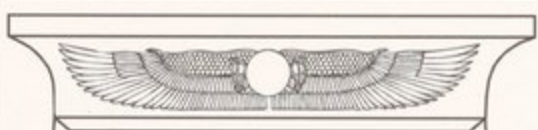


BENI HASAN

PART IV

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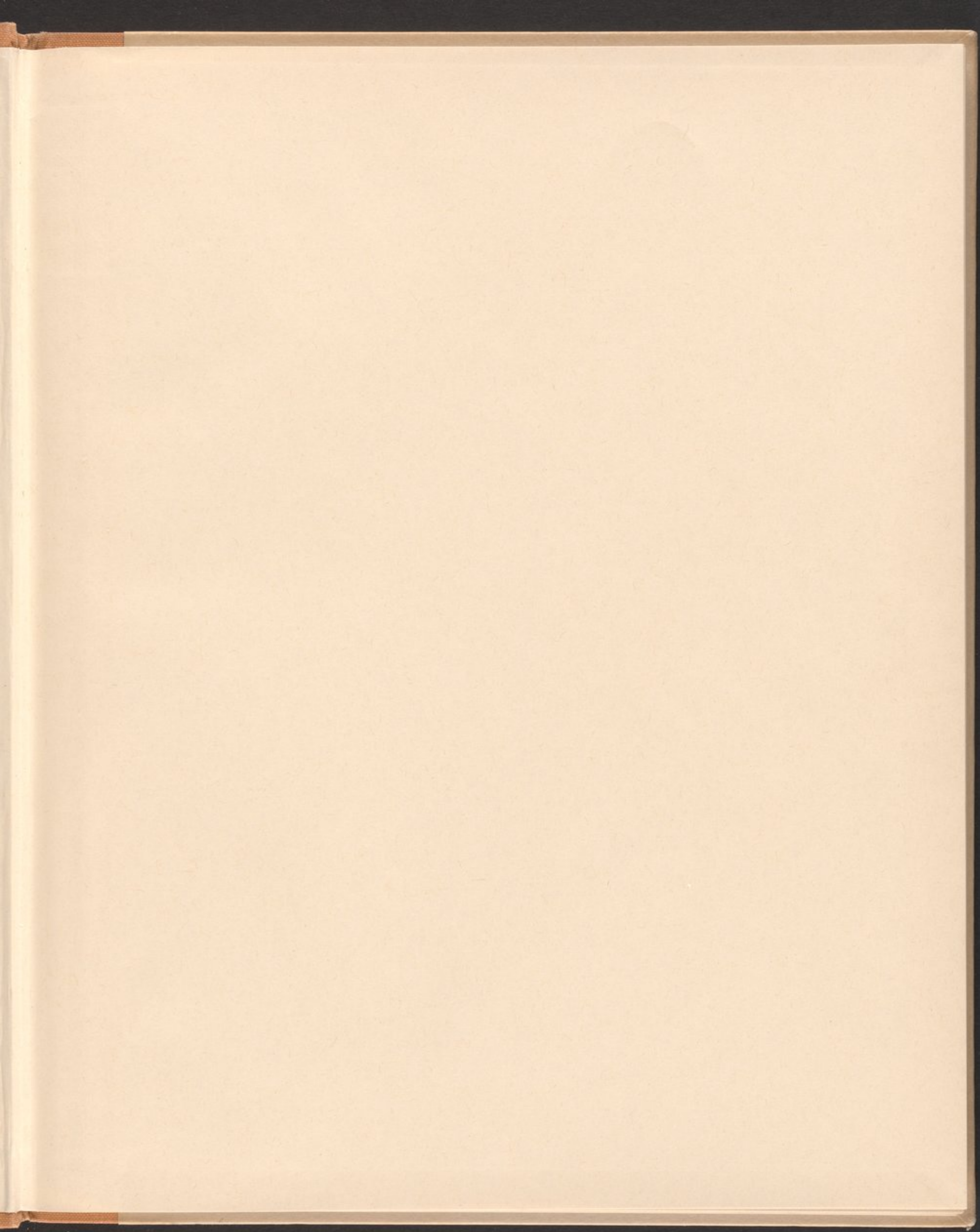
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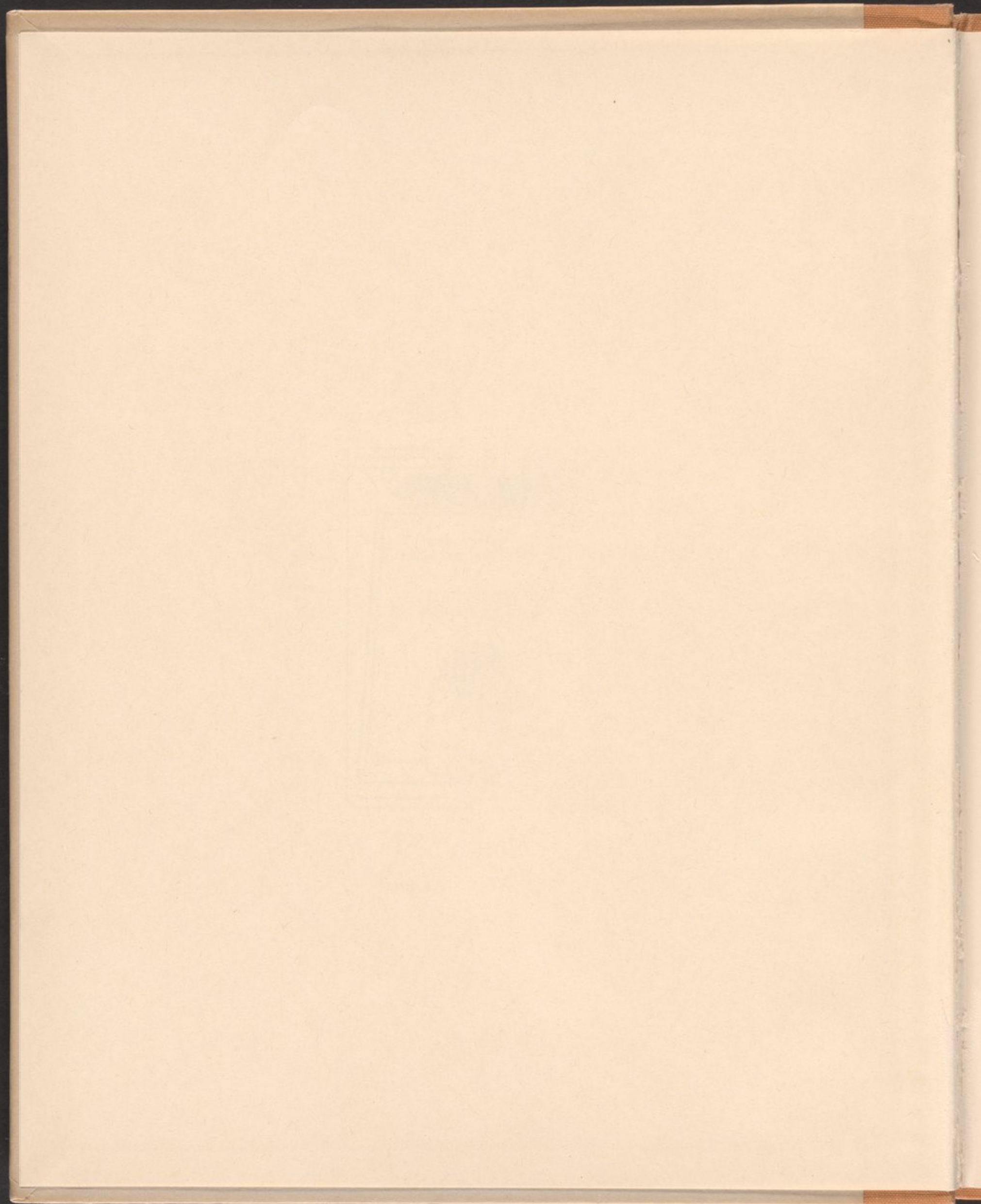


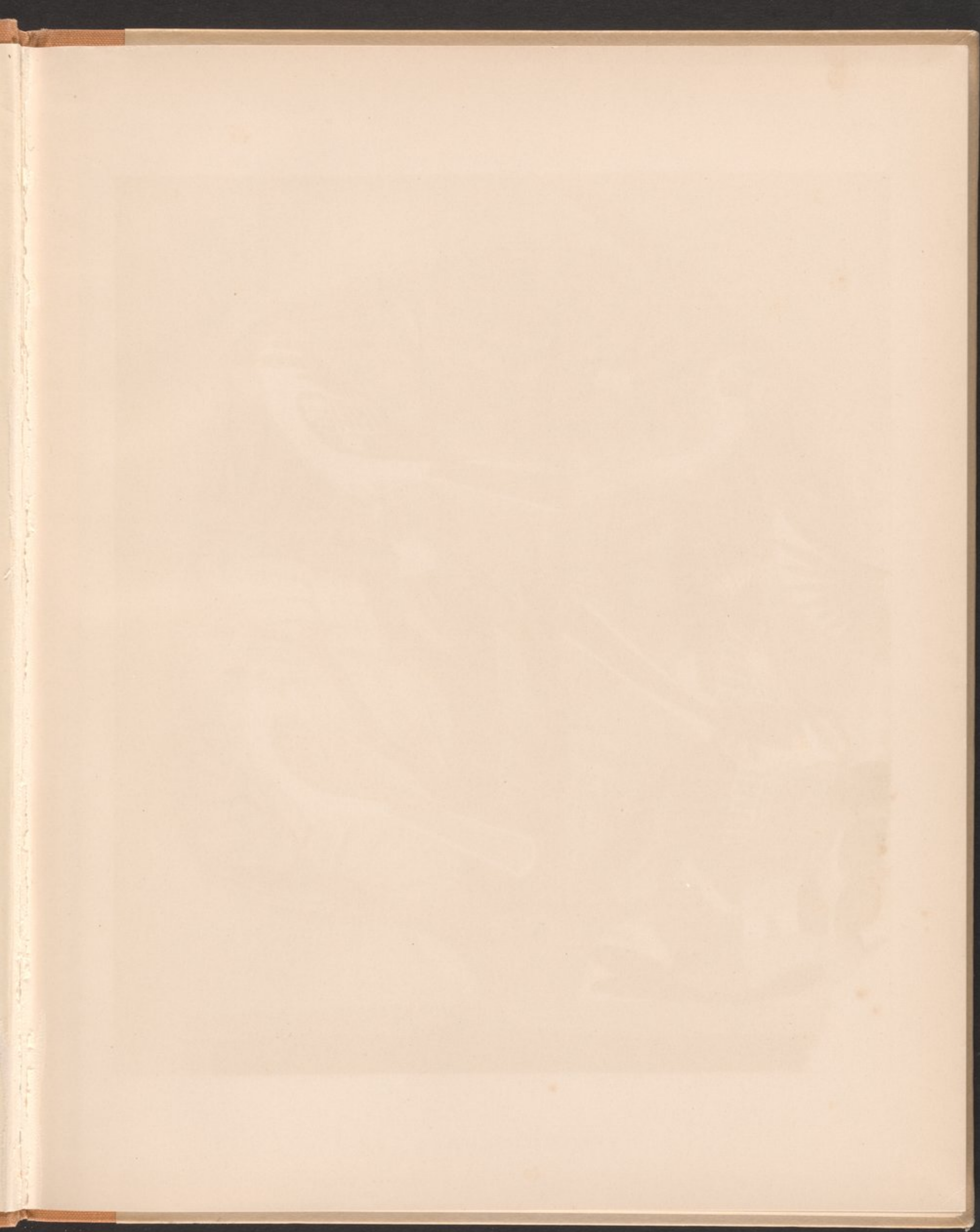
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BIRDS IN ACACIA (TOMB 3).

ARCHAEOLOGICAL SURVEY OF EGYPT

EDITED BY F. LL. GRIFFITH.

SEVENTH MEMOIR

BENI HASAN

PART IV.

ZOOLOGICAL AND OTHER DETAILS

FROM FACSIMILES BY

HOWARD CARTER, M. W. BLACKDEN, PERCY BROWN AND PERCY BUCKMAN

WITH DESCRIPTIONS BY THE EDITOR

TWENTY-ONE COLOURED PLATES, AND SIX IN OUTLINE.

SPECIAL PUBLICATION OF THE EGYPT EXPLORATION FUND

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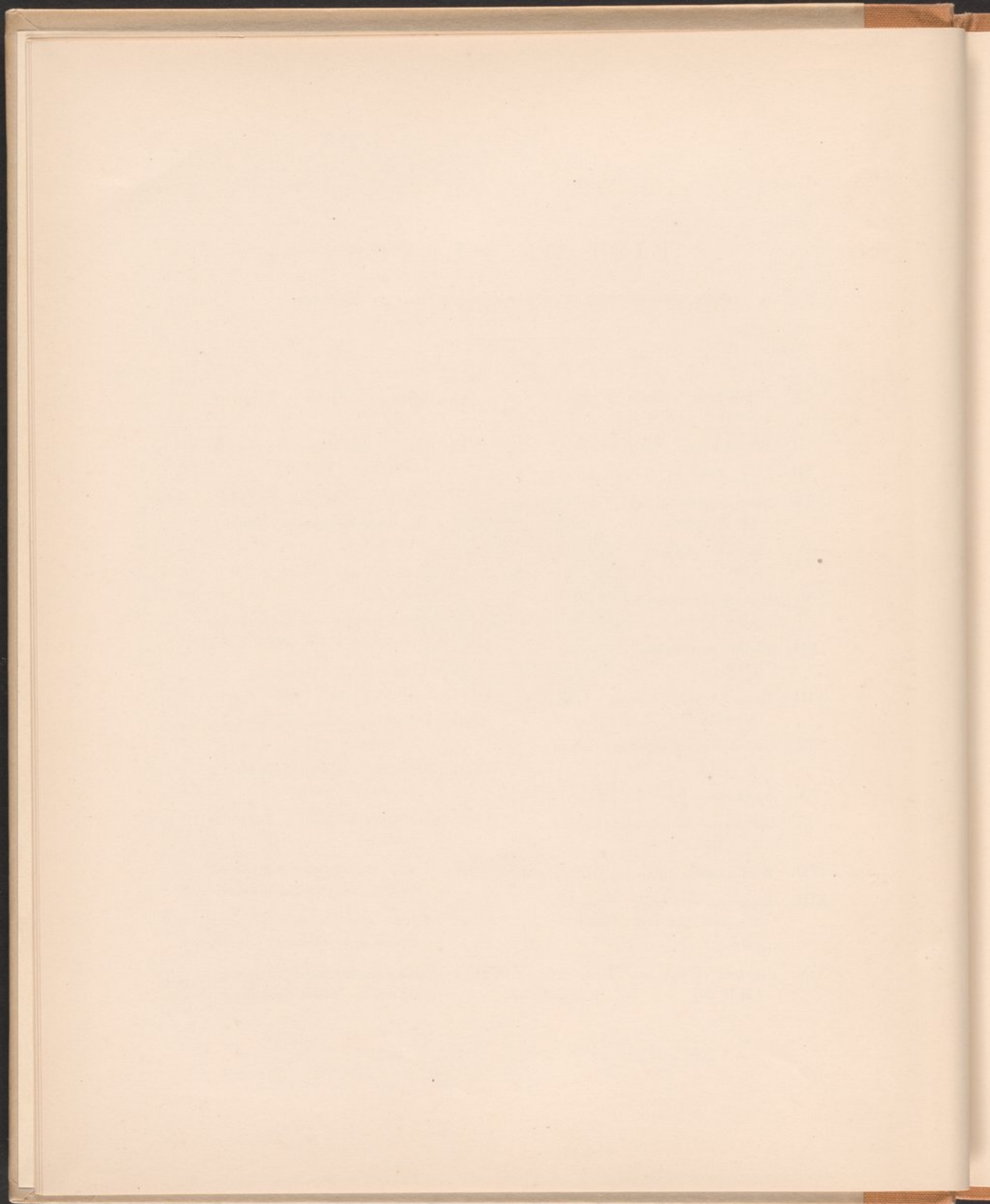
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LIST OF PLATES

(WITH REFERENCES TO THE PAGES ON WHICH THEY ARE DESCRIBED).

PLATE		PAGE	PLATE		PAGE
I.	<i>Frontispiece.</i> Birds in acacia. Tomb 3. [M.W.B.] . . .	1	XV.	Spinning thread. Tomb 3. [H.C.]	4
II.	Slughi hound. Tomb 2. [H.C.]	1-2	XVI.	Harpist and revolving fan (?). Tomb 2. [M.W.B.] . . .	4-5
III.	Dog. Tomb 17. [P. Buckman]	2	XVII.	Censers. Tomb 2. [M.W.B.]	5
IV.	Short-legged hound. Tomb 3. [P. Buckman]	2	XVIII.	Miscellaneous subjects. Tomb 2. [M.W.B.]	5
V.	Cat on papyrus. Tomb 3. [H.C.]	2	XIX.	Glass(?) vases. Tomb 2. [H.C. and M.W.B.]	5-6
VI.	Hoopoe in sont-bush. Tomb 3. [H.C.]	2	XX.	Metal-working and Pot-making. Tomb 2. [H.C. and P.E.N.]	6-7
VII.	Shrike in sont-bush. Tomb 3. [H.C.]	2	XXI.	Architectural Decorations. Tombs 3, 23. [J.E.N.] . . .	7
VIII.	Heron on papyrus stem. Tomb 3. [H.C.]	2	XXII.	Pigeon traps, &c. Tombs 2, 17 (outline)	7
IX.	Sacred ibis on papyrus. Tomb 3. [H.C.]	3	XXIII.	Military weapons. Tomb 2 (outline)	7-8
X.	Spoonbill. Tomb 3. [H.C.]	3	XXIV.	Military weapons. Tomb 2 (outline)	8
XI.	Cormorant on papyrus. Tomb 3. [H.C.]	3	XXV.	Tools, implements, ceremonial objects. Tombs 2, 3 (outline)	8
XII.	Wild ducks. Tomb 3. [H.C.]	3	XXVI.	Vases, glass (?) and pottery. Tombs 2, 3 (outline) . . .	5, 8-9
XIII.	<i>Degy</i> bird, <i>kapu</i> bird. Tomb 15. Harpoon and reel. Tomb 3. [H.C.]	3	XXVII.	Sandal-making, sawing, weighing in scales. Tomb 2 (outline) .	9
XIV.	Servants of the <i>Ka</i> . Tomb 2. [M.W.B.]	3-4			



BENI HASAN.

PART IV.

THE tomb of Chnemhetep, from which so many of the facsimiles here published are derived, is very inadequately represented in the plates of *Beni Hasan* I. It would be an enormous labour to trace or otherwise copy these scenes accurately. Oil was used by some of the early copyists to bring out the colours, and this process has not only injured them but eventually caused them to be hidden under a coat of tenacious dirt and dust. Thus, while the work in the other tombs at Beni Hasan was carefully traced, and the outlines from them as published in *B.H.* I. and II. are trustworthy, for this splendid tomb we were obliged to fall back upon the very imperfect small-scale copies of Hay and Lepsius, and construct from them rough outlines for publication. Messrs. Carter, Blackden and others have, however, made some careful coloured drawings of details, and it is to be hoped that their example will be followed by future workers, for the paintings are of quite exceptional importance, and though so much obscured are still in fair preservation. The plates in the present volume are all from coloured drawings of the size of the original, the last six plates having been produced with the kind help of Miss A. A. Pirie from traced copies of the coloured drawings.

PL. I. Frontispiece. In the main chamber of the tomb of Chnemhetep (Tomb 3), over the door into the shrine, is a painted scene in which Chnemhetep seated behind a screen is depicted at the moment when he closes a clap-net over a number of wild fowl. On either side of the pool in which the net is laid is an acacia bush in full flower, with birds perched on the branches. A general idea of this scene is given by the coloured drawing in *L. D.*, ii. 130, but the outline in *B.H.* I., xxxiii., shows little even of the general features. In the present plate we have the bush on the right hand side complete: upon it are a redstart, two Nubian shrikes (*Lanius Nubicus*)—one of them with wings outstretched—and a turtle dove, perhaps *Turtur Sharpii*. On the water are ducks, and the brown wing of another duck is visible as it rises. Water is indicated behind the tree, and on the top left is the rope of the net. Below is the coloured band which frames the door. *M. W. Blackden*, 1891.

PLS. II. to IV. illustrate three extreme varieties of domesticated dogs. In Pl. ii. is a greyhound, which may be compared with the Nubian greyhound, or *slughi*, still used in the chase of the antelope. It is one of two greyhounds pictured

in the tomb of Amenemhat (Tomb 2, not Tomb 3 as stated on the plate). It has prick ears and a sharply coiled tail like a pug; round its neck is a broad collar. The dog represented with it (*B.H. I.*, xiii.) has short lop ears and a short upturned tail. *Howard Carter.*

PL. III. (*B.H. II.*, xiv.). A strongly-built hound, coloured grey and tan, the tail ending curiously in a white knob, which, according to Professor Ray Lankester, must have been artificially produced, if it ever existed. This is from the tomb of Chety (Tomb 17), where it appears with several other dogs. *Percy Buckman.*

PL. IV. (*B.H. I.*, xxx.). A still more remarkable variety, a dachshund bitch, the type fully developed. In the original, on the N. wall of Tomb 3, it is shown along with a male animal of the same kind and a greyhound accompanying their master, Chnemhetep. *Percy Buckman.*

The fact that these well-marked breeds of dogs existed as far back as 2000 B.C. may lead to interesting speculations as to the period and manner of their development. Does their specialization really date from the time when human beings began to employ them intelligently for special work? Or had the breeds already attained their main distinctive features by a process of natural selection before man began to exercise his influence upon the race?

PL. V. (*B.H. I.*, xxxiv.). In the tomb of Chnemhetep, on either side of the doorway over which the birds in the *sont* bushes are figured, is a much larger sporting scene. In the one Chnemhetep harpoons two fish (*B.H. I.*, xxxiv.), in the other he is casting the throw-stick at birds in the papyrus marshes (*ib.*, xxxii.). In the former scene are sundry small animals, genet-cats and the like, climbing the papyrus stems in search of their prey, the young birds in the nests. On a stem of papyrus, which bends beneath its weight, sits the cat here figured.

The wild cat of Egypt is *Felis chaus*, which has a broad tail. *Felis maniculata*, with a long tapering tail, is found only far south, though it may have strayed to the Delta, when Egypt was wilder than it now is. At any rate, the animal figured in this plate has the long tapering tail of the *maniculata*, from which latter our domestic breeds are supposed to be derived, and Dr. Anderson thinks the present example really figures a domestic cat. In New Kingdom pictures tame cats are often shown accompanying the sportsman; but this animal seems to be independent of him. Still, it must be remembered that the domestic cat is very apt to stray and hunt for itself; moreover, even if the artist was attempting to portray a wild cat, he may have thought the house-cat a sufficiently good model. *Howard Carter.* (Note that in the drawing the papyrus is greener, the dark outlines are black, and the greys throughout are darker.)


PLS. VI., VII. The *sont* bush on the opposite side of the pool to that in the Frontispiece furnishes the subjects of these two plates. The hoopoe (Pl. vi.) on one of the lower branches, is fairly true to nature, though the Egyptian artist has not made the most of the crest, nor has the tail any such tendency to fork as is indicated by his drawing. *Howard Carter*; slightly reduced in plate.

Far better, and indeed the best figure in the whole collection, is that of the red-backed shrike in Pl. vii.; even an ornithologist could criticise only details. *Howard Carter*; full size.


PLS. VIII. to XI. (*B.H. I.*, xxxiv.). The birds here shown are all either perched on or flying over the papyrus stems in the harpooning scene from the tomb of Chnemhetep. In Pl. viii. is some kind of heron standing on a flowering head of papyrus. The latter is as usual conventionalized to an inverted bell-shape, with a regular hard outline. *Howard Carter*; scale in plate, about 2:3.

PL. IX. The figure of a sacred ibis; here shown as one of the common wild birds of Egypt, but now unknown there, though said to breed at Wady Halfeh and to be common in the latitude of Khartoum. This very faithful representation recalls the description of Herodotus, ii. cap. 76. *Howard Carter*.

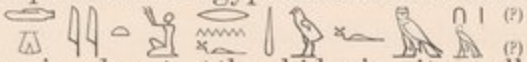
PL. X. A spoonbill, flying downwards, perhaps endeavouring to scare the cat from its young. The yellow legs are a noticeable mistake; they should have been coloured black. *Howard Carter*.



PL. XI. From the outline, evidently a cormorant; but here again the Egyptian was much at fault in his colouring, the glossy green-black being rendered by a brown. The white under parts may be intended to indicate the little cormorant, which, according to SHELLEY (*Birds of Egypt*, p. 295), is common amongst the reeds of the Birket el Qurn. In hieroglyphics this bird is the word-sign for 'q, "enter," for some reason as yet unknown: perhaps on account of its neat and ready diving its name may have been "the enterer." In printed hieroglyphic type the bird is rendered . *Howard Carter*; scale about 2:3.

