnoumis, the demiurgos, lord of water, or the liquid element; and one of the types or forms of the god Amen-Ra, and chiefly worshipped in the Thebaid; couchant on a pedestal: on the back a ring for suspension. $\frac{1}{2}$ in. long. *Red cornelian.*

413. RAM, *ba*, emblem of the god χnum or Chnoumis, couchant, the left foreleg broken off: pierced. $\frac{5}{8}$ in. long. *Light-blue porcelain.*

414. RAM, *ba*, emblem of the god Chnoumis, couchant on a pedestal; on the back a ring. $\frac{7}{8}$ in. long. *Light-blue porcelain.*

415. Similar RAM. 1 in. long. *Same material.*

416. Similar RAM. $\frac{1}{2}$ in. long. *Same material.*

417. Right horn of a RAM inlaid with blue glass imitation of lapis lazuli, from a figure of that animal or a deity Chnoumis. $1\frac{3}{8}$ in. high. *Bronze.*

418. GOAT, *nahas*, with recurved horns, the body striated like a hedgehog. $\frac{1}{2}$ in. long. *Green porcelain.*

419. Sow, *s'au*, walking on a pedestal; on the back a ring for suspension. This animal was not sacred to any deity except perhaps the god Set or Typhon. It is stated in the *Ritual*, Ch. 112, to be the abomination of Horus, and the meaning of its appearance amongst the other animals is not known. Some have thought that it represented gluttony, and that the souls of the wicked transmigrated into it after the great judgment. $\frac{3}{8}$ in. high. *Light-blue porcelain.*

420. Similar animal. $\frac{3}{8}$ in. high. *Same material.*

421. Similar animal. $\frac{1}{2}$ in. high. *Same material.*

422. Sow, *s'au*, in profile, going to the right, used for a pendant or inlaying. $\frac{3}{4}$ in. long. *Same material.*

423. Sow, *s'au*, walking on a pedestal; on the back a ring for suspension. $\frac{5}{8}$ in. long. *Blue composition*.

424. Sow, *s'au*, similar; on the back a ring. $\frac{3}{8}$ in. high. *Light-blue porcelain*.

425. HARE, *χaruter*, emblem of Osiris Onnophris, or the revealer of good. The hare does not appear in the scenes as a sacred animal, and is used as the syllable *unn* in hieroglyphs, signifying to be or exist. It is common in porcelain amongst the objects which have been attached to the outer network of mummies, but its meaning and the reason of its use are unknown; pierced. $\frac{3}{4}$ in. long. *Light-blue porcelain*.

426. Similar HARE, but of finer work. $\frac{3}{4}$ in. long. *Same material*.

427. HAWK, *bak*, emblem of the god Har or Horus, especially in his solar type, wearing the crown *pschent*, emblem of dominion over the upper and the lower country; on a pedestal; on the back a ring for suspension. $1\frac{3}{8}$ in. high. *Bronze*.

428. Bird; HAWK or vulture, but uncertain; head broken off, round lump only for feet, rendering it difficult to know what bird is intended; much corroded. $1\frac{1}{8}$ in. high. *Bronze*.

429. HAWK, *bak*, emblem of the god Ra, wearing a disk, profile to the right; ring above for suspension; pendant from a collar. $\frac{3}{8}$ in. high. *Light-blue porcelain*.

430. HAWK, *bak*, emblem of the god Har or Horus, especially in his form of Haremaχu or Harmachis, 'the Horus in the solar abode.' The name of the god was also usually expressed by a hawk. In the *Ritual*, Ch. 77, 78, the deceased is transformed into the *hawk of gold* and the *divine hawk*. This bird was also emblem of Ra or the Sun, and was worshipped at Apollinopolis Magna, the modern Edfu, and is also found embalmed; on the back a ring, not pierced. $\frac{5}{8}$ in. long. *Lapis lazuli*.

431. Similar HAWK, pierced; ring not pierced. $\frac{3}{4}$ in. long. *Same material*.

432. Similar HAWK, ring pierced. $\frac{3}{4}$ in. long. *Same material*.

433. Similar HAWK. $\frac{1}{2}$ in. long. *Same material*.

434. Similar HAWK. $\frac{1}{2}$ in. long. *Same material*.

435. Similar HAWK. $\frac{1}{2}$ in. long. *Same material*.

436. Similar HAWK. $\frac{1}{2}$ in. long. *Same material*.

437. HAWK, *bak*, on a pedestal; on the back a ring for suspension from a necklace. $\frac{5}{8}$ in. long. *Hematite*.

438. HAWK, *bak*, standing on a pedestal, the wings marked; on the back a ring. $\frac{3}{4}$ in. high. *Light-blue porcelain*.

439. Similar HAWK, wings plain. $\frac{3}{4}$ in. high. *Same material*.

440. Similar HAWK. $\frac{3}{4}$ in. high. *Same material*.

441. Similar HAWK. $\frac{5}{8}$ in. long. *Same material*.

442. HAWK, *bak*, standing on a pedestal, wearing on its head the pschent or crown of Upper and Lower Egypt, emblems of the god Har or Horus, either in his character of Har-ur or the elder Horus, son of Seb and Nut, and brother of Osiris, or else as Har-sa-hesi, or Har-si-esis, Horus the son of Isis. $\frac{5}{8}$ in. high. *Blue porcelain*.

443. Similar HAWK. $\frac{3}{4}$ in. high. *Green porcelain*.

444. Soul represented as a hawk with a human head, emblem and hieroglyph of the word *ba*, soul; face gilded, the *namms*, or head-dress, blue; body yellow, feet red, and plinth blue. These figures of the soul are found placed at the top of the wooden sepulchral tablets of a later period when gilding was introduced, and they symbolized the disembodied soul of the deceased. $4\frac{7}{8}$ in. high. *Sycamore wood*.

445. Similar HAWK, feet red. $3\frac{1}{4}$ in. high. *Same material*.

446. Similar HAWK, face bearded, the soul being supposed to be masculine, whether of men or women, and face coloured red, feet white, body maroon and white; head-dress, *namms*, blue. $4\frac{3}{4}$ in. long. *Same material*.

447. Human-headed HAWK, emblem of the disembodied soul, *ba*, the face bearded, standing on a pedestal, wings plain on the back, a ring for suspension. According to the 85th chapter of the *Ritual*, it was one of the types into which the deceased was changed or transformed, to avoid going to the place of death, and losing its knowledge or consciousness. These objects are mostly of the period of the seventh cent. B. C. $\frac{1}{2}$ in. high. *Lapis lazuli*.

448. HAWK, *ba*, human-headed emblem of the soul; wings marked, standing on a pedestal: on the back a ring. $\frac{7}{8}$ in. high. *Light-blue porcelain*.

448*. Similar human-headed HAWK. $\frac{3}{4}$ in. high. *Same material*.

449. Similar human-headed HAWK. $\frac{3}{4}$ in. high. *Same material*.

450. Similar human-headed HAWK. $\frac{3}{4}$ in. high. *Same material*.

451. Similar human-headed HAWK. $\frac{3}{4}$ in. high. *Same material.*

452. Similar human-headed HAWK, fine work. $\frac{3}{4}$ in. high. *Same material.*

453. Similar human-headed HAWK, fine work. $\frac{3}{4}$ in. high. *Same material.*

454. VULTURE, *mau*, flying; head turned to the right, emblem of the goddess *Neneb* or *Nenes'em*, probably used for inlaying. In this attitude the vulture represented victory in certain religious and other scenes. $1\frac{1}{4}$ in. long. *Bronze.*

455. VULTURE, *mau*, emblem of the goddess Mut, the mother goddess, the wife of Amen, and second divinity of the Theban triad, her son being χ onsu or Chons, above a ring for suspension. According to the 131st Chapter of the Ritual a vulture of gold, or gilded, was ordered to be placed at the neck of the dead, for which at an earlier period one of hard stone may have been substituted. $\frac{1}{2}$ in. long. *Lapis lazuli.*

456. IBIS, *hab*, emblem of the god Tahuti or Thoth, seated on a pedestal, devouring a frog: on the back a ring. This bird was worshipped throughout Egypt, and its name *hab* meant the messenger, and Thoth who was the Hermes and also the messenger of the gods. The meaning of this symbol devouring the frog is unknown, as it does not occur except in these small porcelain figures. 1 in. long. *Green porcelain.*

457. IBIS, *hab*, sacred bird of the god Tahuti or Thoth, seated on a pedestal, having a feather, emblem of Truth before it, on which it places its beak; above is a ring. $\frac{7}{8}$ in. long. *Light-blue porcelain.*

458. Similar IBIS, $\frac{3}{8}$ in. long. *Light-blue porcelain.*

459. DUCK, *tarp*, couchant, the head laid on its back, pierced. These objects are often found in Egyptian necklaces, the meaning also unknown, as it does not appear either in the Ritual, or the monuments. In Assyria ducks of this type were thus employed in the form of stone weights. In Egypt they appear only as ornaments. $\frac{5}{8}$ in. long. *Red jasper.*

460. CROCODILE, *emsuh*, on a pedestal, emblem and living emblem of the deity Sebak or Souchis, one of the principal deities of the Pantheon worshipped at Arsinoe, or Crocodilopolis. Many names were attached to this reptile, and in the 88th Chapter of the Ritual it is one of the types assumed by the departed in the future state. In other Chapters, (Ch. 31, 32,) the deceased turns back the crocodiles who come to deprive him of his charms or amulets: the present

specimen is of rude workmanship, pierced under the body. $\frac{3}{4}$ in. long. *Green porcelain.*

461. Similar CROCODILE, $\frac{1}{2}$ in. long. *Light-blue porcelain.*

462. URÆUS serpent, *ara*, emblem of a goddess; body erect, head-dress wanting; the breast has been inlaid with glass in four compartments, the two upper ones of the colour of lapis lazuli, and the two lower of red jasper, plug above. $1\frac{3}{4}$ in. high. *Bronze.*

463. URÆUS serpent, *ara*, emblem of the goddess MAHEN, who was placed in front of the headdress of the god Ra, or the Sun wearing a disk and cow's horns, breast with four depressions for inlaying, but none remaining. 2 in. high. *Bronze.*

464. URÆUS serpent, *ara*, the goddess MAHEN, a disk and horns on the head; has probably formed part of the head-dress of some figure: on it are traces of gilding. $1\frac{1}{4}$ in. high. *Bronze.*

465. URÆUS serpent, *ara*, emblem of goddesses, erect on a plinth, pendant of a necklace, or amulet; ring behind. $\frac{3}{4}$ in. high. *Lapis lazuli.*

466. Similar URÆUS; fine work. $\frac{5}{8}$ in. high. *Lapis lazuli.*

467. URÆUS, *ara*, emblem of goddesses, erect on a plinth from the outer covering or net-work of a mummy. 1 in. high. *Light blue porcelain.*

468. Similar URÆUS. 1 in. high. *Same material.*

469. Similar URÆUS. $\frac{3}{4}$ in. high. *Same material.*

470. Similar URÆUS. $\frac{5}{8}$ in. high. *Bright blue porcelain.*

471. Similar URÆUS. $\frac{3}{4}$ in. high. *Same material.*

472. TOAD completely carved, emblem of some deity, but which is not known, the toad not being mentioned in the inscriptions, yet evidently a sacred animal, for mummies of this reptile have been discovered, pierced. $\frac{1}{4}$ in. long. *Serpentine.*

473. TOAD, sacred to some deity; mummies of this reptile, however, have been found, perhaps not distinguishable when the head alone is represented, from the frog *Hega*, the type and sacred reptile of the goddess, wife and companion of Xnum or Chnoumis. On the upper part of the body are three rows of five oval spots, each raised out of the body and ornamented with crossing lines. The forelegs and part of the pedestal are broken off, and each of the hind legs has four claws; there is a hole in the mouth, and the part

under the belly is reserved. The toad is often found in bas relief on the upper part of lamps of a late period, but its significance is unknown. It is coarse and of late workmanship. $9\frac{1}{2}$ in. high. *Calcareous stone*.

474. FROG, emblem of the goddess HEQA, wife and companion of Chnoumis and representative of the female principle of water. This reptile appears first as an amulet about the period of the 18th dynasty at Memphis¹, but rarely, if ever, at Thebes. They were placed in the cavity of the chest of the mummies, but their mystical signification is unknown, as these frogs are not mentioned in the Book of the Dead or Ritual. Found in connection with the papyrus sceptre, χu , and the Nilometer, *tat*, they were evidently of the class ordered to be strung round the necks of mummies. The frog is placed on a pedestal and pierced for stringing. $\frac{5}{8}$ in. long. *Green felspar*.


475. Similar FROG. $\frac{5}{8}$ in. long. *Same material*.

476. Similar FROG. $\frac{5}{8}$ in. long. *Dark steatite*.

477. Similar FROG. $\frac{3}{8}$ in. long. *Green jasper*.


478. Similar FROG. $\frac{5}{8}$ in. long. *Burnt jasper*.

479. FROG, *heqa*, couchant, not pierced. $\frac{3}{8}$ in. long. *Green jasper*.

480. FROG, *heqa*, seated on a circular pedestal, on the base in intaglio, an uræus  *ara*, serpent; emblem of goddesses going to the right. $\frac{3}{8}$ in. long. *Light blue porcelain*.


481. Similar FROG; on base similar uræus. $\frac{3}{8}$ in. long. *Same material*.

These belong to the class of amulets or scarabæi.

482. FROG, *heqa*, seated on a circular base on which in intaglio an uræus  *ara*, emblem of goddesses gradient to the right. $\frac{1}{2}$ in. long. *Bright blue porcelain*.

483. FISH *latus*, or carp, *âten*, emblem of the goddess Athor or Venus, used as the pendant of a necklace, ring at the mouth. $\frac{1}{2}$ in. long. *Red jasper*.

484. FROG, *heqa*, carved completely on circular base on which is $\frac{\circ}{\Gamma}$ *ânχ* 'life.' The body is of a lavender colour, the eyes red. It belongs like the preceding to a class of amulets or scarabæi. $\frac{3}{8}$ in. long. *Porcelain*.

485. FROG, *heqa*, on the base  uræus and man seated facing; pierced. $\frac{1}{4}$ in. long. It belongs like the preceding to the class of amulets or scarabæi. *Blue composition*.

¹ Mariette-Bey: *Notice des principaux monuments du Musée à Boulaq*. Svo. Boulaq. 1864, p. 39.

486. Right wing from the figure of a flying scarabæus *āp*, such as is placed on the breast of mummies amongst the outer network; emblem of the sun apparently at his time of setting; two rows of nerves. $2\frac{3}{8}$ in. long. *Blue porcelain*.

487. SCARABÆUS completely carved, the head broken off. $\frac{5}{8}$ in. long. *Calcareous stone*.

488. SCARABÆUS, striated elytra. $\frac{3}{4}$ in. long. *Light blue porcelain*.

489. SCARABÆUS, striated elytra, completely carved, ring below. $\frac{3}{4}$ in. long. *Light blue porcelain*.

490. Similar SCARABÆUS, same size and material.

491. Similar SCARABÆUS; ring broken. $\frac{5}{8}$ in. long. *Light blue porcelain*.

492. Similar SCARABÆUS; very fine work. $1\frac{1}{4}$ in. long. *Same material*.

These belong to the class of ornaments from the networks of mummies, but are placed here as types of scarabæi.

493. Hawk-headed SCARABÆUS, completely carved on a flat base; emblem of a solar type. $\frac{3}{4}$ in. long. *Lapis lazuli*.

494. *Tat*, or emblem of a stability: type of Osiris, lord of Tattu or Abusir; flat behind; above is a ring. $\frac{3}{4}$ in. high. *Blue porcelain*.



§ 3. FIGURES OF KINGS AND INDIVIDUALS.

THE figures in this division relate to the civil life of the Egyptians, consisting of sculptures in full, and bas-relief representing kings, public functionaries and other individuals. These are principally of bronze, various kinds of stone and wood, such objects rarely, if ever, and then only at a late period, being made of fayence or porcelain. Glazed steatite was employed at an early period. The statues of individuals, which are generally portraits of the deceased, appear as early as the 3rd dynasty, and one figure in the collection belongs to that remote period. The statuettes in bronze or other metals, or wood, have the arms and legs attached to the body, and were cast over sand or leaden cores. Those of stone were cut out of solid blocks, and although sometimes represented completely carved, enveloped in drapery and seated, have generally in other cases the parts between the legs and arms and body solid, and plinths up the back, being in fact double bas-reliefs. The attitudes are comparatively few and architectonic. Standing figures have either their hands placed close to their sides, flat with the palms inwards or clenched, holding rolls or folded linen; sometimes the right hand is raised to the breast holding a sceptre, whip, or flower, and in case of mummied figures both hands are on the breast crossing the figures outwards. Walking figures have always the left foot advanced, all figures are draped except children. The different seated attitudes are entirely enveloped in drapery like mummies, seated on the haunches on the ground with the legs crossed, kneeling on both knees holding shrines, altars or tablets before them by both hands, or else seated on cubes, thrones or chairs, where in single figures the arms are laid along the thighs, the hands opened palms inwards and flat, sometimes holding a double sash or cloth. All

the figures have rectangular or semi-elliptical pedestals generally of one piece with the figures; in bas-relief the figures are rather salient, in cavo relievo, and always in profile. Portraiture was in use at all times, but the art, except in wooden figures, rendered it very conventional. Three canons of proportion were in use at different periods, the oldest of the 3rd dynasty was in subdivisions of $\frac{1}{2}$ or $\frac{1}{3}$ of the foot, that of the 12th and following dynasty made the height 18 half feet, and a third of the 20th dynasty divided the whole height into 21 parts. These canons are found occasionally marked in red lines on bas-reliefs and figures.

495. Monument in shape of a tablet, *hut*, on which in high relief is a group of the king Amenophis I. of the 18th dynasty, and the queen Aahmes Nefer-ari, walking full face. The head of the monarch is unfortunately wanting, but he is draped from the loins to the knees in the usual tunic *s'enti* with the triangular regal apron in front, having four vertical rows of hatched lines with drop: his arms wear bracelets *men nefer en keba* at the wrist. His right hand which is raised holds a crook on the shoulder, the left pendent with the palm inwards. At his side is the queen Aahmes Nefer-ari standing wearing a vulture attire on her head, having six long curls to the breast falling on each side of the head. Her right hand placed in the left of Amenophis, she wears a long garment from the breast to the ankles with straps or sash, and two ties under the breast, and a collar *usχ* of three rows of drops on the neck. In her right hand, placed under the breast, she holds by the stem a pendent flower. She has an uræus on her head and a youthful look. Down the back are two perpendicular lines of hieroglyphs facing to the right and left inwards.



*...snaf Amen Rā neteri per em hā en Suten χeb Ra t'er
qa sa en Rā Amenhetp.*


*Ur hesut han ras meχ har s ut her per en ru s āb tut
kar ss'es' neter .t hem .t suten (hem .t) ur Aāhmes Nefer
a'ri.*



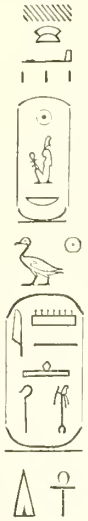
“...of the blood of Amen Ra, the god emanating from the limbs, to the king of the Upper and Lower Country RA-T’ER- KA son of the sun AMENHETP.”

“The chief of those favoured, the regent of the Upper and Lower Country, who was pleasant in what proceeded from her mouth; her pure hands holding the sistra the divine wife [of Amen Ra] the great royal wife Aahmes, Nefer t. ari.”

It would appear from this monument and also the inscription of an alabaster vase, formerly copied by the late Mr R. Hay in Egypt, that Amenophis I. was married to the queen Aahmes Nefer t. ari, and that their daughter was the Princess Amensat or Amesses. Aahmes and not her son Nefertari evidently had special rights to the throne, independently of her husband, and is always associated with him in the government. She was of Nubian or Æthiopian origin, and is always coloured black on the monuments. The present specimen is one of the most interesting objects of the collection, and throws some light on the position of this queen. The title, divine wife, means that she was one of the spouses of Amen, a title assumed by queens of the 18th dynasty. Her gracious address and pure morals are especially lauded by the sculptor of this charming little monument. 7¼ in. high. *Dark steatite.*

496. Portion of a figure of the king Amenophis III. walking, the left foot advanced; the head is almost entirely lost, the beard, lips and part of the neck only remaining: round it is an *usχ* or collar and a *ser* or gold chain, and a royal tunic *s’ēnti* round the loins, with a belt above of nine lozenge-shaped ornaments, and in the middle under it a panther’s head. There is in the middle of the belt the name and titles of the monarch  *Neter nefer Rā neb mā* “The good god RA NEB MA.” The tunic is fluted,

has two lappets at the side, and an apron of eight flutes in front consisting of rows of chevrons terminating in drops. Part of the left arm remains, having an armlet *men nefer en kab* of three bands. Below is a large plinth and a perpendicular line of hieroglyphs at the right side of the figure, the name and titles of the king facing to the right.



[Neb] s'āu Ra neb mā sa rā

Amenhetp hek Uas ta ānχ.

“The lord of diadems RA NEB MA son of the Sun AMEN-
TETP, ruler of the Thebaid, giver of life.”

At the left side is another perpendicular line of hieroglyphs imperfect facing left, and another at the feet.



These have the same text with a slight variant and read

*Neter nefer χent. f. ānχ em ta hā Rā neb mā ar
naf mā ra Rā neb mā ar naf m men f en χent f anχ
em ta hā Rā mā neb.*

“The good god has made his living image in the
abode of RA NEB MA. RA NEB MA has made the gift
of dedication of his living figure in the abode of RA
NEB MA.”

This states that the figure had been made for the abode of Amenophis or Amenopheum at Luxor.

This monarch, one of the most remarkable of the 18th dynasty, devoted at the early part of his reign to the worship of Amen, appears to have continued the works of his predecessor in honour of that god up to his 11th year, after that he had become converted to the worship of the ATEN RA or Solar disk; an attempt was then made to remove the capital of the country to Tel-el-Amarna, and establish the new religion at that site. The present statue clearly belongs to the early part of his reign, and is one of the most remarkable objects in this collection. 9 in. high. *Green-glazed steatite.*

497. Figure of a monarch of the 25th dynasty, apparently Tirhakah or one of the *Sabaks* or Sabacos, wearing a long royal head-dress, the so-called *klaft* with side lappets and uræus, and the pig-tail at the back of the head, coloured black; round his loins is a white garment *s'enti*. He kneels on both knees holding in his hands some object which he is in the act of offering. 4½ in. high. *Wood.*

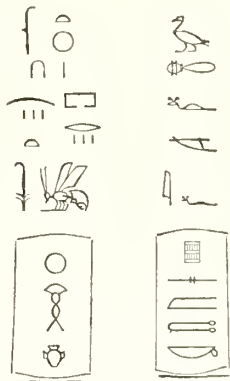
498. Head of an Egyptian king or Pharaoh, wearing a helmet, *χepers'*, of the usual shape and ornamented with studs or rings. The uræus serpent, emblem of royalty, coils round the crown in front, but the head of the reptile is broken off. There are hollow places for inlaying the eyes with other materials. This head, which had been broken off a statuette of the period of the 20th dynasty, is of good execution. 3½ in. high. *Dark green basalt.*

499. One of the Greek Ptolemies or Roman Emperors, walking, left foot advanced, wearing the royal head-dress, *klaft*, with horizontal flutes and pig-tail surmounted by the triple conical crown, *atf*, having disks at their tops, placed on goats' horns, the usual head attire of Har-pa-neb-ta, or "Horus the lord of the World." He wears a fringed and fluted tunic, *s'enti*, round the loins, with a plain broad belt to fasten it; his right hand, which is raised, grasps the head of a cylindrical staff reaching to the pedestal, his left hand, which is pendent, holds a small water vase, *situlus*, the body of which is like a basket with crossing lines. At the right side of the figure is a plug, by which another piece has been rivetted on, or by which the figure has been attached to some piece of furniture. 4 in. high. *Bronze.*

500. Fragment in bas-relief from the wall of a tomb or temple, it represents the march of a body of troops by the banks of a river. The water is represented above their heads in a band with hatched or vandyked lines coloured blue. The first figure, of which a portion is represented, stands at the extreme right going to right, and the lower part, as of all the other figures, is wanting. Between this figure and the following soldier is the "queen of the upper and lower country RA-MA-KA," the titles of Hatasu or Hatsheps, the sister of Thothmes III. who reigned during his minority. The soldiers all have short hair in close curls rounded below and tunics, *s'entis*, round the loins. The first holds a leaf-blade adze or war-axe, in his left hand a long spear, *nabi*, and buckler, *akam*, in his right. The second raises a war-hatchet *aqhu* or *qahu* in his left, and holds a flabellum or standard, *χaibi*, the upper part in shape of a lotus flower with hemispherical board from which the feathers radiate, in his right. He is probably one of the officers of the force—the standard-bearer, and similar officers are represented in other tombs. The third soldier holds a scimitar, *χeps'*, in his left hand, and a spear, *nabi*, and buckler, *aqam*, in his right. The fourth holds a hatchet, *aqhu*, in his left, and a saw, *bas*, or buckler in his right. The fifth holds a hatchet in his left hand, and a spear and buckler in his right. The sixth holds a hatchet in his left, and a flabellum, *χaibi*, in his right hand. The seventh, who turns round to look at the soldier who follows, holds a hatchet, *aqhu*, in his left, and a spear, *nabi*, in his right. The eighth holds a hatchet, *aqhu*, by its head in his left hand, and a weapon like a flail, or else a lantern suspended to a pole, in his right hand. The ninth holds a recurved stick or boomerang in his left hand, and a bow in his right. He has a belt slung from his left shoulder, probably to hold the quiver full of arrows. The tenth holds a scimitar in his left hand, and a spear, *nabi*, and buckler in his right. The eleventh holds a hatchet, *aqhu*, in his left hand, and a flail or weapon like the so-called holy water sprinkler of the middle ages in his right hand. The lower part of these figures is wanting, and the whole is in wrong perspective, as it is evident that the offensive weapons such as the hatchets and scimitars were held in the *right* and not the left hand, while the defensive or bucklers were the natural weapons of the *left*, not the right hand. The scene intended to be represented is part of that grand victorious army of Thothmes III. which, enrolled at the

to the throne, probably, however, in the sense of hereditary, a phrase applied to many officers of state, and high nobles who are not named *suten sa*, royal sons or princes of the royal blood. He was also a *ha*, "lord" or "chief," superintendent of the priests of Athor, the Egyptian Venus as mistress of Athribis, prophet of the god Anubis, and of the god Chnoumis lord of Samneh—here inscribed *Samennu*, 'Geese,' apparently the original name of the island. Besides these he was also a chief in the Palace called Usertesen-sha after one of the monarchs of the 12th dynasty. The inscriptions are peculiar and in some respects doubtful. 9¼ in. high. *Dark basalt.*

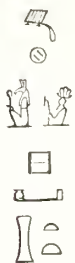
502. Statue of a man seated, the body enveloped in drapery, *mer em hebs*, the hands coming out of the clothes, the right placed flat on the knees, the left broken away, as are also the feet and front of the pedestal on which it is placed. Down the body in front are two perpendicular lines of hieroglyphs facing to the right.



*Renpa mat uā abut pert χemt suten χab Rā uah āb
sa en χα. t f meraf Psamatik.*

"The 11th year, the 3rd of the month Phamenoth, of [the reign of] the king of the upper and lower country, the son of his issue, beloved Psametik." I.

At the right side is a figure of Osiris standing facing to the right wearing the crown, *atf*, and collar, *usχ*, his hands crossed, holding in the right a crook and in the left a whip and having in front a perpendicular line of hieroglyphics facing the right.



Amaxu χer set Ashar Petbast.


"'Petbast' or Petubastes, devoted to Set [and] Osiris."

At the back are two perpendicular lines of hieroglyphs facing to the right.

suten ta hetp Ashar χent sem t
Sept her tepi sep ta sen per er maχru àupt χet neb
nefer t ab t anχ .t neter àm en qarren Ruau
snab maχru mes en neb pa ruau
an sen f- sãnχ ran f- ān Ruau.

“Royal bounty of Osiris¹ who dwells in the West, of Sep who resides in the nome Sep, who give sepulchral meals, oxen and fowl, all things good and pure, and the divine life from them ‘or’ ‘of which things a god lives’ to Ruau snab, justified, born of the lady of a house Ruau.—From his brother who keeps his name alive Ruau ‘or’ ‘Nebau.’”

The dedication is addressed to Osiris in his true character as the lord of the West or Egyptian Hades, or as Sep, supposed to be the type of the dismembered Osiris ruler of Sep or the Arabian nome on the Eastern boundary of Egypt, on behalf of Ruausnab by his brother Ruau who gave the statue. It is of the period of the 16th dynasty. 1 ft. 8½ in. high. *Calcareous stone.*

504. Upper part of the figure of a man walking left foot advanced, wearing long hair falling from the crown of the head to the shoulders behind the ears. He wears a long garment from the navel downwards with a knot or tie  at the side. His arms are pendent, the hands flat on the thighs, the feet are wanting; underneath is a cylindroid hole tapering to join it to the lower part. It is of the style and apparently the period of the 12th dynasty. 8¼ in. high. *Diorite.*

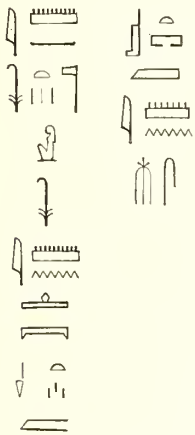
505. Figure of a man walking wearing long striated hair, rude and coarse features, wearing a tunic *s'enti*, his left foot advanced, both hands pendent and clenched. He stands on a pedestal in shape of an altar of libations, rectangular with rectangular spout; on the pedestal are laid the following small models, two cylindroid jar-shaped vases, and a small one between two bottles like *prochooi* of dark stone, an object like an amulet of two ostrich feathers united of red material, and two other objects like knife-blades, the use and meaning of which are unknown. It has been supposed that they represent the

¹ A later translation proposed by Mr Goodwin, *Zeitsch. für aegypt. Spr.* 1876, s. 101: “May Osiris, et cetera, be royally bountiful to the deceased,” et cetera. The gifts are from Osiris to the dead.

implements of the scribe, but this does not appear certain. The present specimen is supposed to be of the time of the 12th dynasty. 1 ft. 3 in. high. Pedestal 1 ft. 2½ in. long, 8½ in. in width, from Abydos. 4½ in. high. *Arragonite*. *The pedestal of calcareous stone.*

506. Group of two figures seated side by side on a low chair, with a pedestal right in front. The man is seated on the left side, and has long locks from the crown of the head in the style of the 18th or 19th dynasty. He is draped in the usual costume, and has his left hand with the palm placed flat on the left thigh, his right hand passed along at the back of the female figure. The female who is seated at the right side has long locks like wire from the crown of the head, and in style of the 18th dynasty. Down his drapery in front is a perpendicular line of hieroglyphs facing to the right.

*Amen suten neteru suten Amenhetp
her qatu em kat mā Amenmes.*



“[All things off the table of] Amen Ra, king of the
“Gods, and to the king Amenhotep, the superintendent
“of the servants in the tribunal of Truth [given to]
“Amenmes.”

The inscription down the drapery of the female is difficult if not absolutely illegible, but is apparently the usual formula of gift of things from the altar of Amen Ra for the deceased. At the right side of the throne is a man wearing a skull-cap, *namms*, and tunic, *s'enti*, round

the loins seated on his legs facing to the right. Before him is *Amen-pa*. Behind is a man in the same attitude holding a lotus flower, and the inscription

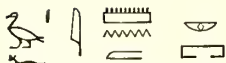


sa f *Sebakipa* “his son Sabakipa”... In the third division

is a man seated as before, sa f *Tep* “His son Tep” justified,

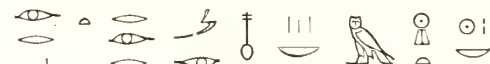
another son, sa f *Hutu* “his son Hutu” holding a lotus flower, most

of the inscription illegible. On the left side of the throne are two divisions. In the

first *Amenmes māχru*, “Amenmes the justified,” is seated shown in a skull-cap, *namms*, draped, kneeling on the left knee facing to the left, the right hand placed on the breast, the left extended and doubled; behind

him is another man  *sa f Amenemheb* "His son Amenemheb" in the same costume and attitude holding a flower on the breast in the right hand. In the second division is his son  *Hetep māχru* "Hetep justified" in the same costume and attitude. Behind him is  *sat f* "his daughter," her name illegible, in the usual female costume, wearing long hair and facing to the left, holding a flower in the right hand. The inscriptions on this figure are mutilated and very obscure, although the style resembles that of the 18th dynasty. 1 ft. 11 in. high. *Sandstone.*

507. Figure of a man standing, wearing long dark hair reaching to shoulders, flesh coloured red, draped in a white garment, the part between the legs reserved, the feet and pedestal broken. He holds a rounded tablet, *hutu*, before him by both hands. In front of the tablet are seven lines of horizontal hieroglyphs.



sba Rā χetf uben f.
s'et s'et f. her mū abti àn
àn hebs bet em s'na suten
em nai ras Heràhernebuas māχru
t'et f a net her et Rā s'ā em
āt k tum hetp nefer k ta k nà
art r maa nefru k em kart n hru neb.

“Adoration to Ra. When he shines he acts in the place of the East: from the scribe of the account of the corn in the royal granaries in the city of the South. Herahernebuas justified, who says, Adoration to thy face, oh! Ra, in thy risings! Turn at thy good setting; give thou me the eyes to see thy charms in the course of every day.”

These hieroglyphs are coloured yellow, with blue lines at the side. Behind the figure on the plinth are two perpendicular lines of hieroglyphs coloured yellow.

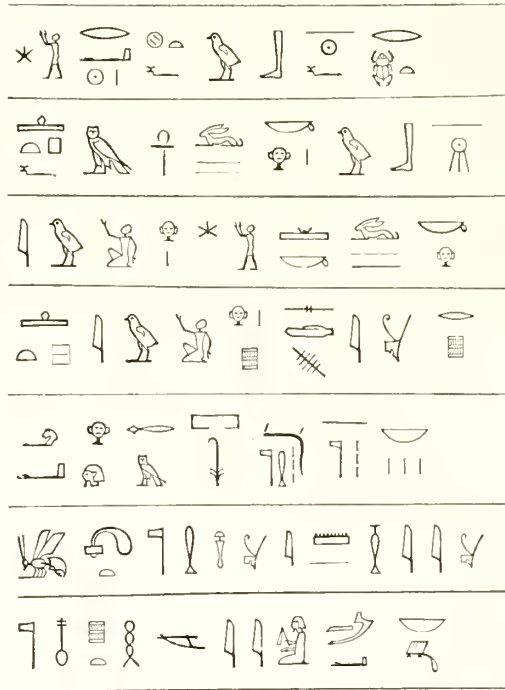


àmaχu χer Ašhar àn hebs sà em s'na suten em nai ras.
Herahernebuas t'et nef Uχas nem ànχ neb àmaχu.

“The devoted to Osiris, scribe of the account of the measures of corn in the royal granary in the city of the South. Herahernebuas, who is called Ukhas, living a second time a devout person.”

The person Herahernebuas, for whom this statue was made, as it appears surnamed Ukhas, was superintendent of the royal granaries in the Southern city of Thebes. He utters one of the usual prayers to the Sun, and the small statue seems to be of the period of the 19th or 20th dynasty. 9½ in. high. *Calcareous stone.*

508. Statue of a Ptahmeri, high-priest of Amen, prince, nomarch, or duke, principal superintendent in the palace, and superintendent of the prophets of all the gods, wearing hair in the style of the 18th dynasty, a collar, *usχ*, round the neck, and a long fluted garment, the *basui*, kneeling on both knees, and holding a table before him by both hands. This tablet, *hut*, which is of the usual shape, round at the top, has on the upper part the winged disk, the Hut, from which hang two uræi, that on the left side wearing the white crown of the upper country, *Hut*, emblem of the goddess Neche, or Eileithyia; and that on the other the red crown, *tesher*, emblem of the lower country, and the goddess Uat or Buto. Between them is the title of the Hut, "lord of heaven." The whole is placed between the two symbolic eyes of Horus, *uta*, emblems of the Sun and Moon. The inscription reads:



sba Rā χetf uben f er χepert
χetep em anχ unn ek uben
āu ā her sba k unen k her
χetep au her peset ān repū
hā her tep āa m pa suten mer χent neteru en neteru neb
mer χet χent neter s'aa en Amen hesi en
neter nefer Ptahmeri māχru neb āmaχ.

“Adorations to Ra when he shines, to Kheperi, when he sets from the (land) of life. When thou shinest, I adore thee. When thou settest, I am behind (*thee*). [It is said] by the prince monarch superior in the palace, superintendent of the prophets of all the gods, keeper of the treasure, high priest of Amen, subject of the good god [the King] Ptahmeri justified a devoted person.”
 Period of the 19th dynasty.

Calcareous stone. 1 ft. high, 8 in. wide.

509. Lower part of the figure of a man named Petbanebtethu, holding a shrine, kneeling on both knees, in which is the lower part of the figure of a mummied deity, either Ptah or Osiris. It is upon two pedestals covered with inscriptions, it is placed on two pedestals, and has down the plinth on the back two perpendicular lines of hieroglyphs.



...m t'etut ha f χeft f em boh f nen t'a ret.

*âmaxi χer Baânχ en Rū Pat ba neb tattū nam mā
 χru mes en neb t pa Taxuθ.*

“Sayings behind... at the face, and before him ; he does not cross his feet.”

“The devoted to the living soul of Ra Patbanebtattunam, justified, born of the lady of the house Tachuth(a).”

On the pedestal at the right side, facing to the left,



suten rex mā Patbanebtattunam māχru mes en neb t pa Ταχυθα t'et f en neb f Nuk meri h... nua χent f ras en ma ma [?] sen nen ra s'et kar am s.

“The royal relation, the true Patbanebtattunam justified, born of the lady of the house Tachuta, who says to his lord, I love the commands of his majesty; I have watched them like truth, I have never done any falsehood in it.”

At the left side is a similar inscription facing to the right,



suten rex mā Pat ba neb Tattu nam māχru sa am χent neter ap u su nasu χα māχru t'et Nuk er χen f meri ra neb s'u em buqa her heχ aχ t'et merrutt en χen ten em χat as help anχ.

“Royal relation true, Patbanebtattunam justified, son of the one attached to the garden of the gods...Nasu χα justified. I do to his majesty what was wished daily without cessation, searching what said the wish of the kings after I was at rest in life.”

In front, at the right side, facing to the left,



à ānχu tepu sua sen āb ten maā sen qāt ten t'et su tu hep As har neb Tattu neter āa neb Abutu per er χru āha hep χet āb āmaχu Patbanebtatunam māχru.

“Oh all living on earth who go by this shrine, who see this edifice, say bountiful is Osiris, lord of Tattu, great god, lord of Abydos, who gives sepulchral meals of bread and beer, oxen, geese, all things pure for the devout Patbanebtattunam justified.”

On the other side is a similar inscription facing to the left.



sut pu uta sa pu ha er ūs f em kar neter em sat Ament āmaχ χer ba neb Tattu neter āa ānχ χera Patbanebtattunam.

“It is well He is gone forth, descending to his chamber in Hades, in the land of the West, the devoted to Baentattu [Mendes] the great god, the life of the Sun, Patbanebtattunam.”

Resembles in style the 26th dynasty. 1 ft. 4½ in. high, 1½ in. long, 5½ in. wide. *Calcareous stone.*

510. Head of a small statuette, finely carved: the eyebrows have been inlaid, as are the eyes, which are of crystal. It is in a head-dress, *namms*, of dark *steatite*, with long fringed curls falling on all sides from the top of the

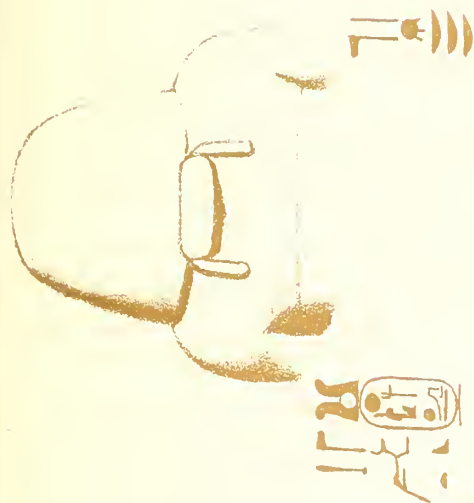
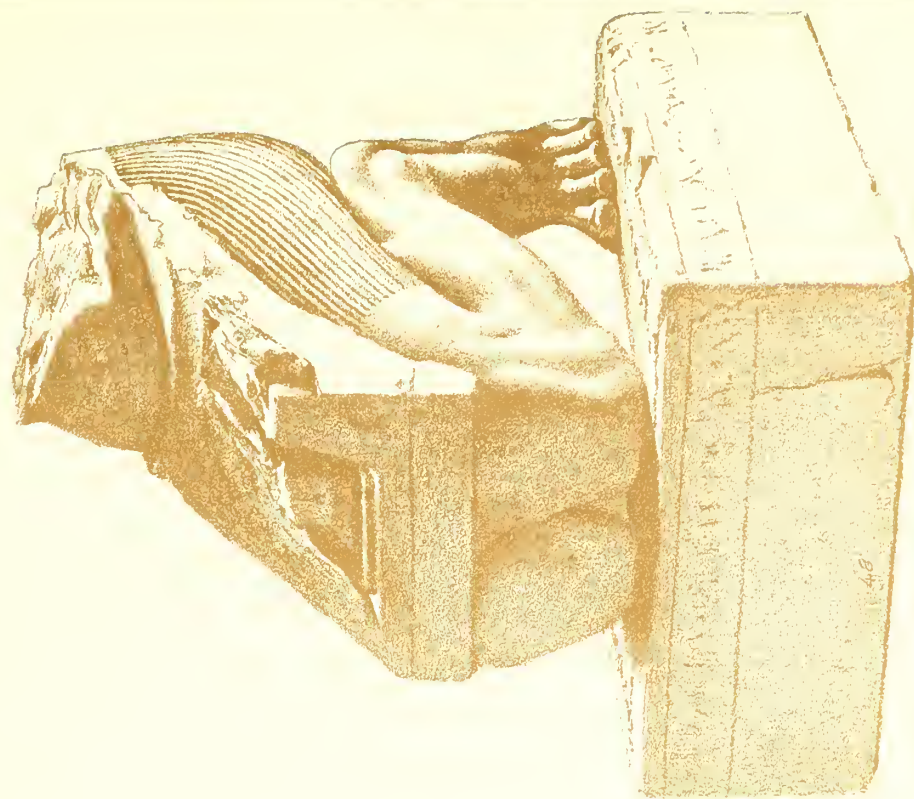
head, and short side-curls or lappets of hair, in the style of the 19th dynasty. The right lappet is broken away, and the back of the head is wanting. This head has formed part of a small akrolithic figure of an officer of high rank, of the time of the 19th dynasty, the other part of the figure having been made of a different stone or else of wood. It is a charming specimen of Egyptian art of the period of the 19th dynasty, as appears from the style of the head-dress, and is of a mottled red and white colour. $1\frac{3}{4}$ in. high. *Agate or mottled jasper.*

511. Statue of Paser, a functionary holding many offices, as *repā* or prince, *ha* nomarch, and governor of the district. He kneels on both knees, draped in the costume of the period of Rameses II., his hair in rows of close curls falling from the crown of the head, with masses at the sides and a peculiar tie with two loops at the back behind. He wears a short square beard and is draped in a full garment, the *basui*, from the waist to the ankles. On his right shoulder is the title of Rameses II.: "Ra user Ma, approved of the Sun," and the title "prophet of Anupu or Anubis, who dwells in the divine abode;" on the left shoulder "the divine...all." Paser holds by both hands a small statue of Ptah at his left side, the head broken off. The god wears a skull-cap, *namm*s, and has his form enveloped in bandages, his left hand and arm folded under his right in front as if holding the kukupta sceptre, *gan* or *uas*, and the statue stands on a small square pedestal. The left hand of Paser holds the statue by the base, his right holds the trunk of the figure. Across the breast of the statue of Paser is inscribed "the superintendent of the district of the city, Paser justified."

Down the body in front are three perpendicular lines of hieroglyphs, forming the sepulchral dedication to the god Ptah.

"Act of homage to Ptah, who is the Southern wall, lord of life of the two worlds—make thou my limbs strong in letting me watch thy beauty, my hands to hold (or touch) thy person daily, my name to remain firm in thy temple—for thou the prince duke, royal scribe of the gate, prophet of Ma or Truth, superintendent of the district, Paser justified."

The plinth on which the figure kneels is rounded in front. The nose of the figure, and the head of Ptah, are mutilated. 2 ft. 7 in. high, 1 ft. wide. *Black granite.*



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 𓆓𓆔𓆕𓆖𓆗𓆘𓆙𓆚𓆛𓆜𓆝𓆞𓆟𓆠𓆡𓆢𓆣𓆤𓆥𓆦𓆧𓆨𓆩𓆪𓆫𓆬𓆭𓆮𓆯𓆰𓆱𓆲𓆳𓆴𓆵𓆶𓆷𓆸𓆹𓆺𓆻𓆼𓆽𓆾𓆿𓇀𓇁𓇂𓇃𓇄𓇅𓇆𓇇𓇈𓇉𓇊𓇋𓇌𓇍𓇎𓇏𓇐𓇑𓇒𓇓𓇔𓇕𓇖𓇗𓇘𓇙𓇚𓇛𓇜𓇝𓇞𓇟𓇠𓇡𓇢𓇣𓇤𓇥𓇦𓇧𓇨𓇩𓇪𓇫𓇬𓇭𓇮𓇯𓇰𓇱𓇲𓇳𓇴𓇵𓇶𓇷𓇸𓇹𓇺𓇻𓇼𓇽𓇾𓇿𓈀𓈁𓈂𓈃𓈄𓈅𓈆𓈇𓈈𓈉𓈊𓈋𓈌𓈍𓈎𓈏𓈐𓈑𓈒𓈓𓈔𓈕𓈖𓈗𓈘𓈙𓈚𓈛𓈜𓈝𓈞𓈟𓈠𓈡𓈢𓈣𓈤𓈥𓈦𓈧𓈨𓈩𓈪𓈫𓈬𓈭𓈮𓈯𓈰𓈱𓈲𓈳𓈴𓈵𓈶𓈷𓈸𓈹𓈺𓈻𓈼𓈽𓈾𓈿𓉀𓉁𓉂𓉃𓉄𓉅𓉆𓉇𓉈𓉉𓉊𓉋𓉌𓉍𓉎𓉏𓉐𓉑𓉒𓉓𓉔𓉕𓉖𓉗𓉘𓉙𓉚𓉛𓉜𓉝𓉞𓉟𓉠𓉡𓉢𓉣𓉤𓉥𓉦𓉧𓉨𓉩𓉪𓉫𓉬𓉭𓉮𓉯𓉰𓉱𓉲𓉳𓉴𓉵𓉶𓉷𓉸𓉹𓉺𓉻𓉼𓉽𓉾𓉿𓊀𓊁𓊂𓊃𓊄𓊅𓊆𓊇𓊈𓊉𓊊𓊋𓊌𓊍𓊎𓊏𓊐𓊑𓊒𓊓𓊔𓊕𓊖𓊗𓊘𓊙𓊚𓊛𓊜𓊝𓊞𓊟𓊠𓊡𓊢𓊣𓊤𓊥𓊦𓊧𓊨𓊩𓊪𓊫𓊬𓊭𓊮𓊯𓊰𓊱𓊲𓊳𓊴𓊵𓊶𓊷𓊸𓊹𓊺𓊻𓊼𓊽𓊾𓊿𓋀𓋁𓋂𓋃𓋄𓋅𓋆𓋇𓋈𓋉𓋊𓋋𓋌𓋍𓋎𓋏𓋐𓋑𓋒𓋓𓋔𓋕𓋖𓋗𓋘𓋙𓋚𓋛𓋜𓋝𓋞𓋟𓋠𓋡𓋢𓋣𓋤𓋥𓋦𓋧𓋨𓋩𓋪𓋫𓋬𓋭𓋮𓋯𓋰𓋱𓋲𓋳𓋴𓋵𓋶𓋷𓋸𓋹𓋺𓋻𓋼𓋽𓋾𓋿𓌀𓌁𓌂𓌃𓌄𓌅𓌆𓌇𓌈𓌉𓌊𓌋𓌌𓌍𓌎𓌏𓌐𓌑𓌒𓌓𓌔𓌕𓌖𓌗𓌘𓌙𓌚𓌛𓌜𓌝𓌞𓌟𓌠𓌡𓌢𓌣𓌤𓌥𓌦𓌧𓌨𓌩𓌪𓌫𓌬𓌭𓌮𓌯𓌰𓌱𓌲𓌳𓌴𓌵𓌶𓌷𓌸𓌹𓌺𓌻𓌼𓌽𓌾𓌿𓍀𓍁𓍂𓍃𓍄𓍅𓍆𓍇𓍈𓍉𓍊𓍋𓍌𓍍𓍎𓍏𓍐𓍑𓍒𓍓𓍔𓍕𓍖𓍗𓍘𓍙𓍚𓍛𓍜𓍝𓍞𓍟𓍠𓍡𓍢𓍣𓍤𓍥𓍦𓍧𓍨𓍩𓍪𓍫𓍬𓍭𓍮𓍯𓍰𓍱𓍲𓍳𓍴𓍵𓍶𓍷𓍸𓍹𓍺𓍻𓍼𓍽𓍾𓍿𓎀𓎁𓎂𓎃𓎄𓎅𓎆𓎇𓎈𓎉𓎊𓎋𓎌𓎍𓎎𓎏𓎐𓎑𓎒𓎓𓎔𓎕𓎖𓎗𓎘𓎙𓎚𓎛𓎜𓎝𓎞𓎟𓎠𓎡𓎢𓎣𓎤𓎥𓎦𓎧𓎨𓎩𓎪𓎫𓎬𓎭𓎮𓎯𓎰𓎱𓎲𓎳𓎴𓎵𓎶𓎷𓎸𓎹𓎺𓎻𓎼𓎽𓎾𓎿𓏀𓏁𓏂𓏃𓏄𓏅𓏆𓏇𓏈𓏉𓏊𓏋𓏌𓏍𓏎𓏏𓏐𓏑𓏒𓏓𓏔𓏕𓏖𓏗𓏘𓏙𓏚𓏛𓏜𓏝𓏞𓏟𓏠𓏡𓏢𓏣𓏤𓏥𓏦𓏧𓏨𓏩𓏪𓏫𓏬𓏭𓏮𓏯𓏰𓏱𓏲𓏳𓏴𓏵𓏶𓏷𓏸𓏹𓏺𓏻𓏼𓏽𓏾𓏿𓐀𓐁𓐂𓐃𓐄𓐅𓐆𓐇𓐈𓐉𓐊𓐋𓐌𓐍𓐎𓐏𓐐𓐑𓐒𓐓𓐔𓐕𓐖𓐗𓐘𓐙𓐚𓐛𓐜𓐝𓐞𓐟𓐠𓐡𓐢𓐣𓐤𓐥𓐦𓐧𓐨𓐩𓐪𓐫𓐬𓐭𓐮𓐯𓐰𓐱𓐲𓐳𓐴𓐵𓐶𓐷𓐸𓐹𓐺𓐻𓐼𓐽𓐾𓐿𓑀𓑁𓑂𓑃𓑄𓑅𓑆𓑇𓑈𓑉𓑊𓑋𓑌𓑍𓑎𓑏𓑐𓑑𓑒𓑓𓑔𓑕𓑖𓑗𓑘𓑙𓑚𓑛𓑜𓑝𓑞𓑟𓑠𓑡𓑢𓑣𓑤𓑥𓑦𓑧𓑨𓑩𓑪𓑫𓑬𓑭𓑮𓑯𓑰𓑱𓑲𓑳𓑴𓑵𓑶𓑷𓑸𓑹𓑺𓑻𓑼𓑽𓑾𓑿𓒀𓒁𓒂𓒃𓒄𓒅𓒆𓒇𓒈𓒉𓒊𓒋𓒌𓒍𓒎𓒏𓒐𓒑𓒒𓒓𓒔𓒕𓒖𓒗𓒘𓒙𓒚𓒛𓒜𓒝𓒞𓒟𓒠𓒡𓒢𓒣𓒤𓒥𓒦𓒧𓒨𓒩𓒪𓒫𓒬𓒭𓒮𓒯𓒰𓒱𓒲𓒳𓒴𓒵𓒶𓒷𓒸𓒹𓒺𓒻𓒼𓒽𓒾𓒿𓓀𓓁𓓂𓓃𓓄𓓅𓓆𓓇𓓈𓓉𓓊𓓋𓓌𓓍𓓎𓓏𓓐𓓑𓓒𓓓𓓔𓓕𓓖𓓗𓓘𓓙𓓚𓓛𓓜𓓝𓓞𓓟𓓠𓓡𓓢𓓣𓓤𓓥𓓦𓓧𓓨𓓩𓓪𓓫𓓬𓓭𓓮𓓯𓓰𓓱𓓲𓓳𓓴𓓵𓓶𓓷𓓸𓓹𓓺𓓻𓓼𓓽𓓾𓓿𓔀𓔁𓔂𓔃𓔄𓔅𓔆𓔇𓔈𓔉𓔊𓔋𓔌𓔍𓔎𓔏𓔐𓔑𓔒𓔓𓔔𓔕𓔖𓔗𓔘𓔙𓔚𓔛𓔜𓔝𓔞𓔟𓔠𓔡𓔢𓔣𓔤𓔥𓔦𓔧𓔨𓔩𓔪𓔫𓔬𓔭𓔮𓔯𓔰𓔱𓔲𓔳𓔴𓔵𓔶𓔷𓔸𓔹𓔺𓔻𓔼𓔽𓔾𓔿𓕀𓕁𓕂𓕃𓕄𓕅𓕆𓕇𓕈𓕉𓕊𓕋𓕌𓕍𓕎𓕏𓕐𓕑𓕒𓕓𓕔𓕕𓕖𓕗𓕘𓕙𓕚𓕛𓕜𓕝𓕞𓕟𓕠𓕡𓕢𓕣𓕤𓕥𓕦𓕧𓕨𓕩𓕪𓕫𓕬𓕭𓕮𓕯𓕰𓕱𓕲𓕳𓕴𓕵𓕶𓕷𓕸𓕹𓕺𓕻𓕼𓕽𓕾𓕿𓖀𓖁𓖂𓖃𓖄𓖅𓖆𓖇𓖈𓖉𓖊𓖋𓖌𓖍𓖎𓖏𓖐𓖑𓖒𓖓𓖔𓖕𓖖𓖗𓖘𓖙𓖚𓖛𓖜𓖝𓖞𓖟𓖠𓖡𓖢𓖣𓖤𓖥𓖦𓖧𓖨𓖩𓖪𓖫𓖬𓖭𓖮𓖯𓖰𓖱𓖲𓖳𓖴𓖵𓖶𓖷𓖸𓖹𓖺𓖻𓖼𓖽𓖾𓖿𓗀𓗁𓗂𓗃𓗄𓗅𓗆𓗇𓗈𓗉𓗊𓗋𓗌𓗍𓗎𓗏𓗐𓗑𓗒𓗓𓗔𓗕𓗖𓗗𓗘𓗙𓗚𓗛𓗜𓗝𓗞𓗟𓗠𓗡𓗢𓗣𓗤𓗥𓗦𓗧𓗨𓗩𓗪𓗫𓗬𓗭𓗮𓗯𓗰𓗱𓗲𓗳𓗴𓗵𓗶𓗷𓗸𓗹𓗺𓗻𓗼𓗽𓗾𓗿𓘀𓘁𓘂𓘃𓘄𓘅𓘆𓘇𓘈𓘉𓘊𓘋𓘌𓘍𓘎𓘏𓘐𓘑𓘒𓘓𓘔𓘕𓘖𓘗𓘘𓘙𓘚𓘛𓘜𓘝𓘞𓘟𓘠𓘡𓘢𓘣𓘤𓘥𓘦𓘧𓘨𓘩𓘪𓘫𓘬𓘭𓘮𓘯𓘰𓘱𓘲𓘳𓘴𓘵𓘶𓘷𓘸𓘹𓘺𓘻𓘼𓘽𓘾𓘿𓙀𓙁𓙂𓙃𓙄𓙅𓙆𓙇𓙈𓙉𓙊𓙋𓙌𓙍𓙎𓙏𓙐𓙑𓙒𓙓𓙔𓙕𓙖𓙗𓙘𓙙𓙚𓙛𓙜𓙝𓙞𓙟𓙠𓙡𓙢𓙣𓙤𓙥𓙦𓙧𓙨𓙩𓙪𓙫𓙬𓙭𓙮𓙯𓙰𓙱𓙲𓙳𓙴𓙵𓙶𓙷𓙸𓙹𓙺𓙻𓙼𓙽𓙾𓙿𓚀𓚁𓚂𓚃𓚄𓚅𓚆𓚇𓚈𓚉𓚊𓚋𓚌𓚍𓚎𓚏𓚐𓚑𓚒𓚓𓚔𓚕𓚖𓚗𓚘𓚙𓚚𓚛𓚜𓚝𓚞𓚟𓚠𓚡𓚢𓚣𓚤𓚥𓚦𓚧𓚨𓚩𓚪𓚫𓚬𓚭𓚮𓚯𓚰𓚱𓚲𓚳𓚴𓚵𓚶𓚷𓚸𓚹𓚺𓚻𓚼𓚽𓚾𓚿𓛀𓛁𓛂𓛃𓛄𓛅𓛆𓛇𓛈𓛉𓛊𓛋𓛌𓛍𓛎𓛏𓛐𓛑𓛒𓛓𓛔𓛕𓛖𓛗𓛘𓛙𓛚𓛛𓛜𓛝𓛞𓛟𓛠𓛡𓛢𓛣𓛤𓛥𓛦𓛧𓛨𓛩𓛪𓛫𓛬𓛭𓛮𓛯𓛰𓛱𓛲𓛳𓛴𓛵𓛶𓛷𓛸𓛹𓛺𓛻𓛼𓛽𓛾𓛿𓜀𓜁𓜂𓜃𓜄𓜅𓜆𓜇𓜈𓜉𓜊𓜋𓜌𓜍𓜎𓜏𓜐𓜑𓜒𓜓𓜔𓜕𓜖𓜗𓜘𓜙𓜚𓜛𓜜𓜝𓜞𓜟𓜠𓜡𓜢𓜣𓜤𓜥𓜦𓜧𓜨𓜩𓜪𓜫𓜬𓜭𓜮𓜯𓜰𓜱𓜲𓜳𓜴𓜵𓜶𓜷𓜸𓜹𓜺𓜻𓜼𓜽𓜾𓜿𓝀𓝁𓝂𓝃𓝄𓝅𓝆𓝇𓝈𓝉𓝊𓝋𓝌𓝍𓝎𓝏𓝐𓝑𓝒𓝓𓝔𓝕𓝖𓝗𓝘𓝙𓝚𓝛𓝜𓝝𓝞𓝟𓝠𓝡𓝢𓝣𓝤𓝥𓝦𓝧𓝨𓝩𓝪𓝫𓝬𓝭𓝮𓝯𓝰𓝱𓝲𓝳𓝴𓝵𓝶𓝷𓝸𓝹𓝺𓝻𓝼𓝽𓝾𓝿𓞀𓞁𓞂𓞃𓞄𓞅𓞆𓞇𓞈𓞉𓞊𓞋𓞌𓞍𓞎𓞏𓞐𓞑𓞒𓞓𓞔𓞕𓞖𓞗𓞘𓞙𓞚𓞛𓞜𓞝𓞞𓞟𓞠𓞡𓞢𓞣𓞤𓞥𓞦𓞧𓞨𓞩𓞪𓞫𓞬𓞭𓞮𓞯𓞰𓞱𓞲𓞳𓞴𓞵𓞶𓞷𓞸𓞹𓞺𓞻𓞼𓞽𓞾𓞿𓟀𓟁𓟂𓟃𓟄𓟅𓟆𓟇𓟈𓟉𓟊𓟋𓟌𓟍𓟎𓟏𓟐𓟑𓟒𓟓𓟔𓟕𓟖𓟗𓟘𓟙𓟚𓟛𓟜𓟝𓟞𓟟𓟠𓟡𓟢𓟣𓟤𓟥𓟦𓟧𓟨𓟩𓟪𓟫𓟬𓟭𓟮𓟯𓟰𓟱𓟲𓟳𓟴𓟵𓟶𓟷𓟸𓟹𓟺𓟻𓟼𓟽𓟾𓟿𓠀𓠁𓠂𓠃𓠄𓠅𓠆𓠇𓠈𓠉𓠊𓠋𓠌𓠍𓠎𓠏𓠐𓠑𓠒𓠓𓠔𓠕𓠖𓠗𓠘𓠙𓠚𓠛𓠜𓠝𓠞𓠟𓠠𓠡𓠢𓠣𓠤𓠥𓠦𓠧𓠨𓠩𓠪𓠫𓠬𓠭𓠮𓠯𓠰𓠱𓠲𓠳𓠴𓠵𓠶𓠷𓠸𓠹𓠺𓠻𓠼𓠽𓠾𓠿𓡀𓡁𓡂𓡃𓡄𓡅𓡆𓡇𓡈𓡉𓡊𓡋𓡌𓡍𓡎𓡏𓡐𓡑𓡒𓡓𓡔𓡕𓡖𓡗𓡘𓡙𓡚𓡛𓡜𓡝𓡞𓡟𓡠𓡡𓡢𓡣𓡤𓡥𓡦𓡧𓡨𓡩𓡪𓡫𓡬𓡭𓡮𓡯𓡰𓡱𓡲𓡳𓡴𓡵𓡶𓡷𓡸𓡹𓡺𓡻𓡼𓡽𓡾𓡿𓢀𓢁𓢂𓢃𓢄𓢅𓢆𓢇𓢈𓢉𓢊𓢋𓢌𓢍𓢎𓢏𓢐𓢑𓢒𓢓𓢔𓢕𓢖𓢗𓢘𓢙𓢚𓢛𓢜𓢝𓢞𓢟𓢠𓢡𓢢𓢣𓢤𓢥𓢦𓢧𓢨𓢩𓢪𓢫𓢬𓢭𓢮𓢯𓢰𓢱𓢲𓢳𓢴𓢵𓢶𓢷𓢸𓢹𓢺𓢻𓢼𓢽𓢾𓢿𓣀𓣁𓣂𓣃𓣄𓣅𓣆𓣇𓣈𓣉𓣊𓣋𓣌𓣍𓣎𓣏𓣐𓣑𓣒𓣓𓣔𓣕𓣖𓣗𓣘𓣙𓣚𓣛𓣜𓣝𓣞𓣟𓣠𓣡𓣢𓣣𓣤𓣥𓣦𓣧𓣨𓣩𓣪𓣫𓣬𓣭𓣮𓣯𓣰𓣱𓣲𓣳𓣴𓣵𓣶𓣷𓣸𓣹𓣺𓣻𓣼𓣽𓣾𓣿𓤀𓤁𓤂𓤃𓤄𓤅𓤆𓤇𓤈𓤉𓤊𓤋𓤌𓤍𓤎𓤏𓤐𓤑𓤒𓤓𓤔𓤕𓤖𓤗𓤘𓤙𓤚𓤛𓤜𓤝𓤞𓤟𓤠𓤡𓤢𓤣𓤤𓤥𓤦𓤧𓤨𓤩𓤪𓤫𓤬𓤭𓤮𓤯𓤰𓤱𓤲𓤳𓤴𓤵𓤶𓤷𓤸𓤹𓤺𓤻𓤼𓤽𓤾𓤿𓥀𓥁𓥂𓥃𓥄𓥅𓥆𓥇𓥈𓥉𓥊𓥋𓥌𓥍𓥎𓥏𓥐𓥑𓥒𓥓𓥔𓥕𓥖𓥗𓥘𓥙𓥚𓥛𓥜𓥝𓥞𓥟𓥠𓥡𓥢𓥣𓥤𓥥𓥦𓥧𓥨𓥩𓥪𓥫𓥬𓥭𓥮𓥯𓥰𓥱𓥲𓥳𓥴𓥵𓥶𓥷𓥸𓥹𓥺𓥻𓥼𓥽𓥾𓥿𓦀𓦁𓦂𓦃𓦄𓦅𓦆𓦇𓦈𓦉𓦊𓦋𓦌𓦍𓦎𓦏𓦐𓦑𓦒𓦓𓦔𓦕𓦖𓦗𓦘𓦙𓦚𓦛𓦜𓦝𓦞𓦟𓦠𓦡𓦢𓦣𓦤𓦥𓦦𓦧𓦨𓦩𓦪𓦫𓦬𓦭𓦮𓦯𓦰𓦱𓦲𓦳𓦴𓦵𓦶𓦷𓦸𓦹𓦺𓦻𓦼𓦽𓦾𓦿𓧀𓧁𓧂𓧃𓧄𓧅𓧆𓧇𓧈𓧉𓧊𓧋𓧌𓧍𓧎𓧏𓧐𓧑𓧒𓧓𓧔𓧕𓧖𓧗𓧘𓧙𓧚𓧛𓧜𓧝𓧞𓧟𓧠𓧡𓧢𓧣𓧤𓧥𓧦𓧧𓧨𓧩𓧪𓧫𓧬𓧭𓧮𓧯𓧰𓧱𓧲𓧳𓧴𓧵𓧶𓧷𓧸𓧹𓧺𓧻𓧼𓧽𓧾𓧿𓨀𓨁𓨂𓨃𓨄𓨅𓨆𓨇𓨈𓨉𓨊𓨋𓨌𓨍𓨎𓨏𓨐𓨑𓨒𓨓𓨔𓨕𓨖𓨗𓨘𓨙𓨚𓨛𓨜𓨝𓨞𓨟𓨠𓨡𓨢𓨣𓨤𓨥𓨦𓨧𓨨𓨩𓨪𓨫𓨬𓨭𓨮𓨯𓨰𓨱𓨲𓨳𓨴𓨵𓨶𓨷𓨸𓨹𓨺𓨻𓨼𓨽𓨾𓨿𓩀𓩁𓩂𓩃𓩄𓩅𓩆𓩇𓩈𓩉𓩊𓩋𓩌𓩍𓩎𓩏𓩐𓩑𓩒𓩓𓩔𓩕𓩖𓩗𓩘𓩙𓩚𓩛𓩜𓩝𓩞𓩟𓩠𓩡𓩢𓩣𓩤𓩥𓩦𓩧𓩨𓩩𓩪𓩫𓩬𓩭𓩮𓩯𓩰𓩱𓩲𓩳𓩴𓩵𓩶𓩷𓩸𓩹𓩺𓩻𓩼𓩽𓩾𓩿𓪀𓪁𓪂𓪃𓪄𓪅𓪆𓪇𓪈𓪉𓪊𓪋𓪌𓪍𓪎𓪏𓪐𓪑𓪒𓪓𓪔𓪕𓪖𓪗𓪘𓪙𓪚𓪛𓪜𓪝𓪞𓪟𓪠𓪡𓪢𓪣𓪤𓪥𓪦𓪧𓪨𓪩𓪪𓪫𓪬𓪭𓪮𓪯𓪰𓪱𓪲𓪳𓪴𓪵𓪶𓪷𓪸𓪹𓪺𓪻𓪼𓪽𓪾𓪿𓫀𓫁𓫂𓫃𓫄𓫅𓫆𓫇𓫈𓫉𓫊𓫋𓫌𓫍𓫎𓫏𓫐𓫑𓫒𓫓𓫔𓫕𓫖𓫗𓫘𓫙𓫚𓫛𓫜𓫝𓫞𓫟𓫠𓫡𓫢𓫣𓫤𓫥𓫦𓫧𓫨𓫩𓫪𓫫𓫬𓫭𓫮𓫯𓫰𓫱𓫲𓫳𓫴𓫵𓫶𓫷𓫸𓫹𓫺𓫻𓫼𓫽𓫾𓫿𓬀𓬁𓬂𓬃𓬄𓬅𓬆𓬇𓬈𓬉𓬊𓬋𓬌𓬍𓬎𓬏𓬐𓬑𓬒𓬓𓬔𓬕𓬖𓬗𓬘𓬙𓬚𓬛𓬜𓬝𓬞𓬟𓬠𓬡𓬢𓬣𓬤𓬥𓬦𓬧𓬨𓬩𓬪𓬫𓬬𓬭𓬮𓬯𓬰𓬱𓬲𓬳𓬴𓬵𓬶𓬷𓬸𓬹𓬺𓬻𓬼𓬽𓬾𓬿𓭀𓭁𓭂𓭃𓭄𓭅𓭆𓭇𓭈𓭉𓭊𓭋𓭌𓭍𓭎𓭏𓭐𓭑𓭒𓭓𓭔𓭕𓭖𓭗𓭘𓭙𓭚𓭛𓭜𓭝𓭞𓭟𓭠𓭡𓭢𓭣𓭤𓭥𓭦𓭧𓭨𓭩𓭪𓭫𓭬𓭭𓭮𓭯𓭰𓭱𓭲𓭳𓭴𓭵𓭶𓭷𓭸𓭹𓭺𓭻𓭼𓭽𓭾𓭿𓮀𓮁𓮂𓮃𓮄𓮅𓮆𓮇𓮈𓮉𓮊𓮋𓮌𓮍𓮎𓮏𓮐𓮑𓮒𓮓𓮔𓮕𓮖𓮗𓮘𓮙𓮚𓮛𓮜𓮝𓮞𓮟𓮠𓮡𓮢𓮣𓮤𓮥𓮦𓮧𓮨𓮩𓮪𓮫𓮬𓮭𓮮𓮯𓮰𓮱𓮲𓮳𓮴𓮵𓮶𓮷𓮸𓮹𓮺𓮻𓮼𓮽𓮾𓮿𓯀𓯁𓯂𓯃𓯄𓯅𓯆𓯇𓯈𓯉𓯊𓯋𓯌𓯍𓯎𓯏𓯐𓯑𓯒𓯓𓯔𓯕𓯖𓯗𓯘𓯙𓯚𓯛𓯜𓯝𓯞𓯟𓯠𓯡𓯢𓯣𓯤𓯥𓯦𓯧𓯨𓯩𓯪𓯫𓯬𓯭𓯮𓯯𓯰𓯱𓯲𓯳𓯴𓯵𓯶𓯷𓯸𓯹𓯺𓯻𓯼𓯽𓯾𓯿𓰀𓰁𓰂𓰃𓰄𓰅𓰆𓰇𓰈𓰉𓰊𓰋𓰌𓰍𓰎𓰏𓰐𓰑𓰒𓰓𓰔𓰕𓰖𓰗𓰘𓰙𓰚𓰛𓰜𓰝𓰞𓰟𓰠𓰡𓰢𓰣𓰤𓰥𓰦𓰧𓰨𓰩𓰪𓰫𓰬𓰭𓰮𓰯𓰰𓰱𓰲𓰳𓰴𓰵𓰶𓰷𓰸𓰹𓰺𓰻𓰼𓰽𓰾𓰿𓱀𓱁𓱂𓱃𓱄𓱅𓱆𓱇𓱈𓱉𓱊𓱋𓱌𓱍𓱎𓱏𓱐𓱑𓱒𓱓𓱔𓱕𓱖𓱗𓱘𓱙𓱚𓱛𓱜𓱝𓱞𓱟𓱠𓱡𓱢𓱣𓱤𓱥𓱦𓱧𓱨𓱩𓱪𓱫𓱬𓱭𓱮𓱯𓱰𓱱𓱲𓱳𓱴𓱵𓱶𓱷𓱸𓱹𓱺𓱻𓱼𓱽𓱾𓱿𓲀𓲁𓲂𓲃𓲄𓲅𓲆𓲇𓲈𓲉𓲊𓲋𓲌𓲍𓲎𓲏𓲐𓲑𓲒𓲓𓲔𓲕𓲖𓲗𓲘𓲙𓲚𓲛𓲜𓲝𓲞𓲟𓲠𓲡𓲢𓲣𓲤𓲥𓲦𓲧𓲨𓲩𓲪𓲫𓲬𓲭𓲮𓲯𓲰𓲱𓲲𓲳𓲴𓲵𓲶𓲷𓲸𓲹𓲺𓲻𓲼𓲽𓲾𓲿𓳀𓳁𓳂𓳃𓳄𓳅𓳆𓳇𓳈𓳉𓳊𓳋𓳌𓳍𓳎𓳏𓳐𓳑𓳒𓳓𓳔𓳕𓳖𓳗𓳘𓳙𓳚𓳛𓳜𓳝𓳞𓳟𓳠𓳡𓳢𓳣𓳤𓳥𓳦𓳧𓳨𓳩𓳪𓳫𓳬𓳭𓳮𓳯𓳰𓳱𓳲𓳳𓳴𓳵𓳶𓳷𓳸𓳹𓳺𓳻𓳼𓳽𓳾𓳿𓴀𓴁𓴂𓴃𓴄𓴅𓴆𓴇𓴈𓴉𓴊𓴋𓴌𓴍𓴎𓴏𓴐𓴑𓴒𓴓𓴔𓴕𓴖𓴗𓴘𓴙𓴚𓴛𓴜𓴝𓴞𓴟𓴠𓴡𓴢𓴣𓴤𓴥𓴦𓴧𓴨𓴩𓴪𓴫𓴬𓴭𓴮𓴯𓴰𓴱𓴲𓴳𓴴𓴵𓴶𓴷𓴸𓴹𓴺𓴻𓴼𓴽𓴾𓴿𓵀𓵁𓵂𓵃𓵄𓵅𓵆𓵇𓵈𓵉𓵊𓵋𓵌𓵍𓵎𓵏𓵐𓵑𓵒𓵓𓵔𓵕𓵖𓵗𓵘𓵙𓵚𓵛

512. Figure of a priest or sacerdotal personage, wearing a skull-cap, *namms*, and tunic, *s'enti*, round the loins, kneeling in adoration on both knees, his hands placed flat along the thighs. 2 in. high. *Bronze*.

513. Small head, the hair in close Nubian curls in the style of the twenty-first dynasty. It is of fine work, and broken off from the statuette of a figure of an officer or person of the period. $\frac{3}{4}$ in. high. *Sandstone*.

514. Left foot on a plinth or pedestal, under the plinth is part of a canon of three horizontal and as many vertical lines: broken. $4\frac{1}{2}$ in. high. *Calcareous stone*.

515. Lower part of the statue of a priest or king, holding a shrine. The statue has represented the person kneeling on both knees, the toes slightly raised, holding a fluted tunic, *shenti*, round the loins, and holding before him by both hands a shrine in the niche of which is seen the lower part of the figure of a deity, whose body was enveloped in bandages, probably either Ptah or Osiris. This figure has stood on a pedestal. The whole figure is imperfect from the navel upwards; the hands, arms, chest and head wanting. It stands upon a high square plinth, or pedestal, round which has been a horizontal inscription, too mutilated to be deciphered. It is of the period of the 19th dynasty.

516. Statue of a seated female, named Sennefert, wearing her hair in regular curls, coloured black from the side of head, her face coloured yellow, the features full and resembling those of the female named Nefert, in the Museum of Boulaq. She is draped in a garment reaching to the ankles, open at the neck, and the nipples of the breast are indicated through the transparent garment. Her hands and arms are coloured yellow, the palms placed flat upon the knees. She is seated on a cube upon the right side of which are the following incised blue hieroglyphs, facing right:



Neb t amaxu xer neter

suten rext Sennefert.



“The lady devoted to the god, the royal acquaintance (relative) Sennefert.”



At the left side of the cube is the same inscription, facing to the left.

The cube is painted in imitation of red granite. This is one of the oldest known statues. 1 ft. $6\frac{1}{2}$ in. high. *Calcareous stone*.

517. Naked female, walking; her right hand pendent, her left raised to her breast, holding an animal. Naked female figures appear in Egyptian art only as girls of a very youthful age, or as slaves, and in the present instance the figure probably represents one of that domestic class. The animal in the hand is very indistinct, but a cat was a favourite one thus held. It has formed the handle of a knife or some small tool, part of the blade of which remains attached. $3\frac{1}{2}$ in. length. *Bronze.*

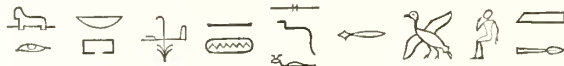
518. Naked female, standing, with recurved curls like the goddess Athor. The arms appear to have been detached, and there are pivots for them. On her head is a lotus flower. Like the preceding, it has formed the handle of a knife or small tool or other object, and probably represents a Cypriote or Asiatic female. $4\frac{3}{4}$ in. high. *Bronze.*

519. Couch, with 4 recurved legs at feet, on it a recumbent female, naked, lying on her back. The left hand is doubled on the breast, and at her right side lies a child, naked, facing to the left, pendent arms. The female places her left arm under the child. The couch has 12 horizontal red stripes and traces of a blue background, the whole representing the covering on which the figure was laid. The hair of the figure is blue. Similar figures are supposed to have been deposited in the tombs of females who had died in child-birth, and to be symbolical representations of the mother and child. 4 in. long, $1\frac{3}{4}$ in. high. *Red terra cotta.*

520. Bust of a female, full face, holding a necklace in the left hand. $\frac{1}{4}$ in. long. *Red, blue, and white glass.*

521. Female walking, naked. Her hair falls in long curls all round her from the crown of her head, in the style of the 18th dynasty. Her right hand, which is pendent, is laid on the pit of the stomach, her left hand is pendent and double, her breasts small. This figure apparently represents a young unmarried female, and is of fine workmanship. 1 in. high. *Light-brown wood.*

522. Figure standing on a plinth, wearing a long head-dress, *namms*, body mummied and having in front a perpendicular line of hieroglyphs:



Asar neb pa χema en Men st'efāa pa χrat mā χru.

“The Osirian (deceased) lady of the House, priestess of Amen Stefaapaχrut justified.” Not sepulchral, and possibly for holding a papyrus or some mummied object. $8\frac{1}{2}$ in. \times $3\frac{1}{2}$ in. *Sycamore wood*.

523. Part of a female. Right hand clenched. Thumb extended horizontally, holding a fish, *rami*; inversely, plug and mortise, by which attached. $8\frac{1}{2}$ in. long.



§ 4. ARCHITECTURAL OBJECTS.

ALTHOUGH many objects were employed for architectural purposes, as the statues, bas-reliefs, and other specimens already mentioned, few actual larger specimens of architecture are found in collections. This is principally due to their great size and weight, which has prohibited their transport to Europe. Hence only smaller objects employed for purposes purely architectural are found in collections. A few of these are in the present collection.

524. Corbel, of rectangular shape, having in front a couchant lion, tail curled to the right, in full relief, in a niche. It has formed part of a monument, but of what kind is unknown. It is hollow inside. 1 ft. $5\frac{1}{2}$ in. long, $4\frac{1}{2}$ in. high, 3 in. wide. *Bronze.*

525. Cornice, with plain moulding, part of a box or furniture, above are three plug-holes to fix it to some object of the same. $2\frac{5}{8}$ in. long, $\frac{5}{8}$ in. wide, $4\frac{1}{2}$ in. high. *Bone.*



§ 5. FURNITURE.

526. HEAD-REST or pillow, *urs*, lunated top, with moulding beneath, fluted cylindrical stem in shape of a column on a rectangular pedestal; down the column in front there is a perpendicular line of hieroglyphs, facing to the right:

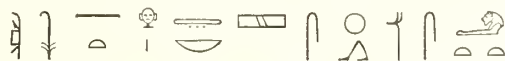


Hā ket χet smer ua mer kar mà Hekaa.

“The chief, having charge of the signet, the sole counsellor, superintendent of the...Hekaa.”

On the pedestal is a horizontal line, facing to the right, *ān re mes nā*, “The scribe Rekh, born of A....” It is of very fine and elegant execution, and about the time of the 6th dynasty. 8 in. high. *Arragonite*.

527. Cylindroid leg of a chair or stool, probably of a folding one, like the Greek *okladias* with a tenon. On it. is a perpendicular line of hieroglyphs, inlaid in white, and facing to the right, reading



s'es suten her tu neb s'est Userhatt, “The servant of the king in every land, the follower Userhatt:” name of the person for whom it was made. The inscription is doubtful. $9\frac{7}{8}$ in. long. *Ebony*.

528. Piece of furniture, reel-shaped object, with part of two circular holes for attaching it, and a small hole in the middle apparently for the same purpose. 2 in. diameter. *Sycamore wood*.

529. Piece of furniture in shape of the *Tat*, or emblem of stability; it has a pivot-hole above and beneath, and a small plug to fix it. $3\frac{3}{4}$ in. high. *Bone*.

