ARCHAEOLOGICAL SURVEY OF EGYPT

EDITED BY F. LL. GRIFFITH

TWENTY-SECOND MEMOIR

THE ROCK TOMBS OF MEIR

PART I.

THE TOMB-CHAPEL OF UKH-ḤOTP'S SON SENBI

BY

AYLWARD M. BLACKMAN, M.A.

LAYCOCK STUDENT OF EGYPTOLOGY AT WORCESTER COLLEGE, OXFORD; LATE OXFORD UNIVERSITY NUBIAN RESEARCH SCHOLAR; FORMERLY SCHOLAR OF QUEEN'S COLLEGE

WITH THIRTY-TWO PLATES AND A FRONTISPIECE

LONDON

SOLD AT

THE OFFICES OF THE EGYPT EXPLORATION FUND, 37, GREAT RUSSELL STREET, W.C.

AND 527, TREMONT TEMPLE, BOSTON, MASS., U.S.A.

ALSO BY KEGAN PAUL, TRENCH, TRÜBNER & CO., BROADWAY HOUSE, 68–74, CARTER LANE, E.C.

B. QUARITCH, 11, GRAFTON STREET, NEW BOND STREET, W.; ASHER & CO., 14, BEDFORD STREET, COVENT GARDEN, W.C., AND 56, UNTER DEN LINDEN, BERLIN; HUMPHREY MILFORD (OXFORD UNIVERSITY PRESS), AMEN CORNER, E.C., AND 29-35, WEST 32ND STREET, NEW YORK, U.S.A.; AND C. F. CLAY (CAMBRIDGE UNIVERSITY PRESS), FETTER LANE, E.C.

1914

SENBI'S WIFE MERES (SEE PLS. II, AND XVI, 2).

ARCHAEOLOGICAL SURVEY OF EGYPT

EDITED BY F. LL. GRIFFITH

TWENTY-SECOND MEMOIR

THE ROCK TOMBS OF MEIR

VOL. I.

THE TOMB-CHAPEL OF UKH-ḤOTP'S SON SENBI

BY

AYLWARD M. BLACKMAN, M.A.

LAYCOCK STUDENT OF EGYPTOLOGY AT WORCESTER COLLEGE, OXFORD; LATE OXFORD UNIVERSITY NUBIAN RESEARCH SCHOLAR; FORMERLY SCHOLAR OF QUEEN'S COLLEGE

WITH THIRTY-TWO PLATES AND A FRONTISPIECE

LONDON

SOLD AT

THE OFFICES OF THE EGYPT EXPLORATION FUND, 37, GREAT RUSSELL STREET, W.C.

AND 527, TREMONT TEMPLE, BOSTON, MASS., U.S.A.

ALSO BY KEGAN PAUL, TRENCH, TRÜBNER & CO., BROADWAY HOUSE, 68–74, CARTER LANE, E.C.

B. QUARITCH, 11, GRAFTON STREET, NEW BOND STREET, W.; ASHER & CO., 14, BEDFORD STREET, COVENT GARDEN, W.C., AND 56, UNTER DEN LINDEN, BERLIN; HUMPHREY MILFORD (OXFORD UNIVERSITY PRESS), AMEN CORNER, E.C., AND 29-35, WEST 32ND STREET, NEW YORK, U.S.A.; AND C. F. CLAY (CAMBRIDGE UNIVERSITY PRESS), FETTER LANE, E.C.

1914

LONDON:
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
DUKE STREET, STAMFORD STREET, S.E., AND GREAT WINDMILL STREET, W.

EGYPT EXPLORATION FUND

President

THE RT. HON. THE EARL OF CROMER, G.C.B., O.M., G.C.M.G., K.C.S.I.

Vice-Presidents

FIELD-MARSHAL THE RT. HON. LORD GRENFELL, G.C.B., G.C.M.G., etc.
THE REV. PROF. A. H. SAYCE, M.A., LL.D.
SIR F. G. KENYON, K.C.B., D.Litt., F.B.A.
THE HON. CHAS. L. HUTCHINSON (U.S.A.)
PROF. WALLACE N. STEARNS, Ph.D. (U.S.A.)
PROF. SIR GASTON MASPERO, K.C.M.G., D.C.L. (France)
PROF. AD. ERMAN, Ph.D. (Germany)
PROF. EDOUARD NAVILLE, D.C.L., etc. (Switzerland)

Hon. Treasurers

J. GRAFTON MILNE, Esq., M.A.
CHESTER I. CAMPBELL, Esq. (U.S.A.)

Hon. Secretaries

H. R. HALL, Esq., M.A., F.S.A.
ECKLEY BRINTON COXE, Esq., Junr. (U.S.A.)

Members of Committee

RONALD M. BURROWS, Esq., D.Litt.
SOMERS CLARKE, Esq., F.S.A.
JAMES S. COTTON, Esq., M.A.
SIR ARTHUR JOHN EVANS, D.Litt., F.R.S., F.B.A.
ALAN H. GARDINER, Esq., D.Litt.
F. LL. GRIFFITH, Esq., M.A., F.S.A.
H. A. GRUEBER, Esq., F.S.A.
D. G. HOGARTH, Esq., M.A., F.B.A., F.S.A.
L. W. KING, Esq., Litt.D., F.S.A.
F. LEGGE, Esq., F.S.A.
CAPTAIN H. G. LYONS, F.R.S.
MRS. MCCLURE.
THE REV. W. MACGREGOR, M.A.
ROBERT MOND, Esq., F.R.S.E.
FRANCIS WM. PERCIVAL, Esq., M.A., F.S.A.
MRS. TIRARD.
PROF. THOMAS WHITTEMORE (for U.S.A.)
E. TOWRY WHYTE, Esq., M.A., F.S.A.

THE EGYPT EXPLORATION FUND

correction made

ERRATUM.

By an unfortunate oversight the number of the tomb-chapel published in this volume is printed in several headings, etc., as B, No. 4, instead of B, No. 1, which is correctly given elsewhere in the text and plates. The mistake occurs in the Table of Contents (p. vii), the chapter heading on p. 18, and the page headings, pp. 19–33.

CONTENTS.

PAGE

List of Plates and Figures in Text, with references to the pages on which they are described ix

Part I. Introduction.

1. The Antiquities of Cusae 1–5
2. List of the decorated Tomb-chapels at Meir and Ḳuṣeir el-Amarna . . 5–9
3. Family History and Genealogies of the Princes of Cusae 9–13
4. Previous Work on the Site 14–16
5. The Art of Cusae 16, 17

Part II. Description of Tomb-chapel B, No. 1, belonging to Ukh-ḥotp's son Senbi 18–34

Indexes.

I. List of Authorities quoted 37, 38
II. General Index 38–41

PREFACE.

THIS record of the Tomb-chapel of Ukh-ḥotp's son Senbi was begun at the end of the season January to April, 1912, and completed in April, 1913.

I am indebted to Dr. HUNT for the references to Meir in Graeco-Roman documents cited on p. 1, and to Dr. GRAPOW of Berlin, who kindly searched the Berlin Dictionary material for parallel examples of certain rare words and expressions occurring in the inscriptions in Senbi's Tomb-chapel. To Mr. GRIFFITH my warmest thanks are due for his ever-ready help and his many and valuable suggestions.

The "Survey" was fortunate in securing the services of Mr. F. OGILVIE, whose coloured facsimiles of some of the reliefs in Senbi's Tomb-chapel appear on Pls. XXX, XXXI, and XXXII.

Prints of photographs of the reliefs and frescoes in the Meir tomb-chapels can be obtained at the offices of the Egypt Exploration Fund in Great Russell Street, W.C.

AYLWARD M. BLACKMAN.

LIST OF PLATES AND FIGURES IN TEXT,

WITH REFERENCES TO THE PAGES ON WHICH THEY ARE DESCRIBED.

PLATE		PAGES
**Frontispiece.*	Senbi's wife Meres (North wall)	27, 28
I.	Ground-plan and section of Senbi's Tomb-chapel	21, 22
II.	North wall: west end	22–25, 27, 28
III.	North wall: centre	26–30
IV.	North wall: east end	29, 30
V.	East wall: north of the entrance	30
VI. VII. VIII.	East wall: south of the entrance	30–32
IX.	South wall: west end	32–34
X.	South wall: centre	32–34
XI.	South wall: east end	32–34
†XII, 1.	The high desert slope and the group of chapels designated B	5, 8, 9
XII, 2.	General view of groups A and B	5–9
XIII, 1.	View of the high desert above group B, looking north-west	31
XIII, 2.	B, No. 1: the chapel of Ukh-ḥotp's son Senbi	21, 22
XIV, 1.	B, No. 1: the chapel of Ukh-ḥotp's son Senbi before removal of *débris*	21
XIV, 2.	B, No. 1: the chapel of Ukh-ḥotp's son Senbi: the east wall	21, 22, 30
XV, 1.	B, No. 1: the chapel of Ukh-ḥotp's son Senbi after removal of *débris*	21
XV, 2.	B, No. 1: the chapel of Ukh-ḥotp's son Senbi. (The groove and socket for the door-frame and door-pivot)	21
XVI, 1.	North wall: part of registers 3 and 4 (see Pl. II)	27, 28
XVI, 2.	North wall: part of registers 3 and 4 (see Pl. II)	27, 28
XVII, 1.	North wall: part of registers 3 and 4 (see Pl. II)	27, 28
XVII, 2.	North wall: part of register 3 (see Pl. III)	28

* Photographic plate.

† Pls. XII, 1—XXIX, 4 are photographic.

PLATE		PAGES
XVIII, 1.	North wall: part of register 1 (see Pl. II)	23–25
XVIII, 2.	North wall: part of register 2 (see Pl. II)	23–25
XIX, 1.	North wall: part of registers 1 and 2 (see Pls. II and III)	25, 26
XIX, 2.	North wall: part of registers 1 and 2 (see Pl. III)	26, 27
XX, 1.	North wall: part of register 3 (see Pls. III and XXX, 1)	28, 29
XX, 2.	North wall: part of register 4 (see Pl. IV)	30
XXI, 1.	North wall: part of register 2 (see Pl. II)	25
XXI, 2.	North wall: part of register 3 (see Pls. III and XXX, 1)	28, 29
XXI, 3.	North wall: part of register 4 (see Pl. III)	29
XXI, 4.	North wall: part of register 4 (see Pl. IV)	30
XXII, 1.	Niche at west end of chapel (see Pls. XIV, 1, and XV, 1)	8, 21, 22, 34
XXII, 2.	Head of Senbi (see Pls. II and XVI, 2)	28
XXII, 3.	Details of sporran, &c. (see Pls. VI, VII and XXIII)	31
XXII, 4.	East wall: south of entrance (see Pls. VI, VII and XXII)	31
XXIII.	East wall: south of entrance (see Pls. VI, VII and XIV, 2)	30, 31
XXIV.	East wall: south of entrance: continued from Pl. XXIII (see Pls. VI and VIII)	30, 31
XXV, 1.	South wall: part of register 2 (see Pl. IX)	32
XXV, 2.	South wall: part of register 2 (see Pls. X and XXXI, 1)	32
XXV, 3.	South wall: part of register 3 (see Pls. IX, XXVI, 1, and XXXI, 2)	33
XXVI, 1.	South wall: part of registers 3 and 4 (see Pl. IX)	33, 34
XXVI, 2.	South wall: part of registers 3 and 4 (see Pls. IX and X)	33, 34
XXVII, 1.	South wall: part of register 3 (see Pl. X)	33
XXVII, 2.	South wall: part of register 4 (see Pl. XI)	34
XXVIII, 1.	South wall: part of registers 3 and 4 (see Pl. X)	33, 34
XXVIII, 2.	South wall: part of registers 3 and 4 (see Pls. XI and XXX, 2)	33, 34
XXIX, 1.	South wall: part of register 4 (see Pls. IX and XXVI, 1)	34
XXIX, 2.	South wall: part of register 3 (see Pls. X and XXVII, 1)	33
XXIX, 3.	South wall: part of register 4 (see Pl. XI)	34
XXIX, 4.	South wall: part of register 4 (see Pls. X and XXVI, 2)	34
XXX, 1.	(*Coloured.*) North wall: part of register 3 (see Pls. III, XX, 1, and XXI, 2)	28, 29
XXX, 2.	(*Coloured.*) South wall: part of register 4 (see Pls. XI and XXVIII, 2)	34
XXXI, 1.	(*Coloured.*) Beja herdsman. South wall: part of register 2 (see Pls. X and XXV, 2)	29, 32
XXXI, 2.	(*Coloured.*) Beja herdsman. South wall: part of register 3 (see Pls. IX and XXV, 3)	29, 33

PLATE PAGES

XXXI, 3. (*Coloured.*) Example of *Ukh*-sign (Tomb-chapel of Ukh-ḥotp's son Senbi: south wall: register 4; see Pl. IX and fig. 2) 2–4

XXXI, 4. (*Coloured.*) Example of *Ukh*-sign (Tomb-chapel B, no. 4: door of inner room: north jamb) 2–4

XXXII. (*Coloured.*) South wall: part of register 4 (see Pls. XI and XXVII, 2) . 34

Fig. 1. Example of *Ukh*-emblem (see *Rock Tombs of Meir*, Vol. II, Pl. XV) . . 3

Fig. 2. Example of *Ukh*-sign 4

Fig. 3. Sample of dado 21

Fig. 4. Rare hieroglyph 22

Fig. 5. Variant of usual sign for *rḫty*, "fuller" 23

Fig. 6. Wooden implement used by fullers 24

Fig. 7. "Sporran" worn by sportsmen 31

Fig. 8. Head of Beja herdsman 32

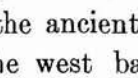
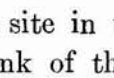
THE ROCK TOMBS OF MEIR.

PART I.

INTRODUCTION.

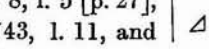
1.—THE ANTIQUITIES OF CUSAE.

MEIR,[1] a name which for archaeologists denotes also the ancient site in the vicinity, is a village on the west bank of the Nile, some thirty to forty miles north of Asyûṭ. Situated close to the edge of the cultivation, which is here very broad, it is distant a good two hours' ride from the river and Nazâli Gânûb, the railway station for Ḳuṣîyeh (the Cusae of antiquity).[2]

Of the buildings of the ancient city of Cusae (),[3] capital of the fourteenth nome ()

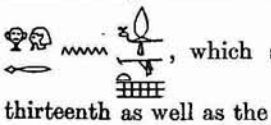
[1] In Graeco-Roman times Meir (Arab.) was known as Μοῖραι, and, in the gen. case, Μοιρῶν, occurs over and over again, along with the names of several neighbouring, or not very distant, towns, in papyrus no. 127 of the *Corpus Papyrorum Hermopolitanorum*, vol. i., published by WESSELY. Besides Μοῖραι the names are Κοῦσσαι (the modern Ḳuṣîyeh), Τῆνις (the modern Tûneh?), Πῶκις (the modern Bûk), Ψεῖχις, Ἰβιῶνος Παθῶτος, Παλλῦτις (the modern Ballût), and Πλῆθμις (cf. the modern Etlîdem). Also, in *Leipzig Papyri*, no. 8, l. 5 (date 220 A.D.), and no. 10, col. 1, l. 6 (date 240 A.D.), we find . . . ἀπὸ κώμης Μοιρῶν τοῦ Κουσσίτου, ". . . from the village of Meir in the Cusite [toparchia]."

[2] Ḳuṣîyeh is about three-quarters of a mile west of Nazâli Gânûb. Cusae is the spelling accepted by modern writers. Χουσαί (*Latine* Chusae) is the form supported by the MSS. of AELIAN, *De Natura Animalium* (see p. 2). But according to the more or less local Greek papyri, the spelling should be Κοῦσσαι (see WESSELY, *Corpus Papyrorum Hermopolitanorum*, i, no. 127, pp. 69–85, for the actual name of the city, and *Greek Papyri in the British Museum*, no. 1227 [vol. iii, p. 143], *Leipzig Papyri*, no. 8, l. 5 [p. 27], *B. G. U.*, ii, 553 B, col. 1, ll. 6 and 8, iii, 743, l. 11, and 807, l. 8, and iv, 1089, col. 3, l. 11, for Κουσσείτης [*sc.* τοπαρχία]). Though most of the papyri referred to are of the third century A.D.—the Hermopolite papyrus being, according to Drs. Grenfell and Hunt, probably as late as the fourth century—Brit. Mus. no. 1227 is dated to 152 A.D., and *B. G. U.*, iii, 807, to 185 A.D. These last two documents, then, are contemporary with Aelian, who flourished about 150 A.D., but are far earlier, of course, than any of the existing MSS. of the *De Natura Animalium*. Greek documentary evidence, therefore, favours the spelling Κοῦσσαι (*Latine* Cussae). The spelling Cussae is also supported by the MSS. of the *Notitia Dignitatum*, according to BÖCKING, *Not. Dig.*, p. 321, but this same authority quotes most of the MSS. of the *Antonine Itinerary* as reading Chusae, for which see also WESSELING, *Antonini Itinerarium*, p. 157.

[3] The two animals are not giraffes, as is commonly supposed, but long-necked panthers like those on the slate palette of Narmer. This is quite clear in carefully worked examples of the sign, particularly in one upon the south jamb of the door admitting to the inner room in chapel B, no. 4 (see also Pl. II). The value of the sign was discussed many years ago by PLEYTE, *Ä. Z.*, 4, p. 15. On the fragments of the coffin of Pepiankh the Middle (see pp. 7 and 16), discovered by AḤMED BEY KAMÂL in one of the pits in his tomb-chapel, the usual writing is replaced by  , showing that the sign-value is *ḳis*, not *ḳs*.

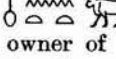
of Upper Egypt,[1] no remains are visible now.[2] The whole area is apparently covered by the modern town, except for some low mounds which have been converted into a picturesque Muslim graveyard. The chief deity worshipped here was Hathor, according to AELIAN, *De Natura Animalium*, x, 27,[3] Aphrodite Urania and a cow. As was to be expected, the inscriptions in the necropolis frequently mention "Hathor, Mistress of Cusae," and certain ceremonies connected with her cult are depicted on the walls of some of the tomb-chapels of the Middle Kingdom nomarchs (see for example Pl. II and pp. 22–25). Aelian, as we have seen, tells us that besides Aphrodite Urania a cow was venerated at Cusae, and the accuracy of this statement is proved by the titles of two local officials named Thetu (p. 7) and Khuenukh (p. 8), which show that they were connected with the supervision of certain sacred cows, called *thentet*-cows.[4] These cows were doubtless attached to Hathor's temple at Cusae, as they were, apparently, to her temple at Dendereh[5] (PETRIE, *Dendereh*, pp. 47–49 and 57).

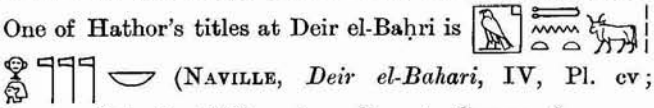
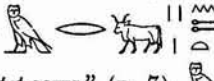
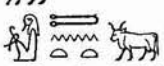
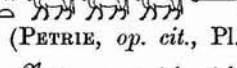
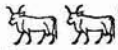
An object that seems to have figured in the Hathor-worship of Cusae is that represented by the sign , which apparently reads *wḫ* (*ukh*). *Ukh* is an element in several personal names in vogue in this district during the VIth and XIIth Dynasties, viz. *Ukh-ḥotp* (Meir; B, Nos. 1 and 2 *et passim*),[6] *Ukh-em-meref* (Meir; B, No. 4), *Mer-ukh-ankhef* (Meir; D, No. 2), *Ukh-em-saf* (Meir; A, No. 2), *Khu-en-ukh* (Ḳuṣeir el-Amarna; No. 2). That the sign is to be read *wḫ* (*ukh*) seems probable in view of the above spellings, as was pointed out by CHASSINAT in *Rec. Trav.*, XXV, 62; while the writing , which once replaces on a sarcophagus found at Meir (KAMÂL, *Annales du Service*, xi, p. 27), if not a copyist's

[1] BRUGSCH, *D. G.*, 868. On the south jamb of his statue-niche, Senbi's son Ukh-ḥotp is described as  , which suggests that he ruled over the thirteenth as well as the fourteenth nome of Upper Egypt, including both and . That reads *ỉtf* is clearly shown by the variant spelling of the nome-sign in DÜMICHEN, *Geographische Inschriften*, iii, Pl. lxxxiv.

[2] No important remains were visible at the time of the French expedition at the end of the eighteenth century (see *Description de l'Égypte*, Ant., iv, p. 300).

[3] "Κώμη Αἰγυπτία Χουσαὶ τὸ ὄνομα . . . . . ἐν ταύτῃ σέβουσι Ἀφροδίτην Οὐρανίαν αὐτὴν καλοῦντες, τιμῶσι δὲ καὶ θήλειαν βοῦν."

[4] A person named  , "Beautiful are the *thentet*-cows," was the owner of a sarcophagus found at Akhmîm and now in the Cairo Museum (LACAU, *Sarcophages Antérieurs au Nouvel Empire*, i, p. 1).

[5] Sacred Hathor-cows were also venerated at Deir el-Baḥri (see NAVILLE, *Deir el-Bahari*, II, Pl. liii, and IV, Pls. xciv and xcv), and appear to have been brought at times into the temple precincts for ceremonial purposes. One of Hathor's titles at Deir el-Baḥri is  (NAVILLE, *Deir el-Bahari*, IV, Pl. cv; SETHE, *Urk.*, iv, 235). According to SETHE, *Sage vom Sonnenauge*, p. 29, this is to be rendered *Ḥt-ḥr ṯntt ỉḥw·t*, "Hathor the exalted one of the cows." But in view of other examples of the word at Meir, Ḳuṣeir el-Amarna, and Dendereh, in the titles  , "Cattle-keeper of the *thentet*-cows" (p. 7), , "Herd(?)-overseer of the *thentet*-cows" (p. 8), and  , "Herdsman of the *thentet*-cows" (PETRIE, *Dendereh*, Pl. viii, B), and especially of the expression  , "Thy (*i.e.* Hathor's) *thentet*-cows" (PETRIE, *op. cit.*, Pl. xxxvii), the signs ,  , and , can hardly be anything else than the determinatives of *ṯntt*, and are not to be read separately.

