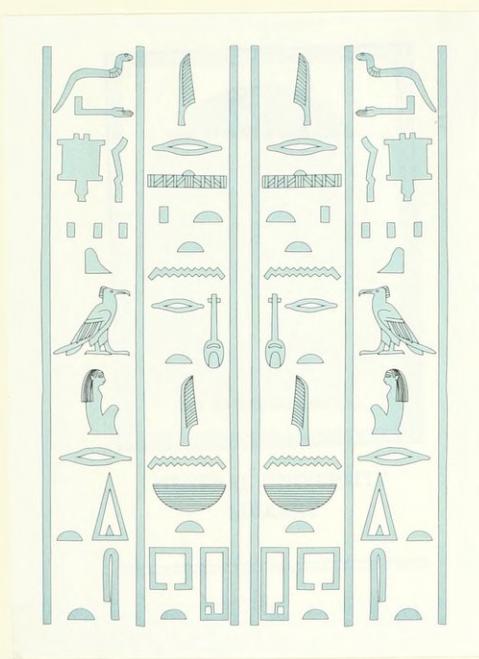


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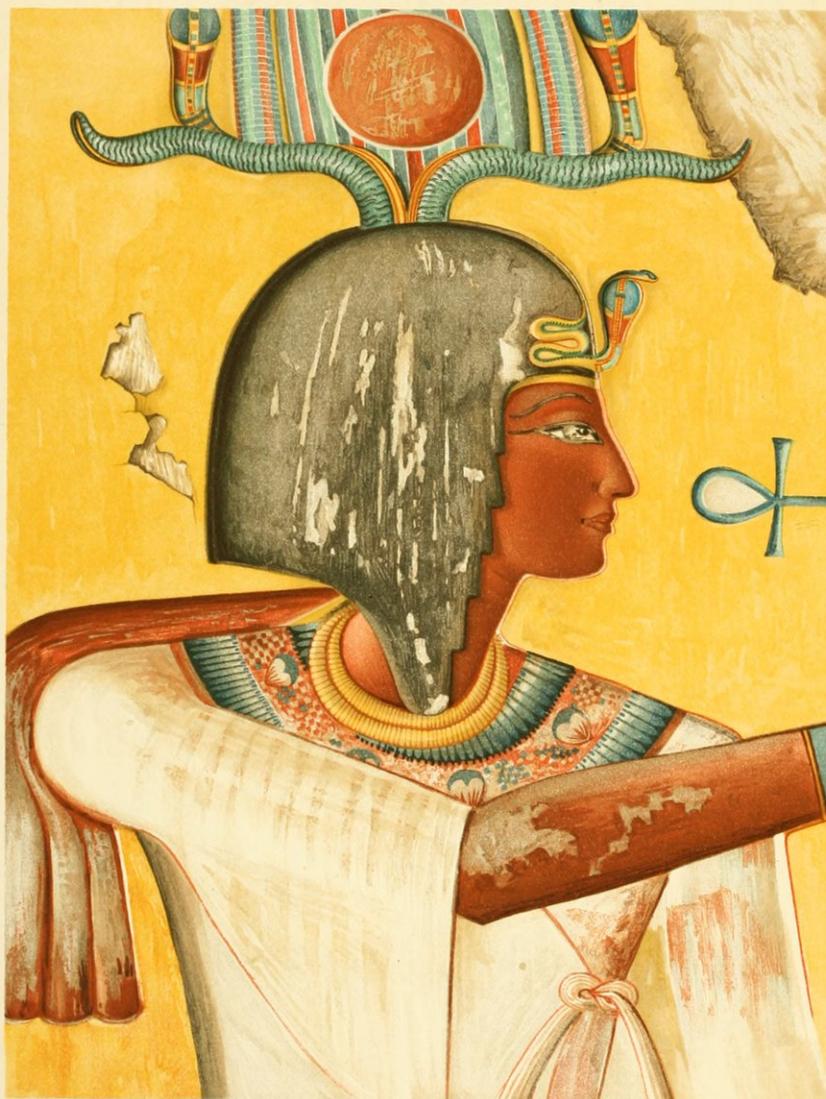
THEODORE M. DAVIS'
EXCAVATIONS.

EXCAVATIONS

IN THE

TOMBS OF THE KINGS.

5287, 85-1



Painted by E. Harold Jones

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SIPTAH

THEODORE M. DAVIS'

EXCAVATIONS: BIBÂN EL MOLÙK.

✓ 4

THE TOMB OF SIPHTAH;

THE MONKEY TOMB AND THE GOLD TOMB.

THE DISCOVERY OF THE TOMBS,

BY

THEODORE M. DAVIS.

KING SIPHTAH AND QUEEN TAUOSRÎT,

BY

GASTON MASPERO.

THE EXCAVATIONS OF 1905-1907,

BY

EDWARD AYRTON.

CATALOGUE OF THE OBJECTS DISCOVERED,

BY

GEORGE DARESSY.

ILLUSTRATIONS IN COLOUR,

BY

E. HAROLD JONES.

LONDON:

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P R E F A C E.

I DESIRE to renew my expression of gratitude to Monsieur Maspero for his kindness in writing the Life of Siphtah.

I also congratulate E. Harold Jones upon his artistic success as evidenced by the reproductions of his drawings.

THEODORE M. DAVIS.

NEWPORT,
RHODE ISLAND,
U.S.A.

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KING SIPHTAH AND QUEEN TAUOSRÎT.

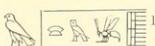
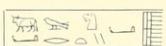
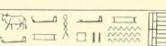
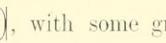
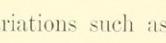
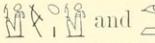
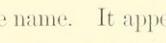
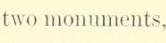
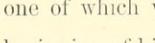
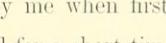
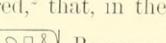
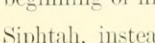
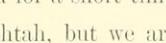
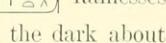
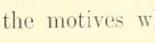
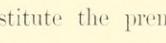
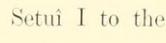
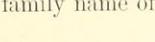
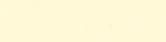
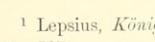
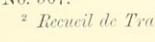
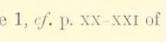
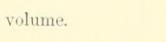
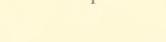
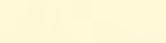
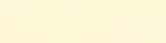
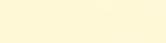
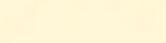
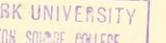
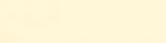
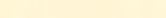
KING SIPHTAH AND QUEEN TAUOSRÎT.

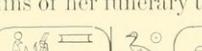
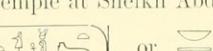
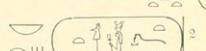
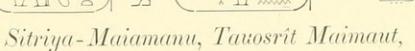
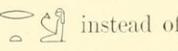
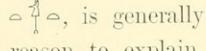
BY

G. MASPERO.

THE history of King Siptah and of Queen Tauosrît consists for the time being of a very few facts founded on a very few monuments, and a considerable number of hypotheses which have been suggested, by the study of those few monuments, to the modern writers on Egypt.

§ I.—NAMES AND PROTOCOL OF SIPHTAH AND TAUOSRÎT.

The protocol of Siptah, as far as we know it, was at the end of his reign :  or, in his tomb,  and    and                                         <img alt="Egyptian cartouche with a falcon

The protocol of Tauosrît was unknown for a long time: Lepsius gives it as  *Tauosrît*, or, more exactly, *Tauasrît*.¹ Petrie discovered it in the ruins of her funerary temple at Sheikh Abd-el-Gurnah under the form:   or    ² *Sitriya-Maiamanu, Tauosrît Maimaut*, with unimportant graphic variants. The full form of the name,  instead of , is generally used on the monuments, but Petrie gave a very good reason to explain the way it is written on the objects of the foundation deposits, when he says that “the form of the cartouches is manifestly “copied from those of Ramessu II, and ingeniously adapted as a parody or “imitation of what was already so utterly familiar to the eyes of every “Egyptian in those times.”³

§ II.—OPINIONS ABOUT THE ORIGIN AND REIGN OF SIPHTAH AND TAUOSRÎT.

That Siphtah was not in the direct line of succession was seen a long time ago by E. de Rougé,⁴ and has been generally admitted since, but we do not know exactly how he came to be king. Rougé was the first to prove that Siphtah and Amenmeses formed, so to say, a small dynasty intercalated in the XIXth Dynasty, between Menephthah and Setu II. Amenmeses had preceded Siphtah on the throne, for, on a scene of adoration which is represented in the colonnade of the temple at Gurnah, his names have been erased and replaced by the cartouches of Siphtah.⁵ The inscription which was engraved under the scene stated that he had been brought up by the goddess Isis, in the town of  Khebit, and Siphtah, on his part, had adopted for his Horus-name  “risen at Khebit,” which pointed to his coming from the same city as his predecessor: Rougé, assuming Khebit

¹ Lepsius, *Königsbuch*, Pl. XXXVII, No. 485; Bouriant-Brugsch, *Le Livre des Rois*, p. 80, No. 508.

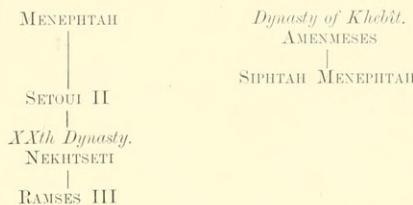
² Petrie, *Six Temples at Thebes*, Pl. XVI, XVII.

³ *Ibid.*, p. 15.

⁴ E. de Rougé, *Étude sur une stèle de la Bibliothèque Impériale*, pp. 185–188.

⁵ Lepsius, *Denkmäler*, III, 201c.

to be el-Hibeh, south of Feshn on the eastern bank of the Nile, supposed that the two kings belonged to a branch of the Ramesside family, which had received that town as an appanage, perhaps in the time of Ramses II. Now, in an inscription at Silsileh,¹ and in another at Assuân,² a phrase occurred which seemed to say that a high functionary, named Ramses Khâmnoutirou Bayî, had “confirmed the King Siphtah on the throne of his father”: it was not unnatural to conclude from the terms used by the redactor of the inscription, that the first king from Khebît was father to the second, in other words that Siphtah was the son of Amenmeses. The succession of the Pharaohs was therefore, according to Rouge’s scheme:—



His hypotheses about Amenmeses’s and Siphtah’s origin were immediately admitted as facts, but his classification of the kings was rejected very soon. He had given as a reason to show the precedence of Siphtah over Setû II, the presence in Siphtah’s tomb of the cartouches of Setû II.³ Eisenlohr declared that Champollion had confounded the prenomen of Nekhtseti with the very similar prenomen of Setû II !, and, identifying Amenmeses and Tausorit with the Amenmesses and Thouoris, who are the last kings of the XIXth Dynasty in the extracts of Manetho by Africanus and Eusebius, he transferred them after Setû II.⁴ He had a special motive for wishing that this arrangement should prevail: he imagined that either Amenmeses or Siphtah might be held for the Syrian chief who invaded Egypt about that time, and who was no other than the Osarsiph of the Manethonian legend.⁵

¹ Champollion, *Monuments*, Pl. CXX, 4; Lepsius, *Denkm.*, III, 202a.

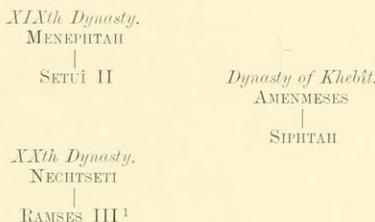
² Champollion, *Monuments de l’Egypte et de la Nubie, Texte*, LI, p. 214; Lepsius, *Denkm.*, III, 202c; J. de Morgan, *de la frontière d’Egypte à Koum-Oumbo*, p. 28, no. 6.

³ Champollion, *Monuments de l’Egypte*, t. I, p. 451.

⁴ Eisenlohr, *On the Political Condition of Egypt before the Reign of Ramses II*, in *Transactions of the Society of Biblical Archaeology*, t. I, pp. 375–378.

⁵ *Ibid.*, p. 378 *sqq.*

This part of Eisenlohr's theory was not accepted, but most Egyptologists concurred in adopting his classification of the last Pharaohs of the dynasty :



Most of the recent writers do not press it too much, and content themselves with enunciating it summarily : only Petrie has tried to give it an elaborate form and to evolve from it the whole history of the period. His views are most completely exposed in the third volume of his *History of Egypt*.² According to him, "Sety II was the heir of Menephtah (Naville, *Bubastis*, "p. 45). Amenmeses came before Siphtah, see the reused stele (Lepsius, "Denkmäler, III, 201c). Tausert was before Siphtah by her scarab in his "deposit (Petrie, *Six Temples at Thebes*, p. 15), and also with him by their "joint tomb. Siphtah was after Sety II by Sety's wine-jars in Siphtah's "deposit (Petrie, *Six Temples*, Pl. XIX). And Setnecht was after Siphtah "by usurping his tomb." Taking those assertions as ascertained facts he then proceeds to deductions and calculations. Thus, Setu II, born about 1270 B.C., married about or after 1250 one of his aunts, a younger daughter of Ramses II, Takhait, by whom he had issue, Amenmeses, who succeeded him in 1210 : but he had, by another wife, a daughter, Tauosrit, and two sons, Siphtah and Setnecht.³ Tauosrit began carving her tomb during her father's life about 1212, but, though she was the rightful heiress to the throne, she was set aside by her half-brother Amenmeses : Amenmeses's reign was short : he died in his second year about 1209, aged 37 years, and Tauosrit, coming to her rights, married her brother Siphtah. In Siphtah's

¹ Chabas, *Recherches pour l'histoire de la XIX^e Dynastie*, pp. 114-120 ; Brugsch, *Geschichte Ägyptens*, p. 585 ; Wiedemann, *Ägyptische Geschichte*, p. 481 ; Ed. Meyer, *Geschichte des Alteren Ägyptens*, p. 308 ; Maspero, *Histoire ancienne des peuples de l'Orient classique*, t. II, p. 438-440.

² Flinders Petrie, *A History of Egypt*, vol. III, pp. 117-133.

³ This statement I take from page 122 ; in page 136, Petrie deduces from the shape of the mouth, both of Takhait and Setnecht, that Setnecht was the son of Takhait.

sixth year and Tauosrit's eighth year, Setnecht became king in their stead and took their tombs. Petrie's exposition is not a mere sketch of possible events, such as we find in most of the *Histories* of Egypt: it is a full reconstitution, complete in all details, even to the year some of the personages were born and the age at which they died. It is founded partly on the facts and theories which had been current in Egyptology for half a century, partly on new facts and theories which Petrie elicited from monuments found in his excavations. It takes into account Roug  's hypothesis about Khebit, and Eisenlohr's ideas about the relative positions of Setui II and the Khebit dynasty, and he is so absolutely certain that Setui II was a predecessor of Siphtah that, finding on ostraca which bear a date and the name of this king a mention of the garden of Setui Menephtah, he never doubted that it applied to the second Setui, when he ought to have at least discussed the possibility of its belonging to Setui I.

Quite recently two scholars took up Roug 's theory again, Breasted¹ and Maspero,² correcting, however, such points in it which are not in agreement with the actual data of Egyptology. As we have seen, Roug  had interpreted literally the mention of the town Khebit which occurred in the texts relating to Amenmeses and Siptah. Chabas hinted thirty years ago that they contained a mere mythological allusion to the birth and youth of Horus, son of Isis. Horus had been born, educated, and proclaimed king, in the swamps of the Delta, in Khebit, which is Buto and the marshy lands near Buto. Maspero showed that the kings who, being not legitimate heirs to the throne, had been raised to it in the course of time, were accustomed to compare their humble youth to the youth of the child Horus: thus Thutm sis III says of himself that he was "like the baby Horus in Khebit," meaning, not, as Brugsch assumed, that he had been relegated in the marsh-land in order to be out of the sight of the people,³ but that he had been, when a little child, defrauded of his rights, as Horus had been defrauded of his by Set-Typhon. The phrase in Amenmeses's inscription which has given rise to so many speculations was merely intended to convey a somewhat similar impression to the minds of the readers: it signified that Amenmeses had been kept out of what he considered being his lawful inheritance, by his predecessor. Perhaps he was the son of one of the eldest sons of

¹ Breasted, *Antient Records*, vol. III, pp. 274-279, and *A History of Egypt*, pp. 472, 473.

² Maspero, *Notes sur différents points dans la Zeitschrift*, 1882, p. 133, *Histoire Ancienne*, t. II, p. 254, note 2, and *Histoire des peuples de l'Orient*, 1906, p. 254, n. 2, 439, n. 4.

³ Brugsch, *Geschichte Ägyptens*, pp. 288, 289.

Ramses II, who died while their father was still living, and whose family had been set aside by Menephtah. Breasted, on his part, adopting Maspero's views as Budge had done already,¹ went a point farther. Rougé had asserted that Siptah owed his power to Bayî's influence. The two rock-inscriptions which he brought over in proof of his opinion are to be found, the first at Silsileh and the second at Assuân.² At Gebel-Silsileh, Siptah is represented offering flowers to Amonrâ, King of the Nine Gods; Bayî stands behind him in his robes of office, and above them both runs the following inscription:—



“Glory to Amonrâ, proscynem to his double, that he may protect his son
“King Akherrê, that (both the God and the king) may give him the
“favours of the true-hearted, and the rewards of those who act according
“to truth, an existence of happiness with rejoicings, a joyful heart, a
“continuity of health, to the double of the chief overseer of the treasury
“of the whole land *whom the king established on the seat of his father*
“*whom he loved, Bayî.*”²

At Assuân, the king is sitting on his throne, and the Viceroy of Kushu, Setuû, is standing in front of him in the attitude of adoration:—

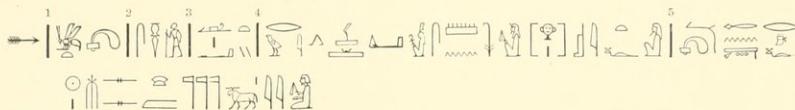


“‘Glory to thee, Mighty King,’ [so says] the Viceroy of Kushu, overseer
“of the gold-countries of Amon, feather fan-bearer on the king’s right
“hand, chief-majordomo of the king, royal scribe of the archives of
“Pharaoh, life, health, strength, Setuû.”

¹ Budge, *A History of Egypt*, vol. V, pp. 138, 139; Breasted, *Antient Records*, vol. III, p. 276, note a; *A History of Egypt*, pp. 472-473.

² Champollion, *Monuments de l’Egypte*, Pl. CXX, 4; Lepsius, *Denkmäler*, III, 202a.

Bayi is standing erect behind his king :—



“Signet-bearer of the King of Lower Egypt, unique friend, who put aside
“fraud and gives truth, *whom the king established [on] the seat of his*
“*father, chief-overseer of the treasury of the whole land, Ramses*
“*Khâmenoutifrou Bayi.*”¹

The grammar of the phrase which Rougé translated *establishing the king on the seat of his father* is rather suspicious, but I doubt not that Breasted is right in rendering it *whom the king established in the seat of his father*,² and in asserting that Rougé’s hypothesis about the king owing his crown to Bayi is without foundation for the present. Bayi was assuredly a very influential person in the State, as is proved by the presence of his tomb amongst the Bibân el Molouk ; but if his action was decisive in raising Siptah to the throne, which is possible, we find no proof of it in the two graffiti, nor in any other monument.

