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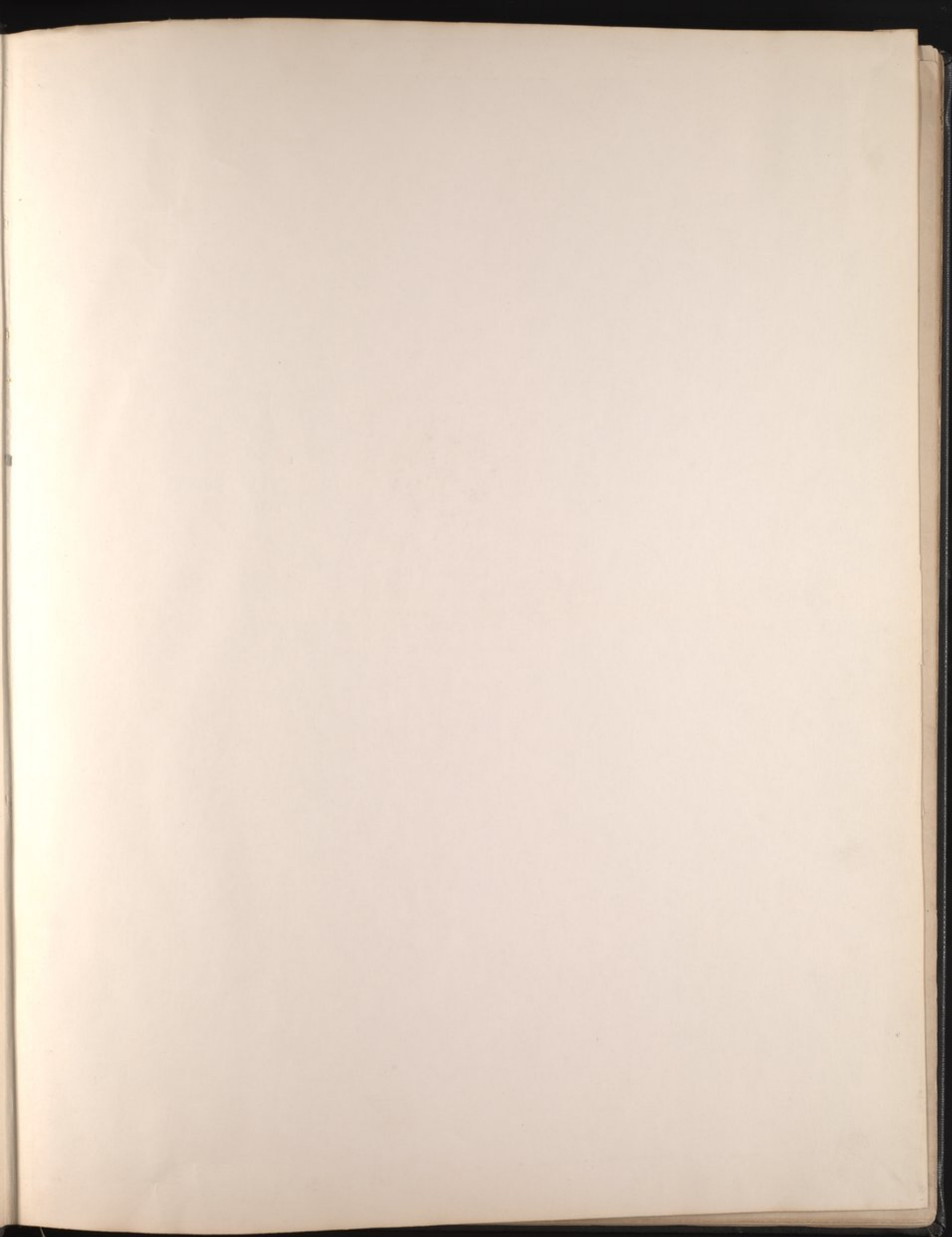
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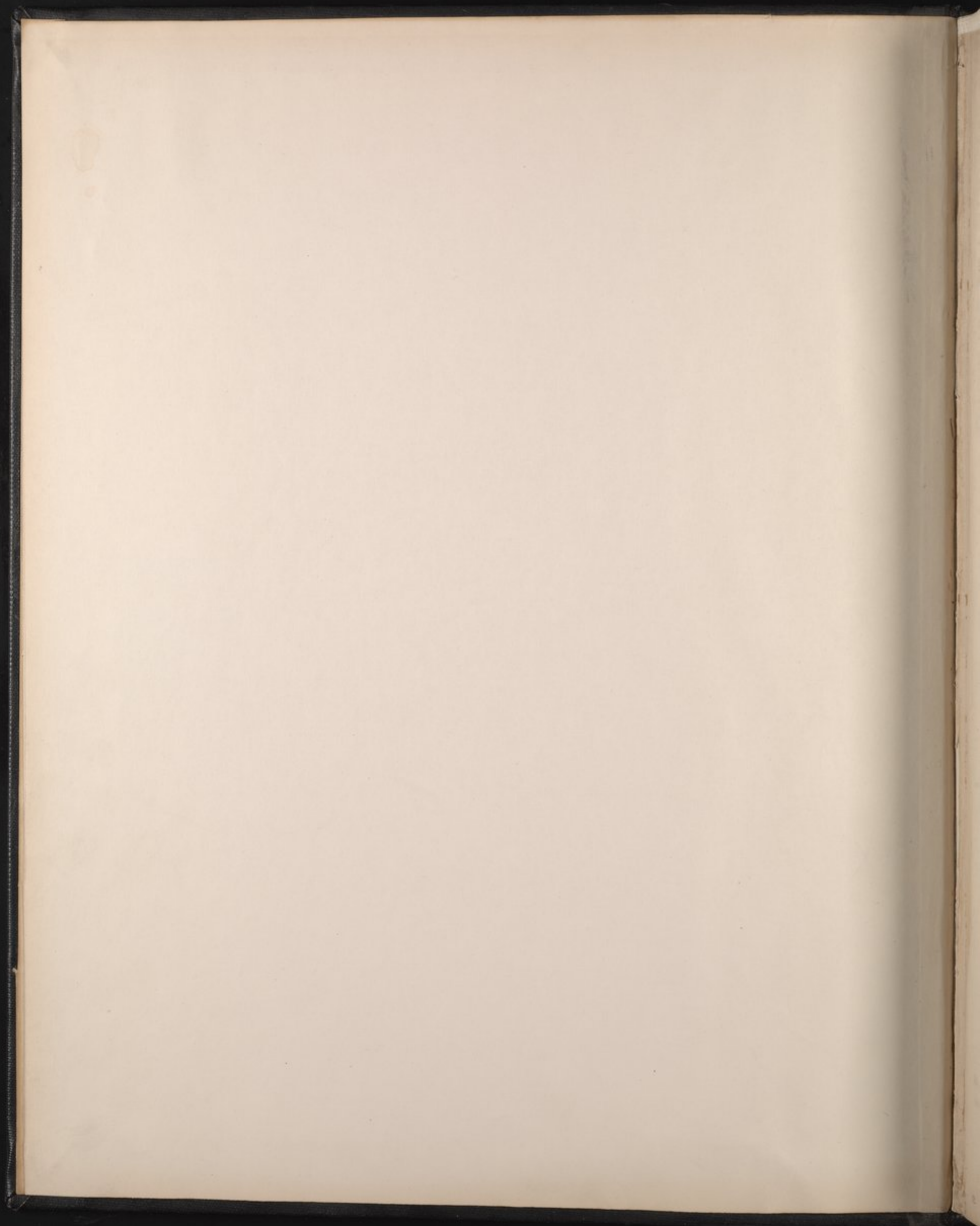


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EGYPT EXPLORATION FUND

16th Memoir

THE  
TEMPLE OF DEIR EL BAHARI

BY

EDOUARD NAVILLE

D.C.L., Ph.D., Litt.D., Hon.F.S.A.

*Correspondent of the Institute of France; Fellow of King's College, London*

932

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PART III.

PLATES LVI.—LXXXVI.

END OF NORTHERN HALF AND SOUTHERN HALF OF THE  
MIDDLE PLATFORM

PUBLISHED BY ORDER OF THE COMMITTEE

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## PREFACE.

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THE first twelve Plates in this volume contain the end of the sculptures and inscriptions relating to the childhood of Hatshepsu, and also to her coronation. It is natural that every record of that important event of her life, which probably was seen with much displeasure by her subjects, should have suffered more than anything else from the hatred of her successors. All the figures and inscriptions have been completely destroyed, and were never restored, except here and there the name of Amon or another god, sometimes quite out of place. These texts are therefore very difficult to copy. Considering their great importance, we did not spare any effort to make them as correct and complete as the state of the wall allowed us. We revised them over and over again in different lights, so that now I believe that the errors have been reduced to the smallest possible number. In that toilsome work I received considerable help from Mr. Howard Carter and Mr. Percy Brown, the two artists to whose skilful hands we owe the Plates of this volume.

We worked on the same principle at the Plates of the second part of this volume, which describe the naval expedition to the Land of Punt. Here most of the texts had been already published; but I think that this publication compares favourably as to correctness and beauty with the former ones of Duemichen and Mariette. The reader will notice the fragments recovered during our excavations, which give us very interesting information about the Land of Punt, its inhabitants and its animals.

I have to thank Mr. Somers Clarke for the architectural description of the Southern part of the Middle Platform, and Mr. C. R. Peers for the plan which represents that part of the building.

EDOUARD NAVILLE.

MALAGNY,  
*July, 1898.*

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# THE TEMPLE OF DEIR EL BAHARI.






## DESCRIPTION OF PLATES.

### PLATES LVI.-LXVII.


MIDDLE COLONNADE, NORTHERN WALL (UPPER REGISTER).

Plate LVI.—SIXTEENTH AND SEVENTEENTH SCENES. We now pass to the upper row of the sculptures. It begins at the southern corner with two scenes engraved on the wall of the causeway, exactly above the long scene of the assembly of the gods (pl. xlv.). After having had her years numbered and determined for the first time by the goddess Safekhabui (pl. lv.), Hatshepsu is undergoing a regular baptism. Her figure is so entirely destroyed that we have to turn to the similar scene in the temple of Luxor, where the same legend is applied to Amenophis III., in order to see what her appearance was like. She must have been represented as a young man standing between two divinities; for though her *ka* is mentioned in the text, it is not probable that it was engraved. The reason of this is that what we have before us is not an imaginary performance, supposed to take place in another world at the hands of the gods, but a real ceremony preliminary to her coronation, something similar to what we should call her coming of age, when she is declared fit to occupy the royal throne. We have to suppose that for this ceremony two priests adopted the appearance of the gods whose office they performed, just as in the funerary rites a man assumes the figure of Anubis, who watches over the mummy. The gods here represented are Amon and Horus, who both pour water over the head of the queen. At Luxor Amenophis III. is baptized by Menthu and Tum.


The words pronounced by the gods are the same in both cases:

				
<i>uab tá</i>	<i>hná</i>	<i>ka-t</i>	<i>sáh-t</i>	<i>ur n</i>
thou art purified	with	thy <i>ka</i>	(for) thy dignity	great

  
*suten ut*  
of King of Upper and Lower Egypt

"Thou art purified with thy *ka*, to receive thy great dignity of King of Upper and Lower Egypt." The gods add the usual promise of a great number of Sed periods.

SEVENTEENTH SCENE. After having been purified, the queen is shown to the gods of the South and the North. Amon is seated with the boy standing on his knees. With his right hand the god draws towards him the head of the boy, that he may kiss him; with his left he holds emblems which are destroyed, but which we know from Luxor to have been a sceptre, a hook, and a flail. The figure of the boy has been completely restored, that of the god only imperfectly. The gods of the South and the North are in two rows, in the semblance of men, each holding a sceptre and the . There are three of them in each row; not that six was their real number, but because three is the ideographic representation of the plural.

The text engraved between Amon and the gods is

B



fairly well preserved. It is a good example of the carelessness and ignorance with which some of the restorations of Rameses II. were made. Several times the name and titles of Amon have been inserted without any regard for what came before or after, or instead of the cartouche of the queen.

The lines recording the words of Amon have suffered most of all. They begin with a restoration which covers more space than was allotted in the original inscription to the name of Amon, whose titles were much shorter: "Said by Amon Ra, the lord of the sky, the king of the gods." From a few signs left we may gather that the following words read thus: "To the cycle of the gods. Look at the daughter of Amon, (give her) life and purity, love her, endow her with ... life in peace ... (I grant) she may be seen by all the gods of the South and the North who came to see her, kissing ....."

The answer of the gods is better preserved:

mez an neteru magefen (sen) unn sat-k  
Said by the gods all of them is thy daughter

ten ankht hetepun(u) her-s m ankht hetep  
this Hatshepsu living we bestow upon her life and peace

tut as sat-k nt att-k uttu-k  
she is thy daughter of thy form thou hast begotten

septt rfu nk ns ba-k ... k  
perfect thou hast given her thy spirit thy ...

uagh-k heku-k urt du-s  
thy felicity thy magic power of the diadem she was

m khet n mestu-s du ns to-u nt  
in the womb of her mother was to her lands and

setu am hebst nebt pet shenn  
countries in possession covers all the sky surrounds

nebt uzur ar-nk as am-s nen  
all the sea thou makest for her possession these

ntek rekht nk hunti fu nk ns  
thou thou knowest the periods thou wilt give her

pes sht Hor m ankht renpetu Set m uas  
the share of Horus of life the years of Set in purity

tu n(u)ns n  
we will give

Here comes a gap, an erasure which was filled up with the names and titles of Amon.

n to-u m hetepu unn r fu nnu ns ankht uas nebt  
of lands in peace is we will give her life purity all

khet n(u) senb nb khet n(u)  
within us health all within us

"As this thy daughter Hatshepsu is living, we bestow upon her life and peace, for she is thy daughter of thy form, the perfect one whom thou hast begotten. Thou hast given her thy spirit ..... thy ..... thy felicity, the magic power of thy diadem. When she was still in the womb of her mother, all lands and countries were in her possession, all that is covered by the sky and surrounded by the sea. Thou hast granted her the possession of all this; thou knowest the periods of time, thou wilt give her the share of life of Horus and the years of purity of Set ..... of lands in peace. Therefore we will give her all life and purity which belongs to us, all health which belongs to us, all joy which belongs to us," &c.

Plates LVII. and LVIII.—Here we have the first inscription that may be called historical, in so far as it relates something done by the young princess. Hatshepsu has been introduced to all the gods of Egypt by her divine father Amon; now she is going herself to visit those divinities in company with the king, Thothmes I., her earthly father.

This journey may have had a political purpose.



Thothmes I. intended to raise his daughter to the throne, to give her not only the rank and the power, but even the titles of a king. He perhaps foresaw that this act would not meet with general approval, and that the Egyptians would not like to see the throne occupied by a woman, even with the garb and attire of a man; therefore it was good policy to show the young princess to her future subjects, and especially to court the goodwill of the priests, a numerous and influential class. This seems to me the explanation of the visits to the various gods of the land.

The journey of the king and his daughter is related in a long inscription, now erased, some parts of which were very difficult to copy. Nothing has been restored except here and there the name of Amon, not always at the right place.

- Line 1. *an (hont-s) mau-s nen zeses magesen zef-s n remtu setemu kher kher ..... sheft am sen*
2. *kheper kher hont-s aata r khet nebt nefer mau-us r khet neb am-s m neter qefen-s m neter ar-s*
3. *khet nebt m neter kher m neter kheper hont-s m hunt nefert rempt uast amt Hor peht-s*
4. *suagh-ne aru-s n neter m ar gem st mat nebt art khet ar sep ..... uz hont-s*
5. *r to mehu mkhet tef-s suten nt Aa kheper ka Ra ankhet zetto yu kher mut-s Hathor her tept uast uast Tep Amon neb nestu to-ui*
6. *Tum neb An Mentu neb Uast Khnum neb Qebhu her neteru nebu amu Uast neteru nebu amu res meh hes*
7. *am-s sem sen na natu nefertu yu ann-sen ankhet was neb kher-sen setep-sen sa-sen ha-s uast seb*
8. *n sennu-f am sennu-sen ha-s va neb zef sen yu sep sen sat Amon Ra maa nt tep ret-t m to her-t*
9. *su, srut-t set-t art mennu-t m hatu ten (?) zef-t khatu utt ten, khens to-u ak-t*
10. *setu neb ashtiu unpu-t m tehen tma-t m seq Anu sen-t topu nu menfu am-t*
11. *ura nu Retennu kher shatu sep nu tef-t anu-t m sa hehu m haqtu khepeht sem-t*
12. *m sa khar r rou peru tet-t abtu m Aptu ruf n suten Amon Ra neb nestu to-ui ..... nt*
13. *neteru m renpetu hetem-sen ten m ankhet was hekennu-sen ten rfu n ab sen sa n suht*
14. *gem n fu sen tash-t r usekh n pet r teru keku samu meh to-ui kher mezu mesn-t*
15. *ashu tennut nt pertu ..... t gem-t m abu patu-t sat pu nt ka mut-f ..... merert*

Line 1. (Her Majesty) seeing them herself all of them speaks to her servants bowing down because of the great fear in them.

2. It came to pass that Her Majesty was increased above all things, beautiful to look at above all things, her voice was that of a god, her frame was that of a god, she did

3. everything like a god, her spirit was that of a god. It came to pass that Her Majesty was a beautiful maiden, the (goddess) Uast which is in Horus caused her strength to grow,
4. She made her blessed in her appearance of goddess ..... Her Majesty started
5. for the land of the North, following her father, the king of Upper and Lower Egypt, Aakheperkara living eternally. She went to her mother Hathor the princess of Thebes, Buto the lady of Tep, Amon the lord of the thrones of the two lands.
6. Tum the lord of Heliopolis, Menthu the lord of Thebes, Khnum the lord of Elephantine, the chief of all the gods of Thebes, and to all the gods of North and South. They were well pleased
7. with her, leading her in all the good ways, for they come and bring her all life and purity which is within them. They grant her their protection (standing) behind her. One anticipates
8. another, when they pass behind her every day; they say to her, Come, come, daughter of Amon, thou wilt see thy instructions (carried out) in the land (since) it is in thy possession.
9. thou restorest what was decaying, thou raisest thy statues in thy temples, thou enrichest the altars of him who begat thee, thou goest over the plains and thou explorest
10. mountains in great number, thou strikest with thy sword, thou smitest with thy mace the Nubians, thou cuttest the heads of their soldiers, thou takest hold
11. of the chiefs of the Retennu through thy blows instead of thy father, thy tributes are men by millions, prisoners of thy sword; thou leadest
12. thousands of men into the temples, thou bringest offerings to Thebes to the staircase of the king Amon Ra the lord of the thrones of the two lands ..... thou
13. the gods for years; they enrich thee with life and purity; they praise thee, they put in their hearts to make illustrious their offspring (lit., egg)
14. which they created; they cause thy frontier to have the width of the sky and to reach the limits of darkness; the two lands are full of the children of thy children
15. in great number as much as grain; thou art found in the hearts of all mankind, for thou art the daughter of the husband of his mother (Amon) ..... beloved.

Judging from what is said in the first line, it seems that this long eulogy is pronounced by the queen herself, in presence of her attendants lying down flat on the earth, in accordance with the customary way of showing respect to the sovereign. In spite of the bombastic tone, which is common to most of the official inscriptions of Egypt, it is clear that this text relates a visit paid by the queen with her father to the chief sanctuaries of Egypt. For although the queen speaks only of going North, she mentions gods of various parts of the land, from Elephantine to Buto. A journey of this kind was generally the occasion chosen by the sovereign for reorganizing the worship



in the temples, and providing resources for keeping it up, in land, revenue and servants.

Hatshepsu speaks here of restoring what was decayed. In a later inscription, engraved towards the end of her reign, she describes the restorations which she had caused to be made. Evidently the land had not yet recovered from the devastation wrought by the Hyksos, and the North must have suffered particularly from the effects of the rising against the foreign rulers. These were the ruins which the queen restored, thus earning the gratitude of the gods, who as a reward promise her a complete victory over the Syrians and the Nubians, two nations which her father fought against.

The sculptures that follow the inscription referred to the journey made in order to visit the gods; and in accordance with what is said, that the gods and goddesses "are well pleased in her, leading her in all the good ways," we see them in the sculpture giving to the queen the best proof of their goodwill in conducting her themselves to the great god of Lower Egypt, Tum of Heliopolis. Hathor is standing behind her, and holding her by the hand; the goddess was followed by Khnum and another divinity, whose name and figure are entirely erased (pl. lviii.). In front of the queen probably stood the lion-headed goddess Sekhmet or Bastit, whose sceptre only is visible.

Here again, as in pl. xlvi., the figure of Tum is intact; it has not suffered in the least from the wanton and thorough destruction practised on the whole of this wall, showing that the king who ordered these erasures was a worshipper of Tum. This fact clearly indicates as the author of that destruction Khuenaten, the persecutor of Amon and his priests, and the protector of the worship of the solar disk, the Heliopolitan origin of which is undeniable.

Between Plates LVIII. and LIX. there is a large gap. Sculptures and text are so completely erased that it is hardly possible to distinguish anything. They probably contained further information about the visit of the queen to the gods, and words pronounced by the gods declaring that she had full rights to the royal power. The queen was seen receiving from the gods the various head-dresses which belonged to royalty; this presentation was so solemn that Thoth and Safekhabui had to register it on their tablets.

In one of those scenes, very much destroyed, the

head-dress called *nebti* was offered to the queen; the closing sentence only has been preserved:


y	nebtu	Hotephehmt	y n sen	Nekhebt
come	the two lords	of Hotephehmt	they come	from Nekhebt
uazt	nebti	m tot sen	zef sen	rfu nnu
Buto	the nebti	is in their hands	they say	we will give
us	nebti	tep s	tet	n to-wi
to her	the nebti	her head	takes	the two lands
				through them

"The two lords of Hotephehmt have come, they came from Nekhebt and Buto. The *nebti* is in their hands; they say, We will give to the queen the *nebti*, her head takes possession of the two lands through their power." The magical power of the head-dress called *nebti*, "the two goddesses," conferred upon her who had a right to wear it the dominion over the two parts of Egypt. But it had also another effect, which we learn from the following sentence, with which the next scene began:

The *nebti* diadem had a special name for each king, which was fixed, like all the other royal titles, on the day of coronation. For Hatshepsu it was called *I f f f f*, "abounding in years." This sentence, which is somewhat obscure, and which must be taken in connection with another on pl. xxxvi., seems to indicate that the *nebti* diadem, the *I f f f f*, brought to the queen not only the dominion over the land, but an everlasting joy; it was a kind of amulet for good luck.

Plate LIX. The first figures which we can distinguish, after a long space absolutely destroyed, are Thoth and Safekhabui inscribing something on their tablets in reference to the name of the queen. Then comes a scene where Amon is seated on his throne in a pavilion. Before him stands Hatshepsu; she wears the double diadem, and holds the flail and the hook, the emblems of Osiris. In front of her is her priest of the order called the Anmutef; he is clad in the panther's skin, and stretches his hand towards her. He may have been a member of the royal family, but his name is destroyed. Here Hatshepsu is not only



crowned, she is deified; she is attended by a train of genii (pl. lx.) in three rows, who are worshipping her. In the top row are the gods of the South with jackal heads, while the gods of the North are hawk-headed. Below are the gods , residing in the Northern division (presumably the gods of Heliopolis, of the cycle of Tum), to whom Hatshepsu had been solemnly introduced. The words uttered by these various divinities are the monotonous promises which the queen seems never tired of hearing.

Behind the gods, Thoth and Safekhabui are sitting, occupied in recording what has taken place.

Plates LX.-LXIII.—THE CORONATION OF HATSHEPSU. We now reach one of the chief events in the life of the queen, her coronation by her own father, who took her as his associate. We may assign various reasons for this act of Thothmes I., which was customary with the kings of the XIIth Dynasty. The Amenemhats and the Usertesens, those mighty rulers whom the early kings of the XVIIIth Dynasty endeavoured to imitate, had repeatedly put their sons on the throne without abdicating it themselves, and had entrusted them with the duties of royalty. Thothmes I. had lost two of his sons, whose names we know, and who probably died young. His daughter Hatshepsu, being of royal descent on her mother's side, united in her person double claims; moreover, we may suppose that her father recognized in her the ability necessary for wielding royal power. All these motives induced him to give her a share of the duties and privileges of the king. In this partnership Hatshepsu seems to have had the lion's share; it is even possible that Thothmes I. abdicated on the occasion, or soon afterwards. It is certain that from this time he lapses into obscurity, and finally disappears we know not when or how.



In raising his daughter to his own rank, Thothmes I. clearly acted against the feelings of his people. The Egyptians were averse to the throne being occupied by a woman, otherwise Hatshepsu would not have been obliged to assume the garb of a man; she would not have disguised her sex under male attire, not omitting the beard. Even long after her reign, when the Dynasty had changed, the kings would not admit that a queen had been one of their predecessors; and this explains why erasures were practised not only by her immediate successors, but even by Rameses II., who could not have had a personal grudge against her,

as may have been the case with Thothmes III. How strong this feeling was in Hatshepsu's own time is shown by the fact that she never dared to disregard it in her sculptures, where she never appears as a woman. As for the inscriptions accompanying those sculptures, it was different; they generally are in the feminine, or sometimes show a curious mixture of masculine and feminine pronouns. But the text was of less importance than the pictures. It is probable that only a few well-educated persons could read the hieroglyphs. Whenever the common people looked at a wall adorned with sculpture or picture of Hatshepsu, their eyes were struck by the sight of a man having two cartouches, as usual; the inscriptions had no meaning for them—most could not read them, and Hatshepsu was not obliged to make use of the same stratagem as in her portraits in order to deceive her subjects.

The long document which describes the coronation of the princess is in some parts very difficult to understand. It contains several official words which occur here for the first time. The text of the first two lines is very uncertain. Moreover, with the exception of the figure of Thothmes I., the whole inscription is erased, and there are no restorations of any kind.

#### Plate LX.

- Line 3. .... *zet an ns hon-f m(ā)yt rt khat tu n(ā) m khen*  
(remenui?) ā
4. *maa-t tep ref-t m āhā art kau-t shepsu shep-t sāk urrt khat*
5. *m hoku-t usert m pob-t sekhem-t m to-ūi (tet)-t khaku*
6. *khā-t m āhā kheker hāt-t m sekheut hotept m tep aut d<sup>1</sup>*  
*mest n(ā)*
7. *sat best meryt uazt tu nt khāu an khent uslu neteru*
8. *tu an hon-ā antu nf suten shepsu saku semeru*
9. *zhenitu<sup>2</sup> nt khen hāt rekhyu r art sen ut her tut hon n*
10. *sat neter pen m khen (remenui?)-f m āhā-f n āst kheper*  
*her ust suten zosef*
11. *m zatu n amurt (sa) an remtu open her khetu sen m setep*  
*sa*
- Line 3. Said to her by His Majesty: Come thou blessed one,  
I will take thee in my arms,
4. that thou mayest see thy directions (carried out) in the  
palace; thy precious images were made, thou hast received  
the investiture of the double crown, thou art blessed
5. by thy magic power; thou art mighty by thy valour, thou  
art powerful in the two lands, (thou destroyest) the rebels.
6. When thou risest in the palace, thy brow is adorned with  
the double crown united on thy head, for thou art my heir,  
to whom I have given birth

<sup>1</sup> For , read .

<sup>2</sup> For , read .



7. daughter of the white (Southern) diadem, beloved of Uazt (the Northern goddess) the royal crowns will be given thee by those who inhabit the dwellings of the gods.
8. His Majesty (lit. my Majesty) ordered that there should come before him the royal officers, the noblemen, the royal friends,
9. the chamberlains of the inner palace, the chief of the *rekhyu*, that they might obey his commands when he took the
10. Majesty of his daughter in his arms in his palace of ceremonies, and she was put in the place of the king himself
11. in his pavilion of the West, all these servants bowed down (lit. on their bellies) protecting her.

Plate LXI. Here the inscription is interrupted by a sculpture representing the scene which has just been described. The king, wearing the head-dress called *nems* and a long gown, is seated in a pavilion made of wood, and raised on steps, which had been erected for the occasion. We see that this pavilion could be taken to pieces and moved wherever it was wanted. It consisted of poles supporting a roof fastened by pegs projecting above it, as in a tent of the present day. The figure of the king and the inscriptions referring to him are intact; neither Thothmes III. nor Rameses II. attempted to erase them. In front of Thothmes stands a youth, represented as going out of the pavilion. His father with one hand seizes the boy's right arm near the elbow, while he puts his left on the young man's shoulder. This young man is the queen. Her person and her names and titles are erased, but we can still recognize her figure; her arms are hanging down, she is bare-headed, and wears no insignia. This picture seems to me one of the best proofs of the opposition which the rule of a woman met with among the Egyptians of the XVIIIth Dynasty. In this solemn circumstance, when Hatshepsu was proclaimed by her father as his associate and heir, in the presence of all the grandees of the land, she was obliged to conceal her sex and to appear as a man. I believe that when this ceremony actually took place, and when she showed herself for the first time to her new subjects, she was clad in man's attire.

The text goes on as follows:

- Line 12. *su zet hon-f khet sen sat pen Khnumt Amen*  
*Hatshepsu ankht-tu ..... ut a*
13. *tu(t) as her nest-a pu sat hem pu hem-s her khet-a ..... u*
14. *ba utut-s mefu n rekhytu m utu nebt ut aha sut hem*  
*sem-s ten*
15. *setem ten mefu-s zemt ten her utut-s fut-f-s sut ankht-f*  
*zett-f khet tu m*
16. *na hont-s sut met-f ar her setem-f neb tem renu hont-s*

17. *sut hem yut-f her tot r sart suten khet ma m art her renu-d*  
*an eut*
18. *neter ten sat neter ast an neteru aha her-s setep sen sa sen*  
*ha-s ra neb ma ut n tef-s neb neteru.*

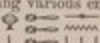
Line 12. Then said His Majesty before them: This my daughter, Khnumt Amen Hatshepsu, living I put her in my place

13. as she is on my throne, henceforth she will be sitting on the staircase ...<sup>1</sup>
14. marvellous; she utters her words of command to the *rekhyu* in all their dwellings of the palace; henceforth she guides you;
15. listen to her words, and submit to her commands. Whoever praises her, he will live; but he who speaks evil
16. against Her Majesty, he will die. Whoever obeys in everything, submitting to the name of Her Majesty
17. surely he will go at once to the royal terrace (?) as it was (for those who submitted) to the name of My Majesty; also
18. let divine honours be conferred upon my royal daughter, for all the gods fight for her, they give her their protection, (standing) behind her every day, according to the command of her father the lord of the gods.

Here again there is an interruption in the text. Three rows of men are seen walking towards the king in his pavilion; they are the high dignitaries summoned by the king to witness the raising of Hatshepsu to the throne, and to pay homage to their new sovereign. Those whose names are preserved are the noblemen and the royal friends.

#### Plate LXII.

- Line 19. *setem an suten xhepsu saku hat rekhyu*
20. *ut mef n ntes khet sah n sat-f suten nt Ramaka ankht zetto*  
*sen an sen r to r ret-f khet mefu*
21. *suten an sen tuau sen neteru nebu n suten nt Akheperka*  
*Ra ankht zetto per an sen r sen*
22. *hau abekht sen na hon-f sen setem rekhytu nebt stenu*
23. *nebu nu khet yu ansen r sen hau na (hen) n sen r khet neb*  
*stenu stenu*
24. *am up m ren-f meneftiu meneftiu her dru abekht sen ak sen*
25. *n au aba sen met-sen met-sen ren n hont-s m suten (a)ak*  
*hont-s m Anepu ask neter an*
26. *m khat abu sen n sat-f Ramaka ankht zetto ask sen*  
*rekhu ..... a sat neter as pu ek*
27. *sen hem menkh m bau-s aa r khet nebt ar sa neb merersi m*  
*ab-f tua-s ra neb*
28. *sekhet khat-f uaz-f r khet neb ar sa neb mefu m ren n hont-s*  
*tot(u) neter met-f her tot*

<sup>1</sup> I suppose this is an allusion to a ceremony depicted at Babastis (Festival Hall, pl. ii., 8, p. 13). The king, under the appearance of Osiris, is seen on a platform, to which access is given by four staircases (see diagram), each of them turned towards one of the cardinal points. Priests bring to the king various emblems, while others are lying quite flat on the ground,  l. 11.



29. *ast an neteru setepu sa ha-s ra neb setem hon n tef-s pen  
nen temt n rekhyt nebt*  
 30. *ren n sat-f tea r suten ask kont-s m Anepu n am du ab n  
hon-f am r khet neb*  
 31. *ut hon-f ast kherhebu r met renu-s uru nu shap sihu  
urt-s*  
 32. *n suten nt hua tu m ket m khetem nebt n samt to-ui rer ha  
teb neteru nebu nu samt to-ui*  
 33. *r hru-f nefer n khau n upt renpet m hat teru hesept nt ar-s  
hehu m*  
 34. *set hebu ash urt met ansen renu-s nu suten nt ask hem*  
 35. *rtu n neter kherper m dbu sen art renu-s mapefen ar-nf dm  
m bakh*

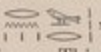
Line 19. They listened, the royal officers, the noblemen, the  
chief of the *rekhyu*

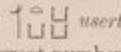
20. to the words said in behalf of her, on account of the  
investiture of his daughter, the king of Upper and Lower  
Egypt living eternally; they threw themselves on the  
ground before his feet, struck down by the voice  
 21. of the king, they praised all the gods of the king of Upper  
and Lower Egypt, Aakheperka Ra living eternally; they  
went out together,  
 22. they rejoiced and danced for joy, because of what he had  
ordered them to do; all the *rekhyu* heard it in the  
dwellings  
 23. of the inner palace, they came together, rejoicing ex-  
ceedingly over what has been commanded to them, dwelling  
and dwelling.<sup>1</sup>  
 24. is showing his (her) name, soldiers and soldiers are dancing  
and leaping  
 25. because of their joy, they publish, they publish the name  
of Her Majesty as king, when (although) Her Majesty is  
still a youth, for the great god  
 26. inclined their hearts towards his daughter, for they know  
..... of the divine daughter  
 27. for surely they are benefited by her will, above everything.  
Whoever loves her in his heart, and praises her every  
day,  
 28. his field is prosperous, and grows exceedingly; but whoever  
utters the name of Her Majesty, the hands of god will kill  
him at once;  
 29. for the gods are protecting her, standing behind her every  
day. The Majesty of her father heard these things, how  
all the *rekhyu* submitted  
 30. to the name of his daughter, when Her Majesty was still  
a youth before them. The heart of His Majesty was  
exceedingly pleased  
 31. His Majesty ordered that the Kherhebu should be  
summoned, in order to fix her royal names, because she  
received the investiture of the double crown  
 32. and of the kingly power; and also that there should be made  
works and all the seals (?) for her who joins the two lands,  
who goes round the Northern Hall,<sup>2</sup> and rewards all the  
gods of her who joins the two lands,

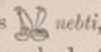













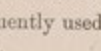
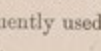
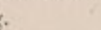
<sup>1</sup> From here to the middle of line 25 everything is in the dual  
form.