PL. XII. No. 1 (*B.H. I.*, xxxiii.?) seems to be intended for a common wild duck. *Howard Carter*; scale 5:8. No. 2 (*B.H. I.*, xxxiii.); group from the wild fowl netted by Chnemhetep; apparently the ruddy sheldrake, *Tadorna rutila*, which is very common on the lakes of Lower Egypt and the Faiyûm. *Howard Carter*; scale about 2:3.

PL. XIII., figs. 1, 2 (*B.H. II.*, iv.). On the N. wall of the tomb of Baqt a long series of birds is displayed, and with them bats. One of these birds,  *zms*, the avocet, is easily recognized by the peculiar formation of the beak. Only the outlines of these figures can

claim to be good. The colouring is very unsatisfactory.

Figs. 1, 2 are examples from this series. The first, Mr. Bowdler Sharpe is inclined to take for a painted snipe. In the Egyptian label it is thus described  "Its name is *degyt*, 'the hider'; its call is . . ." The other bird, which resembles a bittern, is called *k'pw*, "the concealer." *Howard Carter*; scale 1:2.

Figs. 3, 4 (*B.H. I.*, xxxiv.). In the harpooning scene already referred to, Chnemhetep's instrument is a bident with long shaft. In fig. 4, the barbed heads, with the lashing, are shown transfixing the heads of the big fish: their colour may indicate metal. In the same scene an attendant holds a spare harpoon and a reel of cord, fig. 3, which is evidently meant to revolve in its handle. The reel itself is the sign  *wd*, meaning "cord" (cf. *Ptahhetep I.*, fig. 296, p. 33), and the handle resembles , the alphabetic phonogram for *theta*. *Howard Carter*; scale 1:3 (not 2:3).

PL. XIV. (*B.H. I.*, xvii.). In the great scene of offerings to Amenemhat on the S. wall of Tomb 2, in the right-hand top corner, is a representation of the priests engaged. They are placed in two short rows, of which one is here given. Over each person is a short inscription. The first man is the *hn-k'*, "servant of the *ka*," to whom was entrusted the business of seeing that these services were carried out for the deceased. His action is described as *dyt qbh yn hn-k'*, "giving cold water by the *hen-ka*," and he is pouring water from a spouted ewer (the symbol of cold water in hieroglyphics) into a bowl placed on a stand, probably for the washing of the hands. His dress is simply a short tunic, but he wears the wig and artificial beard usually assumed on ceremonial occasions. Behind him is the *sem*, a priest probably of high rank, who leads the services. His dress is that usually worn by this functionary, and is very

remarkable. In addition to the short tunic he is wrapped in a handsome leopard-skin, hung over the left shoulder and held in place there by a blue and red band passed under the right arm. The head of the animal falls on the breast and the tail hangs between the legs of the man, who keeps the whole arrangement secure by pulling the right hind leg round him and grasping it with his left hand. On the shoulders are two strings, the ends of a bow-knot, which is sometimes seen in the form $\text{⌘}=\text{⌘}$: probably it served to retain the band on the shoulders. The strings pass through beads (?) and terminate in button-like objects \ominus . The attitude is that of a man declaiming, and his inscription reads "Grace (?) granted by the king": the *sem*," the first words being the commencement of the well-known formula by which the deceased was enabled to enjoy abundant food and attendance.

Behind the *sem* stands a third priest, distinguished from the *ka*-servant by a shoulder band of white linen, which starts from the tunic. This is the characteristic badge of the "*kherheb* priests," or "lectors," who carried the roll of the ritual and recited from it. The *sem* was apparently also a *kherheb*, but of a superior order. In the present instance the *kherheb* carries the papyrus roll, and he too is reciting. "Piling up offerings, 'Grace (?) that the king granteth': the *kherheb*." Below his right hand is written "It is pure"—apparently a blessing on the offerings.

In the second row of priests (in *B.H.* I., xvii.) we see three lectors with their bands and papyrus rolls, sitting and reciting: "reciting spells of spiritualizing, by numerous (or 'ordinary'?) lectors." Behind them another *kherheb* is walking away, but with his face always turned towards the deceased. He holds in his hand a strip of linen (?), and his legend is "Removing the foot by the *kherheb*."

Altogether we have in these two rows a concise *resumé* of the scene of the Funeral Ritual—the bringing water for washing before food, the

sem leading the recitation, the lectors following while the offerings are brought in and the meal enjoyed, and, finally, the departure of the priests. *M. W. Blackden*, 1891.

PL. XV. (*B.H.* I., xxix.). In the tomb of Chnemhetep part of the W. wall—especially in the two lower rows south of the door—is occupied with scenes of manufacturing. In the upper of these two rows is a series of three scenes representing the manufacture of textiles. Beginning at the right there is first a girl "spinning," *st*; next a woman *msn*, which is perhaps "clearing the thread (?)" after it is spun, or drawing out the strands ready for spinning; and lastly there are two women *shb*, "weaving." The spinner is the subject of the present picture, and is probably a quite young girl. Her hair is curiously arranged in two flaps. Apparently she is working two spindles at once, one dangling in the air, the other in her hand ready to be spun: the strands are drawn from separate vessels. Other instances of spinning with two spindles occur in *B.H.* II., xiii.; but in *El B.* I., xxvi., each girl has one spindle only. The figure, though curiously drawn, is not unpleasant apart from the feet. *Howard Carter*.

PL. XVI. (*B.H.* I., xii.). At the S. end of the W. wall of the tomb of Amenemhat is a scene representing a number of musicians performing; there are a male harpist, a female harpist, and below, three women clapping hands and another holding a sistrum. The harpist is represented in this plate. Her harp, which is seven-stringed, is as usual stoutly made, but is merely a curved piece of wood. It stretches the strings probably by a certain elasticity, but although of large size, the instrument is without any stem to fix the strain. It seems to be placed in a kind of shoe, to which it is also tied, in order that it may stand upright on a firm base, the performer kneeling while she plays. The harpist is in the usual costume of Egyptian

women. Behind her is an instrument carried by a dwarf woman, and which evidently revolves in its handle, through which the shaft passes. It might be interpreted as a fan to keep the harpist cool; but it seems rather to correspond to the sistrum in the row below and to be a musical instrument. Perhaps it is a kind of clapper. In the drawing we see the outline of the harpist's body, and that of the harp as well crossing her right arm, which, however, is in front of them both. Such slips are frequent even in the best Egyptian drawing. *M. W. Blackden, 1891.*

PL. XVII. (*B.H. I.*, xvii., xviii.). The censers in the scenes of offerings in the tomb of Amenemhat are very fine examples of their kind. Each consists of a long white handle—probably of ivory, as in Mr. Hilton Price's original specimen—varied by coating with other substances, probably copper and gold. In the hand is the bowl, or censer proper, and half-way down the handle is a little box for the round dark balls of incense. The colouring of the flame, yellow or red with green tip for the smoky top, is worth note. The mode of fastening the sliding lid of the little box by a tie round two projecting knobs is clearly indicated. The name of the censer—at least in the New Kingdom—was *s-hṯpy't*, meaning probably a thing “which propitiates.” *M. W. Blackden, 1891.*

PL. XVIII. Miscellaneous subjects. In the lower left hand corner of the scene of offerings to the wife of Amenemhat (*B.H. I.*, xviii.) are two burning censers on upright stands; a man standing by holds a tray of offerings and a fan; the latter is presumably intended to keep the charcoal alight, and is evidently a little work of art in cunning binding (Fig. 1). In a corresponding place in the scene of offerings to Amenemhat himself (*B.H. I.*, xvii.) the same figure is seen, and in the same row in which

this occurs, in front of the face of the fifth figure from the left, is the outline sketch (see Fig. 2) of a face, skilfully drawn, but in very different style from all else in the tomb. It is characteristic work of the XVIIIth Dynasty. Evidently one of the scribes who visited the Beni Hasan tombs at that time and left their graffiti there (cf. *B.H. I.*, xxxviii.) wished to show how differently he would have drawn a face; certainly the contrast is great. Mr. Blackden's drawing follows carefully the precise brush-lines of the artist, which are unfortunately run together in the printed copy. Fig. 3 (*B.H. I.*, xvii.) shows vases on a table, from the right hand end of the offerings before Amenemhat. The vessels are round-bottomed, and are placed apparently on boxes of coloured clay or dough (?). One is stoppered with black clay, and has blue lotuses twined round it; scale 1:2. *M. W. Blackden, 1891.*

PL. XIX. (*B.H. I.*, xvii.). Vessels of glass (?) from the offerings to Amenemhat. These representations are especially important, for it can scarcely be doubted that the originals of the blue vessels with rippled lines were of glass. Probably the artist meant to show them as placed in deep cups of red pottery in order to display them to better advantage; that he made the lines of the glass vessels continuous with those of the pottery is a detail which may be forgiven. The pottery cups stand on ring stands, solid in the one case and of open work in the other. Lotus flowers are placed in the mouth and in two small lateral spouts of each of the glass vessels. 1. *Howard Carter.* 2. *M. W. Blackden.*

In Pl. xxvi. Figs. 1 and 2 are other examples of similar vessels, 1 being from the offerings to Hetep, wife of Amenemhat (*B.H. I.*, xviii.), and 2, which is less detailed, from the offerings to Chnemhetep in Tomb 3 (*B.H. I.*, xxxv.).

It is the coloration which most strongly suggests that glass is the material of these

vessels. But this impression is still further confirmed by the peculiar form, the narrow rim, and the difference of colour in the rim of one example, all tending to differentiate them from any representations of pottery. To the idea that the vases may have been of some variegated stone the peculiar colouring of the rim is an objection; but in ancient glass the rim is generally added in a separate piece, often of a different colour. The colours in the glass vessels at Tell el Amarna were very varied, but blue was the commonest among them, as being the most easily produced; bands of different colour or shade on the body of the vase are readily drawn into regular waves by "combing" while the material is still viscid. Hitherto only beads and small objects are known of a period earlier than the XVIIIth Dynasty, but by that time such absolute perfection had been attained in the manufacture of opaque glass that it is only probable that vessels could be made of it as early as the XIIth Dynasty.

PL. XX. (*B.H.* I, xi., row 4). The representation in Figs. 1 and 1*a* has often been interpreted as glass-blowing, and indeed it is singularly suggestive of that manufacture, except that the furnace seems inadequate. But blown glass is a comparatively modern invention, and it is difficult to lay one's hand on any specimen of it undoubtedly earlier than Roman times, though the discovery of the art spread so rapidly that the Roman world soon became littered with blown glass bottles. All glass vessels of the fourth and fifth centuries B.C. found in Greece and Italy, and all those of the XVIIIth and XIXth Dynasties found in Egypt were formed on moulds. The narrow mouthed bottles still show in their interior the effect of contact with the rough ashy surface of the mould. The glass being opaque, the appearance of the interior was immaterial, and might never be known until the bottles were broken. But with cups and bowls it was otherwise; the

interior of these had to be carefully ground until the surface was bright and smooth, and the contrast of this ground surface with the natural lustre of the exterior is noticeable at a glance. Scenes, therefore, such as that in Figs. 1 and 1*a* are precluded by their date from being considered as representations of glass-blowing. In tombs of the Old and Middle Kingdoms they are very common; and if blown glass had existed then remains of it also would be common, whereas such are really unknown.

This scene is from the N. side of the W. wall of Tomb 2, where—as usual—it is associated with scenes of metal-weighing (cf. *B.H.* II., vii., xiv.). Evidently it belongs to a series representing metal-working, and shows the blowing of the furnace to heat the metal—whether glass or other—sufficiently to render it workable. The men are blowing through hollow canes in primitive fashion, and to protect the ends of these feeble blow-pipes from the fire each is tipped with a considerable mass of fire-clay; the pale grey colour of this material (like that of the walls of the furnace) gives to the instrument a particularly close resemblance to the tube of the glass-blower. Comparing the scene with corresponding pictures from tombs of the XVIIIth Dynasty—e.g. in the tomb of Rekhmara at Thebes—we find a great improvement introduced in furnace-blowing. Instead of depending on their lungs for the blast, the workers have instituted bellows moved by the feet, and the strong blast passes through a fixed reed into the furnace, while the blow-pipe is used for finer work only.

In the XXVIth Dynasty the old representation was duly revived in the tomb paintings, like many other obsolete scenes of the Old Empire. Even at that time glass-blowing was probably quite unknown. The date of its discovery, marking a very important era in the industry, requires investigation.

Figs. 2, 2*a*. The pot-making on the wheel is

readily intelligible: the man is here shown having formed the bowl and about to cut it off from the mass with the string. In the scenes from which this figure is taken the unbaked pottery is always shown as grey, but pots taken out of the furnace are red. Figs. 1, 2, *Howard Carter*, scale 1:2; 1a, 2a, tracings by *P. E. Newberry*. Scale in plate about 1:5.

PL. XXI. Illustrations of the beautiful decoration which is found, though in some cases very much debased, on the walls of the Beni Hasan tombs. The shrine of the tomb of Chnemhetep is panelled all round (in fresco alone without sculpture) with elaborate false doorways, all of the same pattern. A good example is given in this plate. Mr. J. E. Newberry notes that the setting out of the pattern is very irregular. The wooden door with its bolts is represented in the middle of each. There is perhaps no other decoration of this kind at Beni Hasan, but the *cheker* frieze and looped cords at the sides are typical of nearly all the tombs, as may be seen from the plates in *B.H. I.* and *II.* The present illustration is taken from the E. end of the N. wall of the shrine, and shows the work from the floor-level to the ceiling; but the second and yellowish *cheker* is from the S. wall. The base imitates red speckled granite. The ceiling of the shrine has the same pattern as that marked "Tomb 23, detail at A."

The ceiling of Tomb 23 is one of the most elaborate in the Beni Hasan group, Tombs 2 (*B.H. I.*, vi.) and 3 alone besides having ceilings at all decorated. The plan and details here given need no explanation. *J. E. Newberry*, Jan. 1893.

PL. XXII., Fig. 1 (*B.H. I.*, xvii., row 5). Two birds carried tied up in a bundle of reeds suspended from a yoke; tomb of Amenemhat. Scale in plate about 1:2½.

Figs. 2, 3 (*B.H. II.*, xiv.). From the tomb

of Chety (Tomb 17). Pigeon traps, one closed over a bird, the other open and a pigeon flying to it. Probably the trap consisted of two wooden frames with nets, closing by a spring or fall; but the mechanism is not clear in the pictures, and no net is visible. The pigeon, coloured white and pale grey, is fairly well rendered. The coloured drawing by *P. Buckman*; scale about 1:2½.

PL. XXIII., Fig. 1 (*B.H. I.*, xiv.). Tomb of Amenemhat. End of the long spear used by two men to destroy the battlements of a fort. The fort is coloured dark, as built of unburnt clay or brick. As shown in the full scene the top of the wall is crenellated, and it seems as if rectangular wooden balconies projected from it at intervals, thus affording the besieged better command of an enemy approaching close to the wall. The attack with the spear is made from behind the shelter of a large shield. Once the battlements were destroyed the power of the defence would be considerably diminished, and the walls themselves could be sapped. The head of the weapon in the hand of the attacking party is white, the shaft black: perhaps the white head is merely the sharpened end of a pole, but the different colours may denote different materials. The coloured drawing by *P. Brown*; scale, about 1:2½.

Fig. 2 (*B.H. I.*, xiii.). Attendant on Amenemhat, ill proportioned, carrying a large battle-axe of the usual form. The features of the man are not clear, and in that respect this tracing must not be considered a safe guide. The coloured drawing by *P. Brown*; scale about 1:2½.

Fig. 3 (*B.H. I.*, xvi.). From the battle scene in the tomb of Amenemhat. A foreigner, one of three, armed with a curved club or throw-stick and a battle-axe; hand of the man behind him holding a spear. The reddish colour of the hair in these people is remarkable, and the yellow flesh-tint strongly contrasts with

the red flesh-tint of the Egyptian men. See the hieroglyphic significance of the club, *Hieroglyphs*, p. 51. The coloured drawing by *Howard Carter*; scale 1:2½.

PL. XXIV., Fig. 1 (*B.H. I.*, xvi., fifth row, fifth figure from left). From S. side of E. wall in tomb of Amenemhat. Dagger in sheath in girdle. The belt and fall of the white loin-cloth in front are black.

Fig. 2 (*B.H. I.*, xiii.). Bow and sheaf of arrows, held *horizontally* by attendant of Amenemhat. The colouring of the bow—red outside, yellow inside—suggests that it may be composite.

Fig. 3 (*B.H. I.*, xi., row 2). Arrows, from a scene of their manufacture on N. side of W. wall in tomb of Amenemhat. The heads are dark grey and of a very peculiar form, the points resembling the barbed tang of ordinary arrow-heads; possibly it was formed by a crescent-shaped edge with the point added in a separate piece (?).

Fig. 4 (*B.H. I.*, xvi., row 5, third figure from left, crossed by another spear). Spear with knobbed butt and metal (?) head. Arm of man holding it, Indian red; shaft, Venetian red; butt and point darker.

Fig. 5 (*B.H. I.*, xiv.). Spear with plain butt; the end perhaps merely sharpened wood. Yellow, with blackish point. Held by second figure from left, in 5th row on N. side of E. wall.

The coloured drawings, Figs. 1, 3, 4, *Howard Carter*, 1895; figs. 2, 5, *P. Brown*. Scale 1:2.

PL. XXV., Fig. 1 (*B.H. I.*, xi., row 2). Adze in hand of carpenter, cutting wood.

Figs. 2, 3 (*B.H. I.*, xxix., row 2.). Sickles set with separate teeth, probably flints.

Fig. 4 (*B.H. I.*, xxxv., 5th row, held by third figure from left). Ceremonial apparatus—probably for the service of Opening the Mouth—consisting of a casket, balls and lumps of


incense, and the  amulet (see *Hieroglyphs*, p. 60).

Fig. 5 (*B.H. I.*, xii.). The sistrum accompanying the musical instruments described above in connexion with Pl. xvi. Evidently it is of wood; the base above the handle is carved into a grotesque mask of Hathor (?), with peculiar curved projections, perhaps intended for conventionalized horns of the Hathor cow. The rattle itself is in a short wooden frame, and consists perhaps of bars of metal to clash together.

Figs. 6, 7 (*B.H. I.*, xi., row 2). Mallet, and chisel struck by it, in the hands of a carpenter.

Fig. 8. White stone (?) for polishing or planing wood, worked by a carpenter. From same scene as Figs. 6, 7.

The coloured drawings, Figs. 1, 6, 7, 8, *Howard Carter*; 4, *Percy Brown*; 5, *M. W. Blackden*. Scale 1:2.

PL. XXVI., Figs. 1, 2 (*B.H. I.*, xviii., xxxv.). See above, description of Pl. xix. Glass (?) vases. Fig. 1 is footed on a lump of clay; glass, greenish blue with grey zig-zags, rim pale greenish blue: from W. end of S. wall in tomb of Amenemhat. Fig. 2 stands perhaps on a ring stand; round it are gourds and cucumbers, coloured green. The glass, plain grey or bluish; the stand red: from S. wall of tomb of Chnemhetep.

Fig. 3 (*B.H. I.*, xvii.). Bowl, on ring stand; coloured pale blue, perhaps glazed; the cover of basket-work, yellow, brown and black, with loop. From E. end of S. wall in tomb of Amenemhat.

Fig. 4 (*B.H. I.*, xvii.). Red pottery cup on ring stand, stoppered perhaps with clay. In the Middle Kingdom the name of beer is often determined by or connected with this figure (e.g. *Siut*, Tomb 1, *B.H.*, I., xvii. offerings, col. 21 from right. So presumably it is the equivalent of a beer-bottle, stoppered to prevent

the spoiling of the contents. From same offerings as Fig. 3.

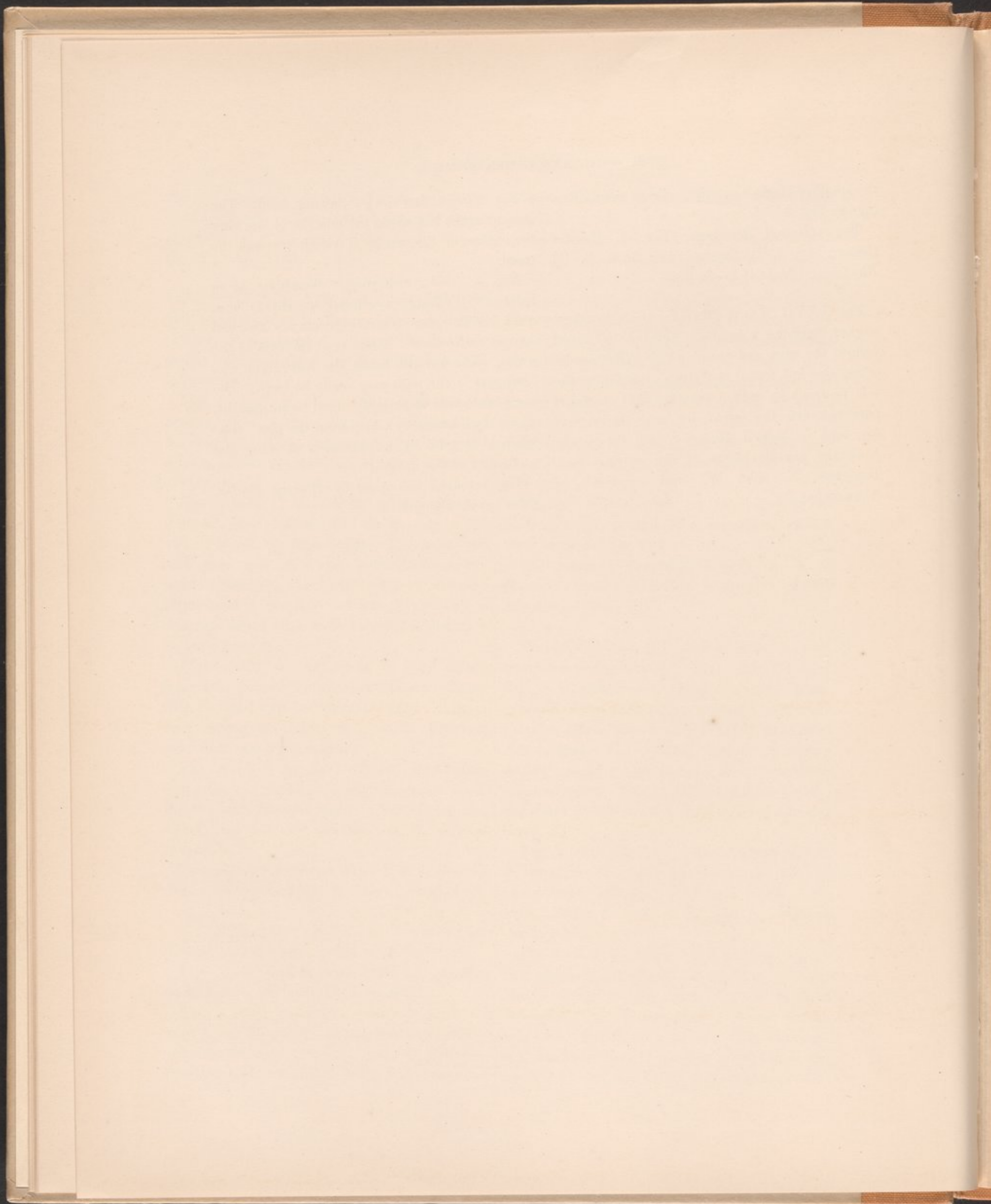
The coloured drawings: Fig. 1, *Howard Carter*; fig. 2, *P. Brown*; figs. 3, 4, *M. W. Blackden*. Scale of 1—3, 1:2.

PL. XXVII, Fig. 1 (*B.H. I., xi.*). Leatherworker finishing a sandal. The sole is shown yellow, the edge and straps white. The sandal is for the left foot; the strap is fixed to the sole in front in such a position that it would pass between the great toe and the second toe, and is looped to go round the ankle. Note the peculiar form of the cutting tool. Top row, N. side, W. wall in tomb of Amenemhat.

Fig. 2 (*ibid.*, 2nd row). Sawing wood. The ancient artist has made the mistake of drawing the outline of the saw as if visible through the wood.

Fig. 3 (*ibid.*, 3rd row). Weighing in a balance. Probably no fixed weight is here used, but two sets of metal objects are weighed against each other. A box is at the foot of the scales. The upright forms the hieroglyph *wts*, "support": the pans may really be bags. The cross-beam was apparently fixed to an upright, which itself hangs by a loop from the peg. The balance is told by a plummet, showing the verticality of the upright.