Up to Petrie’s time Tauosrît had not been the subject of many conjectures. It had been recognized from the first that she was the wife of Siptah, and that she had rights of her own superior to his. We have seen that Petrie believes her to be a daughter of Setû II. But, on the pair of silver bracelets which Davis found in 1908, she is represented giving a drink to him, with the title of “great royal wife,” and no other one. Why she should have been termed thus and not “royal daughter,” if she had been his daughter and not his wife, it is not easy to see. If we consider the evidence of the few monuments which remain of her, we find on them nothing to oppose the conclusion that she really was his wife. In her tomb she appears with Siptah, as it was to be expected since she had been Siptah’s queen ; but in some places the name of Siptah has been erased and replaced by that of Setû II, thus showing that Setû had succeeded her former husband, and that her relation to both was the same : when Siptah died she must have married Setû II. This agreeing completely with Rougé’s general arrangement, we

¹ Champollion, *Monuments*, t. I, p. 214; Lepsius, *Denkmäler*, III, 202c; J. de Morgan, *de la frontière d’Egypte à Kom-Ombo*, p. 28, no. 6 ; with such emendations as were necessary.

² Breasted, *Antient Records*, vol. III, pp. 274, 275, 278, 279.

may assume that we shall not be very far from the reality if we admit the succession to have been:

МЕНЕРВИАН

AMENMESES

SOMMÂTIVE

SIPHTAH } TAUOSRIT

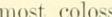
NEKHSETUÍ

§ 3.—THE FACTS ABOUT SIPHTAH AND TAUOSRÎT.

The reign of Siphtah and Tauosrit was not very long : the latest date is said to be in the sixth year for Siphtah¹ and in the eighth year for Tauosrit,² but we shall see that this last year does not belong to the queen. The statement of Manetho that King Thouoris reigned seven years agrees with these data, but Manetho here, as elsewhere, has quoted names or facts taken from historical novels in the place of the real facts or names of history : his King Thouoris is a very poor substitute for Queen Tauosrit, and it is safer not to attach too much importance to his testimony in the present instance.

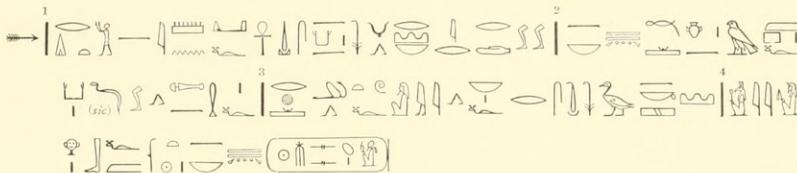
The principal facts in the reign of Siphtah are connected with Nubia, and recorded by graffiti which some high-officers left on the rocks or in the temples at Gebel-Silsileh, the First Cataract, Amada, Ibsambul, or Ouady-Halfah. Several of those bear dates, which may serve to classify the others.

I. GRAFFITI OF THE 1ST YEAR.—There are two of them, one at Ibsambul and one at Ouady-Halfah.

The Ibsambul graffito is engraved on the south wall of the small enclosure which extends between the pedestal of the southernmost colossus and the rock in which the temple is cut. Amonrā, lord of Karnak,  is represented on the right side, standing, with the two feathers on his head, and the sceptre  and the life-cross  in his hands: the figure of a man is standing on the left side, with both hands raised in adoration, in the big wig and flowing robes of the XIXth Dynasty. An inscription in four vertical lines is engraved between the two figures:—

¹ Sayce, *Gleanings from the Land of Egypt*, in *Recueil de Travaux*, t. XVII, p. 161; cf. p. xxiv.

² Daressy, *Ostraca*, p. 74, No. 25293; cf. p. xxvii.



The last character in the ring is more like the god Set than the god Phtah in the original, having on the head what might easily be mistaken for the ears of the Set-animal, but the return of the same ring in the Ouady Halfah graffito with the name of Phtah written phonetically $\square \hat{x}$, is enough to prove that we have to do with Phtah and not with Set: we must admit, what Brugsch had already done, that, in the beginning of his reign, Siphtah was called, perhaps only for a few weeks, Ramses-si-Phtah before he took his name of Menephtah-si-Phtah. The inscription translates:—

“Glory to Amon, that he may grant life, prosperity and health to the double
“of the King’s Messenger to every foreign land, companion to the feet
“of the Lord of both lands, bosom-friend of the Horus in his palace,
“first charioteer of His Majesty, Rahpahutuf, when his lord came to
“establish the Viceroy of Kushu, Setuî, in his office, in the year 1
“of the King Ramses-si-Phtah.”¹

The Ouady-Halfah graffito is as follows:—



“Year 1 of the Good God Ramses-si-Phtah, giving life. Glory to thy double,
“Horus, lord of Buhani, that he may grant life, prosperity and health,
“efficiency, praises, love to the double of the King’s Messenger to every

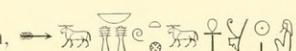
¹ Breasted, *Antient Records*, vol. III, pp. 275, 276.

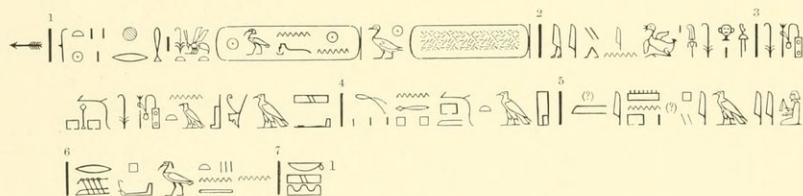
² Sayce, *Gleanings from the Land of Egypt*, in *Recueil*, t. XVII, p. 162; cf. Breasted, *Antient Records*, vol. III, p. 277.

“foreign land, priest of Iauhu-Thot, the scribe Neferho, son of Neferho, “scribe of the archives of Pharao, after he came amongst the praises of “the Nubian chieftains, and he presented the Viceroy of Kushu, Setuî, “on his first [warlike] expedition.”

These two inscriptions refer to the same event: Siphtah, then called Ramses-Siphtah, went to Nubia according to custom in his first year, there to present  to the subjects of Egypt the Viceroy Setuî. I feel inclined to think that the graffiti at Ibsambul is anterior by a few days to that at Ouady Halfah: Rakhpahutuf says that his master went to establish Setuî , while Neferho states that he wrote his inscription *after* the king went  to raise Setuî to his post.

II. GRAFFITI FROM THE 3RD YEAR.—They are three in number, on the walls of the temple at Ouady Halfah.

The first of them shows the figure of a big ram,  “Soul of Mendes, living soul of Ra,” with seven vertical lines:—

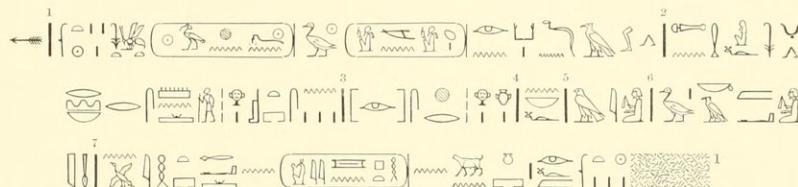


“Year 3 under the Majesty of King Akherres-Siphtah, came the feather-fan-bearer on the king's right hand, Royal Scribe, overseer of the two “white houses, Royal Scribe of the archives of Pharao, overseer of a “house in the castle of in Thebes, Piyai, to receive the homage “of the land of Kushu.”

Piyai himself was represented under the inscription, face to the left.

¹ Sayee, *Gleanings from the Land of Egypt*, in *Recueil*, t. XVII, p. 162; cf. Breasted, *Antient Records*, vol. III, p. 277, who conjectured that there was at the fourth line the official name of a castle situated in Thebes; the name of the founder of this castle was omitted, either by the ancient or by the modern scribe.

The second inscription was placed under the protection of Sokhit, whose figure is now half obliterated. It ran thus, in seven vertical lines:—



“Year 3 of King Akherres-Siptah. Made [this inscription] the first
“charioteer of His Majesty, the king’s messenger to every foreign land,
“[when he came] to establish the chiefs upon their seats, [and to take]
“measures pleasing to his lord, Harauâ, son of Kamâ, true of voice, of
“the great stable of Setuî-Meneptah of the Residence; he made it in
“the year 3”

The third inscription consists of five vertical lines, which are engraved between two figures of gods, Thoth and Horus, with the solar disk upon his head:—

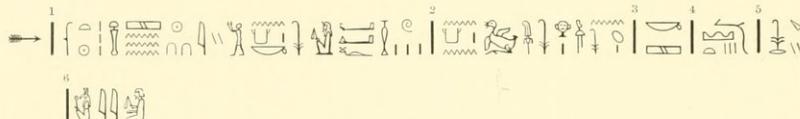


“Year 3, King Akherres-Siptah; to the double of the Royal Scribe his
“favourite, the feather-fan-bearer on the king’s right hand, overseer of
“the white house of Piyai, made by his son who causes
“his name to live on, the scribe”

A fourth inscription of the same year is to be seen on a rock in the island of Sehel. Setuî, the Viceroy of Kush, is represented there adoring the two names of King Akherres-Siptah, which, crowned with the two feathers ,

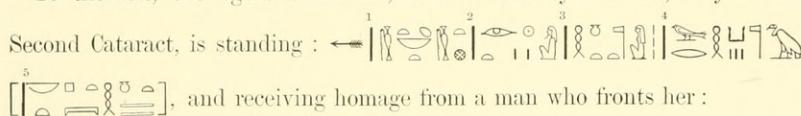
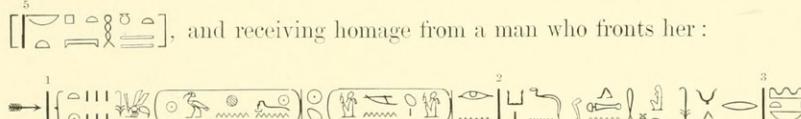
¹ Sayce, *Gleanings from the Land of Egypt*, in *Recueil*, t. XVII, p. 162; cf. Breasted, *Antient Records*, vol. III, p. 277, where Sayce’s copy has been emended.

are standing on the sign for gold . The text consists of six vertical lines :—



“Year 3, first month of Shomu, the 20th. Glory to thy double, O strong king, that he may give praises to the double of the feather-fan-bearer on the king's right hand, the Viceroy of Kushu, overseer of the foreign countries of the South, Setui.”¹

III. GRAFFITO OF THE 6TH YEAR.—It was found at Ouady Halfah and published by Sayee.

To the left, the figure of Sokhit, or more exactly Kabhuit, lady of the Second Cataract, is standing :  [], and receiving homage from a man who fronts her :

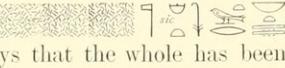
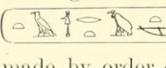
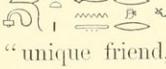


“Year 6, King Akherres-Siptah. Made by the first charioteer of His Majesty, the king's messenger to every foreign land, Ubakhu, son of the Viceroy of Kushu Harauî.”²

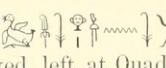
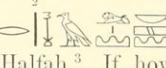
It seems possible to classify correctly along with those some inscriptions which are not dated in regnal years. Thus, on both jambs of the door of the small temple at Amada, two votive scenes were engraved, which were uncovered only three years ago when I went to Nubia. On the jamb to the

¹ Lepsius, *Denkmäler*, III, 202; Mariette, *Monuments Divers*, Pl. 71, No. 44; J. de Morgan, *de la frontière de Nubie*, p. 86, no. 29; Brugsch, *Thesaurus Inscriptionum*, t. V, p. 1215 t.

² Sayee, *Gleanings from the Land of Egypt*, in *Recueil*, t. XVII, p. 161; cf. Breasted, *Antient Records*, vol. III, p. 279, where the last part is translated “His son, the king's son of Kush, Hori, made [it],” in accordance with a reading  of Steindorff.

right of the door, the figure of a queen is standing, dressed in the splendid costume of the XIXth Dynasty, and shaking two sistrums, one in each hand. Her legend is to be seen in front of her: ←  (—  —); an inscription behind her says that the whole has been made by order of ←  “the feather-fan-bearer on the king's right hand, commander of the king's bowmen, ‘Piayā.’” On the jamb to the left, a high officer is kneeling, with the feather-fan tied on to his back, both hands raised in adoration to the two rings of King Akherres-Siphtah, which are raised on the sign , for the reunion of the two kingdoms of Egypt. He is named: →   “Signet-bearer of the King of Lower Egypt, ‘unique friend, chief overseer of the treasury of the whole land, Bayā.’” This was made by the →  “feather-fan-bearer on the king's right hand, commander of the king's bowmen, ‘Piayā.’” The Piayā recorded at Amada is the same man who left the two graffiti at Ouady-Halfah: he, therefore, must have made them while going to or coming from the Second Cataract, in the 3rd year of Siphtah.

Setui's term of administration in Kushu lasted at least three years, since he is mentioned as being viceroy in the first and in the third year. Accordingly we are not able to say with certitude to which year the graffito refers which he left at Assuān;¹ it might have been written in the one as well as in the other occasion of Setui's passing that way, which he must have done to go to Ethiopia. However, when we come to consider the scenes both at Assuān and at Silsileh,² the likeness is so great between them, that there is very little doubt that they were made at about the same time: in both cases Bayā is represented behind his king, and Setui offers to him as well as to Siphtah. I feel inclined to think that the two graffiti were engraved in the course of the same journey, and as the graffito at Silsileh is dated in the third year, the graffito at Assuān belongs probably to the third year too.

It is difficult to say in which year we must place a graffito, which a royal messenger to Kushu and Syria, ←  → , the name of which has been destroyed, left at Ouady Halfah.³ If, however,

¹ See above, pp. XVIII, XIX.

² See above, pp. XXIII, XXIV.

³ Sayce, *Gleanings from the Land of Egypt*, in *Recueil*, t. XVII, p. 161.

we had a right to draw conclusions from such minute details as the name of a god, the fact that this unknown officer makes his offering to the same un-

frequent goddess, ← 1 | 2 | 3 | 4 | frequent goddess, ← 1 | 2 | 3 | 4 |
 who appears in the inscription of Ubakhu of the sixth year, might lead us to conjecture that he was there some time during that same year. On the other hand, another graffito dedicated to [Horus] “Horus, lord of Buhani, great god,” by the king himself,¹ was probably engraved in the first year, when the king himself came to Ouady Halfah²: it is not likely that Siphtah made the journey to Nubia twice during his short reign.

A small collection of dated ostraca was found by Petrie, amongst the foundation deposits in the ruins of the funerary temples which Siphtah built for himself in the necropolis of Thebes.³ They were written in the third and fourth years of his reign, and they are receipts for jars of wine delivered by and to some officers of the necropolis:—



“Year 3. Wine for three days to the garden of the house of Setuî-
“Menephtah [I], in the House of Amon which is in the corner-field of
“Tumu, by the head-gardener Anana.”⁴

This is a good specimen of that kind of document: the others gave the same text with variations in the provenance of the wine and the names of the officers. Their only point of interest is in the fact that they give us a possibility of determining approximately the date of the construction: the part of it in which the foundation-deposits of Siptah were found was begun in the fourth year of the reign, at the earliest. As blocks bearing the name and title  of Bayi were found with them,⁵ we must come to the conclusion that Bayi was still in power at that time. The documents of the same type discovered in Tauosrit's foundation deposits are fragmentary and

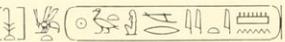
¹ Sayee, *Gleanings from the Land of Egypt*, in *Recueil de Travaux*, t. XVII, pp. 161, 162.

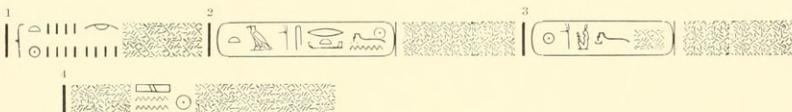
² See above, pp. XX-XXII.

³ Flinders Petrie, *Six Temples at Thebes*, pp. 13–17, 29.

⁴ *Ibid.*, Pl. XIX, No. 5.

⁵ *Ibid.*, Pl. XVII, No. 12.

the dates are lost: one of them mentions the [§]  “King of both Egypts, Sitriya Maritamamu,” that is to say, the Queen herself. Three ostraca, discovered in 1899 in the tomb of Ramses III, have been attributed by Daressy to Tauosrit,² but the attribution of at least two of them is not certain. The only one on which her name is distinctly to be read bears the remains of the following inscription:—



“Year 8, fourth month , Tauosrit sotpūmīrī , Ouasimariya sotpū
“. . . . , Shomu, the day ”

Daressy took for granted that the date of the eighth year was in Tauosrit's reign, and Petrie, assuming Daressy's opinion to be exact, drew from it conclusions about the length of her reign.³ But there is no proof that the date was connected with Queen Tauosrit: her name may have been written in the second line for a similar reason to the one which caused Ramses II's name to be inserted in the third. The Ostracon 25,293 is one of some series which were found in the royal tombs, beginning with the dates but without the names of the reigning sovereign, and ranging from year 1 to year 10. They belong to the time of one of the Ramses of the XXth Dynasty, and I see no reason why we should break the series and take out of it the ostracon on which the names both of Tauosrit and Ramses II are inscribed: until a further proof is found, we may safely assume that the date of the eighth year was not in the reign of Tauosrit but in the reign of one of the kings of the XXth Dynasty, and set aside the conclusions which Petrie drew from it about the length and conditions of her power.⁴

The other records we have of Siphtah and Tauosrit add nothing to what we have been able to extract from the above-mentioned documents. Their funerary temples, which Petrie uncovered ten years ago, are completely destroyed, and we have already tried to make use of such scanty information

¹ Petrie, *Six Temples at Thebes*, Pl. XIX, No. 2.

² Daressy, *Ostraca*, pp. 74, 81, Nos. 25293, 25313, 25314.

³ See above, pp. XVI, XVII.

⁴ Flinders Petrie, *A History of Egypt*, vol. III, pp. 128, 129.

which they brought with them. The tomb of Siptah does not differ in the plan or in the decoration from the other tombs of the same period. It was respected after the fall of the XIXth Dynasty, and the body of the king was taken out of it at the same time it was thought advisable to put the royal mummies in hiding-places out of the reach of the robbers: the body was transferred to the tomb of Amenôthes II, and brought from it, in 1900, to the Museum at Cairo, where it is now to be seen. The tomb of Tauosrit, where she had been represented with her two husbands, Siptah and Setû II, was usurped by Nakhuitusit a few years, perhaps a few months only, after her death. It seems that part of her funerary outfit was collected by somebody—a robber? or a guardian?—and hidden away in the unfinished tomb in which Mr. Th. Davis found them this year. The jewellery she had with her bore the names of her two husbands, more particularly of Setû II: for instance, the large ear-rings which are such a conspicuous feature of the find are inscribed to the name of Setû and were probably a gift from him to his—living or dead—wife. The mummy of the queen was not hidden in the tomb of Amenôthes II with that of Siptah, unless we choose to imagine that we may identify it with one of the female bodies which were lying in the right-hand closet, and one of which some people have supposed to be the mummy of Queen Hatshopsuitu.

§ 4.—CONCLUSIONS.

The few facts that we may believe we know about Siptah and Tauosrit are as follows:—

Siptah belonged to a branch of the royal family, but we cannot say to which. There is nothing to prove that he was or was not a son of Ramses II, of Menephtah, or of Amenmeses: the only certain thing about him is that he succeeded immediately Amenmeses and that he preceded immediately Setû II.

Tauosrit seems to have possessed certain eminent rights which made her the lawful heiress to the kingdom of Egypt, but of which king she was a daughter, Menephtah, or Amenmeses, or another, we do not know. She married Siptah and reigned together with him: their common reign, or, at least, Siptah's reign, lasted probably six years.