<sup>2</sup> This line is very obscure. See text to pl. lxiii.

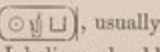
33. in the festival day of her coronation; when the first day of  
the year and the beginning of the seasons should be united,  
when should be given her millions  
 34. of Sed periods in great number. They fixed her names of  
King of Upper and Lower Egypt, for  
 35. the god put in their hearts that her names should be like  
those which were in time past.















Plate LXIII. One of the most important acts of  
the coronation was the determination of the ,  
the great or royal names of the sovereign. This,  
according to our text, was made by the *kherhebu*,  
priests of high rank entrusted with the sacred books,  
and generally represented with a roll of papyrus in  
their hands. The royal names consist of a series of  
epithets divided into four parts, each of them here  
written in a separate column.

First comes the name of the *ka*, or the double of the  
sovereign, inscribed in a sign interpreted in various  
ways; it has been called a standard, it has also been  
explained as being the door to the tomb in which the  
*ka* resided. This sign is always surmounted by a hawk.  
In the case of Hatshepsu her *ka*-name is  *usert  
kau*, she who is rich in *kas*, who has a great number  
of *kas*.

The second part is introduced by the signs  *nebti*,  
which, according to Le Page Renouf, mean lord of  
East and West, but which also, as we saw before,  
apply to a crown or diadem. This second part is  
             *uast renpetu netert nefer nebt art  
khetu*, abounding in years, the good goddess, the pious  
lady. It is only after the XIIth Dynasty that this part  
of the name began to differ from the first. Up to the  
time of Usertesen II. the *ka*-name and that introduced  
by  are always identical,  being frequently used  
like , meaning the sovereign or the king.

The third part is the so-called Horus-name, preceded  
by , the golden hawk; it reads             *netert khau*, the divine one, in her risings, or with her  
diadems.

Lastly comes the coronation-name , usually  
read Ramaka or Makara, but which I believe should  
be transcribed Kamara,<sup>3</sup> "the real image of Ra." The  
second cartouche, being the name given her at her  
birth, is no part of the predicates and titles given her  
by the *kherhebu*.

<sup>3</sup> The Babylonian transcription of the name of Amenophis III.,  
             *Nimuryia*, shows that the syllable  must be read in  
the middle of the name.





These formulas, with the second cartouche, are the complete name of the queen, which will appear in the official documents and wherever the queen wished all her titles to be recorded. Here again, although some of the forms are in the feminine, we can trace the desire of the queen to come forward as a man, and be considered as a king. The form of her name is that which was adopted by all the kings of the XVIIIth Dynasty, and we know of no princess before Hatshepsu, who took masculine titles with feminine endings.

Below the royal names, there is a blank which may have been destined to contain a figure holding the palm, which is generally the emblem of the measurement of time, and is often connected with dates. The curved palm, with the two columns next to it, looks like the beginning of a calendar of the same kind as that found on a stone at Palermo, which refers to the Old Empire. The statement which we read here is very important: "The first day of Thoth, the beginning of the year, the beginning of the seasons, united for the queen of Upper and Lower Egypt, with the double diadem, who joins the two lands, who goes round the Northern Hall in the festival of Seshet, the daughter of Ra who loves him, Hatshepsu."

It seems to me that we have here an allusion to a reform in the calendar,<sup>1</sup> such as the one which took place occasionally when the variable year of 365 days and the fixed year of 365½, based on the recurrence of natural phenomena, like the rising of the Nile, were made to start anew from the same day, viz., the first day of the month of Thoth. The titles here given to the queen are unusual; they probably go back to a very high antiquity, certainly to the Old Empire. We find them several times on the calendar of the Palermo stone, and always after indication of days of the month.

Under the blank we read these words: *sk hem ren-s pu má ár n neter m báh*, for her name is truly that which the god made before.

The coronation is followed by religious ceremonies, by new purifications, which take place in a hall called , the great house. The queen is led first to the eastern side by the Anmutef priest, who is here supposed to be the god  Hu or Khes, the god of Metelis, the seventh nome of Lower Egypt. It

is difficult to understand why he appears on this occasion. He pours water over the head of the queen, saying:






*snáb n(á) ten m mu ápen nu áokh was neb*

I purify thee with water this of life purity all &c.

"I purify thee with this water which gives all life, purity," &c.

Afterwards it is Horus who takes hold of the queen and leads her to the western side of the hall. The same thing would probably be represented as taking place over again if there had been room enough left on the wall to engrave it.

Plate LXIV. This is the final ceremony of the festival of coronation, called the festival of Shet or Seshet , as we saw before. Unfortunately the sculptures have suffered considerably from erasure. The ceremony takes place in a hall called  *usekht*, which means the "wide one," showing it to be of large dimension. In this hall are two pavilions. In the first, two priests of high rank, who have assumed the appearance and head-dress of Horus and Set, place on the head of Hatshepsu the diadem of Upper Egypt, the white crown, and they both pronounce the same formula: We have fixed on thee the dignity of King of Upper Egypt, sitting on the throne of Horus.

The queen, wearing her crown, goes out; the few signs left seem to show that she went round the so-called Northern Hall , as was said in the inscription (pl. lxiii.). She has before her four divine standards of Thoth, Horus, Khonsu and Anubis. Then she goes to the second pavilion, where the same gods put on her head the crown of Lower Egypt, repeating the same words, the name of the crown only being changed. This done, the queen goes out as usual in male attire, wearing the red diadem and a short gown, and holding a hook and a flail. She is said to go in and out of the hall in the Seshet festival.<sup>2</sup>

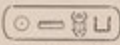

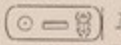
Henceforth Hatshepsu is the rightful occupant of the throne. We cannot suppose that a long time

<sup>1</sup> See Introductory Memoir, p. 16.

<sup>2</sup> A similar ceremony was performed on the anniversary of the coronation, the so-called Sed festival, as we see in the description of its celebration at Bubastis, under Osorkon II. (Festival Hall, pl. xxiii.).



elapsed between her installation by her father and this ceremony; the two pageants probably followed at a short interval, so that Thothmes I. must have been still alive when the queen received the two diadems. As she does not mention Thothmes I., this would point to her father having abdicated in her favour.

Plates LXV. and LXVI. In front of the wall on which is engraved the legend of the miraculous birth of Hatshepsu are two rows of eleven square pillars, supporting the colonnade and adorned with religious scenes very much alike, five of which have been reproduced. They represent Amon in conversation with the king, taking him by the arm, or putting his hand on his shoulder. The king may be Hatshepsu or Thothmes III. In most cases it is Thothmes III., who has here the cartouche  *Menkheper Ra*. I noticed all through the temples of Deir el Bahari that this cartouche occurs during the association of Hatshepsu and Thothmes, but only when the king, being alone, might be considered as the real ruler, or at least as on the same rank and footing as Hatshepsu. This cartouche, containing , one of the elements of the name of the queen, is the sign of the subordinate position of Thothmes. In the places where both sovereigns occur together, such as the North-Western hall of offerings, the pre-eminence of Hatshepsu is so clearly indicated that Thothmes III. takes his usual cartouche  *Menkheper Ra*, which he will keep when, after Hatshepsu's death, he is alone on the throne.

Amon is usually erased; and when Hatshepsu was represented with him, both figures have been destroyed, and Amon alone restored (pl. lxvi.). The god makes his usual promises to the king or to the queen. Under the feet of the group are two lines of text, the

second of which varies alternately. It reads either as follows:

						
<i>ankh</i>	<i>was</i>	<i>djed</i>	<i>sed</i>	<i>ankh</i>	<i>djed</i>	<i>ankh</i>
life	stability	purity	before	the feet	this god	good
						
		<i>uat</i>	<i>rekhyt</i>	<i>nebt</i>		
		praise	rekhy	all		

"Life, stability and purity are put at the feet of this good god, who is praised by all the *rekhyu*." These last words, which occur frequently, must have had a special sense which is still undetermined. I suppose they mean something like "magnanimous."

The other reading is this:

						
<i>sep</i>	<i>top</i>	<i>sed heb</i>	<i>ar-s</i>	<i>ash</i>	<i>urt</i>	
anniversary	first of sed periods	it is	numerous	very		

"On the first anniversary the Sed periods are given in great number."

Plate LXVII. The fine head, which is here given nearly in its real size, represents queen Aahmes, led by Heket and Khnum to the hall where she will give birth to Hatshepsu (pl. xlix.). Aahmes has escaped destruction; her figure, as well as the hieroglyphs which record her titles, are quite intact, and we may judge from these few remains of the remarkable beauty of the sculpture which originally adorned this wall. The fine modelling of the features of the queen, though in very low relief, the purity of the drawing, and the charming expression, make this one of the finest specimens of sculpture which occur in the temple of Deir el Bahari. From it we may gain some idea of the losses which Egyptian art has suffered by the barbarous treatment to which the temple was subjected, from Hatshepsu's immediate successor down to the Coptic monks.

## PLATE LXVIII.

### THE SOUTHERN HALF OF THE MIDDLE COLONNADE.<sup>1</sup>

#### PLAN, ELEVATIONS AND SECTIONS.

The northern half of this Colonnade has been already drawn and described (*Temple of Deir el Bahari*, vol. ii., p. 6, and pl. xxx.).

The southern half is an exact pendant in all respects of the northern, corresponding with it in length, breadth, height, and the number of intercolumniations. It is not until we reach the southern end of it that we find any difference. At this end, however, there are indications of a change in design. As ultimately finished, the façade of the Hathor Speos which lies

<sup>1</sup> This architectural description has been written by Mr. SOMERS CLARKE.



south of the Middle Colonnade, whilst it differed considerably in detail, was made to balance in all its chief features the façade of the Northern Speos. It presented a front of five intercolumniations, flanked on the right and left by a massive pier, and surmounted by a cornice carrying on the horizontal line common to the whole colonnade. From a distance the two façades must have looked almost alike.

As first built, the wall forming the southern end of the Middle Colonnade ended with its face on a line with the east faces of the columns. It balanced exactly with the north end of the north half of this Colonnade. A terrace, the depth of the Middle Colonnade, was left in front of the original façade of the Hathor Speos. In result, the front of the temple at this level was not evenly balanced, the Northern Speos standing forward whilst the Southern was retired. A change in the scheme was made, and that not long after the Middle Colonnade was finished. A portico of five intercolumniations in the front, but seven within, was added to the original front; and although the columns in the south portico differed from those in the north, a general appearance of similarity and balance was established.

Before this addition was built, the east face of the south wall of the Colonnade had been so far finished that the stonework had been dressed down to a smooth face, the torus or roll moulding had been cut on the outer angle, and shallow-sunk panel-work had been cut just above the ground level. The new portico was built against this and hid it, the torus being cut away.

The Southern or Hathor Speos consists of a Hypostyle Hall and an Inner Hall, from which open out eleven chambers more or less subordinate one to the other.




As first built, the Hypostyle Hall was, as it still is, at a lower level than the floor of the adjoining Colonnade, in this, as in many other general features, balancing the Northern Speos. The front was of five intercolumniations, its depth of three. In front of it, and at a very slightly lower level, was added the outer part of the Hall, with a front of five intercolumniations and a depth of three. A sloping ascent in the middle intercolumniation took one up the few inches of difference which exist between the floors of the outer and inner parts of the Hall.

In the middle of the western wall of the Hall is a doorway approached by four shallow steps. This opens upon a small rectangular hall, its roof supported

by two sixteen-sided columns. The walls and roof of this hall are in a very perfect state, retaining much of their original colour. From the north and south walls respectively opens out a small chamber. In the west wall is a central doorway flanked on either side by a small door. The central doorway opens into a narrow corridor, leading westward into the side of the hill, and from this, on either side, open out three small chambers.

The walls, roof, sculptures, and colouring in this corridor are exceedingly well preserved.

#### EXCAVATION.

This part of the temple had been excavated before the Fund began to work at Deir el Bahari. In 1858 Mariette discovered the wall of the Punt expedition, as well as the Hathor shrine. He cleared the shrine; at its end was a large mummy-pit containing a great number of coffins, which were taken to the Boolak Museum with many other ones found in the pits of the Eastern Platform. The Hypostyle Hall was excavated by Mariette only deep enough to free the door of the shrine, and to allow visitors to enter it, so that several feet of rubbish still covered the pavement. When we cleared this away, between two columns on the northern side we discovered a pit which had not been touched. It was about twelve feet deep; on the western side was a door closed by bricks and stones; when this had been removed, we entered a small chamber cut in the rock, of sufficient size to contain three rectangular coffins with arched lids. They were covered with wreaths of flowers; on the poles at the four corners stood wooden hawks, another bird was placed across the legs, and a wooden jackal at the feet. Several boxes contained hundreds of rude porcelain "ushabti." The style of the coffins clearly pointed to the XXVIth Dynasty, when the temple was used as a cemetery. Each mummy was enclosed in three coffins. The finest, placed in the middle, belonged to a prophet of Menthu called  *Zet-Tehuti-ankh*. His burial-place was shared by his mother, the lady  *Nesmutaatner*, and by his aunt on his father's side, the lady  *Tabekenkhonsu*. In front of the Punt wall was a high mound of stones and rubbish, which we had to carry away, so as to open entirely the southern side of the large central platform.



## PLATES LXIX.—LXXXVI.




## THE NAVAL EXPEDITION TO THE LAND OF PUNT.

## THE LAND OF PUNT.

The fragments of inscriptions found in the course of the excavations at Deir el Bahari show that during Hatshepsu's reign wars were waged against the Ethiopians, and probably also against the Asiatics. Among these wars that which the queen considered the most glorious, and which she desired to be recorded on the walls of the temple erected as a memorial of her high deeds, was the campaign against the nations of the Upper Nile.


On the short wall closing the Eastern Colonnade, on the south side, there was a sculpture describing that campaign. The god of Nubia, Tetun, was seen bringing to the queen a series of captive nations or places, each of them represented, as usual, by a crenellated cartouche surmounted by a negro head. This sculpture had been entirely carried away by the Copts to the upper part of the temple; nothing of it remained *in situ* except the end-signs of some of the cartouches. However, several blocks have been recovered; among them the figure of the god Tetun and a few of the prisoners. Most of these blocks were built into the supporting wall of the central court. The names which have been recovered are:



They all belong to the land of  *Kush*, and they are called by Tetun  or  *Khasetu* *resu* or *Antiu Khent*, the nation of the South or the Anti of Nubia. This explains why on pl. lxxvi. we see chiefs, evidently not natives of the Land of Punt, who are bringing their tributes to the queen. If they were subjects, they could not have been conquered by the few ships she sent out for trading purposes rather than for war. It is true that before Hatshepsu, her father, Thothmes I., had made several successful campaigns against the Ethiopians and had reduced them to vassalage; but the history of the kings of the XVIIIth Dynasty, and even of the powerful rulers of the XIIth, shows that the subjection of the negroes of Kush never lasted longer than the life of the sovereign who had conquered them. Whenever there was a change of king they rebelled, and

the first campaign of the new ruler was always on the Upper Nile. This inscription proves that it was the same with Hatshepsu as with her father, and that her campaign against the Ethiopian rebels was successful, whether made by herself or through a general.

Hatshepsu did not prize her military laurels as high as her naval expedition to the Land of Punt, which probably proved more beneficial to the country, since it established a commercial intercourse between Egypt and the nations of Inner Africa. Therefore it could not be omitted on the walls where the events of the queen's life were to be narrated. The chief episodes of it were engraved on the southern wall of the Middle Colonnade, being symmetrical to the legend of the miraculous birth, on the other side. The considerable space which these sculptures cover, the fulness of the details, and the exquisiteness of the work, all prove how highly the queen valued the achievements of her ships, and took pride in their results.

Where was the Land of Punt? Few geographical names occur so often in Egyptian inscriptions from a remote antiquity. Generally Punt is written without the sign indicating a foreign country, and it is often employed as synonymous with  *Neterto*, "the divine land." The frequent mention of Punt in mythological inscriptions seems to show that the Egyptians considered they were in some way connected with that country. There may have been a vague and ancient tradition that they originally came from the Land of Punt, and that it had been their home before they invaded and conquered the lower valley of the Nile.

As to its site, I believe it an error to consider the name of Punt as applying to a territory with definite boundaries, to a state or kingdom, or to a group of states. It is a vague geographical designation, covering a region of vast extent, situated to the east of Egypt, the resort of several nations belonging to different races and not connected with one another. Since Mariette first discovered the sculptures of Hatshepsu's expedition, the opinion has prevailed that Punt was Somaliland, the country which, with the opposite coast of Arabia, produces frankincense. Punt—the land of ointments and of all sorts of fragrant gums, whither the Egyptians repeatedly sent expedi-



tions merely on purpose to get the anti, one of the best kinds of incense—could be nothing else than the Aromatifera regio of the Greeks and Romans, which extended on both sides of the Red Sea. But, as Prof. Krall very forcibly pointed out, it is most improbable that the Egyptians, who were not good sailors, but are known to have had a strong dislike for the sea, should have faced, with very inadequate craft, the difficulties and dangers of navigation in the open sea, beyond the Straits of Bab el Mandeb. The Greek kings, who belonged to a nation of seamen, who had fleets and knew how to handle them, never ventured so far; and Ptolemy Philadelphus was satisfied with founding the city of Ptolemais Epitheras much farther north than the Straits, probably at one of the outlets of a valley or a river, where trade could be carried on with the people of the valley of the Nile, and of the inner part of the country. In this case, therefore, Punt must be considered as being the coast of the Red Sea between Souakin and Massowah, or even farther south on the Abyssinian coast, but certainly north of the Straits.

Although it is undeniable that the names of Punt and Neterto, "the divine land," often extend to the Arabian coast of the Red Sea, there can be no doubt that the place where the soldiers of Hatshepsu landed was in Africa. The animals represented in the sculptures are exclusively African, as well as part of the population. It is much to be regretted that the wall where the Land of Punt was sculptured has suffered grievously, not only from destruction in old times, but also from the carrying away of several of the most interesting stones not many years ago, so that before our excavations it was more ruined than when Mariette and Duemichen first saw it. But the fragments discovered in the course of our excavations, small as some of them were, have given us a great deal of useful information as to the nature of the country, and they have put beyond question the fact that the expedition was directed to Africa and not to the Arabian coast.

Plate LXIX.—The picture of the Land of Punt was divided into four rows. In two of them the separation is made by a line of water, supposed to be the Red Sea, in which fishes and tortoises are swimming. What is seen above the water may be considered as taking place in the immediate vicinity of the shore, whereas

where there is a simple line under the figures they are meant to be further inland.


On the shore we find the huts of the people; they are built on poles, with ladders giving access to them, evidently in order to protect the inmates against wild animals. These huts, very similar to those described by modern travellers in Central Africa, are made of wickerwork, probably of palm-stalks; they are all of the same shape and construction, although the inhabitants belong to totally different races. They stand under the shade of date-palms, and of other trees having a conventional form, which, judging from the inscriptions, may signify frankincense and ebony trees. Near the huts they are certainly ebony trees, the branches of which are cut down by the Egyptians "in great quantities" (pl. lxx.), and which are high enough for the cattle to rest under their shade.

According to M. Maspero, the nearness of the huts and of the trees to the water shows that the landing-place of the Egyptians was not the sea-shore itself, but probably the mouth of some river, up which the ships ran sufficiently high to escape the effects of the tide. This idea seems the more natural, since from the variety of the population, where Arabian and African races are mixed together, we may conclude that we have here the picture of a place where trade was carried on, and where the goods of the African nations were brought for barter, probably with the populations of the opposite coast. The road which negroes or Africans would follow in bringing their goods to the coast would be one of the rivers flowing into the sea from the Abyssinian mountains, or some wady following the same direction. The mouth of a river is a natural harbour, and would be the best and safest for the rude craft of those people, even for the ships of the Egyptians; and it seems probable that most commercial cities in that region which are known to us from classical writers, for instance Ptolemais Epitheras, were built in localities of this kind.

The population consists of different races. The Puntite is a tall, well-shaped man, of a type which certainly belongs to the Caucasian race; his hair is flaxen, and is divided in well-made plaits; his nose is aquiline, his beard long and pointed; he wears only a loin-cloth with a belt in which a dagger is fixed. The left leg of the chief is covered with a bracing of rings which seem to be metal. The Puntites are



painted red, but not so dark as the Egyptians. In the second row we see the wife of the chief of Punt,<sup>1</sup> and on a stone which Mariette copied, but which has since disappeared, could be seen the daughter of the princess, showing in a less degree the same appearance as her mother. Their stoutness and deformity might be supposed at first sight to be the result of disease, if we did not know from the narratives of travellers of our own time that this kind of figure is the ideal type of female beauty among the savage tribes of Inner Africa. We can thus trace to a very high antiquity this barbarous taste, which was adopted by the Puntites, although they were probably not native Africans.

Side by side with the Puntites, and living in huts of the same description, are negroes of two different colours, brown and black, the brown ones being perhaps Gallas. The negroes are probably included in the name  the "Anti of Khent," who generally are mentioned as inhabitants of the valley of the Nile. This name has induced Prof. Lieblein to suppose that the sculptures of pl. lxxvi. refer to two different campaigns, one by sea to Punt, and one by land to the Upper Nile. But as we find negroes and Puntites living together in the same village of huts, it is not necessary to have recourse to that supposition. What is represented on this wall is a settlement for commerce, where various peoples are established side by side. They do not trade in exactly the same goods; what is brought to the Egyptians by the negroes is not quite the same as what is offered by the Puntites.<sup>2</sup> However, whether the goods come from the valley of the Nile, probably brought by caravans of negroes, or whether they are products of the soil of Punt like the frankincense trees, they are all loaded together from the same place on the Egyptian ships.

There is no doubt that the black and brown negroes belong to the same race, notwithstanding their difference in colour. Their faces have the same characteristics; and what is typical, and what the Egyptians seldom failed to represent, they have the same figure, with a strong curve in the spine produced by the pelvic bone projecting backwards.

Various opinions have been expressed as to the

origin of the Puntites. It is still doubtful whether they may be considered as the ancestors of the Phœnicians; but certainly they were closely related to the Egyptians. If we compare the types of both nations when we see the men engaged together in the same work, carrying frankincense trees, it is clear that the two types differ much less than a Puntite does from a negro, and their relationship is undeniable. At the same time the fact that the Puntites live on the shore, close to the sea, and with Africans of a totally different type, would lead us to think that they were immigrants from the other side of the sea, from the Arabian coast. Recent researches have brought to light the very close connection which existed from a remote antiquity between Abyssinia and Southern Arabia. The Puntites seem to be an example of this connection: they were not native Africans; they must have come from the opposite coast, probably later than the Egyptians themselves, who belonged to the same race. For it does not seem possible to admit, with Chabas, that the Puntites belonged to the Semitic stock, to the Syro-Aramaean type. The appearance of the Puntites, such as we see them portrayed at Deir el Bahari, shows that they formed part of the Hamitic stock, and that their original home was Arabia.

The fauna of Punt consists entirely of African animals. We see there cattle belonging to two different breeds, with short and long twisted horns. This last breed is still common in Southern Africa. It has always been largely exported from the Soudan to Egypt, from the early Pharaohs down to our own time.


With the cattle we find the giraffe, one of the animals brought down to Egypt as an object of curiosity. White dogs with long hanging ears are led by negroes to the ships; these dogs are also represented keeping watch over the huts of their owners (pl. lxxi.). An ass carried the ponderous princess, who probably was unable to walk. Various kinds of monkeys are seen climbing the trees, and being put on board the ships, among them the cynocephalus, the emblem of Thoth. The skins of panthers were used in Egypt for the garments of a certain order of priests; therefore a great number of these skins are loaded; but besides, living animals are brought down, looking like leopards or panthers, which were used for hunting.

A small fragment, the top of which is destroyed, shows the lower part of an animal which looks like a hippopotamus. But as it is seen walking

<sup>1</sup> This stone is now in the Ghizeh Museum.


<sup>2</sup> This does not exclude the idea that the Ethiopians had been conquered in a previous campaign.



on land, and not near the water as is generally the case in Egyptian sculptures, it is possible that the artist intended to represent the rhinoceros, which at that time as at the present day must have been found in the same countries as the giraffe. It is extraordinary that we have not yet found a single picture of a rhinoceros, although certainly it must have been seen by the Egyptians in their expeditions towards the Upper Nile. The reason of this is perhaps that, besides not being native to Egypt, it was never brought down like the giraffe or the elephant. It is just possible that we have among the products of Punt the horn of the rhinoceros, bearing the name which we generally translate "ivory." On pl. lxxviii. the objects called  ivory, have a shape much more like rhinoceros horns than elephant tusks.

In the ebony trees, under the shade of which the huts are built, birds have made their nests and laid eggs, which are being taken away by the Egyptians. It is difficult to recognize what birds they are, owing to the incorrectness of the proportions. The birds seem to be at least the size of pigeons; but why are their eggs carried away? is it for food, or for any other purpose? We do not know; it may have been for use in burials, for in the tombs of the necropolis of Ssedment, which belong to the XVIIIth and XIXth Dynasties, in small niches cut in the rock, eggs of the size of pigeons' eggs were often found together with funeral objects.

These nests give us an indication as to the season when the expedition to Punt took place. It must have been in the spring; and this agrees with other circumstances: in the spring the rivers or wadys which come down from the Abyssinian mountains, like that which flows into the sea at Tokar, are full of water, and would allow Egyptian ships to sail up a certain distance from the shore and from the tide.

Plates LXXII. and LXXIII.—The description of the expedition begins with these two plates. Here we see five Egyptian ships arriving. The first two are already moored, and have struck their sails, while the three others are coming up with canvas spread; on the last one the reis or pilot gives the word of command:  "to the port side." The first ship has sent out a boat, which is unloading bags and large jars or amphoras, probably containing the food and drink which is to be presented to the chief of

Punt. The inscription in large characters above the ships is as follows:

*segetentu m uazur zhep tep uat nefert r neter to fu r to m  
hotep r kheset Punt an mshau n neb to-ui kheset tept ro  
neb neteru Amen neb nestu to-ui r ant nf bau ..... tu set  
nebt n ant n mererf (Rameses II.) pu r kuitiu kheperu m  
to pen zetto*

The navigation on the sea, the starting on the good journey to the Divine Land, the landing happily in the Land of Punt by the soldiers of the king, according to the prescription of the lord of the gods, Amon, lord of the thrones of the two lands, in order to bring the precious products of the whole land, because of his great love towards [here the name of Hatshepsu is erased with some signs which followed, and it has been replaced by the name of Rameses II.] ..... (never did such a thing happen) to the kings who were in this land eternally.

We now go back to Plate LXIX. On the shore Hatshepsu's messenger has landed; he is followed by a small escort of an officer and eight soldiers.<sup>1</sup> We know from another inscription the name of this messenger: he is called Nehasi, the negro. His mission is quite peaceful. On a small table he has placed the presents offered by the queen, which are not of great value: necklaces, probably made of blue porcelain beads, an axe, a dagger and a few bracelets, trinkets like those which are used at the present day in trading with the negroes of Central Africa. The text above the table reads:

*(y)t suten upt r neter to kna mshau nti m khet f tep m uru  
Punt, seb m khet nebt nefert sa setep sa ankha uza seneb  
n Hather nebt Punt her ankha uza seneb hont-a*

The landing of the royal messenger in the Divine Land, with the soldiers who accompany him, in presence of the chiefs of Punt, to bring all good things from the sovereign (life, strength and health) to Hathor, the lady of Punt, in order that she may grant life strength and health to Her Majesty.

The chief of Punt, Parohu, seems afraid; he is raising his hands towards the Egyptians.

*yt an uru nu Punt m kesu m uah tep r zhep mshau pen n  
suten fu sen auu n neb neteru Amen .....*

The coming of the chiefs of Punt, bowing and stooping in order to receive these soldiers; they give praise to ..... Amon (probably put there instead of the queen).

Behind Parohu stood his wife, two sons and his daughter, as may be seen from Mariette's publication. But this most valuable block has unfortunately disappeared, as well as the text it contained, which expressed the astonishment of the Puntites at the sight of the strangers. I give a translation of their words

<sup>1</sup> See Introductory Memoir, pl. viii.



as reproduced by Mariette: "They say in asking for peace: you arrived here on what way, to this land which the Egyptians did not know? Have you come through the ways of the sky, or have you travelled on water to the green land, the divine land to which Ra has transported you? For the king of Egypt there is no closed way, we live of the breath which he gives us."

From what we see on the upper row the intercourse between the messenger and the Puntites soon becomes cordial. A tent has been pitched by order of the messenger, before which Parohu and his family, "the chiefs of Punt," appear again.

*yt an ur n Punt kher anu-f r kesui uazur tep m suten (upt)*


the coming of the chief of Punt, bringing his goods on the shore in presence of the royal messenger.

The objects which are brought, and which are called tributes, are properly goods to be exchanged against the products of Egypt; they consist of gold in rings, a heap of boomerangs, the same weapon which Parohu has in his hand, and a big heap of the famous incense called anti, of which there were several varieties, and of which the Egyptians made such great use that the procuring of it was the main reason which induced them to send expeditions to Punt.

The messenger is said to receive these things, but his queen has ordered him to be generous, and to show something of her royal hospitality. Nehasi will entertain the chiefs of Punt to a banquet in his tent, as we learn from the inscription:

*her am nt suten upt hna mezhau-f mkhet anti nu Punt her kesui uazur r ghep uru nu kheset ten ab nsen tau hegt arp afu teqeru khet neb m Tomera ma utt m setep sa ankha uza sench*

The preparing of the tent for the royal messenger and his soldiers, in the harbours of frankincense of Punt, on the shore of the sea, in order to receive the chiefs of this land, and to present them with bread, beer, wine, meat, fruits, and all the good things of the land of Egypt, as has been ordered by the sovereign (life, strength, health).

Above, in the rows of which little is left, we see the Egyptians and the Puntites doing the same work, carrying towards the ships frankincense-trees in pots or baskets. These trees, called , lit. the sycamores of anti, are to be planted in the garden of Amon. They are difficult to identify; according to several botanists, they would be the *Boswellia thurifera* or *Boswellia Carterii*, which produces the incense on the Arabian coast and in Somaliland. The Egyptians valued these trees very highly; another inscription says that thirty-one of them were

brought to Thebes. In the text which accompanies the sculptures were fragments of conversation. The Puntite who looks backward in the upper row complains that his load is very heavy.

The considerable part of this wall which is lost contained very interesting scenes, of which fragments only have been recovered (pls. lxx. and lxxi.). There could be seen the huts of the negroes with the big dog crouching at the door; the Egyptians felling branches of ebony-trees, "cutting ebony in great quantity," the wood being carried to the ships by the negroes, who brought also their dogs, which may have been used in Egypt for the chase of the antelope and the wild bull. The Egyptians were seen also taking the eggs from the nests of the birds. All this was already destroyed in ancient times. The places where the fragments were found would make us think that this wall was ruined before the occupation of the temple by the Copts.

Plate LXXIV.—The various scenes on this wall are not arranged with the same regularity as on the other side of the Colonnade. They sometimes occupy the whole height of the wall, as for instance the description of the Land of Punt, or they are put one over the other, as is the case here. Above the ships arriving empty (pl. lxxii.) are the ships being loaded. They are alongside the coast, and the Egyptians are bringing the cargo on bridges. The loading is nearly completed. We see on the ships bags of incense and gold, ebony, tusks of elephants, skins of panthers, monkeys, and several frankincense trees. Some more are being brought by the sailors. The loading is described as follows:

*atep ..... ahau r aat urt m batu kheset Punt khou neb nefer n Neter to, ahau m quayu nt anti m nhtu nt anti uaz m hebni her ab uab m nub uaz n amu m tesheps khesytu m ahemtu, seneteru, mestemtu m anau kedu tesemu m anemu nu abyu kemá m mer ... hna mesu sen an sep ant mátt nen n suten neb kheper ter put to*

The loading of the cargo-boats with great quantities of products (lit. marvels) of the land of Punt, with all the good woods of the divine land, heaps of gum of anti, and trees of green anti, with ebony, with pure ivory, with green (pure) gold of the land of Amu, with cinnamon wood, khesit wood, with balsam, resin, antimony, with cynocephali, monkeys, greyhounds, with skins of panthers of the south, with inhabitants of the country and their children. Never were brought such things to any king, since the world was.

Plate LXXV.—The next scene describes the voyage back to Egypt, and the happy arrival of the expedition at Thebes.



*sqefennu yt m hoteb tu r to r Apetu m autab an meshau n neb  
to-ut uru mkhet sen n khasat ten annsen ntt an antu makt  
sen n kiutiu m bau khasat Punt n dat n bau n neter pen  
Amen Ra neb nestu to-ut*

The navigation, the arrival in peace, the landing at Thebes with joy by the soldiers of the king; with them are the chiefs of this land, they bring such things as never were brought to any king, in products of the land of Punt, through the great power of this venerable god Amon Ra, the lord of the thrones of the two lands.