530. Tile for inlaying the sun-dried brick walls of the chambers of a palace, of the 19th and 20th dynasty. The palace to which it has belonged has recently been cleared away in the excavations made on the site or mound. The walls were ornamented with inlaid tiles representing inscriptions containing the titles of the monarch, and other representations of the prisoners who had fallen to the arms of Egypt. Besides tiles the walls had also figures of the kings, principally Rameses III., and Amen Ra, the Theban Jupiter, inlaid in arragonite or Egyptian alabaster, opaque turquoise-blue coloured and dark red or jasper-coloured glass, and figures of mystical bird, *reχ*. The present specimen has in intaglio *Seti Meneptah*, "Seti, beloved of Ptah," the name



and titles of Seti II., of the 19th dynasty. 2 in. long, $1\frac{3}{4}$ in. wide. *Tel el Yahoudeh. White porcelain.*

531. Haunch of a calf, *χeps'*, in profile, foot to the right, flat behind for inlaying. $1\frac{1}{2}$ in. *Pale-blue porcelain.*

532. Similar haunch. 1 in. long. *Violet porcelain.*

533. Similar haunch. $1\frac{1}{8}$ in. long. *White porcelain.*

534. Haunch, *χeps'*, of a calf, for a line of hieroglyphs in a wall, board, or collar. The word *χeps'* means "strength" or "force." Profile to the left. $1\frac{3}{8}$ in. long. *White porcelain.*

535. Similar haunch. 1 in. long. *Pale-blue porcelain.*

536. Similar haunch. 1 in. long. *Same material.*

537. Similar haunch. $\frac{7}{8}$ in. long. *Same material.*

538. Rectangular piece, apparently for inlaying; on it in intaglio is part of a perpendicular line of hieroglyphs





sa ur. t f... the eldest son of [his] father...

1 in. square, $\frac{1}{2}$ in. thick. *Steatite, or dark marble.*

539. Rectangular fragment. On it, facing to the right, is part of a square stand of offerings in intaglio. The objects represented are a goose, cake of bread, circular vase of wine with two handles, and oval cake of bread. 2 in. square. *Schist*.

540. Rectangular fragment, apparently used for the purpose of inlaying. On one side part of a horizontal line of hieroglyphs :


 ..f *χnum teph. t...* "his he joins the bed." Part of the titles or description of Hapi or the Nile. 1 in. square, $\frac{1}{2}$ in. thick. *Steatite, or dark marble*.

541.  Rectangular slip, with two projections for inlaying. $1\frac{1}{4}$ in. long. *Blue porcelain*.



§ 6. OBJECTS OF THE TOILET.

THE objects in use for the Egyptian toilet consist of two classes; those employed for personal adornment, as head-dresses, wigs, or skull-caps, *nàmms*, fillets or crowns, *meh*, often of flowers of water-plants twined round the head, cones placed upon it, the collars circular such as the so-called *usχ*, chains, *āl*, worn round the neck, studs, or ear-rings, *ānχ*, worn by females in the ears, pectoral plates, *ut'a*, suspended by chains in front of the neck, armlets and bracelets, *men-nefer en qabui*, various kinds of sashes pendent from the nape of the neck, girdles, *rut*, full garments chiefly of fine linen, generally white, but sometimes coloured, *basui*, the common plaited tunic *s'enti*, and sandals, *tcb-ti*, of various shapes, sometimes approaching shoes, at other times with pointed toes. Besides these, the Egyptians had signet rings, *χatem*, of gold, silver, brass, and other materials, either solid or with revolving bezels, *ta*, on their fingers. The jewelry of the Egyptians was not of the finest class, necklaces of hard stones such as amazon stone, or green felspar, carnelian, jasper, agates, crystals, lapis lazuli and onyxes being employed, but the nobler stones of transparent character, rarely if ever found. Pastes or opaque glass imitating jasper, turquoise, and lapis lazuli were extensively used in the Egyptian quincaille. Leather was also occasionally employed, and for sepulchral purposes the undertaker used porcelain and less valuable materials of a thinner and flimsier fabric. The contents of ancient wardrobes are depicted on the inside of the coffins of the 4th and following dynasties till the 11th. Sandals do not appear to have come into use before the 5th dynasty.

NECKLACES AND STRINGS OF BEADS.

542. Necklace or string of beads and pendants consisting of 200 spherical beads, sixty-eight pendants in shape of flowers of the pomegranate, six figures of the god Bes or Bessa without plumes, one of the god Horus, seven in shape of the carp or Latus fish *annu*, sacred to Athor, and another in shape of a heart *hāti*. The whole of the necklace has been restrung, and consists of a series of beads which it is doubtful if they were thus anciently arranged, having been probably so strung by the Arabs or a modern hand. 2 ft. 6 in. long. *Red carnelian and jasper.*

543. Necklace or string of eighty-six beads, principally of the same material, but having amongst them one of blue glass; thirteen in the shape of pomegranates, one small scarabæus, one Silurus fish, and one part of another kind of fish. As these beads are re-strung, there is no proof that they were anciently so strung, but are probably beads from various mummies arranged by Arabs or others on a cord or string. 1 ft. 6 in. long. *Red carnelian.*

544. Necklace or string of beads and pendants consisting of about ninety-six spherical beads, nine pendent figures of the god Bes or Bessa, and seven hawks: the whole re-strung, leaving it doubtful if they were anciently so arranged. 1 ft. 7 in. high. *Red carnelian and jasper.*

545. Necklace or string of beads consisting of fourteen garnet beads roughly cut à cabochon, another in shape of a dekahedron, two carnelian beads in the shape of hatchet heads, one scaraboid, one green reeded fruit-shaped bead, eight small gold beads, in shape of the flower of the pomegranate, one green glass scaraboid, having a diagonal on the reverse, a crystal bugle, one sard oval bead, another of green felspar, and a crystal bead, two red jasper pendants in the shape of pomegranates, another of serpentine, two others of blue porcelain glass, two others of green colour, a carnelian fig-shaped bead, another in shape of a hatchet blade, two silver rectangular clasps or divisions of beads on each, studs, one agate bead, one pendant in shape of a crocodile, the tail curved under the belly, a lapis lazuli heart, a lapis lazuli double diamond or lozenge-shaped bead, one dark-blue glass rectangular bead, one lapis lazuli scarab, *χeper*, a light-yellow jasper symbolic eye *ut'a*, bifrons, another lapis lazuli right sym-

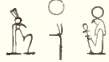

bolic eye, *ut'a*, on the reverse \ddagger \bigcirc *nefer*, "good," i. e. the good eye. This miscellaneous collection of beads and sepulchral amulets has been entirely re-strung, and the various pendants and beads have been taken from various necklaces and collars. Little is known of the original arrangement of necklaces, most of them having been rudely and carelessly removed by the Arabs from the mummies. 1 ft. *Garnet, carnelian et cet.*

546. Necklace, or string of beads, consisting of 120 beads, amongst which are six pendants in shape of flowers of the pomegranate, all re-strung with a modern clasp. 1 ft. 4 in. long. *Red carnelian or jasper.*

547. String of objects from the network and body of a mummy, which have been strung together on a modern string, and were not anciently thus arranged. They consist of one blue porcelain ring, one red composition tie of a girdle, $\frac{7}{8}$ in. high; a figure in blue porcelain of Tuautmutf, the third or jackal-headed god or genius of the Karneter, or Hades, 2 in. high; a symbolic eye, *ut'a*, of green porcelain, with a dark brow and pupil, and blue porcelain figure of Kabhsenuf, the fourth or hawk-headed genius of the Karneter, or Hades, 3 in. high; with several dark blue porcelain bugles, and white annular disk-shaped beads. 1 ft. 6 in. long. *Various materials.*

548. Necklace, *ar*, of about 300 spherical beads. 1 ft. 9 in. long. *Red carnelian.*

549. Necklace or string of beads consisting of one operculum of a shell, eleven cowries, three shells of the genus *turbo*, one blue porcelain symbolic eye *ut'a*, with black pupil; two other eyes coloured blue, one glass bugle, and a glass black bead. This string of miscellaneous objects has been re-strung; they were certainly not so arranged originally; portion coming from the outer network of a mummy, the cowries being generally arranged for necklaces, three round and seven annular and other beads. 1 ft. 4½ in. long. *Various materials.*

550. Necklace, or string of beads, consisting of one blue porcelain scarabæus with plain elytra; on the base,  *Rā user ma Amen meri Ramesesu* "Rameses beloved of Amen," name  and titles of Rameses III. of the 20th dynasty; a blue porcelain head of the goddess Athor, with spiral locks and cornice on the head; a figure of the god Bes, and about 300 annular yellow, white, red, and blue beads. The whole forms the outer network of a mummy, and has been re-strung, and consequently not arranged as at present; the

annular or disk-shaped beads being disposed as collar or necklaces round the necks of the heads of coffins to represent the more precious gold necklaces actually used. 1 ft. 2½ in. long. *Porcelain*.

551. A string of bugles of red and yellow colour, and disked beads from the outer network of a mummy, which has been re-strung on modern cord, and with them one garnet, and one onyx bead. 3 ft. long. *Light-blue porcelain*.

552. String of twenty-nine beads and sixteen amulets with engraved band. 1 in. long. *Dark scatite*.

553. String of modern beads.

554. Bead in shape of Osiris, wearing the *atf* crown on his head, his form mummied; seated. ¾ in. long. *Amethyst*.

555. HARPAΧRAT or Harpocrates, wearing the lock of hair at the right side, seated; profile to the right, the right finger placed in the mouth, above a ring. ½ in. high. *Red jasper*.

556. Similar figure. ½ in. high. *Same material*.

557. Similar figure. ¾ in. high. *Same material*.

558. Similar figure. ¾ in. high. *Same material*.

559. Similar figure. ¾ in. high. *Same material*.

560. Similar figure. ¾ in. high. *Same material*.

561. Similar figure. ¾ in. high. *Same material*.

562. Similar figure, seated, profile to the left. ¾ in. high. *Same material*.

563. Similar figure, profile to the left, above is a ring. ⅝ in. high. *Same material*.

564. Similar figure, very rude. ⅞ in. high. *Same material*.

565. BES, from a necklace, standing, wearing the cornice on his head, pierced vertically. ⅞ in. high. *Red jasper*.

566. Similar figure. ⅞ in. high. *Same material*.

567. Similar figure. ⅞ in. high. *Same material*.

568. Similar figure. ⅞ in. high. *Same material*.

569. Similar figure. ⅞ in. high. *Same material*.

570. Similar figure. ¾ in. high. *Same material*.

571. Similar figure. ¾ in. high. *Same material*.

572. Similar figure. ½ in. high. *Same material*.

573. Similar figure, rude workmanship, pierced horizontally. $\frac{5}{8}$ in. high. *Same material.*

574. BES, standing, wearing a cornice on his head, from a necklace, on the head a ring for suspension. $\frac{5}{8}$ in. high. *Red jasper.*

575. Similar figure. $\frac{5}{8}$ in. high. *Same material.*

576. Similar figure. $\frac{1}{2}$ in. high. *Same material.*

577. Similar figure. $\frac{1}{2}$ in. high. *Same material.*

578. Pendant in shape of the goddess TA-UR or Thoueris, head and body of a hippopotamus, claws of a lion, and tail of a crocodile, profile to the right: above, a ring. 1 in. high. *Gold.*

579. The goddess TA-UR or Thoueris, standing, facing to the right, flat behind, above is a ring, pendent from a necklace. $\frac{5}{8}$ in. high. *Red carnelian.*

580. Similar figure of Thoueris. $\frac{5}{8}$ in. high. *White or burnt carnelian.*

581. Similar figure of Thoueris. $\frac{5}{8}$ in. high. *Red carnelian.*

582. Boy or man, seated with pendent arm, emblem of a child χrat , and perhaps of Horus as *Har-pa- χrat* , or "Horus the child:" above a ring to attach it as a pendant to a collar. $\frac{1}{2}$ in. high. *Red, white, and blue porcelain.*

583. Pendant of a necklace in shape of the extended right hand. 1 in. long. *Red carnelian.*

584. Similar pendant with ring above, which is reeded. 1 in. high. *Blue porcelain.*

585. Similar pendant. $\frac{3}{4}$ in. high. *Same material.*

586. Heart, *hāt* or *âb*, pendant of a network or beaded work of a mummy: pierced. $\frac{3}{4}$ in. long. *Green porcelain.*

587. Heart, *hāt* or *âb*, having at the side two projections, probably intended for the valves and vessels; above a ring for suspension. This object is the pendant of a necklace, or was else hung by a cord round the neck of a living person. $\frac{7}{8}$ in. high. *Onyx.*

588. Similar object. $\frac{5}{8}$ in. high. *Red carnelian.*

589. Similar object, very rude. $\frac{3}{4}$ in. high. *Same material.*

590. Similar object, but not rude. $\frac{1}{2}$ in. high. *Same material.*

591. Similar object. $\frac{5}{8}$ in. high. *Sard.*

592. Similar object. $\frac{3}{8}$ in. high. *Pale sard.*

593. Similar object; ring not pierced. $\frac{1}{2}$ in. high. *Red carnelian.*

594. Similar object (heart). $\frac{1}{2}$ in. high. *Same material.*
595. Similar object. $\frac{1}{2}$ in. high. *Red jasper, gilded.*
596. Similar object, ring above for suspension. $\frac{3}{4}$ in. high. *Lapis lazuli.*
597. Similar heart, surmounted by a cornice and ring for suspension, the side projections reeded, the lower part reticulated. 1 in. high. *Dark steatite.*
598. Similar object, the side projections plain. $\frac{7}{8}$ in. high. *Hæmatite.*
599. Similar object, plain. $\frac{3}{4}$ in. high. *Green basalt.*
600. Similar object, ring not pierced. $\frac{3}{4}$ in. high. *Same material.*
601. Similar object, projection at sides in shape of feathers. $\frac{3}{4}$ in. high. *Serpentine.*

602. Heart, *hāt* or *āb*, pendent from a necklace, no side projections or wings, ring above for suspension; broken. $\frac{3}{8}$ in. high. *Red jasper.*

603. Ape, cynocephalus, emblem of the lunar god XONS, and TAPHUTI, or Thoth, seated, profile to the left; on the head a ring for suspension, flat behind. $\frac{1}{2}$ in. high. *Red carnelian.*

604. Pendant, lion's head full face, ring above for suspension broken off: coarse work. $1\frac{7}{8}$ in. high. *Green porcelain.*

605. Pendant, hawk, *bak*, flying emblem of the god Horus, or Hut, and of Victory: ring at the back of the neck. $\frac{1}{4}$ in. long. *Gold.*

606. Vulture standing on a pedestal, emblem of the goddesses MUT, of which it forms the name as the mother goddess, and also of NEXEB or Nishem, goddess of Victory and of the Upper Country and Syene: ring below broken. $\frac{5}{8}$ in. long. *Lapis lazuli.*

607. Bead or pendant in shape of the fish Latus or Cyprinus, the Egyptian *ānnu*, emblem of the goddess Athor, the Egyptian Aphrodite or Venus, pierced lengthwise. $\frac{3}{4}$ in. long. *Red jasper.*

608. Head of a crocodile pierced for the bead or pendant of a necklace. $\frac{3}{8}$ in. long. *Turquoise-blue-coloured opaque glass.*

609. Scarabæus *χeper* or *χeperr* with striated elytra, used as a bead or pendant of a necklace. This insect was a favourite device of the Egyptians, and mystically considered the emblem of the Sun as the transformer or self-produced deity. It also had many esoteric meanings: when completely carved and pierced it appears to have been used as an ornament or amulet, and placed round the neck of the dead: pierced. $\frac{3}{8}$ in. long. *Lapis lazuli.*

610. Scarabæus *χeper*, pierced and flat, probably from a necklace. $\frac{3}{4}$ in. long. *Dark jasper*.

611. Scarabæus, similar to preceding, down the elytra are three striæ. $\frac{3}{8}$ in. long. *Lapis lazuli*.

612. Scarabæus, like the preceding, plain elytra: pierced. $\frac{3}{8}$ in. long. *Lapis lazuli*.

613. Scarabæus, plain elytra, completely carved, pierced beneath. $\frac{3}{4}$ in. long. *Dark basalt*.

614. Scarabæus *χeper*, plain elytra completely carved. $\frac{1}{2}$ in. long. *Hæmatite*.

615. Similar scarabæus. $\frac{1}{2}$ in. long. *Green jasper*.

616. Similar scarabæus. $\frac{1}{2}$ in. long. *Green jasper*.

617. Similar scarabæus. $\frac{1}{2}$ in. long. *Dark jasper*.

618. Scarabæus, elytra finely striated, standing on a square base. $\frac{5}{8}$ in. long. *Lapis lazuli*.

619. Similar scarabæus. $\frac{3}{8}$ in. long. *Same material*.

620. Scarabæus, striated elytra. $\frac{1}{2}$ in. long. *Hæmatite*.

621. Scarabæus, *χeper*, completely carved; pierced beneath to string to the necklace of a mummy. $\frac{1}{2}$ in. long. *Hæmatite*.

622. Scarabæus, similar; pierced beneath. $\frac{7}{8}$ in. long. *Hæmatite*.

623. Scarabæus, plain elytra, completely carved; pierced beneath to string to the necklace of a mummy. $\frac{1}{2}$ in. long. *Lapis lazuli*.

624. Scarabæus, completely carved, plain elytra, pierced beneath. $\frac{7}{8}$ in. long. *Obsidian*.

625. Scarabæus, the elytra closely and finely striated, pierced beneath to attach to the necklace of a mummy. $\frac{3}{4}$ in. long. *Dark jasper*.

626. Scarabæus, completely carved, striated elytra, ring beneath. $\frac{7}{8}$ in. long. *Blue porcelain*.

627. Scarabæus, *χeper*, plain pierced. $\frac{3}{8}$ in. long. *Blue porcelain*.

628. Scarabæus, *χeper*, plain elytra, completely carved, not pierced. $\frac{1}{2}$ in. long. *Lapis lazuli*.

629. Scarabæus, *χeper*, completely carved, from the necklace, pierced beneath for threading. These scarabæi occur in different kinds of hard stone, and were either pendants or beads worn during life, or, what is more probable, one of the sepulchral amulets deposited with the mummies, although no description of

them, or directions for their use, is found in the Book of the Dead, or Ritual. $\frac{1}{2}$ in. long. *Dark-green jasper*.

630. Hawk-headed scarabæus, emblem of the god Ra, striated elytra, completely carved, pierced beneath. This form of sepulchral ornament, or amulet, although rare, is occasionally found. The scarabæus occasionally had a human head substituted for that of the insect when used for sepulchral purposes. The type is not however mentioned in the Book of the Dead, or Ritual. $\frac{3}{4}$ in. long. *Lapis lazuli*.

631. Similar scarabæus, pierced beneath. $\frac{1}{2}$ in. long. *Same material*.

632. Similar scarabæus. $\frac{1}{2}$ in. long. *Same material*.

633. Scarabæus completely carved, striated elytra, pierced beneath. $\frac{7}{8}$ in. long. *Red carnelian*.

634. Scarabæus, striated elytra, completely carved; pierced beneath. $\frac{3}{4}$ in. long. *Red carnelian*.

635. Scarabæus, completely carved; pierced beneath to fix to the necklace of a mummy. $\frac{5}{8}$ in. long. *Lapis lazuli*.

636. Thirteen pendants of a necklace, in shape of the so-called flower of the pomegranate, *ermen*, a very favourite device for collars and necklaces, pierced for suspension. These objects probably come from collars found round the necks of mummies. The collars consisted of rows of beads of various kinds, one of which was usually of this shape. They are pierced for suspension. $\frac{1}{2}$ in. long. *Red jasper*.

637. Papyrus sceptre, χu ; round the neck three bands. This amulet belongs also to the class of sepulchral amulets. $1\frac{3}{8}$ in. high. *Green felspar*.

638. Beads in shape of the pendent flower of the pomegranate, ringed above. $\frac{7}{8}$ — $\frac{3}{4}$ in. long. *Red carnelian*.

639. Flower of the pomegranate, purple at the side, flat behind, one of the pendants of a collar from the outer network of a mummy. $\frac{7}{8}$ in. long. *Green porcelain*.

640. Similar flower, no colour at side. $\frac{1}{2}$ in. long. *Same material*.

641. Similar flower. $\frac{3}{8}$ in. high. *Dark-blue porcelain*.

642. Similar flower. $\frac{3}{8}$ in. high. *Same material*.

643. Similar flower. $\frac{3}{8}$ in. high. *Same material*.

644. Spheroidal bead. $\frac{1}{4}$ in. diameter. *Dark-blue glass*.

645. Similar bead. $\frac{1}{4}$ in. diameter. *Green glass.*

646. Similar bead. $\frac{1}{4}$ in. diameter. *Green glass.*

647. Similar bead. $\frac{1}{4}$ in. diameter. *Same material.*

648. Twelve square beads from a collar or necklace, each pierced in two places for cords to pass through. $\frac{3}{8}$ in. long. *Lapis lazuli.*

649. Rectangular tablet, blank; apparently a kind of sepulchral amulet. These tablets have sometimes a symbolic eye engraved upon them; above is a ring for suspension. $1\frac{1}{8}$ in. long. *Green felspar.*

650. Object in shape of a cartouche, amulet or pendant of a necklace. $1\frac{5}{8}$ in. long. *Lapis lazuli.*

651. Bugle from a necklace, striated. $\frac{3}{8}$ in. long. *White chalcedony.*

652. Pendant, semioval slab, on one side head of Athor, full-face, wearing cornice with litui and uræi, that on the left side of the head, emblem of the goddess Nεχeb, wearing the upper part of the pschent hat, and the one on the right, emblem of the goddess Uat, wearing the red cap, *tesé'r*, facing outwards; above a reeded ring for suspension; coarse work. 3 in. high. *Green porcelain.*

653. Upper part of the pschent, the *hut*, or white crown, emblem of dominion over the upper country: ring behind, fair work. $1\frac{1}{4}$ in. high. *Light-blue porcelain.*

654. Similar object. $\frac{3}{4}$ in. high. *Same material.*

655. Similar object. $\frac{5}{8}$ in. high. *Same material.*

656. Pendant of a collar, in shape of a lotus flower, *snin*, and a papyrus flower united inversely from the outer net-work, or beaded work of a mummy, above and below. A ring to attach it. $\frac{5}{8}$ in. long. *Blue porcelain.*

657. Pendant of a beaded work in shape of a lotus flower, white colour, with green petals and yellow calyx, pierced above in one place, and beneath in four to attach to a net-work. $2\frac{1}{8}$ in. long. *Porcelain.*

658. Flower with six petals. $\frac{1}{2}$ in. diameter. *Light-blue porcelain.*

659. Pendant in shape of a lotus flower, above a ring for suspension: flat behind. $\frac{1}{2}$ in. long. *Red carnelian.*

660. Lotus flower, *snin*, ringed. $\frac{1}{2}$ in. long. *Green porcelain.*

661. Similar flower. $\frac{1}{2}$ in. long. *Same material.*

662. Object, apparently a bead or pendant, resembling a flower, pierced. $\frac{7}{8}$ in. long. *Blue porcelain.*

663. Cowroid oval-shaped object of or inlaying of a mottled red, white, and blue colour. $\frac{5}{8}$ in. long. *Glass*.

664. Cowroid, pierced. $\frac{1}{2}$ in. long. *Red carnelian*.

665. Pendant from a necklace. $\frac{1}{2}$ in. long. *Green plasma*.

666. Pendant, drop-shaped, with stem and ring above pointed, and cut with four facets. $\frac{1}{2}$ in. long. *Green felspar* or *amazon stone*.

667. Similar pendant. $\frac{1}{2}$ in. long. *Red carnelian*.

668. Similar pendant. *Same material*.

669. Bugle from a necklace, in shape of a rolling-pin, pierced. $\frac{3}{4}$ in. long. *Striped carnelian*.


670. Similar bugle. $\frac{7}{8}$ in. long. *Same material*.

671. Similar bugle. $\frac{5}{8}$ in. long. *Same material*.

672. Similar bugle. $\frac{3}{8}$ in. long. *Same material*.

673. Similar bugle. $\frac{5}{8}$ in. long. *Lapis lazuli*.

674. Similar bugle. $\frac{5}{8}$ in. long. *Red and white carnelian*.

675. Object, apparently a kind of shuttle; emblem of the goddess Nit or Neith.  $\frac{7}{8}$ in. long. *Banded agate*.

676. Cylinder, or cylindrical bead, pierced. $\frac{1}{2}$ in. long. *Banded onyx*.

677. Conoid-shaped bugle, from a necklace, pierced. $\frac{7}{8}$ in. diameter. *Green felspar*.

678. Oval for setting, cut à cabochon. $\frac{1}{4}$ in. long. *Garnet*.

679. Pendant for setting, in shape of an ear of corn. $\frac{3}{8}$ in. long. *Garnet*.

680. Similar pendant, concave on one side. $\frac{1}{4}$ in. long. *Garnet*.

681. Cylindroid bead. $\frac{1}{4}$ in. long. *Red jasper*.

682. Four similar beads. $\frac{1}{4}$ in. long. *Red carnelian*.

683. Cylindroid bead. $\frac{1}{4}$ in. long. *Serpentine*.

684. Cylindroid bead. $\frac{3}{8}$ in. long. *Brown and white agate* or *carnelian*.

685. Cylindroid bead, eight blue and white eyes on a green ground. $\frac{3}{8}$ in. long. *Glass*.

686. Similar bead, with six eyes. $\frac{1}{4}$ in. long. *Glass*.

687. Similar bead. $\frac{3}{8}$ in. long. *Glass*.


688. Similar bead, six eyes. $\frac{1}{4}$ in. long. *Glass*.

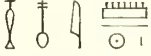
689. Similar bead, eight eyes. $\frac{3}{8}$ in. long. *Glass*.


690. Convex oval stud. $\frac{1}{2}$ in. diameter. *Yellow glass*.


691. Similar bead. $\frac{1}{2}$ in. diameter.
692. Hexagonal prism, pierced, pendant of a necklace, or other object. $1\frac{3}{8}$ in. long. *Red carnelian*.
693. Yellow topaze. $\frac{1}{2}$ in. long.
694. Bead with twenty facets. $\frac{3}{8}$ in. diameter. *Crystal*.
695. Spheroid bead cut with six facets, pierced. $\frac{1}{2}$ in. long. *Gypsum*.
696. Oval bead, bevelled. $\frac{3}{8}$ in. long. *Blue glass*.
697. Diamond, or lozenge-shaped \diamond bead from a necklace, pierced. $\frac{3}{8}$ in. long. *Onyx*.
698. Similar bead, from a necklace, also pierced. $\frac{5}{8}$ in. long. *Red carnelian*.
699. Crenated bead, oval shape. $\frac{3}{8}$ in. long. *Green porcelain*.
700. Spherical bead. $\frac{1}{4}$ in. diameter. *Serpentine*.
701. Penannular banded ring, one end pointed. $\frac{7}{8}$ in. diameter. *Silver*.
702. Penannular banded ring. $\frac{5}{8}$ in. diameter. *Jasper*.
703. Similar ring. $\frac{5}{8}$ in. diameter. *Red carnelian*.
704. Penannular ring. The use of these little objects, common in collections, is uncertain, but to judge from some of the gold ones which have at each end a small ring for a cord or wire to pass through, they may have been used either as earrings or pendants to attach to necklaces, if they were capped with gold or other metal. It has indeed been thought that they were employed as buttons, but their use does not appear in the different representations of Egyptian dress which have been handed down. $\frac{1}{2}$ in. diameter. *Red carnelian*.
705. Similar ring. $\frac{5}{8}$ in. long. *Shell*.
706. Penannular ring. $\frac{5}{8}$ in. diameter. *Shell*.
707. Penannular ring. $\frac{5}{8}$ in. diameter. *Shell*.
708. Hair-pin, or *acus crinalis*, of the Roman period; above at the head are eleven concentric bands. It is skewer-shaped and broken. $4\frac{1}{2}$ in. long. *Ivory*.
709. Similar hair-pin. The upper part globular, and having round it seven bands gilded. $2\frac{1}{2}$ in. long. *Ivory*.

SIGNETS AND FINGER RINGS.

710. Signet-ring, with rectangular bezel, solid; on it Mut, wife and companion of Amen Ra, and mother of the god Xonsu, seated, facing to the right; on a throne placed in a boat or shrine, in the stern of which are the two rudders, or paddles, χem . She holds a symbol of life, $\bar{a}n\chi$, in her right hand, and a papyrus sceptre, χu , in her left. Behind her is a vulture, $nr\bar{a}u$, flying to the right; behind the goddess her name and living emblem, and before her  *Mut neb nefer*, "Mut the good lady," her name and titles. The band or body of the ring is flat. $\frac{3}{8}$ in. diameter. *Gold*.



711. Signet-ring, $\chi atem$, with a square bezel, *at* or *ta*, having on it in inverse hieroglyphs  *hes nefer Amen Rā*, "the good favoured (servant) of Amen Ra." $\frac{3}{4}$ in. diameter. *Gold*.


712. Signet-ring, $\chi atem$, with a square bezel; on it in intaglio the goddess Mut wearing a vulture head-dress, her name and emblem walking to the right, draped, holding a papyrus sceptre in her right hand, χu , and a symbol of life in her left. Before her a vulture , her bird and emblem. This ring has probably belonged to a queen, or a priestess of the god Amen. $\frac{3}{4}$ in. long. *Gold*.

713. Signet-ring, $\chi atem$, body consisting of a flat band and oval bezel, all solid, on it the cartouche  $R\bar{A}-\bar{A}\bar{A}-\chi EPERU$, prenomen of Amenhetp, or


Amenophis II., of the 18th dynasty. On each side is the goddess Taur or Thoueris, in her type of a hippopotamus with a crocodile's tail down the back, standing facing the cartouche. $\frac{7}{8}$ in. long. *Gold*.


714. Signet, solid, with oval bezel; on it Amenhetp or Amenophis III., seated on a throne, having his prenomen before him. 1 in. diameter. *Lead* cast of a solid gold ring.



715. Signet-ring, \chiatem , with cylindroid band, tapering to the setting, having a twisted wire spring at each end, on it a scarabæus beetle, \chieper , of green jasper, with plain elytra set in a band, and used as a revolving bezel, on it  'Amenhetp,' Amenhetp or Amenophis, probably the name of one of the  monarchs of the 18th dynasty, probably that of Amenophis I., of that line. $1\frac{1}{8}$ in. diameter. *Gold*.


716. Signet-ring, \chiatem , with oval bezel, *at*, solid; on it  *Rā neb Mā ta en Rā* "RA NEB MA," or NEB MA RA, "Type of the Sun," prenomen and title of Amenophis III., of the 18th dynasty. $\frac{7}{8}$ in. diameter. *Silver-gilt*.

717. Signet-ring, \chiatem , with oval bezel, *ta*, solid; on it is the god Ptah, the Hephaistos or Vulcan, the god of Memphis, standing, mummied, facing to the right in his usual attire, wearing the skull-cap, *namms*, the collar *usχ*, and the counterpoise or back collar *ma-anχ*. Ptah holds before him by both hands the kukupha sceptre *uas*. $\frac{3}{4}$ in. diameter. *Silver-gilt*.

718. Part of a signet-ring, \chiatem , set with a scarabæus of green-glazed steatite revolving on the wire which passes through it lengthwise. The scarabæus has plain elytra, and on the base is  RA MEN χ EPERU, the prenomen of Thothmes IV., of the 18th dynasty, and a scarabæus flying with expanded wings, *āp*, solar emblem. $\frac{3}{4}$ in. long. *Bronze*.


719. Signet-ring, \chiatem , solid, with rectangular bezel, *ta* or *at*; on it  *ara nefer nefer* "The twice-good uræus," or "goddess;" title or epithet of some deity. $\frac{7}{8}$ in. diameter. *Bronze*.


720. Signet-ring, \chiatem , oval bezel; on it . The *Hut*, or winged disk, with uræi, emblem of Har-Hut or Horus as the Sun, the god Sekar, or Socharis; hawk-headed, seated, facing to the right, holding a symbol of life, having facing him Ptah-Tanen, wearing disk, horn and plumes, holding the feather of truth, beneath, the symbol  *neb* or "lord." $1\frac{1}{8}$ in. diameter. *Bronze*. Doubtful, carving peculiar.

721. Signet-ring, *χatem*, cylindroid band, and oval bezel; on it  *Rā χeper neter neb χeb* "Ra" and "χeper" united, form of the sun-god "The good lord of the lower country," or "hemisphere," combination resembling a royal prenomen, but probably only the title of the god Ra, or the Sun. $1\frac{1}{8}$ in. diameter. *Bronze*.


722. Bezel of a ring, scarabæus, with plain elytra, set in a copper frame, as a revolving bezel; on it the prenomen of Thothmes III., RA MEN χEPER, and a sphinx facing to the right; behind a winged serpent. $\frac{7}{8}$ in. long. *Green-glazed steatite*.

723. Signet-ring, *χatem*, cylindroid band, having a scarabæus revolving as bezel, on which is


 the prenomen RA NEB MA of Amenophis III., surmounted by the two ostrich plumes and horns of Ptah-Sekar, placed below on the part of emblem *nub* or gold, the linen bandages of the mummy and bitumen still adhering. $1\frac{1}{8}$ in. diameter. *Bronze*.


724. Signet-ring, *χatem*, flat band, with bezel of a scarabæus of green-glazed steatite with plain elytra, set in a plain gold frame, on it  the disk with two uræi thrust forward by the winged scarabæus, having the signet or empty cartouche at its feet, all emblems of the Sun. $1\frac{1}{4}$ in. long. *Silver*.

725. Signet-ring, *χatem*, cylindroid body with coiled wire at the end for springs, the scarabæus or bezel with which it was set is wanting. $\frac{7}{8}$ in. diameter. *Gold*.



726. Signet-ring, *χatem*, set with a scarabæus as a revolving bezel of dark steatite, half of which only remains, on it  symbolic eye, *ut'a*, and papyrus sceptre, *χu*, facing to the left. 1 in. high. *Bronze, gilded*.


727. Signet-ring, *χatem*, cylindroid wire with side-springs of twisted wire, having a scarabæus, *χeper*, of amber, broken at the back, set in a solid frame,


moulded, and socket at each side, pierced for the wire to enter, set as a revolving bezel. On it is  *Neb ta pa Han . . . t* "Han . . . t the lady of the house," the name of its possessor. This ring has evidently been on the finger of a female, and the amber has been destroyed by the heat of the bitumen applied to the body. $1\frac{1}{8}$ in. diameter. *Gold*.


728. Signet-ring, *χatem*, with a scarabæus, having striated elytra, set as a revolving bezel, on it  *RA NEB NEFER*, royal prenomen, and uræus facing to the left. $\frac{5}{8}$ in. long. *Silver*.


729. Cylindroid band of a ring. 1 in. diameter. *Bronze*.


730. Rectangular bezel of a signet, on one side  *RA NEB MA*, prenomen of Amenhetp, or Amenophis III., of 18th dynasty, and on the reverse  *it en rā*, "Type of the Sun," one of the titles of the same monarch. $\frac{1}{2}$ in. long. *Red carnelian*.

731. Bezel of a ring, scarabæus, with plain elytra, set in a gold band, with pivot holes at the sides, on it (*sic*)  "*Amen Rā*," name of the god of Thebes. $\frac{2}{3}$ in. diameter. *White decomposing material*.

732. Scarabæus, *χeper*, set in a gold frame, with plain mounting, used as the revolving bezel of a signet ring, *χeper*, on it  *RA USER MA*, prenomen of Rameses II., of the 19th dynasty, in a square over which is a thong or cord terminating in two flowers of water plants. $\frac{5}{8}$ in. diameter. *Glazed steatite*.

733. Bezel of a ring, cowroid, on it  *anχ hes*, "life favour," set in a plain gold band, with pipes at end for revolving. $\frac{3}{4}$ in. long. *Green-glazed steatite*.



734. Bezel of a signet, scarabæus, $\chi eper$, with plain elytra, set in a plain gold band, pipe at each end for pivot of revolving bezel, on it  $\bar{a}n\chi$ $s\bar{a}$ an , $u\bar{a}$ en $r\bar{a}$ "life and protection looking at the sun's boat." $\frac{5}{8}$ in. high. *Yellow glazed steatite.*

735. Bezel of a ring, scarabæus, with plain elytra, set in a plain gold frame with pivot holes, on it  a hawk between two uræi facing to the right. $\frac{1}{2}$ in. long. *Whitish-green glazed steatite.*


736. Bezel of a ring, scarabæus, elytra not indicated, set in a moulded gold frame, on it interlacing spirals. $\frac{3}{4}$ in. diameter. *Green glazed steatite.*

737. Waterfowl, or duck, ru , head recurved on its back, set in a gold frame, with engraved band, and used as the revolving bezel of a ring. $\frac{1}{2}$ in. diameter. *Lapis lazuli.*

738. Scarabæus, bezel of a signet ring, on it a lion walking to the right, looking back, not Egyptian in style or workmanship. $\frac{5}{8}$ in. long. *Lapis lazuli.*

739. Rectangular bezel of a ring or signet, having on one side  \dagger $neter$ $nefer$ "The good god," and on the other  RA NEB MA, the prenomen of Amenophis III. of the 18th dynasty, the two forming the titles of that monarch. $\frac{1}{2}$ in. square, pierced. *Turquoise-blue coloured opaque glass.*

740. Rectangular bezel of a ring; on one side is engraved the right symbolic eye, $ut'a$, emblem of the Sun, on the other,

 Nit sa $h\bar{e}s$ neb su $reru$ $\chi eper$ $\chi eper$; meaning uncertain; "son of Neith, favoured lord, hippopotamus, type of types." Pierced through the long axis. $\frac{1}{2}$ in. long. $\frac{3}{8}$ in. wide. *Green jasper.*

741. Signet ring, $\chi atem$, hemi-cylindroid band, plain oval bezel, the whole solid. $\frac{7}{8}$ in. diameter. *Red carnelian.*

742. Oval bevelled bezel of a ring. $\frac{1}{4}$ in. long. *Carnelian.*

743. Finger ring, *teb*, on it in relief an uræus serpent wearing on its head a disk, emblem of one of the solar goddesses, coiled up. $\frac{3}{4}$ in. diameter. *Gold*.
744. Ring. $\frac{7}{8}$ in. diameter. *Turquoise-blue glass*.
745. Ring, ribbed outside. $\frac{1}{2}$ in. wide, $\frac{3}{4}$ in. diameter. *Bone*.
746. Hemispherical stud or knob. $1\frac{1}{8}$ in. diameter. *Bone*.

SANDALS.

Sandals, *teb*, *teb-ti*, or foot 'boxes,' were made of various materials, such as papyrus worn by the priests, palm-fibres for ordinary employment, and leather dyed of several colours, apparently by the richer classes; for some purposes white leather was preferred. It was not till the Greek or Roman period that shoes came into use and superseded sandals. They varied in shape, fabric and texture, according to the period at which they were made. The oldest are represented in tombs of the 5th dynasty, before which period the Egyptians went barefoot, sandals continued in use till the 2nd cent. A.D.

747. Pair of sandals, with narrow chequered band down the centre and two crossing red bands. They are neatly plaited, with fore-strap and border, and are small in size as if for the feet of a woman, and of mixed material. The right sandal has both fore-straps remaining. Beneath is a coarse border to act as a sole and raise the body of the sandal from the ground. $10\frac{1}{2}$ in. long, $2\frac{3}{4}$ in. wide. *Papyrus*.

748. Pair of sandals flat and very neatly plaited, for the right and left foot, but without fore-straps. As they are suited for the sole of the foot, they could only slightly exceed it in length. Tablets of this shape are probably about the period of the 18th dynasty. $11\frac{3}{4}$ in. long, $3\frac{3}{4}$ in. wide. *Palm leaves*¹.

749. Child's sandal, *teb*, for the right foot, the fore-strap wanting. White sandals appear to have been used in certain ceremonies of a religious or magical nature, as mentioned in the Ritual. $3\frac{1}{2}$ in. long. *White leather*.

750. Similar sandal, also for the right foot, the fore-strap lost; a wooden plug adheres to it. $3\frac{1}{2}$ in. long. *Same material*.

¹ Engraved. Sir G. Wilkinson, *Manners and Customs*, Vol. III. p. 364, No. 403, 6.

MIRRORS, STIBIUM CASES, COMBS.

Besides the objects of personal adornment, certain vases and things were used for cosmetics and the adornment of the person. These consisted of small vases for holding the materials called *mestem* or *stem*, stibium or kohl, a sulphuret of antimony employed to impart additional brilliancy to the eyelids and lashes, and used by both sexes. It was kept either in small pots or jar-shaped vases with flat broad circular lips and covers, the receptacle a mere cylindrical excavation in the vase. Sometimes these vases, generally of alabaster or steatite, have slaves or other persons carved in full relief holding them. At other times they were made in shape of the god Bes or Bessa, or else in that of a cylinder embraced by an ape. Cylinders of alabaster, porcelain, glazed steatite and wood, were also employed for the same purpose, sometimes two, and at others as many as four united, holding different coloured cosmetics for the eyelids. The colour was laid on with a stylus or hair-pin, bulbous at the end employed for the purpose when dipped into the cylindrical cell or receptacle holding the stibium. Besides the powders employed for the eyes, of blue, black or brown colour, and the vases, and styli with which they were laid on, razors, *χαιρα*, were in common use, with thin hatchet-shaped blades and re-curved handles, or else flat blades, expanded at one end and knife-shaped at the other. These were thin and sharp, and carried in leather bags. Tweezers were also employed for eradicating hair, about which the Egyptians were very particular. Mirrors, *maa her* or *un-her*, of oblate disks of bronze, with handles of various materials, were also employed to view the decoration of the person. The vases used for holding oils, or pomatums, perfumes and other things in use for the toilet, were of various kinds, and will be found under their respective divisions. The most remarkable and elegant were those of alabaster, of small dimension, jar-shaped, or with long pyriform bodies, others like the kohl vases, and some in shape of the Greek *alabastos*, opaque

glass vases chiefly of the same shape, or else in that of small jugs like the Greek *anochea*, or small two-handled craters, the so-called *oxybaphon*. Glazed steatite and porcelain was also in use for the same purpose, especially about the time of the 26th dynasty, when small vases for the purpose moulded in shape of the ibex, hedgehog and other animal forms, came into use.

751. Vase for holding stibium, in shape of a cylindrical column, held by the god Bes or Bessa, covered with a lion's skin, his ears pierced¹. He holds the cylinder on the ground with both hands. There is a plinth in front, pierced for a stud to hold the cover, which was probably of wood and is wanting, and at the side of the plinth two bent bronze wires for the insertion of the stylus, a portion of one, $\frac{3}{8}$ in. long, of hæmatite, being in the inside, but doubtful if it belonged to it. 4 in. high. *Dark steatite*.

752. Elegant vase for holding stibium or other cosmetic, in shape of a naked slave girl, carrying a small vase, walking, on a pedestal. Her head is shorn, her eyes are inlaid with black and white pigments, and she wears a gilded girdle round the waist. At the left side of the head is plaited a single lock of hair, coloured black, and a small mushroom-shaped stud of ivory is inserted in the ear. At her right side she holds a large jar-shaped vase by both hands. The cover of the vase revolves on a pivot and was fixed by a small cord tied to an ivory stud inserted for that purpose at the side of the vase. Round her neck is a chain or cord with a pendent figure of the god Bes or Bessa, full face. The lock at the right side is broken off; the hair black. This charming little figure, one of the very finest of the kind, probably represents an Asiatic or other captive offering tribute, and is one of the finest specimens of the art of wood-cutting amongst the ancient Egyptians. $5\frac{1}{8}$ in. high. *Fine wood, on a wooden pedestal of a darker colour*.

753. Cylindrical case for holding stibium, on it above and below an ornament of three incised bands close to one another, running round it above is a hole for the insertion of a stud to hold it, plugged below with wood. $3\frac{5}{8}$ in. high. *Ivory from a tooth of the hippopotamus*.

¹ Engraved. Sir G. Wilkinson's *Manners and Customs*, III. p. 383, No. 411, 2, 3.

754. Case for holding *stem*, stibium, or antimony, in shape of a cylindrical column, with capital of eight palm-leaves curved outwards, beneath which are four cylindrical bands representing the ties which held the leaves: the body of the shaft is plain. It has a cylindrical hole or cell for the material. $3\frac{7}{8}$ in. high. *Plain arragonite or Egyptian alabaster.*

755. Small vase for holding *stem* or *stibium*, jar-shaped, with flat lip and face, body globular, flat circular pedestal or base. 2 in. high. *Pale green serpentine.*

756. Case for holding stibium, in shape of a double cylinder and stand, for two different coloured materials. One cylinder is plugged with linen, and there is a place for a stud to hold the cover. With it is a wooden stylus, $2\frac{7}{8}$ in. long, bulbous at one end. $3\frac{3}{8}$ in. high. *Dark scatite.*

757. Case for holding *stem* or stibium, convex on each side, with a hollow cylindrical receptacle for stibium, plugged with linen. It has a stud remaining to hold the cover, which is wanting, and a groove for the reception of the stylus. $1\frac{1}{8}$ in. high. *Dark wood.*

758. Case for holding stibium, cylindrical, with a stud in front. $4\frac{3}{4}$ in. high. *Ivory from the tooth of the hippopotamus.*

759. Case for holding stibium, in shape of a double cylinder for holding two different colours. It has a plinth behind, with hole which held a stud for fixing the cover, and a groove in front for the stylus. With it are two which do not belong to it, one of bronze, the other of wood. $5\frac{3}{8}$ in. high. The height of the box is $3\frac{1}{8}$ in. *Dark wood.*

760. Case for holding *stem* or *stibium*, in shape of a double cylinder for holding different colours, and cover to fit, in shape of two circles united, with projecting circular places beneath to fit in. $2\frac{7}{8}$ in. high. *Arragonite.*

761. Case for holding stibium, in shape of two cylinders and plinth¹. Both

¹ Engraved. Sir G. Wilkinson's *Manners and Customs*, Vol. III. p. 383, No. 411, 6.

cylinders, which held materials of different colours, are plugged, and on the plinth is a perpendicular line of hieroglyphs facing to the right.



Repā hā sem hetp Ptaḥ ur χerp abu Ptaḥmes.

“The hereditary chief, the minister approved of Ptaḥ, chief of the workmen Ptaḥmes.” This is a remarkably fine object. 2 $\frac{3}{8}$ in. high. *Dark steatite.*

762. Case for holding stibium, in form of a box or pylon, with two large and two smaller cylindrical holes, with broad groove for plug, and cover having bronze bands at the side to fix it¹. It has a new rectangular cover, with bronze loop, in case on the left side of the door; on it two perpendicular lines of hieroglyphs facing to the right.



ābt sa suten api en Amen Kams nem anχ neb amaxu.

“Pure is the son of the royal head Amen Kams, living a second time, a lord devoted.”

This appears to refer to the royal prince Kams, but the expression is ambiguous, as in case of prince the *suten* precedes. The name Kams is of common occurrence in the dynasties following the 12th, and this little object is probably of the age of the 13th or 14th dynasty. 3 in. high. *Dark wood.*

¹ Engraved. Sir G. Wilkinson's *Manners and Customs*, Vol. III. p. 383, No. 411, 5—7.





763. Case for holding *stem* or *stibium*, in shape of five cylinders united, with cover to fit, broken, having a wooden plug and behind a bulbous wooden stylus¹. $3\frac{1}{8}$ in. high. *Arragonite*.

764. Cover of a small toilet-vase or box, circular and convex, having probably gone over a circular bowl. On it is an ebony mushroom-shaped stud to fix it, and the pivot hole of another for it to revolve upon. $1\frac{1}{2}$ in. diameter. *Light brown wood*.





765. Stylus, bulbous at one end, for laying *mestem*, or *stem*, stibium, the modern *kohl* or sulphuret of antimony, used to give the eye-lashes a metallic black lustre. $1\frac{1}{4}$ in. high. *Onyx*.

766. Vase for the toilet, destined to hold a small quantity of unguent or perfume, in shape of a hedgehog, with short cylindrical neck and circular hole. These vases appear to have come into use about the period of the 26th dynasty, and resemble those found in the isles of Greece and Etruria, where they had been imported by commerce. It has a square handle, and appears a prototype of the Greek *aryballos*. $2\frac{1}{2}$ in. high. *Pale green porcelain*.

767. Ampulla, or flask, the body circular and convex on each side, the neck and lip of which were in form of a papyrus flower capital of a column with apes couchant at the sides, and facing outwards, broken off. The band in the middle is ornamented with a double billet border, and the neck has a rich collar, *usχ*, of eight rows of beads and pendants in shape of papyrus flowers and drops. On one side is incised a perpendicular line of hieroglyphs,

		<i>Ptah ip renpa nefer en neb s.</i>
		“May Ptah open a good year to its lord” or “possessor.”

and on the other side a similar line,

		<i>Sexet ap renpa nefer en neb s.</i>
		“May Sekhet open a good year to its lord” or “possessor.”

¹ Engraved. Sir G. Wilkinson's *Manners and Customs*, Vol. III. p. 383, No. 411, 4.

From the deities here mentioned, Ptah and his wife S ϵ xet, a form of Bast, it is clear that the vase is from a tomb at Memphis. Vases of this shape came into use at the time of the 26th dynasty, or about the 7th cent. B.C., and do not appear to have been employed except for a short period; one has been found inscribed with the name of Amasis II. From their elegant and peculiar shape, they were probably representations of foreign vases in another material. 5 in. high. *Pale green porcelain.*

768. Vase, in shape of an alabastos, to hold some unguent or cosmetic for the toilet. It is ornamented with 16 yellow undulating or zigzag lines and 9 white ones, on a dark blue ground, and has two small wings or handles at the sides, drop-shaped; the lip is broken. This little vase is probably of the period of the 26th dynasty. 5 in. high. *Glass.*

769. Comb, large and of rectangular shape, with two rows of teeth, one large and the other small. The space in the middle is bevelled and ornamented with three grooved bands, and above the centre an undulating band between two horizontal lines. These combs appear in various collections, but the date of their first use is unknown, and they are neither represented in the hieroglyphics nor seen employed in the pictures of the tombs, either by persons at the toilet, or barbers. The presumption therefore is that they did not come into use at the earliest period. The mummy of a Græco-Egyptian female named Cleopatra, found in the sepulchres of Thebes, and now in the British Museum, has a comb placed in the external bandages at the side of the head. She died about A.D. 90. The shape of the comb resembles that in present use. $2\frac{1}{2}$ in. long, $4\frac{2}{8}$ in. wide. *Sycamore wood.*

770. Metal mirror for the hand, *un-her* or *maû-her*, with wooden handle, in shape of a lotus column, χu , surmounted by an abacus. At the sides in relief are two figures of the goddess Mut, wife of Amen Ra, and second person of the Theban triad, wearing on her head the *pschent*, or else the upper crown, *hut*, a collar, *us χ* , round the neck, and having her arms pendent. She stands full face, and at the sides are two stems of the papyrus. $5\frac{1}{2}$ in. diameter of the mirror, $9\frac{3}{8}$ in. high. *Bronze and ebony*¹.

¹ Engraved. Sir G. Wilkinson's *Manners and Customs*, Vol. III. p. 386, No. 386, 414.

771. Metal mirror, *un her*, or *maâ her*, with oblate circular disk, fitted by a spike into a wooden handle in shape of a lotus column, or sceptre, χu , terminating in the head of the god Bes, a common emblem or decoration of these objects. 1 ft. 1 in. high. *Bronze and ebony*¹.

772. Disk of a mirror, oblately circular, and spike to fix it into the handle. 5½ in. diameter, disk 6 in. long. *Bronze*.


773. Disk of a mirror, broken, with impressions of cloth which has adhered and in which it has been wrapped. 4 in. diameter. *Bronze*.


SCARABÆI AND AMULET BEADS.






In connection with necklaces, bracelets and rings, a number of small objects used as bezels, beads or pendants of these portions of attire are found. They are principally made of glazed steatite, of a white, bluish or green colour, but some of jasper, carnelian, and even amethyst are found. Their shapes vary, but not very considerably, comprising human heads, symbolic eyes, hippopotami, lions, hedgehogs, ducks, fish, frogs, flies, cowries, scarabæi and geometric forms, cylinders, rectangles, ovals, squares. The cylinder was in use at a very early period, and the names of kings of the 12th dynasty are often found upon this shape, but the principal shape in use was the scarabæus standing on a small oval pedestal, on which is engraved the device or hieroglyphic inscription in intaglio or incuse hieroglyphs. These scarabæi are often found as the bezels of signet rings, set either in a small frame of metal round the edge, or with a coiled wire as a spring on each side to hold them, but are sometimes mixed up with other beads or objects, as pendants for necklaces, or even in rows as bracelets. They are to be distinguished from the scarabæi of porcelain, which were used for the outer beaded work or decoration of mummies. The scarabæus $\chi eper$, or $\chi eperu$, was one of the most common of Egyptian emblems, and


¹ Engraved. Sir G. Wilkinson's *Manners and Customs*. Vol. III. p. 386, No. 415.



represented the self-existent male principle and the Sun, and as such was introduced into many objects of Egyptian art. According to the later authors, the military employed it as their device, but it is found inscribed with the names of priests and other classes of society. An idea has prevailed amongst recent authors that it was used for the purposes of money, but this notion is not well supported either by the monuments or texts, in which it is never mentioned as a measure of value, and all known weights are of totally different form. Although therefore it is difficult to determine why it was so much in vogue for articles of attire, its shape on an oval pedestal was remarkably convenient for seals, and well adapted for general use. In the arrangement of this subdivision an order has been preserved, mythological persons and emblems preceding historical representations or inscriptions, and the historical being succeeded by the titles of officers.


774. Scarabæus, *χeper*, no elytra; on the base in intaglio  monarch standing, wearing a helmet, *χepers'*, on his head, and full royal garment, *basui*, round the loins, raising one hand in adoration to the god Ptah, mummied, wearing collar, *usχ*, and counterpoise, *maanχ*, and holding a kukupha sceptre, *tām*, or *uas*, before him by both hands, pierced, between them an eye. $\frac{3}{4}$ in. long. *Whitish green steatite.*

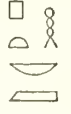
775. Scarabæus, attached to some melted blue glass; on the base in intaglio  *Ptah neb*, "Ptah the lord." $\frac{1}{2}$ in. long. *Green glazed steatite.*


776. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, a combination, consisting of a symbol of life , between two hawks  emblems of Horus, facing inwards, on three symbols  *neb*, beneath  having on each side a feather  *A Ptah neb ānχ Har neb*, "Oh Ptah, the living lord, or lord of life, Horus the lord." $\frac{1}{2}$ in. long, pierced. *Gray glazed steatite.*


777. Rectangle, on it in intaglio  *a her nefer*, "Oh beautiful face. Ptah:" on the reverse, "Ra," or the Sun, hawk-headed, wearing a disk and uræus serpent, standing, holding an emblem of life in his right hand; in his left a sceptre, *uas*. $\frac{5}{8}$ in. long, pierced. *Green glazed steatite.*



778. Rectangle; on it, in intaglio,  a her nefer, "Oh good face," i.e. Ptah, as before; on the reverse Mentu Ra, the god, hawk-headed, draped, walking, holding a sceptre; before him, , nefer hesu t, "good and praised." $\frac{5}{8}$ in. long. *White glazed steatite.*


779. Hedgehog, or rat, on the base, in intaglio, , Ptah, name of the god Ptah, the Egyptian Hephaistos or Vulcan, and one of the demiurgi, creator of the Sun and Moon, according to the Memphitic tradition first of the eight gods of the first rank or circle, pierced. $\frac{3}{8}$ in. long. *Green glazed steatite.*


780. Scarabæus, *χeper*, plain clytra, on the base, in intaglio,  Ptah neb mā, "Ptah, lord of the cubit," or "truth," name and title of the god Ptah. $\frac{1}{2}$ in. long. *Blue glazed steatite.*

781. Scarabæus, *χeper*, plain clytra; on the base, in intaglio,  "Ptahhetpt," proper name, pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*


782. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  Ptah neb nefer, "Ptah, the good lord," name and title of Ptah the Hephaistos or Vulcan: it is of the period of the 18th dynasty, pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*

783. Rectangular amulet, on one side, in intaglio,  the god Ptah, or Vulcan, seated, on the reverse  AMEN RA, name of that god, here allied with that of Ptah, the eponymous deity of Memphis. $\frac{3}{8}$ in. long. *Bluish glazed steatite.*

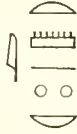
784. Scarabæus, *χeper*, elytra; divided by three lines, standing on an oval base, on which  ānχ māwi, "The living ca," title of Bast: pierced. $\frac{5}{8}$ in. long. *Dark blue glass.*


785. Scarabæus, *χeper*, no elytra; on the base, in intaglio,  Amen rā neb ras, "Amen Ra, lord of the South" or "upper country," symbolized by the bud of the lotus. $\frac{3}{8}$ in. long. *Green glazed steatite.*

786. Similar scarabæus. $\frac{3}{8}$ in. long. *Green glazed steatite.*


787. Rectangle; on it, in intaglio, the same; on the reverse  *Ra men*


χeper meri, RA MEN *χEPER*, or prenomen of Thothmes III. "beloved of Amen Ra," lord of the upper country, connecting the obverse and reverse. $\frac{3}{4}$ in. long. *White stone, decomposing.*


788. Scarabæus, *χeper*; on the base, in intaglio,  *Amen rā neb*, "Amen Ra, the lord." $\frac{3}{4}$ in. long. *Green porcelain.*


789. Scarabæus, *χeper*, no elytra; on the base, in intaglio,  *Amen ti neb*, "Amenti" or "Amen Ra, the lord." $\frac{1}{2}$ in. long. *Blue glazed steatite.*


790. Scarabæus, *χeper*, no elytra; on the base, in intaglio, "Amen Ra, lord of the world." $\frac{5}{8}$ in. long. *Dark steatite.*

791. Amulet on one side, ram-headed lion or kriosphinx, sacred emblem of Amen and Xnum, wearing an uræated disk, couchant, facing to the right, before it an uræus serpent which coils back. On the back  *Amen Rā heq ras*, "Amen Ra, ruler" or "guardian" of the upper country. 1 in. long, $\frac{3}{4}$ in. wide. *Green glazed steatite.*

792. Scarabæus, no elytra; on the base, in intaglio,  *Amen Ra neb*, "AMEN RA, the lord." $\frac{1}{2}$ in. long. *Lapis lazuli.*

793. Scarabæus, plain elytra, standing on a base, the corselet inlaid with red jasper, the elytra with blue glass or porcelain, the inlaying of the right elytrum wanting. On the base a monarch draped in a triangular tunic, *basui*, wearing a helmet, *χepers'*, approaching the god Amen Ra, wearing the tall hawk feathers, a tunic *s'enti*, and holding his hands pendent, over him  the right symbolic eye, *uta*: doubtful. $\frac{3}{4}$ in. long. *Green glazed steatite.*


794. Scarabæus; on the base, in intaglio,  *Rā mā*, "The truth of Amen Ra;" with the figure of that god walking. $1\frac{1}{4}$ in. long. *Green porcelain.*

795. Scarabæus, plain elytra; on the base, in intaglio,  *Hut Amen*


Rā, hi uta neter mā, "The Hut," or winged disk, the Horus of Edfu or Apollinopolis Magna, "Amen Ra, in the eye, the true god;" pierced. $\frac{5}{8}$ in. long. *Blue porcelain.*


796. Scarabæus, *χeper*, no elytra; on the base, in intaglio, *Amen Rā neb*, "Amen Ra, the lord;" pierced. $\frac{3}{8}$ in. long. *Bluish green glazed steatite.*


797. Similar scarabæus, with the same inscription. $\frac{3}{8}$ in. long. *Bluish green glazed steatite.*

798. Similar scarabæus, plain elytra, with variant of same inscription () $\frac{1}{4}$ in. long. *Bluish green glazed steatite.*

799. Similar scarabæus, plain elytra, with the same inscription. $\frac{1}{2}$ in. long. *White glazed steatite.*

800. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Amen Ra neb*, "Amen Ra, the lord," the name of Amen Ra facing either way. $\frac{1}{2}$ in. long. *Blue glazed steatite.*

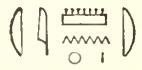
801. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, () *Amen neb*, "Amen, the lord," facing each way. $\frac{1}{2}$ in. long. *Blue glazed steatite.*


802. Scarabæus, *χeper*, no elytra; on the base, in intaglio,  *Amen rā neb*, "Amen Ra, the lord." The name of the god Amen appears on many scarabæi, on account of his being the principal deity of Thebes, and first of the eight gods of the first order, and mythical ruler of Egypt. Many of these scarabæi with his name probably belonged to priests and other officers attached to the worship or temples of Amen at Thebes. They are mostly of the period of the 18th dynasty. $\frac{1}{2}$ in. long. *Blue glazed steatite.*

803. Scarabæus, similar, "Amen Ra, the lord." $\frac{3}{8}$ in. long. *Blue glazed steatite.*

804. Scarabæus, plain elytra, similar on the base, "Amen Ra, the lord." $\frac{3}{8}$ in. long.

805. Scarabæus, no elytra, similar, "Amen Ra, the lord." $\frac{1}{4}$ in. long. *Green glazed steatite.*

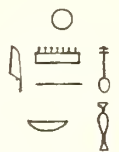
806. Cowrie-shaped amulet; on the base, in intaglio,  *Amen Rā neb*, "Amen Ra, the lord." $\frac{3}{4}$ in. long. *Blue composition.*

807. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Amen Ra χet as*, "Amen Ra, multiplier of things," title of the god. 18th dynasty. $\frac{5}{8}$ in. long. *Green glazed steatite.*


808. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Amen Rā hā nefer*, "Amen Ra, the good chief," or "good commencement." $\frac{5}{8}$ in. long. *Blue glazed steatite.*

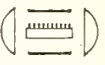
809. Scarabæus, on the base The Winged disks and *Amen Ra neb en pe heq uas*, "Amen Ra, lord of the Heaven, ruler of the Thebaid," name and titles of the god Amen Ra, or Theban Jupiter, pierced: of doubtful authenticity. $\frac{3}{4}$ in. long. *Red jasper.*





810. Scarabæus, plain elytra; on the base  *Amen rā neb, Hes nefer*, "Amen Ra, the lord, good and excellent," or "the good favour of Amen Ra," titles of the god Amen; pierced. $\frac{5}{8}$ in. long. *Red carnelian.*

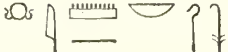
811. Scarabæus, *χeper*, no elytra; on the base, in intaglio, *Amen Rā t'eta*, "Amen Ra, eternal." $\frac{1}{2}$ in. long. *Blue glazed steatite.*

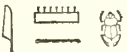
812. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Mentt neb*, perhaps name of Amen, the lord. $\frac{1}{2}$ in. long. *Greenish-white glazed steatite.*


813. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *men neb*. Name of Amen as before. $\frac{3}{8}$ in. long. *Green glazed steatite.*

814. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  , name of Amen, lord of the South, or upper country. $\frac{3}{4}$ in. long. *Green glazed steatite.*

815. Scarabæus, *χeper*, plain elytra; on the base  *men ra neb*, "Amen Ra, the lord." $\frac{1}{2}$ in. long. *Blue glazed steatite.*

816. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Hut Amen neb...heq Ras.* "Amen, lord of...Ruler of the South." Pierced. *Reddish-green glazed steatite*, of doubtful authenticity.


817. Cylindroid, striated; on the base  *Amen χeper*, "Ammon" and "Cheper." Top broken. $\frac{7}{8}$ in. long. *Steatite.*

818. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  a vase or bottle, initial of the word *Xnum*, perhaps as name of the god Chnoumis, demiurgic form of Amen Ra, with an engrailed border like the Phœnician scarabæi. $\frac{3}{4}$ in. long. *White glazed steatite.*

819. Hippopotamus, *tebt*, or *kheb*, couchant; on the base, in intaglio, is the sistrum or head of the goddess Athor and two uræi serpents, one on each side. This symbol often occurs in the inscriptions, either as a representation of Athor, or else as the name of the lion-headed goddess *Sexet*. The hippopotamus is occasionally found employed for these bezels of rings, although it was sacred to Set or Typhon, who assumed its shape, and who is represented speared by Horus. The animal was worshipped in the Papremite nome, but is rarely represented in bronze or other material, although occasionally seen in these small amulets: pierced. $\frac{1}{4}$ in long. *Green glazed steatite.*

820. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, the god Ra seated, hawk-headed, and a sphinx, emblem of Haremakhu, or Harmachis, couchant, wearing on its head the two plumes of Amen Ra; behind, a winged uræus, emblem of a goddess, and beneath, the basket *neb* or lord: pierced. $\frac{1}{2}$ in. long. *Blue glazed steatite.*

821. Oval on one side. The god *Ra*, or the Sun, hawk-headed, wearing a tunic, *s'enti*, holding in one hand a dog-headed sceptre, *t'am*, or *uas*; on the

reverse  *Nefer sa amen*, "good son of Amen," a royal title: pierced. $\frac{5}{8}$ in. long. *Dark blue steatite*.

822. Scarabæus, *χeper*, plain elytra; on the base a figure of Ra, hawk-headed, kneeling, holding one hand forward, above which an uræus serpent advancing to him, and behind another going from him. Below, a basket, *neb*: pierced. $\frac{3}{4}$ in. long. *Green glazed steatite*.

823. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, the god Ra, hawk-headed, wearing a tunic, *s'enti*, and holding a sceptre and uræus serpent. $\frac{1}{2}$ in. long. *Bluish glazed steatite*.

824. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, the god Ra, hawk-headed, wearing a disk, the ram of the god Xnum wearing the *âtf*, and behind a winged uræus, the whole meaning Xnum Ra, or Chnoumis, the Sun; broken, and early style: pierced. $\frac{3}{4}$ in. long. *White glazed steatite*.

825. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, Mentu Ra, hawk-headed, winged, raising his arms, in each a feather, and on each side an uræus. The god Mentu is a form of the Egyptian Mars. $\frac{5}{8}$ in. long. *Green glazed steatite*.

826. Scarabæus, *χeper*; on the base, in intaglio, *Mentu nefer feχ ta neb*, "The good Mentu capturing every land," apparently a Pharaonic title. Mentu, or Mentu Ra, a form of Ra, or the Sun, appears to have been one of the Egyptian gods of war, and is often mentioned in connection with the military exploits of the Pharaohs: pierced. $\frac{5}{8}$ in. long. *Red glazed steatite*.

827. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, a god wearing the upper crown, *hut*, standing, holding a sceptre, *t'am*, or *uas*, probably the god Seb. He is followed by a goddess, lion-headed, wearing a disk, and draped, probably the goddess *Seχet*, the *Merienptah*, or beloved of Ptah, the Egyptian Vulcan. On the other side of the sceptre, facing Seb, is another lion-headed goddess, either *Menhi*, or Bast, the Bubastis of the Greeks: pierced. $\frac{5}{8}$ in. long. *Dark purple glazed steatite*.


828. Scarabæus, *χeper*, no elytra; on the base, in intaglio, the god Ra, hawk-headed, standing, extending the right hand; before him are two uræi serpents, and below, the emblem *neb*, or lord; perhaps title of Ra, as lord of the Upper and Lower country: archaic; pierced. $\frac{3}{4}$ in. long. *Dirty white glazed steatite*.

829. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, the god Ra, or the Sun, hawk-headed, walking, holding an uræus serpent in his right hand, behind him the bud of a water plant: pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*

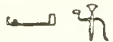
830. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, the god Sebak, crocodile-headed, wearing the pschent, standing, draped, raising one hand as if addressing a deity, wearing on his head a disk and draped: pierced. Broken. $\frac{5}{8}$ in. long. *Green glazed steatite.*


831. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, two figures of Ra, wearing the Sun's disk encircled by an uræus, wearing tunics, *s'enti*, standing facing, with pendent arms; between them is a papyrus sceptre, or column: pierced. 1 in. long. *Green glazed steatite.*

832. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, the god Mentu, a solar deity, wearing on his head the solar disk, hawks' plumes and uræus, standing facing Har-pa-χrat, or Harpocrates, wearing on his head the lower part of the pschent, the red crown *tes'er*. Each holds the other by a hand, with one hand pendent: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*

833. Scarabæus, *χeper*; on the base, in intaglio,  *Ma-a, ta neb*, or *Shu Har ta neb*. Name and titles of the god Shu, a form of the Sun and Horus: pierced. $\frac{3}{8}$ in. long. *Green porcelain.*

834. Scarabæus, *χeper*, no elytra; on the base, in intaglio, the god Sebak, crocodile-headed, kneeling on both knees, holding a palm-branch in each hand; above his head the Hut, or winged disk: pierced. $\frac{3}{4}$ in. long. *Pale green glazed steatite.*


835. Cowrie; on the base, in intaglio,  *Uat neb* "Buto," name of a goddess. $\frac{1}{2}$ in. long. *Red glazed steatite.*


836. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  the goddess MA, or Truth, seated, wearing a feather, and holding a symbol of life: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*

837. Toad; on the base, in intaglio, figure of the god Bes, an Asiatic god, a supposed form of Typhon, or even Bacchus, standing full face; he has not the usual plumes upon the head. $\frac{7}{8}$ in. long. *Green glazed steatite.*

838. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *A Bes*, "Oh [god] Bes," deity whose worship appears to have prevailed about the time of the 25th dynasty: pierced. *Pale green glazed steatite*. Decomposed.

839. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, jackal-headed god, standing, with extended arms, to each of which a wing is attached, at each foot an uræus serpent looking outwards. Assyrian style: pierced. $\frac{1}{2}$ in. long. *White glazed steatite*.

840. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  cynocephalous *aani*, emblem of the god Tahuti, or Thoth, and a feather, emblem of "Truth," perhaps in connection with Thoth, as scribe of the hall of the two Truths, or place of the Last Judgment: pierced. $\frac{3}{8}$ in. long. *Brownish green steatite*.


841. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  feather, cynocephalous ape, and uræus. Early style. $\frac{1}{2}$ in. long. *White glazed steatite*.

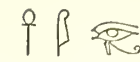
842. Scarabæus, *χeper*, plain elytra; on the base *Aan en Ra*, "Apes of the Sun," and emblem composed of the hieroglyph *sam*, two feathers of truth, and two uræi. $\frac{5}{8}$ in. long: pierced. *Green glazed steatite*.


843. Scarabæus, *χeper*, plain elytra; on it, in intaglio, cynocephalous *aani*, emblem of the god Tahuti, or Thoth, wearing a disk between two ostrich feathers, having on each side an uræus serpent facing. $1\frac{3}{8}$ in. long. *Bluish green glazed steatite*.

844. Scarabæus, *χeper*; on the base, in intaglio, "Lord of the Upper and Lower country," which are depicted by an uræus wearing a pschent, and a cynocephalus wearing a disk. $\frac{3}{8}$ in. long. *White glazed steatite*.

845. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, cynocephalous ape, *aani*, emblem of Khonsu, Chons, or Tahuti, Thoth, seated, wearing a lunar disk: pierced. $\frac{1}{4}$ in. long. *Green glazed steatite*.

846. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  cynocephalus seated, and *aa her neb*, "Great face, Lord," probably referring to Thoth. $\frac{1}{2}$ in. long. *White glazed steatite*.

847. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  hieroglyphs *anχ ma*, "living and true," and the symbolic eye, *uta*: pierced. $\frac{1}{2}$ in. long. *Pale dull purple glazed steatite.*

848. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *anχ aχeχ*, "The Living Gryphon," sacred and mystical animal of the god Mentu Ra, a form of the Sun and kind of Egyptian Mars: pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*


849. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, a lion, passant, with tail erect, coarse work: pierced. $1\frac{1}{2}$ in. long. *Green glazed porcelain.* Decomposed.


850. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, a lion and basket, *labu neb*, "The lion the lord," between two uræi facing him, emblem of the king or monarch: pierced. Archaic style. $\frac{3}{4}$ in. long. *Greenish-white glazed steatite.*

851. Scarabæus, *χeper*, plain elytra. Two lions going to the right, the first looking behind. Lions were emblems of the god Horus and of kings, as lions amongst Shepherds: pierced. $\frac{1}{2}$ in. long. *White glazed steatite.*

852. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, a lion, *macu*, couchant on a pedestal, emblem of the god Horus, or a monarch: pierced. $\frac{1}{4}$ in. long. *Light greenish-yellow steatite.*


853. Frog, *h̄qa*, on the base, disk, and lion. $\frac{3}{4}$ in. long. *Green porcelain.*

854. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, a sphinx wearing the plumes of Socharis, winged serpent, and hieroglyph  *hent neb...* "The favour of the lord of the....." The winged serpent shows that it belongs to a later period. $\frac{1}{2}$ in. long. *Pale green glazed steatite.*

855. Scarabæus, *χeper*; on the base, *neb hes tat*, "The lord praised [and] established," title of a king. At a later period the Sphinx, originally the type of Haremakhu, or Harmachis, was used for the form  *neb*, or "Lord." $\frac{1}{2}$ in. long. *Blue glazed steatite.*


856. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, sphinx and the symbol, *aa*, great, perhaps the combination of "great lord." The sphinx was emblem of Haremakhu, or Harmachis, Horus in the Horizon, or "the Apollo," as translated by Hermapion: pierced. $\frac{1}{4}$ in. long. *Green glazed steatite.*

857. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, gryphon, $\bar{a}\chi e\chi$, couchant. Emblem of the god Mentu Ra: pierced. $\frac{3}{8}$ in. long. *Green glazed steatite.*



858. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, \dagger  \ddagger Hapi anχ *nefer*, "The good living Apis," bull. $\frac{3}{8}$ in. long. *Pale green glazed steatite.*



859. Oval on one side; in intaglio, sistrum *ses's*, or sceptre, with the head of Athor, full face, surmounted by the pylon, or gateway, and litui. On each side an uræus serpent facing outward. This emblem, very common on scarabæi, may represent the name of the goddess *Seχet*, a form of the goddess Bast, or the Greek Bubastis, wife of Ptah, and a type of Athor, or the Egyptian Venus, the handles of the sistra being generally made in shape of the head of the goddess. On the reverse is a kind of quatrefoil, with four spirals, or litui, and four uræi serpents facing outwards, their tails united at the centre: pierced. $\frac{1}{2}$ in. long. *Pale greenish-white glazed steatite.*

860. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, Cow, *aha*, of the goddess Athor, or Egyptian Venus, going to the right, having behind it an uræus serpent, emblem of the goddess. $\frac{5}{8}$ in. long. *White glazed steatite.*

861. Scarabæus, plain elytra; on the base, in intaglio,  the right symbolic eye, *uta*, of the Cow of Athor, emblem of the Sun. An emblem much employed on Egyptian monuments: pierced. $\frac{1}{2}$ in. long. *Bluish glazed steatite.*

862. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, two symbolic eyes, *uta*, emblems of the Sun and Moon, and a symbol of goodness between two baskets, *neb*. Meaning uncertain. $\frac{1}{2}$ in. long. *Pale green steatite.*


863. Oval; on one side   the two symbolic eyes, emblems, *uta*, of the Sun and Moon, or the eyes of the Hawk of Ra, by the opening of which he illuminated the world: pierced in two places. $\frac{5}{8}$ in. long. *Blue glass.*

864. Three Scarabæi, conjoined; on the base, in intaglio,   a teshr, or red crown, *uta*, or symbolic eye, and basket, *neb*. Meaning uncertain. Archaic style. $\frac{3}{8}$ in. long. *Green glazed steatite.*


865. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, gazelle couchant: pierced. $\frac{3}{8}$ in. long. *Blue glazed steatite.*

866. Oval on one side; in relief, the right symbolic eye, emblem of Ra, or

“the Sun;” on the reverse, in intaglio, sistrum *ses's*, with handle in shape of the head of the goddess Athor, cornice and litui, perhaps hieroglyph of the goddess *Sexet*, and two uræi serpents facing outwards, a common symbol and combination on these amulets: pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*

867. Cowrie; on the base  \dagger *nefer uta*, “The good symbolic eye.” Perhaps alluding to the four good paddles of the four quarters of the compass called “The good paddles,” and always accompanied with a symbolic eye. Lepsius, *Todtenbuch*, Taf. lxx. c. 148. l. 33—34. $\frac{5}{8}$ in. long. *Green felspar.*

868. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, a symbol *Tat*, or stability between two ostrich feathers, emblem of Truth, two eyes *maa*, “to see,” and an emblem of stability between two of life—the whole perhaps referring to “seeing established truth and life,” or “life truly established.” pierced. $\frac{7}{8}$ in. long. *White glazed steatite.*


869. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  Hawk of the god Horus: pierced. $\frac{3}{8}$ in. long. *Pale blue glazed steatite.*


870. Scarabæus, *χeper*, back broken off; on it, in intaglio, \odot { \dagger *Rā renpa nefer*, “The Sun—a good year;” wish for a good or happy year. $\frac{3}{8}$ in. long. *Blue glazed steatite.*


871. Scarabæus, plain elytra; on the base, in intaglio, the Hut, or Good demon form of Haroeris, or the elder Apollo, the hawk of Horus, symbol of lord, and two uræi serpents; the whole perhaps meaning Hut-Horus, lord of the Upper and Lower country: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*



872. Scarabæus, *χeper*; on the base, in intaglio, ♀ \dagger Ⓔ *anχ à neb*, “The living uræi:” pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*


873. Frog, *hēqa*; on the base, in intaglio, \dagger Ⓔ Λ , and uræus, perhaps for “Hail,” or “Oh goddess,” but meaning obscure: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*


874. Scarabæus, *χeper*, plain elytra; on the base ♀  red crown, *tes'er*, and symbolic eye, *uta*, common combination on these objects, but of uncertain meaning: pierced. $\frac{1}{2}$ in. long. *White glazed steatite.*


875. Conical object; on the base, in intaglio,  two uræi serpents, emblem of goddess, having three disks above their heads. $\frac{1}{2}$ in. long.

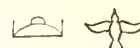
876. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *anχ nefer*, "Good Life," and an uræus serpent, the meaning of which is uncertain; rude style: pierced. $\frac{3}{8}$ in. long. *Pale turquoise coloured steatite.*



877. Oval; on one side  *ar neb anχ*, "all living uræi," or "uræus, goddess, lady of life;" on the reverse  *Ra neb tes'er*, "Son, lord of the crown of the lower country," prenomen of a monarch whose name has not been assigned to its place in the succession of the kings: pierced. $\frac{5}{8}$ in. long. *Dark blue steatite.*

878. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Neter nefer neb*, "Goddess, good lady:" pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*

879. Scarabæus, *χeper*, plain elytra; on the base, in intaglio  scorpion, *ref hut*, "white reptile," emblem of the Selk, or Selq, lady and eponymous goddess of the town of Pselcis, and emblem of the lower country. $\frac{1}{2}$ in. long. *Dull green glazed steatite.*

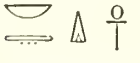
880. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, an ichneumon, and the phrase  *χu-pe*, "ruler of heaven," apparently referring to the goddess Uat, or Buto, to whom these animals were said to be sacred: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*

881. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Aat Hut*, "The abode of Hut," or "the winged disk:" pierced. $\frac{5}{8}$ in. long. *Bluish-green porcelain.*

882. Oval; on one side, in intaglio  scarabæus, emblem and name of the god Xeper, a form of Ra, or the Sun, between  two uræi, facing inwards. On the reverse two crocodiles, placed inversely to one another. The crocodile was emblem of the god Sebak, or Souchis, and two crocodiles are perhaps emblems of the crocodiles of that god or of Osiris: pierced. $\frac{3}{4}$ in. long. *Dark steatite.*

883. Cowroid; on the base, sistrum, or sceptre, in shape of the head of the goddess Athor, wearing cornice, litui, and two uræi, perhaps used as the

hieroglyph of the name of the goddess *Seχet*, or *Merienptah*. $\frac{1}{2}$ in. long. *Green glazed steatite*.

884. Duck reclining; on one side rude open work, uræus winged, wearing the lower crown of the lower country, emblem of the goddess *Nit*, *Neith*, or *Buto*, as goddess of the lower country; on the reverse  *Neb ta ta ānχ*, "The lord of the land, giver of life;" Pharaonic title: pierced. $\frac{5}{8}$ in. square. *Steatite*.

885. Two frogs joined together, or jugate; on the base, a winged uræus, emblem of a goddess. Frogs appear rarely in the hieroglyphs, and then as determinative of the goddess *Ieq*, or *Heqa*, wife of *Khnum*, or the god of the waters, the demiurgos, or creator of mankind. On a case for holding stibium in the British Museum, a frog is placed after the name of a man, where the forms *maχeru*, or "justified," and *amaχu*, "devout," or *nem anχ*, "living again," are generally found. According to *Horapollo*, i. xxv., the frog signified "an embryo" or "unformed man." Winged uræi appeared later in art, about the time of the 28th dynasty. $\frac{1}{4}$ in. long. *Light blue porcelain*.


886. Scarabæus, *χeper*, plain elytra; separated by three lines; on the base, in intaglio, four uræi, facing outwards, their tails interlaced at a common centre. $\frac{5}{8}$ in. long. *White glazed steatite*.





887. Cowrie; on the base, in intaglio, four winged uræi serpents, emblems of goddesses, their tails united at a common centre, their heads facing outwards. $\frac{1}{2}$ in. long. *Green glazed steatite*.



888. Base of a scarabæus, *χeper*; spiral lines crossing knotted, and terminating at each end in two uræi serpents; meaning obscure. 18th dynasty. $\frac{3}{4}$ in. long. *Green glazed steatite*.

889. Scarabæus, *χeper*, plain elytra; on the base, *Nit nefer*, "The good *Neith*," or *Uat nefer*, "The good *Buto*," perhaps a proper name: pierced. $\frac{1}{2}$ in. long. *White glazed steatite*.


890. Scarabæus, *χeper*, plain elytra; on the base, two uræi, the one crowned with the *ûtf*, emblem of the goddess *Uat*, or *Buto*, goddess of the lower country, or Northern Egypt, the other wearing the *hut*, or white crown, emblem of *Sati*, or *Nexeb*, goddess of the upper country: pierced. $\frac{3}{8}$ in. long. *Blue glazed steatite*.



