

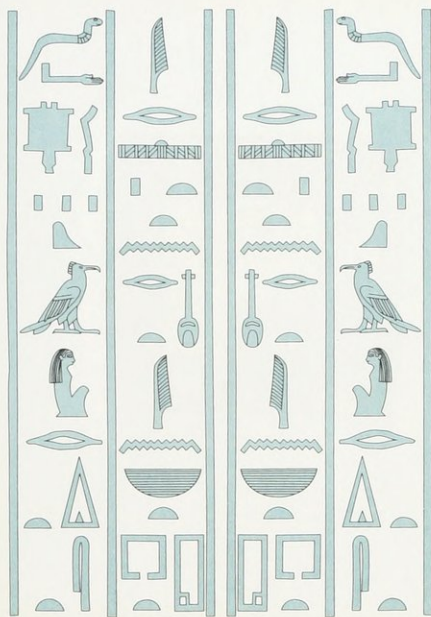
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STATUE OF SENUSERT III.

*British Museum.*



THE XI<sup>TH</sup> DYNASTY TEMPLE  
AT  
DEIR EL-BAHARI  
PART III.

BY  
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THE ROYAL ONTARIO MUSEUM, TORONTO

THIRTY-SECOND MEMOIR OF  
THE EGYPT EXPLORATION FUND

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#### ERRATUM.

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The note at foot of column 1 page 18 should read as follows:—

<sup>1</sup> A fragment showing a bird flying among tamarisks (B.M., no. 40973) is suggestive of the Egyptizing designs of birds among reeds from Phylakopi in Melos. B.M., nos. 40975—7 show typical polychrome representations of flowers. On no. 40978 spots of the uncommon colour green occur.



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## PREFACE.

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THIS volume, a joint work of Mr. Hall and myself, is the last of the publications of the Fund on the two temples of Deir el-Bahari.

It deals chiefly with monuments which, except the tomb of Kemsit, are no part of the construction of the XIth Dynasty. They are votive statues and steles dedicated in the temple to Amon or Hathor, or small objects deposited in the tombs. We could not have left them aside if we wished the publication to be complete.

The appendix written by Mr. Currelly is a description of the beads and porcelain ware discovered during the last excavations. Mr. Currelly also made a tracing of the fresco in the tomb of Kemsit, which was re-drawn by Mme. Naville, to whom we are indebted also for the linear plates of inscriptions.

The last plate, made from a fine photograph by Mr. Burton, gives a bird's-eye view of the two temples, and of what has been the work of the officers of the Fund during ten campaigns of excavation. For travellers Deir el-Bahari has become, and will remain, one of the chief attractions at Thebes. Tourists may judge there what our labour has been, and subscribers will see how their money has been spent. Those who know Deir el-Bahari only through the publications can appreciate its value for history, religion, and art.

With this volume the present writer bids farewell to Deir el-Bahari, where he started the work alone in the winter of 1893, and where, assisted by various friends and fellow-workers, he directed all the successive campaigns of excavation down to the spring of 1907, when the clearing of the small temple was finished.

EDOUARD NAVILLE.

GENEVA, *January*, 1913.





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# THE XI<sup>TH</sup> DYNASTY TEMPLE AT DEIR EL-BAHARI.

## PART III.

### CHAPTER I.

#### THE VOTIVE MONUMENTS.


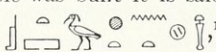
BY EDOUARD NAVILLE.

IN the temple of the XI<sup>th</sup> Dynasty there was a considerable number of votive statues. A few were preserved in the rubbish, but they are generally very much broken, and the quantity of chips found shows that there had been many more. It is evident that they were smashed intentionally, either when the temple was used as a quarry, or when the Copts built their convent close by.

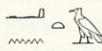
These statues belong to the XVIII<sup>th</sup>, the XIX<sup>th</sup>, and the beginning of the XX<sup>th</sup> Dynasty. Later on the temple was neglected, as well as its larger neighbour. Probably the worship of the gods and the kings was abandoned when the two sanctuaries became burial-places, and when families of embalmers settled in the porticoes. As for the old building of Mentuhetep it certainly was already a quarry at the end of the XX<sup>th</sup> Dynasty. No more votive monuments were brought to its derelict sanctuary.

The inscriptions show that these monuments were consecrated to Amon and Hathor. Those of the priests of Hathor, of "the golden cow," are more interesting than the prayers to Amon which contain the ordinary formulas. Hathor is generally called the goddess of the mountain,

though she also goes to the river, and comes out of it.

The place where the temple is built is called  *Astakhuit*: this is its original name. When the large temple was built it is said that the queen raised it in <sup>1</sup> "the *Astakhuit* of the old time."


We now proceed to give the translations of most of the statues or stelae, beginning with those dedicated to Amon alone or to both divinities, leaving those of the Hathor priests for the end, and omitting the inscriptions which are mere repetitions.

Pls. IV. 1, VIII.F, *a*, *b*, *c*, *d*. Headless statue in granite, of a scribe named Teta, unrolling a papyrus on his knees. To his left hand is tied a little saucer on which are grains of frankincense . I would attribute this monument to the XVIII<sup>th</sup> Dynasty. It is very like the two scribes found at Bubastis, of the time of Amenophis III.<sup>2</sup> It seems to me one of the


<sup>1</sup> *Deir el-Bahari*, I., Pl. xxii.

<sup>2</sup> *Bubastis*, Pls. xxv., xxxv., p. 32.



most ancient monuments of the New Empire that we have discovered here. *Teta*  was connected with the law; he was a lawyer. On his knees we read this:—

“The executing the laws, establishing the commands, making known to all the dignities their duties and conditions, in the temple of Amon and the holy horizon of Hathor, the queen of the mountain—very firmly—by the head artist of Amon, the official *Teta*.”

We learn from this inscription that the special sanctuary of Hathor is called “the holy horizon” .

On the base is written: “May a royal offering be given to Amon-Ra Harmakhis, Hathor the lady of Mannu, who resides in her holy horizon. May they give all that appears on their table every day, libations of wine and milk, and incense in every season. Hathor, lady of Astakhuit, give me the victuals ordered for thee like those of the very ancient gods.”<sup>1</sup>

Before the legs: “For the *ka* of the chief of the abode in the house of the furniture(?), entrusted with all the works, the official *Teta*, living again.”

Pls. IV. 2, VIII.B, *a*, *b*. Kneeling statue in sandstone, painted red. The man holds a stele on which is a hymn to Amon.

“Praising Ra, when he rises, and brings the morning, being the spirit of the East, by the royal scribe, the royal architect(?), the chief of Memphis *Menkheper*. He says: Homage to thee who shinest on the horizon, whose forms are lofty, the hawk, the lord of the sky, the creator who gave birth to himself, who comes out of Nu and rises on the earth, the very marvellous, whose essence is holy, who created mankind and causeth them to live, the master of the oar who wields it every day, the venerable god who is seen by his rays.”


Below are the usual sentences:—

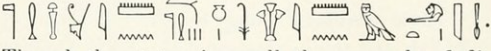
“A royal offering to Amon-Ra, that he [the deceased] may see his face every time he rises in all his festivals, and every day; for the royal scribe *Menkheper*.”

“A royal offering to Osiris, the great god, the prince of the living. May he give [the deceased] to appear as a living spirit,<sup>2</sup> to see the solar disk, and to look at the moon; this is for the chief . . .”

Pls. IV. 3, VIII.A. A small crouching statue in black granite: the head is lost.

“A royal offering to Amon Ra, the king of the gods in Astakhuit, to Hathor the lady of the mountain, to Osiris the eternal ruler. May they give a funerary meal, beef, geese, garments, incense, scents, oil, vegetables, all things good and pure of which a god liveth, and to breathe the pleasant wind of the North, for the scribe of the holy offerings of Amon, *Aahmes* called *Paten*; said by his son, who revives his name, the scribe of the divine offerings of Amon, *Amenemheb*.”


The same inscription is found on a small statue (Pl. V. 1), which, although having a name of the XII<sup>th</sup> Dynasty, certainly belongs to the XVIII<sup>th</sup>; it is .


 Though the statue is small the man who dedicated it held high offices, since he was hereditary prince, chancellor, first prophet of Amon, and chief of all the prophets of Egypt. His name *Amenemhat* occurs sometimes in the XVIII<sup>th</sup> Dynasty.


Pl. IX.D, *a*, *b*. These votive statues are very like each other, with only slight variants; for instance, here the deceased asks that his statue may remain in Astakhuit. He is a mere attendant of the king without any important office: “the favourite of the king, who fills his heart, the attendant *Amenhetep*.”

<sup>1</sup> Lit., gods of the First Creation.

<sup>2</sup> A bird with a human head.

We see from a fragment that he owes his statue to his grandson, .

Pl. IX.E. Small limestone statue. The man was , which is now translated "vizier." *Aakheper-Ra-seneb*, called *Paub*. His first name seems to indicate that he was born and lived under one of the first two Thothmes.

Pl. X.c, a-f. Lower part of a limestone statue. The man was called *Tura* , and seems to have been a very high dignitary.

"Homage to Osiris by the royal son, the chief of the land [of the South] . . . Tura. Homage to thee, Osiris . . . the lord in Dadu . . . the prince, the eternal ruler, grant me to go in and out, lead . . . by his son who revives his name, the scribe of the holy offerings of Amon."

On the other side, his son who revives his name is called *Paten*. Besides the usual formulas, we see that Tura was *semer uat*, "the only or the first friend," an office which is not well explained, and "that he filled the heart of the king, because of his excellence."

He seems to have been connected with the *Madjaiu*, the foreigners who became a guard of mercenaries. Other fragments say that he was "not faithless," and that he "did not destroy" . . . . There is a mention also of something made of gold.

Pl. XI.A. A squatting statue had been dedicated to a famous man *Nehi*. It is now headless and very much injured. *Nehi* is well known by various inscriptions of Thothmes III. at Semneh, where he helped to restore the temple, and at Wadi Halfa. He is often called "royal son of Kush," which means viceroy of the country south of the first cataract. Here he is styled only: "The royal son, governor of the countries of the South." The inscription on the left side is very much destroyed; on the right we read:

"A royal offering to Amon Ra, king of the gods, the lord of the sky, and to Hathor, the

lady of Anit, who resides in the western mountain. May they grant bliss, might, victory, that he may enter the Duat and its dwellings (?), inhale frankincense which is offered before them, to the royal son, the governor of the lands of the South, *Nehi*."

Two cartouches of Thothmes III. are on the shoulders.



Pls. VI. 1, VIII.E. A broken fragment of a funerary stele (Pt. I., p. 24, n. 1), which is not older than the XIXth Dynasty, judging from the costume of the deceased and his wife, who are represented below in the attitude of prayer. It is unfortunate that so little is preserved of this inscription. The gods were probably above in the part which is left.

In the horizontal lines the deceased addresses the passers by.

" . . . . *Usihat* says, 'Hail, priests, choachytes . . . . you will bequeath your dignities to your children if you say . . . .'"

In the vertical columns *Usihat* makes his own eulogy, and speaks of his employments: ". . . . he was truthful . . . . the scribe, the accountant of all good things in the house of *Neb-ma-Ra* (Amenophis III.), the first prophet . . . . in the house of *Ra-neb-kheperu* (Tutankhamon). *Usihat*, he says: I was silent . . . . beloved, kind-hearted, with choice language. I rejoiced . . . . fraud. I walked in his path. I have not transgressed in it; my heart was full of my god, and he answered me. Said by the scribe *Usihat*, who lives again, and his sister the lady, the musician of Hathor, and the singer of Amon, *Nefertari*, who lives again."<sup>1</sup>

I believe this is the first occasion we find mention of the house of Tutankhamon, probably his tomb or his funerary temple, as well as that of Amenophis III. The deceased *Usihat* was an official attached to the funerary service of these monarchs.

<sup>1</sup> . I consider this as a variant of .



Pls. V. 2, VIII.D, a-c. Lower part of a small staircase, on the top of which probably stood a statue. There are only a few words left. On the right: "his ears hear things pleasant to gods and men," and on the line below, ". . . . the elder artist of Hathor of the house of Mait, on the west of Thebes."

Pls. VI. 2, VIII.C, a-c. A granite stele,<sup>1</sup> the lower part of which is broken off. It is a scene of adoration to various gods. It probably stood before the statue of Amon.

The god to whom it is dedicated is Amon, in his residence of Apet. He is sitting; behind him is "Mut, the lady of the sky, the mistress of the land," and "Khonsu Neferhotep." The divinities who worship him are standing in two rows. Above, "Min of Koptos, the lord of the sky, Isis, the lord of Shmûn (Thoth), Shu, and Hathor" issuing from her mountain. Below, Unnofris of the West, Horus, Amut (Anubis), Hathor, the divine daughter of Dad (Osiris), who may be the jackal-headed god, and Nephthys. The figure of the deceased does not appear anywhere; he was probably on the lower part of the stele.

"The beloved of his god, the head of the draughtsmen of Amon, *Diduaa*, the son of the draughtsman of Amon, *Hataai*, speaks thus: Hail, Amon, lord of lords, the creator, who was born of himself, lord of the thrones of the two lands, king of the gods, the Ani of Thebes. Grant me to be well-pleasing before thee.

"Hail, Ra, creator of mankind, mother and father of all men, shining on them every day, grant that I may see thee eternally every day without ceasing.

"Hail, Tum, who resideth in On, the lord of forms, in all the places he likes, the great god, the first-born, the creator, when he wanders

away it is not known where he is. Grant that I may be joined to thy favourites.

"Hail, Shu, Khonsu Neferhotep, who is high on his pedestal, who was at the beginning, the chief who is in Hatba, may he give me food and victuals while I am on earth.

"Hail, Tefnut, daughter of Ra, the mother, the queen of the two lands, hidden and concealed so that nobody may know it, queen of all the gods, who gives life, health and strength, old age with her benevolence, to all her servants.

"Hail, Qeb, the father of the gods, who gave birth to all beings, the only one, the divine, who hides himself, who makes his children as masters of what he has done. May he give me to be buried in this land for ever, and that I may have rest."

There the stele is broken off.

Right side of the band around the stele. "A royal offering to Osiris, Unnofris, Horus, Min, Isis, Hathor of Djeser, on the west of her terrace. May they grant that I go in and out, that I may not be repulsed at any gate."

Left. "A royal offering to Amon, lord of the thrones of the two lands, Mut of Asher, Khonsu of Thebes, Neferhotep, Thoth of Shmûn, Anubis, Shu, son of Ra. May they give me life, health and strength, that my name may remain in this temple. It is for . . . ."





There are texts also on the thickness of the stele. On the left side there has been an erasure: a cartouche has been destroyed.







Left side. "Hail, prophets, priests, choachytes, and every scribe who is learned in writing; if you read this stele of Amon of Apet, if you will please the lords of eternity, and bequeath your dignities to your children after . . . ."

Right. "Whosoever makes libations before this image of Amon of Apet, and his cycle of gods, you will receive offerings in the house of Amon, and flowers in the temple of Mut and Khonsu, your words will be heard in On, and re-echoed at Thebes."













<sup>1</sup> This stele was found thrown into the shaft of an XIth Dynasty tomb (*Deir el-Bahari*, *XIth Dyn.*, I., p. 45). It is now in the British Museum (no. 706).

Pls. VI. 3, IX.F. Of this group in limestone hardly anything is left except names. The man was connected with the worship of Mentuhotep. We see the names of his daughters, *Udja*, *Neb-tasheremha*, *Aahhotep*. His sons are called *Aahmes* and *Amenemheb*. These names clearly point to the XVIIIth Dynasty.

Pls. VII. 1, XI.B, *a*, *b*. Fragments of a pyramidion engraved with great carelessness. The man for whom it was made seems to have been called *Dhuti* Thoth. He was probably connected with the worship of Mentuhotep, whose cartouche is mentioned with the rare spelling,   , which confirms the reading *hepet* for the sign , and which is found in the Abbott Papyrus.

Pls. IV. 4, X.B, *c*. Among the most important monuments are two statues of different size. They were nearly complete when discovered. Unfortunately the head of the larger one was stolen from us, and seen afterwards in the shop of a dealer in Cairo, but could not be recovered. The photographs of Pl. IV. are of the smaller one, now in the British Museum (no. 687); the larger one is at Philadelphia.<sup>1</sup> They both are images of a high official, known by a great number of monuments, and whose tomb had already been discovered by LEPSIUS.<sup>2</sup> His name is   , which, as the variants teach us, is to be read *Paiseru*. He was one of those officials whose title is translated "vizier," of which there seems to have been only one at this time in Egypt. At the same time he was "chief justice,"  , and , "head of the South."

The numerous monuments on which Paiseru is mentioned give us a long list of his titles,<sup>3</sup> some of which are his employments, while others are only flattering epithets. Nevertheless

there is one which had not been found before,      , "the royal messenger of the North wind." This is very similar to one which belongs to another vizier,      , "the royal messenger of the pleasant breath." The meaning is identical, for innumerable inscriptions speak to us of "the pleasant breath of the North."

Paiseru died under Rameses II., but he had lived and received his first employments under Seti I., as we know from his tomb. The inscriptions on his statues are either prayers to the gods or eulogies of his virtues and his merits, as is usually the case with funerary inscriptions.

We begin with the larger statue.

In front (Pl. X.B, *c*):—

" . . . . the divine father, the divine attendant (?), whose mouth gives pleasure to the whole land. The ears of his lord are filled with truth. He is rejoiced by what comes out of his [Paiseru's] mouth; the governor of the city, the vizier Paiseru."

Back of the statue (Pl. X.B, *e*): "May a royal offering be made to Amon Ra . . . . they swear by thee. Thou art the only one who liveth on truth, who provides the necessaries to the living. He is prosperous, he who pleaseth thee, no evil reacheth him. I am thy son . . . . of the house. I was born on thy floor, and all thy designs remain in my heart. I shall not oppose them. The gods beg life from thee like the servants and the high ones. Give me that this day may be better than yesterday. Grant me thy benevolence, and peace, as to a servant who is pleasant to his master. This is for the *ka* of the hereditary prince in the house of Qeb, the *sem* in the royal house, the only well doing, the head of the officials, the chief of the great ones of the palace. He arrives in heaven to see what there is therein. He is the initiated priest of the two goddesses. He is pure and perfect. The work

<sup>1</sup> *Deir el-Bahari, XIth Dynasty, I.*, p. 33.

<sup>2</sup> *Denkmäler, III.*, 132.

<sup>3</sup> A. WEILL, *Die Veziere des Pharaonenreiches*, p. 89.

<sup>4</sup> A. WEILL, *l.l.*, p. 89.



of his hands is pure. It is not ignored on earth how pleasant his voice was, where he made the sacred offerings, and propitiated the gods with abundance. He is the first prophet of Uerthiket, who carries the standard on the right of the king,<sup>1</sup> the royal herald who knows when to speak,<sup>2</sup> the messenger of the North wind, the director of the festival of Amon, the chief of the works in Astmait,<sup>3</sup> to whom the West of Thebes was bequeathed when he was still in the womb of his mother, the governor of the city, the vizier Paiseru."

Right side (B, a): ". . . . of the city, the vizier Paiseru speaks thus: 'O ye prophets and priests of Astakhuit, and all scribes learned in writing, who please Amon Ra, . . . . bring offerings before me, stretch your hands . . . . your names likewise, after an advanced old age.'"

Left side (B, d): ". . . . to thee, my limbs are pure, thy teaching is within me. I know thee. Thou art greater than the gods. I am acting according to thy will. Give me a duration of a happy life, that no evil may befall me, and grant me the West of Thebes as to the lord of truth."

Under the sceptre are the cartouches of Rameses II.

Pl. X.c. Small statue. In front (c, b):—

"The hereditary prince, the chief justice, the truthful who hates falsehood, the chief of the South, the prophet of Mait, the head of the attendants of the lord of the two lands, the governor of the city, the vizier Paiseru."




Back (c, d): "May a royal offering be made to Amon Ra, Tum, Horus, Khepera, the spirit of the West (Osiris), the master of gods and god-

desses, the lord of lords, the king of the cycle of the gods, the father of fathers, the mother of mothers, the ruler in the sky, on the earth, and in the Duat. Old age is completely in thy hand,<sup>4</sup> give me . . . . a burial near thee, grant me forms . . . . before thee like the lord of truth. May I receive loaves at the appointed time when offerings are presented. This is for the *ka* of Osiris . . . . on the right of the king, to the head of the prophets, the messenger of Mait, the governor of the city Paiseru, the son of the priest, first prophet of Amon, the lord of the gods, born of the superior of the recluses of Amon . . . . in its forepart,<sup>5</sup> who joins Nu in her name of Mehuerit. Grant me that my heart may delight in abundance . . . . after an advanced old age, that my body may reach thy mountain, that which is in the Lower world. May that truly take place."

Left side (c, c): "Osiris, the governor of the city, the vizier Paiseru, says, 'I have come to thee, Osiris, lord of Djeser. Thou art the lord of truth, lasting for ever. Thou fillest mankind with abundance; give me bread, water, breath, that my body may remain, that my mummy may prosper, that invocations be uttered before me every day, that my spirit may not be repelled.'"

Right side (c, a): ". . . . the venerable god at Thebes, Amon Ra, who resides at Astakhuit. Grant me that my name may prosper in thy house, that I may receive loaves before thee, that I may inhale the incense given thee on the altar."

Pls. XVI. 2, XI.c. Fragment of a group in black granite mentioning Rameses II. Part of his name is not very distinct; we do not see the name of the god by whom he is said to be loved; it may be Sokaris. As for the name of *Nefertari*, it seems to be that of the queen, and not

<sup>1</sup> This may be written in various ways,  (Weill, *LL.*, p. 95),  (unpublished fragment),  (ib., p. 97).

<sup>2</sup> Lit., who knows the abode of his mouth.

<sup>3</sup> The necropolis at Thebes.

<sup>4</sup> The duration of life depends on his will.

<sup>5</sup> Probably of a boat.

of the singer of Amon whom we met before (Pl. VIII.E).<sup>1</sup>

Pls. IV. 5, X.A, *a-d*. This statue is in better state of preservation than the other ones. It has kept its head. It was found in the rubbish at the entrance of the chapel of the Hathor Cow.