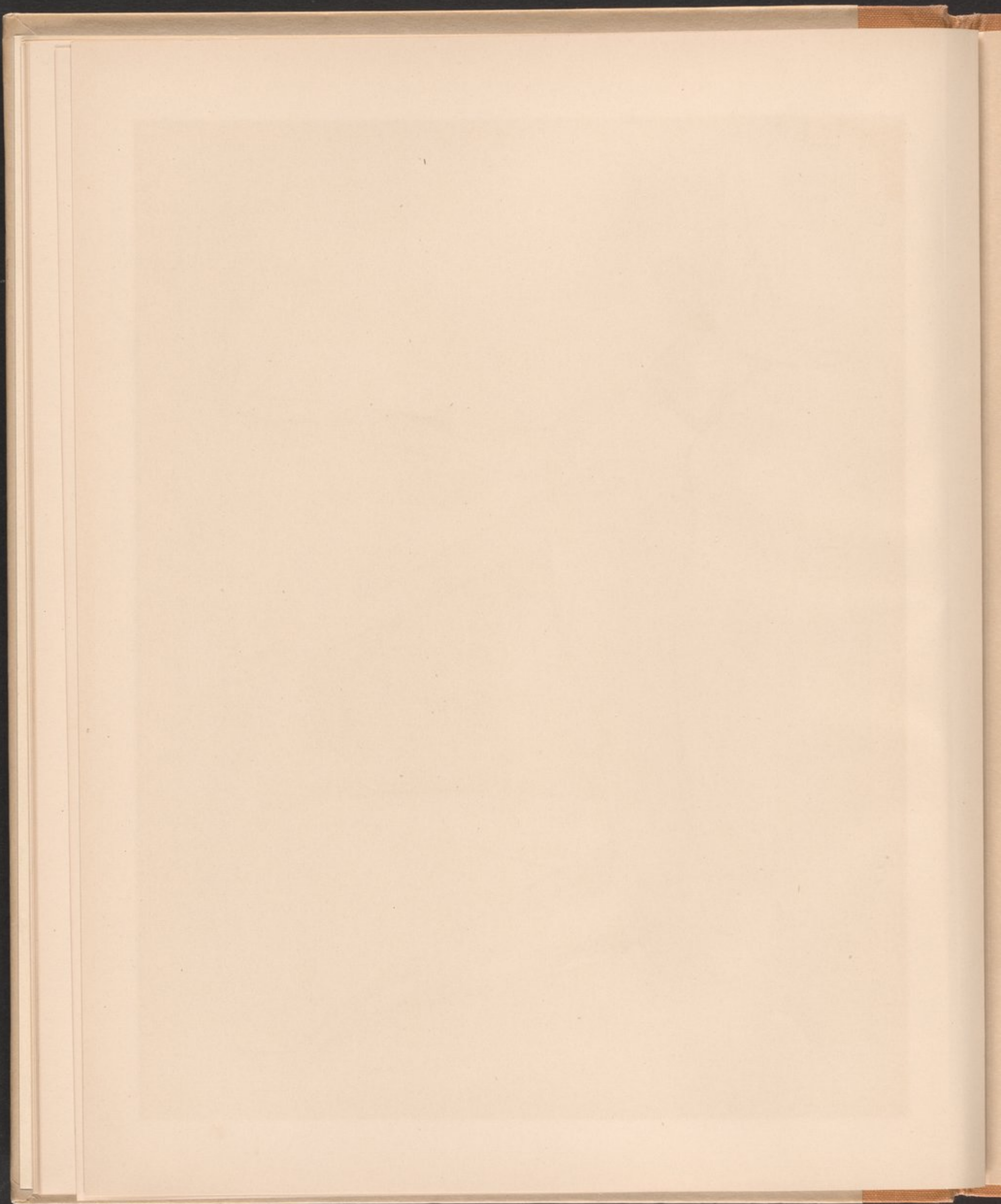
The coloured drawings by *Howard Carter*, 1895; scale about 1:3.





SLUGHI HOUND (TOMB 3).

Scale 3:7.





DOG (TOMB 17).

Scale 1:2





SHORT-LEGGED HOUND (TOMB 3).

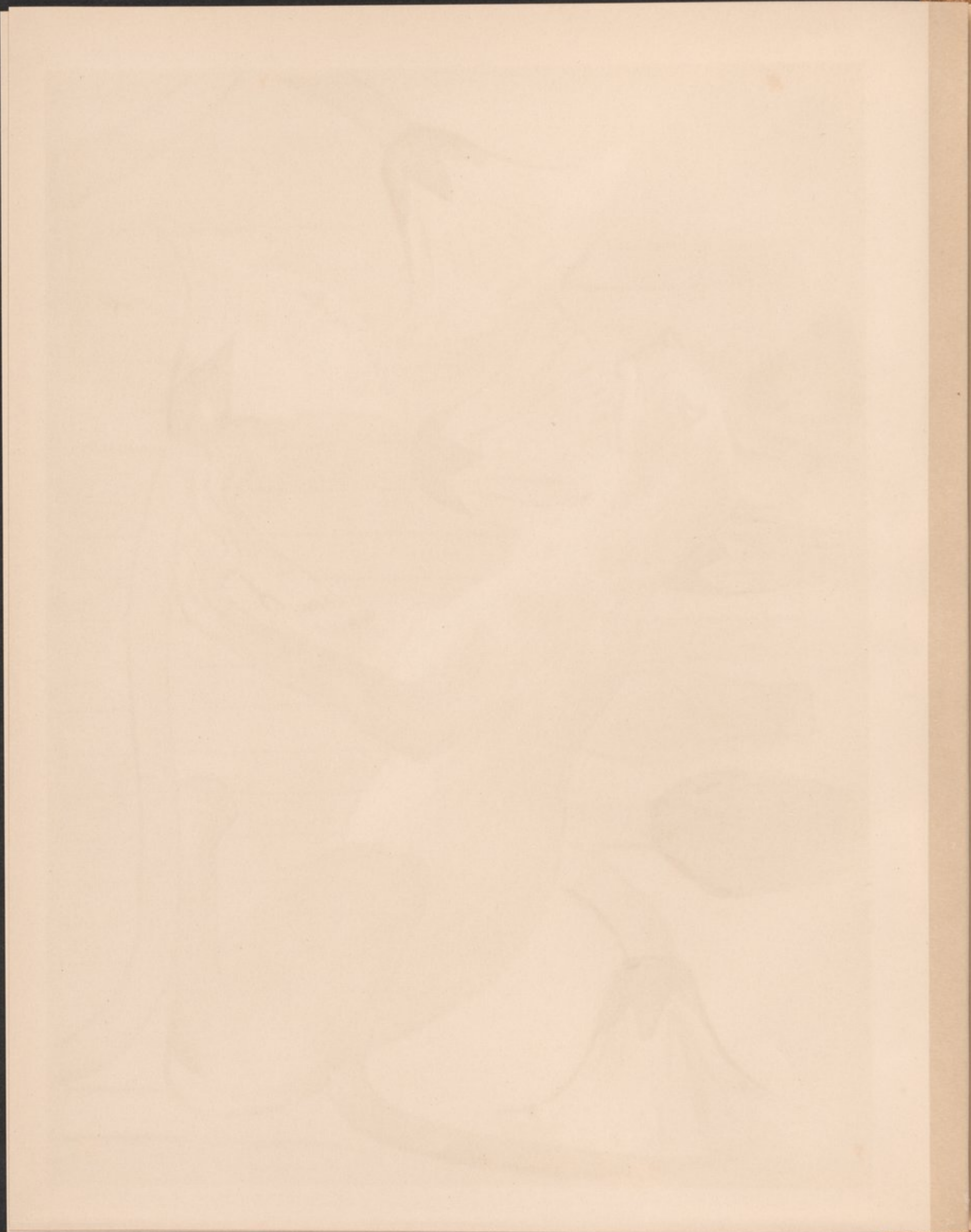
Scale nearly 1:2.





CAT ON PAPYRUS (TOMB 3).

Scale 2:3.





HOOPOE IN SONT-BUSH (TOMB 3).





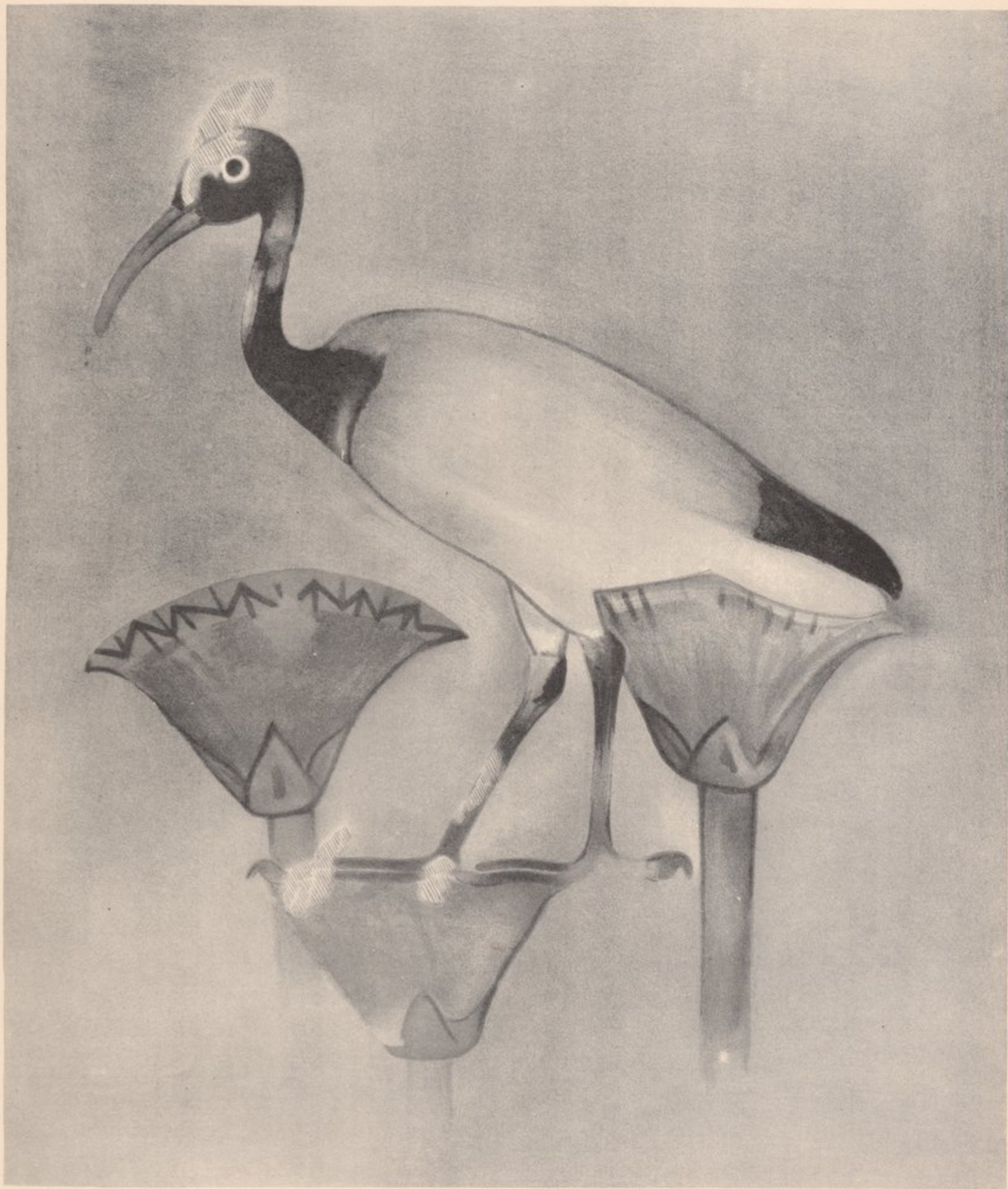
SHRIKE IN SONT-BUSH (TOMB 3).





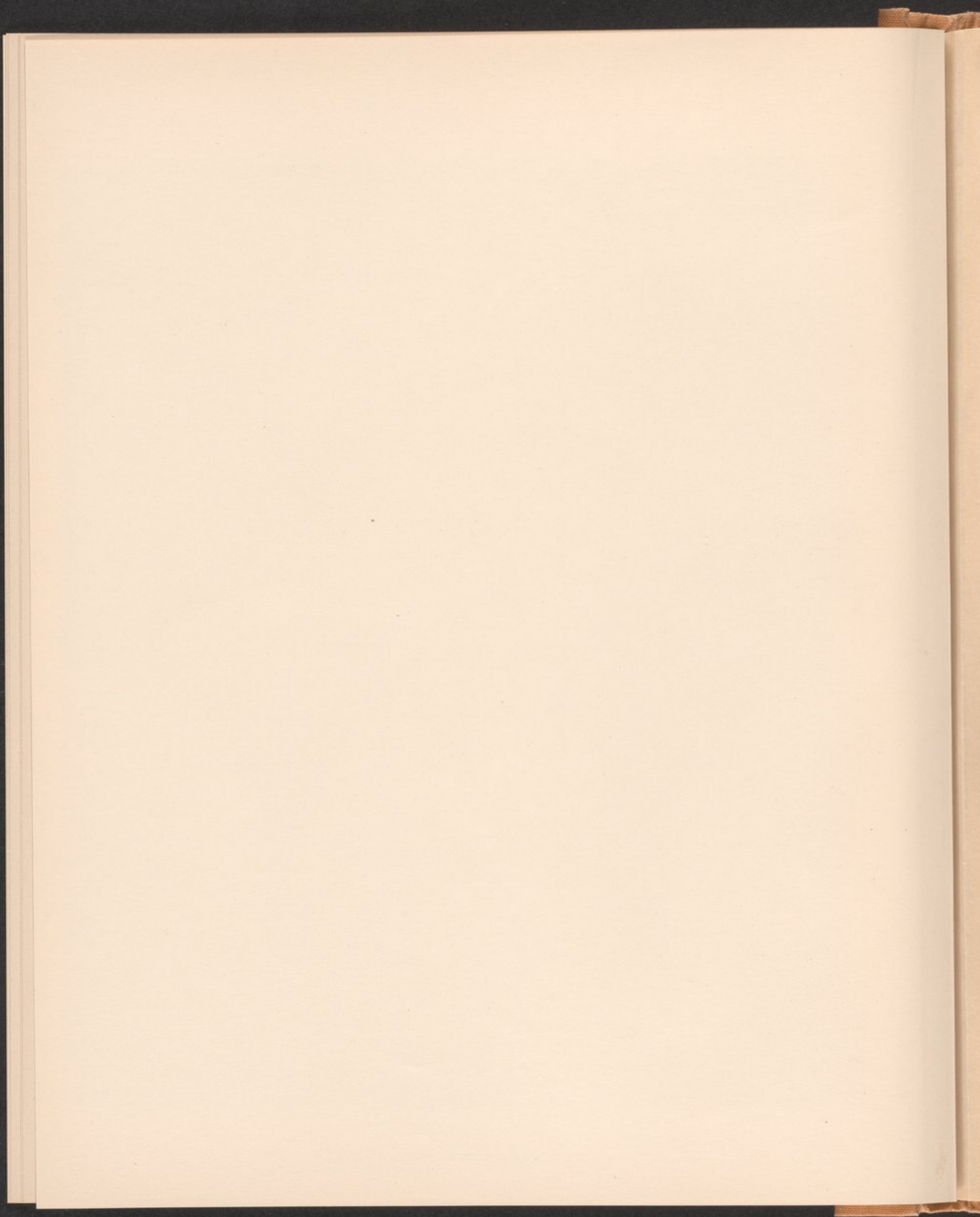
HERON ON PAPYRUS-STEM (TOMB 3).





Scale 2:3.

SACRED IBIS ON PAPYRUS (TOMB 3).





Scale 2:3.

SPOONBILL (TOMB 3).





Scale 5:8.

CORMORANT ON PAPYRUS (TOMB 3).





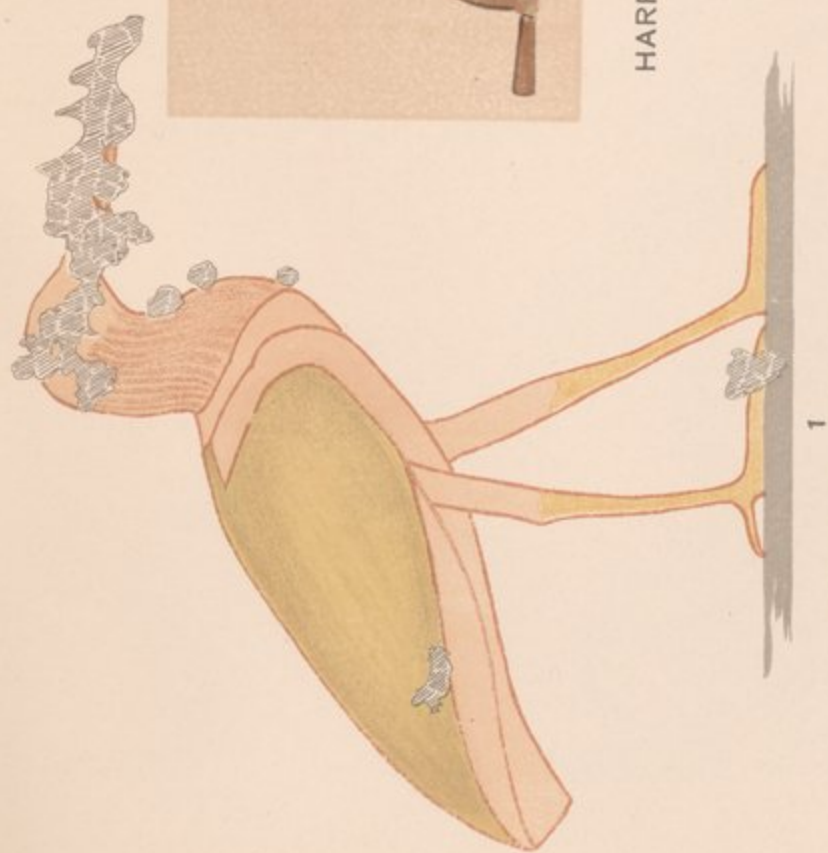
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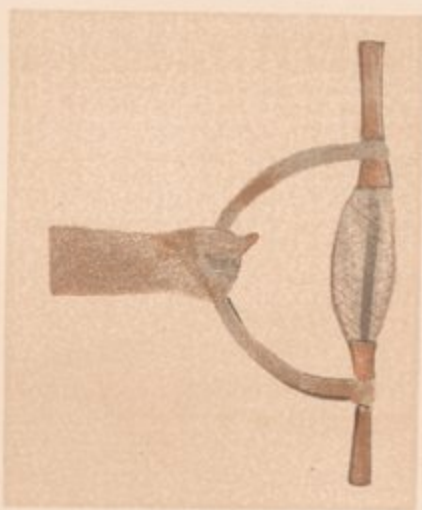
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WILD DUCKS (TOMB 3).

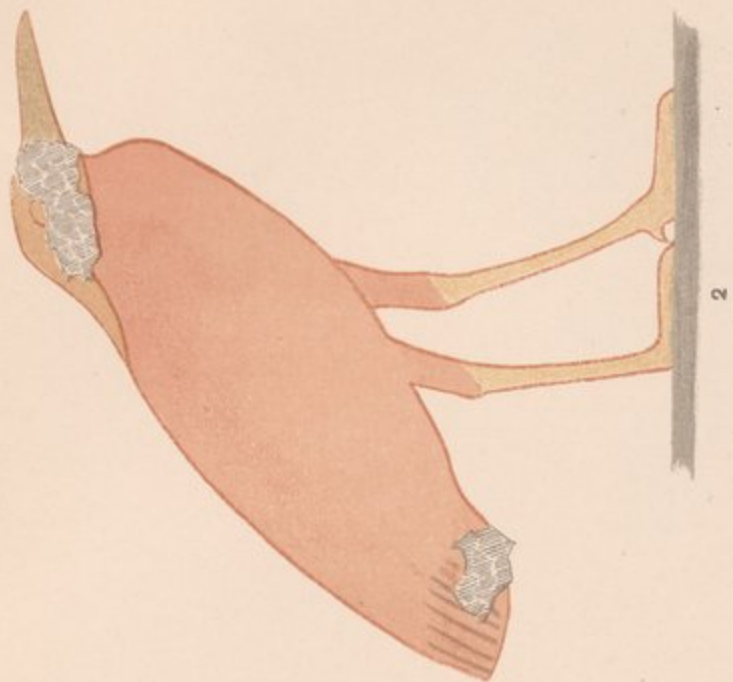




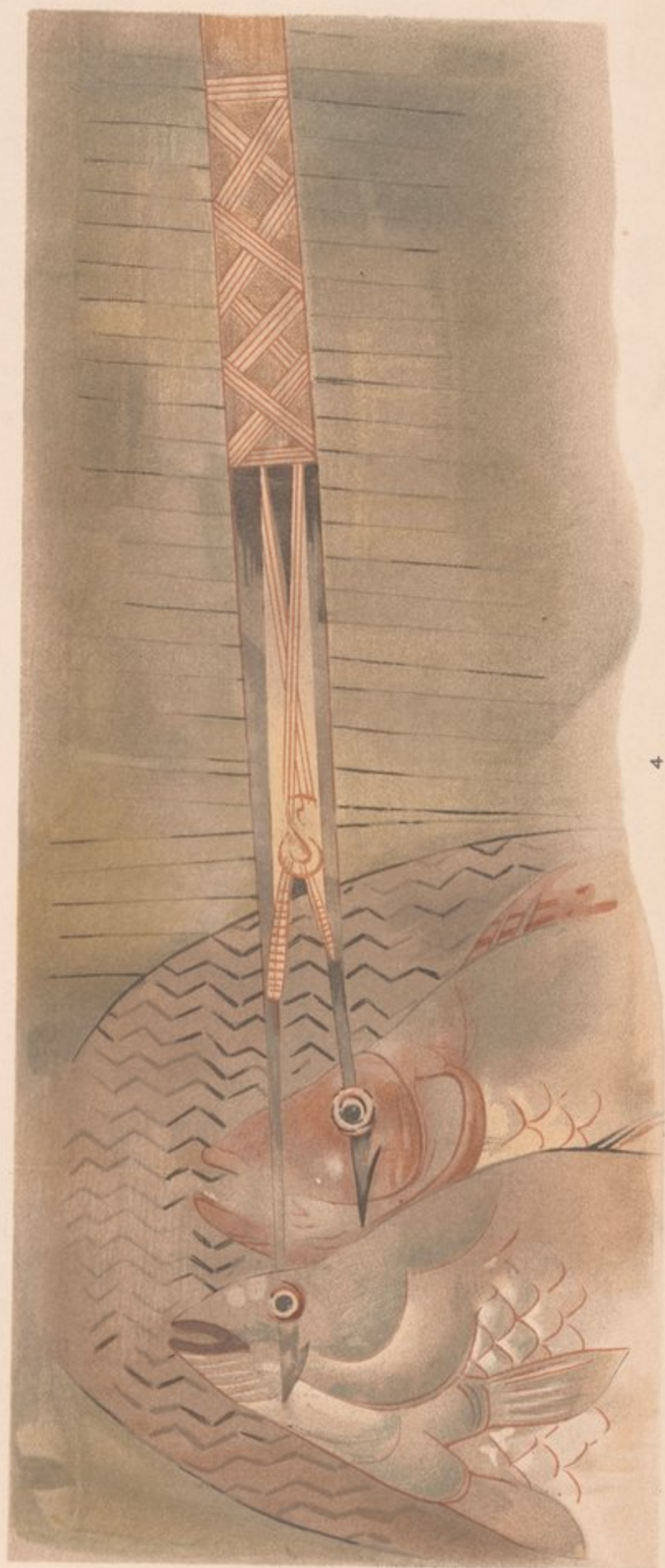
DEGY-BIRD (TOMB 15).



HARPOON REEL (TOMB 3).