891. Scarabæus, *χeper*, no elytra; on the base, in intaglio,  *A neter*, "Oh goddess," motto, or exclamation: pierced. $\frac{3}{8}$ in. long. *Bluish glazed steatite*.



892. Scarabæus, *χeper*, no elytra; on the base, in intaglio  cynocephalous ape, *aani*, seated,  uræus, facing, and the hieroglyph  *āa*, "great," and  *neb*, "lord;" meaning obscure: pierced. $\frac{1}{2}$ in. long. *White glazed steatite*.


893. Scarabæus, *χeper*, plain elytra, but base only remaining; on it, in intaglio,   *Hab anχ*, "the Living Ibis," expression of the name of the god Thoth, and seated figure of the goddess Ma, or "Truth," with whom Thoth was connected as scribe of the Hall of the Last Judgment: pierced. $\frac{1}{2}$ in. long. *Pale lavender glazed steatite*.

894. Head of the goddess Athor, or Venus, in relief, full face, with cow ears, spiral curls, and cornice on the head. On the base, in intaglio, is the Cow, emblem of the goddess Athor, walking amidst four lotus or papyrus flowers and two buds. $\frac{5}{8}$ in. long. *White glazed steatite*.

895. Scarabæus, *χeper*; on the base, in intaglio,  *Bast*, name of the goddess "Bast," or "Bubastis," contemplar, or parhedral goddess of Seχet, or Merienptah, the wife and companion of Ptah, or Vulcan: pierced. $\frac{1}{4}$ in. long. *Green glazed steatite*.



896. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, uræus serpent, wearing disk and tall plumes, emblem of the goddess Mersekar "loving to make silence," symbol  *neb*, "lord," or "lady," and  *nefer uas*, "good and strong." $\frac{1}{2}$ in. long. *Greenish-brown glazed steatite*.

897. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  a fish, *rami*, probably the Latus, or kind of *Cyprinus*, or Carp, emblem of the goddess Athor, vertical, between two uræi  serpents, emblems of goddesses, looking inwards: pierced. $\frac{1}{2}$ in. long. *Pale whitish-green glazed steatite*.



898. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  a youth, perhaps *Harpaxrat*, or "Harpocrates." $\frac{3}{8}$ in. long. *Yellowish-white glazed steatite*.


899. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Harpaxrat*,



or Harpocrates, seated on a lotus flower, the index finger of his right hand raised to his mouth. $\frac{1}{2}$ in. long. *Black obsidian*.


900. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  scarabæus, *χeper*, and two uræi  *āāra*, facing. The Scarabæus was emblem of the god Kheper, a form of the Sun, and the uræi were emblems of goddesses. $\frac{5}{8}$ in. long. *White glazed steatite*.


901. Scarabæus, plain elytra; on the base, in intaglio, six uræi serpents, facing outwards, their tails united at a common centre; a common ornament on scarabæi, the meaning unknown: pierced. Of the 18th dynasty. $\frac{5}{8}$ in. long. *Yellowish-green glazed steatite*.

902. Fish, profile to the left; on the base, in intaglio,  *Tat*, or symbol of stability, on each side an uræus serpent  facing outward. 18th dynasty: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite*.

903. Scarabæus, *χeper*; on the base, in intaglio, uræus  serpent. This snake occurs often on scarabæi, with various meanings, probably of that of a goddess in general, and was, in fact, a favourite device for the signet: doubtful. $\frac{1}{2}$ in. long. *Green glazed steatite*.

904. Oval; on one side, in intaglio,  fish that has swallowed a hook, on the reverse  scarabæus flying, with expanded wings, *af*, or *āpi*. $\frac{1}{2}$ in. long. *Pale green glazed steatite*.

905. Scarabæus, *χeper*, plain elytra; on the base, in intaglio  fish, *latus*, *rami*, emblem of Athor, or Venus, having in its mouth two stems, one of a flower, the other of a bud of a lotus flower. Style of 19th dynasty: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite*.


906. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  a scarabæus, *χeper*, emblem of self-existence, and name of one of the forms, or types, of the god Ra, or "The Sun:" pierced. $\frac{3}{8}$ in. long. *Blue composition, perhaps the false lapis lazuli*.


907. Oval; on one side, in intaglio, two lizards, placed inversely one to the other. Lizards are only known in the texts as the hieroglyph of "numbers" or "multitudes," but appear to have been embalmed, and consequently sacred to


some deity; and on a coffin in the British Museum, a man, or daimon, is represented holding a lizard in each hand. On the reverse is the sistrum, or sceptre, in shape of the head of Athor, having on each side a cat, seated upright, looking at it: pierced. $\frac{5}{8}$ in. long. *Green jasper*.


908. Scarabæus, *χeper*, no elytra; on the base, in intaglio, three water flowers, two drooping buds, emblem of the Upper or Lower land of Egypt. $\frac{3}{4}$ in. long. *White glazed steatite*.


909. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, three papyrus flowers, emblems of the lower country: pierced. $\frac{5}{8}$ in. long. *Discoloured white glazed steatite*.


910. Scarabæus, plain elytra; on the base, in intaglio,  water plant and two buds, emblem of the upper country, *ras*, or the lower country, *χeb*: pierced. $\frac{3}{8}$ in. long. *Green glazed steatite*.

911. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Ma neb*, *MA* or "Truth, the lady," name of the Goddess of Truth: pierced. $\frac{1}{2}$ in. long. *Pale greenish-white glazed steatite*.

912. Scarabæus, *χeper*, no elytra; on the base, in intaglio,  scarabæus, *χeper*, and red crown, *tes'er*, placed inversely; meaning uncertain. $\frac{1}{2}$ in. long. *Yellowish-green glazed steatite*.

913. Cowroid; on the base, in intaglio,  a scarabæus, *χeper*, emblem of the god of that name: pierced. $\frac{1}{2}$ in. long. *White glazed steatite*.

914. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Hut neter āa*, "Hut, the great god," name of the winged uræated disk, or supposed Agathodaimon, as the Horus of Edfu or Apollinopolis Magna: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite*.

915. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  scarabæus, placed vertically above symbol \sqcup *ka*, at each side life ⚭ *anχ*, and \smile basket, *neb*: pierced. $\frac{3}{8}$ in. long. *Yellowish-white glazed steatite*.

916. Scarabæus, *χeper*, no elytra; on the base, two papyrus sceptres and two spirals: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite*.



917. Scarabæus, *χeper*; on the base, in intaglio, six papyrus flowers, stems

intertwined at a common centre; meaning obscure. $\frac{3}{4}$ in. long. *Yellow glazed steatite.*



918. Cowroid; on the base, in intaglio, a papyrus flower and sprouts. $\frac{1}{2}$ in. long. *Light green glazed steatite.*

919. Scarabæus; on base, combination of flowers of the lotus and papyrus, emblems of the union of Upper and Lower Egypt: pierced. $\frac{5}{8}$ in. long. *Red carnelian.*








920. Scarabæus, *χeper*; on the base, in intaglio, a spiral, formed of four flowers of the papyrus united. $\frac{1}{2}$ in. diameter. *White glazed steatite.*





921. Scarabæus, *χeper*; on the base, in intaglio,   a flower and two buds of the papyrus, and the symbol, *neb*, or "lord": pierced. $\frac{1}{2}$ in. diameter. *Blue glass.*

922. Scarabæus, no elytra; on the base, in intaglio, papyrus, or lotus flower, with two drooping buds, emblem of the Upper or Lower country: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*


923. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,   *Ra-s'a*, for S'AAFRA, name of Kephren, or Chabryes, king of the 4th dynasty, successor of Cheops, and builder of the 2nd Pyramid. It is remarkable that all these scarabæi are of porcelain, and probably of a later age, priests having as late as the Ptolemies been attached to the worship of these monarchs of the 4th dynasty: pierced. $\frac{3}{8}$ in. long. *Blue porcelain.*


924. Similar scarabæus, with the same name; doubtful if antique. $\frac{3}{8}$ in. long. *White glazed steatite.*


925. Rectangular amulet; on the base, vertically, in intaglio,      feather, *Ma*, of Truth, and *Ka en nefer*, or *Nefer en ka*, name of an early monarch, apparently of the 5th dynasty; on the reverse   two men walking side by side; sense obscure; grooved at the side: pierced. $\frac{3}{4}$ in. long, $\frac{1}{2}$ in. wide. *White glazed steatite.*

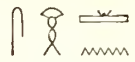
926. Scarabæus, *χeper*, no elytra; on the base, in intaglio,     placed vertically, *Ra Tat ka*, or *Tat kara*, the supposed Tancheres, king of the


5th dynasty, a symbol, *nub*, gold, and two *nefer*, or goodness: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite*.

927. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Rā nefer ka*, prenomen of NEFER KA RA, or Nephercheres, a king of the 6th dynasty¹: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite*.

928. Amulet, or pendant, in shape of a cartouche,  surmounted by the disk of the Sun, and two plumes, or ostrich feathers, on it; the name RA NEFER KA, or Nephercheres, a king of the 6th dynasty, Lepsius, *Königsbuch*, Taf. VI. No. 30; or else the prenomen of SHABAK, or Sabaco, of the 25th dynasty; probably from the material of which it is made the last mentioned monarch, Lepsius, *loc. cit.* Taf. XLVII. 629; behind, a bust, or plinth: pierced. $1\frac{1}{4}$ in. long. *Blue porcelain*.

929. Scarabæus, *χeper*; on the base, in intaglio,  *Rā neb χeps'i*, "Sun, lord of strength," prenomen of a monarch named Pepi, not the Pepi of the 6th dynasty, probably one of the shepherd kings. Found on a fragment of a vase of agate at Tel-el-Yahoudeh, or the Vicus Judæorum, now in the British Museum: pierced. $\frac{1}{2}$ in. long. *White steatite*.


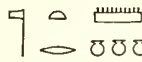
930. Scarabæus, *χeper*; on the base, in intaglio,  vertically, *Suḥ en rā*, prenomen of a king before the 12th dynasty; found on the right side of the chamber of Karnak: pierced. $\frac{3}{4}$ in. long. *Blue glazed steatite*.


931. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Rā nub χeper*, or *Nub χeper ra*, prenomen of Antef IV., king of the 11th dynasty, Lepsius, *Königsbuch*, Taf. LXVIII. No. 761, and Hawk, wearing the solar disk, flying, holding a signet in its claws, emblem of Ra: pierced. $\frac{5}{8}$ in. long. *White glazed steatite*.

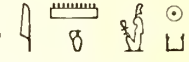
932. Scarabæus, *χeper*, no elytra; on the base, in intaglio, *Rā en mā*, prenomen of Amenemhat III., king of the 12th dynasty, in a cartouche, surmounted by two plumes of the ostrich; above are the two symbolic eyes, *ut'a*,





¹ Lepsius, *Königsb.*, Taf. VI. No. 30.

wife of Thothmes II., probably the celebrated queen who afterwards reigned with Thothmes III. The phrase, "divine lady," or "wife," refers to the title of divine wife of Amen, assumed by queens amongst their other titles: pierced. $\frac{5}{8}$ in. long. *Blue glazed steatite.*

941. Cartouche; on the sides, in intaglio,  \square $R\bar{a}$ $m\bar{a}$ ka , the prenomen of the queen HAS'EPS, or Hatasu, sister and predecessor of Thothmes III., of the 18th dynasty, inscribed vertically; on the reverse  *neter mennu*, "Goddess of monuments." $\frac{5}{8}$ in. long. *Green glazed steatite.*


942. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  $R\bar{a}$ $m\bar{a}$ ka , prenomen of the queen HAS'EPS, sister and predecessor of Thothmes III., of the 18th dynasty: pierced. $\frac{5}{8}$ in. long. *Reddish glazed steatite.*

943. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  $Amen$ $\chi numt$ $R\bar{a}$ $m\bar{a}$ ka , the prenomen of the queen HAS'EPS, or HATASU, sister and predecessor of Thothmes III., of the 18th dynasty: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*

944. Scarabæus, $\chi eper$, no elytra; on the base, in intaglio, *Ptah neb...nub* $R\bar{a}$ men $\chi eper$  inscribed vertically; combination of $R\bar{A}$ MEN $\chi EPER$, prenomen of Thothmes III., of the 18th dynasty, with  "Ptah, the lord," two lower crowns, *tes'er*  and symbols  *nub*, of gold: pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*

945. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio, $R\bar{a}$ men $\chi eper$ $\bar{a}n\chi$, prenomen of Thothmes III., of the 18th dynasty, in a cartouche, placed horizontally: pierced. $\frac{5}{8}$ in. long. *Pale bluish-green glazed steatite.*

946. Rectangular amulet; on one side $R\bar{a}$ men $\chi eper$, prenomen of Thothmes III., king of the 18th dynasty, in a vertical cartouche; on the reverse, part of the figure of a man, walking: pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*

947. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio, in a horizontal cartouche, $R\bar{a}$ men $\chi eper$, and  $Amen$ $t\bar{a}t$, "type of Amen," prenomen of Thothmes III., king of the 18th dynasty, in a cartouche: pierced. $\frac{5}{8}$ in. long. *Bright blue glazed steatite.*

948. Rectangular amulet; on one side, in a vertical cartouche, *Rā men χeper*, prenomen of Thothmes III., of the 18th dynasty, and a sphinx, wearing an uræus, emblem of the monarch; behind $\frac{\text{O}}{\text{T}}$ ~~𓆎~~ *ānχ Tum*, "the life of," or "the living Tum"; on the reverse, in a vertical cartouche, *Rā men χeper*, the prenomen of Thothmes III., an oval, and symbol, *nub*, having an uræus at each side: pierced. $\frac{3}{4}$ in. long. *Turquoise blue glazed steatite.*

949. Scarabæus, *χeper*; on the base, in intaglio, in a horizontal cartouche, *Rā men χeper*, prenomen of Thothmes III., king of the 18th dynasty, represented as a sphinx, couchant, wearing the crown pschent on its head, and holding a feather of Truth between its forepaws: pierced. $\frac{5}{8}$ in. long. *Brown white glazed steatite.*

950. Scarabæus, *χeper*, no elytra; on the base, in intaglio, in an oval, *Rā men χeper*, prenomen of Thothmes III., king of the 18th dynasty, with the words β \int *Mā nefer*, "good and true," on each side. $\frac{3}{8}$ in. long. *Brownish-green glazed steatite.*

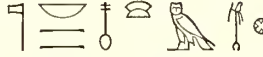
951. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā men χeper*, prenomen of Thothmes III., king of the 18th dynasty, in a vertical cartouche, \int man holding palm branches, emblem of *hāa en renpa*, "millions of years," and emblem \int *nub*, gold: pierced. $\frac{3}{4}$ in. long. *White glazed steatite.*


952. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā men χeper*, prenomen of Thothmes III., king of the 18th dynasty, having a serpent, coiled round, and the hieroglyph ⊕ *s'aa*, "rising," or "crowned": pierced. $\frac{1}{2}$ in. long. *Bluish glazed steatite.*



953. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *neter nefer Rā men χeper heq uat*, "The good god RA MEN χEPER, ruler of the lower country," vertical, prenomen of Thothmes III., \int \int \int above and at the sides: pierced. $\frac{7}{8}$ in. long. *Yellowish-white glazed steatite.*

954. Scarabæus, *χeper*, no elytra; on the base, in intaglio, \int \int *Rā men χeper*, "The good god RA MEN χEPER," prenomen and titles of Thothmes III., of the 18th dynasty, in a vertical cartouche; at each side of the cartouche are

three uræi serpents, facing outwards: pierced. $\frac{5}{8}$ in. long. *Yellowish-white glazed steatite.*

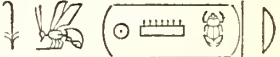
955. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, the usual prenomen in a cartouche, between the words  *Neter nefer* (*Rā men χeper*) *s'aa em uas*, "The good god RA MEN χEPER, crowned in Uas," or the Thebaid titles of Thothmes III., king of the 18th dynasty: pierced. $\frac{3}{4}$ in. long. *Green glazed steatite.*

956. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Ra men χeper*; in a horizontal cartouche, preceded by the title  *Neter nefer*, "The good god RA MEN χEPER," prenomen of Thothmes III., king of the 18th dynasty: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*


957. Oval; on one side  *Neter nefer*, and in a vertical cartouche, *Rā men χeper*, the title and prenomen of Thothmes III., of the 18th dynasty, who is represented wearing the helmet *χepers'*, seated on a throne, facing to the right, holding a crook in his left hand: on the reverse, *Rā men χeper mā mā*, prenomen of Thothmes III., and symbol  *mā*, or Truth, repeated: pierced. $\frac{5}{8}$ in. long. *Blue porcelain.*



958. Scarabæus, *χeper*; on the base, in intaglio, *Neter nefer Neb ta Rā men χeper*, "The good god, the lord of the two countries, RA MEN χEPER," prenomen and titles of Thothmes III., king of the 18th dynasty, who is represented as a sphinx, couchant, wearing the helmet, *χepers'*: fine. $\frac{3}{4}$ in. long. *Green glazed steatite.*

959. Oval amulet; on one side Thothmes III., king of the 18th dynasty, wearing a helmet, *χepers'* and tunic, *senti*, kneeling in adoration to the god Ptah, standing, mummied, holding the sceptre, *uas*, by both hands, behind the god an uræus serpent: on the reverse, *Neter nefer Ra men χepers*, "The good god Ra men χeper," titles and prenomen of Thothmes III., in a vertical cartouche: pierced. $\frac{3}{4}$ in. long. *White glazed steatite.*




960. Scarabæus, *χeper*, no elytra; on the base, in intaglio,  *suten kheb Ra men χeper neb*, "the king of Upper and Lower Egypt, RA





MEN χ EPER the lord," titles and prenomen of Thothmes III., of the 18th dynasty: pierced. $\frac{3}{4}$ in. long. *White glazed steatite.*


961. Scarabæus, χ eper, plain elytra; on the base, in intaglio,  *Suten kheb*, the king of Upper and Lower Egypt, *Ra men χ eper*, prenomen and titles of Thothmes III., of the 18th dynasty: pierced. $\frac{3}{8}$ in. long. *Yellow glazed steatite.*





962. Scarabæus, χ eper, plain elytra; on the base, in intaglio, *Ra men χ eper*, the king of Upper and Lower Egypt, lord of the two countries, RA MEN χ EPER, prenomen of Thothmes III., king of the 18th dynasty, in a vertical cartouche, preceded by the titles   *Suten kheb neb ta ta*: pierced. $\frac{5}{8}$ in. long. *Bluish-green steatite.*






963. Scarabæus, χ eper, plain elytra; on the base, in intaglio, *Ra men χ eper*, prenomen of Thothmes III., king of the 18th dynasty, in a vertical cartouche, and hawk flying, with expanded wings, probably alluding to the titles of the king as "the Hawk of Gold:" pierced. $\frac{7}{8}$ in. long. *Lapis lazuli, blue coloured steatite.*

964. Scarabæus, χ eper, plain elytra; on the base, in intaglio, *Ra men χ eper*, prenomen of Thothmes III., king of the 18th dynasty, in a vertical cartouche, above which is   and at each side of the cartouche  a feather, facing outwards, reading *Ra men mā*, prenomen of Seti, or Sethos I., out of a cartouche: pierced. $\frac{3}{4}$ in. long. *Green glazed steatite.*

965. Scarabæus, χ eper, plain elytra; on the base, in intaglio, *Ra men χ eper*, in a vertical cartouche, and behind     *Ra men mā sätp en Rā*, combination of RA MEN χ EPER, prenomen of Thothmes III., of the 18th dynasty, in a cartouche with that of RA MEN MA, prenomen of Seti, or Sethos I., of the 19th, out of a cartouche: pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*





966. Scarabæus, χ eper, plain, no elytra; on the back, *Ra men χ eper* in intaglio, vertical, out of a cartouche; on the base, in intaglio, *Ra men χ eper*, in a cartouche, and feather  *Ma*, of "Truth," on each side, combination of the prenomen RA MEN χ EPER of Thothmes III., of the 18th dynasty: pierced. $\frac{5}{8}$ in. long. *Glazed steatite.*

967. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Ra men χeper*, prenomen of Thothmes III., king of the 18th dynasty, in a vertical cartouche, having below the cartouche,  *anχ tat*, a symbol of life and stability united, between  two uræi,  obelisk, emblem of the god Amen, and crown  *tes'er*, emblem of the lower country: pierced. $\frac{5}{8}$ in. long. *White glazed steatite*.

968. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Ra men χeper*, prenomen of Thothmes III., king of the 18th dynasty, in a horizontal cartouche, and  a sistrum, with head of Athor, cow-eared, surmounted by a pylon, and litui placed between the two symbolic or solar eyes   *ut'a*, and two uræi serpents  on the symbol *nub*, or gold : pierced. $\frac{3}{4}$ in. long. *Bluish-white glazed steatite*.



969. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Men χeper*, prenomen of Thothmes III., of the 18th dynasty, and two uræi serpents and two feathers, emblems of Truth, *ma*: pierced. $\frac{7}{8}$ in. long. *Yellowish-white glazed steatite*.


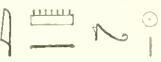

970. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, Thothmes III., of the 18th dynasty, seated on a throne, holding a crook before him, *RA MEN χEPER*, his prenomen, in a vertical cartouche: pierced. 1 in. long. *White glazed steatite*.


971. Oval, convex; on one side, in intaglio, *Ra men χeper*, prenomen of Thothmes III., king of the 18th dynasty, in a cartouche, above two crowns of Lower Egypt  *tes'er*, facing outwards, and symbol of country , on each side an uræus. On the reverse , *Ra men ma*, prenomen of Sethos I., of the 19th dynasty, repeated, and vulture flying, with expanded wings, holding in each claw a signet, emblem of the goddess Nishem or Nεχeb, the Egyptian *Nike*; above the cartouche  *neb*, inverted: pierced. 1 in. long. *Green glazed steatite*.

972. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Ra men χeper*, prenomen of Thothmes III., king of the 18th dynasty, in a vertical cartouche, having above a winged disk, and at the sides the uræus, wearing the upper

crown *hut*, emblem of the goddess Neḫeb or Nes'em, and the lower crown *tes'er*, emblem of *Uat*, or *Buto*, and two other uræi serpents: pierced. $\frac{5}{8}$ in. long. *Bluish-green glazed steatite*.

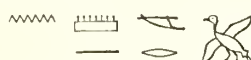
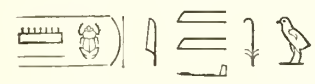




973. Scarabæus, *ḫeper*, plain elytra; on the base, in intaglio, *Rā men ḫeper*, prenomen of Thothmes III., of the 18th dynasty; a hieroglyph  *nub*, "gold," above and below, and two crowns of lower Egypt  *tes'er*, indistinct; pierced: $\frac{3}{4}$ in. long. *Dark reddish glazed steatite*.

974. Scarabæus, *ḫeper*, plain elytra; on the base, in intaglio,  *Rā men ḫeper Amen tarā*, type of Amen, title and prenomen of Thothmes III., king of the 18th dynasty, in a horizontal car-  touche, and the Hor of Horus of Edfu, and the Hut  or the winged solar disk, with pendent uræi; fine work: pierced. $\frac{7}{8}$ in. long. *Bluish-green glazed steatite*.

975. Nine rectangular amulets, probably pendants of a necklace, on each, in intaglio, *Rā men ḫeper*, the prenomen of Thothmes III., in a horizontal cartouche; and below,  disposed vertically, *Amen mer tser mennu*, "RA MEN ḪEPER, prenomen of Thothmes III., king of the 18th dynasty, beloved of Amen." TSER MENNÜ is the name of one of the Temples at Thebes built by this king: pierced. $\frac{3}{4}$ in. long, $\frac{1}{2}$ in. wide. *Bright blue glazed steatite*.

976. Three similar ovals, with same inscription. $\frac{3}{4}$ in. long, $\frac{3}{8}$ in. wide. *Blue porcelain*.

977. Half of a scarabæus, *ḫeper*, with plain elytra; on the base ends of six horizontal lines of hieroglyphs,

	... en āmen pā.
	... men ḫeper āmmā su.
	... ḫeḫ mesu.
	... tennu pa ābut.
	... mā uben Rā.
	... em pe Tahutimes.

“of Amen beloved the
 “good god RA] MEN χ EPER may he
 “...for ever He is born
 “each the month
 “[sun] like he rises
 “... in Heaven Tahuti me.”

This mutilated inscription refers to the death of Thothmes III., as will be seen by comparison with the inscription of Amenemheb, in which the decease of that monarch is described, *Zeitschrift für aegyptische Sprache*, 1873. s. 1—9. 63. 64. $2\frac{1}{2}$ in. long. *Glazed steatite.*

978. Scarabæus, χ eper, plain elytra; on the base, in intaglio, *Rā men χ eper*, prenomen of Thothmes III., king of the 18th dynasty, not in a cartouche, arranged vertically: pierced. $\frac{5}{8}$ in. long. *Bluish-white glazed steatite.*

979. Scarabæus, χ eper, no elytra; on the base, in intaglio, *Rā men χ eper*, prenomen of Thothmes III., of the 18th dynasty, not in a cartouche, arranged vertically: pierced. $\frac{3}{8}$ in. long. *Green glazed steatite.*

980. Scarabæus, χ eper, plain elytra; on the base, in intaglio, *Rā men χ eper*, prenomen of Thothmes III., of the 18th dynasty, not in a cartouche, arranged vertically, and the king kneeling on both knees, wearing the crown *pschent* on his head, and the *shenti* or tunic round his loins, with both hands raised in adoration, facing to the left. $\frac{1}{2}$ in. long. *Pale-white glazed steatite.*

981. Scarabæus, χ eper, plain elytra; on the base, in intaglio, *Rā men χ eper*, prenomen of Thothmes III., of the 18th dynasty, not in a cartouche, arranged vertically before the king, who is represented as a sphinx, couchant, wearing an uræus, having behind him a winged uræus, both facing to the right: pierced. $\frac{3}{4}$ in. long. *Dark green and blue glazed steatite.*

982. Scarabæus, χ eper, plain elytra; on the base, in intaglio, *Rā men χ eper*, prenomen of Thothmes III., king of the 18th dynasty, arranged vertically, and winged uræus serpent: pierced. $\frac{3}{8}$ in. long. *White glazed steatite.*

983. Two scarabæi, jugate, on the base of one a fish, *rani*, swimming, biting two water plants; on the other *Rā men χ eper*, prenomen of Thothmes III., king of the 18th dynasty, arranged vertically, character *men* turned to left: pierced. $\frac{3}{8}$ in. long. *Yellow glazed steatite.*

984. Cowroid: on the base, in intaglio, *Rā men χeper*, prenomen of Thothmes III., of the 18th dynasty, not in a cartouche, arranged vertically, scarabæus horizontal, facing to the left: pierced. $\frac{3}{8}$ in. long. *Yellowish-green glazed steatite.*

985. Duck, *ru*; on the base, in intaglio, *Rā men χeper*, prenomen of Thothmes III., king of the 18th dynasty, arranged vertically, scarabæus turned to left: pierced. $\frac{3}{8}$ in. long. *Pale-green glazed steatite.*


986. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā men χeper*, prenomen of Thothmes III., king of the 18th dynasty, the scarabæus laid vertically to left: pierced. $\frac{3}{8}$ in. long. *Green glazed steatite.*



987. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā men χeper*, prenomen of Thothmes III., of the 18th dynasty, the scarabæus in it flying with expanded wings: pierced. $\frac{5}{8}$ in. long. *Bluish glazed steatite.*

988. Scarabæus, *χeper*; on the base, in intaglio, *Rā men χeper*, prenomen of Thothmes III., king of the 18th dynasty, not in a cartouche, arranged vertically; the scarabæus in the title has its wings out, as if flying. $\frac{5}{8}$ in. long. *White glazed steatite.*

989. Similar scarabæus. $\frac{1}{2}$ in. long. *White glazed steatite.*

990. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā men χeper*, prenomen of Thothmes III., king of the 18th dynasty, arranged vertically; from the scarabæus two uræi serpents come out, facing outwards: pierced. $\frac{1}{2}$ in. long. *Bluish-green glazed steatite.*

991. Duck, *ru*; on the base, in intaglio,  *Neter nefer Rā men χeper*, "The good god RA MEN χEPER," title and prenomen of Thothmes III., king of the 18th dynasty: pierced. $\frac{3}{8}$ in. long. *Pale-green glazed steatite.*

992. Oval: on one side,  *Neter nefer Rā men χeper*, "The good god RA MEN χEPER," title and prenomen of Thothmes III., king of the 18th dynasty, arranged vertically; on the reverse,  arranged vertically above and below, *Amen Rā pa neb*, "Amen Ra the lord:" pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*

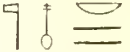
993. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Neter nefer, Rā men χeper*, "The good god RA MEN ΧΕΡΕΡ," prenomen and title of Thothmes III., king of the 18th dynasty, arranged vertically: pierced. $\frac{3}{8}$ in. long. *Green glazed steatite.*


994. Similar scarabæus. $\frac{3}{8}$ in. long. *Green glazed steatite.*

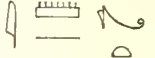
995. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Neter nefer Rā men χeper*, "The good god RA MEN ΧΕΡΕΡ," prenomen and title of Thothmes III., king of the 18th dynasty, arranged vertically; fine work: pierced. $\frac{1}{2}$ in. long. *Bluish-green glazed steatite.*


996. Similar scarabæus. $\frac{3}{8}$ in. long. *Bluish-green glazed steatite.*


997. Similar scarabæus. $\frac{3}{8}$ in. long. *Ditto.*

998. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Neter nefer neb ta ta Rā men χeper*, "The good god, lord of the two lands, RA MEN ΧΕΡΕΡ," titles and prenomen of Thothmes III., of the 18th dynasty, arranged vertically, who is represented as a Sphinx, couchant, wearing an uræus: pierced. $\frac{3}{4}$ in. long. *Dark green and blue glazed steatite.*

999. Scarabæus, *χeper*; on the base, in intaglio,  *Rā men χeper labu heqa*, prenomen of Thothmes III., king of the 18th dynasty, and the title "Lion of rulers:" pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*

1000. Duck, *ru*, head retracted on back; on the base, in intaglio,  *Rā men χeper Amen tat*, "RA MEN ΧΕΡΕΡ, type of Amen," title and prenomen of Thothmes III., king of the 18th dynasty, arranged vertically: pierced. $\frac{1}{2}$ in. long. *Glazed steatite.*


1001. Scarabæus, *χeper*, no elytra; on the base, in intaglio,  *Har neb men Rā men χeper*, "The Horus, lord of monuments, RA MEN ΧΕΡΕΡ," titles and prenomen of Thothmes III., king of the 18th dynasty: pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*


1002. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Rā men χeper mā*. This gives a kind of combination of the prenomen RA MEN



χEPEP of Thothmes III., of the 18th dynasty, with that of RA MEN MA of Sethos I., of the 19th dynasty : pierced. $\frac{1}{2}$ in. long. *Yellowish and blue glazed steatite.*


1003. Scarabæus, χeper, plain elytra ; on the base, in intaglio, Rā men χeper m̄. Perhaps a combination of the prenomen of Thothmes III., king of the 18th dynasty, with that of Seti I., of the 19th dynasty, arranged vertically : pierced. $\frac{5}{8}$ in. long. *Bright blue glazed steatite.*


1004. Scarabæus, χeper, plain elytra ; on the base, in intaglio, Rā men χeper, prenomen of Thothmes III., king of the 18th dynasty, and two feathers, emblems of Truth, arranged vertically : pierced. $\frac{3}{4}$ in. long. *White glazed steatite.*





1005. Bearded head, full face, cap striated : on the base, in intaglio,  Rā men χeper Amen, kind of anagram of the titles and prenomen of Thothmes III., king of the 18th dynasty, and the titles of the god Amen as Amen, Ra, and χeper, three forms of the solar god : pierced. $\frac{5}{8}$ in. long. *Blue porcelain.*


1006. Scarabæus, χeper, plain elytra ; on the base, in intaglio,  Rā men χeper-Amen..., prenomen of Thothmes III., of the 18th dynasty, combined with the name of the god Amen Ra : pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*





1007. Scarabæus, χeper, plain elytra ; on the base, in intaglio,  Rā men χeper, prenomen of Thothmes III., king of the 18th dynasty, not in a cartouche, arranged vertically, and the word , *ati*, perhaps for *ari*, guardian : pierced. $\frac{5}{8}$ in. long. *Glazed steatite.*






1008. Scarabæus, χeper, plain elytra ; on the base, in intaglio,  Utā nefer, "the good symbolic eyes of the Sun," and Rā men χeper, prenomen of Thothmes III., king of the 18th dynasty, twice repeated, arranged vertically : pierced. $\frac{5}{8}$ in. long. *Light-blue glazed steatite.*





1009. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā men χeper*, prenomen of Thothmes III., king of the 18th dynasty, arranged vertically, twice repeated, and standing figure of the monarch above the *Hut*, the Horus of Edfu, Apollinopolis magna, or winged Sun, and two symbols  *nub*, or gold: pierced. $\frac{3}{4}$ in. long. *White glazed steatite*.

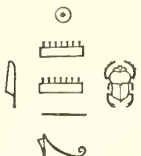
1010. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,     *Rā*
men χeper and *Rā men kâ*, union of the prenomen of Thothmes III., of the 18th dynasty, and an earlier monarch, Menkara, or Mencheres; fine work: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite*.

1011. Scarabæus, *χeper*; on the base, in intaglio, RA MEN *χEPER*, RA *χEPER* KA, union of the prenomen of Thothmes III., of the 18th, and Usertesen I., of the 12th dynasty, arranged vertically, as before. Thothmes III. was particularly anxious to preserve the memorials of Usertesen I., as evinced by his construction at Samneh to that monarch, who was there worshipped as the god Tat-un, or the form of Tat or Osiris. The  found in the Royal names at the commencement of the 18th dynasty also appears in those of the 12th, although the direct connection of the two dynasties is not known: very fine work. $\frac{1}{2}$ in. long. *Blue glazed steatite*.

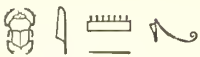
1012. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,     *Rā men χeper en kâ neb*, “RA MEN *χEPER*, the lord,” prenomen of Thothmes III., of the 18th dynasty, arranged vertically in two lines: pierced. $\frac{5}{8}$ in. long. *Gray glazed steatite*. Of uncertain authenticity.


1013. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,      *Rā men χeper*, *Rā men mā satp en Rā*, the combination of the prenomen of Thothmes III., king of the 18th dynasty, and of Seti I., king of the 19th dynasty: pierced. $\frac{3}{4}$ in. long. *Dull-white glazed steatite*.

1014. Duck, *ru*, plain elytra; on the base, in intaglio,     arranged in two vertical lines, *Rā men χeper kât*, prenomen of Thothmes III., king of the 18th dynasty: pierced. $\frac{5}{8}$ in. long. *Greenish-yellow glazed steatite*.

1015. Oval: on one side, in intaglio,  *Rā men χeper ta en*

Amen, “RA MEN χEPER, type of Amen,” prenomen and titles of Thothmes III., king of the 18th dynasty; on the reverse four uræi, their tails interlaced at a common centre: pierced. $\frac{3}{4}$ in. long. *White glazed steatite.*

1016. Duck, *ru*, head recurved; on the base, in intaglio,  *Rā men χeper āmen tat*, “RA MEN χEPER,” the prenomen of Thothmes III., king of the 18th dynasty, “type of Amen Ra,” arranged vertically. $\frac{1}{2}$ in. long. *Greenish-yellow glazed steatite.*

1017. Scarabæus, *χeper*, no elytra; on the base, in intaglio, vertically, *Rā men χeper menti*, prenomen of Thothmes III., of the 18th dynasty, arranged vertically, with the word  *Menti*, of uncertain meaning: pierced. $\frac{3}{4}$ in. long. *White glazed steatite.*


1018. Base of a large scarabæus; on it, *Neb ta ta Rā men χeper*, “The lord of the two countries, RA MEN χEPER,” title and prenomen of Thothmes III., who is represented as a sphinx, having before him the vase *hes*, and the fallen draped figure of a Negro beneath him: pierced. $1\frac{1}{2}$ in. long. *White glazed steatite.*

1019. Rectangular amulet, convex on one side, facing up, *Rā men χeper*, prenomen of Thothmes III., of the 18th dynasty, and sphinx, bearded, couchant, emblem of the monarch; behind a winged uræus: on the reverse,





Rā āa χeperu, prenomen of Amenophis II., son and successor of Thothmes III.: pierced. *Green glazed steatite.*

1020. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Neter nefer neb ta āa χeperu s'a nefer*, “The good god, lord of the world, RA AA χEPERU,” prenomen of Amenophis II., of the 18th dynasty; the prenomen of Amenophis II.,

arranged vertically, preceded by the titles *neter nefer*¹ *neb ta ta*, and followed by  with the title S'AA NEFERU: pierced. $\frac{5}{8}$ in. long. *Blue glazed steatite.*

1021. Similar scarabæus. $\frac{5}{8}$ in. long. *Green glazed steatite.*


1022. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā āa χeperu Amen Rā meri*, "RA AA χEPERU, beloved of Amen Ra," prenomen and titles of Amenophis II., of the 18th dynasty, in a cartouche, arranged horizontally; above, the  Har of Hut, or winged disk; below, : pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*

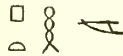

1023. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā āa χeperu*, prenomen of Amenophis II., arranged horizontally, having above the winged disk Hut, and beneath the emblem Tat, or Stability, placed between two uræi: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*



1024. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā āa χeperu*, prenomen of Amenophis II., of the 18th dynasty, out of a cartouche, placed vertically; and head of the god Mentu, hawk-headed, wearing plumes and uræus; and the symbol *neb*, lord, "Mentu the lord:" pierced. $\frac{1}{2}$ in. long. *Bluish-green glazed steatite.*

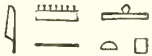
1025. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Neter nefer Rā āa χeperu*, "The good god RA AA χEPERU," title and prenomen of Amenophis II., arranged vertically, of the 18th dynasty, who is represented, seated on a throne, wearing the helmet *χepers'*, draped, and holding a crook in his left hand: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*

1026. Scarabæus, *χeper*, no elytra; on the base, in intaglio, *Rā āa χeperu*, prenomen of Amenophis II., of the 18th dynasty, in a vertical cartouche, having an uræus crowned with the *hut*, or upper part of the pschent, on one side, and on the other an uræus in the lower crown *tes'er* of the same diadem. They are emblems of the goddesses of the upper and lower country, or Nishem or Neχeb, and Uat or Buto, and as such are often seen pendent from the Hut, or winged disk, the Horus of Edfu or Apollinopolis magna, with which they thus connect the cartouche: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*

¹ The appearance of , two *nefers*, in this title seems to shew he was the second *s'a nefer*. It will be seen from the scarabæi of Amenophis III. that that monarch was the 3rd *s'a nefer*.

1027. Oval; on one side, *Rā āa χeperu*, “*RA AA χEPERU*,” prenomen of Amenophis II., of the 18th dynasty, in a vertical cartouche, and at the side,  *Ptah meri*, “beloved of Ptah,” a title: on the reverse, in a vertical cartouche, same prenomen and title,  *han her ka*, “assenting in form;” fine work: pierced. $\frac{5}{8}$ in. long. *Bright blue glazed steatite.*

1028. Oval; on one side,  *Rā āa χeperu*, prenomen of Amenophis II., of the 18th dynasty, in a vertical cartouche, the king represented as a lion walking over a prostrate enemy with his hands raised, having behind , *neter*, “god:” on the reverse, the same prenomen placed between two feathers of truth, as an emblem *Tat*, of stability, between two uræi: pierced. $\frac{3}{4}$ in. long. *Pale green glazed steatite.*

1029. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  arranged vertically, *Amenhetp*, “Amenophis,” name of one of the four monarchs of the 18th dynasty; doubtful: pierced. $\frac{5}{8}$ in. long. *Reddish glazed steatite.*



1030. Scarabæus, *χeper*, plain elytra; on the base, 13 lines of incuse hieroglyphs.





renpa...abut χemt s'aa...χer
en Har kā next Sā em Mā
Nexeb neb uat neb samen hapu
s' karh ta ta bak nub āa χeps'
hi satu suten χeb (Rā neb mā) sa en Rā
Amenhetp heq Uas ta ānχ suten hem t θai anχ θa
ūtu χent f art χnum en suten hem t urt
Tauī anχ θa em tama ses' t'aru
χα abu auf mah χemt χα put χat usχ f put...
ār n χent f heb ab s'e
em abut snau s'ā mat sas χent χent em
suten uā Aten
nefer em χennuf






“The year 11, the 21st of the month Choiak, under the reign of the Horus, the powerful bull, crowned in truth, the lord of the upper diadem and lower

diadem, establisher of laws, the orderer of the two countries, the golden hawk, greatly strong, the smiter of the Satu foreigners, the king of the upper and lower country. RA NEB MA, son of the Sun, AMENHETP, ruler of Uas, giver of life, the royal wife Tai living. His majesty ordered that there should be made a tank of the great royal wife, Tai, living in the town of Sestaruḫa. Its length was made 3600 cubits, its breadth 900 cubits. His majesty made the festival of the making of the waters on the 26th of the month Athor. His majesty was rowed in it in the boat of the most beautiful disk."

This scarabæus records the making of a tank, the first appearance of the heretical worship of the Sun's disk, to which Amenophis was attached, and the position of the town where the tank was constructed, of considerable size and of rectangular shape, about 6,120 feet long by 1,530 feet broad, or the breadth one-fourth of the length. It has been stated that it was begun on the first day of Athor and finished on the 16th of the same month: Hincks, "On the date of the 18th dynasty of Manetho," *R. Irish Acad.*, Vol. XIX. Pl. II. p. 7. But this is hardly credible; still less so the reading of the present scarabæus¹, which gives only six days for the same. The rulers entered it on that day, and this is considered to place the date of Amenophis III. about 1300 B. C., when the Inundation fell in that month. 3 in. long. *Glazed steatite.*

1031. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā neb mā*, prenomen of Amenophis III., of the 18th dynasty, in a vertical cartouche, two symbols,  *neb* and  *mā nefer*, apparently the good and true lord: pierced. $\frac{5}{8}$ in. long. *Bright blue glazed steatite.*

1032. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā neb mā uta neferu*, prenomen of Amenophis III., king of the 18th dynasty in a vertical cartouche, and     *Uta neferu*, "The most beautiful symbolic eye;" probably a variant from *s'āa neferu*, which is also found placed after the prenomen of this monarch: pierced. $\frac{5}{8}$ in. long. *Pale green glazed steatite.*

1033. Oval; on one side, *Rā neb mā*, prenomen of Amenophis III., king of the 18th dynasty, in a vertical cartouche: on the reverse,     

¹ A similar scarabæus is engraved Rosellini, M. R. No. XLIV. 2.

suten hemi Tai, the royal "wife" or "queen Tai:" pierced. $\frac{1}{2}$ in. long. *Purple and white glazed steatite.*

1034. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā neb mā s'aa neferu*, prenomen of Amenophis III., king of the 18th dynasty, in a vertical cartouche, and title, *S'aa neferu*, "The most beautiful crown." Thothmes IV., as has already been remarked, had the same title, with only two *nefers*, or symbols of goodness. The meaning of these titles is uncertain, as they do not appear in any of the five titles of the monarch, but after the prenomen, like the pyramid titles of the monarchs of the 4th dynasty to the 12th dynasty¹: pierced. $\frac{5}{8}$ in. long. *Bright blue porcelain.*


1035. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā neb mā*, prenomen of Amenophis III., of the 18th dynasty, in a cartouche, having above the *Hut*, or "winged disk," below the symbol *nub*, or gold, and an uræus at each side: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*

1036. Scarabæus, *χeper*; on the base, in intaglio, *Neter nefer neb ta ta* (*Rā neb mā*) *ta ānχ tet*, "The good god, lord of the two lands, RA NEB MA, giver of life eternal," prenomen and titles of Amenophis III., of the 18th dynasty, in a vertical cartouche: pierced. $\frac{3}{4}$ in. long. *Green glazed steatite.*

1037. Rectangular object; on one side, *Rā neb mā*, prenomen of Amenophis III., of the 18th dynasty, in a vertical cartouche, bird, and winged uræus, and that monarch represented as a male sphinx, couchant: on the reverse, imperfect, (*Rā neb mā*) *sa Amen Rā*, "RA NEB MA, son of Amen Ra," title and vertical prenomen of Amenophis III., of the 18th dynasty, with feather. This is a very early appearance of the title, "son of Amen Ra," subsequently assumed by other Egyptian monarchs, and afterwards adopted by Alexander the Great: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*

1038. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā neb mā*, prenomen of Amenophis III., of the 18th dynasty, not in a cartouche; on


¹ Probably they may be the titles of other monarchs, as *Mut s'aa neferu* was the prenomen of the queen Amenartas of the 24th dynasty.


the reverse, *suten hem ur Rā neb mā ānχ θa*, "The great royal wife RA NEB MA the living," in a vertical cartouche, with  *suten hem ur ānχ θa*. *Rā neb mā* is the prenomen of Amenophis III., king of the 18th dynasty, and does not appear to have been assumed by his widow, the queen Tai: pierced. $\frac{5}{8}$ in. long. Of uncertain authenticity.

1039. Right symbolic eye, *uta*; on the base, in intaglio, *Rā neb mā*, the vertical prenomen of Amenophis III., of the 18th dynasty, not in a cartouche; above, an engrailed ring; coarse work. $\frac{5}{8}$ in. long. *Blue porcelain*.


1040. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā neb mā*, prenomen of Amenophis III., of the 18th dynasty, vertical, and not in a cartouche: pierced. $\frac{3}{8}$ in. long. *White glazed steatite*.

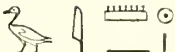
1041. Scarabæus, *χeper*, plain elytra; on the base *Rā mā neb*, prenomen of Amenophis III., of the 18th dynasty, vertical, and not in a cartouche: pierced. $\frac{1}{2}$ in. long. *Blue porcelain*. Of doubtful authenticity.

1042. Scarabæus, *χeper*, plain elytra; on the base, head of the god Xnum, and other hieroglyphs , perhaps RA NEB MA, prenomen of Amenophis III., of the 18th dynasty, beloved of Xnum, demiurgos, and form of Amen Ra: pierced. *White glazed steatite*.

1043. Scarabæus, *χeper*, plain elytra; on the base, *Rā neb mā*, vertical, prenomen of Amenophis III., of the 18th dynasty, not in a cartouche; preceded by an obelisk,  emblem of the god "Amen Ra:" pierced. $\frac{5}{8}$ in. long. *Blue composition*.

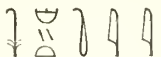
1044. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Neter nefer Rā neb mā*, "The good god RA NEB MA," prenomen of Amenophis III., of the 18th dynasty, wearing a helmet, *χepers'*, on his head, on which is an uræus, draped, kneeling, and holding up both hands in adoration to the god Thoth, under the form of a cynocephalous ape, wearing the full and dichotomized disk of the Moon, seated on a pylon: pierced, and the bronze pin of a ring still remaining in it. $\frac{5}{8}$ in. long. *White glazed steatite*.


1045. Rectangular object, convex; on one side,  *Heq nefer*, and *Rā neb mā*, title of "The good ruler," and RA NEB MA, and vertical, prenomen of Amenophis III., of the 18th dynasty, who is represented as a sphinx walking

over the body of a fallen Asiatic, or Negro; on the reverse,  *Sa Amen Rā*, "Son of Amen Ra," vertical, title of the king, and standing figure of Ptah, or Vulcan, the god of Memphis, the word "god," and uræus. $\frac{3}{4} \times \frac{1}{2}$ in. *Green glazed steatite.*

1046. Cowroid; *Rā neb mā*, prenomen of Amenophis III., king of the 18th dynasty, out of a cartouche, arranged vertically: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*

1047. Scarabæus, *χeper*; on the base, in intaglio, *Rā neb mā*, prenomen of the monarch Amenophis III., of the 18th dynasty, arranged horizontally retrograde. The characters here are inverted, and might possibly be the names only of the gods Ra and Shu, but an inversion almost similar is elsewhere found: pierced. $\frac{1}{2}$ in. long. *White glazed steatite.*

1048. Cowroid; on the base, in intaglio,  *suten ħemi t θai*, "The royal wife, or queen Tai," wife of Amenophis III., king of the 18th dynasty: pierced. $\frac{7}{8}$ in. long. *Yellow glazed steatite.*


1049. Cowroid; on the base, in intaglio,  *suten ħem t θai*, "The royal queen," or "lady, Tai," name and titles of the wife of Amenophis III., king of the 18th dynasty: pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*

1050. Scarabæus, *χeper*; on the base, in intaglio, *suten ħem θai ānχ θa*, "The royal wife," or "queen, Tai the living," vertical, name and titles of Tai, wife and queen of Amenophis III., of the 18th dynasty. She is represented under the attributes of Athor, wearing a vulture head-dress, surmounted by two tall plumes, emblems of the goddess, seated, draped, on a throne, holding a symbol of life, *ānχ*, in her right hand, and a whip, *neχeχ*, in her left: pierced. $1\frac{1}{2}$ in. long. *White glazed steatite.*

1051. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *suten ħem ur t θai*, "The great royal wife Tai," vertical, name and titles of Tai, queen and wife of Amenophis III., of the 18th dynasty: pierced. $\frac{1}{2}$ in. long. *Yellowish-green porcelain.*

1052. Right symbolic eye, *uta*; in open work, on the base, *Rā nefer χeperu uā en Rā*, vertical, prenomen of the heretical monarch, Amenophis IV., of the

18th dynasty, who afterwards took the name of Xuenaten, vertical, and out of cartouche: pierced. $\frac{3}{4}$ in. long. *Green glazed steatite.*

1053. Rectangular object; on one side, *Rā nefer χeperu Uā en āten*, pre-nomen of the heretical monarch, Amenophis IV., who afterwards took the name of Xuenaten, or glorifier of the disk, out of a cartouche; on the reverse,  *tat Rā*, "Type of the Sun:" pierced. $\frac{1}{2}$ in. long. *Dark blue glass.*

1054. Cowroid; on the base, in intaglio, *suten hem t Nefer θaiti*, "The royal lady, or wife, NEFER TITI," the queen of Amenhetp, or Amenophis IV., of the 18th dynasty, afterwards the heretic monarch, Xuenaten¹; vertical, out of a cartouche: pierced. $\frac{7}{8}$ in. long. *Dark green glazed steatite.*


1055. Duck, *apt*, couchant, with its head retracted, and laid on its back; on the base, in intaglio, RA χEPER χEPERU AA [PEH], pre-nomen of *Atef neter* —AI, "the divine father," or "priest Ai," monarch of the 18th dynasty, usurper, and successor of Xuenaten, or Amenophis IV., vertical, and out of cartouche. This king appears to have restored the worship of Amen Ra, but the mutilation of his name and tomb in the El Assasif prove that he was hateful to his successors. His name is very rarely found on the monuments. $\frac{1}{2}$ in. long. *Blue composition.*

1056. Right symbolic eye, *uta*; emblem of the Sun, having an uræus in front; on the back, in intaglio, RA NEB χEPERU, pre-nomen of Tutanχamen, in a cartouche, vertical. Tutanχamen was one of the monarchs who succeeded Amenophis III., of the 18th dynasty, and is supposed to have succeeded in overturning Ai, or the successors of the heretical Xuenaten, a worshipper of the Sun's disk, and to have re-established the worship of the god Amen: rudely cut. $\frac{3}{4}$ in. long. *Red carnelian.*

1057. Scarabæus, *χeper*; on the base, in intaglio, *Amenānχsen*, or "Anχsen amen," name of the queen of Tutanχamen, monarch of the 18th dynasty, out of a cartouche. $\frac{1}{2}$ in. long. *Blue glazed steatite.*

1058. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Anχsenāmen*, name of the wife and queen of Tutanχamen, king of the 18th dynasty; vertical, out of a cartouche: pierced. $\frac{1}{2}$ in. long. *Bluish-white glazed steatite.*

¹ Lepsius, *Königsbuch*, Taf. xxix. No. 387.

1059. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā tser χeperu* “*RA TSER χEPERU*,” title and prenomen of Haremhebi, or Horus, king of the 18th dynasty; vertical, and out of a cartouche, the expression  *ir mā*, “doing truth”: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*

1060. Scarabæus, *χeper*, plain elytra; on the base, *Rā tser χeperu heq mā*, “*RA TSER χEPERU*, the true ruler,” title and prenomen of Haremhebi, or Horus, king of the 18th dynasty, out of a cartouche, and vertical; coarse work: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*

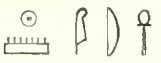
1061. Scarabæus, *χeper*; on the base, in intaglio, *Amen mer Haremhebi*, “*HAR-EM-HEBI*, beloved of Amen,” name and title of Haremhebi, or Horus, king of the 18th dynasty, out of a cartouche, placed vertically: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*



1062. Similar scarabæus. $\frac{3}{4}$ in. long. *Same material.*

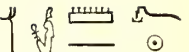
1063. Scarabæus, *χeper*, no elytra; on the base, in intaglio, *Rāmes*, name of Rameses I., king of the 19th dynasty, in a vertical cartouche, and seated figure of the king, or the god Tum, wearing the pschent, with symbol *neb*, or lord: pierced. $\frac{1}{2}$ in. long. *White glazed steatite.*

1064. Scarabæus, *χeper*, no elytra; on the base, *Rāmeses*, name of Rameses I., king of the 19th dynasty, out of a cartouche: pierced. $\frac{3}{8}$ in. long. *White glazed steatite.*

1065. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā men mā*, prenomen of Seti, or Sethos I., of the 19th dynasty, in a cartouche, having on each side an uræus serpent: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*


1066. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Rā men mā neb ānχ*, “*RA MEN MA*, the living lord,” prenomen and titles of Seti I., or Sethos, king of the 19th dynasty. $\frac{3}{8}$ in. long. *Green glazed steatite.*



1067. Object in shape of a cartouche; on one side,  *Osiri Merienptah*, name assumed by Seti I., or Sethos, king of the 19th dynasty, when the name of Osiris was substituted for that of Seti; on the reverse,  *Seti Merienptah*, “Seti beloved of Ptah,” original name and appellation of the same monarch: pierced. $1\frac{1}{8}$ in. long. *Green and red glazed steatite.* Of doubtful authenticity.

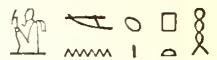
1068. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Rā user mā satp en Rā men*, prenomen and titles of Rameses II., king of the 18th dynasty: pierced. $\frac{1}{2}$ in. long. *White glazed steatite*.




1069. Scarabæus, *χeper*, no elytra; on the base, in intaglio, *Rā user mā satp en Rā*, prenomen of Rameses II., king of the 19th dynasty, arranged vertically: pierced. $\frac{5}{8}$ in. long. *Blue glazed steatite*.


1070. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā user mā satp en Rā*, prenomen of Rameses II., of the 19th dynasty, arranged vertically, facing left. The king represented standing, wearing a helmet, *χepers'*, and draped in a full garment, *basui*, with triangular apron, holding a crook: pierced. $\frac{5}{8}$ in. long. *White glazed steatite*.



1071. Scarabæus, *χeper*, no elytra; on the base, in intaglio,  *Rā meses meri en Amen*, "Rameses, beloved of Amen," name of Rameses II., king of the 19th dynasty: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite*.


1072. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Rā user mā*, prenomen of Rameses II., of the 19th dynasty, wearing a helmet, *χepers'*, draped, kneeling on both knees, and holding two vases  containing wine or milk, to Sabak Ra, crocodile-headed, disked, seated on a pylon: pierced. $\frac{3}{4}$ in. long. *Blue glazed steatite*.

1073. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Ptah meri Sa en ptah*, "Siptah, beloved of Ptah," name of Siphthah, king of the 19th dynasty: pierced. $\frac{3}{4}$ in. long. *Green glazed steatite*.

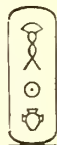
1074. Rectangular amulet; on one side, in intaglio, *Neb s'au Rameses mer en Ptah neb heb mā Amen*, "Lord of diadems, Meneptah, the peace of Ptah, lord of diadems, like Amen Ra": prenomen of Meneptah I., placed vertically, preceded by , and followed by . On the other side is the same prenomen followed by  *Neb s'au Meneptah hetp ter ptah*, "Lord of diadems, Meneptah, at peace through Ptah," name and titles of Meneptah, of the 19th dynasty, arranged vertically: pierced. $\frac{3}{4}$ in. long. *Green glazed porcelain*.


name and titles of a queen-regent of the 24th dynasty, out of a cartouche, arranged vertically; below,  : pierced. $\frac{5}{8}$ in. long. *Blue porcelain.*



1082. Scarabæus, *χeper*, plain elytra; on the base, *Xeb Rā uah hāt*, or *āb*, "The king *Rā uah hāt*," prenomen of Psammetichus I., in a vertical cartouche, and name of Apries, kings of the 26th dynasty; having above  *χeb*, and at the sides , and ten — horizontal lines: pierced. $\frac{3}{4}$ in. long. *Yellowish-green glazed steatite.*



1083. Disk end of the counterpoise of a collar, or the upper part; on it, in intaglio, *Neter nefer Rā χnum hat*, or *āb*, "The good god RA XNUM HAT," prenomen of the king Amasis II., of the 26th dynasty, a vertical cartouche, facing left, preceded by . $1\frac{3}{4}$ in. long. *Pale green porcelain.*



1084. Cartouche; on it, in intaglio, *Uah Rā hāt*, prenomen of Psammetichus I., and name of Apries, kings of the 26th dynasty, in a vertical cartouche, surmounted by a disk and plumes: pierced. $1\frac{1}{2}$ in. long. *Blue porcelain.*

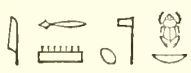




1085. Scarabæus, *χeper*; on the base, in intaglio,  *Rā men neb*, name resembling a royal prenomen of a king whose place in the series has not been ascertained: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*

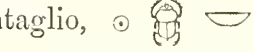



1086. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,   in-scribed vertically, *Rā mā nefer*, resembling the prenomen of a monarch whose position in the series has not been determined: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*

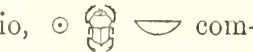





1087. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,   in-scribed vertically, *Rā menχ hāt*, or *āb*, name resembling a royal prenomen, the place of which, in the historical series, is not given: pierced. $\frac{1}{2}$ in. long. *Lapis lazuli blue coloured glazed steatite.*


1088. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,   in-scribed vertically, *Rā men uah*, apparently prenomen of a king whose position in the series is not known: pierced. $\frac{2}{3}$ in. long. *White glazed steatite.*


1089. Rectangular object; on one side, a kind of flower, or feathered ornament; on the reverse,  Amen āa sa Neter χeper, "Great son of Amen, the god [self]-produced," probably intended for a royal title: pierced. $\frac{7}{8}$ in. long. *White glazed steatite.*



1090. Scarabæus, plain elytra; on the base, in intaglio, , beneath ; Rā neb uasm, or t'am, apparently prenomen of a king whose place in the series is unknown: pierced. $\frac{3}{8}$ in. long. *Yellow glazed steatite.*


1091. Scarabæus, χeper, plain elytra; on the base, in intaglio, , Rā χeper neb, combination like a royal name, as Rā neb χeper, but uncertain, as it is not found in the lists or in a cartouche. With it are , perhaps for , two hieroglyphs, and  two feathers of Mā, or Truth, arranged vertically: pierced. $\frac{1}{2}$ in. long. *Whitish glazed steatite.*


1092. Scarabæus, χeper, no elytra; on the base, in intaglio, , combination of Rā χeper neb, or Rā neb χeper, resembling a name of a monarch, but not found in the lists or in a cartouche. Hawks  of the god Horus, combination Neb nefer, "most excellent lord," a title of the Sun, or Ra, two symbolic eyes of the Sun,  Uta; symbols, qa, ; the lower crown,  tes'er, emblem of life, and "goodness as good life," and the symbol  nub. The meaning of these groups of hieroglyphs is very obscure, and perhaps are only combinations of different titles and attributes of Ra, or "the Sun:" pierced. 1 in. long. *Green glazed steatite.*

1093. Scarabæus, χeper, plain elytra; on the base, in intaglio, , arranged vertically, uræus facing left, Rā neb āra meri, "beloved of Ra, lord of the diadem, or upper country," title of a monarch: pierced. $\frac{3}{4}$ in. long. *Green glazed steatite.*


1094. Scarabæus, χeper; on the base, in intaglio, , "The good Harmachis," a title of the Sun in his character of Harmachis. This form, Harmachis, was a name of the Sphinx, and also that of the monarchs of Egypt. $\frac{1}{2}$ in. long. *Green glazed steatite.*


1095. Oval: pierced; on one side,  *Haremaxu ānχ t'eta*, "The ever living Harmachis," title of a king; on the reverse,  *nefer sa Amen*, "Good son of Amen," also a royal title: pierced. $\frac{5}{8}$ in. long. *Blue glazed steatite.*


1096. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Har āa*, "The Horus," or "Lord of the Palace," title of a king, or Pharaoh: pierced. $\frac{3}{8}$ in. long. *Pale green steatite.*


1097. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  hawk, with whip, standing on pylon, *Har āa*, or *Neter āa*, "The god," or "Horus of the palace," title, or periphrasis of the Pharaoh, or monarch. $\frac{1}{2}$ in. long. *Dull green glazed steatite.*

1098. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, Hawk, standing on an uræus, and symbol of life, *Haremaxu ānχ*, "The living Harmachis," title preceding the palatial, or first pharaonic title, called that of the standard: pierced. $\frac{3}{8}$ in. long. *Green glazed steatite.*

1099. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *χnum seχet Haremaxu nefer.....* "The good Harmachis," royal title. $\frac{1}{2}$ in. long. *Green glazed steatite.*


1100. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  arranged vertically, *mā ut sa (en) Rā*, "True is the Son of the Sun," royal title: pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*

1101. Scarabæus, *χeper*; on the base, in intaglio,  *Bak nub*, "The Hawk of gold," one of the five titles of a king, or Pharaoh, and uræus. The golden hawk was one of the forms, or types, assumed by the soul of the deceased in a future state¹; broken: pierced. $\frac{3}{8}$ in. long. *White glazed steatite.*


1102. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *neb*


¹ Lepsius, *Todt.*, Taf. xxvii. c. 27.


en āa, "Lord of the Palace," or Pharaoh. At a later time the Sphinx replaces the basket in the sense of lord, as in the name of Nectanebo, but this little scarabæus is probably as old as the 19th dynasty: pierced. $\frac{3}{8}$ in. long. *Light green glazed steatite.*


1103. Scarabæus, *χeper*; on the base, in intaglio,  *Neb Hesi*, the Sphinx, and name of the goddess Isis, combined. $\frac{1}{2}$ in. long. *White glazed steatite.*


1104. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, Sphinx, emblem of a monarch, bearded, and couchant, wearing a disk and two tall plumes on his head; before the Sphinx is a seated figure of *Mā*, or Truth, wearing a feather on the head, and holding an emblem of life in the hands, behind, a winged uræus: pierced. $\frac{3}{4}$ in. long. *White glazed steatite.*


1105. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *hent neb qema χeb*, "(His) majesty, the lord of the place of the upper and lower country; apparently a pharaonic title. In this inscription the word *lord* is expressed by the male Sphinx, which appears often on the scarabæi of the 18th and following dynasty: pierced. $\frac{1}{2}$ in. long. *White glazed steatite.*


1106. Scarabæus, *χeper*; on the base, in intaglio,  *Rā neb sam mā*, disk of the Sun, sphinx, two feathers of Truth, and emblem, *sam*, or "union," sense unknown: pierced. $\frac{3}{4}$ in. long. *White glazed steatite.*


1107. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Ra neb labu*, or disk of the Sun, lion, and symbol *neb*, or "lord." $\frac{1}{2}$ in. long. *Pale green glazed steatite.*


1108. Scarabæus, *χeper*, plain elytra;  *Rā nefer mau sa rā*, "The good Sun son of the Sun:" pierced. $\frac{5}{8}$ in. long. *Pale white steatite.*

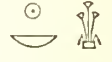
1109. Cowroid; on the base, in intaglio,  *Rā neb sebeχ hut tes'er*, "Sun, lord of diadems, and the pylon;" uncertain and obscure: pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*

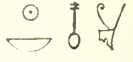
1110. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  arranged vertically, *Rā neter hetp hāt*, or *āb*, apparently a royal prenomen of a monarch whose name does not appear in the lists or in a cartouche: pierced. $\frac{1}{2}$ in. long. *Reddish-green glazed steatite.*


1111. Scarabæus, $\chi eper$; on the base, in intaglio,  apparently *Rā pes en ha neb t*, "The Sun, extender of all beginning." This phrase resembles a prenomen, but such is not known nor has been elsewhere found. $\frac{5}{8}$ in. long. *Violet glazed steatite.*


1112. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  *Rā men ta ta*, resembling the prenomen of a monarch whose position in the series has not been determined: pierced. $\frac{3}{8}$ in. long. *White glazed steatite.*

1113. Scarabæus, $\chi eper$; on the base, in intaglio,  *Rā mā ru*, resembling a prenomen; very fine work: pierced. $\frac{1}{4}$ in. long. *Green glazed steatite.*


1114. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  *Rā neb χeb*, resembling the prenomen of a king whose position in the series is not determined¹: pierced. $\frac{3}{4}$ in. long. *Green glazed steatite.*


1115. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  *Rā neb nefer*, either title of the Sun, or royal prenomen, and another symbol; uncertain: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*

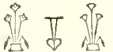
1116. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  *Rā nefer*, "The good Sun," either the name and titles of the god Ra, or a royal title, found on early scarabæi. $\frac{3}{8}$ in. long. *Pale gray steatite.*


1117. Scarabæus, $\chi eper$; on the base, in intaglio,  *neb χeper*, either the name of Xeper, the Self-produced, type or form of the Sun, or else the phrase "Existence," "Type," et cct. The meaning of single hieroglyphs on these little amulets is often very obscure. $\frac{1}{2}$ in. long. *White glazed steatite.*



¹ Lepsius, *Königsbuch*, Taf. LXIX. 86S A.


1118. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  *Rā nefer*, resembling the prenomen of a monarch, surrounded by eight spirals: pierced. $\frac{1}{2}$ in. long. *Pale purplish-white*.


1119. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  *At Ra* or *ta Rā*, "The type of the Sun," royal title. $\frac{3}{4}$ in. long. *Grayish-blue porcelain*.


1120. Scarabæus, $\chi eper$, plain elytra, with three grooves at the centre; on the base, in intaglio,  *sam qema meh*, "United of the South and North," a pharaonic title, often found at the side of the thrones of deities and kings of the 18th dynasty; at the side are four spiral ornaments. $\frac{3}{4}$ in. long. *Gray glazed steatite*.

1121. Hog; on the base, in intaglio,  *Reri neferu*, arranged vertically, surmounted by two uræi, their tails joined, facing outwards. Apparently a proper name, and perhaps a royal¹ one, the word *Reri neferu*, meaning "The beautiful lion, pig," or "boar:" pierced. $\frac{3}{4}$ in. long. *Green glazed steatite*.

1122. Oval, convex; on one side, in intaglio,  a scarabæus between two symbols of life, sense obscure; on the other side,  *Mut ta*, or *setp neferu*, probably the name or title of a queen. $\frac{1}{2}$ in. long. *White glazed steatite*.


1123. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  *Rā men neb ru*, arranged vertically, name resembling the prenomen of a monarch whose position in the series has not been fixed: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite*.


1124. Scarabæus, $\chi eper$, no elytra; on the base,  *Rā neb nefer neb* $\chi eper$, combination, like royal prenomen, meaning uncertain; good work: pierced. $\frac{3}{8}$ in. long. *White glazed steatite*.


1125. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  ap-



¹ Rere or Rerelo is the name of a monarch of a dynasty before the 11th, found in a cartouche with the prenomen *Rā nefer ka* or Nophercheres, on the tablet of Abydos. Lepsius, *Königsbuch*, Taf. x. No. 147.


parently *Rā neb nefer*, combination, like a royal premen twice repeated: pierced. $\frac{1}{2}$ in. long. *White glazed steatite*.

1126. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Ap en rā ānχ sa k*, "Oh disk of the Sun, may thy son live;" a wish for the long life and happiness of the monarch reigning at the time: pierced. $\frac{3}{8}$ in. long. *Bluish glazed steatite*.

1127. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *Am neb ta*, "By the lord of the two countries," title of a monarch: pierced. $\frac{1}{2}$ in. long. *Reddish-green glazed steatite*.

1128. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *sa rā*, "Son of the Sun," title of a king, or Pharaoh: pierced. $\frac{1}{2}$ in. long. *Light blue glazed steatite*.

1129. Oval; on one side, *Mentu neb nefer*, "Mentu, the good god." The name Mentu expressed by the hawk head of that deity wearing plumes and horns, and the other part by ; on the reverse,  *nefer sa Amen*, "The good son of Amen," a royal title: pierced. $\frac{5}{8}$ in. long. *Dark blue steatite*.

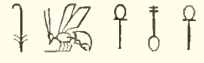
1130. Scarabæus, *χeper*, no elytra; on the base, in intaglio, king, draped, seated on a throne, holding a crook in one hand and whip in the other, before him the feather of *Mā*, or Truth : pierced. $\frac{5}{8}$ in. long. *White glazed steatite*.


1131. Oval, with groove round the edge; king conquering a prisoner, or enemy, thrown with one knee on the ground; behind the king an uræus serpent, and below, the basket, *neb*, or "lord;" on the reverse, man running away from a lion which is trying to catch him. Aethiopic. 1 in. long. *Green glazed steatite*.

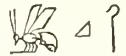
1132. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, a lion and prostrate man facing emblem of a king, or Pharaoh as a lion triumphant over the enemies of Egypt. $\frac{1}{2}$ in. long. *White glazed steatite*.

1133. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, king, draped, wearing upper crown, driving a two-horse chariot, above the horse's head two plumes: pierced. $\frac{3}{4}$ in. long. *White glazed steatite*.


1134. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, figure of a king seated on a throne, wearing a helmet on his head; on each side, facing him, a winged uræus, wearing a disk, emblem of a goddess: pierced. $\frac{1}{2}$ in. long. *Greenish-white steatite.*

1135. Scarabæus, *χeper*, no elytra; on the base, in intaglio,  *suten χeb nefer ānχ*, "The king of the upper country, living and good," title of a king, or monarch: pierced. $\frac{3}{4}$ in. long. *White glazed steatite.*

1136. Scarabæus, plain elytra; on the base, in intaglio,  *suten χeb*, "The king of Upper and Lower Egypt," usual royal title: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*


1137. Scarabæus, *χeper*, plain elytra; on the base,  *Xeb heq*, "The king of Lower Egypt, the ruler," royal title: pierced. $\frac{1}{2}$ in. long. *Dark bluish-green steatite.*


1138. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, a king seated, wearing the *hut*, or "upper crown," and holding the emblem, *ānχ*, "life;" behind, a disked sphinx, couchant, and winged uræus: pierced. $\frac{1}{2}$ in. long. *Yellowish-green glazed steatite.*


1139. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  a lion, *maau*, and emblem of countries, "Lion of Countries," title of a king, or Pharaoh. $\frac{3}{8}$ in. long. *Pale green glazed steatite.*

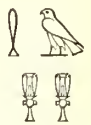
1140. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, lion walking over a prostrate enemy, symbol of a Pharaoh, or monarch: rude. $\frac{5}{8}$ in. long. *Pale green glazed steatite.*

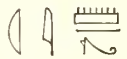
1141. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, Lion, emblem of a monarch, standing over the prostrate figure of a Negro or Asiatic; emblem of a monarch as a "lion amongst shepherds:" pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*

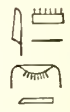
1142. Scarabæus, *χeper*; on the base, in intaglio,  *Ka ānχ hat Rā*, "The living bull, the heart of the Sun." $\frac{1}{2}$ in. long. *Green glazed steatite.*

1143. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  *htar nefer neb ta*, "The good horse of the Lord of the land," title of the royal horse. At the time of the 19th dynasty this expression often occurs on

scarabæi, alluding to the celebrated chargers of Rameses II., which had appropriate names and drew the royal chariot of war. The  with the double bar across the neck, however, chiefly appears at a later period, to which the scarabæus may be assigned: pierced and broken. $\frac{5}{8}$ in. long. *White glazed steatite.*



1144. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  χent *her*, or *neter*, *ses's'*, "Majesty," royal title, perhaps in the sense of slave of the god Horus, and two sistra: pierced; doubtful. $\frac{7}{8}$ in. long. *Greenish-brown glazed steatite.*

1145. Scarabæus, $\chi eper$; on the base, in intaglio,  *Amen at*, "The type of Amen," royal title of Amenophis I., of the 18th dynasty, and other monarchs. $\frac{5}{8}$ in. long. *Purple glazed steatite.*

1146. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  *Amen nub ma*, "Amen, the real gold," probably a royal title, like the preceding. $\frac{1}{2}$ in. long. *Light green glazed steatite.*

1147. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio, a man draped, standing facing another and raising one hand; the other man holds a shield with projecting spikes, and curved, in his left, and a lance in his right hand: pierced. $\frac{3}{4}$ in. long. *Green glazed steatite.*

1148. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio, a man walking, holding a whip and other object between two uræi, and standing on the emblem of gold: pierced. $1\frac{2}{3}$ in. long. *Whitish-green glazed steatite, decomposed.*

1149. Scarabæus, $\chi eper$, plain elytra; on it, in intaglio, king, or man, draped, holding a scimitar, $\chi ops'$, in his right hand, his left raised; before him is a feather  *a*, and above a heart  *hat*, or *ab*, behind a branch, or crossed band: pierced. $\frac{3}{4}$ in. long. *White glazed steatite.*

1150. Scarabæus, no elytra; on the base, in intaglio, man, standing on a lion, drawing a bow and shooting an arrow; Phœnician: pierced. $\frac{3}{8}$ in. long. *Green jasper.*

1151. Scarabæus, *χeper*, no elytra; on the base, in intaglio, man, seated, enveloped in a garment, between two uræi, each facing him: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*

1152. Scarabæus, *χeper*; on the base, in intaglio, *hent Ra*, "Slave of the Sun." The character *hent* is also used for Majesty, in a person's absence, as applied to gods and kings, and the motto will bear the interpretation "Majesty" or "Sanctity of the Sun:" pierced. $\frac{1}{2}$ in. long. *Blue glazed steatite.*

1153. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Amenur*, probably the proper name of a man; coarse work: pierced. $\frac{3}{4}$ in. long. *Whitish-green glazed steatite.*

1154. Scarabæus, plain elytra on base; on it, in intaglio, *Set nefer*, apparently a proper name. $\frac{3}{8}$ in. long. *Lapis lazuli.*

1155. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Pethesi*, Pet-hesi, or Pctisis, proper name of a man: pierced. $\frac{1}{2}$ in. long. *Green jasper.*


1156. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Sebak āa*, apparently a proper name ("The great Sebak"): pierced. $\frac{3}{8}$ in. long. *Light blue glazed steatite.*

1157. Scarabæus, *χeper*; on the base, in intaglio, *amax*, "Devoted to;" the uræus appears to indicate some goddess to whom the wearer was devoted: pierced. $\frac{3}{8}$ in. long. *Yellow glazed steatite.*


1158. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *ta χet Hesi*, perhaps a name, Ta-khethesi, but meaning obscure: pierced, and fine work. $\frac{3}{8}$ in. long. *Blue porcelain.*

1159. Ibis, *hab*, couchant; on the base, in intaglio, *Tet χrat*, probably "Tatkhrat," a proper name; the tip of the wing of the ibis and neck are of a black colour. The ibis was the sacred bird and emblem of the god Tahuti, or Thoth: pierced. $\frac{3}{4}$ in. long. *Dark and green porcelain.*


1166. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio, two symbols of "life," palm branch, symbol neb , or lord. $\frac{5}{8}$ in. long. *Green glazed steatite.*

1167. Scarabæus, $\chi eper$, no elytra; on the base, in intaglio,  $Nefer \chi eper$

$\bar{a}n\chi$, symbol of goodness, existence, and life, surrounded by a spiral; perhaps a motto:—May there be a good life. $\frac{1}{2}$ in. long. *Grayish-white steatite.*



1168. Scarabæus, $\chi eper$, no elytra; on the base, in intaglio,  $\bar{a}n\chi$, "Life," *i.e.* may the owner "live." $\frac{3}{8}$ in. long. *Bluish glazed steatite.*


1169. Similar scarabæus.


1170. Scarabæus, $\chi eper$; on the base,  $\bar{a}n\chi$, "Life," and two spirals, terminating in flowers of the papyrus: pierced. $\frac{1}{2}$ in. long. *White glazed steatite.*


1171. Cowrie; on the base, in intaglio, a symbol of life, $\bar{a}n\chi$, and two other objects. $\frac{5}{8}$ in. long. *Green glazed steatite.*

1172. Scarabæus, $\chi eper$, the elytra and corselet sunk for inlaying with pastes; on the base, in intaglio, arranged symmetrically, four symbols of life, two of goodness, two of gold, and two of countries, the sense of this combination unknown; old style. $\frac{3}{4}$ in. long.


1173. Oval; on one side,  $\bar{a}n\chi$, "Life," in intaglio; on the reverse  $nefer$, "good;" the two combined meaning "good life!" pierced. $\frac{1}{2}$ in. long. *Green serpentine.*

1174. Oval; on one side symbolic eye in relief, emblem of the Sun, or one of the mystical symbolic eyes; on the reverse,  $\bar{a}n\chi \ m\bar{a} \ neb$, "Truth and life," or "true life;" combination of uncertain meaning: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*




1175. Scarabæus, $\chi eper$, no elytra; on the base, in intaglio,  $\dots\chi et$ $\bar{a}n\chi$, "the signet ... life," or "the chancellor Ankh;" archaic: pierced. $\frac{1}{2}$ in. long. *Green glazed steatite.*




1176. Scarabæus, $\chi eper$, plain elytra; on the base, in intaglio,  symbol $nefer$, "good," and "red crown," $tes'er$, placed inversely to each other, and




two baskets *neb*, or "lord," perhaps "the good Neith;" period of 19th dynasty: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite*.



1177. Scarabæus, *χeper*, no elytra; on the base  *nefer*, "Good," or "Goodness:" pierced. $\frac{3}{8}$ in. long. *Blue porcelain*.

1178. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, two symbols of goodness, one of life, and two of lord, perhaps forming a combination, as "may the good god live," or "the living good god," it being very obscure in the absence of grammatical forms to determine the exact meaning of these combinations: pierced. $\frac{3}{8}$ in. long. *Blue glazed steatite*.




1179. Scarabæus, *χeper*, no elytra; on the base, in intaglio, symbol  *nefer*, or goodness, between two symbols of stability  *Tat*, and two symbols  *neb*, lord or dominion: pierced. $\frac{3}{8}$ in. long. *Blue porcelain*.



1180. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, the    emblem *tat* of stability between two *tes'er*, or red caps, emblems of the lower country: pierced. $\frac{5}{8}$ in. long. *Pale blue glazed steatite*.



1181. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,    *an rā neb*, "For every day," or "daily use." $\frac{1}{2}$ in. long. *White glazed steatite*.

1182. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,   *Rā neb neb pe*, "Every day lord of heaven:" pierced. *Bluish-green glazed steatite*.


1183. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, *Rā ap renpa nefer...*, "May the Sun open a good year!" wish or motto: pierced. $\frac{5}{8}$ in. long. *Pale blue porcelain*.

1184. Scarabæus, striated elytra, standing on oval base, on which    symbols of life and goodness. $\frac{5}{8}$ in. long. *Lapis lazuli*.


1185. Scarabæus, *χeper*, the back broken; on the base, in intaglio,   *rā renpa nefer*, "A good year!" wish, or motto; fine work: pierced. $\frac{3}{8}$ in. long. *Bluish slate-coloured steatite*.