This priest, of the lower order, lived at the end of the XIXth Dynasty and the beginning of the XXth. The statue bears on the shoulders the cartouches of Menepthah and Rameses III.

On his right is his wife, on his left his son.

Right: "May a royal offering be made to Amon Ra, Harmakhis, Tum the lord of Thebes, Mut the great mistress of the sky, and Khonsu Neferhotep. May they give a happy life . . . . to enjoy the favour of gods and men, to the singer, son of singers, who comes out with song every day, the divine father in the sanctuary of *Ba-en-Ra-mer-Amon* [Menepthah], in the temple of Amon on the West of Thebes, to the great priest who enters the house of Amon at Thebes, the official *Nedjem*."

His wife seems to be connected with the worship of Menthu; her name, which is doubtful, may be *Takhentemheb*.

Left: "All that appears on the table of Amon, Mut, and Khonsu, as the gift of every day, is for the *ka* of the divine father of the sanctuary of *Ba-en-Ra-mer-Amon*, in the temple of Amon, the official *Nedjem*, the justified son of *Bekmut*, from his son who revives his name, the great priest, the chief of Amon, *Mahi*."

We now come to the statues of the priests of Hathor. In both of them the goddess is spoken

of as being "the cow of gold," so that it is not impossible that it is the cow found in the temple, the head of which was gilt.

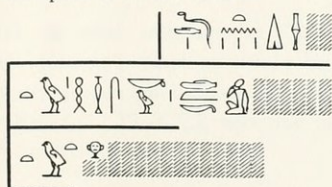
Pl. IX.A, *a-c*. Crouching statue in black granite, headless, holding in right hand the *menat* of Hathor, and before his knees the head of the goddess.

Left side (A, *a*): "Giving praise to Hathor, and falling down before the lady of Thebes, the mistress of Djeser, by the royal artist, pure in his work, the head of the priests of Uerhiket, *Djaii*. He says: 'Homage to thee, the cow of gold, the beautiful, with numerous colours, the only one in the sky, Hathor who is above Ra. Thine eyes reach Kush, thou art the great lady of Punt, thou feelest the good breath of the wind, thou causest it to change(?) from the North to the South wind when thou wieldest the oars. Bring me cattle, geese, incense, the gifts of thy temple. May Ptah make . . . ., which are his gift, and make a birthplace(?) by his art. May I receive the bread which is before thee, and the victuals of thy temple, may I go in and out pure of hands, on the mountain West of Thebes . . . . for the royal artist *Djaii*.'"

Right (A, *b*): "Osiris, royal artist *Djaii*. Thou receivest five loaves in *Dadu*, eight(?) in *Abydos*, twelve loaves in *Uu Peg*,<sup>2</sup> thou receivest feet to walk upon, thighs to sit upon, fingers to take all things given to thee, thou eatest cakes which come out of . . . ., and pastry coming out of the mould. Thou receivest the heart of thy mother, the heart which thou hadst on earth, thou eatest cakes, and thou feedest upon grain, when thou art lying on thy bed. The gods who are present are given thee [as guides], they lead thee well, as they do to every god and every goddess. [This is for] Osiris, the royal artist *Djaii*."

In front, before the knees, there is a head of Hathor. The text is rather uncertain, especially in the lower inscriptions (A, *c*).

<sup>1</sup> The inscription at the side reads:—



<sup>2</sup> Sacred territory at Abydos.



"The royal artist Djauî says: 'I am the priest of Hathor, who hears the requests of all maidens who weep, and who . . . . Hathor give me ointment for my head, beer for my mouth, bread and drink which is offered thee by thy servants. Give me the cakes before thee, and that I may address Hathor, who listens to the miserable . . . . for him who is pure, the prophet of the royal living *ka*. . . .'"

Back (A, d): "A royal offering to Amon Ra and Uerhiket; may they give bread, breath, water, frankincense to the royal artist Djauî. May Ra give bliss in the sky to the royal artist Djauî. May Qeb give power on earth to the royal artist Djauî. May Tum give a good burial to the royal artist Djauî. May Osiris give victory to the royal artist Djauî, the son of *Hat*, born of the lady *Roi*."

Pl. IX.B. Another statue, in limestone, of a priest or priestess of Hathor, whose name we do not know. Very little is left of the text.

. . . her son *Uadjwadj*.

. . . ye who go into the temple of Nubt, fill my mouth with gifts . . .

. . . her (?) he is satisfied I am (?) I say to Nubt . . .

. . . ye inhabitants of Thebes, high as well as poor, all ye who go to . . . in Djeser.

. . . to tell your requests to the cow of gold, to the lady of happy life, to the mistress of . . .

. . . porter, may she give us children excellent in this house, happiness, a good husband . . .

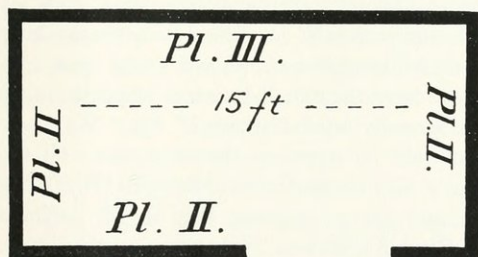
. . . rest on her feet, if cakes are given him before her, she will not be wroth . . .

## CHAPTER II.

## THE PAINTINGS IN THE TOMB OF KEMSIṬ.

BY EDOUARD NAVILLE.

IN Part I., p. 49, Mr. Ayrton, speaking of the tomb of the princess Kemsit, says: "Round the wall, at about one foot from the roof, is a band (2 ft. broad) of painted scenes, resembling those depicted on the sarcophagi, the princess in each being painted black. Along the top of these scenes is a line of hieroglyphs, with the usual funerary formula, 'for the spirit of the Priestess of Hathor, the only royal favourite, Kemsit.'"



Approximate Plan of Tomb-chamber of Kemsit, with references to wall-paintings, Plates II. and III.

This wall-painting is reproduced on Pls. II. and III. from a tracing made by Mr. Currelly, which has been redrawn by Mme. Naville. The original in the tomb is very coarsely painted on the rough stone, and seems to contain some mistakes in writing. It is a repetition of scenes which we have already seen on the sarcophagi of two other princesses, Kauit and Henhenit, and of Kemsit herself.<sup>1</sup>

Pl. III. is what one sees in front of the entrance. Kemsit is black as usual; behind her are two attendants, one doing her hair as we saw for Kauit (I., Pl. XX.), and one holding a

big feather to be used as a fan, also on Kauit's coffin. The offerings brought to Kemsit are more numerous than on the sarcophagus, there being much more space to paint them. A scene which we did not find on any of the three coffins is that of the butchers. The inscriptions are only the name and titles of the princess, and the catalogue of offerings.

Pl. II. gives us the scenes on the sides. On the right we see Kemsit, to whom an attendant brings some drink. He is followed by the red cow suckling her calf (I., Pl. XX.), the spotted cow, and the bull. On the other side Kemsit, holding a lotus, receives various victuals brought by men.

Above the entrance there is probably a mistake. Instead of being black, Kemsit here is yellow, and her hair and dress are those of an attendant. Two women bring her a vase, a basket, and living animals, and at the end a man milks the spotted cow (I., Pls. XX. and XXII.), who seems to come out of the river.

The representations on the sarcophagus of Kemsit were much more complete and better done than this wall-painting.

Kemsit's mummy, with her head turned on one side in a manner usual under the XIth Dynasty (like the Cairo mummy of Amenit, also a priestess, and found near Deir el-Bahari), is, as has already been mentioned,<sup>2</sup> in the British Museum (no. 41853), with the fragments of her beautiful shrine and sarcophagus (nos. 1450 and 43037).

<sup>1</sup> Part I., p. 48 ff.

<sup>2</sup> Part I., p. 50.



## CHAPTER III.

## THE STATUES OF SENUSRIT III.

By H. R. HALL.

NEXT to the fragments of the XIIth Dynasty shrines and the magnificent XVIIIth Dynasty Cow of Hathor the most important discovery made during the excavation is that of the six statues of Senusrit III. (XIIth Dynasty). These have already been described shortly, and the circumstances of their discovery related, in *Deir el-Bahari: XIth Dynasty*, I, p. 37; photographs of the four most complete figures were published in the same volume (Pl. XIX.). A large picture of the best-preserved portrait (B.M., no. 685) was also given in the second volume (Pl. II.). This fine photograph was taken by Mr. Macbeth in the gallery of the British Museum, to which this figure was assigned. In the present volume two photographs (Pls. I. and XXI.) of a less well-preserved but even more striking portrait of the king, also one of the set of three statues presented to the British Museum (no. 686), is given, with one of the single figure kept at Cairo (Pl. XXI. (b)). The first two of these photographs were taken by Mr. Macbeth, the third by Brugsch Pasha.

It will be evident from the photographs that these portrait-statues are monuments of the first class, splendid examples of the art of the XIIth Dynasty, and among the finest Egyptian royal portraits that exist. Those in the British Museum are worthy companions of the great head, one of two previously found for the Fund by M. Naville at Bubastis,<sup>1</sup> which, though it has been assigned in turn to the Hyksos kings Apepi

and Khian, is almost certainly, judging by its style, also a portrait of a XIIth Dynasty king, perhaps Amenemhat III. The figure of Plate I. and Plate XXI. (a) has the most remarkable portrait of all, and is certainly the finest.

The differences between the portraits are easily seen from the photographs. The difference between (a) and (b) of Pl. XXI. is specially marked, yet not so great that they cannot be recognized as portraits of the same man, at different periods of his life: (a) shows the king as a middle-aged man, (b) as a young man. In (a) we have the rounded contour of youth, in (b) the strongly-lined features of age. We know that both do represent the same man: all the figures bear the premen of Senusrit III., clearly cut, and over no erasure; they are all portraits of King "Khakaura," whose name they bear. They must therefore have been made at different periods of the king's life, unless we suppose that they are different sculptors' impressions of the royal visage, some more, some less flattering to him. With the exception of the Cairo head, which is tamer than the others (being perhaps the youngest), the portraits certainly show very much the kind of face that we should imagine the great king to have possessed, a hard, "dour" visage, with keen eyes and determined mouth, a face far more intelligent than those of many later pharaohs. The same impression is given by other portraits of the king: that found by M. Legrain at Karnak and now at Cairo,<sup>2</sup> and

<sup>1</sup> *Bubastis*, Pls. x., xi.

<sup>2</sup> LEGRAIN, *Cat. Gén. Musée du Caire: Statues de Rois*, i., p. 8, Pl. vi.

the two discovered by Prof. Petrie at Abydos,<sup>1</sup> one of which is placed near the Deir el-Bahari figures in the British Museum (no. 608). These show Senusert as an old man, and the features have become sterner with age.

This is indeed the conqueror of the Nubians and Negroes, the builder of Semneh and Kummeh, who set up that extraordinary inscription now at Berlin:<sup>2</sup> "I have made my boundary, my going up-stream, farther than my fathers; I have added to what was decreed to me; I, the king, I say it and I have done it. What my heart conceived my hand brought to pass . . . . . And if any one of my sons shall have maintained this boundary made by my Majesty, he is verily my son, begotten by my Majesty myself . . . . . but if he shall have slackened it and not fought for it, no son of mine is he, and none begotten by me. And behold! my Majesty hath caused to be made a statue of my Majesty upon this boundary made by my Majesty, not desiring that ye should venerate it, but that ye should fight for it!"<sup>3</sup> Later pharaohs often placed

egotistical inscriptions on their monuments, but none with the simple force and directness of this of Senusert's. We seem, indeed, to hear in it an echo of the inscriptions assigned to Sesostris and Osymandyas by the Greek historians. And if Senusert talked like the legendary Sesostris, his visage, as shown in these statues, is very much what we may imagine that of a Sesostris to have been.

The king stands erect before the gods of Deir el-Bahari, Hathor and the deified Neb-hapet-Ra Mentuhetep, with his hands resting before him on the triangular apron of his waist-cloth. He wears the *klaft* and uraeus, but is without the false beard. On the belt of the waist-cloth is his prenomen, (⊙ ⓁⓁ), and from it hangs an ornament, no doubt of gold and jewel-beads, with on either side of it a royal uraeus. Hanging by a string of beads from his neck is the remarkable pin and knot amulet which is seen on other

statues of this king and period.<sup>4</sup> At the back of each figure is a plinth with the royal titles: "Horus Neter-Kheperu ("Divine of Existences"), *insihya*<sup>5</sup> ("King of Upper and Lower Egypt"), KHAKAURA ("The doubles of Ra appear"), given life, power, and stability like Ra for ever." Of this inscription only the upper part, as far as the end of the second cartouche, is preserved in the best of the statues: the completion we know from the lower portion of one in the British Museum (see below), which also shows us that the king stood in conventional fashion on the "Nine Bows," representing the surrounding barbarian nations.

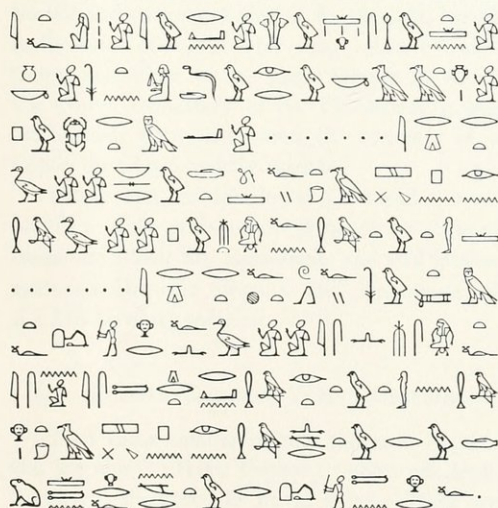
<sup>4</sup> This amulet has been discussed by Prof. Waldemar SCHMIDT, *P.S.B.A.*, 1906, pp. 268, 269. He illustrates a statue in the Copenhagen Glyptothek, on which it occurs. No actual specimen of it has ever been found. We do not know its significance, but no doubt it was a magical "protection." At this period it appears only on royal statues, but in later days we find it on small bronze figures of deities, e.g., a Ptolemaic Harpokrates in the Pierpont Morgan Collection.

<sup>5</sup> We now know the proper vocalization of the signs

<sup>1</sup> *Abydos*, i., Pl. lv., 6, 7; iii., Pl. xii., 4, 5.

<sup>2</sup> *L., D.*, III., Pl. 136.

<sup>3</sup> 








The bodies of the figures are strictly conventional, and the arms disproportionately long. The interest of the statues lies entirely in the head. We notice the enormous size of the ears (a characteristic of other royal statues of this period), forced forward by the folds of the *klaft*; but the rest of the face is in each case correctly proportioned, and evidently as faithful a portrait as the artist

could achieve. In the treatment of the uraeus the Cairo statue differs somewhat from the rest: on this head it is smaller than on the others. This may perhaps be a point in favour of the view, which might be urged, that the Cairo statue was executed by a different sculptor, a man without the force of the artist who achieved the splendid portrait of the London head which is next to that at Cairo on Plate XXI.

The heads of two and the legs of all the figures have entirely disappeared. The feet of one were recovered, and are in the British Museum (no. 768). The two headless torsos remain at Deir el-Bahari.

Originally the statues must have stood about six feet in height. Those in London measure, as they are now, from 4 ft. to 4 ft. 6 ins. in height. The material of all is black granite.

 *stn bit*, from a cuneiform letter found at Boghaz Kyöi (RANKE, *Abhandl. k. p. Akad.*, 1910, p. 10), which reproduces the phrase as *insibya*. The apparent transposition of the *n* and *s* in the value of the sign  has been explained by SETHE, *Ä.Z.*, xlix. (1911), p. 15 ff., who has shown that the value of  is not *stn* (*suten*) but *nst* (*nesut*), the word being *n-st*, and meaning originally "Possessor of the Reed."

## CHAPTER IV.

## THE SMALLER OBJECTS.

BY H. R. HALL.

THE smaller objects of the XIth Dynasty found in the tombs of the princesses have already been described in Part I. No other objects of the same date as the building of the temple were found, with the possible exception of a fragment of pottery discovered beneath the red granite eastern threshold; this has already been illustrated in Part I., Pl. X.

The enormous number of small objects found loose in the rubbish overlying the building date for the most part to the period of the XVIIIth and XIXth Dynasties. Those found in the dust-layer immediately overlying the Platform seem to be exclusively of the XVIIIth Dynasty. Higher up in the dust here were found baskets, wooden mallets, and other implements of the destroyers who pulled the temple to pieces in late Ramesside times, as well as occasional poor burials and packets of viscera, &c., in pots, buried in the ruins at a still later date. Above everything, and close to the great temple in which the Coptic monastery of St. Phoebammon was established, were discovered the contents of a Coptic dust-heap, chiefly ostraka.

Farther east, in the lower Colonnades, were found a large number of sketches on slips of limestone which are Ramesside, and still farther eastward Demotic ostraka and fragments of XXXth Dynasty *ushabtis*.


## THE XVIIIth DYNASTY VOTIVE OFFERINGS.

Of all these smaller objects the most important are the XVIIIth Dynasty votive offerings, summarily described in Pt. I., p. 17. These are

usually connected with the worship of Hathor, and only in a minor degree with that of Amen-Ra, or that of the deified king Mentuhetep. It would seem that they are the relics of the innumerable offerings of the common people to the rock-cut shrine of the great goddess of Deir el-Bahari, which, when damaged or broken, or when the shrine became too full of them, were cast out by the sacristans chiefly into the deserted courts of the funerary temple of Mentuhetep below, though a certain number of similar objects were found during the excavation of the Great Temple itself. The offerings are made of cheap materials, blue glazed steatite or faience, wood, and bronze. Those of ivory and the precious metals were naturally not thrown away. The presence of unfinished objects may possibly point to the existence of a regular factory of votive offerings close by; even glazed faience seems to have been fabricated within the sacred precincts. We can imagine a town of booths for the sale of these offerings crowding round the famous sanctuary, as, for instance, they crowd round such a modern holy place as the Austrian Mariazell.

That these offerings should be of the time of the XVIIIth Dynasty, the most flourishing period of Hathor's sanctuary, is natural enough. The majority can be dated between the reigns of Amenhetep I. and Amenhetep II., not only by their general style, and especially by the colour of the blue faience of which they are made, but also by the fact that almost all the scarabs found among them, and all the other inscribed objects, are demonstrably of this date. The



make and style of a scarab of the first half of the XVIIIth Dynasty is unmistakeable, and of all those found during the excavation of Mentuhotep's temple, only one, which bears the name of Khakaura Senusrit III., is older than this period.<sup>1</sup> No scarabs of later date than the reign of Amenhotep II. at latest were found. The characteristic scarabs, rings, and *utjat*-eyes of the reign of Amenhotep III., so common in the ruins of his palace near Medinet Habu, are represented by one broken specimen, and nothing whatever of the XIXth Dynasty was discovered. The commonest royal name is, as might have been expected, that of Hatshepsu, which occurs also inscribed on cartouche-shaped plaques of characteristic style, and inscribed on *menats* (the  emblem of Hathor).

The votive cows, heads of Hathor, and so forth, are of the same glaze and faïence as these scarabs, plaques, and *menats*, and were always found with them. Further, the scarabs were often found strung with these votive objects and with beads of the same glazed faïence to form a necklace to be presented to the goddess; a typical example is no. 41134 of the British Museum (Pl. XXV., in Fig. 2).

There can therefore be no doubt as to the age of the majority of these offerings, which are characteristic of the worship of Hathor during the first half of the XVIIIth Dynasty, and are found not only at Deir el-Bahari, but at Hathor-shrines at places so far apart as Sarabit el-Khadim in Sinai<sup>2</sup> and Faras in Nubia on the border of the Sudan.<sup>3</sup> The blue glaze amulets from Sinai and Nubia are exactly the same as those from Deir el-Bahari.

The commonest offering of all was a figure of the Hathor-cow, either in the round or in relief, incised, or in outline, on a plaque pierced for suspension. The figures in the round are of wood, rough clay baked or unbaked, and of fine blue faïence. They vary in excellence from a shapeless lump of clay round a stick and crudely painted, to a fine little figure of blue glazed faïence, often with the name of the goddess in black. The wooden cows are often much larger than the pottery ones. The plaques are of green and blue glazed steatite and faïence, and of thin bronze. The steatite plaques are often of very quaint and crude workmanship; one relief plaque, which is left unglazed, might indeed hardly be taken for Egyptian work at all. On this object, as on others of the same kind, we see the cow in a papyrus-brake, as she is so constantly represented. In others (*e.g.*, B.M., no. 41059), incised, we see two cows, face to face, with a budding lily between them.

The goddess is not represented in human form. The numerous nude female figures of baked clay and of blue faïence, with prominent breasts, are symbolical of the worship of Hathor; we may call them Hathoric figures, but they are not figures of Hathor. Her human face with cow's ears, in the conventional fetish-form, occurs, of course, constantly, usually as part of an imitation sistrum, of blue faïence, once (B.M., no. 47797) of ebony (?). The faïence Hathor-heads are sometimes very well made. The crude forms are very interesting, and a series of four, showing a *crescendo* of crudity, is in the B.M. (nos. 41088—41091). These have the heavy volute locks at the side of the face, derived from a female *coiffure* of the XIIth Dynasty, but some of the finest are without these appendages.

Both the cow and the head appear very often on the fine votive bowls, of which only fragments have naturally been found in the dust-heap of the shrine (Pl. XXVII., Fig. 2). Here the cow is always shown with the stars upon her flanks, as in the great image discovered in 1906; in

<sup>1</sup> A spherical blue faïence bead with the name of Sankhkara, now in the British Museum (no. 41138), was apparently, but not certainly, found in the temple. The scarab of Senusrit III. is contemporary with that king; it bears unmistakable signs of long wear.


<sup>2</sup> PETRIE, *Researches in Sinai*.

<sup>3</sup> As is shown by the recent excavations of Mr. F. LL. GRIFFITH.



front of her neck hangs the great ornament of the necklace, which is counterweighted by the *menât* behind.