[6] See also LIEBLEIN, *Namen-Wörterb.*, 193; ID., *op. cit.*, Suppl., 1493; PIERRET, *Inscriptions du Louvre*, ii, c. 187, p. 44; LACAU, *Sarcophages Antérieurs au Nouvel Empire*, Nos. 28040, 28058, 28063, 28067, and 28070; KAMÂL, *Annales du Service*, xi, pp. 16, 26, 27, 33, and 36.

or printer's error, makes the probability a certainty.[1]

The different forms of the sign at Meir and Ḳuṣeir el-Amarna are: α, β, γ, δ. Only α and β seem to have been used in the VIth Dynasty, β being the most common. In the Middle Kingdom all forms are found, α, however, occurring only once (in the chapel of Ukh-ḥotp son of Ukh-ḥotp and Mersi). That they all had the same value (*wḫ*) is shown by the fact that in the chapel of Ukh-ḥotp son of Ukh-ḥotp and Mersi the four forms are interchangeable. In the Old Kingdom never occurs alone, but is always preceded by the consonants , showing that it was merely the determinative of the word *wḫ*. But in the Middle Kingdom the consonants are seldom written out,[2] by that time having become a word-sign. The unchangeable parts of the emblem are the and the two feathers; beneath the latter in γ is the solar-disk between two pendulous uraei.

In one of the early examples of form α[3] the part of the sign is shaped like a short papyrus-stem and is painted red, suggesting that it was made of wood, the feathers being yellow. It looks, therefore, as if it represented some kind of wand or sceptre. On the west wall of his chapel, Senbi's son Ukh-ḥotp, who is participating in the same Hathor ceremony as that described on pp. 22–25, holds an emblem in his left

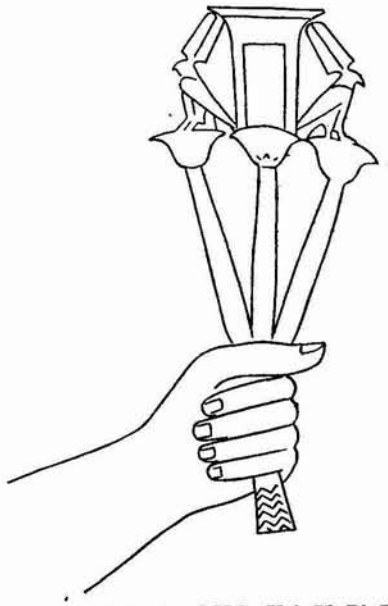


Fig. 1 (see *Rock Tombs of Meir*, Vol. II, Pl. XV).

hand which is clearly another variant of the sign (see fig. 1). Instead, however, of one papyrus-stem, it consists of three, the central one being surmounted by a pylon and the others by a hawk crowned with two plumes similar to those that adorn the *wḫ*-symbol in forms α, β, and γ (cf. also the head of a hawk found by Quibell at Hierakonpolis). It would therefore seem that is an emblem that could be held by the person who presided at ceremonies con-

[1] The remaining personal names that I know of, made up of compounds with *Ukh*, are: *Ukh-nekht* (Meir; B, No. 2; this, however, may be an exclamation, and not a name), *Ukh-ḥenen* (Meir; D, No. 2), *Khu-su-ukh* (*ibid.*), *Ukh-em-ḥet* (*ibid.*), *Ukh-nefer-sefekh* (Ḳuṣeir el-Amarna; No. 2), *Ukh-em-usheref* (*ibid.*), *Ukh-nefer-ḥotp* (*ibid.*), *Ukh-ô* (Lacau, *Sarcophages Antérieurs au Nouvel Empire*, 28064), *Shemsi (?)-ukh* (Chassinat, *Rec. Trav.*, xxv, p. 63), and *Ukh (sic)*, var. *Ukhu (sic)* (Kamâl, *Annales du Service*, xiii, p. 176).

[2] The four exceptions I know of occur on (1) a M.K. stela from Abydos (Mariette, *Catalogue Général des Monuments d'Abydos*, 607, p. 137), (2) a stela in the Louvre (Pierret, *Inscriptions du Louvre*, ii, c. 187, p. 44; place where found not stated), (3) the handle of an axe found at Meir (Kamâl, *Annales du Service*, xi, p. 16), (4) a sarcophagus found at Meir and already referred to (*Annales du Service*, xi, p. 27).

[3] From the chapel of Pepiankh the Youngest (see pp. 6 and 10).

nected with the Hathor-cult.[1] But there is evidence apart from this scene to show that the was an object associated with the worship of Hathor of Cusae. This is afforded by the menat (*mn̈i·t*),[2] which in forms β and γ (see fig. 2 and Pl. XXXI, 3 and 4) is represented as fastened to the a little way below the two feathers. The menat[3] is one of the commonest accessories of the Hathor-cult, and was often worn by the men and girls who performed dances in that goddess's honour. The substitution of the -scourge for

Fig. 2 (see Pls. IX and XXXI, 3 and 4).

the menat in form δ (which is not found in the Old Kingdom chapels, but only in those of the XIIth Dynasty) can hardly invalidate anything that has been said. The scourge is not only connected with gods such as Khons, Min, and ithyphallic Amon, but can be attached to the symbol of a goddess, such as *Mut* for example. There would be nothing, therefore, to prevent the worshippers of Hathor from affixing to one of her emblems a small -scourge, the symbol of her divine authority.[4]

That the was regarded as a separate divinity, as it evidently was in view of such names as those quoted at the beginning of this discussion, is no argument against the view we have adopted as to its nature. SPIEGELBERG has clearly shown that the staffs and sceptres of deities, among whom was Hathor, were venerated by the Egyptians as separate divine entities.[5] Hence, names like , "The Ukh is his protection," , "The Ukh desires that he live," and , "The Ukh is satisfied," present no difficulties, and by no means postulate, as CHASSINAT[6] supposed, the existence at Cusae of an associate of Hathor called , of whom there is no mention in any inscription. Doubtless Hathor's connection with the was as close as it was with the sistrum and menat, in which, as we shall see on p. 25, she was considered to be actually immanent, and through which she afforded protection to, and bestowed life, prosperity, and health upon, her worshippers who handled them.

The long chain of cemeteries which form the necropolis of Cusae lies west of the village of

[1] Perhaps the hawks are placed upon the emblem because the goddess in whose ceremony it was used was, as a sky-goddess, so intimately connected with the sun-god Horus (see SETHE, *Sage vom Sonnenauge*, p. 6). They and the pylon combined may be a sort of punning allusion to the name , "House of Horus," assigned to the goddess in this capacity (see SETHE, *op. cit.*, p. 29, with footnote 4). It is probably owing to Hathor's connection with the sun-god that the solar disk was placed upon the , as in form γ.

[2] In good examples of the sign the object attached to the is clearly a menat. The part composed of strings of beads is painted blue, while the weighted pendants, that were meant to hang down the back, are, as is usual in the representations of menats at Meir, red with white ends (see Pl. XXXI, 3; cf. Pl. II for several examples, both worn by dancers or carried by attendants).

[3] For the nature of, and ideas concerning, the menat, see pp. 23 (esp. footnote 3)–25.

[4] The *ʒms*-sceptre also has the -scourge similarly attached to it (see SETHE, *Pyramidentexte*, 907).

[5] *Der Stabkultus bei den Ägyptern* in *Rec. Trav.*, XXV, pp. 184–190.

[6] *Rec. Trav.*, XXV, p. 64.

Meir, occupying not only the lower desert, but also a considerable part of the steep rocky slope which terminates in the high desert plateau. The tomb-chapels of the nomarchs are excavated half-way up this slope, which in places is literally honeycombed with the burial-pits of their wealthy retainers. From the sandy plain below, in which are the graves of the humbler folk, this ridge of limestone looks like a line of hills separated from one another by narrow valleys. In reality the valleys, or rather dried-up water-courses (*wâdis*), ascend rapidly and soon merge in the plateau of which the apparent hills form the serrated edge.

So far seventeen decorated tomb-chapels belonging to nomarchs of Cusae and their retainers have been discovered and cleared of debris—fifteen at Meir, and two at Ḳuṣeir el-Amarna, a village on the east bank of the Nile, opposite Nazâli Gânûb. Of these, the two at Ḳuṣeir el-Amarna, and nine at Meir, belong to the period of the VIth Dynasty, the remainder to the Middle Kingdom.

Owing to the irregular formation of the ridge in which they are excavated, the tomb-chapels of Meir are divided up into five consecutive groups, which I have labelled A, B, C, D and E, A being the northernmost.

It will perhaps be as well, before beginning the detailed description of the tomb-chapel of Senbi son of Ukh-ḥotp, the subject of this volume, to give a list and short account of the inscribed tomb-chapels at Meir and Ḳuṣeir el-Amarna, and to enumerate briefly what we know of the family history of the nomarchs for whom many of them were constructed.

2.—LIST OF THE DECORATED TOMB-CHAPELS AT MEIR AND ḲUṢEIR EL-AMARNA.

I.—The VIth Dynasty Chapels.

Chapels.	Owner.	General Description.	Reign.
Meir; A, No. 1.	Ni-ankh-Pepi (also called Ni-ankh-Merire), whose "good names" are Sebek-ḥotp[1] and Ḥepi the Black (see p. 9).	A large pillared room admitting to a smaller undecorated one.[2] The walls of the outer room[3] are adorned in parts with frescoes, which the bats have almost entirely destroyed. Some of the pillars bear on one side a portrait of the nomarch in relief and a list of his titles. There is an inscribed false door in the west wall with a ⊏⊓⊐-shaped altar in front of it.	Pepi I.

[1] Following the example of his second son Pepiankh the Middle, we shall hereafter speak of him as Sebek-ḥotp.

[2] In both the east and south walls of this smaller chamber there is a recess containing a group of statues only roughly blocked out.

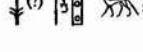
[3] Half of this room is decorated with reliefs, and belongs to his son Pepiankh, whose "good name" is Ḥeni the Black.

Chapels.	Owner.	General Description.	Reign.
Meir; A, No. 2.	Pepiankh, whose "good name" is Ḥeni the Black (see p. 10).	Five rooms.[1] One of them is undecorated, three are adorned with reliefs (some of which are well executed in the Memphite style), and the last[2] contains very interesting ink drawings of funeral ceremonies. In two of the rooms there are seated statues in recesses.	Pepi II.
Meir; A, No. 3 (see p. 8).			
Meir; A, No. 4.	Ḥepi the Black (see p. 10).	A large hall, the roof of which is supported on four pillars of square section, approached by a small ante-room. Leading out of the hall is an inner room, in which there are two burial-pits (one of them is unfinished) and a rough uninscribed false door in the west wall. In the hall, besides six pits, there is a chamber under the floor containing, apparently, another such pit, which is now filled with *débris*.[3] Neither the ante-room, hall, nor inner room is decorated, but on the south and west walls of the subterranean chamber there are drawings of offerings and funerary furniture surmounted by a line of inscription. This writing and the drawings have been disgustingly befouled by the bats, and it proved a difficult task even to decipher the name of the owner.	Pepi II—Mernere II.
Meir; D, No. 1.	Pepi.[4]	One small chamber, with very rough reliefs on the north, south, and east walls. The entrance is in the east wall. In the north-east corner of the room there is a burial-pit.	?
Meir; D, No. 2.	Pepiankh the Middle (also called Neferka), whose "good name" is Ḥeni (see p. 10).	A pillared forecourt and a large room admitting to a small undecorated one. The west wall of the court, on either side of the door which admits to the outer	Pepi II.

[1] More accurately, four rooms and a half, for half of the large pillared room belongs to his father Sebek-ḥotp (see p. 5, footnote 3).

[2] This room is a later addition, but nevertheless the work of Pepiankh. Its construction partly destroyed what formed apparently the "serdab," or statue-room, the floor of which is at a much lower level than those of the other rooms. The greater part of the decoration of the walls of the "serdab," though incorporated in the later room, remains intact. It consists of rows of repetitions of the same figure, *i.e.* the statue of a man, holding a staff in one hand and a -wand in the other, standing upon a rectangular basis. In front of each figure is one of Pepiankh's names and a title.

[3] The nature of this pit, the outline of the mouth of which alone is visible at present, ought to be ascertained. Unless it is very deep, which is unlikely, its clearance would not entail much outlay.

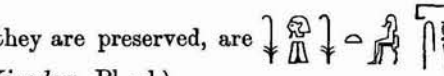
[4] . The scanty inscriptions are coarsely cut and badly preserved. The following titles, however, are legible:  , "King's (?) Scribe, Judge."

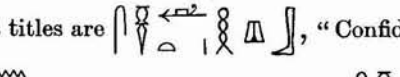
room, is covered with long, to a large extent biographical, inscriptions. The walls of the outer room are decorated with reliefs executed in plaster, the colouring of which is well preserved in places. Some of the scenes are interesting, but the style is crude and provincial (see *Journal of Egyptian Archaeology*, vol. i, Part i, Pl. v). There is an inscribed false door in the north end of the west wall. Two deep shafts admit to burial-chambers said to be inscribed with a few short formulae. This chapel was discovered by SEYD BEY KHASHABEH'S excavating expedition on March 15th, 1913.

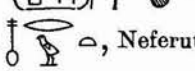
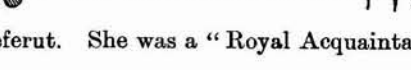
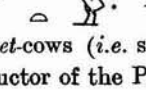
CHAPELS.	OWNER.	GENERAL DESCRIPTION.	REIGN.
Meir; E, No. 1.[1]	Menia.[2]	A single chamber cut in the top of the west wall of a pit. There is also a pit inside the chamber. Some inscription (name and titles) on the lintel of the door. Both jambs have for the most part been cut away, the south one quite recently. On the interior east wall, at either side of the entrance, there are rough drawings in ink, consisting, on the north side, of kitchen scenes, and on the south, of a woman followed by a man holding a staff.	?
Meir; E, No. 2.	Nenki.[3]	A single chamber, almost entirely quarried away. On the west wall is a small seated figure of Nenki in sunk relief, with accompanying name and titles.	?
Meir; E, No. 3.	Pepiankh.[4]	A single chamber, for the most part quarried away. The exterior east wall just on either side of the doorway, and the thickness of the north jamb, are decorated with figures of Pepiankh, his family, and attendants. The interior walls seem to have been left unsmoothed. In the back (west) wall there is a roughly cut uninscribed false door.	Pepi II?
Meir; E, No. 4.	Thetu.[5]	A small roughly hewn chamber. In the back (west wall) is the entrance to a sloping passage leading to the burial-place, and on the north side of it a painted and inscribed false door.	?

---

[1] Group E is about a five minutes' walk south of D, No. 2. E, No. 1, is situated just above a large and disused quarry in which are the remains of Nos. 2 and 3.

[2] . The last sign may be . Menia's titles, so far as they are preserved, are  . (For the last title, see M. A. MURRAY, *Index of Names and Titles of the Old Kingdom*, Pl. xl.)

[3] . His titles are  , "Confidential Friend, Lector."

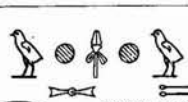
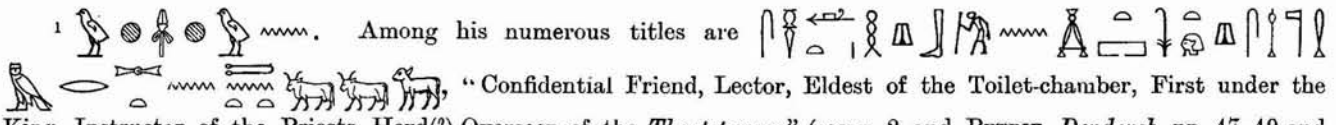
[4]  . His surviving titles are  , "Confidential Friend, Lector." His wife (?) is called  , Neferut. She was a "Royal Acquaintance" and a "Priestess of Hathor."

[5] . His titles are , "Friend, Cattle-Keeper of the *Thentet*-cows (*i.e.* sacred cows of Hathor; see p. 2 and PETRIE, *Dendereh*, pp. 47–49 and 57), First under the King, Instructor of the Priests."

Chapels.	Owner.	General Description.	Reign.
Ḳuṣeir el-Amarna; No. 1.	Pepiankh the Eldest (see p. 9).	Unfinished. A large pillared room admitting to a smaller one. In the west wall of the latter there is an inscribed false door. There are figures of the nomarch and his son with accompanying names and titles on one of the pillars. The lintel and the thickness of the south jamb of the entrance are inscribed; on the latter there is also a standing figure of Pepiankh.	Mernere I—Pepi II.
Ḳuṣeir el-Amarna; No. 2.	Khu-en-ukh.[1]	One room, decorated with frescoes. There are two seated statuettes in a recess at the north end of the east wall, a standing statue in a recess in the south wall, and a false door in the west wall, north of the entrance.	?

II.—The Middle Kingdom Chapels.

Meir; A, 3.	Ukh-ḥotp son of Iam (see p. 11).	One small room, with an inscribed statue-recess in the north wall (see p. 11 for details).	Sesostris I—Amenemḥet II.
Meir; B, No. 1.	Senbi son of Ukh-ḥotp (see p. 11).	One room (roofless), decorated with splendid painted reliefs, many of which are remarkable for their naturalistic treatment. There is a statue-niche in the west wall.	Amenemḥet I.
Meir; B, No. 2.	Ukh-ḥotp son of Senbi (see p. 11).	A pillared room (roofless), decorated with reliefs, some of which are as fine, if not finer, than those in B, No. 1. There is a statue-recess in the west wall.	Sesostris I.
Meir; B, No. 3.	Senbi son of Ukh-ḥotp son of Senbi (see p. 11).	Unfinished. A much ruined pillared room admitting to an inner chamber with a statue-recess in the west wall. There are two stelae, or small "false doors," on the south wall of the outer room.[2] The architrave and jambs of the door between the two rooms are painted to imitate red granite and inscribed with blue incised hieroglyphs.	Sesostris I—Amenemḥet II.

[1]  . Among his numerous titles are  , "Confidential Friend, Lector, Eldest of the Toilet-chamber, First under the King, Instructor of the Priests, Herd(?)-Overseer of the *Thentet*-cows" (see p. 2 and Petrie, *Dendereh*, pp. 47–49 and 57). He is apparently represented several times in his capacity of lector in the tomb-chapel of the nomarch Pepiankh the Middle, who was possibly his relative.

[2] The inscriptions on one of these are almost entirely effaced, the other is perfect. There were formerly three similar stelae on the north wall, but these have in recent years (?) been hacked out by thieves.

Chapels.	Owner.	General Description.	Reign.
Meir; B, No. 4.	Ukh-ḥotp son of Ukh-ḥotp and Mersi (see p. 12).	Two rooms. This chapel has suffered more damage than any of the others, the walls of the outer room being terribly shattered.	Amenemḥet II.

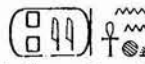
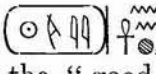
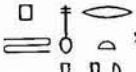
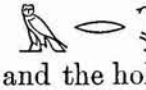
The decoration in both rooms consists of very delicate reliefs, executed for the most part in plaster and brilliantly coloured. In marked contrast with the naturalistic sculptures in B, Nos. 1 and 2, they resemble in style, except for a much mutilated fishing and fowling scene, the fine but conventional reliefs in the XIIth Dynasty tomb-chapels at el-Bersheh. There is an elaborate statue-recess in the west wall of the outer room, on the architrave of which are the cartouches of Amenemḥet II. For the remarkable illustrated genealogy, see p. 12.

Meir; C, No. 1.	Ukh-ḥotp son of Ukh-ḥotp and Ḥeni the Middle (see p. 12).	One room (roof partly destroyed), decorated with gorgeous frescoes which display remarkable naturalism and appreciation for form in the rendering of bird and plant	Sesostris II

life, but exhibit strange mannerisms in the treatment of the male figures (except in the case of the nomarch himself). The style is distinctly "precious" and affected, reflecting the luxury and fastidious tastes of the period. There is a statue-recess in the centre of the west wall (see p. 12).

3.—FAMILY HISTORY AND GENEALOGIES OF THE PRINCES OF CUSAE.

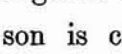
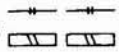
I.—The Princes of the VIth Dynasty.

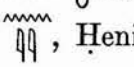
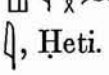
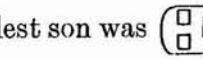
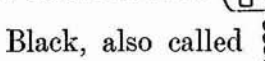
1. The earliest nomarch of whom we can speak with certainty is  , Ni-ankh-Pepi the Black (see p. 5 for the description of his chapel), also called  , Ni-ankh-Merire, and possessing the "good names" , Sebek-ḥotp, and , Ḥepi the Black.[1] His wife, according to the inscription above her portrait in the chapel of one of his sons (D, No. 1), was  , Pekher-nefert, her "good name" being , Bebi. Judging from his names, Ni-ankh-Pepi and Ni-ankh-Merire, Sebek-ḥotp[2] must have been born in the reign of Pepi I. Besides being nomarch of Cusae he was also a  , "Superintendent of the South," and the holder of several other important offices as well. He had three sons called Pepi-ankh, a circumstance that is established by the fact that one of them, the owner of D, No. 2, has the attribute , "the Middle," following his name.