1186. Scarabæus; on the base, in intaglio,   *χet neb nefer*, "all good things," a common expression, particularly in sepulchral dedications, where at the

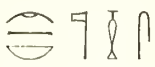
end the gods are prayed to give all good and pure things to the deceased ; often found on small scarabæi: pierced. $\frac{1}{2}$ in. long. *White glazed steatite.*


1187. Scarabæus, *χeper*; on the base, in intaglio,  *χet neb nefer*, "all good things;" part of a wish that the gods would confer them on the wearer or user: pierced. $\frac{1}{2}$ in. long. *Dark green glazed steatite.*


1188. Scarabæus, *χeper*; on the base, in intaglio, *nefer mā neb*, "all good and true;" motto: pierced. $\frac{1}{2}$ in. long. *Yellow glazed steatite.*


1189. Scarabæus, *χeper*; on the base, in intaglio,  *Neb nefer mā*, "Lord, good and true," or "all good and true." $\frac{1}{2}$ in. long. *Yellow glazed steatite.*


1190. Oval; on the base, in intaglio,  *sa ānχ ar ua rā*, "Life is placed behind the Solar boat," or "Sun's boat;" motto: pierced. $\frac{1}{2}$ in. long. *Green porcelain.*


1191. Scarabæus, *χeper*; on the base, in intaglio,  *sper n neb neter hes*, "the praised divine lord has come;" motto; doubtful if genuine. $\frac{5}{8}$ in. long. *Green glazed steatite.*


1192. Scarabæus, *χeper*; on the base, in intaglio,  *u ... em sa*, "Comes ... behind;" motto: pierced. $\frac{1}{2}$ in. long. *White glazed steatite.*


1193. Scarabæus, *χeper*; on the base, in intaglio,  *s'eps' ... ua*, "strength ... alone;" meaning obscure; motto. $\frac{3}{8}$ in. long. *Blue glazed steatite.*


1194. Scarabæus, *χeper*; on the base, in intaglio,  *sa en bat*, "Crown of evil;" meaning obscure: pierced. $\frac{5}{8}$ in. long. *White glazed steatite.*


1195. Scarabæus, *χeper*; on the base,  *Tat Amen*, "Established [by] Amen;" motto: pierced. $\frac{1}{2}$ in. long. *White steatite.*

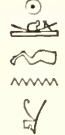
1196. Scarabæus, *χeper*; on the base, in intaglio,  *Bet uas serk mer neb*; meaning obscure: pierced. $\frac{3}{4}$ in. long. *White steatite.*


1197. Scarabæus, *χeper*; on the base, in intaglio,  *Nu[k] nen χent uta f hes nefers*, "I am not the slave of his eye, thanks to it (the scarabæus);" obscure motto: pierced. $\frac{3}{4}$ in. long. *Blue porcelain.*

1198. Scarabæus; on the base, in intaglio,  *nefer neb*, "youth." This word is especially applied to "troops," as a kind of "young guard," composed of men of less advanced age than other portions of the army: pierced. $\frac{1}{2}$ in. long. *Yellow glazed steatite.*

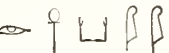
1199. Scarabæus, *χeper*; on the base, in intaglio,  *nuk merhetp*, "I am Merhetp," or "I am the superintendent of offerings:" pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*


1200. Scarabæus, *χeper*; on the base, in intaglio,  *χepš xeper mā*, or *ṣu*, "Xeper the real strength;" motto. Xeper may be the god of that name. The meaning of this motto is, however, very obscure. $\frac{5}{8}$ in. long. *Green glazed steatite.*

1201. Scarabæus, *χeper*; on the base, in intaglio,  *Ua en Rā χepš en χeb*, "The boat of the Sun, powerful in the lower country," or "region;" doubtful if true, but similar mottoes occur on other scarabæi: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite.*

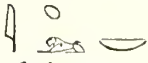
1202. Oval; on the base,  *Bast ar sa*, "May Bast make vital warmth."


This expression, *ar besa*, or *ar sa*, to supply the vital warmth, or protection, often occurs on the Canopic or Sepulchral Vases¹: pierced. $\frac{5}{8}$ in. long. *Green jasper.*


1203. Rectangular amulet; on one side the right symbolic eye *uta*; on the reverse,  arranged vertically, two feathers, *ar en ānχ mā ka mā*, "maker of true life and existence;" a motto. This little object may not be antique, but an imitation. $\frac{7}{8}$ in. long, $\frac{5}{8}$ in. wide.


1204. Cowrie; on it, arranged vertically, facing right,  *Suteni s'a Ameni*, "The king's crown Ameni," probably the name of Ameni, king of the 11th dynasty. $\frac{3}{4}$ in. long. *Gray glazed steatite.*


¹ De Rougé, *Étude sur une Stèle Égyptienne*, Svo. Paris, 1858, p. 112 and foll. M. Lieblein, at the Int. Cong. of Orientalists (Trübner's *American and Literary Record*, Special Number, p. 33), has translated "placed behind," as "Bast placed behind."


1205. Head; on the back  facing right, *A ru neb*; meaning uncertain. $\frac{7}{8}$ in. long. *Green porcelain.*

1206. Oval; on one side, in intaglio,  *sa en men neb*, "son of some-one;" a motto: pierced. 1 in. long. *Dark steatite.*


1207. Rectangular amulet; on one side, in intaglio,  *Nubt em anχ*, or Nubtemankh, apparently the name of a person¹: pierced. $\frac{1}{2}$ in. wide, $\frac{3}{8}$ in. long. *Composition imitating lapis lazuli.*

1208. Cowroid; on the back,  scarabæus, emblem of the god Xeper, form of Ra, or the Sun; on the reverse, *χer Nit*, "servant," "slave," or "person," of the goddess Nit, or Neith, the Egyptian Minerva, who is represented seated; a title, perhaps sacerdotal; on each side a double vandyke ornament. $\frac{3}{4}$ in. long. *Pale-green glazed steatite.*


1209. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  arranged vertically, *Tna neb χeh neb pa*, "Tna, lady of the red crown," or "lower country lady of the House," or "The Tna festival of the lady of the House." $\frac{5}{8}$ in. long. *Green glazed steatite.*







1210. Cowrie; on the base, in intaglio,  *Neb pa Apuur*, "The lady of the House Apuur," name of its possessor. The title lady of a house means that she was either married or a widow. $\frac{3}{4}$ in. long. *Green jasper.*










1211. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, two men walking in different directions, used in the hieroglyphic texts for *ak* and *per*, or "going in and out," especially in relation to the freedom of the soul to go in and out of the Karneter, or Hades, at its pleasure, the privilege of the good or acquitted soul: pierced. $1\frac{1}{4}$ in. long. *Dull-green glazed steatite.*





1212. Rectangular object; on one side, Mut, wearing the crown pschent, seated on a throne, suckling Khons, profile to the right, the whole amidst water plants; on the reverse, the words  *χeper nub*, the golden scarabæus,

¹ Many similar names will be found in Lieblein, *Dictionnaire des noms hiéroglyphiques*, 1871, Index, p. 491.

and  *ran*, name, twice repeated; archaic: pierced. $1\frac{1}{8}$ in. long. *White glazed steatite*.

1213. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  — 
    *nen gam apt hat uten Amen*, "Not has approved the commissioner of the house of offerings of Amen Ra:" pierced. $\frac{1}{2}$ in. long. *Bluish-green glazed steatite*.

1214. Similar scarabæus; on the base same inscription,     
    $\frac{5}{8}$ in. long. *Dark-green glazed steatite*.


1215. Similar scarabæus, plain elytra; on the base same inscription, with variants,    . $\frac{3}{4}$ in. long. *Pale-green glazed steatite*.

1216. Toad; on the base four papyrus sceptres, *χu*, combined, with spirals, ornament, the meaning of which is not known. Toads occur in Egyptian collections in bronze, stone, and other materials, although it is not known to what god they were sacred, nor had they any particular meaning in the hieroglyphs. $\frac{5}{8}$ in. long. *White glazed steatite*.

1217. Scarabæus, *χeper*, no elytra; on the base, in intaglio, union of bands; early work. $\frac{1}{2}$ in. long. *Green glazed steatite*.

1218. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, an ornament resembling a flower of four petals and four litui: pierced. $\frac{7}{8}$ in. long. *Green glazed steatite*.

1219. Scarabæus, *χeper*, no elytra; on the base, in intaglio, four papyrus sceptres, *χu*, and four spirals, ornament; meaning unknown; 18th dynasty. $\frac{5}{8}$ in. long. *Green glazed steatite*.

1220. Scarabæus, *χeper*, plain elytra; on the base, in intaglio,  ... *ser*; meaning doubtful: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite*.

1221. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, union of spiral and oval ornaments, four of each, meeting at a common circular centre; 18th dynasty. $\frac{1}{2}$ in. long. *Green glazed steatite*.

1222. Scarabæus, *χeper*; on the base, in intaglio, interlacing spiral bands; scarabæi with these ornaments are rarely later than the 12th dynasty, and the

material of which they are made is scarcely glazed. $\frac{3}{8}$ in. long. *Gray glazed steatite.*

1223. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, rude interlaced ornament; early period. $\frac{5}{8}$ in. long. *White glazed steatite.*

1224. Scarabæus, *χeper*, plain elytra, separated by two grooves, at the end of elytra two notches; on the base, in intaglio, rude interlaced ornaments like the preceding. $\frac{3}{4}$ in. long. *Yellowish glazed steatite.*

1225. Cowroid; at one side bar ornament; on the reverse $\ominus \ominus$, found as *Rer*, proper name of a king of the 16th dynasty. $\frac{1}{2}$ in. long. *Green-white glazed steatite.*

1226. Cowroid; on the base, in intaglio, spirals, terminating in buds: pierced. $\frac{5}{8}$ in. long. *Bright reddish-green glazed steatite.*

1227. Scarabæus, no elytra; on the base, in intaglio, six amulets, united by spiral lines and bar in the middle. $\frac{5}{8}$ in. long. *Pale light-purple glazed steatite.*


1228. Scarabæus, plain elytra; on the base the emblem *sam* ∇ or union, two spirals, ending in papyrus flowers, and three symbols *neb*, lord or dominion. $\frac{3}{4}$ in. long. *Green glazed steatite.*

1229. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, seven annulets: pierced. $\frac{3}{4}$ in. long. *Greenish-white steatite.*


1230. Scarabæus, *χeper*, plain elytra; on the base two spirals, terminating in flowers, and two symbols *neb*, or lord. $\frac{1}{2}$ in. long. *Green glazed steatite.*

1231. Cowroid; on the base chequering lines: pierced. $\frac{1}{2}$ in. long. *Bright reddish-green steatite.*

1232. Scarabæus, *χeper*, plain elytra; on the base, in intaglio, spiral ornament, double, terminating in buds. $\frac{1}{2}$ in. long. *Bright reddish-green glazed steatite.*

1233. Oval amulet, convex; on one side  *men hes*; on the reverse a kind of quatrefoil, or four ovals, meeting in a common centre, and four right angles; ornamental. $\frac{1}{2}$ in. long, $\frac{3}{8}$ in. wide. *White glazed steatite.*

1234. Scarabæus, *χεπερ*; on the base, in intaglio, groups of hieroglyphs: pierced. $\frac{5}{8}$ in. long. *Green glazed steatite*.

1235. Scarabæus, *χεπερ*, on the base, in intaglio,  *Ta ... ek*; meaning obscure, possibly a name: pierced. $\frac{3}{8}$ in. long. *Composition imitating lapis lazuli*.

1236. Cowrie; on the base, ornament of spiral lines. $\frac{1}{2}$ in. long. *Gray steatite*.

1237. Cowrie; on the base are incised a star of six rays or diagonal lines. $\frac{3}{8}$ in. long. *Blue glass*.

SCARABÆI.

Besides the scarabæi used for the bezels of rings and other purposes, standing on an oval base inscribed with hieroglyphs, others are found in hard stone, completely carved and without bases, having below a ring or perforation in the centre of the belly to thread on necklaces or other parts of the personal attire, either as pendants or amulets of the dead. Besides these, many scarabæi are found in hard stone of the usual shape but with the base uninscribed, either not having been finished by the engraver, or else left so for the purpose of stringing on necklaces. As the cords of the necklaces are not preserved, on account of their decay by the progress of time, it is difficult to know how they were arranged, except when discovered on the necks of mummies or from the representation of these objects in sarcophagi and on the walls of the tombs. They are there, however, generally represented as composed of spherical beads and cylindrical bugles.


1238. Scarabæus, *χεπερ*, plain elytra; bead or pendant from a necklace. Amethyst scarabæi appear to have come in use at an early period and were sometimes engraved: pierced. $\frac{5}{8}$ in. long. *Amethyst*.

1239. Similar scarabæus: pierced. $\frac{3}{4}$ in. long. *Amethyst*.

1240. Scarabæoid¹, or imperfect scarabæus, without indication of elytra. $\frac{1}{2}$ in. long. *Amethyst*.

1241. Scarabæus, plain elytra: pierced. $\frac{3}{8}$ in. long. *Red and white mottled jasper*.

¹ Or, according to the Greek form, scaraboid, from *skarabos*.

1242. Scarabæus, on a flat base. $\frac{3}{8}$ in. long. *Lapis lazuli*.
1243. Scarabæus, carved, with striated elytra, on a square base. $\frac{3}{4}$ in. long. *Lapis lazuli*.
1244. Scarabæus, plain elytra, on a base: pierced. A very beautiful specimen. $1\frac{1}{8}$ in. long. *Green felspar* or *Amazon stone*.
1245. Scarabæus, the elytra divided by three grooves or striæ, standing on an oval base; fine work. $1\frac{3}{8}$ in. long. *Green felspar*.
1246. Similar scarabæus, plain elytra: pierced. $\frac{5}{8}$ in. long. *Same material*.
1247. Similar scarabæus, striated elytra. $\frac{7}{8}$ in. long. *Same material*.
1248. Scarabæoid: pierced. $\frac{3}{8}$ in. long. *Lapis lazuli*.
1249. Scarabæoid, on base: pierced. $\frac{1}{2}$ in. long. *Red carnelian*.
1250. Scarabæus, striated elytra. $\frac{3}{8}$ in. long. *Hæmatite*.
1251. Scarabæus, standing on base, plain elytra. $\frac{3}{4}$ in. long. *Red jasper*.
1252. Scarabæus, no elytra, standing on base: pierced. $\frac{5}{8}$ in. long. *Red and white jasper*.
1253. Scarabæus, pendant of a necklace in bas relief, flat behind; above a ring for suspension. $\frac{5}{8}$ in. long. *Red carnelian*.
1254. Scarabæus, the head only indicated, on a base: pierced. $\frac{5}{8}$ in. long. *Red carnelian*.
1255. Scarabæus; on one side an ape or cynocephalus, emblem of the gods Khons and Thoth; on the base  (sic) *Rā user mā*, prenomen of Rameses II., of the 19th dynasty: pierced. $\frac{1}{2}$ in. long. *Red carnelian*.
1256. Scarabæus, plain elytra, flat beneath; broken. $\frac{5}{8}$ in. long. *Lapis lazuli*.
1257. Similar scarabæus, completely carved; not broken. $\frac{1}{2}$ in. long. *Same material*.
1258. Scarabæus, plain elytra: not pierced. $1\frac{3}{8}$ in. long. *Green jasper*.
1259. Scarabæus, *χeper*, elytra and base plain, used as a bead or pendant: pierced. $\frac{3}{8}$ in. long. *Blue porcelain*.
1260. Scarabæus, hawk-headed, completely carved, but without any namms or head-dress. This type is supposed to be the union of the god Ra, represented by the head of the hawk, and Khepera, the creator and demiurgos; it is a rare type and appears to belong to a later period. Another variety of

the scarabæus still more rarely found is that with the head of a bull, uniting the emblems of Ptah-Socharis-Osiris and Hapi, or Apis. $\frac{5}{8}$ in. long. *Lapis lazuli*.

1261. Scarabæus, hawk-headed, plain elytra, completely carved. $\frac{5}{8}$ in. long. *Lapis lazuli*.

1262. Scarabæus, hawk-headed, completely carved. $\frac{3}{4}$ in. long. *Lapis lazuli*.

1263. Similar scarabæus. $\frac{3}{8}$ in. long. *Same material*.

1264. Scarabæus, plain elytra, completely carved: pierced beneath. $\frac{1}{2}$ in. long. *Lapis lazuli*.

1265. Similar scarabæus. *Same material*.

1266. Scarabæus, fine striated elytra, completely carved: not pierced beneath. 1 in. long. *Green felspar* or *Amazon stone*.

1267. Scarabæus, completely carved. $\frac{7}{8}$ in. long. *Green felspar*.

1268. Scarabæus, striated elytra on base. $\frac{7}{8}$ in. long. *Green felspar*.

1269. Scarabæus, completely carved, striated elytra: not pierced. $\frac{7}{8}$ in. long. *Brown jasper*.

1270. Scarabæus, completely carved. $\frac{5}{8}$ in. long. *Dark basalt*.

1271. Scarabæus, completely carved, striated elytra. $\frac{1}{4}$ in. long. *Dark stone*.

1272. Scarabæus, completely carved, striated elytra. $\frac{5}{8}$ in. long. *Green basalt*.

1273. Scarabæus, striated elytra [?] completely carved. $\frac{7}{8}$ in. long. *Black and white serpentine*.

1274. Similar scarabæus, pierced beneath. $\frac{7}{8}$ in. long. *Same material*.

1275. Similar scarabæus. $\frac{3}{4}$ in. long. *Same material*.

1276. Similar scarabæus. $\frac{3}{4}$ in. long. *Same material*.

1277. Similar scarabæus. $\frac{3}{4}$ in. long. *Same material*.

1278. Similar scarabæus. $\frac{3}{4}$ in. long. *Same material*.

1279. Similar scarabæus. $\frac{7}{8}$ in. long. *Same material*.

1280. Similar scarabæus. $\frac{5}{8}$ in. long. *Same material*.

1281. Similar scarabæus. $\frac{5}{8}$ in. long. *Same material*.



1282. Similar scarabæus, not pierced. 1 in. long. *Same material*.

1283. Similar scarabæus. $1\frac{1}{4}$ in. long. *Black and white serpentine*.

1284. Similar scarabæus, striated elytra. $\frac{7}{8}$ in. long. *Serpentine*.

1285. Scarabæus, completely carved but not pierced. $\frac{3}{4}$ in. long. *Serpentine*.
1286. Scarabæus, plain elytra. $\frac{1}{2}$ in. long. *Light-green felspar*.
1287. Scarabæus, *χeper*, completely carved; no ring beneath. $\frac{7}{8}$ in. long. *Green basalt*.
1288. Similar scarabæus. $\frac{7}{8}$ in. long. *Black basalt*.
1289. Scarabæus, completely carved, plain elytra. $1\frac{1}{4}$ in. long. *Black obsidian*.
1290. Scarabæus; on the base, in intaglio, four uræi serpents, facing outwards, their tails united at a common centre by an ornament shaped like a disk and two ovals, a common device on scarabæi: pierced. $\frac{3}{8}$ in. long. *Bluish-green glazed steatite*.
1291. Scarabæus, plain elytra. $\frac{7}{8}$ in. long. *Light-brown stone*.
1292. Scarabæus, plain elytra, on oval. $\frac{7}{8}$ in. long. *Light-brown limestone*.
1293. Scarabæus, plain elytra; on the base, in intaglio, the forepart of a lion, holding out its tongue; not Egyptian work. $\frac{1}{2}$ in. long. *Bright-green glazed steatite*.
1294. Scarabæus, the corselet inlaid with opaque red glass imitating red jasper, the corselet with similar glass pieces imitating lapis lazuli; on the base four uræi serpents, their tails interlaced at a common centre, and four oval objects or wings; a curious and remarkable specimen: pierced. $\frac{3}{8}$ in. long. *Green glazed steatite*.

SYMBOLIC EYES.

One of the most common of the objects of the toilet is the symbolic eye, , *uta*, consisting of an eye with two appendages, the one in front  called "the drop," attached to a spiral line resembling a lituus, the two being called *at*. The name of the eye is apparently derived from the root "sound," or "whole," and the eye itself appears to be the eye of the cow of Athor, the mystical mother of the Sun, and the object *at* to represent the contour of the checkbone of the cow, or fluid dropping from the eye. The

right eye was symbol of the sun, and the left of the moon, "the filling of the eye" indicating the full moon. The right eye was supposed to represent the sun, and the left the moon. The pupil was sometimes coloured red. Being so common an ornament in Egyptian antiquities it is found adapted to various purposes, such as pendants or beads of necklaces or bracelets, in which case it is either perforated or provided with a ring above, cut out of a piece of the same material, for suspension. There can be no doubt that it was a kind of charm or amulet, although not necessarily of a sepulchral nature, and those in hard stones formed portions of necklaces, or else single pendants, round the neck of the living. These are of various substances and treated in different manners, occasionally carved in full detail, or bifrons, so as to represent both eyes, while in some cases the mere profile of the eye without the brows and pupil. The eyes of porcelain, like those of hard stone, were also occasionally employed for necklaces, but more often as the paraphernalia of burial and the ornaments attached to the outer networks of mummies. As it is desirable to show all the various types, they are placed here with the others. Occasionally the eyes have hieroglyphs impressed on the flat side, such as $\bar{a}n\chi$, "life," *nefer*, "good," and groups of four and more eyes intermingled with sceptres are not uncommon.

1295. Rectangular plate; on one side is engraved the right symbolic eye, *uta*, emblem of the Sun, or the god Shu; at the left side a kind of notch. $\frac{7}{8}$ in. long, $\frac{3}{4}$ in. high. *Lapis lazuli*.

1296. Similar plate, above a ring. $\frac{1}{2}$ in. square. *Same material*.

1297. Similar plate. $\frac{3}{4}$ in. long, $\frac{1}{2}$ in. high. *Burnt lapis lazuli*.

1298. Rectangular plate, prepared for engraving; on it a symbolic eye. $\frac{5}{8}$ in. long, $\frac{3}{8}$ in. high. *Lapis lazuli*.

1299. Rectangular plate, having on one side, in relief, a right symbolic eye, *uta*; above, a ring. $\frac{5}{8}$ in. long. *Serpentine*.

1300. Right symbolic eye, *uta*, in relief, and the same on the reverse. $\frac{1}{2}$ in. long. *White stecatite*.


1301. Right symbolic eye, *uta*, emblem of Ra, or the Sun, in relief, on one side; above, a ring, not pierced. $\frac{3}{4}$ in. long. *Lapis lazuli*.

1302. Similar eye; the ring pierced. 1 in. long. *Same material.*
1303. Symbolic eye, *uta*; ring above, pierced. $\frac{3}{8}$ in. long. *Hæmatite.*
1304. Symbolic eye, *uta*, engraved on one side; flat behind; above, a ring, pierced. 1 in. high. *Obsidian.*
1305. Symbolic, *uta*, right eye, emblem of the Sun; ring above, not pierced. $\frac{3}{4}$ in. long. *Red jasper.*
1306. Similar eye; ring pierced. $\frac{5}{8}$ in. long. *Same material.*
1307. Symbolic eye, *uta*, right one, emblem of the Sun; engraved, not pierced; broken. 1 in. long. *Red jasper.*
1308. Symbolic eye, *uta*, right one; above, a ring, pierced. $\frac{3}{4}$ in. long. *Serpentine.*
1309. Similar eye. $\frac{5}{8}$ in. long. *Same material.*
1310. Similar eye. $\frac{3}{4}$ in. long. *Same material.*
1311. Symbolic eye, right one: ring not pierced. $\frac{3}{8}$ in. long. *Green felspar.*
1312. Symbolic eye, *uta*, plain; above, a ring for suspension. $\frac{1}{2}$ in. long. *Red jasper.*
1313. Similar eye. $\frac{3}{8}$ in. long. *Red carnelian.*
1314. Symbolic eye, plain; above, a ring, pierced. $\frac{3}{4}$ in. long. *Lapis lazuli.*
1315. Symbolic eye, *uta*, plain; ringed above. $\frac{3}{4}$ in. long. *Red carnelian.*
1316. Symbolic eye, *uta*, plain; ringed above: ring not pierced. $\frac{3}{4}$ in. high. *Red jasper.*
1317. Symbolic eye, *uta*, plain, and pierced. $\frac{1}{2}$ in. long. *Hæmatite.*
1318. Symbolic eye, *uta*, plain; above, a reeded ring. $\frac{1}{2}$ in. long. *Same material.*
1319. Symbolic eye, *uta*, plain: ring not pierced. $\frac{5}{8}$ in. long. *Serpentine.*
1320. Symbolic eye, *uta*; not ringed: pierced. $1\frac{1}{8}$ in. long. *Same material.*
1321. Similar eye, very thin. $\frac{3}{4}$ in. long. *Same material.*
1322. Symbolic eye, *uta*, plain; not engraved: ring above, pierced. $\frac{5}{8}$ in. long. *Red carnelian.*
1323. Symbolic eye, *uta*, the right one, emblem of the Sun; in open work, in a crenated frame: pierced. $\frac{7}{8}$ in. square. *Light blue porcelain.*

1324. Symbolic eye, *uta*, plain pupil. $\frac{1}{2}$ in. long. *Light blue porcelain.*
1325. Symbolic eye, *uta*, brows and pupil dark; drop not indicated. $1\frac{1}{2}$ in. long. *Bright blue porcelain.*
1326. Similar eye, pupil black, in relief; part of drop, *at*, broken off: pierced. $\frac{7}{8}$ in. long. *Same material.*
1327. Right symbolic eye, *uta*, open work; rude workmanship: pierced. $\frac{1}{2}$ in. long. *Light blue porcelain.*
1328. Symbolic eye, *uta*, convex, in relief: pierced. $\frac{3}{4}$ in. long. *Same material.*
1329. Similar eye. $\frac{1}{2}$ in. long. *Same material.*
1330. Similar eye. $\frac{3}{8}$ in. long. *Same material.*
1331. Similar eye, partly open. $\frac{1}{2}$ in. long. *Same material.*
1332. Similar eye, not so convex. $\frac{1}{2}$ in. long. *Same material.*
1333. Similar eye, brows and detail dark colour. $\frac{3}{8}$ in. long. *Same material.*
1334. Symbolic eye, *uta*, right, plain pupil: pierced. $\frac{1}{2}$ in. long. *Same material.*
1335. Similar eye. $\frac{7}{8}$ in. long. *Same material.*
1336. Similar eye. $\frac{7}{8}$ in. long. *Bluish-green porcelain.*
1337. Similar eye. $\frac{7}{8}$ in. long. *Same material.*
1338. Similar eye. $\frac{7}{8}$ in. long. *Same material.*
1339. Similar eye; above, a reeded ring: coarse work. $\frac{7}{8}$ in. long. *Same material.*
1340. Similar eye. $\frac{7}{8}$ in. long. *Same material.*
1341. Similar eye. $\frac{7}{8}$ in. long. *Same material.*
1342. Similar eye. $\frac{5}{8}$ in. long. *Same material.*
1343. Similar eye; better workmanship. $\frac{7}{8}$ in. long. *Same material.*
1344. Similar eye. $\frac{5}{8}$ in. long. *Same material.*
1345. Similar eye. $\frac{7}{8}$ in. long. *Same material.*
1346. Similar eye; coarse. $\frac{5}{8}$ in. long. *Same material.*

1347. Similar eye; fair workmanship. $\frac{1}{2}$ in. long. *Same material.*
1348. Similar eye; above, a ring. $\frac{7}{8}$ in. long. *Light blue porcelain.*
1349. Symbolic eye, *uta*, left one, emblem of the Moon and the lunar gods, Khonsu and Thoth; flat behind; very rude. $\frac{3}{4}$ in. long. *Red carnelian.*
1350. Similar eye, not ringed. $\frac{3}{4}$ in. long. *Same material.*
1351. Similar eye. $\frac{1}{2}$ in. long. *Lapis lazuli.*
1352. Symbolic eye, *uta*, bifrons, representing both eyes, emblems of the Sun and Moon; open work: pierced lengthwise. 1 in. long. *Red jasper.*
1353. Similar eye. $\frac{7}{8}$ in. long. *Same material.*
1354. Similar eye. $\frac{3}{4}$ in. long. *Same material.*
1355. Similar eye. $\frac{5}{8}$ in. long. *Same material.*
1356. Similar eye. $\frac{5}{8}$ in. long. *Same material.*
1357. Similar eye, not open work. $\frac{5}{8}$ in. long. *Same material.*
1358. Similar eye. $\frac{5}{8}$ in. long. *Same material.*
1359. Similar eye. $\frac{5}{8}$ in. long. *Red carnelian.*
1360. Similar eye, broken and pierced. $\frac{5}{8}$ in. long. *Dark steatite.*
1361. Symbolic eyes, *uta*, bifrons; open work: pierced lengthwise and broken. 1 in. long. *Amethyst.*
1362. Two symbolic eyes, *uta*, bifrons, pupils black; no other details; united in one line: pierced twice. $\frac{5}{8}$ in. long. *Light blue porcelain.*
1363. Symbolic eye, *uta*, carved on each side: pierced. $\frac{1}{2}$ in. long. *Blue transparent glass.*
1364. Symbolic eye, *uta*, bifrons, the two eyes of the Sun and Moon combined, in open work in a square frame, the pupils and brows of a dark colour: pierced. $1\frac{1}{2}$ in. long. *Light-green porcelain.*
1365. Symbolic eye, *uta*, in open work, bifrons. $\frac{1}{4}$ in. long. *Light blue porcelain.*
1366. Symbolic eye, *uta*, bifrons, complete. $\frac{1}{2}$ in. long. *Bright blue porcelain.*
1367. Four symbolic eyes, *uta*, joined inversely, facing outwards, on a diapered background. There were four of these eyes, according to the *Ritual*, Chapter cxlviii., each assigned to one of the four paddles of the South, North,

West, and East, and emblematic of the four points of the compass. On the reverse is a right symbolic eye, *uta*, between two baskets, or emblems of dominion, disposed in a plain square, having on each side a crenated line. $1\frac{5}{8}$ in. high. *Bright green porcelain.*

1368. Four symbolic eyes, as before, united in twos, back to back; they are placed between the emblem of Xem, or the bolt, composed  of two papyrus sceptres, having between them a rosette: flat behind, and pierced. $\frac{3}{4}$ in. long. *Purple porcelain.*

1369. Four symbolic eyes, as before, having the bolt between them; open work, very rude: pierced. $\frac{1}{2}$ in. long. *Light blue porcelain.*

1370. Four symbolic eyes, *uta*, and sceptres; in open work: very rude, and pierced. $\frac{3}{8}$ in. long. *Light blue porcelain.*

1371. Heart, *hāt*, or *abt*, with side wings; above, a ring for suspension; remarkably fine, and probably used as a pendant during life, similar hearts appearing suspended by a chain or cord round the neck of boys of rank, in the same manner as the Roman bullæ. $1\frac{3}{4}$ in. long. *Turquoise-blue glass.*

1372. Stud, mushroom-shaped. $\frac{1}{4}$ in. diameter. *Red carnelian.*

VASES.

The use of vases in Egypt dates from the most remote period, those of terra cotta being the oldest known, especially small cups on small stems of red material, found in the neighbourhood of the Pyramids, one of which is in this collection. Other varieties of terra cotta vases are also known¹. Of the next period are those of bronze and alabaster, especially the latter, some of which bear names of the kings of the 4th and 5th dynasty, that of Cheops having been found on an alabaster vase². Some bronze vases are inscribed with the names of officers and others who lived at the time of the 6th dynasty. The oldest glass vase is that of the 18th dynasty, when elegant and opaque toilet vases were made of that material, the first dated specimen bearing the

¹ Lepsius, *Denkmaeler*, Abth. II. Bl. 140.

² Lepsius, *Denkm.*, Abth. II. Bl. 1.

name of Thothmes III. The uses of the vases were very various, for all purposes of life, but those of the more precious and valuable substances seem to have been chiefly employed for the purposes of the toilet. To mark the name of the proprietor during life, and so ensure the security or identification of the vases, the names and titles of persons were inscribed upon them, and in some cases, when deposited with the dead in the tombs, dedications and the names of the deceased were inscribed upon them. Hence the vases not only offer interesting and valuable additions to our knowledge of the social and domestic life of the Egyptians and the progress they had made in the art of pottery and sculpture, but are also slight contributions to our knowledge of the history of Egypt and the political condition of the country under the Pharaohs. Although inferior in form and beauty to Greek art, and never presenting the beautiful and interesting designs left behind by Greek artists, and although the forms are not on the whole comparable to the elegant curves seen in Greek pottery, many of the shapes are of great and peculiar elegance, especially those which have been made at an early period for the purposes of the toilet.

1373. Small vase, *situlus*, with handle, and subjects in relief, in three horizontal bands. 1. The barge or ark of the god Sekar, or Socharis, called the Hannu, the poop and prow terminating in the head of a gazelle, and three jackals going to the right, tied by a cord and drawing another boat, the prow and poop terminating in lotus flowers; it is apparently the *Ua en Rā*, or Boat of the Sun, and is followed by three apes, or cynocephali, standing in the attitude of adoration, *hatet*. 2. The deceased personage with whom the vase is associated, draped in a long garment, standing facing to the left, holding up both hands in adoration to several deities, at the head of which is Amsi or Khem, or Ammon Horus, the mystical *Har-nex̄t* and *Ka-mut-f*, standing, facing to the right, wearing on his head the lower part of *ps̄xent*, the *tes'er*, or red cap, and the two hawk-feather plumes, holding his whip behind him in his left hand; his form is mummied. Behind Khem is his shrine. Khem is followed by the goddess Nit, or Neith, draped, wearing the lower crown *tes'er*, holding a sceptre, *uas*, in her left hand, and her right pendent. 3. Isis, wearing the disk and horns, also draped, holding a sceptre, *uasm*, in her left

hand, and her right pendent. 4. Nephthys, wearing on her head her name and emblem, draped, and holding a sceptre, *uasm*, in her left hand, her right pendent. 5. Nefer Tum, the son of Ptah and Bast, draped in a tunic, *s'enti*, wearing the lotus flower, *s'eser*, and four tall plumes of hawk-feathers; left hand holding a sceptre, *uasm*, and right hand pendent. 6. Harpaxrat, or Harpocrates, naked, lock, *rut*, on right side of the head, seated on a lotus flower, facing to the right, raising the index-finger of right hand to the lips; on each side a cow stands facing the god, amidst two papyrus flowers. Behind the right cow are three jackal-headed deities, draped in tunics, *s'enti*, kneeling, facing to the right, their left hands doubled on their breast, the Spirits of the West adoring Harpocrates; behind the cow on the left are three hawk-headed deities facing to the right, their left hand on the breast and right raised in the same attitude. There is also in this division the head of the goddess Athor, full-face, with the usual spiral curls, pylon, and litui. Below are the petals of the calix of a lotus, and stud. $6\frac{2}{3}$ in. long. *Bronze*.

1374. Situlus, or small bucket, drop-shaped, convex and pointed beneath. It has no handle remaining and one ear is broken off. On it, in relief, is the god Amsi, Khem, or Ammon Horus, the mystical *Ka-mut-f*, standing, facing to the right, wearing the two tall hawk-feathers of Ammon, and the disk placed on the *tes'er*, or red crown; his form mummied, as usual, and with the three-thonged whip in his left hand. Before him is an altar, or shrine, and a goddess, indistinct, probably Mut, or the Mother goddess, his mother. The part below in shape of the calix of a lotus flower, and a stud at the bottom. $2\frac{1}{2}$ in. high. *Bronze*.

1375. Similar vase, with recurved and cylindrical handle; in one compartment the god Amsi or Khem, as before, standing at a shrine, facing to the right; in another the goddess Mut, with plinth, draped and rude. $4\frac{2}{3}$ in. high. *Bronze*.

1376. Handle from a two-handled vase, probably a caldron or a laver, *louterion*, thick cylindroid, terminating in an oval flat disk. $4\frac{1}{2}$ in. long. *Bronze*.

1377. Handle of a vase in shape of two knotted stems of a tree, united in the middle; the ends, which are recurved, terminate in snakes' heads, one broken off. 4 in. long. *Bronze*.

1378. Vase, globular body, flat base and short cylindrical neck, and two

handles, having in front six perpendicular lines of hieroglyphs, facing to the right,

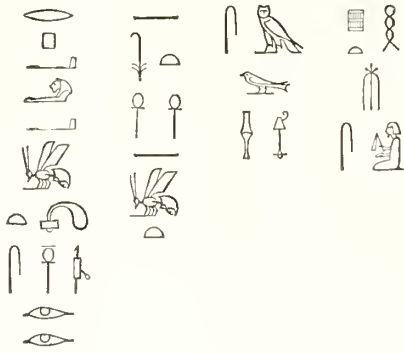


*Repā hā mer menft. Tahutiemχu Seχet
 χetf er menf set sek Sebak mert tuti
 t'er χep au ment hai ar f apt f kat
 naf hut neferu em suten kat uten f teχ
 Athar hanf ta mert em hāti rut
 am f em hāt mutu hesu χer Rā uch ab.*

“The hereditary chief, captain of the troops, Tahutiemakhu. Seχet overthrows for her soldier. Sebak guides the wish of the hands to his joy. Firm was the address he made his... He who worked the best silver in the palace; he made offerings of drink to Athor to cause him to be beloved in the hearts of men, he was favoured in the heart of the dead, [given by] the grace of [the king] Rauahab.”

It would appear from this inscription that the officer Tahutiemakhu, or Tahutiemheb, who was one of the secondary princes and chiefs, or governors, dedicated the vessel to the goddess Athor, the Egyptian Aphrodite or Venus. It speaks also of things worked of the best silver of the palace, perhaps a vessel for the service of the same goddess; and that the prince enjoyed the favour of the monarch Psametik, or Psammetichus I., or Apries, of the 26th dynasty. 4½ in. high. *Serpentine.*

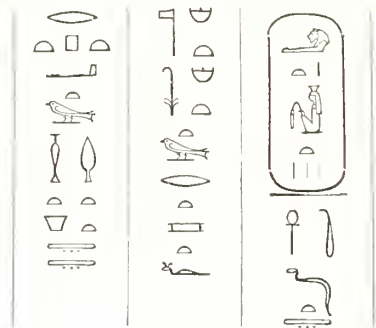
1379. Portion of a vase or ornament, convex on one side. On it, in outline, is a person named Ptahmes, of high rank, seated on a chair, facing to the right. He wears on his head a skull-cap, *namms*, and draped. In his left hand he holds the dog-headed sceptre, *uasm*, rarely seen in the hands of private individuals, and in his right a doubled sash. The chair is high-backed, has a cushion and lion-clawed feet. Beneath is an ape, standing, facing to the right, and in the area four lines of hieroglyphs, facing to the right, not in a square.



*Repā hā seḫet sabumer uā aru en sut
mestem en ḫab sem ur ḫerp abu Ptaḥ-
mes.*

“The prince, chief chancellor, sole counsellor, eyes of the king of Upper Egypt, ears of the king of Lower Egypt, great Sem, chief constructor, Ptahmes.” Coarse work. $3\frac{1}{8}$ in. high, $2\frac{5}{8}$ in. wide. *Arragonite*.

1380. Vase, in shape of an ampulla, globoid body, truncated at base, cylindrical neck and large circular mouth with cover fitting close, which has been tied down with linen, some of which remains. On it is engraved three perpendicular lines of hieroglyphs, facing to the right,



*Repāt urt ḫes.t am.t ḫan.t
tata neter ḫem.t suten ḫemt ur t mert
f Hatastu ἀνχ θα t'eta.*

“The princess, the greatly favoured, and gracious, the regent of the Upper and Lower Country, the divine wife, the royal wife, greatly loving him, Hatasu, the ever living.”

These are the name and titles of Hatasu, or *Haseps*, daughter of Thothmes I., sister and probably wife of Thothmes II., and co-regent if not the wife of Thothmes III., with whom she reigned sixteen years. It was probably one of the vases of the palace, and contains a sweet unctuous substance, apparently a balsam, still fresh and fragrant. It is of very fine work¹. $8\frac{3}{4}$ in. high. *Arragonite*.


1381. Vase, in shape of an ampulla, bell shape, with cylindrical neck and large circular mouth and lip; without a cover. $4\frac{5}{8}$ in. high. *Arragonite*.

1382. Similar vase, tall, and with circular cover. The interior contains the traces and remains of a brown material, either the substance or lees of a liquid with which it has been filled. 6 in. high. *Arragonite*.

1383. Similar vase, in shape of an ampulla, but of a later period, probably about the time of the 26th dynasty; also of smaller size. $3\frac{3}{4}$ in. high. *Zoned arragonite*.

1384. Ampulla vase, with conical body, such as were used for stibium, *stem*, or cosmetics; the lip is broken off. $2\frac{3}{4}$ in. high. *Arragonite*.

1385. Vase, in shape of an ampulla, with its cover, similar to the preceding and unopened. $7\frac{1}{4}$ in. high. *Arragonite*.

1386. Vase, globular body, with cylindrical foot, moulded below, projecting curved wing or handle at one side on the shoulder for strap or cord to carry it: pierced throughout; across the body a horizontal line of hieroglyphs, facing to the right,  *sem ur xerp uba Ptahmes*, "Ptahmes *sem*, chief of the workmen." The *sem* was the name of a particular officer, "the artisan," or priest of the god Ptah, and Ptahmes, it appears from other inscriptions, lived about the 20th dynasty. $2\frac{3}{4}$ in. high. *Zoned arragonite*.

1387. Vase in shape of an alabastron, or alabastos, of the class called *seni* by the Egyptians, the lip broken off. 4 in. high. *Arragonite*.

1388. Vase in shape of the Greek alabastos, long drop-shaped body, with flat circular mouth, small orifice. The vases of this shape appear to have come into use about the beginning of the 26th dynasty, one of the kind being inscribed with the name of Necho II. They are very prevalent throughout the ancient Greek sites, being found in the Isles of Greece, the Peloponnese, and

¹ Sir Gardner Wilkinson, *Manners and Customs*, Vol. II., p. 12, Ed. 1878.

tombs of Sicily, Magna Græcia, and Etruria. Their use appears to have been for cosmetics, either solid or liquid, and in scenes of the toilet of Aphrodite or Venus, and other personages, they are seen in the hands of Peitho, or female attendants, used for that purpose. $1\frac{3}{4}$ in. high. *Burnt arragonite.*

1389. Similar vase, broken. $1\frac{5}{8}$ in. high. *Same material.*

1390. Bowl, or patera, flat, and slightly concave. 1 ft. 3 in. diameter. *Arragonite.*

1391. Bowl, cylindrical edges, flat; fine. $8\frac{7}{8}$ in. diameter, $3\frac{1}{4}$ in. high. *Same material.*

1392. Small jug, with one handle, shape resembling that of the Greek olpe, or that used in the hieroglyphs for the syllable χnum Ϝ , with small projection in front. These vases were principally used for water and cosmetics. It is about the period of the 26th dynasty, and so small that it may have been used for some rare scent. $1\frac{1}{2}$ in. high. *Zoned arragonite.*

1393. Vase, or bottle, with one handle, cylindrical neck, flat globular body, circular, tapering foot, handle flat and banded, ribbed in three places and notched at base, and two cross-bands. Inside are the remains of the lees of wine, or some other substance. $5\frac{3}{4}$ in. high. *Arragonite.*

1394. Similar bottle, banded handle, with one moulding, flat; carved, with moulding round the neck, and recurved at the lower end. It contains the lees of wine. $7\frac{1}{4}$ in. high. *Same material.*

1395. Vase, or cup, in shape of a wine-glass, the body in form of an expanded flower of the papyrus; the stem is broken off. $3\frac{1}{2}$ in. diameter, $3\frac{1}{2}$ in. high. *Same material.*

1396. Set of small vases. 1 ft. high, 1 ft. 3 in. long. *Alabaster and granite.*

1397. Vase, in shape of an *ampulla*, bell-shaped, with cylindrical neck, wide circular mouth, and cover of the same material. The interior contains bitumen, and it was probably used for holding this material for embalming. It has a cover of the same material, and is finely made. $8\frac{1}{4}$ in. high. *Black steatite.*

1398. Vase for holding stibium, *mestem*, globular body, flat circular moulded foot, narrow cylindrical neck, and flat wide circular mouth. Instead of being hollowed to the form of the vase, it is pierced, as these stibium vases usually are,

with a vertical cylindrical hole for containing the stibium, *stem*, or *mestem*. It is broken. $2\frac{1}{4}$ in. high. *Arragonite*.

1399. Similar vase, lip coarse and broken away. $1\frac{7}{8}$ in. high. *Arragonite of a yellowish colour*.

1400. Similar vase. $2\frac{5}{8}$ in. high. *Same material*.

1401. Bowl, hemispherical, with recurved lip; at bottom, concentric circular ornament: probably of the time of the 26th dynasty. 6 in. diameter, $1\frac{1}{2}$ in. high at bottom. *Green basalt*.

1402. Small vase, probably from a painter's pallet, in shape of a cylindrical basket, or calathus, with rim. $1\frac{7}{8}$ in. high. *Dark steatite*.

1403. Small vase, with wide cylindrical neck, globular body, and two small handles, in shape of the so-called oxybaphon of the Greeks. The use of glass in Egypt was as old as the 12th dynasty, if not even earlier, and representations of its manufacture are seen in the tombs of Benihassan¹, of the 12th dynasty. Pieces having the names of a king of the 11th dynasty have been found. A small bottle of the time of Thothmes III., of the 18th dynasty, is in the British Museum², and vessels of streaked glass are represented in the tombs of the 19th and 20th dynasties³. Their use is also proved by the mention of them in the lists of the Great Papyrus of Rameses III. The word for glass was either *basni* or else *thahen*, crystal, applied to transparent glass; while the dark blue opaque was called *χesbet*, or imitation lapis lazuli, as the light blue was termed *mafka*, or false turquoise. Many fragments of glass vases were found by the late Major Macdonald, in his excavations at the Temple of Athor, or the Egyptian Venus, at the Sarabut el Khadim in the Peninsula of Mount Sinai, and evidently of the time of the 19th and 20th dynasties, about 1300 B.C., when this kind of glass was most in use, transparent glass of a dark or light green colour becoming more common about the 7th cent. B.C. It will be observed that several of the glass vessels have the same form as the Greek, the so-called oxybaphon, œnochoe, olpe, and alabastos types being common amongst them; and it is possible that some may have been the produce of Tyre and Sidon: and that vases of the same kind are extensively found in

¹ Rosellini, M. C. Tav. lii.; Wilkinson, *Manners and Customs*, III. p. 89.

² No. 4740 a. Wilkinson, *Manners and Customs*, Vol. II., p. 142, Ed. 1878.

³ Rosellini, M. C. liii.

Etruria, Greece, and the Isles, goes far to prove that they have all been obtained from a common source. $2\frac{7}{8}$ in. high. *Opaque blue glass.*

1404. Vase, or bottle, with one handle, in shape of an oenochoe, ornamented with white, light blue, and yellow lines round the body, between two horizontal lines.

This, like the preceding, is a small toilet vase of opaque glass. The oldest specimen of this kind of glass known is a small bottle in shape of a Greek olpe, in the British Museum, No. 4740 a, already mentioned, on which is written in yellow colour the name of Thothmes III., of the 18th dynasty. 3 in. high. *Opaque glass.*

1405. Bottle, with globular and tall cylindrical neck, with lip. 4 in. high. *Gray glass.*

Vases of this shape appear to be of a later period, like those of dark green glass which have been found at Memphis in the tombs of the 26th dynasty. They were used, like the preceding, for holding perfumes, oils, or cosmetics for the toilet.

1406. Vase, basket-shape cylindroid, with wide mouth and rounded rim, resembling the shape called by the Greeks *kalathos*, or basket. Smaller vases of this shape are found, arranged in two or more rows in stands, and sometimes presented as offerings to the gods, holding portions of divine offerings and other materials. 2 in. diameter, $1\frac{1}{4}$ in. high. *Blue porcelain.*

1407. Small bottle, globular body, cylindrical neck, and circular lip, which has been broken off. It is covered with bitumen. $3\frac{1}{4}$ in. high. *Red terra cotta.*

1408. Two small jugs, in the shape of the Greek *oinochoai*, or wine-jugs, united, and having only one handle. The use of these small double bottles is unknown¹. $3\frac{7}{8}$ in. high. *Red terra cotta.*

1409. Bowl, hemispherical, with circular moulded foot and flat black lip. $5\frac{3}{4}$ in. diameter, 2 in. high. *Red terra cotta.*

1410. Tall bottle, like that used for the determinative of the word *kabh*, pure or cool water; long pyriform body, cylindrical neck, flat circular moulded foot, and cylindrical handle from the lip to the body. 1 ft. 2 in. high. *Bright-red polished terra cotta*².

¹ Vases of this type have also been found in Palestine, apparently of Phœnician workmanship.

² This pottery resembles the ware now made at Siut.

1411. Bottle, *num*, with globular body, cylindrical neck, and mouth cup-shaped, like the calix of a flower; probably used for holding quantities of some viscous liquid. $5\frac{3}{8}$ in. high. *Black glazed or polished terra cotta.*

1412. Jug, in shape of a Greek *cœnochoe*, tall neck, with seven ribbings, leaf-shaped mouth, body with four bands of four black lines, circular foot, banded handle. 9 in. high. *Brown terra cotta.*

1413. Ampulla vase, jar-shaped, with wide open mouth, moulded beneath. It is ornamented with dark and maroon bands, and has a linen cover. $3\frac{1}{4}$ in. high. *Yellow terra cotta.*

1414. Small circular bowl, having inside, stamped from a seal or scarab.,



Ba en Rā, "The Soul of the Sun," variant of part of the prenomen of Menephtah, of the 19th dynasty.

Although inscriptions are often traced in bowls and on terra cotta vessels, it is rare to find stamped impressions of the period of the Pharaohs. $2\frac{3}{8}$ in. diameter, $1\frac{1}{4}$ in. high. *Red terra cotta.*

1415. Circular patera, with a single cylindrical handle at the side; Greek, and not Egyptian. 3 in. diameter, $1\frac{1}{8}$ in. high. *Pale-red terra cotta.*

1416. Bottle, in shape of a Greek *cœnochoe*, or wine-jug, globoid body, short neck, leaf-shaped mouth, banded handle, deep groove and four ribbings round the body. $4\frac{1}{4}$ in. high. *Pale-red terra cotta.*

1417. Bottle, globular body, small cylindrical neck and mouth, banded handle. $3\frac{1}{4}$ in. high. *Pale-yellow terra cotta.*

1418. Bottle, globular body, flat circular foot: neck broken, and handle wanting. $\frac{3}{8}$ in. high. *Dark terra cotta.*

1419. Flat circular patera, with recurved lips: broken. $3\frac{1}{2}$ in. diameter, $1\frac{1}{4}$ in. high. *Red terra cotta.*

1420. Jug, in shape of the Greek *olpe*, globular body, flat circular base, wide open mouth, and banded handle. $4\frac{1}{4}$ in. high. *Pale-red terra cotta.*

1421. Hemispherical bowl, inscribed with two horizontal lines of hieratic: illegible; and sense uncertain. *Red terra cotta.*

1422. Vase with two handles, kind of *diota*, having one red and two violet bands round the neck, and three similar stripes round the body. *Terra cotta.*

1423. Small vase, in shape of a cup, body globular, wide open mouth, and circular stand; body reeded in four places. $2\frac{1}{2}$ in. high. *Dark terra cotta.*

1424. Small vase, in shape of a jar, globular body, with wide expanding mouth and round foot. It is of rude fabric and of the time of the 4th dynasty, being one of the early vases of that period, probably some of the first pottery known, and found in the neighbourhood of the Pyramids, of Gizeh, and Saqqarah. $2\frac{3}{4}$ in. high. *Red terra cotta.*

1425. Vase, jar-shaped, globular body, wide neck and open mouth, with spout; round it are two ribs. $2\frac{1}{8}$ in. high. *Red terra cotta.*

1426. Jug, in shape of a Greek olpe, or œnochoe, long body, and flat banded handle. $6\frac{1}{4}$ in. high. *Pale-red terra cotta.*

1427. Jug, in shape of a Greek olpe, long body, and banded handle. $5\frac{1}{2}$ in. high. *Pale-red terra cotta.*

1428. Small vase, or diota, globular body, wide expanding mouth, and two side-handles in shape of ears, like the Greek diota. Vases of similar shape occur amongst the glass ones for the toilet, and were employed to hold unguents or cosmetics. In the present specimen is flour, or some other farinaceous substance in powder. $3\frac{5}{8}$ in. high. *Wood.*



§ 7. VEGETABLE SUBSTANCES.

BESIDES the furniture and other objects of social life deposited in the tombs, various viands and other eatables have been found, either by themselves or more often in jars and vessels along with the other objects of personal adornment or domestic life. The great variety of edibles is shown by the hieroglyphic tables or *cartes* of food recorded in the tombs from the 4th to the 12th dynasty, and also occasionally found in the sarcophagi of the same period. Of the animal food, such as the calf, various kinds of goats and antelopes, used by the Egyptians, very few, if any, examples have been found; a few ducks have, however, been discovered ready prepared for roasting, or else dried and salted for use. Many kinds of cakes and bread have also been exhumed, the most remarkable being a kind of bread or conserves of dates, *nebs*, and barley-bread, *āk*, of various shapes, such as are mentioned in the lists before described. But several fruits and seeds have been found deposited, like the bread, in baskets, or in small vases, sometimes covered with a stopper of crude clay, over which has been placed a linen wrap. Those hitherto known are chiefly of kinds still existing in the flora of Egypt and Nubia, and comprise the following:—Fruit of the *mama*, or doum palm, *Hyphæne Thebaica*, *Delile*; dates of the ordinary palm, *bener*, *Phoenix dactylifera*, *Linn.*; figs of the sycamore, *Ficus Sycomorus*, *Linn.*, and the ordinary fig, *Ficus Carica*, *Linn.*; kernels and fruit of the *Balanites Ægyptiaca*, *Delile*; the fruit of the *Mimusops Kummel*, *Hochst.*; those of the *Juniperus Phœnicea*, *Linn.*; the seeds of the *Ricinus*, of cucumbers,

Cucurbita communis, *Linn.*; olives, grapes, *Vitis vinifera*, *Linn.*; of grain—wheat, barley, and tares, the *Cyperus esculentus*, *Linn.*; lotus flowers, flowers of the papyrus, *Cyperus Papyrus*, roots and leaves, branches and fibres of the palm. Besides these, various liquids or their residua are found in bottles and vases deposited in the tombs, probably the sediments of water, beer, wine, and other liquids, such as milk, drunk by the Egyptians; while some of the unknown liquids or balsams found in a viscous state in jars and bottles may be decomposed honey, conserves, and other matters, several of which still retain a sweet smell, and examples of which are in the collection.

1429. Ten dates of the ordinary kind, the *Phoenix dactylifera*, often found in the tombs; mentioned at the earliest times in the lists as an article of food under the name of *nebs*.

1430. Six figs of the sycamore, *Ficus Sycomorus*, called by the Egyptians *mer*, or *ncha*. The fig was called *Teb*, and used at an early period for food.

1431. Barley, *bot*, a grain used for bread and beer, and often found in the tombs.

1432. Corn, *χυ*, found in the tombs, and also used for bread.

1433. Seeds of an unknown kind.

1434. Bowl containing fragments of bread. 6 in. diameter. *Wood*.

1435. Seven fragments of barley-bread. It is of barley, not corn, that most of the bread found in the tombs appears to have been made. This is shown by the husk, which is often seen in the grain, having been only roughly bruised or pounded. Not that the Egyptians were unacquainted with the art of grinding or reducing grain to powder. Barley, called *bot*, was also converted into malt, called *bot tes'er*, "red barley," and made into beer, a beverage much used in ancient Egypt. Bread was made into circular and oval cakes or loaves, into twists and other fanciful shapes; great quantities and varieties are mentioned in the great papyrus of Rameses III., and it appears at the time of the Ptolemies, from the inscription of San, or so-called decree of Canopus, in the reign of Ptolemy Euergetes II. B.C. 238, to have been impressed with different devices, like modern biscuits.

1436. Grapes, *arer* or *alcl*. The cultivation of the vine was practised at the earliest period in Egypt, persons of rank at the time of the 4th dynasty

using wine and having considerable vineyards as part of their estates. Grapes, either ready for converting into wine or else for eating, are found in the sepulchres.

1437. Three dates of the doum palm, *Hyphæne Thebaica*, called by the ancient Egyptians *mama*. Although this palm is not indigenous in Egypt proper, and is not found higher north than Nubia, a great deal of the fruit appears to be found in the Egyptian sepulchres, and the tree itself was cultivated in Egyptian gardens by the wealthy or powerful Egyptians. It is mentioned in an early inscription at Thebes¹, and also in the Sallier Papyrus, I.²

1438. Six pomegranates, *ermen* or *romen*, *Punica Granatum*, a fruit also eaten by the Egyptians. They are often found with other fruits in the tombs.

For the latest and most correct information regarding the vegetable remains found in Egyptian tombs, see a paper by Alexander Braun, entitled, "On the Vegetable Remains in the Egyptian Museum at Berlin," in the *Zeitschrift für Ethnologie*, Vol. ix., 1877. This paper has been translated by Dr Trimen, in the *Journal of Botany*, 1879.

¹ Brugsch, *Recueil*, Pl. xxxvi. In the list of trees of a garden, as follows: *nekat*, *Ficus Sycomorus*, 90; *suab*, *Balanites Ægyptiaca*, 31; *benert*, *Phoenix Dactylifera*, 170; *mama*, *Hyphæne Cucifera*, 130; *neha en teb*, *Ficus Carica*, 5; *χet en sen*, *Mimosa Nilotica*; *taq*, uncertain, 2; *arert*, *Vitis Vinifera*, 12; *anha*, or *neha men*, unknown, 5; *keseb*, unknown, 8; *netem*, *Mandragora*, 16; *neb*, *Sycaminus*, 5; *tun*, unknown, 5; *mama en χanent*, *Hyphæne Argun*, 1; *χet sef*, cut wood, unknown, 2; *astu*, *Persca*; *ah*, unknown; *am*, unknown, 5; *tert*, *Salix*, 8; *aser*, *Tamarix Africana*, 10.

² *Select Papyri*, Pl. viii., l. 4.



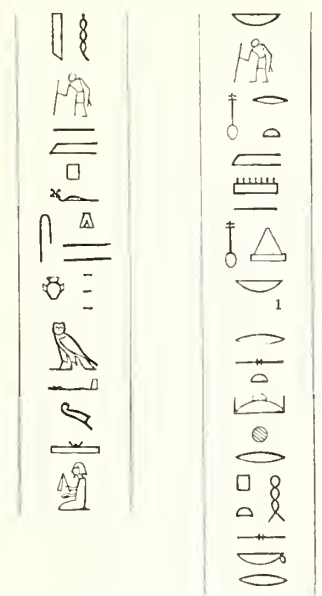
§ 8. WEAPONS.

THE Egyptians used for walking or support the stick or wand, of various shapes, generally nearly as high as the person who carried it, and often forked at one end, persons of rank being often depicted seated, holding a long wand coloured black, as if of ebony, and sometimes accompanied with bronze or other ferules. Occasionally the wands were tied with leather straps. These sticks were called *ba* or *ab*, and for purposes of ceremony a kind of bat-shaped stick called *kherp* was in use. Besides these long sticks, smaller ones about three feet long, called *batana*, probably for the inflicting of private or public punishment, were also employed. The walking-sticks were often inscribed by the proprietors with affectionate addresses as to the stay and support of their old age. The staves carried in procession were surmounted by bronze figures of sacred animals and other devices, representing, or alluding to, the deities in whose honour they were carried. The offensive arms of the Egyptians consisted of the short sword or dagger, *bakasu* or *makasu*, the war-axe, *mateni*, the mace or club, *hut*, the bow, *put*, and arrow, *sati*, *shemer*. For defensive armour the Egyptians employed the shield, long and of semi-oval shape, made of leather and bronze; a kind of helmet, *kheperr*, principally used by monarchs; and breastplates of quilted linen; leather straps and girdles were also in use, and at a later period bronze scale armour. For the chase lighter bows and arrows were in use with flint heads.

1439. Top of a staff or processional standard; cat, *mau*, seated on a column, its tail curled on its right side, with a kitten at its side. The column termi-

nates in a papyrus-shaped capital and forms a hollow to receive the staff. This standard was the emblem of the goddess Bast, also known under the name of S χ et, Menhi, and other appellations, especially that of Merienptah, or Beloved of Ptah. The earliest type of this goddess was lion-headed, for which that of a cat was afterwards substituted, and the cat her living emblem. $4\frac{3}{8}$ in. high. *Bronze.*

1440. Cylindrical baton or stick, terminating in a flower of the papyrus; on it is a perpendicular line of hieroglyphs, facing to the right,



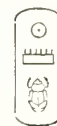
Ma netem aa en em pef saqann Ma neb aa nefer.t em men nefer aka er sat χ er Ptah Sekar.

“True and sweet old age, the water of refreshment, Ma, a person, a good old age, in Memphis, a person having an embalmment by Ptah Socharis.”

There is some difficulty about this inscription, which may be an address to the stick as delightful baton of old age, [like] the water of refreshment, for Ma, a person of good old age in Memphis, “embalmed by Ptah Socharis,” the local deity of that town. Broken. These sticks fre-

quently have addresses and the name and titles of their possessors: 2 ft. 11 in. long, $1\frac{1}{2}$ in. diameter. *Sycamore wood.*

1441. Dagger, *bakasu*, or *makasu*, blade leaf-shaped; at the end RA MEN χ EPER, the prenomen of Thothmes III.; at each side of the edge of the blade a disked uræus. The handle is cylindrical and terminates in a papyrus flower behind. It has been cast, and is of doubtful authenticity. 9 in. long. *Bronze.*



1442. Dagger, *bakasu* or *makasu*, double-edged, thin leaf-shaped blade, with part of the upper portion of it, by which it was riveted to the handle, still remaining; down the centre of the blade is a raised ridge. Similar daggers are seen painted on the coffins of the 6th dynasty. 1 ft. 2 in. long. *Bronze.*

¹ Or  *qars*, coffin to Ptah Socharis.

1443. Dagger, *bakasu* or *makasu*, the blade leaf-shaped and double-edged, with a band down the centre, the handle stud-shaped and hollowed for inlaying. It is broken in three pieces and much corroded. $10\frac{1}{2}$ in. long. *Bronze*.

1444. Reed-arrow, with pile, *s' eser*, and notch, the feather-tips wanting; it has a flint point of triangular shape, the base outwards, secured by whipping and a black composition. Arrows of this shape appear to have been used for the purposes of the chase at the time of the 12th dynasty¹. 2 ft. 4 in. long.

1445. Similar arrow, but the flint wanting. 2 ft. $4\frac{1}{2}$ in. long.

1446. Similar arrow; same condition. 2 ft. $3\frac{1}{2}$ in. long.

1447. Arrow-head, flat and leaf-shaped, with a spike to fix it in the shaft. 3 in. long. *Bronze*.

1448. Arrow-head, three-bladed; similar were used by the Greeks, with cylindrical body for fixing to the shaft. $1\frac{1}{4}$ in. long. *Bronze*.

1449. Similar arrow-head. $1\frac{1}{4}$ in. long. *Same material*.

1450. Arrow-head, with two wings or sides, and spike to fix it to the shaft. $1\frac{1}{2}$ in. long. *Same material*.

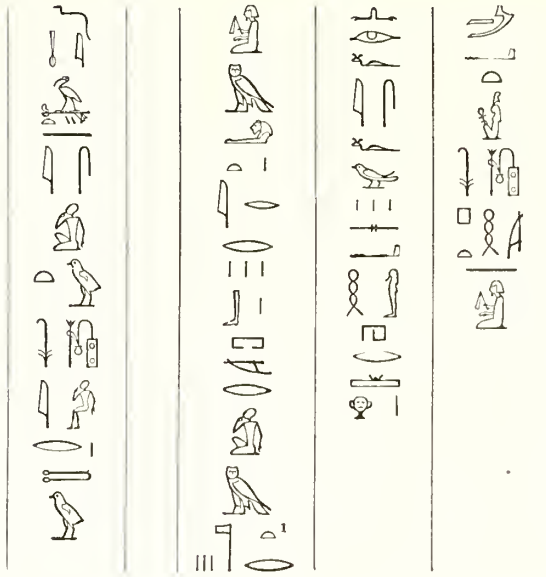
¹ Cf. Rosellini, M. C. vi.

§ 9. WRITING UTENSILS.

FOR writing the Egyptians employed the pallet or inkstand, a rectangular slip of alabaster, ivory, or wood, generally the last-mentioned material, about 1 ft. 4 in. long, 2 in. wide, and $\frac{1}{4}$ in. thick; at the upper part of which were two or more depressions, either circular or oval, for holding the black and red ink used by the scribe. At the lower end of the pallet is a hole or groove, in which were placed the writing reeds, split or frayed at one end, but not pointed, and used as brushes, *gas*, the Coptic *kash*. There was sometimes a sliding cover over the slit which held the reeds. Painters used porcelain pallets with little jars, or else wooden pallets with small oval wells for the various colours. As many as eleven colours were in use; the principal employed were red, yellow, light and dark blue, and green. The pallets were often inscribed with memoranda in the hieratic character, or dedications and the name of the possessor engraved in hieroglyphs.

1451. Pallet, *pes*, of rectangular shape, having on the upper part two wells, one with the red colour still remaining, the other for the black pigment rudely scooped out. At each side is painted a vertical line of hieroglyphs in solid black characters between two red lines, consisting of dedications, or speeches of the god Tahuti or Thoth, the inventor of speech and writing and patron of scribes, addressed to Ptahmeri or Merienptah, a royal scribe of the treasure,

and another scribe named Arutu, if indeed that is not another name of the same scribe. The line on the right hand reads,



Tut' a Tahuti nas ut suten an Arutuem hat ar ru bu mer f em Kar neter nen ar f asf sahu her her ma suten an Merientah.


Thoth says, "Addressed has been the royal scribe Arutu, in front let him [go] to the place beloved by the gods, he has committed no sins, he is a mummy [deceased] delighting in Truth, the royal scribe Merientah."

The perpendicular line on the left side reads facing to the right.



Tut' an Tahuti nas f tata Ement errat sen gat em nes'em saha em sexet Aaru er nas ran sen er hut per ma au mut.

Said by Thoth:—"He addresses the principal gods of the West that they should give a place in the boat of Sah, in the fields of the Aahlu², to address their names at the treasury as to the dead."

¹ Literally, "beloved by the gods," but probably for  *Karneter*.

² Or, "he peregrinates in the *Aahlu*," or "Elysium."

too detached to give a connected sense. Boards of this kind appear to have been used at the Roman period, and to have superseded the *ostraka*, of calcareous stone, or pottery, employed by the ancient Egyptians. $10\frac{1}{2}$ in. high, $5\frac{3}{4}$ in. wide. *Sycamore wood*.

1457. Papyrus, broken up and not unrolled, and wrapped in linen, apparently part of a hieratic ritual.

1458. Papyrus, wrapped in linen, with a plain narrow striped band. $5\frac{1}{2}$ in. long.



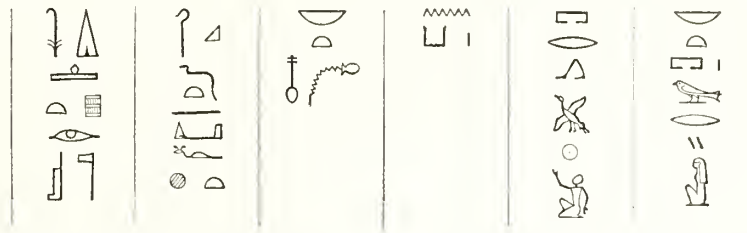
§ 10. BOXES.

WOODEN boxes called *Teb* were in common use amongst the Egyptians at all periods for holding papyri, instruments, objects of attire, and other articles which required to be preserved. They had covers, but no locks, it being very doubtful if the Egyptians had any more secure fastening than the bolt or the tie. To secure the box, however, there was a mushroom-shaped stud or handle on the cover, and another on the side next to it, and by tying the two together with a cord of palm-leaves the cover was prevented from falling or removal until the cord was untied. The word *khatem*, to close, has as its determinative a seal, and hence it is possible that in cases where additional security was required the cords were sealed with clay to prevent the contents of the boxes being tampered with. The boxes are generally rectangular, sometimes with recurved cornices at the sides, and in that case are elaborately painted in tempera, especially those in use for sepulchral purposes. Other valuable boxes in daily use were made of ivory, or of ebony inlaid with glass, porcelain, and ivory. Some boxes were circular or cylindrical, and employed to hold flour and other substances. A rare specimen has hinges of cylindrical shape cut out of the solid wood, like those of modern snuffboxes. Boxes were also occasionally made of papyrus. Smaller boxes for the toilet were made of wood and stone, circular, or in shape of animals and figures, with covers¹.

1459. Box, with pent roof. On the top towards the middle two studs,

¹ Wilkinson, *Mann. and Cust.*, III. 174—177.

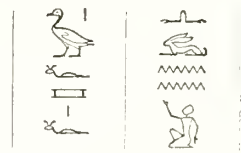
ornament of floral character, painted green and yellow. All these figures are on a yellow ground. This side has a border of four black parallel bands on a white ground, and at each leg are diamond-shaped ornaments. At the right side of the box, on the left side, is a man, Perpara, draped in a full white garment with sleeves, his flesh coloured red, and rounded locks of hair, seated, facing to the right, on a black high-backed chair having two lion-clawed feet. He wears a blue and white collar, *usχ*, round his neck, and holds a lotus flower in his right hand, which is bent back upon his breast. Behind him is seated a female, Uri, her flesh coloured yellow, wearing long black hair and a white garment, placing her left hand on his left shoulder and holding a lotus flower in her right hand. The chair is placed on a green mat upon a white stand or pedestal. Before them are six perpendicular lines of hieroglyphs, coloured black and red, facing to the right,



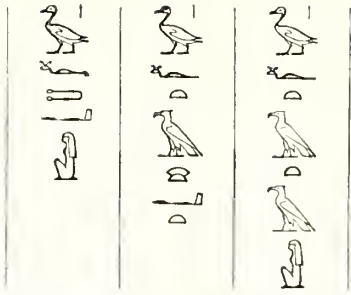
Suten ta hetp Heshar hek teta ta f χet neb.t nefer ab en ka en Perpara nebt a Uri.

“Act of homage to Osiris¹, ruler of eternity, who gives all good and pure things to Perpara: the lady of the house Uri.”

Before the man is a table of viands, consisting of a papyrus flower, coloured green, a haunch of a calf, coloured red, one circular and two oval cakes, all on a table or stand, coloured blue. On the other side is, *sa f mer f Nenunn*, “his son loving him, Nenunn,” standing addressing and facing him. His flesh is coloured red, hair black; he wears a white tunic, *s’enti*; his right hand raised and left pendent. He is followed by three women wearing long black hair, their skin yellow, draped in transparent garments, each holding a lotus flower in their right and left hands. Round their necks are blue collars, *usχ*. They are called sons, not daughters, of the deceased.




¹ Or, “Osiris has bountifully bestowed,” as before.



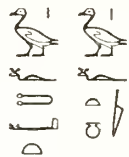
Sa f Tū sa f Tas'ūt sa f Tata.

“His son Ta, his son Tashat, his son Tata.”

At the other short end are goats and floral ornaments. At the right long side of the box is the deceased  *Parpara*, the hieroglyphs of his name, facing to the right. He is seated, facing in the same direction, on a high-backed lion-clawed chair, holding a lotus flower, *snin*, and having before him a table of viands consisting of a bunch of onions, *hut*, the haunch of a calf, *χeps*, two circular and two oval cakes of bread. Before and facing him

at the other side of the table stands  *sa f Patui*, “his son Patui,”

draped in a long garment, *basui*, raising his right hand and holding his left pendent. These figures and details are coloured black. Behind him are two figures of *females*, standing, also facing to the left, wearing long dark hair, *namms*, with long locks, yellow skin, and long white transparent garments; their right hands holding lotus flowers, doubled on their breasts, their left hands pendent. Their names are written,



sa f Tāt sa f Kat.


“His son Tat, his son Kat.”

The whole is on a yellow ground¹. 1 ft. 6 in. high, 1 ft. 8 in. long, 1 ft. 1 in. wide. *Sycamore wood*.

1461. Side of a rectangular box; on it the mummied hawk, *āχam*, of the god *Sep*, or the mutilated Osiris, couchant, to the right; on its head are two tall plumes of hawk-feathers, and a three-thonged whip, *nexex*, at its side. The body is coloured red, the head blue and yellow, the plumes and whip yellow with black and red thongs. The rest has black lines on a white ground. It appears to have formed part of a sepulchral box. 8 in. high, 7 in. wide. *Sycamore wood*.

¹ Engraved. Wilkinson, *Mann. and Cust.* II. p. 200.

1462. Cover of a box, *teb*; on it, in high relief, part of the figure of Osiris Pethempamentes, standing, wearing the crown *atf*; the body mummied; hands crossed one above another, right holding a crook, left a three-thonged whip. The lower part of the figure is wanting; at the upper part are two circular holes: coarse work. 10½ in. high, 4 in. wide. *Sycamore wood*.

1463. (1.) Panel of a box, which has been inlaid; on it is engraved, in outline, a deceased person, named Aahmes, or Amosis, seated, facing to the right, on a high-backed chair, the feet of which are in shape of lions' claws. He wears a long headdress, *namms*, and a long garment, *basui*, to the ancles. He holds his right hand before him over his thigh, his left, which is closed, has in it a doubled napkin, or papyrus. Before him is an altar or table, on which are the following viands: a bunch of onions, *hut*, the haunch, *χeps*, of a calf, a tall jar with its cover, the head of a gazelle, two gourds, basket of fruit, circular cake, and a tray of fruit. Under the table are two conical vases on stands, having conical covers, and entwined with a lotus bud or flower. Before the officer are his name and titles in two perpendicular lines of hieroglyphs, facing to the right,  *Hâ em nu qemâ Aahmes māχru*, "chief in the Southern city, Aahmes, justified." Well executed in outline, and inlaid with black paint. 3½ in. long, 2½ in. high.

(2.) Panel from the opposite side of the same box; on it a horizontal line of hieroglyphs facing to the left, inlaid in black paint:



suten ta hetp Rā Haremaχu Mehen as am seten ta sen ānχ uta snab s'es hāt em ānχ en har t en ka en āqa em maat per em t'aut...ha em nu ras Aahmes māχeru.

"Act of homage to Ra, Harmachis and the great Asp, attached to the passage, who give health, to follow the heart in living as wished, to the person of the one going in among the 30 [counsellors] coming out with the 20, the chief in the city of the South, Aahmes justified." 3½ in. long, 2½ in. high. *Ivory*.

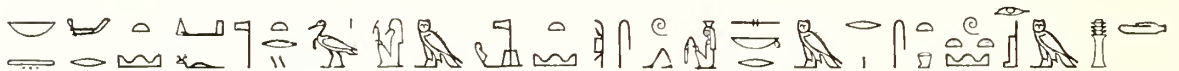
1464 *a.* Inlaid panel from a box ; with a horizontal line of hieroglyphs, inlaid with black paint :



suten ta hetp Amen neb nest ta ta f per .t neb t her χau f hes ut f ent rā kar en ka en repā hā meh ab χerp en neb ta ta mer s'na ti en Amen Aāhmes nem ānχ neb amaxu.

“Act of homage to Amen, lord of the thrones of the two countries, who gives all things coming upon his altar, favoured of the course of every day for the service of the prince, heir apparent, duke, satisfying the heart of the lord of the two countries, superintendent of the two granaries, Aahmes, living a second time, a blessed lord.” 11 $\frac{3}{4}$ in. long, 2 $\frac{1}{2}$ in. wide. *Ivory.*

1464 *b.* Rectangular slip, panel of a box ; on it is engraved a horizontal line of hieroglyphs, facing to the left :



Neb Taser ta f neteri Ba a em kar neter s'esu Sekar em Rusta Hesar em Tat.


“[Offered to Osiris,] Lord of Taser, who gives my soul power to become divine in Hades, that I should follow Sekaris in Rusta and Osiris in Tattu.”

It is part of a sepulchral dedication on behalf of a person whose name is not mentioned, in whose tomb this article of furniture was deposited. It is of coarse workmanship, and of very late style. There are three holes for plugs to fix it to the box. 1 ft. $\frac{1}{4}$ in. long, $\frac{7}{8}$ in. wide. *Ebony.*

1465. Box for the toilet, for holding wax, balsam, or some other material, in shape of a trussed duck or goose, *sent*, with stud at the neck for pivot of cover, which is oval and forms the upper part of the body. There is a pivot at the tail, but that in the cover is wanting¹. 3 $\frac{1}{4}$ in. long. *Dark wood, apparently ebony.*

1466 *a.* Box, in shape of a lute or guitar, the *nefer*, used as a hieroglyph to express beauty, goodness and perfection. It has only the representation of

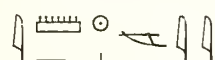
¹ Wilkinson, *Man. and Cust.* ii. p. 16.

two pegs, the earliest form of this symbol. On the body or sounding-board is an oval with crossed lines. Across the cover, facing to the right, is a line of hieroglyphs, the name of its possessor:  *χrat pa Heshar Amenmes*; "Amenmes, the youth of the temple of Osiris." This title occurs in some inscriptions about the time of the 20th dynasty, and shows that these boxes were used for the male, as well as the female toilet. At the top of cover is a hole for the stud, and another for the pivot-stud at the base. At the top of the box is a second stud, with a piece of the string, by which it was tied and secured, in place of a lock, remaining; all the engraved lines are inlaid with blue pigment. $5\frac{1}{4}$ in. long. *Sycamore wood*.

1466*b*. Cover or lid of a small box, one edge rounded, at the other a pivot-hole, on it, facing to the right, two horizontal lines of hieroglyphs:



Neter nefer Rā χeper ka Amen Rā meri.



"The good god RĀ-ΧEPER-KA, beloved of Amen Rā."

The prenomen RĀ-ΧEPER-KA is that of Osortesen I. of the 12th dynasty, and was subsequently assumed by Nectanebes II., or Nectanebo. The title of Amen Rā, the Theban Jupiter, was quite exceptional at the time of the 12th dynasty, although the worship of Amen had then commenced. It is to the age of the 12th dynasty that this object is to be referred, showing that most of these little toilet boxes or spoons belong to that period. $3\frac{1}{3}$ in. long. *Dark wood, either ebony or acacia*.

1467. Rectangular cover of a small box; at one end a bronze loop, at the other a pivot-hole. $\frac{7}{8}$ in. wide, $1\frac{1}{2}$ in. long. *Dark wood, acacia*.

1468*a*. Spoon, or small bowl, in shape of a cartouche, handle square, with the god Bes or Besa standing, without plumes, full face; in open work, the tail of the lion's skin by which he is covered curved to the left. The ornamental lines are inlaid with blue colour. $6\frac{3}{4}$ in. long, $\frac{7}{8}$ in. high. *Sycamore wood*.

1468*b*. Spoon with a circular bowl, which is broken; it had a chevron or undulating border, commonly used in these objects; the handle square, having, in relief, a naked female wearing a long headdress, *namms*, with an uræns and collar, *usχ*, walking to the right on the water, represented by four horizontal

undulating lines amidst papyri, bending in each hand a stem towards her, on it are one long flower, two short ones, and two buds. 3 in. long. *Yellow steatite*.

1469 *a*. Spoon, circular bowl, the handle, a cylindrical stem, terminating in the recurved head of a duck. The bowl is held by a right hand, the thumb uppermost, broken off at the wrist, which, when complete, ended the handle. $3\frac{1}{4}$ in. long. *Ivory*.

1469 *b*. Thin spoon, with circular bowl, ornamented with a vandyked border above; a fluttering duck at right side with recurved beak; on the left, part of bird full face. On the right side a lotus and on the left a papyrus flower. The bowl is supported by an ibex, *nahi*, kneeling on the right fore-knee and facing to the right. This is one of the spoons used for the toilet by ladies and others. These sometimes held wax or other cosmetics for the ornamentation of the person: broken, and badly repaired. 4 in. long. *Ivory*.

1470. Spoon, the bowl circular, the handle cylindrical, on which is an ibex, couchant, the head recurved. $3\frac{1}{2}$ in. long. *Black basalt*.

1471. Spoon, the bowl in shape of a cartouche, the band ornamented with seven crossing bands on each side, and the tie below with twelve¹. $4\frac{3}{4}$ in. long, $\frac{3}{4}$ in. high. *Sycamore wood*.

1472. Spoon in shape of a bivalve of the mussel species, probably the *Indina Nilotica*: rude, and by no means fine work; probably used for the purpose of the toilet. $3\frac{3}{4}$ in. long. *Arragonite*.

1473. Similar spoon: of fine work. $6\frac{1}{4}$ in. long. *Same material*.

1474. Spoon in shape of a mussel-shell, the *Indina Nilotica*. The handle terminates in the head of a duck, bent back, and one end below, and above a lotus flower. *Sycamore wood*.

1475. Spoon, circular bowl, handle in shape of a papyrus sceptre. $4\frac{3}{4}$ in. long, $2\frac{1}{4}$ in. diameter of bowl.

1476. Oval basket, *tena*, neatly plaited, with a roof-shaped cover; ornamented with vandyke ornaments plaited in fibre, stained black and red. It contained a coarse fringed linen wrap. 9 in. long, $4\frac{1}{2}$ in. high. *Palm fibres*.

¹ Wilkinson, *Man. and Cust.* II. p. 15.

§ 11. TOOLS.

BESIDES the weapons found in the tombs, many tools have been discovered therein deposited. At Sinai, and elsewhere in the Western desert, flakes of flint have been discovered, supposed to have been used as knives or chisels. The blades of the tools, however, are generally, if not always, of bronze, the handles of sycamore and other woods; the hammers, always in shape of mallets, were of wood. Some tools were wholly of bronze; iron is not found till the Roman period. Models of tools were sometimes made and apparently deposited with the dead instead of the actual tools used.