The sacred cow occurs also in the round as an ornament on the edges of vases of coarse earthenware, the curious vessels resembling the Greek *kernoi*, of which many fragments have been found. These were certainly votive. Round the edge of a large bowl were perched numerous small model vases, often of sack-like form, and usually alternating with the rude figures of the cow (Pl. XXXII. 16). Another form was a hollow ring on which vases and cows larger than those on the bowls were placed. The pottery was sometimes left unpainted, sometimes painted with red, blue, and yellow stripes. It has been suggested that the miniature vases were used to burn incense, as some of them show traces of fire within. The poor devotee would buy one of these *kernoi* or ring-stands with the cups and cows upon it, and offer it to the goddess with the incense of his supplication burning before her miniature images.

Other votive crocks of the same style were rough double or triple vases () joined together at the neck and base. A third type was decorated with painted knobs and button-like rosettes representing flowers, projecting from the edges of the pot often to a distance of half an inch or more (Pl. XXIII. 3). This pottery is very interesting in its evident imitation of the great gold vases, with the flowers springing from them, which we see depicted on the walls of XVIIIth Dynasty tombs; the yellow paint with which it is plentifully besmeared is sufficient evidence of what it was intended to represent: it was the best imitation of the offerings of the great that the poor *fellaḥ* could afford to buy. The flowers are usually blue, in imitation of lapis lazuli or turquoise.<sup>1</sup> Interest-

ing, also, is the elaboration in the *kernoi* of little pots superimposed upon big pots, which has survived in the work of the village potter of Upper Egypt to this day; and the great mud cups, sometimes standing five feet high, which the *fellaḥ* erects in the yard of his hovel to act as cupboards (and also safe roosts for children, fowls, and dogs, which snakes and scorpions cannot scale), are often decorated in the same way with rows of small cups along the edge, and sometimes each of these has its own set of miniatures on its rim.

A form of votive offering peculiar, apparently, to Deir el-Bahari, is a cloth, usually measuring several inches across, covered with a thin plaster paste, on which are painted scenes connected with the worship of Hathor and also of Nebhepet-Ra Mentuhetep. We see the devotees represented, sometimes with their families, offering to the Holy Cow or to the solitary figure of the deified king, sometimes to both. Some fine specimens of these votive cloths<sup>2</sup> seem to have been found here by natives in past years. Those found during the course of the present excavations are of a smaller type, on which only the cow and the devoter appear, often the cow alone.

One, a long fringed cloth, 19 ins. by 8 ins., narrower at one end than at the other, shows five women offering to the cow, who appears coming out of the mountain. Their names, mostly illegible, are written above. On another, a square piece (diam. 7½ ins.), we see the offering of the lady Nubemâri to Hathor, who is represented in human form,

from the gold vases in the frescos mere attempts to represent the internal decoration of the vases. We may doubt if the projecting flowers were so long-stalked as they are represented as being; and possibly they really projected not vertically but laterally, as in these humble ceramic imitations, but the artist could not represent them except as vertical. In any case the vases thus decorated could be of no practical use, but were merely splendid works of art, which the pottery ex-votos of the *fellaḥin* followed *longo intervallo*.

<sup>1</sup> Incidentally it may be noted that this pottery, with its projecting flowers, is an argument against the theory that would make the long-stalked flowers represented springing

<sup>2</sup> In the collection of Mr. H. de Rustafjæll.







seated on a throne. Above is the inscription





On a third (measuring 7 ins. across), more delicately painted, we see a similar offering by a lady, whose name is effaced, to the cow "Hathor in Thebes," who is shown amid the bulrushes. Behind the worshipper is the sacred persea-tree. The colours used in these painted offerings are red, yellow, blue, and black.

The nude female figures already referred to were a very usual form of votive offering (Pl. XXIV. 2). They are more generally made of common earthenware than of glazed ware, and vary greatly in style: the finest are often very pretty (*e.g.* B.M., no. 41107). The usual conception is that of a female figure with a curious circular concave head-dress, with a row of holes along its upper edge, from which beads were intended to dangle. At the sides of the face are the folds of a sort of hood. This fine type, also found at Faras, is coarsened into the broad-hipped, goggle-eyed monstrosity of the general type, known also from Mesopotamia, Cyprus, and other lands, as well as from Egypt. In the fine type the breasts are not very prominent; in the coarser they are huge, and sometimes they have a convoluted object twisted round them, which may be a necklace or a snake, and reminds us strongly of the Cretan bare-breasted snake-goddess, of whom images were found by Sir Arthur Evans at Knossos. The breasts occur as an amulet, either separately or together on a plaque. Among the small votive *amulets* the *menât*, or counterweight of a necklace, which is commonly represented on figures of the sacred cow, became a regular emblem of the goddess, and is found here in faïence and wood. The faïence *menâts* are inscribed, usually with names or titles either of the goddess or of Queen Hatshepsu. The wooden ones are very roughly made, and have little ornament but one or two stripes of red paint.

The small plaques of thin bronze, usually pierced for suspension, which have already been mentioned are common here. Besides the figure

of the cow, a common device upon them is the double *utjat*, , often with the sign  between, . The human ear, , often occurs<sup>1</sup> (Pl. XXIV. 4, 5).

This ear, and the eye as well in its simple form, , are common as separate amulets, sometimes in bronze, once in wood (B.M.), usually in blue glazed ware. Sometimes the eye and ear are together on a faïence plaque (B.M., no. 41079). They occur at Faras also. It is possible that they were dedicated as votives for the cure of deafness and blindness, but more probable that they are pictorial supplications to the deity to hear the petitions and watch over the safety of the devotee. Perhaps the two ideas were confused. In modern times exactly similar amulets, of silver, are made and used in Greece; and these are certainly devoted in order to obtain the cure of disease.<sup>2</sup>

The ear and the eye appear in the cults of other deities besides Hathor, notably Ptah at Memphis.<sup>3</sup> The other amulets here mentioned are, however, exclusively Hathoric, or have a possible connection with Âmen; amulets exclusively connected with other deities, such as the  of Osiris, never occur at Deir el-Bahari.


It has been observed (p. 14, above) that the scarabs were often found strung with beads, and the same is the case with many of the amulets, plaques, &c. In all probability they were usually worn on the person, and we can imagine the ancient peasant carrying his faïence amulet in a

<sup>1</sup> Several small plaques of this type have been in the Louvre for many years, but they do not seem to be of frequent occurrence in other collections.

<sup>2</sup> In Greece the usage is ancient enough: small eyes and ears of the same kind as those found at Deir el-Bahari, but of gold, were found in the archaic Artemis-temple at Ephesus (VIII-VIIIth cent. B.C.). Specimens are in the British Museum (HOGARTH, *Ephesus*, p. 108, Pl. vii.; MARSHALL, *B.M. Catalogue of Jewellery*, p. 70, Pl. ix.).

<sup>3</sup> PETRIE, *Memphis*, I., pp. 7, 8; Pls. ix.-xiii. On a stele in the British Museum (no. 276), which came from the Belmore Collection in 1843, we see four eyes and two ears behind the seated figure of Harôëris, "lord of heaven, prince of the circle of the gods."



leather case tied round him, just as his modern descendant does, or the child with his little bronze plaque hanging from a string of beads round his neck. Those found at Deir el-Bahari were either stock of the priestly vendors as yet unbought, or had been dedicated by their owners, who no doubt immediately replaced them by successors, as no Egyptian would go long without his , or "protection," and liked to wear almost as many amulets in life as he did when dead.

The small necklaces over which the amulets were often found strung consist usually of dark and sky-blue "faïence"<sup>1</sup> beads, spherical, discoid, or cylindrical. Blue glass and glass paste spherical beads were also found. The spherical beads of faïence are sometimes corrugated, and these are often double or triple. Long segmental beads occur,<sup>2</sup> of an interesting type identical with similar "faïence" or "frit" beads found in deposits of the Middle Bronze Age in Crete and in Western Europe, even so far as Britain, as for example at Lake and Tan Hill, in Wiltshire.<sup>3</sup> There can be little doubt that the blue segmental beads from Lake and Tan Hill are of Egyptian make, and so date at earliest to about 1500 B.C. They are found in Egypt as

late as about 1200 B.C., probably. That they were imported into Britain long after the period 1500-1200 B.C. is hardly likely.

"Barrel" beads of faïence are less common: they often have fragments of turquoise blue glass powdered on their glaze. The discoid beads were often elaborately strung, so as to present their faces, not their edges. The strings are sometimes of plaited leather. Innumerable loose beads were found, so many that, coupled with the fact that they are often unfinished and that unperforated drops and sticks of glaze occur, it has been surmised that a factory of blue glaze may have existed here, on the spot, in the temple. This is not impossible. A curious form of bead, common here, is made of small pieces of reed bent into shape (Pl. XXVII. 6). The ends of the necklaces were usually formed by large hollow balls of faïence (measuring 1 in. to 1½ in. diameter), with segmental decoration in dark and light blue. Before the present excavations, the purpose of the balls of this kind which had been discovered elsewhere was unknown, and they were often supposed to have been ornaments suspended from ceilings (like the ostrich-eggs of the Arabs). We see, however, from specimens actually found at the ends of necklaces here,<sup>4</sup> what their real purpose was. A peculiar use for broken cylindrical beads was found by sticking them into circular cakes of mud, flat above and round below (having been made in a pot), which were a common votive offering of the poorest. There can be little doubt that these objects are intended to represent loaves of bread.

All kinds of small things in blue faïence were found besides those mentioned above—models of persea fruit, bunches of dark grapes, trefoil pendants, tiny ostrich-feather fans, *utjat*-eyes, rosettes, and so forth, innumerable.

The blue glazed faïence bowls seem to have been as great a feature of the votive offerings at Deir el-Bahari as were the amulets and figures of

<sup>1</sup> I retain the word "faïence" for the Egyptian glazed ware, on account of its convenience, though Mr. BURTON has recently pointed out (*Journ. R. Soc. Arts*, vol. lx. (1912), pp. 593 ff.) that the Egyptian ware is not a true faïence at all, but practically sand, held together by some gum or other binding material. This view seems more or less in agreement with that of Prof. v. BISSING, who describes Egyptian "faïence" as "eine stark kieselsandhaltige Masse mit einer blaugrünen Kupferglasur" (*Cat. Gén. Musée du Caire: Fayencegefässe*, p. vii.). Other colours besides blue-green were of course used at certain periods, notably the end of the XVIIIth Dynasty. But at Deir el-Bahari, in the time of Hatshepsu and Thothmes III., they are still rare.

<sup>2</sup> B.M., no. 48101, a necklace, contains good specimens (Pl. XXVIII. 8).

<sup>3</sup> See *Brit. Mus. Guide: Antiquities of the Bronze Age*, p. 96; EVANS, *Proc. Soc. Ant.*, xxii. (1908), p. 127; ABERCROMBY, *Journ. Anthropol. Inst.*, xxxv. (1905), pp. 256 ff.; *Bronze Age Pottery of Great Britain and Ireland* (Oxford, 1912), p. 66. These beads are often erroneously described as being of glass.

<sup>4</sup> B.M., no. 41126.



the goddess. Usually they were plain bowls of the same general type as the magnificent perfect specimen in the British Museum (no. 4790). Only fragments were found (Pls. XXVI., XXVII. 2). Moustache-cups (with ledges on the rims) occur. Besides the cows and Hathor-heads already mentioned, the designs consisted chiefly of representations of fish, papyrus-plants, spiral, zigzag, and scale designs. The scales and zigzags, in alternating dark and light blue inlay (Pl. XXVI., in Figs. 2, 3), almost like *cloisonné* enamel, are very characteristic. Flat tiles or plaques in blue glaze, some intended for inlaying, are common.


Fragments of unglazed painted ware vases were found, often decorated with polychrome plant-designs recalling, *non longo intervallo*, the contemporary naturalistic plant-designs of the Cretan pottery of the first Late Minoan period. The Egyptian designs can perhaps hardly be called really naturalistic, except in so far as the treatment of the leaves and flowers are concerned; each plant springs from a conventional base, and is placed with its fellows in a formal row, after the manner of a wall-dado (Pl. XXVII. 5). But it is evident that the naturalistic Minoan designs were inspired by Egyptian designs of this type.<sup>1</sup>

Interesting relics of the XVIIIth Dynasty are the shells found in the deposit of votive offerings. The fruits comprise düm, date, fig, and nutmeg. The last must have come from the East, and it, with several of the shells, may well be relics of Hatshepsut's expedition to Punt. One or two bits of coral and *anti-gum*, also found, can with little doubt be ascribed to this source.

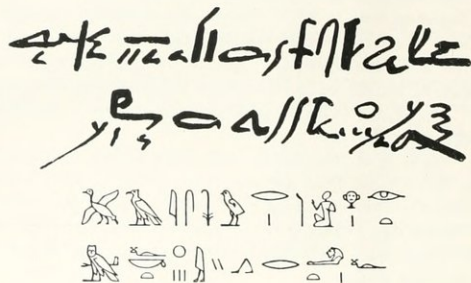
#### THE XIX<sup>TH</sup> DYNASTY TOOLS, &c.

It has been pointed out (Part I., p. 16) that the numerous tools, baskets, &c., found amid the

stone chips above the stratum containing the votive offerings must be of Ramesside date, as it is only after the reign of Ramesses II. that the destruction of the temple can have been begun. These objects are of well-known types—wooden mallets and levers, hoes, baskets, and so forth. Their good state of preservation is remarkable, especially in the case of the baskets and mats (Pl. XXVIII.). Even cakes of bread and a small bird, relics of the workmen's meals, were found in the débris. A fine three-cornered loaf (Pl. XIX.) is possibly of earlier date; perhaps thrown out of a violated XIth Dynasty tomb.

Specially worthy of note are (Pl. XXIX.) a fine copper chisel with hardened edge, now at Cairo, a small graving tool mounted in a wooden handle (possibly of the XVIIIth Dynasty, and used for cutting the fine hieroglyphs in Hatshepsut's temple), and a mallet (Brit. Mus., no. 41187) with the owner's mark, .

To the same period, or perhaps rather earlier, the time of Rameses II.'s restorations, belong the numerous slips of limestone (*dibshi*), usually called ostraka, with artist's sketches upon them. We see designs for ceiling-decorations, a bullock walking, a man "smelling the ground" (before Pharaoh), a king or noble seated on a throne beneath which is an ape, and other similar pictures. The numerous similar "ostraka" with hieratic inscriptions, which date from the XVIIIth to the XXth Dynasty, must, owing to want of space, be reserved for future publication. I may, however, mention here a hieratic note of the XVIIIth Dynasty, which is curious; it reads—



<sup>1</sup> A fragment showing a bird flying among tamarisks, from Phylakopi in Melos (B.M., no. 40973), is suggestive of the egyptizing designs of birds among reeds. B.M., nos. 40975—7 show typical polychrome representations of flowers. On no. 40978 spots of the uncommon colour green occur.



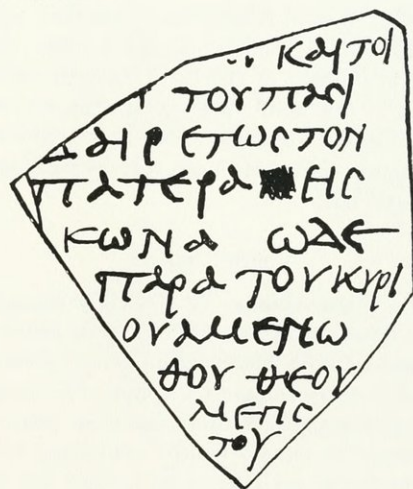
"Let the Assyrian who is working turquoise (or, making [artificial] turquoise) come with him." This mention at Thebes of an Assyrian, probably a slave captured in one of the *razzie* of Thothmes I., is interesting.

Other miscellaneous inscribed objects of the XVIIIth Dynasty were found, such as jar-sealings (one with the name of Queen Meritamon) and funerary cones. The latter had evidently been thrown or washed out of tombs of the XVIIIth or XXVIth Dynasties on the hill of Shêkh 'Abd el-Kurna, and in the flat of the Asasif,<sup>1</sup> and, as they have nothing to do with Deir el-Bahari, are not published here.

#### LATER OBJECTS.

The objects of the later Pharaonic period found are not very interesting. The coffins from the XXIst Dynasty burials in the graves of the XIth Dynasty priestesses have already been referred to, and are not worth further description. A few demotic ostraka of the Saïte period and later were found, some funerary cones, already mentioned, and some stray XXVIth and XXXth Dynasty *ushabtis*, thrown out of the big Saïte graves on the flat close by, where el-Asasif marches with Deir el-Bahari. Two or three Greek ostraka turned up, and one of them is worth notice. It is a fragment of a red pot, inscribed with what appears to be the end of a letter containing an order, perhaps an oracular "direction" given "from the lord Amenôthês, the very great god"; or perhaps a simple letter from the priest, signed as coming from the god. Amenôthês is of course the deified sage Amenhetep, son of Hapu, the "prime minister" of Amenhetep III., who had long been popularly regarded as a tutelary daemon of Western Thebes, and appears, confused with his master the king Amenhetep, in the pantheon during

the Ptolemaic period. Similarly, the earlier sage Iemhetep had been made a god, and both he and Amenhetep were specially venerated at Deir el-Bahari, where the new facing of the *cella* of Hatshepsu's temple, put in by Euergetes, has inscriptions which tell us much more of Amenhetep and Iemhetep than of Hathor or Amen. The Greek transcriptions of their names were Amenôthês and Imouthês. From this ostrakon it is evident that the popular cult of Amenôthês (with whom even Amen himself had probably by now been confused) was vigorous at the end of the first or beginning of the second century A.D., to which the writing may be dated. The text reads:—



.....  
 .....] καιτοι  
 .....] του πασι  
 α]φαιρετως τον  
 πατερα εις  
 Κωνα ωδε  
 παρα του κυρι  
 ου Αμενω  
 θου Θεου  
 μεγα  
 του

<sup>1</sup> Cones of Muntemhat and bits of ushabtis of Peṭu-amenâpet were found.

The scribe originally wrote *πατεραν*, but

erased the superfluous *v. eis Kōs* must mean "to Kōs," the modern town of Kūs.

An unusual object of the later period is a limestone stela, found by Mr. Carter at the close of the previous excavations, on which in high relief is the figure of a naked bearded man, holding in his right hand a cestus, and in his left a dagger. Above are two lines of inscription,

ΛΟΜΗΤΗΣ  
ΕΚ ΠΑΤΡΟΣ ΠΑΣΗΜΙΟΥ. (B.M., no. 648.)

This "athlete," whose name has perished, son of Pasēmis, was apparently a professional boxer and kind of gladiator; his date may be placed in the second century A.D. He is a strange figure at Deir el-Bahari, where, however, many monks had no doubt contended for the proud titles of "athlete of God" and "wrestler of the Spirit." The word "athlete" was used by the monks in this "spiritual" sense, but in the case of the son of Pasēmis it can only be taken in its "carnal" one.

#### COPTIC OBJECTS.

The Coptic objects (Pl. XXXIV.) discovered were thrown away as rubbish by the monks of the monastery of St. Phoebammon, which was established over the ruins of the temple of Hatshepsu. The great majority of these objects are ostraka of limestone or pottery (chiefly containing letters to the monks, tax-receipts, &c.), which had been thrown away after they had been read. We have, in fact, found the contents of the monastic waste-paper basket. These letters and other documents are of the same type as those previously discovered here, which have been published by Mr. Crum<sup>1</sup> and by the present writer.<sup>2</sup> They date from the seventh and eighth centuries of our era. The letters consist, as was usual,

largely of the honorific greeting of the sender to the receiver, who is "honoured in every way"; apologies are made for writing on stone or pottery in default of paper (ΠΠΠΠ ΧΑΡΤΗΣ); and so on, ending with the address, "Give it to (ΤΑΛΣ Η) So-and-So, from the least of monks (ΖΗΤΥΠΗΓΑΛΗΙΣΤΟΣ ΠΠΠΠΗΛΗΧΟΣ) So-and-So." As specimens I may give the following here:—

ΑΝΟΚ ΙΑΚΩΒ	"I, Iakōb,
ΠΣΗ ΠΠΣΥΝΘΙΟΥΣ	the son of Pesynthios,
ΕΤΣΑΙ ΠΠΟCΙΟΥ	write to His Holiness
ΠΠΠCΚ/ ΑΒΑ ΑΒΡΑΗ	Bishop Father Abra-
	ham,
ΧΕ ΕΙΣΑΝΟCΩΥΤ ΠΑΙCΟΥ	saying: if I see my
	father
ΠΠCΥΝΘ ΕCΠΟΡΚ	Pesynth[ios] and he
	sweareth
ΠΠΡΑΠ ΠΠΠΤΕ	by the name of God,
ΤΥΟΠΟΛΟΓΕΙ	I undertake
ΧΕΤΥΠΕ ΕΤΑΧΟC ΠΑΚ	to come and tell thee.
ΑΝΟΚ ΙΑΚΩΒ ΤΥΟΠΟ	I, Iakōb, agree
ΛΟΓΕΙ ΕΤΥΟΠΟΛΟΓΙΑ: +:	to this agreement": +:

This letter is addressed to the energetic Bishop Abraham of Erment, who, with the help of his secretary Apa Victor, seems practically to have ruled Western Thebes in the middle of the seventh century. He apparently fixed his headquarters in the monastery of Deir el-Bahari. Another letter may have been addressed to a superior of the monastery. It is an urgent command to him to take certain men, probably monks, and go quickly somewhere, we do not know for what purpose: the order may have come from the bishop. It runs:—

ΤΕΚΥΛΑΧΙ ΠΕΙ ΠΑΛΖ ΒΟΚ	"When thou hast received this tablet go
ΤΑΧΥ ΠΠΡ' ΧΑΡΙΔ' ΠΠ	swiftly: take Za[cha?]-
	rias and
ΠΑΠΚΟΥΚ' ΙΑΚΩΒ ΠΠ	Papkouk, Iakōb and
ΔΑΝΙΑ ΠΠΠΕΚΗΝΑΠ	Daniel and Iezekiel:
ΤΕΤΥΠΟΚ ΕΒΟΛ' ΕΧ	go ye forth, for
ΕΡΕΠΤΕCΠ	ye are to find

<sup>1</sup> W. E. CRUM, *Coptic Ostraka*; special publication of the Egypt Exploration Fund, 1902.

<sup>2</sup> H. R. HALL, *Coptic and Greek Texts from Ostraka, etc.*, in the *British Museum*; printed by order of the Trustees, 1905.