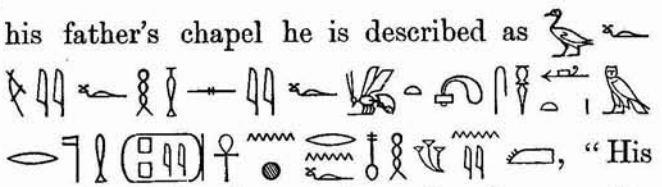
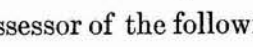
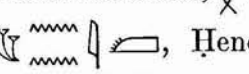
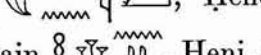
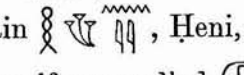
2. The chapel of the eldest of these three Pepiankhs is almost certainly No. 1 at Ḳuṣeir el-Amarna (see p. 8). In the first place, the owner of this scantily inscribed chapel is called

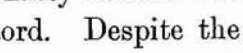
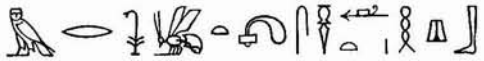
[1] The epithet "Black" is sometimes omitted, for example in the "false door" of his own chapel and in an inscription in the chapel of his son Pepiankh the Middle.

[2] See footnote 1, p. 5.

, "Pepiankh the Eldest," and secondly, though his own parentage is not given, his eldest son is called , Sebek-ḥotp, after his paternal grandfather. This Pepiankh, as his titles  show, must have succeeded his father as nomarch of Cusae, but the unfinished state of the chapel suggests that he did not long survive him. His wife's name was  , Seshsesht.

3. The successor of Pepiankh the Eldest was doubtless his second brother, the nomarch , Pepiankh the Middle (owner of D, No. 2), also called , Neferka, his "good name" being  , Ḥeni. His wife's name was , Ḥetyaḥ, her "good name" being  , Ḥeti. Their eldest son was  , Ni-ankh-Pepi the Black, also called  , Ḥepi the Black,[1] named, like his first cousin Sebek-ḥotp, after his paternal grandfather. Perhaps he is the owner of A, No. 4 (see p. 6). Pepiankh the Middle was a more distinguished person than either his father or brothers, for in addition to being nomarch he was created a , *ṯ;ṯ*, vizier, and so attained to the highest position open to an Egyptian subject.

4. The third Pepiankh also became nomarch[2] in due course, and excavated for himself a fine chapel (A, No. 2) leading out of, and forming one with, that of his father Sebek-ḥotp.[3] In his father's chapel he is described as  , "His son whom he loves, whom he favours, the Treasurer, Confidential Friend, Superintendent of the Priests, Pepiankh, whose 'good name' is Ḥeni the Black." In his own chapel, in addition to those already mentioned, he is also the possessor of the following names:  , Ḥenenit the Black, , Ḥenenet the Black,  , Ḥeneni the Black, or simply plain  , Ḥeni, and  , Ḥenenit. His wife was called , Set-ent-Pepi. The inscriptions in the chapel make no mention of any son. This Pepiankh is the last VIth Dynasty nomarch of whom we have any certain record. Despite the long list[4] of his ancestors in the chapel of Ukh-ḥotp son of Ukh-ḥotp (B, No. 4), it is impossible to fill in the break in the genealogy of these princes between the VIth and XIIth Dynasties, caused by the lack of inscribed chapels belonging to that period. However, like the neighbouring lords of the Hare nome,[5] the nomarchs of Cusae during the Middle Kingdom may also have been lineal descendants of their Old Kingdom predecessors.

5. The status of  , Ḥepi the Black, owner of A, No. 4,[6] is very doubtful. The meagre inscriptions in his tomb-chapel (see p. 6) are in a bad state of preservation. From what I have at present been able to decipher, we learn that he was 

[1] There was also another son called Ni-ankh-Pepi, with the "good name" of , Ḥepi the Red. The modern Egyptians employ similar attributes to distinguish two relatives or companions of the same name. Thus, of two Muḥammads one may be known as el-Abyaḍ, "the White," and the other as el-Azraḳ, "the Dark."

[2] In the biographical inscription of Pepiankh the Middle we are informed that he attained the age of a hundred, so it was probably on his being appointed vizier that his younger brother became nomarch.

[3] Perhaps with the same idea as Zau II, nomarch of the Cerastes Mountain, who "did this in order that I might see this Zau (Zau I, his father) every day, in order that I might be with him in one place" (Davies, *Deir el-Gebrawi*, ii, Pl. xiii; Breasted, *Records*, i, § 383).

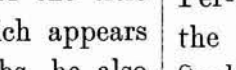
[4] See p. 12.

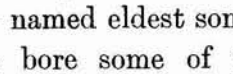
[5] See Breasted, *Records*, i, §§ 688–690.

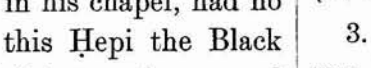
[6] This chapel is a few yards west of Sebek-ḥotp's. The entrance is at present (1914) choked with sand, between which and the lintel there is just room for a thin person to squeeze through.

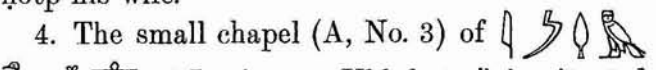
, "Superintendent of the South, Chancellor, Confidential Friend, Lector, Superintendent of the Priests." In view of the title "Superintendent of the South," which appears to have been held only by nomarchs, he also probably attained to that rank. It has been suggested (p. 10) that this Ḥepi the Black is identical with the similarly named eldest son of Pepiankh the Middle, who bore some of the above-mentioned titles.[1] If both the identification and the supposition that he was a nomarch are correct, Ḥepi must have succeeded his uncle, the youngest Pepiankh, who, so far as we can learn from the inscriptions in his chapel, had no son. It is not likely that this Ḥepi the Black is the same person as Sebek-ḥotp, also named Ḥepi the Black (see p. 9), the father of the three Pepiankhs. It is indeed most improbable that one man would have excavated for himself two large chapels side by side. The Ḥepi in question must be either a predecessor of Sebek-ḥotp or a successor of the youngest Pepiankh. The large size and unfinished condition of his tomb-chapel is in favour of the latter view. Excavated at the end of the long reign of Pepi II in the grand manner of the period, it was never decorated owing to the anarchy into which the country lapsed after that aged sovereign's death.

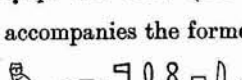
II.—The Princes of the XIIth Dynasty.

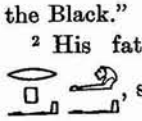
1. , "Ukh-ḥotp's son Senbi" (owner of B, No. 1) is the first[2] of the XIIth Dynasty nomarchs about whom we possess any information. His wife was  , Per-ḥemut-meres,[3] who appears three times in the reliefs in the company of her husband. Senbi was doubtless succeeded by his son, of whom no mention is preserved in his father's chapel,[4] but whose parentage is given in his own.

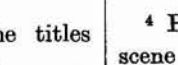
2.  , "Senbi's son Ukh-ḥotp" (owner of B, No. 2) was married to a lady named Thut-ḥotp. The name of his son and successor, Senbi, does not occur in this his father's chapel, but the inscription in his own (B, No. 3) leaves no doubt as to his parentage.

3.  , "Senbi's son Ukh-ḥotp's son Senbi" (owner of B, No. 3), *i.e.* son of the above and grandson of the first-mentioned Senbi, evidently succeeded his father as nomarch. His large chapel was never finished, which suggests that he died young without leaving a son to complete it. The well-preserved stela on the north wall of the outer room of his chapel (see p. 8) belongs to his sister Mersi, daughter of Ukh-ḥotp son of Senbi and Thut-ḥotp his wife.

4. The small chapel (A, No. 3) of  , "Iam's son Ukh-ḥotp," is situated above A, No. 2 (See Pl. XII). The only decoration consists of four horizontal lines of inscription upon the architrave, and two vertical lines upon either jamb, of the statue-recess in the end (north) wall. The recess is painted to imitate red granite, and the signs are incised and coloured blue. The inscription on the architrave tells us that the chapel was constructed "for his father the nomarch (*ḥ;ty-ʿ*), Iam's son Ukh-ḥotp," by "his son whom he loves, the

[1] On the west wall of his tomb-chapel, Pepiankh the Middle is accompanied by two sons, Ḥepi the Black and Ḥepi the Red (see p. 10). The following inscription accompanies the former:  , "His eldest son whom he loves, Confidential Friend, Superintendent of the Priests, Ḥepi the Black."

[2] His father's name is not preceded by the titles  , so we do not know if he was a nomarch or not.

[3] *I.e.* "The Ḥarîm is her lover." The name is only once written out in full (*i.e.* on the south wall); in the other two instances it is abbreviated to  , Meres.

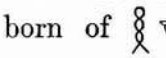
[4] Perhaps the man standing behind Senbi in the hunting scene (Pls. VI and VII) is meant for his son Ukh-ḥotp, but no accompanying name is preserved.

nomarch, Ukh-ḥotp's son Ukh-ḥotp." Was the Ukh-ḥotp for whom this chapel was excavated the husband of the Mersi to whom belongs the false door in B, No. 3 (see below under 5), and the father of Ukh-ḥotp, owner of B, No. 4? It is possible that Iam was an otherwise unrecorded son of Senbi I, owner of B, No. 1, and a brother of Ukh-ḥotp, owner of B, No. 2. If this is so, and if the Mersi of the false door was the Mersi mother of Ukh-ḥotp, the owner of B, No. 4, then she married her first cousin, who became nomarch after her brother Senbi's early death. Judging from the small size and meagre decoration of his chapel, Ukh-ḥotp son of Iam cannot have held the office of nomarch for long. Since the decorations in it and in B, No. 3 (see p. 8), are similar both in style and poverty, perhaps Ukh-ḥotp son of Ukh-ḥotp and Mersi, owner of the magnificent B, No. 4, was responsible for them—instigated by a pious desire to perpetuate, though at no great cost to himself, the memories of father and uncle, who ruled the district for only a short period.

5. , "Ukh-ḥotp's son Ukh-ḥotp" (owner of B, No. 4). His mother was Mersi, and, as has been already suggested, she may be the Mersi daughter of Ukh-ḥotp and Thut-ḥotp. The wife of this Ukh-ḥotp was also called Thut-ḥotp, daughter of yet another Ukh-ḥotp. His children, so far as their names are preserved, were a son Amenemḥet-ankh, two sons called Senbi, and a daughter Mersi. Besides them, he possessed three brothers, Ukh-ḥotp, Sebek-ḥotp, and Ḥeni the Middle,[1] and a sister named Mersi.

There is nothing to show that Ukh-ḥotp was succeeded by any one of his sons.

A very remarkable document is preserved in this chapel, of which some mention may well be made here. On the west wall of the outer room, south of the statue-recess, Ukh-ḥotp has placed a list of his ancestors who, like himself, had been Princes of Cusae (see p. 9). This list consists of alternate rows of male and female figures (every nomarch being accompanied by his wife), with their names in front of them.[2] The men, each holding a staff in one hand and a napkin in the other, are seated on chairs, while the women squat on mats. Unfortunately the list, as has been already stated on p. 10, is of no assistance in working out the genealogies of the family, due, doubtless, in a large measure to its fragmentary condition.

6. It is impossible with the material at our disposal to establish exactly the relationship existing between , "Ukh-ḥotp's son Ukh-ḥotp," born of  , "Ḥeni the Middle," owner of C, No. 1, and his predecessor Ukh-ḥotp, owner of B, No. 4. He may have been the latter's son by another wife, or a nephew, *i.e.* the son of his brother of that name. But whoever he may have been, he was certainly the most powerful and important of all the Middle Kingdom nomarchs of Cusae.

Not only is his chapel far more gorgeous than those of the previous princes, but he has actually usurped certain attributes and a formula which elsewhere belong to the Pharaoh only. In both a fishing and fowling scene the following formula is written behind the figure of him standing in his reed canoe: , "All protection, life, stability, and happiness, all health, all joy, behind the Nomarch, Superintendent of the Priests, Ukh-ḥotp, for ever!" The north and south walls of the offering-recess in the west wall of the chapel are decorated with figures of the Nile-god, the Field-goddess, and the Great Green (Ocean), presenting offerings to him, as the same divinities do to King Saḥure in his pyramid-temple at Abusir (see MASPERO, *Art in Egypt*, p. 59, fig. 100). Finally, Ukh-ḥotp is twice depicted holding the ☥-symbol, like a

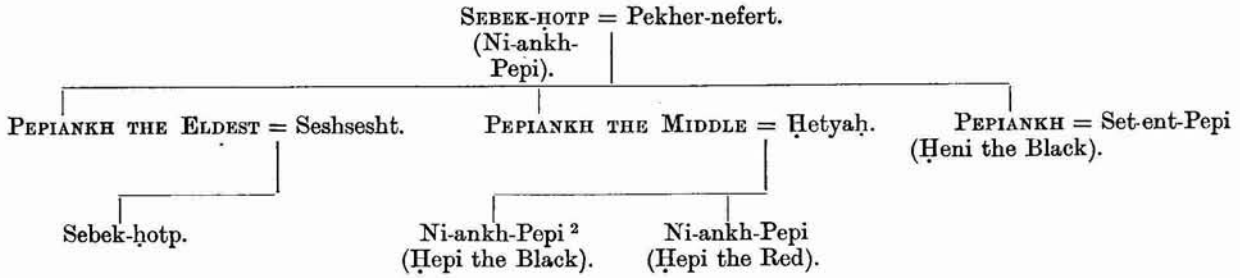
[1] *Ḥny ḥry-ib.*

[2] Cf. a somewhat similar list in the tomb-chapel of Paḥeri at El-Kab (TYLOR and GRIFFITH, *Tomb of Paheri*, Pl. vii).

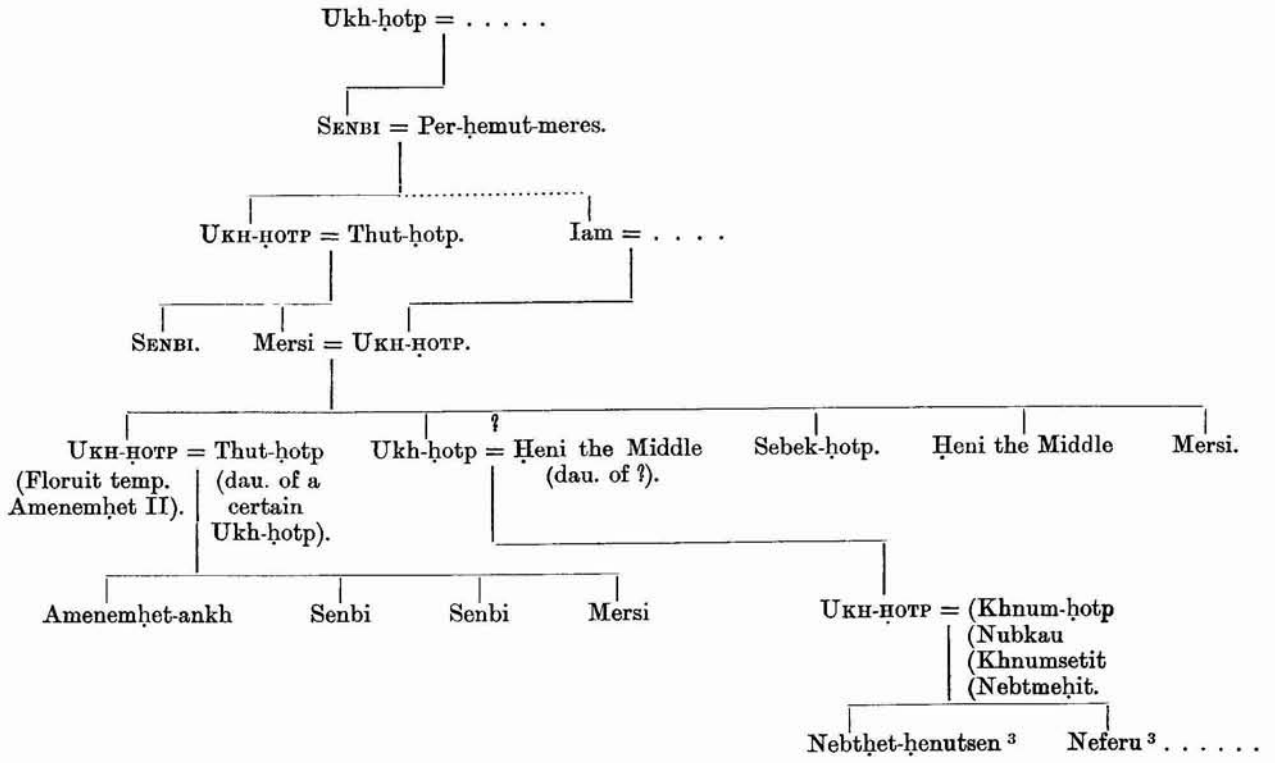
deceased king. Chapel B, No. 4, that of his immediate (?) predecessor, was constructed in the reign of Amenemḥet II, as the cartouches on the lintel of the statue-recess (see pp. 9 and 17) show. Ukh-ḥotp son of Ukh-ḥotp and Ḥeni the Middle probably, therefore, flourished in the reigns of Sesostris II and III, and it is significant that his is the latest of the decorated chapels at Meir. This fact, combined with the absence of cartouches, the usurpation of royal formulae and prerogatives, and the return from court to local traditions in art (see p. 17, footnote 1), tallies with the theory of Professor Eduard Meyer, that Sesostris III, finding that the influence of the local princes had become too strong, curtailed their privileges and powers—the recrudescence of which under Amenemḥet IV weakened the central authority and finally brought the dynasty to an end.

From the material to hand the following, quite tentative, pedigrees of the family of the Princes of Cusae have been drawn up :—

PEDIGREE OF THE PRINCES OF CUSAE IN THE VIth DYNASTY.[1]



PEDIGREE OF THE PRINCES OF CUSAE IN THE XIIth DYNASTY.[1]



[1] The names of nomarchs are in capital letters.

[2] Perhaps a nomarch and the owner (see pp. 10 and 11) of A, No. 4 ?.

[3] A daughter.

4.—PREVIOUS WORK ON THE SITE.

The history of past excavations[1] undertaken at Meir is for the most part a record of the depredations of thieves, or of the unsupervised diggings of native underlings and "reises" on behalf of the Department of Antiquities. It forms a depressing chapter in the annals of Egyptological research.

The elder of the two "ghafîrs" appointed by the authorities to patrol the site, ALY ḤASAN by name, whose memory carries him back to the days of "Ismâ'în Bâsha" (the Khedive Ismaîl), has often told me that in his boyhood the peasants of the district, when in need of stout timber and planks for the manufacture of water-wheels and heavy agricultural implements, would betake them to the *gebel*, dig up the massive painted and inscribed sarcophagi, of which there were plenty to be found in the VIth to XIIth Dynasty graves, and break or saw them up on the spot. The accuracy of his words is proved by the gaily painted chips and splinters which litter the necropolis, a melancholy record of the "Ayyâm el-Guhâla."[2] Levantine tradesmen (*khawagât*) from Ḳusîyeh used also to indulge in illicit excavations and add considerably to their incomes by the sale of their ill-gotten plunder.

Years 1877–78. According to the same ALY ḤASAN, a certain MUḤAMMAD SHEHÎN, at the end of the seventies ("three or four years before the days of 'Arâbi"), dug all over this site on behalf of the then Director of the Department of Antiquities. SHEHÎN found quantities of sarcophagi,[3] many of which were inscribed, but of which only the undamaged ones were sent to the Museum, the rest, no matter if they were covered with texts, being broken up and burnt. This "excavator" apparently set greatest store by the painted cartonnages. To get at them he would hastily prise the lids off the sarcophagi, and these, if injured by his violent methods, were doomed to the flames. Sometimes, ALY told me, there was a bonfire of discarded sarcophagi as high as my tent!

Year 1890. The attention of the Department of Antiquities was first drawn to Meir in the year 1890, says Monsieur CHASSINAT, writing in 1899 (*Rec. Trav.*, xxii, p. 74), but, he complains, "no measure of any kind was taken by the authorities to protect from the ravages of the weather or from the vandalism of men the remarkable reliefs and paintings which covered the walls of these newly found chapels." "The site," continues CHASSINAT, "was handed over to the tender mercies of ignorant and uninterested underlings, or became merely the prey of the natives of the locality, all of whom exploited it with no other aim in view than to sell or send to the Museum at Gizeh the objects with which the tombs were abundantly provided." "Regrets," he concludes, "are, alas! vain; the harm done is irreparable. A large part of the necropolis has been turned completely upside down and is lost to science for ever."

Years 1892–95. The first authorized excavation of which there is any written record was conducted for the Department of Antiquities by MM. DARESSY and BARSANTI, assisted by the reis MUḤAMMAD DUHEIR and a certain FÛLI 'ABD EL-KÂFI, in the years 1892, 1893, 1894, and 1895.[4] The two natives, it appears, were permitted to continue operations in the absence of the European officials. Monsieur LEGRAIN, in his notice of their work, does not give any details as to the extent of their digging. They certainly, however, worked among the tombs in group A, for in A, No. 1, the chapel of Sebek-

[1] The only serious excavation was that of Monsieur CHASSINAT, lasting for a very short time in the spring of 1899 (see below).

[2] ايام الجهالة, "the Days of Ignorance."

[3] ALY distinctly remembers that MUḤAMMAD SHEHÎN got some sarcophagi out of the pits in A, No. 4.

[4] LEGRAIN, *Annales du Service*, i, p. 65 *et seq.*

ḥotp[1] (see p. 5), they made a very valuable discovery.[2] In one of the rooms was a pit two metres in depth (the mouth measuring two metres square), filled with limestone rubble. At a depth of one metre DUHEIR and FÛLI came upon some flat stone slabs supported on a beam. Underneath, with its head almost touching the slabs, was found a wooden statue of Sebek-ḥotp,[3] standing upright on its pedestal, with a confused mass of little statuettes heaped up round about it, almost to the level of its hips.