Siptah went to Nubia in the first year of his reign, and he seems to have met with no opposition in the south part of the Egyptian dominion: the

Nubian chiefs made homage to him as to their king, and they submitted to his viceroys without opposition. He had officers who were termed *Messengers of the King to Kharu and Nubia*, and their title was not an idle boast in so far as they were concerned with Nubia: it may not have been serious in regard to Syria, but we have no proof that Siphtah had lost the Egyptian possessions beyond the isthmus, and the question of how much he kept of his ancestor's conquests is an open one for the present. He built two funerary temples near the Ramesseum, the one for himself, the second for Tauosrît; his tomb is in the south-western part of the Eastern Valley of Kings.

When he died, Tauosrît married his successor Setuî II, and transferred her rights to her new husband. She died probably before him and was buried by him in the Biban el Molouk.

Such are the facts about Siphtah and Tauosrît; what more has been or may be said is mere conjecture.

THE FINDING OF THE TOMB OF SIPHTAH; THE UNNAMED GOLD TOMB; AND THE ANIMAL PIT TOMBS.

THEODORE M. DAVIS.

It was the custom of the kings to excavate their tombs in the mountains or the foot-hills, in such site as promised the greatest concealment: the doors of the tombs were hidden with tons of rocks, great and small, thereby giving the appearance of a natural deposit. It is known that the Priests of Ammon were aware of the location of every tomb in the valley, and that this knowledge was handed down to the priests from generation to generation; that they made, at stated times, the examinations of the outward conditions of the sites of the tombs, and reported the results. For some years before November, 1905, I sought to find tombs in "The Valley of the Kings" by exploring hither and thither where I supposed the greatest probability existed. This manner of exploring yielded several tombs, but it was not satisfactory work, inasmuch as it neglected the intervening locations which might bear fruits. For this reason I established in November, 1905, the policy of exhausting every mountain and foot-hill in the valley.

In execution of my "policy," I commenced at the south end of the "valley," which is a "cul-de-sac," and cleared every foot of the mountains and foot-hills of all the deposits of stone and débris, and continued this manner of search by following the rock down as long as it was vertical, and until it flattened, by which it must be understood that the inhabitants of Thebes knew that the space between the rocks and foot-hills on either side was a great water-course, consequently they rarely or never made a tomb in the horizontal course.

The foregoing policy will be continued from end to end of the valley and, probably, will result in finding every tomb in that location. When I stated

to M. Maspero my proposed manner of exploration, he replied, "it will require money, perseverance, and patience, I am not sure about the latter." I accept M. Maspero's requirements, but I would add Hope to his catalogue.

In November, 1905, I fortunately was able to secure the services of Edward R. Ayrton as my assistant; his knowledge of cataloguing, keen observation, and willingness to live in the "valley," that he might be present when the men were working, thereby securing thorough and honest work, rendered his services most valuable.

On the 18th December, 1905, we got our first sight of a tomb, which, on 21st inst., proved to be Siphtah's (Meneptah II), a king of the XIXth Dynasty.

The success of my exploration theory is demonstrated by the following incident: the site of the tomb was most unpromising; nevertheless it required its clearing; the Government Rais, who many years ago explored for the Cairo Museum, chanced to be present during the first day of our work, and volunteered the information that "he had thoroughly explored, some years ago, the same hill, and he knew there was no tomb in it." A day or two thereafter we found the tomb; then the Rais told us that he knew where there were several other tombs on the hill, and that he would show them to us! In behalf of the Rais I ought to say that he, doubtless, had explored the site, but, after his old manner of work, failed to discover the tomb; his statement of the existence of various tombs was an Arabic fantasy intended to please us.

The finding of this tomb contributes to the knowledge of the history of the last years of the XIXth Dynasty, inasmuch as it proves that Siphtah had a tomb of his own, and was not, as formerly supposed, buried in the tomb of his wife Tauosrit. If Siphtah did no great deeds during his reign, he would seem to have possessed extremely good taste in the decoration of his tomb, and causing to be made for himself a beautiful alabaster sarcophagus; a fragment of which only remains, as will be seen by the illustrations here-with published.

UNNAMED TOMB.

My excuse for the publication of the finding in January, 1908, of an unnamed tomb, in connection with my work in 1905 and 1906, is that the contents of the tomb reveal interesting knowledge respecting the relations of Setui II, Queen Tauosrit, and Siphtah, and permits me, at an early date, to publish reproductions of the unique deposits of gold and silver ornaments.

In the process of exhausting the possibilities of the "foot-hill," which is opposite our last explored site, we commenced our quest on January 3rd, 1908. Clearing the "foot-hill" of all the stones and débris, and, finding nothing, we reached the wide path which is founded on the original water course of the valley, and started to follow down the vertical rock. After a few days' work, with a large number of men and boys, to our surprise we found that the rock continued to descend vertically, with no signs of "flattening." I frankly admit it seemed a waste of time and expense, but I determined to follow the rock as long as it remained perpendicular, therefore we continued our descent for several days. I was conscious, however, that we had reached a point below the water course of the ancient valley, and that, if any tomb existed, its contents must have been destroyed. The result, however, was that, after descending twenty-eight feet from the surface of our starting point, we were rewarded by the discovery of a tomb cut in the still persisting perpendicular rock. It proved to be without decorations or inscriptions, and consisted of one room, twenty-five feet wide and ten feet high. It was nearly filled with very hard mud, which had evidently been washed in by the ancient waters. Doubtless the unknown man who excavated it paid no attention to the fact that it would be flooded by the subsequent rain storms, until he realised that his mummy could not be preserved for resurrection, therefore he seems to have abandoned the tomb.¹

There was nothing in sight, or promise, of any objects having been deposited in the tomb, but, as a matter of course, we undertook to clear it, using carving knives to break up the mud, as we feared that the use of heavy implements would destroy any possible deposits. As none of our workmen were allowed in the tomb, Mr. Ayrton did this most disagreeable work with his own hands—a task requiring skill, endurance, and patience.

On the second day of Mr. Ayrton's labour, I made my usual daily visit to the Valley of the Kings, and on my arrival Mr. Ayrton told me that, shortly before finishing the morning's work, he had discovered a very small morsel of gold buried in the mud. We delayed our entrance for an hour or two, but, had we for a moment supposed that the tomb contained the wonderful deposit which we now know, I am quite sure there would have been no delay.

¹ I have found two or three instances of commencements of tombs in the water courses, which, after some progress had been made, had been abandoned, evidently fearing the water.

When we entered the tomb we were able, with the aid of two candles, to see the bit of gold, but it was so embedded in the mud we dared not use the carving knives, fearing they would injure the object. We, therefore, procured water and flooded the spot where the hard mud held the gold, and presently disclosed the two beautiful gold ear-rings, or wig-rings, illustrated in the catalogue. During the afternoon we flooded a space about four feet square, and, before dark, found nearly all the objects hereafter described.

Among the objects was a pair of silver gloves, evidently intended for a woman with small hands. I dissolved the mud with which they were filled by soaking the gloves in water, and when I poured out the contents there came eight unique gold finger rings, with cartouches of Setui II, Queen Tauosrit, and Rameses II.

The total result of our work was: the finding of a collection of unique gold and silver jewellery, three thousand years old, practically in as good condition as it was the day it was made: the final settlement of the period of Setui II and his relation to Tauosrit.

THE ANIMAL TOMBS.

In the month of January, 1906, we resumed our policy of clearing. We began our work on a foot-hill near the tomb of "Siphtah," and, on the 31st inst., discovered two "Pit-tombs." The first one had a perpendicular shaft, 12 feet deep, cut in the rock and filled with stones and débris; it opened into a room 8 feet square and 5 feet high. I went down the shaft and entered the chamber, which proved to be extremely hot and too low for comfort. I was startled by seeing very near me a yellow dog of ordinary size standing on his feet, his short tail curled over his back, and his eyes open. Within a few inches of his nose sat a monkey in quite perfect condition; for an instant I thought they were alive, but I soon saw that they had been mummified, and that they had been unwrapped in ancient times by robbers. Evidently they had taken a fragment of the wooden monkey-box, on which they seated the monkey to keep him upright, and then they stood the dog on his feet so near the monkey, that his nose nearly touched him.

The attitude of the animals suggested that the monkey was saying, "It's all over with me," and the dog, with his bright eyes and manner, seemed to reply, "Have courage, it will end all right." I am quite sure the robbers

arranged the group for their amusement. However this may be, it can fairly be said to be a joke 3000 years old.

Subsequently we entered the second "Pit-tomb," which was very near the first, and practically of the same order. It also contained mummified monkeys, birds, ducks, etc., full details of which will be found in Mr. Ayrton's report.

The tomb of Amenhotep II being so near the "Pit-tombs," it is quite possible that the mummified animals were originally the King's pets.

In the course of our exploration of the foot-hills, which included the discovery of the animals referred to above, we found that, many years ago, some government explorer had adopted the method of sinking a narrow pit through the overlying débris to the rock, and, finding nothing, moved on about 12 feet, and there pitted as formerly; this manner of exploring he continued until he had finished the hill.

We discovered that his narrow pits, in several instances, came within a few inches of the tombs we found, thereby showing the advantage of exhausting the possibilities of a location.

THE TOMB OF MENTU HER KHEPSHEF.

This tomb was opened and robbed in ancient times. For many years it was filled with débris; thinking its clearing might be instructive, I decided to have it done. Mr. Ayrton's report will give full details.

THE EXCAVATIONS DURING THE WINTERS OF 1905-1906.

T. M. DAVIS AND E. R. AYRTON.

WE recommenced our work this year towards the end of October, 1905, at the same spot where it had been left off last season.

The promontory of rock in which Tomb No. 12 is situated had been partially dug over on its southern face. We spent some three days in excavating the upper layers of rubbish here. No results, however, were forthcoming, and we removed our work to the extreme east of the valley, slightly to the south of the tomb of Thothmes IV, with the intention of, later, completing the first site. Here we dug up the slope to the face of the cliffs, finding nothing except the unfinished entrance to a tomb which had barely been begun.

The spot next chosen was in front of Uaa and Thuua's tomb, where we ran long trenches, working down to the bed-rock, from east to west across the front of Tomb No. 3. We then turned to north and south along the rock face, but with no results. To the north the sloping rock suddenly dips down at a perpendicular angle to form the main water-course, and, since it was obvious that no tomb could ever have been made there, we shifted our work to the opposite side of the tourist path, and began to dig in front of the tomb of Rameses IV. The ground in front of this tomb had at first the appearance of being untouched desert surface, covered with black flints, but, on digging one or two trial pits, we found that in reality the rock came to an abrupt end at a distance of about twenty feet from the mouth of the tomb, and went down perpendicularly to a depth of some twelve feet. This had been filled up level to the upper surface with the masons' rubbish from a tomb. The broken vessels and dishes of the workmen had also been thrown in, and the whole covered with flints from the real desert surface to give it a natural

appearance, and to hide one of the most important witnesses to the presence of a tomb.

We removed the greater part of this débris to see if it concealed an older tomb, but were unsuccessful. A series of ostraka, however, rewarded our efforts to some extent. These are all drawn or painted on pieces of white limestone, which offer a good surface for such work. Of these the best is probably that of a king's head, wearing the ringed war helmet. The face is coloured a light pink, the helmet being black. A sketch plan of the door of a tomb (probably No. 2) with, on the reverse, a design showing a lion holding a captive's head in its mouth, is well done. Some lines of a formula in hieratic with the name of Amenhotep I, an ostrakon mentioning Neb-hapet Ra Mentuhotep, the head of a Libyan, and a horse and chariot, were also found here, the two latter being drawn in red ink.

Almost all the masons' pottery had been broken up into small fragments before it was buried, only a few shallow dishes remaining entire. These were encrusted with plaster, and, in some cases, with colours which had been used in the decoration of the tomb. Most of the pots had marks scratched on them, which are interesting, since their date is quite certain. As several fragments bear the name of Rameses II, and no other name appears on them, it is probable that this rubbish is all from his tomb.

We next worked up towards the mouth of the tomb of Rameses IV on the north, and dug through the débris of rough Coptic and Roman huts, which had been occupied by the plunderers of this tomb. There we found some dozens of fragments and about twenty specimens of alabaster ushabtis of Rameses IV, very roughly cut, some being blocked out without any attempt at detail; the features, a line of hieroglyphs, and the cartouches of the king being carelessly painted in. Fragments of Coptic ostraka and one unopened papyrus letter were also unearthed. The Coptic house was roughly built of fragments of limestone; the walls cannot have been of any great height, and the rooms were very small. The Roman house beneath was built of sun-dried bricks, with a floor of baked bricks and stone. In front of this was a small oven and two small circular granaries; at one end of the house three amphorae used for storing honey were found; the ends had been knocked off, and they were filled with the comb.

Removing these huts, we dug some three feet through the limestone chippings to the rock level.

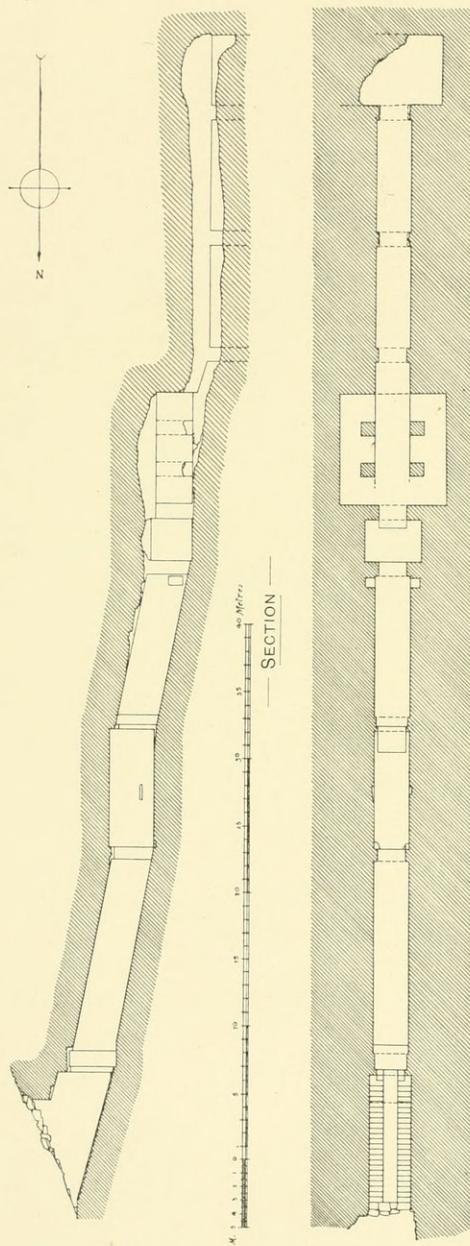
Our work was next shifted to the northern face of the promontory of rock which runs out from the perpendicular cliff's slightly south of the tomb of

Amenhotep II. Here the rock goes down almost perpendicularly to a depth of some thirteen feet below the present surface. We dug along the whole length of this, our only finds being one or two ostraka of the XXth Dynasty.

The results here were disappointing. We were, however, more fortunate towards the eastern point of the promontory, where at a depth of twelve feet from the surface we found a beautiful blue-glazed cup, bearing the cartouche of Tutankhamen of the XVIIIth Dynasty. On the bottom of the cup were four nobs of pottery, probably to stand the cup free from the flat bottom. The cup, when found, was protected by a large overhanging stone. Evidently the water had rushed in enough débris to hold it in place, thereby preserving it. Why, or from what cause it made such a perilous journey, is, of course, unknown.

At a higher level, somewhat to the east of this, and only three feet from the surface, we found a group of fourteen ushabtis of Rameses IV, exactly similar to those found outside his tomb ; these were probably hidden here by modern thieves or plunderers.

Our next step resulted in the discovery of the tomb of Siptah, which is described in the following chapter.



— TOMB OF SIPHTAH —

THE TOMB OF SIPHTAH MERENPTAH.

THE southern extremity of the Royal Valley tapers off into a narrow water channel. Just to the north of this, and to the west, the cliffs form a large bay partially separated from the main valley by a long tongue of rock, which starts from the perpendicular cliffs on the south. In this bay are situated a family group of tombs of the XIXth Dynasty—Setui II, Tauosrit, Bai, and the newly-discovered tomb of Siphtah. The three former are hollowed out of the actual face of the cliff; that of Siphtah runs into the tongue of rock from north to south.

The stonemasons' rubbish from the tombs of Setui II and Tauosrit, with probably a certain amount of débris from that of Siphtah, had been thrown on to and against this promontory. This rubbish, after many centuries, had silted down and thus hidden the entrance to the tomb with a level layer varying in depth from six to twelve feet; there were, therefore, no indications of any sort to lead us to suppose that a tomb had ever been made in this place.

As our plan, however, was to leave no spot, even the most unpromising, without a trial, we ran trenches at every few feet towards the rock, and finding that this sloped up at a gradual angle, we lengthened our trenches, and were soon rewarded by striking the top of a flight of steps leading into a tomb.

At once every available workman was set to work, and, after a day's hard labour we were able to catch a glimpse of the door lintel, and to read the cartouches of Siphtah, a king who has always been thought to share with Tauosrit the tomb which lies opposite (No. 14).

The plan of the tomb (Page 10 : Tomb of Siphtah) is in the general style of the late XIXth and early XXth dynasties. Two shallow flights of steps, with a sloping plane between, lead down to the entrance, the flanking rock being covered by white stucco, but unornamented. These steps are made of carefully cut blocks, inserted after the slope had been cut, and are not part

of the solid rock. The slope leads down to the entrance proper of the tomb—a large doorway coated with stucco and ornamented in the usual way with the king's titles down each jamb, and a mythological scene on the lintel.

As will be seen from the photograph (Plate : Entrance to the Tomb of King Siphtah) the lintel was originally supported by a beam of wood ; the holes in the floor and roof—sockets for a large wooden bivalve door—are also there. This is the case with each of the further doors.

After this first doorway, we pass through three long corridors, the first and last sloping at an angle, and the central one being horizontal. Of these the first two are coated with stucco and are covered with scenes and hieroglyphs in colour, the roofs being also decorated ; but beyond this no trace of stucco remains. The third corridor has at its further end two small recesses, one in each wall.

Passing through a square chamber, with a horizontal floor, one enters a large hall, the roof of which was originally supported by four columns. Only one of these remains at present, and this we were obliged to prop up as a slight shock would have been quite sufficient to make it fall. The floor at the sides and the roof are horizontal, but in the centre a cutting leads down into a corridor, the roof of which is below the horizontal floor-level of the hall. Beyond this are two corridors leading into a square room.

We penetrated below it far enough to ascertain that there was another chamber in which the invading water had deposited a solid mass of débris many feet high ; in most places the roof had fallen in, exposing a cavity quite two metres high, thereby rendering the chamber most unsafe to work in.

We knew that the mummy of the king had been found by Loret some years ago in the tomb of Amenhotep II. In addition to this, it was evident that the tomb had been completely plundered in ancient times, and if any objects had been left in the room they must have been crushed beyond recognition by the weight of the mass of rock which had filled the chamber.

The discovery of a fragment of an alabaster sarcophagus, which we found the first day we entered the corridor, convinced us that destruction would pervade the tomb. We therefore decided to abandon the excavations.