If the expedition really landed at Thebes, we must suppose that at that time, long before Rameses II., who is said to have made a canal from the Nile to the Red Sea, there was an arm of the Nile forming a communication with the sea, which extended much farther north than it does now. The other expeditions sent to Punt before Hatshepsu by Sankhkara of the XIth Dynasty, or after her by Rameses III., are said to have started from a harbour on the Red Sea, which was reached from Koptos, probably the present Kosseir, and to have returned there.


The top of Plate LXXIV. and Plate LXXVI., which is to be placed over LXXV., shows us the landing from the ships at Thebes in the presence of the queen. This representation, of which nearly all the upper part has been lost, is particularly interesting, because we see Africans in great number who have come to Egypt with the ships.


Beginning at the end of the long train which marches towards the queen, we see (pl. lxxiv.) Puntites carrying ebony, boomerangs, and driving cattle of the "sanga" breed, which is still common in Central Africa. Before them are Egyptians bringing the precious frankincense-trees. Next come (pl. lxxvi.) two rows of men, each row being divided in two at the beginning. In the lower one we find again Puntites with amphoras, probably filled with balsam, and baskets containing anti. One of them leads a cynocephalus. The long pointed loaves and the obelisks are resin to which that shape has been given. In front of the procession of Puntites are four chiefs kneeling, with hands raised towards the queen, and imploring her to be merciful to them.

*zet kher sen feldh sen hoteb kher hont-s anez her-t suten to Meri  
rat pest ma aten .....*

they say, imploring her Majesty, hail to thee, King of Egypt, lady Ra, shining like the solar disk .....

The Puntites have the same type and dress as we

saw in the description of their country. Above them are the chiefs of , the Ilim, as M. Maspero reads their names, who according to Brugsch are the Blemmyes. As far as we can judge from what is left of the head of the kneeling chief and from the standing man who follows, and who may be one of them, the Ilim are not negroes. Like the Egyptians and the Puntites, they belong to the Hamitic branch; they bring gold and a leopard or a panther.

Above are two negroes, called the chiefs  of Nemyu (Nubia?); these men are the same as those seen near the huts. The block on which they are represented was recovered in pulling down one of the upper walls.

All these men are supposed to be in presence of the queen, who, however, does not seem to have been herself represented. On a kind of stand adorned like a throne was her cartouche and her *ka* name. The text which was next to it is destroyed to nearly half of its height.

*..... sen to n usert kau an uru nu Punt  
..... Anti Khent nu khenthunnefer khasat neld ..... nu  
..... m uah tep kher anu sen r bu kher hont s  
..... uatu tem kher sen an kau  
..... khasat neb m nestu n hont s heseb tu  
..... neb Apetu m hetera r tennu respot  
..... utu nest tef s Amen tu to-n neb kher tebtu s zetto*

..... the bowing down before Usertkau (Hatshepsu) by the chiefs of Punt

..... the Anti of Nubia of khenthunnefer, all lands ..... of stooping, bringing their goods in the place where is her Majesty.

..... roads which never had been trodden by others; it was reckoned

..... the lord of Thebes, as a tribute for each year.

..... as was ordered to her by her father, who put all lands under her feet living eternally.


Plate LXXVII.—In order to express her thankfulness to Amon, who had shown the way to her ships and brought them back safely, Hatshepsu must consecrate the best things of Punt to the god. This we see her doing in a scene which occupies the whole height of the wall. Hatshepsu standing, wearing the *atef* crown, holding the insignia of royal power, and followed by her *ka*, dedicates to Amon the choice products of the foreign countries.

*suten zosef suten nt Ramaka kherp bau n Punt zhepsu n  
Neter to m ab anu n khasetu rest nu beku n Kes [sic] kher  
hantu nt to Nefas n Amon Ra neb nestu to-ut, kher Apetu  
suten nt Ramaka ank-t tet-t an abs heq s to-ut Ra ma zetto*

The king himself, king of Upper and Lower Egypt, Ramaka takes the good things of Punt, and the valuables of the Divine Land, presenting the gifts of the southern countries,



the tributes of the vile Kusch, the boxes (of gold and precious stones) of the land of the negroes to Amon Ra, the lord of the throne of the two lands. The king Ramaka, she is living, she lasts, she is full of joy, she rules over the land like Ra eternally.

Plates LXXVIII.—LXXXI.—The valuable cargo which the queen feels bound to offer to Amon is represented in the four following plates. The wall is here divided into two rows. Beginning at the bottom, we see first (pl. lxxviii.) the products which are properly those of the Land of Punt, four large trees, frankincense-trees planted in the garden of Amon, where they have prospered and reached such a height that cattle may easily walk under their branches. Various things have been collected in the shade of the trees:  *abu*, which generally means ivory, but which I believe may here apply also to rhinoceros horn. Under the tusks is a substance called *kash*, the meaning of which is doubtful, but which, judging from the determinative, I consider to be tortoise-shell. Tortoises are seen several times with the fishes in the Red Sea (pl. lxix.).




The cattle are the short-horned "sanga" breed, found at present in Somaliland, while above (pl. lxxx.) are the sanga with long and twisted horns, now found chiefly near the Zambesi river and in the Transvaal. Further we see ebony, bags of the substance called  *messem* (antimony?) used for dyeing the eyes, then the boomerangs, the  *damu* of the Puntites, and rings and boxes full of the metal  *asem*, the ἡλεκτρον, also called in Egyptian papyri ἀσημος, an alloy of gold and silver.

Plate LXXIX.—The frankincense anti, of which there were as many as fourteen different sorts, was the most important product of Punt. We see here that the numerous bags of that substance which were the chief part of the cargo of the ships, have been emptied, and the incense, after having been measured by means of bushels, is gathered in large heaps. The text explains that "these are heaps of green (fresh) anti in great number; the measuring of green anti in great quantity to Amon, the lord of the thrones of the two lands, from the marvels of the Land of Punt, and the good things of the Divine Land." Above the heaps are frankincense-trees in pots. "Trees of green anti thirty-one, brought among the marvels of Punt to the Majesty of this god, Amon Ra, the lord of the throne of the two lands; never was such thing seen since the world was."

Behind the four men emptying their bushels stood a man whose figure has been rubbed off. He is called "the writer, the steward Thoth(mes?)." We do not know why his figure has been erased; he may have been one of the friends and supporters of Hatshepsu, and therefore his name and figure were destroyed. We shall see other instances of names of officials being erased.

The god Thoth himself acts as writer, and keeps a record of all that has been brought from Punt and offered to the god:

*ament m sakh hezeb teanu temt sam hehu hefennu tebu khaui shau khasetu Punt.*

to record in writing, to make up the accounts; altogether millions, hundreds of thousands, tens of thousands, thousands, hundreds (an infinite number) of good things of the Land of Punt, given to Amon Ra.

Thoth, who is said to reside in a temple, the name of which is doubtful, and who is called the chief of the *rekhytu*, has been erased. This destruction is certainly not the work of any of the Thothmes, and must be assigned to a later date.

Plate LXXX.—Above the products of Punt are those which are supposed to come from the southern countries, viz. the regions of the Upper Nile, inhabited by the negroes whom we saw represented before, and by the Anti of Nubia. These goods must have been brought by caravans, showing that there was already a regular trade established between the valley of the Nile and the coast. We see here a giraffe, long-horned cattle, two kinds of panthers or leopards: the "southern," which is larger, and which seems to have been only an object of curiosity, while "those of the north" are held by collars, and were probably more or less tame, so as to be used for hunting. As in the case of Punt we see great quantities of *asem*, in rings and boxes, boomerangs and ebony, besides skins of panthers, bows, feathers, and ostrich eggs.


Above the large gap in the middle of the plate we see the tops of several columns of text and fragments of a cartouche which seems to be that of Thothmes I. It probably refers to his campaign in Asia, towards the Euphrates, as far as a place called  Niy, where Thothmes III., his grandson, as we know from the biography of one of his officials, hunted elephants, killing a great number of them. The few signs left point to an inscription of the same kind as that which relates the deeds of the younger king.



Plate LXXXI.—All the good things from the southern countries are brought to Amon by the god Tetun, the god of Nubia, who is present at the weighing of the precious metals. This weighing is superintended by Horus:

*m khat meti wat nt Thuti r utes hez nub khesbet mafkat.*<sup>1</sup>

The balance, the right one of Thoth, for weighing silver, gold, lapis lazuli, malachite.


On the sculpture there is only the weighing of *asem* in rings; below are the weights  *lebennu*, some of which have the form of bulls. As Thoth did in the case of Punt, Safekhabui here records an unlimited number of good things from the lands of the south.

Plate LXXXII.—The five lines of text with which this plate begins refer to the offerings made by the queen to Amon.

Line 1. *suten zosef suten nt Rāmāka shēp apt utt tōt r upt āhāu sep tep art bu nefer kha ānti uaz r Amen neb nestu to-ūi neb pet.*

2. *tep shenu ..... m būn khaset Punt neb shmun smen m shnu Safekhabui her hez tennutu hont-f*

3. *zoses<sup>2</sup> art m tōt-ūi s hātu ānti her ātu s nebt khenemu-s m neter att āu set-s ābekh m Punt ānenu s nub m asem*

4. *her āb mā ar sebu m khen usekht hebt khesf her u to r ter-f art henu ān rekhytu nebt fu sen āau n neb neteru*

5. *suash sen Rāmāka m sepu nu neterer sen āat n bytu kheper-ns ān kheper mōtt kher neteru nebu bāh ter put ars tūt ānkā Rā mā zello.*


Line 1. The king himself, King Ramaka, takes a bushel; she stretches forth her hand to measure the heaps; the first time it is an object of rejoicing, to measure the fresh anti to Amon, the lord of the throne of the two lands, the lord of the sky.

2. The first day of the summer ..... the good things of the land of Punt. The lord of Shmun (Thoth) records it in writing. Safekhabui makes up the accounts. His Majesty

3. herself put with her own hands oil of anti on all her limbs, her fragrance was like a divine breath; her scent reached as far as Punt, her skin is made of gold (lit. electrum),

4. it shines like the stars in the hall of festival, in view of the whole land. The *rekhytu* are rejoicing; they give their praises to the lord of the gods,

5. they celebrate Ramaka; at the same time they worship her, as she is such a great marvel. She had no equal among all the gods who were before, since the world was. She is living like Ra eternally.

<sup>1</sup> The initial  is omitted in the sculpture.

<sup>2</sup> There is a curious mixture, in this inscription, of masculine and feminine endings and pronouns.

The remaining part of the wall is covered with two ceremonies which are connected together. Thothmes III., the young associate of the queen, offers frankincense to the sacred boat of Amon, in front of which are the standards of various gods. The offering is called *mā m tep ānti*, to give the choice of the anti.

Plate LXXXIII.—The sacred boat is carried on the shoulders of the priests; it contains a shrine in which is hidden the emblem of the god, probably a golden ram. This boat is entirely erased, probably by order of Khuenaten, as well as the figure of the queen, who wears the double headdress, and holds the insignia of royal power.

Plate LXXXIV.—Thothmes III., the young prince who is always in the second rank, is worthy only of offering incense to the sacred boat; but the queen appears before the god himself, who is sitting on his throne, and makes a long speech to her. Figures and text are completely erased.

Line 1. *Hor usert kau, nebt uazt renpetu Hor nub netert khāu suten nt Rāmāka tet ..... nt Amen mert nf un-s her nest-j suaz nf ns āuāt to-ūi sutenyt res meht fu nf ns*

2. *shent āten ārtf Qeb Nat ān requu-s mm resu ān ātennu s m mehtu pet khasetu nebt qemt n neter bekken ns*

3. *mageten yu sen ns m āb senz heru tepu sen m uah tep māu sen her pestu sen henk sen ns m mesu sen sebtu*

4. *r tūt n sen nif n ānkā n āat bau tef n Amen rfu to-u nebu kher tebtu-s suten zosef suten nt Rāmāka sper hon n setep sa ānkā uza seneb r tef n*

5. *nebt neteru setem utu m ust urt nestu ro nt neter zosef zār uatu r Punt āb matennu r khetu ānti*

6. *sem n mghāu her mu her to r ānt bau m Neter to n neter pen gem neferu-s ar āntu māt-ut n nebt hon n neter pen shēps mā ust hont-s r mert-s tūt ānkā tef nas Rā mā zello.*

7. *mez ān Amen Rā neb nestu to-ūi yu n(ā) sep sen m hetep sat beurt ānt āb-ā suten nt Rāmāka art n(ā) mennu neferu suābt ust nt put neteru āat r per ā m khat-s*

8. *tut suten tet to-ūi Hātehepsu āat āabtu uābt shēbus shotept āb-ā r ter neb fu n(ā) nt ānkā uaz neb kher-ā tef neb kher-ā seneb neb kher-ā*

9. *āuābt nebt kher-ā fu n(ā) nt to-u nebu khasetu nebt āuābt ām sen ser n(ā) nt set ua maa set hunti r nen āshu m renpetu khetu n art n khetu*

10. *tu n(ā) nt Punt mageten-s rmen m tou neteru neter to temu khet-f khet n ānti khet n remtu autu setemtuf m ro n ro*

11. *m szetu nu āmu (hātu) ānnu ..... būn ānnu ām kher tefu-t kuitu m nā n uā ter rek*

12. *tertū n sutenyu kheperu ter m ām tebu āshu ān pēh set up her smenti-t āu hem r rft khet set mghāu-t*

13. *sem n(ā) set her mu her to tebtu shetatu heb n(ā) khetu nu ānti u pu ser n Neter to ust-ā pu khet nt skhemkh āb ar n uā-s ar sutebi*



14. *ab(ā) būā mut Hather urert nebt Punt nebt Urtheku hont*  
*neteru zā sen ānti merert sen atep sen āhāu r hotept āb cen*
15. *m nhetu nt ānti uaz māu neb nefer n khaaset ten Puntiu*  
*khemu remtu khebstin nu Neter to sām n(ā) set n merert*  
*tu sen nt*
16. *āau mā neterusen būu t khet khaaset rekā n(ā) nsen nok*  
*neb sen sa n(ā) nok utt Amen Rā sat uāfu nebu suten nt*  
*(Rāmāka) ār n(ā) n set nok tof-t rfu sent-t*
17. *m petu āsk sen khet yu sen m hoteptu r neteru nebu ānsen*  
*bāyru set khet nebt nefert nt Neter to hab sen hont ā r*  
*sāhāu m*
18. *gemytu nt ānti nehut men khet ānti uaz āb m usekht hebyt*  
*maa n neb neteru sruḥ-k m set hont(ā) mez ..... neter*  
*hat(ā)*
19. *r skhemkh āb(ā) mm sen renpu khet neteru nt pu khet*  
*ānkhu nebu zetto pet to bāh m sener khetemu m hatur*  
*emāt n(ā) set uāb*
20. *tu r nenut mezet neter hāu shet ānti ārt tu mezt shet*  
*ākhemat ā m heb? āku(ā) her ārt*
21. *nt nini āb pu m fehun maa nt bayt khet nt āgh sep sen n*  
*her t nefer nebt merert maa neferu-f*
22. *āb ā .....*

Line 1. The Horus rich in *kas*, wearing the diadem (called) abounding in years, with the divine headdress, the King of Upper and Lower Egypt, Ramaka who takes possession ..... of Amon who loves him, for he transferred to her the inheritance of the two lands, the royal power over South and North, he gave her

2. the orbit of the solar disk, all that encompass Keb and Nut; she has no enemies among the Southerners, and no opponents among the Northerners, the sky and all lands, creations of the god, are tributary to her
3. all of them; they come to her with a heart full of fear; their chiefs are bowing down, their presents are on their backs, they carry to her their children, which are brought
4. in order that the breath of life may be given them, through the great power of her father Amon, who put all the lands under her feet, she the king himself, lord of Upper and Lower Egypt. His royal Majesty repaired towards the staircase
5. of the king of the gods, bearing his orders in the palace, the speech of the god who investigates the roads to Punt, and who opens the ways to the harbours of incense,
6. who leads the soldiers on water and on land, that they may bring the good things from the Divine Land to this god who created her person. All was done as was ordered by this venerable god, according to the wishes of her Majesty, as she liked it, the living, the enduring, the pure like Ra eternally.
7. Said by Amon, the lord of the thrones of the two lands, Come, come in peace, my daughter, the graceful, who art in my heart, king Ramaka, who makest for me fine buildings, who dost consecrate the dwelling of the great gods in my abode as a remembrance of her (thy) love (to them).
8. Thou art the king who takes possession of the two lands, Hatshepsu rich in gifts and consecrating her offerings. Thou givest pleasure to my heart at all times; therefore I will give thee all purity and life within me, all stability within me, all health within me,
9. all joy within me. I will give thee all plains and mountains in which thou delightest. I have destined them to thee from afar, seeing them from a long period .....

10. I will give thee Punt, the whole of it, as far as the Divine Lands. The Divine Land had never been explored; the harbours of incense had never been seen by the men of Egypt; it had been heard of from mouth to mouth
11. through the sayings of the ancestors; its good things were brought, they were brought to thy fathers, the kings of Lower Egypt one after the other since the age
12. of the forefathers, and to the kings of Upper Egypt who were before, in exchange for large payments; nobody had reached them (these lands) except thy messenger. Henceforth I will cause them to be walked over by thy soldiers,
13. I will lead them (thy soldiers) by land and by water, on mysterious shores which join the harbours of incense, the sacred territory of the Divine Land, my abode of pleasure I will convey them (thy soldiers)
14. myself (lit. my heart) and thy mother Hathor, and Urert, the lady of Punt, and Urhketu the queen of the gods. They (the soldiers) will take incense as much as they like; they will load their ships to the satisfaction of their hearts
15. with trees of green incense, and all the good things of the land. The Puntites who did not know the Egyptians, the cultivators of the Divine Land, I will win their hearts in order that they give thee
16. their praises, and that they adore thy will which reigns over the land. I know them, for I am their master. I have distinguished thee, I who have begotten thee, Amon Ra, daughter of mine, who chastises all the lands, King of Upper and Lower Egypt, whom I have created. I am thy father, I grant that the fear thou inspirest pervade
17. the barbarians; then they will come in peace [towards all the gods],<sup>1</sup> they will bring all their marvels, all the good things of the Divine Lands. My Majesty sent them to collect
18. gum of anti, and strong trees bearing green anti before the hall of festival, under the eyes of the king of the gods. Thou causest to grow ..... my temple
19. in order that my heart may be delighted; renewed before the gods, thy name is before the living eternally. The sky and the land abound with incense; there are good scents in the great temple, which I have offered, purifications,
20. pouring of water, melting of the balm for the divine limbs; anti is offered; holy oil is given; festivals celebrated in honour of my statue, for I cause .....
21. make homage to thee; my heart is full of joy in seeing thee; thou art a very great marvel, because of thy beautiful face; the most beloved; whoever sees thy beauties loves thee.
22. I swear .....

Here the text is too much destroyed for the translation to be continued. What remains of the two lines behind the god is a mere repetition of the promises, which we have already met with many times, of long life, and millions of Sed periods. This long inscription is a good example of that high-sounding and bombastic phraseology of which the Egyptian kings seem to have never tired, and the monotony and emptiness of which they failed to realize.

<sup>1</sup> Restored words quite out of place in this sentence.



Plates LXXXV. and LXXXVI.—The last scene on this side of the Colonnade is engraved on the supporting wall of the causeway. Probably the sculptures were to be carried farther; the last line was to belong to another scene; the signs there are hollowed out, and the words: "Hathor, the lady of the anti, opens her arms to thee, bringing gum," indicate that the goddess was to be represented as well as the queen.

Plate LXXXV.—We here see the queen appearing in state, and addressing her officers herself. It is a speech from the throne. Hatshepsu is sitting in a pavilion reached through a flight of steps; behind her is her *ka*. She holds the long stick and the mace. On the base of the pavilion is a stereotyped inscription which occurs frequently wherever a throne is depicted. It is nearly the same as that which is engraved on the pillars: "all life, stability, health and joy, all lands and all countries of strangers are under the feet of this good goddess; she is praised by all the *rekhy* living."

Before the steps are three men, who are supposed to represent the crowds of officers and attendants of all kinds, gathered round the throne in order to hear the voice of the sovereign. Among them is Nehasi, the officer who led the soldiers to Punt, and also Senmut, the architect of the temple, who might be styled the minister of public works of Hatshepsu. Nothing at all indicates that in the year nine, when this speech was pronounced by the queen, there was another king on the throne with her; so this solemn appearance must have taken place after the death of Thothmes II., before Thothmes III. was associated with her. On the other hand, the ships sent to Punt had already returned, the trees which they had brought back were already adorning the garden of Amon, so that the expedition to Punt must be placed at the beginning of Hatshepsu's reign.

#### Plate LXXXVI.

- Line 1. *resep* *poit* *khper* *hemset* *m* *zatu* *suten* *khât* *m* *atef* *her*  
*ust* *ur* *n* *asem* *m* *khén* *sera* *nu* *âhâ-f* *sebt* *uru* *nu* *selep* *sa*  
*âr* *seten* *sem* *n* *utut*
2. *suten* *utu* *n* *zhepsu-f* *neter* *ôtefu* *suten* *semeru* *shezâ* *nheh* *m*  
*heru* *ten* *m* *(her)* *ntt* *mert* *n* *teftâ* *âu* *rf* *unu* *m* *âbâ* *ur* *m*  
*ârt* *fu* *â*
3. *usekh* *mezu-â* *m* *ser* *n* *tef* *ser-â* *nf* *uâbu-f* *nebu* *khemt* *n*  
*tefu-â* *tep* *âu* *âry-â* *m* *urt*
4. *n* *neb* *nheh* *fu-â* *ha* *her* *âryti* *ter* *âu-â* *r* *rtet* *zettu* *n* *mkhet*  
*neferui* *khper* *nen* *her-s* *n* *âat* *n* *menkh* *â* *nf* *âb*
5. *hâti-â* *ker* *her* *zhât* *nf* *nok* *khau-f* *m* *test* (?) *âk* *ku* *m* *qefennu*  
*neter* *zheps* *âb* *nf*

6. .... *n* *gem* *nf* *tu* *rekh* *nf* *khau-â* *zet-â* *urt* *tu-â* *nten* *shez* *sen*  
*ten* *tep* *to* *n* *ânk*
7. .... *neter* *ten* *sepu-â* *nok* *neter* *zhau* *khper* *ân* *hez* *n* *per* *n*  
*ro-â* *mertâ*
8. .... *n* *râ* *mert* *nf* *mek* *ten* *khft* *zhât* *n* *âhâ'u* *ten* *pu* *m* *ânk*  
*âmt* *ro-â* *nten* *menkh* *ten*
9. .... *nn* *mkhet* *m* *tu* *ten* *rf* *utu* *n* *hont-â* *ser* *uâbu* *nu* *mezu-â*  
*sâa* *mezt*
10. .... *r* *sen* *r* *pat* *khper* *m* *teptu* *nt* *âua* *uâb* *r* *senem* *khert*  
*m* *uâb*
11. .... *hont-â* *rtut* *m* *her-s* *r* *sebt* *r* *khât* *ânti* *âb* *uatu-f* *her* *tep*  
*zet-f* *rekh* *rer-f* *senh* *mâtennu-f* *khft* *utu* *tef-â* *Amen*
12. .... *r* *nenufu* *zhepsu* *r* *nenuf* *mezt* *neter* *hâu* *zhât* *nâ* *n*  
*neb* *neteru* *r* *sek* *hepu* *nu* *per-f* *jet* *nhutu* *m* *to* *neter* *tu* *m*  
*to* *m*
13. .... *n* *suten* *neteru* *ântu* *khert* *ânti* *âm* *r* *nenuf* *mezt* *neter*  
*hâu* *zhât* *nâ* *n* *neb* *neteru* *zet* *hont* *â* *tu* *â* *rekh* *ten* *m*  
*ntt* *utt* *khert* *â* *âu* *setem* *n(â)* *khert* *tef-â*
14. .... *t* *nf* *rtut* *m* *her-â* *sment* *nf* *Punt* *m* *khén* *per-f* *uf*  
*meunu* *nu* *to* *Neter* *her* *kerui* *neter* *hat-f* *m* *khentesh-f* *mâ*  
*ut* *nf* *khper* *sen* *r* *smenkh* *uâb* *zhât* *n(â)*
15. .... *uf* *â* *hant* *nf* *mek* *ten* *khft* *tep* *rt-â* *ân* *unt* *rât* *n* *ro*  
*her-s* *âb* *nf* *uâ* *m* *âmt* *âb-f* *rekh* *n* *smert* *nf* *nebt* *neter* *pu*  
*khert*
16. .... *f* *ust* *âb-f* *mert* *nf* *tet-s* *âry-â* *nf* *Punt* *m* *khentesh-f* *mâ*  
*rtut* *nf* *m* *her-â* *r* *uast* *âa* *nf* *si* *sut-f* *khert-s*

Line 1. In the ninth year it came to pass, he was sitting in his pavilion, wearing his royal *atef* crown, on the great seat of silver-gilt in the holy place of his palace. Then came the chiefs, the royal friends, of the sovereign hearing the word of command,

2. the royal proclamation to his nobles, to the divine fathers, and to the royal friends. I illuminate your faces for ever (I bear you an everlasting gratitude) because of your love to my father. He made my heart to be great in what I have done; I will
3. enlarge (enrich) my parent in what I destined to my father. I have granted to him all offerings which were unknown to my fathers, my ancestors. I have done much
4. for the lord of eternity. I have done more than had been done before, I will cause to be said hereafter: It is good, what took place on account of her; for I have greatly benefited his heart.
5. for my heart keeps what it has proposed. I am his splendour in ..... I came with the appearance of the venerable god, he opened
6. .... what he has erected. He knows my intelligence. I speak great things, I cause your ..... (?) to illuminate you in the land of the living.
7. .... in my stead. I am the god who existed at the beginning; there is no transgressing what comes out of my mouth, loving
8. .... he loved ..... the beginning of your life, by the oath of my mouth; you increase
9. .... hereafter, if you accomplish the order of my Majesty, bestowing offerings on my parent, increasing the holy oil
10. .... to them more than was before, with balm of sacred bulls, in order to fill afterwards with offerings
11. .... my Majesty put before her eyes to reach the harbours of incense, to open its ways fully (?) to know its circumference, to throw open its roads according to the orders of my father Amon

12. .... with precious ointment, in order to cook the balm of the divine limbs which I have vowed to the lord of the gods, in order to observe the laws of his house, digging up sycamores in the Divine Land, and putting them in the earth in
13. .... to the king of the gods; they brought afterwards anti in order to cook the balm of the divine limbs which I vowed to the lord of the gods. Says my Majesty: I let you know what was ordered to me. I was obedient to my father.
14. .... he put before me to establish Punt in his house, digging up fruit-trees in the Divine Land for the two sides of his divine dwelling in his garden. As he ordered so it was in order to increase the offerings which I vowed to him
15. .... (I have not) neglected what he ordered, which was accomplished (?) according to my prescriptions; there was no transgressing of what my mouth gave out on this subject; he opened me a place in his heart, to me who knows all he loves. Afterwards the god
16. .... the place of his heart. What he loves he takes hold of it. I brought to him Punt, in his garden, as he put it before me, to Thebes; he enlarged it, he walked in it.

In this long inscription, the style of which is very similar to the preceding one, Hatshepsu when

speaking of her father always means Amon himself. It was the god who, as we saw before, was supposed to have induced the queen to make an expedition to Punt, who opened the ways, and led the soldiers successfully to that remote land.

In front of the men who appear before the throne, and between them, are the following words:

*art utu ntu m ..... fu-sen setep sa ankha uza seneb n rpa(ha)  
bat semer na mr sah Nehasi r seb mghau Punt.*

When it was ordered by ..... they give protection, life, strength, health, to the prince, the chancellor, the first friend, the holder of the collar, Nehasi, that he bring soldiers to Punt.

And further:

*mr per n Amen Senmut, the steward of Amon, Senmut.*

The row of pillars in front of the Punt wall is much more ruined than that on the northern side; as far as we can judge from what remains, the sculptures and inscriptions were the same on both.

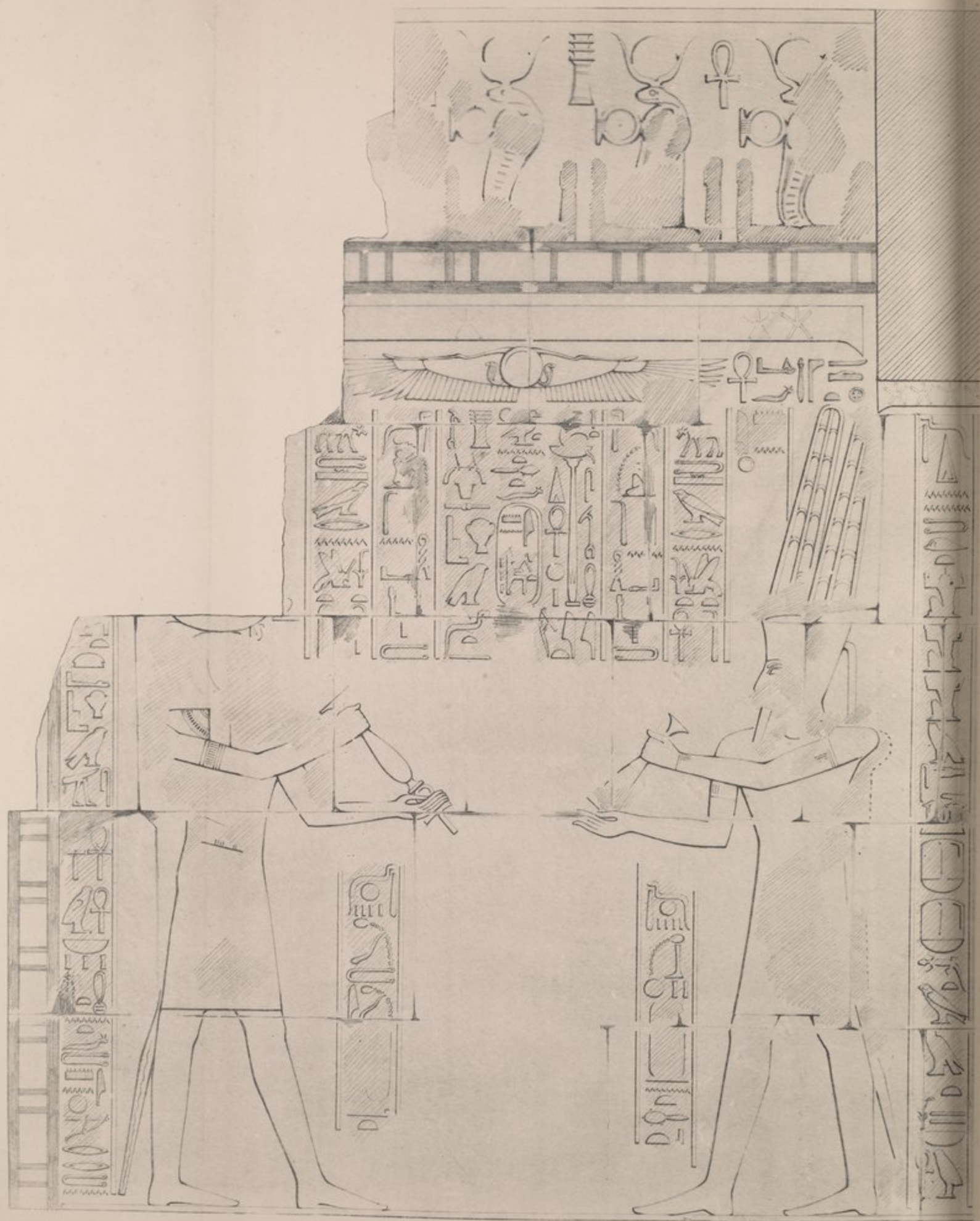






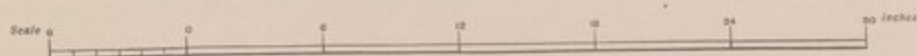
PLATES.





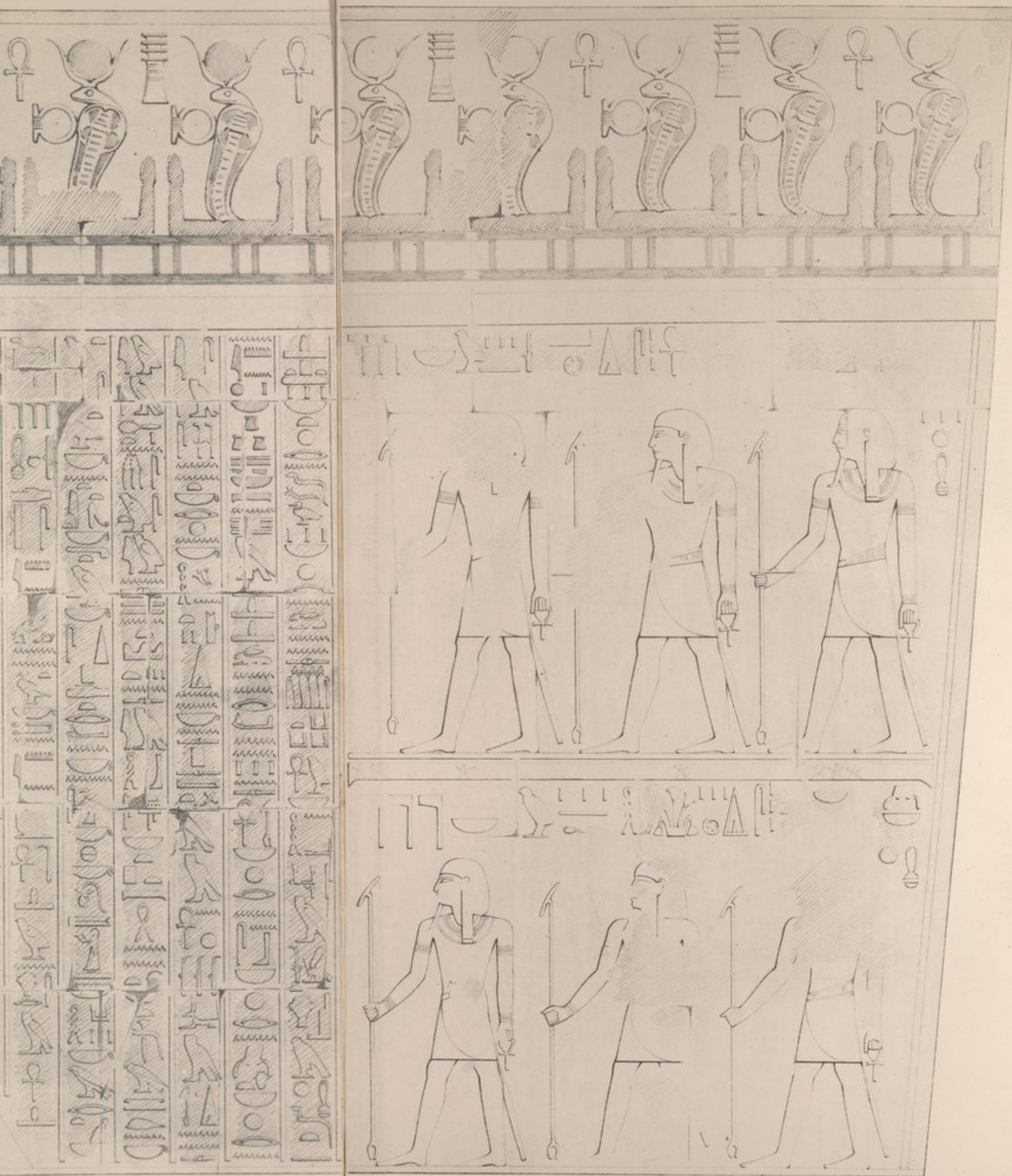
HORUS AND AMON POURING WATER ON HATSHEPSU.