Year 1899. In March and April, 1899, Monsieur CHASSINAT, while conducting excavations in the necropolis, discovered and cleared the chapel of Ukh-ḥotp son of Ukh-ḥotp (B, No. 4, see p. 9).[4] Fortunately, among other inscriptions CHASSINAT copied the list of nomarchs (see p. 12),[5] which, along with the rest of the reliefs, has suffered considerably since the covering sand was removed. Nothing was done to protect this monument, and when I arrived on the site in January, 1912, its condition was lamentable. The outer room was roofless and terribly shattered, and the painted plaster was being stripped off the walls by the tearing sand-laden winds, while the list of Ukh-ḥotp's ancestors was half buried in the dump-heaps of the workmen[6] who were searching for antiquities in the tombs higher up the slope.

Year 1900. In 1900 Monsieur LEGRAIN went to Meir and copied inscriptions in B, Nos. 1, 2 and 4, especially having in view the genealogy of this family of nomarchs. He also described some of the sculptures and frescoes, over which he at times waxes enthusiastic.[7]

In the same year Monsieur CLÉDAT made drawings of the reliefs and paintings in most, or all, of the chapels in groups A, B, and C, and published a few of them in *Institut d'Archéologie Orientale*, Bulletin I, p. 21 *et seq.*[8] The published drawings are of certain very remarkable figures in the chapel of Ukh-ḥotp son of Senbi (B, No. 2). CLÉDAT was struck by the naturalistic style of many of the reliefs. "Le sculpteur," he says, ". . . ne s'est pas tenu, comme ses collégues, a une réprésentation idéale, au contraire il a essayé de rendre sur la pierre la vie telle qu'il la voyait." Monsieur G. DARESSY, according to LEGRAIN (*Annales du Service*, i, p. 68), copied the inscriptions and made drawings of the reliefs in Chapel A, No. 2 (that of Pepiankh the Youngest), but apparently he has never published them.

Year 1902. In this year the attention of MUḤAMMAD EFFENDI SHA'BÂN, the Sub-Inspector at Minia, was drawn to the tomb-chapels of Khuenukh and Pepiankh the Eldest at Ḳuṣeir el-Amarna by a Copt who had found them while searching for salt. SHA'BÂN publishes a short account of the discovery, and some of

[1] According to LEGRAIN, the chapel of Pepiankh; but ALY ḤASAN, who worked with FÛLI, has shown me the pit in question, which is in Sebek-ḥotp's part of the pillared hall (see p. 5), opposite the entrance to the inner chamber.

[2] This was in March, 1894. For a full description of the statue and statuettes, see BORCHARDT, *Statuen und Statuetten*, Teil I. (*Catalogue Général des Antiquités Egyptiennes du Musée du Caire*), no. 60 and nos. 236–254.

[3] Called, on the pedestal, Ni-ankh-Pepi the Black (BORCHARDT, *op. cit.*, pp. 52, 53). Among the little statuettes was a second portrait of Ni-ankh-Pepi the Black (BORCHARDT, *op. cit.*, p. 154, no. 235). In *op. cit.*, Pls. 15 and 49, BORCHARDT publishes photographs of these two portraits of Sebek-ḥotp. There are also photographs of several of the statuettes on Pls. 49–55.

[4] *Rec. Trav.*, xxii, p. 73 *et seq.*

[5] *Rec. Trav.*, xxii, pp. 76 and 77. CHASSINAT also copied inscriptions in other chapels of the XIIth Dynasty, namely in B, Nos. 2 and 3 (see *Rec. Trav.*, xxii, pp. 74 and 75).

[6] See below, p. 16.

[7] *Annales du Service*, i., pp. 65–72. He gives a sketch-plan of the northern end of the site (p. 67), and ground-plans of chapels B, Nos. 1 (p. 70) and 2 (p. 71); also a drawing of the jerboa from the hunting scene on the south wall of the latter chapel.

[8] See also MASPERO, *Art in Egypt*, p. 62. CHASSINAT has recently discussed certain of the figures published by CLÉDAT, *i.e.* those of what are probably two Beja herdsmen (cf. p. 32), in *Bulletin de l'Institut Français d'Archéologie Orientale*, x, pp. 169–173. See also *Archaeological Report*, 1911–12, pp. 10, 11, and Pl. viii, 1.

the inscriptions from both chapels, in *Annales du Service des Antiquités*, iii, pp. 250–253. QUIBELL, in the same number of the *Annales*, pp. 254–258, in addition to his own copies of several of the inscriptions in Khuenukh's chapel, gives a plan and section of this chapel, and a sketch of the fishing scene on the west wall.

Years 1910–14. In 1910 SEYD BEY KHASHABEH, a merchant of Asyût, obtained a permit to excavate. His concession is a large and important one, consisting of the district between Deirût and Deir el-Ganâdleh on the west bank of the Nile, and the corresponding area on the east bank. The concession, therefore, includes both Meir and Ḳuṣeir el-Amarna. At intervals since April, 1910, SEYD BEY'S workmen, under the direction of AḤMED BEY KAMÂL, have been digging in different parts of the Meir and Ḳuṣeir el-Amarna sites. They have unearthed a large quantity of fine antiquities, many of which have been purchased by the Metropolitan Museum of New York.

In the *Annales du Service*, xi, pp. 3–39, AḤMED BEY publishes an account of the work done by SEYD BEY'S expedition during the spring of 1910. We learn that after other excavations at Meir and elsewhere, the three pits belonging to the chapel of Senbi son of Ukh-ḥotp son of Senbi (B, No. 3) were cleared. The burial-chamber at the bottom of one of them, which belonged to the "nomarch's daughter Nebt-ḥet," was intact, and contained an inscribed wooden sarcophagus and other objects belonging to this lady (*Annales du Service*, xi, p. 69). In another of these pits, and in the *débris* in its vicinity, were found a quantity of small articles (*op. cit.*, pp. 17, 18, and 36–39) and inscribed wooden sarcophagi (*op. cit.*, pp. 17 and 28–36) belonging to members of this Senbi's family. On pp. 10 and 11 AḤMED BEY gives a ground-plan of the chapel, showing the position of the pits, and a plan and section of the pit and burial-chamber of Nebt-ḥet. On p. 15 he also gives a large-scale ground-plan of the same chamber and pit, indicating the positions in which the various objects were found.

In 1911 AḤMED BEY copied a good number of the inscriptions in the chapel of Khu-en-ukh at Ḳuṣeir el-Amarna, which, together with a general description of the monument, he published in *Annales du Service*, xii, pp. 136–142.

In March, 1912, SEYD BEY'S expedition worked among the tombs in groups D and E (see *Annales du Service*, xiii, p. 166 *et seq.*). In addition to several objects, they discovered the inscribed tomb-chapels E, Nos. 1 and 4 (see p. 7, and *Annales du Service*, xiii, pp. 166–171). AḤMED BEY at the same time copied the inscription referred to above (p. 7) in E, No. 2 (*op. cit.*, p. 175).

On March 15th, 1913, SEYD BEY'S workmen discovered the tomb-chapel of Pepiankh the Middle (see p. 6, and *Journal of Egyptian Archaeology*, vol. i, Part i, p. 41).

5.—THE ART OF CUSAE.

Attention has already been drawn in the *Archaeological Report* for 1911–12 (p. 10) to some very striking features in the art of Cusae during the period of the Middle Kingdom. It was there suggested that after the fall of the VIth Dynasty, when the Memphite influence prevailed, a new local school of art arose which had reached maturity by the beginning of the XIIth Dynasty. The artists of the "new school" seem to have broken away from the old

traditions and developed a style of their own, characterized by a remarkable naturalism in the treatment of human, animal, and vegetable forms. This art is undoubtedly seen at its best and purest stage in the two earliest chapels in group B, Nos. 1 and 2. In No. 4 (temp. Amenemḥet II), as pointed out on p. 9, the reliefs, albeit the technique is perfect, are executed, except for a very mutilated fishing and fowling scene, in the ordinary, though very finest, XIIth Dynasty style,[1] resembling in this respect the sculptures at el-Bersheh. In the latest XIIth Dynasty chapel at Meir, C, No. 1, frescoes have taken the place of sculpture,[2] but frescoes of very remarkable kind. In the scenes depicting sport in the marshes and pools the artists display an extraordinary appreciation for, and an ability to represent, natural life.

Gaily plumaged birds hover above the thick tangled growth of reeds or wade in the shallows. In one corner of the scene monstrous hippopotami are depicted wallowing.[3] In the deep water among the lotus-flowers swim numbers of fish with wondrous iridescent scales, and one of them has been seized and half swallowed by a crocodile. Combined with this almost flamboyant realism there are extraordinary mannerisms, particularly in the rendering of the male figure.[4] All the men, except the prince himself, who is normal and painted the usual red, have slender waists, very full busts, and are coloured yellow like the women. These features are not confined to the household servants, but are as prominent in the herdsmen and fishermen. One or two men have a long spiral side-lock of hair, and the attitudes of many of them are quite markedly affected. These paintings are distinctly "precious" in style, though extremely attractive, fully reflecting the luxury and fastidious tastes of the governing class.

[1] Indicative of court influence, of which the cartouches of Amenemḥet II (see p. 9)—cartouches occur in no other chapel—are also a symptom. The unusual features in C, No. 1, are suggestive of the rise of the feudal lords to almost independent power (see p. 13), and of a return to local, though by this time considerably modified, traditions, before the final assertion of the central authority by Sesostris III.

[2] The painted and moulded plaster work in B, No. 4, illustrates the transition from reliefs in actual stone to pure painting *in tempera*.

[3] Cf. a similar scene in the tomb-chapel of Senbi, Pl. II.

[4] In this respect particularly, the later XIIth Dynasty work at Meir differs from the earlier. There is none of that realistic treatment of the human body so conspicuous, for example, in the figures of Senbi shooting (Pls. VI and VII), the "Beja" herdsmen (Pls. IX, XXV, and XXXI, 1), the old fisherman (Pls. III, XXI and XXX, 1), and the boatmen quarrelling (Pls. III and XX).

PART II.

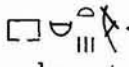
DESCRIPTION OF TOMB-CHAPEL B, No. 4, BELONGING TO UKH-ḤOTP'S SON SENBI.

SENBI'S TITLES.

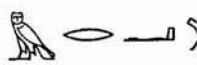
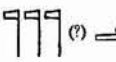
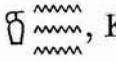
Title.	Position in Tomb-Chapel.	Plates.
, Baron.	North wall, registers 1–2 (above large standing figure of Senbi).	II.
	South wall, registers 1–2 (above large seated figure of Senbi).	IX.
	Statue-niche in west wall (see p. 34).	
, Nomarch (Bâsha).[1]	North wall, registers 1–2 (above large standing figure of Senbi).	II.
	North wall, registers 3–4 (above figures of Senbi spearing fish and fowling.	II.
	South wall, registers 1–2 (above and in front of seated figure of Senbi, and in front of servant carrying haunch of beef on his shoulders).	IX.
	South wall, registers 3–4 (above large standing figure of Senbi, in front of servant carrying head and haunch of an ox, and in front of butcher cutting throat of an ox).	X and XI.
, Superintendent of the Priests.	North wall, registers 3–4 (above Senbi spearing fish).	II.
	South wall, registers 1–2 (above large seated figure of Senbi).	IX.
, Treasurer.	North wall, registers 3–4 (above Senbi fowling).	II.
, Confidential Friend.	North wall, registers 3–4 (above Senbi fowling).	II.
, Chief Lector.	Statue-niche in west wall (see p. 34).	

[1] Like the modern Egyptian title of Bâsha, that of was conferred by the sovereign, and was not hereditary (see Breasted, *Records*, i, § 536).

MEMBERS OF SENBI'S FAMILY.

Name.	Status.	Titles or Attributes.	Position in Tomb-Chapel.	Plates.
, Ukh-ḥotp.	Father.		South wall, registers 3–4 (name only; above large figure of Senbi standing).	IX.
, Ukh-ḥotp.	Son.		East wall, south of entrance (see pp. 11 and 31).	VI and VII.
 , "Per-ḥemut-meres" (see p. 11, footnote 1), or simply , "Meres" for short.	Wife.	. . . . , ". . . the Possessor of honour."	North wall, registers 3–4 (accompanying Senbi spearing fish).	II.
		, "His wife, his Favourite, the Possessor of honour."	North wall, registers 3–4 (accompanying Senbi fowling).	II.
		, "The Honoured One."	South wall, registers 3–4 (accompanying Senbi).	IX.

PRIESTS, OFFICIALS, AND SERVANTS.

Title.	Name.	Position in Tomb-Chapel.	Plates.
, Embalmer.		South wall, register 2.	X.
, Lector.		North wall, register 2.	III.
, *Sem*-priest (*Sm*).[1]	, Ankhi.	North wall, register 2.	III.
, Friend (*Smr*).[1]		South wall, register 2.	X.
 , Superintendent of the inner apartment.	 , Netru-ḥotp.	South wall, register 4.	XI.
, Steward.	 , Khnum.	North wall, register 1.	II.
, Superintendent of the washermen.[2]		North wall, register 2 (behind Senbi).	II.
, Keeper of the . . .[3]		North wall, register 1 (behind Senbi).	II.

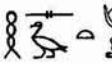
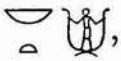
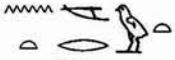
[1] A functionary in funerary ceremonial.

[2] See p. 23.

[3] See p. 22.

RELIGION.

Divinities.

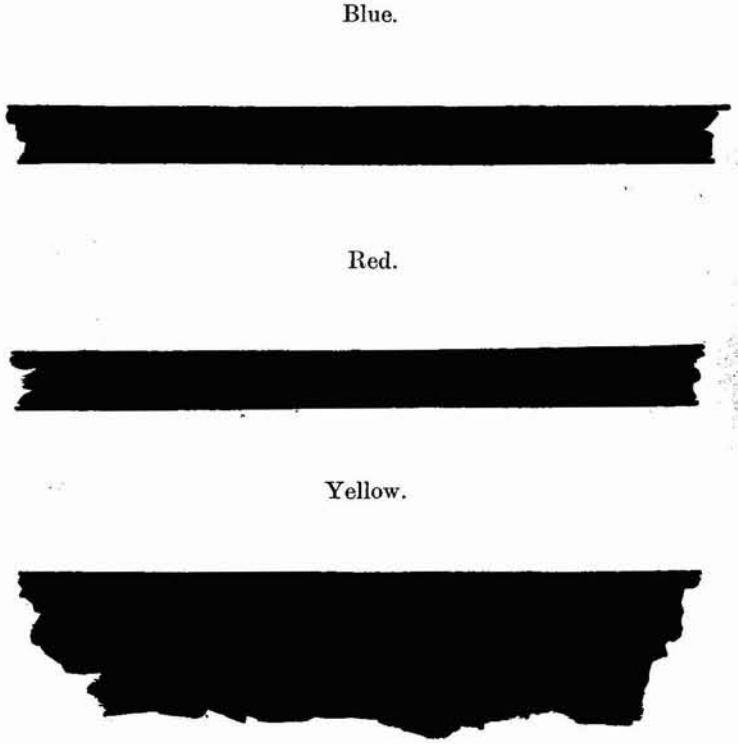
Divinity.	Titles and Attributes.	Position in Tomb-Chapel.	Plates.
, Isis.		Statue-niche in west wall.	
, Osiris.	, Lord of the Western Desert.	North wall, register 3 (above Senbi spearing fish).	II.
		South wall, register 3 (inscription above second pair of oxen).	IX.
, Nephthys.		Statue-niche in west wall.	
, Two Apis-Bulls.[1]		South wall, register 3 (above fighting bulls being separated).	XI.
 , Ḥesat.[1]		South wall, register 3 (above fighting bulls being separated).	XI.
, Hathor.	, Thy mother.	North wall, register 1 (in front of third dancing girl).[2]	II.
		North wall, register 1 (in front of man holding *mnit*-collar).[2]	II.
		North wall, register 2 (in front of third dancing man).	II.
	 , Mistress of Cusae.	North wall, register 1 (in front of first dancing girl).[2]	II.
	 , [Goddess] of Love.	North wall, register 2 (above harper).	II.
		North wall, register 2 (in front of man with bread and tongs (?)).[3]	II.

[1] Employed in a simile (see p. 33).

[2] The name of Hathor occurs here in the phrase "the *mnit*-collars of Hathor."

[3] The name of Hathor occurs here in the phrase "the *snw*-bread of Hathor."

The tomb-chapel of Ukh-ḥotp's son Senbi (B, No. 1) is the northernmost of the decorated tomb-chapels belonging to the XIIth Dynasty nomarchs (Pl. XII, 1). It consists of a single, almost square, rock-hewn chamber (see Pl. I) about 7 m. 60 cm. long and 7 m. 50 cm. broad. The height from floor to ceiling at the north-west and south-west corners, the only places where any of the roof is preserved, is about 2 m. 10 cm. The entrance to the chapel (Pls. XIII, 2, and XV), judging from what is left of it, was quite plain. A portion of the face of the high desert slope, to the extent of 2 m. 50 cm., was cut back for a little over a metre. In the back wall of the shallow recess thus formed is the doorway, which is only a metre wide, the rest of the wall on either side of it forming the jambs (Pl. I). The surface of the jambs and their reveals has been smoothed, but the north and south walls of the recess are left rough and irregular (Pl. XV, 1). The threshold projects 10 cm. beyond the jambs, and is carried along their whole face (Pls. I and XV, 1). Against the threshold on the inner side is the groove for the wooden door-frame[1] and the socket for the lower of the two pivots on which the door turned (Pls. I and XV, 2). The most noteworthy architectural feature in this chapel is the approach or pathway to the shrine or statue-niche (Pls. I, XV, 1, and p. 34), which juts out from the west wall, and once, doubtless, contained a statue of the deceased nobleman. This approach is somewhat wider than the doorway, and is sunk below the level of the rest of the floor of the chamber, which forms a wide and shallow mastaba or bench on either side of it. A little over a metre from the threshold the approach is raised some 20 cm. by two steps, and it finally terminates in front of the statue-niche in another and very shallow step, which is now much broken, like the lower part of the niche itself. The north, south, and east walls of the chapel are adorned with painted reliefs in four registers, below which is a black dado surmounted with a border of blue, red, and yellow lines (see fig. 3). The background of the reliefs was painted a dark grey or indigo,[2] from which the brightly coloured figures and hieroglyphs must have stood out in bold and pleasing contrast. The roof, except for just the north-west and south-west corners, has been



DADO.

Fig. 3.

destroyed by quarrymen, who have also inflicted grievous damage upon the north, south, and east walls. The west wall, however, which was never decorated but remains in its original rough-hewn condition, they have left intact. The east wall has suffered most at their hands.

[1] Cf. Khnem-ḥotp's cedar door for his tomb-chapel (BREASTED, *Records*, i, § 637).

[2] But not the background of the hunting scene on the east wall, which is painted pink with dark-red spots to imitate the pebble-strewn rocky surface of the high desert (see p. 31).

The part north of the door is now, to a large extent, represented by a heap of chips (Pls. XIII, 2, and XIV, 2), very weathered fragments of a scene depicting craftsmen at work alone surviving (Pls. XIV, 2, and V). The splendid relief south of the door, representing Senbi hunting wild game in the high desert (Pls. VI–VIII, XXIII, and XXIV), is also sadly defaced, while very little indeed is left of the scene above it, corresponding to register 1 on the north and south walls. The east end of the north wall has been destroyed as far down as the top of register 4 (see Pls. XX, 2, and XXI, 4). Register 1 of the south wall, except at the west end (Pl. IX), has been entirely quarried away, and register 2 is very broken (Pls. IX–XI, and XXV, 1). In Christian times an anchorite made the chapel of Senbi his cell, and covered the walls with a plaster of mud mixed with chopped straw. This has now dropped off, except for small scraps which have stuck firmly here and there to little unevennesses in the wall-surface. The good monk perhaps converted the statue-niche into an altar, for on the south side of it he painted a ✠ cross.

The North Wall.

(Pls. II–IV and XVI–XXII)

The two upper registers of this wall are devoted to festive and semi-religious scenes, funerary ritual, and representations of tomb-furniture, while registers 3 and 4 are concerned with the nomarch's sport and with the occupations of his peasants in river, fen, and field.

Registers 1 *and* 2.

At the west end of these two registers, as though he had just come forth from the spirit-world,[1] "the Baron, the Nomarch, Senbi the Justified," stands facing a company of musicians, male and female dancers, and wrestlers, arranged in two lines and headed by "the steward Khnum" and a harper. Khnum is offering his master a gorgeous necklace appropriate to the ceremony and festivities in which he is about to participate. "An *usekh*-necklace for thy Kas,"[2] he says. Two similar necklaces and four bracelets lie on two low tables farther along the top register, behind the dancing girls. Senbi is followed by two attendants, the one holding his master's sandals, and the other carrying on his shoulder an implement from which a bundle (?) is slung. The sandal-bearer is called "keeper ( ) of the . . . ." The lower part of the second

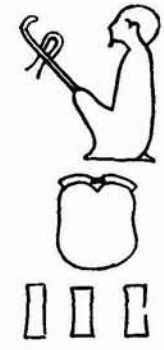
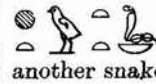


Fig. 4.

sign is broken away, but there is a perfect example of it in the chapel of Senbi's son Ukh-ḥotp (see fig. 4); it seems to represent some kind of bag or pouch with a double mouth, probably an article of personal use.[3] The other attendant is an "overseer of the fullers (?),"

[1] See p. 25 with footnotes 6 and 7, and cf. *Sarcophagus of Beb*, l. 1, in Petrie, *Dendereh*, Pl. xxxvii.