The flight of steps at the entrance, as we have already mentioned, was filled with rubbish, but this rubbish belonged to two different periods. The lower mound which reached almost to the door lintel was the earlier, and had originally filled the entrance more or less completely, but an entrance had been dug down through this, by later plunderers or priests, which in turn had silted up. In this lower rubbish were pots and pans in a more or less

broken condition, of the type which was used by workmen on a tomb. These could not have belonged to Siptah, since, as we shall see, this rubbish was very much later than the burial of the king, and must have been thrown in from some other tomb. The pottery appears to belong to the XIXth or XXth Dynasties. One of the fragments bears the name of Setui-Merenptah; a pot is exactly similar to one found by Petrie in Tauosrit's funerary temple, and two or three of the larger ones are similar to those found in the masons' rubbish of Ramses II.

An interesting point, worthy of consideration, is that the cartouches throughout Siptah's tomb have been cut out and again restored, and, since this rubbish completely covered several of the restored cartouches both at the entrance and in the corridor, this rubbish must have been deposited here after the restoration had taken place.

That this rubbish completely filled the entrance is clear, since we found a rough chip-wall built on top of the mound to hold back the rubbish dug out by the next people to enter the place. A deeper passage had then been scooped in the rubbish in the first corridor, the débris being thrown against the west wall, and on top of this rubbish were lying fragments of an alabaster sarcophagus and also a ushabti of Siptah. In the second corridor were found pieces of ushabtis *under* the stucco which had dropped from the walls.

In the rubbish we found fragments of blue glazed ushabtis, one of which bears the cartouche of Men-mat-Ra, but by the glaze it is probably of later date than Setui I, and also pieces of well-cut ushabtis in alabaster. In this upper rubbish, and with the pottery below, we found numerous fragments of ostraka, one or two of which bear the name of Setui II, whilst three bear dates, and the rest refer to lists of workmen, receipts, or bear single names.

On the floor of the second corridor below the water-laid rubbish was found a piece of wood with the inscription The Royal Mother Thiyy, the hieroglyphs being incised and inlaid with blue paint. Besides the ushabtis of Siptah, we found the upper part of an ushabti of a woman in alabaster, and of better workmanship than those of Siptah.

DESCRIPTION OF DECORATION.

The entrance slope with its flight of steps is only coated with a layer of white stucco, which has been left plain.

On the lintel of the entrance is depicted the worship of the Sun, in his form of Khnum-kheper-Ra, by Isis and Nephthys; behind Isis is an invocation

to Ra-Horakhti for the Royal Osirian, and behind Nephthys is a similar prayer to Osiris for the king. The whole of this scene rests on a conventional bed of sand. On the outer side of each jamb are the full titles of the king, with his two Horus names, Ka-nekht-meri-Hapi and Ka-nekht-ur-pehti.

Immediately inside the entrance, on both sides of the door, is a scene of the goddess Maat with wings outstretched, above whom are three lines of hieroglyphs and the cartouches of the king; she is seated on a large neb basket, which is supported on the flowers of a papyrus plant on one side of the door, and a lotus on the other. These scenes occupy the whole height of the wall, and are on a slightly higher level than the true wall of the corridor. Beyond this, on the left, is a very finely worked scene of the king receiving Life, Power, and Strength from Ra Harmachis (Plate: "Entrance to the Tomb of King Siphtah"). Between them are the cartouches of the king and the titles of the god.

These cartouches have been erased and replaced with great care, as have also the smaller cartouches on the belt of the king. The head of the king is especially good, being quite perfect, and is the only real portrait we possess of this monarch.

After this scene, the first two corridors of the tomb are decorated with texts which are collectively called by the name of "The Litany of the Sun." The Litany begins with three vertical lines of hieroglyphs, giving the title of the first chapter or book. Then follows a scene (Plate: "The Flight of the Evil Demons before the Sun"), which shows the Sun as Khnum-Kheper-Ra sinking between the two horizons, whilst the evil demons of Amentet fly before him towards the head of a gazelle with a flame between its horns, emblematical of the Underworld.

On the same wall we find seventy-five vertical lines of hieroglyphs, each of which forms a separate adoration of some form of the god Ra. The remainder of the wall, and the left-hand jamb of the second doorway, are covered with eighty-one vertical lines of hieroglyphs, forming a short hymn, which states that the deceased knows all that is contained in the seventy-five preceding adorations.

The first part of both walls of the second corridor is divided into two registers. In the upper are shown seventy-five personages, each with his name, which correspond to the adorations in the first corridor.

The lower register of the two walls of the second corridor is partly filled with a short text in vertical lines, forming Chapter 2 of the Litany. This is

addressed to the gods who inhabit the various spheres of the Underworld, and is somewhat similar to Chapter 127 of the Book of the Dead.

We now return to the first corridor, the right-hand wall of which begins with Chapter III, and which is composed of fifteen vertical lines, and is merely a short invocation.

Next come vertical lines forming the fourth chapter of our Litany, which ends on the ceiling of the second corridor.

Filling the southern end of the second corridor, on both walls, is the vignette of Chapter 151 of the Book of the Dead; Anubis (Plate: Anubis) bends over the mummy of the deceased on his couch, at the head and foot of which kneel Isis (Plate: Isis) and Nephthys, leaning forward and resting their hands on the emblem of eternity. In the four corners of the scene stand the genii of Amentet (Hapi, Qebhsemnuf, Amset, and Duamutef), whilst Anubis Amiut on his shrine rests above and below the funeral couch. In the third hall the water has almost completely destroyed the stucco, and it is only from a few loose scraps near the door that we are able to know that it was once decorated with scenes from the book of Amduat, of which the fourth chapter began on the right-hand wall.

The ceiling of the first corridor (Plate: Ceiling in Main Corridor) is of the same design as those in the tombs of Setui I and Setui II. Vultures with natural heads, or the head of a snake, with outspread wings and grasping a fan in their claws, stretch across the breadth of the ceiling, and alternate with the royal cartouches, whilst down each side runs a long line of hieroglyphs painted in colours on a yellow background. This ceiling is damaged near the doorway, but enough remains within to give a very good idea of the design and colouring. The ceiling of the second hall is quite perfect, and shows a background of black with yellow stars, and, in the centre, a long oblong of yellow on which are thirty-four lines of grey hieroglyphs from the final chapter of the Litany of the Sun, and a vignette showing the soul of the Sun-god, represented by a ram-headed bird on a disc between two blood-red hawks, with respectively the emblems of Isis and Nephthys on their heads, standing on two shrines or pylons. The ceiling of the third corridor was probably similar to that of the second, but it has been completely destroyed.

No traces of further decoration remain in the tomb, though one or two hieroglyphs in the further rooms show that it was originally finished.

PRIVATE TOMBS.

THE approach to the tomb of Amenhotep II (No. 35) is through a small wadi formed by two rock promontories, which jut out to the east from the perpendicular cliffs on the west of the Royal Valley, and near to its southern end. The promontory to the north of this wadi is occupied by Tombs Nos. 12 and 9. The southern promontory had not yet been touched. This presented to the eye a level surface of loose rubbish, unbroken by depressions. According to our system of exhaustion we sank pits at the eastern end to find the rock level, and then commenced a complete clearance of the slope working towards the west. We were rewarded by the discovery of five tombs, which, although plundered and of no great size, yielded interesting results.

The first of these sepulchres (No. 49) was situated on the northern side of the promontory, and ran into the rock towards the south. The entrance was filled with loose limestone chips, and amongst these we found a large fragment of limestone showing an official worshipping, and also, on another chip of limestone, a design in red and black of a man offering to Queen Aahmes-Nefertari.

In date it is probably of the XVIIIth Dynasty. A flight of steps leads down to the doorway which opens into a long sloping corridor, at the other end of which is another doorway which shows signs of having been sealed up with stones and cement. This opens into a large rectangular room in the floor of which a staircase was begun, leading down, but never finished. The staircase had been filled with rubbish to the level of the floor of the room, and the burial probably took place here. The only objects in the room were a few scraps of mummy-cloth and fragments of the large whitened jars which occur in burials of the XVIIIth Dynasty. Plunderers had dug a small pit in the second stairway to search for a further door, and in this rubbish we found a very fine ostrakon of "Hay, the chief

of the workmen in the Place of Truth" (a name of this portion of the Theban necropolis). On the obverse he makes offerings at an altar to a huge snake, Mer-segr ("Lover of Silence"), the Goddess of the Tombs. On the reverse is a well-written hieratic inscription giving a list of workmen. Several very rough limestone slabs with squares scratched on them for a game were also found in the chamber. Over the first entrance to the tomb is a list of workmen written in red hieratic characters.

To the west of this tomb, and on a slightly higher level of the same tongue of rock, we discovered a group of three pit-tombs, forming a rough triangle. All were covered with rubbish to a depth of six feet, and the shafts were also filled with débris. The plan was in each case the same—a short square shaft, of no great depth, from the southern side of which a chamber was cut into the rock; this varied in size in the three tombs, but was in no case very large.

In the first tomb opened (No. 50), the chamber was about 19 feet long by 6-8 feet broad. The shaft, 12 feet deep by about 4 feet square, was full of rubbish, some of which had penetrated into the room. It had been almost completely plundered, only a few fragments of wood remaining from the coffin. Propped up against the eastern wall was a large dog, quite perfect although stripped of its wrappings, and a monkey still partially wrapped. This type of dog is described by Daressy and Gaillard in the Cairo Catalogue (*Faune de l'Anc. Egypte* (1), 29,501). Unfortunately we could find no trace of the name of the owner of the tomb.

The second tomb (No. 51) of the group, situated slightly to the north of this, consisted of a short shaft with a very small chamber opening to the south. This had been plundered, and some of the rubbish from the shaft had found its way into the chamber; the entrance had been closed up again with bits of stone, and part of the disused lid of a mummy coffin.

The chamber was completely filled with animals, all of which had been originally mummified and done up in cloth wrappings. On the right on entering were two monkeys, placed with their backs to the wall in a squatting position, one completely wrapped up, the other with apparently burnt wrappings partly torn from the face and head. Against the south wall was a large monkey, with the wrappings torn from its head, a tarred box-coffin for some animal, and a heap of loose bandages in which was the unwrapped body of an ibis. Against the east wall in the corner was a perfect specimen of a large cynocephalous ape, wearing a necklace of small blue disc beads.

Three mummified ducks were also found in the chamber, as well as some bundles of intestines made up in the form of little human figures; one of these had near it a mask of beautifully coloured stucco, representing a human head, which had probably originally fitted it. This was certainly of the XVIIIth Dynasty.

In most cases the wrappings had been torn off, and in other cases the cloth had been pulled away from the neck to remove any jewellery, etc., which had been worn by the animal.

The third tomb (No. 52) consisted of a shaft 9 feet 6 inches deep, and a chamber 8 x 5 feet and 4 feet 8 inches high, was absolutely empty except for two boxes, one of which was almost double the size of the other. These were covered with bitumen and were without decoration or ornament either inside or out. The larger contained numerous loose wrappings and the unwrapped body of a small monkey; the smaller box was divided into four partitions, resembling in this respect a box for canopic jars.

To the west of the two last-mentioned tombs, and on the same slope, was another tomb (No. 48) of the same type. The shaft was about 20 feet deep by 6 feet broad, with a comparatively large chamber, 16-17 feet by 10-11 feet by 6 feet high, to the south-west. The tomb had been anciently plundered, but a rough wall had been re-constructed to close the chamber door. The floor was covered with some six inches of rubbish, and on this lay the débris from the burial. The mummy, that of a man, tall and well-built, had been unwrapped and thrown on one side. Fragments of the coffin, which was of wood coated with pitch and then painted with yellow hieroglyphs, lay scattered about the floor. We were so fortunate, on sifting the rubbish on the ground, as to discover some wooden ushabtis with the titles of Amonmapt, Vizier and Governor of the Town, painted in yellow on a surface of pitch. Three perfect and fragments of another mud tablet, which had originally been wrapped in tarred cloth, also bore the name and titles of the vizier. A clay seal from a roll of papyrus (?) bearing the inscription "Amen hears good praises," was also found. Fragments of a rough wooden chair and pieces of white pottery jars lay scattered about. On the whole, the furniture must have been very poor when compared with the rank of the man, and the walls of the tomb were quite bare, without even a layer of stucco to fill the irregularities of the rock.

On the other side of the path, and slightly to the north of Tomb 29, we discovered another burial-place (No. 53). This consisted of a square shallow shaft, leading down to a large room. The tomb had been plundered, and

nothing was found in the chamber except an ostrakon of one "Hora, chief scribe in the Place of Truth." In the rubbish of the shaft were found several ostraka.

The remains of rough workmen's huts were near by, and had been built over the mouth of the tomb, which had, however, been since plundered; and built into the walls of one of these we discovered several ostraka and trial pieces, most of which had suffered considerably from exposure to the elements.

THE TOMB OF RAMESES MENTUHERKHEPSHEF.

(No. 19.)

E. R. AYRTON.

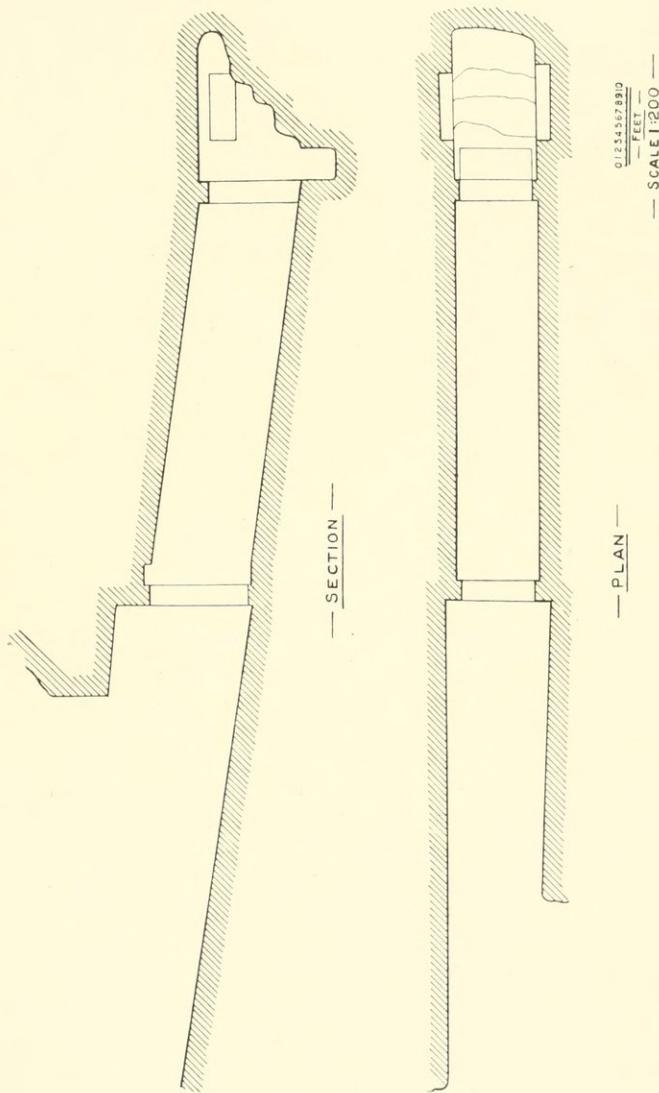
THE tomb of Prince Rameses Mentuherkhepshef is situated immediately under the cliffs which shut in the eastern side of the Royal Valley at Thebes, and occupies, at a lower level, the space between the sepulchres of Thothmes IV and Hatshepsut.

It runs into a tongue of land which juts out to a short distance and at a steep angle from the perpendicular cliffs. A dry water-channel runs down from the upper plateau, drops some distance perpendicularly, and then goes along the southern side of this promontory, turning round the point and continuing north-west directly in front of the entrance of the tomb.

The tomb has been known for some time to European savants, and various descriptions have been published. The earliest description which we have is that of Champollion (*Notices*, p. 464), who describes it as the tomb of Prince Rameses. From his notes, we see that the doorway was practically clear of rubbish, since he gives a sketch of the rough hieroglyphs on the outer side of the southern jamb; the first scenes on either side of the corridor were, however, more or less blocked; the second were partly clear, and the rest of the tomb was probably in much the same state as when examined by Lefèbre. After giving details of the various gods and the offerings before them, Champollion says that the "corridor led to a square "hall in which the mummy of the prince had once lain, some fragments "of which we found here." Numerous fragments of black stone, which probably belonged to the sarcophagus, were also found here.

The tomb was next visited by Lepsius (*L.D.*, III, 216, 217 a-d) and two complete scenes are published by him. He also gives two examples of the titles borne by the prince, and full-sized coloured portrait.

Later again the tomb was visited by Lefèbre (*Mission arch. française*, 1889, III, 164 and plates), who gives a more detailed account. He found the tomb filled with blocks of stone and the entrance obstructed by a huge



heap of boulders, on surmounting which obstacle he found another mass which filled the corridor. This second heap had been displaced since Champollion's visit, as the first scene was now clear and the second blocked. The rest of the tomb was filled with rubbish to varying heights, as can be seen by the scenes published in his report. The long inscriptions on the inner side of the door-jambs were copied to within a few feet of the ground, as were also the hieratic texts on the walls at the entrance, and a rough sketch was made of everything visible in the first corridor. A plan of the tomb is also given. In this, the unfinished second corridor is regarded as a chamber, which Lefèbre thought was intended for a pit.

In 1885, Eisenlohr bought in Thebes an elliptically-formed plaque with the name of Rameses, and also a figure with the name of Mentuherkhepshef (*A.Z.*, XXII, p. 55). On enquiring where they came from, he was led to the tomb of Mentuherkhepshef.

During the season of 1904-5, Mr. Carter, while excavating for Mr. Davis, dug a trench across the entrance to this tomb, and discovered a tomb of the XVIIIth Dynasty, over which the tomb of Mentuherkhepshef had been cut. This earlier burial he found to contain the mummies of two women. The tomb had been plundered and contained nothing of interest. As, however, the tomb of Mentuherkhepshef had never been completely cleared, we resolved to end our season's work by its excavation, and in the end of February, 1906, we began the clearance. Only the projecting portico of the entrance was visible, the doorway and the approach being completely blocked with débris. The whole tomb was more than half full of great blocks of limestone silicate, some of which were so heavy that we had to keep three strong men continually at work shifting and rolling them out.

Across the entrance slope, some three feet from the doorway, a high wall of these flints had been built, the bottom resting on a thin layer of clean white limestone chips; in this an entrance had been left, and the tomb may have been either filled with large boulders or with a series of similar barricades since the quantities of large stones in the corridor could not have been introduced by chance.

The plan and construction of the tomb do not differ from the general types of the tombs of the XXth Dynasty. A long level slope leads down to a large doorway, which opens into a long corridor. Beyond this a second corridor, with two side recesses, had been begun but was never finished. Here an oblong pit had been sunk in the floor in which the mummy was placed, and the pit was then covered with flat limestone slabs level with the floor.

The entrance to the tomb resembles in size that of the tomb of Rameses Nefer-ka-ra (No. 9 in the valley), as was noticed by Lefèbre (*A.Z.*, XXIII, p. 125), the doorway being of great height and breadth, and giving a most imposing appearance. The long broad slope leading down to this is a level plane without steps; the sides are covered with a fine white stucco, undecorated. The overhanging portico to the door is plain, being only covered with stucco on the underside; the lintel also is unornamented, but whitened in the same way. The outer sides of the jambs are covered with white stucco, being undecorated except for a few feet at the bottom, where large rough hieroglyphs outlined in red give the titles of the prince. The inner sides, however, are each completely covered with three vertical lines of hieroglyphs, solid black on a white background except where, on the northern jamb, mention is made of a red bull and the hieroglyphs are in red. These lines of hieroglyphs come down to within two feet of the ground; in the space below are painted two cobras on each side, those on the right bearing the names of Isis and Nephthys, and those on the left the names of Serg and Neith. These face the entrance, and spit fire at all intruders.