Another, of which the text was given in the *Archaeological Report* for 1903-4, is a little note from one priest to another, asking him to take a service for him. Such are typical examples of these curious documents, which throw considerable light on the life of the Theban monks and *fellahin* in the days immediately preceding the Saracen conquest.

The other Coptic objects are of the usual kind found in late Roman deposits in Egypt: bits of carved furniture, a leaden inkpot, an iron lamp, iron keys, fragments of embroidered cloth, and so forth; reminding us of the very similar remains found by Sir M. Aurel Stein in the sand-buried dwellings and rubbish-heaps of the Niya and Endere sites in Chinese Turkestan.<sup>1</sup> One object of great interest is a

piece of an alabaster canopic jar, dating probably from the early Ptolemaic period, which, after it had been thrown out of its tomb, broken, and cast aside, was found by some artistic monk, who drew upon it, as he would have upon an ostrakon, a picture of an angel, represented in a flowing garment and with wings. The style is good, and the object interesting, in view of the date of the sketch, which is, no doubt, of the seventh century or perhaps earlier.

We have nothing from Deir el-Bahari that can be dated later than the eighth century *ἐντάγρια*, or tax-receipts, from the monastery dust-heap. When the monastery was abandoned, Deir el-Bahari ceased to be inhabited, and was left by the Muslims to the *afrits*, the ghosts of those who had built its two splendid temples and of their successors who had lived from century to century under the shadow of its mighty cliffs.

H. R. HALL.

<sup>1</sup> See STEIN, *Ancient Khotan* (Oxford, 1907), and *Ruins of Desert Cathay* (London, 1912). It is curious to see the same dominating Roman taste evident in small objects of the earlier centuries of the Christian era found in Chinese Turkestan and in Egypt.

NOTE.—The author of this chapter has illustrated it chiefly from the objects assigned to the British Museum and Oxford, owing to his inability to visit the numerous other museums, notably those of America, to which large selections of the smaller objects from Deir el-Bahari were also assigned.



## CHAPTER V.

## DESCRIPTION OF THE PLATES.

BY E. NAVILLE AND H. R. HALL.

PL. I. Statue of *Senusrit III.* in the British Museum (no. 686); page 10.

Pls. II. and III. Painting in the tomb of *Kemsit*; page 9.

Pl. IV. 1. Statue of *Teta*; page 1.

2. Statue of *Menkheper*; page 2.

3. Statue of *Aahmes* called *Paten*; page 2.

4. Small statue of *Paiseru*; pages 5, 6.

5. Statue of *Nedjem*; page 7.

6. Fragment of a crouching limestone statue. It may have been a royal statue, since it is said of the man that he takes the *atef* diadem, and that he is lord of the double crown.

Pl. V. 1. Lower part of seated statue of *Amenemhat*; page 2.

2. Lower part of a small model staircase; page 4, Pl. VIII. d.

3. Torso of a scribe whose name is not known. The first cartouche of Amenophis II. is on his right shoulder, and on the pouch on his left the name of what seems to be the temple of Amenophis II., *Aa-kheperu-Ra mi-Amen*, of which foundation-deposits have been discovered by Prof. Petrie.

4. Small fragment of a stele speaking of offerings to Amen-Ra, Harmakhis, and Osiris.



5. Small fragment of a hymn to Harmakhis by a man called *Petosiris*, probably of late time.

6. Base of a statuette of a priest called *Aahmes*.

Pl. VI. 1. Stele of *Usihat*; page 3, Pl. VIII. e.

2. Stele of *Diduua*; page 4, Pl. VIII. c.

3. Group in limestone; page 3, Pl. IX. f.

4. Small fragment. A priest of the rank of  offers a wild fowl to his father, who has the same title, and to his mother, who seems to be called  *Neferu*.

Pl. VII. 1. Pyramidion of *Dhuti* (Thoth). Early XVIIIth Dynasty; page 5, Pl. XI. b.

2. Pyramidion of *Djanefer*. XVIII-XIXth Dynasty (Brit. Mus., no. 493).

3. Fragment of a stele of a person named *Aakheperka*, priest in Astakhout, and his sons.

4. Foot of the statue of *Neferhotep*. XVIIIth Dynasty.

5. Fragment of a stele, where are seen two women, who may be either the daughters or the sisters of the deceased. Early XVIIIth Dynasty.

6. Fragment of a stele very much erased.

7. Part of a stele, showing a man making libations and burning incense before Hathor. XVIIIth Dynasty.

8. Fragment of a stele. A king is seen between a sitting goddess, who may be Mut, and Hathor issuing out of her mountain. XVIIIth Dynasty.

Pls. VIII.-XI. Inscriptions belonging to the monuments of the preceding plates; pages 1-8.

E. N.

Pl. XII. Fragments of sculptures from the temple of Mentuhotep similar to those published in Part I., Pls. XII.-XVI.

1. Details of the headdress. An actual example of this flower headdress is in the Leyden Museum.<sup>1</sup>

2. Face of the king, showing front of the same headdress.

3. Profile of a king; inscription, "Protection of Life around him!"

4. Roughly-cut inscription, "Son of the Sun, Mentu[hete]p . . .," on a square pier of coarse brown sandstone. From a colonnade.

5. Part of the royal name in the coloured high relief: fine limestone. From a shrine.

6. Young prince (?) being led by a tutor.

7. A representation of the god Set. Very rare at this early period.

8. Fragment of an inscription from an architrave: blue-grey sandstone. The signs



9. Fine limestone fragment. Row of *kleker* ornaments above the word "incense."


10. The snake of the North, Buto, rises from the papyrus-plant.

11. Plant decoration: convolvulus.

Pl. XIII. 1. Three heads of foreign enemies, one behind the other.

2, 3. Foreign enemies. The curious necklaces are remarkable. (British Museum.)

4. Offering a liquid to a princess. This fragment comes from one of the shrines. (Ashmolean Museum.)<sup>2</sup>

5. Negro bringing tribute of a precious metal in rings; probably  *asem* or *t'am*, pale gold or an alloy of silver and gold. (Ashmolean Museum.)

6. Egyptian male head.

7. Shows how the ropes were tied on the boats.

Pl. XIV. 1. XIth Dynasty sandstone fragments of female figures in high relief as pilasters in the outer upper colonnade of the temple.

2. Large limestone fragment: royal lion treading down enemies. Found in part of the north lower colonnade. Date uncertain, possibly XIth Dynasty.

3. Head of Menephtah Siphtah. XIXth Dynasty. From the facing of the pyramid on the platform (Part II., Pl. X., p. 12).

4. Figure of king from a small stele, probably of the XVIIIth Dynasty.

5. Unknown figure, perhaps funerary, perhaps Ptah or Osiris. The peculiar fringed robe is remarkable.

6. Part of a kneeling statue holding the head of Hathor.

7. Unfinished votive stele: the cow of Hathor with a table of offerings.

8. Upper part of a small votive stele with the head of Hathor. In the pylon headdress are three hawks (see Pl. XXXII. 1).

Pl. XV. 1. The stele of Senusrit III. (Usertsen) is that which was found at the entrance of the subterranean passage, the copy and translation of which have been published (see Part I., Pl. XXIV., p. 58 ff.).

2. The painted temple-relief, of yellow Silsila sandstone, shows a princess, under whose arm is a boy having the name of *Sa-Hathor*. Her dress is like that of the princesses to whom the shrines were dedicated. XVIIIth Dynasty; from the forehall of the Hathor-speos (Pt. I., p. 36). (British Museum, no. 776.)

3. Stele of an official called Thothmes. He is seen before Osiris and Isis, but the dedicatory inscription speaks also of offerings to Harmakhis-Tum, the lord of Thebes. XVIIIth Dynasty. (British Museum, no. 170.)

4. Thothmes III. and Hathor. The goddess holds the sign of life before the nostrils of the king. XVIIIth Dynasty (from a building of Thothmes III.).

<sup>1</sup> Cf. BOESER, *Ä. Z.*, xlv. (1908), p. 30.

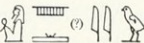
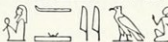

<sup>2</sup> [These foreigners are evidently Semites in 1, and those of 2 and 3 are certainly Libyans, while the man offering in 4 is perhaps recognizable by his turned-up beard as a Punite.—H. R. H.]



Pl. XVI. 1. Name of a sanctuary of Thothmes I., called *Aa-kheper-ka-Ra khnumit ankh* ("joined to the life of Aakheperkara"). XVIIIth Dynasty.

2. Fragment of Rameses II. (p. 6, Pl. XI. c).

3. Small limestone Hathor column-capital. This is the usual form of the head of the goddess, which is often given to the sistrum. Probably votive.

5. A piece of the floor of the lower colonnade, with a roughly-cut representation of the feet of a pilgrim, where may be read  . . . , the porter(?) Iu . . . , [] the guardian Huia.—H. R. H.]; the other graffito is that of a priest,  . . . . Such records of the visits of pilgrims are not uncommon on the paving-stones of Egyptian temples (see Pt. I., p. 25).

E. N.

H. R. H.

Pl. XVII. 1. British Museum, no. 40953. Black granite head of a votive statue, found in the rubbish overlying the temple, representing a man with shaven head and no wig. Height 4 ins. Probably early XVIIIth Dynasty or before.

2. British Museum, no. 41644. White limestone: upper part of a votive figure of a priestess, "fan-bearer of the image of the god . . . ." Good work, showing details of the headdress well. At the side of the plinth at the back is represented the ostrich-feather fan which the priestess bore in the processions of the image which she served. Height 8 ins. XVIIIth Dynasty.

Pl. XVIII. 1. British Museum, no. 40954. Close-grained yellow limestone; head of a votive figure of a man in heavy wig. Somewhat damaged and smeared with black paint. Height

4 ins. Possibly Middle Kingdom, but more probably early XVIIIth Dynasty.

2. Black granite head of a man in short wig. XVIIIth Dynasty.

3. Grey sandstone head of a man; face painted red and wig black. Middle Kingdom?

4. White limestone head of a man with shaven head. Fine work. XVIIIth Dynasty.

5. British Museum, no. 43132. Small white limestone head of a man: very fine style. The hair is represented as natural, not a wig: it is moderately long, and the top of the head is shown as bald. The face is very expressive. The right side of the head is broken away. Height  $3\frac{1}{4}$  ins. XVIIIth Dynasty.

6. British Museum, no. 40955. Small white limestone head of a man, crude style, with the top of the head spread out in an unnatural fashion. The features are almost obliterated. Height  $2\frac{1}{2}$  ins.

Pl. XIX. Objects from the *ka*-tomb of king Mentuhetep: 1. the painted wooden top of a canopic jar, roughly carved (British Museum, no. 47628). 2. A model boat with rowers (America); two wooden men from the royal funerary furniture, and one from another tomb, with a model *sekhem*-sceptre (British Museum, nos. 47639, 47640, 40913, and 47642); a set of wooden model vases from the *ka*-tomb (British Museum); and a triangular loaf of bread (British Museum, no. 40942), measuring 9 ins. by  $7\frac{1}{2}$  ins., which I found myself in the rubbish immediately overlying a plundered XIth Dynasty tomb on the north lower court, between the two temples. Odds and ends from the XIth Dynasty burial were found with the loaf, and I have little doubt that it is a "funeral meal" of that period.


Pl. XX. Human skulls from XIth Dynasty burials: 1. From Tomb 3 (Part I., p. 44). 2. From Tomb 2 (*ib.*, p. 43). 3. From Tomb 4 (*ib.*, p. 45). Nos. 1 and 3 are those of females; no. 2, the only complete one, is that of a man.



No. 1 is in the British Museum, no. 2 in the Museum of the Royal College of Surgeons, no. 3 went to America. (In the photographs nos. 1 and 3 stand upon an ancient wooden model tub (?) from an XIth Dynasty grave.)

Pl. XXI. The upper part of two portrait-statues of Senusrit III. (see ch. III.): (a) in the British Museum, (b) at Cairo.

Pl. XXII. 1-6. Trial drawings on slips of limestone (*dābsh*) (see Part I, p. 24). No. 1 is a man smelling the ground before Pharaoh; no. 2 a bullock walking; no. 3 a hawk and a man holding a flower; no. 4 a monkey underneath a king's throne, with a sketch for an ornamented ceiling behind; no. 5 is another sketch for a ceiling; no. 6 is a serpent of limestone, unfinished. No. 7 is a sketch of a naos (no doubt one of those of the XIth Dynasty on the temple-platform; Part I, pp. 30 ff.; II., pp. 6 ff.) on a fragment of yellow pottery. No. 8 is the lower part of a small sandstone stele, on which is painted a scene of a girl with side-lock offering to two seated male figures in voluminous white robes. No. 9 are specimens of the curious votive offering mentioned on page 17: a cake of mud filled with holes, in which are stuck broken blue beads. All the above are of the XVIIIth and XIXth Dynasties.

Pl. XXIII. Votive pottery of the XVIIIth Dynasty. The specimens here illustrated are all in the British Museum. They comprise (1) rough double or triple vases () of coarse brown ware, sometimes daubed with paint; (2) painted miniature pots from the edges of larger pots and from *kernoi*, evidently, from their blackened condition, often used for the burning of incense before the divine image of Hathor by the devoter (see page 15); (3) painted knobs or button-like rosettes from the edges of similar votive pots, often sticking out for a distance of half an inch from the adhering frag-

ments of the original pots, which were evidently imitations of metal vases of price (page 15); (4) small Hathor-heads used in the same manner; (5) vases from *kernoi* or double pots like (1), with rude zigzag decoration made by means of a piece of stick; (6) fragments of vases, each similarly decorated, and with a row of tiny little pots stuck along under the outside edge of the rim of the vessel: this is a degradation of the idea of (2).

Pl. XXIV. 1. Pottery cows and Hathor-heads from similar *kernoi* and votive bowls (see page 15), wooden Hathor-heads and *menāts*, and a rudely-cut plaque of white steatite, unglazed, on which is the cow of Hathor among papyrus reeds (British Museum, no. 41060).

2. Wooden votive ear (page 16). Pottery figures of girls (connected with the Hathoric worship), one of which (in the centre of the illustration) is very fine (British Museum, no. 41107). It is 5 in. high (see page 16). Rude heads of the common type of Hathoric figure.

3. Blue glazed faïence Hathor head and torso of Hathoric figure.

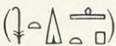


4, 5. Bronze votive eyes, ears, and Hathor cow.

6. Portion of stone bowl with rudely-cut couchant cow or jackal on the edge.

All these objects are votive, and are exclusively of the XVIIIth Dynasty.

Pl. XXV. Miscellaneous smaller votive objects of the XVIIIth Dynasty: 1. A string of alternating blue and black cones, from a model scourge, symbol of divinity. 2. Model eyes, ears, Hathor heads, cows, rosettes, beads, and scarabs of blue and black glazed faïence: one cow is of bronze. A set of scarabs is still strung on the original thread. A piece of patterned bead-work in tiny beads of brilliant colours is notable. 3. A disk bead of mother-of-pearl, with two perforations. 4. A bunch of triple beads of blue and black glazed faïence. 5. Glazed faïence and steatite scarabs of the XVIIIth Dynasty,

some with the name of Hatshepsu. Steatite scarab of Khakaura Senusrit III. Deep blue glazed faience spherical bead of Sankhkara (see page 14).

Pl. XXVI. Fragments of blue glazed ware votive bowls of the XVIIIth Dynasty. The designs are all Hathoric—the Hathor-head, papyrus, fish, etc. No. 4, a fragment of a crinkle-edge bowl in the Ashmolean Museum, has on it a very freely treated plant. No. 5, also in the Ashmolean, has a funerary prayer () to "his mistress" Hathor for the devoter, "... uh-uer, deceased" () , who is represented praying.

Pl. XXVII. Similar fragments of blue glaze: those with the cows on the right (2) are in the British Museum. 3. Fragments of blue glaze *menâts* (in the Ashmolean) with royal names of the early and mid-XVIIIth Dynasty—Aahmes-Nefertâri (E 2727), Thothmes I. (E 2728), and Hatshepsu (E 2729). 4. Fragment of a blue glaze "moustache-cup" (British Museum). 5. Fragment of painted pottery; brown ware, with representations of plants in black. 6. Beads of pale blue, dark blue, and black glaze; some lentoid with fragments of turquoise glass stuck on them; some of small bits of folded reed-leaf. Bits of cloth with beads worked into them. All votive: XVIIIth Dynasty.

Pl. XXVIII. Miscellaneous objects found in the upper strata of the rubbish overlying the temple (page 18): a basket (1), pieces of basket or mat-work and two sandals (2), a five-fold brush (3), a bag of natron (4), a leather bag (5), a small bird and a piece of bread (6), and a flat cake of bread (7). These must all be relics of workmen of the XVIII-XXth Dynasty, though (7) may have been thrown out of an XIth Dynasty tomb. (8) is a string of glazed faience beads, cylindrical, segmental (see p. 17), and spherical. XVIIIth Dynasty.

Pl. XXIX. Tools and implements, etc., of the Ramesside period (Pt. I, p. 16): (1) A reed mat and bowl; (2) a wooden hoe with its original cross-rope; (3) wooden mallets; (4) rope; (5) a bronze fish-hook (British Museum); (6) a fine bronze graver for cutting hieroglyphs, possibly of the XVIIIth Dynasty, and used for the work in Hatshepsu's temple (Cairo); (7) a copper chisel with hardened edge (Cairo); and (8) a heavy stone chisel (British Museum; Part I, p. 46).

Pl. XXX. Votive cloths of the XVIIIth Dynasty (see pages 15, 30).

Pl. XXXI. Similar votive cloths.

Pl. XXXII. Miscellaneous votive objects of the kind described above (Pls. XXIII-XXIX., and ch. IV.). No. 16 shows a very perfect *kernos*, with vases and couchant cows alternating on a circular pipe-like base. No. 12 (Ashmolean) has a thick running glaze.

Pl. XXXIII. Miscellaneous objects, XIX-XXth Dynasty and Roman, of the type illustrated in Pls. XXVIII, XXIX., comprising: (2) mallets; (3) the fine hoe illustrated in Pl. XXIX. 2; (4) a brown ware vase with rope frame and loops for hanging, now in the British Museum (no. 43223); (5) a wooden clamp for building; (9) a brush with red paint (British Museum); (6, 10, 13, 15) ostraka of the Ramesside period; (14) ostrakon with a rude plan of a building or garden; (15) a sketch of ceiling-pattern; (39-41) [transferred from the preceding plate], XIth Dynasty arrows and a Ramesside (?) toggle with string; (11) fragment of Roman pottery with dancing figure; (8) a Greek stamp.

[NOTE.—Pls. XXX.-XXXIII. are drawn by Mr. C. T. Currelly.]

Pl. XXXIV. Miscellaneous objects, Roman and Coptic: 1. Stele of the athlete, . . . . ., son of Pasêmis (page 20). 2. Vase-lid (for an



incense-pot?) of pale blue faïence. 3. Spouted amphora of rough brown ware, with rope. 4. Turned Roman woodwork. 5, 6. Roman carved woodwork. 7. Reed cross. 8. Cross of two twigs tied together. 9. Fragment of alabaster canopic jar with Coptic drawing of an angel (page 21).

from photographs by M. D. Dalison (1), E. R. Ayrton (2, 3), and myself (4-6).

H. R. H.

Pl. XXXV. Views of the temple-excavations,

Pl. XXXVI. General view of the two temples of Deir el-Bahari from the north (taken by Mr. Burton), showing the completion of the work of the Egypt Exploration Fund at Deir el-Bahari. *Finis coronat opus.*



## APPENDIX.

## THE SMALL ANTIQUITIES ILLUSTRATED ON PLATES XXX.-XXXIII.

BY C. T. CURRELLY.

MR. HALL has already dealt generally with the smaller objects. I wish, however, to add a few words on the subject of particular classes of objects which are illustrated, in addition to the photographs, by my drawings on Pls. XXX.-XXXIII. The objects which I have illustrated are mostly of the XVIIIth and XIXth Dynasties, and, as Mr. Hall has said in Part I., were found mixed up irregularly in the masses of stone chips and wind-blown dust above the XIth Dynasty temple. The greater number were at a level that marked a "floor" of the time when worshippers came to place gifts before the Hathor cow that we found *in situ*. The most numerous objects were of blue glaze—tubular beads, disc beads, spherical beads, and fragments of bowls. The moment we dug into this layer quantities of beads were found, as if thousands of necklaces, dedicated to the Cow-goddess, had been swept out by the priests with the dust and thrown in proper Egyptian fashion to that side which the priest or attendant found easiest. There they would soon be covered, and so protected, by the wind-blown dust that circles about in the great valley (HALL, Part I., p. 17).

The majority of the beads are tubular, and have a diameter of a little less than a quarter of an inch, and are about two inches long. There is, however, variation in both diameter and length. Frequently a few were still joined by the original linen thread, and as these were almost invariably broken beads, it is probable that a whole bead was the exception in the

necklaces offered to the goddess. The whole bead is also rather long to hang well on a woman's neck.

The best of the beads are of the colour of the Sinai turquoise, from which the colouring was doubtless copied. Hathor is frequently called the goddess who loves the turquoise. Her temple in Sinai was built at Sarabit el-Khadim in the midst of the turquoise mines, and built of turquoise-bearing sandstone. Here also were offered thousands of necklaces of the same beads, and great numbers of bowls and vases of the same colour and material. I think from this we may conclude that the colour of the turquoise, as well as the stone itself, was especially associated with the worship of the goddess, and that necklaces of the kind found at these two temples were worn and, at times, dedicated by those who wished the aid of the goddess of love and motherhood.

The blue colour is obtained from oxide of copper, and is over a frit made of sand and soda heated to a point which makes it firm but does not fuse it into true glass. [See also p. 17, n. 1, above.—H. R. H.]

The manufacture of beads of this material goes back to predynastic days. Several strings were found at Abydos. Professor Petrie also found them in a layer of the Ist Dynasty at Abydos. The predynastic beads are usually small. In the predynastic tombs many beads and amulets of quartz are found that are covered with a blue glaze. It is probable that the frit

bead was invented as a cheaper and better substitute for the glazed quartz. In the frit bead, where the body of the bead is of the same material as the glaze, minus the copper, they adhere well, whereas the glaze readily flakes off from the quartz. These blue-glazed quartz beads and amulets appear also in the so-called Pan-graves at the close of the XIIth Dynasty.