INTRODUCTION OF THE CHILD BY AMON TO THE GODS OF SOUTH AND NORTH.

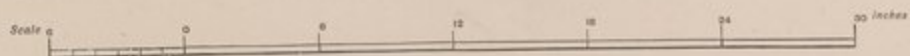
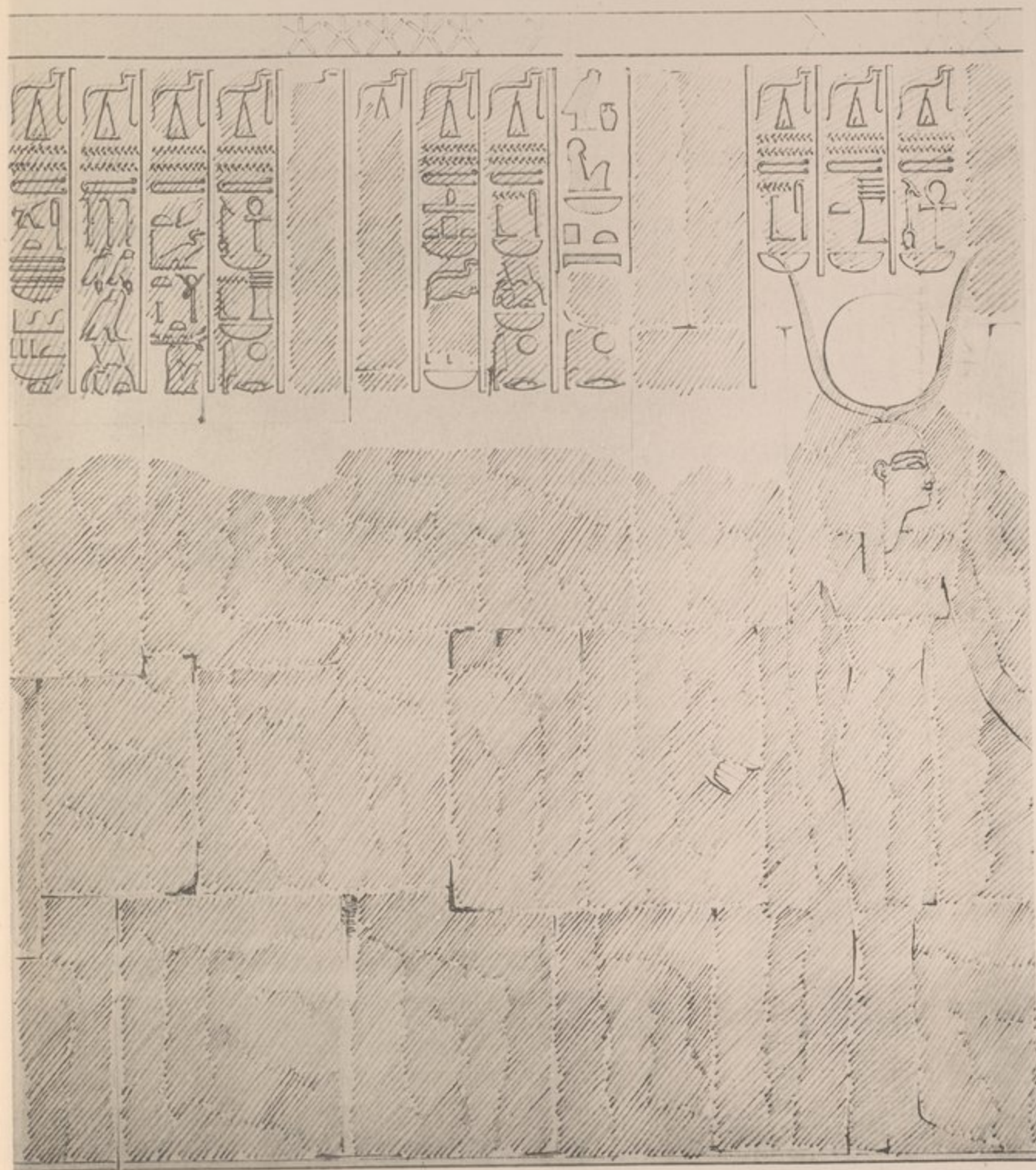






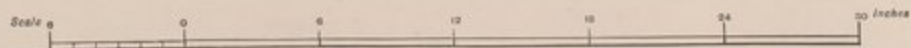
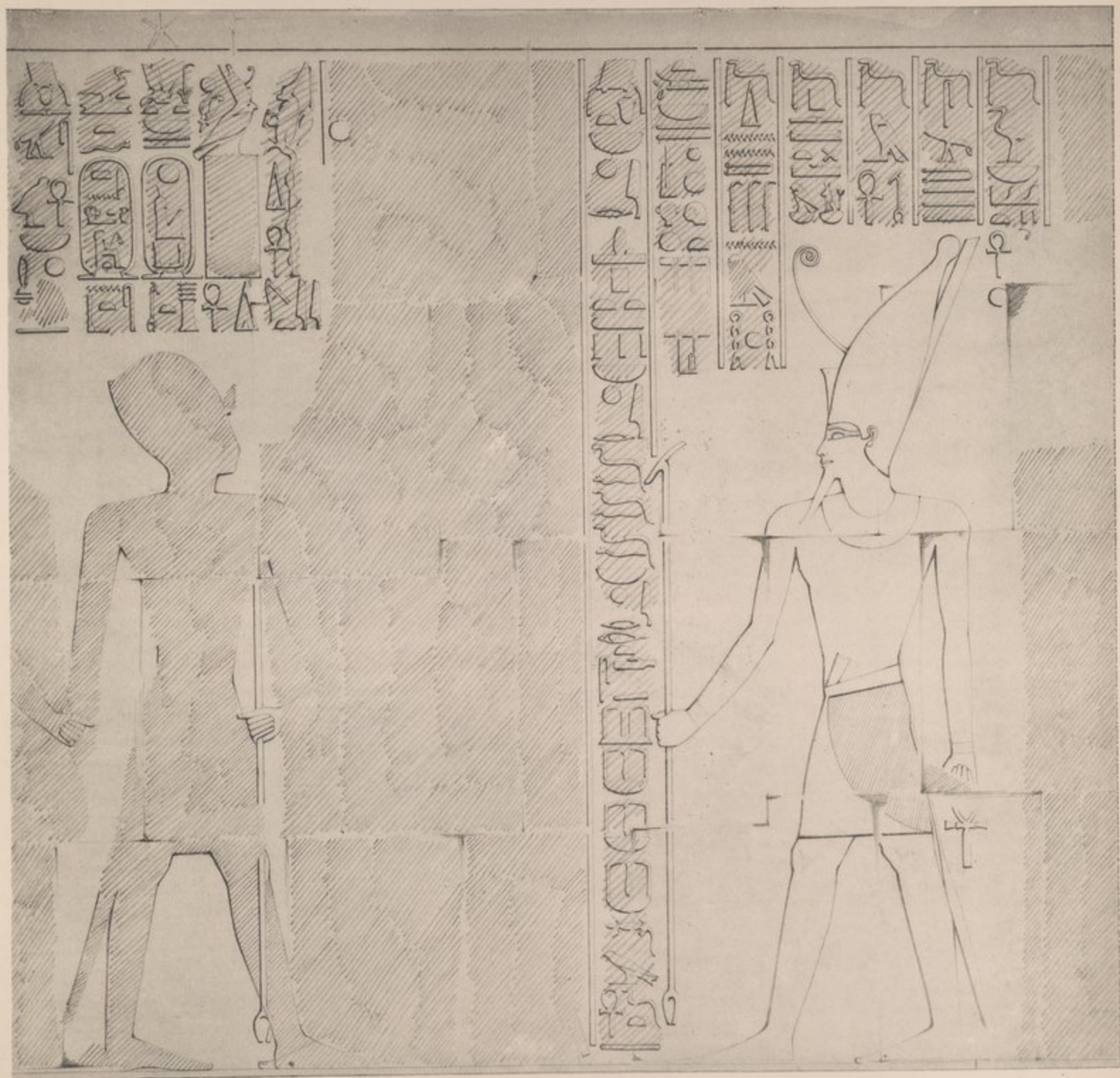






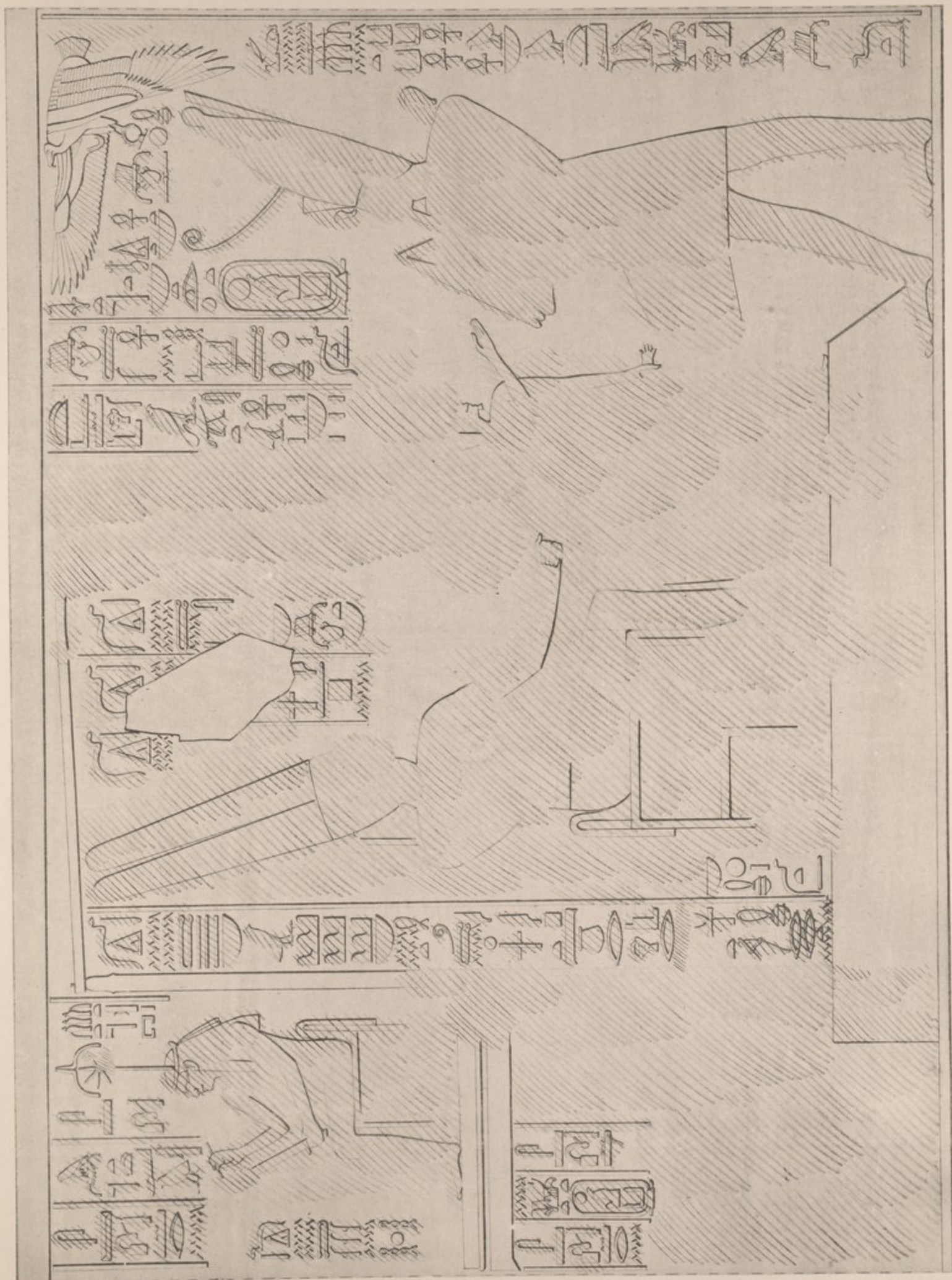
INSCRIPTION DESCRIBING THE JOURNEY TO VISIT THE GODS OF EGYPT.





THE QUEEN BEFORE TUM OF HELIOPOLIS.

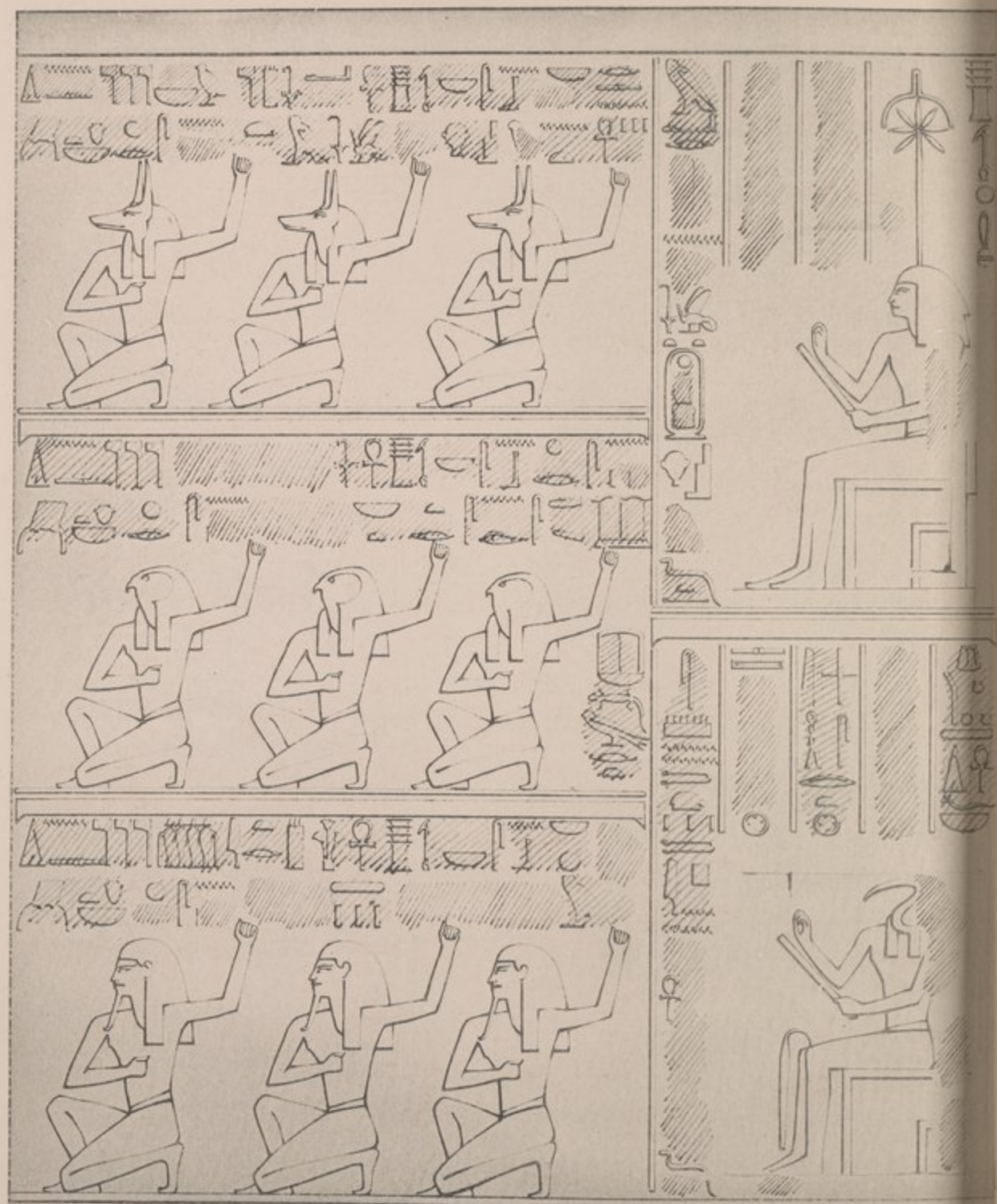




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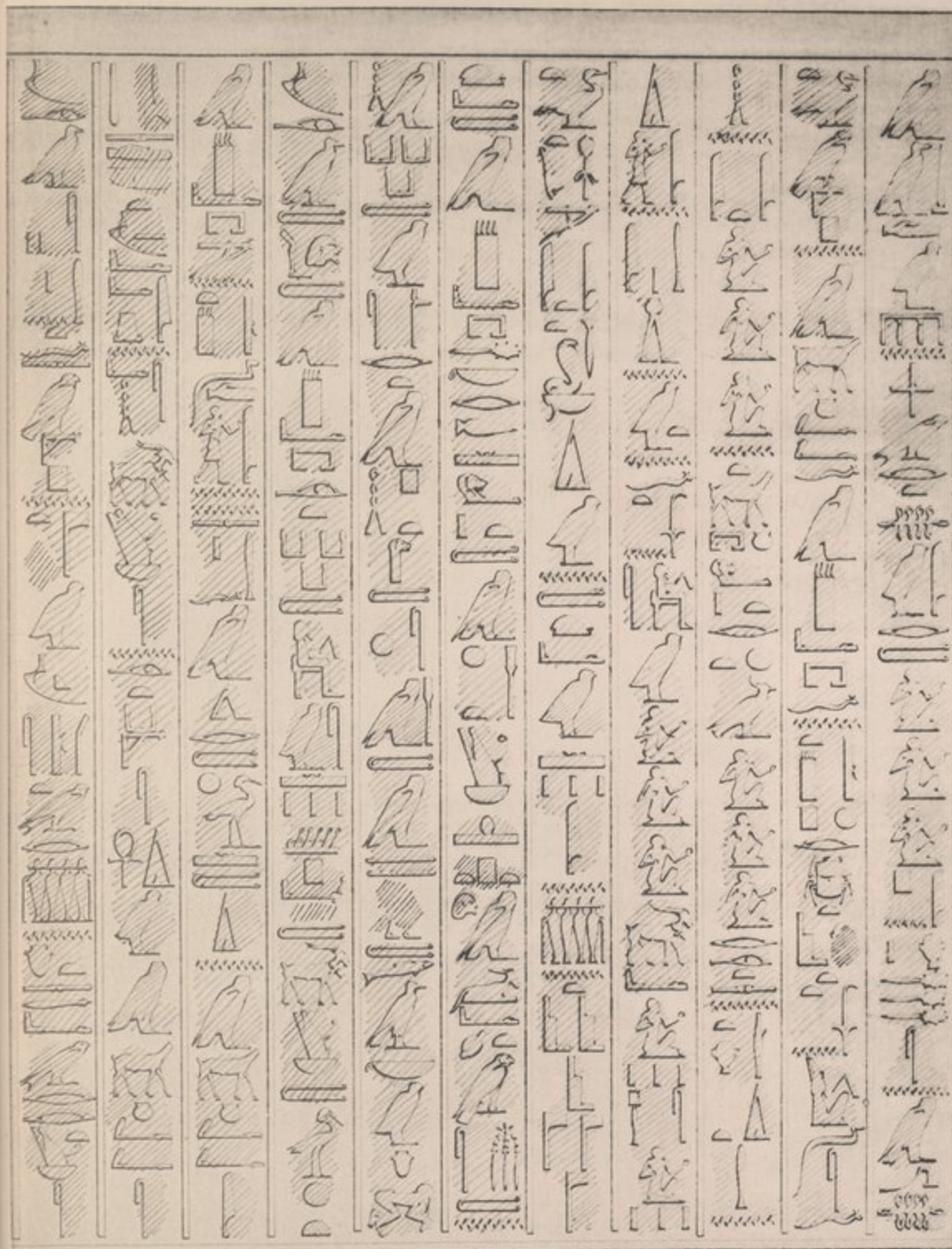
THE QUEEN BEFORE AMON.



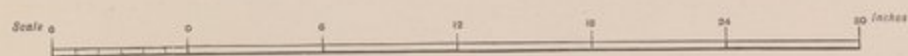


SAFEKHABHUI AND THOTH.



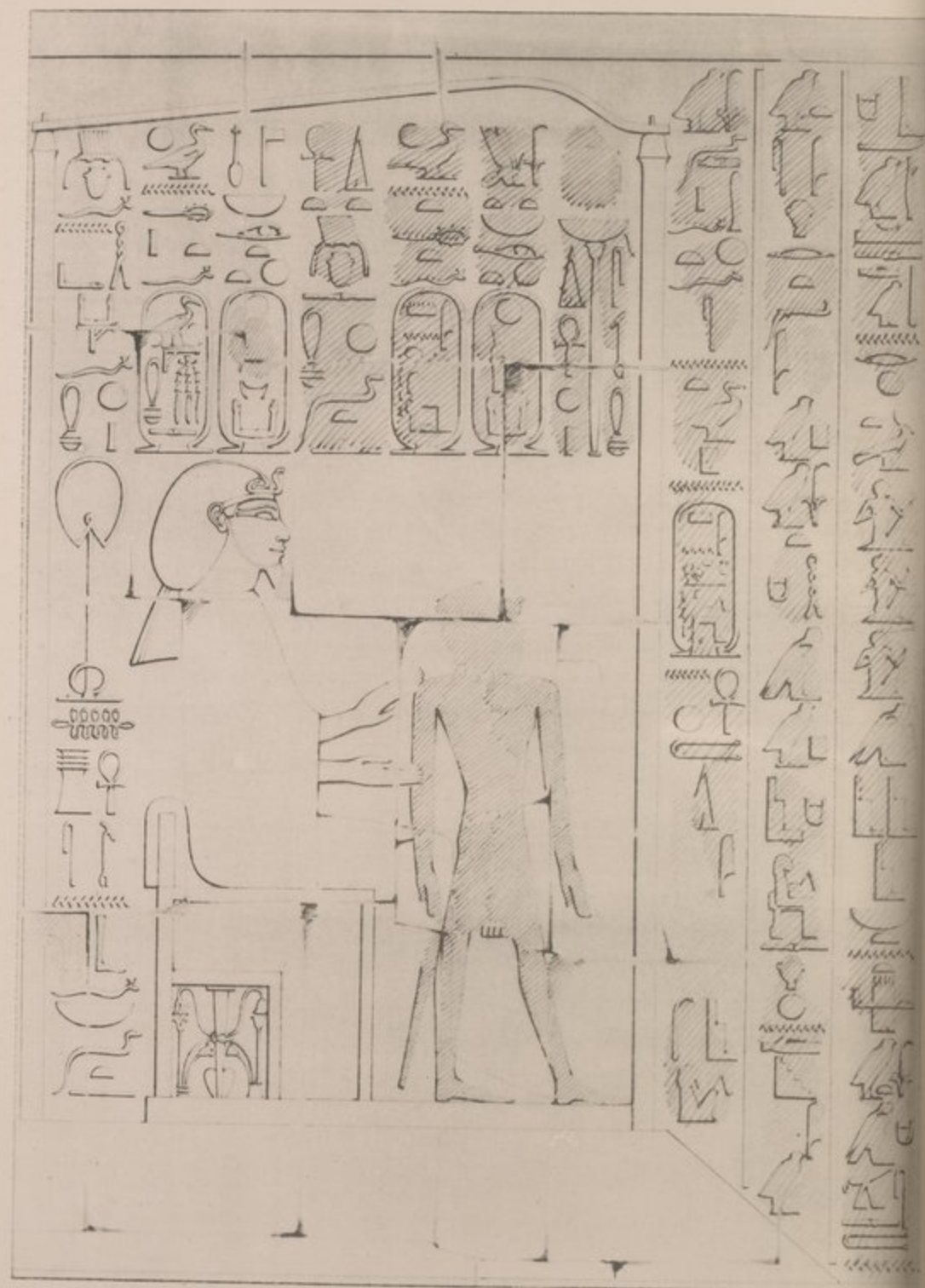


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BEGINNING OF THE INSCRIPTION OF THE CORONATION.





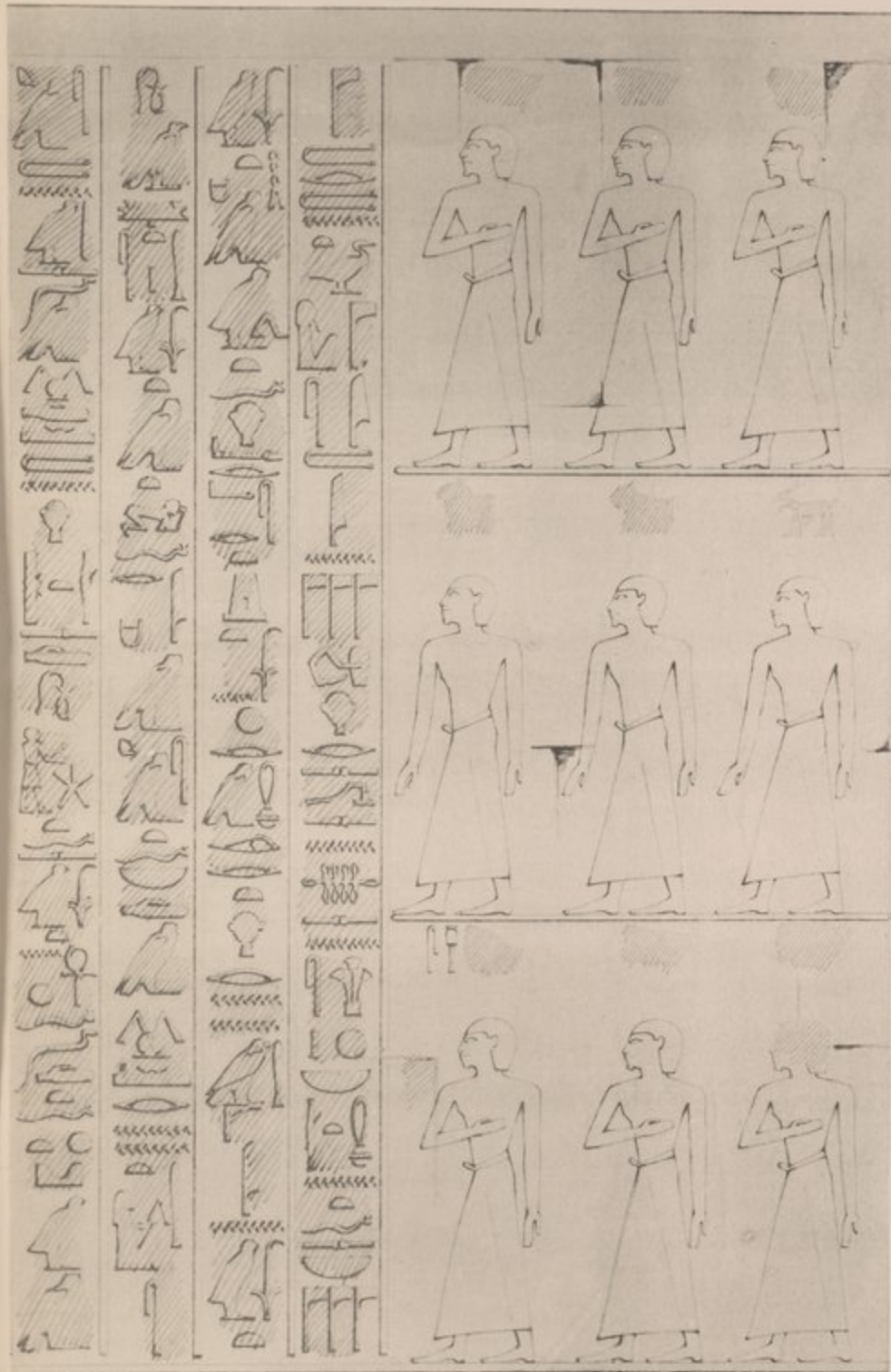
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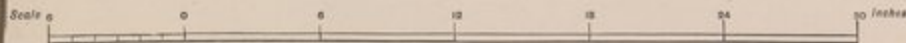


HATSHEPSU CROWNED BY HER FATHER IN THE PRESENCE  
OF THE HIGH OFFICERS OF THE KINGDOM.



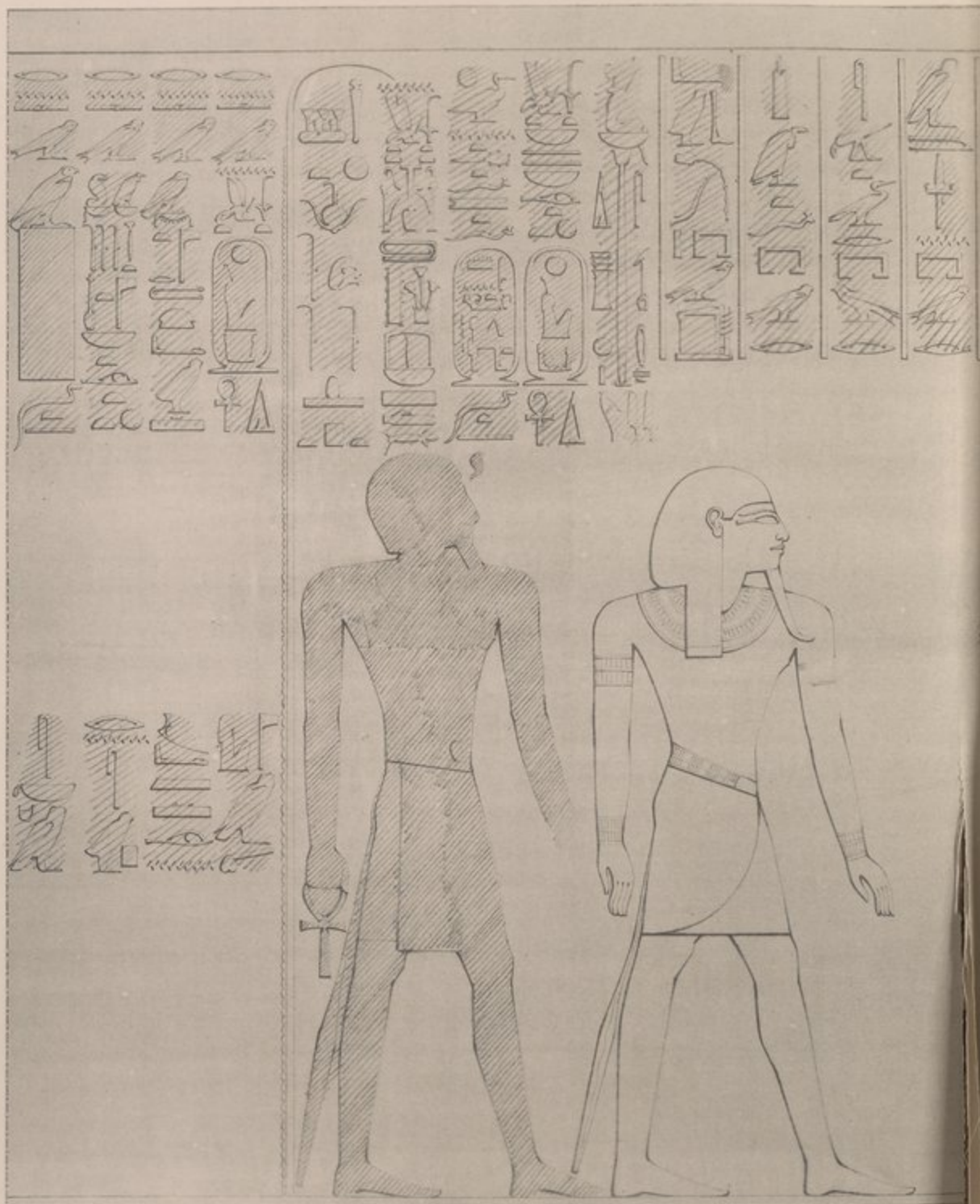
𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐



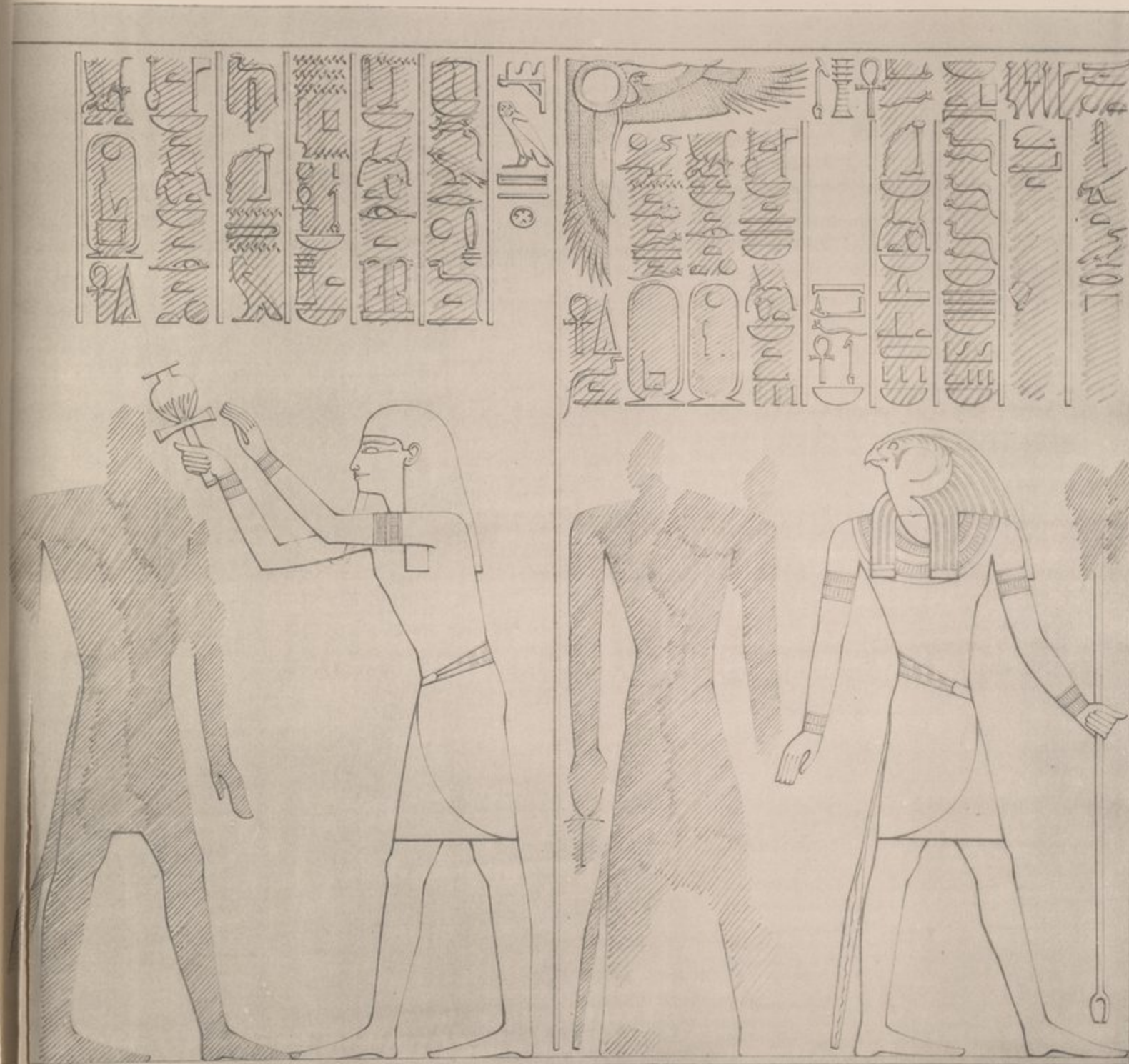


END OF THE CORONATION-INSCRIPTION.