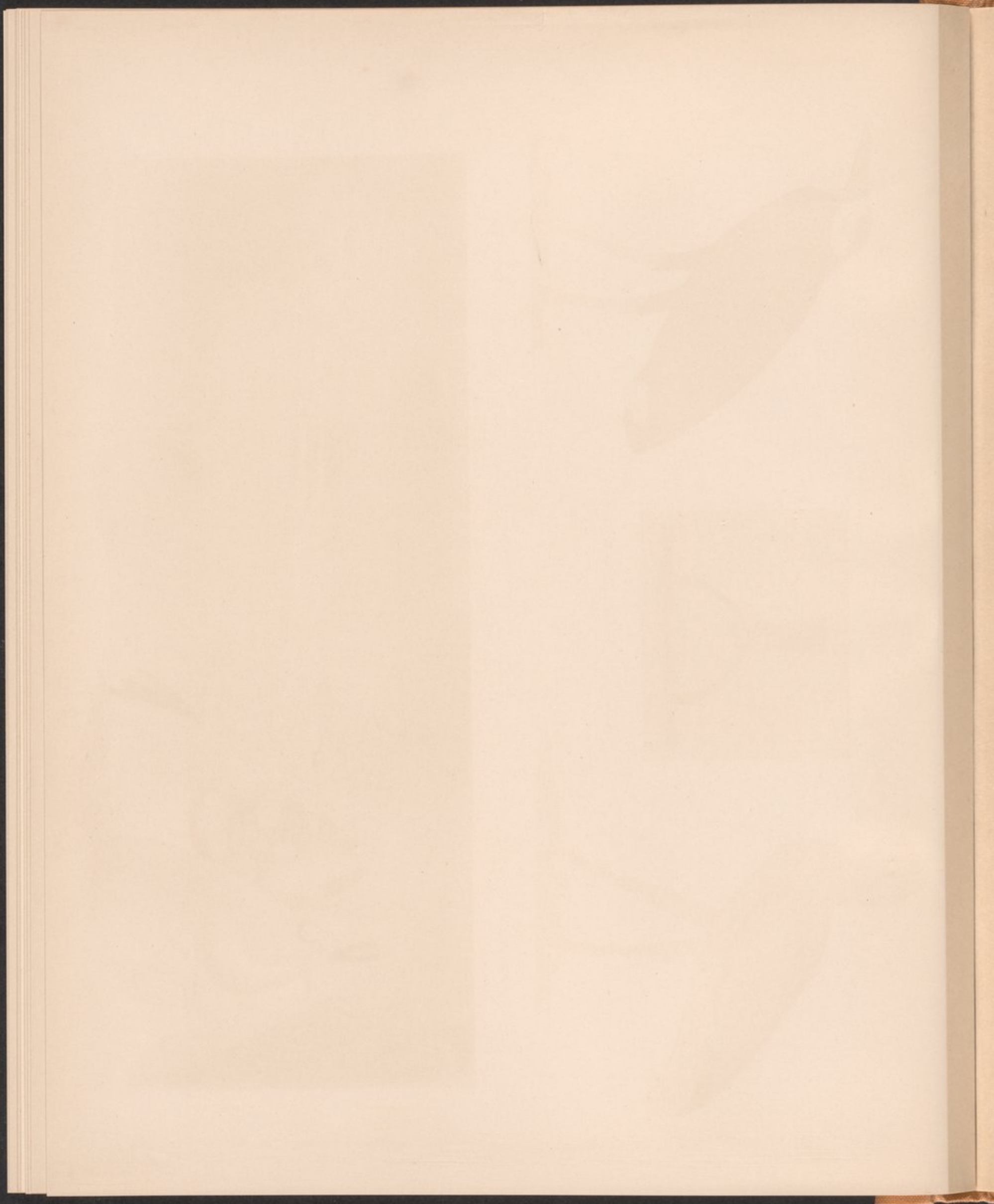


KAPU-BIRD (TOMB 15).



BIDENT HARPOON (TOMB 3).

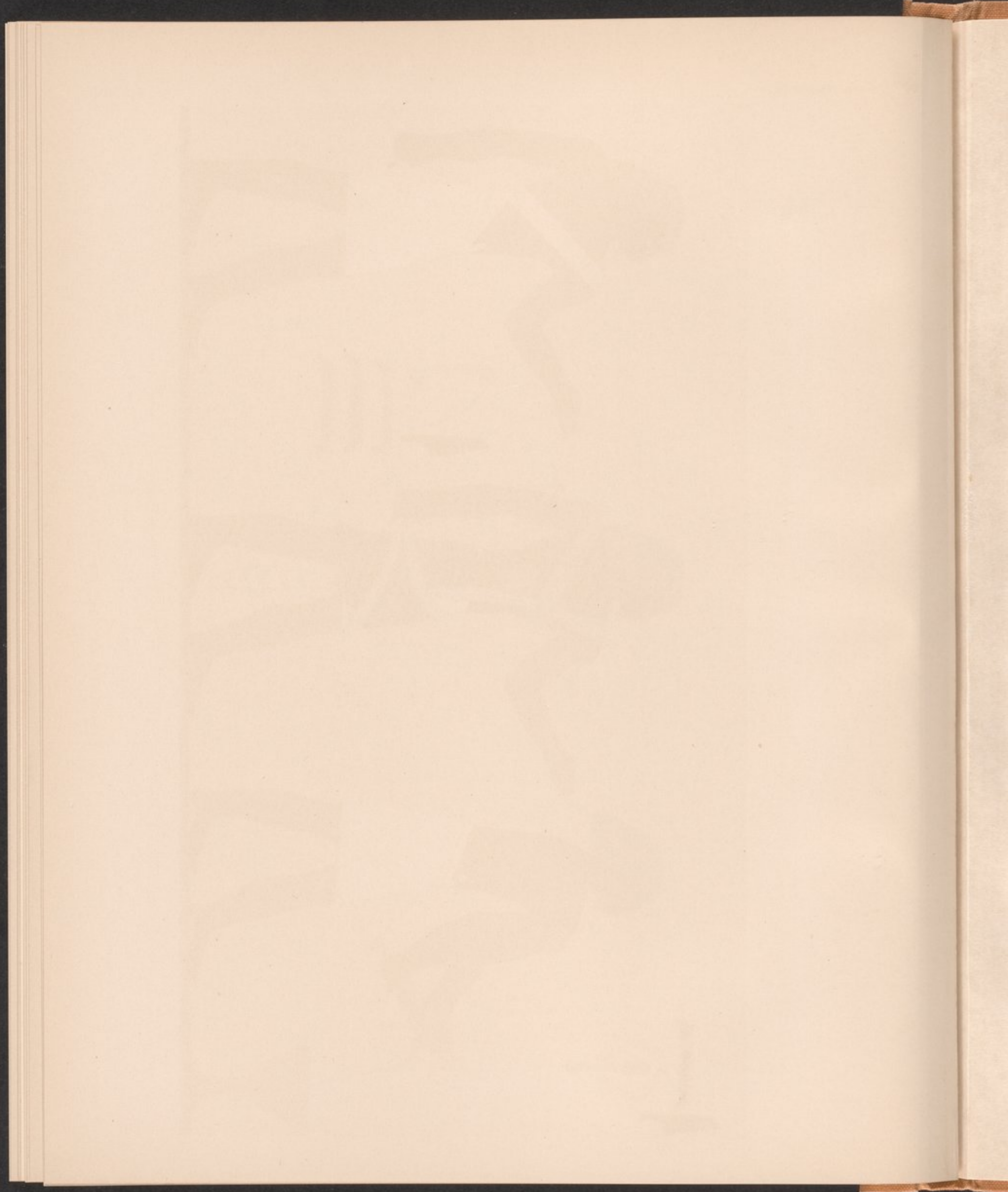
Scale 2:3.





SERVANTS OF THE KA (TOMB 2).

Scale 1:4.





Scale about 1:2

SPINNING THREAD (TOMB 3).

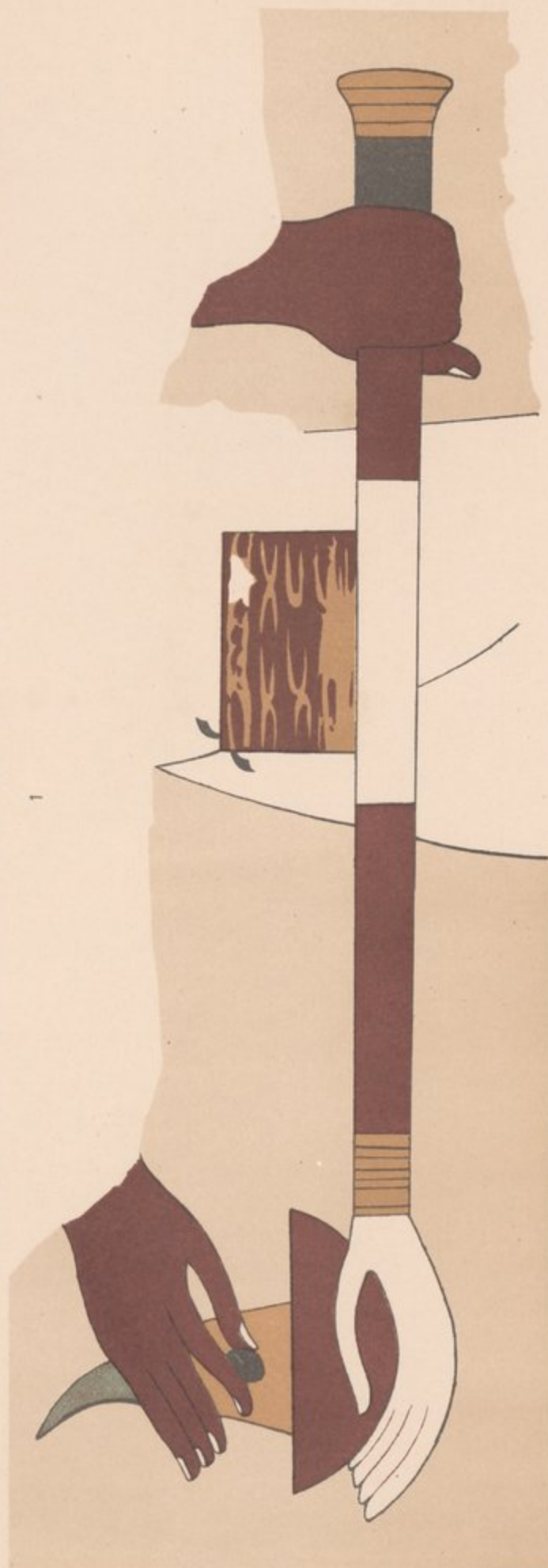
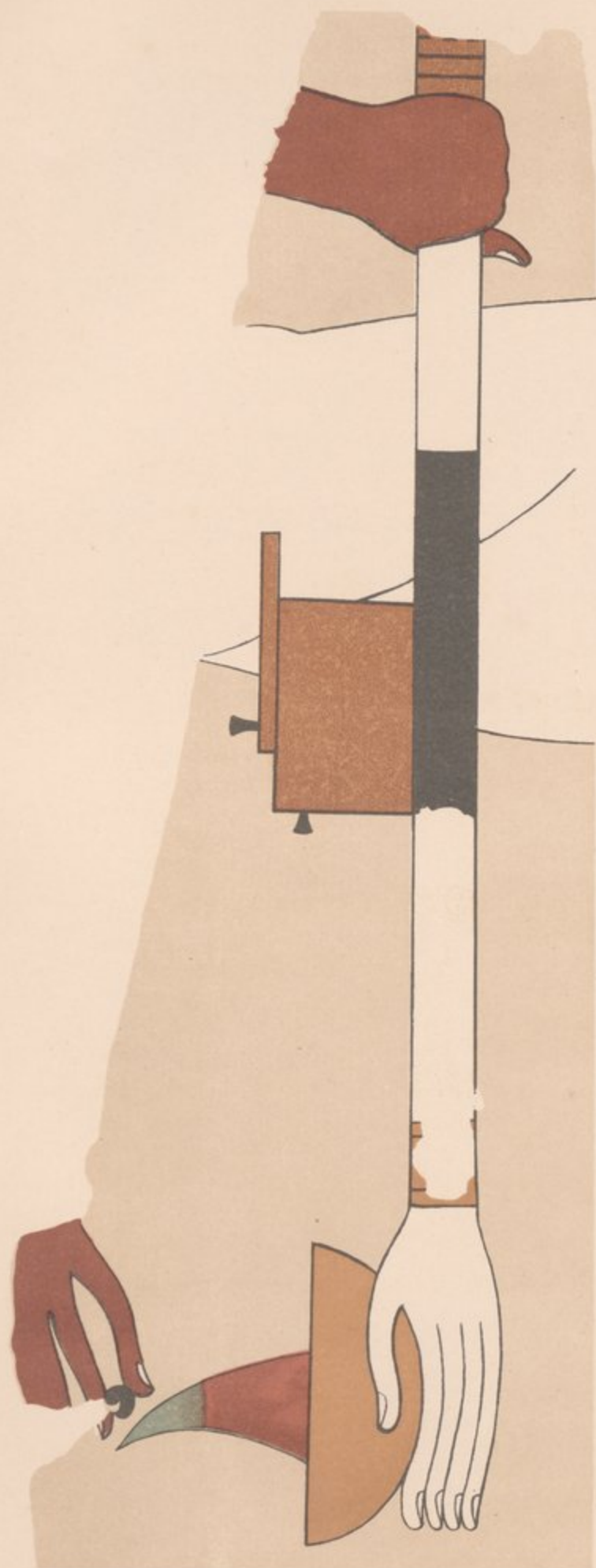




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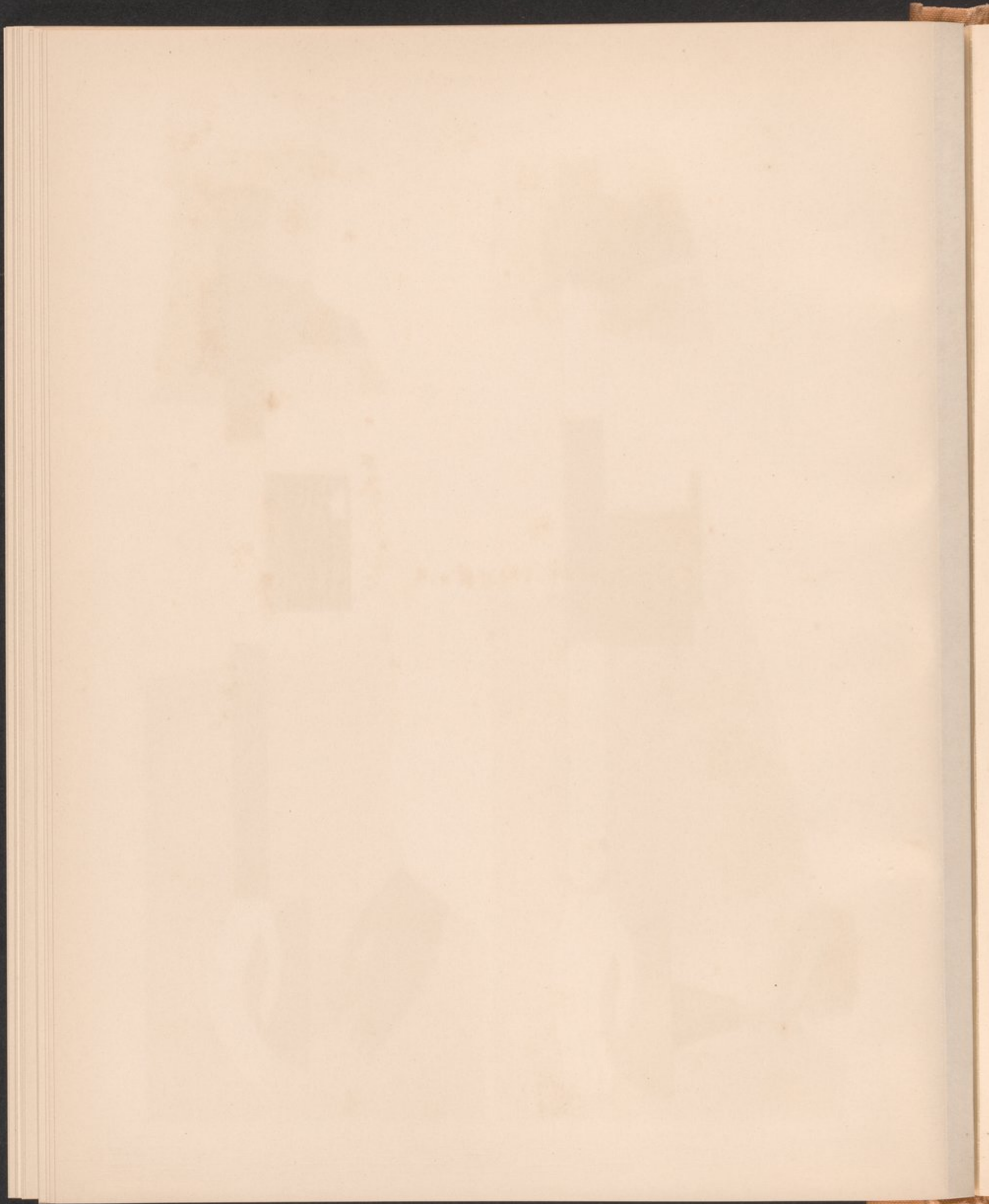
HARPIST AND REVOLVING FAN (TOMB 2).





2
CENSERS (TOMB 2).

Scale 3:4.

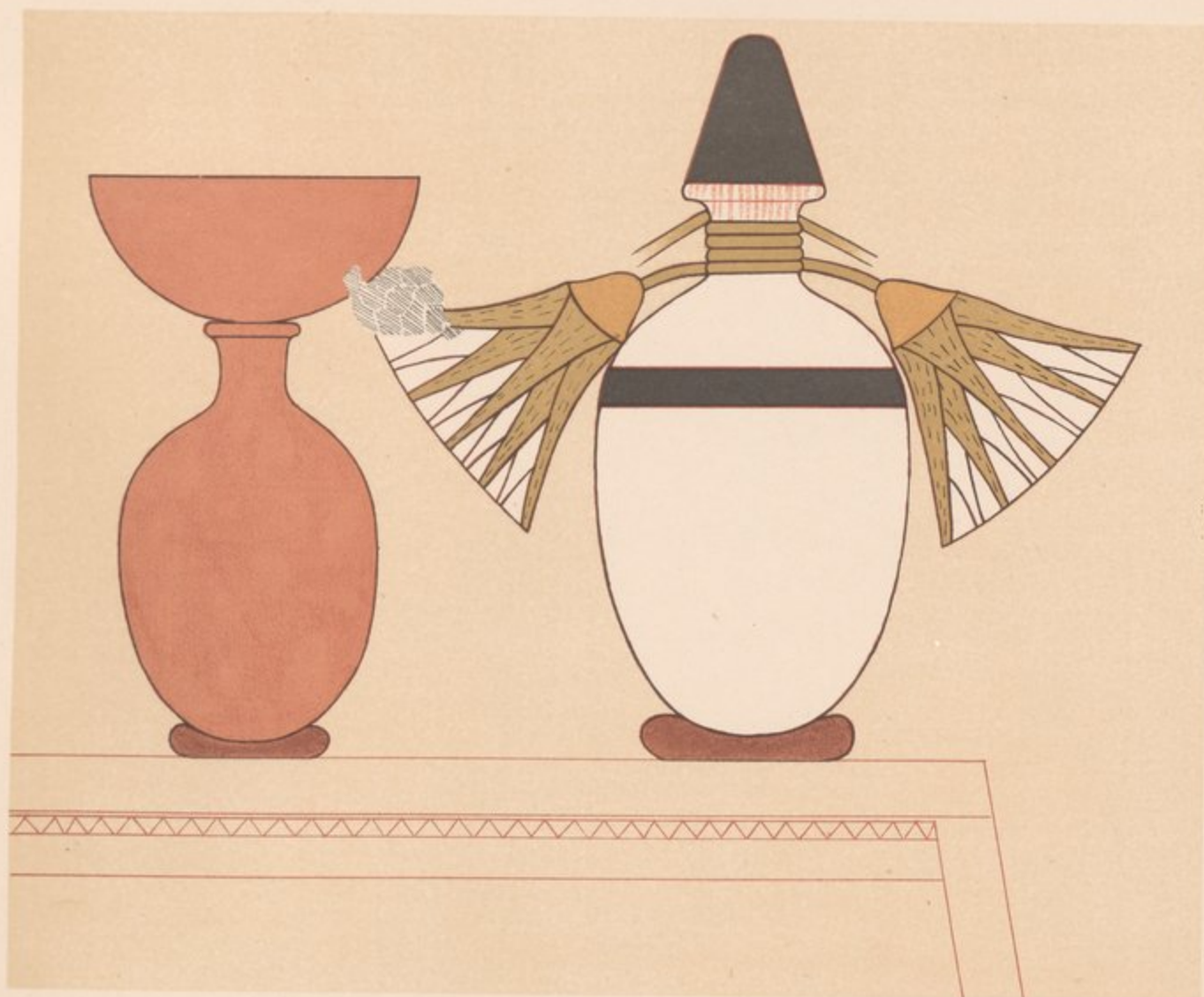




1
FAN FOR CENSER

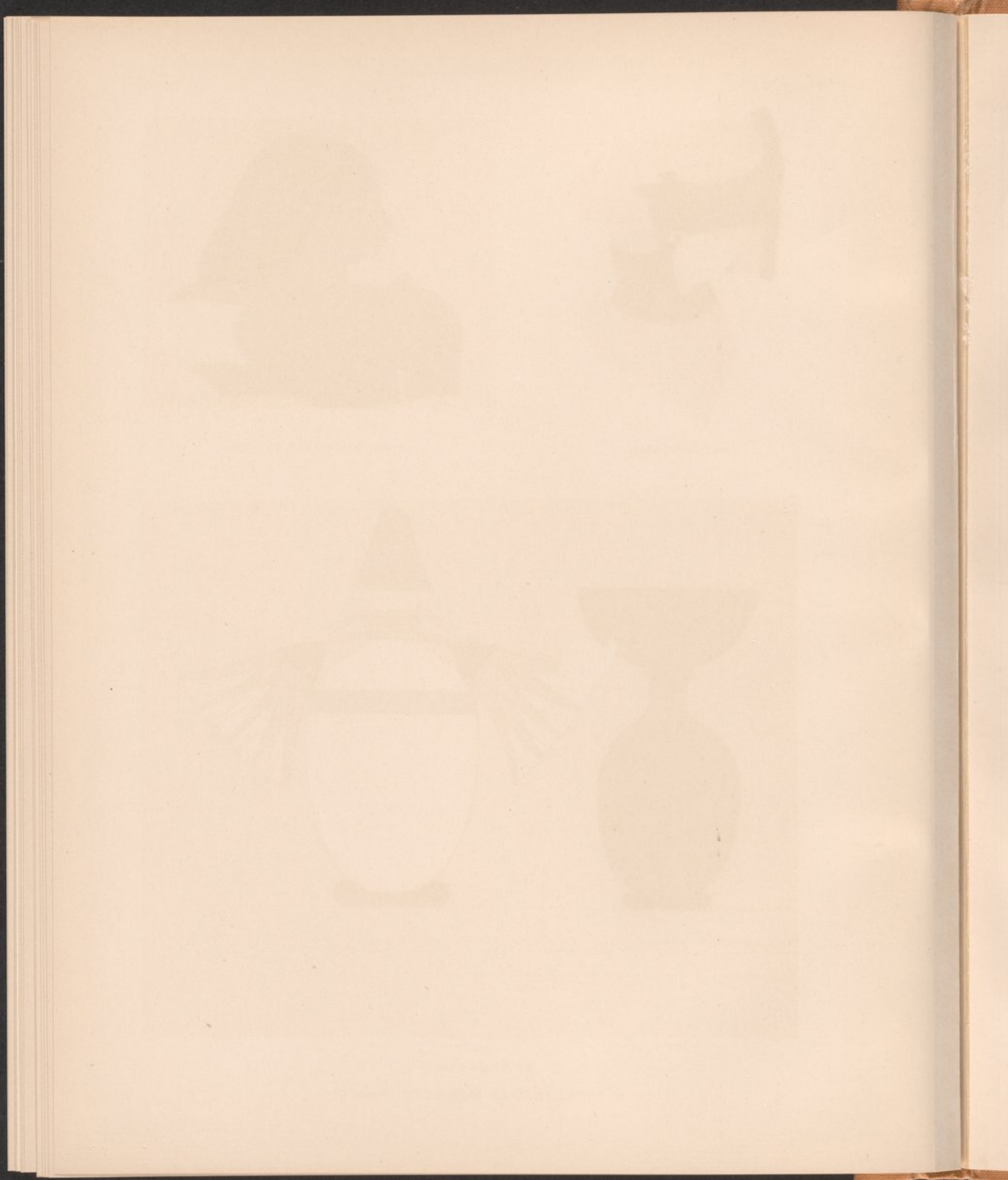


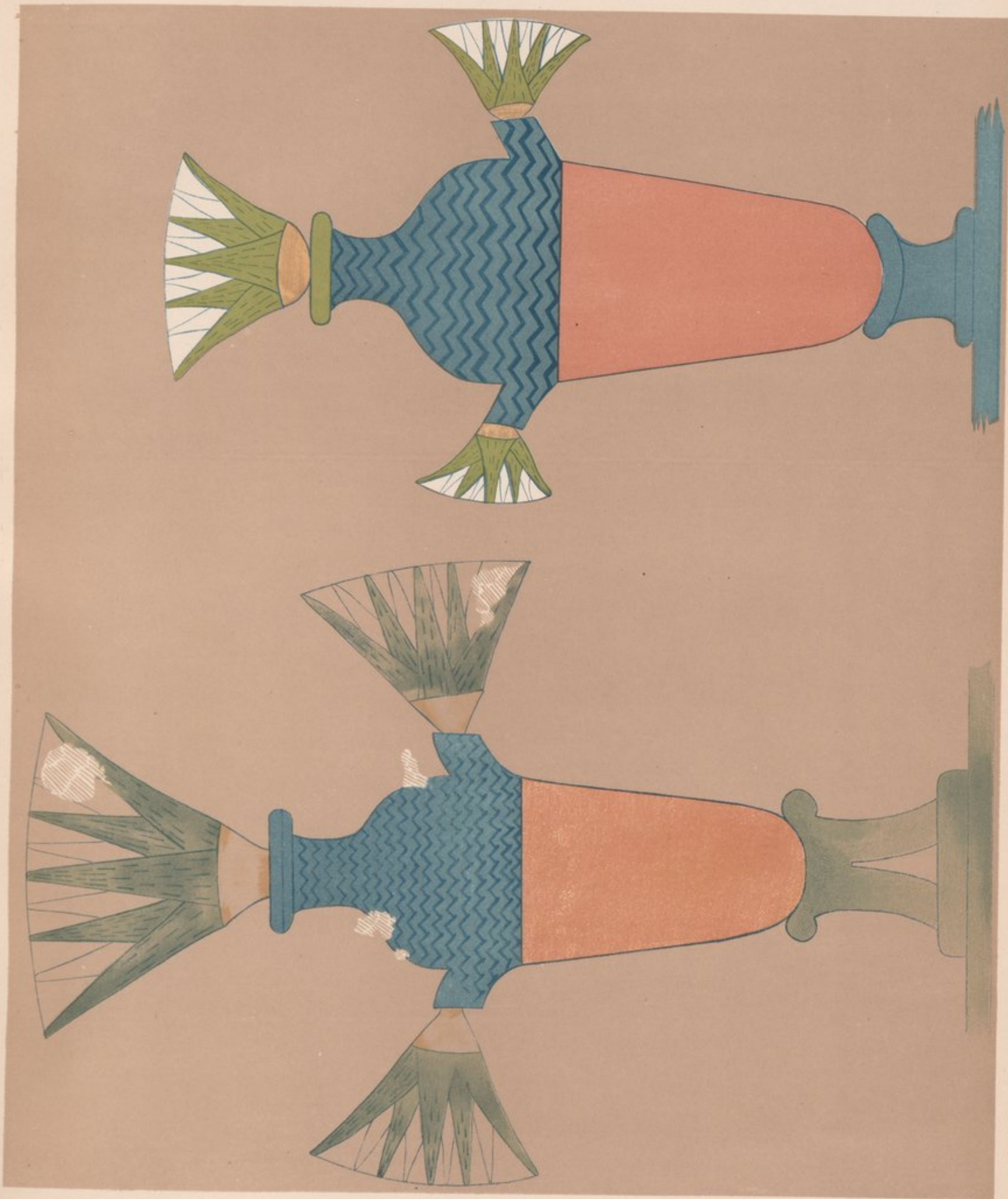
2
HEADS, DYN. XII AND DYN. XVIII.