The XVIIIth Dynasty beads found here before the shrine of Hathor are of a much more brilliant and a purer blue colour than those found elsewhere or of any other period. The whole question of glazes must have received a great impetus from the enormous demand for necklaces and bowls at this period, and it was at this time that someone succeeded in producing a fire hot enough to melt the sand and soda frit, and so produce true glass. Of all the thousands of these beads that I have seen none have been accidentally fused. In any considerable number of XXIInd Dynasty beads of the same general kind many show fusion. This may be due to the thinness of the frit in the bead. Possibly it is to the accident of the firing that we owe a certain number of dull green beads. A few of the finest have a spiral line drawn around them in the manganese purple black. These finest beads are, however, rare, and the difficulties of glazing are well shown in the numbers of defective beads.

The vases are made of the same frit as the beads. The fragments show that the commonest form was the shallow bowl. See *ante*, pp. 17, 18, Pls. XXVI., XXVII. I have added a few drawings (Pl. XXXII. 10-15, 18, 19), one (12) showing a spiral design that is interesting and may be of Aegæan origin (see also p. 26).

A few fragments were found where two tones of blue were used, one a light turquoise and the other a deep purple blue. These pieces were executed with the greatest skill, and the colours were in scale-shaped cloisons, made probably by engraving the paste of the

frit. I think these were the finest pieces of Egyptian glazed ware that have yet been found (see p. 18).<sup>1</sup>

The design on the bowls is always drawn in a purple-black colour that was probably obtained from oxide of manganese. The design is usually an outline drawing, but sometimes the spaces are filled in with solid colour. Beads and other things are rarely found that are completely covered with the manganese colour. A very common subject is a pond of zigzag water in the bottom of the bowl, and from it the lotus flowers are represented as growing. At times the subject is a few fish, either with or without the pond.

The frit of which the bowls are made seems to have no clay in it, and it is so fragile that it is probable that they were little used for domestic purposes. This is borne out also by the numbers found at Deir el-Bahari and at Sarabit el-Khadim in Sinai, as compared with the scarcity of them in tombs or in town sites, though there are a certain number found both in tombs and in town rubbish.

In addition to the small beads and bowls there were numerous other objects made with the blue glaze. The fragments of hollow spheres, decorated by purple-black and blue segments, are mentioned on page 17. We were puzzled for a long time by a large number of flat pieces of glaze about two inches long, and of the general form of a willow leaf, but with a broken base. These, I found out later, were set in clay models of the lower part of a lotus, and formed a blue mass of petals on the top.

The other things made of frit and decorated

<sup>1</sup> [With this opinion I should be inclined to agree. Fine specimens of this inlay ware, which I have already mentioned on p. 18, are in the British Museum (nos. 41023-4, 41032-3, 43163). These show designs of zigzags as well as scales. They are too fragmentary to determine the shape of the vessels of which they formed part. A complete bowl or vase of this inlay glaze-ware would be a magnificent object. None such, however, is known, and, so far as I am aware, these fragmentary specimens are the only ones yet found of this remarkable fabric.—H. R. H.]



with glaze were the small votive cows, badly made and of only a few inches in length, votive ears (Pl. XXXII. 20, 21, etc.), small plaques with the face of the goddess Hathor (Pl. XXXII., no. 1), and a few phalli and other objects already described by Mr. Hall in Chapter IV.

The special relation of blue colour with the goddess cannot be doubted. A very beautiful piece of yellow glaze was found, part of a solid ball of faïence (Brit. Mus., no. 43162), but it was the only large fragment not of blue.

As the invention of glass is probably the greatest contribution that Egypt made to the material civilization of the world, and as its invention probably came through the working of blue glaze for the worship of Hathor, it is clear that the Valley of Hathor, who loved the turquoise, should be reckoned among the great places of the world.

On Pls. XXX., XXXI. I illustrate a class of votive offering which, I believe, has, as Mr. Hall says (p. 15), been found only near this temple, viz., the painted picture on linen cloth. These are painted in tempera on heavy cloth. The surface was prepared by a thin layer of white being painted over the whole surface. The design was outlined in black, or occasionally in red, and then filled in with colour. The inscription is in black. The cloth is fringed on one or more sides. The subject is always a votive scene, where a man, usually accompanied by his wife and family, makes an offering to Hathor. The goddess is usually represented in her cow form, sometimes in a boat, sometimes just appearing from the Deir el-Bahari cliff. In a few examples she is represented in her human form (see Pl. XXXI. 3, 4).

Here and there in the rubbish we found tools that the workmen had lost, or perhaps thrown away (see p. 18 ff.). The chisels were of large size, with a splayed out cutting edge. The general form was much like our modern chisel. The mallets were very numerous, probably fifty were found altogether. The handle was in one

piece with the rather pineapple-shaped hitting part (see Pl. XXXIII., no. 2). The wood is acacia. On the same plate is a drawing of a wooden pick, of which perhaps a dozen were found. The blade was still fastened to the handle with its rope of palm fibre. This simple-looking tool is really very cunningly made, as may be seen if the angle of the strain be noted.

A considerable number of brushes for the use of the sculptors were found (Pl. XXXIII., no. 9). They were made by twisting a small cord of palm fibre round strands of the same material, so as to form a roll about three quarters of an inch in diameter. When a brush was desired, a few inches were cut off from this roll, the two ends were unwound for about two inches, the piece was then doubled over, and the loose ends of the cord were tied around both ends of the fibre.

Two other objects connected with the building operations were wooden clamps and pieces of wood prepared to be the ends of lines. The clamps were found in small numbers, but were probably considerably used during the XI<sup>th</sup> Dynasty, as many stones were cut to receive them. Mortar was in common use, so these were not always required (Pl. XXXIII., no. 5). In the same plate, no. 41, is what we thought were the ends of lines used by the architects. The wood is well polished by the hands of the users. In a few cases the cord was still wound around the stick, and one end was still coming out through the hole (see p. 26).

A considerable number of rough sketches were found. The majority were made on chips of limestone with black paint and a brush. A few bore red crosslines, put over the sketch to enable the artist to transfer it to a wall without extra trouble (see Pl. XXXIII., nos. 6, 10, 13). No. 14 of the same plate is probably a rough plan of a house. No. 1 of this plate is a potsherd on which a star has been very carefully drawn. This is the form of star used frequently in ceiling decoration, and also where it was desirable to

show that the scene below was separated from the one above—under a different sky.

A very elaborate sketch that we found shows the laying out of a pyramid. The space is divided into small squares, and on these the pyramid was drawn.

Even during the excavation of the great XVIIIth Dynasty temple the workmen were constantly finding small and roughly-carved wooden figures that were known to belong to wooden models like those found in XIth and XIIth Dynasty tombs. At the entrance to the great royal tomb, or *ka* sanctuary, in the XIth Dynasty temple we found many baskets of these little models. As a rule they were not over six inches high. The work was rough, the arms pegged on and shapeless, and the painting of the features, such as the eyes, very careless. The majority of the figures were painted with yellow ochre, the hair, eyes, etc., being in black. A few were painted red with the black. If any loin-cloth was shown it was painted white. When we at last entered the great granite chamber, the whole floor was littered with these figures. Three broken model boats, pieces of granaries, figures of labourers, scribes, beer jars, bake ovens, baskets of grain, and other farm produce were lying mixed up with scores of pieces of broken bows, arrows, clubs, and innumerable shreds of very fine linen. The débris was more than a foot thick, and there was not an object that had not been broken as maliciously as possible. The bows had been beautifully made, and of a very good and hard wood; they were of the ordinary Middle Empire type, long and thin, better suited for throwing an arrow with a long, slow curved flight than at great speed. One arrow had the wings carved in wood, and they were so carved that the arrow would rotate like a rifle bullet

(see Pl. XXXIII., no. 40). No. 39 is a double barbed arrow-point. This is the only one of its kind I have ever seen.

A few figures were found of which the carving was good. The difference between these and the ordinary run of the type was very great, as, not only was the work carefully done, but they showed a good deal of artistic skill, and were particularly vigorous (see the figures illustrated in Mr. Hall's Pl. XIX.; one, a figure of a dignitary, without wig, wearing a long apron, and standing with crossed arms (Brit. Mus., no. 47638) is not illustrated). We found only three or four pieces of bone, fragments of a skull, a half of a lower jaw-bone, and a small piece probably of a leg-bone. These were black, and looked as if they had been covered with bitumen after the flesh had been removed.<sup>1</sup>

In the shrine where we found the great statue of the Hathor-cow (Part I., ch. VI.) the only other objects were many basketsfull of roughly-carved wooden phalli that had been placed on the floor around the statue. A few of the same kind had been found in the rubbish at some distance from the shrine.

<sup>1</sup> [These are in the British Museum (no. 49457), with a fragment of a coffin (not certainly found in the "tomb"), on which seem to appear the signs of the king's Horus-name (no. 47626). A wooden figure of the king seated in state, wearing the white crown, in his funerary boat was assigned, I believe, to the Museum of Geneva. The British Museum has the lower portion of a similar figure, with the roof of the canopy above it, and the hull of a similar boat. The best boat with rowers went to America (Pl. XIX. 2); a second is at Geneva. The British Museum has a good set of the fragments of bows and arrows found, and some good specimens have gone to the University Museum at Kyôto. Certainly if this hypogaeum was not an actual tomb, it was provided with all the usual appurtenances of a royal burial at the time.—H. R. H.]





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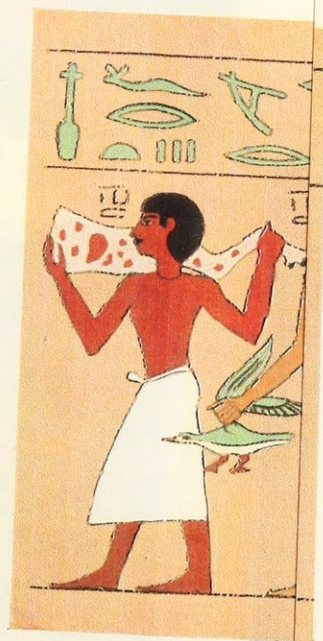
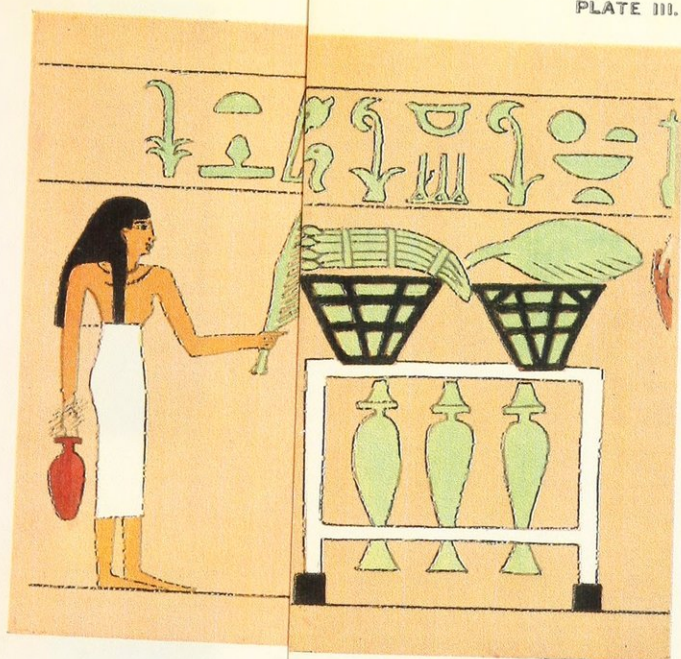


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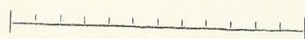


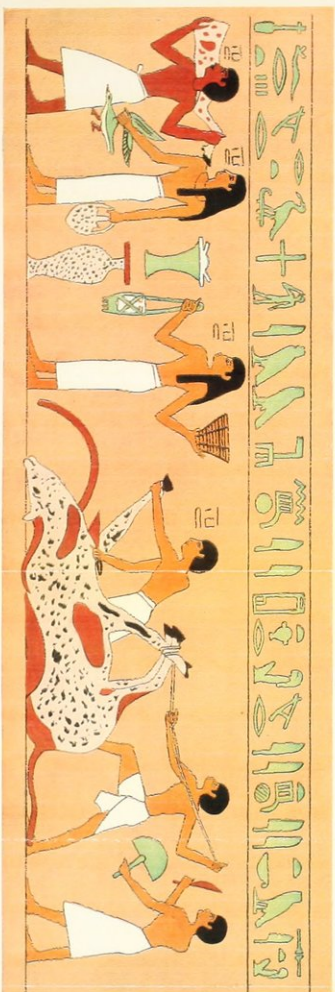
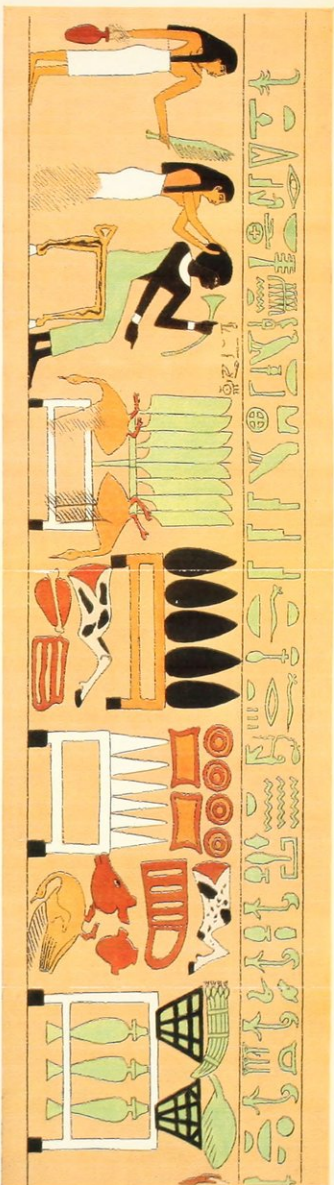




SCALE

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WALL-PAINTINGS IN THE TOMB OF KENSING. EAST WALL.





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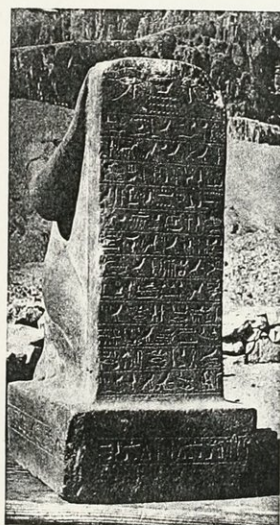
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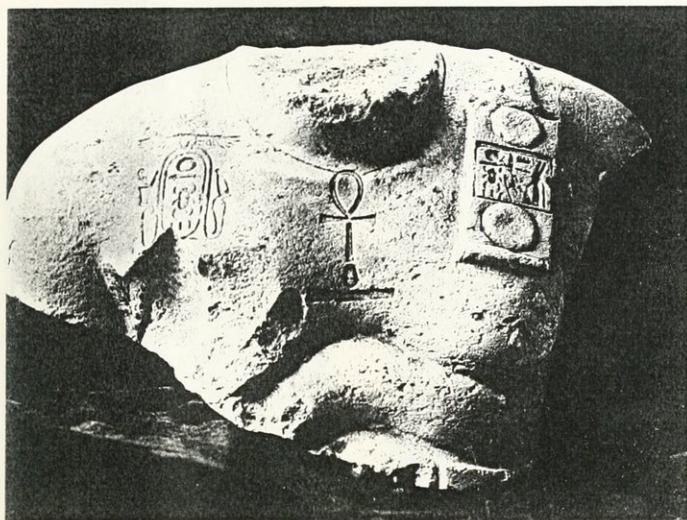


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VOTIVE STATUES WITH INSCRIPTIONS.  
LATE MIDDLE KINGDOM TO NINETEENTH DYNASTY.







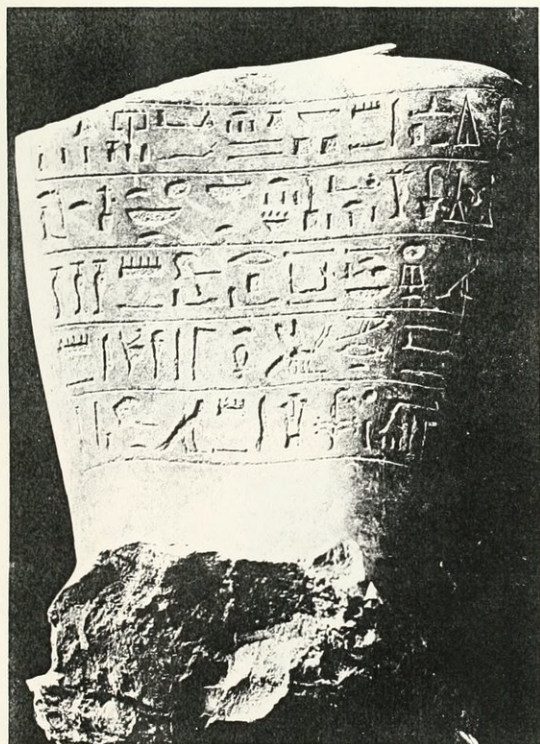
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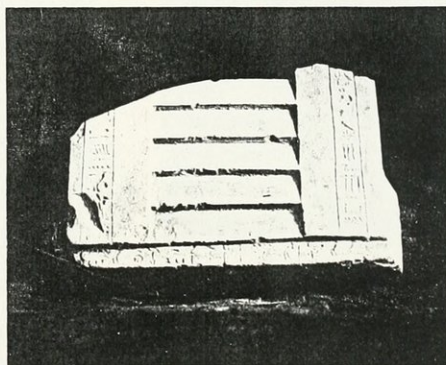
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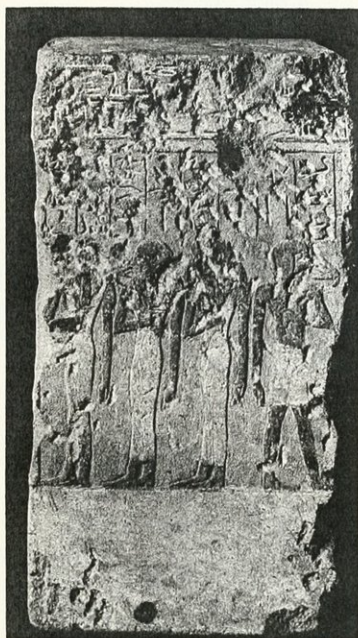
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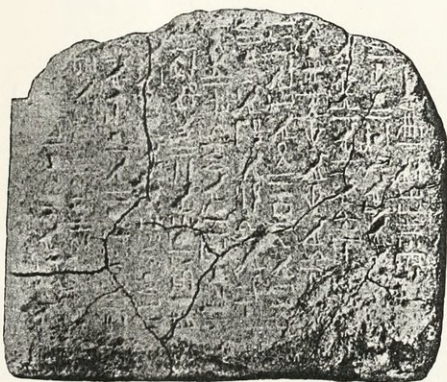
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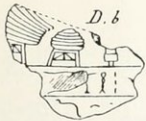
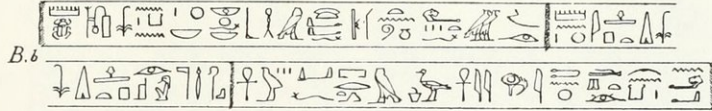
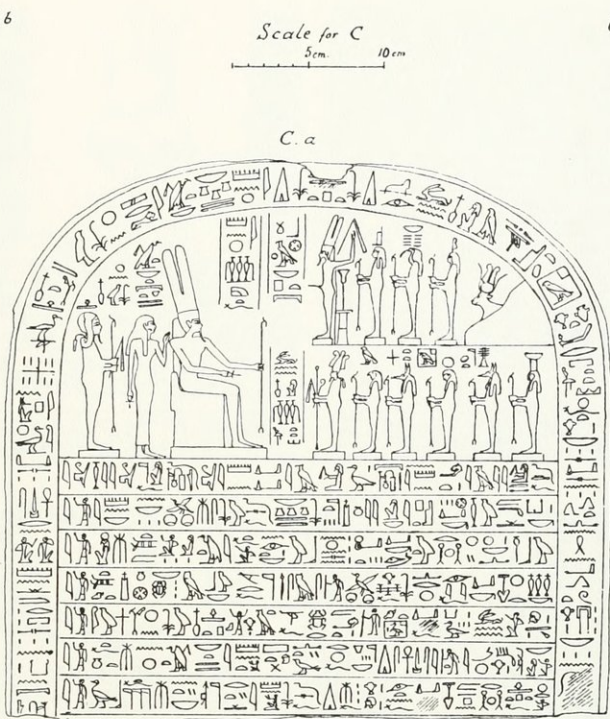
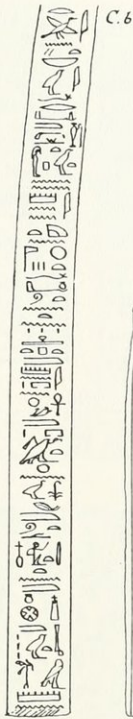
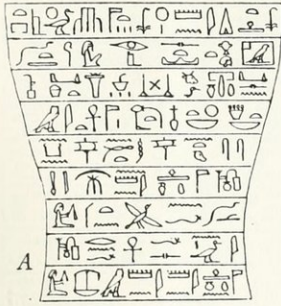
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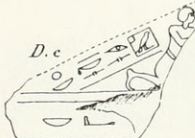
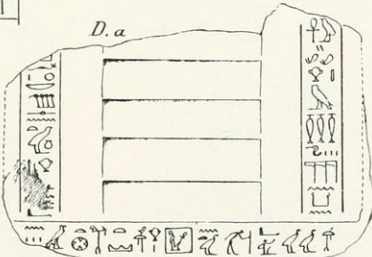
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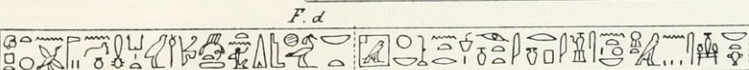
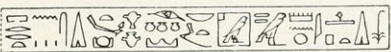
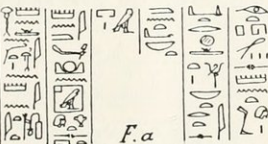
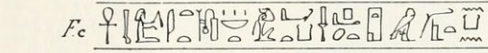
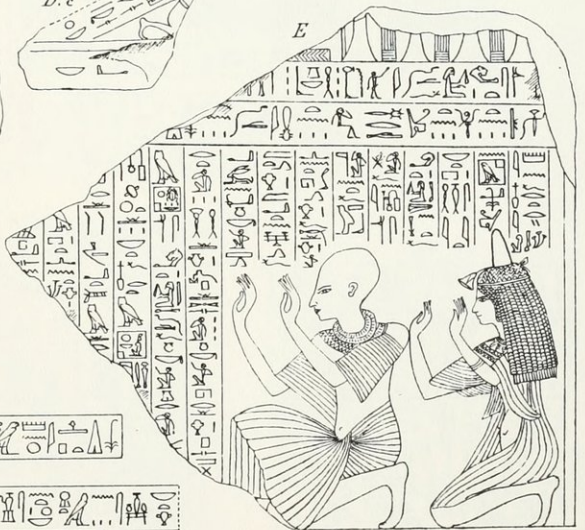