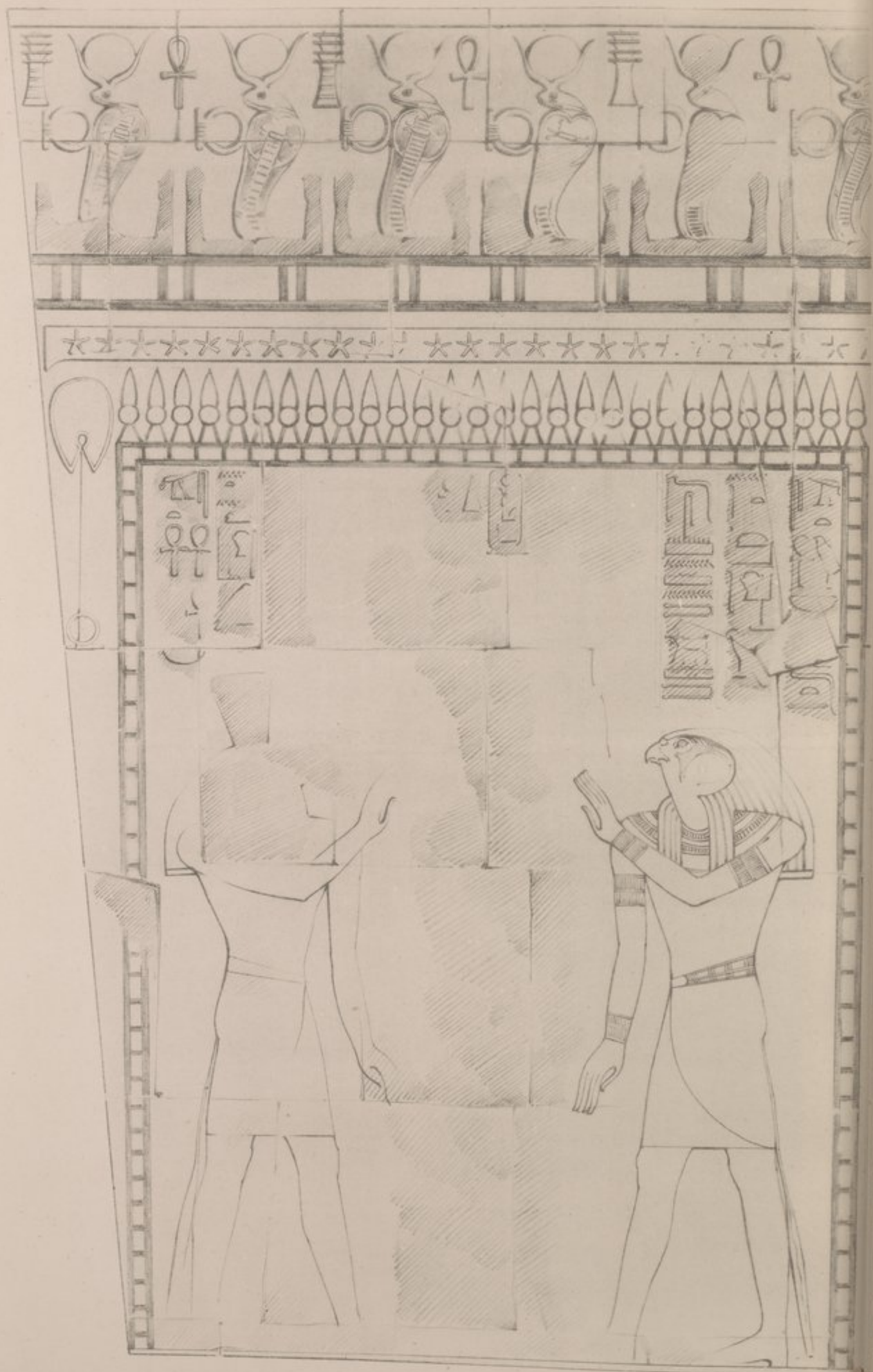






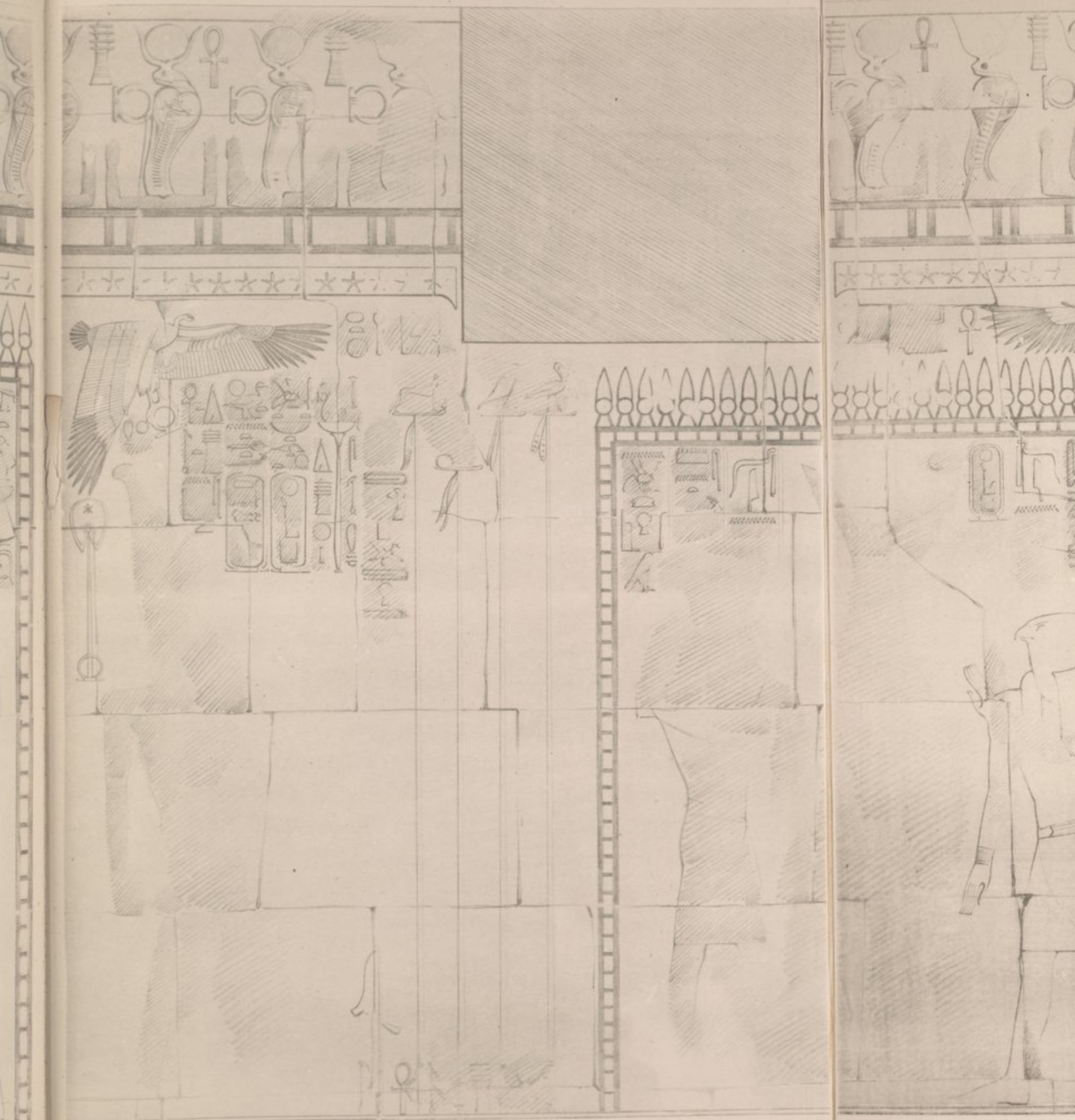
RELIGIOUS CEREMONIES CONNECTED WITH HATSHEPSU'S CORONATION.



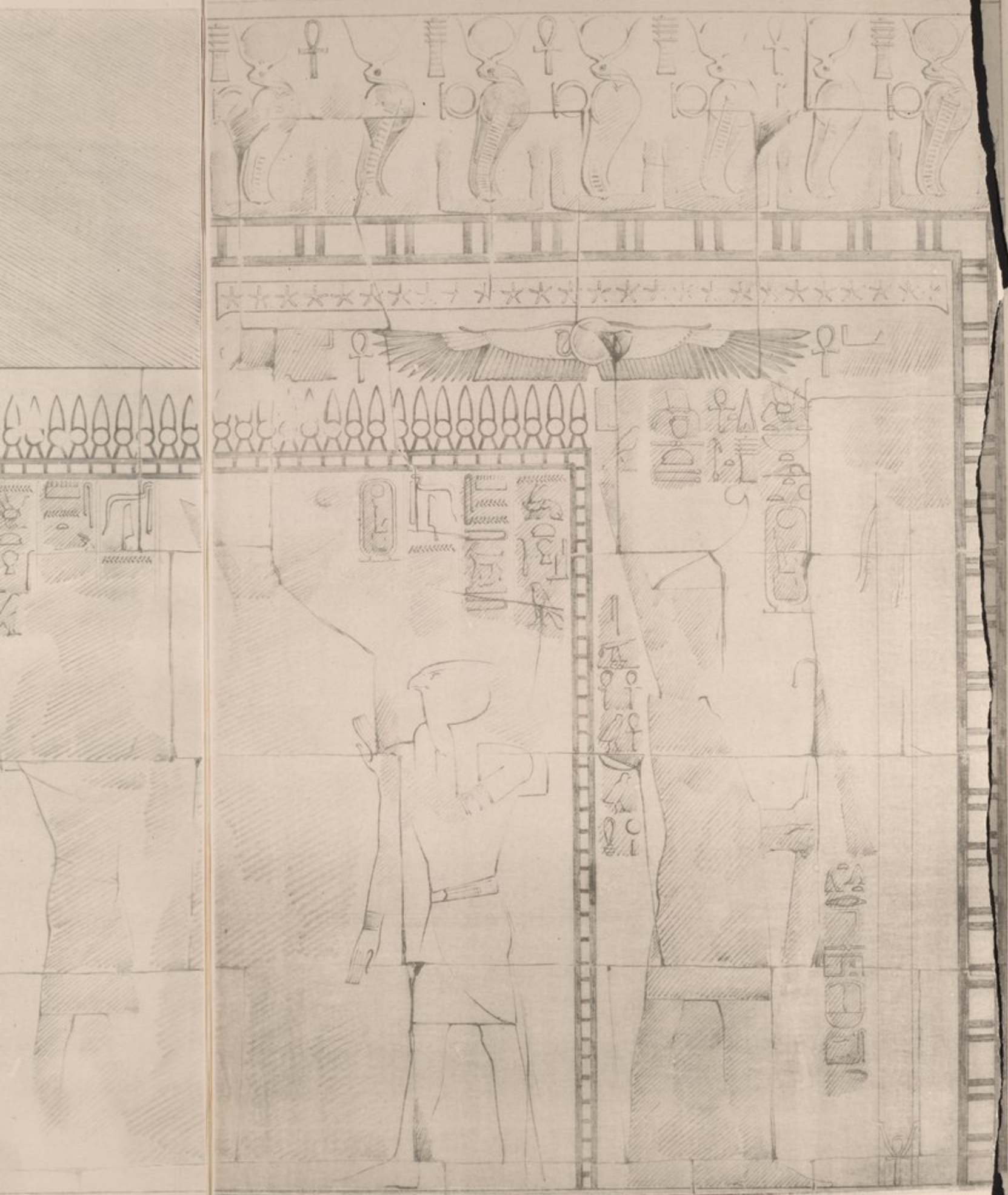


HATSHEPSU RECEIVING THE CROWN OF UPPER EGYPT  
FROM SET AND HORUS.

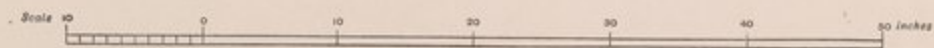
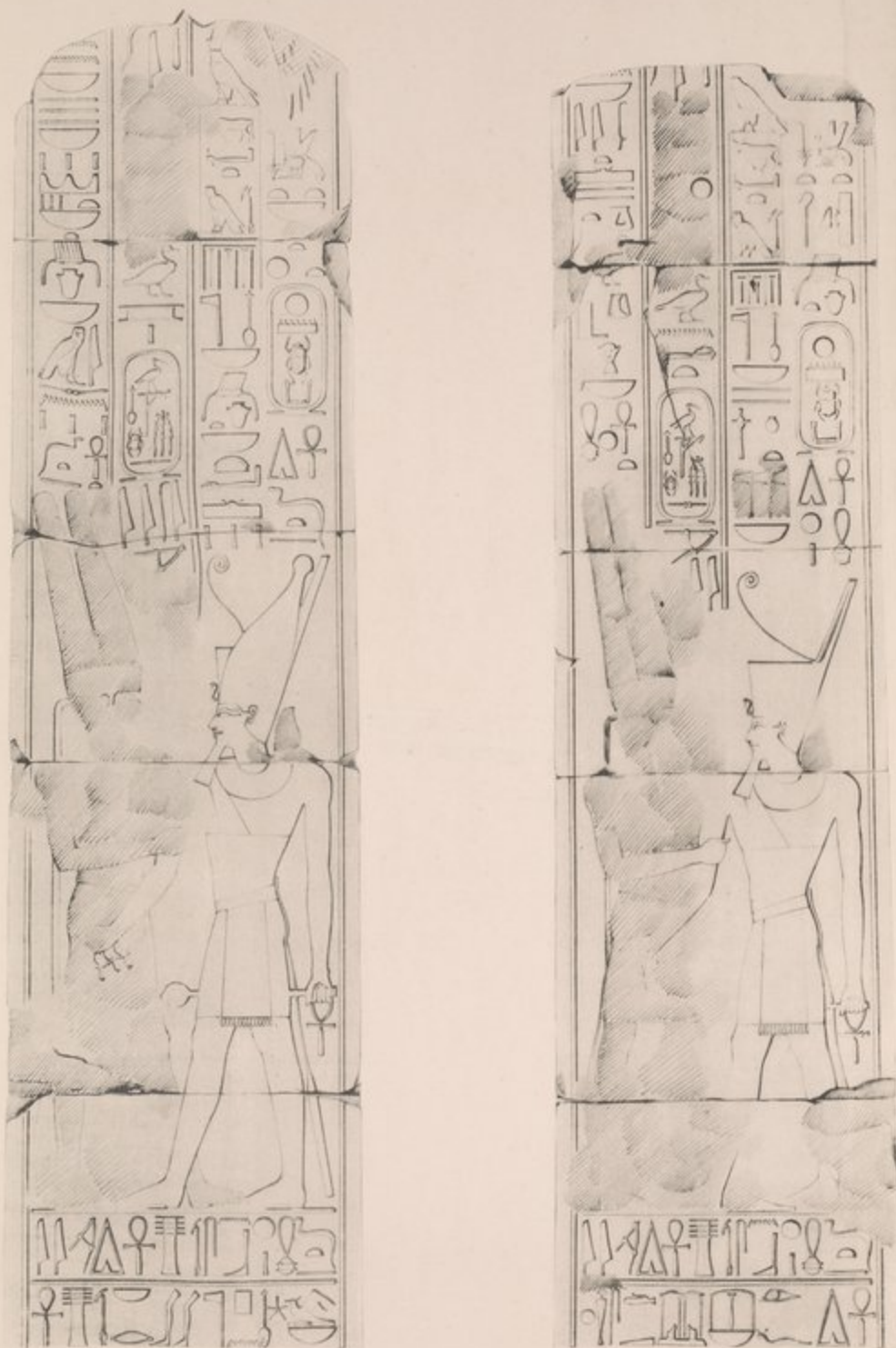






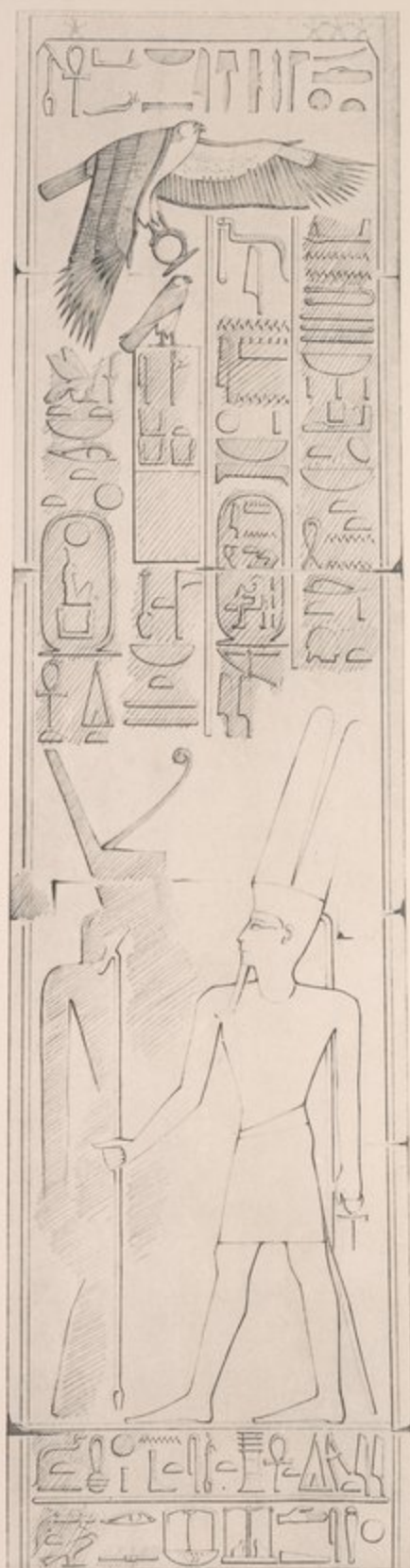






AMON WITH THOTHMES III.





Scale 0 10 20 30 40 50 inches

AMON WITH THOTHMES III. AND HATSHEPSU.





QUEEN AAHMES (SEE PL. XLIX).

Scale three-fourths size of original.

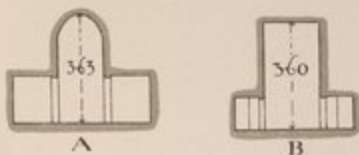


ROCK

DEIR EL BAHARI.

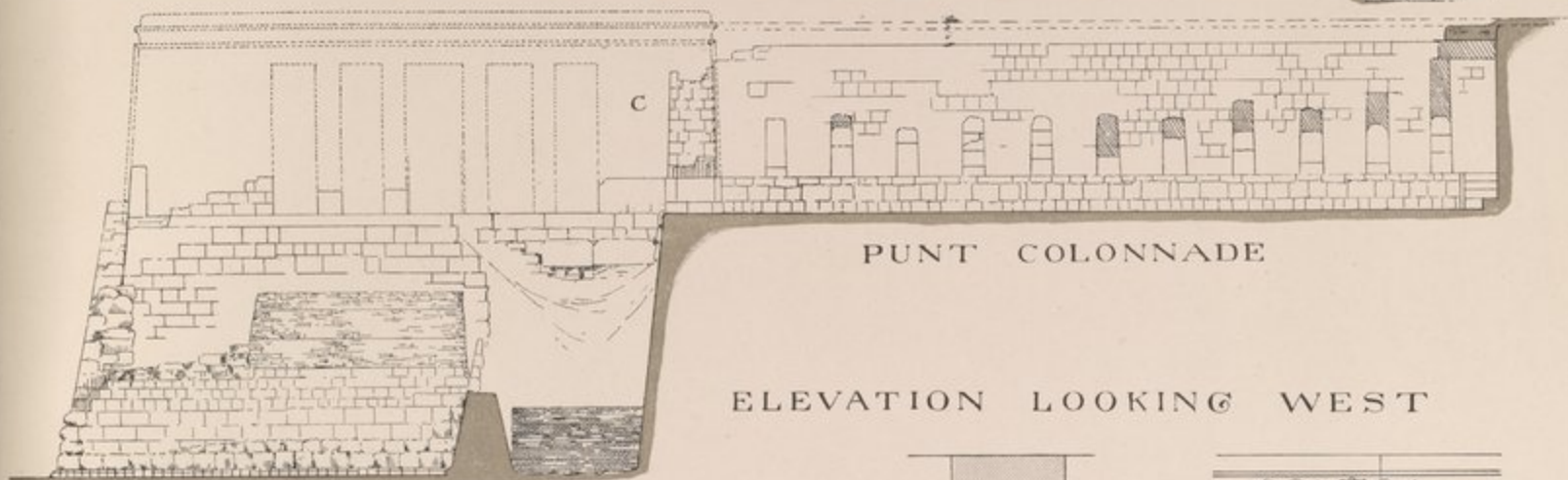
PLAN, ELEVATIONS AND SECTIONS OF SOUTHERN  
HALF OF MIDDLE PLATFORM.

A B  
SOUTHERN SPEOS HYPOSTYLE HALL VESTIBULE



SECTIONS LOOKING W

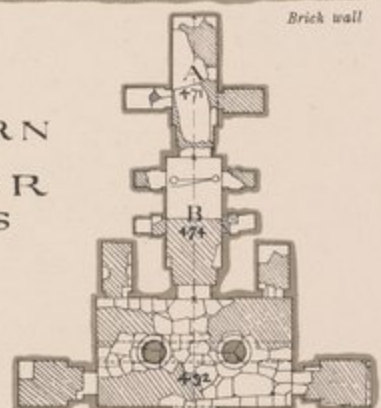
LONG SECTION LOOKING N



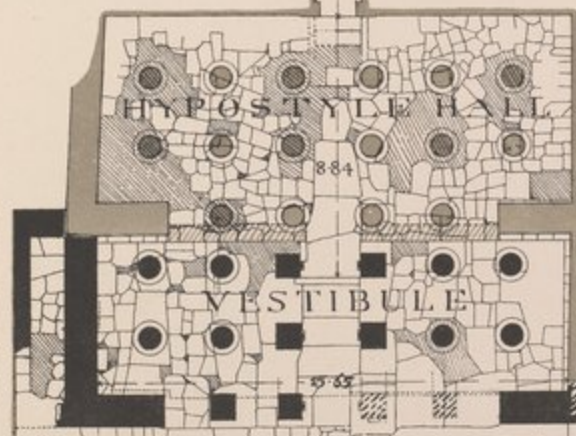
PUNT COLONNADE

ELEVATION LOOKING WEST

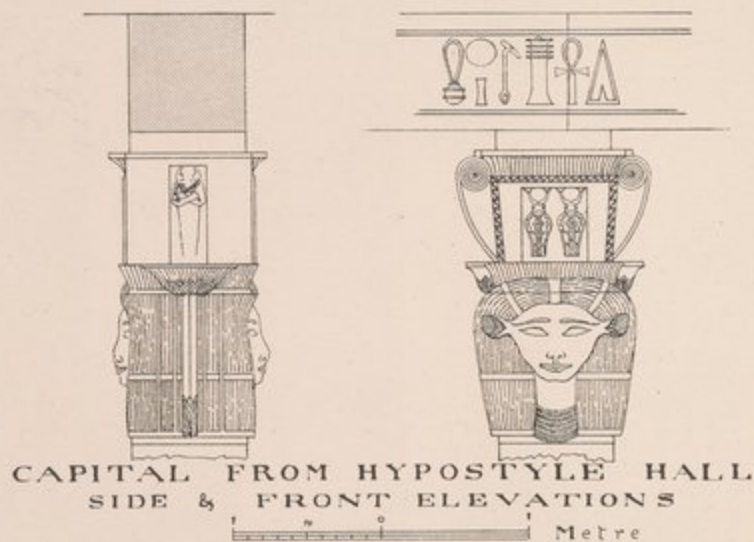
SOUTHERN  
OR  
HATHOR  
SPEOS



HYPOSTYLE HALL

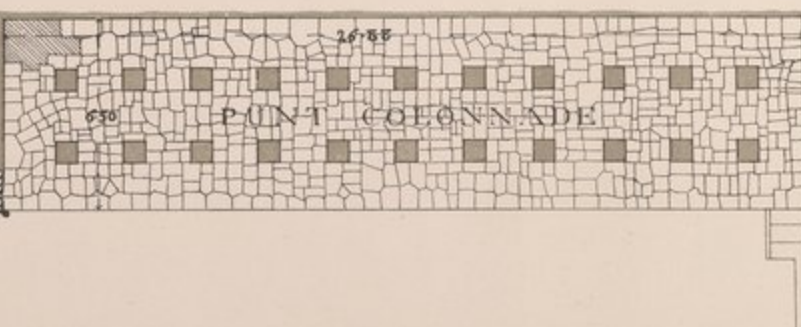


VESTIBULE

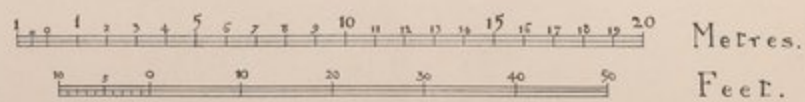


CAPITAL FROM HYPOSTYLE HALL  
SIDE & FRONT ELEVATIONS

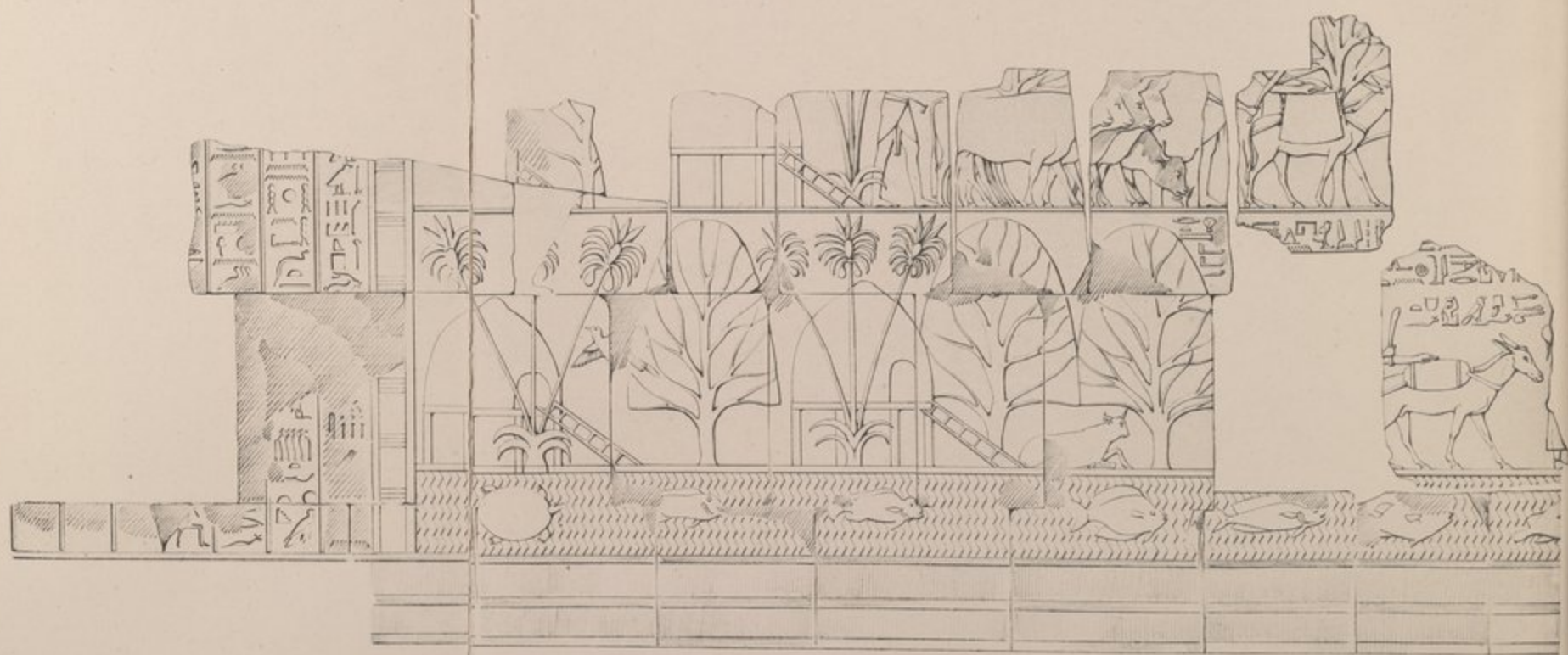
PUNT COLONNADE



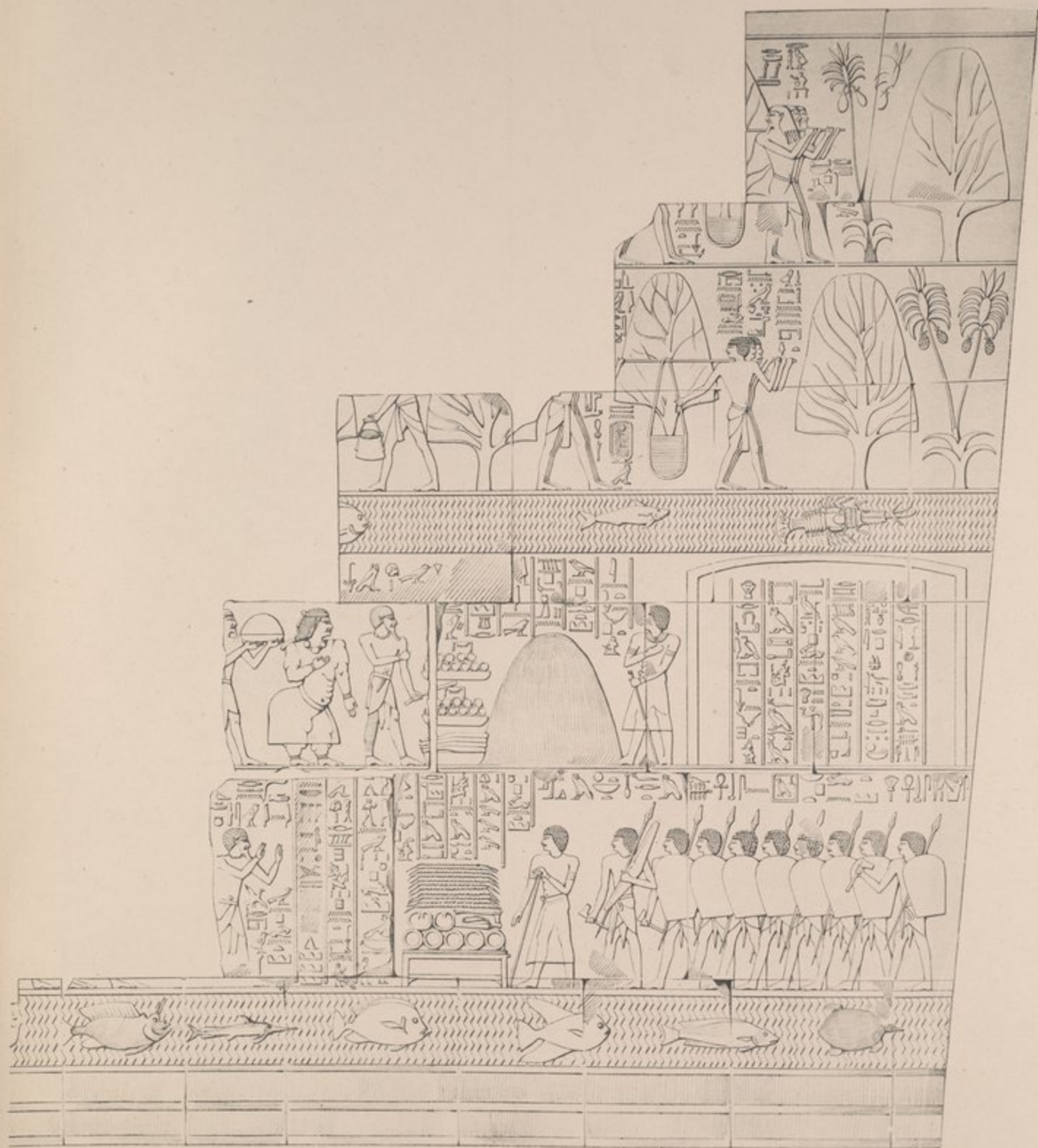
MIDDLE PLATFORM





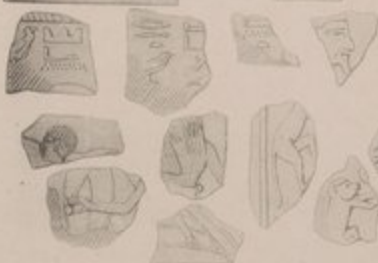
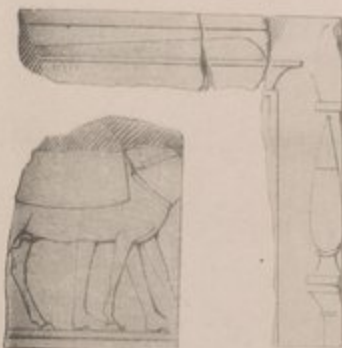
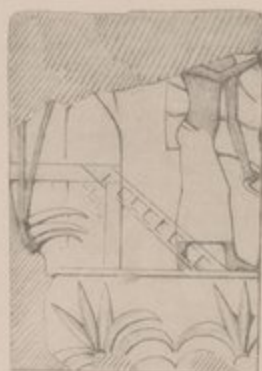
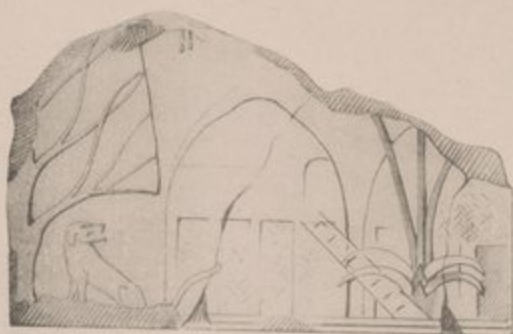