3
VASES ON TABLE

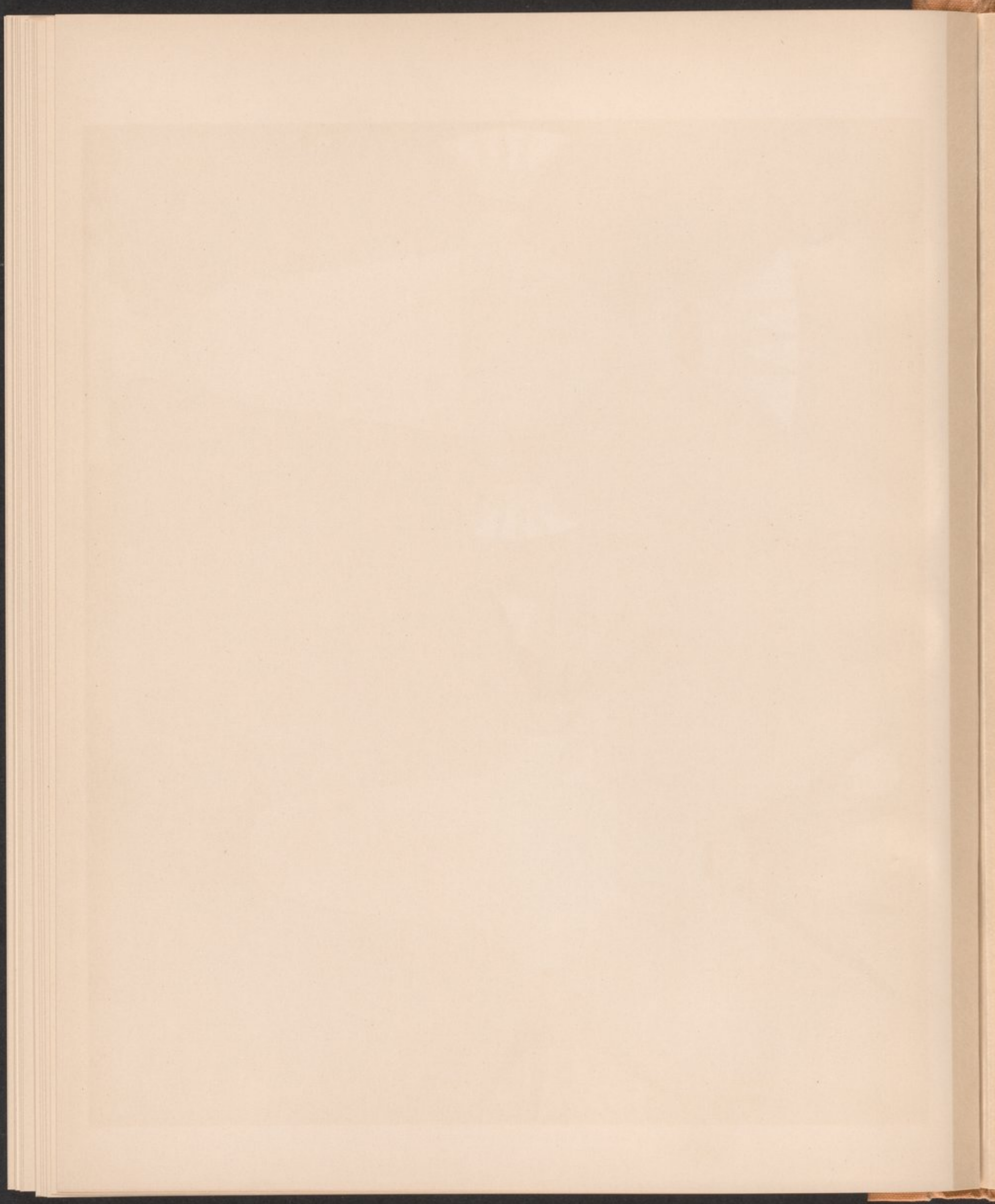
MISCELLANEOUS SUBJECTS (TOMB 2).





GLASS VASES (TOMB 2).

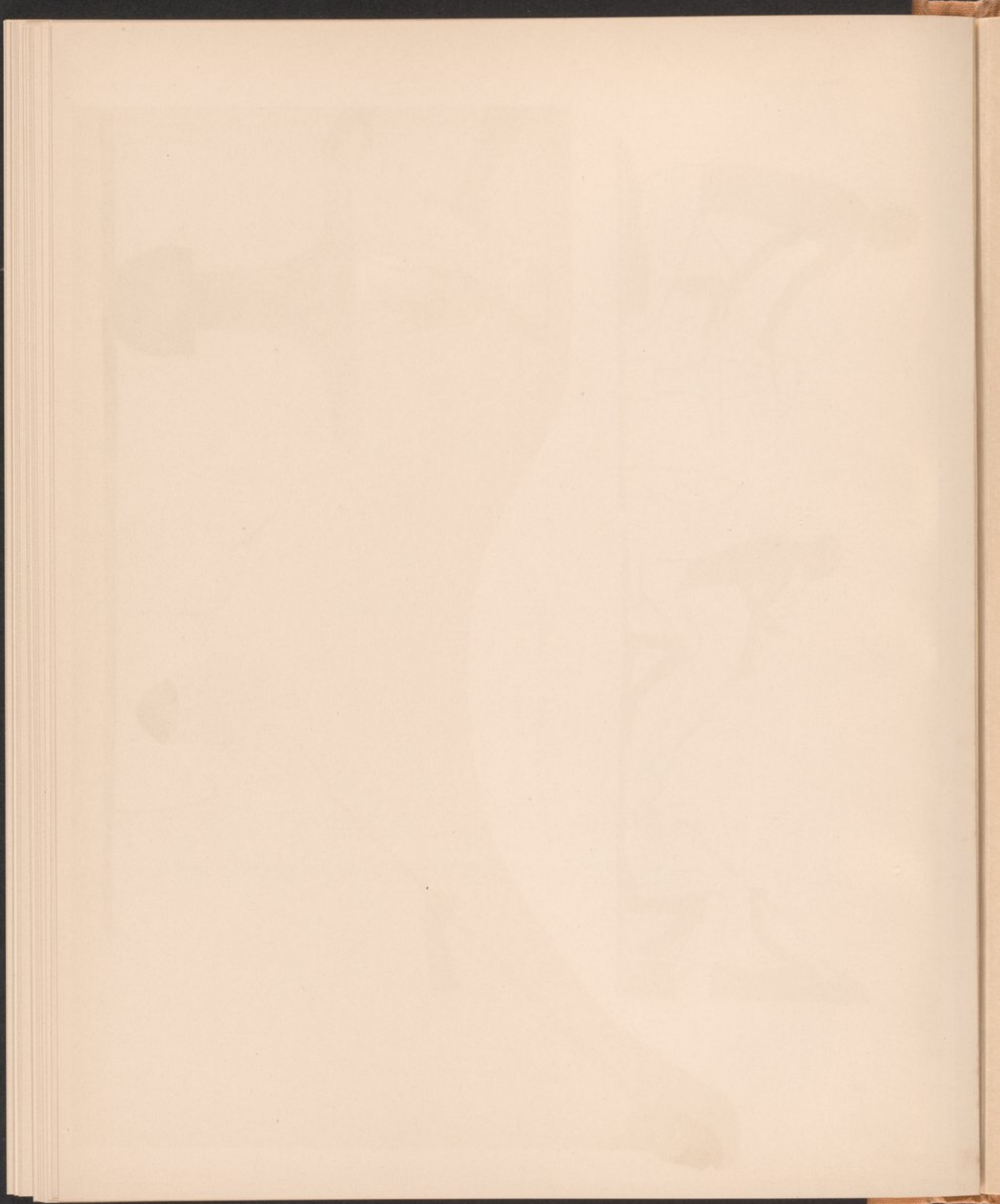
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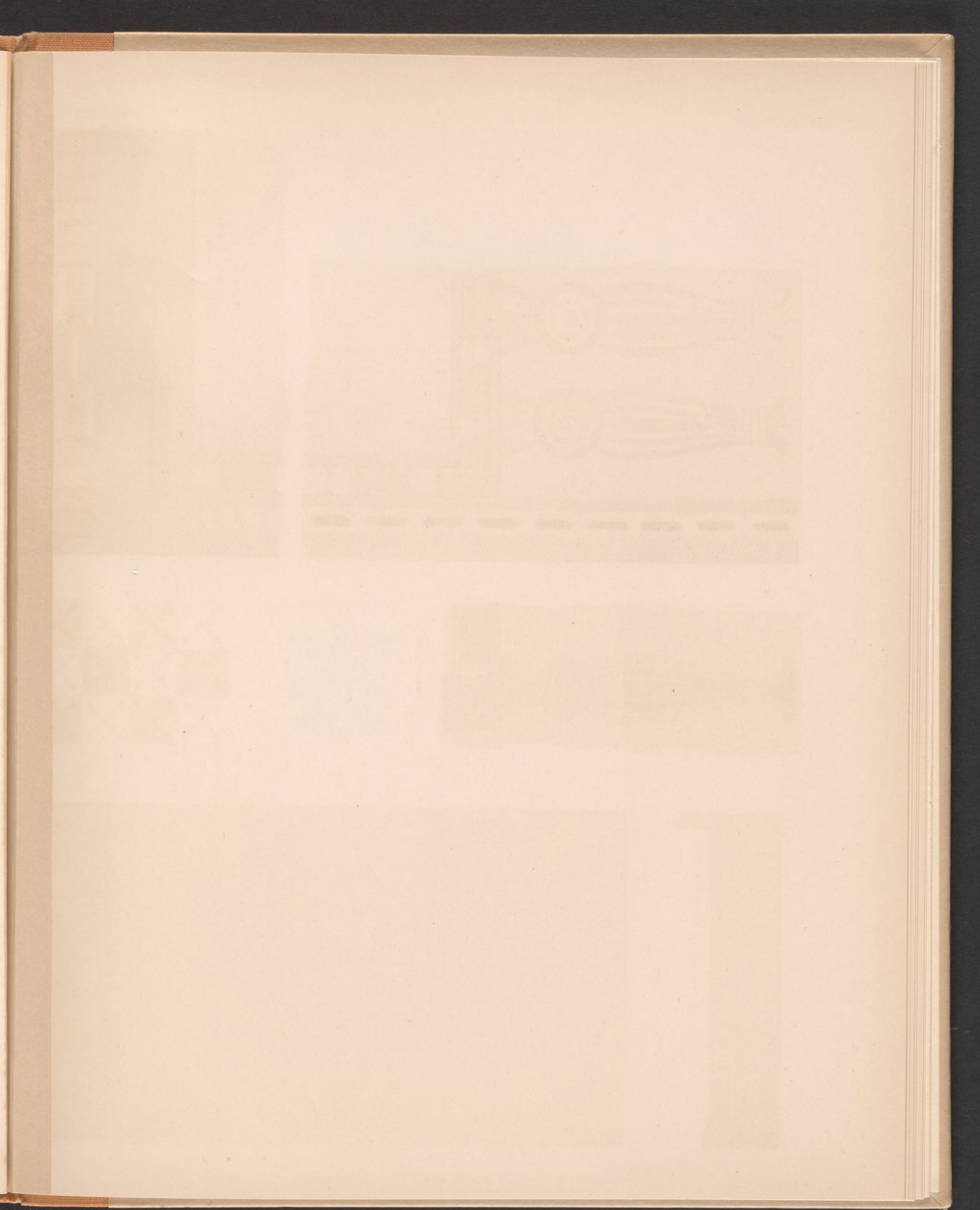


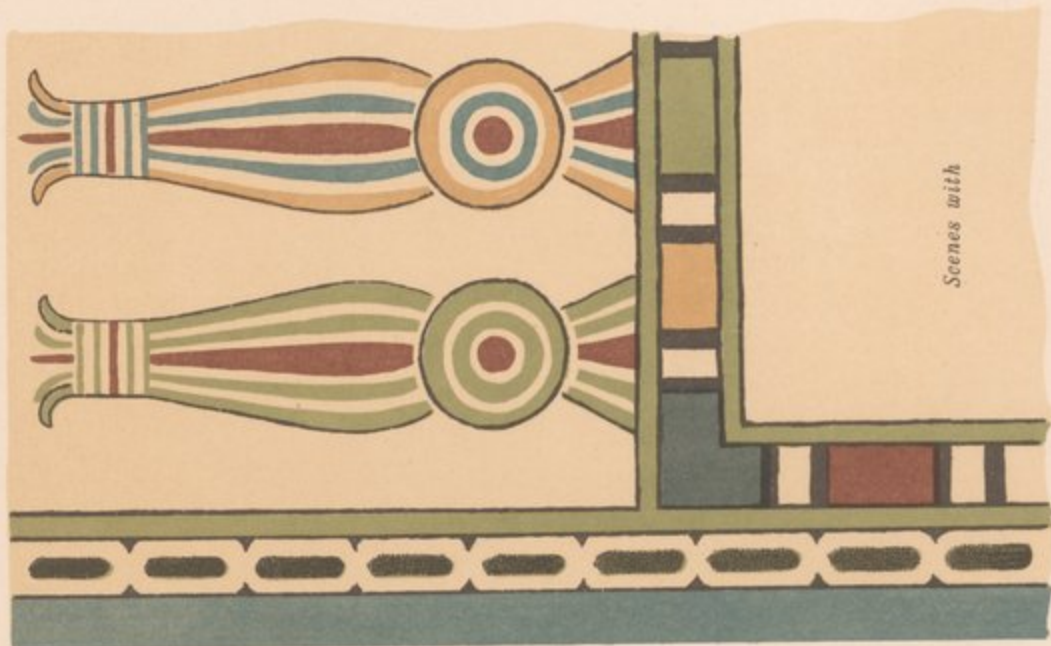


SMELTING AND POTMAKING.
(TOMB 2).





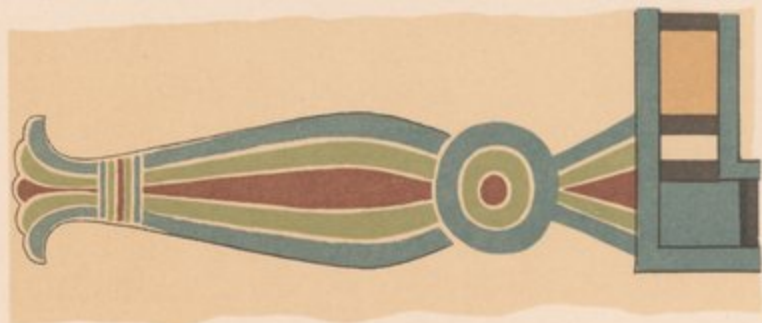




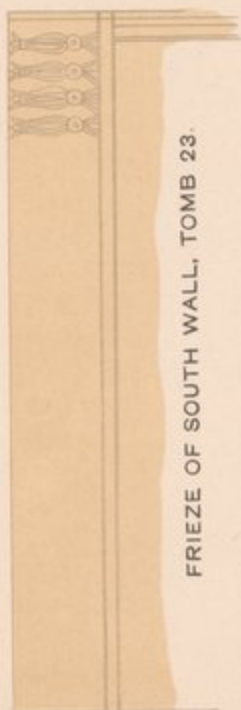
Scenes with



Inscriptions

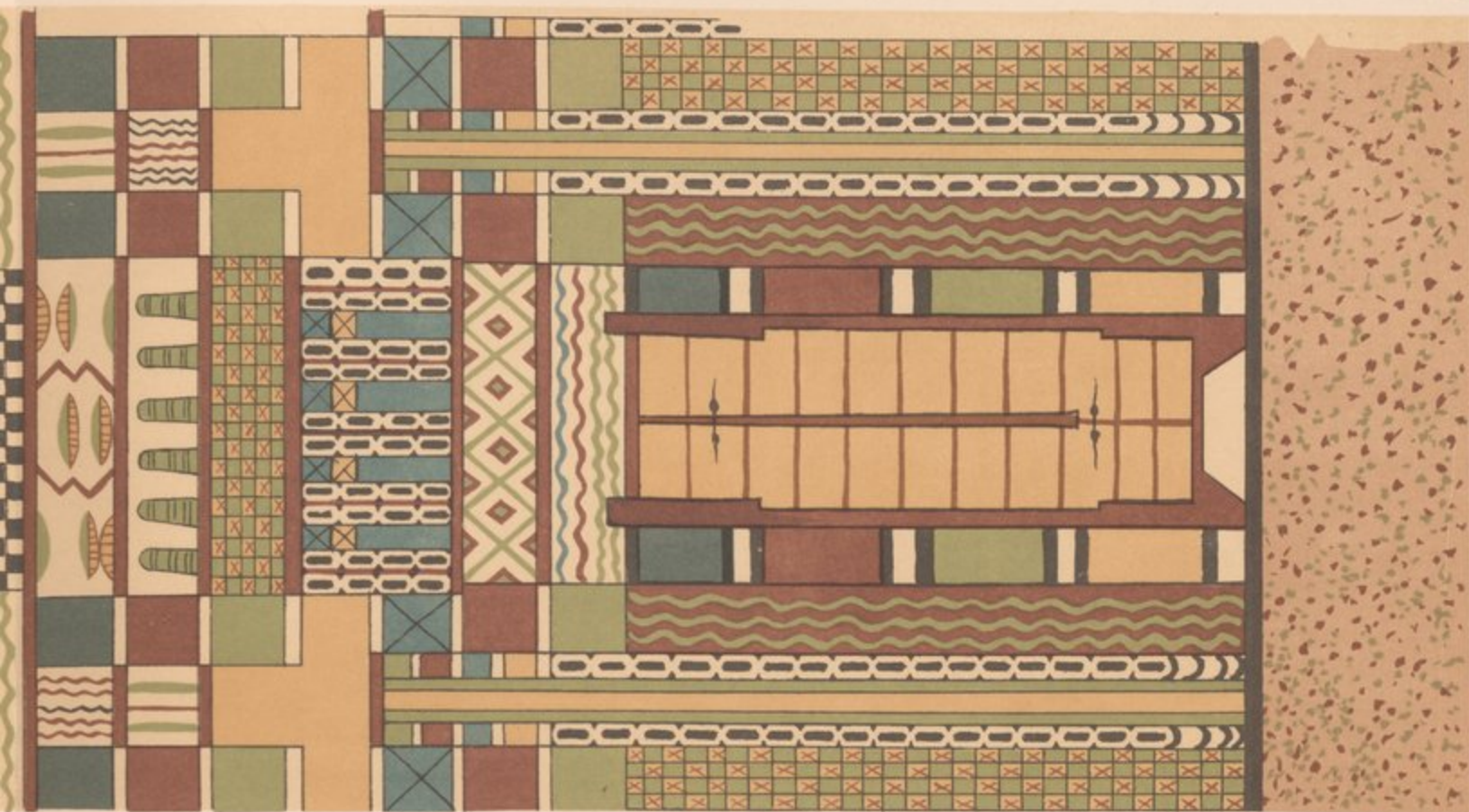


S. WALL, TOMB 23.



FRIEZE OF SOUTH WALL, TOMB 23.





DECORATION ON NORTH WALL OF SHRINE, TOMB 3.

Scale 1:4



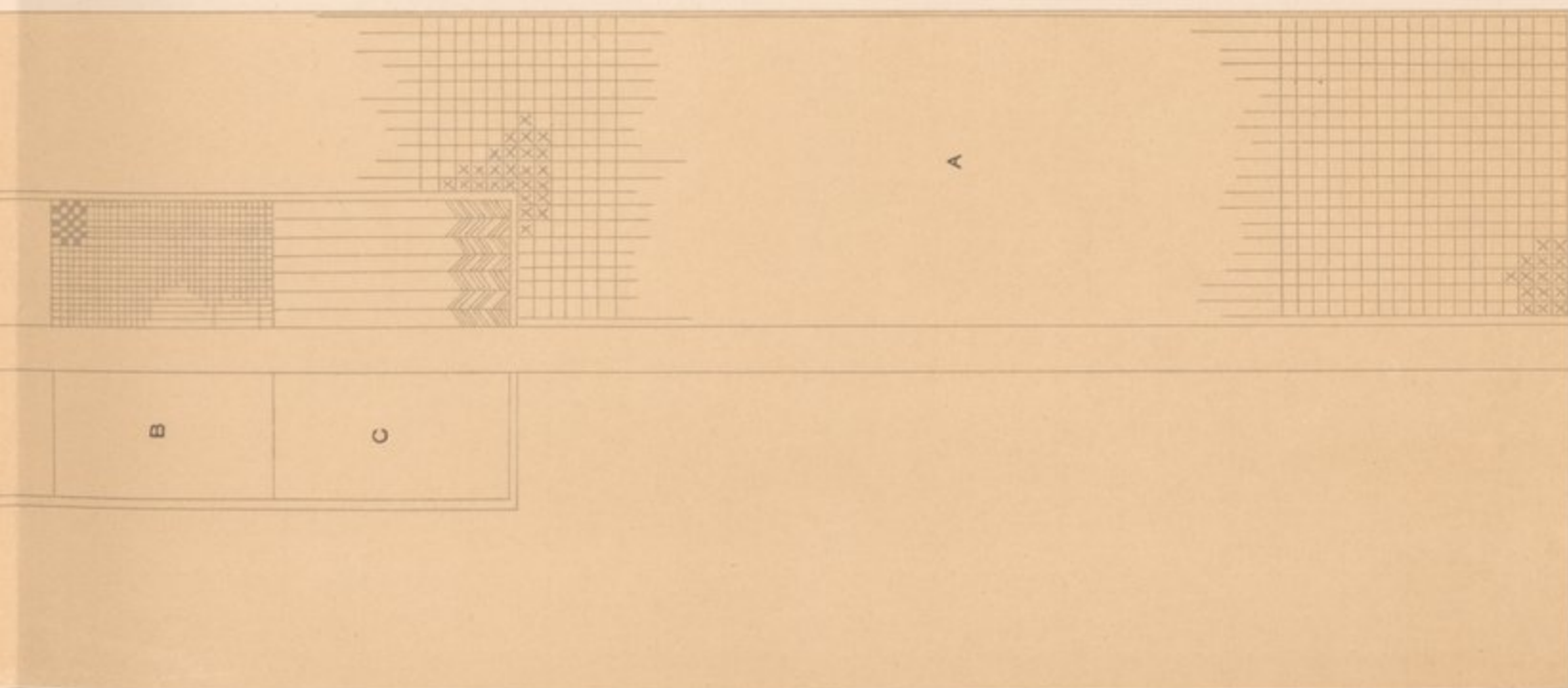
TOMB 23, DETAIL AT A.