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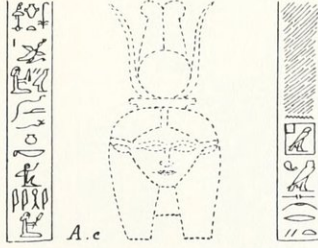




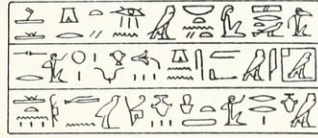




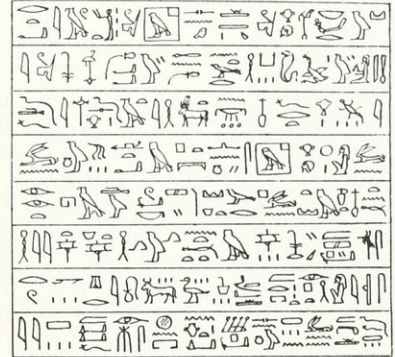
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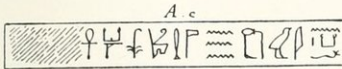
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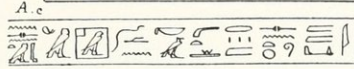
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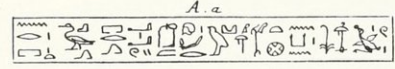
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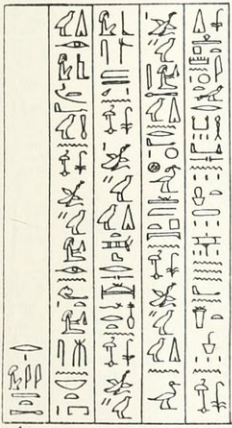
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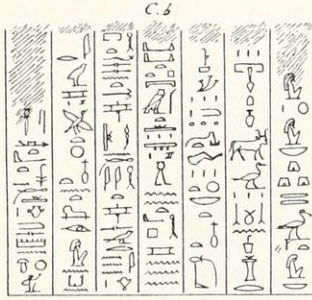
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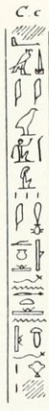
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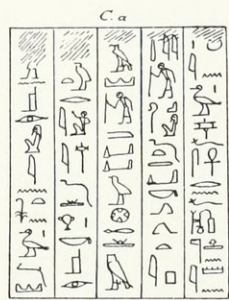
C. b



C. c



C. d

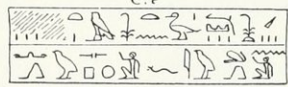


C. a

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C. f

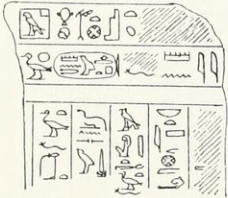
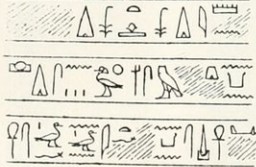


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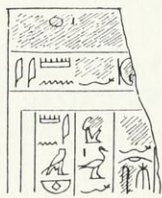
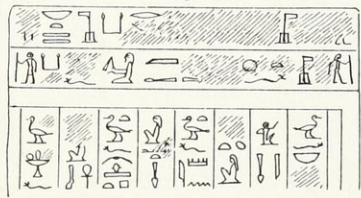
D. a



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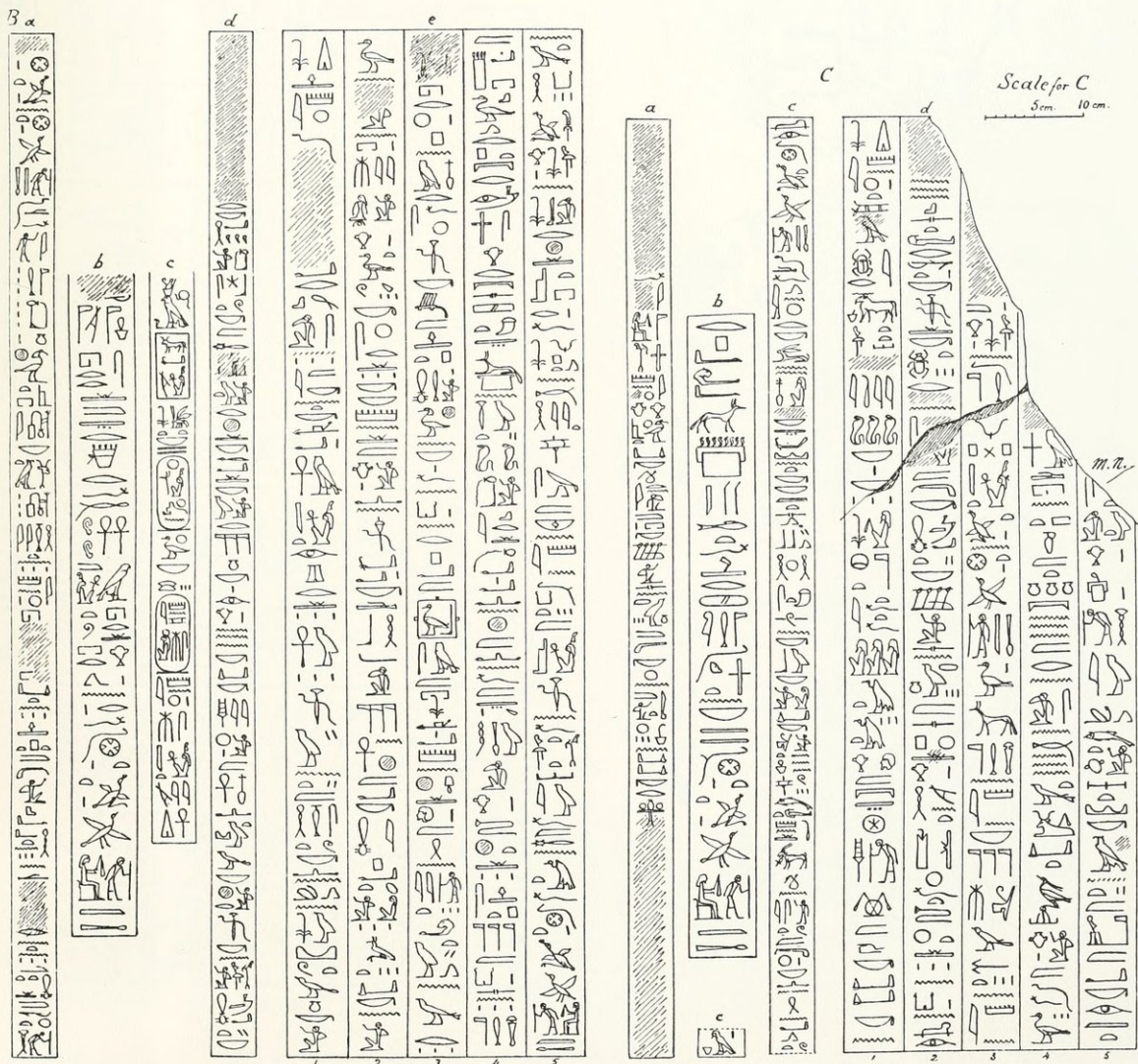
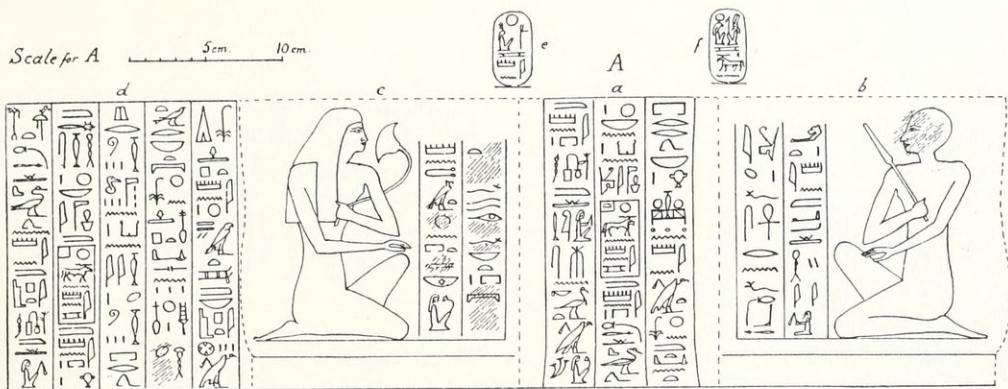


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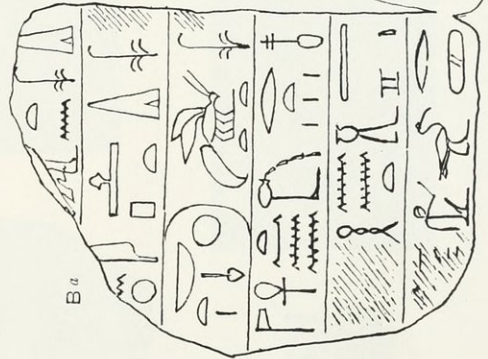
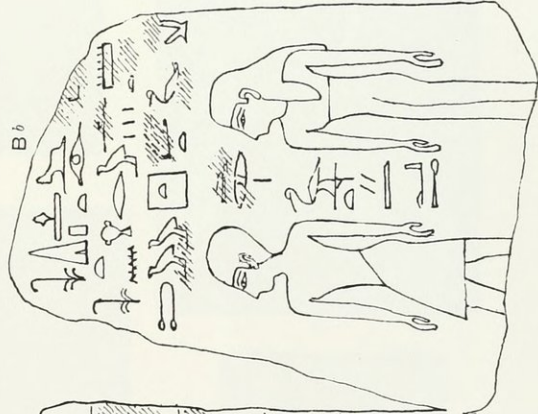
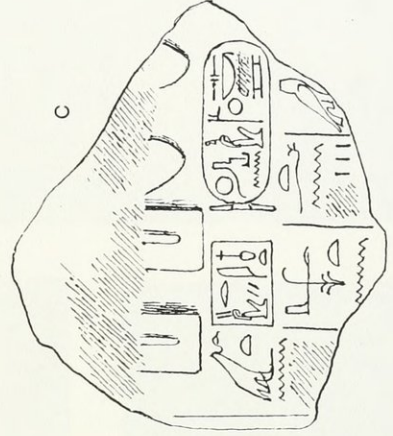
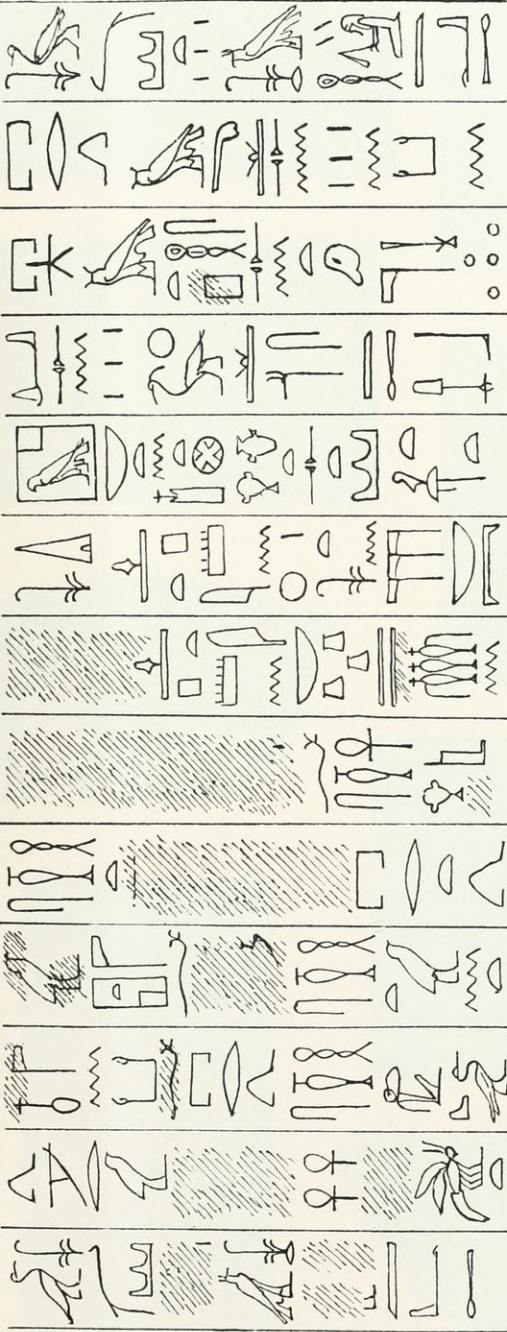




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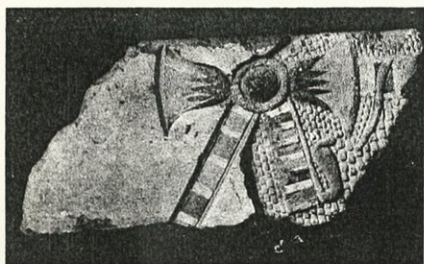
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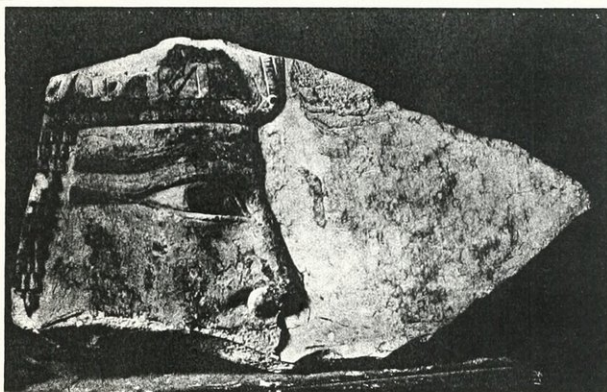




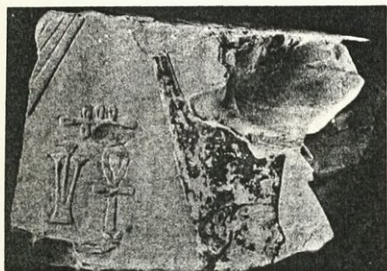




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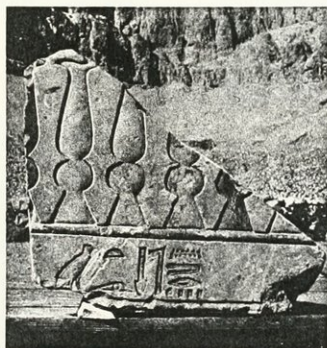
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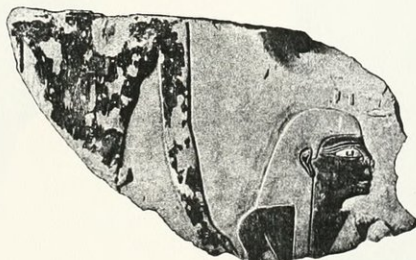
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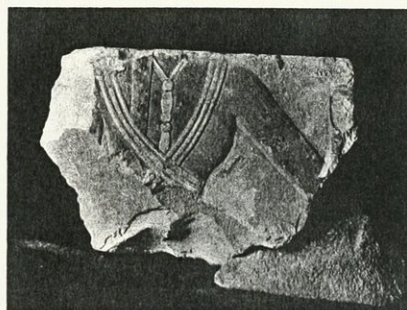
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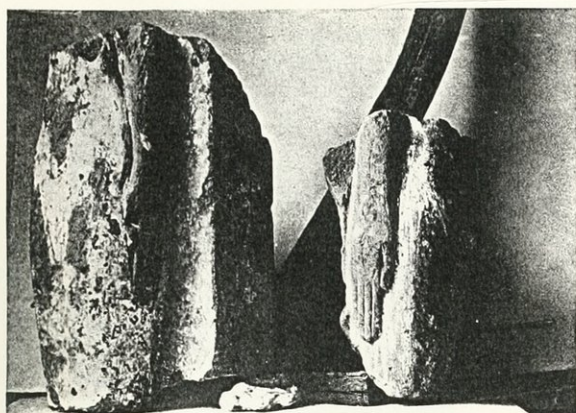
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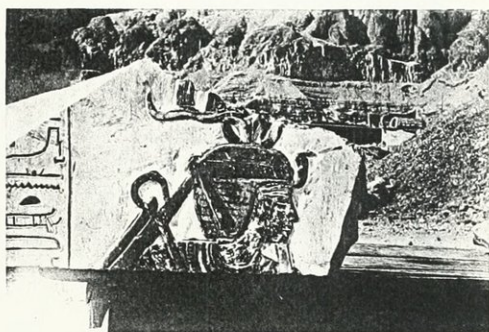
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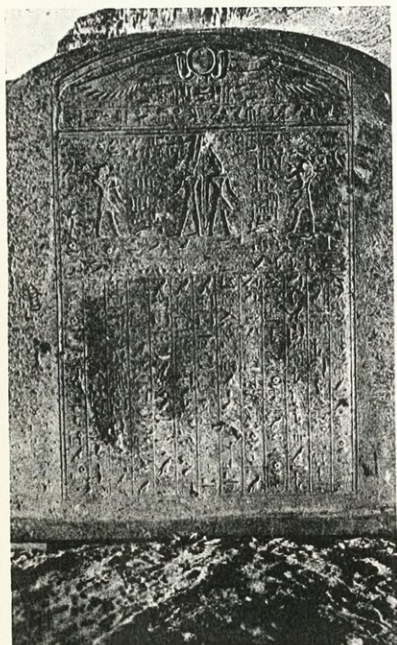
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STELE OF SENUSRIT III.



STELE OF THOTHMES.



TEMPLE-RELIEF.



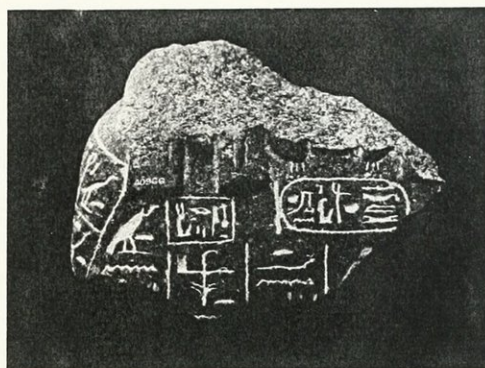
THOTHMES III. AND HATHOR.







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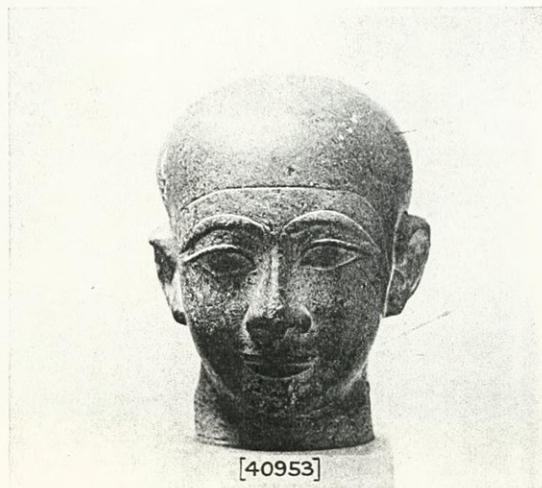
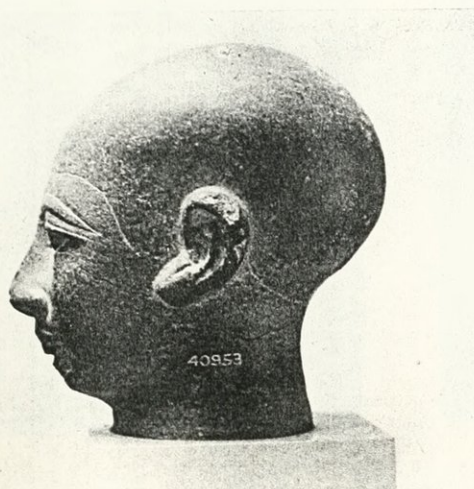
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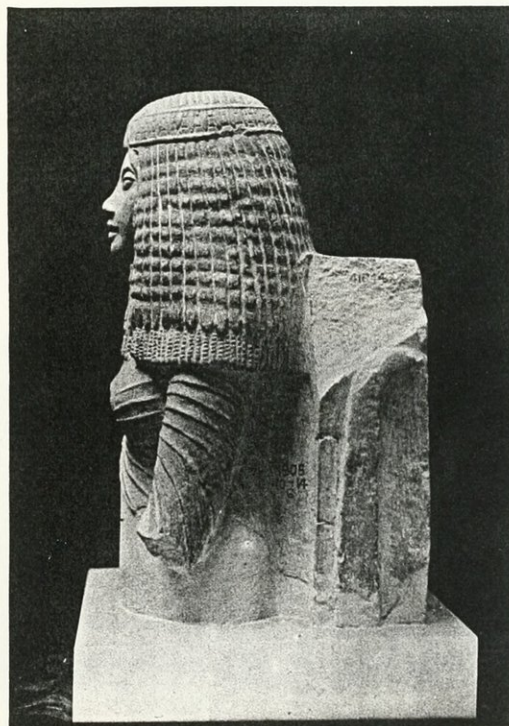
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MISCELLANEOUS FIGURES AND INSCRIPTIONS:  
XVIII<sup>TH</sup> - XIX<sup>TH</sup> DYNASTY.





VOTIVE PORTRAIT OF A PRIEST (?): XVIIIth DYNASTY.



VOTIVE PORTRAIT OF A PRIESTESS: XVIIIth DYNASTY.