1477. Tool, perhaps for extracting some soft material, possibly a surgical instrument. $3\frac{3}{8}$ in. long. *Bronze.*

1478. Flat spatula; use unknown, probably for smoothing or laying on some material. $6\frac{1}{4}$ in. long. *Bronze.*

1479. Object in shape of a flat spatula; use unknown, and too thick to be used as a razor. The handle is twisted. $3\frac{5}{8}$ in. long. *Bronze.*

1480. Similar tool or object: broken in three places. $4\frac{1}{2}$ in. long. *Same material.*

1481. Knife, thin blade, bow-shaped, with elegant handle terminating in a papyrus flower. From the peculiar tenuity of this object it was probably used as a razor, *χak*. $4\frac{3}{4}$ in. long. *Bronze.*

1482. Model of a hatchet deposited in the tomb in the place of the actual object, the blade of bronze attached to a handle of sycamore wood, *mer*, by a fastening of linen. On the blade is incised a perpendicular line of hieroglyphs, relating to these models having been used on the occasion of

measuring out or fixing the limits of a building or pylon, called *Amen-sar-akhu*, or that of "Amen, arranger of the Horizon." Many models of these different utensils employed on the occasion were found in baskets deposited in a tomb at Thebes, and the thinness of the blades shows that they were models and could not have been used as tools. The inscription on the present blade reads, *Neter nefer Ra men xeper Amenmeri xetf pest set her Amen-sar xu*, "The good god, RA-MEN-KHEPER, beloved of Amen; when were struck the stakes in Amensarakhu¹." 1 ft. 5 in. long. *Sycamore wood and bronze.*

1483. Model of an adze, *satp*. The blade of bronze, *baa*, the handle of sycamore wood, *mer* or *neha*. The handle has the blade attached to it by a gum or resin, and is secured by a narrow linen strap passed round the upper part of the blade and handle several times, lashed and folded. The handle is slightly curved and larger at the end. The adze, which was used by the Egyptians for a plane, is represented in hieroglyphs as \curvearrowright *nu*, or \curvearrowleft *satf*, if indeed the first hieroglyph does not represent the handle only of the instrument, as the blade does not appear. With it is the original leathern strap of maroon colour, by which the blade was secured. 8½ in. long, 7½ in. wide. *Bronze and sycamore wood.*

1484. Model of a chisel, with flat bronze blade and handle of sycamore wood, part of a similar set of tools to those already described. The blade has been strengthened at the handle by a linen wrap, crossing so as to hold it firmly in its place. On the handle, not the blade, is incised a line of hieroglyphs, the same as that already cited on the blade of the hatchet—"The good god RA-MEN-KHEPER [Thothmes III.], when the cord was stretched in Amensarkhu²." These chisels were called *ab*, and were part of the carpenter's set of tools. It appears from the inscription that among the Egyptians tools had familiar names, like dogs, horses, ships, and other objects among ourselves. These will be more fully treated in the subsequent description of the adzes. 8½ in. high. *Bronze and sycamore wood.*

1485. Model of a mortising chisel. The inscription on it the same as that on the blade of the hatchet and handle of the chisel. It reads, "The

¹ Perhaps it may be read, "when was extended the cord." Chabas, *Études sur l'antiquité historique*, Paris, 1873, p. 70. The name of the place appears to be that of one of the pylons erected by Thothmes III. at Karnak.

² Cf. No. 1482.



A

B

C

D

E

F

A HATCHET FULL SIZE

B CHISEL HALF SIZE

C MASONRY CHISEL HALF SIZE

D DRILL 1/2 F SIZE

E SAW TWO TEETH

F ADZE HALF SIZE

good god RA-MEN-KHEPER [Thothmes III.], beloved of Amen: [when] was stretched the cord in the [place called] Amensarakhu." The meaning of which has been already discussed in the description of the hatchet. 9 in. long. *Bronze, with sycamore-wood handle.*

1486. Model of a drill; the blade of bronze, tongue-shaped; the handle of sycamore wood, pointed at the end. Drills appear to have been used by the ancient Egyptians; and a drill-bow, as well as the collar of a drill, is in the collections of the British Museum, from a set of carpenter's tools found by the late Mr J. Haliburton in a tomb at Thebes. Some of the drills had still remaining on them the marks of the wear of the cord of the drill-bows. The present object was, however, never actually employed for the purpose, but deposited as a model of the actual tool. Down the handle is the same inscription as on the previous model, but reading the other way—"The good god RA-MEN-KHEPER [Thothmes III.], beloved of Amen, [when] the cord was stretched in the [place called] Amen t'ar akhu," or Amen, the strength of the Horizon. 9 in. high. *Bronze and sycamore wood.*

1487. Model of a knife or small saw; the blade of bronze; the handle of sycamore wood, and curved. The blade of the model is not notched like a saw, but other small hand-saws employed for the purpose, and not mere models, are also plain. The saw was called *bas*, but on an Egyptian tablet in the Museum of Leyden the word *tefa* is applied to a similar object in the sense of "knife," or "chisel." Another tool closely resembling it in shape is called *ant*, and may be either a knife or small hand-saw. The inscription is incised on the blade of the model, and reads, *neter nefer Rā men kheper Amen meri xatf pest nu Amen t'ar akhu*, "The good god RA MEN KHEPER [Thothmes III.], beloved of Amen, when the cord was stretched in AMEN-T'AR-AKHU," the name of the edifice where the ceremony took place. 1 ft. long. *Bronze and sycamore wood.*

1488. Needle, cylindrical body, pointed at end, with circular eye. 3½ in. long. *Bronze.*

1489. Object, supposed to be one of a pair of Egyptian castanets used in musical performances and dances. It is in shape of the left hand and forearm, the fingers extended; round the wrist is an armlet of two bands, repeated,

and is curved, with a hole at the end. It is flat behind, with part of the original hollow of the tusk: broken. $8\frac{1}{4}$ in. long. *Ivory*.

1490. Object of unknown use, perhaps a reel. It consists of a cylinder, fluted like a column and inlaid with blue paint. At one end is a papyrus capital, and at the other end a lotus capital. These capitals are each surmounted by two heads of vultures looking outwards, back to back. It may have been employed for holding the cord attached to a harpoon or a net. $8\frac{3}{4}$ in. long. *Wood*.

1491. Spherical ball, with four dark and four light stripes, or compartments. The use of the objects is not ascertained, but they have been supposed to be balls used by children, or rather a kind of toy. They are always hollow, but not pierced, and resemble in some respects models of fruits and other objects which may have been intended for toys or ornaments. 2 in. diameter. *Blue porcelain*.

1492. Draughtsman, *abu*, conical; above, a mushroom-shaped top: broken. These pieces were used for playing at draughts, *sent*, or the game of *latrunculi*, *t'a*, both of which formed diversions of the Egyptians, and are seen in the pictures of the tombs of the ancient Egyptians. It was considered to be one of the diversions of the *Kar-neter*, the Egyptian Hades or Elysium, and Rameses III. is represented at Medinat Habu playing at this game with a female, wearing the emblems of the Upper and Lower Country on their heads. Not only these draughtsmen, but boards with squares for playing the different games have been found in the tombs¹. $\frac{1}{2}$ in. high. *Blue porcelain*.

1493. Mould for making small porcelain figures of the head of the goddess Athor, full face. $\frac{7}{8}$ in. long. *Terra cotta*.

1494. Mould for making similar objects of the right symbolic eye, *uta*, in a frame. These porcelain objects were used for the outer network of mummies. $\frac{7}{8}$ in. long. *Terra cotta*.

1495. Similar mould. $\frac{7}{8}$ in. long. *Same material*.


1496. Mould for making similar objects, representing the right symbolic eye in an oval. $1\frac{1}{8}$ in. long. *Terra cotta*.

¹ Prisse, *Monuments Égyptiens*, Pl. 49. Wilkinson, *Mann. and Cust.*, ed. 1878, II. 57—59.

1497. Rectangular mould for making wax figures of the bird *bennu*, the supposed Phœnix, to place in the viscera or thorax of mummies; facing to the right, the tail pointed. One of the chapters of the Ritual (LXXXV.) refers to the transformation made by the soul into its shape. Mystically the *bennu* represented eternity. $2\frac{1}{2}$ in. square. *Calcareous stone*.

1498. Similar mould, the tail of the bird square. $4\frac{1}{2}$ in. wide, 4 in. high. *Same material*.

1499. Similar mould, but the *bennu* couchant, facing to the left, the tail pointed. $2\frac{5}{8}$ in. square. *Same material*.

1500. Stamp, having on one side a fleurette of eight petals; on the reverse,  ¹ *aten*, or *akam*, perhaps a proper name. $\frac{3}{4}$ in. diameter. *Green porcelain*.

¹ In the original the bird has no pole to which it is tied.



§ 12. ANIMAL MUMMIES.

1501. MUMMY of a jackal, *sabu*, sacred animal, and living emblem of the god Anepu, or Anubis, to whom jackals were sacred. The ears are modelled and the eyes also, with straps to show them. The lower part of the head has maroon bandages, and there are two vertical straps down the body with narrow crossing bandages in two patterns. The eyes are maroon and the brows of the usual colour. 1 ft. 1½ in. high.

1502. Mummy of a cat, *mau*, the sacred animal and living emblem of the gods Sekhet and Bast. Mummies of this animal are found at Thebes and elsewhere. The head and ears are shown, and the body is packed in a cylindrical shape, rounded at the end. There is a spiral strip round the outer bandages. Decayed and in bad condition. 7¾ in. long.

1503. Mummy of a cat; the head is shown, but not the ears. It is otherwise mummied in a similar shape in a coarse outer wrap, with a maroon strap round the neck. 10 in. long.

1504. Mummy of a cat; head, ears, and eyes shown. The eyes are formed of pads. The body cylindrical, as before, with coarse outer linen wrap or cover, and five compartments in front formed by narrow bands with reticulated thread. Three narrow bands of maroon colour and four plain ones round the neck. 1 ft. 5 in. high. Thebes.

1505. Mummy of an ibis, *hab*, bird, emblem of the god Tahuti, or Thoth, to whom it was sacred, its name signifying the "messenger," and the same

being the title of the god Thoth. It is found mummied at different places, as at Sakkarah, Hermopolis. It is tongue-shaped, in plain bandages, the outer ones being of coarse linen. 1 ft. $2\frac{1}{2}$ in. long.

1506. Mummy, probably of snake; flat oval, the outer covering ornamented with crossing, vandyked, or herring-shaped bands: brown and coarse. About $\frac{1}{2}$ in. thick. *Linen bandages.*

1507. Rectangular case for holding the mummy of a small animal, such as a lizard, a small snake, or crocodile. On the top, in relief, is a crocodile, *emsuh*, placed in the direction of the length, showing that a small mummy of this reptile was probably deposited in it. $3\frac{1}{2}$ in. long, $1\frac{1}{8}$ in. wide, $\frac{7}{8}$ in. high. *Bronze.*



§ 13. MUMMY CLOTH.

1508. Long slip, part of the bandages of a mummy; on it, traced in black outline, is the representation of a deceased adoring Osiris and goddess on a pylon. Before this is the end of a chapter of the Ritual in five lines, part of the seventy-first chapter of the Book of the Dead, or Ritual. This is followed by nine lines of hieratic text, and then ten more, all for a person named Iu, son of a lady named Taserentaaha. These consist of the seventy-second chapter of the Ritual. This is followed by the deceased, walking, draped, and holding a stick towards a snake on human legs, the vignette of the seventy-fourth chapter of the Ritual and its text in seven lines. The vignette of the seventy-fifth chapter of the Ritual follows this, representing the deceased walking to the symbol *An*, and the text of the chapter in fourteen horizontal lines. It is of the beginning of the Ptolemaic period. 1 ft. long, 4½ in. wide. *Linen*.

1509. Roll of linen, probably taken from the bandages or wraps of a mummy; fringed. 1 ft. 9 in. long, 1 ft. 4 in. wide.

1510. Another roll, of the same material, but finer. 1 ft. 1 in. long, 4½ in. wide.

1511. Another roll, of very fine material and condition. 1 ft. 2 in. long, 1 ft. 5 in. wide.

1512. Three small fragments of coarse linen from the bandages of mummies.

1513. Bandage of a mummy; on it a line of hieratic, part of chapter 125 of the Ritual, l. 53 and following, where the parts of the door speak. Ptolemaic period. 1 ft. 8 in. long, 2 in. wide. *Linen*.

1514. Fragment of the bandage of a mummy; on it, in black outline, are the vignette of the eighty-third chapter of the Book of the Dead, or Ritual, and four lines in hieratic, abridgment of text; the vignette of chapter 84 of the same book and four lines of text, and that of c. 85 and four lines of hieratic. The whole executed for Anḫhapi. Ptolemaic period. 1 ft. 11 in. long, 2½ in. wide. *Linen*.

1515. Part of the bandage of a mummy, with extracts from the Ritual and vignettes in black outline. The vignette of c. 100 and 101—136, deceased steering the boat of the sun; the vignette of c. 134, the sun's boat, with its orb and the deities Shu, Har, Sebak, Osiris, Isis, Nephthys, and Tum. Below are two lines of hieroglyphs, part of a chapter of a Ritual. Ptolemaic period. 7½ in. long, 4½ in. wide. *Linen*.

1516. Fragment of the bandage of a mummy; on it, in black outline, vignette of c. 122, the deceased in a long garment, approaching the gateways of the Rusata, and end of three lines of hieroglyphs. The abridgement of c. 114 of the Ritual and commencement of c. 117. It has come from the mummy of a person named Anḫ-hapi, born of a lady named Taḫuu, and is of the Ptolemaic period. 1 ft. 5 in. long, 3 in. wide. *Linen*.

1517. Right eye, which has been inlaid in the carved face of a mummy-coffin; the lids are of bronze, the pupil black obsidian, the white or tunica albuginea of the ivory of the hippopotamus. 1⅞ in. long.




§ 14. OBJECTS FROM THE OUTER NETWORK OF MUMMIES.

1518. PIECE of beaded work from the outer covering or network of a mummy, made of red and blue annular beads. $1\frac{7}{8}$ in. long. *Porcelain*.

1519. Pendant in shape of the goddess Tahur—Taur or Thoueris—the wife and companion of Typhon, and often found in the mythological scenes as the companion of the god Bes, having the shape of a hippopotamus, covered, with the tail of a crocodile, holding before her the tie or amulet, *sa*, and a symbol of life, standing, facing to the right: ringed. $\frac{1}{2}$ in. long. *Blue porcelain*.

1520. Similar figure. $\frac{1}{2}$ in. long. *Same material*.

1521. BES, standing in his usual type, as a man with bowed legs, wearing on his head a cornice and plumes: very rude. $\frac{3}{8}$ in. long. *Blue porcelain*.

1522. Bead in shape of the goddess Ta-ur or Thoueris, wife or companion of Set or Bes, in the shape of a hippopotamus, standing erect, her back covered with a crocodile's tail, going to the right, holding in her hands on the ground before her the symbols  *an* χ *sa*, life and protection. $\frac{1}{2}$ in. high. *Blue porcelain*.

1523. Bead or pendant from the outer network of a mummy, having in relief a man, facing to the right, kneeling on an emblem of the festivals or panegyrics, holding a palm-branch, notched, in each hand, and having on each side the symbol good; the whole meaning "millions of good festivals." These objects were inlaid with lines of hieroglyphs, of which they formed a part. $1\frac{1}{4}$ in. high. *Blue porcelain*.

1524. Heart, *hati*, or *ab*, gilded; ring above to attach it to the outer network of a mummy. It appears from a mummy of the Roman period of the second cent. A.D., in the British Museum¹, that these gilded objects were struck in semi-oval frames, placed over the outer network of a mummy, and represented the collar *usχ*. These collars replaced, or were used instead of, the network of bugles with figures of deities interspersed which was used at an earlier period. The gilded figures belong really to the class of sepulchral amulets ordered to be placed on the bodies of the deceased. 1 in. high. *Sycamore wood*.

1525. Papyrus sceptre, *χu*, or stud. $\frac{7}{8}$ in. high. *Sycamore wood*.

1526. Similar sceptre, or stud. $\frac{7}{8}$ in. high. *Same material*.

1527. TAT, or emblem of stability and emblem of Osiris as lord of the region *Tattu*, when surmounted by the crown *atf*, consisting of an upright rectangular column surmounted by four horizontal bars. It has been supposed to represent the easel of a sculptor. It was, when in another material than the present, one of the amulets ordered by the Book of the Dead, or Ritual², to be placed on the neck of the deceased. These objects were extensively used in Egyptian art, either alone or more generally in combination with the buckle, *ta*, and emblem of life, *ānχ*. Those in porcelain formed part of the net or beaded work which covered the shrouds of mummies. The present specimen has four bars and a triple tie across the upright column. Behind is a plinth, above a ring to suspend it. $1\frac{1}{4}$ in. high. *Light-blue porcelain*.

1528. Similar object. 1 in. high. *Light-blue porcelain*.

1529. Similar object. $1\frac{1}{4}$ in. high. *Same material*.

1530. Similar object. 1 in. high. *Same material*.

1531. Similar object. 1 in. high. *Same material*.

1532. Similar object. $1\frac{1}{4}$ in. high. *Same material*.

1533. Similar object. $\frac{3}{4}$ in. high. *Same material*.


1534. Similar object. $1\frac{1}{2}$ in. high. *Same material*.

1535. Similar object. $1\frac{1}{4}$ in. high. *Same material*.

¹ *Synopsis of Contents of the British Museum*. Department of Oriental Antiquities, First and Second Egyptian Rooms. Svo. Lond. 1876, p. 59, No. 6714.

² Lepsius, *Todtenbuch*. Taf. LXXV. chapter 155, called "the *tat* of gold," or gilded *tat*. This conferred the benefit of allowing the spirit of the deceased to enter the doors of the tomb, his words are listened to in silence, a place is given him there amongst the followers of Osiris on new year's day.

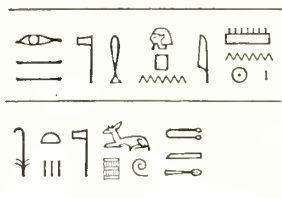
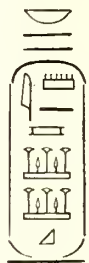
1536. Similar object [*tat*]. $1\frac{1}{2}$ in. high. *Same material.*
1537. Similar object. $1\frac{1}{8}$ in. high. *Same material.*
1538. Similar object. $1\frac{1}{4}$ in. high. *Same material.*
1539. Similar object. 1 in. high. *Same material.*
1540. Similar object. $1\frac{1}{8}$ in. high. *Same material.*
1541. Similar object. $1\frac{1}{2}$ in. high. *Same material.*
1542. Similar object. $1\frac{1}{8}$ in. high. *Same material.*
1543. Similar object. $1\frac{1}{4}$ in. high. *Dark-green porcelain.*
1544. Similar object. $1\frac{5}{8}$ in. high. *Discoloured dark-green porcelain.*
1545. Similar object. $1\frac{1}{4}$ in. high. *Dark-green porcelain.*
1546. Similar object. $1\frac{1}{4}$ in. high. *Same material.*
1547. Similar object. $1\frac{1}{4}$ in. high. *Same material.*
1548. Similar object. $1\frac{1}{4}$ in. high. *Same material.*
1549. Similar object. $1\frac{1}{8}$ in. high. *Light-green porcelain.*
1550. Similar object. $1\frac{1}{4}$ in. high. *Same material.*
1551. Similar object. 1 in. high. *Same material.*
1552. Similar object. 1 in. high. *Same material.*
1553. Similar object. $\frac{3}{4}$ in. high. *Same material.*
1554. Similar object; very fine work. 1 in. high. *Same material.*
1555. Similar object; usual work. $1\frac{1}{4}$ in. high. *Same material.*
1556. Similar object. 1 in. high. *Same material.*
1557. Similar object. $\frac{3}{4}$ in. high. *Same material.*
1558. Similar object; discoloured. $1\frac{3}{8}$ in. high. *Same material.*
1559. Similar object; fine work. 1 in. high. *Light-green porcelain.*
1560. Similar object. $1\frac{1}{4}$ in. high. *Bright-blue porcelain.*
1561. Similar object. 1 in. high. *Light-blue porcelain.*
1562. Similar object. $1\frac{1}{4}$ in. high. *Reddish-green porcelain.*
1563. Similar object; convex on each side, the bars covered with gold leaf, probably in accordance with the directions of chapter clv. of the "Book of the Dead," or "Ritual": above, a ring. $4\frac{1}{2}$ in. high. *Dark-blue porcelain.*

1564. Similar object [*tat*]. $\frac{3}{4}$ in. high. *Light-green porcelain*.
1565. Similar object. $\frac{3}{4}$ in. long. *Same material*.
1566. Similar object. $1\frac{1}{4}$ in. high. *Dark-green porcelain*.
1567. Similar object. $1\frac{1}{4}$ in. high. *Same material*.
1568. Similar object. $1\frac{5}{8}$ in. high. *Same material*.
1569. Similar object. $1\frac{1}{2}$ in. high. *Same material*.
1570. Similar object. $2\frac{1}{2}$ in. high. *Light-green porcelain*.
1571. Similar object; on it traces of gilding. $2\frac{1}{2}$ in. high. *Same material*.
1572. Similar object; no ring above. $2\frac{1}{2}$ in. high. *Same material*.
1573. Similar object; ring above. $1\frac{1}{4}$ in. high. *Same material*.
1574. Similar object. 1 in. high. *Same material*.
1575. Papyrus sceptre, χu , from the outer network or collar ornamentation of a mummy of the Roman period; gilded. 1 in. high. *Sycamore wood*.
1576. *Tat*, or emblem of stability , with four horizontal bars, the upper part only remaining: pierced. $\frac{1}{2}$ in. long. *Green porcelain*.
1577. Papyrus sceptre, χu , used by female divinities, and also as an amulet [see § 17, Sepulchral Amulets]; from the outer covering or network of a mummy: ringed above for suspension. $1\frac{1}{2}$ in. high. *Light-blue porcelain*.
1578. Similar sceptre. $1\frac{1}{2}$ in. high. *Same material*.
1579. Similar sceptre: ring above, broken. $1\frac{1}{8}$ in. high. *Same material*.
1580. Similar sceptre. $\frac{3}{4}$ in. high. *Same material*.
1581. Similar sceptre. $1\frac{1}{2}$ in. high. *Same material*.
1582. Similar sceptre, the head or flower notched; three bands round the neck; at the base the sheath of the papyrus plant. $1\frac{3}{8}$ in. high. *Light greenish-blue porcelain*.
1583. Papyrus sceptre, χu , plain, with ring at side to attach, from the network or outer covering of a mummy. $1\frac{3}{4}$ in. high. *Light-blue porcelain*.
1584. Similar sceptre: ring above. $1\frac{1}{8}$ in. high. *Same material*.
1585. Scarabæus, $\chi eper$, used as pendant to a necklace, or attached to the beaded work of a mummy; striated elytra; ring for suspension. $\frac{5}{8}$ in. long. *Blue porcelain*.

1586. Similar scarabæus. *Same size and material.*

1587. Scarabæus, striated elytra; completely carved; ring beneath. $1\frac{1}{8}$ in. long. *Light-blue porcelain.*

1588. End of a strap, slightly concave at edge, part of one of the braces such as crossed over the shoulders of the outer bandages of mummies of the 20th, 21st, and 22nd dynasties. It has a stamped or embossed subject on a fine thin material, with a border of a maroon colour. On it a monarch named Shashanka, entitled the *Neb tata Amen meri S'as'anqa*, "The lord of the two countries, Shashank, or Shishak, beloved of Amen," probably Shishak I., standing, wearing a headdress, *namms*, and the uræus serpent on the forehead, draped in a triangular garment, facing to the right. In his left hand he holds a jar, or calathus-shaped oil vase, and with the index-finger of his right hand he anoints the god Amsi or Khem, a type of Amen Ra, standing, facing him, wearing on his head the lower crown of the *pschent*, the *tes'er*, surmounted by two hawk-feathers, his body mummied, his right hand holding a three-thonged whip, *nexex*, his body supported by the stand or wire; behind the god is a shrine or gateway, with a lotus-flower springing from the top. At the bottom are two horizontal lines of hieroglyphs, facing right,



*ar en n neter hent api en Amen Rā suten
neteru Uaput ma xru.*

"Made by the high priest of Amen Ra, king
of the gods, Uaput justified."

This end of a strap probably came from the bandage of the mummy of one of the royal family. $1\frac{3}{4}$ in. long. *Leather.*

1589. Pectoral plate, *uta*, in shape of a pylon or doorway, with cornice; on it is a jackal, emblem of *Ap-heru*, or *Ap-mātenu*, "opener of the roads," or Anubis, seated on a doorway, in shape like the pectoral plate, with a tie round the neck and a whip at the side. Before the animal stands the deceased *Sebakmes*, wearing long hair, a long fluted garment, *basui*, with three plaits and sleeves; both arms raised in adoration to the jackal. Before him is his name, *Heshar Sebakmes*, "The Osirian," or deceased "Sebakmes." The whole scene is surrounded by

a border with an ornament in places of five lines, recurrent at equal spaces. On the reverse is an emblem of stability, or *Tat*, placed between two buckles, or *Ta*, often found on these objects, and the meaning of which is uncertain. Above, in the upper border, are four holes for cords to suspend it from the neck. $3\frac{1}{2}$ in. long, $2\frac{3}{4}$ in. high. *Dark-green or blue composition, much discoloured.*

1590. Scarabæus, *χeper*, from the pectoral plate placed outside of a mummy with the network of bugles. These pectoral plates, *uta*, formed portions of the adornment of the dead: the insect was placed vertically in these plates in the midst of a solar boat, adored by Isis and Nephthys, showing that the scarabæus symbolized Osiris. In addition to these deities, the deceased is sometimes seen in adoration of the boat, or else the scene is replaced by Osiris in his usual type, seated on his throne. The base of these scarabæi has often the formula of the chapter of the heart, c. xxx. and c. lxiv. of the Book of the Dead, or Ritual; but some varieties occur, and the present scarabæus, which has plain elytra, has on the base a dedication to Osiris for a priestess named Tentχons, in five horizontal lines of hieroglyphs,

	<i>suten ta hetp Heshar neb heh</i>
	<i>tuaut neteri rā neb</i>
	<i>ta f ta hek en Hesar</i>
	<i>gemai en Amen Tent</i>
	<i>χons.....</i>

“Act of offering to Osiris, lord of ages; adoration to the god daily who has given bread and beer to the Osiris, priestess of Amon Tentχons.....”
Not pierced; period of the 22nd dynasty. 2 in. long. *Blue composition.*

1591. Scarabæus, *χeper*, from the *uta*, pectoral plate, or pendant hung round the neck of a mummy, and generally in shape of the front of a pylon or doorway. On the oval base are seven horizontal lines of hieroglyphs, part of the usual formula. c. 64, l. 34—36 of the “Book of the Dead,” or “Ritual.” $2\frac{5}{8}$ in. long. *Black porcelain.*

1592. Body of a scarabæus, *χeper*, taken from the outer network of a mummy. These networks, made of bugle beads and figures of porcelain, generally of a blue, but sometimes of different colours, had often a scarabæus represented flying with outstretched wings on the chest. The wings were generally made of the same material of blue colour, and attached by cords to the body of the flying scarabæi, which was called *āp*. These scarabæi are only found on the mummies of a later period, earlier ones not having been decorated with this network, which probably symbolised the net in which the body of Osiris or his scattered limbs had been fished up from the bed of the Nile, into which it had been thrown; the present specimen is much decomposed. $1\frac{1}{2}$ in. long. *Blue porcelain.*

1593. Scarabæus, *χeper*; from the network of a mummy, striated with four bands at the junction of the elytra, and having four holes for the thread to sew it to the wings of the insect. $2\frac{5}{8}$ in. long. *Light-blue porcelain.*


1594. Hand; flat, pierced. $\frac{1}{4}$ in. long. *Green beryl.*

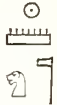
1595. Pendant hand, in shape of a pomegranate, reeded. $\frac{1}{2}$ in. long. *Blue porcelain.*

1596. Pomegranate flower in profile, ringed. $\frac{5}{8}$ in. long. *Purple porcelain.*

1597. Bead, in shape of the lower part of the pschent, placed on a basket; ringed for suspension. $\frac{1}{2}$ in. long. *Blue porcelain.*

1598. Oval stamp, handle slightly arched, and on the base Mentu Ra walking to the right, having an uræus serpent before him; coarse work. $1\frac{5}{8}$ in. long. *Blue porcelain.*

1599. Stamp, with raised and reeded handle; on the base, in intaglio,  reed or feather and uræus, emblematic perhaps of the goddess Truth. $1\frac{1}{4}$ in. long. *Blue porcelain.*

1600. Cartouche; bead or pendant of a collar, *usχ*; on it  RA-MEN PEH, prenomen of Rameses I. of the 18th dynasty; above and below, a ring for suspension; flat behind. $1\frac{1}{8}$ in. long. *Blue porcelain.*

1601. Bead, or pendant, in shape of a crenated oval, on each side crossing diagonals. $\frac{1}{2}$ in. diameter. *Blue porcelain.*

1602. Bugle, pierced; from the outer network of a mummy. 1 in. long. *Red porcelain.*

1603. Similar bugle. $1\frac{1}{2}$ in. long. *Blue porcelain.*

1604. Similar bugle. $1\frac{1}{2}$ in. long. *Same material.*

1605. Similar bugle. $1\frac{1}{2}$ in. long. *Same material.*

1606. Similar bugle. $1\frac{1}{2}$ in. long. *Red porcelain.*



§ 15. GLASS OBJECTS.

1607. Pendant of an ear-ring or necklace, in shape of a human face, rudely formed, bifrons, the skin of the face yellow, and the eyes blue; probably intended for an *Aamu* or Asiatic. $\frac{3}{8}$ in. long. *Glass*.

1608. Pendant of a necklace or ear-ring, representing a human head, rudely formed: the skin is white, the eyes are blue, with yellow brows; probably intended for a Tamahu or Libyan; above, a ring for suspension. 1 in. long. *Glass*.

1609. Fragment, apparently the head of a ram, but uncertain. $\frac{1}{2}$ in. long. *Blue, red, white and yellow glass*.

1610. Heart *hāti*, flat on one side, not pierced; probably used for inlaying. $\frac{3}{4}$ in. long. *White opaque glass*.

1611. Heart *hāti*, in the usual shape of the vase with two side projections or wings: yellow ground with white and red undulating stripes, the top broken off. $\frac{3}{8}$ in. long. *Glass*.

1612. Bead, or pendant of a necklace in shape of a cartouche, probably for inlaying. $\frac{3}{4}$ in. long. *Lapis lazuli coloured blue glass*.

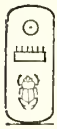
1613. Bugle from a necklace, pierced lengthwise; white, with black stripes. $\frac{5}{8}$ in. long. *Glass*.

1614. Conoid bugle, pierced through its long diameter; from the network of a mummy, of which it formed a part, having been strung together in the shape

of squares, or else suspended as drops. On it is engraved or cut in the material



Neter nefer Rū men χeper ta ānχ, "The good god RA-MEN χEPER, the giver of life," the prenomens and titles of Thothmes III. of the 18th



dynasty. At this period the use of opaque blue glass as an imitation of lapis lazuli, *χesbet*, appears to have prevailed; bezels of rings, small



toilet bottles and other inlaid objects with this material having come into use. 2 in. long. *Dark-blue glass.*

1615. Conoid bugle, from the net-work of a mummy, plain and uninscribed; pierced through its long diameter. $1\frac{5}{8}$ in. long. *Dark-blue glass.*

1616. Similar bugle. $1\frac{3}{8}$ in. long. *Same material.*

1617. Similar bugle. $1\frac{1}{4}$ in. long. *Same material.*

1618. Similar bugle. $1\frac{3}{8}$ in. long. *Same material.*

1619. Similar bugle: broken. $1\frac{1}{4}$ in. long. *Same material.*

1620. Similar bugle, of a turquoise blue colour, imitation of the material called *mafka*, or supposed turquoise. $1\frac{3}{8}$ in. long. *Light-blue opaque glass.*

1621. Similar bugle. $1\frac{1}{4}$ in. long. *Same material.*

1622. Similar bugle. $1\frac{1}{2}$ in. long. *Blue porcelain.*

1623. Hemicylindroid bugle; convex on one side and flat behind, pierced through its long axis to thread as a bead or pendant: red composition, apparently an imitation of red jasper or carnelian, substances much used in Egyptian jewelry. $1\frac{3}{4}$ in. long. *Opaque red glass.*

1624. Hemicylindroid bead or bugle, but pointed at each end like an obtuse cone, grooved as if to attach to some other object: on it is engraved a perpendicular line of hieroglyphs:



Tut en Heshar Amen ha en Aā tet,
 "Says the Osiris, Amen ha [son] of Aatet,"

as if it had been, or formed part of, an amulet used for sepulchral purposes. $2\frac{1}{4}$ in. long. *Opaque red glass.*

1625. Bugle, cylindrical; from a beaded necklace. $\frac{1}{2}$ in. long. *Dark-blue glass.*

1626. Similar bugle. $\frac{1}{4}$ in. long. *Light-green glass.*

1627. Bead with 12 facets, or dodekahedron. $\frac{1}{2}$ in. long. *Transparent blue glass.*


1628. Square bead, pierced. $\frac{1}{4}$ in. square. *Blue porcelain.*

1629. Leaf-shaped drop or pendant. $\frac{7}{8}$ in. long. *Red porcelain.*



§ 16. MODELS OF RINGS.

THESE porcelain rings, made as models of those of more valuable materials, formed part of the sepulchral adornment of the dead. They do not appear to have been placed on the fingers, but on wooden model hands placed on the mummies or the coffins, an example of which appears on the mummy of a female named Katebti in the British Museum. Those which have upon them royal inscriptions are imitations of signets with the royal name, and the hieroglyphs are always incuse or in intaglio. Those with royal names have the names of monarchs of the 18th or 19th dynasties attached to them, but are not later, and they were probably disused at a later period.

1630. Bezel of a model finger-ring; on it  *Amen Rā ras meh,*

“Amen Ra, lord of the South and North.” $\frac{1}{2}$ in. long. *Light-blue porcelain.*

1631. Model of a finger-ring, *teb*, with oval bezel; on it in intaglio the goddess SE χ ET, the wife and companion of Ptah, draped and advancing to the right, holding a papyrus sceptre, χu , in her left hand. $\frac{3}{4}$ in. diameter. *Light-blue porcelain.*


1632. Model of a finger-ring, the body formed of three bands, above the head of the goddess Athor, full-face, wearing the cornice, and having cow's ears, and three cats, sacred animals of the goddess. These cats are of lavender colour, the body of the ring green. 1 in. long. *Porcelain.*

1633. Model of a finger-ring, with oval bezel; on it the goddess S χ et, a form of Bast or Merienptah, the wife and companion of Ptah, standing draped and holding a sceptre, χu , facing to the left. $1\frac{1}{8}$ in. diameter. *Light-blue porcelain.*

1634. Ring, *teb*, for the finger, and apparently for sepulchral purposes, such as the models of hands placed outside the exterior covering of mummies; on it in open work the goddess S χ et or Bast, lion-headed, seated, wearing a disk, and holding a feather: at the handle a lotus flower and two buds. $\frac{5}{8}$ in. wide, $\frac{3}{4}$ in. diameter. *Blue porcelain.*

1635. Model of a finger-ring, oval bezel; on it, in intaglio, the goddess S χ et, or Merienptah, the wife and companion of Ptah, lion-headed, wearing the solar disk, going to the right, holding a papyrus sceptre, χu , in her left hand. $1\frac{3}{8}$ in. diameter. *Light-blue porcelain.*

1636. Bezel of a ring, from the model of a hand, or for sepulchral purposes; on it the god Bes or Bessa, in the lion skin, but without head-dress, going to the left, and playing on the tambourine. $\frac{3}{4}$ in. diameter. *Blue porcelain.*

1637. Finger-ring, *teb*, with an oval bezel, on which is rudely incised the , right symbolic eye, emblem of the Sun, the band hemicylindroid. $\frac{7}{8}$ in. diameter. *Red carnelian.*

1638. Model of a finger-ring; on it in open work the right symbolic eye, *uta*, emblem of the Sun. $\frac{7}{8}$ in. long. *Blue porcelain.*

1639. Similar ring. $\frac{7}{8}$ in. long. *Same material.*

1640. Ring model, oval bezel; on it the right symbolic eye, *uta*, emblem of the Sun. $\frac{3}{4}$ in. long. *Same material.*

1641. Similar ring, with the same eye. $\frac{3}{4}$ in. long. *Same material.*

1642. Model of a finger-ring, with bezel in shape of the right symbolic eye, *uta*, emblem of Ra, or the Sun. $\frac{7}{8}$ in. diameter. *Light-blue porcelain.*

1643. Similar ring. $\frac{7}{8}$ in. diameter. *Same material, darker blue.*

1644. Similar ring. $\frac{7}{8}$ in. diameter. *Same material.*

1645. Similar ring; right symbolic eye incuse in oval bezel. $\frac{7}{8}$ in. diameter. *Yellow porcelain.*


1646. Model of a finger-ring of blue porcelain; on it, in relief, a duck seated, head recurved on the back. $\frac{7}{8}$ in. long. *Blue porcelain.*

1647. Model of a finger-ring, with bezel in shape of an uræus, which the stem, in form of two papyrus sceptres, χu , clasps by the top of papyrus flowers. $\frac{1}{2}$ in. diameter. *Bright sky-blue glass.*

1648. Model of a finger-ring; at the bezel a scarabæus and two circular bosses holding it: flat hemicylindroid band. 1 in. diameter. *Light-blue porcelain.*

1649. Model of a ring, the bezel in shape of the latu or carp fish, qen . $\frac{1}{2}$ in. diameter. *Bright-blue porcelain, almost glass.*

1650. Model of a finger-ring, teb , with oval bezel on it; *Tutanḫamen het An*, "Tutanḫamen, ruler of Heliopolis or Hermonthis," name and title of this monarch of the 18th dynasty. $\frac{7}{8}$ in. diameter. *Green porcelain, the ring of a grass-green colour.*

1651. Bezel of a model finger-ring; oval, on it  *Rā neb ḫeperu*, prenomen of the monarch Tutanḫamen of the 18th dynasty. $\frac{7}{8}$ in. long. *Light-blue porcelain.*

1652. Model of a finger-ring, teb , with bezel, in shape of a cartouche; on it, in intaglio, *Rā user m̄a satep en Ra*, the prenomen of Rameses II. of the 19th dynasty: broken. $\frac{3}{4}$ in. diameter. *Grayish-green porcelain.*

1653. Model of a finger-ring; broken, and no symbol. $\frac{7}{8}$ in. long. *Blue porcelain.*



§ 17. SEPULCHRAL AMULETS.

AMULETS of hard stone were deposited with the dead, principally round the necks of the mummies, and had certain mystical qualities, by which it was supposed they preserved the body from injury or decay, or aided the deceased in the future state. Some of them are mentioned in the later chapters of the Book of the Dead, or Ritual; but many of those in common use are not found in that book, although one, the pillow, is described in the earlier Rituals.

1654. Amulet in shape of a disk on a stand, representing the emblem of the Sun's orbit, *snč*, a symbol often repeated on sepulchral tablets and other monuments. Its use and virtue are not known, as it is not mentioned in the Book of the Dead, or Ritual. At one time these amulets were supposed to be used for a game, but they are often, as in the present specimen, pierced, evidently for the purpose of suspension. They are found made of various materials. $\frac{3}{4}$ in. *Lapis lazuli*.

1655. Similar disk on stand: not pierced. $\frac{5}{8}$ in. high. *Steatite*.

1656. Similar disk on stand. $\frac{3}{4}$ in. high. *Green felspar*.

1657. Amulet, in shape of the circular solar disk on the hill or horizon, *χu*, carved on each side. The use and virtue of this amulet are unknown, and are not mentioned in the Ritual. $\frac{5}{8}$ in. *Red jasper*.

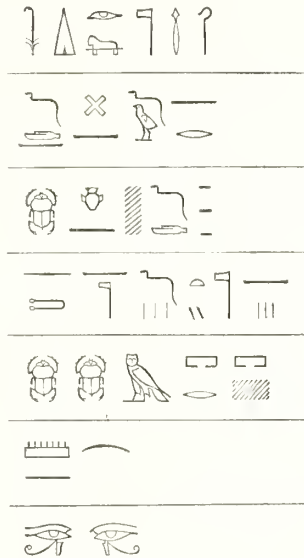
1658. Similar solar disk on the horizon. $\frac{3}{8}$ in. long. *Burnt jasper*.

1659. Similar solar disk, flat behind. $\frac{1}{2}$ in. high. *Composition imitating jasper.*



1660. Index and first finger of the right hand; sepulchral amulet occasionally found in the interior of the abdomen of mummies: the nails are indicated. The exact virtue of this amulet is unknown, not being explained in the Book of the Dead, or Ritual. Many meanings are attached to the two fingers in the hieroglyphs; as *mater*, judgment: *mas'a*, weight: *aka*, heart; but the reason of placing the amulet is not apparent, although perhaps on account of its relation to the heart it may have been considered preservative of that organ. These amulets are generally, but not always, of obsidian. $2\frac{7}{8}$ in. long. *Black obsidian.*


1661. Similar amulet; the nails not indicated. $2\frac{3}{8}$ in. long. *Dark steatite.*


1662. Heart, *hat*; on it, in intaglio, seven lines of hieroglyphs: (*r*)




suten ta Heshar neter an hek t'eta, "Offering to Osiris, the great god, eternal ruler." The rest is unintelligible, but appears to be intended for part of chapters 30 and 64 of the Ritual. The inscription ends with two symbolical eyes. If authentic, of a late period; pierced. $1\frac{7}{8}$ in. long. *Pale steatite.*

1663. Heart, *hat*; having on one side , the shuttle, emblem of the goddess Nit, or Neith, and the bird , *Bennu*, the Nycticorax, or supposed

phoenix, facing to the right. Before this bird is inscribed  *Nuk ba χeper*,

“I am the soul of the god χeper,” a form of Ra or the Sun, of which this bird was also considered to be the mystical heart. On the reverse are five lines of hieroglyphs, the formula for the heart, ch. 64, l. 34 and following, of the Book of the Dead¹, for , *Heshar suten an Suti mes ma χru*, “The Osirian royal scribe Sutimes justified.” This name appears to have come into use about the time of the 19th dynasty. $1\frac{3}{8}$ in. long. *Green glazed steatite*.

 1664. Heart, *hat* or *abt*, having side projection, and engraved on it *Tet en Heshar hen neter Saruχi*, “The words of the Osirian prophet Saruchi.” These amulets of the heart probably had the same supposed efficacy as the scarabæus, and are often inscribed with the same formula. From the title of Osiris, it is evidently not prior to the 19th dynasty, and the name is apparently Aramæan, resembling the Hebrew Sirach. The inscription is incomplete, the usual sepulchral formulæ not having been inscribed upon it, above a ring. $2\frac{1}{8}$ in. high. *Brown stone*.

1665. Similar object. $\frac{3}{8}$ in. high. *Green stone*.

1666. Similar object; ring, pierced. $\frac{7}{8}$ in. high. *Green jasper*.

1667. Similar object. $\frac{3}{4}$ in. high. *Dark stone*.

1668. Similar object. $\frac{5}{8}$ in. high. *Black obsidian*.

1669. Similar object. $\frac{5}{8}$ in. high. *Green serpentine*.

1670. Similar object. $\frac{5}{8}$ in. high. *Obsidian*.

1671. Similar object. $\frac{1}{2}$ in. high. *Lapis lazuli*.

1672. Similar object, gilded. $\frac{1}{2}$ in. high. *Dark steatite*.

1673. Similar object, with ring. $\frac{3}{8}$ in. high. *Blue porcelain*.

1674. Similar object; no ring, back-ground blue, with five white stripes; pierced vertically. $\frac{7}{8}$ in. long. *Opaque glass*.

¹ Lepsius, *Todtenbuch*, Taf. xxvi. c. 64.

1675. Leg of a ruminant animal; the hieroglyph of the word *nem*, "also," "again," and used in the phrase *nem ānχ*, "again," or "a second time, living," epithet often applied to the dead after their names, and expressive of the future life into which they had entered. The object and supposed efficacy of this object, if an amulet, does not appear, as it is not mentioned in the Ritual; but it may have formed a symbolical object placed with other symbols. $\frac{7}{8}$ in. long. *Red carnelian*.

1676. Similar object. $\frac{3}{4}$ in. long. *Same material*.

1677. Head of a viper, *hfa*, of fine work, straight neck; amulet occasionally found inscribed with the 34th chapter of the Book of the Dead, or Ritual, and said in the title of that chapter to be the formula for preventing a person from being bitten on the head by snakes in the *Karneter*, or Hades. These heads are generally in red carnelian, or composition made in imitation of that stone, or jasper, which was considered particularly appropriate for the purpose. These heads sometimes have a ring or perforation at the end of the neck to suspend them to the neck of a person, and are occasionally inscribed with the name of the deceased and the 34th chapter of the Book of the Dead, or Ritual, which was considered proper for that object. They belong to the class of sepulchral amulets. $\frac{1}{2}$ in. long. *Burnt carnelian*.

1678. Head of a snake or viper, *hfa*; amulet used as a charm to prevent the head of a person or mummy being bitten by that reptile. $2\frac{3}{8}$ in. long. *Transparent green glass*.

1679. Disk, *aten*, and horns, *āb*, of the head-attire of the goddess Athor or Isis, as the solar deity. This amulet was probably one of those deposited with the mummies, although its power and efficacy are not ascertained. $\frac{3}{4}$ in. long. *Black obsidian*.

1680. Amulet in shape of the solar disk, *aten*, and two ostrich plumes, *s'u*, the whole representing the head attire of the god Sekar or Socharis. The feathers are all carved, and there is a kind of plinth placed vertically behind. This also appears to belong to the class of sepulchral amulets, although the mode of its employment and supposed virtues are unknown, not being mentioned in the Book of the Dead, or Ritual. $1\frac{1}{4}$ in. high. *Dark serpentine*.

1681. Amulet in shape of two ostrich feathers, joined, *s'u*, without any disk, but with a stem. The feathers are striated: at the base pointed. This also

belongs to the class of sepulchral amulets, but its position and virtues are unknown, not being mentioned in the Book of the Dead, or Ritual. $1\frac{1}{4}$ in. high. *Dark hematite*.

1682. Similar amulet. $1\frac{1}{8}$ in. high. *Red jasper*.

1683. Similar amulet, but having a rectangular and vertical plinth behind. 1 in. high. *Basalt*.

1684. Similar amulet; the feathers plain, plinth behind. $\frac{7}{8}$ in. high. *Black obsidian*.

1685. Similar amulet; ring behind. 1 in. high. *Black obsidian*.

1686. Similar amulet; ring behind. $\frac{7}{8}$ in. high. *Serpentine*.

1687. Similar amulet. $\frac{7}{8}$ in. high. *Black obsidian*.

1688. Similar amulet of two ostrich feathers, but base flat and not pointed: ring behind. $\frac{3}{4}$ in. high. *Dark stone*.

1689. Similar amulet. $1\frac{1}{8}$ in. high. *Dark serpentine*.

1690. Similar amulet. $\frac{5}{8}$ in. high. *Black obsidian*.

1691. Similar amulet; plinth behind, not pierced. 1 in. high. *Dark schist*.

1692. Amulet, in shape of two ostrich-plumes, represented tied at the top by three grooves or lines; base bevelled. $1\frac{1}{8}$ in. high. *Dark schist*.

1693. Similar amulet, the plumes convex above and flat behind. $1\frac{1}{2}$ in. high. *Black obsidian*.

1694. Amulet, in shape of two plumes or feathers of the tail of the hawk, which appear as part of the head-attire of the solar gods Amen Ra, Mentu Ra, and others, as distinguished from the ostrich feathers of the sepulchral deities. Mystical ideas were attributed to these feathers in the head-attire of the god Amsi, Khem or Min, as that they represented Isis and Nephthys, or the eyes of the god. Their place on the dead is not known, but they were probably, like other amulets, strung round the neck; their particular virtue or efficacy is not known, as they are not figured or described in the Book of the Dead, or Ritual. 1 in. high. *Green basalt*.

1695. Similar amulet. 1 in. high. *Green serpentine*.

1696. Similar amulet; ring behind. $1\frac{1}{2}$ in. high. *Green felspar*.

1697. Collar, usx, pierced in three places. An amulet in shape of a collar of gold was ordered by ch. 158 of the Book of the Dead, or Ritual, to be

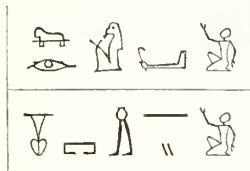
placed at the neck of the mummy of the deceased. The present material may have been substituted at another time. $\frac{1}{2}$ in. long. *Red jasper.*

1698. Object called *māānχ*, used as a kind of clasp or counterpoise of a collar, and seen placed at the back of the god Ptah, in the scenes of the monuments, ornamented with six bands. This appears to be one of the class of sepulchral amulets placed on the necks of mummies, although no description or directions for its employment are found in the Book of the Dead, or Ritual. It is convex on one side, flat behind and rounded above, with a ring for suspension, which, however, is not pierced, the specimens not having been completed when deposited with the mummy. $1\frac{1}{4}$ in. high. *Serpentine.*

1699. Similar object, with six bands and a fringe represented at the lower edge. $1\frac{1}{4}$ in. high. *Serpentine.*

1700. Buckle, *ta*; object in shape of a tie or bow, made with two cords and ends. This amulet was one of those ordered to be attached to the neck of a mummy, and ordered to be made of red jasper, a material supposed to represent the blood of Isis. In the rubrical directions of ch. 156 of the Ritual, which refer to it, the amulet is said to have the virtue of enrolling the deceased amongst the servants of Osiris, and of enabling the departed to pass the gates of Hades and receive the food of the *Aahlu*, or Elysium¹. The text of the chapter is often inscribed upon these amulets, and in some cases instead of real red jasper, imitation paste or opaque glass of the same colour is substituted for jasper. In other cases a kind of red stone or composition was used for the same purpose. They generally have a small ring above for suspension. $1\frac{1}{8}$ in. high. *Red jasper.*

1701. Similar buckle, *ta*, having in front two horizontal lines of hieroglyphs indifferently engraved, as is usually the case with Egyptian engraving on hard stone, the skill of their artists being chiefly exercised on the softer steatite. They are



Hesar ari en sam Ani,

“The Osirian,” or deceased, “Ani, guardian of the altar²,”

¹ *Zeitschrift für ägyptische Sprache*, 1871, p. 14 and foll.

² Pierret, *Vocabulaire*, p. 87.

the name and title of the deceased person for whom the amulet was made. It is probably of the age of the 28th dynasty; flat behind, above a ring. 2 in. high. *Red jasper*.

1702. Similar buckle, *ta*; carved on each side, not flat behind. It is not of the same material as the preceding, and was probably not used for the same purpose, or at another period. 1 in. high. *Lapis lazuli*.

1703. Similar buckle, ringed above. $1\frac{1}{8}$ in. high. *Red composition, imitating jasper*.

1704. Similar buckle. 1 in. high. *Red jasper*.

1705. Similar buckle. 1 in. high. *Same material*.

1706. Similar buckle. $\frac{7}{8}$ in. high. *Same material*.

1707. Similar buckle. $1\frac{1}{4}$ in. high. *Red composition, or burnt jasper*.

1708. Similar buckle; very rude, flat behind. $1\frac{1}{2}$ in. high. *Same material*.

1709. Two buckles, *ta*; jugate, and pierced to attach to a necklace or beaded work of a mummy. $1\frac{1}{2}$ in. high. *Blue glazed steatite*.


1710. Upper part of a buckle, *ta*, with groove. $2\frac{3}{4}$ in. high. *Blue porcelain*.

1711. Papyrus sceptre, χu ; amulet ordered to be placed on the neck or necklace of the mummy by the 159th chapter of the Ritual¹. In that text the amulet is ordered to be made of green felspar or amazon stone, *nis'm*, which the present specimen is not, but it is probable that other materials were occasionally or at different periods in use. Round the neck are three horizontal bands, and above a ring for suspension. $1\frac{1}{2}$ in. high. *Lapis lazuli*.

1712. Similar sceptre, broken. $\frac{1}{2}$ in. long. *Lapis lazuli*.

1713. Similar sceptre, the ring above broken off. $1\frac{1}{4}$ in. long. *Lapis lazuli*.

1714. Similar sceptre, of the proper material, prescribed by chapter 159 of the Ritual. Four horizontal bands round the neck and ring above. $1\frac{1}{8}$ in. high. *Green felspar*.

1715. Papyrus sceptre, χu , having on it a perpendicular line of hieroglyphs:

Hes'ar Tennas maxru, "The Osirian [deceased] Tennas, the justified," the name and titles of the person for whom the amulet was made. 1 in. high. *Green felspar*.

¹ Lepsius, *Todtenbuch*, Taf. LXXXVI. c. 159.

1716. Body of a papyrus sceptre; on it, in intaglio, a vertical line of hieroglyphs:



Hesar mer s'a Ra Aai māχru,

“The Osirian [deceased] superintendent of the books of Ra,
(or the sun,) Aai justified;”

the name and titles of the deceased for whom the amulet was made, which were sometimes inserted on the object. More exceptional is the inscription of the whole of the 159th chapter of the Ritual which is sometimes found on these sepulchral amulets. $1\frac{7}{8}$ in. long. *Green felspar.*

1717. End of a papyrus sceptre, χu , or *Uat*, one of the amulets ordered to be placed on the necks of mummies, but for what reason is not stated. The formulæ to be inscribed upon it and the directions for its use are given in the 159th chapter of the Ritual, or Book of the Dead. It is also mentioned in the 125th chapter. This amulet was by preference made of a green stone, either from that colour resembling the Papyrus, or that certain mystical virtues were attributed to that material. These sepulchral amulets appear to have been introduced at a late period into the religious system of Egypt. $\frac{3}{4}$ in. high. *Green felspar.*

1718. Square tablet, on which, in relief, is a papyrus sceptre, χu , amulet ordered to be made to the god Thoth, and inscribed with the formula of the 160th chapter of the Book of the Dead, or Ritual, to be placed at the neck of the mummy. The material is also specified as that of the present specimen: above a ring for suspension, not pierced. 1 in. high. *Green felspar.*

1719. Similar papyrus sceptre, without bands round the neck, ring not pierced. $\frac{7}{8}$ in. long. *Same material.*

1720. Similar papyrus. $1\frac{1}{2}$ in. long. *Same material.*

1721. Similar sceptre, pierced. $1\frac{3}{8}$ in. long. *Serpentine.*

1722. Upper part of a papyrus sceptre, χu , above a ring for suspension. This amulet was ordered to be made of *nis'em* or green felspar, and to be placed at the neck of the dead, by the 159th chapter of the Book of the Dead, or Ritual. Its peculiar virtues or efficacy are not stated. $\frac{3}{4}$ in. high. *Sard.*

1723. Tablet, *hut*^u; on it, in profile, a papyrus sceptre, χu , above a reeded ring for suspension. This is a sepulchral amulet ordered by chapter 160 of the Book of the Dead, or Ritual, to be placed on the neck of the mummy, and to be made of the stone *uat*, or green felspar. Many of these amulets are inscribed with the formula of chapter 160. 1 in. high. *Green felspar.*

1724. Amulet tablet, with a rounded top, *hut*^u, inscribed on both sides with fourteen horizontal lines of hieroglyphs, facing to the right; on the obverse:



on the reverse:



Tut en k an Nuk as nis'em ta as her fent en uā χu her ua f u f en mat en skar ar f a fent en χu fen em fu u em uaser Aka s'm en S'u nef su macau em ran mf pu am ta s's'ta em χem tef em tera . neter ur hetp Tum her artu f en asm a ti ek en a.

“I say to thee, I am the amulet of felspar at the nose of a spirit at his adorations; it goes for the purpose of strengthening the hand; I strengthen the nostril of a spirit bearing it as a chief in Aka (Hades); Shu has brought it to him [from] the Place of Waters (Maau), its name is that of the mystic region from its place in the limit of the great god. Tum is at rest in that he has made [given] the amulet of thy arms [or hands] to me.”

This text is a variant of the 160th chapter of the Ritual, entitled “The chapter of the tablet with a papyrus sceptre which Thoth has given for his adorations,” in order to help the adorations of the departed spirit. The rubrical directions say, “said over an amulet of felspar, inscribe this chapter upon it and place it on the throat of the departed spirit,” or mummy. The received text of the chapter of the Ritual differs, for it says, “I am the amulet of felspar, not engraved, placed at the nostril, which Thoth gives for his adorations,” that is, “the spirit’s adorations.” It then continues, “He detests injury—he is well—I am well—he (or it) is not injured, I am not injured in Tum. He (or it) is not cut, I am not cut. Thoth says to him, Come in peace, great one of Pe [Buto or Latopolis]. Shu comes to him in the name of the felspar, placed by the work of the great god. Tum is placed in his eye, the arms of the deceased are not tied,” or impeded from making the necessary adorations. 1¼ in. high. *Green felspar.*

1725. OSIRIS-TAT, in shape of a Tat wearing the crown, *atf*, consisting of a conical cap and two ostrich feathers, one at each side, having behind a plinth, pierced. This type of the god represents him as lord of Tattu, and was possibly used for the amulet of the Tat of gold, or gilded Tat ordered by the 155th chapter of the Ritual to be placed at the neck of the mummy, and made at a later time of wood. It caused the departed spirit to be allowed to pass through the door of the gate of Hades in silence by those listening to his words, and not be turned back at the gates of the West, to receive the food off

the altar of the Sun, and to be declared true or acquitted against all his enemies or accusers. The present specimen has been gilded. $1\frac{3}{8}$ in. high. *Lapis lazuli*.

1726. Similar object; not gilded. $1\frac{1}{8}$ in. high. *Lapis lazuli*.

1727. Similar object, grooved behind. $\frac{7}{8}$ in. high. *Lapis lazuli*.

1728. Similar specimen. $\frac{3}{4}$ in. high. *Same material*.

1729. Tat, or so-called nilometer, with four bars down the body, round it eleven grooves: plinth behind, pierced. $1\frac{1}{4}$ in. high. *Lapis lazuli*.

1730. Similar object; four grooves round the body. $1\frac{1}{8}$ in. high. *Same material*.

1731. Similar object; three grooves round the body. 1 in. high. *Same material*.

1732. Similar object; four grooves round the body. $\frac{7}{8}$ in. high. *Same material*.

1733. Similar object; no grooves round the body. $\frac{7}{8}$ in. high. *Same material*.

1734. Similar object; no grooves round the body. $\frac{3}{4}$ in. high. *Same material*.

1735. Similar object. $\frac{7}{8}$ in. high. *Same material*.

1736. Similar object; five grooves round the body. $\frac{3}{4}$ in. high. *Same material*.

1737. Similar object, carved on both sides; 3 grooves round the body: ring above. $\frac{5}{8}$ in. high. *Red carnelian*.

1738. Similar object; six grooves or bands round the body: plinth, not pierced. $\frac{7}{8}$ in. high. *Red carnelian*.

1739. Similar object. $\frac{7}{8}$ in. high. *Same material*.

1740. Similar object; four grooves round the body. $\frac{7}{8}$ in. high. *Same material*.

1741. Similar object; four grooves round the body. 1 in. high. *Same material*.

1742. Similar object; two grooves round the body. $\frac{3}{4}$ in. high. *Same material*.

1743. Amulet in shape of an unknown object, supposed by some to be a terebra or bore, and used in hieroglyphs for the syllable *sam*, meaning union;

and in the word *samta*, or burial. It is one of the class of sepulchral amulets, but its position on the body and supposed virtues are not known, as it is not mentioned in the Book of the Dead, or Ritual; it is usually made of obsidian, and the present specimen has horizontal bands engraved across it. At the top is a ring for suspension; not pierced or finished. $1\frac{1}{8}$ in. long. *Obsidian*.

1744. Similar amulet, having a horizontal line at the base, the whole probably intended for the word *sam-ta*, or "funeral." $1\frac{1}{2}$ in. long. *Black obsidian*.

1745. Pillow, *urs*; amulet mentioned in the text of some Rituals¹, in shape of a lune on a column on a rectangular pedestal. $\frac{3}{4}$ in. high. *Hæmatite*.

1746. Similar pillow; pillar moulded. $\frac{3}{8}$ in. high. *Same material*.

1747. Similar pillow, on a double pedestal. $\frac{3}{8}$ in. high. *Same material*.

1748. Similar pillow. $\frac{1}{2}$ in. high. *Same material*.

1749. Similar pillow, kind of spherical support on double pedestal. $\frac{3}{8}$ in. high. *Same material*.

1750. Similar pillow; pillar or support has on it a device like an I. $\frac{1}{2}$ in. high. *Same material*.

1751. Similar pillow, support plain. $\frac{3}{8}$ in. high. *Same material*.

1752. Similar pillow. $\frac{3}{8}$ in. high. *Same material*.

1753. Similar pillow. $\frac{3}{8}$ in. high. *Same material*.

1754. Similar pillow; rude. $\frac{3}{8}$ in. high. *Same material*.

1755. Similar pillow. $\frac{3}{8}$ in. high. *Same material*.

1756. Similar pillow. $\frac{3}{8}$ in. high. *Same material*.

1757. Similar pillow; very rude. $\frac{3}{8}$ in. high. *Same material*.

1758. Similar pillow; coarse, very rude, the bottom cut oval. $\frac{1}{2}$ in. high. *Same material*.

1759. Pillow, usual shape; used as an amulet or pendant, pierced through the support. $\frac{3}{4}$ in. high. *Green porcelain*.

¹ *Zeitschrift für ägyptische Sprache*, 1868, p. 52.



1760. Amulet, in shape of a pyramid, *abmer*, on a base; use and virtue unknown, and not mentioned in the Book of the Dead, or Ritual: above a small ring for suspension, pierced. $\frac{1}{2}$ in. square. *Green felspar*.

1761. Similar pyramid. $\frac{5}{8}$ in. square, $\frac{3}{8}$ in. high. *Lapis lazuli*.

1762. Similar pyramid. $\frac{1}{2}$ in. square, $\frac{3}{8}$ in. high. *Same material*.

1763. Similar pyramid, the side slightly concave. $\frac{1}{2}$ in. square, $\frac{1}{2}$ in. high. *Same material*.

1764. Similar pyramid, the ring not pierced. $\frac{5}{8}$ in. square, $\frac{1}{2}$ in. high. *Same material*.

1765. Level, or set square  amulet, in shape of this object, apparently of a late period, about the 20th dynasty, and constantly found on the mummies of that period, its purport unknown, as it does not appear amongst those of the Ritual. The set square  represented in Egyptian hieroglyphs the angle or corner, and is found determinative of many words connected with it, as *amen*, to hide: *āllu*, a hall: *kenbit*, a pillar or corner stone, etc. These little amulets are neither pierced nor have rings attached for suspension, and are found in the cavity of the chest of mummies. Although of different shapes, they are all of one material. $\frac{7}{8}$ in. \times $\frac{3}{4}$ in. long, $\frac{1}{8}$ in. wide. *Hæmatite*.


1766. Similar amulet. $\frac{3}{4}$ in. \times $\frac{1}{2}$ in. long, $\frac{1}{8}$ in. wide. *Same material*.

1767. Similar amulet. $\frac{3}{8}$ in. \times $\frac{1}{2}$ in. long, $\frac{1}{8}$ in. wide. *Same material*.

1768. Similar amulet (level). $\frac{5}{8}$ in. \times $\frac{3}{8}$ in. high, $\frac{1}{8}$ in. wide. *Same material*.

1769. Similar amulet. $\frac{5}{8}$ in. \times $\frac{1}{2}$ in. long, $\frac{1}{8}$ in. wide. *Same material*.

1770. Similar amulet. $\frac{1}{2}$ in. \times $\frac{1}{2}$ in. long, $\frac{1}{8}$ in. wide. *Same material*.

1771. Level or square,  solid, with an acute angle at the apex; two equal sides, solid, and small square piece notched out below; determinative in the hieroglyphs of the idea $\chi e \chi$, to level or adjust. $\frac{5}{8}$ in. high. *Hæmatite*.

1772. Similar amulet. $\frac{1}{2}$ in. high. *Same material*.

1773. Similar level. $\frac{1}{2}$ in. high. *Same material*.

1774. Similar level. $\frac{1}{2}$ in. high. *Same material*.

1775. Similar level. $\frac{3}{4}$ in. high. *Same material*.

1776. Level like the preceding, but the arms more detached. $\frac{7}{8}$ in. long. *Same material.*

1777. Similar amulet or level, in shape of two bars united at an acute angle, like an inverted V. $\frac{1}{2}$ in. long. *Hematite.*

1778. Similar amulet. $\frac{3}{4}$ in. long. *Same material.*

1779. Object in shape of the letter A, flat behind; perhaps intended for a level: has possibly been used for inlaying. $\frac{3}{4}$ in. long. *Lavender porcelain.*

1780. Similar object. $\frac{3}{4}$ in. long. *Blue porcelain.*



§ 18. SEPULCHRAL SCARABÆI.



THE sepulchral scarabæi deposited with the mummies are amulets of a very remote antiquity, the chapter of the formula¹ with which they are inscribed being attributed to the earliest period, a period in some versions of the Ritual as old as Ousaphais, the king of the 2nd dynasty, and by none later than Mencheres, of the 4th dynasty. They appear at the time of the 13th dynasty, and the earliest known is that of Sebakemsaf, a king of that line. Some chapters of the Rituals order the formula to be engraved on a cylinder of hard stone, but no example of this shape has been hitherto found. It appears that they are chiefly found on mummies of the cemetery of Memphis from the 18th to the 21st dynasty; some however of a later period, perhaps even as late as the Ptolemies, have been discovered, but after the most flourishing period of the Egyptian monarchy they gradually disappear and at last cease to be placed on the mummies. Some few of this later time appear to have substituted figures of Osiris and the goddesses Isis and Nephthys for the usual formula. Those of the richest mummies and the oldest period are engraved, and as they are made of hard stones such as green jasper, felspar, serpentine, basalt (and sometimes of the softer soapstone or steaschist): they are the most remarkable instances of seal engraving on hard or soft stone. These scarabæi are of large size, some being as long as three inches, and a few of them executed with great beauty and finish, although the Egyptians experienced great difficulty in producing fine engravings in hard material and never rivalled the beauty of Greek gem



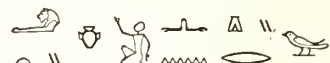
¹ *Zeitschrift für ägyptische Sprache*, 1870, p. 30, 46, 73 and foll.


engraving. It is said that those which are inscribed are found placed over the region of the heart, while the uninscribed were laid inside the mummies; but there is every reason to believe that both kinds were used for the same purpose, and that they were only the cheaper substitutes for the more costly form of the amulet. According to the rubric of c. 64 of the Ritual the supposed virtues of this amulet justified the mummy which came from earth in the Karneter or Hades, and enabled it to go through all the forms or transmigrations of the living. The text engraved on them was supposed to be one of the Hermetic writings and originally composed by the god Thoth, the Egyptian Hermes or Mercury, and found in Sesennu or Semennu, the modern Ashmoun and ancient Hermopolis, written in blue hieroglyphs on alabaster or a brick of glazed earth placed under the feet of the statue of the god in the days of the king Men-kau-ra, Mencheres, or Mycerinus of the 4th dynasty, and builder of the third pyramid of Gizeh. This discovery was made by the prince Hartataf when he made an inspection of the temple, and when he saw what it contained, he brought it as a treasure to the king. The subject of the inscription is said to be a great mystery, which no one ought to approach if he had not been washed and purified, and had not approached women, or eaten fish, or flesh. According to some other legends, the original version had been found in the temple of Ami-Hannu in the reign of Ousaphais of the 2nd dynasty, and the 5th successor of Menes. The chapter to which the formula is attached is called "The chapter of going forth from the day, of preventing the repulse," or "stoppage of the soul, of allowing a man to assume all the forms," "types," or "transmigrations he desired, and of entering the future state after his departure from light," or "life," and "not dying a second time," that is not reappearing again through the metempsychosis in the world¹. The formula is stated to have been composed by Thoth for Osiris at the dictation of the god Xeper in order to enable Osiris to change his form or type, and it was thought to possess the same power for the deceased. It was directed to be engraved (at the time of composing the Turin Ritual) on hard or carved stone, which was to be gilded, and then placed on the region of the heart, laid first of all in a bandage or case of linen or papyrus steeped in oil. The text itself consists of a mystical address


¹ Chabas, *Voyage d'un Égyptien*, pp. 43—45.

to the heart. The scarabæus is always in very salient relief, and represents the insect standing on an oval on which the formula is painted or engraved. It is rarely, if ever, pierced for suspension.

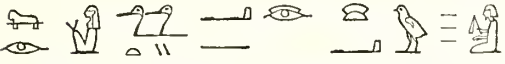
1781. Sepulchral scarabæus, *χeper*, plain elytra; on the base, in outline, is a scene representing Osiris as ruler of the West, seated on his throne, wearing the crown *atf*, his form draped in bandages, holding the usual crook and whip; before him stands the goddess  (sic) "Isis," wearing the usual attire and draped, raising her hands in adoration to Osiris. Behind Osiris is the goddess  (sic) Nebta or Nephthys, standing, draped like Isis, and a scarabæus. At each side of Osiris and between him and the goddesses is a jar with its cover, and before Osiris a sceptre. Beneath are four lines of hieroglyphs, the space for the name of the person for whom made left blank, the hieroglyphs the commencement of the usual formula, c. 64, l. 34. $2\frac{3}{4}$ in. long. *Dark steatite*.


1782. Oval base of a sepulchral scarabæus; on it seven horizontal lines of hieroglyphs, the usual formula, c. 30 and c. 64, for  *Aptiherumes*, or *Aptimatenmes*, a man. The formula on this scarabæus differs from the ordinary, beginning  *ai nak hāt-a kari mā*, "I bring thee my heart having truth," then part of chapters 30 and 64  *hāti a nen kari am hāt-f en a*, "my heart, there is no falsehood in his heart to me"; then follows the usual formula at the end of c. 60: broken. 3 in. long. *Dark steatite*.

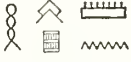
1783. Sepulchral scarabæus, plain elytra; on the base six horizontal lines of hieroglyphs, c. 30 and c. 64 of the Book of the Dead, or Ritual, for  *Hesar neter at mer Amen Mutinas ta* (*en*) *en χons pa χrat*, "the Osirian priest, divine father and friend of Amen 'Mutinas-Chons pachrat,' or 'Mutinasen chonspa chrat.'" This name is rather peculiar, as although the titles are those of a priest of Amen or Ammon, it has the flower determinative of a female. $1\frac{1}{2}$ in. long. *Green felspar*.


1784. Sepulchral scarabæus, *χeper*, plain elytra; on the base eleven horizontal lines of hieroglyphs, the usual formula, c. 64, ll. 34—36, for 


... en kap Amen meh ru, "the ... officer Amenmehsu": fine work. $2\frac{3}{8}$ in. long. *Green jasper.*


1785. Sepulchral scarabæus; on the base six horizontal lines of hieroglyphs, the usual formula, c. 30 and c. 64 of the Book of the Dead, or Ritual, for  *Hesar ... an s'au*, "The Osirian dyer or washer, Anshau." $1\frac{7}{8}$ in. long. *Dark steatite.*

1786. Sepulchral scarabæus, plain elytra; on the base eleven lines of hieroglyphs, the usual formula, c. 30 and c. 64 of the Book of the Dead, or Ritual, for  *An en meh A*, "A," or "Aa, a superintendent of the ... house." 2 in. long. *Green jasper.*

1787. Sepulchral scarabæus, *χeper*, striated elytra; on the base nine horizontal lines of hieroglyphs, the usual formula, c. 30 and c. 64 of the Book of the Dead, or Ritual, for a person named  Hapimen; period of the 25th dynasty: doubtful authenticity. 2 in. long. *Green serpentine.*

1788. Sepulchral scarabæus, *χeper*, plain elytra; on the base eleven horizontal lines of hieroglyphs, the usual formula, c. 64, ll. 34—36, for  *suten hen Tu*, "the royal slave," or "Concubine Tu." $2\frac{3}{8}$ in. long. *Green jasper.*

1789. Sepulchral scarabæus, plain elytra; on the base eleven horizontal lines of hieroglyphs, the usual formula, c. 30 and c. 64 of the Book of the Dead, or Ritual, for  *Ten nub nefer*, or *Tent nefer*¹, a female: pierced. 2 in. long. *Green basalt.*

1790. Sepulchral scarabæus, plain elytra; on the base seven horizontal lines of hieroglyphs, part of the usual formula, c. 30 and c. 64 of the Book of the Dead, or Ritual, for  *Qema en Amen Rā Nasi sat ra*, "Nasisatra, priestess of Amen Ra." 2 in. long. *Dark steatite.*

¹ The word *Tenanefer* means "good basket."

1799. Sepulchral scarabæus, striated elytra; no inscription on the base. $2\frac{1}{8}$ in. long. *Green serpentine*.

1800. Sepulchral scarabæus, striated elytra; base plain and uninscribed: probably of the period of the 26th dynasty. $2\frac{5}{8}$ in. long. *Green basalt*.

1801. Sepulchral scarabæus, striated elytra; base plain and uninscribed. $1\frac{3}{4}$ in. long. *Green basalt*.

1802. Sepulchral scarabæus, plain elytra; on it traces of gilding, which came into use about the time of the Ptolemies, when this metal was extensively used in sepulchral adornment. $2\frac{1}{4}$ in. long. *Dark schist*.

1803. Sepulchral scarabæus, plain elytra; on the base no inscription. $1\frac{7}{8}$ in. long. *Light-brown serpentine*.

1804. Sepulchral scarabæus, plain elytra; on the base no inscription. $1\frac{3}{8}$ in. long. *Green serpentine*.

1805. Sepulchral scarabæus, *χeper*, striated elytra; base uninscribed. $1\frac{3}{8}$ in. long. *Green serpentine*.

1806. Sepulchral scarabæus, *χeper*, striated elytra; base plain and uninscribed. $1\frac{1}{2}$ in. long. *Green basalt*.

1807. Scarabæus, *χeper*, plain elytra. $1\frac{3}{4}$ in. long. *Dark steatite*.

1808. Sepulchral scarabæus, *χeper*, plain elytra; base uninscribed. $1\frac{5}{8}$ in. long. *Green basalt*.

1809. Sepulchral scarabæus, *χeper*; amulet placed in the inner part of a mummy, as ordered by the 64th chapter of the Book of the Dead, or Ritual; the elytra are striated, the base plain and uninscribed. $1\frac{3}{4}$ in. long. *Dark steatite*.

1810. Similar scarabæus. 2 in. long. *Dark steatite*.

1811. Similar scarabæus. $2\frac{1}{2}$ in. high. *Dark steatite*.

1812. Similar scarabæus; fine work. 2 in. long. *Green jasper*.

1813. Similar scarabæus. $1\frac{5}{8}$ in. long. *Green jasper*.

1814. Sepulchral scarabæus, *χeper*, striated elytra; plain base, on it traces of gold leaf. $1\frac{7}{8}$ in. long. *Dark steatite*.

1815. Sepulchral scarabæus, plain elytra; base uninscribed. $1\frac{1}{8}$ in. long. *Green serpentine*.

1816. Sepulchral scarabæus, plain elytra; base unincised. 1 in. long. *Burnt schist.*

1817. Sepulchral scarabæus, χ eper, plain elytra; standing on base, unincised. 1 in. long. *Green serpentine.*

1818. Similar scarabæus (sepulchral), plain elytra. $1\frac{1}{8}$ in. long. *Serpentine.*

1819. Similar scarabæus. $1\frac{5}{8}$ in. long. *Gray schist.*

1820. Similar scarabæus. $1\frac{3}{4}$ in. long. *Black basalt.*

1821. Similar scarabæus. $1\frac{3}{8}$ in. long. *Green serpentine.*

1822. Similar scarabæus. $1\frac{5}{8}$ in. long. *Green serpentine.*

1823. Similar scarabæus. $1\frac{7}{8}$ in. long. *Green jasper.*

1824. Similar scarabæus. $2\frac{1}{2}$ in. long. *Pale-green jasper.*

1825. Similar scarabæus. $2\frac{1}{4}$ in. long. *Dark steatite.*

1826. Scarabæus, χ eper; on the base three perpendicular lines of hieroglyphs, not antique: pierced. 1 in. long. *Dark steatite.*



The line at the right side is,



*ama*χ*i* χ*er* *Mesta*,

“devoted to Mesta,” or “Amset,” the first genius of the Amenti, or Hades.

The band on the left side is,



*ama*χ*i* χ*er* *Hapi*,

“devoted to Hapi,” the second genius of the Amenti, or Hades.

That at the head, grouped, facing to the right, reads,

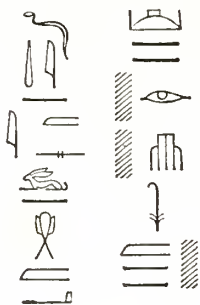


Tet Ha Heshar mer a Amenhetp ma χ*ru rer*,

“The words, Oh, Osirian superintendent of the house Amenhetep, justified, go round.” Part of an imperfect address, probably from a chapter of the Ritual.

Probably about the time of the 19th dynasty, B.C. 1200. 6½ in. long, 2½ in. high. *Calcareous stone.*

1828. Coffin, coloured white, holding within it part of a cartonage or outer covering of a mummy. On it is Amset, the first genius of the Amenti, wearing a cornice of yellow colour on his head, standing facing to the right, his body white, holding a green doubled bandlet or sash. Above this is a cornice of fifteen supposed spear-heads or flagstaves, ♂ *χaker*, coloured red and green, and before the figure of Amset a badly written perpendicular line of hieroglyphs, facing to the right,



Tet en Ams un em sa ma kars Heshar...[χon]su ma χ*ru.*

“Says Amset, I am behind (protecting) the coffin of the Osirian ... Khons justified.”

1 ft. 7 in. high, 8½ in. wide. *Sycamore wood.*

1829. Small model of a coffin or sarcophagus, of rectangular shape, the cover broken and uninscribed. 1 ft. $7\frac{1}{2}$ in. long, $7\frac{1}{2}$ in. wide. *Calcareous stone.*

1830. Model of a coffin, of the usual mummied shape, the head in a long headdress, *namms*. These little objects are common in collections, and appear to have been deposited in the sepulchres. Some suppose them to have been embalmers' models, but as they occasionally hold the *s'abti* or *us'abti*, they appear rather to have been used as cases for holding those figures. 3 in. long. *Wood, much decomposed.*

1831. Cover of the model of a coffin, such as are found in the sepulchres holding the small sepulchral figures deposited with the dead, one being occasionally placed in a model coffin; the face is oval and the head wears a long headdress or *klaft*; there is a collar, *usχ*, of six stripes, blue and maroon colour; the background is ornamented with maroon feathered stripes, recalling the ornamentation prevalent at the time of the 12th dynasty. It is of very rude construction. $8\frac{1}{2}$ in. high. *Sycamore wood.*



§ 20. SEPULCHRAL FIGURES.

ALONG with the mummies several small figures were often deposited in the tombs, or placed together in wooden boxes, or even strewn along the floor. These figures, called *s'abti* or *us'abti*, "respondents," or coming when called, commence with the reign of Amenophis III., of the 18th dynasty, and are found of copper, stone, porcelain and clay, in shape of a mummy, inscribed with a chapter or formula not found on the later figures. They still retained the same shape under the 18th dynasty, and were then generally made of stone, porcelain or wood, and had the sixth chapter of the Book of the Dead or Ritual cut or inscribed upon them¹; those in porcelain having them inscribed in a darker colour. After the time of the 25th dynasty and during the 26th the figures took the shape of a small statue like the previous ones, having the body mummied, the hands holding the hoe, pickaxe, and cord of the basket slung over the shoulder. They had in addition a square pedestal or plinth at the feet, and upright rectangular plinth down the back to the nape of the neck, and are generally of a light-blue porcelain. They were stamped out of moulds, and the hieroglyphs were incuse. They always have the name of the deceased preceded by the term "the luminous Osirian," and are often impressed with the sixth chapter of the Book of the Dead or Ritual. They were supposed to represent the working figures of Hades, and the deceased prepared mystically to remove the sand from the East to the West. After the 26th dynasty they appear to have been discontinued, as none of a later age have

¹ For the interpretation of this chapter and account of these figures see *Zeitschrift für ägyptische Sprache*, 1864, pp. 89—103, 1865, pp. 4—20.

1834. Sepulchral figure of the same king, but without any name or titles; the details painted in the same colour and material on the body: two red and two green vertical lines. $4\frac{3}{8}$ in. high. *Arragonite*.


1835. Sepulchral figure, *s'abti*, *us'abti*, of a person not named, wearing a long headdress, *namms*, collar, *usχ*, round the neck, body mummied, *mer em hebs*; hands emerging from garment, each holding a plough; rectangular basket on the right shoulder; uninscribed. $6\frac{1}{2}$ in. high, $2\frac{1}{2}$ in. wide. *Calcareous stone*.

1836. Sepulchral figure, *s'abti*, *us'abti*, of a person not named, head wearing a long headdress, *namms*, with traces of blue colour; no hands or arms, plinth or pedestal. Round the body are engraved six horizontal lines of hieroglyphs, the 6th chapter of the Book of the Dead or Ritual, for a person whose name is illegible: it is much decayed. 8 in. high, $2\frac{3}{4}$ in. wide. *Calcareous stone*.


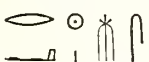
1837. Upper part of a sepulchral figure, the head wearing a wig, *namms*, or long hair falling in curls from the top of the head, and short beard, with side lappets; a collar, *usχ*, round the neck, of six rows, the last of which are drops. Hands crossed, wearing bracelets, *men nefer en kab*, at the wrists; the right hand holding a plough, the left a hoe, and cord of basket on the left shoulder. The dress has plaited sleeves: it is of very fine work, and apparently of the time of the 19th dynasty. 4 in. high. *Dark steatite*.