[2] These words are preceded by the enigmatical expression , "The first or beginning of *db?-wtt*." Gardiner has drawn my attention to the same ending *-wtt* in *Rnn-wtt*, the snake-goddess connected with the Egyptian diadems (see Erman, *Hymnen an das Diadem der Pharaonen*, pp. 34 [5] and 38). Cf. also  *Ḥt-wtt* (Sethe, *Pyramidentexte*, § 2068), another snake-goddess, and see Erman, *Gramm.*[3], § 186.

[3] Perhaps, as this attendant is holding his master's sandals, it is a special bag or case for keeping sandals in.

imy-r³ rḫtyw (?).[1] The object which he carries is possibly a wooden implement used for beating the water out of wet clothes. The whole surface has been scored with lines[2] crossing at right angles so that it may bite well into the dripping cloth and thus more effectually expel the water. The wooden instruments with which bark-cloth is beaten out in the Pacific are similarly scored.

The dancing girls (Pl. XVIII, 1), ere they begin to dance, and while the harper sings the opening song to the accompaniment of his instrument, hold out towards Senbi their menats[3] and sistrums. "For thy Kas!" says the first, "the menats of Hathor, mistress of Cusae!" "For thy Kas!" says the second, "the menats [of Hathor], that she may show thee favour!" "For thy Kas!" says the third, "the menats of thy mother Hathor, that she may prolong thy

Fig. 5.

life unto the years thou desirest!" Meanwhile a man steps forward carrying two conical, and two flat circular, loaves of bread (Pl. XVIII, 2). The tongs with which he has just taken the hot bread out of the oven dangle from either hand.[4] He thus addresses Senbi: "For thy Ka, the *snw*-bread of Hathor,[5] that she may show thee favour." The harper's song is as follows: "Exalted is Hathor, [goddess] of love, O Iḥuyu (*Iḥwyw*), O Iḥuyu, when she is exalted on the holiday,[6] O Iḥuyu, on the holiday, O Senbi. O Iḥuyu." The Iḥuyu, as we learn from a somewhat similar scene in the tomb-chapel of Amenemḥet at Thebes,[7] are the two men with the castanets

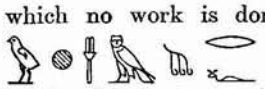
[1] The first in the group of signs transcribed *rḫtyw* (see fig. 5) somewhat resembles the bird reproduced in *Beni Hasan*, iii, Pl. ii, which GRIFFITH, in the accompanying commentary, p. 6, suggests is the equivalent of *rḫty*, "fuller." If the value of our bird is *rḫty* also, it fits in with the explanation, given below, of the object held by the bearer of the title in question.

[2] The arrangement of lines or grooves in the corresponding example in the chapel of Senbi's son Ukh-ḥotp (B, No. 2) is more elaborate. There they are divided into alternate squares of vertical and horizontal lines, forming a chequer pattern (see fig. 6).

[3] The menat (*mni·t*) is a particular kind of bead necklace (see GARDINER, *Rec. Trav.*, xxxiv, p. 74). It was sacred to Hathor, the goddess of love and mirth, and was worn both by her and by male and female dancers; for dancing, besides being a form of entertainment, was intimately connected with Hathor-worship. This combination of religion and recreation is well illustrated by the modern *Zikr*, which, though a religious dance and regarded as an act of worship, is one of the commonest amusements of the *felláḥín*, and is often performed to the accompaniment of much horse-play, loud laughter, and ribald jests.

[4] That the objects dangling from the hands of this man are tongs or spatulas, used for taking bread out of the oven, was suggested to me by Mr. N. DE G. DAVIES.

[5] *Snw*-bread is frequently referred to in the *Totenbuch* as the food both of Osiris and the glorified dead (*e.g.* BUDGE, *Book of the Dead*, 16, 11; 70, 16; 159, 7). Though the *Totenbuch* does not connect *snw*-bread with Hathor, it makes her play an important part in the feeding of the deceased, for it is under trees sacred to her that he consumes his repast (see for example chapters 52, 4, and 189, 6, Pap. *Nu* = BUDGE, *Book of the Dead*, 124, 7, and 493, 2). But here the *snw* of Hathor is possibly something more than mere food; it may have a "sacramental" value, like the menats and sistrums, and, as the words "that she may show thee favour" suggest, be a means of conveying her grace to the recipient (see below, p. 25).

[6] I owe the rendering of *wšr* as "holiday" to Mr. GRIFFITH, who referred me to *Kahun Papyri*, p. 60, where the same sign, , is used to denote, apparently, absence from duty, in a list recording the attendances of dancers and singers at festivals in a temple. The literal meaning of the word *wšr* is "to be empty." Thus *wšr* with the determ. ⊙ may well mean "an empty day" (a day in which no work is done), *i.e.* a holiday (cf. the name  *Wḫ-m-wšr-f*, "The Ukh-is-on-his-holiday," quoted on p. 3, footnote 1).

[7] See SETHE, *Urkunden*, iv, 1059–60. Amenemḥet's tomb-chapel is numbered 82 by GARDINER and WEIGALL, *Catalogue of the Private Tombs of Thebes*, p. 24. See also Pl. xx of a volume by GARDINER and N. DE G. DAVIES (in preparation), dealing, among certain other Theban tomb-chapels, with that of Amenemḥet. The plates of this book were most generously placed at my disposal by the authors. In Amenemḥet's chapel the *Iḥwyw* are, as here, two in

(Pl. XVIII, 2), who, like their girl companions in the register above them, wear menats. The foremost of the two is made to say: "The Golden One in the nests (?), The Golden One in the nests (?), the places, the places of her Ka, is content," while the other answers in refrain: "Mayest thou be content, O Golden One."

The part of the scene we have just been describing possesses several interesting features, exact parallel to the attitude of the dancing girls, who preface their performance by holding out their sistrums and menats to Senbi, in the famous "Tale of Sinuhe." We read that before the royal children, who had been brought in to see the returned exile, danced in the Pharaoh's presence, they offered him their sistrums and menats, accompanying the action with these words: "Take the beauteous (menat) in thine

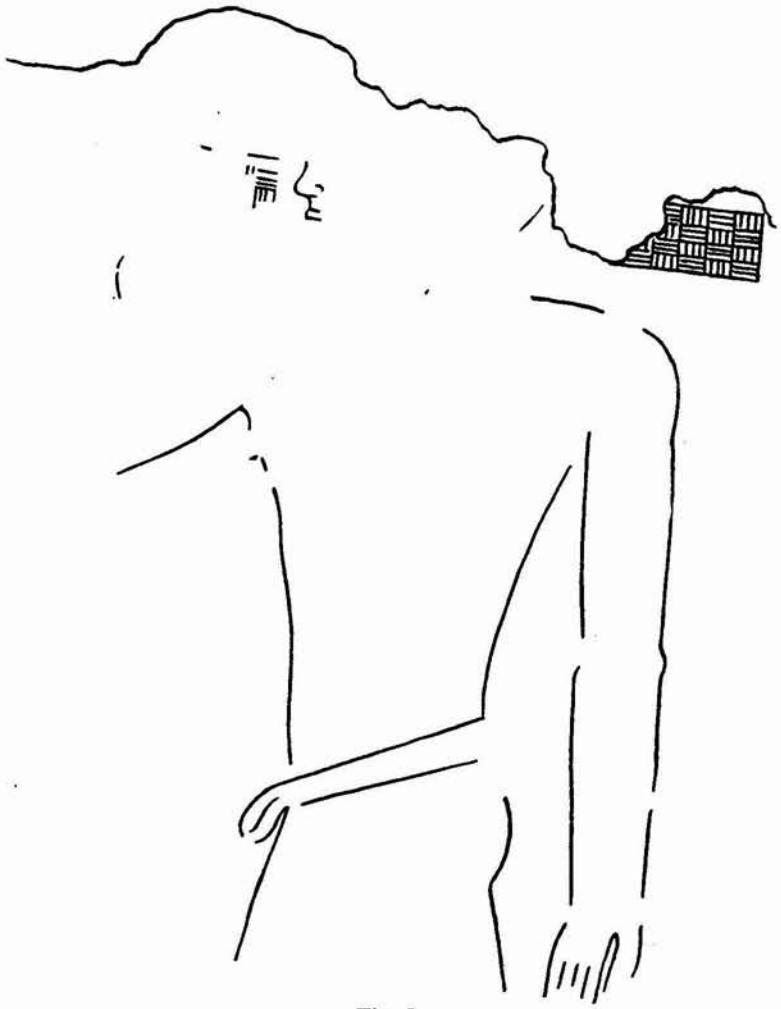
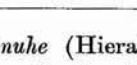


Fig. 6.

and the ceremony is evidently, as the accompanying inscriptions suggest, closely connected with the cult of the local Hathor.[1] We have an arms, the ornament of the Mistress of Heaven, that the Golden One may give life unto thy nostril, that the Lady of the Stars may unite

number. In front of the first is written, "The *Ḥwyw* of the Golden One, Mistress of Dendereh," and in front of the other, "The *Ḥwyw* of Hathor, Mistress of Dendereh."

[1] The prominent position given to this performance is doubtless due to the fact that Hathor was the tutelary divinity of Cusae (see p. 2), and the nomarch superintendent of her priests. We do not, however, mean to imply that the ceremony here depicted is peculiar to this district. On the contrary, similar representations and inscriptions are found in temples and tomb-chapels far away from Cusae. It is only the man with the tongs and *snw*-bread who appears not to occur elsewhere.

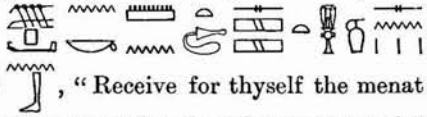
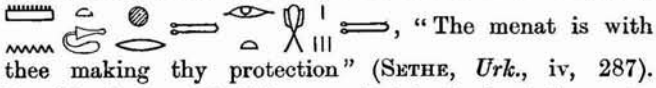
with thee!"[1] The reason why the princesses in the story, and the dancing girls in our relief, offer their menats and sistrums to the Pharaoh and to Senbi respectively, becomes quite plain in the light of a number of inscriptions collected by GARDINER in his *Notes on the Story of Sinuhe* (see *Rec. Trav.*, xxxiv, pp. 72–76). From these we learn that owing to their close association with Hathor, as her ornaments and the symbols of her divinity, the menat and sistrum, when applied to the nostrils,[2] could, like the ☥-symbol which was similarly applied,[3] convey sacramentwise life, prosperity, and health to the goddess's devotees.[4] They were not, however, merely Hathor's emblems; she was believed to be actually immanent[5] in them, so that those who touched or handled them would be in direct contact with the deity herself, and could feel certain that some portion of her divine nature was being transmitted and infused into their own systems. Thus the words addressed by the princesses to the Pharaoh become intelligible, and additional force is also given to the utterances of the dancers to Senbi. The belief in the reality of Hathor's presence at this ceremony is expressed in the words of an overseer, who stands behind the attendant with the toilet-box and the mirror in its case: "When thou (*i.e.* Hathor) passest by," he says, "the day is fair, it hath seen good." Between the two tables, upon which are the spare necklaces and bracelets, and the attendant with the toilet-box, are two servants, the one carrying a vase of perfume labelled  *st-ḥb*, the other—who, like the dancing girls, is made to say, "For thy Kas, the menat of Hathor, that she may praise thee!"—a sistrum and a menat.

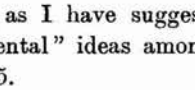
There is nothing unusual about the other singers and dancers and the wrestlers, who are depicted as merely spending their holiday in amusing themselves and the nomarch. The three vocalists in register 2 (Pl. XXI, 1), squatting on the ground in the attitude of their modern descendants, like them clap their hands in time to the song, the words of which are written above their heads. "How the Kas[6] abide here[7] in this house!" sings one of them,

[1] GARDINER, *Die Erzählung des Sinuhe* (Hieratische Papyrus aus den Königlichen Museen zu Berlin, fünfter Band), Pl. 14 a 11, 268 ff.

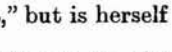
[2] , "The Golden One presents the menat to thy nose" (DEVÉRIA, *Mémoires et Fragments*, Pl. 2; quoted by GARDINER, *Rec. Trav.*, xxxiv, p. 73).

[3] Thus, when Amon-Re puts the ☥-symbol to Rameses II's nostrils, he says: "Take unto thee life, stability, and happiness" (BLACKMAN, *Temple of Derr*, p. 35).

[4] See the following passages quoted by GARDINER, *Rec. Trav.*, xxxiv, p. 73:  , "Receive for thyself the menat and the sistrum, that they may infuse health into thy flesh" (unpublished scene in Temple of Sethos I at Abydos).  , "The menat is with thee making thy protection" (SETHE, *Urk.*, iv, 287). Possibly the same belief was entertained about the castanets held by the *Iḫwyw*, whose association with Hathor is, as we have seen, plainly asserted in the chapel of Amenemḥet. The *snw*-bread of Hathor may also have been reckoned a means of receiving the goddess's grace and blessing, as I have suggested above, p. 23. For similar "sacramental" ideas among the Egyptians, see *Ä. Z.*, 50, pp. 69–75.

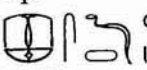
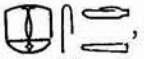
[5] GARDINER (*op. cit.*, p. 74) points out that Hathor is not only , "Possessor of the menat," but is herself actually  , "the Great Menat in the House of the Menat" (MARIETTE, *Dendereh*, ii, 76, 8; iii, 78 f.; iv, 11; and often). For similar ideas regarding the immanence of divinities in inanimate objects, see *Ä. Z.*, 50, p. 75, footnote 1.

[6] This remark of the singer is clearly, in the light of JUNKER's discovery at Gizeh (*Vorbericht über die zweite Grabung bei den Pyramiden von Gizeh*), which disproves some of the conclusions of STEINDORFF in *Ä. Z.*, 48, 125 ff., a reference to the statue or statues of Senbi which were erected in his tomb-chapel. The entertainment, therefore, is a funerary one, and is doubtless supposed to be taking place in the tomb-chapel, either on the day of burial or at one of the periodical festivals held there in honour of the dead.

[7] *I.e.*  being for , "here." Otherwise one must translate "How the Kas of the great one (*i.e.* Senbi) abide in this house!"

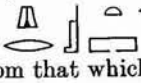
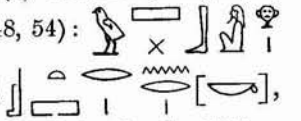
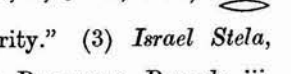
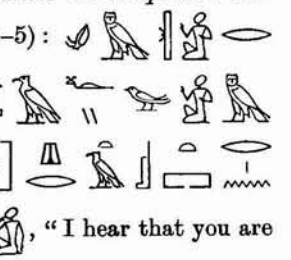
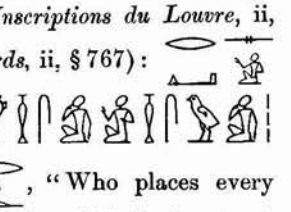
"O my lord, I desire that thou live long!" To this his two companions who face him reply, "I desire that thou live long, my lord, I desire that thou live long! Mayest thou make it a thousand years! I desire that thou continue in health and life for ever!" Close to them three soldiers (?),[1] accompanied by a boy who holds a battle-axe, perform a war (?)-dance. They leap about, or crouch down on their haunches, cracking their fingers the while in time to the rhythm. "Mayest thou make, O praised one, ... for ever!" cries one to the watching Senbi. He in the middle shouts out, "Mayest thou live for me! Behold it is a goodly day! O my beloved lord, mayest thou live long!" "Mayest thou repeat a million jubilees!"[2] exclaims the third; "smell[3] thou Hathor therein!" The colouring of the wrestlers, of whom there are three pairs, is the same as in the well-known examples at Beni Ḥasan,[4] one being painted dark- and the other light-red. But, as can be seen even in this reproduction, the Cusite artists have succeeded far better than their brethren of the Oryx nome in infusing the struggling figures with a sense of life and motion. Like the modern Egyptians, who also at times indulge in this sport, each man taunts his opponent, their words being written above them. "By your leave!" says one, as he gets his arm round his adversary's leg. "And now," he adds, "you will find yourself on your nose (?)!"[5]

[1] The attitude of the man who crouches on his knee recalls that of the soldier in the sign , who, therefore, may also be performing a war-dance (cf. a soldier in a similar attitude in NEWBERRY, *Beni Hasan*, ii, Pl. v, register 8, and MASPERO, *Dawn of Civilization*, p. 309 (ed. 1894). Both the dancers and the boy wear a curious bracelet (?) on their right wrists. The latter, like many a modern *fellâḥi* boy, has his hair cropped close to his head, except for a tuft on top.

[2] For the spelling  , in place of the usual  , cf. (GRIFFITH, *Siut*, Pl. 13, l. 22). For this reference I am indebted to Dr. GRAPOW, of Berlin.

[3] Reading . The idea probably is that Senbi is to "smell" Hathor under the form of one of her emblems, and so obtain long life, happiness, and health (see remarks on p. 25, with footnotes 2 and 3).

[4] NEWBERRY, *Beni Hasan*, ii, Pl. viii.

[5] Lit., "I will cause you to see yourself under the place of your mouth." The meaning of  in our text seems to be quite different from that which the words possess in the three passages to which Dr. GRAPOW has called my attention. They are (1) MARIETTE, *Abydos*, i, Pl. 5, 20 (see GAUTHIER, *Ä. Z.*, 48, 54):  , "I answer on behalf of my father, he being in the Nether World under thy authority (?)." (2) MARIETTE, *Karnak*, Pl. 35, 49 (see BREASTED, *Records*, ii, § 900, l. 23):  , "Under his authority." (3) *Israel Stela*, l. 11 (*Ä. Z.*, 34, pp. 3 and 18; see BREASTED, *Records*, iii, § 611): , "The Tehenu are consumed in a single year. Sutekh has turned his back upon their chief; their settlements are devastated under his authority (*i.e.* with his consent)." See also SPIEGELBERG, *Correspondances du Temps des Rois-Prêtres*, p. 68 (*P. B. N.*, 198, R/4–5):  , "I hear that you are angry and annoyed with me, inveighing against me ("fâché et irrité contre moi, pestant contre moi," SPIEGELBERG) under the authority of (*i.e.* on the ground of) the jesting words [which I spake to the chief of the quarrymen]." Compare, perhaps, (α) PIERRET, *Inscriptions du Louvre*, ii, p. 25, c. 26, l. 6 (BREASTED, *Records*, ii, § 767):  , "Who places every man upon his father's seat, who makes glad the heart and favours the favourites, at whose words the great arise," and (β) *op. cit.*, p. 24, c. 41: ,

Replies the other, "I'll make you do that. See! It's you who are coming a cropper(?)!"[1] The words of the central pair are unfortunately almost entirely broken away. "Don't talk so big!" cries the man on top in the third group. "See, here[2] we are! Now then, look out for yourself!" But his apparently falling opponent thinks that, after all, he will turn the tables on the all but victor. "Come, wretch!" he ejaculates, "I have wriggled round (?).[3] See! It is you who are yielding!"

The rest of the top register, so far as it is preserved, is filled up with representations of the various large and small objects, such as weapons, furniture, toilet articles, and other utensils, buried with the deceased for his secular or ceremonial use in the hereafter. A similar equipment is often painted on the sides of the great wooden sarcophagi of the period. The figures in the scene depicting funerary ritual, which occupies the east end of the surviving part of register 2, are much damaged; but enough remains of them, and of the explanatory texts that accompany them, to show that they are engaged in the ceremony of "Reciting the Illumination" of the deceased. The first figure apparently holds a brush,[4] and behind him stands a lector, above whose head are the words "Reciting the Illumination." Next to him is the *Sem*-priest Ankhi, who is just dropping fresh grains of incense on to the glowing charcoal in his censer. A bit of the tail and some of the spots of his leopard-skin vestment are still discernible. After Ankhi come the first four of the eight men who carry shoulder-high Senbi's massive wooden sarcophagus. The other four men and most of the sarcophagus are broken away.

Registers 3 *and* 4.

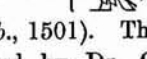
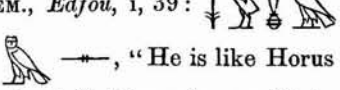
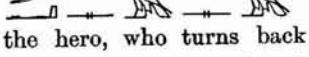
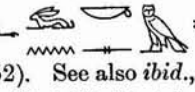
These two registers contain fine examples of the naturalistic art of Cusae (referred to on pp. 16–17). The fishing and fowling scene (Pls. XVI, XVII, 1, and frontispiece), at the west end, illustrates admirably the genius of the Cusite craftsmen, which expressed itself in the free and life-like treatment of stock subjects rather than in the invention of new ones, a treatment, however, which is confined for the most part to representations of peasants, animals, and plants, the portraits of the nomarch and members of his family being executed nearly always on the old traditional lines.[5]

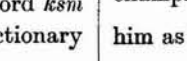
On the left side of the scene Senbi, accom-

"One whom his god loves, of a patient disposition, whom the people love, upon the strength of whose words no one was (ever) arrested (?)."

[1] Lit., "I have brought it (*i.e.* the place of your mouth) to you. Behold! I will cause you to fall upon it."

[2] = "here." See p. 25, footnote 7.