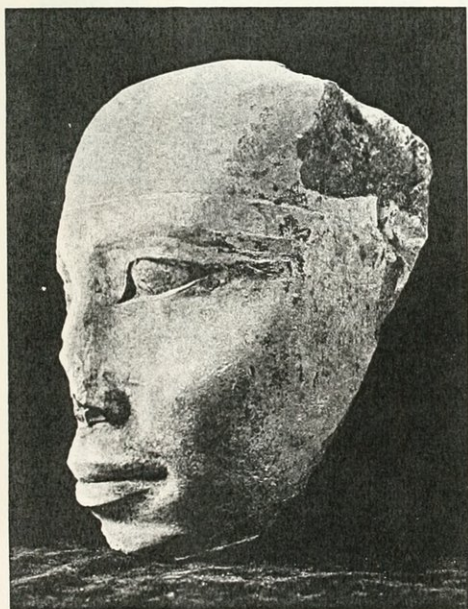
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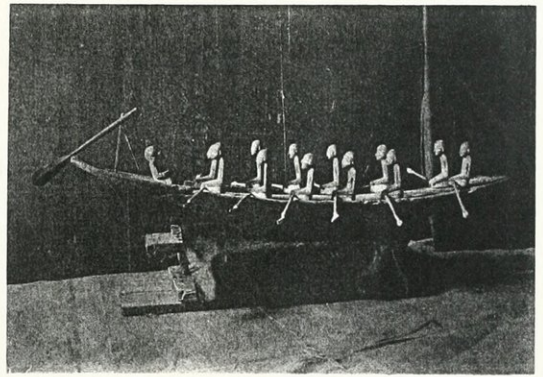
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HEADS OF VOTIVE FIGURES: MIDDLE KINGDOM (?) AND XVIII DYNASTY.







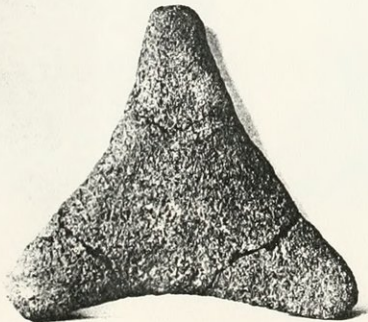
FROM THE KA-TOMB OF KING MENTUHEP.



FROM VARIOUS TOMBS.



FROM THE KA-TOMB.



LOAF OF BREAD.

OBJECTS FROM XIth DYNASTY TOMBS.







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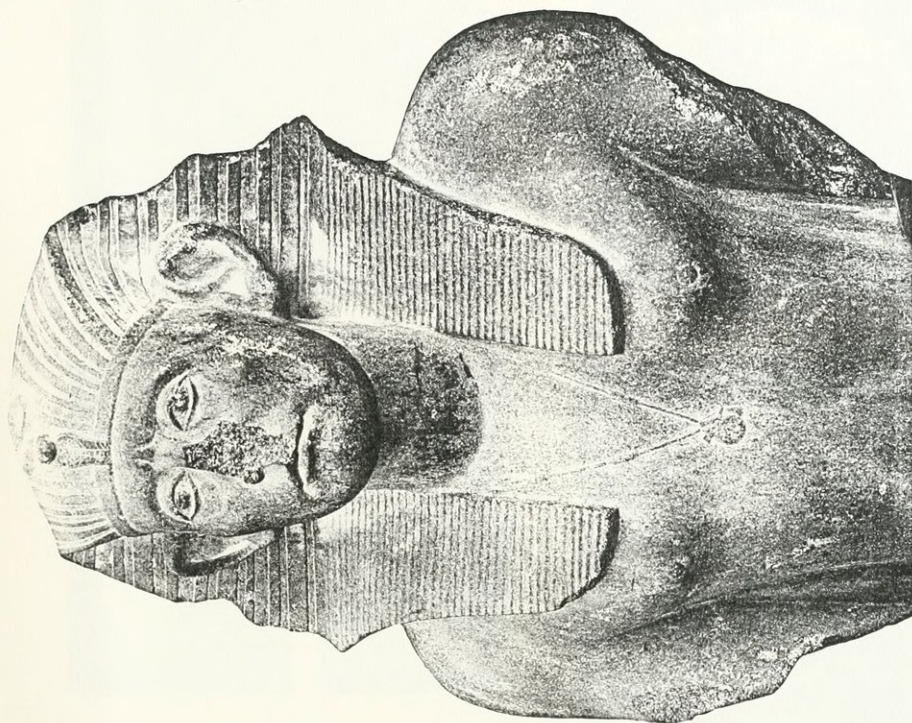
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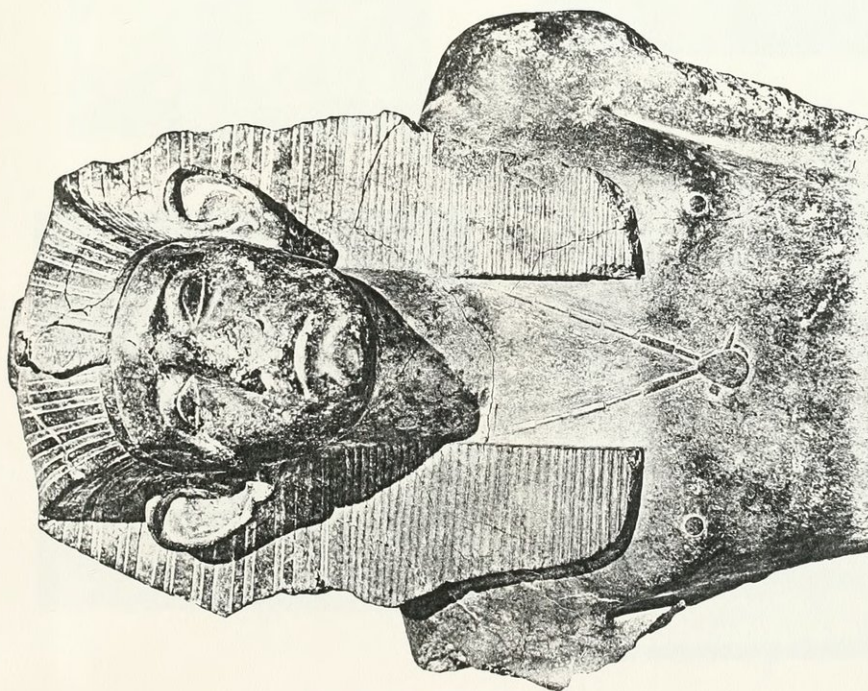
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(b) CAIRO.



(a) LONDON.

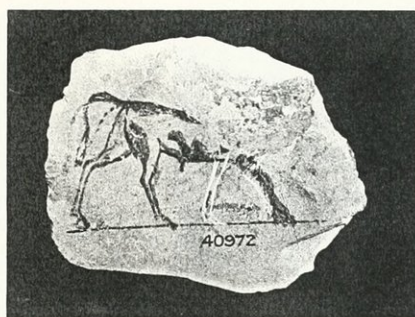
PORTRAIT-STATUES OF SENUSERT III: XIIth DYNASTY.







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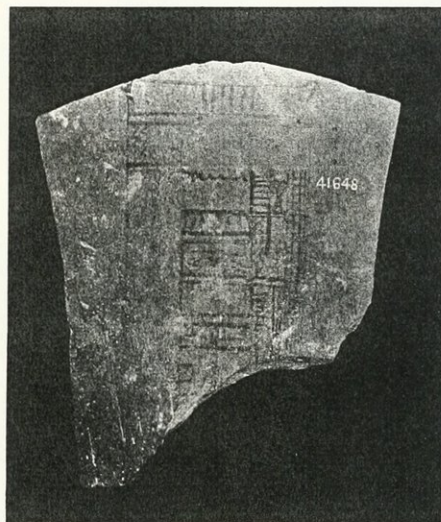
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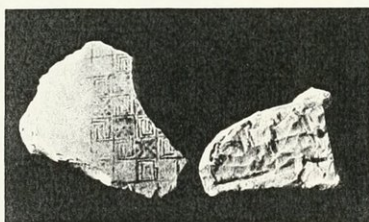
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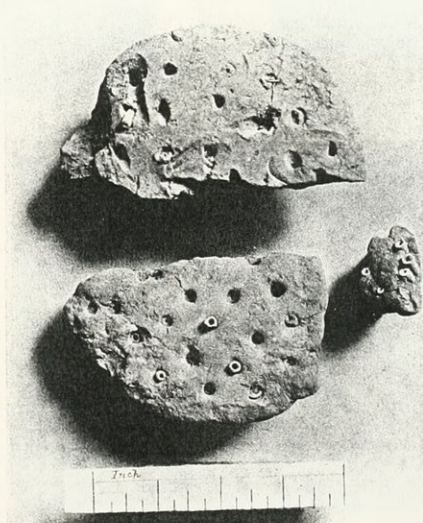
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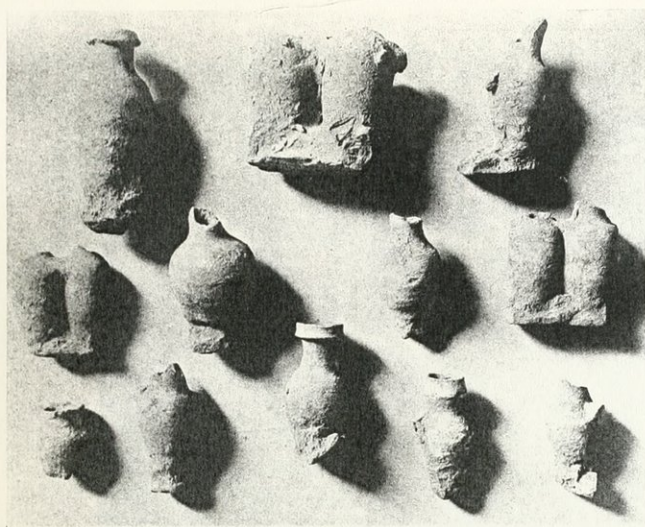
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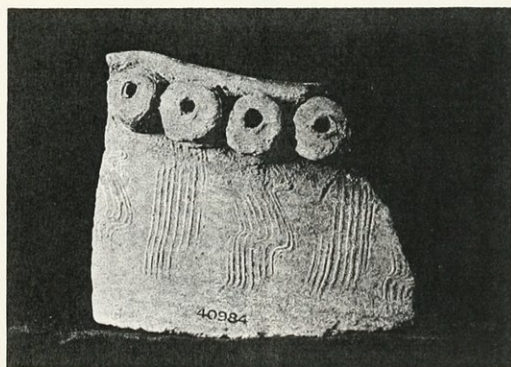
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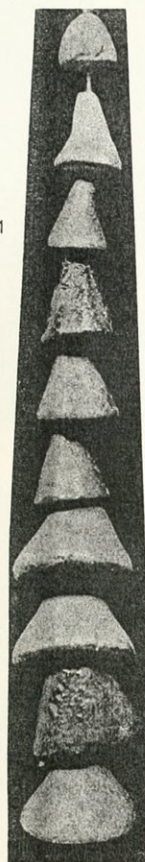
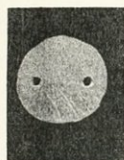
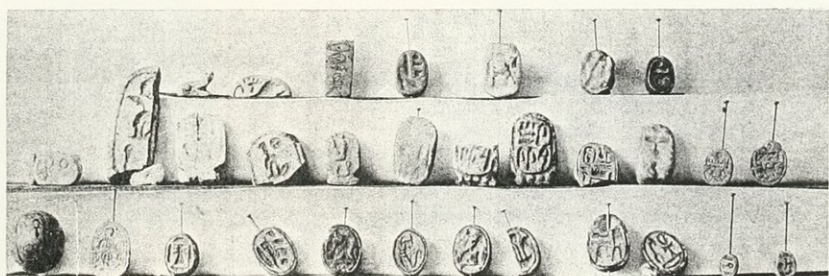
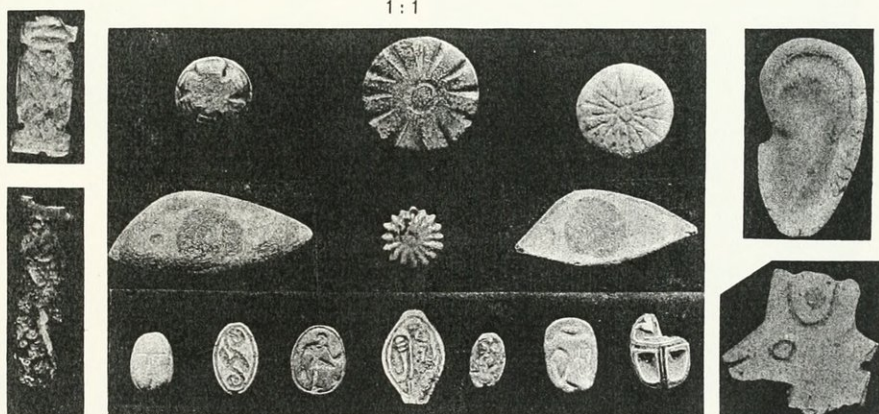
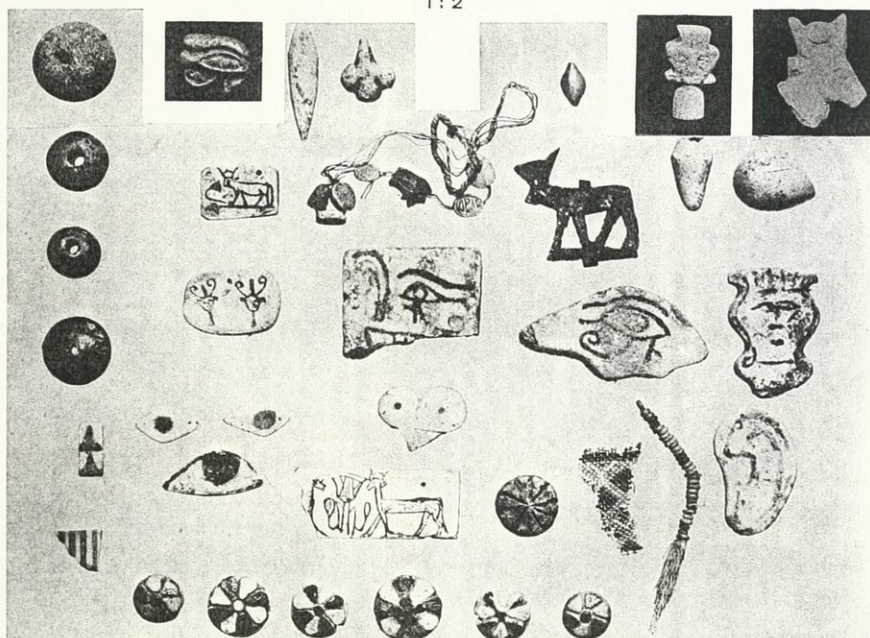
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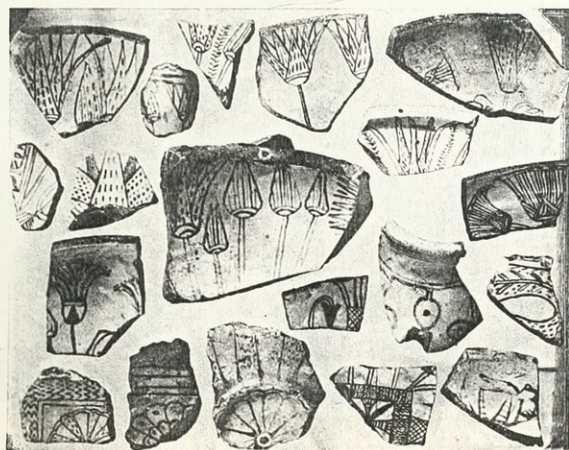
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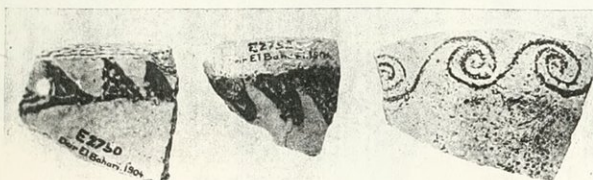
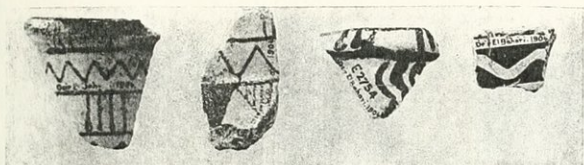








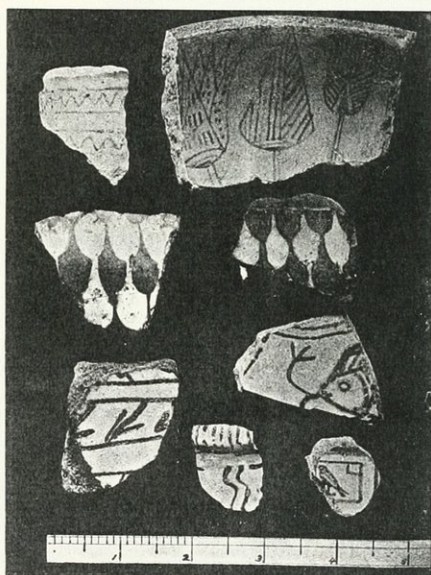
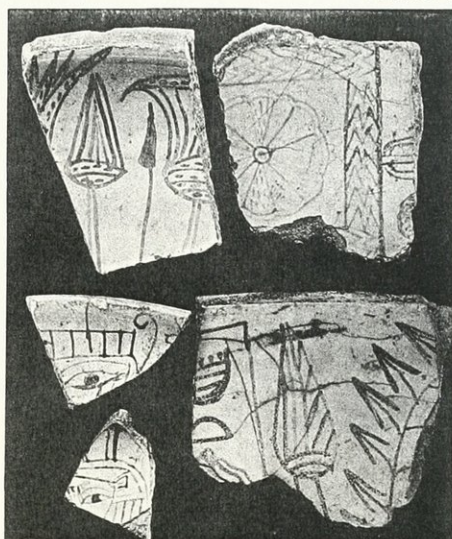
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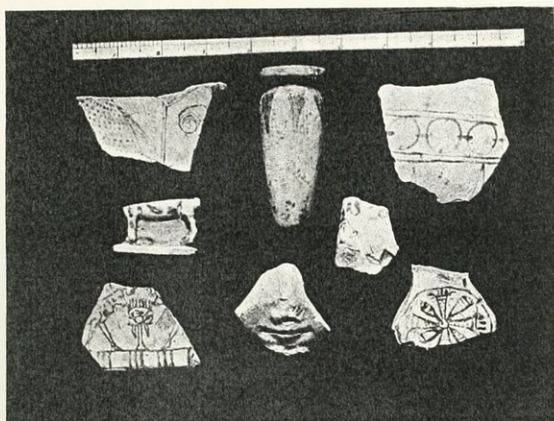
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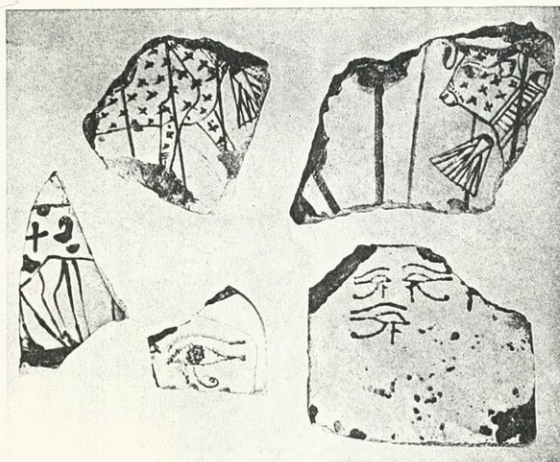
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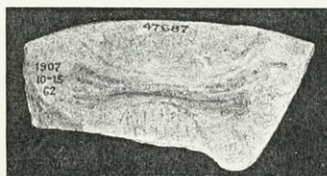
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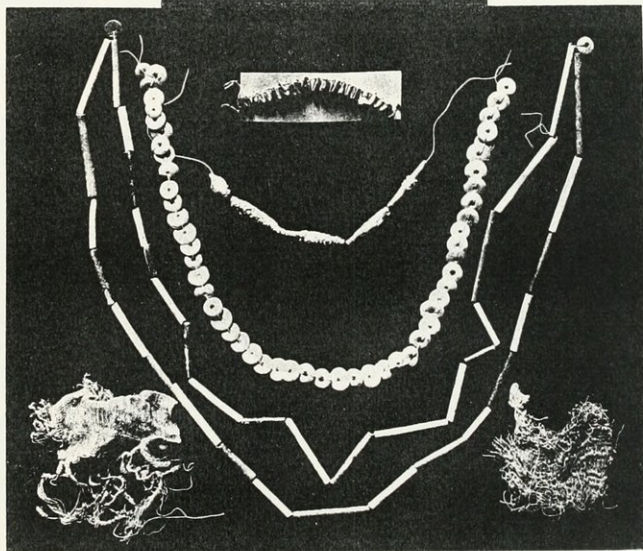
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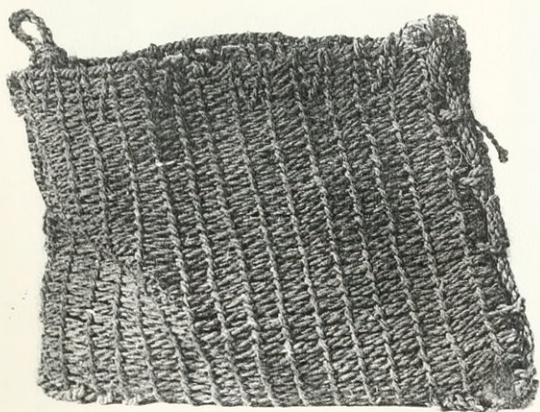
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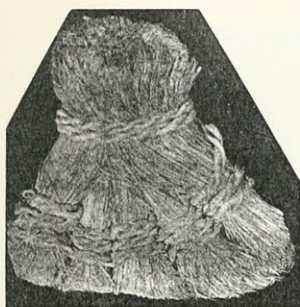