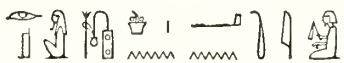


1838. Sepulchral figure, *s'abti*, *us'abti*, wearing a long headdress, *namms*, pointed and in the style of the 20th dynasty, the body draped in a long garment reaching to the ankles, with full ample sleeves, collar, *usχ*, round the neck; hands crossed on the breast; no plinth. $8\frac{5}{8}$ in. high. *Arragonite*.


1839. Similar figure, but with the headdress, *namms*, squared, and not of the style of the 20th dynasty. $7\frac{3}{8}$ in. high. *Arragonite*.

1840. Sepulchral figure, *s'abti*, *us'abti*, of  *Hesar Apmatenmes ma χru*, "The Osiris Apmatenmes justified;" head wearing a long fluted headdress, *namms*, body mummied, the feet represented through the bandages; on the neck a pendant in shape of the amulet of a heart. On it are five horizontal lines of incuse hieroglyphs, the text of the 6th chapter of the Ritual, and the name of the deceased; down the body behind a perpendi-

cular line of hieroglyphs, commencing with the phrase, "Luminous is," etc. 5½ in. high, 2¼ in. wide. *Dark steatite.*

1841. Sepulchral figure of  *Ramessu*, entitled "The Osirian¹ Rameses, scribe of the table, *hutu*, or *huthu*," probably of the king; the head wearing a fluted headdress, *namms*, a collar, *usχ*, round the neck, bracelets on the wrist, and a basket on the back slung by two cords. On it are one perpendicular and six horizontal lines of incised hieroglyphs, the usual formula of the 6th chapter of the Book of the Dead, or Ritual, and the titles of the deceased  *Ramessu*, the name is repeated: pierced; of the 20th dynasty. 6½ in. high, 2⅔ in. wide. *Dark steatite.*

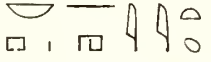
1842. Sepulchral figure, *s'abti* or *us'abti*, of  *Hesar an Baenanta*, "The Osirian scribe Baenanta," draped and adorned in the costume of the 19th dynasty, the hair with side lappets of curls, the garment fringed and tied, the hands crossing, the left holding the amulet  *tat*, the right the amulet  *ta*, showing the use of these amulets subsequently placed round the neck and ordered to be there disposed by the 155th and 156th chapters of the Book of the Dead, or Ritual. There is a perpendicular line of incised hieroglyphs down the body and four horizontal similar lines around, the 6th chapter of the Book of the Dead, or Ritual, for the deceased. 6¾ in. high. *Arragonite.*

1843. Sepulchral figure of  *Hesar Anaa*, "The Osiris," or "deceased Anaa;" head wearing a long headdress, *namms*, the eyebrows and pupils painted black, a collar, *usχ*, of four rows round the neck, the hands crossed, each holding a plough, and the cord of a basket slung on the left shoulder; no pedestal at feet or plinth behind. Round the body are six horizontal and one perpendicular line of incised hieroglyphs, the 6th chapter of the Book of the Dead, or Ritual. 9½ in. high, 3 in. wide. *Calcareous stone.*


1844. Sepulchral figure of a person unnamed, a blank space being left for the name in the first line; head wearing a long headdress, *namms*, round the neck a collar, *usχ*, the hands coming out and crossed, each holding a plough.

¹ This term "Osirian" is either attached to the name of the deceased, or left out on these figures; it came into general use about the beginning of the 19th dynasty, and aids, by its appearance or absence, to determine the age of the figures.

On it one perpendicular and five horizontal lines of hieroglyphs continued round the back, the text of the 6th chapter of the Ritual. The deceased is said in the formula to be *mā xru em hotep*, "justified in peace," a rather unusual expression. The foot is broken off. $7\frac{1}{8}$ in. high, $3\frac{1}{8}$ in. wide. *Calcareous stone*.

1845. Sepulchral figure, *s'abti*, *us'abti*, of  *Neb a Nehai*, "The lady of the house," a married female, "Nehai"; the head wearing a headdress, *namms*, with long lappets; the hands are crossed, but the usual plough, hoe, and cord of basket, are not indicated; there is one perpendicular line of incised hieroglyphs down the body in front, and eight horizontal lines round the body, the 6th chapter of the Book of the Dead, or Ritual. $6\frac{3}{4}$ in. high. *Arragonite*.

1846. Sepulchral figure, *s'abti*, *us'abti*, wearing fluted headdress, *namms*, bordered collar, *usx*; hands crossed, each holding a plough; body mummied, coloured red, eyes coloured white and black, hair black; no inscription. $10\frac{3}{8}$ in. high. *Calcareous stone*.

1847. Sepulchral figure, *s'abti*, *us'abti*, of  *suten Rā men Mā*, "The king RĀ MEN MĀ," Seti I., or Sethos, wearing a long head-attire, *namms*, face unbearded, body mummied, hands crossing, coming out, holding plough, hoe, and cord of basket; round the body six horizontal lines of incise hieroglyphs, the 6th chapter of the Book of the Dead, or Ritual: covered with bitumen. 8 in. high. *Sycamore wood*.


1848. Sepulchral figure, *s'abti*, *us'abti*; head wearing a long headdress, *namms*, collar, *usx*, round the neck; body mummied, hands crossed, holding plough: no plinth or pedestal; covered with bitumen. Probably from the tomb of Seti I., or Sethos, in the Biban el Moluk. $5\frac{1}{4}$ in. high. *Sycamore wood*.


1849. Sepulchral figure, *s'abti* or *us'abti*, wearing a long headdress, *namms*, face unbearded, body mummied, hands emerging: no plinth behind, or inscription; covered with bitumen. Probably from the tomb of Seti I. $6\frac{7}{8}$ in. high. *Sycamore wood*.


1850. Similar figure. $7\frac{1}{4}$ in. high. *Same material*.

1851. Similar figure. 7 in. high. *Same material*.


1852. Sepulchral figure of a lady named Menneferemheb; head wearing a


long headdress, *namms*, coloured blue, striped, and collar, *usχ*, of the same colour, round the neck; body covered with a full white garment, *basui*: the hands, which are placed flat on the garment, wear blue bracelets. Down the body is a perpendicular line of hieroglyphs, painted black on a yellow ground:  *s-hut Hesar neb pa Menneferemheb mā-χru*, "Luminous is the Osirian" or deceased "lady of the house, Menneferemheb, justified." 9¼ in. high, 2½ in. wide. *Sycamore wood*.


1853. Sepulchral figure, *s'abti*, *us'abti*, of  *Hesar Pencharu*, "The Osirian" or deceased "Penkharu;" long head-attire, *namms*, coloured black; face coloured red; collar, *usχ*, round the neck, red; body mummied, or enveloped in bandages. Down the body a perpendicular line of hieroglyphs, painted black on a white ground. 7½ in. high. *Sycamore wood*.

1854. Sepulchral figure of a person not named, in full drapery, full white garments with plaits indicated in red, a long blue headdress, *namms*, and collar, *usχ*, round the neck; the hands are crossed on the breast; the face, hands and legs are coloured red. Down the body is a perpendicular line of painted hieroglyphs, black on a yellow ground,  *Tut en Heshar neb heh neb Karneter*: "Says Osiris, lord of ages, lord of Karneter," or Hades. 8½ in. high, 2¼ in. wide. *Sycamore wood*.

1855. Sepulchral figure, *s'abti*, *us'abti*, of a person not named; of the usual shape; head wearing a long headdress, *namms*: body mummied, hands crossed, holding hoe; foot broken off. 4¾ in. high. *Sycamore wood*.


1856. Sepulchral figure of  *Hesar Amenmes*, "The Osirian" or deceased "Amenmes;" wearing a long head-attire, *namms*, stripes blue, and collar, *usχ*, of five rows; hands crossed, holding plough, and cord of basket on shoulder. Round the body are six horizontal lines of hieroglyphs, painted black, part of the 6th chapter of the Ritual. 9 in. high. *Sycamore wood*.

1857. Sepulchral figure, *s'abti*, *us'abti*, of  *Hesar Anχhesi-sā*, or *χā*, *māχru*, "The Osirian" or deceased "Ankhesisha" or "Ankh-hesi-kha, justified;" the face bearded, head wearing a long headdress, *namms*, body mummied, right hand holding a hoe, left a plinth; a pedestal down the body, in front a perpendicular line of hieroglyphs, name and titles of the deceased: coarse work. 3½ in. high. *Light bluish-green porcelain*.

1858. Sepulchral figure, *s'abti*, *us'abti*, of  *suten sa Bāah-meri*, "the Prince Baahmeri," of the 18th or 19th dynasty, under the usual type. Round the body ten horizontal lines of hieroglyphs, the 6th chapter of the Ritual. Painted in black: fine work. 10 in. high. *Sycamore wood*.

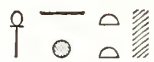
1859. Sepulchral figure, *s'abti*, *us'abti*, of Hui, entitled a great *repā*, or hereditary chief superintendent of the constructions of the house or temple of the Lady of the Sycamore, *neha*, title of the goddess Athor. Mummied, and of the usual type. Down the body is one perpendicular and eight horizontal lines of hieroglyphs, the 6th chapter of the Ritual. Round the neck is a pectoral plate in shape of a *pylon*, on which is a vertical scarabæus, suspended by a cord: fine work. 1 ft. $\frac{1}{2}$ in. high. *Sycamore wood*.

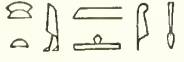

1860. Sepulchral figure, *s'abti*, *us'abti*, of a person named Men, or perhaps a phrase for any unknown person, like "M. or N.;" face coloured red, wearing a headdress, *namms*, striped, body mummied; hands, details of ploughs and basket, coloured yellow. The background of the figure is coloured a bluish-green, and round the body are 7 horizontal lines of hieroglyphs, the 6th chapter of the Ritual, painted, not incised, beginning, "Luminous is a certain person who says, Oh respondent," et cet. $7\frac{1}{4}$ in. high, 2 in. wide. *Sycamore wood*.





1861. Sepulchral figure, *s'abti*, *us'abti*, of a person named  *Men*, or else made for "anyone," the word *men* expressing that idea in hieroglyphs; the face is bearded, the head wears the usual long headdress, *namms*, and a collar, *usχ*, round the neck; the hands and arms are not indicated. Round the body are seven lines of hieroglyphs, painted in yellow on a black ground, the text of the 6th chapter of the Ritual. $7\frac{1}{2}$ in. high, $2\frac{1}{4}$ in. wide. *Sycamore wood*.


1862. Sepulchral figure, *s'abti*, *us'abti*, of Aper-rā-qam, standing, mummied, wearing a long headdress, hands holding hoe and pickaxe. Round the body twelve incised horizontal lines of hieroglyphs, the 6th chapter of the Ritual. $9\frac{1}{4}$ in. high. *Ebony*.


1863. Sepulchral figure, *s'abti*, *us'abti*, of Aahmes, in the usual type. Round the body eight horizontal lines of hieroglyphs, the 6th chapter of the Ritual. $8\frac{3}{4}$ in. high. *Ebony*.

1864. Sepulchral figure, *s'abti*, *us'abti*, of  "Ankhteta;" head wearing a long headdress, *namms*, body mummied, hands crossed, holding plough, and basket on shoulder, indicated by dark blue lines; a perpendicular line of the same name and titles of the deceased behind. $2\frac{1}{2}$ in. high. *Blue porcelain*.





1888. Sepulchral figure of Sataiemhetp, or Khataiemhetp, similar to the preceding, with the variants  *S'ataiemhetp* in the name of the person, and  *Tauas't* for that of the female. 7¼ in. high. *Same material.*

1889. Sepulchral figure of Naskheper-en-hesi, similar to the preceding: his mother's name is  *neb pa Anxemat*, "the lady of the house," or married female, "Ankhenmat," in which the  replaces or is the equivalent of , proving the value of  as *m* in *m-a*. 4½ in. high. *Light-blue porcelain.*













1890. Sepulchral figure, *s'abti, us'abti*, of  *Hesar xent neter en Haremhebi mer neferu Uahabrā mes en t Taxuat*; "The Osirian" or deceased "prophet of Haremhebi, captain of young troops, Uahabra;" head wearing a long reeded headdress, *namms*, face bearded, body mummied: on pedestal, and plinth behind; hands coming out, right holding a plough, left hoe, and cord of basket slung on the left shoulder; round the body eight horizontal lines of incuse hieroglyphs, 6th chapter of the Book of the Dead, or Ritual for the deceased: 26th dynasty. 7¼ in. high. *Light-blue porcelain.*

1891. Sepulchral figure, *s'abti, us'abti*, of Uahabra (Apries or Hophra), prophet of the goddess Uati or Buto in the city of Bast or Bubastus, and of Har-em-heb, or the monarch Horus, of the 18th dynasty, and superintendent of the clothes or linen, son of Ut'a, superintendent of the linen, and of a lady named Takhuata.  *Hesar xent neter en Uati her hat Bast xent neter en Haremhebi mer neferu Uahabrā sa mer neferu Haruta mes en Taxuata maxru*; "The Osirian" or deceased "prophet of Uati," or Buto, "resident in the city of Bast," or Bubastus, "prophet of Haremhebi, superintendent of clothes, Uahabra, son of a superintendent of clothes¹, Haruta, born of Takhuata, justified;" the head wearing a long fluted headdress, *namms*, collar, *usx*, of four rows round the neck; body mummied: hands crossing, right holding a





















¹ *neferu*, as before.

mau," shewing, as before, the phonetic equivalent of  , equal to   on the other figures. 4 $\frac{2}{3}$ in. high. *Pale-blue porcelain.*

1903. Similar figure. 4 $\frac{2}{3}$ in. high. *Same material.*














1904. Sepulchral figure, *s'abti, us'abti*, of             *Saxeperhesi*, "Sa-kheper-hesi," or "Nas-kheper-[en]hesi," as before; similar to the preceding. 3 $\frac{1}{2}$ in. high. *Blue porcelain.*









1905. Similar figure of the same, son of Ankh-en-mau. 3 $\frac{2}{3}$ in. high. *Blue porcelain.*

1906. Sepulchral figure, *s'abti, us'abti*, of "Sakheperhesi;" bearded, wearing a long head-attire, *namms*, collar, *usx*, round the neck; mummied, with pedestal and plinth; the hands coming out, crossed, left holding a plough, right hoe, and cord of basket slung on the shoulder. A perpendicular line down the body and another down the shoulder                     *shut Hesar sa xeper hesi*, "Luminous is the Osiris, Sa-kheper-hesi." 3 $\frac{2}{3}$ in. high. *Light-blue porcelain.*



























1907. Similar figure. 3 $\frac{1}{2}$ in. high. *Same material.*

1908. Similar figure. 3 $\frac{1}{2}$ in. high. *Same material.*















1909. Sepulchral figure, *s'abti, us'abti*, of              *Hesar Nas* or *Saxeper en hesi*, "The Osirian Sa-kheper-en-hesi," similar to the preceding. On the body one perpendicular line of incuse hieroglyphs, and another on the plinth behind. 4 $\frac{2}{3}$ in. high. *Light-blue porcelain.*

1910. Similar figure, the name with the variant of         "Nas xeperenhesi." 4 $\frac{1}{2}$ in. high. *Same material.*


1911. Similar figure, said to be born of Ankhemmer. 4 $\frac{1}{2}$ in. high. *Same material.*


1912. Sepulchral figure of the same, with the name of his mother, written with the variant                           *Anxemmau*. 4 $\frac{2}{3}$ in. high. *Light-blue porcelain.*

1913. Similar figure. 4 $\frac{2}{3}$ in. high. *Same material.*

1914. Sepulchral figure, *s'abti, us'abti*, of Sakheperhesi, born of the lady Ankhmat; her name is written with the variant              

is similar to those just described, with line down the body and plinth. $3\frac{1}{4}$ in. high. *Light-blue porcelain.*

1915. Sepulchral figure, *s'abti, us'abti*, of  *Tasaχuns*, or Tasakhonsu; head wearing a long headdress with fillet round it, collar, *usχ*, round the neck, body mummied; no plinth or pedestal. Down the body a perpendicular line of hieroglyphs, name and titles, which, with the details, are traced in a darker colour. $2\frac{1}{2}$ in. high. *Light-blue porcelain.*

1916. Sepulchral figure, *s'abti, us'abti*, of  *Hesihat art (neb) pa . Shamu hem en*, "Hesihat, daughter of the lady of the house, Shamu, wife of ...;" unusual and peculiar form; head wearing a long headdress, *namms*; body mummied, hands coming out, right hand holding plough, left hoe, and cord of basket on the left shoulder; on square plinth. A perpendicular line of incuse hieroglyphs down the body and another on the plinth behind. $3\frac{1}{2}$ in. high. *Blue porcelain.*

1917. Sepulchral figure, *s'abti, us'abti*; face bearded, wearing a long headdress, *namms*; body mummied, hands coming out and crossed on the breast, right holding a plough, the left a hoe, and cord of basket on the left shoulder. $4\frac{1}{2}$ in. long. *Light-blue porcelain.*

1918. Sepulchral figure, *s'abti, us'abti*; face bearded, head wearing a long headdress, *namms*; body mummied, hands emerging, right holding a plough, left a hoe, and cord of basket slung on left shoulder: on pedestal: very coarse. $3\frac{1}{2}$ in. high. *Dark porcelain.*

1919. Sepulchral figure, *s'abti, us'abti*; plain bearded headdress, *namms*; body mummied, hands crossed, left holding plough, right hoe, and basket slung by cord on the left shoulder: on square pedestal, and plinth behind. $3\frac{3}{8}$ in. high. *Green porcelain.*

1920. Similar figure, the hands holding ploughs. $3\frac{7}{8}$ in. high. *Dark-blue porcelain.*

1921. Similar figure. $4\frac{5}{8}$ in. high. *Pale-blue porcelain.*

1922. Similar figure. $4\frac{1}{2}$ in. high. *Green porcelain.*

1923. Sepulchral figure, *s'abti, us'abti*, of a person unnamed; head wearing a long headdress, *namms*, face bearded, hands crossed, holding plough and hoes,

and basket on the shoulder: standing on square pedestal, but no plinth behind. $2\frac{3}{8}$ in. high. *Light-blue porcelain.*

1924. Sepulchral figure, *s'abti*, *us'abti*, of a person not named; head in a long head-attire, *namms*; body mummied, hands coming out, holding plough and hoe: plinth all the way up: no inscription. 4 in. high. *Light-blue porcelain.*

1925. Similar figure. 4 in. high. *Same material.*

1926. Sepulchral figure, *s'abti* or *us'abti*, of a person not named; face bearded, head wearing a long headdress, *namms*; body mummied, hands coming out, crossing, right holding a plough, left a hoe, and cord of basket slung on left shoulder; on a pedestal, and plinth behind. $4\frac{3}{4}$ in. high. *Light-blue porcelain.*

1927. Similar figure. $4\frac{1}{2}$ in. high. *Same material.*

1928. Upper part of a sepulchral figure, *s'abti* or *us'abti*, wearing a head-attire with long lappets, *namms*; the body mummied, the hands coming out of the bandages, the right holding a hoe, the left a hand-plough: the usual square basket is slung by a cord over the left shoulder. $1\frac{5}{8}$ in. high. *Green porcelain.*

1929. Small sepulchral figure, *s'abti*; head wearing a long head-attire, *namms*, body enveloped in bandages and mummied; hands not coming out of garment, and not holding hoes or basket: pierced. $1\frac{3}{4}$ in. high. *Green porcelain.*

1930. Head from a sepulchral figure, wearing the long headdress, *namms*. $2\frac{1}{4}$ in. high. *Calcareous stone.*

1931. Sepulchral figure, *s'abti*; head broken off, hands crossed, body mummied and enveloped in bandages. $1\frac{1}{8}$ in. high. *Blue porcelain.*



§ 21. TABLETS IN CALCAREOUS STONE.

THE sepulchral tablets in the tombs are divided into two classes. 1. Those of hard stone, at first massive and of rectangular or square size, subsequently with rounded top, *hutu*. They were placed inside the tombs. At the earliest period and till the close of the 12th dynasty deities do not appear, but only scenes of ancestral worship; after the 18th and during the 19th dynasty deities, principally the circle of Osiris, are represented, adored by the deceased. There are a few found of the older dynasties, but they become more frequent at the time of the 11th and 12th dynasty, of which period many have been found in the sepulchres of Abydos. After the 12th dynasty they are comparatively rare, but reappear in considerable numbers at the time of the 18th and 19th dynasties, continuing in use till the 20th, after which they are again comparatively rare, and were superseded by wooden tablets painted with scenes of deities and adorations, which continued in use till the days of the Ptolemies, B.C. 200, when these also finally disappeared, those of the Roman period essentially differing from the older Egyptian by the introduction of Greek art and inscriptions. The Egyptian tablets have one formula more or less extended, commencing with an adoration to the gods, who have given the deceased certain advantages in the future state, such as the different viands used by the gods, to go in and out of Hades, and permission to join the boat of the Sun: or an invocation to all living on earth of every condition to recite the sepulchral formula when passing by the tablet or monument.

2. The second class consists of tablets of wood introduced or substituted for those of stone at a later period.

1932. Sepulchral tablet, *hutu*, with rounded top, of Tatau, a superintendent of the temple or palace, probably of the god Ams, or Amsi, Khem, Min, or Amen Horus, the local deity of Kabti or Coptos, dated in the thirteenth year of Usertesen I., of the 12th dynasty, and dedicated to Osiris, the god Apmatennu, or opener of the Paths; one of the forms of Anup or Anubis, the god of embalment and funereal ceremonies; the goddess Heka, the Frog-headed goddess, wife of Khnum or Chnoumis, the demiurgic form of the god Amen Ra, creator of mankind and beings, and president of the waters; locally worshipped at Elephantine; and to the gods of Abydos, the burial-place of Abydos, and the great Egyptian cemetery under the 12th dynasty. At the lower part of the tablet is one of the usual sepulchral scenes. The deceased Tata is represented of larger proportions than the other figures, seated on a chair at the right side. He is dressed in the style of the 12th dynasty, his long hair, *namms*, descends to his shoulders, and he wears the square, short, conventional beard of the period. Round his neck is the semicircular tippet or collar called *usx*, and a short tunic, the *s'enti*, from his loins to his knees. His right hand is bent back upon his breast, and holds a doubled sash, *unkhu*, the use and purpose of which are unknown. The chair on which he is seated is low, probably the *mau*, made at this period of ivory and ebony, brought from Æthiopia, and a kind of drapery or cushion, the *qft*, so called from its being of square shape, hangs over it. The chair is ornamented behind with a projection representing a papyrus flower, and its feet are formed like those of a lion placed as small pedestals. Under the seat is a hound or female dog, *tesmut*, an animal sometimes seen in the same place, or else replaced by a cat or ape. At this period each favourite and domestic animal had its name as at the present day, but the name of the dog is not found on this tablet. Above the head of Tatau, but intended probably, according to the Egyptian idea of perspective, to be represented at his side are some objects of the toilet, consisting of a square stand or box, *teba*, on which are placed a basket-shaped stone jar, probably of alabaster, with its cover tied down round its neck. Jars of this shape held stibium, *mestem*, and other cosmetics; a jug, also with its cover tied down in the same manner, for holding water, *xnum*, or other liquid; and a mirror, *maa-her*, or *un-her*, in its case. Before Tatau are three rows of figures of smaller size bringing funereal offerings, and performing acts of ancestral worship. Two females in the first





row, draped in the usual long garment, *basui*, held up by straps, *unχu*, over the shoulders, and wearing collars, *usχ*, round their necks, stand facing Tata. The first, named Ansat, holds by both hands a cosmetic jar similar to that just described, offering it to Tata. The second female, his daughter, also named Ansat, follows after, with pendent arms. Behind them, but facing in another direction, is a second sepulchral act of adoration. The deceased Ranakar, the brother of Tata, stands draped as the seated figure, but wearing short hair or a skull-cap, and holds a long wand of dignity in his right hand, inclined to the ground. Behind him is his wife, named Ant, draped as the other females, placing her right hand on the right shoulder of Ranakar. Before the two is a table of offerings, *tebh*, on which is placed the haunch, *χepsh*, of veal, or a calf, a circular cake, *paut*, and a gourd. On the other side of the table stands "his daughter Rehu," draped as the other females, and also holding in her hands a closed basket-shaped cosmetic vase. Behind her stands "his sister Tatat," draped as the others, but with pendent arms, and making no offering. In the second division other members of the same family are represented bringing offerings to Tata, whom they face. The men are draped like Ranakar, wear short hair or skull-caps, *namms*, and the full tunic, *basui*. The first, his son Tatua, offers a goose, *samen*, or duck, *ru*, which he holds by the neck and wings, probably to show that it is alive; the second,s, holds the haunch of a calf or bull; the third, another son, stands with his arms down; and a fourth son is in the same attitude. Behind them are two daughters. The third and lower compartment is however the principal one. His wife, in the usual drapery, is seated on a similar chair to her husband, of smaller size, and just before him. She raises with her right hand a lily, *s'nin*, to her nose to smell it, a common action of Egyptian females, who are often seen with this favourite water-plant. Before her is the table, *tebh*, or *hut*, loaded with sepulchral offerings for herself and husband. They consist of the following: the haunch, *χeps'*, of an ox or calf, *āu*, *abhu*, a rib, *sper*, of the same animal, and another joint called *sut*, part of the shoulder of an animal, two oval cakes, *āk*, or *ta*, of barley bread, a bunch of onions, *hut*, some grapes, *aluli*, and two gourds. In the area behind and on the ground are the head of the calf, *ab*, an oval cake or loaf, *ta*, and a goose, *samen*, a lotus flower, *s'nin*, bud, *rut*, and leaf. His son Ant stands on the other side of the table, draped as those already

described, holding a censer or amshoir in form of a vase, with handle in shape of a hand, offering incense to his mother and father, and purifying the offerings. Under the table is a bronze jug, *namms*, for pouring out water, a lotus-shaped basin, and a basket of figs, *teba*.

The inscription commences with the date of the burial of the deceased :

“The 13th year of the majesty of the king of upper and lower Egypt, Rā-kheper-ka¹, giver of life and health for ever!”

Then follows the sepulchral dedication in twelve lines :

“Act of homage² to Osiris, lord of Tattu [Abusir], great god, lord of Abutu [Abydos]; act of homage to Ap-heru or Ap-matennu [Anubis], lord of Taser [Hades]; act of homage to Hekt³ and Khnum; act of homage to the gods in Abutu [Abydos], who have given sepulchral meals of food and drink, bread, cattle, fowl, clothes, supplies, food, all good and pure things upon which a god lives, to the worthy superintendent of the house, Tatau, who says, Oh! ye living on earth who pass by this chamber, whether going or stopping, whether scribes or ministers⁴ or prophets of this temple, the name of which is excellent, who hold in honour the temple of Osiris, hold ye out the hand, or forthwith the festival of the manifestation of the head⁵, at the festival of the great manifestation⁶, at the festival of the heat [or solstice], at the monthly festivals and half-monthly festivals, and all the festivals of Abutu [Abydos], to the worthy superintendent of the house, Tatau; may a hand be given to him from the barge, may he hear the address in the gate of the cemetery; the night of the festival, *hākerā*, or, ‘come thou to me at the laying out.’ May ‘come in peace’ be said to him by the chiefs of Abutu [Abydos], to the worthy superintendent of the house, Tatau, justified.”

The short line to the right applies to his brother Ranakar and his wife :

“His brother Ranakar, his beloved wife Ant.”

3 ft. 10 in. high, 2 ft. 1½ in. wide. *Calcareous stone*.

¹ Prenomen of Usertesen I.

² For the other proposed form that Osiris has bountifully given, etc., see *ante*.

³ Frog-headed goddess, wife and companion of Khnum, Xnum, or Chnoumis.

⁴ *Hebkar*, compare *heb*, “a bard.” Pierret, *Vocabulaire*, p. 352.

⁵ Perhaps the manifestation of Ams, or Amsi, the otherwise called Khem, or Min, the Ammon Horus.

⁶ Of Osiris.

1933. Monument, perhaps an altar of libations dedicated to Usertesen I., of the 12th dynasty. The inscriptions on this monument consist principally of the name and titles of Usertesen, and are much mutilated. At the end, *A*, is a figure of the king or a monarch seated on a throne, holding in his right hand a symbol of life. The line of hieroglyphs before and behind him express part of a speech containing the titles of the monarch. There is on one of the short sides "..... Usertesen, the eldest son of the hand never stopped in any countries."

At the long side, *B*, are three compartments which have had as many figures facing to the left. The inscriptions, however, are too much mutilated to make out much more than the name of the monarch and a few isolated words, as "The given thy name with power."

On the other side, *C*, the figures and scenes are still more mutilated.

The upper side, *C*, *B*, where are the cells, contains only the name and titles of the monarch, as

"The living Horus, the life of those born, the king of the upper and lower country, Rā-kheper-ka, lord of diadems life of those born, the golden hawk, life of those born, the son of the Sun, Usertesen living established, and rejoicing like the Sun for ever!"

The cartouche across reads, "The son of the Sun, Usertesen, beloved of the goddess Hak."

On the short side is a place for a scene and two lines of inscription: "Says the goddess Hak to Rā-kheper-ka [Usertesen I.], born of the father of thy father, thou hast been ordered to take captive."

The goddess Hak was wife and companion of the god Khnum or Chnoumis, who presided over the element of water. Her name meant the Frog, and as such and probably goddess of Elephantine, she is often mentioned at this early period. At a later time Taur, or Thoueris, seems to have had the same function. This interesting monument is unfortunately too much mutilated to make out its inscriptions entirely, but appears to have been dedicated by Usertesen I. to the goddess Hak. 1 ft. 6 in. long. *Calcareous stone.*

1934. Votive tablet, dated in the 28th year of the reign of Amenemha II.

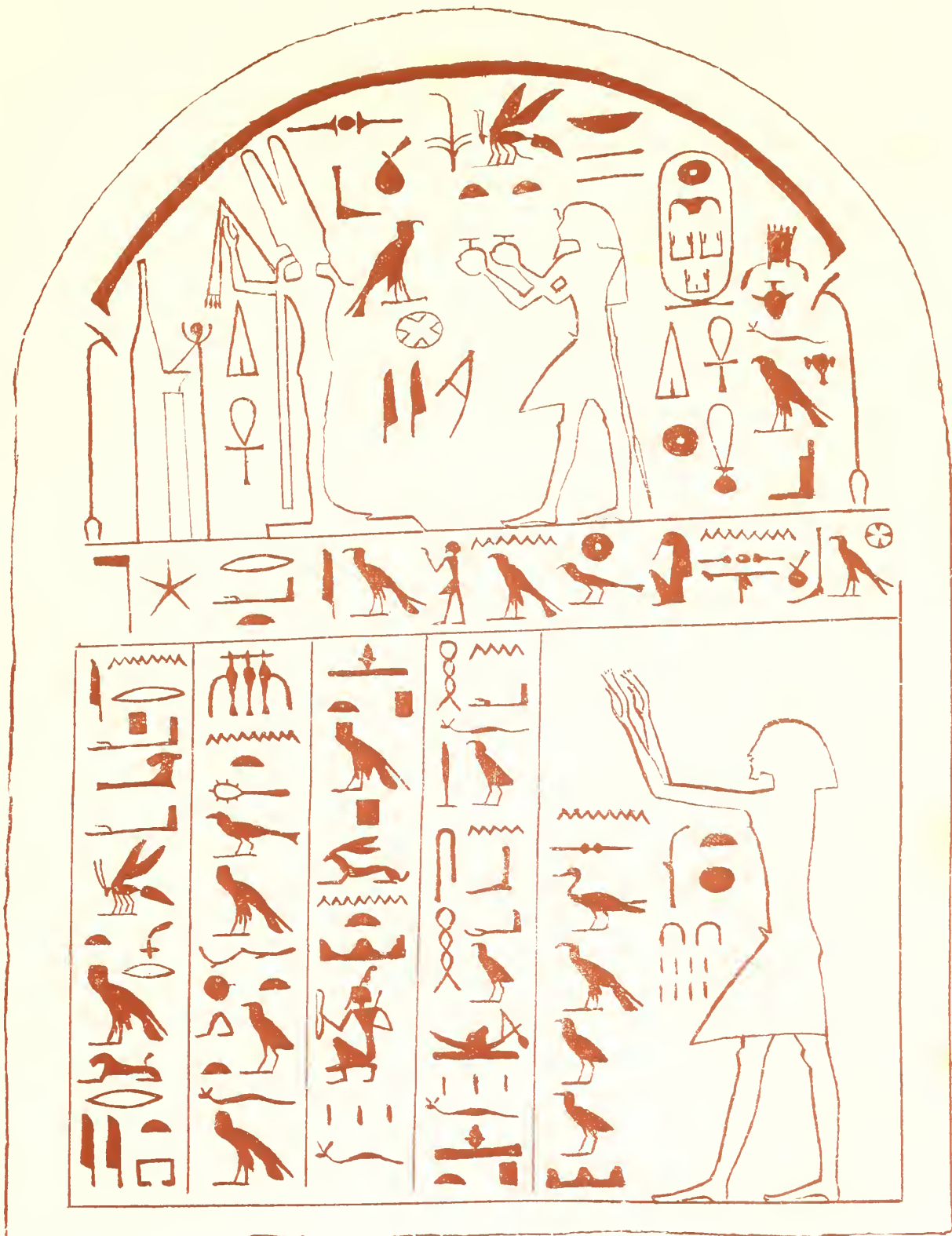
by a nomarch and chancellor named Khentikhratur¹, recording the successful return of troops from Punt or Arabia, and the Peninsula of Sinai to Sausi or Sais. It is in two divisions or compartments. The upper one is surmounted by the heaven bent down, supported by two sceptres, *uas* or *t'ām*. On it Amenemha II. is represented offering two globular vases, *men*, such as hold wine or milk when offered to the god Amsi, called by some Khem or Min, the deity Amen Horus, the local deity of Kabti or Coptos. The deity is represented standing on a pedestal, wearing the lower part of the *pschent*, the *teshr*, or red cap, emblem of the lower world and Egypt, and two tall plumes, *s'u*, on his head; he has a long beard, and his form is enwrapped as if mummied, or enveloped in bandages, *mer em hebs*; a long sash falls from his neck behind. In his right hand he holds a whip, *χu* or *νεχεχ*, emblem of power. Behind him is the canopy or shrine in which he was generally hidden, being only shown to the public on particular and special manifestations. Before the shrine is a pole, to which it is tied. Amenemha II. wears a long head-attire, *namms*, on his head, an *uræus*, a royal garment, and a kind of tufted sash like a lion's tail. In his hands he presents the wine vases. In the area is inscribed "The king of upper and lower Egypt, the lord of the upper and lower world, Rā-nub-kau, giver of life like the Sun, rejoicing on the throne of Horus, and beloved of Amsi of Kaba [Coptos], the giver of life."

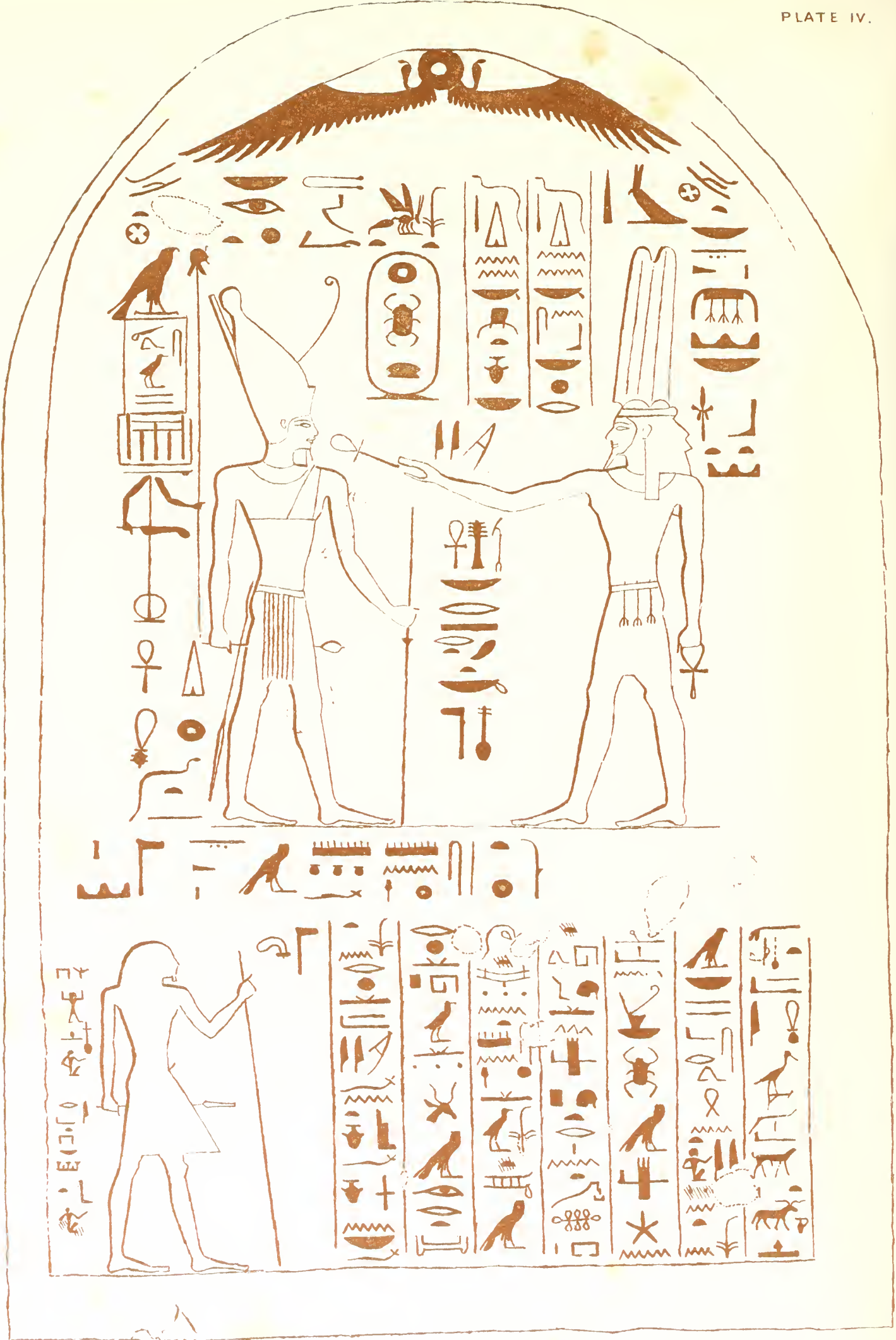
In the lower compartment Khent-khrat-ur, standing facing to the right, is represented attired in the style of the 12th dynasty, wearing long hair, *namms*, a short beard, *mers*, and a tunic, *s'enti*, elevating both hands in adoration. This adoration is expressed in the large horizontal and five perpendicular lines of hieroglyphs "a divine adoration, and making of adoration to Har or Rā, Amsi of Kaba [Coptos] by the nomarch chief chancellor, superintendent of the tower², Khentikhratur, when he came in safety from Punt [Arabia], his soldiers with him, his transports came safely in peace to the land of Sauu the 28th year." 1 ft. 9 in. high, 1 ft. wide. From a small temple at the Wady Jasoos on the Red Sea. *Black basalt*.

1935. Tablet, *hutu*, with a rounded top, in two divisions. It is dated in the first year of the reign of Usertesen II., of the 12th dynasty, and has been

¹ Or Khentikhratnests.

² *Rerit* or *āmert*. Pierret, *Vocabulaire Hieroglyphique*, p. 318.





set up as votive by Khnumhetp, a high officer of state of the period. It is in two divisions. In the first division or compartment Usertesén is represented standing before the god Sapt or Supt, a form of Osiris Horus. The monarch wears on his head the *pschent*, or crown of upper and lower Egypt, a long round collar, *uskh*, round the neck, garment on the body, tunic, *shenti*, round the loins, and the pendent tufted sash behind. In his right hand he holds a mace, *hat*, placed, from Egyptian notions of drawing, behind his left side, while in his left hand he holds a long stick or sceptre, *āb*. Behind the king is the emblem of his banner or palatial name. The name is placed in a rectangle, at the bottom of which is a kind of door; beneath this are two arms, the right holding a feather, the left a sceptre surmounted by a human head. The whole is supported by a bar which passes into a signet. In other scenes this is called the KA or Eidolon of the king. Before Usertesén stands the god Sapt, facing him. Sapt wears a long beard, and hair bound by a fillet and surmounted by two plumes. Round his loins is a tunic, *s'enti*, from which hang three tassels, each over three tags, probably alluding to the land of Sati, over which he presided. In each hand Sapt holds an emblem of life; that in the right hand he directs to the nostril of the king, the one in the left is pendent. The hieroglyph inscriptions in the area are the names and titles of the monarch, and the speech of the god. The king's titles are "The king of upper and lower Egypt, Rā-shakheper (Usertesén II.), the conqueror, the lord performing things, giver of life like the Sun for ever! beloved of Sapt, lord of the land of Satu, lord of the East."

The speech of the god is in two lines in front of the deity.

"I give thee all exaltation, I give thee all health through me, all established, and sound life to thy nostril, oh good god!"

The whole is surmounted by the "Hut," or winged disk, and two uræi. This refers to the Har of Hut under whose protection the tablet was placed.

Immediately under this scene is the date and object of the tablet.

"The year I, he set up his memorial in the land of Ta-neter¹."

In the second division Khnumhetp is represented wearing the usual long hair, square beard, and tunic, *basui*, standing facing to the right, holding a kind

¹ Ta-neter, the "holy land," is supposed to be Arabia, or a neighbouring country.

of mace of office, *χερρ*, in his right hand, passing behind his left side. In his left hand he holds a tall staff or wand, *ab*. Before him are his titles. In the area "the divine chancellor." Then, in seven vertical lines of hieroglyphs, "The king's acquaintance, truly loving him from the bottom of his heart, in the heart of his lord, knowing the laws, skilled in making the way of the paths, preparing them; never neglecting the ceremonies of the palace, the mouth of the court, one of the chosen who are in the palace, adoring the Horus, the lord of the upper and lower world, conducting the royal circle of courtiers, a judge true like Thoth, the superintendent of the inner part of the palace, Khnumhetp. Behind Khnumhetp are two other names, probably of persons who also participated in the proscynema, although not represented; one is

"The.....of the tall house, Neferhetp."

"The guardian of the palace, Nehshabt."

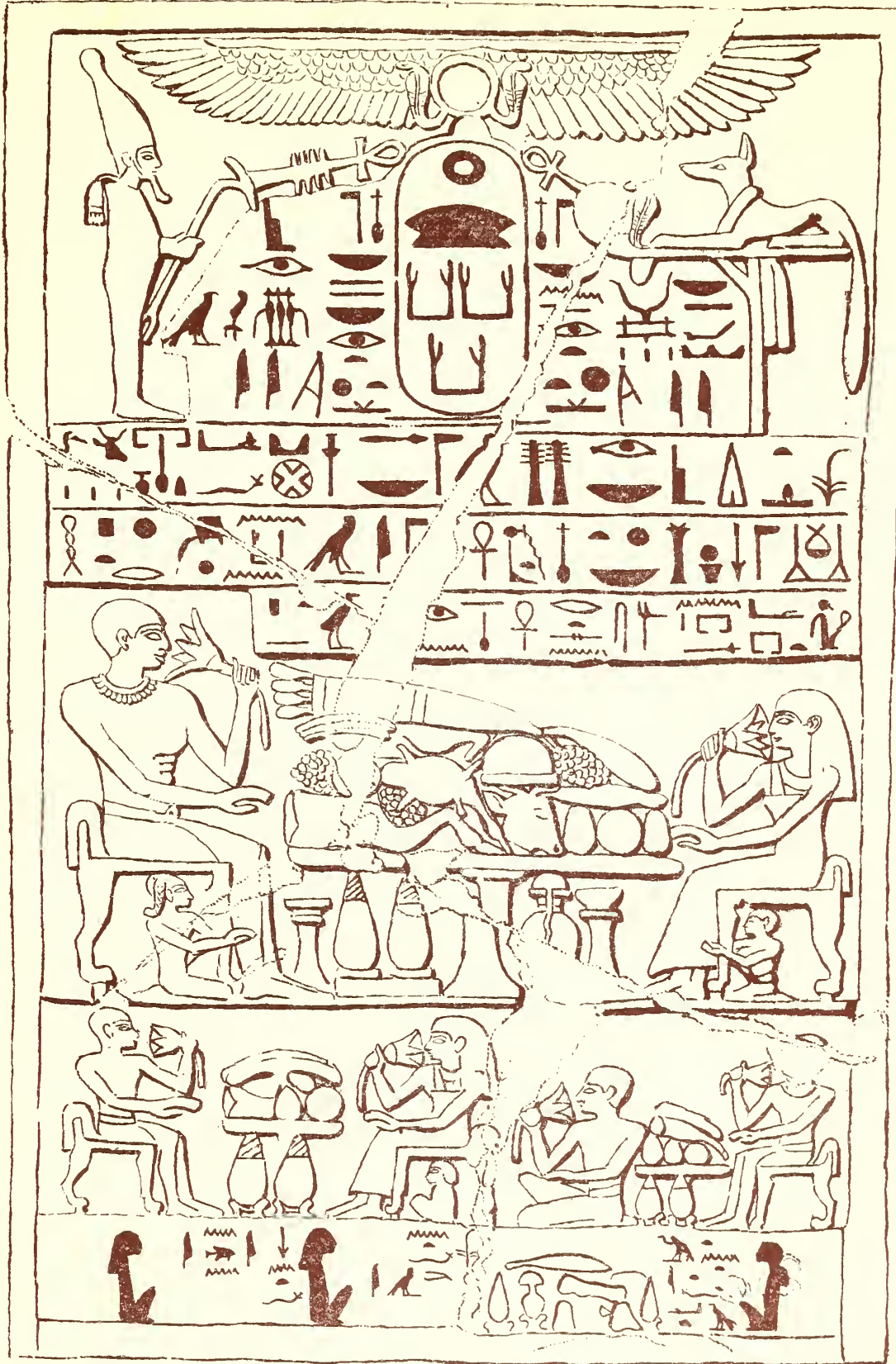
2 ft. 1 in. high, 1 ft. 2 in. wide. *Dark lava basalt*. From a small Temple at the Wady Jasoos on the shores of the Red Sea.

1936. Sepulchral tablet, dated in the reign of Usertesen III., in shape of a gateway or propylon. It was made for a person named Usertesankh, who is represented on it, as are also other members of the family. It is in four divisions. In the first the Hut or winged disk, with two uræi serpents, surmounts the scene, in the middle of which is the prenomen of Usertesen III., accompanied by his titles,

"The good god, the lord performing all things, Rā-shaa-kau."

On the left is a figure of Osiris. The god wears on his head the upper part of the *pschent*, the *hut*, or white crown; his form is mummied or swathed, *mer em hebs*, his face bearded, and the peculiar counterpoise or back of the collar, called *mā ānχ*, hangs from his back behind. Osiris holds before him a sceptre, *uas*, by both hands, surmounted by an emblem of stability, *tat*, and an emblem of life, which last touches the royal prenomen. The hieroglyphs before Osiris express "Beloved of Osiris, who dwells in the West," a royal title.

On the right side the god Ap-matennu is represented under the form of a jackal couchant on a standard, from which depend two sashes. There is another sash round the neck of the animal and an uræus serpent before his fore-paws. Before



this is the recurved end of the standard. A symbol of life from the end of the standard touches the royal prenomen, and life is imparted to it. Before the jackal is

“Beloved of Ap-matennu [Anubis], lord of the land of Taser,”
a royal title.

The whole of this portion of the tablet represents the prenomen of the kings and the local gods under whose favour he was supposed especially to be.

Beneath this part is an usual sepulchral formula :

“Act of homage to Osiris, lord of Tattu [Abusir], great god, lord of Abutu [Abydos], who has given sepulchral meals of food and drink, oxen, geese, clothes, utensils, incense, wax, all good and pure things upon which a god lives, to the devoted to Ptah, guardian of the house of offering, Usertesen-ankh, justified, son ofatp, justified.”

In the second compartment the deceased and his wife are represented seated at opposite ends of the scene over a table of offerings. Usertesen-ankh is on the left, wearing a skull-cap, *namms*, collar, *usχ*, and tunic, *s'enti*, round the loins, seated on a low chair with lion's feet and cloth, *aft*, over the back, holding a lotus flower with his left hand. Under the chair is a child seated on a similar chair of much smaller proportions, on the ground, naked, wearing the skull-cap, *namms*, and a lock of hair, *rut*, at the right side of the head. On the opposite side his wife, draped in the single garment, with strings and a collar, *usχ*, holds also a water-plant, *s'nin*, in her right hand, extending also the left. Under her chair is a boy, seated on his legs on the ground, holding the leg of the chair with the right, and extending the left hand. The table, *tebh*, is profusely laden with viands, as the head, haunch and ribs of a calf, a water-fowl, three cakes of bread, two gourds, a bunch of onions, tray of figs, and some other viands. Under it are two tall conical vases with stoppers, on stands probably for wine, a water-jar with its cover strapped down, and a cup on a stand. In the third compartment are similar scenes: a male and female member of the family seated on chairs, facing, having between them a table of offerings, on which are a haunch, ribs and two cakes. Underneath the table are two tall conical jars. Under the chair of the female is a small figure, apparently of a child, squatting on the ground; and behind another man, draped like the one

on the chair, seated on his legs on the ground, and holding a lotus flower, *shnin*, in his right hand. Behind him is a similar figure, seated in a chair, also holding a lotus flower, having before him a table with haunch of calf, three cakes, and gourd. Under the table are two conical jars of wine.

The fourth division has three female figures of smaller size, squatting on the ground, draped in the usual manner. They are Ata, his grandmother, the mother of his father or paternal grandmother; his sisters, Mama and Anana.

This tablet is of the usual sepulchral type of the 12th dynasty. 1 ft. 11 in. high, 1 ft. 3 in. wide. *Calcareous stone.*

1937. Small tablet, *hutu*, with rounded top, dedicated to Ptah Socharis Osiris for Nashar-neter-aaptah, a chief. Above are the two jackals of Ap-matenu or Anubis, seated on the cornices of doorways, facing each other. Beneath is a sepulchral dedication in eight lines for Nas-har-neter-aaptah¹. It expresses the usual formula beneath: "Act of homage² to Ptah Sekar Osiris, who has given the sepulchral meals of food and drink, oxen, geese, bread, clothes, utensils, incense, wax, food, and grain to the Chief Nas-har-neter-aaptah, justified. An act of homage to Osiris, living lord, who has given sepulchral meals of food and drink, oxen and geese, to the ³... Aaptah, justified."

This tablet is of the style of the 11th and following dynasties. 9½ in. high. 5¼ in. wide. *Calcareous stone.*

1938. Sepulchral tablet, with rounded top, dedicated to Osiris for Ranfsnab. The deceased Ranfsnab is represented seated on a chair with lion's feet and cushion, *aft*, at the right side of the tablet. He wears long hair, *namms*, a collar, *usx*, and a tunic, *s'enti*, round the loins. He stretches his right hand towards a table of offerings and holds a sash in his left. On the tablet, *tebh*, are a goose, two cakes of bread, a gourd, and water jar on a stand. At the top of the tablet are the two symbolic eyes. The inscription is:

"Act of homage to Osiris, lord of Tattu [Abusir], great god, lord of Abutu [Abydos], who has given sepulchral meals of food and drink, oxen,

¹ Or Aaptah; the Nas har or Nasharneter is uncertain.

² See for this expression *ante*.

³ Evidently the same name repeated with a title or "door-keeper of the magazine."



ār t en mer t, perhaps "guardian,"



geese, utensils, all good things off which a god lives, to the devoted Ranfsnab, justified, born of the lady of the house, Satp-hat, justified, by his brother scribe of the Treasury, Sebak-tatau, who keeps his name alive for ever."

From the name of "Satp-hat" or "Satp" being part of the premen of Amenhema I. it is evident that this little tablet belongs to the early part of the 12th dynasty. The name Sebak-tatu, common at this period, was no doubt derived from that of Sebak the god of Crocodilopolis, where the kings of the 12th dynasty established their royal residence and court. $7\frac{3}{4}$ in. high, $4\frac{1}{2}$ in. wide. *Calcareous stone.*

1939. Sepulchral tablet, with a rounded top, *hutu*, dedicated to Anupu, Anubis, for Abau-ankh. The picture in the centre represents Abau-ankh seated on a chair, with lion's claws, *mau*, and the usual *aft*, wearing his hair to the shoulders, a short beard, a collar, *uskh*, round the neck, and a tunic, *s'enti*, round the loins, and bracelets, *menneferenkab*, or *kutu*, on the wrists. In his left hand he holds a whip or flower, in his right a doubled sash. Before him is a table of offerings, consisting of two cakes of bread, a haunch, gourds, basket of fruit, and other objects. Under the table is a wine-jar and another jar. On the other side of the table is his brother Snab, scribe of the inner palace, draped like him, and seated in a chair facing him. Below is another table of offerings, consisting of cakes of bread, gourds and other viands, and having underneath two conical jars or stands. The inscriptions record the dedication to Anubis and the genealogy of the family:

"Act of homage¹ to Anepu (Anubis), who is on the hill attached to the embalmment, lord of Taser, who has given bread, oxen, incense, wax, thousands of all good and pure things, gifts of heaven, products of earth, tributes of Nile (Hapi), to the worthy Abau-ankh, son of Ana, and his brother Snab, scribe of the inner palace."

Before Snab is repeated "The scribe of the inner palace, Snab, son of Ment."

On the right side is the following list of the family:

"His brother Kameri, son of his mother."

"His brother Penpeten."

"His brother Ana, son of Hant."

¹ See *ante*.

"His brother the scribe Rasa, son of his mother."

"His brother the magistrate Snaba."

"His sister Ana, granddaughter of her mother."

On the left side :

"His mother Ana, daughter of her mother."

"His sister Hant, daughter of Ana."

"His sister Hantpu, daughter of Ana."

"His sister Aba, daughter of Ana."

"His brother Kamsu, son of her mother."

"His brother Maumau."

1 ft. 3 in. high, 1 ft. $\frac{1}{4}$ in. wide. *Calcareous stone.*

1940. Sepulchral tablet, *hutu*, with a rounded top, dedicated to Osiris for a person named Aba, a servant or follower probably of the king; at the time of the 12th dynasty.

Above are the two symbolic eyes, the signet, and two signs of water. Beneath, at the left side, Aba is represented seated on a low-backed chair, the legs of which terminate in the usual lion's feet, while the seat has a cloth or cushion thrown over it behind. On his head he wears a small cap, *namms*, and he has a short tunic, the *s'enti*, round the loins; his left hand raises the flower of a water-plant to his face, his right hand is extended over his left. Before him is a table, on which are placed a large circular cake of bread, *paut*, two oval loaves, *at*, and a bunch of onions, *hut*. Under the table are two conical jars, holding wine or water.

The five horizontal lines above are the dedication to Osiris :

"Act of homage to Osiris, lord of Abutu (Abydos), who has given sepulchral meals of food and drink, oxen, geese, bread, clothes, fabric, incense, wax, all good and pure things upon which a god lives, to the servant Aba, justified, born of the lady Art, justified: made by his brother, who makes his name to live, the chief Aba."

1 ft. 5 in. high, 8 in. wide. *Calcareous stone.*

1941. Sepulchral tablet, with a rounded top, *hutu*, dedicated to Seb and Osiris for Amenemha, a nomarch, and superintendent of prophets.



The scene represents Amenemha, of large proportions, seated on a low-backed chair, the feet terminating in lion's feet, on which is thrown a cloth or cushion, facing to the right; he wears a skull-cap, *namms*, on his head, and a long tunic, the *basui*, from the loins; his right hand is doubled on his breast, his left is extended over his legs. He is seated on a mat, on which is a low table surmounted by reeds. Above it is a stand of seven jars of liquor, and above this two jars of oils or cosmetics, with their covers tied. Before him, of smaller proportions, but dressed like himself, are two members of his family. The hieroglyphs, in two lines above the first figure, state that he is

"His beloved son, the nomarch, the superintendent of the prophets Uahka, who is in his second life¹." He elevates his right hand, addressing Amenemha.

The second person, who is also facing Amenemha, holds a cosmetic jar in his right hand to him, and the hieroglyphs in the two lines above his head state that he is

"His brother, the prophet of the Sun, Snabef, in his second life," also deceased.

Above is a row of three figures, seated on the ground, the first a female, wearing long hair, and draped in a long garment, seated on her left leg on the ground, her right knee raised, her right hand bent back on the breast, and her left placed. Over her is "his mother the lady of the house, his mother Arumaha." The second figure is a man wearing a skull-cap and long garment. Seated on the ground, in the same attitude as the lady, is "his brother Ranefsnab;" behind him is another female, draped; and seated on the ground like the first is "his sister Hekeka." Above this row is another of females, draped and seated on the ground like those already described. They are "his sister Nub," another "his sister Apa," and another "his sister....," whose name is illegible. The five lines of hieroglyphs are the dedication to Seb and Osiris. They read:

1. "Act of homage to Seb, [and] Osiris, the lord
2. of Tattu, great lord of Abydos, who have given
3. sepulchral meals of bread and beer, oxen and geese, to the nomarch, superintendent of priests,
4. Amenemha, son of Sat, who is in a second life,
5. born of the lady of the house Arumaha, deceased."

¹ *Nem ānuχ*, a term replacing *mā χru*, "truthful, true worded," or "justified."

The name of the wife of Amenemha is omitted. It is of the period of the 12th dynasty.

2 ft. $5\frac{1}{4}$ in. high, 1 ft. 5 in. wide¹.

1942. Sepulchral tablet, *hutu*, with rounded top, dated in the "3rd year" of the reign of a monarch not mentioned. It contains twenty-one perpendicular lines, the register or genealogy of a family, and no sepulchral dedication. They are as follows :

- | | |
|--------------------------------------|-----------------------------------|
| 1. Akarsnab, son of Teta. | 8. Anhetp, her daughter Satperha. |
| 2. Akarsnab, son of Arat. | 9. Kamapi neferu—justified. |
| 3. Satuhima, son of Nehaten. | 10. Mentuaa, son of Ranefankh. |
| 4. Aba, son of Bara. | 11. Antef, son of Ranefankh. |
| 5. Ara, son of Bara. | 12. Teftefa. |
| 6. Tattusebak. | 13. The priest Saheka. |
| 7. Amensat, daughter of Suatemabutu. | 14. Ranefsnab. |

The last lines from the 15th read: "[If] I have known, [or] I have not known, I have fed and taken care of all the workmen, and each workman, some of the house of my father, and of my mother and my relations; and all my people." It is of the time of the 11th dynasty. 11 in. high, $9\frac{1}{4}$ in. wide. *Calcareous stone*.

1943. Sepulchral tablet, with a rounded top, *hutu*, dedicated to Osiris for Hataa, a chief of the royal thirteen². Above are the two symbolic eyes, having the signet between them. Beneath Hataa³ is seen on the left, wearing a skull-cap, *namms*, collar, *usχ*, and tunic, *s'enti*, round the loins, seated on a low-backed chair, facing to the right, terminating in lion's feet. He holds a lotus flower in his left hand, which he raises to his face. Before him is a table of offerings, consisting of two circular cakes of bread, *paut*, one oval one, *at* or *ta*, and a bunch of onions, *hut*. Beneath the table is an open-mouthed jar, and a conical one, on a stand, for holding beer or wine. Before him, standing and draped in the same costume, except that he wears the tunic, *basui*, instead of the *s'enti*, is his mother's brother Snabef, holding forth his right hand and addressing him. The seven lines above are the dedications and the titles of Snabef.

¹ Purchased at Mr Salt's sale, 1835. Lot 246.

² The meaning of this title is unknown.

³ Or *Ab-āa*.

1. "Act of homage¹ to Osiris, lord of Abutu [Abydos], who has given meals of food and drink, bread and beer, oxen, geese,
2. clothes, utensils, wax, all good things upon which a god
3. lives, to the chief of the royal thirteen, Hataa, son of the chief of the royal thirteen.
4. Snab, born of the lady of the house, Ransnab, by the brother of
5. his mother, the officer of the table of the ruler, Snabef.
6. (Left.) The chief of the royal thirteen, Hataa, justified.
6. (Right.) The giving of an act of homage by the brother,
7. of his mother, the officer of the table, ruler, Snabef."

Flesh red, hair black. 9½ in. high, 6 in. wide. *Calcareous stone.*

1944. Sepulchral tablet, with a rounded *hutu*; above are two symbolic eyes, and signet or cartouche, *s'en*. Scene of family worship in two divisions.

In the first division a man wearing hair in the style of the 12th dynasty, a collar, *usχ*, on his neck, and a long garment, *basui*, from the loins, is seated on a chair, holding a lotus flower to his face; facing to the right at his side is a female, his wife or sister, seated in the same chair, wearing long hair and a single garment, fixed by straps, *unχu*; with her right hand she grasps the right arm of the man; her left is placed upon his left shoulder; she wears a collar, *usχ*, round the neck, and a long garment from the breast to the knees. Before them is a table of offerings, on which is a conical cake of bread, *ut*, and two circular ones, *paut*, surmounted by a bunch of onions, *hut*. On the other side of the table stands a man wearing rounded hair, *namms*, a collar, *usχ*, round the neck, and a garment, *basui*, from the loins, pouring a libation of water, *qabh*, from a vase held in his right hand, while his left, which is pendent, grasps a double sash. Beneath are three figures seated on their right legs on the ground and facing to the right: the first, a man, has short and rounded hair, *namms*, and a tunic, *s'enti*, round the loins. His left hand is doubled back upon his breast, on which is apparently a strap of the tunic; his right hand is extended. The other two are females, wearing very long hair, *namms*, and the usual long female garment, held by straps, *unχu*, upon the shoulders. They are

¹ See *ante* for this phrase.

in the same attitude as the male figure. Before them are three perpendicular lines of hieroglyphs, reading retrograde to right, adoration to Osiris:

1. "Act of homage to Osiris,
2. eternal ruler, great god,
3. lord of Abydos, who gives sepulchral meals of bread and beer."

The whole is in bas-relief, and probably represents the usual ancestral homage offered to a man and his wife by his son or brother. The three lower figures are also probably brothers and sisters of the same. This tablet is not altogether satisfactory as to its authenticity, the hieroglyphs in the first line being transposed. 10 in. high, 8 in. wide. *Calcareous stone.*

1945. Sepulchral tablet, *hutu*, with rounded top, of "Ari," an officer, in two divisions. The first division represents the officer wearing a short wig, *namms*, a collar, *usχ*, round the body a long tunic, *basui*, seated on a high-backed chair, *maui*, facing the right. His right hand is placed along his leg; his left raises a lotus flower to his face; at his side is his wife, Tuemenhetp, the lady of the house, wearing long hair, *namms*, a collar, *usχ*, round the neck, a long female garment, *basui*, fixed by straps on her shoulders. She places her left hand on the left shoulder of her husband, and her right grasps his right arm. They are seated on a high-backed chair. Before them stands the officer named Amenemha, "officer superintendent of the place of the geese, Ari [a guardian,] Amenemha." He is draped like Ari, but wears a shorter garment; his right hand pours pure water, *qabh*, from a libation vase on a small altar and jar beneath; his left is pendent at his side as if holding a censer or amshoir.

In the second division are four persons seated on their right legs on the ground, their left knees raised; the first is draped like the preceding, and holds a lotus to his face with his left hand; he is named "Titaf;" the second, a female, draped like Tuemenhetp, is named "Tai;" she holds a drooping lotus bud in her left hand; the third is a female named "Bak;" and the fourth another female named Tanefer. Beneath are two horizontal lines of hieroglyphs, a dedication to Osiris: "Act of homage to Osiris, who gives all good and pure things to Mentuhetp."

The scenes are in relief; the hieroglyphs in intaglio; hair black, flesh of

men red, women yellow; figures in relief; hieroglyphs black. 9½ in. high. *Calcareous stone.*

1946. Sepulchral tablet with a rounded top, *hutu*, having above two eyes not symbolic, probably of Horus. On the upper part are two small compartments, in each of which is a draped figure seated on the legs on the ground, facing inwards, extending one hand towards a jar on the ground in front. The figure on the right is a person named Aqarsen, and that on the left Ta.


Down the centre is a perpendicular line of hieroglyphs.

“Act of homage to Osiris, who dwells in the West, lord of Abutu [Abydos], Apmatennu [Anubis], lord of Taser [Hades], who give sepulchral meals, bread, drink, all good things.”—This line continues to the compartment, on the right “to the officer Ta, a worthy person, son of the lady of the house Urneb, justified.”

On the left “tou son¹ of Ransnab, justified.”

Beneath, on each side, are eighteen horizontal lines of hieroglyphs, a list of persons. On the right:

1. The guardian of the house, Ai, justified,
2. son of the lady of the house, Hotep, justified.
3. The superintendent of the Temple, Sebakhoteb, justified, son of Tata, justified.
4. Sebakhoteb, justified, son of Urneb, justified.
5. The superintendent of the house, Senrahu, justified, son of
6. Hotep, justified; the superintendent of the house, Sebakhoteb, justified,
7. son of Hotep, justified; the lady of the house, Hotep, justified.
8. ...enta, justified. The lady of the house, Ransnab, justified,
9. daughter of Hotep-t, justified. The lady of the house Sebaksankh, justified,
10. daughter of Men-t, justified. The lady of the house, Shepsi, justified,
11. daughter of the lady of the house, Urneb, justified. The superintendent of the house....
12. Nebart, justified, son of Sebaksankh.
13. The officer¹ of the place, Ta...u, justified,

¹  *mennu*, “cupbearer.” Duemichen, *die Libysche Wüste*, p. 1.

14. son of Akhi, justified; the lady of the house, Nub, justified,
15. daughter of the lady of the house, Sebaksankh, justified and worthy,
16. the ... justified.

On the left side are the following names :

1. The ... of the king¹ Haremsa,
2. son of Ransnab, justified; the lady of the house, Tahuti; Sat-
3. rannu-t, justified, daughter of Ransnab,
4. the person attached to² the courtiers, Sebak, son of ...
5. -ran, justified, the person attached to the courtier, superintendent of the house, Harsebak, justified,
6. son of Satran, justified, the adorer³ of the nomarch, Snabfent, son of Satran, justified,
7. son of Ran-
8. ran, justified; the officer of the place, Han,
9. son of Ransnab, justified; the lady of the house,
10. Han, justified, daughter of Satran, justified.
11. The lady of the house, Mentu.....
12. justified; the superintendent of the place of ... Taua, justified.
13. The officer⁴ of the beer-cellar, Maa, justified.
14. The officer of the place of beer, Snabenset, justified.
15. The officer of the place of beer, Khui, justified, a worthy person.

This tablet is indistinctly inscribed, and appears to have been set up for some family of inferior persons connected with the palace; several of the names are illegible, or nearly so. It is about the period of the 12th dynasty. 1 ft. 7 in. high, 1 ft. 1 in. wide. *Black granite.*

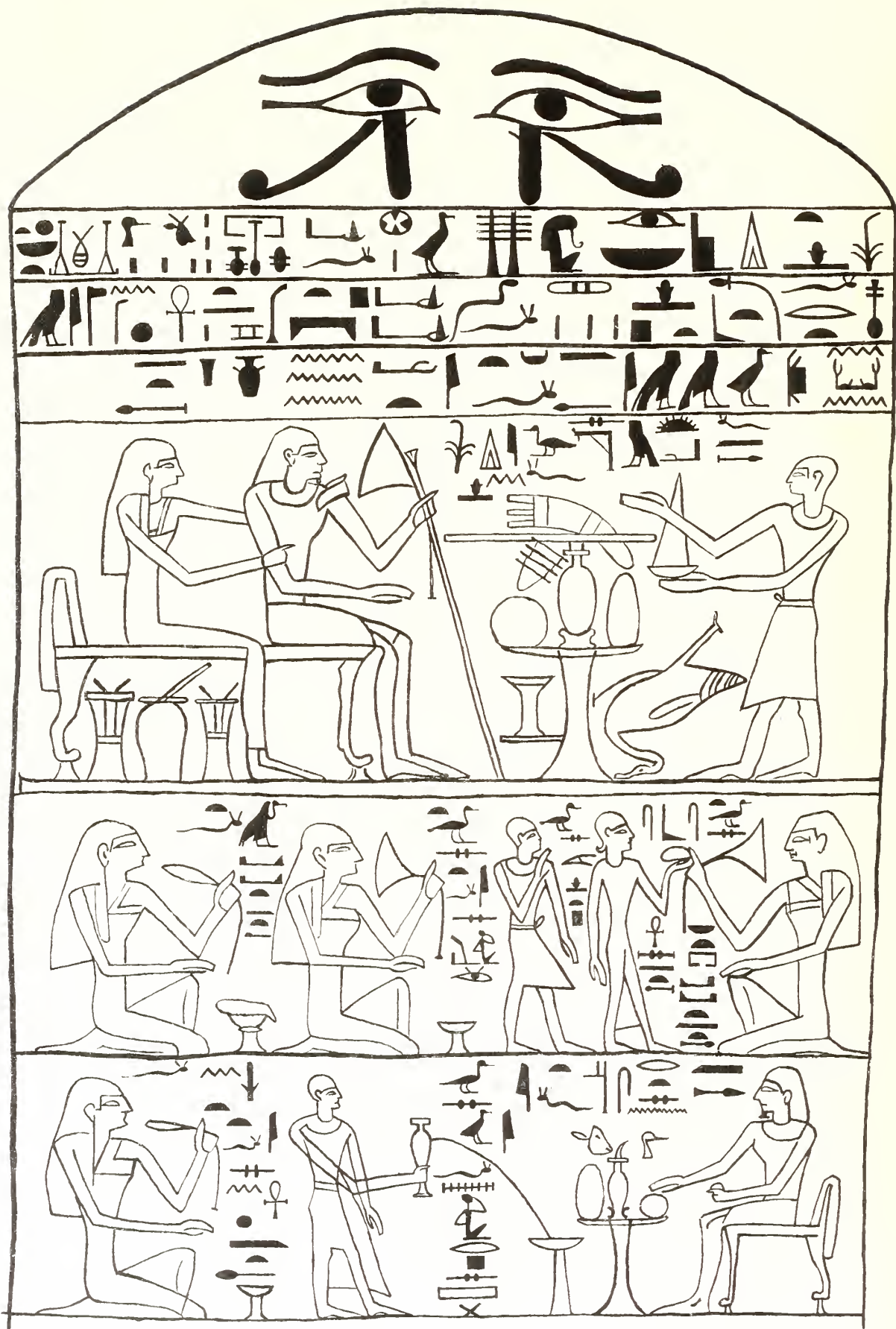
1947. Sepulchral tablet, with a rounded top, *hutu*, dedicated to Osiris for the sake of a servant or follower, probably of the king named Mama. In three divisions. Above are two symbolic eyes, *uta*, emblems of the Sun and Moon, as the eyes of the white cow of Athor, the goddess of beauty and mother of the

¹    *nexen.*

² *am s'enti.*

³    *āns*, unknown word, determined by hair.

⁴ *Mennu*, as before.



Sun. In the first division Mama is represented wearing the usual long hair or wig, the *namms*, a collar, *usχ*, round the neck, and a short tunic, *s'enti*, round the loins; he holds his right hand extended, the palm downwards; and in his left a long stick, *ab*, and lotus flower. Mama is seated on a low-backed chair, the feet of which are in shape of lions, and a cloth or cushion, the *aft*, is thrown over the back of the chair, *mau*. At his side is seated his wife, Aahat, wearing long hair, and collar, *usχ*, and female garment held up by straps. She is seated on the same chair or couch. Under the chair are three vases, *bas*, two of the cylindrical shape, like the Greek *kalathoi*, with cover tied down, destined to hold cosmetic and unguents; and a third jar-shaped, in which is a stylus or some other object. Before them is a table of offerings, consisting of a circular cake of bread, *paut*, an oval loaf, *at*, a jar of wine or water on a stand, having also a clay stopper, and the chine of a calf. Above them is a bunch of onions. Under the table is a goose and laver. Before, a man wearing a skull-cap, *namms*, a collar, *usχ*, and a tunic, *basui*, stands holding in his right hand a pyramidal heap of flowers, or else the pyramidal loaf, called *tahut*, placed in a bowl, and his left elevated, as if addressing Mama and Aahat. The inscription in front of him states,

“Act of homage¹ by his son, Amsemshaaf², justified.”

The inscription above, in three lines, is the usual dedication to Osiris.

“Act of homage to Osiris, lord of Tattu [Abusir], who gives sepulchral meals of bread and beer, oxen, geese, clothes, utensils, all good and pure things, supplies food, gifts of heaven, things created by earth, upon which a god lives, to the servant Mama, justified, [and] his wife Aahat, justified³.”

The second division represents another family scene. At the right side of the scene a “lady of the house, named Tata, justified,” is represented, draped like Aahat, seated on her left leg on the ground, facing to the right, her right leg raised, and holding a lotus flower to her face. Before her and facing stands “her daughter Sebesankhes, justified,” also deceased, represented as a girl, draped in a long tunic, facing her mother and offering her a cake. Sebesankhes

¹ See *ante*.

² The first part of the name “Ams” is that otherwise rendered Khem or Min.

³ In this and other places the Egyptian *mā-χru*, rendered “justified,” is supposed by some to mean “true-worded,” “truthful.” It was applied to deceased persons about the time of the 12th dynasty.

is followed by "her son Sebakhetp," who is attired like Amsemshaaf; he raises his right hand to his mouth, as if about to address Tata, and holds his left down. Behind them, of larger size, seated on the ground, facing to the right, are two persons. They are draped like Tata. The first, "her daughter Atefes-ras," holds a lotus to her face, and has before her a small vase with a foot. The second "his mother Tata, justified," holds a lotus bud to her face, and has before her a similar vase, on which is a lump of flesh or other viand.

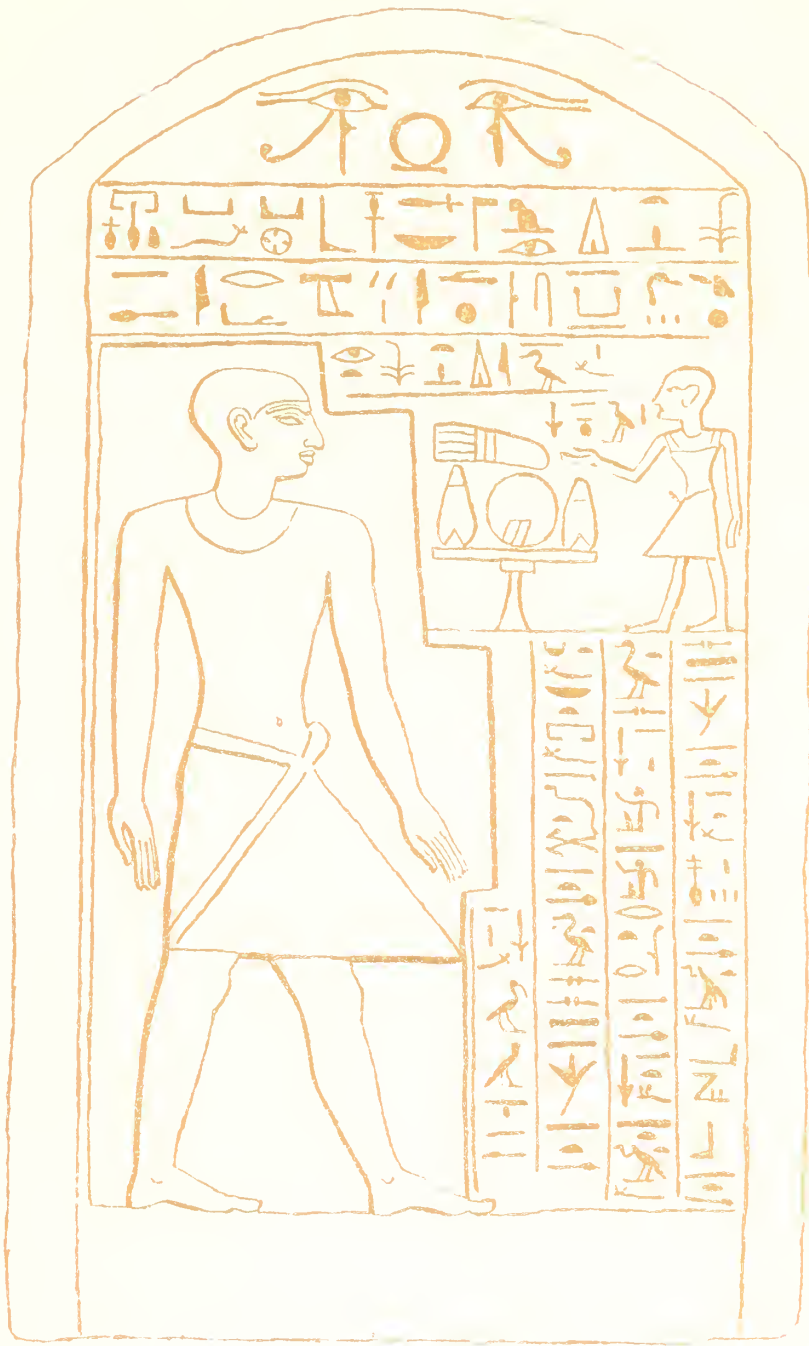
The third division has another scene of ancestral honours. At the right of the picture is "his father Usertesén, justified," seated on a low-backed chair, like that already described, and draped like Mama; his right hand is extended, his left holds a doubled sash; before him is a table of offerings, consisting of a circular cake of bread, *paut*, an oval loaf, *qt* or *ta*, a vase of pure water, *qabh*, the head of a calf, *ab*, and of a water fowl, *apt*. Before the table stands "her son Aufnaerpessh," wearing a skull-cap, *namms*, collar, *usx*, and long garment, *basui*, pouring a libation of water, *qabh*, from a jar with a spout, into an altar or bowl with a stand. Behind him, seated on the ground, is "his sister Atefesankh, justified," seated on the ground, facing to the right, in the usual costume, and holding a lotus bud to her face, having before her a small stand or altar.

Probably about the middle of the 13th dynasty. 2 ft. 4¼ in. high, 1 ft. 3 in. wide. *Calcareous stone*.

1948. Sepulchral tablet, with a rounded top, *hutu*, dedicated to Osiris for Aishemrāa, a painter. He is represented standing on the left side, wearing a skull-cap, *namms*, collar, *usx*, and tunic, *basui*, round the loins, both hands are pendent. Before him, of smaller proportions, is a table of sepulchral offerings, consisting of a circular and two oval cakes of bread and a bunch of onions. His son, Sennu, of small size, stands before the table of offerings, in the act of presenting it to him, elevating his right hand while his left is pendent. In the rounded part above are the two symbolic eyes, *ut'a*, such as appear in the cow of Athor, emblem of the Sun and Moon, and a signet, emblem of the course of these luminaries and of periods¹. The deceased Aishemrāa stands in a peculiar step-shaped niche. The text contains the following dedication to Osiris: "Act of homage² to Osiris, great god, lord of Abydos, who has given sepulchral meals

¹ Lefebure, *Le Mythe osirien. Les yeux d'Horus*, 4to., Paris, 1874.

² See *ante*.



of food and drink, oxen, geese, bread, to the constructor" or "designer, Aishemrāa, justified."

Before his son is inscribed:

"An act of homage made by his son Sennu."

Below the hieroglyphs mention the principal members of the family:

His brother Kamta justified.

His wife, the lady of his house, Netset, justified, daughter of Sshnin, justified.

Her daughter Senna-ater, justified.

His sister by his mother Sshnin, justified.

His sister Neferu, his mother, Akab, justified.

This little tablet is about the period of the 12th dynasty. Flesh red. 1 ft. 3 in. high, 9 in. wide. *Calcareous stone.*

1949. Sepulchral tablet, with a rounded top, *hutu*, in two divisions, dedicated to Osiris, for Hui, a superintendent of the cattle belonging to the temple of Amen.

In the first division Hui, superintendent of the cattle of Amen, is represented seated on a high-backed chair, facing to the left. He wears long hair, *namms*, a collar, *usχ*, and a long tunic, *basui*; his right hand raises a lotus flower, *ss'nin*, to his face; his left holds a doubled sash or napkin. At his side is seated his wife, Nas, wearing long hair, *namms*, a collar, *usχ*, round the neck, and a long garment with straps. The chair or couch, *mau*, has the usual lion's clawed feet. Before him is a table of offerings, consisting of two oval loaves, *at*, a circular cake, *paut*, a gourd, some flesh, a bunch of grapes and of onions, *hut*. On the other side of the table, facing him, and wearing a skull-cup, *namms*, collar, *usχ*, and a shorter tunic, the *s'enti*, stands "his son, who keeps his name alive, Inana..." holding a vase of libation, *qabh*, in his right hand, raised, out of which he pours a double stream of libations, and in his left hand holding an incense vase. Behind him stands his sister Buiaui, wearing long hair, bound by a crown or fillet, *meh*, a collar, *usχ*, a long garment, *basui*, her right hand, which is pendent, holding a lotus flower, and her left a bud.

In the second division is a row of members of the family, seated on the ground, facing to the right. The first, the of¹ Aunaa, is seated on his

¹ Perhaps *Tennu nehbu*, "officer of sustentances."

legs on the ground, his left hand doubled on the breast, the right extended. He is wearing the same costume as Hui; collar, *usχ*, and long garment, *basui*; "his wife Tataau," is wearing long hair, *namms*, in the same attitude. They are followed by "Teta, priest of Amen, justified" or deceased, in the usual dress and costume, but holding the bud, *r'ut*, of a lotus flower, *ss'nin*; then by "Amenemhat," in the same costume, placing his left hand on the shoulder of Teta, and holding with his right hand that of the same person. Behind him, is "his wife Maiau," in female costume, and the same attitude; and behind her "Api," holding the same office as Aanana.