[3] Cf.  , "turn away," "turn aside" (Brugsch, *Wörterb.*, 1501). The following examples of the word *ksm* are cited by Dr. Grapow from the Berlin Dictionary material. (1) Rochem., *Edfou*, i, 39:  . . . .  , "He is like Horus . . . . the hero, who turns back (?) him who would turn him back (?)." (2)  , "He is not turned back (?)" (*ibid.*, 152). See also *ibid.*, 279; *ibid.*, 374; *op. cit.*, ii, 44; Griffith, *Siut*, Pl. 11, l. 6; Newberry, *Rekhmara*, 7, l. 11; *Pap. Sall.*, 2, 10, 1, and 2, 10, 5; Naville, *Mythe d'Horus*, iii; Mariette, *Dendereh*, ii, 50.

[4] The object in question is certainly a brush in a corresponding scene on the west wall of the chapel of Senbi's son Ukh-ḥotp. In a scene in the chapel of Ikhet-ḥotp at Saḳḳâreh (Davies, *Ptahhetep*, ii, Pl. xxi) it seems to be a staff. In some of the scenes depicting this funerary ceremony the object appears to be a long piece of cloth (Newberry, *Beni Hasan*, i, Pl. xvii). In this Beni Ḥasan example, above the man with the cloth (?), who looks behind him as he walks, is written  , which Mr. Griffith thinks means "removing the foot(-prints)" (*i.e.* as the priests left the tomb-chapel, one of them swept, or smoothed, the sandy floor with a cloth, brush, or staff, to obliterate marks made by their feet).

[5] Exceptions are the vigorously posed figure of Senbi shooting (Pls. VI, VII, and XXIII), and the smiling wife looking roguishly up at her husband, in the relief depicting a musical party (see *Journal of Egyptian Archaeology*, vol. i, Pl. xxvii, 2) on the north wall of the chapel of Senbi's son Ukh-ḥotp.

panied by his wife Meres, stands in a skiff constructed of reeds, spearing fish. This subject is depicted over and over again in tomb-chapels, both of the preceding and contemporary periods; but here it is imbued with a new life. How realistic are the monstrous hippopotami who bellow and display their gleaming white tusks at the daring sportsman as he comes skimming over the surface of the water in his frail canoe. Above their haunts in the papyrus-thicket, which occupies the middle of the picture, hovers a cloud of birds who beat the air with their flapping wings, while nearer the water flit dragon-flies and butterflies. The papyrus-reeds are beautifully rendered, swaying gently in the light breeze or bending beneath the birds who perch upon them. In the north end of the thicket a fox,[1] who has clambered up over the yielding rushes and snatched at the head of a fledgeling which protruded above its nest, is taking his departure with his prey dangling from his mouth. The other tiny occupant of the nest flaps its wings in terror while the parent-bird, hovering above, utters loud lamentations from outstretched throat over her inability to protect her home and callow brood from this sly and rapacious foe.

In the continuation of the scene Senbi is engaged in fowling with a throw-stick, which he is just about to discharge at the swarm of birds in front of him. In his left hand are three unfledged nestlings which are probably meant to act as decoys. A duck is represented in the act of falling, having been struck on the neck by the well-aimed boomerang, while a previous catch has been picked up by his wife, who also holds a bunch of lotus-flowers which she had plucked ere the sport began. The lovely little clumps of water-plants below the two canoes particularly deserve notice. The artist has represented them as waving to and fro in the current.

The inscription above Senbi fishing is as follows: "Spearing fish by him who is honoured by Osiris, Lord of the Western Desert, the Nomarch, the Superintendent of the Priests, Senbi the Justified." Above the accompanying broken figure of his wife we read: ". . . . . Meres, the Possessor of honour." The scene of Senbi fowling is described as "Casting the throw-stick at the water-fowl by the Nomarch, the Treasurer, the Confidential Friend, Senbi the Justified." His wife is here described as: "His wife, his Favourite, Meres, the Possessor of honour."

The four peasants in register 3, behind the figure of Senbi fowling, are bringing their master the produce of their labour in the swamps and fields. This consists of two herons, two bunches of waterfowl tied together by the feet and strung from a yoke (Pl. XVII, 2), two cages of duck also suspended from a yoke, a tray of fruit and flowers, and a small bunch of papyrus-plants. The birds hung from the yoke are most lifelike. See how they thrust out their necks and peck at one another! One of them is quacking, as the open beak clearly indicates! This method of carrying live birds is practised by the *fellâḥîn* at the present day. To the first three peasants are attached short descriptive labels. In front of the first we read, "For thy Ka, the produce of the field"; in front of the second, "The product of the chase for thy Kas"; and in front of the third, "The produce of the field for thy Kas."

The adjoining scene in the same register (Pls. XX, 1, XXI, 2, and XXX, 1) is quite a masterpiece. Contrary to the ordinary conventional Egyptian method, the fat old fisherman, wading up to his knees in the water, is represented practically in real profile.[2] The artist has

[1] Cf. *Journal of Egyptian Archaeology*, vol. i, p. 215.

[2] Still better examples of profile are the "Beja" herdsmen (see *Archaeological Report*, 1911–12, Pl. viii, 1) and one of the men hauling a rope on the south and north walls respectively of the tomb-chapel of Senbi's son Ukh-ḥotp. The very dark red, practically chocolate, hue of the fisherman is perhaps intentional. Fishermen, owing to the constant exposure of their naked wet bodies to the sun, get very tanned indeed (but see the remarks on p. 29, footnote 2).

succeeded admirably in his attempt to express in this figure the muscular strain entailed by the hoisting of a heavily laden net out of the water. The fish, both in the net and in the pool, are well rendered, infinite care having been shown in the painting of the minute details. The bag looks like a continuation of the net, so contrived that the fish can easily be slid into it as soon as they have been drawn up out of the water. Above the fisherman is the following text: "A catch has taken place for the lucky man."[1]

The two reed boats and their occupants are unhappily much battered. In the stern of the left-hand boat stands a man propelling her with a pole. The fellow in the bow grasps a paddle with which he endeavours to strike the man who, under the protection of a companion armed with a long punt-pole, is trying to pry into, or steal, one of his baskets which doubtless contains fish. Between the two men in the left-hand boat, who, like those in the opposite craft, are ordinary *fellâḥîn*, is a nude figure crouching in the attitude of grief, with one hand on his head and the other on his knees. His skin, through which, so emaciated is he, his bones look ready to break, is, like that of the fisherman (see above, p. 28, footnote 2), of a chocolate hue.[2] Moreover, instead of wearing the wig or having the closely cropped head of the Egyptian, he is distinguished by a great growth of tangled hair, which crowns a very oddly shaped cranium. He and certain strange-looking herdsmen (see *Archaeological Report*, 1911–12, p. 10, and Pl. VIII, 1), of whom there are several examples in the Meir chapels, and who are marked by the same characteristics, are members apparently of some Hamitic tribe, probably from the Eastern Desert, the ancestors or near kinsmen of the modern Bisharîn, the Hadendoweh, and Ababdeh, whom anthropologists call collectively "Beja."[3]

The outlandish being we have just been discussing is evidently in distress, a fact suggested by his attitude, already referred to, and the remarks of himself and of his companion who propels the boat. "You have seen, O lads!" he cries, while the latter is made to exclaim, "Oppression is death!" Our friend with the paddle shouts out ironically at his enemies, "You bid me let him see it!" which is possibly a reference to the man who is trying to get hold of the basket. Perhaps in the absence of his two companions the old fellow has been set upon and beaten in an attempt to rob him of his fish. He is now bewailing his hard fortune and bruises.

The scenes in register 4 are entirely agricultural. Two peasants (Pl. XXI, 3) are pulling up flax in the usual manner.[4] The one on the left remarks to his comrade: "See, you are gathering without tugging properly, albeit the day is fair!" The other retorts with "Drop(?)[5] your hand, and then give a glance at us!"

The youth who walks beside the ploughman and drives the yoke of oxen cries out: "Cease

[1] Lit., "for the man with a Ka," *i.e.* the man's Ka in the capacity of his *Schutzgeist*, or protecting genius, has assisted him in his work, and brought him good luck. For this notion about the nature of the Ka, see BREASTED, *Development of Religion and Thought in Ancient Egypt*, pp. 52–55.

[2] So also is the skin of the deformed herdsmen (see p. 33) in register 3 of the south wall (Pls. IX and XXV, 3). By this, as I have already suggested in the case of the old fisherman, the artist may have wished to indicate a physical peculiarity. On the other hand, let it be noted that the "Beja" herdsman in register 2 of the south wall is coloured the ordinary Egyptian red, while certain of the *fellâḥîn* on the same south wall, namely the man with the haunch in register 4, the peasant delivering the cow of her calf in register 3, and others, are painted chocolate or else very dark red. The dusky colouring, therefore, may not be intentional, but only due to an accident in the mixing or application of the paint.

[3] Dr. SELIGMANN, who first saw photographs of this man and the herdsmen, and then, in December, 1913, the original reliefs, asserts that they are typical Hamites, and could be matched anywhere to-day among those tribes of the Eastern Sudan who dwell in the desert between the Nile and the Red Sea. (See his article in *Journal of the Royal Anthropological Institute*, vol. xliii, July–December, 1913, pp. 593–704.)

[4] Cf. DAVIES, *Deir el-Gebrawi*, ii, Pl. vi.

[5] Taking as a faulty writing of .

not,[1] the day is fair!" The peasant, who breaks small with a hoe the heavy clods turned up by the ploughshare, is followed by a sower with a basket full of seed-corn, which he scatters broadcast over the prepared ground. Behind the ploughman are two reapers cutting the corn with sickles, while farther to the right is one of the most beautiful reliefs in Senbi's chapel, that of the cattle treading out the grain (Pl. XX, 2). The kine are being driven round and round the circular threshing-floor by a man brandishing a twig and singing the while: "How fine are the bulls abiding in the barley till their last corn-shock (?)[2] (is trodden out)!"

Between the threshing-floor and the harvest-field two men are engaged in winnowing the grain (Pl. XXI, 4). One tosses it up with two flat wooden scoops, while the other sweeps it into a heap, as it falls, with two brushes made of twigs or straw. Both of them wear a handkerchief on their heads[3] to protect them, as they bend over their work, from the fierce rays of the summer sun, or to keep their hair clear of the flying chaff.

The East Wall.

(Pls. V–VIII, XIV, 2, XXII, 4, XXIII, and XXIV)

North of the Entrance.

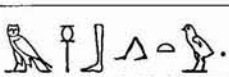
(Pl. V)

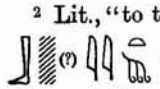
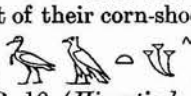
This part of the east wall, as already stated on p. 22, is terribly smashed, only scraps of a scene of craftsmen plying their various tasks remaining. To the right three men are engaged in the manufacture of stone vases. One of them is polishing (?) a finished vase with a pebble,[4] while the other two are drilling out the insides of the vessels.[5] One of the latter (the man on the extreme right) remarks to his companion, "Do you observe that this *mnḫw* does not keep steady without[6] its gum?" The reply to this question is unintelligible. To the left just an indication of jewellers[7] making a necklace survives, while some way to the left of them, again, carpenters or stonemasons are at work with mallet and chisel.

South of the Entrance.

The hunting scene on this part of the wall well illustrates the naturalism of the artists of Cusae and their ability to express life and motion. In these respects their work far excels most of the surviving productions of their contemporaries. How formal and lifeless by comparison seems a similar scene in the famous tomb-chapel of Khnem-ḥotp II. at Beni Ḥasan! There the animals look as if they are waiting to be shot at, and as for the lion, he pays not the slightest heed to the arrows that go whistling past him. He is indeed the tamest of wild beasts! The pose of Khnem-ḥotp, too, drawing his bow is devoid of animation. But in this Cusite relief it is all different. Senbi is the keen sportsman, every inch of him. All his muscles are tense and every nerve alert, as he raises himself on the toes of his right foot and bends slightly forward to take aim. The fleeing animals, and the hounds racing after them or fixing upon them and pulling them down, are splendidly portrayed. The artist seems to have aimed at emphasizing the difference between the

---

[1] Reading the signs in the order  .

[2] Lit., "to the end or limit of their corn-shock (?)." With  cf. perhaps  *Eloquent Peasant*, R. 61; B. 10 (*Hieratische Papyrus aus den Königlichen Museen zu Berlin*, Pls. 2*a* and 5*a*).

[3] Cf. Naville, *Papyrus de Kamara*, ap. Petrie, *Ancient Egypt*, i (1914), p. 26, for a reaper who has protected his head with a sack.

[4] Owing to the weather-worn condition of the relief it was impossible to see whether the man holds a pebble or not.

[5] Cf. Davies, *Deir el-Gebrawi*, i, Pl. xiii.

[6] Lit., "Because (see Erman, *Gramm.*[3], § 531) there exists not its gum."

[7] Cf. Davies, *Deir el-Gebrawi*, i, Pl. xiii; ii, Pl. xix.

slow gait of the hedgehog and the rapid flight of the hare, who stretches himself to run and kicks up his hind legs, by placing them in close proximity to one another (Pl. XXII, 4). The lion who has caught the bull by the muzzle is a thoroughly ferocious creature, quite unlike the mild Beni Ḥasan specimen. This particular episode is in some ways even more vigorously rendered here than in Ptah-ḥotp's tomb-chapel at Saḳḳarah, where it also occurs.[1] It is a fine piece of realism, for a lion, when he attacks an ox, always does make for his muzzle, that being his most sensitive spot. Thus the poor beast becomes almost paralyzed with pain and fear. A delightful touch is the mother-gazelle, who, amid the flying arrows and careering beasts, nibbles at a tuft of grass and suckles her doe. The rocky pebble-strewn surface of the high desert (cf. Pl. XIII, 1), where the hunt is taking place, is simply but effectively indicated. A pale pink-to-buff is the colouring of the rocks and background, while the pebbles are suggested by dark-red spots.[2]

There are some interesting details in the clothes and equipment of Senbi and his companion, who is perhaps his son (see p. 11). The latter, who has an ostrich-feather stuck in his hair, holds a battle-axe in his left hand, while with his right he is about to pull a fresh supply of arrows from the quiver which is suspended by a strap from his left arm. From his shoulder hangs a goat-skin (?) wallet, similar to those I have seen used by peasants in Lower Nubia at the present day. He has a dagger stuck into his belt (Pl. XXII, 3). In his right hand, with which he is also drawing the string of his bow, Senbi holds three spare arrows. He is tightly girt in with a cloth or leather band, twisted several times round his waist and then knotted.[3] Both he and his companion are clad in a scanty kilt that leaves their legs free and unhampered, and in addition they wear an appendage, apparently made of the hide of some animal, in shape not unlike a Highlander's sporran[4] (see fig. 7). The one worn by Senbi's companion best illustrates its use. It looks like a survival of, or substitute for, the primitive *karnata*. The penis is inserted into a narrow tube which forms the upper part of the "sporran," and which is tightly tied round the mouth with a string. The tube is passed through the waist-belt so that the penis is caught up against the

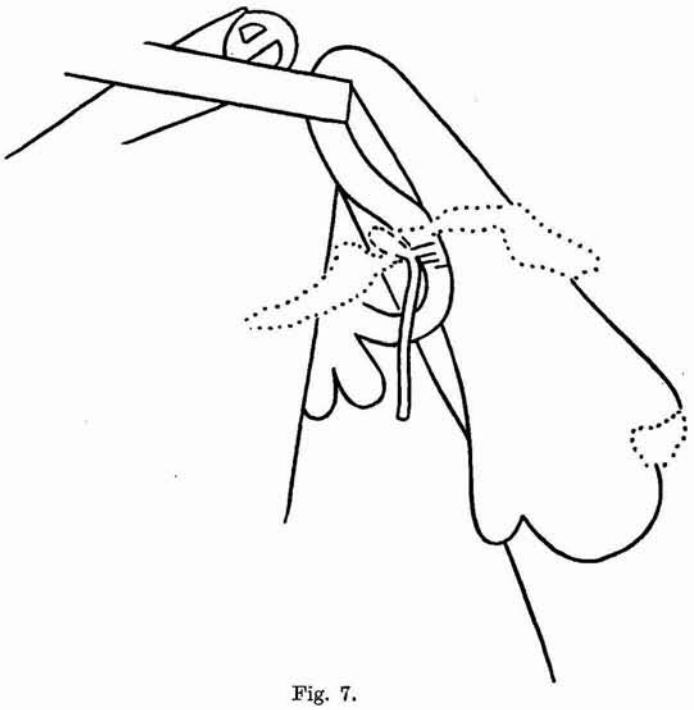


Fig. 7.

pelvis (in the position affected nowadays by the Melanesian inhabitants of New Guinea), while the wide flap of the "sporran" hanging down offers decent concealment.[5]

[1] Davies, *Ptahhetep*, i, Pl. xxii.

[2] Unfortunately nearly all the paint has disappeared.

[3] The men of Ḳuft in Upper Egypt wear round their waists, under their clothing, a somewhat similar leather thong.

[4] Cf. a similar kilt and appendage worn by some of the soldiers who drag Thut-ḥotp's colossus (Newberry, *El-Bersheh*, i, Pl. xv). The drawing in fig. 7 is the result of continual and careful examination of the "sporran" in all lights. This part of the attendant's figure is broken and weathered, and it was difficult to make out details (see Pl. XXII, 3).

[5] Quite effectually in the case of Senbi and of the soldiers in the el-Bersheh relief.

Of the offering scene above very little survives. On the right the feet of Senbi, seated on a chair before a table covered with food, are still discernible, as are also the feet of a man presenting geese on the opposite side. In front of the latter is most of the figure of a man carrying a haunch of beef. The tall, slightly tapering object in front of the table may be perhaps only an unusually tall jar.

South Wall.

(Pls. IX–XI, XIII, 2, and XXV–XXIX)

The scenes on the south wall are concerned almost entirely with the nomarch's cattle—the

Fig. 8.

tending, inspecting, and butchering of them, and finally the offering to him of their flesh.

Registers 1 *and* 2.

At the west end of the two registers "the Baron, the Nomarch, Superintendent of the Priests, Senbi the Justified" sits on an ebony chair in front of a table, on and around which food of all kinds is heaped up for a funerary banquet. This supply of provisions is labelled: "The offering-table: thousands of flesh and fowl, every good and pure thing for the Ka of the Honoured One, the Nomarch, Senbi the Justified." Towards the already overloaded board servants are advancing carrying further supplies (Pl. XXV, 1), while nearer at hand four butchers are cutting up two slaughtered bulls, whose blood still flows freely from the gaping wounds in their throats.

The funerary character of the repast is emphasized by the presence of a band of priests engaging in the ritual for the dead. "The Embalmer" (Pl. XXV, 1) and "the Friend (*Smr*)" offer a libation and incense for the revivification of the deceased,[1] while three kneeling lectors, under the direction of the *Sem*-priest Ankhi (?), chant the "Illumination." The rest of register 2[2] is occupied with droves of cattle which are being driven into the nomarch's presence. They are headed by one of the "Beja" herdsmen[3] who, leaning upon a wavy staff, leads along a "young *iwꜣ*-bull" (Pls. XXV, 2, and XXXI, 1). The face of this herdsman is well preserved[4] (see fig. 8), and displays the long, almost straight nose, the scanty moustache and whiskers, and the tuft-beard of the typical Hamite (cf. also the Proto-Egyptian head from Hierakonpolis, and the skull shown and discussed by Elliot-Smith in *The Ancient Egyptians*, pp. 51 to 55). He has the same mass of "fuzzy-wuzzy" hair as his brother on the opposite wall, and is almost as emaciated, his neck being long and scraggy and the skin tightly drawn over the chest and shoulder-bones. One of the drovers carries a milk-vase, and two of them a long narrow vessel[5] made of, or encased in, green rushes bound with rope made of straw or palm-fibre. The kilt of the last drover in the

[1] See *Ä. Z.*, 50, p. 69 ff.

[2] From above the butchers cutting up the two bulls onwards, register 1 is broken away (see Pl. IX).

[3] In this case coloured the ordinary red (see p. 29).

[4] A still better preserved example is that on the south wall of the chapel of Senbi's son Ukh-ḥotp (see *Archaeological Report*, 1911–12, Pl. viii, 1).

[5] The body of the vessel is painted blue, the bands yellow with red diagonal lines, indicating the twists in the rope.

register is painted yellow, suggesting that it is made of plaited straw (see below, footnote 6).

Registers 3 and 4.

At the west end of these two registers stands Senbi, leaning on a staff and holding a handkerchief[1] in his left hand, accompanied by "the Honoured One, Per-ḥemut-Meres." In front of him, in two rows, are herdsmen leading or driving cattle, and servants bringing joints of meat and poultry. The scene is labelled "Inspecting the *iwꜣ*-bulls[2] and the young cattle (?)."[3] The fact that the cattle are intended for Senbi's sustenance in the hereafter is shown by the inscription above his head: "An offering which the king gives! A thousand loaves of bread, jars of beer, flesh and fowl, for the Honoured One, the Nomarch, Ukh-ḥotp's son Senbi, Possessor of honour."