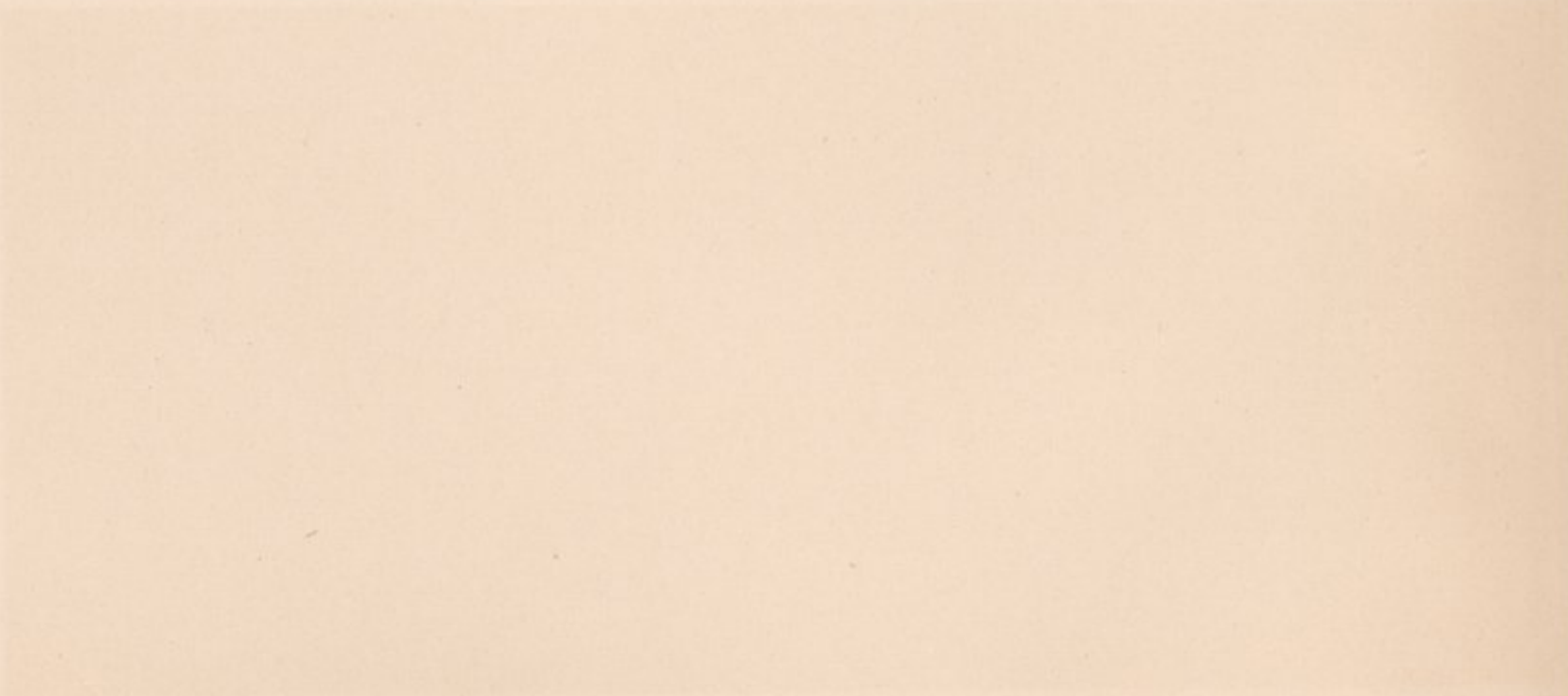
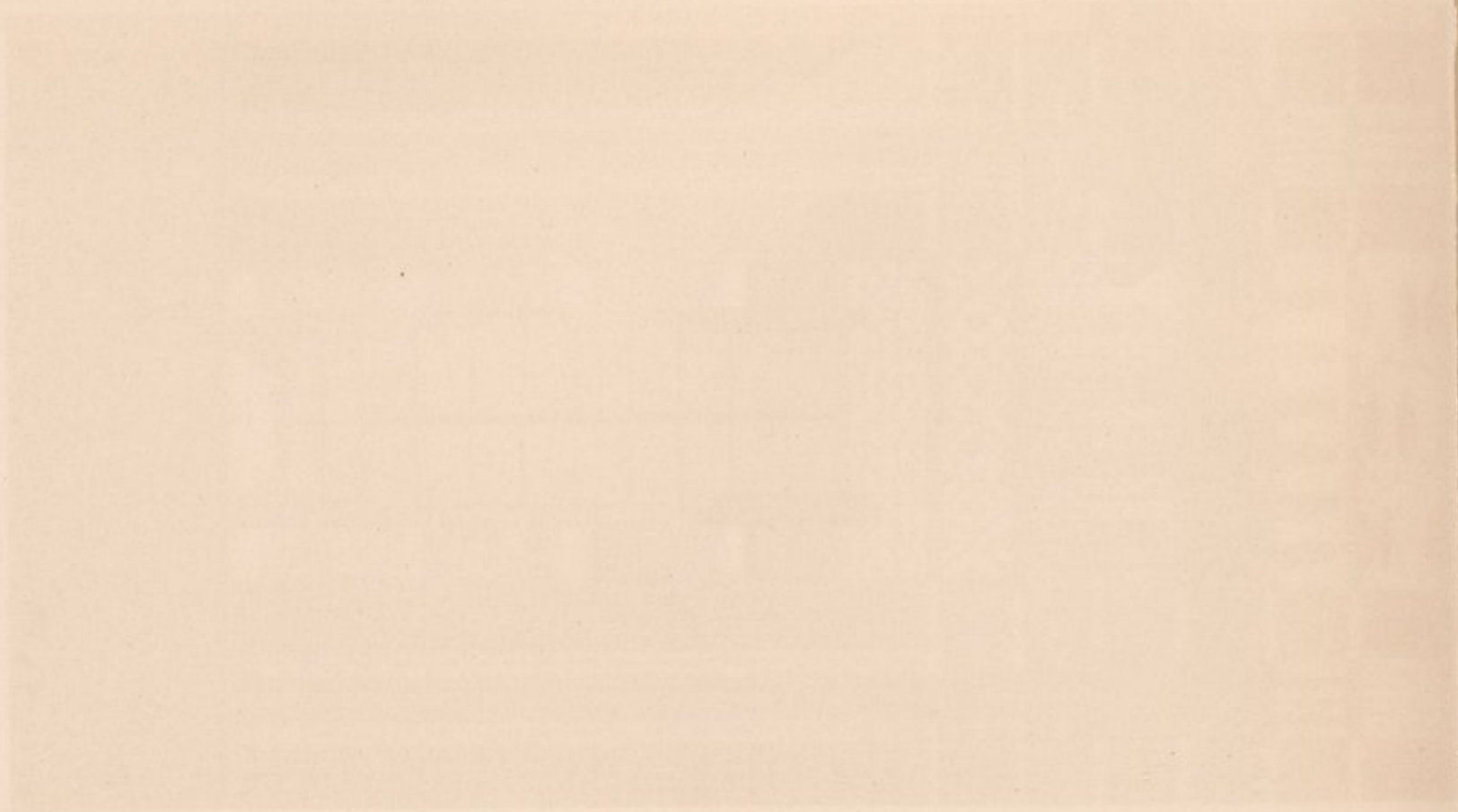
TOMB 23, DETAIL AT B.

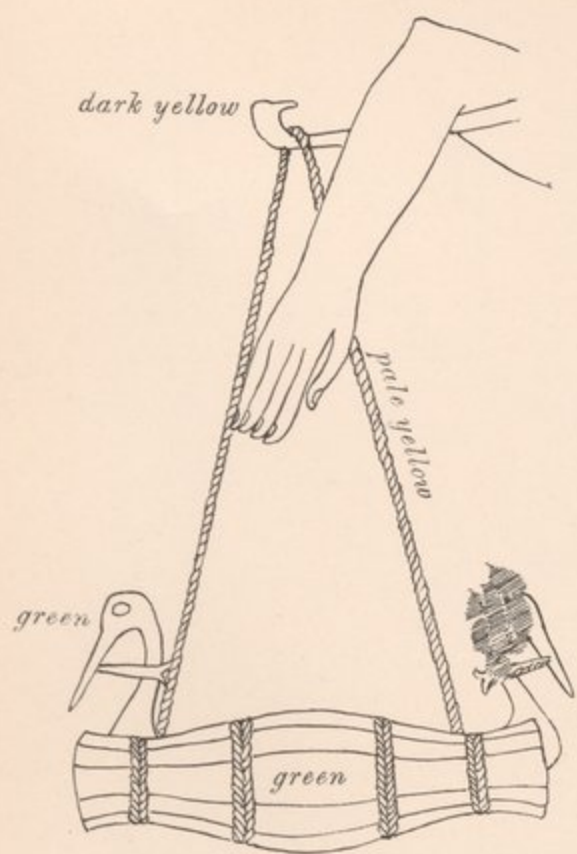


TOMB 23, DETAIL AT C.

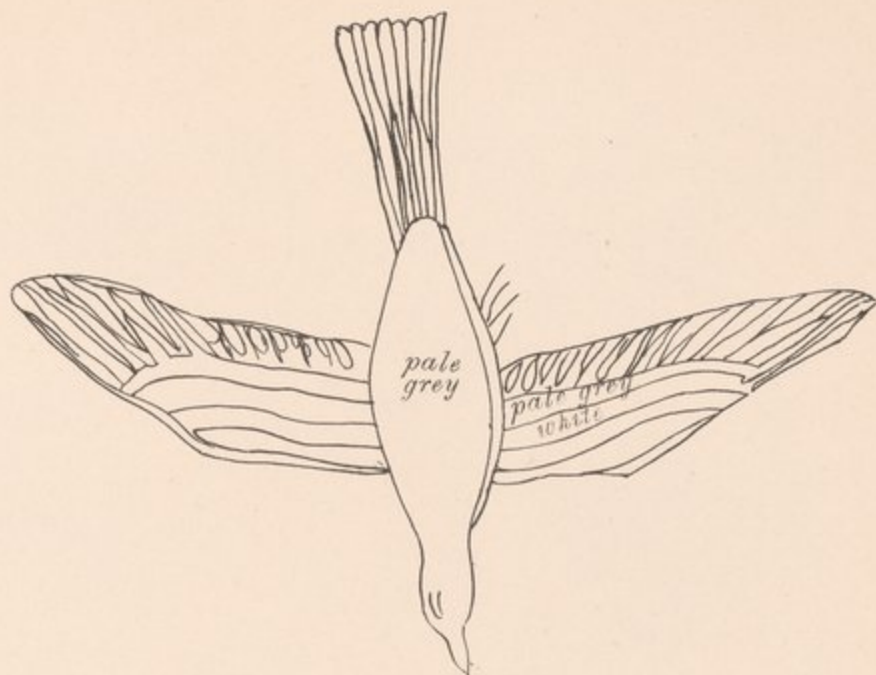


PLAN OF CEILING, TOMB 23.

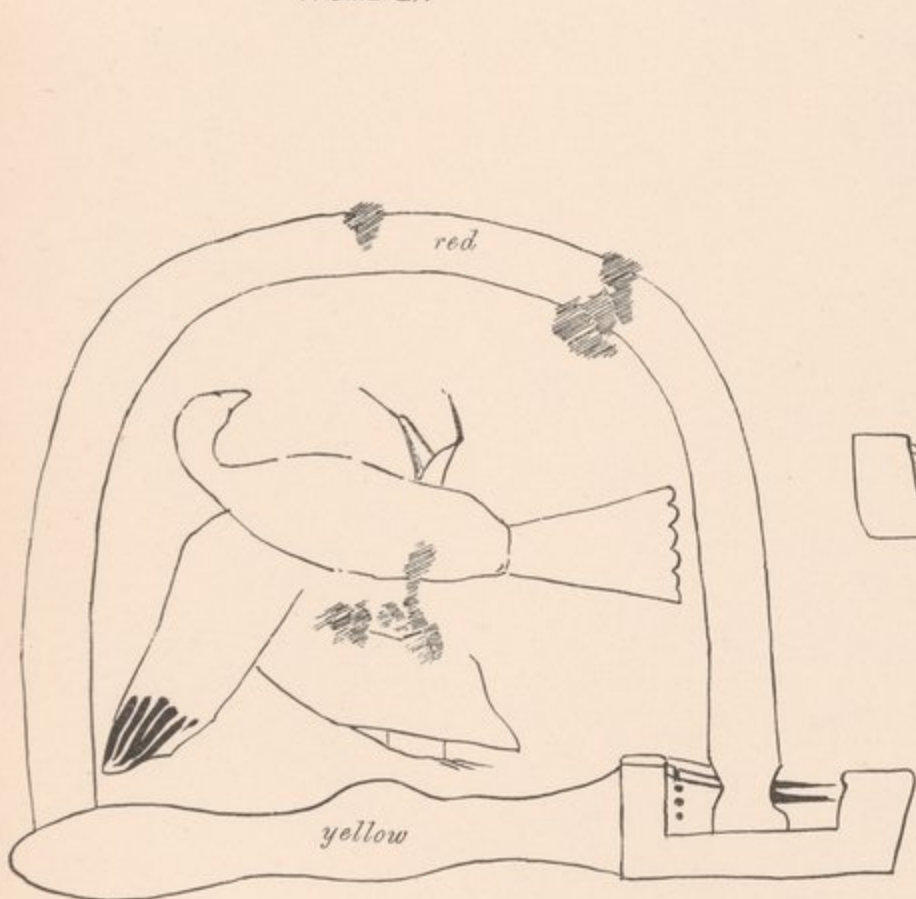




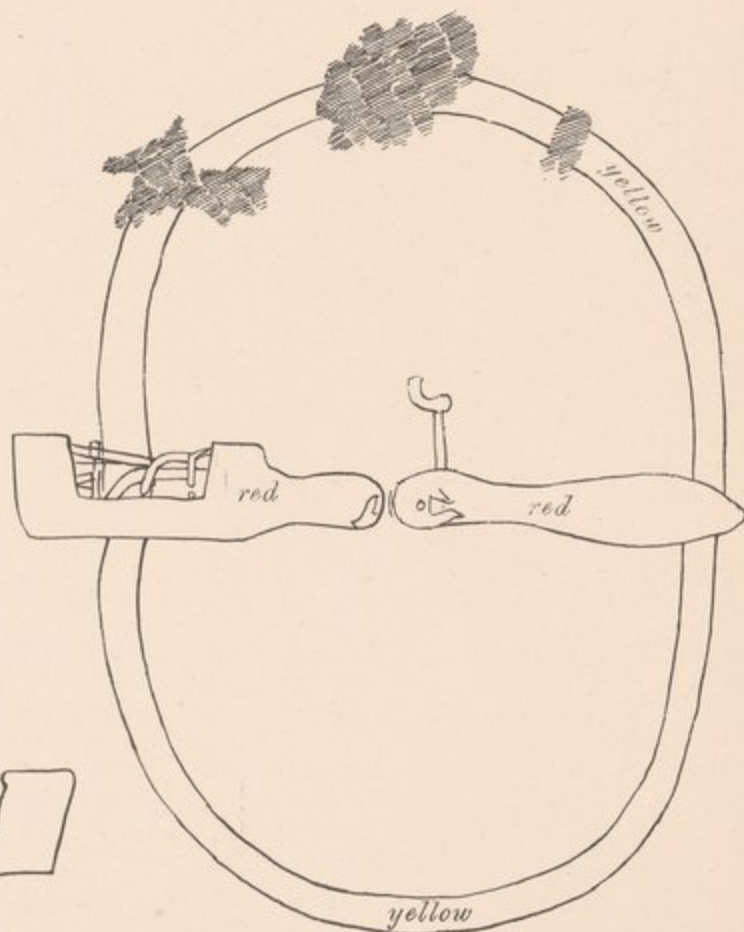
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(TOMB 2).