The two horizontal lines below are the usual dedication to Osiris:

"Act of homage to Osiris, great god, eternal ruler, who gives sepulchral meals of bread and beer, oxen, geese, clothes, utensils, wax, pure water, wine, milk, all good and pure things, to....."

The hair is coloured black; the face of the male figure red; that of the females yellow. 1 ft. 3 in. high, 9 in. wide. *Calcareous stone*.

1950. Sepulchral tablet, with a rounded top, *hutu*, in two divisions, dedication to Osiris and Anubis, for Mamau, son of Turmertes, superintendent of boats.

Above are two symbolic eyes, *ut'a*, and two jackal standards, emblems of the gods Anupu, or Anubis, and Apmatenu. In the first division Mamau is seen on the left, seated on a low-backed chair, terminating in lion's feet, facing to the right; he wears long hair, *namms*, a collar, *usχ*, round the neck, and a short tunic, *s'enti*, round the loins; his right hand is extended; his left is bent back on his breast. Before him is a table of offerings, consisting of a circular cake of bread, *paut*, an oval one, *ta* or *at*, a vase or jar, a haunch of veal, *χeps'*, and a water fowl, *samen*. Under the table is a vase or bowl on a tall stem. Higher than the table is a cylindroid vase, such as held cosmetics or oils. On the other side of the scene is his wife Apepa, daughter of Haremhat, seated on her left leg on the ground, facing him. She wears long hair, *namms*, a collar, *usχ*, and a long garment held by straps over the shoulders. Before her is a table of offerings, consisting of a circular cake, *paut*, an oval one, *at*, a jar of wine or water, *namms*, a bunch of onions, *hut*, and a water fowl, *samen*. Under the table is a bowl on a tall stem or stand, and above, in the field, a jar for oils or cosmetics.



In the compartment beneath is "his brother Snaberau, justified," seated on a mat at the left side of the scene. Snaberau¹ wears short hair, *namms*, a collar, *usχ*, round the neck, and a short tunic, *s'enti*, round the loins; he sits on his right foot, the left leg elevated, stretches forward the right hand, and holds the left back on his breast. Before him is a table of offerings, on which are placed a circular cake, *paut*, an oval cake, *ta*, a water fowl, *samen* or *apt*, and a bunch of onions, *hut*. Under the table is a bowl on a tall foot or stem; in the area a conical vase for wax, *menh*. On the other side, draped in the usual female costume, is "his mother, Turmertes, justified;" she faces to the left, and is seated on her left leg on a mat; her right hand is bent on her breast; her left is extended. Before her is a similar table of offerings, and the cylindroid jar in the area. Between them is a conical jar of wine or water.

The horizontal and lateral lines of the first compartment are the dedication for Mamau:

"Act of homage² to Osiris, who dwells in the West, great god, lord of Abydos, to Apmatennu, lord of Taser³, who gave sepulchral meals of bread and beer, oxen, geese, bread, clothes, fabrics, incense, wax, all good and pure things, gifts of heaven, products of earth, upon which a god lives, to the superintendent of boats, Mamau, son of Turmertes, justified, [and] his wife, lady of a house, Apepa, justified, daughter of Haremhat, justified."

The flesh of the females is coloured red; the hieroglyphs are black on a yellow ground; below is a black, yellow, and red border. 1 ft. 6¼ in. high, 1 ft. ½ in. wide. *Calcareous stone*.

1951. Tablet, *lutu*, in shape of a gateway, dedicated to Osiris for a person named Saru, guardian of the house of Kheperka⁴, probably Usertesen I., of the 12th dynasty. On it are two scenes.

To the left, Saru, wearing long hair, *namms*, and a tunic, *s'enti*, seated, facing right, his right leg on the ground, holding out his right hand and bending his left back on his breast; before him is a mat, on which are a

¹ Or Snaberfu, if the sign has the value of *f*.

² For the other reading see *antē*.

³ The region of beatified spirits in Hades.

⁴ Or else, "The guardian of the palace or temple 'Kheperkasaru,'" Kheperka forming part of the name.

conical vase, and another jar with long neck and circular mouth. Above are two objects, one apparently a conical cake, *qt*, of bread, and the other the haunch of a calf.

To the right is his mother, Athorsat, draped in the usual female costume and seated on the ground, facing to the right, her left hand stretched out, her right bent back on her breast. Before her on a mat are the same objects as those before Saru.

The vertical and other lines of hieroglyphs are the dedication to Osiris and the family genealogy.

"Act of homage to Osiris, who dwells in the West, lord of Abydos, [who has given] sepulchral meals of bread and beer, oxen, geese, clothes, utensils, incense and wax, to the guardian of the house of Kheperka, Saru, son of Athorsat, justified.

Tai t, justified, daughter of Uiki, justified, a worthy person.

Mama, justified, son of Uiki, justified, a worthy person.

Sarui, justified, a worthy person."

To the left,

"His mother, Athorsat, justified, son of Uiki, justified, a worthy person.

Hekeka, son of Aka.

His brother, or Senf, son of Uiki, justified.

Aka, son of Uiki.

The guardian of the palace, Aku, justified, a worthy person.

Amenemsebens, son of Mut¹."

1 ft. $7\frac{3}{4}$ in. high, 1 ft. wide. *Calcareous stone.*

1952. Sepulchral tablet, much broken and injured, with a rounded top, *hutv*, on which is a scene of family worship. A deceased builder or architect, named Rasu, is seated on a chair with his wife Sensenab at his side. He wears a small cap, *namms*, collar, *usχ*, round the neck, and long tunic, *basui*, holding a sceptre in his left, *uas*, and a symbol of life in his right hand, unusual attributes, only found in the hands of gods. "His wife Sensenab" wears the usual long female hair, a collar, *usχ*, round the neck, and long garment. Her left hand is affectionately placed on the shoulder of her husband, her right

¹ At the end of the sepulchral formula is \square *pa* and then *Amenu nemi seben s qr en Mut* or *Tu*.



holds a doubled cloth. Before them stand three persons, the first (Uatranmeni) a man, draped, in short hair, *namms*, a collar, *usχ*, and short tunic, *s'enti*, followed by a female named "Aahhetp—surnamed Sensenab," draped, in the usual *namms*, placing her right hand on the shoulder of Uatranmeni; and holding a doubled sash in her left hand, is another female, "Titirasu," in the same drapery and attitude.

In the second division is a procession of six persons, all facing to the right. 1. A female named Sennusat, in the same drapery, holding a doubled sash in her right hand, and in her left a lotus flower, *ss'nin*, held to her face. 2. Another female, named Sennu-Aah, of smaller size, in the same drapery and attitude, holding a lotus bud in her left hand to her face, and in her right a doubled sash. 3. "His wife, the lady of a house, Aahhetp," in the same drapery, her right hand pendent, and in her left two lotus flowers. 4. A boy named Nebsenu, nude, wearing a skull-cap, *namms*, and collar, *usχ*, his right hand pendent, his left holding a lotus flower to his face. 5. A man named Hat, wearing a long tunic, *basui*, the right hand pendent, holding a doubled sash, the left holding a lotus flower to his face. 6. A female, draped like the others, holding in her right hand, which is pendent, a lotus bud, and a flower in her left hand to her face. These last figures have the upper part destroyed.

Below are two horizontal lines of hieroglyphs, the usual sepulchral dedication:

"Act of homage to ... lord of Neshem," or Nεχeb [Eileithyia], "to Osiris, lord of Abutu [Abydos], who give bread all good and pure things, to the architect Rasu."

Probably from Eileithyia: period of 13th dynasty. 1 ft. $8\frac{1}{4}$ in. high, 1 ft. $\frac{1}{2}$ in. wide. *Calcareous stone*.

1953. Sepulchral tablet, with rounded top, *hutu*, in two divisions; scenes of family worship for Sennefer, an officer of a queen, and other members of his family. Above are the two symbolical eyes, the signet, and basket¹. On the left the superintendent of the² of the divine wife Sennefer, justified, is represented seated on a high-back chair, the feet of which terminate in the usual lion's

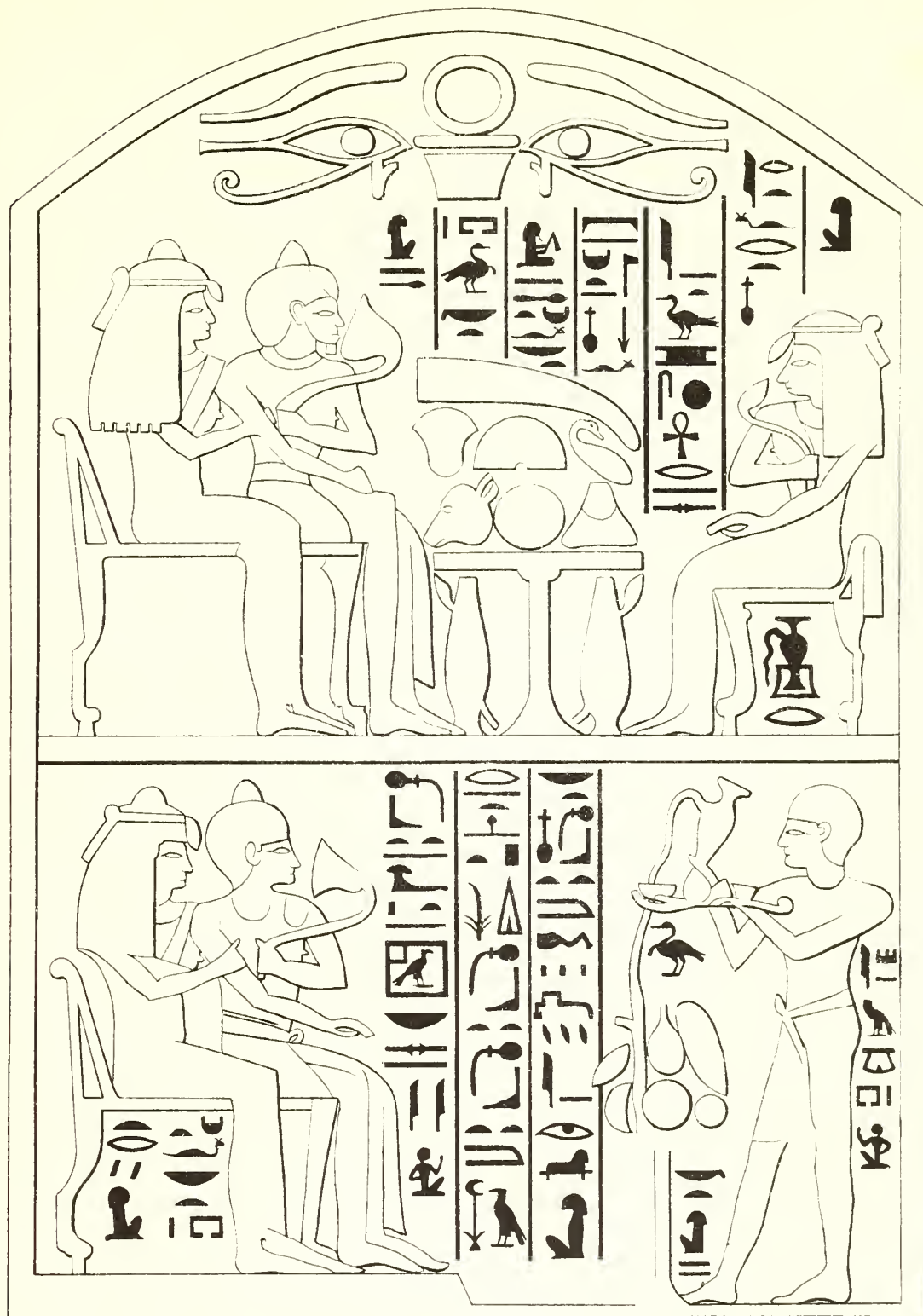
¹ The mystical meaning of this anaglyph has only been partially explained.

²  — *her ta* or *her en*.

claws; his hair is in the style of the 18th dynasty, and he wears a conical object on his head, a collar, *usχ*, round the neck, and a long garment, the *basui*, round the loins; his right hand, which is extended and doubled, holds a sash, his left a lotus flower to his face. Behind him, on the same chair or couch, is seated "his wife, the lady of a house, Baket, justified," wearing long fringed hair in the style of the 18th dynasty, a conical object on her head, and a fillet or crown, *meh*, round her hair; she wears a long female garment, places her left hand on the left shoulder of Sennefer, and holds his right arm with her right hand. Before them is a table of offerings, having on it a circular cake of bread, *paut*, the head of a calf, another portion of the same, a basket of fruit, a gourd, another heap of fruit, and a bunch of onions. Under the table are two conical jars of wine or water on stands twined by lotus buds. At the right side of the scene and on the other of the table this offering is said to be "from their beloved daughter, who keeps their name alive, Artefnefer." She is draped like her mother, is seated on a low-backed chair, *mau*, extends her left hand, and holds a lotus bud in her right to her face. Beneath the seat is inscribed "libations to."

The second division has a similar scene of sepulchral offering, "Nebseni, priest of Athor," draped like Sennefer; and in the same attitude at the left of the tablet, facing right, is seated on a chair, having at his side "his wife, the lady of a house, Teri," in the same attitude and drapery as the lady Baket. At the other side "Amenemapt," a man so named, stands wearing a skull-cap, *namms*, collar, *usχ*, and short tunic, *s'enti*. He holds a jug of libations, *gabh*, in his right hand, out of which he pours the water on the table of offerings below, and in his left a censer in shape of a long stick, terminating in a hand holding a cup and having a small vase or receptacle half-way down the stick to hold the balls of incense, *t'a*. He faces Nebseni and his wife. The table of offerings has three circular cakes of bread, *paut*, a gourd, fruit, and other objects. Before him are two perpendicular lines of hieroglyphs, continued under the table. "The making of the gift an act of homage twice pure, with thousands (abundance) of all good and pure things, with haunches, and choice portions for the Osirian Baket, justified."

This tablet is apparently of an early part of the 18th dynasty, about the




commencement, the use of the name of Osiris before the deceased shewing that it is later than the 12th and following dynasties. The ancestral worship is represented on it, but not that of deities, which was subsequently introduced. The flesh of the figures is coloured red, the hieroglyphs blue. 1 ft. $3\frac{3}{4}$ in. long, $11\frac{3}{4}$ in. wide. *Calcareous stone.*

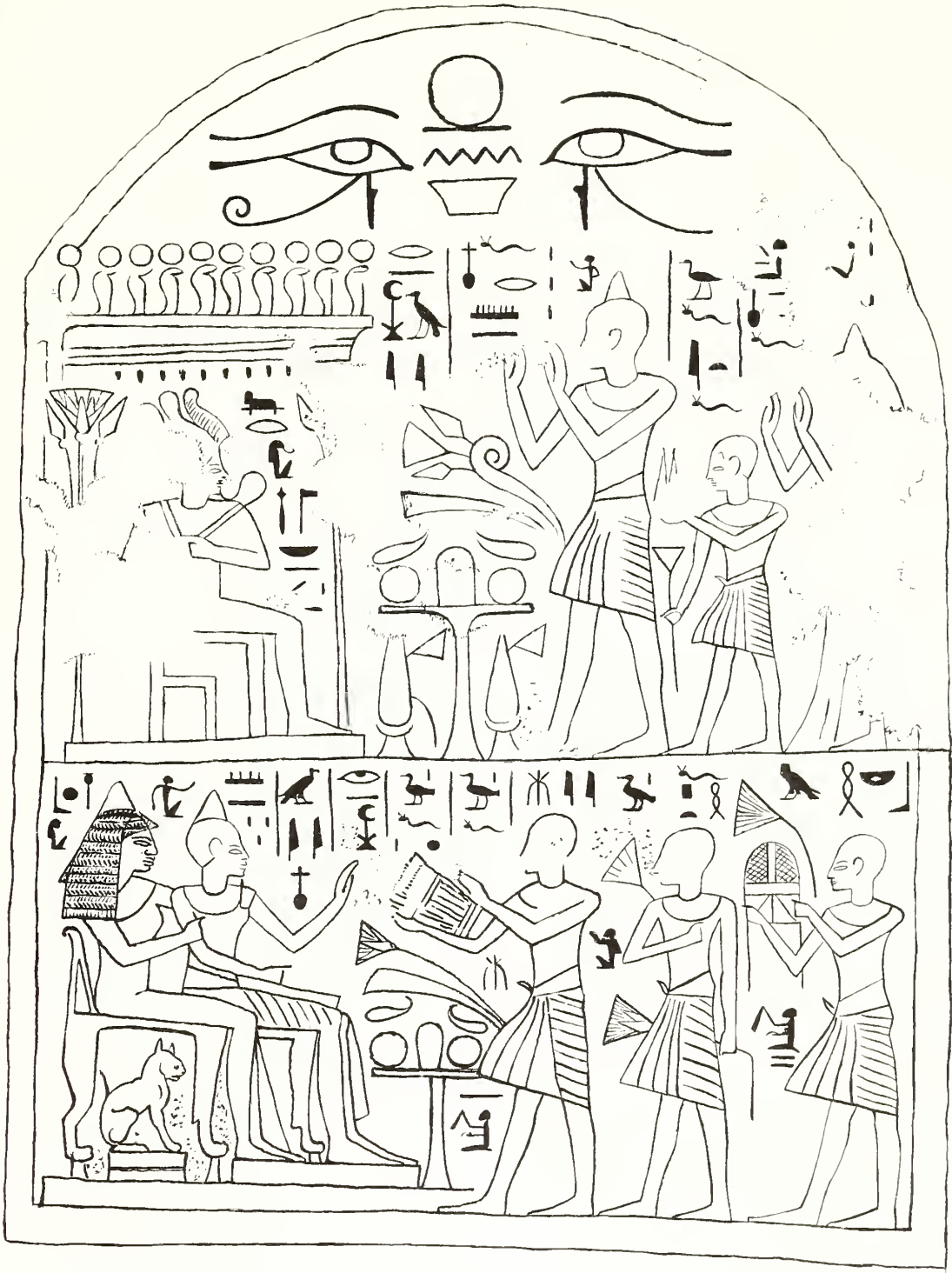
1954. Sepulchral tablet, with a rounded top, *lutu*, in two divisions. Sepulchral worship by Takara, a captain of the king, and his family. Above are the two symbolic eyes, *ut'a*, and the signet, *χatem* or *s'en*.

In the first division, "Takara, captain of his majesty," is represented seated on a high-backed chair, with the feet terminating in the usual lion's claws, by the side of "his wife, the lady of a house, Aau." Takara wears short hair, elegantly plaited in rows of curls falling from the crown of his head; he wears a collar, *usχ*, and the long garment, *basui*, from the loins to the ankles; his right hand extended and doubled holds a sash; his left a lotus flower by the stem, which he lifts to his face. His wife, Aau, is seated at his side; she wears long hair, falling in rows of curls at the ends, *namms*, earrings, *s'aka*, of circular shape, in her ears, and the usual female garment from the breast to the knees, held by straps. Before them is a table of offerings, on which are placed two circular cakes of bread, *paut*, and two oval loaves, *ta*, two baskets full of fruits, probably figs, *teba*, and dates, *nebs*, a lotus flower, *ss'nin*, and bud. On the other side of the table is "his brother Katneb...i," seated facing. He sits on a rectangular seat, slightly concave, with no back and side bars, wears a skull-cap, *namms*, instead of the long hair, a collar, *usχ*, and long garment, *basui*, holds a doubled sash in his extended left hand, and a lotus to his face in his right hand. The inscription above refers to the gift of the tablet or offering to Takara "by his brother, who keeps his name alive, Katneb...i." The lower division has a row of four females, seated on their right legs on the ground, facing to the right; they are all draped in the usual female costume, and wear long hair. The first, Hapep, holds her right hand extended, and a lotus flower, *ss'nin*, in her left. The second, his daughter Meshar, resembles in costume the first, and holds a lotus flower. The third, his daughter Shesiharnefer, wears the same costume, but holds a lotus bud. The last, his daughter Rua, is draped like the others, but bends her left hand back on her breast, and holds no lotus flower. The

hair is coloured black; the flesh of the men red, and of the women yellow; The background is yellow. $11\frac{1}{2}$ in. high, $6\frac{3}{4}$ in. wide. *Calcareous stone.*

1955. Sepulchral tablet, with a rounded top, *hut*, in two divisions; adorations to Osiris, and sepulchral worship for Nefermen. Above are the two symbolic eyes, *ut'a*, the signet, *χatem*, or orbit, *sen*, the water line, *s*, perhaps forming the complement of the word *sen*, and the basket determinative of the word *han*.

In the first division, at the right side, is the shrine of Osiris, in which the god is represented as seated on his throne, facing to the right. The shrine is distyle, having two columns or pillars in shape of a lotus flower and two buds, one pillar in front, and the other behind Osiris. Under the cornice is a row of bunches of grapes, *aloli*, sacred to the deity, and connecting him as planter of the vine with the Greek Dionysos or Roman Bacchus. Above the cornice are ten uræi serpents, *ārā*, each bearing on its head a solar disk. Osiris, seated on his throne within the shrine, wears on his head the crown called *atf*, consisting of a conical cap, resembling but not identical with the white cap, *hut*, emblem of the upper world or Egypt, but when painted represented striped. On each side of the *atf* is an ostrich feather, emblem of the two goddesses Ma or Truth, in whose hall in Hades the final judgment was held, over which Osiris as Khentamenti or Pentamenti the Pethempamentes presided in the character of the Egyptian Pluto or Hades. His form is enveloped in bandages, *mer-em-hēbs*, recording his being made into a mummy by Isis; his face is bearded; his arms come out of his bandages. In his right hand he grasps the whip, *neχeχ*, emblem of his protective power, and in his left the crook, *āb* or *ḥaq*, shewing that he was a ruler or guider. Outside the shrine Nefermen stands offering a table of offerings to the god. On the table are two circular cakes of bread, *paut*, an oval loaf, *ta*, two gourds, a haunch, *khepsh*, a lotus flower, *ss'nin*, and two buds. Under the table are two conical vases or stands, with lotus flowers twined round them. These held wine, *arp*. Before the table, of larger proportions than the other figures, and facing Osiris, stands Nefermen, the measurer of corn, or sacrificer, for the word *χai*  is found having this meaning. He wears a skull-cap, *namms*, and a conical sepulchral ornament on his head, a



collar, *usχ*, on his neck, and a tunic, *s'enti*, round the loins; both hands are raised in adoration to the god. Behind him, in a like costume, and facing the same way, is "his son Atef," holding a papyrus flower in his right hand, and two conical cakes of bread, *tahut*, in a basket in his left. He has no cone on his head. His son is followed by "his sister Abekh," wearing long hair, *namms*, a cone on the head, collar, *usχ*, and long female garment held up by straps across the shoulders. This part of the tablet is much corroded, and not quite distinct.

In the second division is a scene of sepulchral worship "made to the corn measurer, Nefermen," who, draped as before, is seated on a high-backed chair at the left side of the tablet, facing to the right, his feet placed on a mat or footstool; his right hand, extended and doubled, holds a sash; his left is raised. At his side is seated his wife Abekh; she wears the sepulchral cone on the head, and has her long hair plaited in horizontal rows of curls. She wears a collar, *usχ*, round the neck, and long garments to the ankles; places her left hand on the left shoulder of Nefermen, and clasps his right arm with her right hand. Under her chair is a favourite cat, seated on a stool. Before Nefermen and Abekh is a table of offerings, consisting of two circular cakes of bread, *paut*, a conical loaf, two gourds, a bunch of onions, *hut*, and a papyrus flower. Before the altar, draped in the same costume as Nefermen, but without the conical ornament on the head, stands "his son Rameri," holding a bunch of papyrus flowers and buds with both hands, which he offers to Nefermen. Behind him follows, draped in the same costume, "his son Mesi," holding a papyrus flower in his right hand, bent back on his breast, and a lotus flower, *ss'nin*, in his left—this, for Egyptian motives of sculpture, passes round his right side. The last, "his son Ptahenheb," follows, holding a stand, on which is a hemispherical object or cover, surmounted by a lotus flower, *ss'nin*. This tablet appears to be about the period of the 21st dynasty. 1 ft. 4 in. high, 11½ in. wide. *Calcareous stone*.

1956. Sepulchral tablet, with a rounded top, *hut*, dedicated to Osiris, for Amenhetp, a scribe; in two divisions.

1. In the first "Osiris the eternal ruler" is represented on the left side of the tablet, wearing the white crown of Upper Egypt, *hut*, on his head, standing

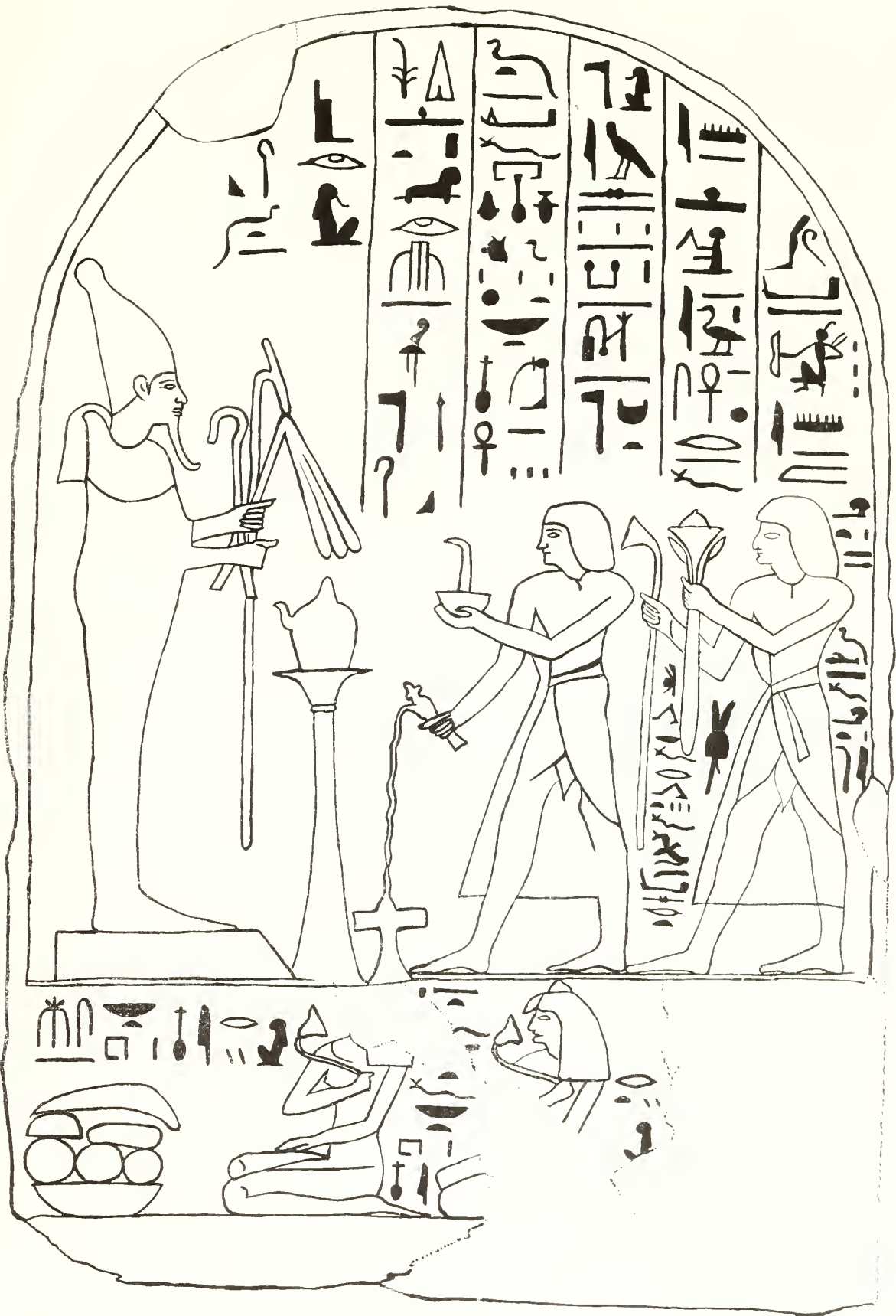
facing to the right. His face is bearded; he wears a collar, *usχ*, and the counterpoise of a collar, *mā-ānkh*, at the back of his neck; his form is enveloped in bandages, *mer em hebs*, like a mummy; his hands come out, holding the dog-headed sceptre, *uas*, the crook, *a* or *hak*, and the whip, *neχeχ*, emblem of his power, his rule, and his protection. He stands on a pedestal, in shape of a cubit, *mah*, emblem of the goddess Ma, or Truth. Before him is a tall stand or altar, *χau*, on which is placed a vase, *namms*. Before the altar stand two persons; the first, Amenhetp, the scribe of the queen, wears short hair, *namms*, a full semi-transparent garment up to the neck, where there is a slight opening, and a tunic, *s'enti*, beneath. He holds in his right hand a jug of libations, with spout and cover, the *qarḥ* or *qabh*, out of which he pours a stream of water on a small altar placed in front of the taller stand or altar. In his left hand he holds a hemispherical bowl, probably of bronze, containing burning incense. He is followed by his son Amenemhat, surnamed Hata, a military officer, draped in the same costume, holding a papyrus flower in his right hand and another flower and two buds in his left. The inscriptions above, in addition to the name and title of Osiris above given, have the usual sepulchral dedication to Osiris:

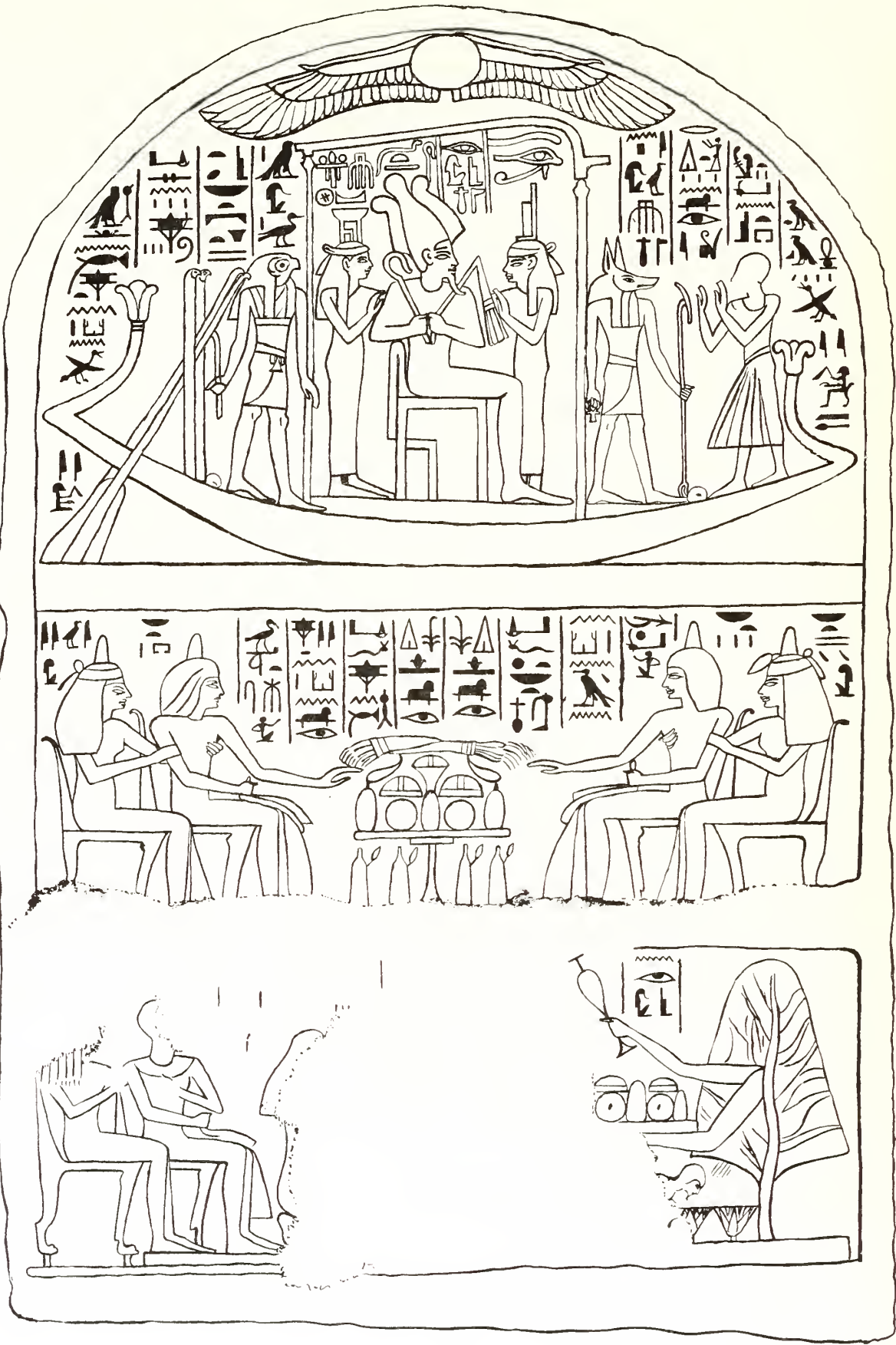
“Act of homage to Osiris, who dwells in the West, great god, eternal ruler, who gives sepulchral meals of bread and beer, oxen, geese, all good and pure things upon which a god lives, to Amenhetp, the scribe of the queen, justified, by his son, who keeps his name alive, the captain of the troops Amenemhat, surnamed Hata, who followed his lord at his footsteps, bearing the flabellum.”

In this part of the tablet the form $\overset{\circ}{\text{I}} \overline{\text{III}}$ for $\overset{\circ}{\text{I}} \overline{\text{⊙}}$ throws a doubt on the authenticity of the monument.

2. In the second or lower division are two females seated on the ground, wearing the usual long female headdress, *namms*, surmounted by the conical ornament and lotus bud, a collar, *usχ*, and the usual long female garment. They are seated on their legs on the ground and face the left, the first holding a lotus flower, *ss'nin*, and the second that of the papyrus. Before them is a basket, *tna*, on which are three circular cakes of bread, *paut*, an oval loaf, *tā*, a hemispherical loaf, and a bunch of onions, *hut*, or a gourd, *tenruqa*.

Before the first is “born of the lady of a house, Neferari,” apparently in





connection with the name of Amenemhat, and shewing that she was the wife of Amenhetp; and before the second "the sister of his father, the lady of a house, Neferari," that is his paternal aunt.

The body of Osiris is coloured white, the face dark, hair black, the flesh of the figures red, the flowers and hieroglyphs blue. Apparently about the commencement of the 18th dynasty. 1 ft. 8 in. high, 1 ft. 2 in. wide. *Calcareous stone.*

1957. Sepulchral tablet, with a rounded top, *hut*; dedications to Osiris and the gods of his circle, and sepulchral worship for Pai, a storekeeper of gum¹, probably belonging to the king or temple, in three divisions.

The first division is surmounted by the winged disk, *hut*, and represents the deceased Pai in the boat of Osiris. The god is seated in a shrine in the centre of the boat, looking to the prow. The upper part of the shrine is slightly curved. Osiris is seated on a throne, *tna* or *nest*, with a back and cushion or cloth, *aft*. He wears on his head the crown, *atf*, with the two ostrich feathers at the sides, emblems of the goddess *Ma*, or Truth; his form is enveloped in bandages, *mer em hebs*, as if mummied: his face is bearded. In his right hand he holds a crook, *ab* or *haq*, emblems of his rule over Egypt, and in his left the three-thonged whip, *neχeχ*. A symbolic eye, the right, *uta*, is above; his titles, "Osiris, great god, eternal ruler, dwelling in the East," are inscribed above his head. In front of Osiris stands the goddess Isis, wearing long hair tied by a crown or fillet, *meh*, and surmounted by a throne, her name and emblem, draped in long female dress. She turns round and looks at Osiris, placing her right hand on his left shoulder, and raising her left hand as if addressing him. Behind the god is Nephthys, draped in similar attire and wearing the basket and symbol of an abode, *Neb-ta*, her name and emblem, on her head. She looks at Osiris from behind, places her left hand on his right shoulder, and raises her right hand as if addressing Osiris. Behind the shrine stand "Har-sa-hesi," or "Horus, the son of Isis," the Harsiesis of the Greek writers. He is hawk-headed, wears a collar, *usχ*, and tunic, *s'enti*, round his loins; his left hand is pendent, his right raises the cord of the two large paddles, one on each side of the boat, by which the Egyptians steered. In front of the shrine, facing the prow like the other figures, stands "Anup," or Anubis, "who dwells in the divine abode;"

¹ *qama*.

he is jackal-headed, wears a tunic, *s'enti*, and holds an emblem of life, *ānχ*, in his right hand, and the dog-headed sceptre, *t'am* or *uas*, in his left. Before him stands Pai, wearing a skull-cap, *namms*, and long garment, *basui*, elevating both hands in adoration to Anubis, Osiris, and the other deities. The prow and stern of the boat terminate in a lotus flower, *ss'nin*.

The inscriptions in this section read :

“Osiris, the eternal ruler who dwells in the East, Harsiesis, Isis, mistress of heaven, ruler of the world, who have given the delicious breath of the North wind to Pai.”

That before Pai reads :

“The gift of adorations to Osiris by Pai, guardian of the place of the gum, justified.”

The second division represents a scene of sepulchral or family worship. At the right side of the tablet is a man named “Harnekht,” wearing short hair in the style of the 18th dynasty, a conical ornament on the top of the head, and a long garment from the loins, *basui*, seated on a high-backed chair, extending his right hand, and holding a sash doubled in his left hand. He faces to the left. Behind him, wearing long hair tied with a crown and with a lotus bud wreathed round it, and having a cone on the crown of her head, is the lady of the house, Neb-ta-ta. She places the left hand on the right shoulder of Harnekht, and holds his right arm with her right hand. Before the pair is a large table of viands, on which are placed two circular cakes of bread or biscuits, *paut*, three oval loaves of bread, *ta*, two baskets of fruit, hemispherical, probably of figs, *teb*, and dates, *nebs*, two gourds, and two bunches of onions, *hut*.

At the other side of the tablet, seated on high-backed chairs, *mau*, and facing the sepulchral table of offerings in the same manner, draped also alike, are a man named “Tahutimes,” or “Thothmes,” and “Aui, the lady of a house.” The inscriptions above their heads and the table are two sepulchral dedications to Osiris.

That to the right reads :

“Act of homage to Osiris, who gives all good and pure things to Harnekht, the lady of a house, Neb-ta-ta.”



That to the left is:

“Act of homage to Osiris, who gives the delicious breath of the North wind to the Osirian Tahutimes, [and] the lady of a house, Aui.”

The third division has at the right side the sycamore tree of the goddess Nut, out of which issue her arms; her right holds a vase of libations, *qabh*, from which she pours a stream of water; her left holds a tray, on which are placed two circular cakes, *paut*, of bread, two oval loaves, and two small baskets filled with food. At the foot of the sycamore, *neha*, is part of the head and shoulders of the human-headed bird, emblem of the soul, drinking the water which flows from the libation vase, *qabh*. The rest of the middle of the tablet is much injured. At the left side is a seated group of a male and female, seated like those of the second division, on high-backed chairs, *mau*; the male wears a skull-cap, *namms*, collar, *usχ*, and long garment, *basui*; holds his right hand doubled over his knee, and the left bent on the breast; at his side is seated the female draped in the usual costume, her right hand holding his right arm, the left placed on his left shoulder. Before them, kneeling on both knees on the ground, is a female figure. All these face to the right and towards Nut in the tree. Their names are obliterated. The scene of Nut in the sycamore is the vignette of the 59th chapter, entitled the chapter of drinking the water in Karter or Hades. Three other versions of this chapter are given in the Papyrus of Turin¹. The first of these invokes the tree of Nut, and connects the deceased with the mundane egg of the goose of Seb. The deceased also asks to prevail by these waters like the hands of Set or Typhon. In bas-relief, coloured red. 1 ft. 7½ in. high, 1 ft. ½ in. wide. *Calcareous stone*.

1958. Top of a tablet or side of a pyramid, in shape of a truncated pyramid. Adorations to Anup, or Anubis, for Pai, “having charge of the forepart of the boat of the lord of the world,” or monarch. At the left side Anup, or Anubis, is represented jackal-headed, wearing a collar, *usχ*, and long garment, *basui*, round the loins, seated on a throne, *kat*, with low back, and cushion or cloth, *āft*, facing to the right, holding in his right hand an emblem of life, *anχ*, and in his left the dog-headed sceptre, *t'am* or *uas*. Before him is a table of offering, *hept*, or altar, *χau*, on which are two circular cakes of bread, *paut*, an

¹ Lepsius, *Tolt.*, Taf. xxiii.

oval cake, *tā*, two gourds, a bunch of onions, *hut*, a goose, lotus flower, *ss'nin*, and two buds. The lines of hieroglyphs over his head are the speech of the god, "Says Anup, who dwells in the place of the divine gateway, I have come, bringing all protection to thee, Osiris."

On the other side of the altar Pai stands facing to the left in adoration to the god. He wears long hair in close rows of curls reaching to the shoulders, in the style of the 19th dynasty, and the semi-transparent plaited garment of fine linen or muslin used at the period of the 19th dynasty. Pai raises both hands, the palms towards Osiris, reciting his prayer to the god. The hieroglyphs above his head express

"For the sake of the superintendent" or "captain of the sailors of the forepart of the boat of the lord of the world, Pai..."

Above the scene is the winged disk, the *Har en Hat*, or Horus of Apollinopolis Magna or Edfu, protector of the Tablet, entwined with an uræus, and having one wing. 1 ft. 9½ in. high, 1 ft. 10 in. wide. *Calcareous stone.*

1959. Sepulchral tablet, with rounded top, *hutu*, in three divisions; adorations to Osiris and sepulchral worship for Pekames, a superintendent of gold-working.

In the first division, on the left side, "Osiris, who dwells in the West, lord of Tattu [Abusir], ruler of Abutu" [Abydos], is represented seated on his throne, facing to the right. The god is bearded, wears on his head the crown, *atf*, having on each side an ostrich feather, emblem of the two goddesses, *Mā*, or Truth, in whose hall Osiris presided as the judge of the dead; his form is enveloped in bandages, *mer em hebs*. His hands hold—the right the whip, *nexex*, emblem of his power, the left the crook, *āb* or *haq*, symbol of his rule over Egypt. His throne has a low back with a cushion or cloth, and is placed on a pedestal in shape of a cubit, *mā*, also emblem of Truth. Behind Osiris stands "Isis, the mother goddess, her hands behind thee [Osiris], for ever protecting thee." Isis wears a throne, her emblem, on her head; her throne—her name and emblem. She is draped in a long garment from the waist to the ankles, and raises both hands behind Osiris, facing in the same direction. Before Osiris is an altar, or table of offerings: on it are placed three circular cakes, *paut*, a basket of fruit, grapes or dates, two ducks or waterfowl, two gourds, a bunch of dates, two oval cakes, two papyrus or lotus flowers, *ss'nin*,

and a vase from which three flames arise. Under the table are two vases on stands, with conical cover, holding wine. They are entwined by lotus buds. On the other side of the table stands Pekames, his hair in short rows of curls rounded beneath, in the style of the 18th and 19th dynasties, wearing a long garment with plaited sleeves made of fine linen, semi-transparent like muslin. He raises both hands in adoration, the palms turned towards Osiris. The hieroglyphical inscription above his head is

“Adoration to thee, Osiris, lord of the age, who gives the food before him daily to the superintendent of the making of the gold, Pekames, justified¹ in the tribunal of Truth.”

In the second division is a scene of sepulchral worship; on the right is “The superintendent of the making of the gold-smelting of the lord of the two countries [the king], Pepauï,” seated on a tall-backed chair, the legs of which terminate in lion’s feet, facing to the left. He wears his hair, *namms*, in close rows of curls, terminating in a kind of fringe and falling on his neck, round which is a collar, *usx*, and a long plaited garment with sleeves; his feet are placed on a mat or footstool; his right hand is extended, his left also, but the hand doubled. Behind him, seated in a similar chair and facing in the same direction, is “his sister, the lady of the house, Mutemua.” She wears her hair falling in long close rows of curls from the summit of her head and bound with a crown or fillet, *meh*. She wears the usual long female garment to the ankles, and her feet are placed on a mat or footstool. Before them is a table of offerings consisting of two circular cakes of bread, *paut*, two oval cakes, *ta*, a bunch of onions, a basket of fruit, and beneath the table is a vase of wine on a stand with a conical cover entwined by a lotus flower. This offering is “made by his son, who keeps his name alive, the superintendent of the working of gold, Pekames, justified.” His costume more resembles that of the 19th dynasty, his long hair falls in plaited curls to his shoulder, and he wears a plaited garment with sleeves, all of very fine linen or muslin. He stands on the other side of the table, facing Pepauï and Mutemua, holding a jug of water, *qabh*, which he pours from the spout in his right hand, and a calathus-shaped vase of fire in his left. Behind Pekames, and facing in the same direction, are three

¹ *Mā xrū*, “truthful.”

rows of members of the family seated on their legs on the ground, and draped in the same costume. Before each row is a low table of offerings, on which are two circular cakes of bread, *paut*, and two oval loaves. The first row has a female at its head, extending her right hand, and holding a lotus flower in her left hand on the breast. She is "his daughter Pipai." The other figures are in the same attitude, but hold no lotus flowers. The names mentioned in the hieroglyphic inscriptions are "his son Ptahemai," "his son Ra-aui," "his daughter Meri."

In the second row are nine persons seated in the same attitude, and draped in the same costume, having a table of offerings before the first; none hold lotus flowers. A few only of the names are given, as "his daughter Maa, his daughter Aui, Mai, Mutemua, Petamen, Hernetut."

In the third row, seated in the same way, and having a table of offerings before them, are nine other persons, with the names "Rua, her son Penamen—her son Amenuahsu—her son Pipui."

The third division has a similar scene of sepulchral offerings. At the right side of the tablet, draped in the same costume, but holding a sceptre or mace, *xerp*, in his left hand, is "Pekames, the superintendent of gold-workings," seated facing to the left, on the usual high-backed chair; behind him is seated "his sister Mutemua," holding a lotus flower in her right hand, and a doubled sash in her left. Before them is a table of offering, on which are two circular cakes, *paut*, a basket of fruit, some other object, and a bunch of onions, *lut*. Under the table a conical wine jar. Before the table, facing Pekames, stands "his son, the superintendent of the gold-workings, Pekamai, wearing a short wig or hair, a full garment of fine transparent linen or muslin. In his right hand he holds a jar of libation, *qabh*, which he pours from the spout, and in his right a calathus-shaped vase of burning incense. Behind him, seated on the ground, in the same drapery and attitude as the smaller figures in the three rows of the second compartment, are eleven figures, having before them a tray or bowl of offerings on the ground. Some of their names are given, as "his daughter Anti, his son Piaui, his daughter Urnaru, Kai."

The lower smaller compartment has a scene of sepulchral worship; at the right side is seated a male figure, Mai, wearing long hair, *namms*, a collar, and full

garment, *basui*, facing to the right; in his right hand he holds a sceptre, *χερρ*, his left is extended. Behind him, draped in the usual female costume, and also seated on a chair, is a female,i, his wife or daughter. Before this pair is a table of offerings, on which are placed two circular cakes of bread, *παυτ*, a basket of fruit, and a bunch of onions, *ηυτ*. Before him are two rows of figures seated on the ground, facing, extending their hands. In the front row are his sons, but the names are almost illegible.

Beneath is a second row of two figures, apparently his daughters, in a similar attitude, having before them, on the ground, a basket holding three circular cakes and a bunch of onions. This tablet, which is of the period of the 18th dynasty, is chiefly remarkable for these rows of small figures introduced into it. 1 ft. 7 in. high, 1 ft. $\frac{3}{4}$ in. wide. *Calcareous stone*.

1960. Lower part of a sepulchral tablet, *ηυτυ*, which has probably had a rounded top. In two divisions, adorations to Osiris for Rameri, superintendent of the magazines or stone places of a temple.

In the first division is the lower part of a scene representing an act of adoration to Osiris. The lower part of the god, who has been seated on a throne, facing to the right, and enveloped in bandages, *μερ εν ηεβς*, still remains, the whole placed on a pedestal in shape of a cubit, allegorical of the god as lord of Truth or the cubit. Before the god is a trumpet-shaped stand or altar, *χαυ*, which has held a bronze water jug, *ναμμς*, surmounted by a lotus flower, the stem of which is seen. Behind the throne of the god is a bunch of lotus flowers. Before the altar are the legs and part of the plaited tunics of two men, who have stood facing to the left in adoration to the god; the first has held before him a sash or water plant, the stem of which remains, and has the hieroglyphic legend of ["his son or brother] keeping his name alive, auditor of Truth" or "Judge." This is probably Rameri, whose name is mentioned below. He is probably followed by the son or brother whose titles precede him.

The lower division has a scene of two females and two men kneeling in adoration. The first female is "his sister, the mistress of a house, Ptahmeri;" her hair is falling in long curls from the top of the head, terminating in a fringe, in the style of the 19th dynasty; it is surmounted by a conical ornament and tied

by a fillet, *meh*, and lotus flower, *ss'nin*; she has circular earrings, *s'aka*, is draped in the usual female garment. Ptahmeri kneels on both knees, lifting up both hands in adoration to Osiris. Behind Ptahmeri, draped in the same costume, and kneeling, is "her daughter Tui," elevating her left hand like her mother, but holding a bunch of three lotus flowers, *ss'nin*, in her right. She is followed by "her son Tahutimes," or her brother, the son of Ptahmeri, who has his head shorn, a collar, *usχ*, round the neck, and a plaited garment from the loins. He kneels on his left knee, elevates his right hand, and holds a bunch of lotus flowers, *ss'nin*, in his left. The scene is closed by another member of the family, "her son Raaumen," the brother of Tahutimes, who has his head shorn, wears a collar, *usχ*, round his neck, and a full garment, *basui*, from the loins to the knees. Raaumen stands elevating his left hand, holding a bunch of two lotus flowers in his right hand. Their stems pass behind his right arm.

The inscription, in three lines of hieroglyphs in front of these figures, is one of the usual acts of adoration to Osiris:

"Act of homage to Osiris, great god, lord of the heaven, who has given water, air, bread, beer, wine, to the Osiris, superintendent of the magazines, Rameri, and his beloved sister, the mistress of a house, Ptahmeri."

The tablet is of the close of the 18th or commencement of the 19th dynasty. 1 ft. high, 1 ft. 3 in. wide. *Calcareous stone.*

1961. Sepulchral tablet, with a rounded top, *hutu*; sepulchral worship by a *karheb* or sacerdotal functionary named Paineфу to Rahetp, the governor of a nome or district. Rahetp stands on the right side of the tablet and faces to the left; his head is shorn; he wears a collar round the neck, a long garment from the breast to the ankles, *basui*, held up by straps, *unχu*, and sandals, *teb*, on the feet. In his right hand, which is pendent, he holds two buds or leaves; in his left hand a papyrus flower and tall stick or wand, *ab*, the head of which is in shape of the same flower. He is called in the inscription above his head "the governor of the district, Rahetp, justified." Before him is a table of offerings, on which are placed two circular cakes of bread, an oval cake, and a lotus flower. On the other side of the altar stand "the *karheb* (a kind of priest) of the Sun (or Ra) Paineфу, justified, [son of] the magistrate Rahetp, justified." He is shorn, and wears a long plaited garment and faces Rahetp; in

his right hand he holds a bronze vase of libation, with its cover, from the spout of which he pours water on the altar; in his left a hemispherical bowl of lighted incense. Beneath is a horizontal line of hieroglyphs:

“Made by the *karheb* or minister, Parapanefu, justified.”

Doubtful. 1 ft. 5 in. high, 1 ft. 1½ in. wide. *Calcareous stone.*

1962. Sepulchral tablet, with a rounded top, *hutu*, in two divisions; adorations to Osiris for a person named Harmes.

In the first division Osiris is seen standing on the right side of the tablet. The god faces to the left, wearing on his head the crown, *atf*, of conical shape, having an ostrich feather on each side, emblem of the hall of the two Truths, or Judgment Hall, in the Karneter or Hades, placed on goats' horns. His form is enveloped in bandages, *mer em hebs*, like a mummy. In his left hand he holds the three-thonged whip, *nexex*, emblem of his protecting power; in his right a crook. Before him is a small altar or table of offerings, *χau*, on which are placed a goose, cakes, and lotus flower. Before the table, facing Osiris, stands the officer Harmes, his head shaved, a collar, *usχ*, round his neck, and a plaited garment tied round his loins and reaching to his ankles. He holds up both hands in adoration to Osiris, the palms turned to the god. Behind Harmes stands a female named Sebak-khab, in the same attitude, wearing long hair falling in rows of curls from the crown of the head to the shoulders, having a conical ornament on the crown of the head and a lotus flower tied round it. She wears a collar, *usχ*, round the neck, and a long plaited garment, with sleeves, from the neck to the ankles. The seven lines of hieroglyphs above read:

“Act of homage to Osiris, lord of Abydos.”

“Adoration to thee, the lord of the age, for the Harmes [and] Sebak-khab, justified.”

In the second division are four figures walking to the right: 1. A man named “Tsa, justified,” wearing long hair, *namms*, in the style of the 19th dynasty, and a garment tied at the loins, reaching to the ankles, *basui*, holding both hands down. He has on his head a conical ornament and flower of the papyrus. 2. A female named Karu, wearing long hair, in the style of the same period, falling in long curls from the top of her head, a collar, *usχ*, round the neck,

and a long garment, with sleeves, reaching to the ankles; her hands and arms pendent, the right holding a flower of the papyrus. 3. Another female named Athorheb, in the same dress and attitude. 4. Another female named Mutkapenpets, in the same dress and attitude. Suspicious. 1 ft. 3 in. high, 8 in. wide. *Calcareous stone.*

1963. Sepulchral tablet, with a rounded top, in two divisions; adorations to Osiris. The top of the tablet has the imitation of the pyramidion, *baba*, seen at the summit of these tablets at a later period. On it is represented the jackal of Anubis, or Ap-matennu, couchant, looking to the right, having round its neck the tied sash, to which at a later period a key was represented tied, to shew that this sacred animal had charge of the doors of the North and South. Above the jackal is the signet, *sen*, emblem of the circle or orbit of the Sun.

In the first division "Osiris" is represented seated on his throne, facing to the right, wearing the *atf*, crown, his form enveloped in bandages, *mer em hcb*s, his right hand holding a whip, *neχeχ*, and the left a crook, *āb* or *hak*, emblem of his protecting power and dominion. Before him is a table of offerings, on which are placed four cakes of bread, a bunch of onions, and a papyrus flower. Under the table are two trees or jars. On the other side of the table stands a female named Khent, wearing long hair, *namms*, a conical ornament on the crown of the head, and a lotus or papyrus flower. She wears a long full plaited garment, with sleeves, and elevates both hands in adoration to Osiris.

In the lower division is a similar table of offerings and jars beneath, but without the lotus flower. Before it is Merten, a female, draped like the preceding, kneeling on both knees and elevating both hands in adoration to the god. Before her, kneeling, and facing in the same direction, is a man named "The judge An...", wearing a skull-cap, draped in a full semi-transparent garment of linen or muslin, also raising both hands in adoration to the god. The workmanship of this tablet is remarkably rude, and the inscriptions hardly legible. It is apparently of a late period, perhaps of the time of the Roman empire. 1 ft. 4½ in. high, 9¼ in. wide. *Calcareous stone.*

1964. Sepulchral tablet, *hutv*, with a rounded top; adorations to Osiris and family worship, in three divisions.

1. "Osiris, who dwells in the West, great god, eternal ruler," seated on his throne on the right side of the picture, wearing on his head the crown, *atf*, but without the goat's horns; on his neck is the collar, *usχ*, with a counterpoise, *mā-ankh*, at the neck, and cross straps on the breast. The throne has a low back, over which is thrown a cloth or cushion. He faces to the left, and holds a dogheaded sceptre, *uas*, before him by both hands. The whole is placed on a pedestal in shape of a cubit, emblem of Truth. Behind Osiris stands the goddess "Isis, mistress of heaven." She wears a cornice and uræus on her head, a collar, *usχ*, round her neck, a long female garment, holds up her right hand to the back of Osiris, and holds a symbol of life, *ānχ*, in her left hand. Before Osiris is a table of offerings, having one circular cake, *paut*, three oval loaves, *tu*, a gourd, bunch of onions, and some other objects, and a basket holding four pyramidal loaves, *tahut*. Under the table are two wine jars, on stands, with conical stoppers, entwined by lotus or papyrus buds. On the other side of the altar, facing Osiris, stands the god Anubis, jackal-headed, wearing a collar, *usχ*, and tunic, *s'enti*, round the loins, with a long sash like a tail behind. His right hand, which is pendent, holds a symbol of life, *anχ*; his left a sceptre, *uas* or *t'am*. He is called, in the hieroglyphs above his head, "Apheru," or Apmatenu, "ruler of the South of the world, great god, lord of heaven."

The second division has a scene of family worship. At the right side is a man named Tat-ha, shorn, wearing a collar, *usχ*, and a long tunic, *basui*, seated on a chair, holding a lotus flower in his right hand and a doubled sash in his left. Behind him, facing also to the left, and seated on a high-back chair, with the usual lion's feet, is "the lady of a house, Tantuabi," wearing long hair, falling in close plaits from the crown of the head, tied by a crown or fillet, and surmounted by a conical object. She wears a collar, *usχ*, and the usual long female garment, and holds a lotus flower in her left hand, bent back to her breast, her right extended. Before them, shorn, stands facing, wearing a collar and shorter tunic, [his son] Hui, pouring a libation of water, *qabh*, out of a jar, *qarh* (the Arabic *gooleh*), held in his left hand. Behind him is a table of offerings, in shape of the two hands and arms, *ka*, on which are two circular cakes of bread, *paut*, two oval cakes, a gourd, and a basket of fruit. Behind them is another seated group--A man wearing long hair, in the style of the

19th dynasty, and a long garment to the ankles, seated on the usual high-backed chair, *mau*, holding a lotus bud in his right hand and a flower in his left. It is "his father Kames." Behind him, draped in the same costume as the other female, sits "the lady of a house ... puui." Behind her chair stands Nebruau, a naked girl wearing long hair, her right hand raised to her breast, her left pendent. She is of smaller proportions than the other figures.

In the third division is another scene of sepulchral worship. In the middle is an altar, *χau*, or table of offerings, on which are a bronze jug for libations, *namms*, and two papyrus flowers crossed. On the right side, facing the altar, two men are seated on their left legs on the ground, the right raised. They wear skull-caps, *namms*, collars, *usχ*, round the neck, and a tunic, *śenti*, round the loins. In the raised right hand each holds a papyrus flower to the face; the first, named "Shaaemmenfer," has his left hand extended; the second, "Amenmes," has the same hand doubled. On the other side of the altar are two females, seated in a like attitude on their left legs, facing the altar; they wear long hair in the style of the 19th dynasty, and the conical ornament on the head, and a wreath, *meh*. The first, named "Tataui," holds a lotus flower in her left hand; the second, named "Tants'enti," holds a lotus bud. Behind them is a naked girl named "Mutemua," wearing long hair, holding her right hand pendent, and her left doubled on her breast.

This tablet is probably of the period of the 18th dynasty or the beginning of the 19th. It is in a good style of art; the flesh of the figures is coloured red. 1 ft. 4 in. high, 10¼ in. wide. *Calcareous stone*.

1965. Sepulchral tablet in shape of the façade or front of a door, in two divisions; adorations to Osiris and the cow of the goddess Athor, for a high officer of state named Amenemheb, and surnamed Pakharu.

The cornice has the usual ornaments of palm leaves, and in the centre the representation of the *Har-em-αχu*, or Harmachis, the Sun on the granite peaks of the mountains of the horizon. On each side of the solar disk stand two cynocephali apes, *āāni*, raising their forepaws in adoration. Before them is a star ✕, signifying "the adorations" (*seb*), which they offer to the rising and setting sun.

Round the sides of the picture is a continuous line of hieroglyphs, reading

right and left; that to the left is an act of adoration to *Har-em-axu*, or Harmachis, "the Sun in the Horizon." It reads:

"Act of homage to Haremakhu [Harmachis], to Tum, lord of the two countries of An [Heliopolis], to Athor, mistress of the Southern Sycamore, who have given life and health, appointed as wished and desired, to the superintendent of the servants, Amenemheb, justified in peace."

The line to the right is an act of adoration to Osiris and Anubis:

"Act of homage to Osiris, who dwells in the West, to Anup, lord of the Rusta [Entrance of Hades], who have given to receive the food which comes in presence [of the gods] to the superintendent of the servants, Pakharu."

The first division represents the adoration to Osiris. The god is seated on a throne, and faces to the right. He wears the crown, *atf*, on his head, with the two feathers of Truth, a collar, *usx*, round his neck. His form is enveloped in bandages, as if mummied, *mer em heb*s. In his right hand he holds a very long crook, in his left the three-thonged whip. His throne is of the usual shape, and is placed upon a pedestal in form of a cubit, emblem of Truth. Behind Osiris, and facing in the same direction, is Isis, in her celestial character, wearing on her head the solar disk and cow's horns placed on a cornice. She wears a collar, and a long female garment from the neck to the ankles; her right hand is raised towards Osiris, her left is pendent. She is called in the inscriptions: "Isis, the great mother goddess, mistress of heaven—Athor, mistress of the Southern Sycamore, regent of the West." "Osiris" is here named "dwelling in the West, lord of Rusta, great god."

Before Osiris is an altar or table of viands, *xau*, on which are placed two circular and one oval cakes of bread, two other viands, four small jars or baskets holding fruit or other substances, and a bunch of papyrus and lotus flowers. On the other side of the altar stands "Taa, superintendent of the silver house" or treasury, wearing long hair, *namms*, in the style of the 19th and 20th dynasties, a collar, *usx*, round the neck, a full garment of fine linen or muslin with sleeves, and sandals, *teb*, on the feet. He faces the god and raises both hands in adoration to the god. Taa is followed by the lady of a house, the chief of the harem of the South and North, also named Taa. She wears remarkably long hair, over which is thrown a lotus bud, a long female garment with

sleeves, and sandals, *teb*. In her right hand, which is held down, she holds a long-necked bottle; her left is raised in adoration to Osiris. Above their heads is written:

“Acts of adoration to thee, oh lord of eternity, for the sake of the Osirian superintendent of the treasury, Taa, justified, [and] the lady of the house, chief of the harem¹ of the South and North, Taa, justified.”

In the second division two persons are seen adoring Athor, the Egyptian Aphrodite, or Venus, under the form of the white cow, the mother of the Sun, her firstborn. This goddess also had seven cows for her emblem or symbol. The cow entitled “Athor, lady of the sycamore, lady of the heaven, regent of the gods,” walks on a pedestal in shape of a pylon or gateway, with its cornice of palm leaves, and door, advancing to the right. On her head she wears the disk and two recurved ostrich plumes or feathers, emblem of the goddess; on her neck is the peculiar collar, *mna*, with its counterpoise, *māānχ*, on the back. Before the cow is a table of offerings, having on it two circular and one oval cake of bread, two other viands, four jars or baskets of fruit, and a bunch of flowers and buds of the lotus, *ss’nin*, or papyrus, apparently the last mentioned water plant. Before the altar kneel two persons in adoration to the cow. They wear long hair falling in close curls from the crown of the head, in the style of the 19th dynasty, and full garments with sleeves of fine semi-transparent linen like muslin, elevating both hands in adoration, the palms turned outward. The first is “a scribe Rutf, justified;” the other “Pakharu, justified.” The inscription above their heads reads “Adoration to the mistress of the heaven from the scribe Rutf, justified, son of the [one] doing the desires of his lord Pakharu, justified.”

At the right side a man, draped in the same costume, stands facing to the left, before an altar, on which is a jar of libations, with its spout and cover, *namms*, and a lotus flower, *ss’nin*. The lines of hieroglyphs before him read:

“Adorations to Sekar and Osiris, who have given all to the superintendent of the followers, Amenemheb, justified.”

At the left side is a similar figure, draped in the same manner, standing facing

¹ The *χenem* or “harem.”

to the right, before an altar, on which is the jar of libations, with its spout and cover, *namms*, and lotus flower, and a tree below. The hieroglyphs are:

“Adorations to thee, O Haremakhu [Harmachis], who has given a good duration of life to Amenemheb, the superintendent of the followers.”

This tablet is about the period of the 20th dynasty. It is much corroded. 2 ft. 9 in. high, 1 ft. 11 wide. *Calcareous stone.*

1966. Sepulchral tablet, *hutu*, with apex in shape of a pyramidion, *benben*; on it, indistinctly seen, are the jackal of Anubis, symbolic eye, on the cornice the Hut or Harhut; an act of adoration to Osiris for Hunaru, or Hul, a female attached to the worship of the god Amen.

Round the whole of the representation is a continuous band of hieroglyphs, dedications to Osiris and Anubis. That to the left reads:

“Act of homage to Osiris, who dwells in the West, revealer of good [Unnefer], lord of the upper and lower world, who has given food, breath, water incense to the singing woman of Amen, Hunaru,” or “Hul,” [and] her daughter, keeping her name alive, Baku.”

That to the right is:

“Act of homage to Anup [Anubis], dwelling in the divine gate, who has granted (permission) to go in and out of Karneter or ‘Hades,’ to see the sun in the morning, to the Osirian, musician of Amen, Baku, justified.”

“Osiris, who dwells in the West,” is represented at the left side, standing in a vaulted box, with arched cover, wearing the crown, *atf*, with the two ostrich feathers on his head, his face bearded with a long recurved beard; round his neck is a collar, *usχ*, and a counterpoise, *māānχ*, at the back of his neck. His form is enveloped in bandages, *mer em hebs*, from which both hands come out, holding a sceptre, *tam* or *uas*. He stands upon a mat, facing to the right. Before him stands in adoration “the Osirian, musician of Amen, the lady of the house, Hunaru, justified,” wearing long hair, *namms*, falling down her back behind, a cone and lotus flower on the top of her head, and a long flowing garment, with sleeves, reaching to the ankles. She elevates both hands in adoration to Osiris. Behind, in the same costume and attitude, but of smaller proportions, is “her beloved daughter, Baku.” This tablet is much worn and

injured, and is of the beginning of the 20th or subsequent dynasty. 3 ft. high, 1 ft. 5½ in. wide. *Calcareous stone.*

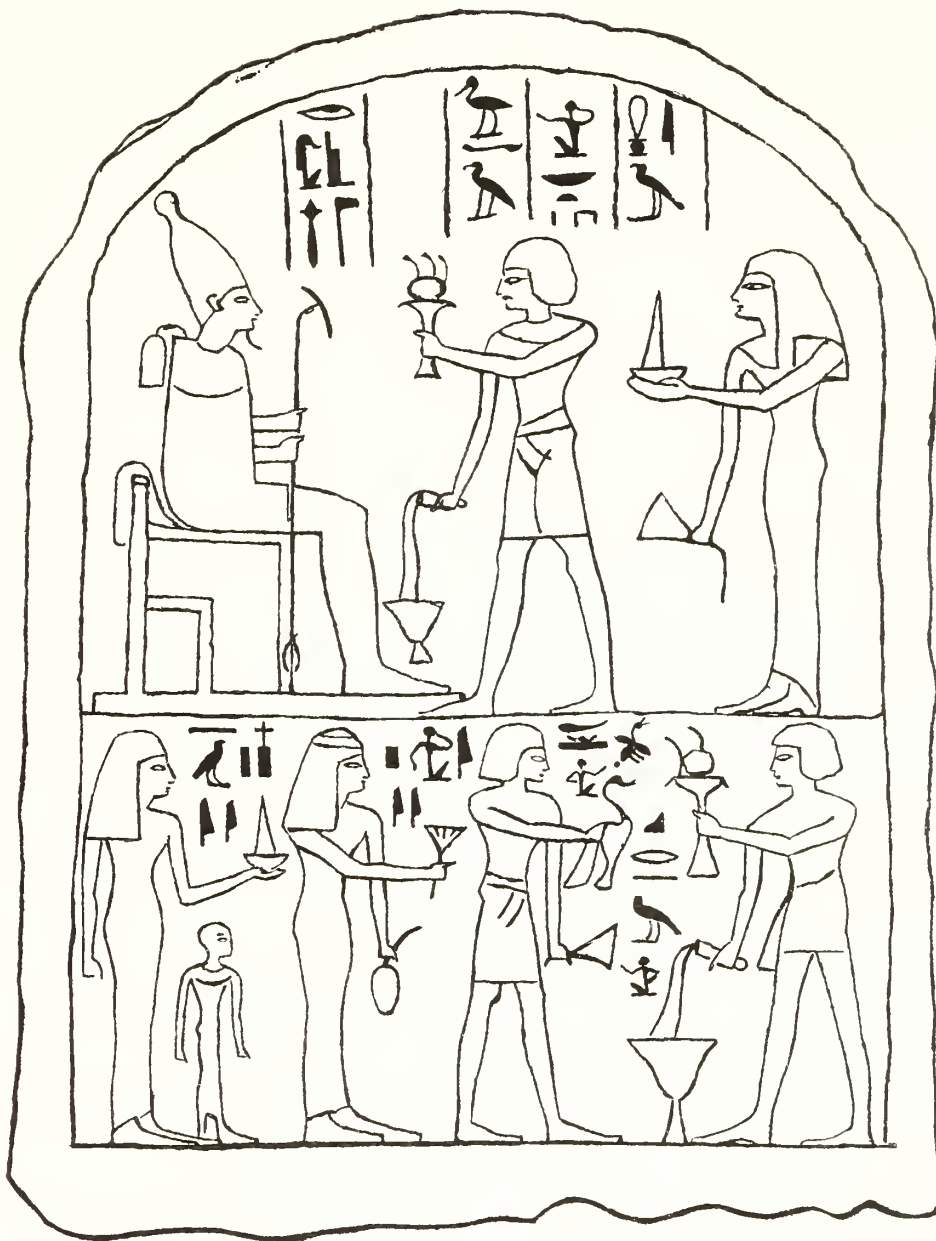
1966 a. Sepulchral tablet, with a rounded top, *hutu*, having two scenes.

In the upper one the god Osiris, wearing the white crown, *hut*, on his head, a collar, *usχ*, round the neck, and a counterpoise, *maanχ*, behind, his form enveloped in bandages, *mer em heb*s, is seated on a throne, having the usual cushion or drapery, *qft*. He holds by both hands a sceptre, *uas*. Above his head are his titles, "Osiris, the great god." Before him stands, facing, in adoration, a man named Bana, pouring water out of a vase held in his right hand into his basin, and a censer of conical shape, with three flames, in his left hand. His hair is rounded in the style of the 21st dynasty; he wears a collar, *usχ*, and a tunic, *s'enti*, round the loins. Behind him is a female named Maa, wearing long hair, *namms*, a collar, *usχ*, round the neck, and a long garment held up by straps. In her right hand she holds a lotus flower, *ss'nin*, in her left a conical cake of bread on a basket.

Below is a scene of family worship. A man named Karanem, draped like the one in the upper picture, stands pouring out water and offering incense, facing to the right. A man named Pahui, draped in similar costume, stands facing him, holding a goose by the wings and a lotus flower. He is followed by a female named Apui, holding a lotus flower in her right hand and jar in her left. Behind her is another female, Anai, draped in the same manner, and holding a conical cake of bread, *hut*, on a basket in her left hand; before her stands a girl draped in the same manner, but with short hair.

This tablet is about the period of the 21st dynasty. The relationship of the members of the family to each other is not indicated, but they probably represent Karanem, his wife and children. Hair black, flesh red, women yellow, background yellow. 1 ft. 8¼ in. high, 1 ft. 1½ in. wide. *Calcareous stone.*

1967. Sepulchral tablet, with a rounded top, *hutu*, adoration to Osiris, for Mentaemha. Above the scene are the winged disk or solar orb, *Hut*, the signet or sun's orbit, *s'en*, and the four lines of water, apparently meaning "the circle or orb of the Waters." On each side is a jackal seated on a pylon or gateway of the North and South. The whole has under it a representation of





the heaven, under which the scene takes place. Osiris is represented seated on a throne, facing to the right, wearing the crown, *atf*, his form enveloped in bandages, his right hand holding the whip, *nexex*, his left a crook, *haq* or *ab*. Before him is an altar, *χau*, on which are placed two circular and one oval cakes of bread, *ta*, a trussed goose, and a bunch of onions. Before Osiris is written, "Says Osiris, the great god, lord of the East," but the speech is wanting. Behind Osiris stands the goddess Isis, wearing long hair, with the throne, name and emblems, and an uræus on the head; she wears a long garment, and stands on a square pedestal. Above and before her is the "Speech of Isis; he has consecrated four times, the daughter Ptahhetp, born of Tesnekht."

On the other side of the table or altar stands Mentaemha, shorn, and wearing a long garment from the loins to the ankles. He raises both hands in adoration to Osiris. Before him, continued behind him, is a line of hieroglyphs:

"Says the Osirian Mentaemha, son of Mentaemha-Taher, Hail Uat (Buto)."

Beneath is the usual sepulchral dedication in three lines.

"Act of homage to Osiris, the great god who has given sepulchral meals of bread and beer, oxen, geese, incense, clothes, fabrics, all good and pure things to the devoted, to the Osirian Mentaemha, son of Khuunnefer, justified, son of the lady of a house, Takhet, justified, devoted to Osiris."

This tablet is very suspicious and of doubtful authenticity: if true, it is of the period of the 20th dynasty, and of good execution. 1 ft. 6 $\frac{3}{4}$ in. high, 1 ft. 2 in. wide. *Calcareous stone*.

1968. Sepulchral tablet with rounded top, *hutu*. Adoration to Ra Har-maχu or Harmachis for Naspamau.

Above are the two symbolic eyes, *ut'a*, having between them the symbol \int *nefer*, or goodness, and on the right and left the titles of Anubis, or Ap-matennu. That on the right is "He who is over the hill;" that on the left, "Attached to the coffin," the usual titles of Anubis.

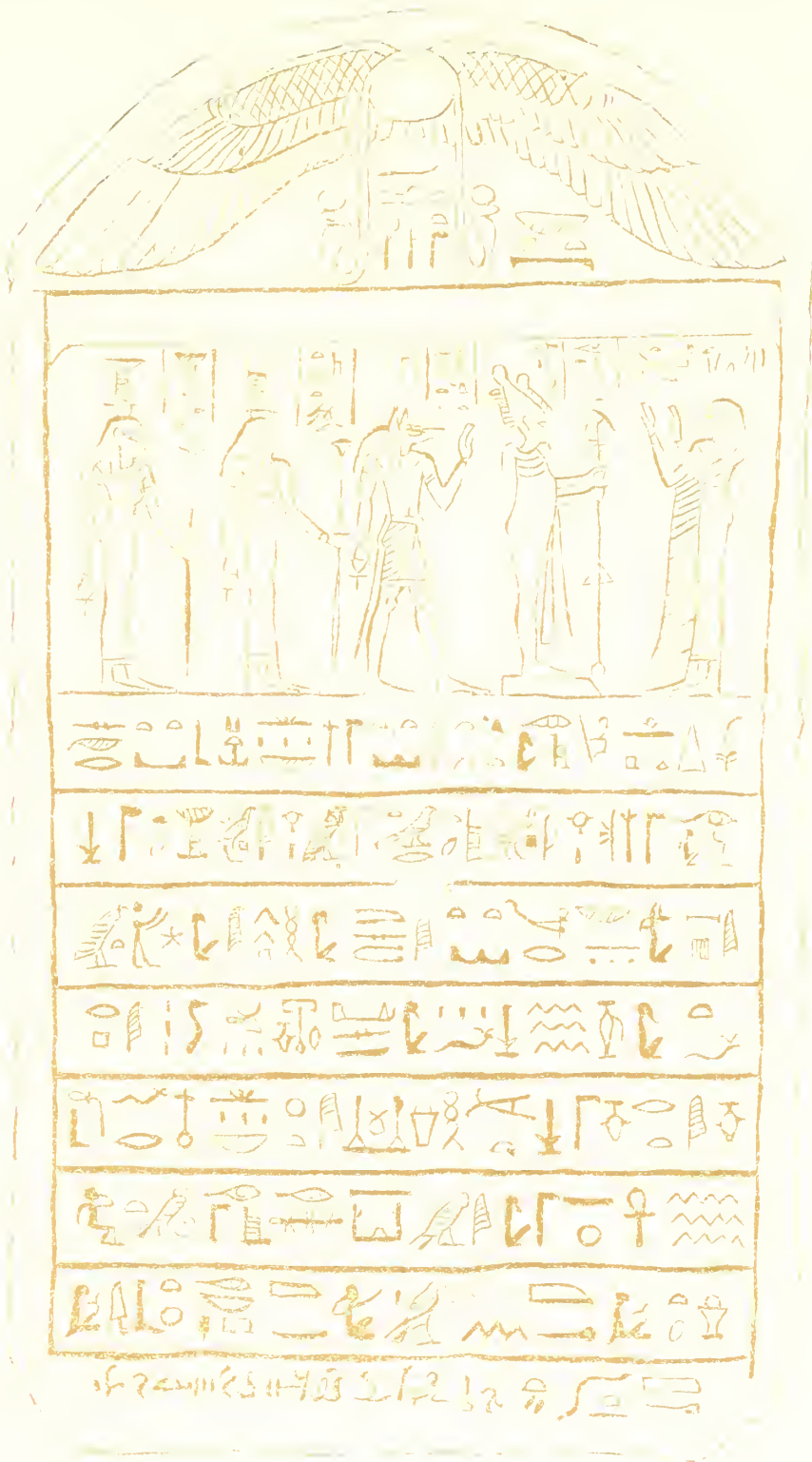
To the left, beneath, is the god Ra as Har-em-aχu, or Harmachis, hawk-headed, wearing the solar disk and uræus, a serpent and a long headdress, *namms*, his form enveloped in bandages, *mer em hebs*, his hands emerging, both holding the whip, *nexex*, the crook, *haq*, and the sceptre, *uas*, or

t'am. Before him is a table or altar of offerings, χau , having on it a large jar with a spout, *namms*, four circular cakes of bread, *paut*, and a bunch of a lotus flower and two buds. Under the table are two conical vases of wine on stands. On the other side of the table stands "Naspamai," wearing a skull-cap, *namms*, on his head, a collar, *usχ*, on his neck, and a long garment from the loins to the ankles. Beneath are two lines of hieroglyphs, the usual dedication to Osiris:

"Act of homage to Osiris, who dwells in the West, great god, eternal ruler, who has given a good burial, the water of the divine offerings, to the Osirian Naspamai, son of Amenartas."

The flesh of the figures is coloured red. About the age of the 26th dynasty. 1 ft. 2½ in. high, 11½ in. wide. *Calcareous stone.*

1969. Sepulchral tablet with a rounded top, *hutu*, dedicated to Osiris, Isis, Nephthys, and Anubis, for Takhrotanbast, a female. Above is the winged disk, with pendent uræi wearing disks, entitled "Hut, the great god, lord of the Heaven." Beneath this is a scene of adoration to the above-mentioned deities, placed under the emblem of the Heavens. To the left, facing right, are the following deities: "Osiris, the great god," wearing the crown, *atf*, with the two ostrich feathers, a collar, *usχ*, counterpoise, *māānχ*, his form enveloped in bandages, with a kind of apron in front; standing facing to the right, holding a sceptre, *uas*, symbol of life, *ānχ*, and an emblem of stability, *tat*, in both hands. He stands upon a pedestal in shape of a cubit, emblem of truth. Behind Osiris is Anupu or Anubis, jackal-headed, wearing a collar, *usχ*, and tunic, *s'enti*, bracelets, *men nefer en kabu*, raising his left hand to Osiris and holding an emblem of life in his right hand, which is pendent. He is entitled "Anupu, resident in the divine place (*sch*)." Behind Anubis is "Isis, the great mother," draped in the usual female costume, wearing a collar and a long garment from the breast to the ankles, and armlets. She holds an emblem of life in her pendent right hand and a papyrus sceptre, χu , in her left; on her head is the throne, her name and emblem. Behind her, in the same costume and attitude, is the goddess Nephthys, wearing the basket and above her emblem and name, and holding the symbol of life and sceptre. She is called Nephthys, the sister goddess. At the right side facing the gods,



Takhrotanbast, justified, draped in a long garment with a plaited portion in front, and wearing long hair. She raises both hands in adoration to Osiris.

The inscription beneath, in eight lines of hieroglyphs, is a sepulchral dedication to the deities. It reads:

“Act of homage to Osiris, who dwells in the West, great god, lord of Abydos, to Sekar-Osiris, great god in Apu [Panopolis], to Isis the great mother, in Apu [Panopolis], to Nephthys the sister goddess, to Anupu lord of Taser, to Amset, Hapi, Tuautmutf and Kabhsenuf, who have given meals of bread and beer, oxen, geese, wine, milk, incense, wax, clothes, utensils, all good and pure things upon which a god lives, to the ... of Osiris Takhrotanbast, justified, daughter of Har, justified, daughter of the lady of a house, Takhebu, justified for ever and ever.”