The first pair of "young *iwꜣ*-bulls" is in this case also being led by a "Beja" herdsman (Pls. XXV, 3, XXVI, 1, and XXXI, 2). The face is destroyed, but the top of the mass of matted hair is still preserved. He is even more emaciated than his fellow in the register above. In addition to his long scraggy neck and extraordinary hunched-up shoulders, the wretched man's legs are frightfully distorted, and he can just go shuffling and limping along with the help of his short but stout drover's stick. CHASSINAT,[4] discussing a similarly misshapen herdsman on the north wall of the tomb-chapel of Senbi's son Ukh-ḥotp, points out that in the backward and unnatural bend of the left leg we have a case of *genu recurvatum*,[5] a deformity resulting probably from a kick on the knee-joint. Above the first two pairs of oxen is the following text: "Offering the produce of the choicest of the stalls to the Ka of him who is honoured by Osiris, the Nomarch Senbi, Possessor of honour." Next in order come several cows and a calf driven by a herdsman who wears a kilt of woven straw.[6] Above the cow followed by the calf is wrongly written: "The strong one (masc. *sic!*) which the master praises." Above the large group of cows we read (Pl. XXVIII, 1): "Conducting the fatlings (?)[7] brought from his villages of the south." The scene of the cow being delivered of her calf (Pls. XXVII, 1, and XXIX, 2) is very graphic. An overseer, clad in his straw kilt (see remarks above, footnote 6), directs the proceedings. "Herdsman (*mnỉ*),"[8] he cries to his subordinate, "catch hold (?) gently!"[9] Another herdsman has spread out his mat just in front of the panting cow, and squats upon it sound asleep. Close by, two bulls eager for the fray are kept apart by brandished sticks. "Separating the bulls" is written above the two farm-hands who stand between the would-be combatants. The right-hand bull is thus appropriately described: "An ox strong as two Apis-bulls whom Ḥesat (a cow-goddess) has suckled." The two neighbouring animals have succeeded in getting at one another, and with such fury has the assault been delivered that their horns have pierced each other's neck (Pl. XXVIII, 2). A herdsman, followed by his dog "Breath-of-life-of-Senbi," hastens up to separate them with blows from his stick. The inscription above him and the left-hand bull reads: "Separating the strong bull.

[1] See BLACKMAN, *The Temple of Derr*, p. 99, footnote.

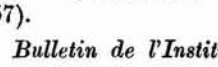
[2] See MACIVER, *Buhen*, pp. 72, 73.

[3] ; cf. (BRUGSCH, *Wörterb.*, 1357).

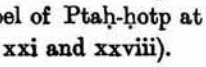
[4] *Bulletin de l'Institut Français d'Archéologie Orientale*, x, pp. 169–173.

[5] CHASSINAT also draws attention to another case of a herdsman suffering from *genu recurvatum* in the tomb-chapel of Ptaḥ-ḥotp at Saḳḳarah (see DAVIES, *Ptahhetep*, i, Pls. xxi and xxviii).

[6] The garment is coloured yellow. The texture is strengthened by bands of rope at intervals, the twists therein being indicated by diagonal lines.

[7]  .

[8] See GARDINER, *Ä. Z.*, 42, pp. 116–123.

[9] Lit., "Be gentle (*sf*) of grasping (?) (*bn*)." With  (*bn*) = "grasp" (?) cf. perhaps , "umgeben" "einfassen" (BRUGSCH, *Wörterb.*, Suppl., p. 430).

He regards the separating (only) when the herdsmen withstand him firmly to the face."

The first half of register 4 is occupied with figures of servants offering Senbi and his wife joints of meat and poultry. "A haunch for the Ka of Senbi the Justified!" is written in front of the man with the great leg of beef. In front of the second offerer is written: "Offer unto the Ka of the Honoured One, the Nomarch, Senbi the Justified!" The same text, except for slight variations in the attributes of Senbi, accompanies the third, fifth, sixth (Pl. XXIX, 4), and seventh offerers. The fourth, who presents his master with four pin-tailed ducks (Pl. XXIX, 1), is made to say: "Bring offering for the Ka of Senbi the Justified!"

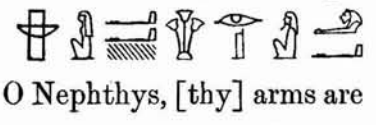
The man who grasps the horns of an ox and presses down its head with one foot, while his companion ties its legs, exclaims (Pl. XXVIII, 1): "Come, that you may do what is good!" The butcher who is operating upon the hind leg of the black-and-white victim remarks to the fellow who holds the limb in question: "That's fine, the way you've stretched it out!" A butcher who has just cut the throat of an ox (Pls. XXVII, 2, and XXXII) calls out to his assistant, who is tightening the ropes that bind the animal's legs and keep him from struggling: "Let your arm be strong, so that we may offer joints of meat to the Ka of the Honoured One, the Nomarch Senbi the Justified!" Hard by, a fellow (Pl. XXIX, 3), who is holding down the head of another tied-up ox, so that when the butcher comes he may the more easily slit its throat, calls out to him: "I have laid him on his side for you." The slaughtering of the cattle is being done under the eye of the "Superintendent of the inner apartment, Netruḥotp," who stands, wand in hand, behind the last group of butchers.

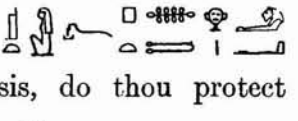
A fine scene is that of the bull being lassoed (Pls. XXVIII, 2, and XXX, 2). The fiery animal is full of life, and he snorts and tosses his head in his rage. But struggle though he may, it is all to no purpose. The lasso, skilfully thrown, has him well in its toils, his left leg is securely caught up, and presently down he will fall!

The Statue-Niche.

(Pls. XV, 1, and XXII, 1.)

The statue-niche that juts out of the centre of the west wall is painted inside and out to imitate rose granite. In front, above the doorway, there is a palm-leaf cornice of the usual pattern, below which, and down either side of the doorway, runs a torus-roll. On the north side of the inner face of the architrave there is a socket for the upper of the two pivots upon which the door that once closed the niche revolved. The lower socket, along with the rest of the floor of the niche, has been broken away. In the space between the torus-roll and the mouth of the doorway, at the top and sides, there are the following inscriptions in blue incised signs.

Text on north half of architrave, in a single horizontal line ←:  , "O Nephthys, [thy] arms are behind this Nomarch Senbi the Justified!"

Text on the south half of architrave, in a single horizontal line →:  , "O Isis, do thou protect this Nomarch Senbi for ever!"

Text on north jamb, in a vertical line ←: . . . . "The Baron, the Nomarch, the Chief Lector . . . ."

Text on south jamb, in a vertical line →: . . . . "The Baron . . . ."

INDEXES.

INDEXES.

I.—LIST OF AUTHORITIES QUOTED.

Aegyptische Urkunden aus den Koeniglichen Museen zu Berlin; Griechische Urkunden (*B. G. U.*). 1.

AELIAN, *De Natura Animalium* (ed. R. Herscher). 1, 2.

Archaeological Report, 1911–12. 15, 16, 29, 32.

BLACKMAN, *Temple of Derr*. 25, 33.

BÖCKING, *Notitia Dignitatum*. 1.

BORCHARDT, *Statuen und Statuetten*, Teil i (*Catalogue Général des Antiquités Égyptiennes du Musée du Caire*). 15.

BREASTED, *Records*, i. 10, 19, 21.

„ „ ii. 26.

„ „ iii. 26.

BRUGSCH, *Dictionnaire Géographique* (*D. G.*). 2.

„ *Wörterbuch*. 27, 33.

„ „ (Suppl.). 33.

BUDGE, *Book of the Dead*. 23.

CHASSINAT, in *Bulletin de l'Institut Français d'Archéologie Orientale*, x. 15, 33.

„ in *Recueil de Travaux*, xxii. 14, 15.

„ „ „ xxv. 2, 3, 4.

CLÉDAT, in *Bulletin de l'Institut Français d'Archéologie Orientale*, i. 15.

DAVIES, N. de G. 23.

„ „ *Deir el-Gebrawi*, i. 30.

„ „ „ „ ii. 10, 29, 30.

„ „ *Ptahhetep*, i. 31, 33.

„ „ „ ii. 27.

Déscription de l'Égypte. 2.

DÜMICHEN, *Geographische Inschriften*. 2.

Eloquent Peasant (F. VOGELSANG und ALAN H. GARDINER, *Die Klagen des Bauern*. Hieratische Papyrus aus den Königlichen Museen zu Berlin). 30.

ERMAN, *Ägyptische Grammatik* (Dritte Auflage). 22, 30.

„ *Hymnen an das Diadem der Pharaonen*. 22.

GARDINER, Dr. A. H. 22, 23.

„ „ *Die Erzählung des Sinuhe* (Hieratische Papyrus aus den Königlichen Museen zu Berlin). 25.

„ „ in *Recueil de Travaux*, xxxiv. 23, 25.

„ „ in *Ä. Z.*, 42. 33.

„ „ and WEIGALL, *Catalogue of the Private Tombs of Thebes*. 23.

GAUTHIER, in *Ä. Z.*, 48. 26.

GRAPOW, Dr. 26, 27.

Greek Papyri in the British Museum. 1.

GRENFELL, Dr. 1.

GRIFFITH, Mr. 23, 27.

„ *Beni Hasan*, iii. 23.

„ *Kahun Papyri*. 23.

„ *Siut*. 26, 27.

ḤASAN, ALY. 14.

HUNT, Dr. 1.

Israel Stela, in *Ä. Z.*, 34. 26.

Journal of Egyptian Archaeology, i. 7, 16, 27.

JUNKER, *Vorbericht über die zweite Grabung bei den Pyramiden von Gizeh*. 25.

KAMÂL, AḤMED BEY. 1, 16.

„ „ in *Annales du Service*, xi. 2, 3, 16.

„ „ „ „ „ xii. 16.

„ „ „ „ „ xiii. 3.

LACAU, *Sarcophages Antérieurs au Nouvel Empire*. 2, 3.

LEGRAIN, in *Annales du Service*, i. 14, 15.

LIEBLEIN, *Namen-Wörterbuch*. 2.

„ „ (Suppl.). 2.

Leipzig Papyri. 1.

MARIETTE, *Abydos*, i. 26.

„ *Catalogue Général des Monuments d'Abydos*. 3.

MARIETTE, *Dendereh*, ii. 25, 27.
„ „ iii. 25.
„ „ iv. 25.
„ *Karnak*. 26.
MASPERO, *Art in Egypt*. 12, 15.
„ *Dawn of Civilization* (ed. 1894). 26.
MEYER, Professor Eduard. 13.
MURRAY, Miss M. A., *Index of Names and Titles of the Old Kingdom*. 7.

NAVILLE, *Deir el-Bahari*, ii and iv. 2.
„ *Mythe d'Horus*. 27.
„ *Papyrus de Kamara*. 30.
NEWBERRY, *Beni Hasan*, i. 27.
„ „ „ ii. 26.
„ *El-Bersheh*, i. 31.
„ *Rekhmara*. 27.

Papyrus Sallier. 27.
PETRIE, *Ancient Egypt*, i. 30.
„ *Dendereh*. 2, 7, 8, 22.
PIERRET, *Inscriptions du Louvre*. 2, 3, 26.
PLEYTE, in *Ä. Z.*, 4. 1.

QUIBELL. 3.
„ *Annales du Service*, iii. 1.

ROCHEMONTEIX, *Edfou*, i and ii. 27.

SELIGMANN, in *Journal of the Royal Anthropological Institute*, vol. xliii. 29.
SETHE, *Pyramidentexte*. 4, 22.
„ *Sage vom Sonnenauge*. 2, 4.
„ *Urkunden*, iv. 23, 25.
SHA'BÂN, MUḤAMMAD EFFENDI. 15.
„ „ „ in *Annales du Service*, iii. 16.
SPIEGELBERG, in *Recueil de Travaux*, xxv. 4.
„ *Correspondances du Temps des Rois-Prêtres*. 26.
STEINDORFF, in *Ä. Z.*, 48. 25.

TYLOR AND GRIFFITH, *Tomb of Paheri*. 12.

WEIGALL. (See under GARDINER.)
WESSELING, *Antonini Itinerarium*. 1.
WESSELY, *Corpus Papyrorum Hermopolitanorum*, vol. i. 1.

Zeitschrift für Ägyptische Sprache (*Ä. Z.*), 50. 25, 32.

II.—GENERAL INDEX.

Ababdeh, 29.
'ABD EL-KÂFI, FÛLI, 14.
Abusir, 12.
Amenemḥet, tomb-chapel of (at Thebes), 23.
Amenemḥet I, 8.
Amenemḥet II, 8, 9, 13, 17.
Amenemḥet IV, 13.
Amenemḥet-ankh, 12, 13.
Amon (ithyphallic), 4.
Ancestors, list of (of Ukḥ-hotp son of Ukḥ-hotp and Mersi), 15.
Apis bulls, 20, 33.
Aphrodite Urania, 2.
'Arâbi, days of, 14.
Arrows, 31.
Art (of Cusae), 16.
Art, naturalistic (of Cusae), 27.
Art, new school of, 16.
Artists, Cusite, 26.
Asyût, 1.
Ballût, 1.
Bebi, 9.
Beja (herdsmen), 15, 28, 29, 32, 33.
Beni Ḥasan, hunting scene in Khnem-ḥotp's tomb-chapel at, 30.
Beni Ḥasan, wrestlers at, 26.
Birds, methods of carrying live, 28.
Bisharîn, 29.
Boomerang, 28.
Bow, 31.
Bracelet (?), curious, worn by dancing soldiers (?), 26.
BARSANTI, 14.
Brush (used by priests to obliterate footprints on floor of tomb-chapel), 27.
Bûk, 1.

Carpenters, 30.
Cartouches (of Amenemḥet II), 17.
Castanets, 23.
Colouring (of wrestlers), 26.

Cows, sacred (of Hathor), 2.
Craftsmen, 22.
Cult of Hathor, 2, 24.
Cusae, 1, 2.
Cusae, art of, 16.
Cusae, Necropolis of, 4.
Cusae, Princes of, 12.
Cusae, Temple of Hathor at, 2.
Cusite craftsmen, genius of the, 27.

Dagger, 31.
Dancing girls, 4, 22–25.
DARESSY, 14, 15.
Deir el-Baḥri, 2.
Deir el-Ganâdleh, 16.
Deirût, 16.
Door, cedar (in Khnem-ḥotp's tomb-chapel at Beni Ḥasan), 21.
Door-frame, wooden, 21.
DUHEIR, MUḤAMMAD, 14.

El-Bersheh, 17.
Embalmer, 19, 32.
Etlîdem, 1.
Excavations, past (at Meir), 14.

Fellâḥîn, 23, 28, 29.
Festivals, periodical (in the tomb-chapel), 25.
Field-goddess (presenting offerings to nomarch), 12.
Flax (pulled up by peasants), 29.
Fowling, 28.
Fox stealing fledgelings out of nest (cf. *Journal of Egyptian Archaeology*), 28.
Friend (*Smr*), 19, 32.
Fullers, 22.
"Fuzzy-wuzzy" hair (of Beja herdsmen), 32.

Genu recurvatum, 33.
Giraffes, 1.
Golden One (epithet of Hathor), 24.
Groove (for wooden door-frame), 21.

Hadendoweh, 29.
Hamites, 29, 32.
Handkerchief (on heads of harvesters), 30.
Hare (in hunting scene), 31.
Hare nome, 10.
Hathor, 2, 4, 20, 26.
Hathor (connection of, with sun-god), 4.
Hathor (smelt under the form of one of her emblems), 26.
Hathor of Cusae, 4.
Hathor, Mistress of Cusae, 2, 20, 23.
Hathor, Mistress of Dendereh, 24.
Hathor, [goddess] of love, 20, 23.
Hathor, goddess of love and mirth, 23.
Hathor ceremony, 3.
Hathor-cows, 2.
Hathor-cult, 4.
Hathor-worship, 2.
Hedgehog (in hunting scene), 31.
Ḥeni (Pepiankh the Middle), 6, 10.
Ḥeni the Black (Pepiankh the Youngest), 5, 6, 10, 13.
Ḥeni the Middle (son of Ukh-ḥotp and Mersi), 12, 13.
Ḥeni the Middle (mother of the last known XIIth Dynasty nomarch), 9, 12, 13.
Ḥepi the Black (Sebek-ḥotp, the first known VIth Dynasty nomarch), 5, 9, 11.
Ḥepi the Black (son of Pepiankh the Middle), 10, 11, 13.
Ḥepi the Black (owner of A, No. 4), 6, 10, 11.
Ḥepi the Red (son of Pepiankh the Middle), 10, 11, 13.
Herdsman (deformed), 33.
Ḥesat, 20, 33.
Ḥetyaḥ, 10, 13.
History, family, of nomarchs of Cusae, 5.
Horus (sun-god), 4.
"House of Horus," 4.

Iam, 8, 11–13.
Iḥuyu (*Iḥwyw*), 23, 24.
Iḥwyw of Hathor, 24.
Illumination (of the deceased), 27, 32.
Immanence (of divinities in inanimate objects), 25.
Implement, wooden (used by washermen), 23.
Isis, 20.
Ismâ'în Bâsha, 14.

Jerboa (in hunting scene), 15
Jewellers, 30.
Jubilee (*ḥb-sd*) of private person, 26.

Ka (in connection with statues in tomb-chapel), 25.
Ka (in capacity of *Schutzgeist*), 29.
Karnata, 31.
Keeper (of the . . . .), 19.
KHASHABEH, SEYD BEY, 7, 16.
Khnum, the steward, 19, 22.
Khnum-ḥotp (wife of Ukh-ḥotp son of Ukh-ḥotp and Ḥeni the Middle), 13.
Khnum-setit (wife of Ukh-ḥotp son of Ukh-ḥotp and Ḥeni the Middle), 13.
Khons, 4.
Khu-en-ukh, 2, 8, 15, 16.
Khu-su-ukh, 3.

Ḳuft, leather thong worn by men of, 31.
Ḳuṣeir el-Amarna, 2, 3, 5, 9, 15, 16.
Ḳuṣîyeh, 1, 14.

Lady of the Stars (epithet of Hathor), 24.
Lasso, 34.
Lector, 19.
Lion attacking bull, 31.
Lower Nubia, peasants in, 31.

Mannerisms (in later Cusite art), 17.
Meir, 1–5, 14, 15.
Memphite influence in art, 16.
Menat (*mnî·t*), 4, 23–25.
Menat, the Great (in the House of the Menat), 25.
Menia, 7.
Meres, 11.
Mernere I, 8.
Mernere II, 6.
Mersi (dau. of Ukh-ḥotp and Thut-ḥotp), 3, 11–13.
Mersi (dau. of Ukh-ḥotp and Mersi), 12, 13.
Mersi (dau. of Ukh-ḥotp son of Ukh-ḥotp and Mersi), 12, 13.
Mer-ukh-ankhef, 2.
Milk-vase, 32.
Miṅ, 4.
Minia, 15.
Mistress of Heaven (epithet of Hathor), 24.
Mnḫw, 30.
Museum at Gizeh, 14.
Mut, 4.

Narmer, 1.
Naturalism (in Cusite art), 17, 30.
Nazâli Gânûb, 1, 5.
Nubkau (wife of Ukh-ḥotp son of Ukh-ḥotp and Ḥeni the Middle), 13.
Nebtmeḥit (wife of Ukh-ḥotp son of Ukh-ḥotp and Ḥeni the Middle), 13.
Nebtḥet, 16.
Nebtḥet-ḥenutsen (dau. of Ukh-ḥotp son of Ukh-ḥotp and Ḥeni the Middle), 13.
Neferka, 6, 10.
Neferu . . . . (dau. of Ukh-ḥotp son of Ukh-ḥotp and Ḥeni the Middle), 13.
Nenki, 7.
Nephthys, 20.
Netru-ḥotp, 19.
New Guinea, Melanesian inhabitants of, 31.
Ni-ankh-Merire, 5, 9.
Ni-ankh-Pepi the Black (= Sebek-ḥotp, first known VIth Dynasty nomarch), 5, 9, 13.
Ni-ankh-Pepi (son of Pepiankh the Middle), 10, 13.
Nile-god (presenting offerings to a nomarch), 12.
Nomarch (a non-hereditary title), 18.
Nomarchs of Cusae, 5, 10.
Nomarchs, list of, 15.
Nome, thirteenth (of Upper Egypt), 2.
Nome, fourteenth (of Upper Egypt), 1, 2.

Ocean, Great Green (presenting offerings to a nomarch), 12.
Osiris, 20.
Ostrich-feather (as hair ornament), 31.

Panthers, long-necked, 1.
Pedigrees of the Cusite Princes, 13.
Pekher-nefert, 9, 13.
Pepi (a judge), 6.
Pepi I, 5, 9.
Pepi II, 6–8, 11.
Pepiankh (a lector), 7.
Pepiankh the Eldest, 8–10, 13, 15.
Pepiankh the Middle, 1, 5, 6, 10, 13, 16.
Pepiankh the Youngest, 3, 6, 10, 13, 15.
Per-ḥemut-meres, 11, 13, 19.
Pharaoh, attributes and a formula belonging to (usurped by a nomarch), 12, 13.
Ploughman, 29.
Profile, practically real (contrary to ordinary convention), 28.

Realism (in Cusite art), 17, 31.
Ritual, funerary, 27.

"Sacramental" ideas among the Egyptians, 25.
"Sacramental" value of menats, sistrums, and *snw*-bread, 23.
Saḥure, king, 12.
Sandals, bag or case for, 22.
Sandal-bearer, 22.
Sarcophagi broken up by plunderers and the reis Shehîn, 14.
Sarcophagi, bonfire of discarded, 14.
Sceptres (as separate divine entities), 4.
Sebek-ḥotp (earliest known VIth Dynasty nomarch), 5, 9, 11, 13–15.
Sebek-ḥotp (son of Pepiankh the Eldest), 10, 13.
Sebek-ḥotp (son of Ukh-ḥotp and Mersi), 12, 13.
Sem-priest (*Sm*), 19, 32.
Senbi (Ukh-ḥotp's son), 3, 5, 8, 11, 13, 21, *et passim*.
Senbi (son of Ukh-ḥotp son of Senbi), 8, 11–13, 16.
Senbi (son of Ukh-ḥotp son of Ukh-ḥotp and Mersi), 12, 13.
Serdab, 6.
Seshsesht, 10, 13.