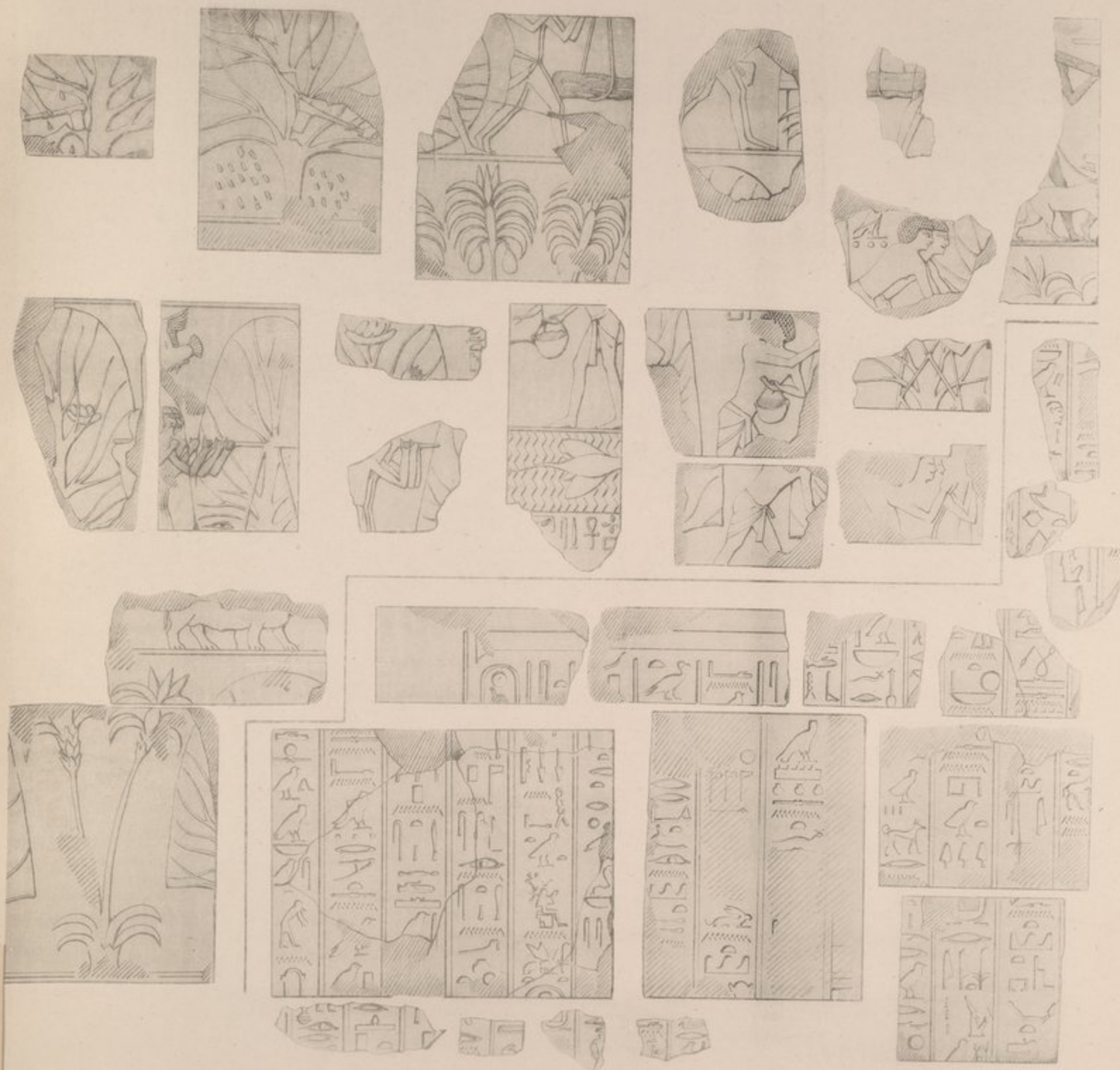


THE LAND OF PUNT.









FRAGMENTS OF THE SCENE OF THE LAND OF PUNT.



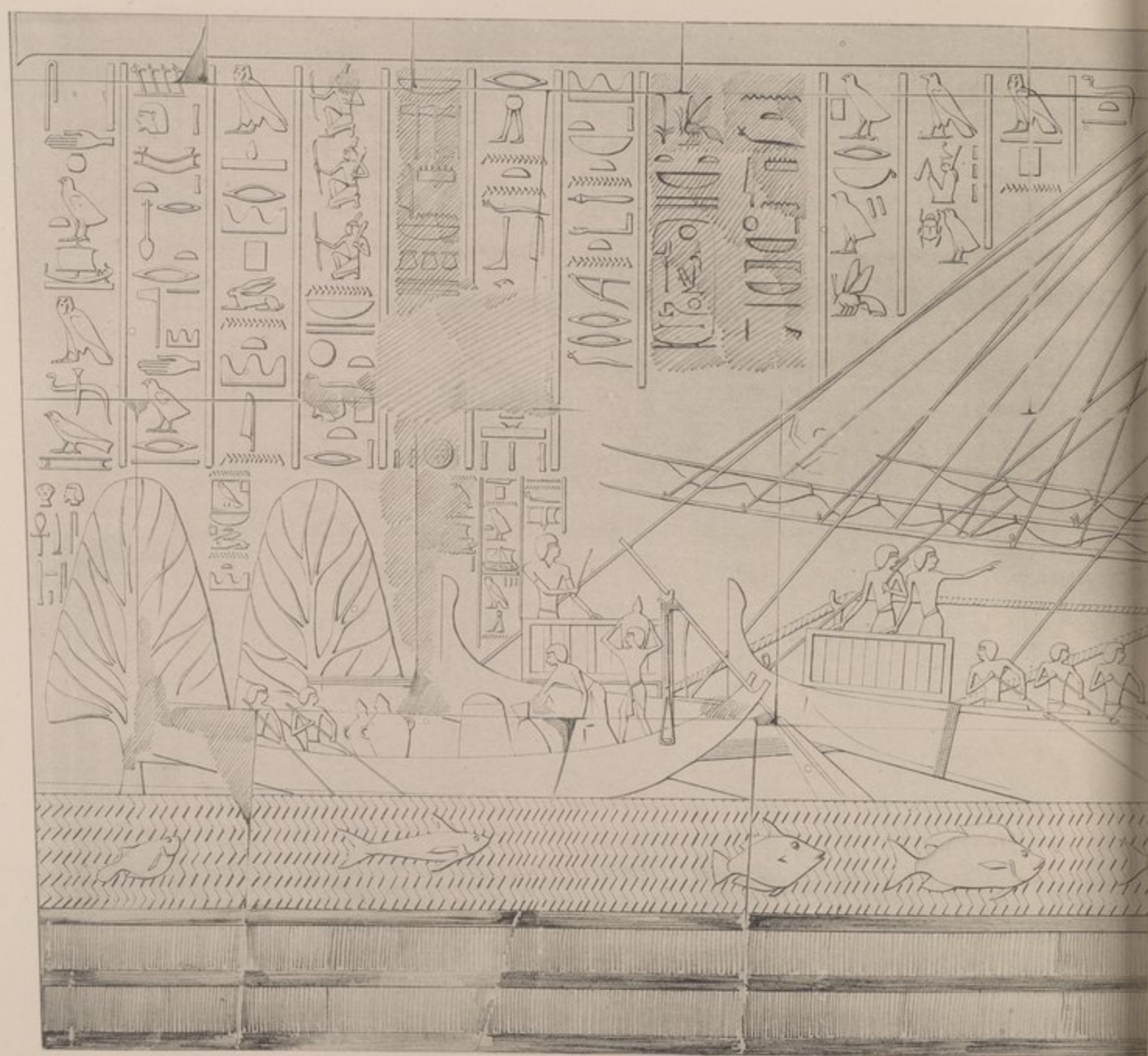


Howard Carter 1896

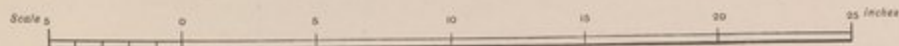
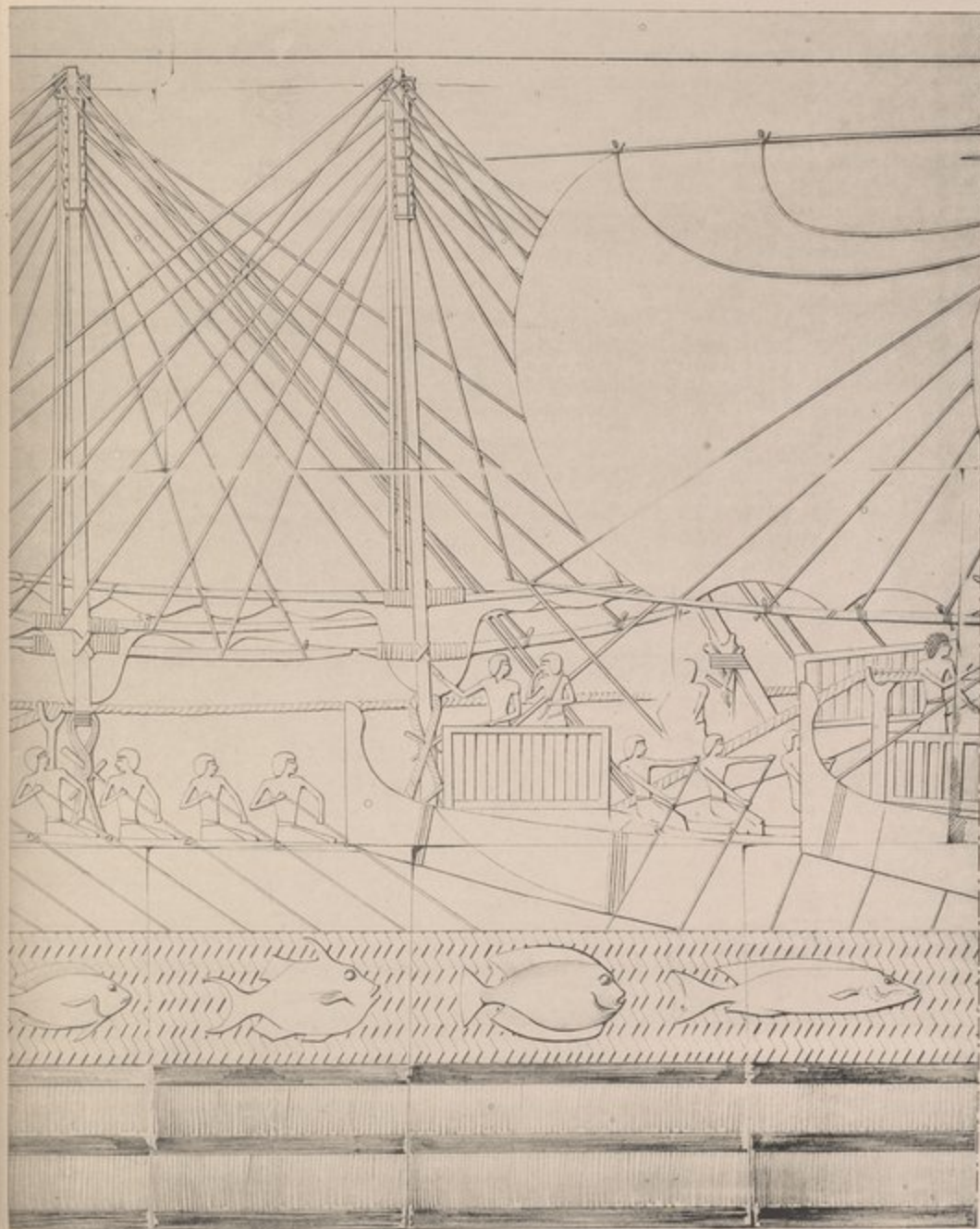
HUTS AND INHABITANTS OF PUNT.

Scale half size of original.



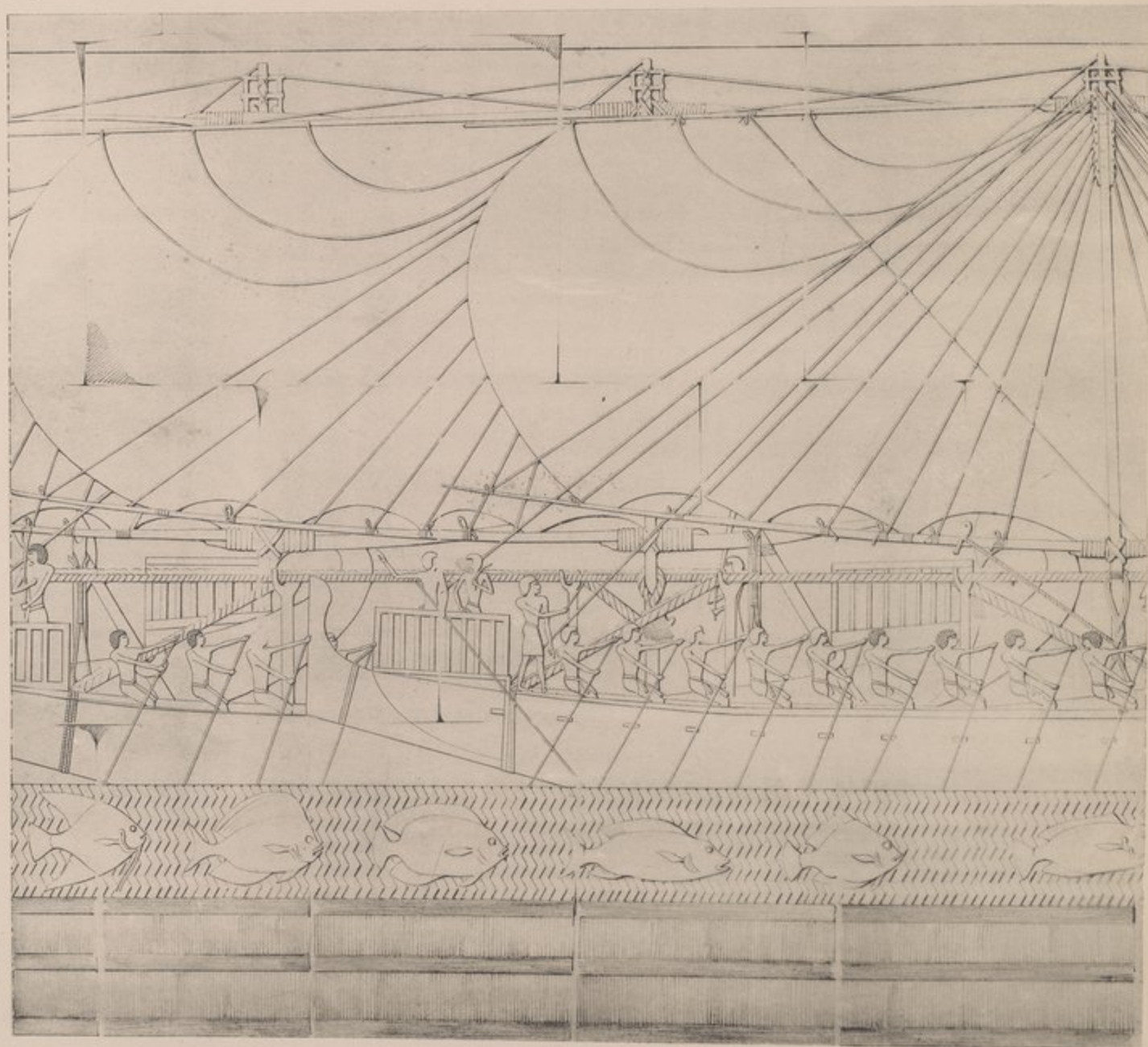




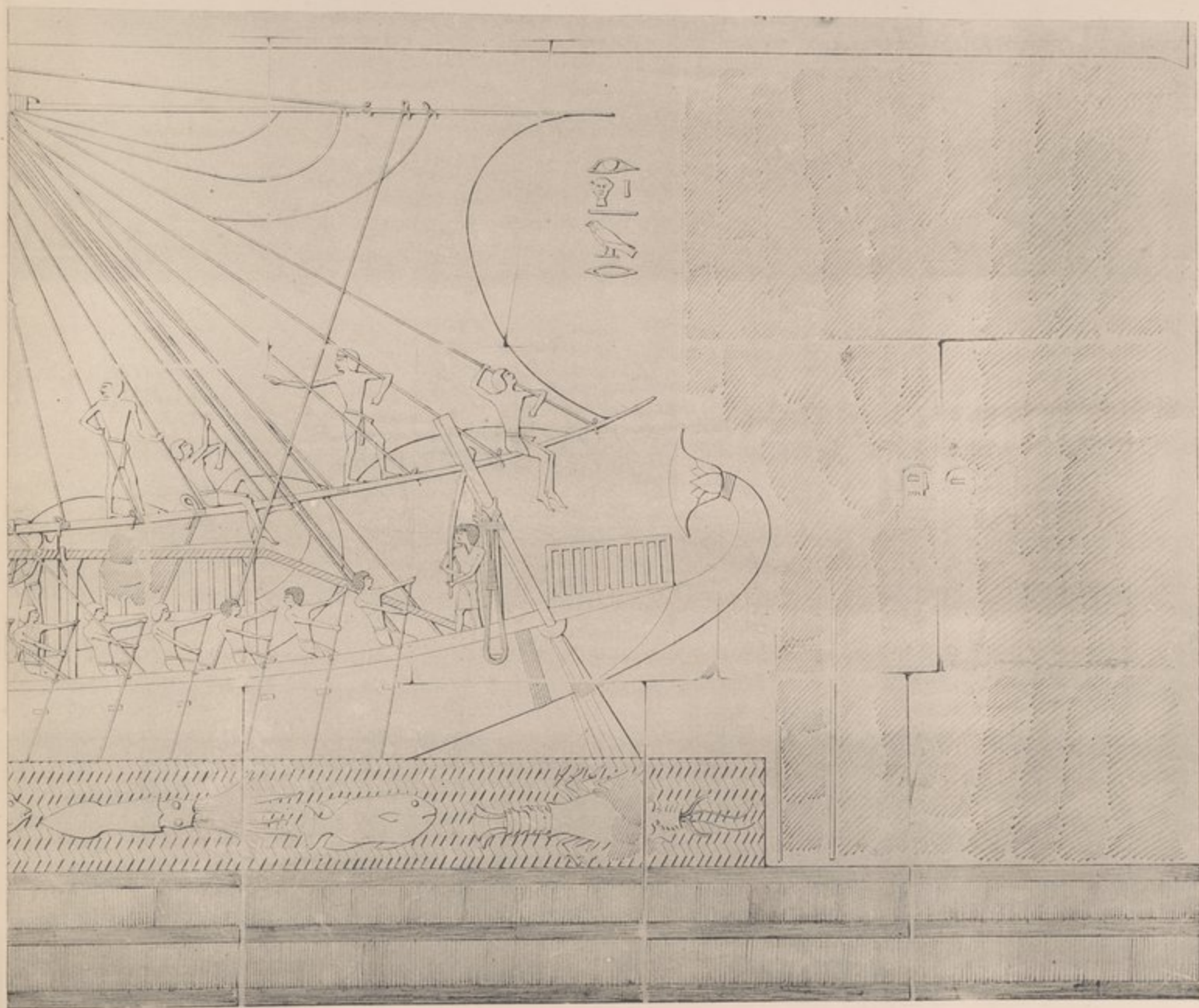


EGYPTIAN BOATS ARRIVING IN PUNT.



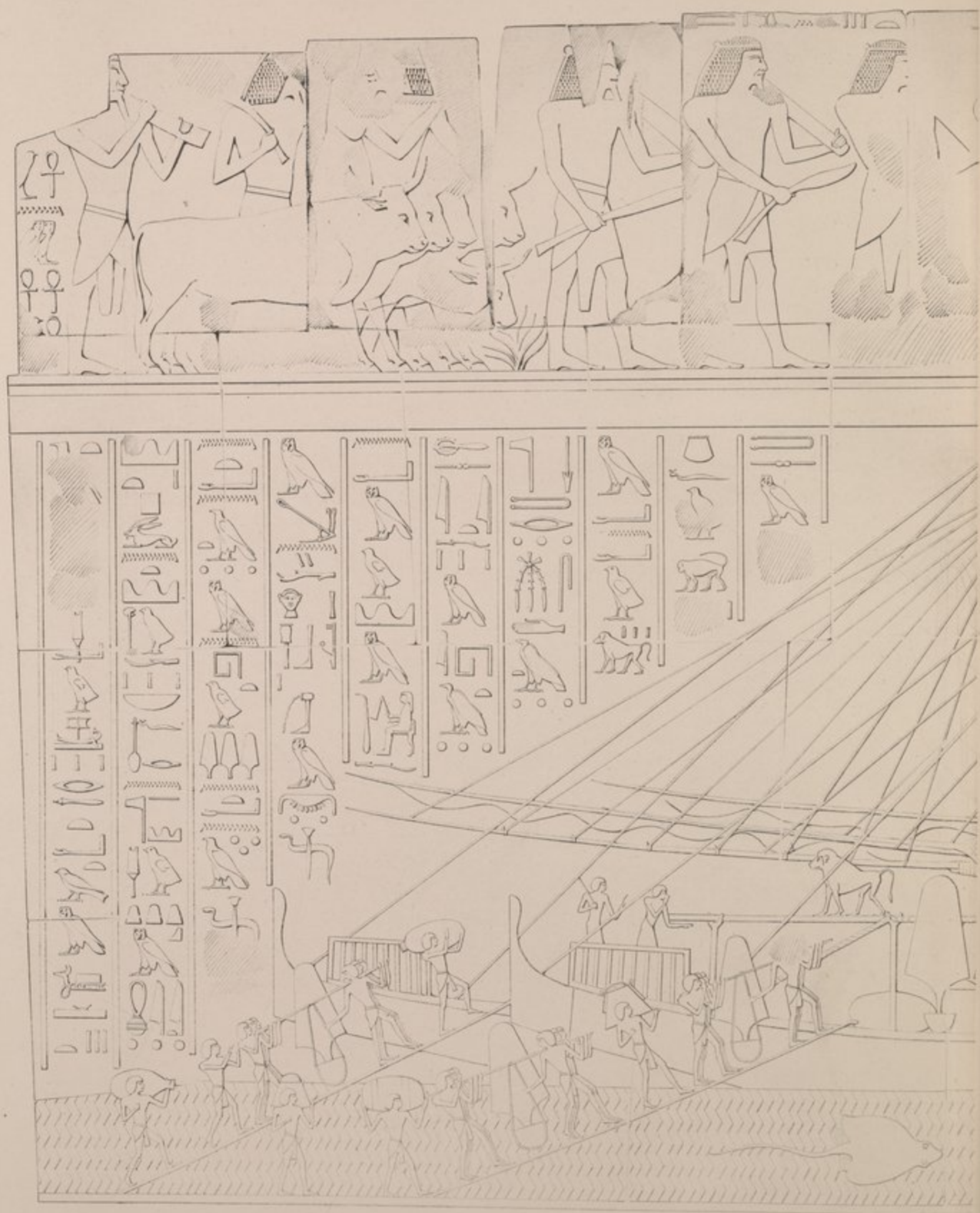




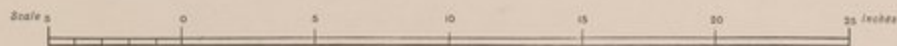
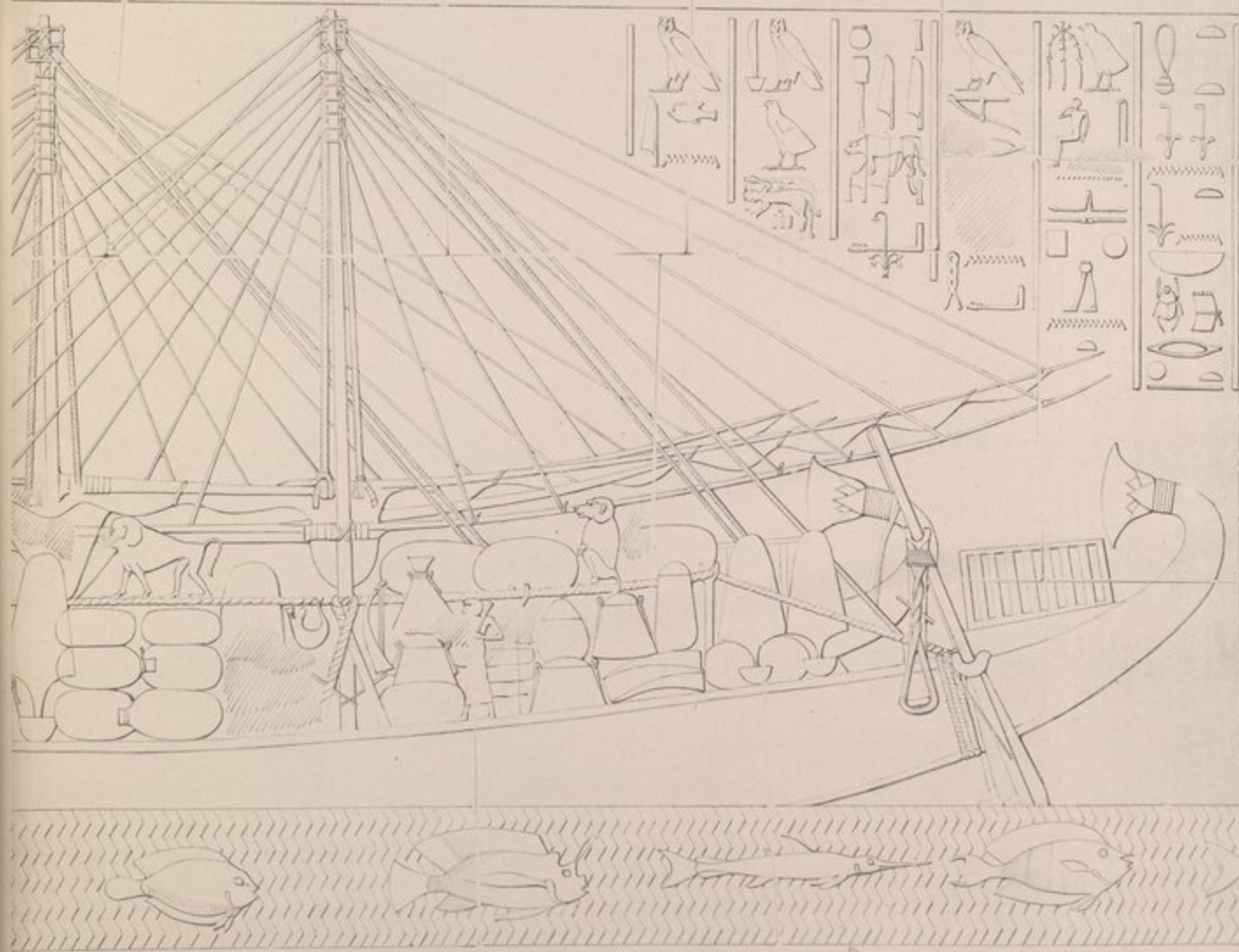


CONTINUATION OF PLATE LXXII.



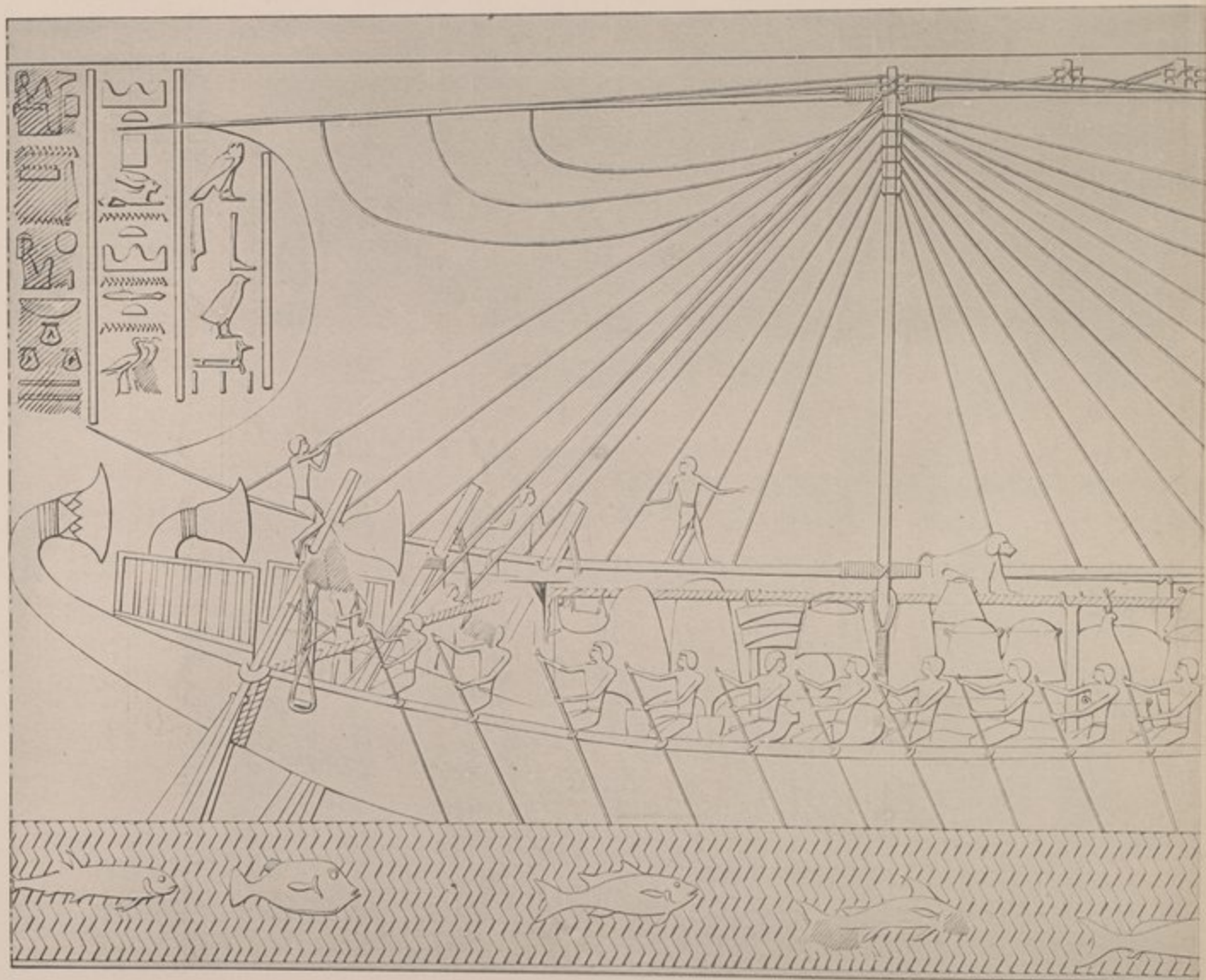




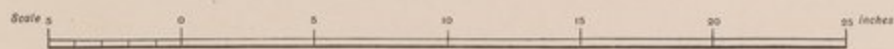
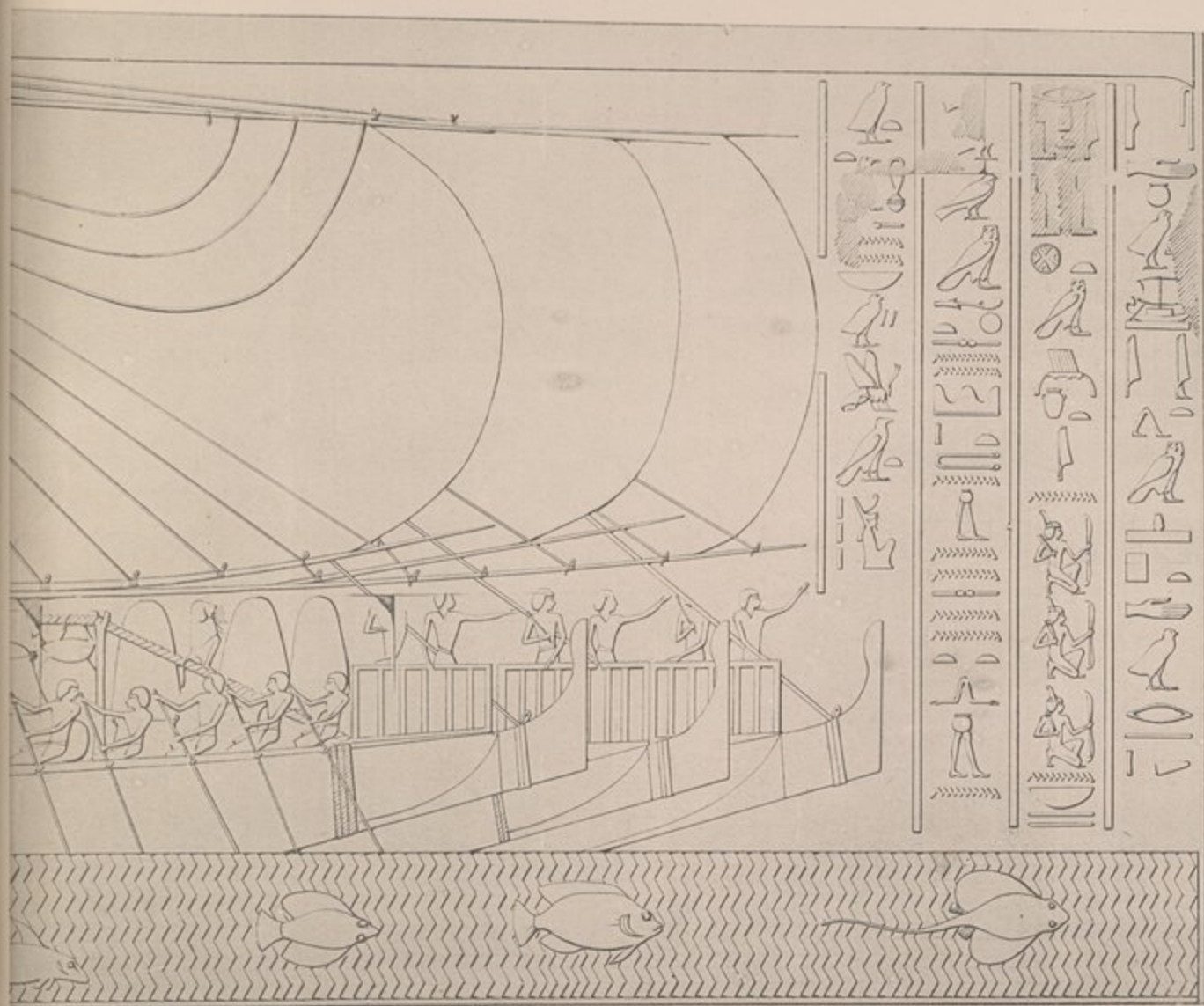


LOADING EGYPTIAN BOATS IN PUNT.