After this, there is sculptured part of a line of demotic. 1 ft. 4½ in. high, 8¼ in. wide. *Calcareous stone.*

1970. Sepulchral tablet with a rounded top, dedicated to Osiris for a person named Harpakhrat. Above is the heaven supported at each side by a dogheaded sceptre, *uas* or *t'am*, and having beneath it the Hut or winged disk, and two scenes. In the first is Osiris standing, wearing the *atf*, a collar, *usχ*, round the neck, and his form enveloped in bandages, *mer em hebs*, standing on a cubit, emblem of truth, and facing to the right. In his hands he holds the whip, *neχeχ*, and crook, *haq*. Behind Osiris is the god Rā or Harmachis, entitled “Haremaχu, the great god,” hawk-headed, wearing the sun’s disk, a collar, *usχ*, and tunic, *s’enti*, holding a symbol of life, *ānχ*, in his pendent right hand, and a sceptre, *t'am* or *uas*, in his left. He is followed by “Isis” in her celestial type, wearing long hair, with the vulture attire, emblematic of her character as the divine mother, and the disk and horns. She holds a symbol of life in her pendent right hand, and a sceptre, *t'am*, or *uas*, in her left. Behind Isis, of smaller proportions, is a male figure standing, draped in a long tunic; shorn, lifting up both hands in adoration to the gods. His name is Penamen. Before Osiris is an altar and the flower of a water plant, and a man shorn and draped in a tunic, *basui*, from the loins to the ankles, lifting up both hands in adoration, followed by a female draped in the usual female costume, in the same attitude.

The second scene represents a procession of figures to the right; the first five are men, their heads shorn, and wearing long tunics, *basui*; each holds the right hand pendent and elevates the left. They are followed by three females in the usual female costume and the same attitude. Beneath are eight lines of hieroglyphs, the usual dedication:

“Act of homage to Osiris, the great god, resident in the land, who has given sepulchral meals of bread and beer, oxen, geese, all good, pure and delightful things upon which a god lives, at the great manifestation in the divine abode of Ptah, who is lord of the South, to the one attached to the hour (horoscopist) of Ptah, lord of the upper and lower world, the sacred scribe, Harpakhrat, justified ... born of the lady of a house, Uathetp. Oh all prophets, divine fathers, priests, scribes, hierodouloi, who pass by this sepulchre as you would preserve your dignities to your children, say ye an act of homage for the persons of the tomb for the air to go to the mummies (*sāh*), opening the principal places of the abode of infinity. Opens (*ap*) the South side, (to) the supplier of water from the symbolic eye, Harsiesis, justified; the North, the Osirian Araru, son of Paqamt; the West, T'etptahaufankh, son of the prophet Hata; the East, the superintendent cupbearer or officer (*nu* or *mennu*), Amenartas son of ... Mutau, justified for ever and ever.”

The word South side is here expressed by *suten tut*, and the person is styled *uah nu em uta*. About the other titles there are no difficulties. This opening of the doors to admit the winds from the different sides alludes to the 161st chapter of the Ritual, where Thoth opens the doors to allow the four winds to pass to the coffin of the deceased. From the name Amenartas it is clearly not older than the 26th dynasty, to some period of which it must be referred. 1 ft. 6½ in. high, 10 in. wide. *Calcareous stone*.

1971. Sepulchral tablet, *hutu*, with rounded top. Above are two jackals, *sabu*, emblems of Anupu or Anubis, as Ap-matennu, “Opener of the paths,” seated, facing each other, holding in their forepaws the sceptre, sometimes employed in the inscriptions as chief or consecrator, as *χερp ras*, “Consecrator of the South,” and *χερp mah*, “Consecrator of the North.” Between them are three lines, emblem of water, and a basket, symbol of the earth. Beneath, in the first division, is the goddess Isis, seated, draped, wearing disk and horns

and a vulture-attire, facing to the right, having an altar, on which is a papyrus flower and three buds of the same. The goddess holds a sceptre, *uasn*, in her right, and symbol of life in her left hand. Before her are two perpendicular lines of hieroglyphs, facing to the right: "Said by Isis, the great mother-goddess, mistress of the heaven, regent of the gods."

On the altar are eight circular cakes of bread, onions, gourd, and two ducks. On the other side the deceased, named Hapi, son of Tethar, or Tetho (*Teōs*), born of Aru (or Heqaru), wearing a fringed conical ornament on the top of the head, and a long garment, stands facing Isis, holding both hands in adoration to the goddess. Before him are three perpendicular lines of hieroglyphs: "Adoration to Isis, the great mother; Hapi, son of Tetho, born of the lady of a house Aru," or "Maaru." Under the altar are two conical jars entwined with papyrus or lotus flowers, and a basket, $\sqcup \rfloor \uparrow$ *kabas*, with its name. Beneath are nine horizontal lines of hieroglyphs:

"Act of homage to Osiris, who dwells in the West, great god, lord of Abydos, who gives meals of food and beer, oxen, geese, clothes, fabrics, wax, incense, all good and pure things in Hades, to the devoted to Osiris over the ... of Isis, over the going into the house of Isis, of the house of birth, Hapi, son of the superior of the house of the ... of Isis, over the place of birth, Tetho, born of the lady of the house Arru, justified. Rā, shining in the eastern horizon of the heaven, shining lord of the East above Osiris Hapi, justified, son of Tetho, born of Arru, come thou in ... before Rā, as the living lord, thou art renewed in the sepulchral abode (*tiau*), made over the great place justified to the Sun." 2 ft. 4½ in. high, 1 ft. 2 in. wide. *Calcareous stone*.

1972. Sepulchral tablet with a rounded top, *hut*, dedicated to Osiris for the sake of Petat, bard of the Karneter or Hades. Above is a scene of adoration to Osiris and other deities. Above is the *Hut* or winged disk, from which depend two uræi, and below is a basket. Beneath is Osiris wearing the *atf* with two ostrich feathers on his head, and a collar, his form enveloped in bandages, *mer em hebs*, holding a crook in his right, and a whip in his left hand. He is seated, facing to the right, on a throne placed on a pedestal, and is called "Osiris, lord of ages." Behind Osiris is the goddess "Isis," wearing long hair, *namms*, tied by a fillet, and having a throne, her name and emblem on the crown of her head. In

her right hand, which is pendent, she holds a symbol of life: her left is raised to the back of Osiris. Isis is followed by "Har," or Horus, hawk-headed, wearing the *pschent* and a tunic, *s'enti*, round the loins, holding a symbol of life in the right hand and a kukupha sceptre in the left. He is followed by "Nephthys," attired in the same manner as Isis, but wearing the basket and having her name and emblem on her head; holding a symbol of life in her right hand and a papyrus sceptre, χu , in her left. Behind her is "Anupu," or Anubis, jackal-headed, wearing a tunic, *s'enti*, holding a symbol of life in his right hand and a dogheaded sceptre, *t'am*, or *uas*, in his left. Last of all is the god Amsi or "Khem," wearing the red crown, *tes'r*, on his head, surmounted by two tall plumes, holding a whip, $ne\chi\epsilon\chi$, in his right hand, which is raised behind him. Before Osiris are a lotus flower and vase on a stand, above which are the four Genii of the Karneter, or Hades, standing, mummied, and facing to the right. They are Amset, human-headed: Hapi, ape-headed: Tuautmutf, jackal-headed, and Kabhsenuf, hawk-headed. Before them is an altar on which is a libation vase with spout and cover, *namms*, and a papyrus flower. The deceased "Osiris Petat, justified," stands before the altar adoring the gods; he wears a skull-cap, *namms*, surmounted by a conical ornament and long garment, *basui*, from the loins to the ankles. He elevates both hands, praying to the gods. The five lines of hieroglyphs below read:

"Act of homage to Osiris, who dwells in the West, great god, lord of Abutu [Abydos], who has given sepulchral meals of food and drink, of bread, beer, oxen, geese, incense, wax, wine, milk, supplies, corn, all good and pure things upon which a god lives, to the devoted, to Osiris, divine bard in Karneter, Osirian Petat, justified, to Osiris, placed and favoured before the great god, lord of Abydos for ever!" The genuineness of this tablet is doubtful.

Lines red. 1 ft. 2 in. high, 11 in. wide. *Calcareous stone.*

1973. Sepulchral tablet, with circular top, having in relief the winged solar disk known as the Har Hut, the Horus of Apollinopolis Magna or Edfu. Beneath are the two symbolic eyes and the symbol *nefer* or goodness; a group of frequent occurrence on sepulchral tablets, the exact meaning of which is not known. The place which this group occupies on these tablets is sometimes replaced by the signet emblem of the solar orbit, the three waving lines of water,

and a basket. At each side is a jackal couchant, respecting, emblem of the god Anupu or Anubis as the Apheru or Apmatennu, guide of the roads of the South and North. Beneath these is a band and horizontal line of hieroglyphs facing to the right:

“Act of homage to Osiris, who dwells in the West, give thou to receive all things to the person attached to the hierodoulos Harsaesi, son of a person of like office, superintendent of the same place.”

Beneath is an adoration to Ra, seated on a plinth, hawk-headed, disked, wearing an uræus, holding before him a sceptre, *uas* or *t'am*, having before him an altar, papyrus flowers, two trussed ducks, a basket, and eight cakes of bread. Beneath are two wine jars on stands. Before the god are two men in adoration, going to the left. The person attached to the servants, the hierodoulos Harsihesi, The Osirian royal scribe, chamberlain attached to the servants, hierodoulos Nastep, son of Harsiesis. This tablet is very rude and late. 1 ft. 3½ in. high, 10¼ in. wide. *Calcareous stone.*

1974. Sepulchral tablet, *lutu*, dedicated to Atum or Tum, Osiris, Horus, Isis, Anubis, and other deities, for Takhratankh, a sistrum player, or musician of Osiris, daughter of Ameneman, an officer of the city of Apur and of Mertefnu, lady of a house, in fifteen horizontal lines of hieroglyphs. The deceased lady stands facing to the right, holding up both hands, in front of an altar before Osiris, who appears standing in his usual type. Behind Osiris stands Harsaesis or Horus, the son of Isis, hawk-headed, facing like Osiris to the left, hawk-headed, wearing the *pschent*, holding a sceptre, *uas* or *t'am* in his right hand, and an emblem of life in his left. Behind Harsiesis stands facing in the same direction the goddess Isis draped, wearing a throne, her emblem, on her head, her left hand raised, her right holding an emblem of life. This scene is surmounted by the Hut or Har of Hut, the winged solar disk, symbol of the Horus of Apollinopolis Magna, having at each side a jackal couchant, the sacred animal of Ap-heru or Ap-matennu¹, the guide of the Roads, title of Anubis, having a whip at its side. The hieroglyphs beneath this scene read “Act of homage to Ra, to Tum, lord of An [Heliopolis], Osiris, who dwells in the

¹ See *ante*.

West, great god, lord of Abutu [Abydos], to Sekar Osiris [Socharis], Osiris who is in the midst of Apu [Panopolis], to Horus, the supporter of his father, Osiris, who is in the midst of Apu [Panopolis], to Isis, the great mother-goddess, who is in the midst of Apu [Panopolis], to Anupu [Anubis], lord of Tasar [a region of Hades], who give light in heaven from Ra, abundance on earth from Seb, who give sepulchral meals of bread and beer, oxen, geese, incense, wax, food and grain, all good and pure things given by heaven, produced by earth, brought by the Nile from his gate, a good record for ever, not to.....for ever, to go in and come out of Karneter [Hades] not to be turned away from the gates of the doorway, to be addressed.....before the lord of ages, to receive the cakes [placed] before Osiris [to have] a good burial in the hill of the West,.....to make all the transformations, to have her heart in the place where the great god is, to the sistrum player of Osiris, who dwells in the West, Takhratankh, justified, daughter of Ameneman.....of the city of Apu [Panopolis], born of the lady of a house Mertefru, who says, Oh Ani, oh courser, in his chamber make thou my soul to come to me in every place where it is. My soul is safe, I have come to it in all the places in which it is, the eye of Horus has found thee, it has stood on thee, like the watching forces, not reposing in An [Heliopolis], the land of Annu. I do not approach the soul to the spirit with my body. Oh gods, leading along the boat of the lord of millions of years, whose hands are full, having the hearts, leading above to the gateway, lead ye the soul of the Osiris Takhratankh."

The latter part of this inscription is the text of the 89th chapter of the Ritual, or at least of a portion of it. This chapter called that of making the soul visit the body in Karneter or Hades, often occurs on the wooden coffins, with a representation of the soul descending, holding an emblem of life, to the body laid on its bier. Sometimes the mummy on its bier is seen alone, or has the four jars for the viscera, or so-called Canopic vases, placed under it. The rubric says "if this chapter is known, the body does not decay and the soul is not confined in the body for a million of times." 2 ft. 3 in. long, 1 ft. 4¼ in. wide. *Calcareous stone.*

1975. Sepulchral tablet, *hutu*, with rounded top, above the Hut or winged disk, with drooping wings. On the left Ra, hawk-headed, wearing the solar disk,

aten, entwined by an uræus, *arat*, facing to the right, draped in the usual manner, holding in both hands the \int *uas*, sceptre. Before him is an altar, χau , on which is placed a jug, *namms*, and a priestess named Merura stands by, her hair in the style of the later dynasties, the 22nd or 26th, draped in a long garment, her right hand raised, her left pendent, holding a band; in the area facing to the right are three perpendicular lines of hieroglyphs: "Act of homage to RA, Harmachis, great god, who gives meals of bread and beer, all things good and pure, to the person¹ of the Osirian lady of the house, Merura, justified." *Calcareous stone.*

1976. Tablet of rectangular shape, on it is painted the figure of an ibis, the *Hab*, a bird sacred to, and living emblem of, the god Thoth. Above is the Hut or winged disk, called in a line of hieroglyphs, "Hut the great god, lord of the heavens, giver of life." Above are eight deities in a shrine, in outline to the right. Above the moulding the Hut and palm leaves in black. The Hut is in red outline on a white ground. The whole of this tablet is much obliterated and indistinct. 3 ft. 7 in. long, 1 ft. 4 in. wide. *Calcareous stone.*

1977. Sepulchral tablet, *hutu*, with rounded top, above two symbolic eyes, *ut'a*, emblems of the Sun and Moon, having between them the \int *nefer*, emblem of goodness. At the sides are two jackals, and above the winged disk, Hut, or Har of Hut. Beneath stands a person whose name is uncertain, entitled "the Osirian, attached to the servants, hierodoulos or servant of the Ka or Genius," and having another obscure title, wearing a head-dress with five rays, and draped in a long garment, lifting his hands in adoration to the god Ra, who is hawk-headed, wearing a disk, standing on a pedestal, in shape of a cubit or Truth. Before him is a table with six cakes of bread, onions, two gourds and two jars of wine beneath, bound with papyrus flowers. In the lower part are three horizontal lines of hieroglyphs: "Act of homage to Osiris, who dwells in the West, great god, lord of Abydos, who has given meals of oxen,

¹ The *ga*, or spirit.

and geese, bread and beer, and all things good, to the Osirian attached to the servants, hierodoulos of the *Kā*.....¹, scribe of the places of the returns, scribe.....of.....² Mehen, son of a similar functionary Petmeh, born of Rahutnekht."

The tablet is of peculiar work, and of the style of the Ptolemaic period, but on account of its defective reading and suspicious style of art its authenticity is probably open to doubt. 1 ft. 5½ in. high, 1 ft. 1 in. wide. *Calcareous stone.*

1978. Sepulchral tablet, with a rounded top, *hutu*, having two symbolic eyes of the Sun and Moon, and between them a signet \bigcirc and \equiv three horizontal lines, which together signify "The circuit of the water." Beneath is a scene of a man draped in a long garment, standing in adoration to a goddess, draped, wearing horns, and seated on a throne facing to the right, and holding a sceptre, *uas* or *t'am*. Beneath in horizontal lines of hieroglyphs is the usual dedication to Osiris for the deceased. From the inscription and style of this tablet it appears to be of doubtful authenticity, if not an imitation. 9½ in. high, 6½ in. wide. *Calcareous stone.*

1979. Sepulchral tablet, rounded top, *hutu*; above the Hut or winged disk; at the right side the standard of the East; at the left that of the West going up the tablet; on it Osiris standing mummied, facing to the right, wearing the crown, *atef*, a collar, *usχ*, holding an united whip, *neχeχ*, sceptre, *uas*, crook, *haq*, at the breast. Before him are two shorn men, naked to the waist, and wearing long garments to the ankles. The first holds a low jug, *namms*, in the right hand, pouring water on a cup-shaped altar; the left hand, pendent, holds a censer or amshoir. Behind, a girl of small proportions, wearing a long garment, advances in the same direction, the right hand raised, the left pendent; all are coloured red. There are two perpendicular lines of hieroglyphs facing to the right: "Act

¹ *hept* or *sexen ut'a*, a word formed of the word "to clasp" or "embrace," and the symbolic eye, sacerdotal title.

² Perhaps of the hierodouloi or servants of the temple.

of homage to Osiris, who dwells in the West, lord of Abydos, who has given sepulchral meals of oxen and geese, all things pure and good! for the sake¹ of the priests of Osiris, Ankh, son of Kamasi, justified, priest of Osiris, T'etaauftankh, justified, his mother, Tetarasankh, justified." The name of the person for whom this sepulchral tablet was made is omitted. 1 ft. 5½ in. high, 1 ft. wide. *Calcareous stone.*

1979 b. Sepulchral tablet, with rounded top, above, on the right, the Hut with right wing only, and left symbolic eye. In the first division Osiris wearing the *atf* reeded, seated on a throne facing right, body in bandages, holding a crook and whip. Before Osiris is an altar on which are the head and haunch of an ox, bunch of onions, gourd, two baskets laden with fruit, two cakes and a fruit. Before the altar stands Paur, his hair in the style of the 18th dynasty, wearing a tunic, *s'enti*, round the loins, raising both hands in adoration to the god. He is followed by Ra-t, a female, wearing long hair and draped, raising her right hand in adoration. In the area are five lines of hieroglyphs, "The making of adorations to Osiris, homage to Unnefer, lord of ages, king of the gods, by Paur. His sister, the lady of the House, Ra-t." In the second division, facing to the left, are his father, Hui, draped as Paur, seated, holding a lotus-flower in his right hand. Behind Hui is Paur's mother, Kata, seated behind, placing her left hand on Hui's left arm. Under their chair, and of smaller dimension, is a man named Shaemuas², wearing a skull-cap, draped in a tunic, seated on his legs on the ground, holding a lotus-flower. Before this group is an altar on which are placed a calf's head, gourd, three cakes of bread, two baskets of fruit; and beneath this is a person draped like Shaemuas, named Hui, of smaller size, seated, facing right. Before the table is a female; Nubnefer, draped as the others, holding a water-jar in the right hand, and a lotus-bud in the left hand. Behind her is another man, named Aani, and a female, Meriu,

¹ In all these formulæ the word *qa* has been supposed to mean spirit.

² Or Khamus, as otherwise read.

as before. The third division has three horizontal lines of hieroglyphs, "Act of homage to Osiris, eternal ruler, great god, lord of heaven, who gives sepulchral meals of bread, beer, oxen, geese, water, wine, milk, (also) to receive the cakes which come upon the altar of the great god, to breathe the delicious north wind, to drink out of the stream of the river to Paur justified, the bearer of the flabellum of the boat Shaemuas¹." It is of the style and period of the 18th dynasty and partly coloured. 2 ft. 9 in. high. *Calcareous stone.*

¹ Or Khamus, a royal title in the 18th and 19th dynasties.



§ 22. WOODEN SEPULCHRAL TABLETS.

SEPULCHRAL tablets, *hutu*, of wood, were of later introduction than those of stone, and introduced not earlier than the 22nd dynasty, most of those discovered in the tombs being of the 26th dynasty, about B.C. 650 and later. They are made of sycamore wood, covered with plaster, sometimes laid on linen glued on the surface, and painted with colours in tempera, generally having pictures or vignettes and inscriptions in hieroglyphs. They were of the usual shape of the Egyptian tablet, rounded above and square below, and were sometimes surmounted on the top by a figure of the human-headed hawk, *ta*, fixed by a plug to the middle of the rim or round portions. Sometimes the tablet was retained upright by being placed on two small flights of steps, which kept it in a perpendicular position. They are more rarely of a square or rectangular shape, like that of a pylon or doorway with cornice. The pictures on these tablets are the same as those on the stone. They sometimes consist of three divisions, although generally of one. The deceased attended by his mother, wife, sister, or some other member of the family, is represented adoring the Boat of the Sun Ra, and its attendant deities, as it traverses the heavens, or else the solar and infernal deities, as Ra, or the rising Sun, Tum or Tomos, the setting luminary, Sekar or Socharis, the Sun or Ra of the lower world, and a form of the god Ptah, Osiris, the judge of the Karneter or Hades, and his companion deities Isis, Nephthys, Horus, Anup or Anubis, the four inferior deities or genii of the Karneter, *i.e.* Amset, Hapi, Tuamutf, and Kabhsenuf. Sometimes the vignette of the 125th chapter of the Ritual, or the final judgment of the dead, is represented. The Hut or winged solar disk is often seen above the picture, and at the sides the jackals.

openers or leaders of the roads of the South and North. The inscriptions which accompany these representations are the same as on the tablets of stone, consisting of the usual sepulchral formula for the usual benefits, and mention the food to be received by the deceased in the future state, his passage through Hades, the soul to go off the earth or wherever it desired, and the body to remain in the empyreal region or abode of the morning. Some of the inscriptions are adorations to the Sun in his various characters and types. These tablets have also Osiris prefixed to the name, shewing that they are not earlier than the 19th dynasty, when this title first appears, and the later tablets of the period of the close of the Ptolemies and Roman Empire have the name of Athor. The most complete of these tablets have stands in the shape of steps, one at each end of the tablet; and on the top a figure of the soul, represented as a human-headed bird, standing on a small rectangular pedestal, which is attached by a plug to a hole on the top of the tablets. These tablets are much more rare than those made of stone.

1980. Sepulchral tablet, with a rounded top, *hutu*. Above is the Hut with disk, pendent uræi, and red and green wings, the uræi have white bodies with red necks. Beneath is the hall of the two Truths, the vignette of the 125th chapter of the Ritual, with a cornice of 34 tops of staffs, coloured blue and red. Thoth, ibis-headed with a green body, blue head-attire, *namms*, red sash over the right elbow; walks to left, holding the deceased female Tasamena by the left hand; her flesh is coloured; in green drapery and single garment with fringe; she wears a blue head-dress, *namms*, and holds her hands pendent. Thoth introduces her to Osiris, and raises his right hand; Osiris stands facing to the left wearing a white crown, the *atef*, features coloured green and drapery red, with a red bandage crossed, the ϱ and counterpoise, and holds in both hands the sceptre, *t'am* or *uas*, the three-thonged whip and crook united. Behind him stands Isis, having her throne on her head, a blue head-dress, *namms*, blue garment, and a red sash or bundle over her left hand, which she places at the back of Osiris. Behind Isis is Amset, human-headed, mummied, face red, drapery green, beard, and crossed strap, the ϱ , black, and Hapi cynocephalus-headed, mummied, face green, head-dress, *namms*, blue, body red, all facing same way as Osiris.

Below, facing to the right, are four horizontal lines of hieroglyphs: "Act of

homage to Osiris, who dwells in the West, great god, lord of Abydos, who has given food, supplies, incense, clothes, wine, milk, all good pure things, to the Osirian lady of the house Tasamen¹, justified;" black hieroglyphs on a yellow and white ground; background white; border all round. 1 ft. 9 in. wide. *Sycamore wood*.

1981. Sepulchral tablet with a rounded top, *hutu*; adorations to Osiris for Amsu, son of ...ranf, priest of Osiris.

Above is the "Hut," or Har of Hut, the Horus of Apollinopolis Magna or Edfu, or winged disk, represented as the solar orb, having an uræus on each side, but without wings. Beneath is a border of triglyphs and the adoration to Osiris. The god is represented standing facing to the right, wearing the *atf*, bearded, a collar, *usx*, round the neck, with the counterpoise, *mā-ānχ*, hanging at the neck behind. His form is enveloped in bandages, *mer em hebs*. He holds a dogheaded sceptre, *uas*, or *ʿam*, before him by both hands. Behind Osiris stands the goddess Isis, wearing long hair and the usual female costume. On her head is the throne, her name and emblem. Her right arm is pendent, her left, raised, has a doubled sash thrown across it.

The inscription beneath is the usual sepulchral dedication to Osiris.

"Act of homage to Osiris, who dwells in the West, great god, lord of Abydos, who has given sepulchral meals of bread and beer, oxen, geese, incense, clothes, wax, wine, milk, bread and food, all good and pure things for the Osirian priest of Amen Aruru," or "Heqaru, son of Ankhranef, justified." Painted about the period of the 24th dynasty, B.C. 700. 1 ft. 3 in. high, 10¼ in. wide. *Sycamore wood*.

1982. Tablet with a rounded top, *hutu*, having on it the following scene, in divisions, painted in tempera on a white stucco ground:

I. The Hut, or winged disk, coloured red, with wings and beams of light. On the left side is an uræus serpent of the goddess Uat or Buto, wearing the *tes'er*, or red crown, emblem of dominion over the lower country; and on the right another uræus, of the goddess Nesebs, wearing the *hut*, or white crown, emblem of dominion over the upper country. Two black jackals are couchant at the sides, emblems of the god Anup or Apmatenu, wearing red sashes round



their necks, and holding sceptres, *pat*, in their fore-paws; they look from the sides inwards.

II. The boat of the god *Af*, or the Sun in the Lower Hemisphere, ram-headed, coloured red, wearing a yellow disk and tunic, *s'enti*, round the loins; facing to the right. In his left hand he holds a dogheaded sceptre, *t'am, uas*, or *uasm*, and in his right a symbol of life, $\bar{a}n\chi$. Over him coils a serpent, wearing on its head the *hut*, or white crown of the upper country. Before *Af* is his name; facing to the right, Harmachis, lord of the heaven over the gods. Before him stands, facing in the same direction, Isis, wearing a disk and draped; and Ma, truth, wearing an ostrich feather on her head, and draped. Behind the god is the pilot, the lord of the boat, human-headed, wearing a *s'enti*, or tunic, with pendent arms, steering two hawk-headed paddles. Under the boat is the blue sky or ether. Before and behind is a soul \hat{c} *Ba*, represented as a human-headed hawk, wearing on its head a sepulchral ornament and whip at the side; *tuant neter*, "adoring;" the wings yellow and the whip blue, and inscription: "Adoration to in thy place."

III. The deceased, "The Osirian Aiem-hetp," or "Imouthos," standing facing to the left, holding both hands up in adoration to the gods, his flesh coloured red, and a long garment from the loins, yellow, and a white cone and blue lotus bud on the head. Before is the god, "Harmachis, over the gods," hawk-headed, with blue uræus, wearing a *namms*, or headdress; draped in a tunic, *s'enti*, holding the sceptre, *uas, t'am, uasm*, and *tat*, united by both hands. After him is Tum, human-headed, wearing the *psχent*, the face coloured white; draped in the *s'enti* or tunic, and wearing the counterpoise of a collar; holding a sceptre, *uasm*, by both hands. He is followed by "Osiris," wearing the *atef*, coloured yellow; draped as a mummy in a red garment, holding a sceptre, *uasm*, before him by both hands. Behind him is $\text{⏏} \text{⏏}$ Isis, wearing her throne on her head, coloured red, with a blue headdress, *namms*; her left hand raised and right pendent, holding ⏏ $\bar{a}n\chi$, life; draped in the usual female garment, coloured green. She is followed by Nephthys, wearing her emblem and name on her head; draped in the same kind of garment and in the same attitude as Isis. Before Isis, facing to the right, is "Gift of oil," and before Nephthys "Gift of

perfumes." After them comes *Amsset*, human-headed, mummied, having an uræus on his head, holding a sceptre, *uasn*, before him by both hands; his face is coloured green. The procession of deities is closed by *Anup am Ut*, "Anup in the land of Ut," jackal-headed, his head coloured black, holding a sceptre before him by both hands.

IV. Beneath this scene are five horizontal lines of hieroglyphs in black on a white ground, facing to the right.

"Act of homage to Osiris, who dwells in the West, great god, lord of Abydos; to Isis the mother-goddess, Nephthys the sister-goddess, Amsset, Anubis who dwells in the Ut, resident in the hall, who gives meals of bread and drink, oxen, geese, wine, milk, divine incense, fruit, water, perfume, wax, linen fabrics, bread, grain, vases, vegetables, all things good [and] pure, sweet and delicious, upon which a god lives, to the divine father in Apt [Thebes], the prophet of Osiris, the good archon in Uas (or Western Thebes), Aiemhetp, justified, son of Uahpraab," or "Uahabra justified, son of a lady of the house [name omitted]."

It is of the period of the Ptolemies. The background is coloured white, the tablet itself has been split in half. 1 ft. 9 in. high, 1 ft. 2 in. wide. *Sycamore wood*.



§ 23. SEPULCHRAL ALTAR, OBELISK, AND PYRAMIDION.

BESIDES sepulchral tablets, other monuments of a similar nature were placed in the tombs; the chief of these were obelisks, found in sepulchral chambers as early as the 4th dynasty, and represented at the later period of the 26th dynasty as standing along with the sepulchral tablets before the door or entrance of the grave; Pyramidia, which were either dedicated to the Sun and the solar gods or else used for sepulchral purposes; and altars, which often are inscribed with the same dedications as the tablets. The altars commence about the period of the 12th dynasty, and continue as late as the Ptolemies. The pyramidia are about the age of the 19th and succeeding dynasties.

1983. Sepulchral altar, *hetep*; in the middle are two concave receptacles in the shape of cartouches, two vases of libations, *kabl*, a water-flower and two buds; above are four circular cakes, two baskets or *calathi*-shaped vases, and two vases of the shape used in the hieroglyphs as determinative for wine. It has a spout with a channel. 1 ft. 3 in. square, 12½ in. high. *Calcareous stone*.

1984. Sepulchral obelisk, *tekhen*, or *benben*, such as were placed before the entrances of the sepulchres. It appears to have been made for a prince named Baba, son of a royal wife of the second class named Aurra. He probably lived about the period of the 12th dynasty¹. The front of the obelisk has a scene representing the deceased Baba wearing a cap, *namms*, collar, *usχ*, and tunic, *s'enti*, seated on a chair, *mau*, with lion's feet and cushion, *afit*, receiving a purification from the superintendent of the throne, Amen-em-ha, who stands

¹ His name is given in Lepsius, *Königsb.*, Taf. XIII. No. 187.

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before him. Amen-em-ha wears a cap, *namms*, collar, *usχ*, and long garments, *basui*; he raises his right hand, and holds a censer in his left. The name of Amen-em-ha is placed on the lintel above the scene. The inscriptions beneath express

“The giving of glorification to Osiris, lord of Abydos, Apmatennu [Anubis], lord of Taser, Amsi or Khem, the powerful Horus, commander of the gods in Abutu [Abydos], who have given meals of food and drink, oxen, geese, bread, clothes and utensils, all good and pure things, incense, wax, the delicious breath of life to the royal son Baba, in his second life, born of the royal concubine Aurra, justified, a devoted person who says, Glory to thee, oh Osiris, dwelling in the West; to Apmatennu [Anubis], lord of Abutu [Abydos], chief of all the gods, ruler of rulers, powerful lord, light, power and justification, lord of being and not being, the light of the Sun to his heart; the gods rejoice when they see he has brought the rays of light with exultation. He has received justification, crowned at thy good going, which happens in thy festival at the times of thy.....which thy father the Sun has given thee; thou exultest in them, adored by gods, men, mortals, intelligences, living, seeing, flourishing like the Sun for ever.”

At the second side another person of the same family, named Hannu, is seen standing facing to the left, wearing a headdress, *namms*, and long garment, *basui*, and collar round the neck, his hands pendent. The inscription below is a sepulchral dedication to Seb on his behalf.

“Act of homage to Seb, prince of the gods, who gives the delicious breath of the North wind, light, power, justification to the chief of the Southern Thirty, Hannu, justified, a devoted person born of the lady of a house, Ranfankh, daughter of the chief of the Southern Thirty, Baba, justified, a devoted person, from the superintendent of the place who goes into the place of fruit, reviving his name, Amen-em-ha, justified.”

If Baba here be the prince of the same name already mentioned, Hannu is his son.

The third side has at the upper part Amen-em-ha, draped in the same manner as the preceding, advancing to the right. He is also in the same attitude. The inscription beneath is a dedication to Osiris on his behalf.


“Act of homage to Osiris, who dwells in the West, great god, lord of Abutu [Abydos], who has given sepulchral meals of food and drink, oxen, geese, bread, clothes, fabrics, incense, wax, all good and pure things, the gift of heaven, the delicious breath of the North wind, light, power and justification to the superintendent of the place, entering the place of fruit, Amen-em-ha, born of the lady of a house, Hektnefert, justified, a devoted person, son of the devoted Sa-antu, justified.”


On the fourth side there is a representation of the god Amsi, Khem, Min or Amen Horus, represented standing under his usual type, wearing a skull-cap, *namms*, surmounted by the two tall plumes, *s'u*, a collar, *usχ*, round his neck, and his body swathed or mummied, *mer em hebs*. His right hand, thrown behind him, holds the whip. The inscription beneath is a dedication to the god on behalf of Amen-em-ha. It reads

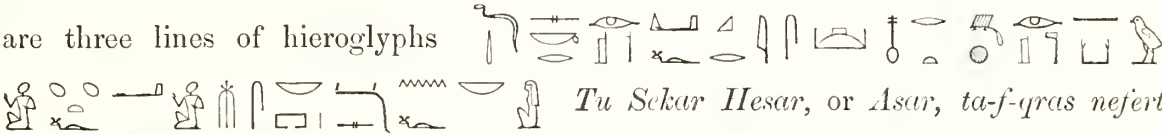


“Act of homage to Khem, the powerful Horus, the director of the gods who are in Abydos, who have given sepulchral meals of food and drink, oxen, geese, bread, clothes, fabrics, incense, wax, all good and pure things, gifts of heaven, products of earth, tribute of the Nile, off which a god lives, the delicious breath of the North wind, to the superintendent of the place, Amen-em-ha, justified.”
1 ft. 7 in. high, 1 ft. $\frac{1}{4}$ in. wide. *Calcareous stone*.

1985. Pyramidion with sculptures and inscriptions in the usual cavo relievo, very rude and confused. On the first side the *bari*, or boat of the Sun, with the scarabæus, emblem of that god, especially in his character of Hut or the solar disk, pushing forward the Sun's orb. The disk has at the side two symbolic eyes, those of the god Horus, and emblematic of the Sun and Moon. The boat has two hawk-headed paddles, and beneath are two apes standing adoring or trembling at the Sun. There is an illegible inscription in front, facing to the right, and two vertical lines of hieroglyphs; the first, facing right, reads “Adoration to the Sun, Harmachis, who goes [and comes] from the Horizon.” The other line faces to the right, and reads “Adoration to Ra [when in] the hour at peace in the land of life.”

On the side opposite this is a person apparently named Pakhnum, kneeling and facing to the left. He is on both knees, and wears on his head a kind of fringed conical ornament, placed on a skull-cap: a tunic is round his loins.

Before him is a perpendicular line of hieroglyphs, very rude and transposed, apparently reading  *A-net hek...ta f kars nefer amaχu Heshar Panum sa enka ut*: "Hail thou, oh Sun, the giver of a good funeral to the Osirian Pakhnum sa en Nekau," the person for whom the pyramidion was made. Owing to the confused state of the inscription, it is difficult to know if the name of the deceased is Pakhnum Nekau or Pakhnum sa en Nekau.

The third side has Osiris, coloured red, facing to the right, seated, wearing the *pschent*, or crown, of the Upper and Lower Country, holding a dogheaded sceptre, *uas*, on the knee. Before Osiris is a perpendicular line of hieroglyphs  *Hesar neter āa neb Abutu*: "Osiris, great god, lord of Abydos," the principal title of Osiris.

On the fourth and last side the deceased is represented as before, wearing a fringed cone upon the head, draped, kneeling on both knees, and facing to the left, with both hands raised in the act of adoration to Osiris. Before him are three lines of hieroglyphs  *Tu Sekar Hesar, or Asar, ta-f-gras nefert amaχu Hesar Neka ku sa tefa mes neb a Nsa nafneb*: "Socharis Osiris says he gives a good funeral to the devoted to Osiris Nekau, son of Tefa, born of the Nasnafneb." This probably shews that the person represented is the father, and that in this inscription  is the unusual variant of the form  *nek* or *enka*. It is of a very late period. 1 ft. 2 in. high slope of face, 8½ in. length of base. *Calcareous stone.*



§ 24. SEPULCHRAL VASES.

PART of the funereal fittings of the mummies was the four sepulchral vases or canopi, as they have sometimes been called, on account of their resemblance to the particular vase-shape of Osiris, called by the classical authors Canopus. These vases were made in shape of the four genii of the Hades or Amenti, the cover representing the head of the particular genius, and the vase or lower portion being formed like the mummied body of the genius without the feet. This portion of the vase was hollowed to receive a portion of the viscera, generally wrapped up in bandages and soaked in bitumen. Rarely the heart has been found deposited in these vases, and in a few cases viscera embalmed by bitumen and without bandages have been discovered. Besides the four gods or genii of the Amenti, as many goddesses, Isis, Nephthys, Neith, and Selk protected the vases. The materials of which the vases were made were Egyptian alabaster or arragonite, calcareous stone, terra cotta, glazed fayence or porcelain, and wood. Although some vases appear as old as the so-called Middle Empire, they have been stated to commence with the New Empire or 18th dynasty, and they continued till the close of the 26th dynasty; beautiful specimens of this latter time existing in different collections. Occasionally solid vases or dummies of wood were substituted for the more costly ones of alabaster, stone, or porcelain. They are found in different places in the tombs.

1986. Sepulchral vase in shape of the god Kabhsenuf; the cover in shape of the head of a hawk. The lower part adapted to receive the liver, wrapped in

linen bandages. The four gods, or, as they are generally called, genii of the Karneter, or Hades, or Amenti, presided also over the four cardinal points of the heaven, and perhaps symbolized the scattering of the viscera, considered evil by the Egyptians, in these directions. The gods were the sons of Osiris, probably by Isis, and as such junior or inferior to Har or Horus her first-born; other legends make them the sons of Horus. When represented according to their normal types Kabhsenuf has generally the head of a hawk, and the liver was deposited in the vase made in this shape. Of the cardinal points he presided over the East, and at the time of the royal coronations in the 19th and 20th dynasty the pigeon, which symbolized him, was let loose to announce to the gods of the East the fact of the king having assumed the crown. On the present vase, however, the inscription states it to be that of Tuautmutf, the third of the genii of the Karneter, in which the gall bladder was usually deposited. The viscera were not always placed in vases; sometimes they were returned to the body, in which case they were mummied in packets and waxen figures of the genii of the dead placed with them. Sepulchral vases appear to have been in use at a very early period, and fine ones of this class came into use at the time of the 19th dynasty. Under the 26th dynasty they are often found made of the zoned alabaster, the quarries of which appear to have been opened. The vases are sometimes plain, without any inscriptions, or have one traced upon them in black ink, or else have one incised in hieroglyphs in intaglio. These inscriptions differ considerably, comprising two or three different formulæ, as sometimes only the name of the one god or genius out of the four to whom the vase was dedicated, or the usual sepulchral formula with the names of the god and of the deceased, or else the speeches and declarations of the genii. The usual formula, especially at the period of the 26th dynasty, when the religious texts seem to have been reduced into a more regular expression, is that of the speeches addressed by the goddesses Isis, Nephthys, Selk and Neith to the deceased. The inscription on the present vase reads:

“Says Neith—I pass the morning and the night daily taking care of Tuautmutf, who is in me protecting the Osirian captain of troops, Psametikua, justified, protecting Tuautmutf. The Osiris, captain of troops, Psametikua, justified, is Tuautmutf.” 1 ft. 4½ in. high, 8 in. wide. *Arragonite or alabaster.*

1987. Sepulchral vase, in shape of Amset, the first of the four gods of the Karneter, or Hades, its cover in shape of a human head. The vases in shape of Amset held the separately embalmed stomach of the deceased, and they were the first of the series. The formula, however, inscribed on this vase refers to Kabhsenuf, the hawk-headed god, or fourth of the series, in whose vase the liver was deposited. Sometimes, indeed, the vases all had human heads, but they have often heads, as in the present instance, attached which do not belong to them. This vase contains an inscription which refers to the same person as the preceding. The text reads:

“Says Selk—I bring my safety daily in making my care for Kabhsenuf, who is in me, the protection of the Osiris, captain of the troops, Psametikua, justified. The Osiris, captain of troops, Psametikua, justified, is Kabhsenuf.” 1 ft. 3 in. high, 9 in. wide. *Alabaster*.

1988. Sepulchral vase, in shape of Hapi, the second genius or god of the Karneter, or Hades. The smaller intestines, separately embalmed, were placed in the vase of Hapi. This vase is the second of the same series, and has inscribed on it five lines of hieroglyphs, the usual Saite formula, for Psametikua, the above-mentioned captain of troops. It reads:

“Says Nephthys—I conceal a mystery, I make the vital warmth of Hapi, which is in me. Protected is the Osiris, captain of troops, Psametikua, justified—protected is Hapi. The Osiris, captain of troops, Psametikua is Hapi.” 1 ft. 5½ in. high, 8½ in. wide. *Arragonite*.

1989. Canopus or sepulchral vase, Tuautmutf, the third god or genius of the Karneter, or Hades, with the head of a jackal. It is one of the same series as the preceding, and made for the captain of the soldiers, Psametikua. The head does not belong to it, for the inscription shews that it is of Amset, the first genius. The text reads:

“Says Isis—I subdue the enemy, I prefer safety for Amset, who is in me. The safety of the Osiris, captain of troops, Psametikua, justified. The safety of Amset. The Osiris, captain of troops, Psametikua is Amset.” 1 ft. 5¼ in. high, 9 in. wide. *Arragonite*.

1990. Sepulchral vase, of the usual shape, with cover, in form of the Am-

set, the first genius of the Amenti. Down the body are three perpendicular lines of hieroglyphs, facing to the right, inlaid with blue colour.



*Tut an Nat Amen a āā (tut) her enti am satp tt
a sa her Tuautmutf Amaχi χer Tuautmutf Hesar ue-
ter atef en Ptah Tai mā χru.*

“Said by Neith—I hide my hands because [I am] here. I extend my protection over Tuautmutf and the devoted to Tuautmutf, the divine father (priest) of Ptah Tai, justified.” 1 ft. 4½ in. high. Arragonite.

1991. Sepulchral vase, in shape of Tuautmutf, the second genius of the Amenti, or Karneter, having on the body in front five incuse lines of hieroglyphs, painted blue.



*Tut en Nat sba (stuat) a
s mas'er a her ar māk t en
Tuautmutf enti am a bas Hesar
mer masā Ra uah ab sa
Psametik kan mes en Amen
hana ar mā χru.*

“Said by Neith—I cause the morning; I cause the evening; making the protection of Tuautmutf, who is in me, giving warmth to the Osiris, captain of troops, Ua-

habra (Apries), son of the captain of troops, Psametik-kan, born of Amenhanaar, justified. The Osiris, captain of troops, Uahabra, is Tuautmutf.” It is full of bitumen, and of the time of the 26th dynasty. 1 ft. 4½ in. high. Arragonite.

1992. Sepulchral vase, in shape of Kabhsenuf, the fourth genius of the Amenti, or Karneter, with hawk-headed cover; on the body are five perpendicular lines facing to the right.



*Tut an Hesi saman a χeftu
satp bas her Amset am sa Hesi-
har mer massa Ra uah ab mā
χru sa en mer masā Psametik
kan mes en Amen hana aru ses
Amset Hesar mer masā Rauahab
pu Amset.*

“Says Isis—I subdue the opposers; I extend protection over Amset, protecting the Osiris, captain of troops, Uahabra, justified, son of Psametik-kan, born of

Amen hanaru, protecting Amset. The Osiris, Uahabra, is Amset.” 1 ft. 1½ in. high. *Zoned arragonite.*

1993. Sepulchral vase, in shape of the genius Amset, first genius of the Amenti, human-headed; the body squat and uninscribed. 9½ in. high. *Arragonite.*

1994. Sepulchral vase, from the same set, the head in shape of the genius Hapi, second genius of the Amenti, cynocephalus-headed, the body squat. 10 in. high. *Arragonite.*

1995. Sepulchral vase, from the same set, the head in shape of the genius Kabhsenuf, the fourth genius of the Amenti, hawk-headed. 10 in. high. *Arragonite.*

1996. Box of rectangular shape, with cover. The lower part in shape of a sledge. It contained four sepulchral vases, such as were used for holding the viscera of the deceased. These were separated from each other by compartments, and are of arragonite, with the head of the genius Tuautmutf, jackal-headed, adhering to the sides of the box. The box is in a state of decomposition. 1 ft. 6 in. square, 1 ft. 4 in. high. *Wood.*



§ 25. SEPULCHRAL CASES AND TESSERÆ.

BESIDES sepulchral vases, various other objects connected with the funereal ceremonies were deposited in the tombs, and comprised part of the furniture of the dead. Two classes of wooden figures, used as cases for holding objects, were the most prominent. The first, which always held the papyri, the Funeral Ritual deposited with the dead, are in shape of Osiris in his usual type, standing mummied on a pedestal, wearing the crown, *atf*, the hands crossed, and holding the crook and whip. These figures are generally of a late date. The papyri were rolled up in a cylindrical or flattened form and placed inside the body of the god, or else in rectangular or other recesses in the pedestals. The whole was covered with bitumen or painted black. The other class of figures are in shape of Ptah Socharis Osiris, standing mummied on a pedestal—wearing a disk, horns, and two ostrich feathers, the body in a network—which often have in front small representations of chests, *s'ta*, surmounted by a mummied hawk, *āχam*, covering a small rectangular niche, in which were deposited portions of the body or other objects. Occasionally there was a hole in the head for the same purpose. These figures are painted in various colours, and besides the usual dedications are often inscribed with a special formula. The tesseræ were tickets attached to the mummies.

1997. Ptah Socharis Osiris, standing, face gilded, head wearing a long head-dress, *namms*, coloured blue, with yellow stripes, collar, *usχ*, green and yellow, with red and blue drops; body mummied, and represented as feathered and covered with wings of a blue and light green colour. On the feet is a hawk,

1999. Ptah Sekar Hesiri, or Ptah Socharis Osiris, standing on a plinth, head wearing a long beard, and head-dress, *namms*, coloured blue, and striped red collar, *usχ*, body red; down the body a perpendicular line of hieroglyphs, painted black on a yellow ground, facing to the right, *tut Ila hesar suten sχα en neter tuant Paifaabast.* "Say, oh Osirian [deceased] royal scribe [of the divine handmaid.....queen] Paifaabast." There is a similar line down the back, with the addition of the word "justified" after the name. On the head is the hole of the plug which held the head-dress. 1 ft. ½ in. high. *Sycamore wood.*

2000. Mummied hawk, *oxen*, emblem of the god Socharis, painted; the body is coloured red, the breast white, the eyes and other parts blue. There is a plug beneath, to fix it either into the lid of a box, which these mummied hawks occasionally surrounded, or else into the pedestal of certain figures of Ptah Socharis Osiris, the god to whom they were sacred and at whose feet they appeared. 5½ in. long. *Sycamore wood.*

2001. Similar hawk; body red, yellow and blue, collar on the neck and counterpoise on the back. 5 in. long. *Same material.*

2002. Similar hawk; maroon-coloured body in a blue network, green counterpoise of collar on back, breast white with black strokes. 7½ in. long. *Same material.*

2003. Similar hawk; yellow, eyes green and black. 4½ in. long. *Same material.*

2004. Pentagonal tessera, from a mummy. On it on one side is in Greek:

CICOIC¹ AMENΩΘ
 ΤΟΥ ΚΙ ΗΙΤΟΥ

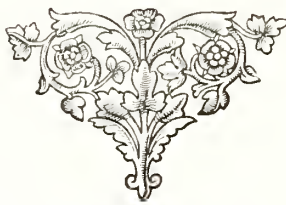
"Sisois, (surnamed) Amenoth, son of Sisois."

On the reverse, in Demotic or Enchorial:

¹ Or *ἐῖσοις*, "mayest thou live," or "hail."

This is one of the tesseræ or tickets attached to mummies at the Roman period. The Demotic is apparently a translation of the Greek. Many similar tesseræ were used at an early period to mark the mummy or its place in the sepulchre. At the time of the Roman Empire the title of the person, the number of years of his life, the day of the month and year of the Emperor in whose reign he died. At the Coptic period tesseræ of porcelain were often used. 5½ in. high. *Sycamore wood.*

2005. Pugillaria, or writing tablets, consisting of five rectangular leaves, the edges moulded with plain borders; each leaf has been covered with wax, on which was written an inscription, but the whole is now decomposed. These pugillaria answered the purposes of slates or pocket-books, and were covered with memoranda or literary and other compositions. 7½ in. wide, 6 in. high. *Sycamore wood.*



§ 26. LAMPS.

THE LAMPS found in Egypt are all of the Greek and Roman period, chiefly of the first century of our era, and continuing till the Christian and even Saracenic periods. The form of the Egyptian lamp appears to have been that of a bowl with long foot or stem. At the Greek period lamps were of terra cotta, circular or shoe-shaped, with tall leaf-shaped handles, sometimes ornamented with mythological figures and inscriptions. Later, circular lamps came into use, with figures in relief of different persons and animals, and the names of makers, in Greek or Latin, stamped beneath, resembling similar lamps of the Roman period to which they belong. There are also some shoe-shaped lamps, nearly of the same period. These continued in use till the third century after Christ. On the introduction of Christianity after that age shoe-shaped lamps, ornamented on the upper surface with crosses, monograms of Christ, palm-branches, and Greek inscriptions, parts of creeds, and the names of priests and bishops appear. Still ruder lamps, with a toad in salient relief, supposed according to some to symbolize the resurrection, were in common use at a later period. Several lamps were made in Egypt, as the colour of their clay is a red similar to that which is found to have been used in the finer vases of the country. Others were probably imported; but there is every reason to believe, from the Greek A found on the bottom of many lamps, that there was an extensive manufactory of lamps at Alexandria.

2006. Circular lamp, flat, with one handle and a circular hole for pouring in oil, and cylindrical nozzle. It is of the kind of ware called false Samian. $3\frac{1}{4}$ in. long. *Red terra cotta.*

2007. Lamp of the Greek period and shape, circular body on cylindrical stand, with circular moulding at the middle, circular foot, open, and hole for pouring in the oil. $3\frac{3}{4}$ in. high. *Red terra cotta.*

2008. Similar lamp, but with a different moulding in the middle. $3\frac{1}{4}$ in. long. *Terra cotta.*

2009. Lamp, shoe-shaped, of the Christian period, with three lines round the body, and at one end six annulets and two arcs; at the other end an artificial ornament. $2\frac{1}{2}$ in. long. *Black terra cotta.*

2010. Lamp, shoe-shaped, of the Christian period; round the edge are nine rosettes, each having eight petals. On the upper part are a bird pecking, fly, two crosses, artificial ornament and infundibulum; round the top a braided band. Has been used. $3\frac{3}{4}$ in. long. *Red terra cotta.*

2011. Lamp, shoe-shaped; above a toad facing to the front. This reptile is often seen on lamps of a later period, and represented, according to Chæremon, "The Resurrection" if by the word *Batrachos*, he intended to express *toad*. It has eight annulets in front and four on each side¹. In front is a Maltese cross between two lions, their tongues protruding, their tails curled over their backs. Round the edge below is a collar of ten artificial shaped pendants and pellets. Beneath are a festooned band of drop-shaped ornaments, a similar pendant, a cross, an artificial ornament, and ABBA ΤΙΜΟΘΕΟΥ ΑΡΧΙΕΠΙΣΚΟΠ, *Αββα Τιμοθέου ἀρχιεπίσκοπου 'of father Timotheos, the archbishop,' shewing that the lamp belonged to "Timothy, archbishop of the Thebaid," or Alexandria. All is in relief. It has been used, and the nozzle is black. $4\frac{3}{4}$ in. long. *Red terra cotta.*

¹ It is sometimes found after deceased persons, apparently as the equivalent of *nem anch*, 'living again' or a 'second life.'



§ 27. MINERALOGICAL SPECIMENS.

2012. FRAGMENT of rock from the peninsula of Mount Sinai, with some of the turquoise vein worked by recent excavations of the late Major Macdonald in it. Since the discoveries of Macdonald on that site it has been thought that the *mafka* or material brought thence from the time of the 4th to the 20th dynasty was the turquoise, a material which appears to have been imitated in an opaque light-blue glass used for inlaying and other purposes. No remains of the actual turquoise, however, have been found in Egyptian jewelry or other works of art. $\frac{3}{8}$ in. long. *Red sandstone.*

2013. Fragment of the rocks at the Wady Magarah, the site of the turquoise mines in the neighbourhood of Mount Sinai, where the workings were made at the time of the 3rd and 4th Egyptian dynasty. About 1 ft. 4 in. long, and 1 ft. 3 in. wide. *Sandstone.*



§ 28. LATER EGYPTIAN AND MISCELLANEOUS OBJECTS.

2014. SCARABÆUS, on the base a boy or ape, and deity wearing a disk and horns. Not Egyptian, and probably Phœnician : pierced. $\frac{5}{8}$ in. long. *Black glass*.

2015. Babylonian brick with Babylonian inscription. It has seven lines of Babylonian cuneiform, containing the name, titles and genealogy of Nebuchadnezzar, king of Babylon, founder of Bit Saqqa and Bit Dugga, son of Nabu-palassar. These have been stamped in a square division or label on the upper surface :

Nabuchadnessar,	eldest son of
king of Babylon,	Nabu-pal-essar,
restorer of Bit Saqqal	king of Babylon ¹ .
and Bit Zida,	

1 ft. $\frac{3}{4}$ in. high, 1 ft. 1 in. wide. *Terra cotta*.

2016. Cylinder; on it, in intaglio, a deity draped, standing facing to the left, holding a gazelle or goat in each hand, by the feet: above the sun and moon. Assyrian work: pierced lengthwise or through the long axis. 1 in. long. *Red carnelian*.

2017. Cylinder; on it, in intaglio, a winged deity, standing, holding the leg of a gazelle; another, seated on a bull, draped, and shooting an arrow, the god Hea holding a mace or staff; another deity, holding a gazelle and other object; in the area a staff, winged disk, and symbol of life: pierced through the long axis. Babylonian work. 1 in. long. *Crystal*.





2018. Cylinder; on it a draped figure, standing, having four wings; before it two gryphons inverse to one another. Assyrian style: pierced through the long axis. 1 in. high. *White chalcedony*.



¹ Birch, *Hist. Anc. Pottery*, p. 94, where a similar brick is engraved.

2019. Cylinder; having on it, in intaglio, a lizard, the god Anhur or Onouris, the Egyptian Mars, standing, wearing the four plumes, and Sebak, crocodile-headed, wearing a tunic, *s'enti*, standing. This kind of cylinder is occasionally found in the island of Cyprus. Pierced through long axis. $\frac{1}{2}$ in. long. *Green glazed steatite*.

2020. Cylinder; a naked goddess, standing, probably Nana or Ishtar, the Assyrian Aphrodite, or Venus, full face; a snake and two draped men, standing facing; above the sun and moon. Babylonian work. $\frac{5}{8}$ in. long. *Hamutite*.

2021. Cone; on the base, in intaglio, two deities or men standing, wearing plumes or feathers on their heads, having between them a column. Asiatic, and not Egyptian work, probably from Asia Minor: pierced above. $\frac{3}{8}$ in. diameter. *Dark blue porcelain*.

2022. Scarabæus, *χeper*; on the base, in intaglio, δ    , group of four characters or hieroglyphs, not purely Egyptian; possibly of some of the contemporary nations. These characters are occasionally found on scarabæi, and their meaning has been hitherto unexplained. Pierced. $\frac{3}{8}$ in. long. *Yellowish-white glazed steatite*.

2023. Cylinder; on it some rude imitative hieroglyphs   apparently of the style of those found in the island of Cyprus. Besides these signs are two seated figures. $\frac{3}{4}$ in. long. *Dark steatite*.

2024. Upper part of an Etruscan figure of a young unbearded man, perhaps *Aplun* or Apollo. The hair, which is long, falls in wavy lines down the back of the neck. There is a hole through the right hand, probably from the rivet of some object to which it was attached; the left hand is broken off, and the lower part of the figure wanting. 2 in. high. *Bronze*.

2025. Emblema, for attaching to a vase or other object. It is in shape of a female head, full-face; from the horns or crescent which terminate the hair, probably Artemis, Diana or Selene. Of the Roman period. $\frac{7}{8}$ in. long. *Bronze*.

2026. Eros or Cupid, seated, naked, wearing a fillet, *strophion*, on the head, winged, holding a lyre in the left hand, the right hand raised to play it, the left foot broken off; below is a leg for a plug. 2 in. high. *Bronze*.

2027. Figure of a man wearing long hair, standing, naked, right hand

raised as if hurling a lance, left placed on stomach; perhaps intended for *Laran* or the Etruscan Mars. $2\frac{3}{8}$ in. high. *Bronze*.

2028. Isis, seated on a lotus flower, draped in a tunic, *chiton*, and fringed pallium, *exomis*, suckling Horus. She holds her breast with her right hand, and Horus in her left; the head of Horus is broken off, and the hair of the goddess tied in a *kroboulos* behind. It is of the Roman period, *sigillaria* having come then into common use. $2\frac{1}{2}$ in. high. *Terra cotta*.

2029. Foot from a cista, which has been supported by three as a kind of tripod. The upper part of it is in shape of a bearded Seilenos, whose hands are placed on his belly, below which is a fringed dress terminating in the claw of a lion. Behind, at right angles, is a plate for holding the cista at back. This is not an uncommon form of the foot of a cista, especially of those of later period and style of Southern Italy, executed between the 2nd and 3rd cent. B.C., and it is also found in Egypt. $3\frac{1}{4}$ in. high. *Bronze*.

2030. Weight of a steel-yard of the Roman period, in shape of the bust of Eros or Cupid, or else one of the small figures called Genii; the hair in curls, and tied up in a bow at the top of the head, as is usual in these youthful personifications and in figures of Harpocrates. At the top of the head is a ring for suspension. Many of these metal weights, usually with the neck part of the bust loaded to adjust them to the proper weight, are found in Egypt. In the Roman territory they sometimes were in shape of the busts of the early Cæsars, shewing the period of their use and introduction. 1 in. high. *Bronze*.

2031. Handle of a patera or saucepan of the Roman period, and apparently not Egyptian; the body is cylindrical and fluted, terminating in the head of a ram, as these Roman vessels usually do. Part of the body of the patera and a rivet-hole remain. The rust with which it is covered shews it not to be Egyptian. $7\frac{3}{4}$ in. high. *Bronze*.

2032. Square weight, having impressed on it ΝΓ with a laurel wreath. These initials are those of *νομίσματα γ* or *τριά*, "three nomismas," or solidi, the name given to the gold coins of Constantine and his successors, 72 of which, marked OB, were struck to the pound. This object weighs 216 grs. Troy. These weights, often found in Egypt, are consequently later than A.D. 330, being in use in the Greek provinces of the Empire. $\frac{3}{4}$ in. square. *Bronze*.

2033. Similar weight, with the initials ΝΓ inlaid in silver. $\frac{3}{4}$ in. square.
Bronze.

2034. Similar weight. $\frac{3}{8}$ in. square. *Bronze.*

2035. Weight, cheese-shaped. Of a late period, probably later than the third century after Christ. $\frac{1}{2}$ in. high. *Bronze.*

2036. Figurine of Athene Nikephoros, or Minerva, standing, wearing a helmet on her head and ægis on her breast; her right hand raised, holding a palm flat, the left holding a buckler surrounded by a belt of annulets. Badly baked, black and red colour. $4\frac{1}{4}$ in. high. *Terra cotta.*

2037. Figure of one of the Eleusinian deities, apparently Demeter or Ceres. She stands draped and veiled, holding a pig; it is of Greek workmanship. 6 in. high. *Terra cotta.*

2038. Figure of a goddess, standing, wearing a *modius*, draped in the *chiton*; apparently Aphrodite or Venus, or else Persephone. Her left hand pendent, and a flower in her right. Greek. $6\frac{1}{4}$ in. high. *Terra cotta.*

2039. Upper part of a figure of a Græco-Egyptian deity or mythical personage, head wearing a *sphendone*, hole in the head; the arms have neither been made nor any attached to it; the breasts are draped. 4 in. high. *Terra cotta.*

2040. Rectangular bas-relief: on it three figures going to the right. The first, a flute-player, *auletes*, draped in long tunic, *chiton*, playing on the double pipe, *diavlos*; he is followed by a female wearing a *modius* on her head and draped in a long garment, *chiton poderes*, holding a *tympanon* or tambourine in her right hand, and by another female, also wearing a *modius*, and holding a tambourine in the left hand. 4 in. high. *Terra cotta.*

2041. Hemispherical draughtsman or *latro*, "robber," as these pieces were called, the *vitreus latro* or "glass robber" of the Roman period. $\frac{3}{4}$ in. long. *Green madreporé glass.*

2042. Small mosaic fragment representing a yellow face, red chin, black brows and eyes, the whole surrounded with white and green colour. The whole a section from a stick of glass so composed and of the Roman period. $\frac{3}{8}$ in. long. *Glass.*

2043. Mosaic; on it the Hut or winged disk, inlaid on a dark background. The *aten*, or disk, is wanting; the horns on which it is placed and the feathers of the wings are coloured red and white. This little object is of the Roman period, probably about the first century after Christ. 1 in. square. *Blue glass*.

2044. Unguent vase or phial of the usual shape of the Roman period, replacing the *aryballos* of the older age, and used for holding small quantities of oil; with circular base, egg-shaped body, tall cylindrical neck and lips. They were probably the *guttus* or *gutturinus*, the English phial, well suited for dropping oil and for holding unguents, cosmetics, medicines and other liquids, small quantities only of which were required. $3\frac{3}{4}$ in. high. *Red terra cotta*.

2045. Seal-shaped object; having a giant rudely carved above, two arms raised, and terminating in two snakes for legs; like the mediæval style. 1 in. high. *Bone*.

2046. Hair-pin for passing through the hair, the *acus crinalis* of the Romans, not used by the ancient Egyptians. The upper part is carved in shape of a stud, and round the top of the body are concentric and crossing lines used for ornamentation; the end is pointed. $7\frac{1}{4}$ in. long. *Light-brown wood, sont or acacia*.

2047. Small Chinese bottle for holding snuff, with flat oval body, short neck and foot; on one side is painted a flower in black and red on a white ground. On the reverse are two perpendicular lines of Chinese cursive characters, apparently

一花
年開
又

Hwa kae yew yih nüen.

“The flower opens, lo, another year!”¹

Quotation from the poetry of Wei ying wu, a poet of the Sung dynasty, A.D. 702—795. It shews that the vase was intended for a new year's gift. These bottles are mediæval, and said to come with the caravans to Egypt from Western China. 2 in. high. *Porcelain*.

2048. Mexican vase; flat, circular and plate-shaped, standing on three legs in shape of human heads, wearing caps and inverted. $8\frac{3}{4}$ in. diameter, $3\frac{3}{8}$ in. high. *Red terra cotta*.

¹ Le Blant, *Hist. d. l. Porcel.*, Paris, 1862, p. 193.

THE OBELISK AT SYON HOUSE.

AMONGST the collection of Egyptian antiquities belonging to His Grace the Duke of Northumberland is a small obelisk of red granite, in the Hall of Syon House. This obelisk was discovered in 1838, in the ruins of a village in the Thebaid, and was presented by Mohammed Ali to Algernon, fourth Duke of Northumberland, then Lord Prudhoe, in 1838. It was erected by Amenophis II., of the 18th dynasty, to Khnum Ra, or Chnoumis, at a place called on the obelisk the altar of Ra, or the Sun.

The obelisk has a single line of inscription down one side only, the other sides having been left plain. The inscription is cut plain, and the name of Amen has been anciently erased by the disk-worshippers of the 18th dynasty, and after the restoration of the worship of Amen Ra again inserted. On the apex of the obelisk, which is broken, is a picture representing Khnum Ra, represented draped in a tunic and sash, goat-headed, seated on a throne, facing to the right, holding life in his right hand, and a sceptre, *t'am* or *uasm*, in his left. Before him, facing, and kneeling on the ground, is the king Amenophis II., wearing a tunic and leonine sash, holding in his right hand a pyramidal loaf of white bread, *ta hut*, over which he places his left hand. In the area is the following inscription, $\chi num \textit{ her hat Abu taf an}\chi \textit{ uasm neb.}$ —*Amenhetep ta an}\chi m\bar{a} Ra*, “Khnum, resident in Abu,” or Elephantine. “He gives life and strength (to) Amenhetep (Amenophis II.), giver of life, like the Sun.” The scene is surmounted by the heaven.

Down the obelisk is the following inscription: *Ihar em a}\chi R\bar{a} an}\chi qa next ur peh peh su xeb R\bar{a} \bar{a}a xeperu sa r\bar{a} Amenhetep neter heq Uas ar naf m men f ntef \chi num R\bar{a} ar naf Texenu(ti) en}\chi at R\bar{a} ar f ta an}\chi t'eta.*

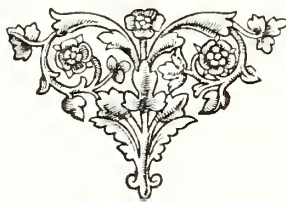
“The Harmachis, the living Ra, the strong bull, very valiant, king of Upper and Lower Egypt, Ra aa kheperu (prenomen of Amenophis II.), son of the Sun, Amenhetep, a divine ruler of the Thebaid, has made a gift to his father Chnoumis, he has made the two obelisks of the altar of Ra (the Sun), he (Chnoumis) made him a giver of life immortal.”

This inscription was published by Bonomi¹, and by Sharpe², and a translation has been given by M. Chabas³, from which the present translation differs in some respects. The name of Amenophis II., which ends *neter neq An*, “the divine ruler of Heliopolis,” was then replaced on the obelisk by “divine ruler of the Thebaid,” the title attached to the name of Amenophis III. on the shaft of the obelisk, while the original name remains on the apex. 7 ft. 3 in. high, $9\frac{3}{4}$ in. wide at base on two sides, and 9 in. on the other two sides. The base of the pyramid is $8\frac{1}{4}$ in. on two sides, and $8\frac{3}{4}$ in. on the other two. *Red granite.*

¹ *Transactions of the Royal Society of Literature*, New Series, 1843, Vol. I. p. 170. Description of the Alhwick obelisk.

² *Egypt. Inscriptions*, Second Series, Pl. 69.

³ *A short history of Egyptian Obelisks*, by W. R. Cooper, 1877, p. 62.



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













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























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- 5, no. 13 *b*. Another similar figure of PTAH-SOCHARIS-OSIRIS, hands on his body, a ring behind broken off.
2 in. high. *Red porcelain.*
- 6, line 11. *For* hands *read* hawks.
- 6, line 14. *For* masked *read* naked.
- 8, no. 37 *b*. Similar figure of SECHET, same inscription. $1\frac{1}{2}$ in. high. *Green porcelain.*
- 14, no. 93 *b*. Similar figure of MA. $\frac{5}{8}$ in. long. *Lapis lazuli.*
- 18, nos. 128 *b, c*. Two similar heads of XNUM. $\frac{3}{4}$ in. long. *Green stone.*
- 18, no. 129 *b*. Ægis of XNUM, uræus, disked horns, semicircular collar under the head, conical projection in front. $2\frac{1}{2}$ in. long. *Calcareous stone or schist.*
- 22, no. 197. Upper part of a figure of HORUS. $1\frac{1}{2}$ in. long. *Porcelain.*
- 25, no. 234 *a*. Figure of ISIS with HORUS. 7 inches high. *Bronze.*
- 26, no. 252. Probably HARSIESIS.
- 29, no. 273. Æthiopic style of art.
- 31, no. 296. Same as no. 290, *q. v.*
- 32, no. 297 *a*. HAPI, facing left, from a necklace. $1\frac{3}{8}$ in. long. *Blue porcelain.*
- 32, no. 297 *b*. Another. $2\frac{1}{8}$ in. long. *Green porcelain.*
- 35, no. 317. $2\frac{7}{8}$ in. high.
- 35, no. 319. $2\frac{1}{4}$ in. high.
- 36, no. 334 *b*. Similar figure of BES.
- 41, no. 368. Cat seated erect, ring behind. 2 in. high. *Bronze.*
- 44, no. 391. This pedestal belongs to the large bronze cat, no. 382.
- 45, no. 397. This pedestal belongs to the large bronze cat, no. 388.
- 46, no. 405. *For* japan *read* jasper.
- 52, no. 485 *b*. Similar frog, plain base. $\frac{3}{8}$ in. long. *Light green porcelain.*
- 53, no. 490 *b*. Similar scarabæus. $1\frac{1}{4}$ in. long.
- 61, line 13, *for* Pthah, Socharis the chief *read* Pthah-Socharis, the chief.
- 66, line 9, *for* standing *read* kneeling.
- 73, no. 515. *Dele* description. Same as no. 509.
- 74, no. 521. 10 in. high.
- 75, no. 523 *b*. Figure of a man, his hands close to his sides, standing on a square pedestal: very attenuated.
Fine work. $1\frac{3}{8}$ in. high. *Dark wood.*
- 78, no. 537 *b*. Similar haunch.
- 79, no. 541 *b*. Similar slip.
- 83, no. 552. String of twenty-nine beads and miscellaneous objects. One of them a rectangular amulet bead with sixteen annulets in an engraved band; another with two banded plumes. *Steatite, porcelain, &c.*
- 85, no. 605 *b*. Plaque with figure of the god SIVU, kneeling to the right, holding a palm-branch in each hand. Open work, with ring behind. 1 inch. *Gold.*
- 86, no. 638 *b*. Similar bead.
- 86, no. 640 *b*. Similar flower.
- 89, no. 673 *b*. Similar bugle.
- 89, no. 674 *b*. Similar bugle. $\frac{1}{4}$ in. long. *Striped onyx.*


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- 89, no. 674 *c*. Similar bugle. $\frac{3}{8}$ in. long. *Striped onyx*.
- 93, no. 721. For  read ; and for *neter* read *aa*.
- 96, no. 749 *b*. Similar sandal for the left foot.
- 96, no. 750 *b*. Similar sandal for the left foot.
- 98, no. 751. $2\frac{1}{2}$ in. high.
- 99, no. 759. $2\frac{1}{8}$ in. high.
- 103, no. 773 *b*. Armlet with pointed ends. $2\frac{1}{4}$ in. diam. *Bronze*.
- 103, no. 773 *c*. Armlet or vase handle; the ends terminating in heads of animals: broken. $3\frac{1}{4}$ in. diam.
Bronze.
- 105, no. 784. For *ca* read *cat*.
- 106, no. 787. Oval.
- 106, no. 794. A stamp or mould.
- 108, no. 808. For *hā* read *hes*.
- 112, no. 838. 1 in. long.
- 113, no. 851 *b*. Scarabæus; on base two lions walking to the right, before them a bar. $\frac{5}{8}$ in. long. *White steatite*.
- 115, no. 870. Same as no. 1185, *q. v.*
- 116, no. 875. *Green steatite*.
- 117, no. 884. Square amulet.
- 120, no. 915 *b*. Scarabæus; on base     . *ānχ mā hut χeper ānχ mā*. $\frac{1}{4}$ in. long. *Whitish yellow steatite*.
- 121, no. 920. *Bluish green glazed steatite*.
- 121, no. 923. For *Ra-s'a* read *Ra-s'a-f*.
- 123, no. 936. Scarabæus. *Green basalt*.
- 123, no. 939. For  read , *mentu*; after Thothmes I, *add*, as the god MENTU, hawk-headed.
- 126, line 9. For in a read out of a.
- 128, no. 971. $1\frac{1}{2}$ in. long.
- 130, line 6. For *Tahuti me* read *Tahutimes*.
- 130, line 5 from bottom. *Dele uræus serpent*.
- 130, line 4 from bottom. For *rani* read *rami*.
- 131, no. 985. Scarabæus.
- 131, no. 991. Scarabæus.
- 132, no. 1000. Scarabæus.
- 133, no. 1006. For  read .
- 134, no. 1014. Scarabæus.
- 135, no. 1016. Scarabæus.
- 135, no. 1019. For on one side read on each side.
- 136, no. 1022. Read *Rā mā neb*: Amenophis III.
- 139, no. 1034. For Thothmes IV. read Amenophis II. See p. 136.
- 139, no. 1038. Oval amulet. *Blue glazed steatite*.
- 139, no. 1039. For above read around.
- 142, lines 1, 9. For out of read in a.
- 143, no. 1063. *Bluish green steatite*.
- 144, no. 1069. *Black steatite*.
- 144, no. 1072. For kneeling on both knees read standing; for *Sabak Ra*, crocodile-headed read *Thoth*, ape-headed.
- 144, no. 1074. Decomposing.
- 146, no. 1086. Read   *Mā ānχ*.

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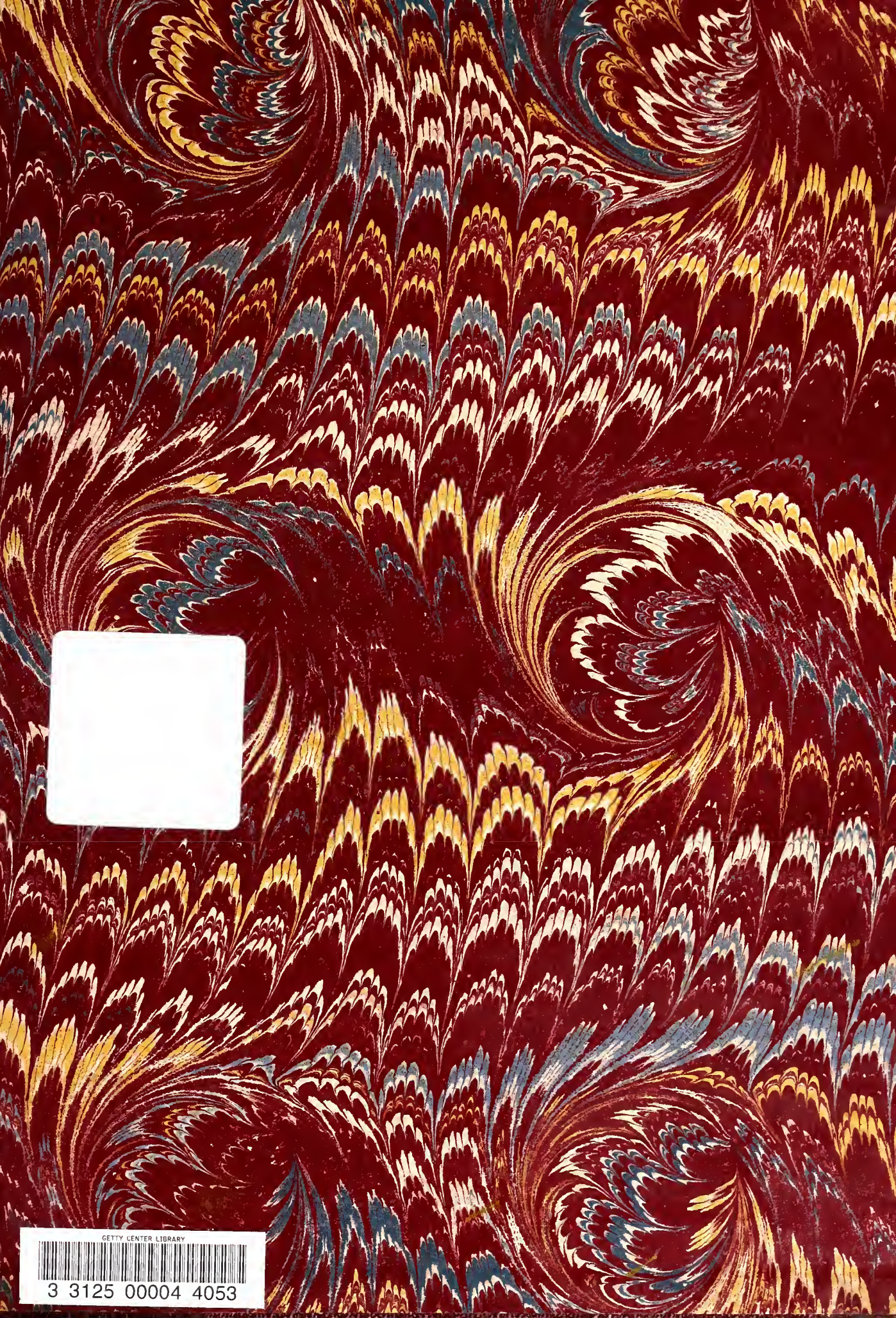
- 147, nos. 1091, 1092. *Read*   *Rā nub χeper.* These scarabæi are perhaps to be referred to Ementef IV., a king of the eleventh dynasty.
- 149, no. 1109. Scarabæus; perhaps a winged uræus and egg; and in a cartouche *Rā men χeper.*
- 150, no. 1111. *After*   *add* .
- 150, no. 1117. *Read*  *s'ā χeper.*
- 151, no. 1119. *Add* with a standing figure of RA.
- 152, no. 1129. *For*  *nefer read*  *ānχ, living.*
- 153, no. 1138. *For* a king, &c., *read* MA seated, holding a feather.
- 153, no. 1142. Perhaps, a ram.
- 154, no. 1147. Perhaps Rameses II. spearing a lion in the presence of the God Ra. In the field the word *user* .
- 155, no. 1152. *Read* *neter hent Ra.*
- 156, no. 1165. *For*  *nefer, good, read*  *ānχ, eternal.*
- 157, no. 1166. Apparently      .
- 158, no. 1179. Apparently     .
- 158, no. 1182. Reeded stamp.
- 158, no. 1185. Same as no. 870, *q. v.*
- 159, no. 1189. Same as no. 1188, *q. v.*
- 160, no. 1203. *Whitish green porcelain.*
- 161, no. 1209. *For neb read heb.*
- 162, no. 1221. Cowrie; on the base    *nefer ānχ nefer.*
- 163, no. 1225. Apparently four uræi.
- 163, no. 1227. *For* amulets *read* annulets.
- 166, no. 1271. 1 in. long. *Light green stone.*
- 168, no. 1296. *For* square *read* square.
- 171, no. 1361 *b.* Symbolic eye, bifrons, no pupil. 1 in. *Granite.*
- 172, no. 1370 *b.* Similar object. $\frac{3}{8}$ in. long. *Green porcelain.*
- 178, no. 1396. Belongs to no. 505, *q. v.*
- 181, no. 1418. $3\frac{1}{8}$ in. high.
- 181, no. 1421. $7\frac{1}{2}$ in. diameter.
- 187, no. 1440 *b.* Stick, apparently forked, ornamented with bands. $4\frac{3}{4}$ in. long. *Light wood.*
- 188, no. 1450. Now no. 1449.
- 188, no. 1450. Bow; ends tapering and notched. 5 ft. 4 in. long. *Dark wood.*
- 196*, no. 1463. $11\frac{5}{8}$ in. long.
- 197*, no. 1467. Belongs to no. 762, *q. v.*
- 198, no. 1475. *Alabaster.*
- 202, no. 1491 *b.* Similar ball.
- 211, no. 1474. $2\frac{3}{8}$ in. high.
- 211, no. 1584 *b.* Similar sceptre; ring at the side. $1\frac{3}{4}$ in. long. *Blue porcelain.*
- 211, no. 1584 *c.* Similar sceptre; in profile. $\frac{7}{8}$ in. long. *Light-blue glass.*
- 214, no. 1592 *b.* Scarabæus, plain, pierced, imperfect. $1\frac{1}{8}$ in. long. *Blue porcelain.*
- 214, no. 1594. *For* Hand *read* Head.
- 214, no. 1595. *For* hand *read* bead.
- 220, no. 1644. Same as no. 1329, *q. v.* The Bezel only.

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- 224, no. 1673. $\frac{7}{8}$ in. high. *Carnelian*.
- 225, no. 1676 *b*. Similar leg. $\frac{1}{2}$ in. long. *Dark carnelian*.
- 226, no. 1688 *b*. Two plumes of the ostrich. $\frac{1}{4}$ in. long. *Blue glass*.
- 228, no. 1706 *b*. Similar buckle, carved on both sides. $\frac{3}{8}$ in. long. *Red jasper*.
- 235, no. 1778. Tat amulet. *Lapis lazuli*.
- 252, no. 1864 *b*. Sepulchral figure, similar to the preceding one, of Tetenti, a female. One perpendicular line of hieroglyphics down the body. $1\frac{1}{2}$ in. high. *Blue porcelain*.
- 254, no. 1875. 4 in. high.
- 257, no. 1891. *For son of Utá read son of Harutá*.
- 258, lines 23, 24. *For Taxauta, Takhauta read Taxuata, Takhuata*.
- 259, no. 1897. *Read*  *etc.*; *Heshar Haruta*; The Osiris Haruta.
- 261, no. 1920. $3\frac{1}{8}$ in. high.
- 280, no. 1947, line 3. *After king insert a comma*.
- 308, no. 1967, line 3. *For four read three*.
- 315, line 8. *For seated read standing*.
- 319, line 3 from bottom. *For Tuauumtuf read Tuautmutf*.
- 321, line 4. *Read 1 ft. high, 9 in. wide*.
- 332, no. 1996 *b*. Cover of a sepulchral vase, in shape of the head of Tuautmutf, jackal-headed. 4 in. high. *Arragonite*.







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