The long corridor has scenes painted down each side on a white stucco background, the roof being left pure white. It may be here noticed that the stucco used throughout the tomb is of a very fine quality, and has been levelled with the greatest possible accuracy, thus giving a perfect surface for the paintings.

On each side of the corridor at the entrance is painted in thick black outline the half of a large folding-door; this does not reach quite to the bottom or top of the doorway in either case. On these leaves are painted in black hieratic characters (on the left) the 139th chapter of the Book of the Dead, and (on the right) the 123rd chapter with two other short lines.

The length of the corridor is then painted with different tableaux, seven on each wall. In each of these, the prince is seen making offerings to a deity. Beginning the first scene, and separating each of the following, is a long vertical line of coloured hieroglyphs on a yellow ground. The tableaux do not entirely cover the surface of the wall, a blank space of some feet being left between the top and the ceiling.

LEFT WALL.—*Scene 1.*

The prince, dressed in a long transparent robe reaching down to the ankle and with large wide sleeves, over which is a more opaque garment, and wearing the side-lock of hair on his wig, stretches out his hands in adoration

of Osiris, Lord of Eternity, before whom stands a double altar with offerings of bread, meat, fruit, and flowers. Both the prince, who is wearing sandals, and also the altar seem to stand on a bed of sand, whilst Osiris and the remaining scenes in the tomb, in which the prince walks barefooted, are upon a thin white line, laid on the sand, which represents the floor.

Behind the prince is a long vertical line of coloured hieroglyphs on a yellow ground, with an invocation to Osiris for the .

Before the prince are two vertical lines of hieroglyphs painted in grey on a yellow background, giving the titles of the prince :



Before the figure of Osiris is a single vertical line of grey hieroglyphs on a yellow ground, with the name and titles of Osiris, "Lord of Eternity." Behind Osiris is a vertical line of coloured hieroglyphs, with an invocation for the prince, who here receives his full titles :



Scene 2.

The prince holds a vase with outstretched hands, and pours a libation on an altar standing before Ptah-Tonnen, Father of the Gods. Over the prince is a vertical line of grey hieroglyphs on a yellow ground, with the titles : "Hereditary Prince, Royal Scribe, General Rameses Mentuherkhepshef."

Over the god is a vertical line of hieroglyphs with his name. Behind the god is a vertical line of coloured hieroglyphs with an invocation to Osiris for a gift of cooling water to the "Hereditary Prince, Royal Scribe, Royal Son of "His Body, Beloved of Him, Chief of His Majesty, Chief Inspector of Troops, "Rameses Mentuherkhepshef."

Scene 3.

The prince holds in his left hand a vase which he offers to Khonsu-em-uas-nefer-hetep, a hawk-headed man wearing the crescent and full moon on his head, and holding the *ankh* and *uas* sceptre. The prince bears the title of "Chief hereditary Prince of the two Lands, great Inspector of Troops."

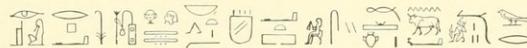
A line of hieroglyphs behind the god is an invocation for the Osirian, the Royal Scribe, great Inspector of Troops, Rameses Mentuherkhepshef.

Scene 4.

The prince offers a vase to the Goddess Bast, living Lady of the two Lands, before whom stands a table of offerings. She wears a snake-encircled disk on her head, and holds the *ankh* and a long staff.

Scene 5.

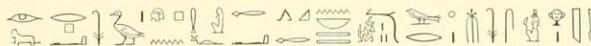
The prince, holding a hanging cloth and a symbol  in his left hand, offers it to the genius Amset, before whom stands an altar of offerings. The prince bears the titles:



Behind the god is an invocation to Osiris for the prince, who bears the usual titles with the addition of  immediately before his name.

Scene 6.

The prince offers a vase to Qebhsennuf, a hawk-headed man, before whom stands a table of offerings. The prince bears the titles :



Behind the god is an invocation for the prince.

Scene 7.

The prince offers the haunch of an ox to Amon Ra, before whom stands a table of offerings. Over the prince are the usual titles, and Amon Ra is called "Lord of the thrones of the two Lands, Leader of the Apts."

Over the altar are two lines of hieroglyphs, painted in black:



RIGHT WALL.—*Scene 1.*

The prince offers at an altar before Ptah. Behind the king is an invocation to Osiris in a vertical line of coloured hieroglyphs on a yellow ground. The prince bears the titles , whilst Ptah is called "Lord of Truth, King of the North and South, beautiful of face, Father of the Gods." Behind Ptah is an invocation for the prince.

Scene 2.

The prince offers incense to Thoth, before whom stands a table of offerings. On the buckle of the belt of the god is the name Nefer-ka-ra, the prenomen of Rameses IX. The colouring of the name appears to be contemporary with that of the walls of the corridor. The prince bears the usual titles, and Thoth is called "Lord of the Divine Words, true Scribe of the Divine Enneads."

Behind Thoth is a vertical line of coloured hieroglyphs with an invocation for the prince.

Scene 3.

The prince pours a libation from a ram-headed vase on a table of offerings placed before the Ram of Busiris. The prince bears the usual titles, and the ram is called "Lord of Deddu, the Great God, living in Truth."

Behind the ram is a vertical line of hieroglyphs with the titles of the prince.

Scene 4.

The prince, with upraised hands, presents an altar of offerings to Hapi, an ape-headed man. The prince bears the titles :



Hapi is called "Great God, Lord of Amentet." Behind the god is an invocation to Anubis for the prince.

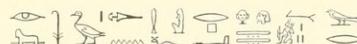
Scene 5.

The prince praises the genius Duamutef, "the Great God," before whom stands a table of offerings. The god is represented with a jackal's head on a mummified human body. The prince bears the usual titles.

Behind the god is an invocation to Duamutef for the prince.

Scene 6.

The prince praises the Goddess *Mer Segr*, who is represented as a woman holding a long staff and wearing the disk and horns. The titles of the prince are :



Behind the goddess is an invocation for the prince who is called :



Scene 7.

The prince worships a goddess with a cat's head, who wears the red disk surrounded by a serpent. She is called :



Behind the goddess is an invocation for the prince, who is called :



In the corridor over these scenes are numerous roughly-scratched graffiti.

Situated as the tomb is at the foot of a path which leads up to a narrow couloir (with numerous graffiti) to the top of a plateau, and over to Deir el Bahri, it would form a very convenient resting-place for guards or plunderers.

Not many portable antiquities were found in the tomb. Several ostraka were, however, unearthed in the entrance. The most important of these was a large block of flinty limestone, with a long religious inscription written in black ink, with the cartouches of Rameses Ra-hak-maat ; this was found between the stone wall and the entrance, some six feet from the ground, and there was consequently nothing to prove its connection with the filling of the tomb, as this part had probably been dug over several times. From the entrance of the tomb, at various levels in the débris, we found the small glazed objects of a foundation deposit, also an alabaster plaque with the

cartouche , and a small blue glazed plaque in the shape of a cartouche

with the name Ra-hak-maat ; several small beads were also found.

In the entrance filling was found a slip of limestone with the cartouches of Rameses Ra-kheper-maat. A few fragments of pottery vases were found in and near the burial pit, also the upper part of a broken mummy.

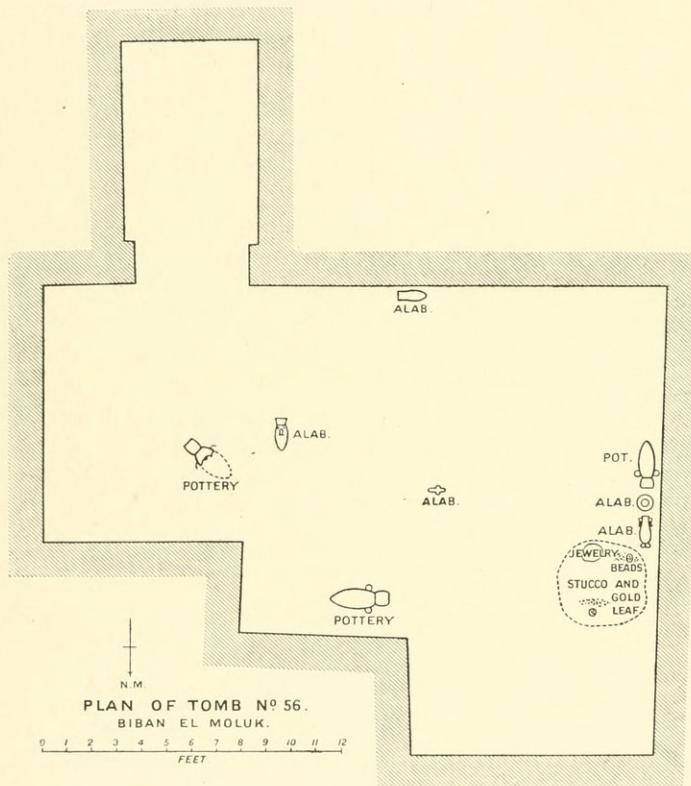
Several fragments of a long stela of a *sedem ash* in "The Place of Truth" (*i.e.*, Theban Necropolis) named Hay were found in various parts of the tomb ; they all join together and fit another piece found in the Coptic midden outside the tomb of Rameses IV (No. 2 in the valley). This is important, since it furnishes us with a possible solution of how a foundation deposit of Rameses IV came to be scattered about the tomb of Mentuherkhepshef. It should be noticed that, in the earlier part of the season, whilst digging outside the tomb of Rameses IV, we found his foundation deposit, which only consisted of wooden objects, which obviously formed part of an originally larger deposit. It seems probable that the tomb of the prince

was used as a caravanserai by various tomb robbers, situated as it is at what must have been the quickest road to and from the valley, and it seems not unlikely that the robbers were engaged in plundering, amongst others, the tomb of Rameses IV. Hay's stela suffered in much the same way as the deposit, as we have already seen.

In 1885, Lefèbre published in the *Zeitschrift für Ag. Sprache* (vol. XXIII, p. 125) his theories for supposing that this Mentuherkhepshef was not the same prince as the Mentuherkhepshef shown amongst the sons of Rameses III on the list at Medinet Habu (*L.D.*, III, 214). The facts on which he relied were the great resemblance in structure and plan between the tombs of Rameses Nefer-kau-ra and this tomb, the stucco used being similar, and the same texts being found in both.

He pointed out that Mentuherkhepshef is six on the list of Rameses III, whilst in his tomb he is called "Eldest son of His Majesty" and "Crown Prince." From these facts he considered that the Mentuherkhepshef of the tomb is the eldest son of Rameses Nefer-kau-ra. This theory receives the strongest possible support from the finding of the name of Rameses Nefer-ka-ra on one of the paintings in the tomb.

The probable meaning of this cartouche is that the tomb was painted during the reign of Rameses Nefer-kau-ra, and that, therefore, the prince died in that reign. He is given the title of "Eldest son of His Majesty" and "Crown Prince," and "His Majesty" can refer to no one else but the reigning monarch.



— THE UNNAMED GOLD TOMB —

THE UNNAMED GOLD TOMB.

(TOMB No. 56.)

ABOUT the 3rd of January, 1908, the natural course of our work led us to explore the small side valley which leads to the tomb of Amenhotep II. We had already explored the south side of the valley, and, beginning now at the western extremity, we dug along the north side of the mound of rock which is already occupied by the well known tomb of Rameses VI (No. 9).

At the depth of thirteen feet below the present surface of water-laid rubbish we found the mouth of a vertical shaft. For a depth of five feet this was cut through débris, which was held back on three sides of the shaft by roughly built walls of limestone chips, the third side being formed by the rock itself. Below this it was cut vertically to a depth of fifteen feet in the solid rock of the valley bottom.

At the bottom of the shaft (8 feet long by 5 feet 6 inches broad by 20 feet 4 inches deep) a doorway (4 feet 7 inches broad by 6 feet 11½ inches high) opens to the north into a large room of a curious shape, the north wall having been cut with several corners as if the chamber were unfinished.

The room is 25 feet 2 inches in breadth, the length along the west wall is 19 feet 0½ inch, in the centre 14 feet, and along the east wall 10 feet 4½ inches. The height of the chamber is 10 feet 1 inch on the south to 10 feet 5 inches on the north. The shaft was entirely filled with washed-in débris, and we found on removing this that the chamber was more or less filled with the same material to a depth of forty-one inches against the west wall. Beginning on the west we removed this rubbish in level layers until we came to within a few inches of the rock floor. Here, against the west wall, we first found a large pottery vase and two vases in alabaster, one of globular shape and the other a pointed vase with cylindrical neck, and handles in the form of deer heads. Part of a stand, also of alabaster, still

adhered to the bottom of the latter. The pottery vase, which was cylindrical in shape with long wide neck and two handles, was filled with fragments of vases of white glazed composition, inlaid in purple glaze with the cartouches of Setuⁱⁱ II, and fragments of three alabaster vases, one with the cartouches of Setuⁱⁱ II and another with those of Rameses II. Slightly to the north and at a level of six and a-half inches from the ground was a stratum about a half-inch thick of broken gold leaf and stucco, covering an area of some four square feet. On the southernmost edge of this was an indiscriminate heap of gold and silver ornaments, beads, and small stone objects.

To the right and left of these were scattered numerous small curls in blue glazed composition, and some large plaques of the same material with modelled undulating lines. These are all probably part of a woman's wig. These glazed objects were also scattered over the greater part of the stucco surface.

To the east of this, and at a level of twelve inches from the ground, was lying a plain rudely cut alabaster ushabti.

Against the south wall, at the same level, was a vase, bearing both cartouches of Setuⁱⁱ II inlaid in blue, and against the north wall, also at the same level, was a large pottery cylindrical vase with long wide neck and handles, full of rubbish and a few ashes.

Almost opposite the doorway, and at a level of nine and eight inches respectively above the floor, were the remains of a similar pottery vase, and an alabaster vase with the throne name of Rameses II inlaid in blue. All the objects found are dealt with in detail below by M. Daressy.

The upper rubbish in the chamber consisted of limestone chippings and mud, evidently washed in by water; but the lower level on which the objects rested (six to twelve inches above floor level) was, apparently, lighter dust consolidated by water. And it seems probable that the tomb had remained open for some time, during which this light dust had accumulated on the floor before the various objects were deposited here, and that later the heavier rubbish had been washed in and effectively concealed the entrance to the shaft. Whether the objects were deposited here on the usurpation of Tauosrit's tomb by Setnekht, or are part of a robbers' haul, it is impossible to say.

CATALOGUE OF THE
JEWELS AND PRECIOUS OBJECTS
OF
SETUÎ II AND TAUOSRÎT
FOUND IN THE
UNNAMED TOMB.

BY
GEORGE DARESSY.

CATALOGUE OF JEWELS AND PRECIOUS OBJECTS FOUND IN THE FUNERARY DEPOSIT OF SETUÎ II AND TAUOSRÎT.

1. **Gold Crown**, weighing 92 grammes, formed of a narrow band, 4 millimetres in breadth, and 0 m 175 in diameter. The circle is pierced at irregular intervals, varying from 25 to 43 millimetres, with sixteen holes, employed for attaching ornaments in the form of flowers, of which fourteen have been found. The flowers are made in two pieces. The corolla, which measures 3 centimetres in diameter, and is slightly concave, is composed of ten petals, hollow in the centre and soldered at the edges, with rounded tips; it is stamped out of gold foil. Four of the petals bear the royal cartouches; two of them, separated by another, which is uninscribed, present the nomen (Egyptian characters), and the prenomen (Egyptian characters) of Setu II. The petals opposite these have the name of Queen Tauosrit (Egyptian characters) facing the opposite way.

Behind the corolla is a round-headed knob, 21 millimetres in diameter, which represents the mass of pistils. To this is attached a ring intended to hold the metal wire that fastened the rosette to the crown; as this ring is larger than the hole, it cannot have fitted into it, and the flowers, therefore, must have been movable when attached to the crown.

Plate—Gold Diadem of Queen Tauosrit. Flowers as found: Coloured Plate—
Rings and Ornaments, Gold Bracelets and Ornaments.

EAR ORNAMENTS.

2. **Pair of gold Ear-pendants**, composed of two principal parts. The upper part is in two pieces, each formed of a disc, with a tube fixed to the centre of the under side. The two tubes are striated and fit into each other, maintaining an interval of 31 millimetres

between the two discs. One of the rounded ends, which must have decorated the outside of the ear, is similar to the rosettes on the crown. The flower, which forms a hollow, has eight petals slightly concave with rounded tips ; the diameter is 45 millimetres ; four of the petals disposed crossways bear the nomen or prenomen of Setuⁱⁱ II. The knob fixed below is 8 millimetres in diameter. The other disc, which was placed behind the lobe of the ear, is, on the contrary, convex ; the diameter is 0 m '04. The disc is strengthened by a double border of tubes, 1 millimetre in diameter ; that on the outside is plain, the inner one is striated. The centre of the boss is ornamented with a flattish knob, surrounded by three gold threads, the middle one of which is grooved and has the appearance of a milled edge. Between the knob and the edge the two cartouches of Setuⁱⁱ II are engraved, somewhat roughly.

The lower part of the pendant is composed of a double plaque in the form of a trapezium, 0 m '032 in height, 0 m '023 broad at the top, and 0 m '032 at the lower end. At the top of this are two striated rings through which are passed the transverse tubes attached to the discs. The top of the plaque is cut away to a depth of 0 m '01, and the same in breadth, to allow room for the lower tip of the ear. On each side the two cartouches of Setuⁱⁱ II are engraved. Below this plaque a horizontal bar is fixed to support seven pendants, three large and four small, differing only in size, which is respectively 0 m '073 and 0 m '004. They are in the form of pomegranates : the stem is a small striated tube ; the fruit—a hollow ribbed ball—has beneath it a tiny wide crown. The larger balls are 0 m '024 wide, the smaller ones 0 m '014. These ornaments, of which the total length is 0 m '135, notwithstanding their weight (the two together weigh 155 gr. 15), were undoubtedly hung from the ear, held in position by the two discs, while the plaque and its pendants hung down the side of the face. We need not marvel at the thickness of the transverse tubes ; the mummy of Ma-her-pra has the lobes of the ears pierced with holes 15 millimetres in diameter, and there are others far larger.

Plate—Ceremonial Wig Ornaments (black and colours).

3. Pair of Ear-studs, in electrum and various stones.—The ring which passed through the ear is hollow, and measures 0 m '014 in diameter. It is a torus, of the extreme breadth of 0 m '048, penannular,

with an opening 5 millimetres in length to admit the lobe of the ear. The periphery is ornamented with a small twist, 2 millimetres in breadth, also in electrum or a mixture of gold and silver. The opening was behind the ear; on the lower part of the ring six little rings are to be seen, indicating that originally there were pendants attached, the length of which we do not know. We can only suggest hypothetically that various beads, in carnelian, lapis, and gold, found during the clearing out of the tomb, may have belonged to them. Some models of flowers, open or closed, probably formed the termination of these pendants; the first of these, 0 m '016 in height, is composed of a campanulate flower, 0 m '014 in diameter, in blue glazed pottery, finely incised on the outside, and mounted on a three-pointed calyx in electrum; the second, 0 m '012 in height, consists of a pyriform carnelian bead which represents the undeveloped bud, enclosed in a calyx similar to those of the full-blown flowers.