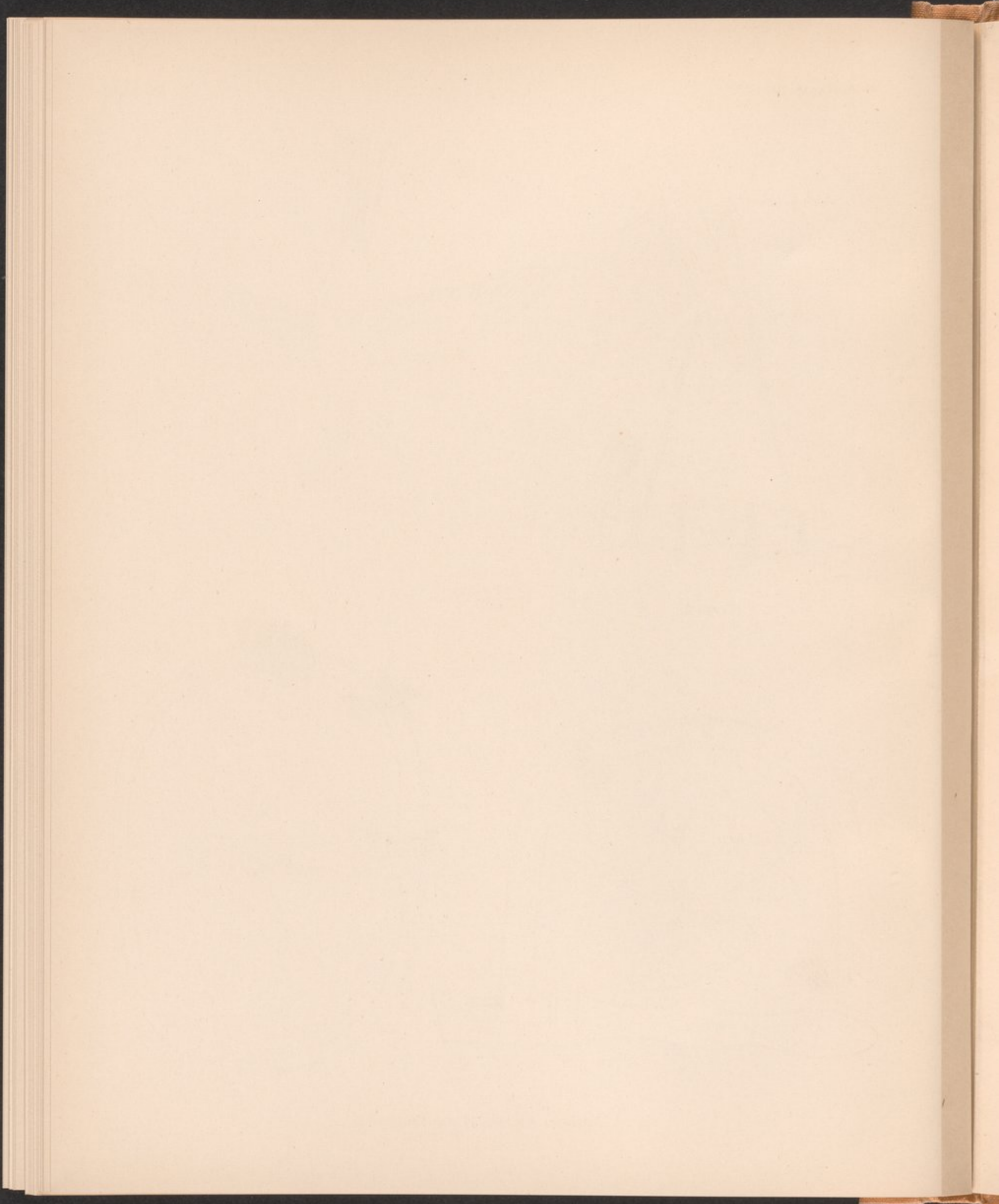


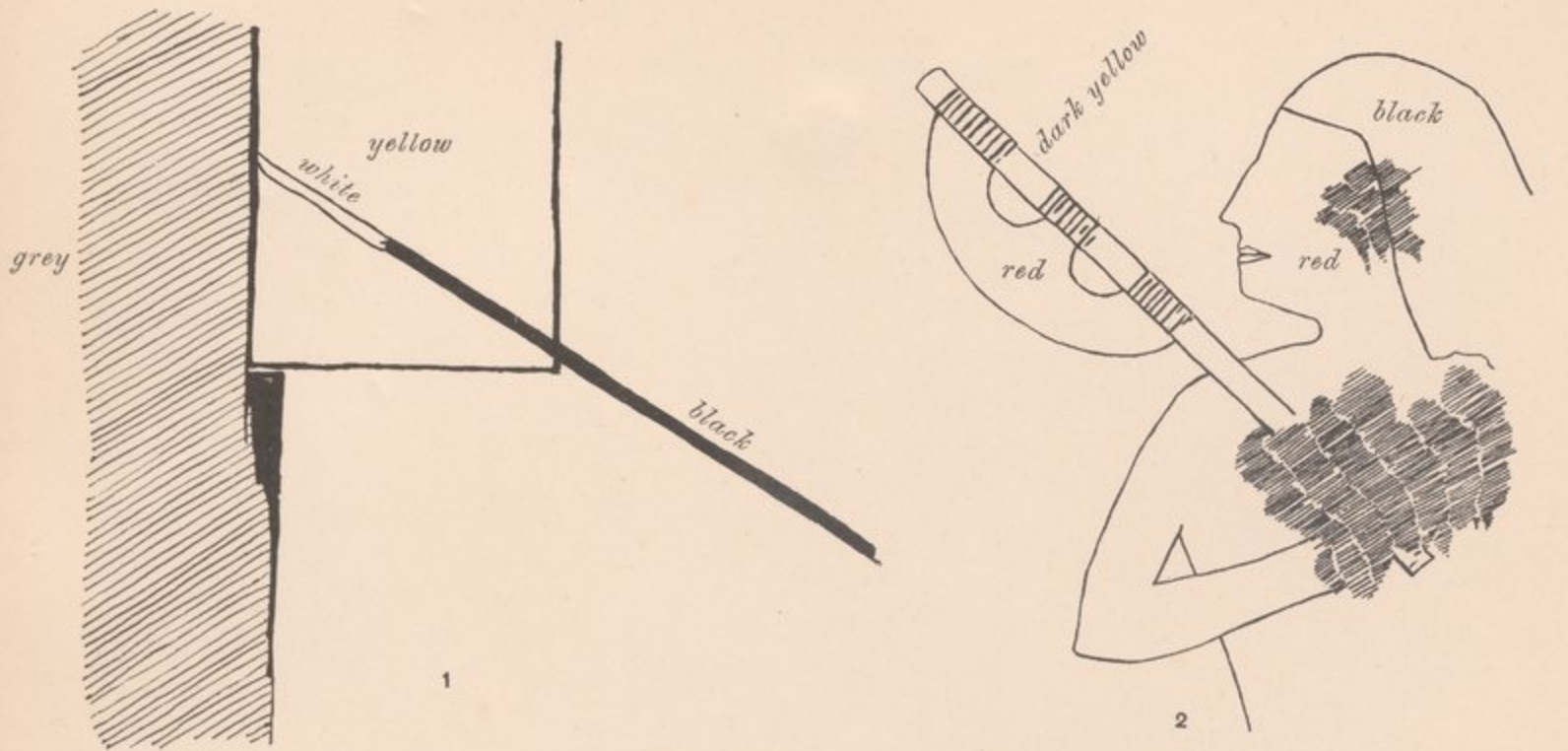
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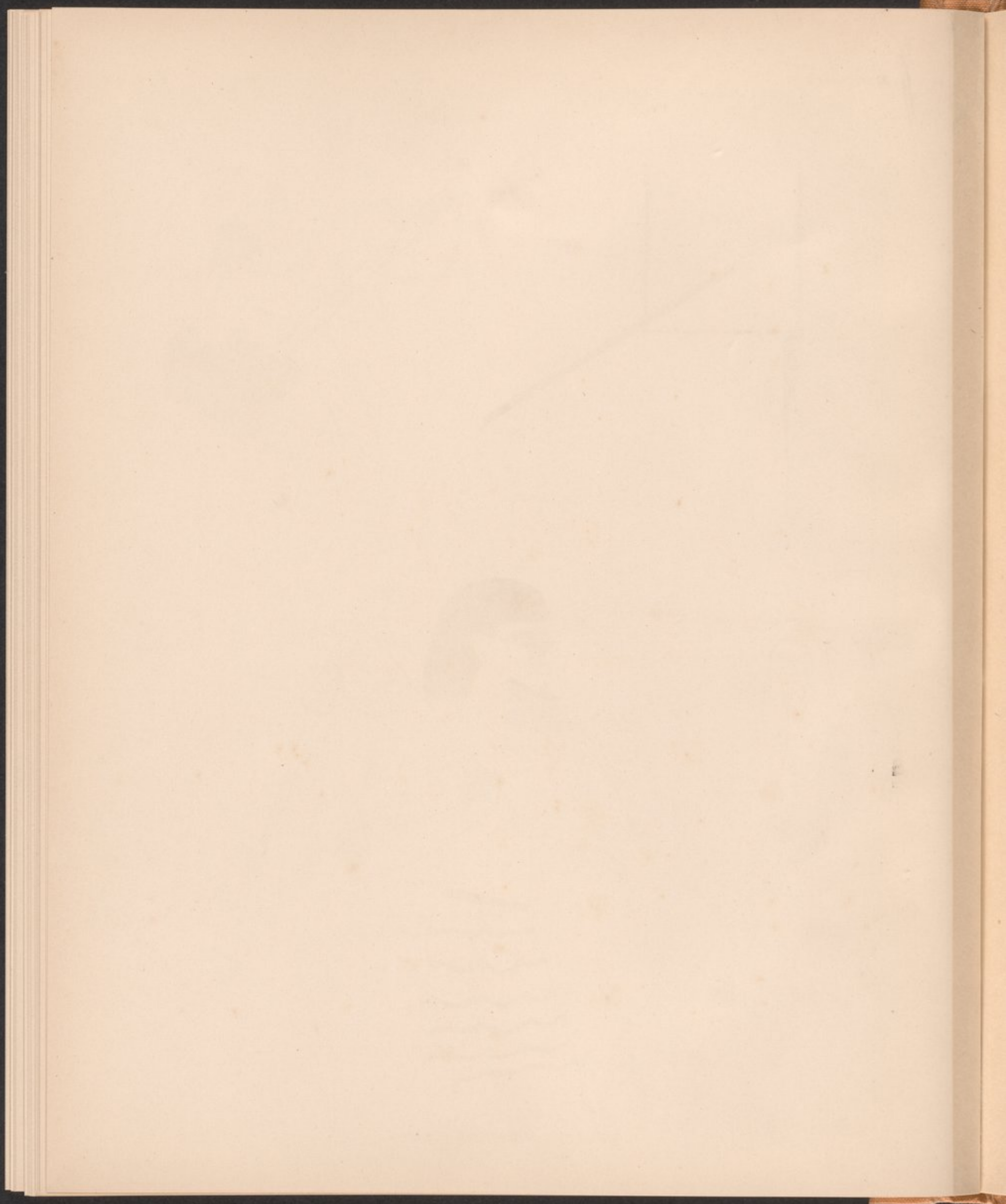
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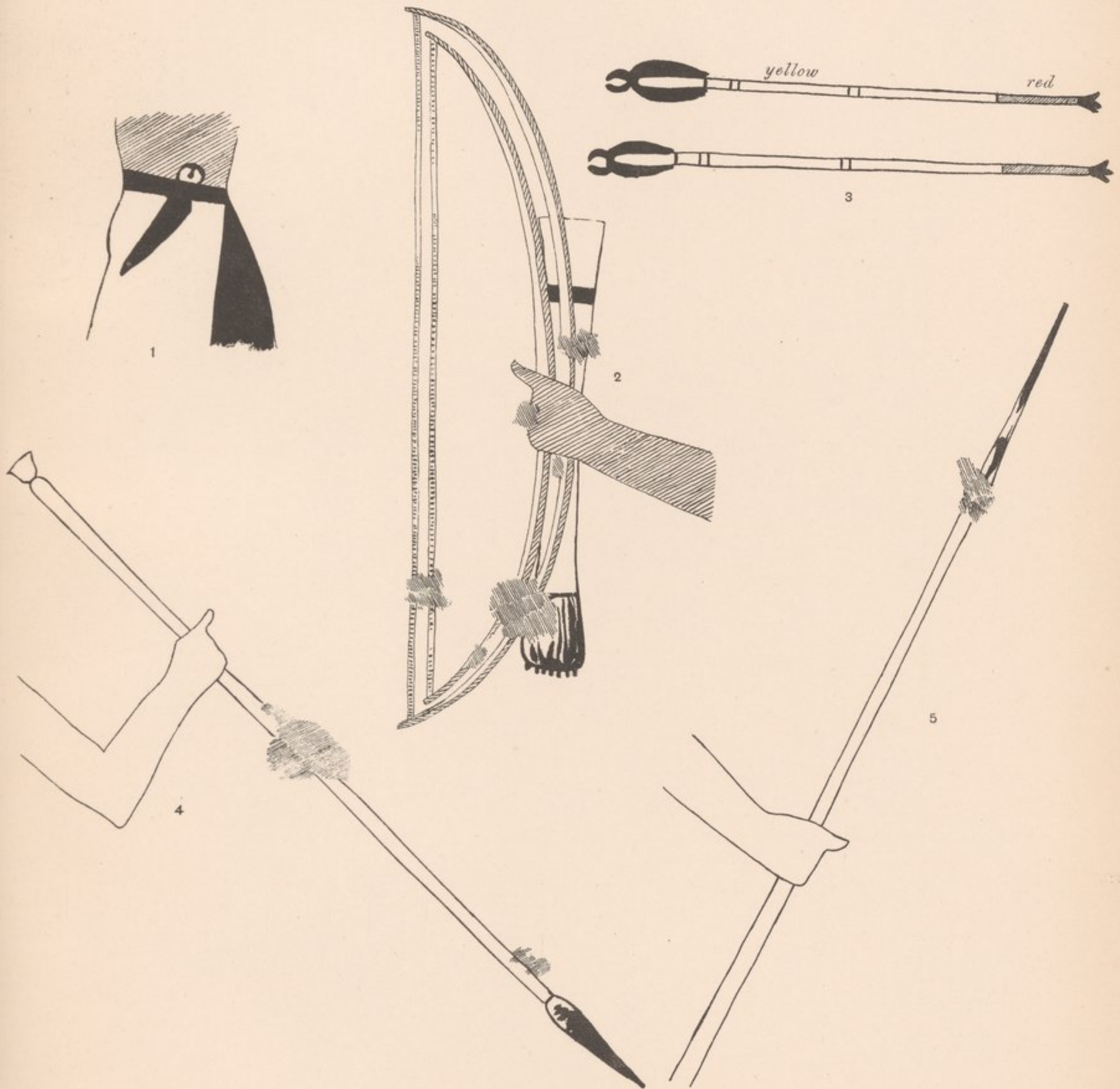




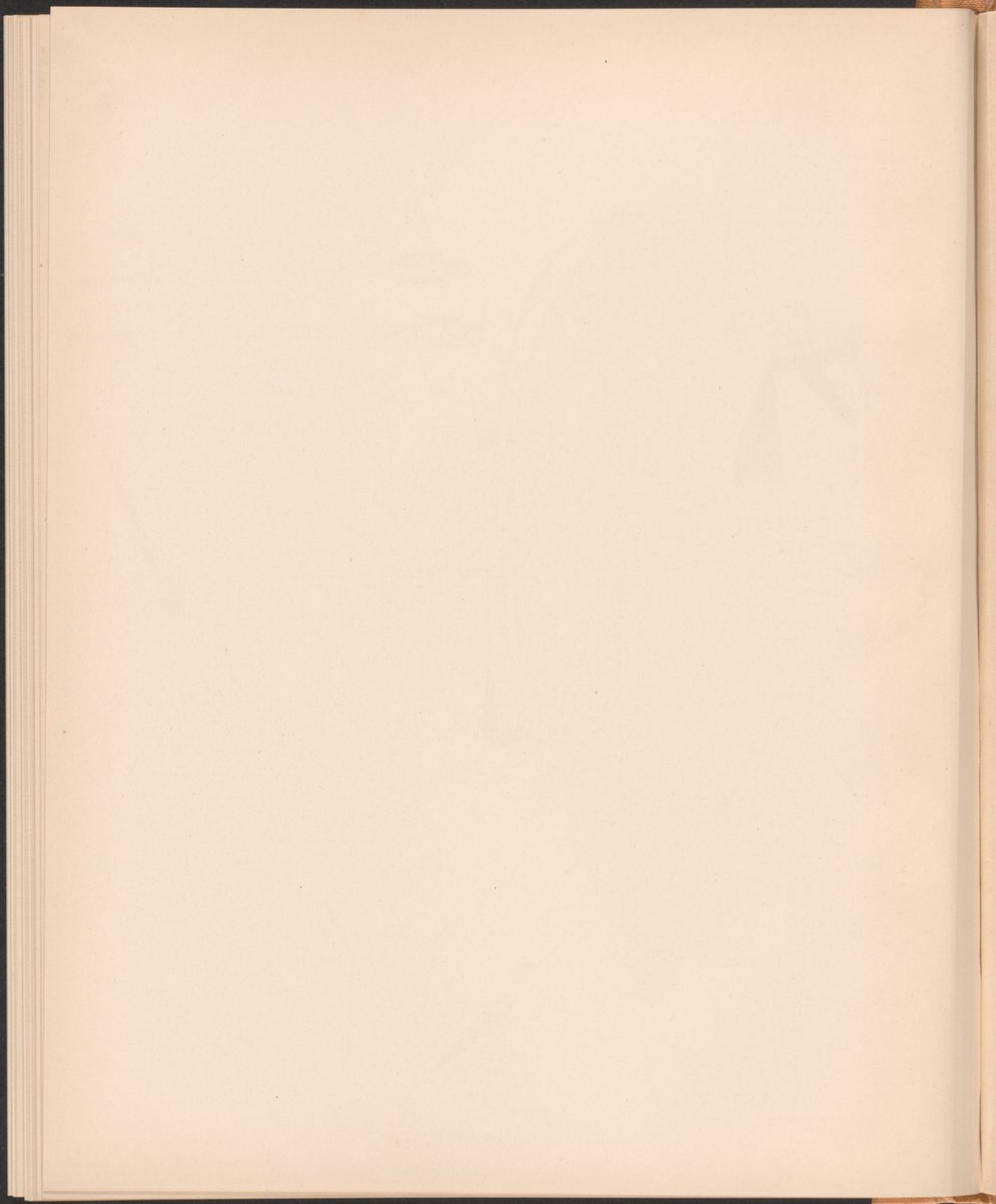


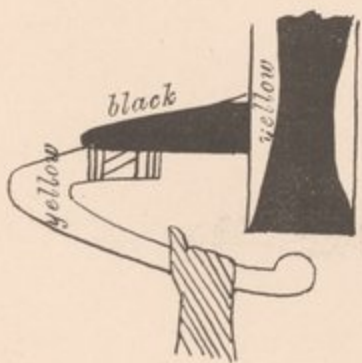
MILITARY WEAPONS (TOMB 2).



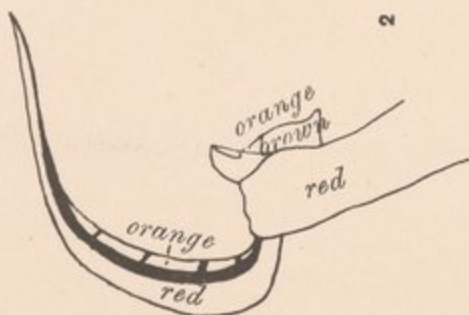


MILITARY WEAPONS (TOMB 2).





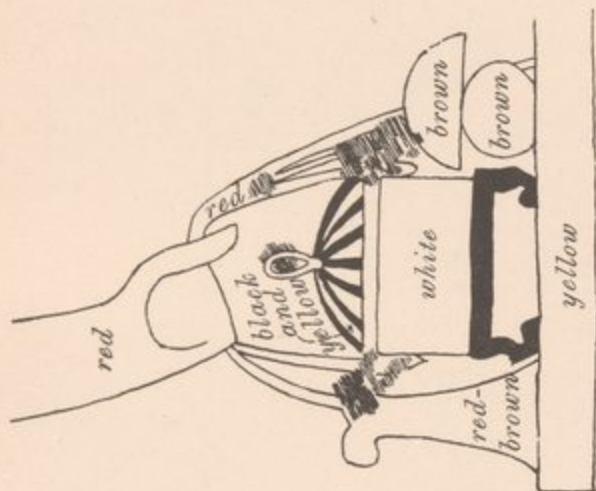
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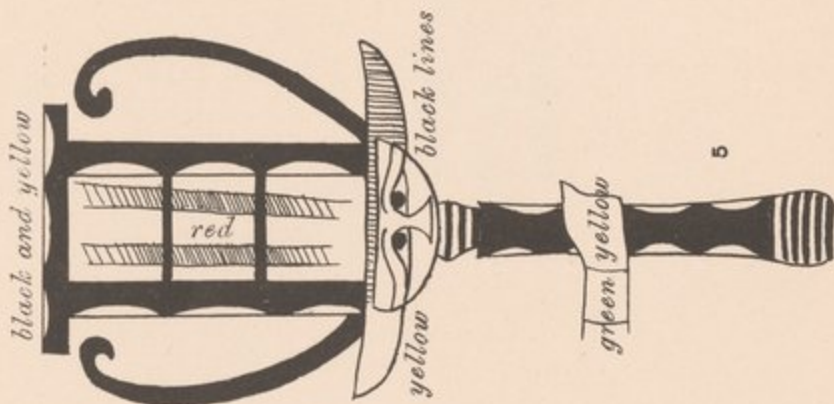
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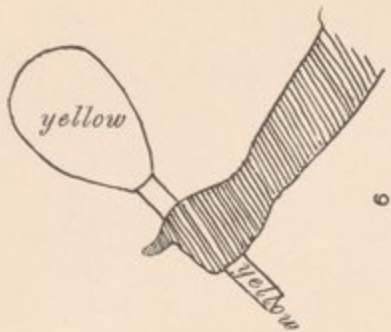
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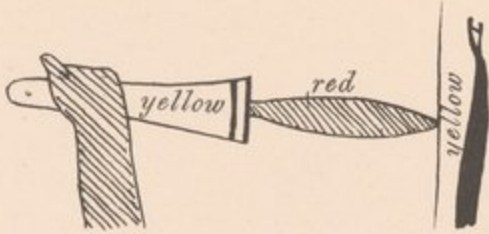
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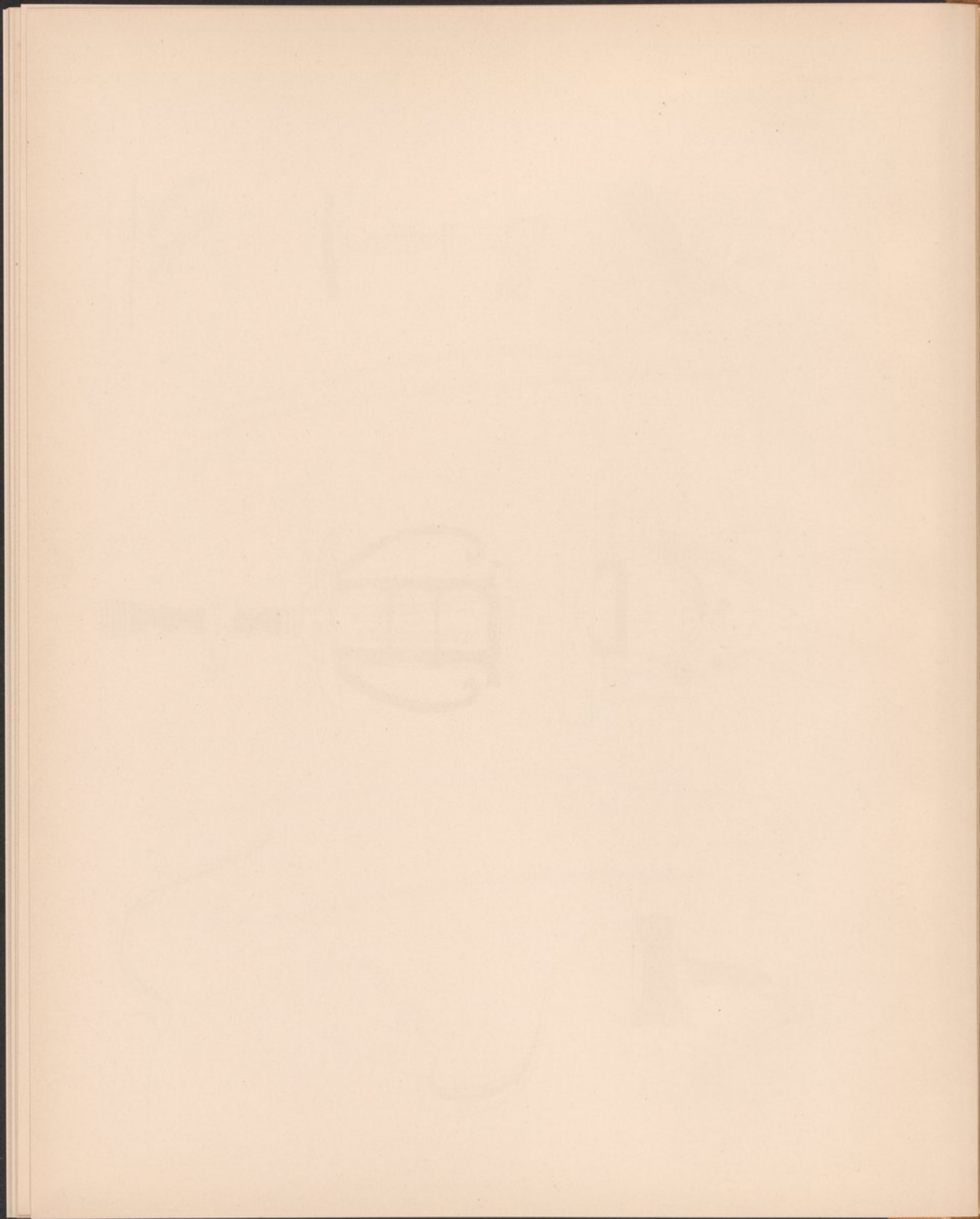
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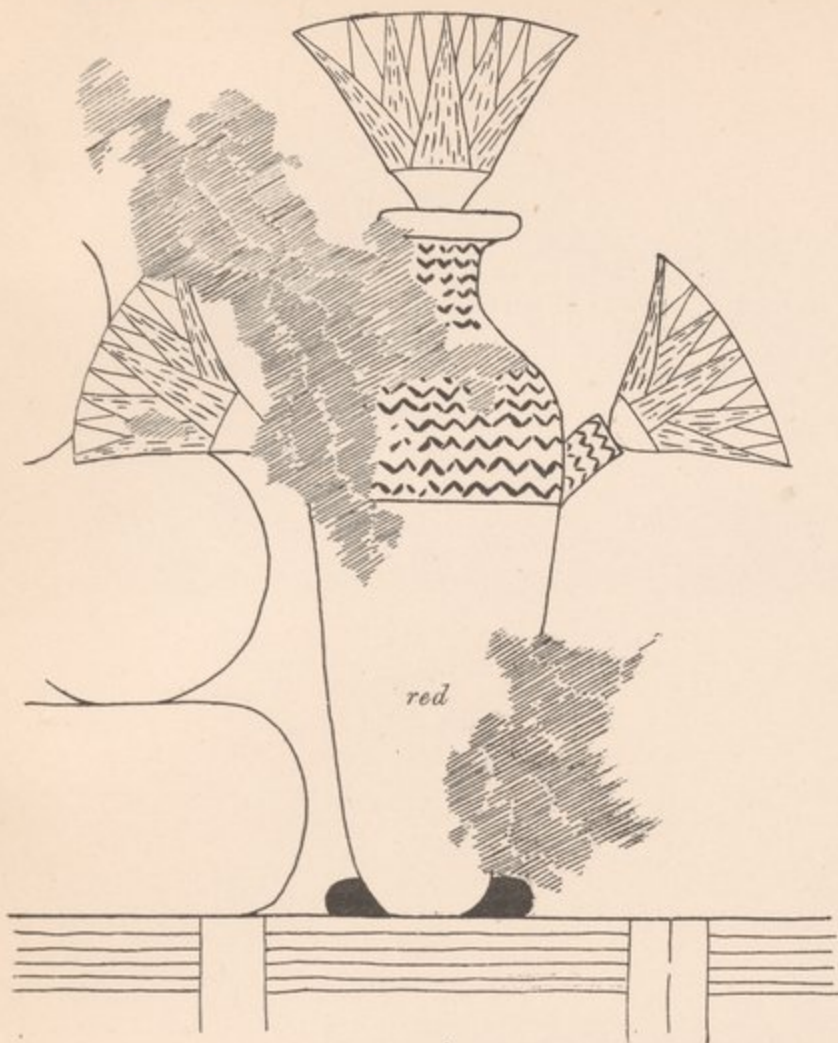


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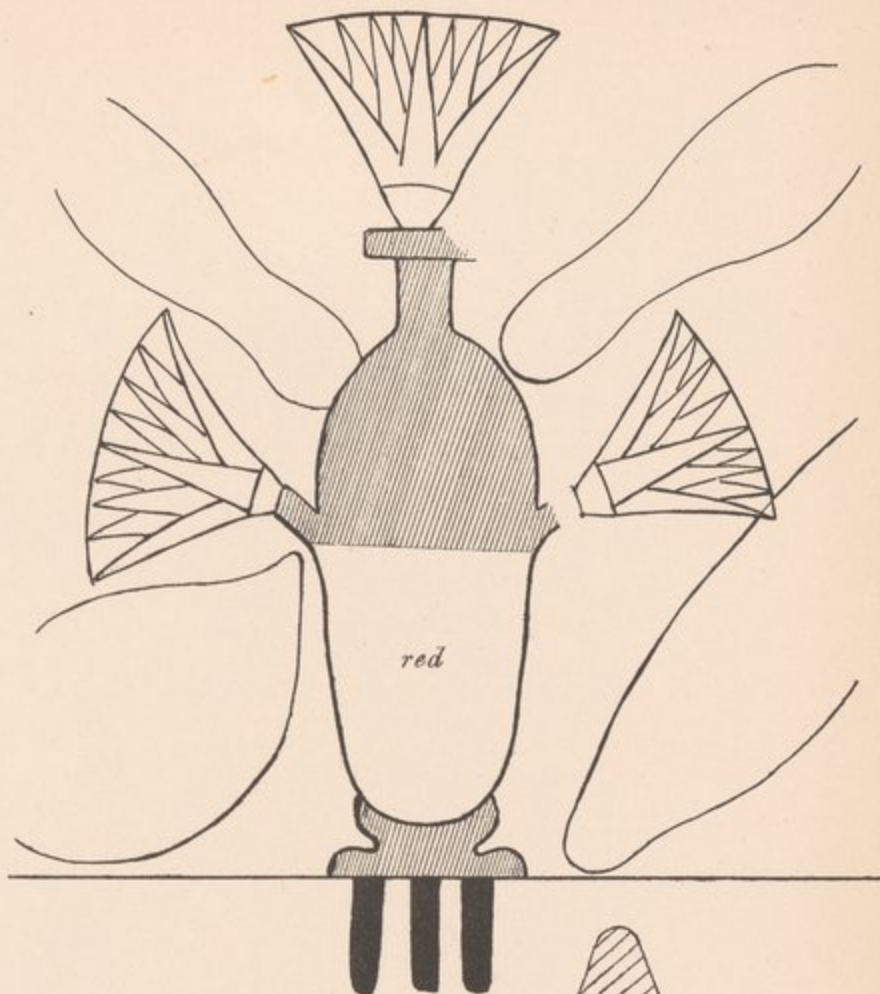