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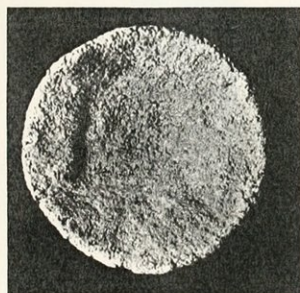
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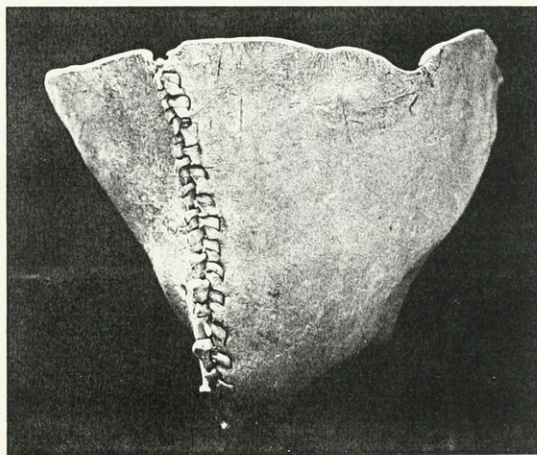
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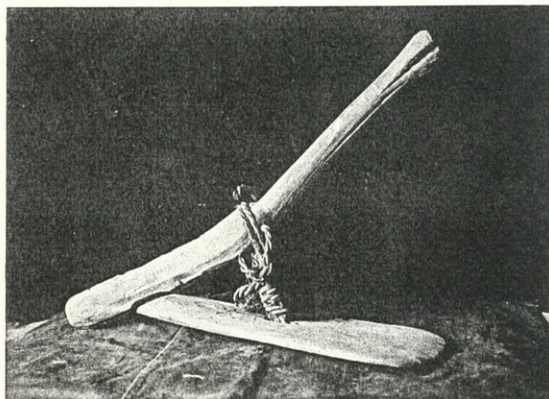
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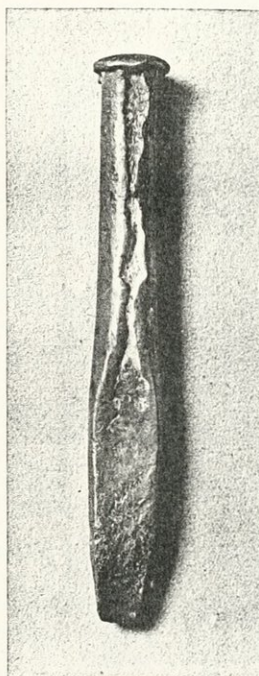
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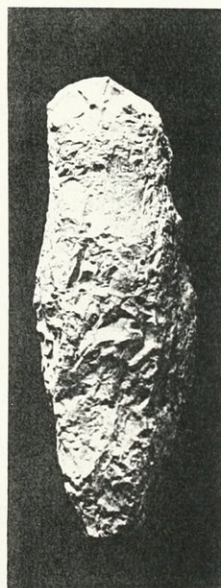
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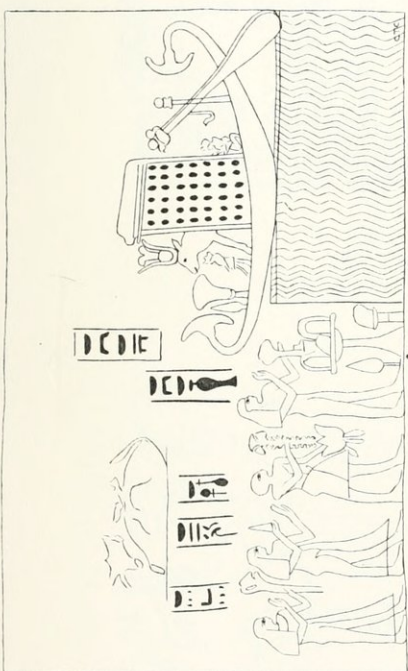
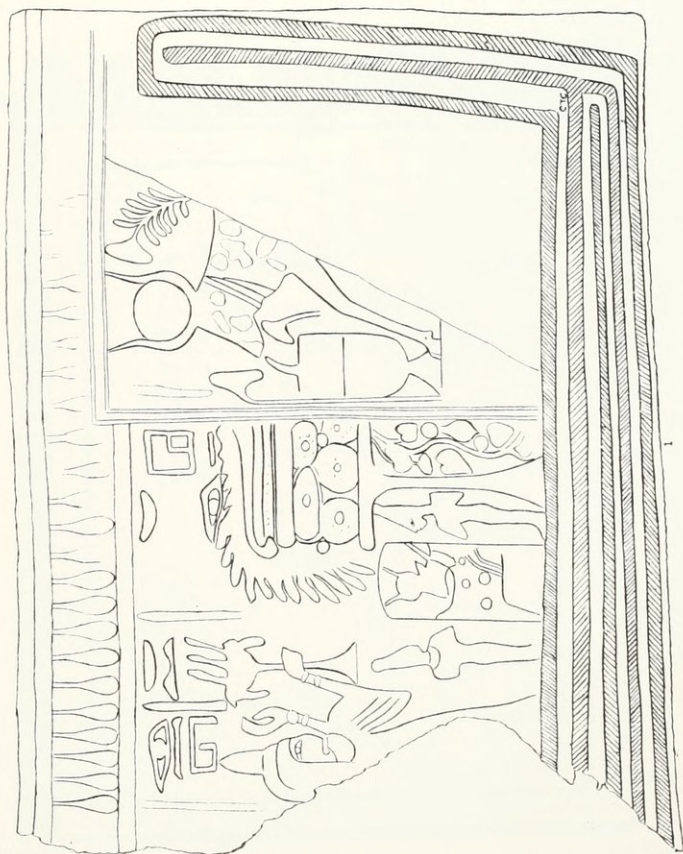
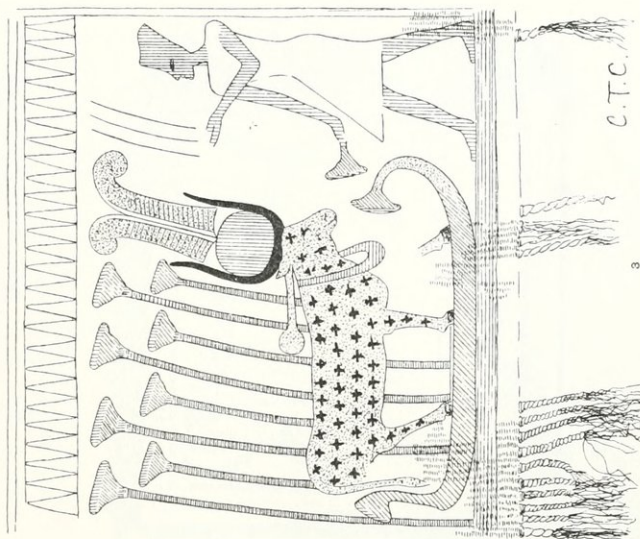
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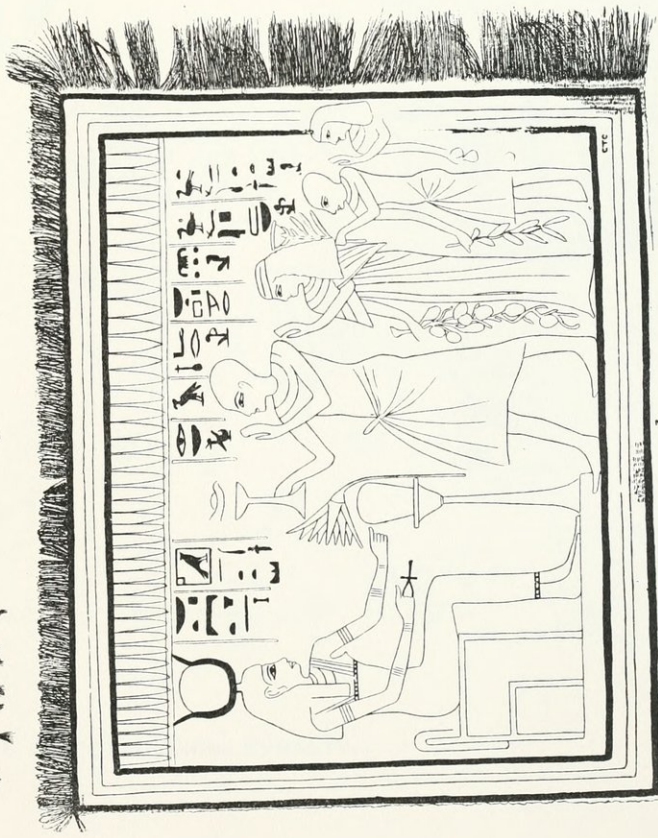
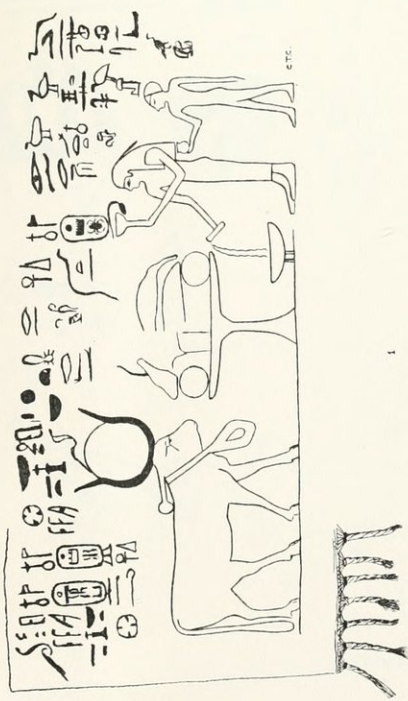
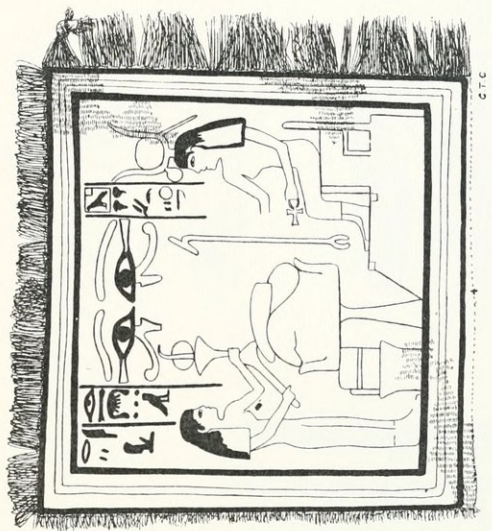
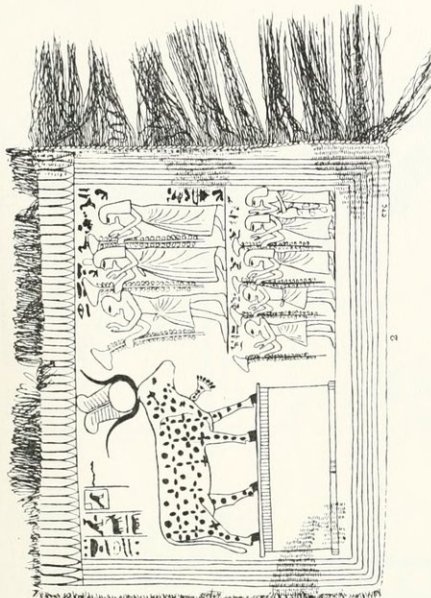






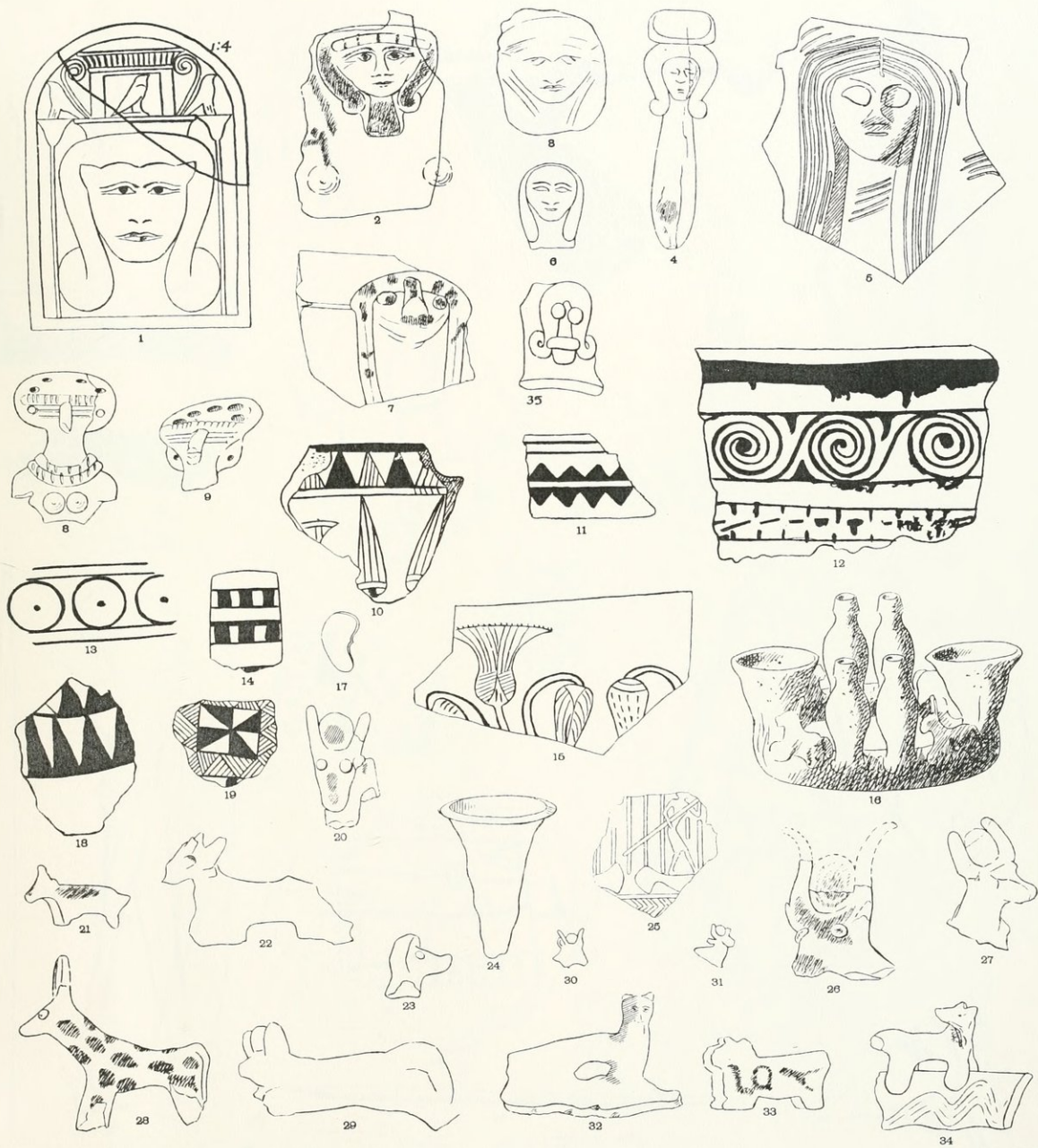






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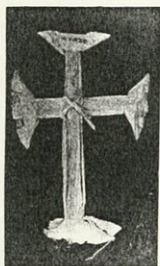




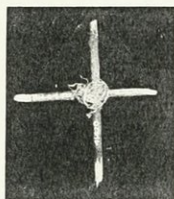
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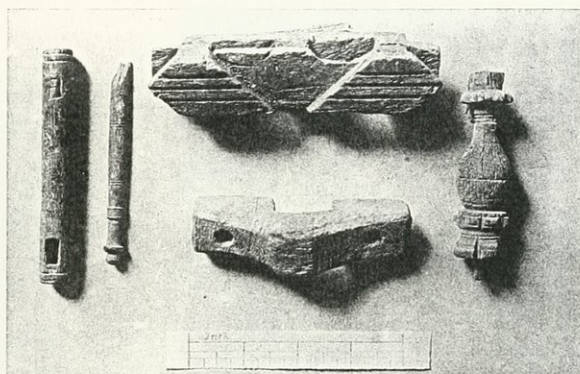
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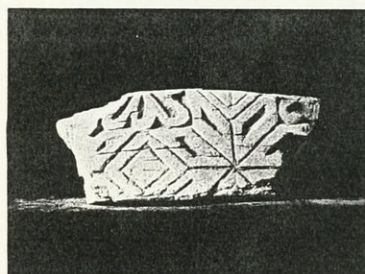
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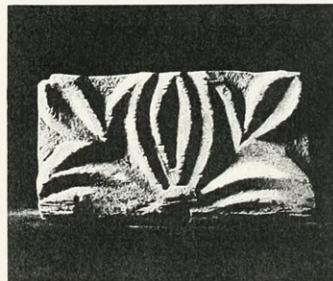
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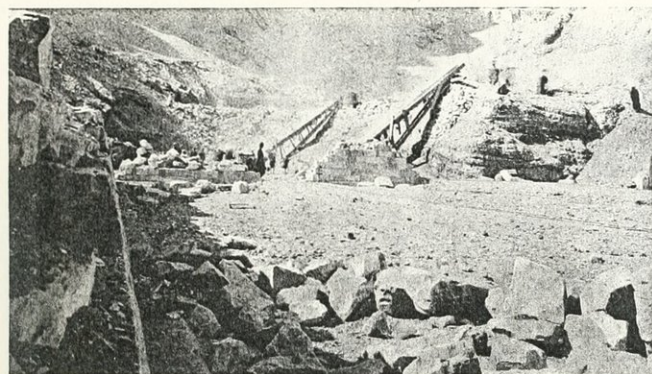
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AT WORK IN THE SOUTHERN COURT



4. GRAFFITO OF BULL: NORTH  
LOWER COLONNADE.



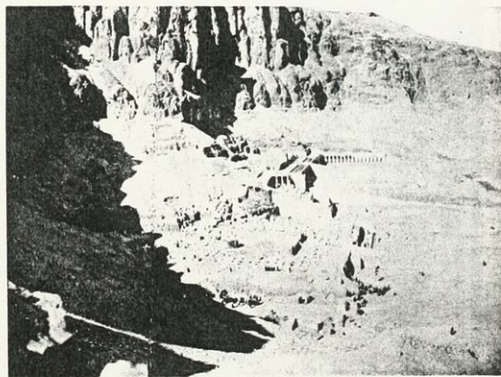
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IN THE PYRAMID-BASE.



5. RESTORATION-INSRIPTION OF  
RAMESES II. ON AN XIX DYN.  
COLUMN.



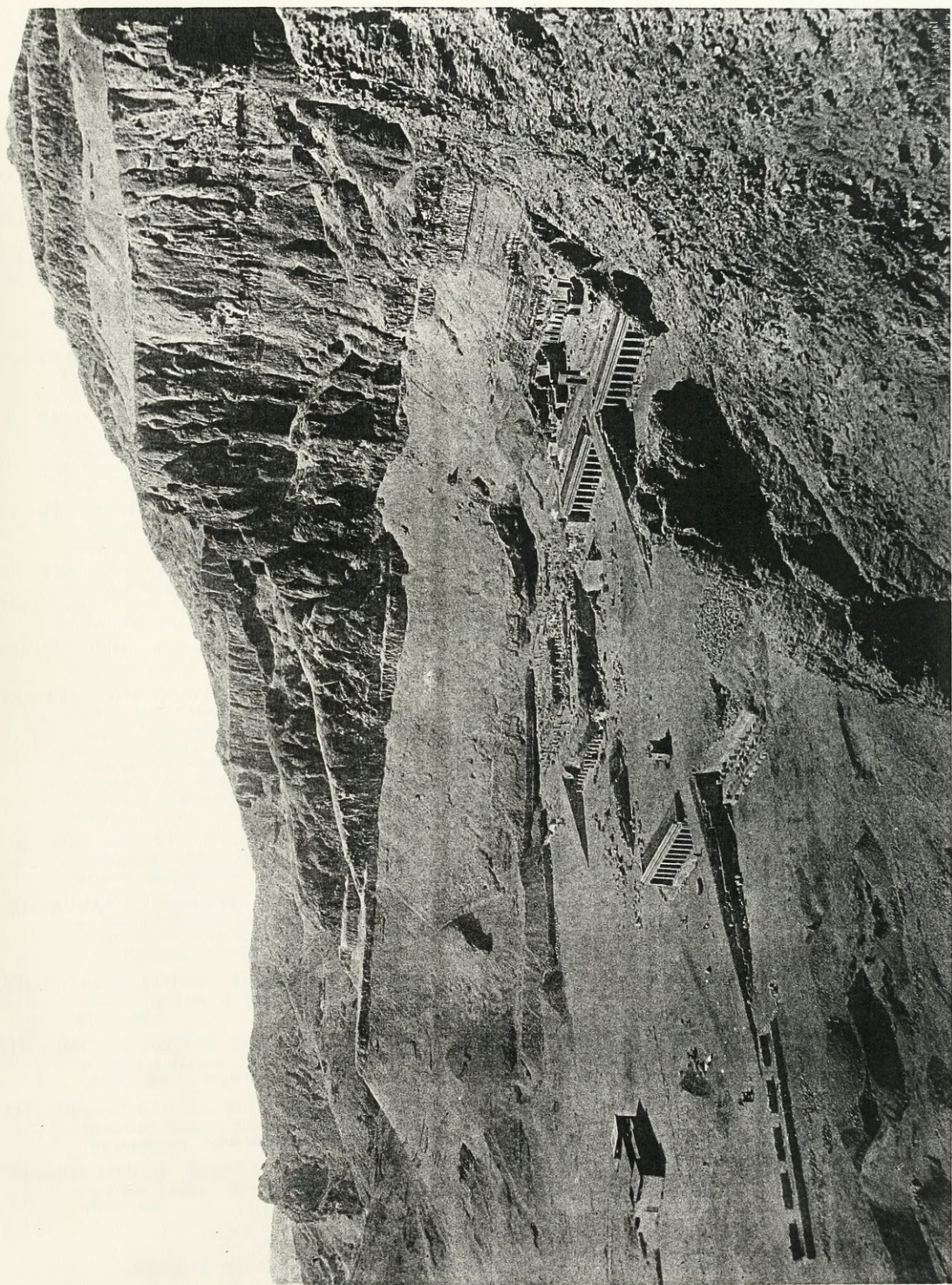
3. XXIST-XXIIND DYN.: MUMMY FROM AN INTRUDED  
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6. GENERAL VIEW OF THE TWO TEMPLES:  
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