Rings: Plate—Ornaments of Queen Tauosrit. Flowers: Plate—Pendants and Carnelian Amulets.

4. **Ear-ring, in gold and enamel.**—Penannular, of torus form and elliptical section, the axes being 16 and 10 millimetres. The extreme diameter is 0 m '025, and the space left for the ear is only 6 millimetres. At the side opposite the opening, a rectangle, 0 m '022 by 0 m '011 encloses the name of Queen  in a cartouche, surmounted by two feathers, outlined in fine gold cloisons, standing out on the hollow base, which was filled in with plaques of hard stone or glazed pottery, fixed with blue mastic.

Coloured Plate—Rings and Ornaments.

5. **Pair of Ear-rings, in electrum.**—The hollow rings, 0 m '021 in diameter, are composed of a torus of triangular section with rounded corners, one of the bases—the largest—forming the outer surface. The central cavity is only 7 millimetres in diameter.

Plate—Ornaments of Queen Tauosrit.

NECKLACE ORNAMENTS.

6. **Parts of a gold Necklace.**—The mummy must have been provided with a necklace, of which only certain parts remain.

(a.) Two bars for fastening, lengths 0 m '059. Each is formed of a gold plaque, of elliptical curve—the axes of which are 8 and 3 millimetres—incompletely closed. At the end of the greater axis, holes are pierced at 2, 10, 18, 27, 33 and 52 millimetres from the top, to hold the threads on which the beads were threaded.

Plate—Plaques and Ornaments.

(b.) Spherical beads, in gold filigree, 7 millimetres in diameter. They are made in two halves, each of which present six small rings surrounding the hole intended for the thread, and the two are joined by a wire so notched as to resemble a milled edge.

(c.) Pendants in the form of fruit. These are beads similar to the preceding, but with the addition at one end of a small hollow stem, and at the other of a spreading calyx formed of six small rings. Their mean height is 23 millimetres.

(b) and (c): Plate—Gold Necklace of Queen Tauosrit; Fragment of Mud with Gold Beads in position.

7. Sacred Eyes, in electrum.—Four amulets or necklace ornaments in the form of the sacred eye, *uza* , about 0 m '028 in length. They are hollow; the first has two faces, on the others the eye is stamped on one face only, the other side of the plaque is plain. A ring for suspension is fixed to the upper part.

Plate—Plaques and Ornaments of Queen Tauosrit.

8. Heart, in electrum.—Amulet 0 m '03 in height, in form of the heart-shaped vase , composed of two pieces of white gold foil stamped out and joined at the edges, with a ring at the top.

Plate—Plaques and Ornaments.

9. Gold Shells.—Two small shells, or cupels, height 0 m '022, breadth 0 m '017, concave, without ornamentation, with a ring at top and bottom.

Plate—Plaques and Ornaments.

10. Thoueris, in gold.—Five figurines of the hippopotamus goddess, which have served as parts of a collar or bracelet. One is 11 millimetres in height, the others 18 millimetres; in all, the goddess is turned to the right; they are stamped on one face only, the back is plain.

Plate—Amulets and Rings of Queen Tauosrit.

11. Hathor Heads, in gold.—Three small pieces for suspension representing the head of the goddess Hathor, full face, , with the two curved plaits of hair framing the face. One of these is 15 millimetres in height, and has no crown; on the two others, only 10 millimetres in height, the head is surmounted with a small crown; only one side is stamped, the other side is plain.

Plate—Amulets and Rings.

12. Emblem of Eternity.—The hieroglyphic sign  summarily carved in gold foil, only 0 m '018 in height, represents a kneeling man holding two palm branches with curved tops. It is an emblem, and a prayer for millions of years.

Plate—Amulets and Rings.

13. Flies, in gold.—Four small flies; somewhat careless work. One is 15 millimetres in length, and has striated wings; the others are only 11 millimetres, the wings are plain, and it is the body that is striped. The fly is a symbol which is not yet thoroughly explained; some large flies found with the jewels of Queen Aah-hotep, hanging from a chain, have been regarded as a form of decoration.

Plate—Amulets and Rings.

14. Papyrus Blossoms, in gold.—Three ornaments for a necklace or bracelet, 12 millimetres in height, representing a hanging papyrus flower ; the surface is covered with divergent lines, while the lotus flower, which has the same outline, shows only 3 or 5 petals. The back is plain.

Plate—Amulets and Rings.

BRACELETS.

15. Pair of Bracelets.—In silver or electrum. The two plaques which form each bracelet are joined with a hinge at one end, and are fastened at the other end with the same arrangement, and a movable pin. Their diameter is 0 m '058. One of the plaques is rectangular, 0 m '048 in height, and is decorated with five parallel bands of

ornamentation ; in the centre are dotted circles , at each side two rows of chevrons . The other plaque expands in the centre to a width of 0 m '062. Within a line which follows the edge a scene is stamped and engraved. On each side is a bouquet of flowers with banderolles. To the right Setuī II, whose two cartouches are inscribed, is seated on a chair, high-backed, with lions' feet, and the sides decorated with the group symbolic of the union of the two regions, . He wears a wig of many rows, the uraeus on his forehead, and a large plaited dress. In his left hand he holds an emblem composed of the signs  and , "millions of years" and "stability." With the right he presents a cup, which is filled by "the great royal wife"  (A-11-2), who stands before him, the uraeus on her forehead, clothed in a large transparent folded dress. The Queen holds in her left hand the vase , and in the other a lotus flower.

Plate—Black and Coloured : Silver Bracelets of Queen Tauosrit.

16. Pair of gold Bracelets.—The ring is solid, of square section, disposed lozenge fashion, measuring 6 millimetres diagonally, towards the ends it tapers, and is reduced to a thick wire which forms a spiral, curving back on itself. In addition, these ends are covered for 25 millimetres of their length with another gold wire arranged spirally in close curves, which, following the line of the principal wire, forms a rosette 13 millimetres in diameter.

The bracelet is not absolutely circular ; in one direction it measures 0 m '062 in diameter, and in another only 0 m '053.

Plate—Ornaments of Queen Tauosrit. Coloured Plate—Gold Bracelets and Ornaments.

17. Pair of Bracelets, in electrum.—Hollow rings of triangular section. The side nearest the arm (measuring 0 m '013) has attached to it at both edges gold wires with the milled-edge pattern.

Plate—Ornaments of Queen Tauosrit.

18. Pair of Bracelets for a Child.—Two bracelets that are merely thick gold wires, 4 millimetres in diameter, with free ends filed off ; they must

have been twisted round the wrists of a child, for the width of the ring does not exceed 43 millimetres.

Plate—Ornaments of Queen Tauosrit.

19. Bracelet, in electrum.—A thin flexible plaque, 0 m '136 by 0 m '022, the ends slightly rounded and pierced with a hole, to allow a wire to pass through and fasten the bracelet.

FINGER RINGS.

20. Gold Ring.—Cylindrical ring, 18 millimetres high and 18 millimetres in exterior diameter. Inside is engraved a hawk with outspread wings holding in its claws the flabellum, emblem of the protection which the god accorded to the king; between the extremities of the wings the cartouche of Setuî II is placed vertically. Outside, the same decoration is obtained by means of thin gold cloisons; these are raised and contained inlays of blue and green glass. The bird of Horus has, in addition, the solar disc on the head, and the cartouche containing the prenomen of Setuî II is reproduced on the back. The edges of the ring are decorated with a double gold wire, the first is of the milled-edge pattern, the other at the outer edge is plain.

Coloured Plate—Rings and Ornaments.

21. Gold Ring.—This ring is 0 m '02 in diameter. The place of the bezel is taken by a small plaque, 21 millimetres in height, carved to form the signs , *rā-user-māt-setep-n-amen-mer-tanen*, which is a variant of the prenomen of Rameses II. Each sign is covered with gold leaf cut into the same form and finely engraved. The remainder of the ring, 0 m '011 wide, is in open work, being made in filigree which represents, four times over, the group .

Coloured Plate—Rings and Ornaments.

22. Gold Ring.—The ring, which measures 23 millimetres, is formed of four gold wires, parallel and slightly separated from each other for half the circumference; for the other half they have at first a gold wire

wound round them in a spiral, they then diverge slightly, and are affixed to plaques on which are soldered two small gold plaits, separated and bordered by striated wires ; finally, the wires end in eight small ovals arranged in two rows, 13 millimetres in height, inlaid with a variety of stones, carnelian, lapis, and feldspar.

Coloured Plate—Rings and Ornaments.

23. Gold Ring.—Double finger ring, 15 millimetres in diameter, composed of two semi-cylindrical rings, which broaden and form two flat cartouches, each of which contains the name of Queen Tauosrit, surmounted by the disc and two feathers . The engraving leaves much to be desired.

Coloured Plate—Rings and Ornaments.

24. Gold Finger Ring.—Ring of the same type as the preceding. The two rings are flat ; in the cartouches, arranged side by side, there is nothing to be seen except a uraeus crowned with two feathers , and some meaningless lines.

Coloured Plate—Rings and Ornaments.

25. Gold Ring with a Scarab.—Finger ring—the mean diameter is 16 millimetres—made of gold wire, thicker in the middle than at the ends ; but the ends are encircled by another finer wire, and these two twisted wires traverse a scarab. The scarab is in lapis lazuli, 11 millimetres in length, inscribed on the flat side with the name of Tauosrit ; it revolves on its axis, and is set in gold.

Coloured Plate—Rings and Ornaments.

26. Gold Ring with a Scarab.—Finger ring, similar to the preceding. The scarab, 12 millimetres long, is in white glazed pottery, with a gold setting, and also bears the name of the Queen.

27. Finger Rings for Children.—Two rings of the same type as the two preceding, but evidently intended for children, as they are only 1 centimetre in diameter. One has lost the scarab, which had a gold setting ; the other has lost both scarab and setting.

Plate—Amulets and Rings.

VARIOUS OBJECTS.

28. Plaques with Cartouches.—Thirteen rectangular plaques, in gold leaf, 0 m '028 by 0 m '017, stamped with the two cartouches of Setuí II facing each other vertically, surmounted by the disc and feathers . Two slender bars, ending in rings, are attached to the back of the plaques near the top and the bottom, and the rings are placed in such a manner that the plaques must have followed each other vertically. It is possible that they decorated the ends of a girdle.

Plate—Plaques and Ornaments.

29. Figurines of Animals.—Four figurines of couchant animals, from 11 to 13 millimetres long and pierced through their length. The first represents a lion, with the tail twisted over to the head; the second appears also to be a lion, but without a tail; the third apparently represents a dog; the fourth is a cow wearing the head dress of Hathor—the disc and feathers.

Plate—Amulets and Rings.

30. Plaque from the handle of a Mirror.—A flexible leaf of electrum, elliptical, with axes of 84 and 39 millimetres. It is pierced in the centre with a hole 11 millimetres in maximum width and 3 centimetres in length, for the tang of a mirror to pass through. The mirror—a metal disc—would be fastened to a wooden handle, and over this, at the top, the plaque would be fixed, held by two nails.

Plate—Ornaments of Queen Tauosrit.

31. Hands in silver.—Two hollow hands in silver, 0 m '15 in length and 0 m '074 in breadth. They are beaten out of silver foil into the shape of hands either of a child or of a statue. The upper side has in fact been summarily stamped into the form of fingers, but the other side has been left plain. This class of object has not been found hitherto. It is possible that they clothed the hands of a mummy, or that they were fixed on the cover of a coffin of human form.

Plate—Silver Hands Coverings.

32. Silver Sandal.—Small model of a sandal, 0 m '13 long, and 0 m '048 wide. The sole is grooved crossways in imitation of plaited grass; the band that passes between the toes and the strap over the instep are left plain. The front of the sandal is curved up and turns backwards over the foot, ending in a point.

Plate—Silver Sandal.

33. Ibis in carnelian.—Plaque of carnelian, 37 millimetres in height and 30 in breadth; carved in form of an ibis standing with the beak resting on the feather β . There is a ring for suspension on the head of the bird.

Plate—Pendants and Carnelian Amulets.

34. Hathor Heads in carnelian.—Two plaques of carnelian, carved, 38 millimetres high and 22 broad. They represent the head of the goddess Hathor, full face, surmounted by a low, wide crown, with a uraeus on each side bearing the disc on the head, and placed over the basket \smile . One is pierced at the top; the other, having been broken while being carved, has a small bronze ring in place of the pierced hole.

Plate—Pendants and Carnelian Amulets.

35. Amon in carnelian.—Plaque of carnelian, 32 millimetres in height, very summarily carved with a figure of Amon seated on his throne, the two feathers on his head, and holding the sceptre.

Plate—Pendants and Carnelian Amulets.

36. Head of a Serpent in carnelian.—Amulet in form of a serpent's head, 46 millimetres long, carved out of carnelian.

Plate—Pendants and Carnelian Amulets.

37. Carnelian Bead.—Carnelian bead, of a long almond form, not pierced, length 36 millimetres, breadth 11 millimetres.

Plate—Pendants and Carnelian Amulets.

VASES.

A CERTAIN number of vases have been reconstructed from among the numerous fragments of alabaster and pottery found in "The Unnamed Tomb." Four of these are worthy of special attention, and are reproduced on the Plates annexed to this volume.

I. Vase in glazed faïence, of the customary form employed for lustral vases,

0 m '225 in height, with a maximum diameter of 0 m '12 and 0 m '092 at the top. The pottery is about 0 m '008 thick, of yellowish and fairly fine clay. The interior is unglazed, but the outside of the vase is glazed in several colours. The upper part has a white ground, bordered above and below by a triple band formed of a belt of greyish blue, between two bands of light blue. On this white ground the cartouches of Setu II (○†‡—□‡), and (○‡—□‡) are engraved with greyish blue lines, arranged vertically over the sign of gold (‡), and surmounted by the solar disc; at the sides are two large uraei, wearing the crown of the North and the pheasant.

The decoration of the lower part is an imitation of a lotus flower, on which the vase is supposed to stand. The four principal petals, which are now of greenish hue, were originally light blue, the intermediate petals are blue-grey, the third row is light blue. The surface, where it is not covered by the flower, is white.

II. Alabaster Vase, 0 m '31 in height and 0 m '18 maximum diameter. It is ovoid, with a neck 0 m '065 high, almost straight, with a narrow rim at the top, of which the diameter is 0 m '135. Two small vertical handles, fixed to the sides of the vase, are broken away. The engraved decoration was probably worked out in colours, which have now disappeared; round the base of the neck a fine cord is knotted, the

ends, of unequal length, hang in wavy lines, terminating in small tassels. To this cord is attached a garland of folded leaves, which forms a semicircle round the front of the vase, from which hangs a lotus flower and two buds.

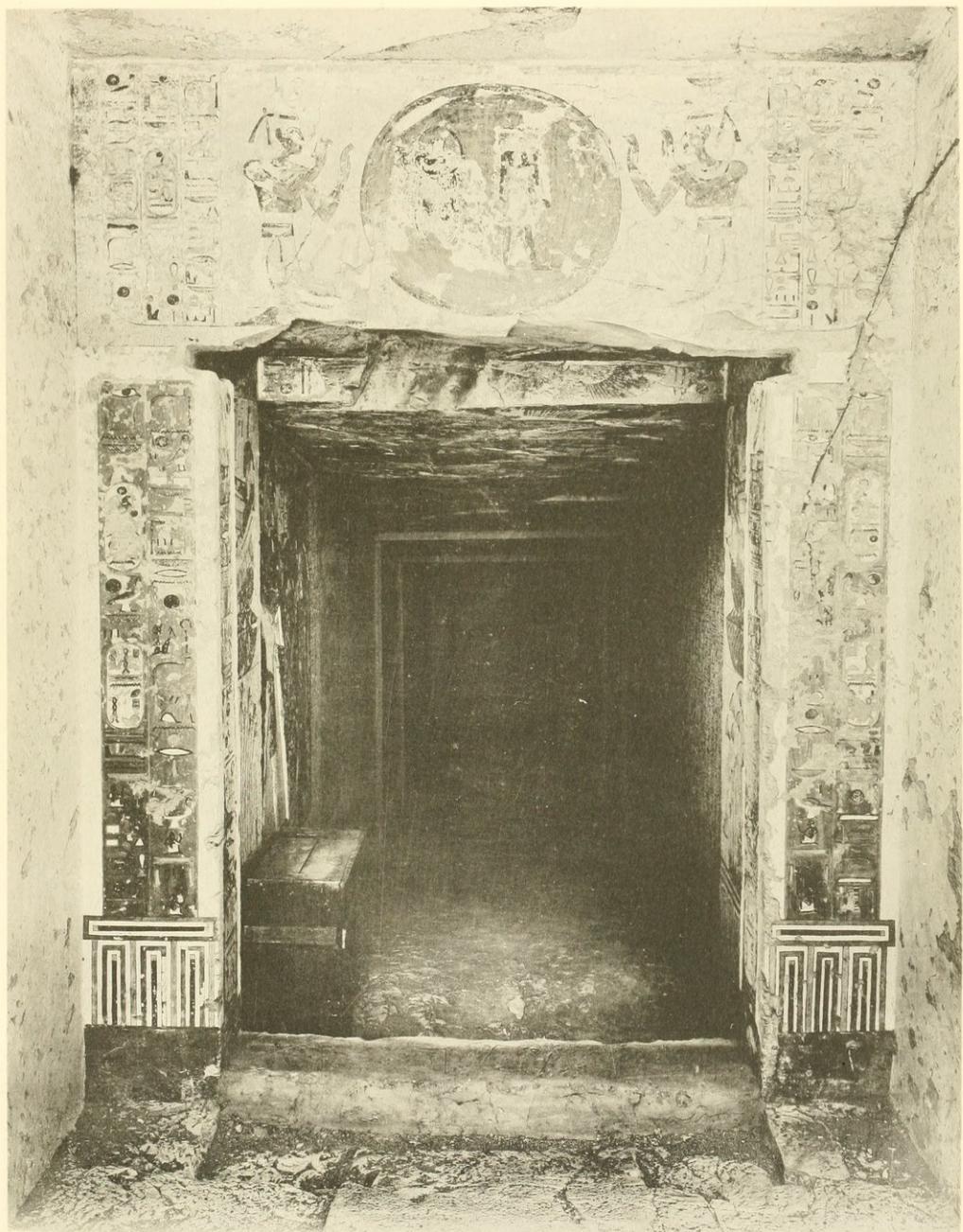
In the empty space above the garland there is engraved the original form of the prenomen of Rameses II (𢃠𢃢𢃣𢃤) in a vertical cartouche placed over the , and surmounted by the disc and two feathers , flanked by the uraei with the crowns of the North and the South, and wearing the sign of life  suspended from their necks. On the sides are engraved the two *uza*, or solar eyes.

III. Alabaster Vase, 0 m 29 in height, of the same form as the pottery vase already described. The diameter at the maximum is 0 m 15, and at the top 0 m 116. The prevailing idea employed in the decoration is similar to that of the preceding vase. A cord is knotted round the upper part, and the ends decorated with flowers . To this cord is attached a rectangular floral design, which covers the upper part of the front of the vase; the cords are figured by bands of checker pattern; there are two rows of folded willow leaves , and between them a row of flowers arranged, full face, and reduced to mere circles.