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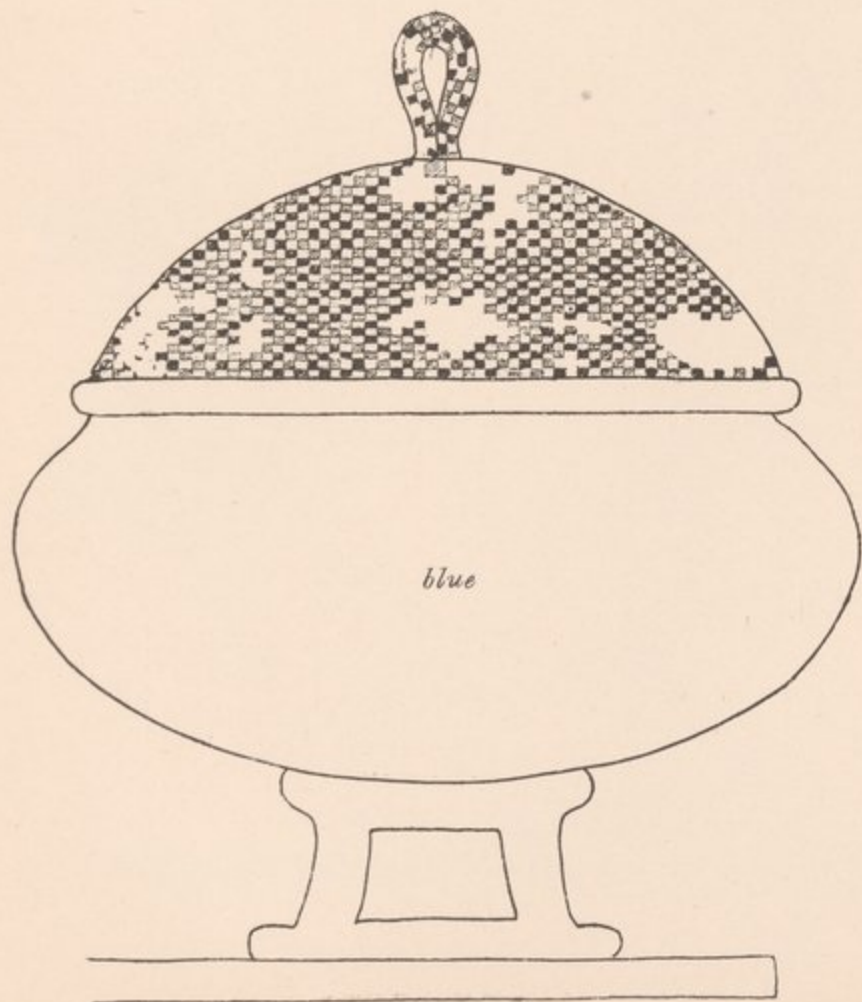




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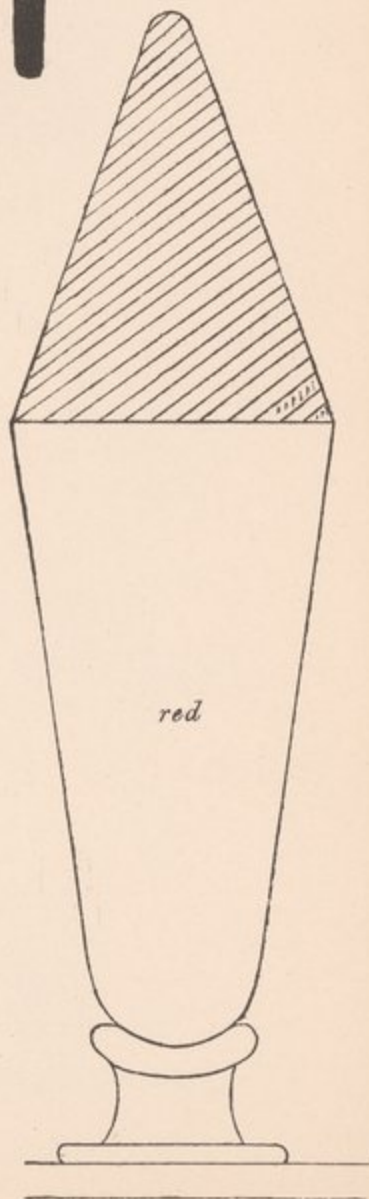


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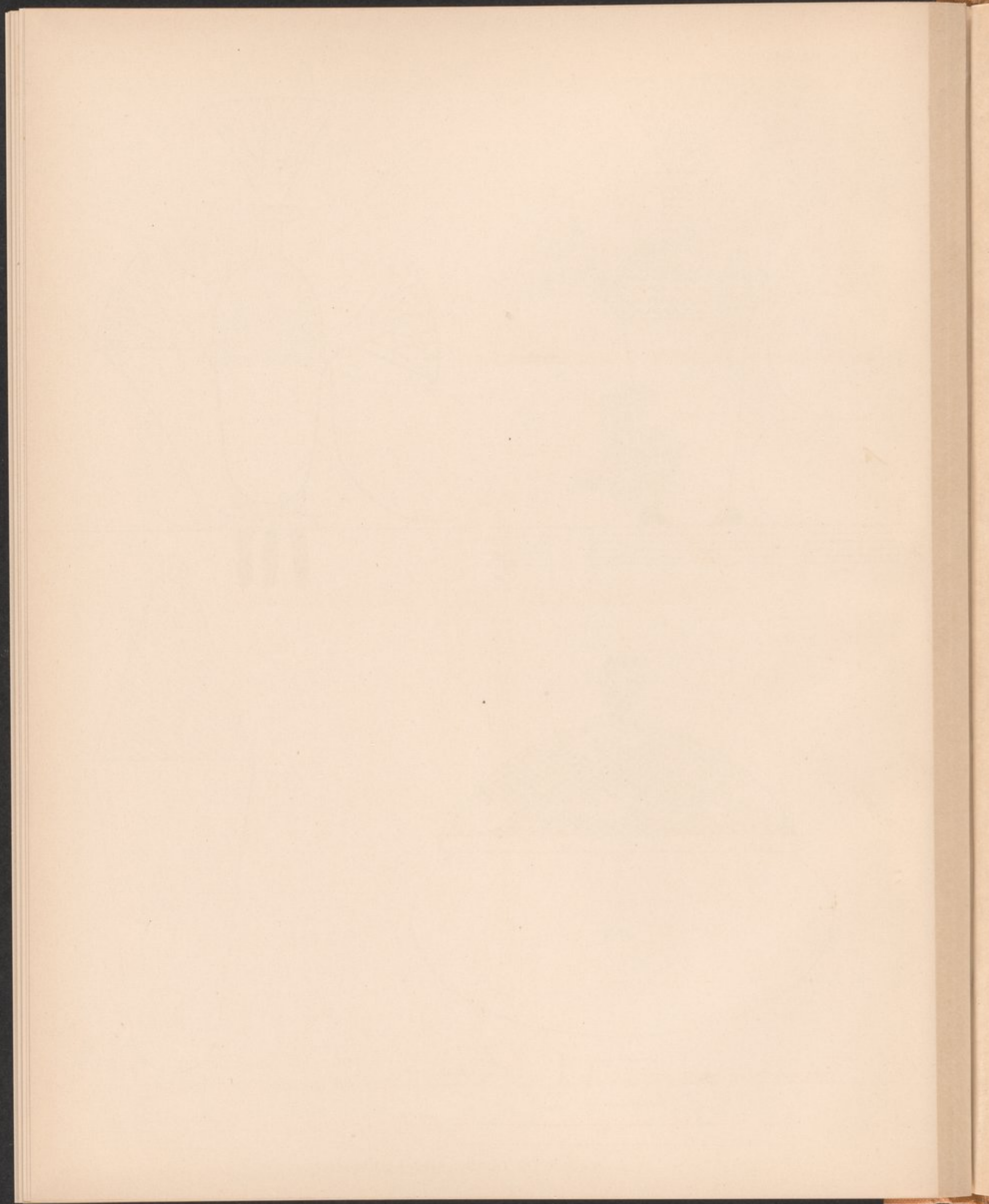


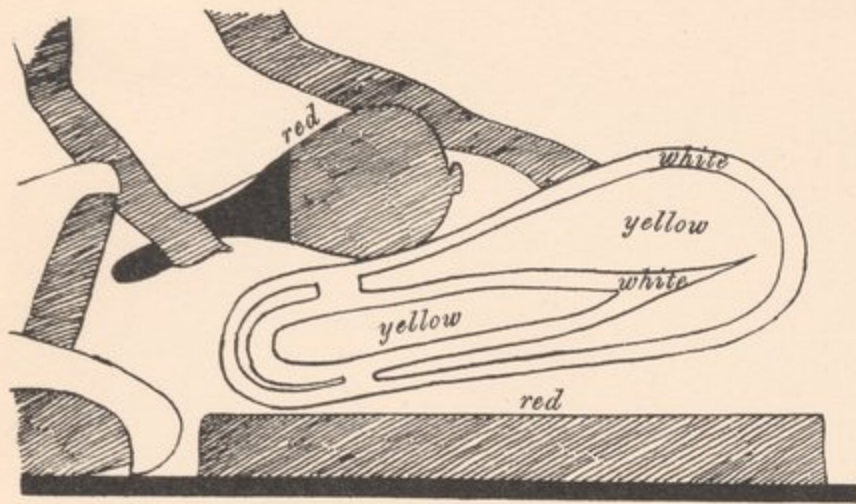
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VASES OF GLASS AND POTTERY.

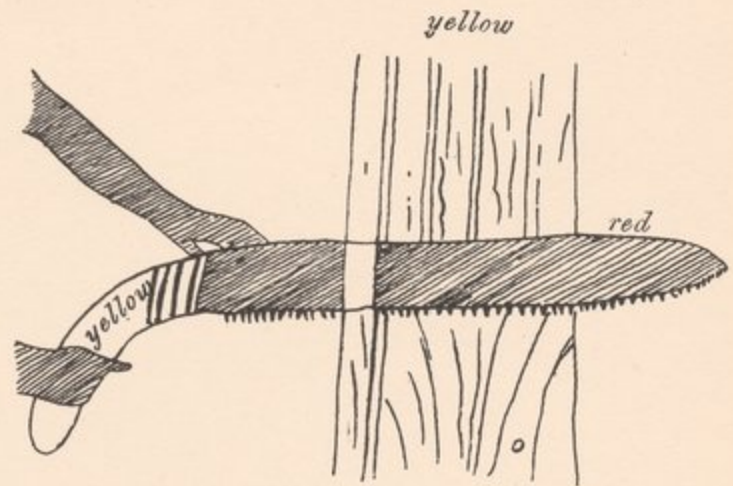


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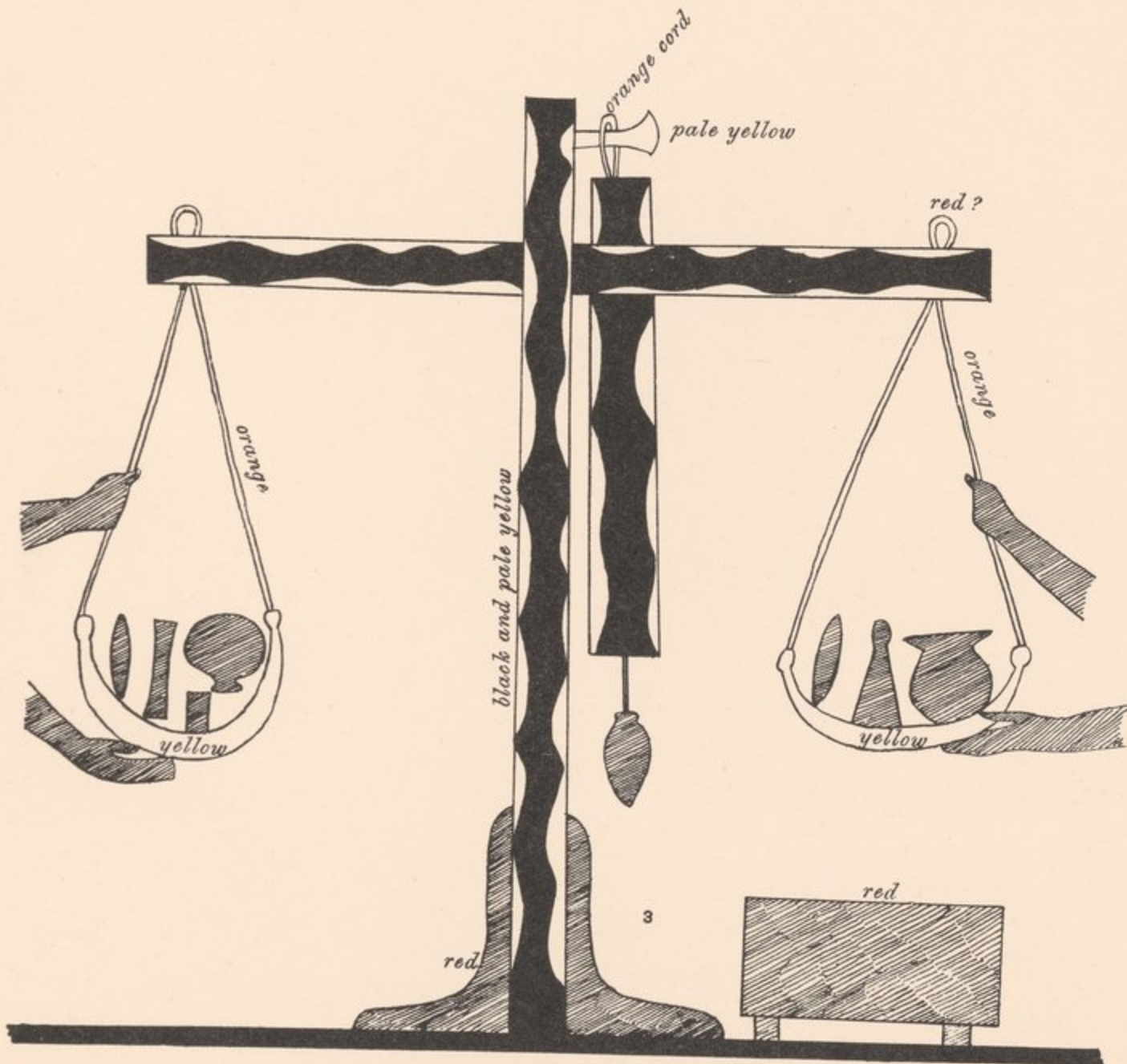




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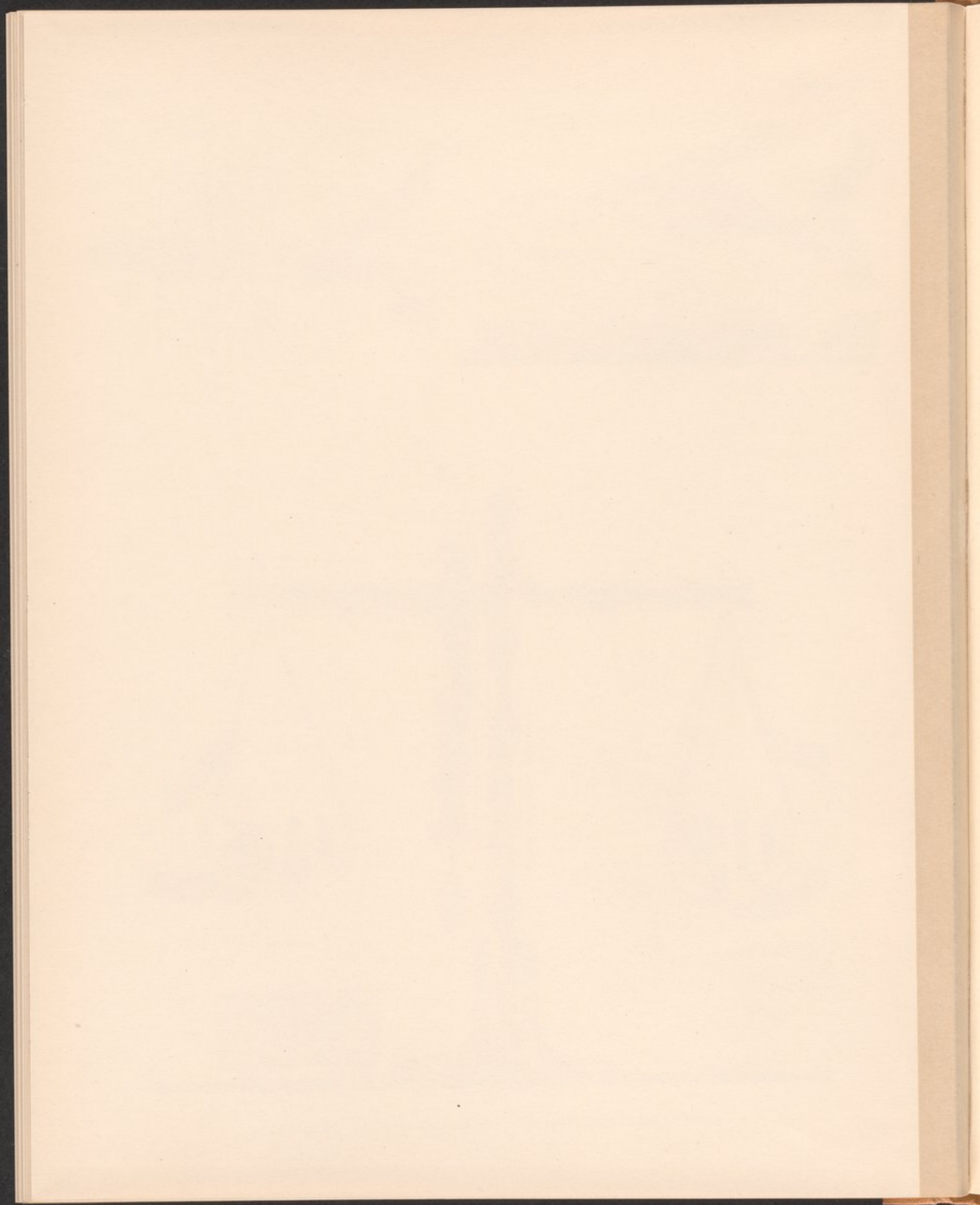


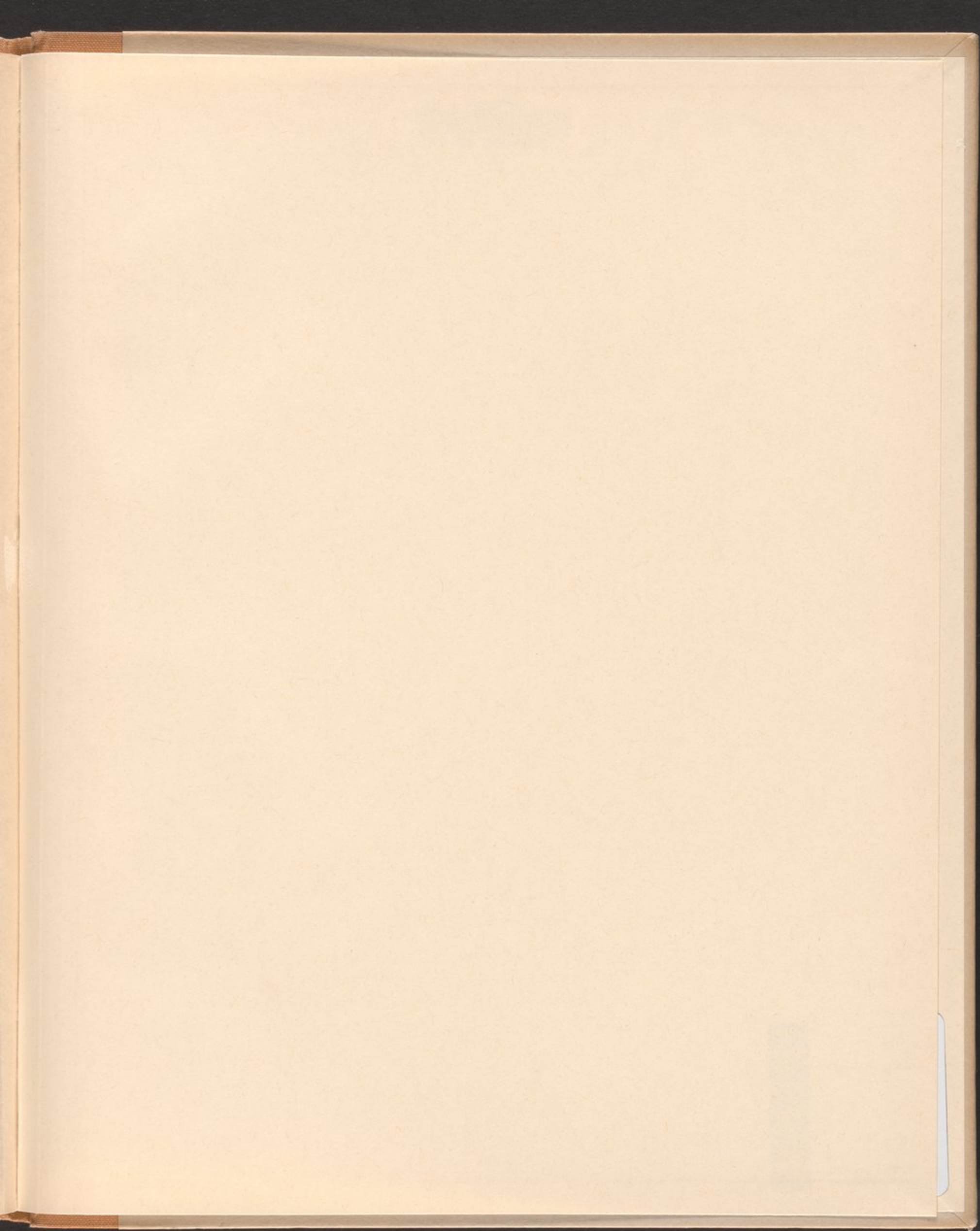
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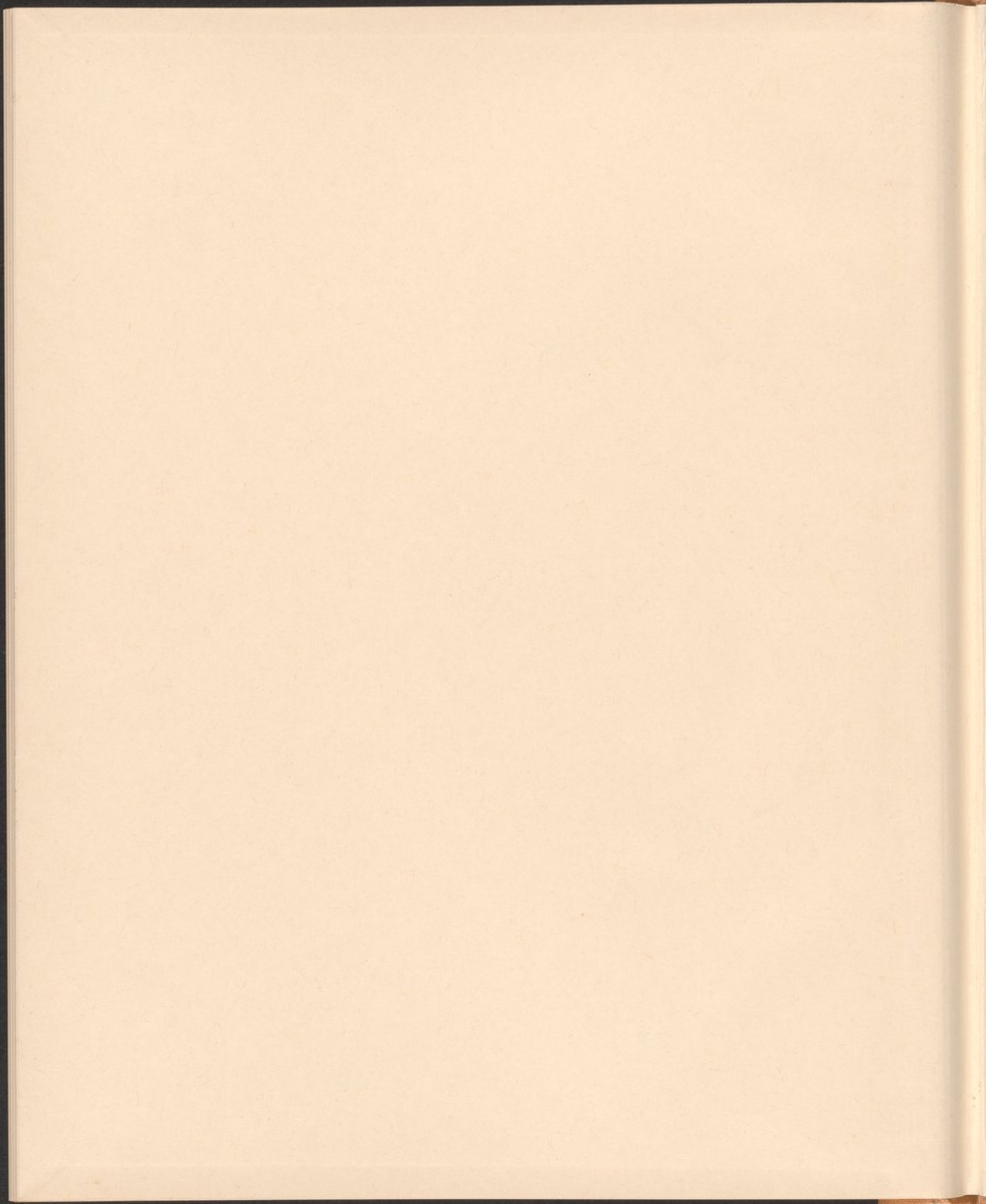


3

SANDAL-MAKING, SAWING, WEIGHING IN THE SCALES.







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