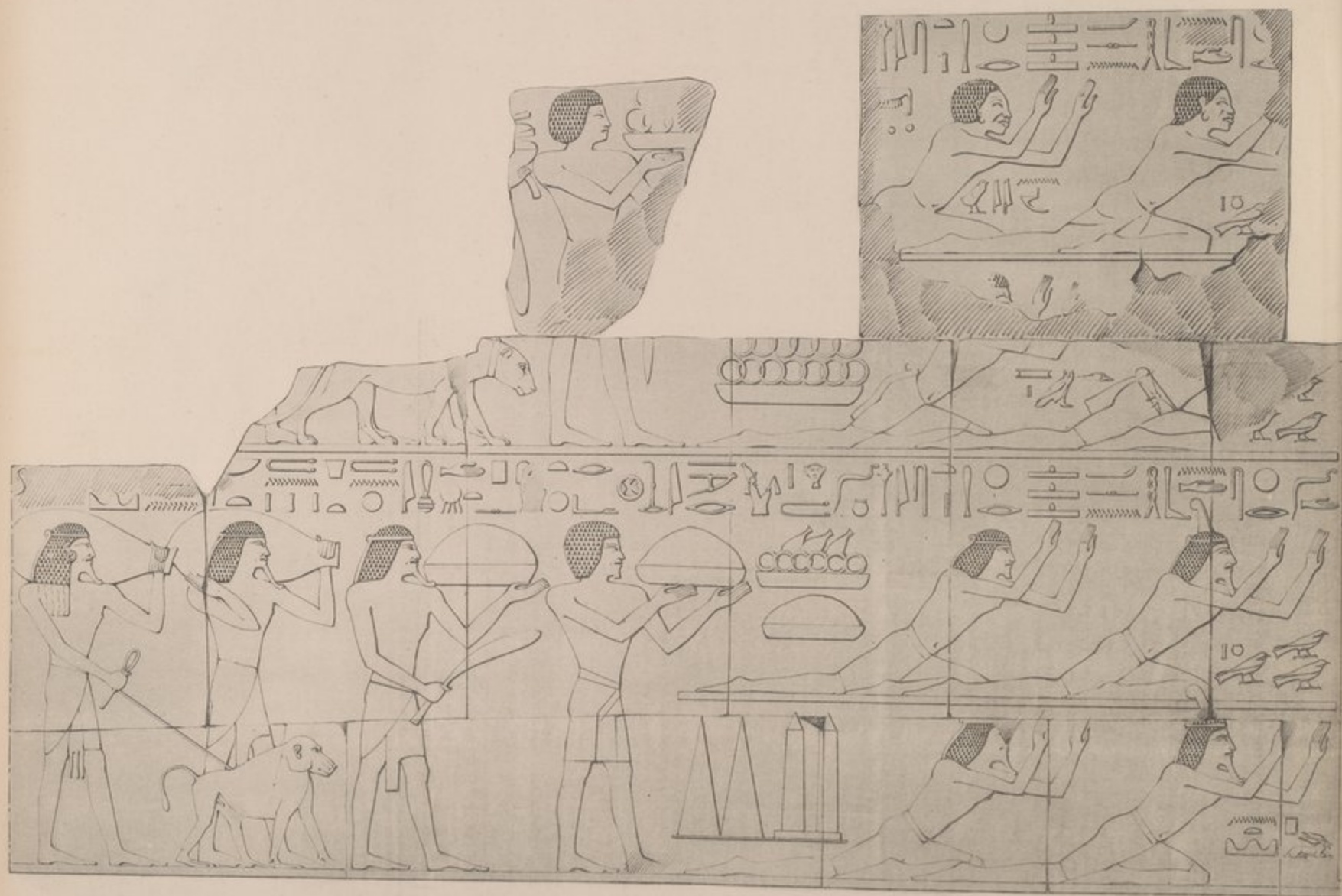




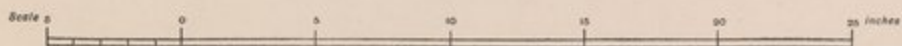
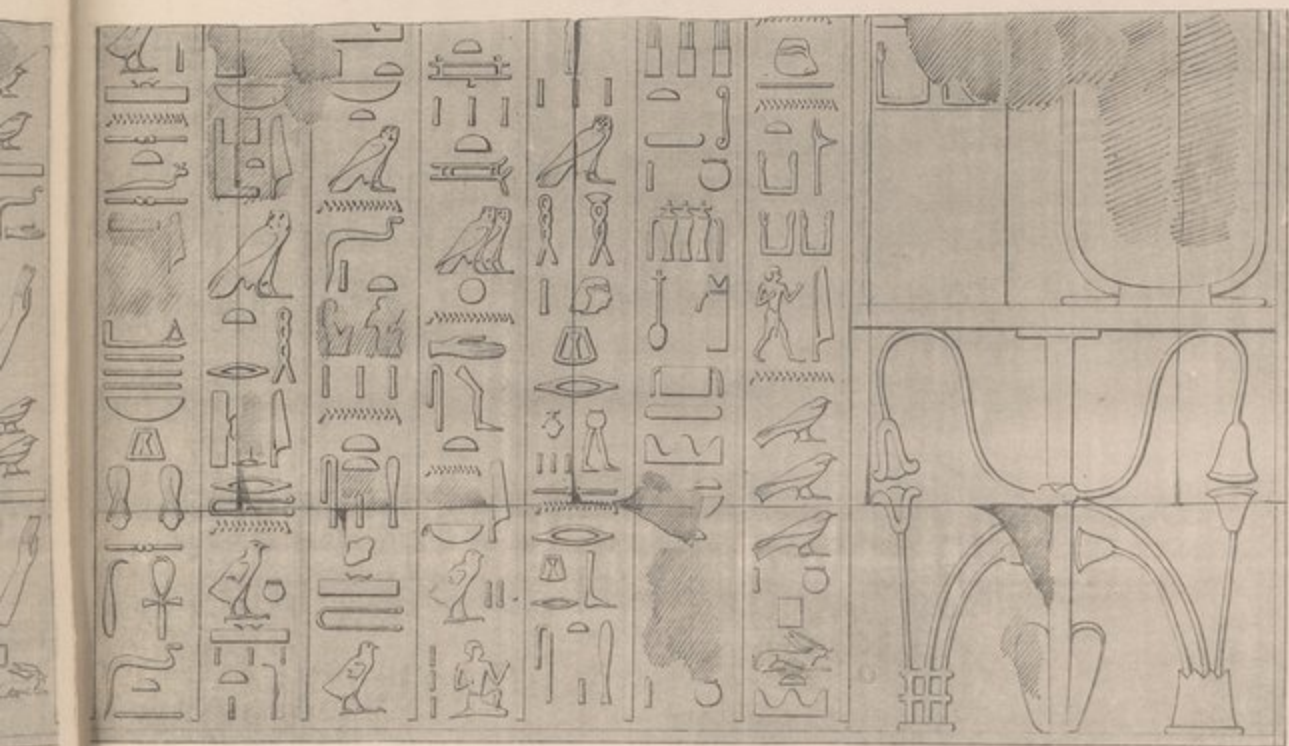


LADEN BOATS LEAVING PUNT.



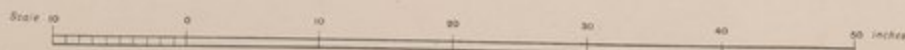
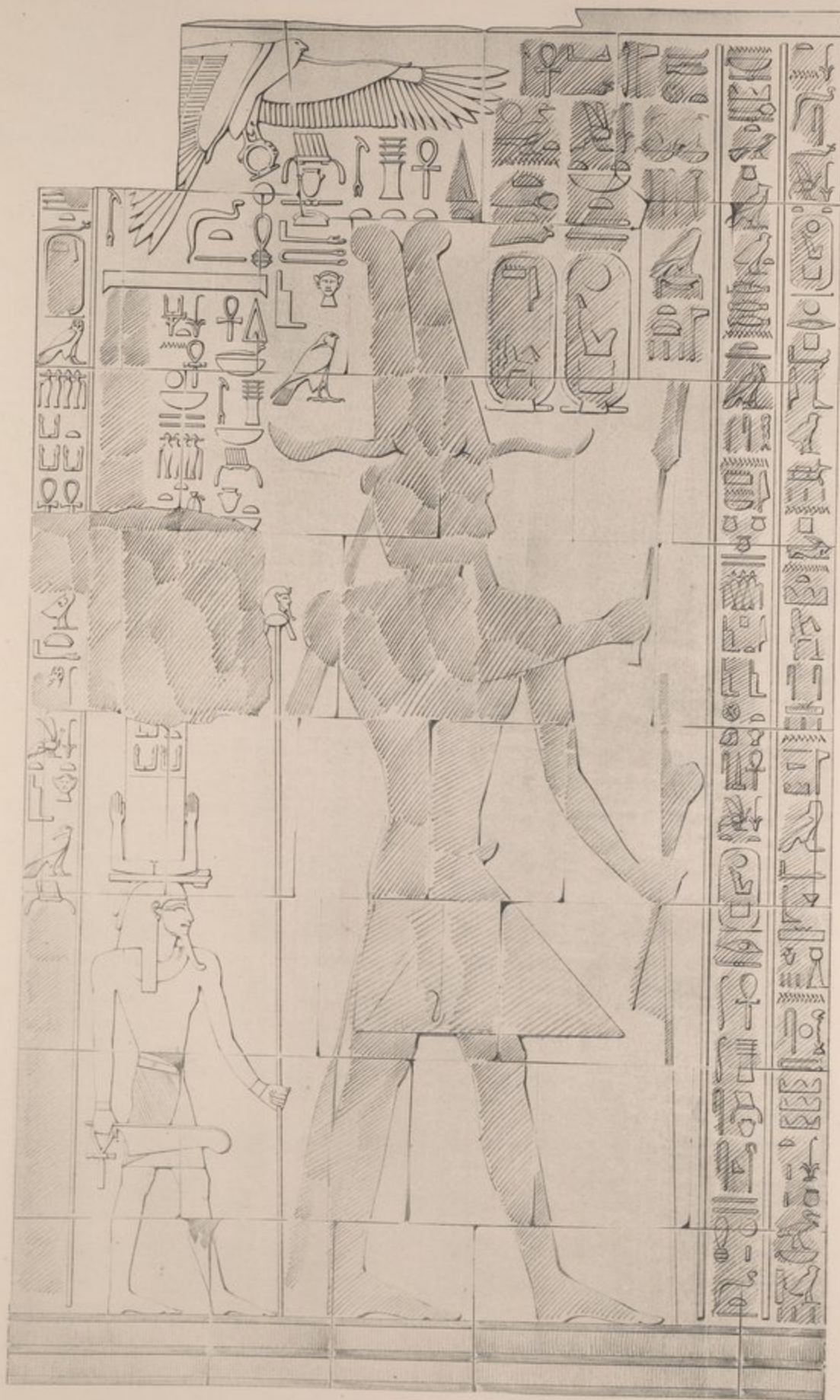






CHIEFS OF PUNT BOWING BEFORE THE EGYPTIANS.



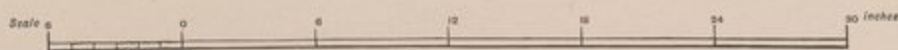
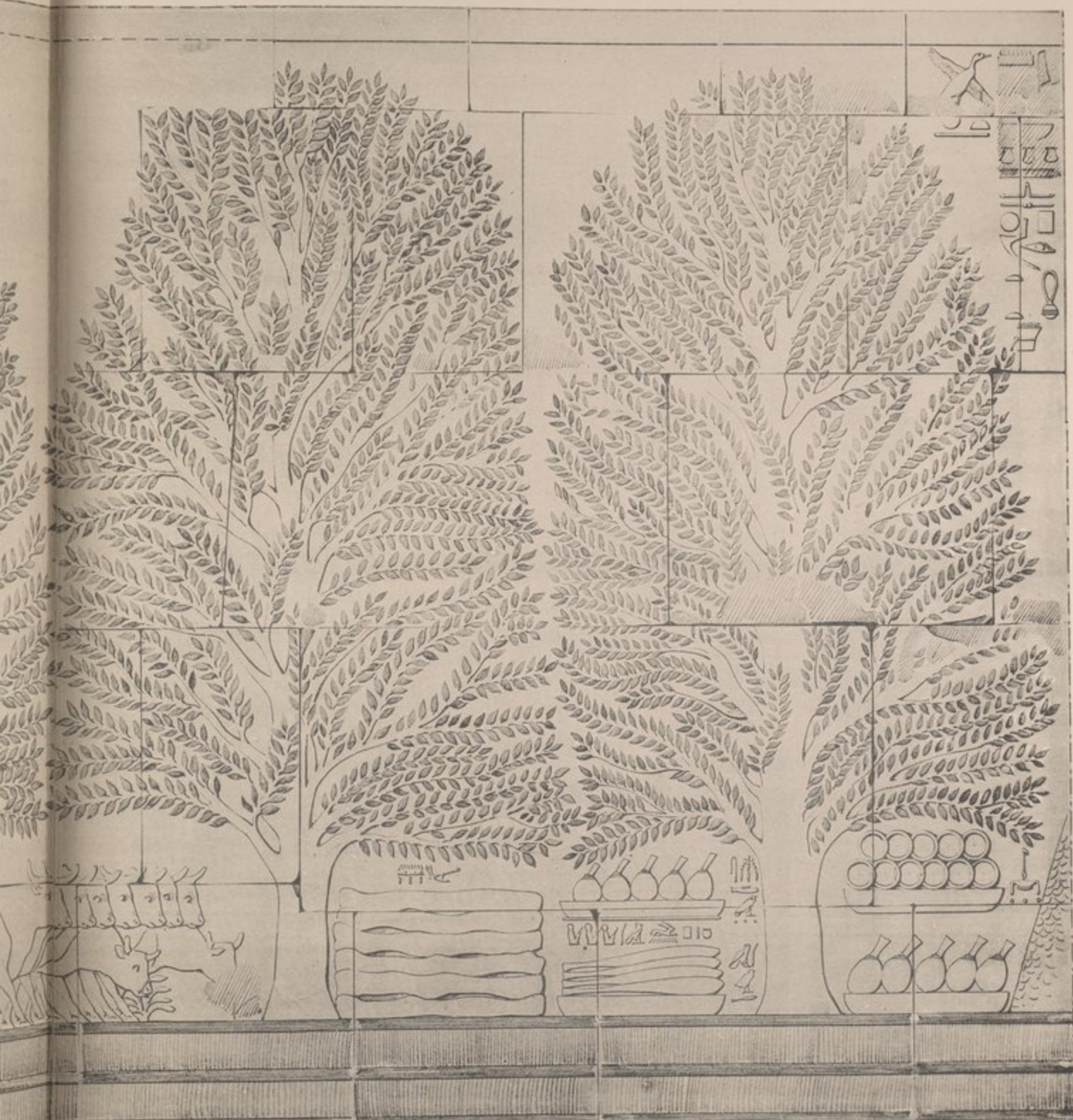


THE QUEEN OFFERING TO AMON THE PRODUCTS OF THE EXPEDITION.



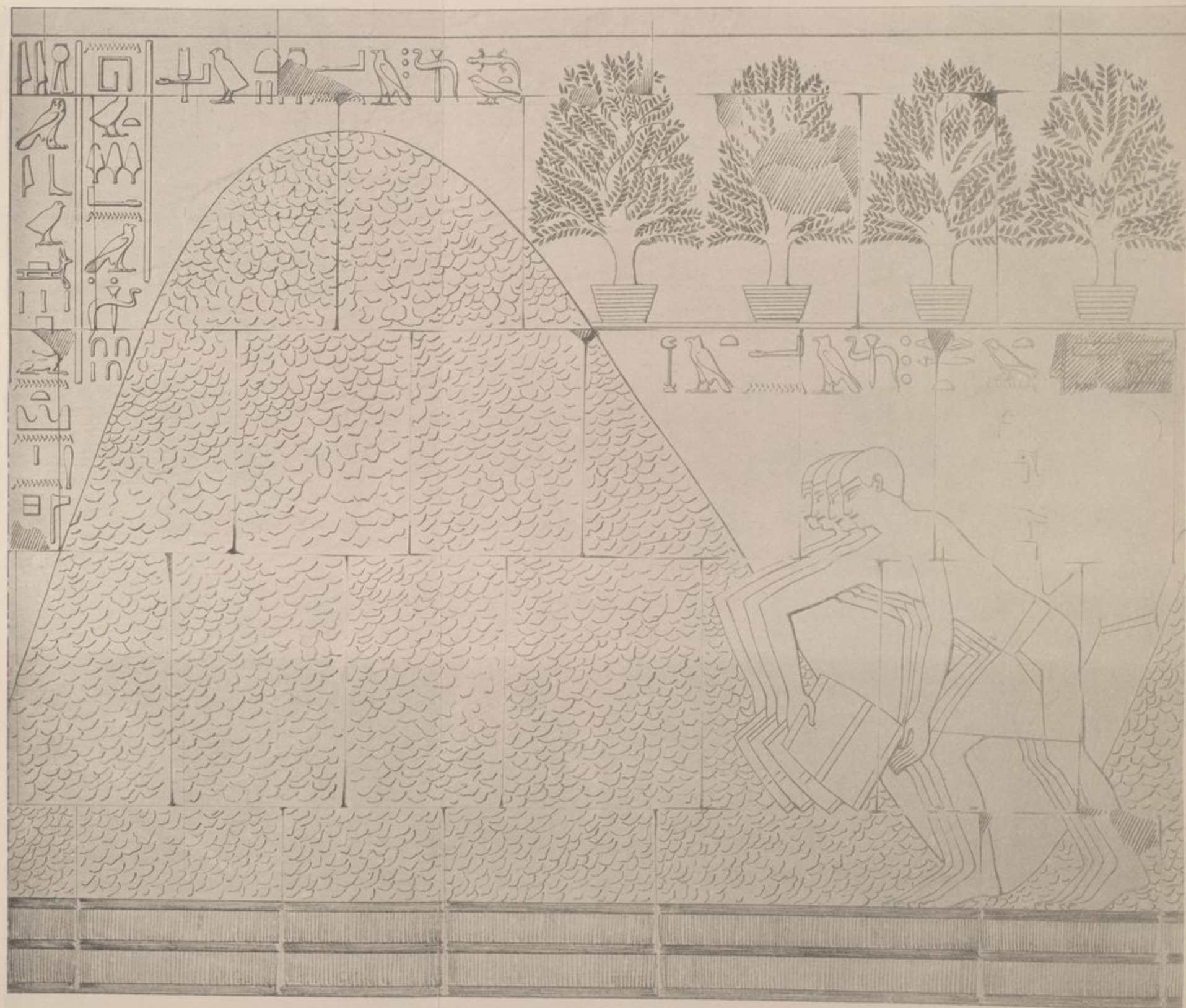






FRANKINCENSE TREES PLANTED IN THE GARDEN OF AMON.



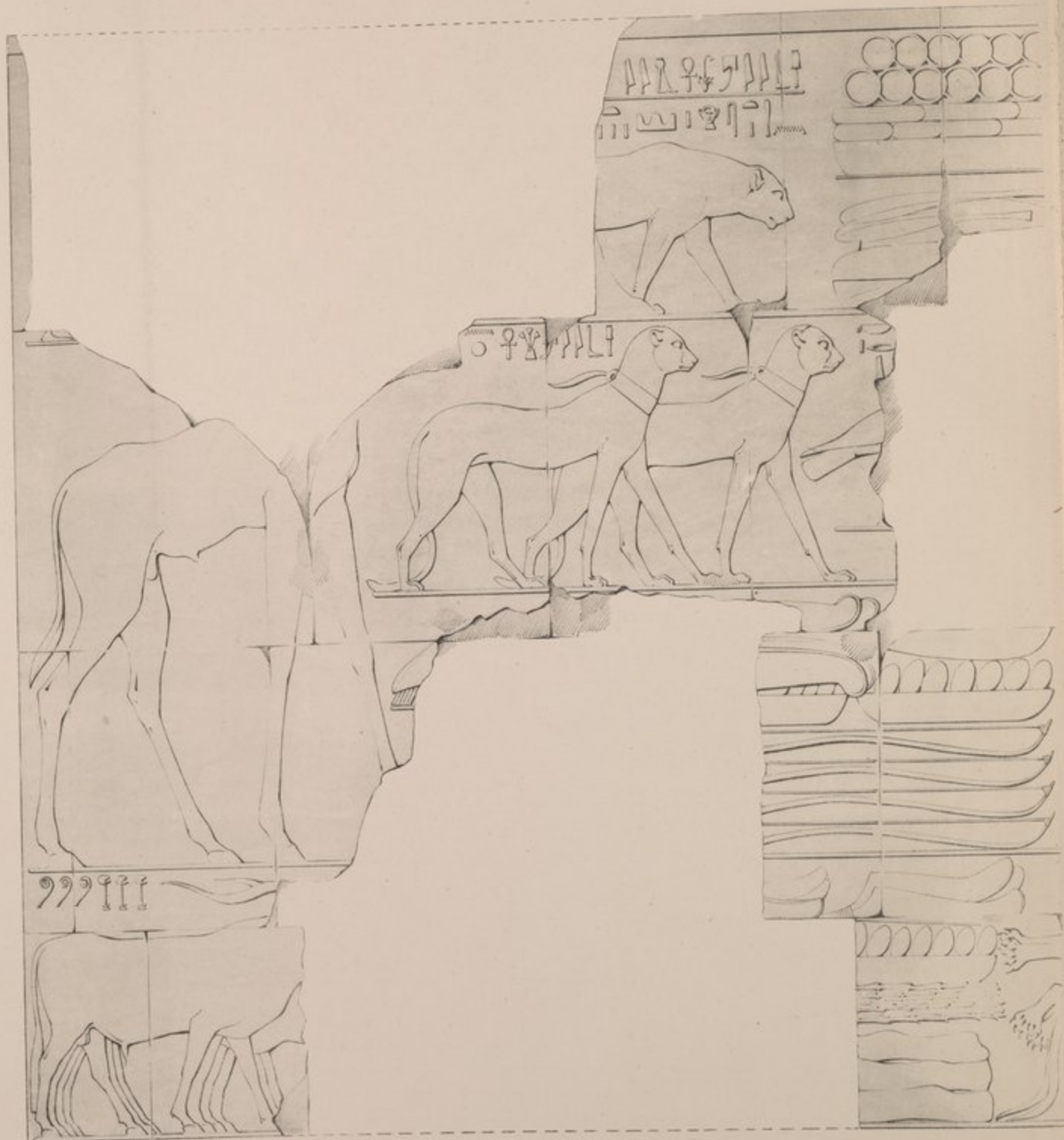




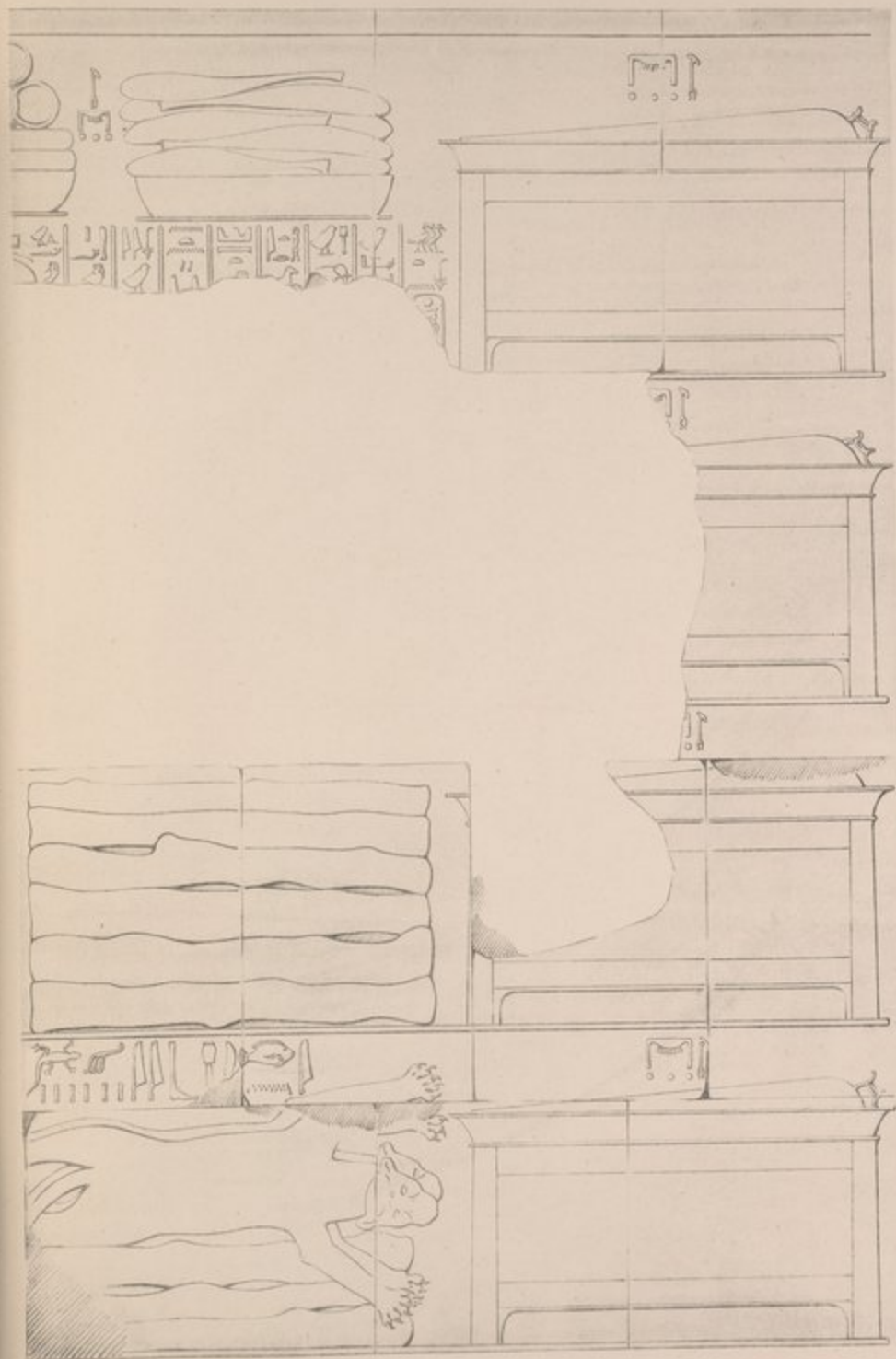


MEASURING THE HEAPS OF INCENSE FROM PUNT.



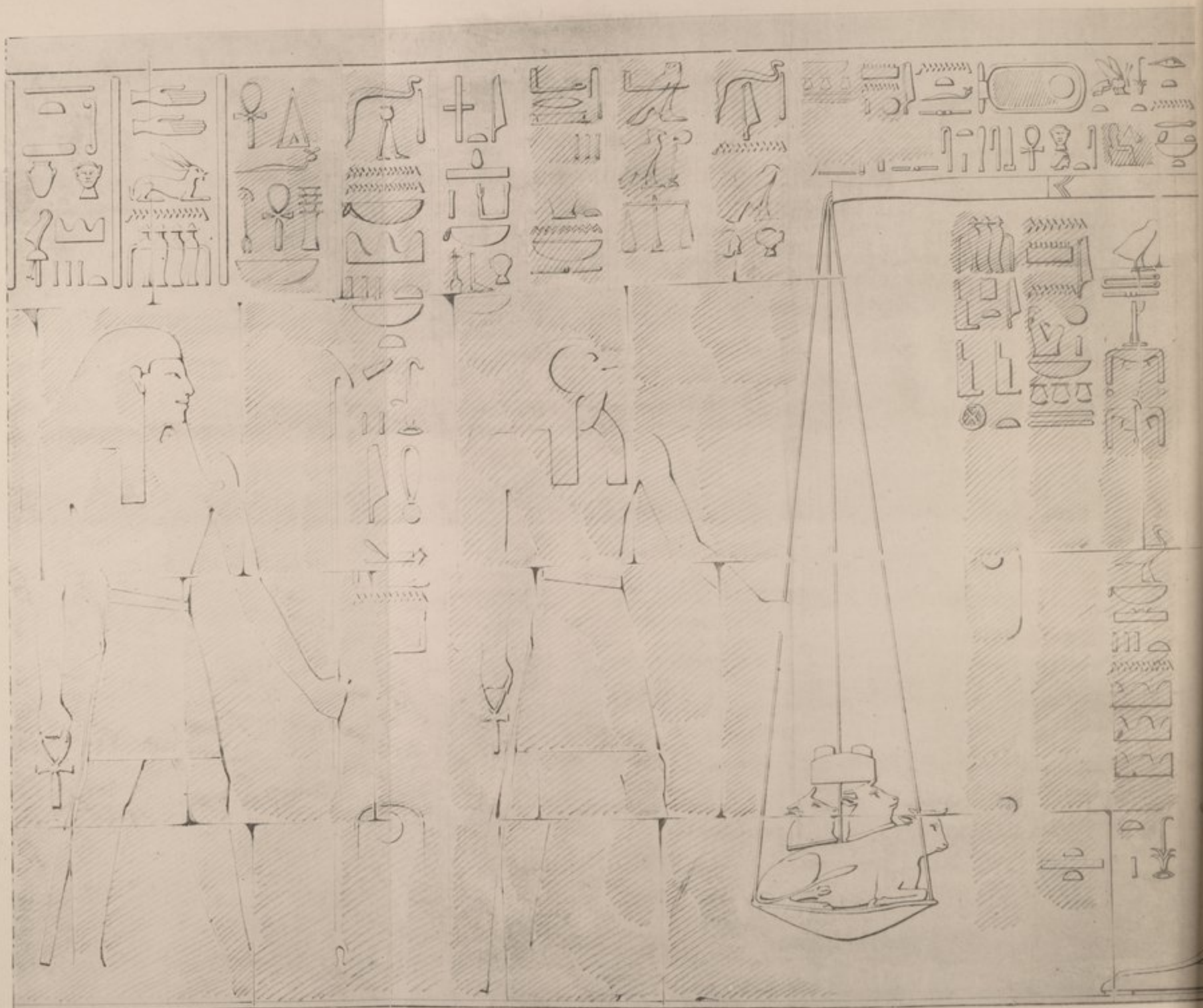




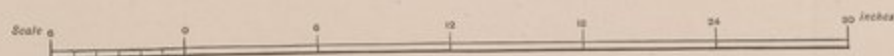
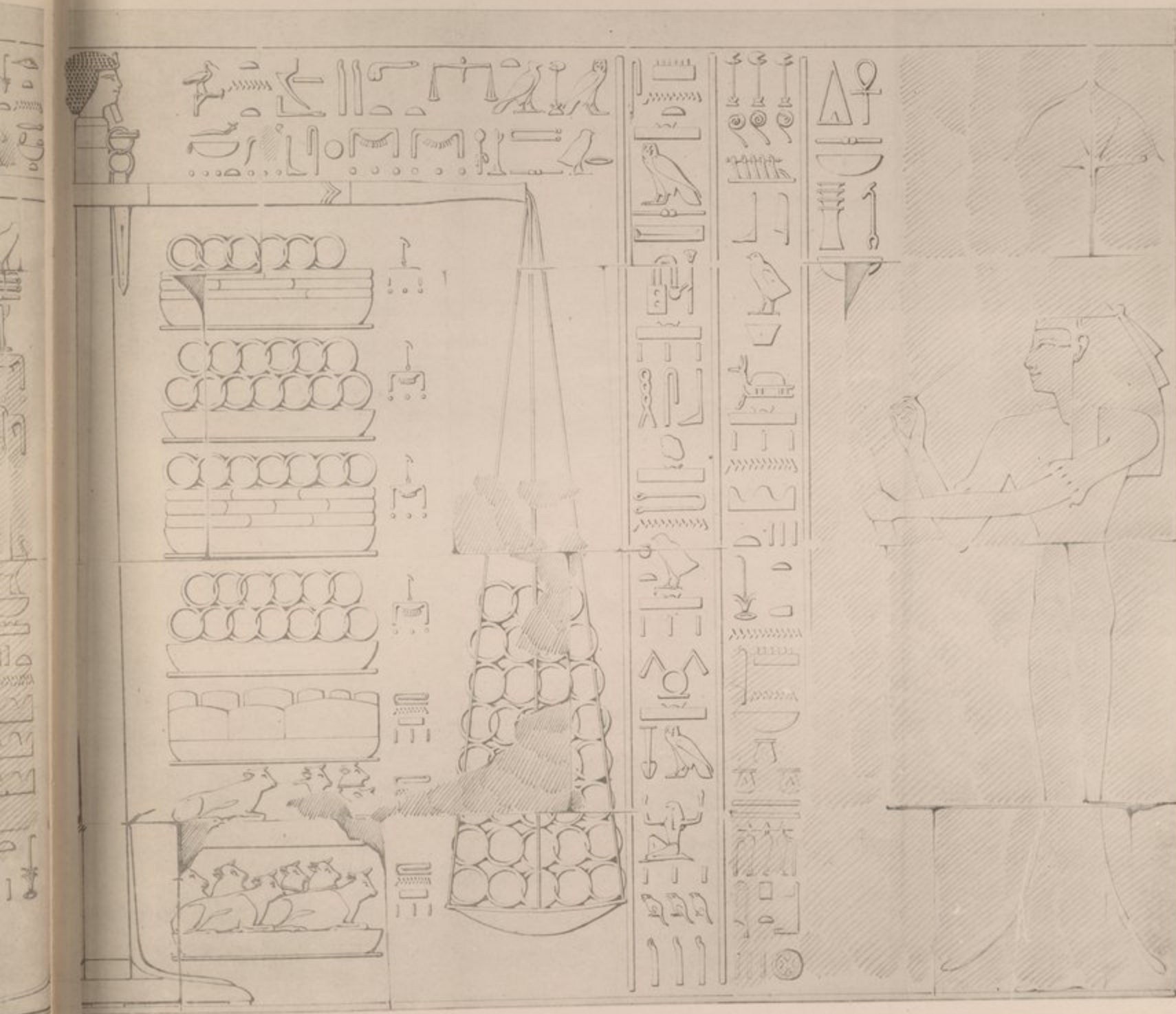


PRODUCTS OF THE SOUTHERN LANDS.