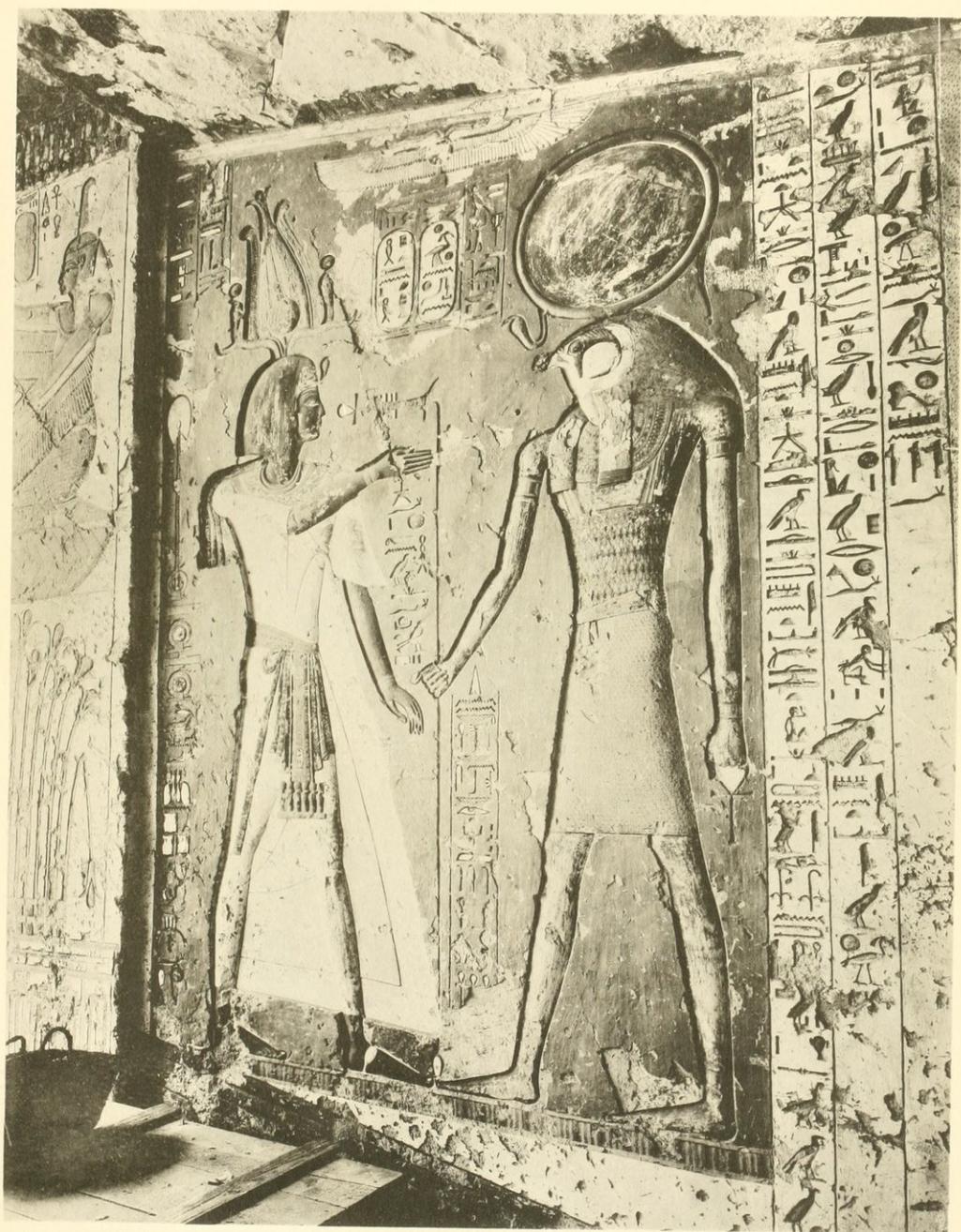
Below are the two cartouches of Rameses II, arranged vertically side by side over the emblem (ȝ), and surmounted by the solar disc.

VI. Alabaster Vase. 0 m 28 in height at the present time, 0 m 14 in diameter at the opening, and 0 m 17 at the maximum. The neck, 0 m 095 in height, is cylindrical, with a slight rim at the top. The vase is ovoid, and has two lateral handles carved in the form of antelope heads, with horns turned back and joined to the neck of the vase. These heads, only one of which now remains, are summarily carved; a round hole below the horns, filled in with plaster, indicates that the handles must have been carved separately.

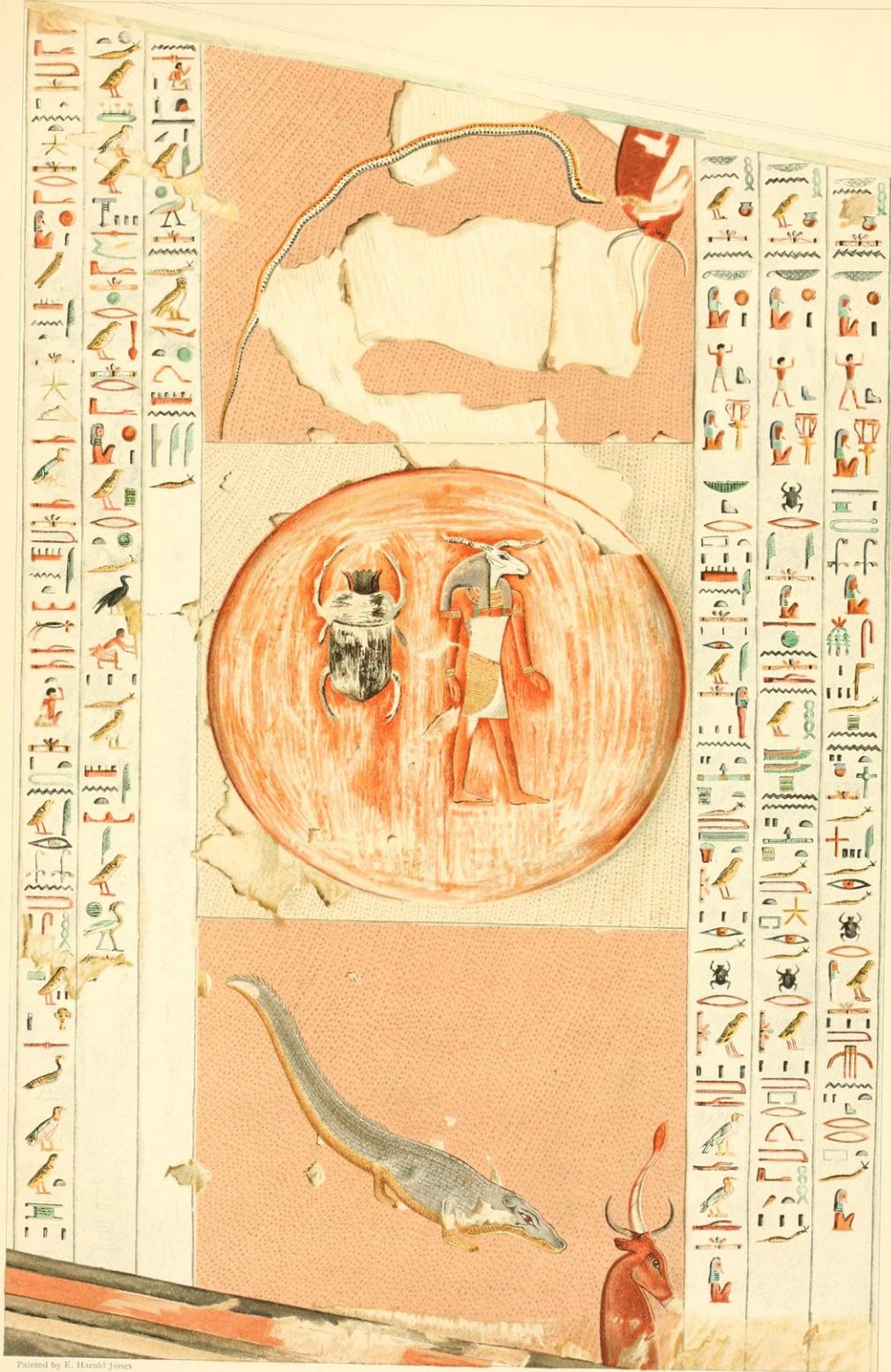
The lower part of the vase diminishes in diameter two centimetres from the base, and was placed in a stand (not figured on the Plate), of which only a small part has been found. It presents the appearance of a column, with two lateral curved pieces at the sides. It is probable that the decoration of the stand corresponded with the handles, and that it was flanked by two antelope heads.



ENTRANCE TO THE TOMB OF KING SIPHTAH.



SIPHTAH WORSHIPPING HORUS.



Painted by E. Harold Jones

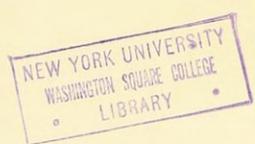
THE FLIGHT OF THE EVIL DEMONS BEFORE THE SUN



CEILING IN MAIN CORRIDOR

Painted by E. Harold Jones

Metropolitan Museum of Art





Painted by E. Harold Jones

W. Clarendon & Son, Edinburgh.

ISIS



ANUBIS. Illustration by E. Jones

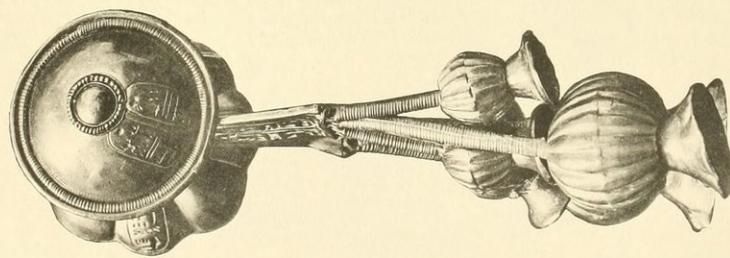
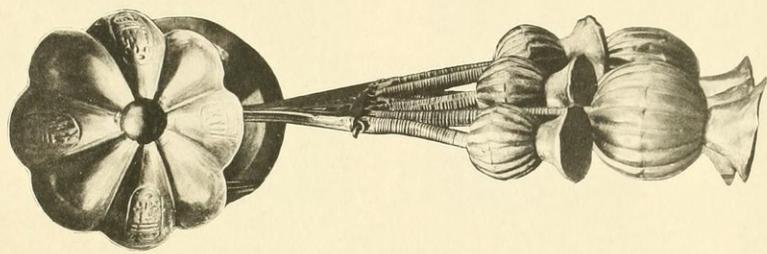
ANUBIS

CEREMONIAL WIG ORNAMENTS

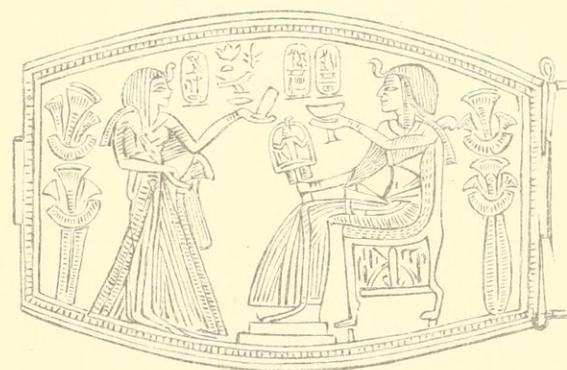
Morgan & Cuming, Edin'



Painted by E. H. Field, J. Rose



CEREMONIAL WIG ORNAMENTS OF QUEEN TAUOSRIT



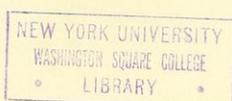
Painted by E. Harold Jones

M' Lagan & Cumming, Edin^r

SILVER BRACELETS OF QUEEN TAUOSRÎT
NATURAL SIZE



SILVER BRACELETS OF QUEEN TAUOSRÎT





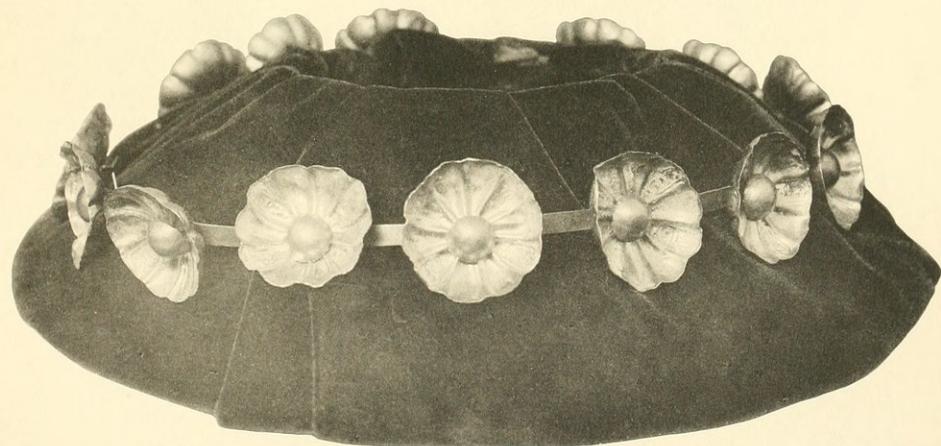
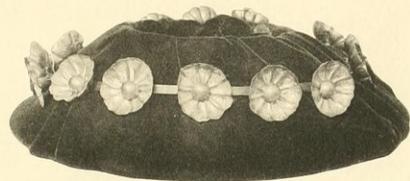
Painted by E. Harold Jones.

M'Lagan & Cumming, Edin^r.

RINGS AND ORNAMENTS OF QUEEN TAUOSRÎT
NATURAL SIZE

SILVER HAND COVERINGS OF QUEEN TAUOSRIT.





GOLD DIADEM OF QUEEN TAUOSRÎT

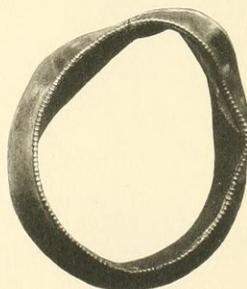
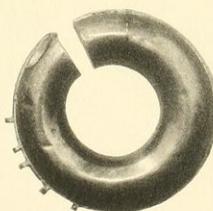
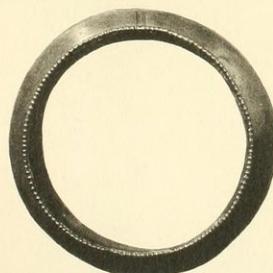
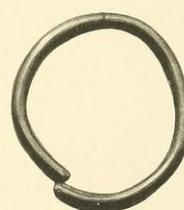
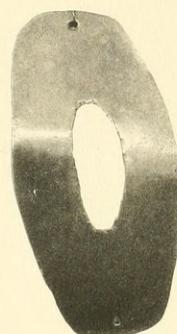
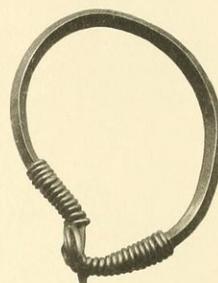
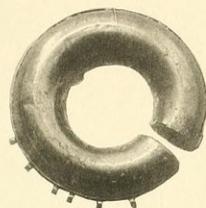
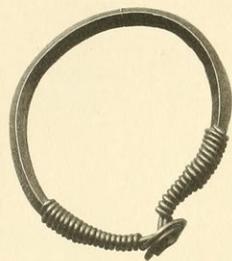


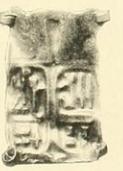
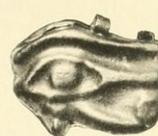
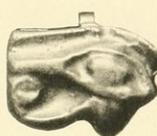
Painted by E. Harold Jones