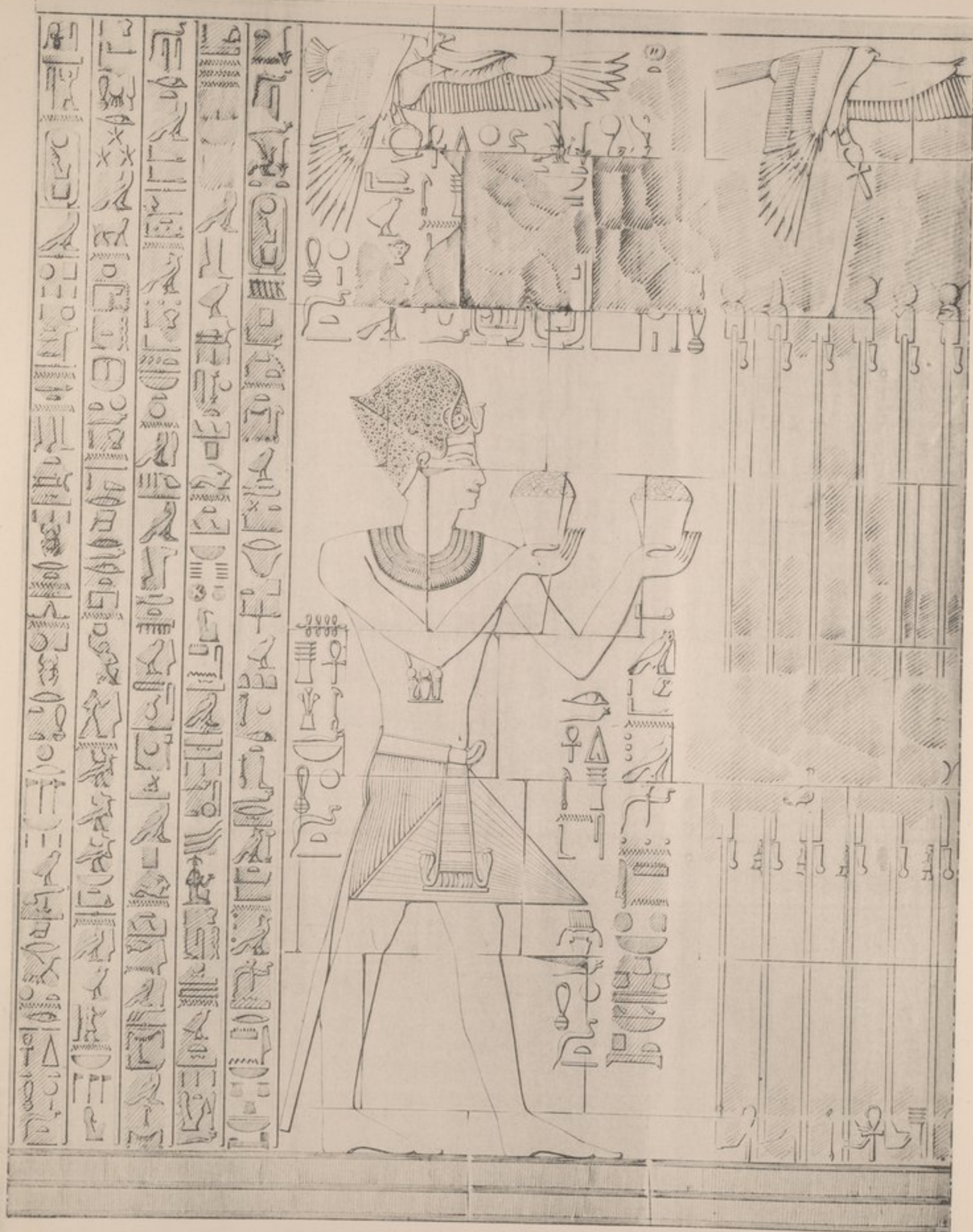






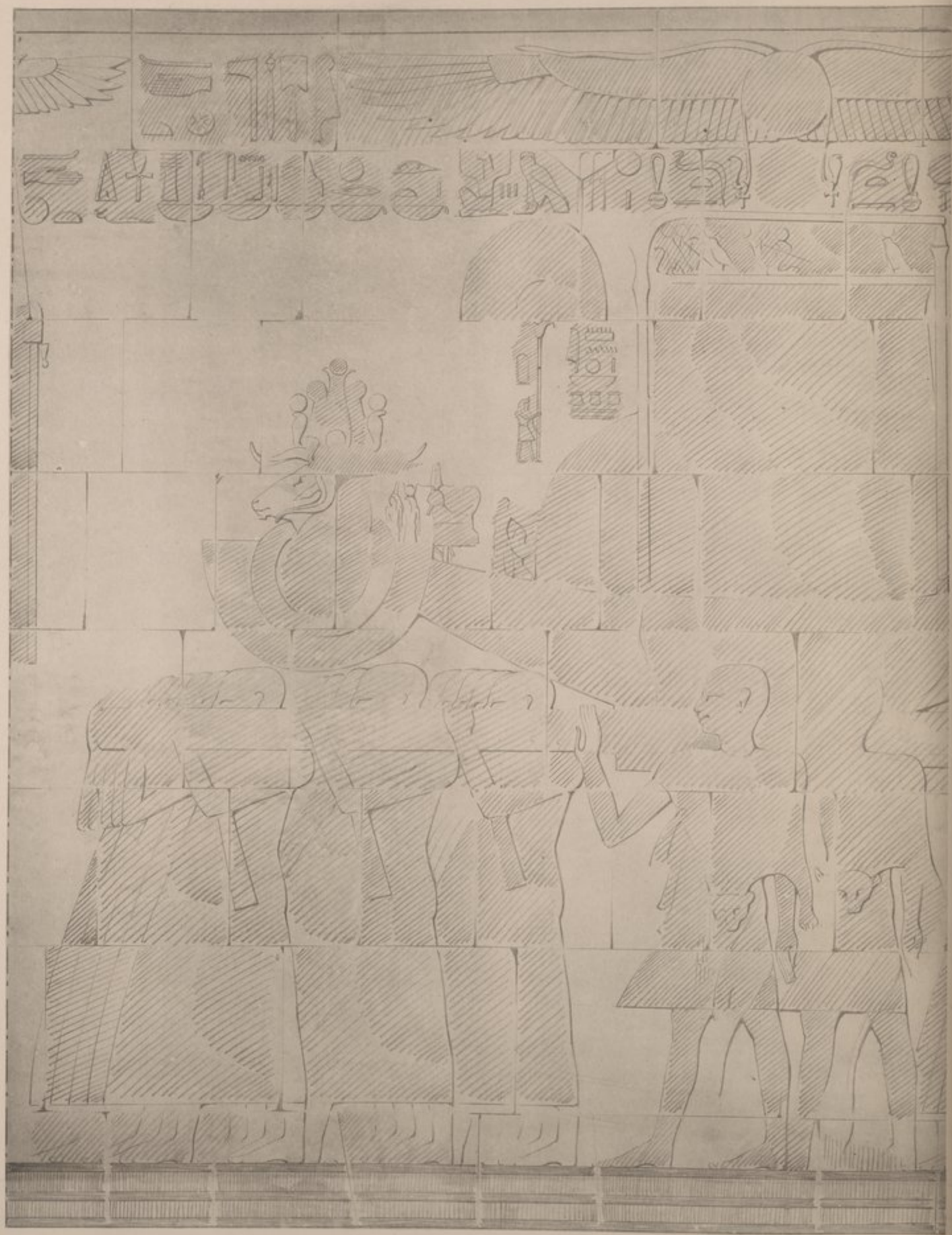
WEIGHING PRECIOUS METALS FROM THE SOUTHERN LANDS.





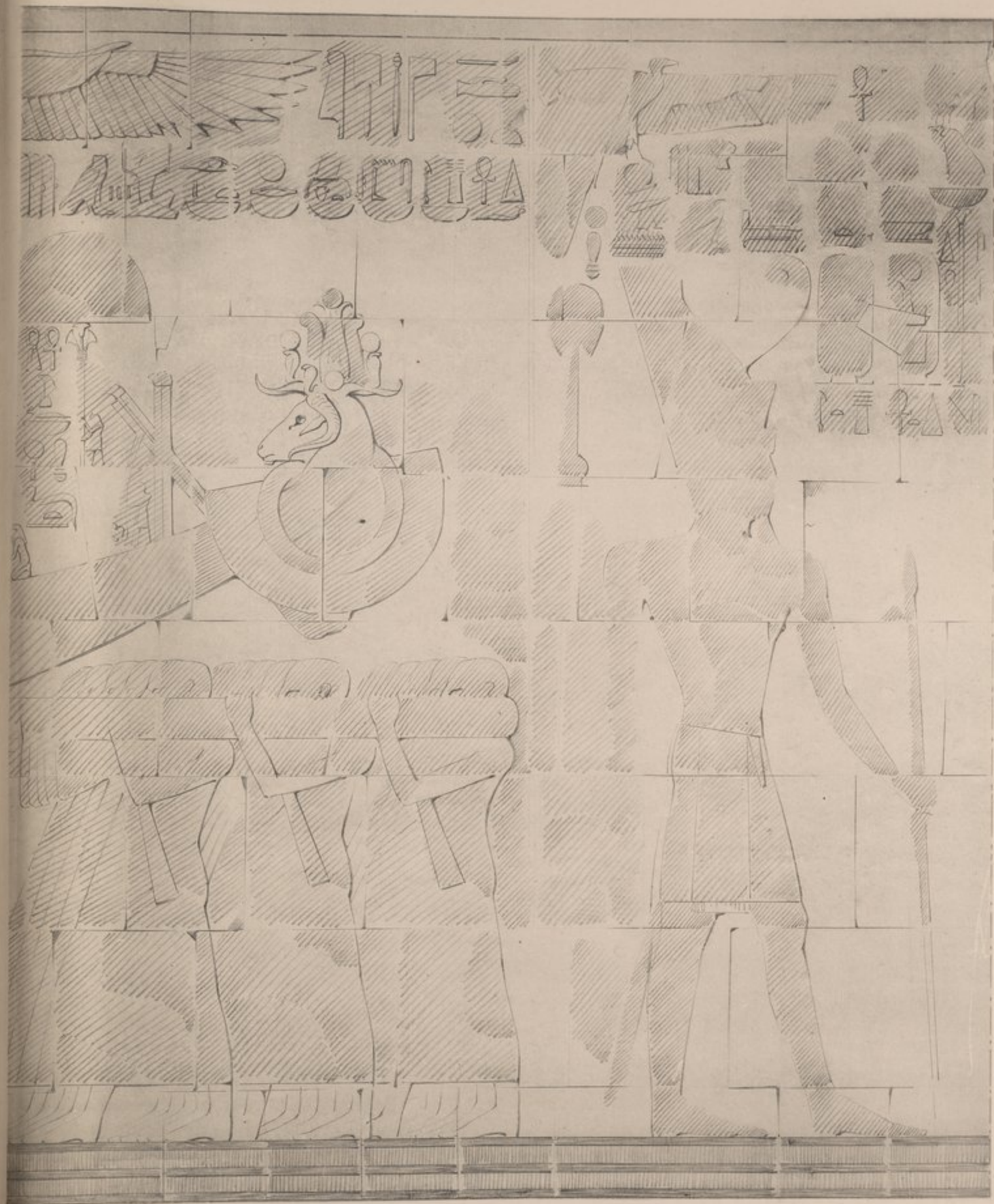
THOTHMES III. OFFERING INCENSE TO THE SACRED BOAT OF AMON.





THE SACRED BOAT OF AMON CARRIED BY THE PRIESTS.





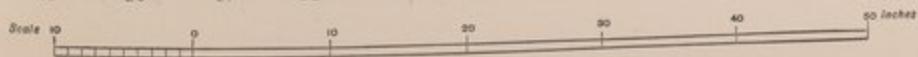
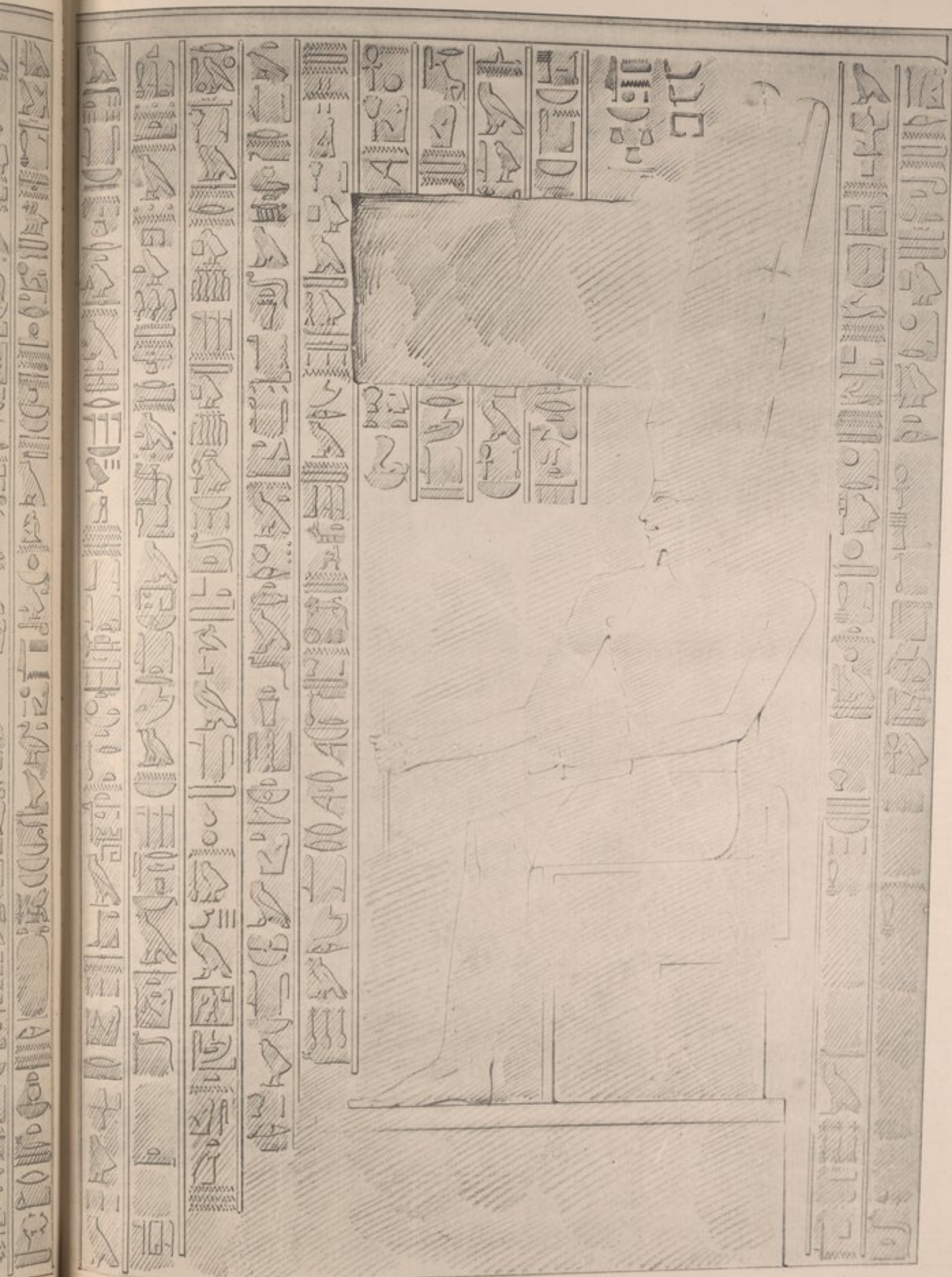
Scale 0 10 20 30 40 50 inches

THE QUEEN.



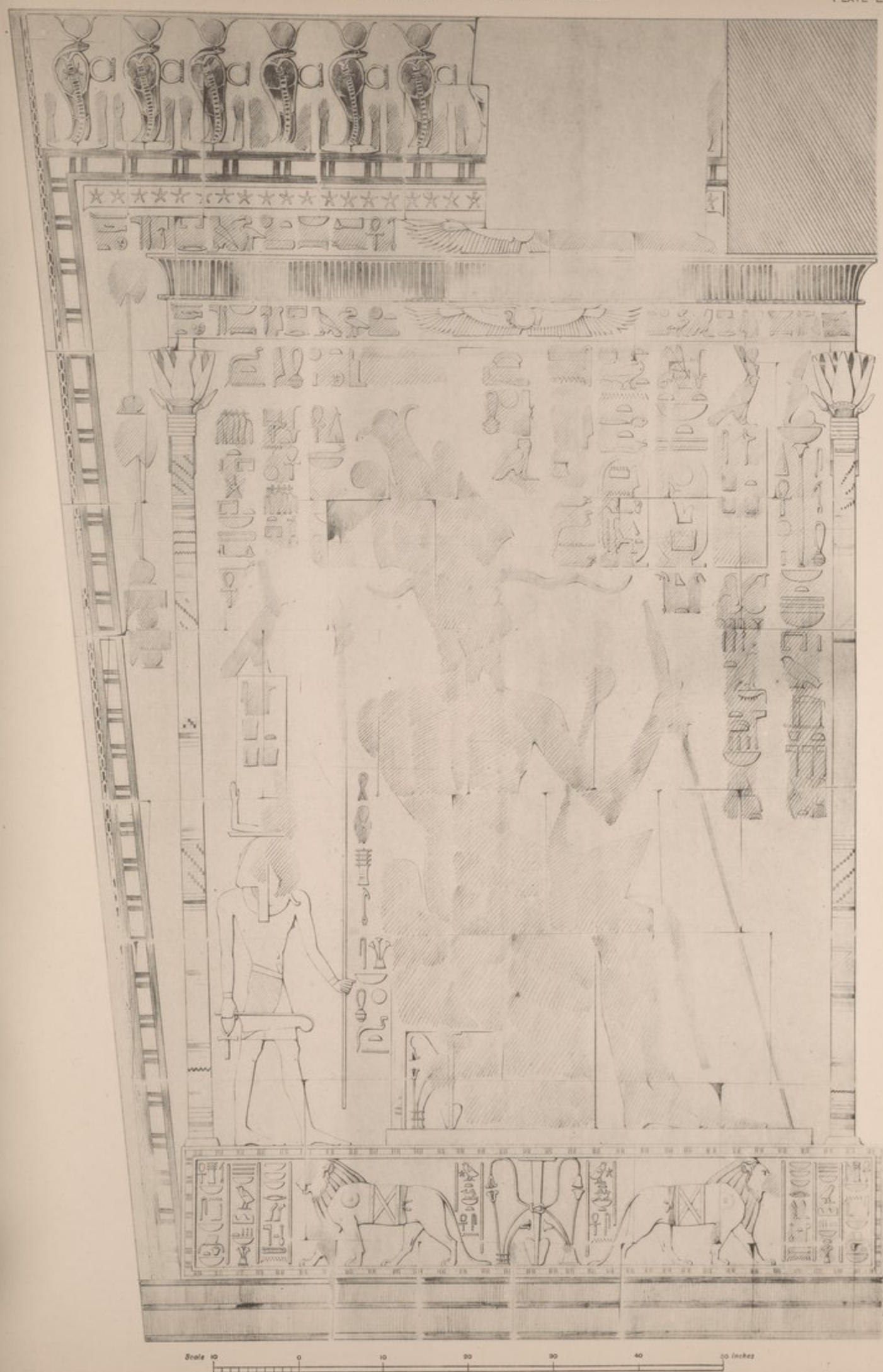
𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑𐾒𐾓𐾔𐾕𐾖𐾗𐾘𐾙𐾚𐾛𐾜𐾝𐾞𐾟𐾠𐾡𐾢𐾣𐾤𐾥𐾦𐾧𐾨𐾩𐾪𐾫𐾬𐾭𐾮𐾯𐾰





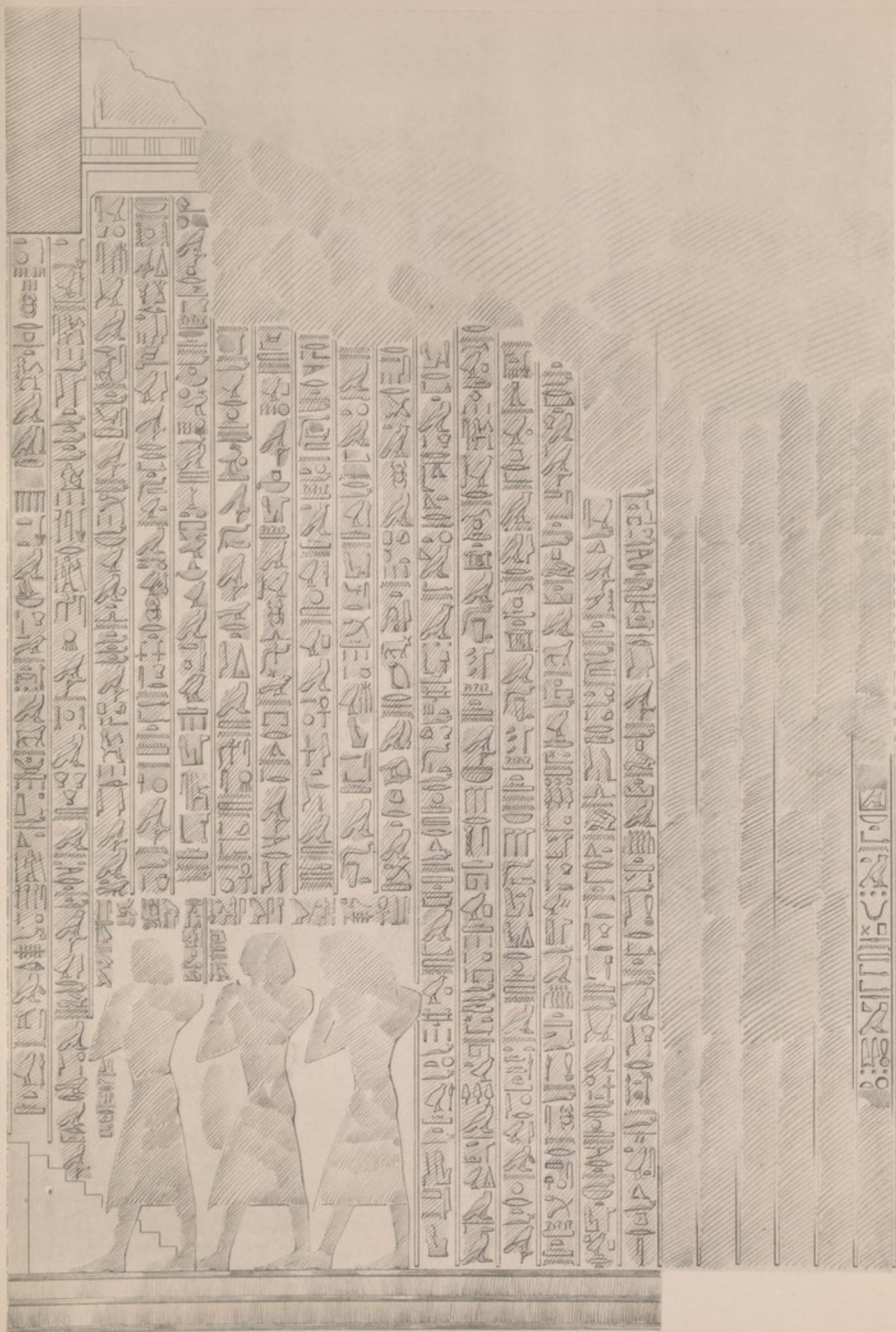
SPEECH OF AMON TO THE QUEEN.





THE QUEEN ON HER THRONE ADDRESSING HER OFFICERS.





Scale 10 20 30 40 50 inches



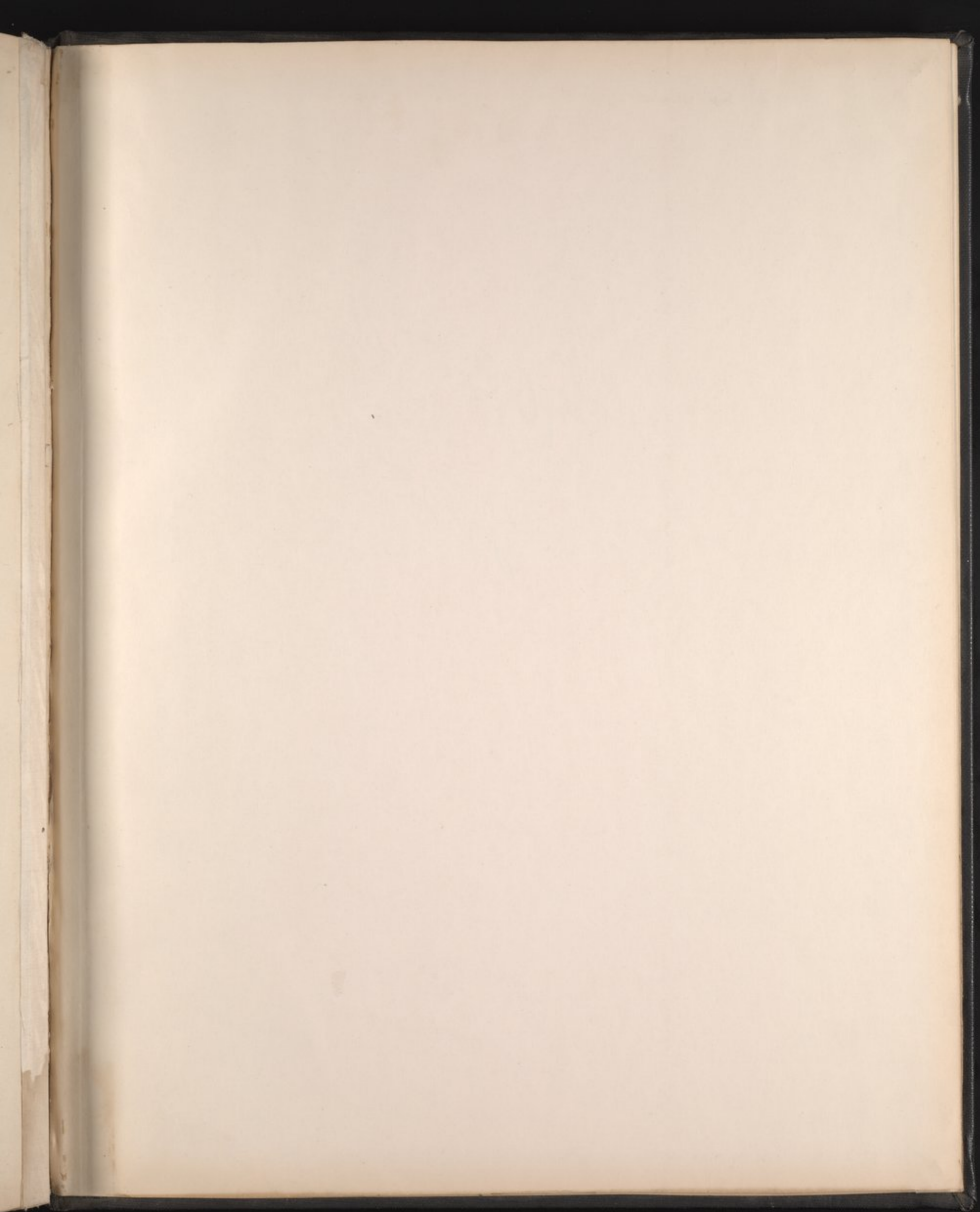
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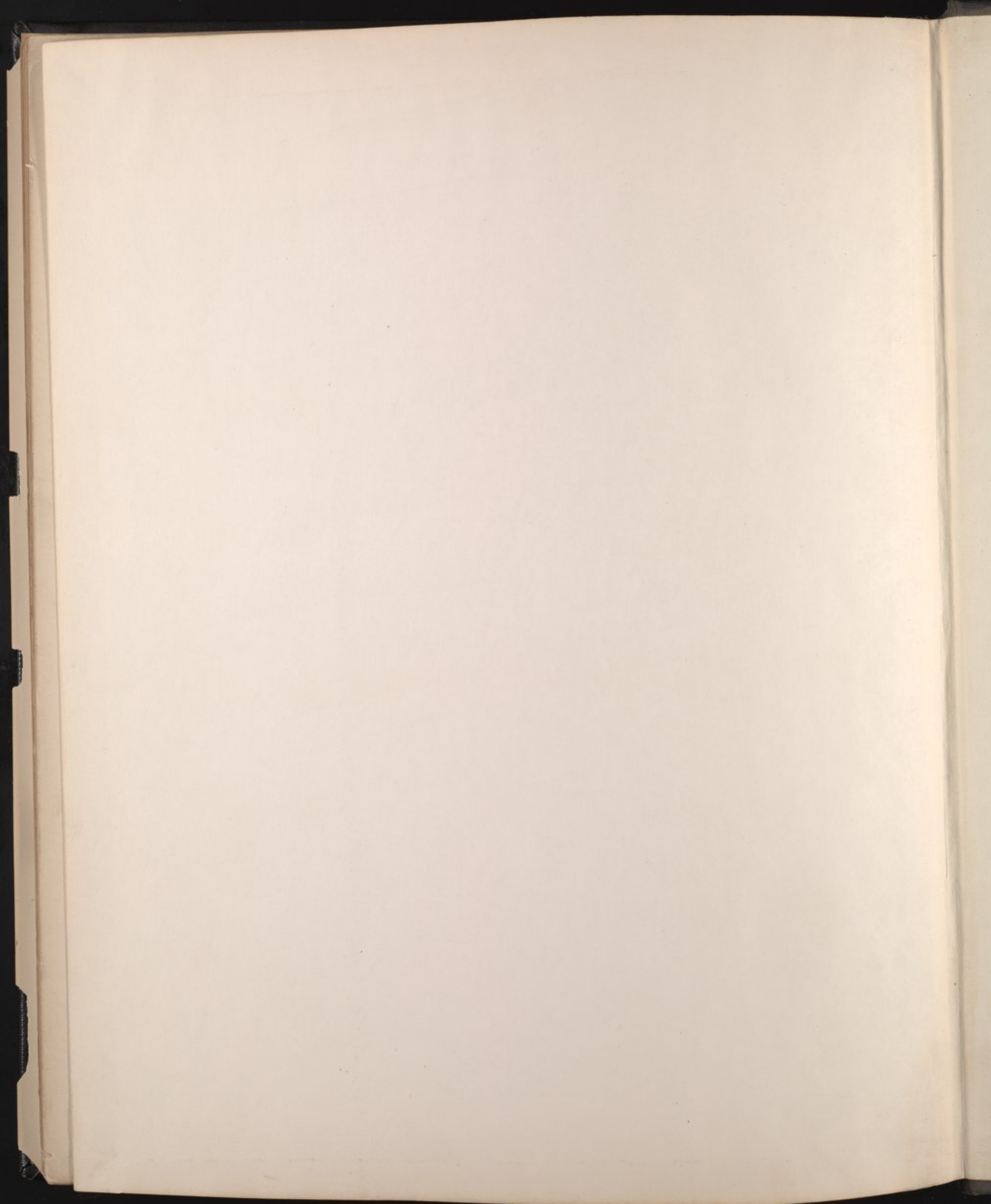
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