M'Lagan & Cumming, Edin^r

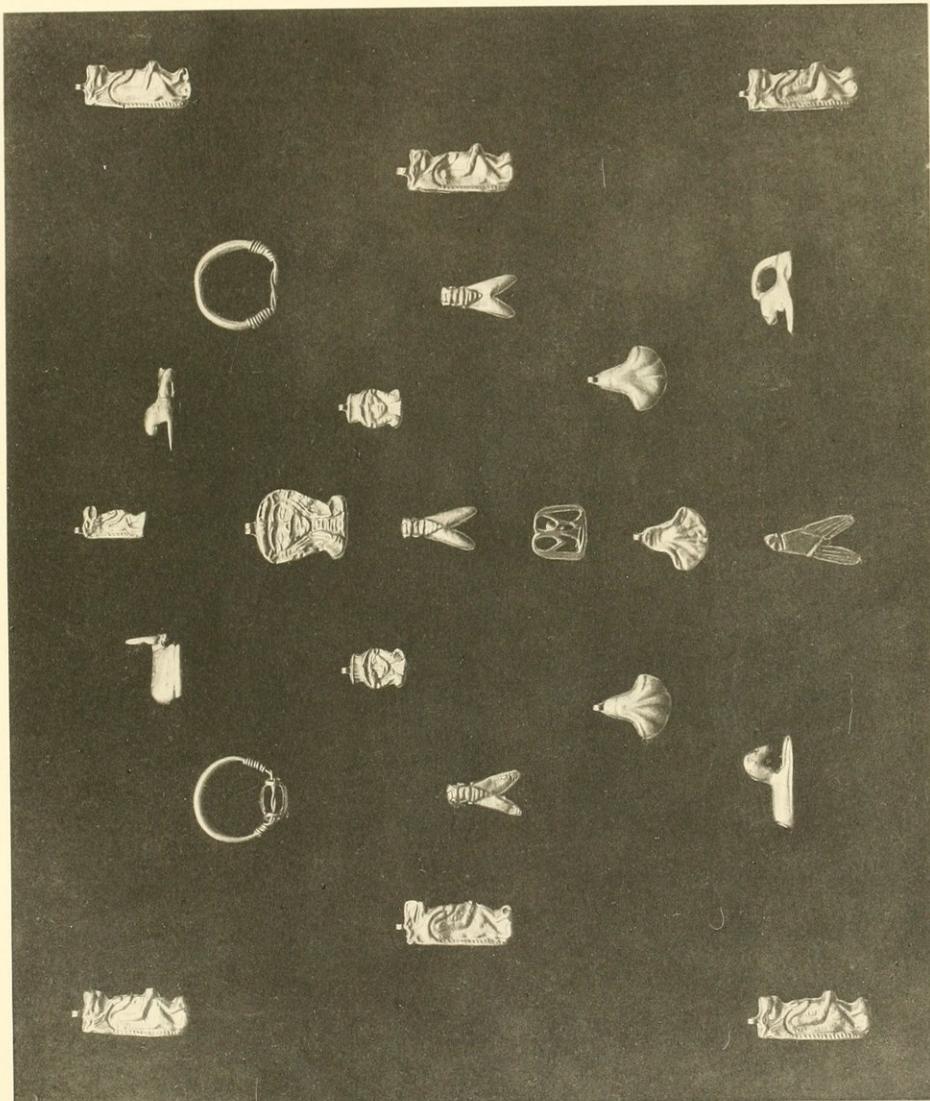
GOLD BRACELETS AND ORNAMENTS OF QUEEN TAUOSRIT
NATURAL SIZE





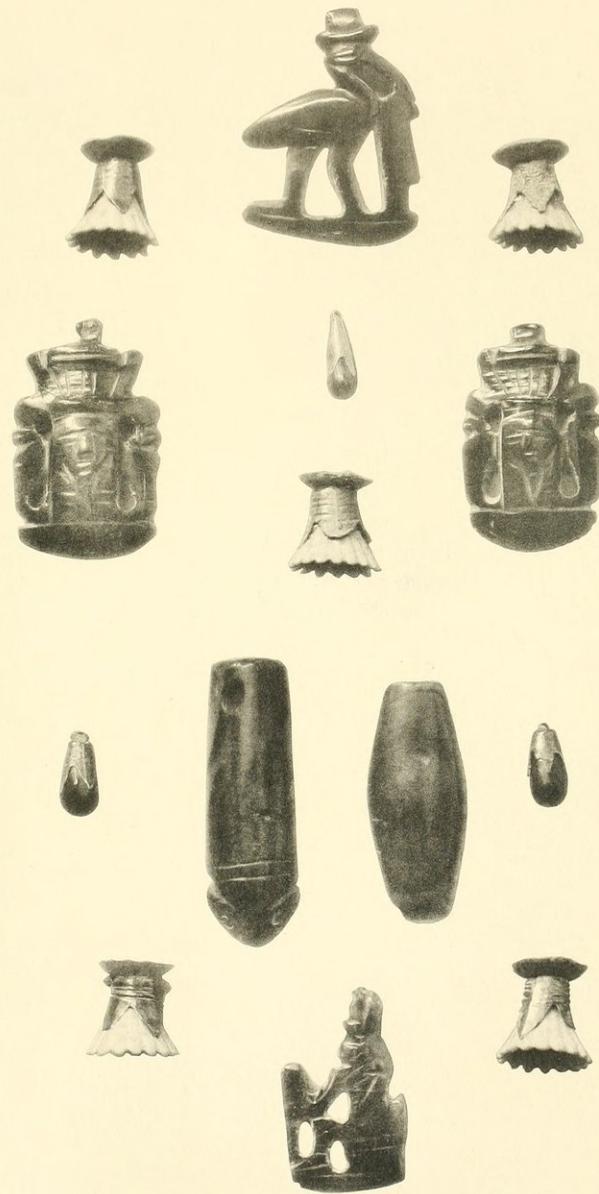


PLAQUES AND ORNAMENTS OF QUEEN TAUOSRIT

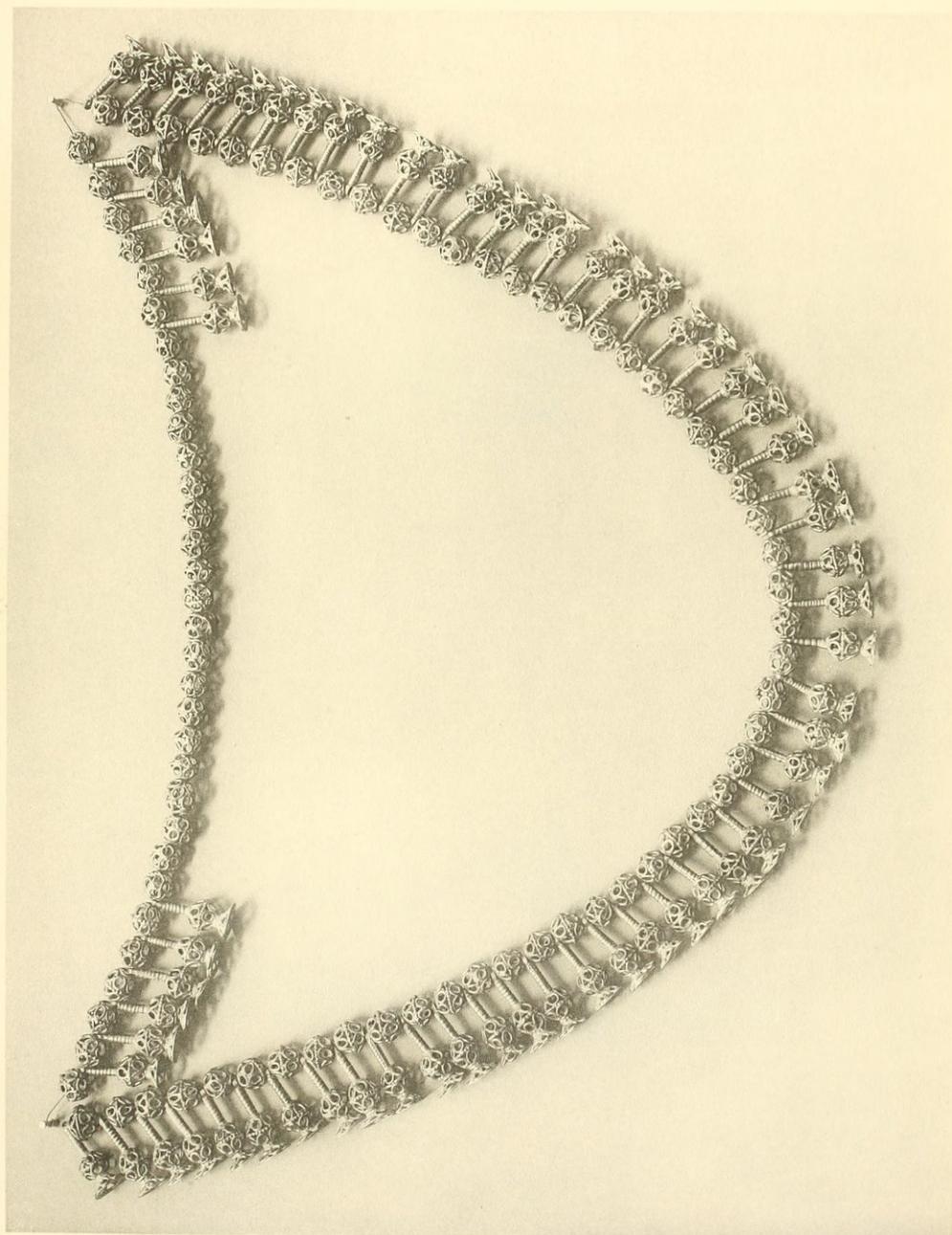


AMULETS AND RINGS OF QUEEN TAUOSRIT





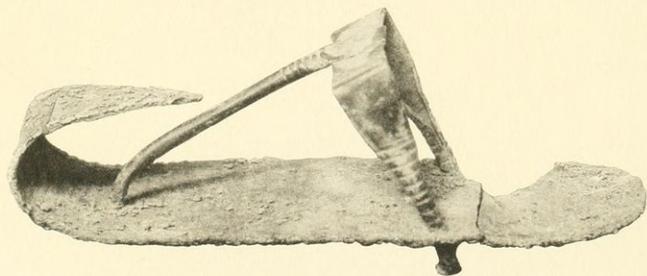
PENDANTS AND CARNELIAN AMULETS OF QUEEN TAUOSRIT



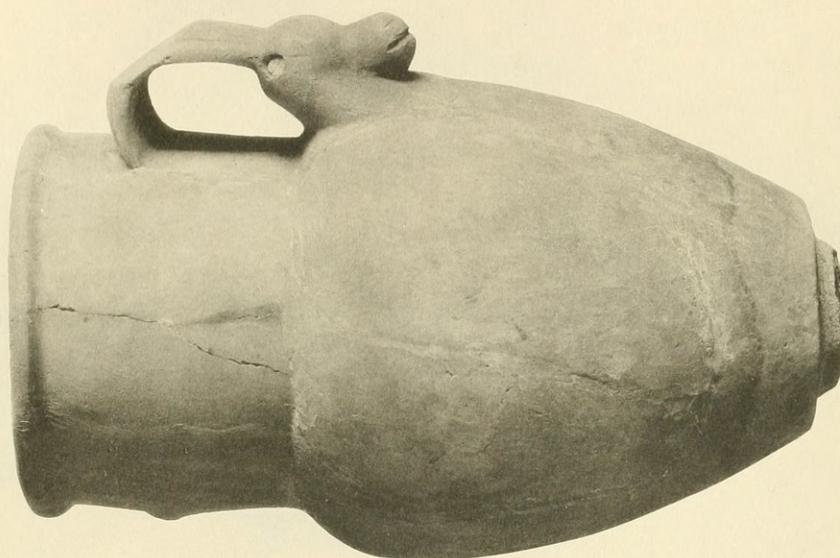
GOLD NECKLACE OF QUEEN TAUOSRIT.



FRAGMENT OF MUD WITH GOLD BEADS IN POSITION



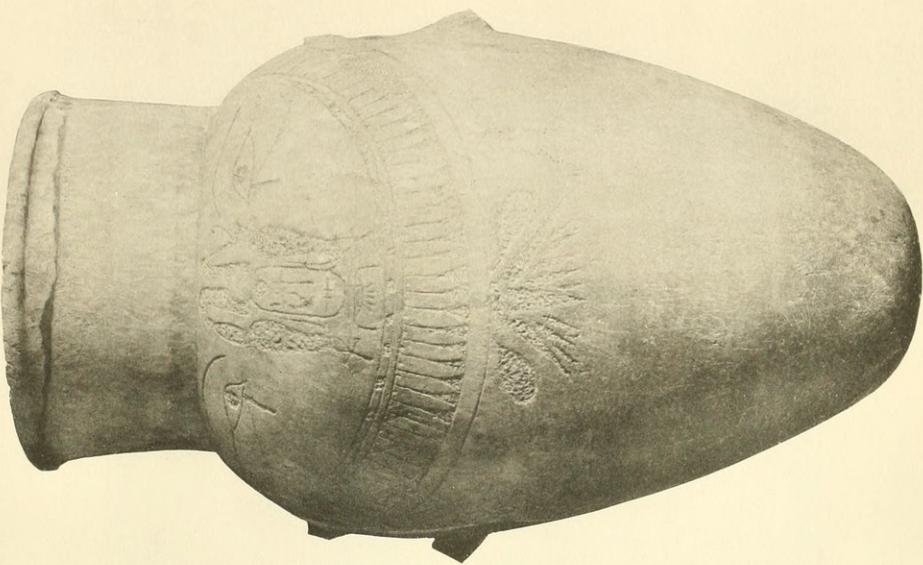
SILVER SANDAL



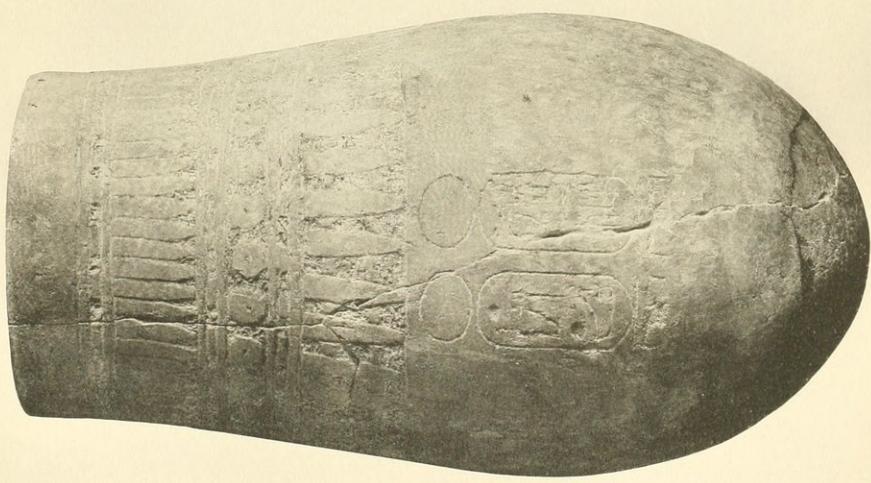
VASE OF ALABASTER



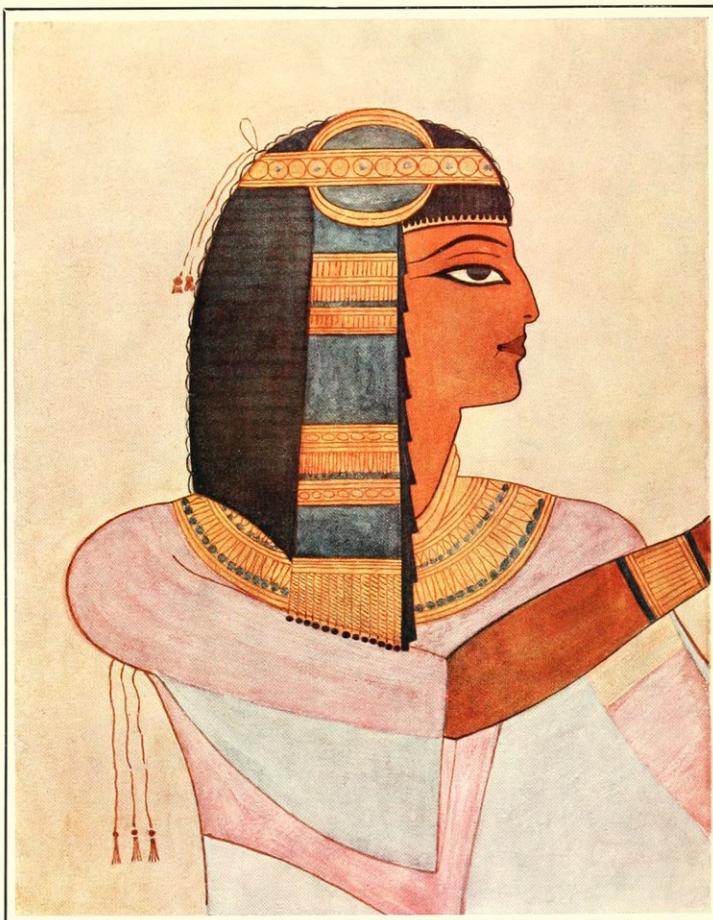
VASE OF GLAZED FAIENCE WITH
CARTOUCHES OF SETI II



ALABASTER VASE WITH
CARTOUCHE OF RAMESSES II



ALABASTER VASE WITH
CARTOUCHE OF RAMESSES II

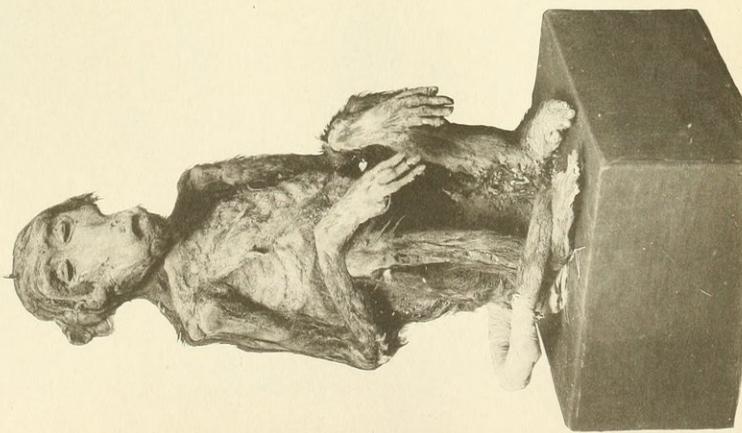
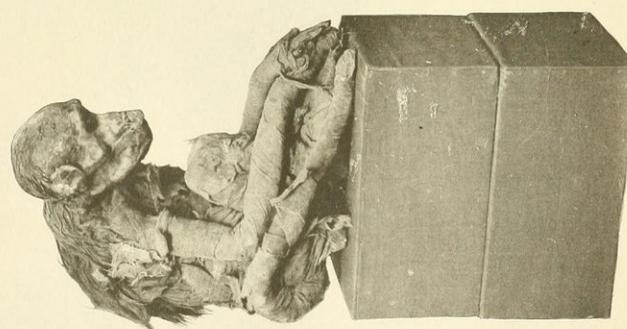
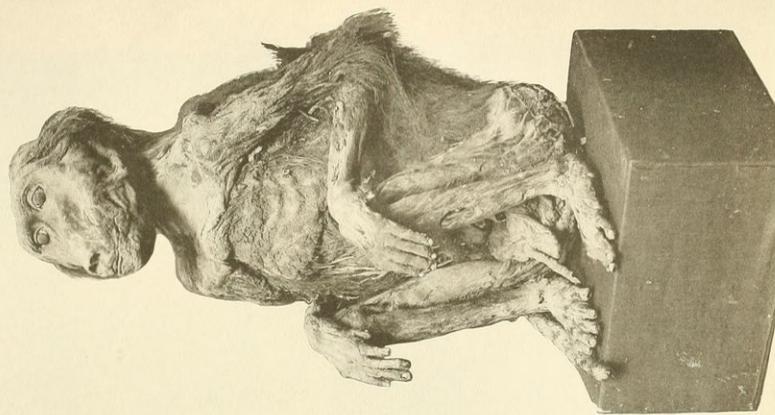


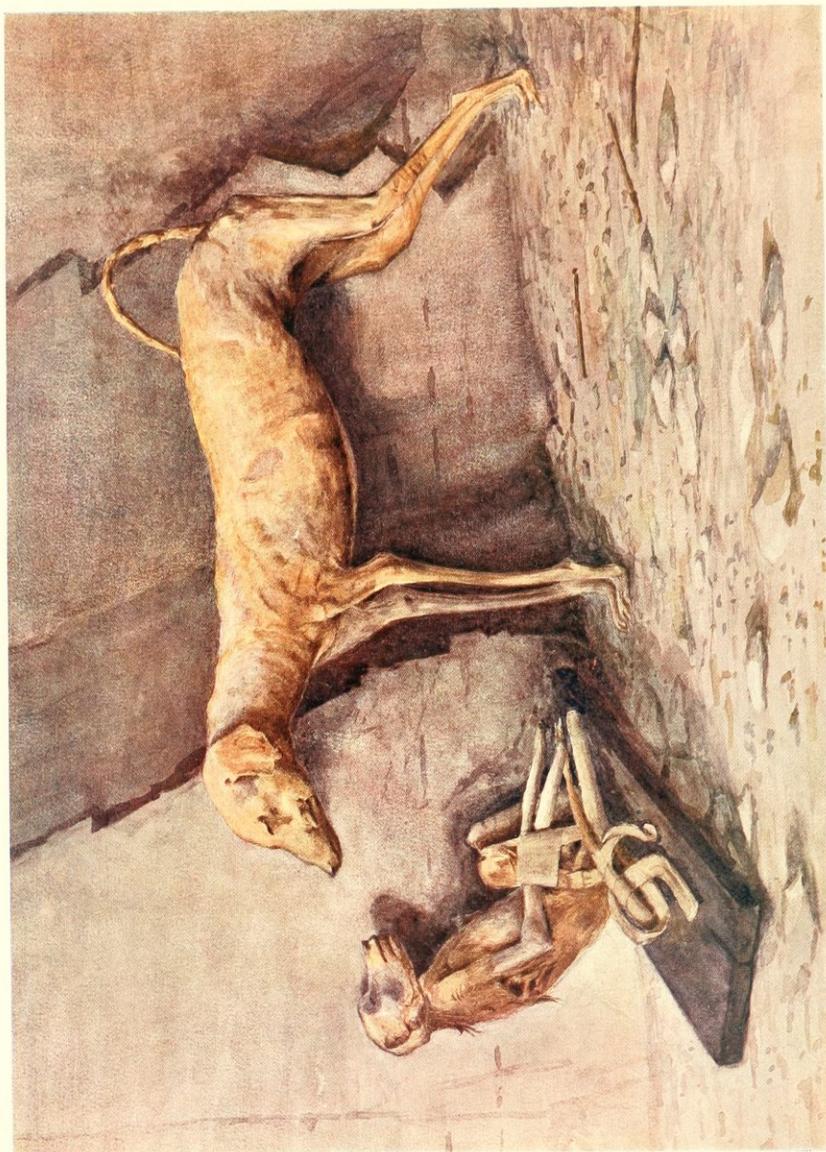
PRINCE MENTUHERKHEPSHEF.

MUMMIES OF MONKEYS.



MUMMIES OF MONKEYS.





DOG AND MONKEY, FROM TOMB No. 50.

Date Due

Demco 293-5