Sesostris I, 8.
Sesostris II, 9, 13.
Sesostris III, 13, 17.
Set-ent-Pepi, 10, 13.
Shehîn, Muḥammad, 14.
Shemsi(?)-ukh, 3.
Sinuhe, Tale of, 24.
Sistrum, 23, 24, 25.
Smr, 19, 32.
Snake-goddess, 22.
Snw-bread, 23, 24.
Socket (for door-pivot), 21.
Sower, 30.
Spearing fish (by nomarch), 28.
Sporran, 31.
Staffs (as separate divine entities), 4.
Statue, wooden (of Sebek-ḥotp), 15.
Statuettes, 15.
Statue-niche, 34.
Steward, 19.
St-ḥb (perfume), 25.
Stone vases, manufacture of, 30.
Stonemasons, 30.
Straw, kilt of woven, 33.
Superintendent of the inner apartment, 19, 34.
Superintendent of the washermen, 19.

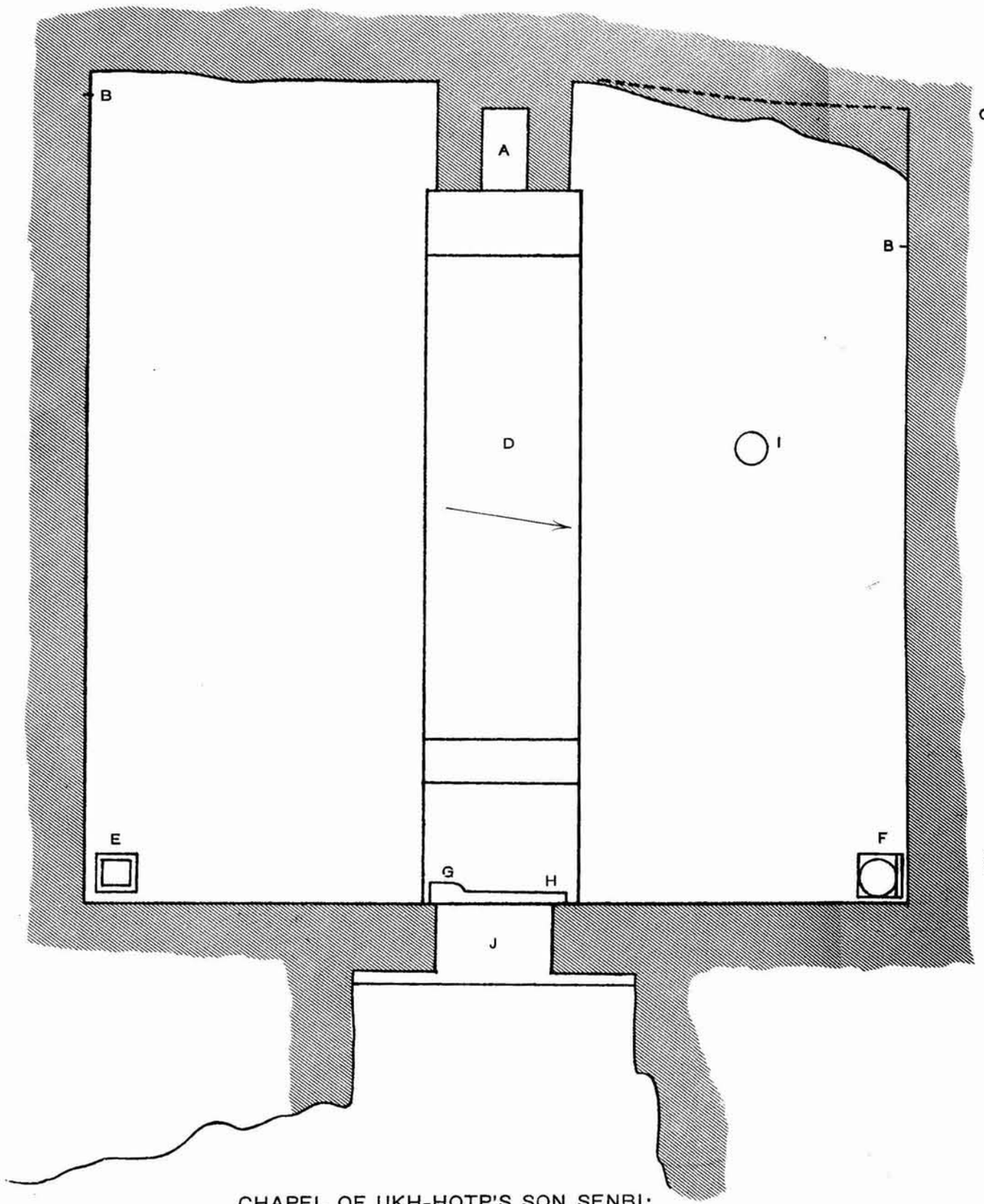
Temple of Hathor (at Cusae), 2.
Temple of Hathor (at Dendereh), 2.
Thentet-cows, 2, 7, 8.
Thetu, 2, 7.
Thong, leather (as girdle), 31.
Threshing-floor, 30.
Thut-ḥotp (wife of Ukh-ḥotp son of Senbi), 11–13.
Thut-ḥotp (wife of Ukh-ḥotp son of Ukh-ḥotp and Mersi), 12, 13.
Tongs (for taking hot bread out of oven), 23, 24
Totenbuch, 23.
Tûneh, 1.

Ukh (*wḫ*), 2–4.
Ukh-em-ḥet, 3.
Ukh-em-meref, 2.
Ukh-em-saf, 2.
Ukh-em-usheref, 3, 23.
Ukh-ḥenen, 3.
Ukh-ḥotp (father of the first known XIIth Dynasty nomarch of Cusae), 5, 8, 11, 13, 19, 21.
Ukh-ḥotp (Senbi's son), 2, 8, 11, 13, 15, 19, 22.
Ukh-ḥotp (son of Ukh-ḥotp and Mersi), 3, 9, 12, 13, 15.
Ukh-ḥotp (son of Ukh-ḥotp and Mersi and brother of the preceding Ukh-ḥotp), 12, 13.
Ukh-ḥotp (son of Iam), 8, 11, 13.
Ukh-ḥotp (son of Ukh-ḥotp son of Iam), 12.
Ukh-ḥotp (son of Ukh-ḥotp and Ḥeni the Middle), 9, 12, 13.
Ukh-nefer-ḥotp, 3.
Ukh-nefer-sefekh, 3.
Ukh-nekht, 3.
Ukh-ô, 3.
Ukhu, 3.
Urania, Aphrodite, 2.
Usekh-necklace, 22.

Wallet (of goat-skin?), 31.
War(?)-dance, 26.
Washermen, superintendent of the, 19.
Wrestlers (at Beni Ḥasan), 26.
Wšr (holiday), 23.
-wtt (termination of certain words), 22.

Zikr, 23.

PLATES.



CHAPEL OF UKH-ḤOTP'S SON SENBI:

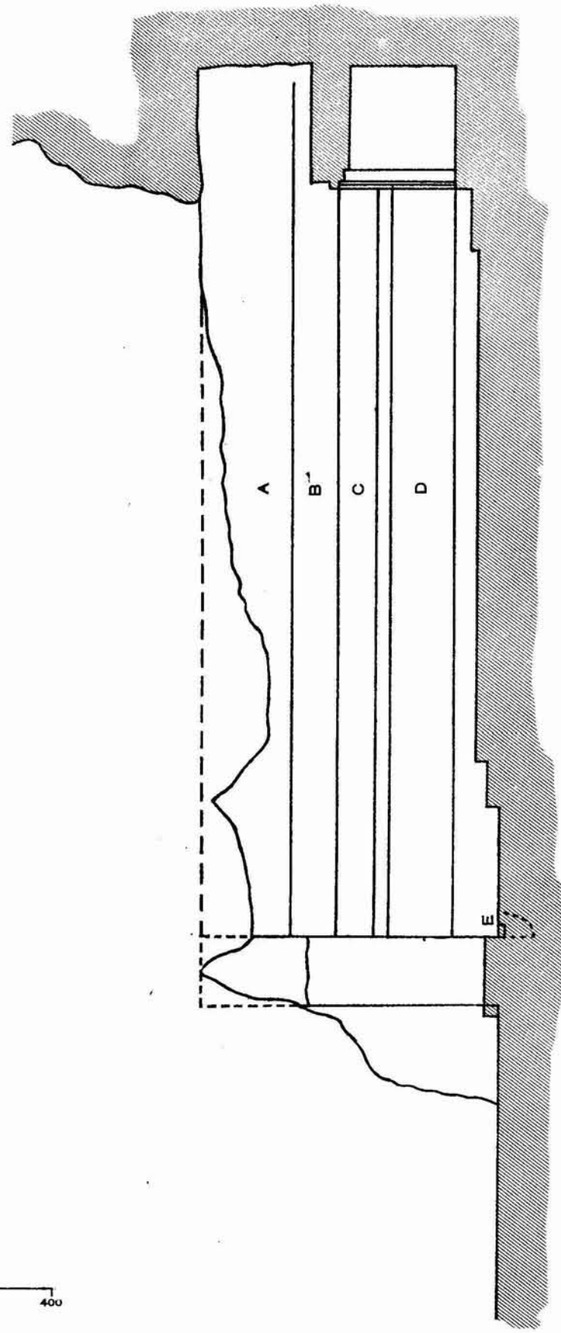
GROUND PLAN. SCALE 1:50.

A *Statue-niche (see Pls. XV, 1. and XXII, 1).*
B *Beginning of scenes.*
C *Line of wall at ceiling level.*
D *Sunk approach to statue-niche (see Pl. XV, 1).*
E *Basin cut in floor, 35 c.m. deep.*
F *Basin cut in floor, 40 c.m. deep.*
G *Socket for door-pivot (see Pl. XV, 2).*
H *Groove for door-frame (see Pl. XV, 2).*
I *Circular hole 30 c.m. in diameter, 45 c.m. in depth, and tapering to almost a point.*
J *Step.*

1 METRE SCALE 1:50

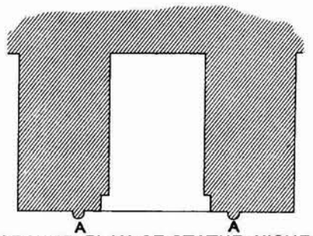
25 50 75 100 200 300 400

CENTIMETRES



SECTION. SCALE 1:50.

A *Registers 1 and 2.*
B *Register 3.*
C *Register 4.*
D *Dado.*
E *Groove for door-frame and socket for door-pivot.*



GROUND PLAN OF STATUE-NICHE.

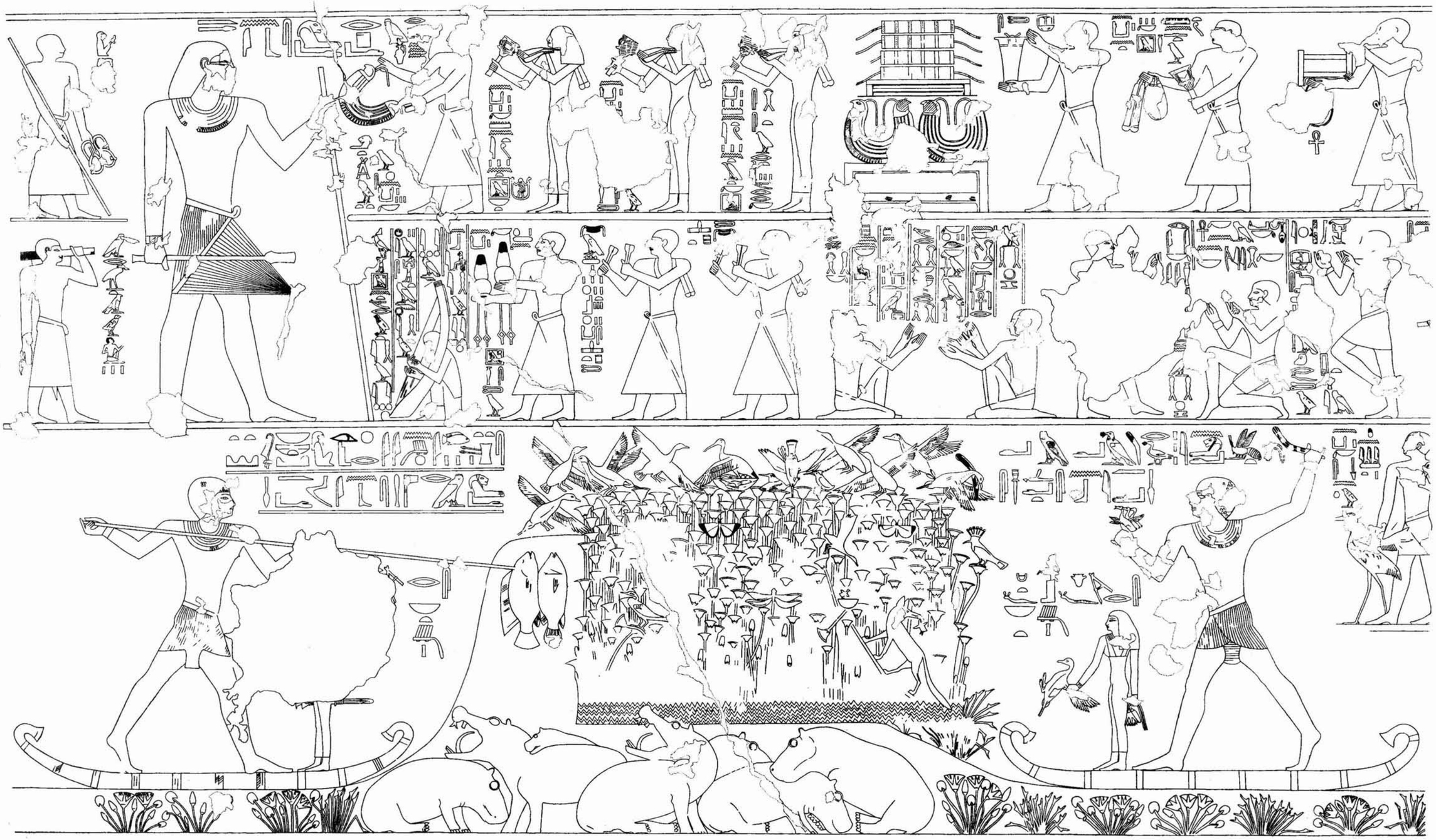
SCALE 1:25.

A *Torus-roll.*

1 METRE

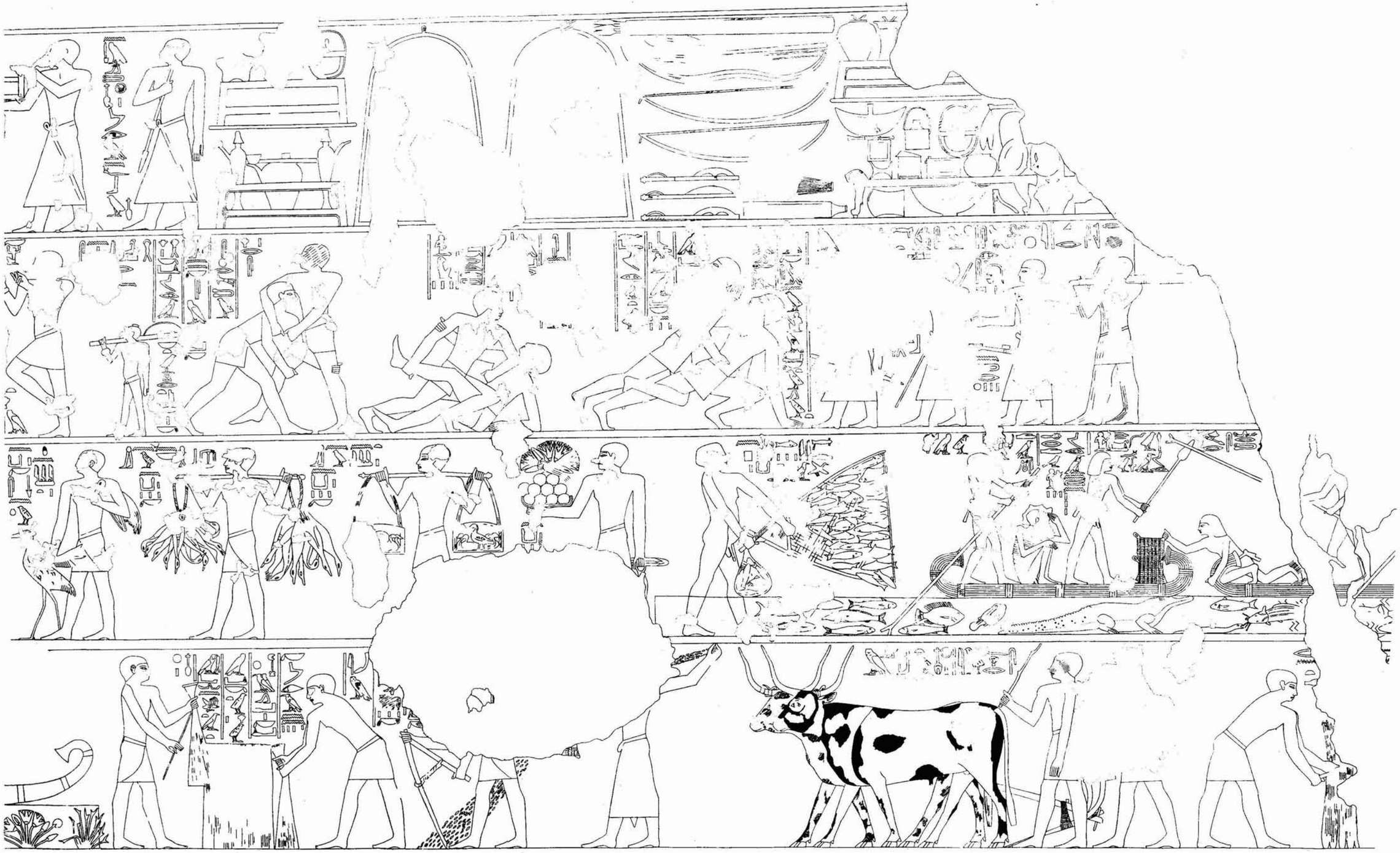
25 50 75 100

CENTIMETRES



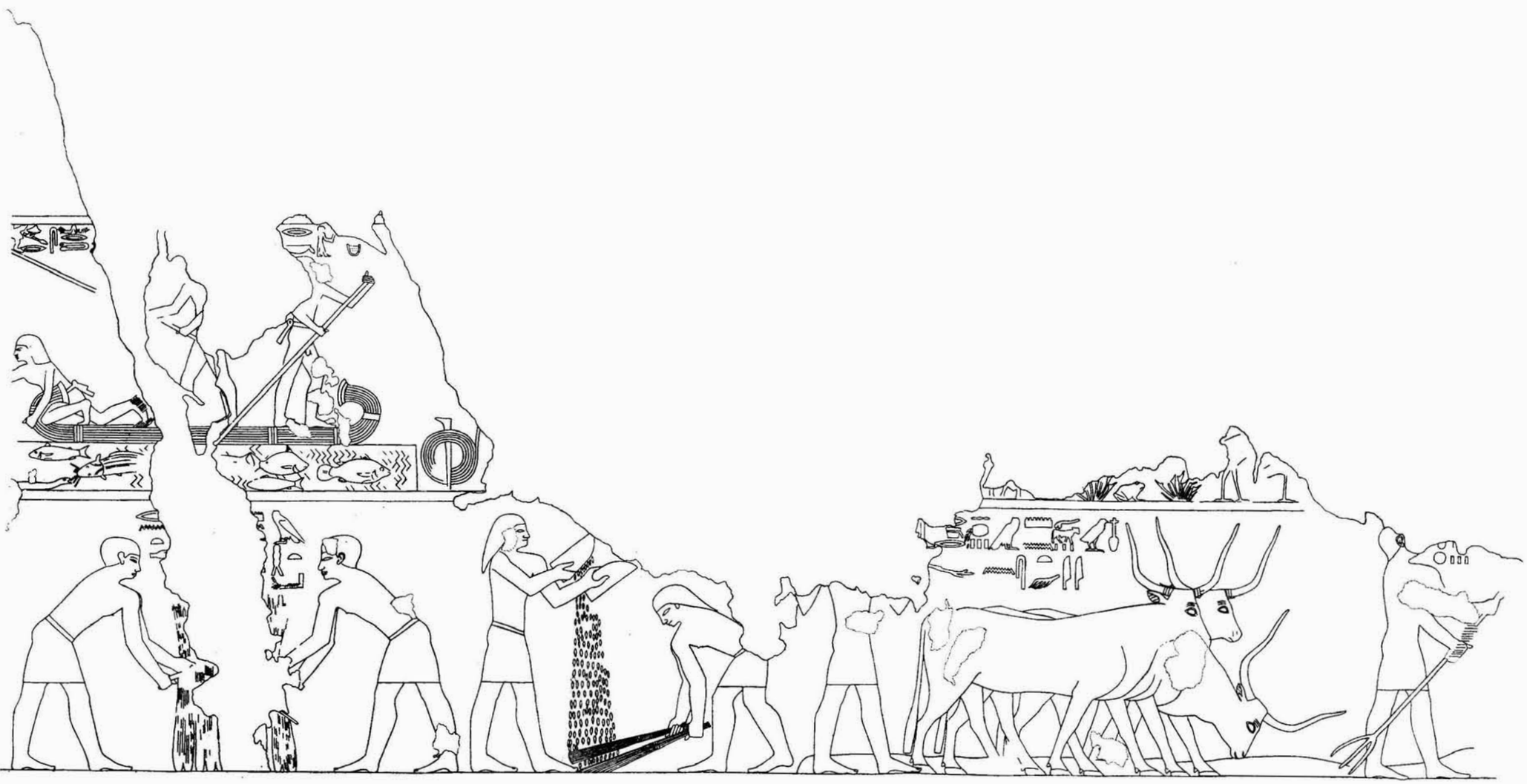
SCALE 1:6

NORTH WALL: WEST END.



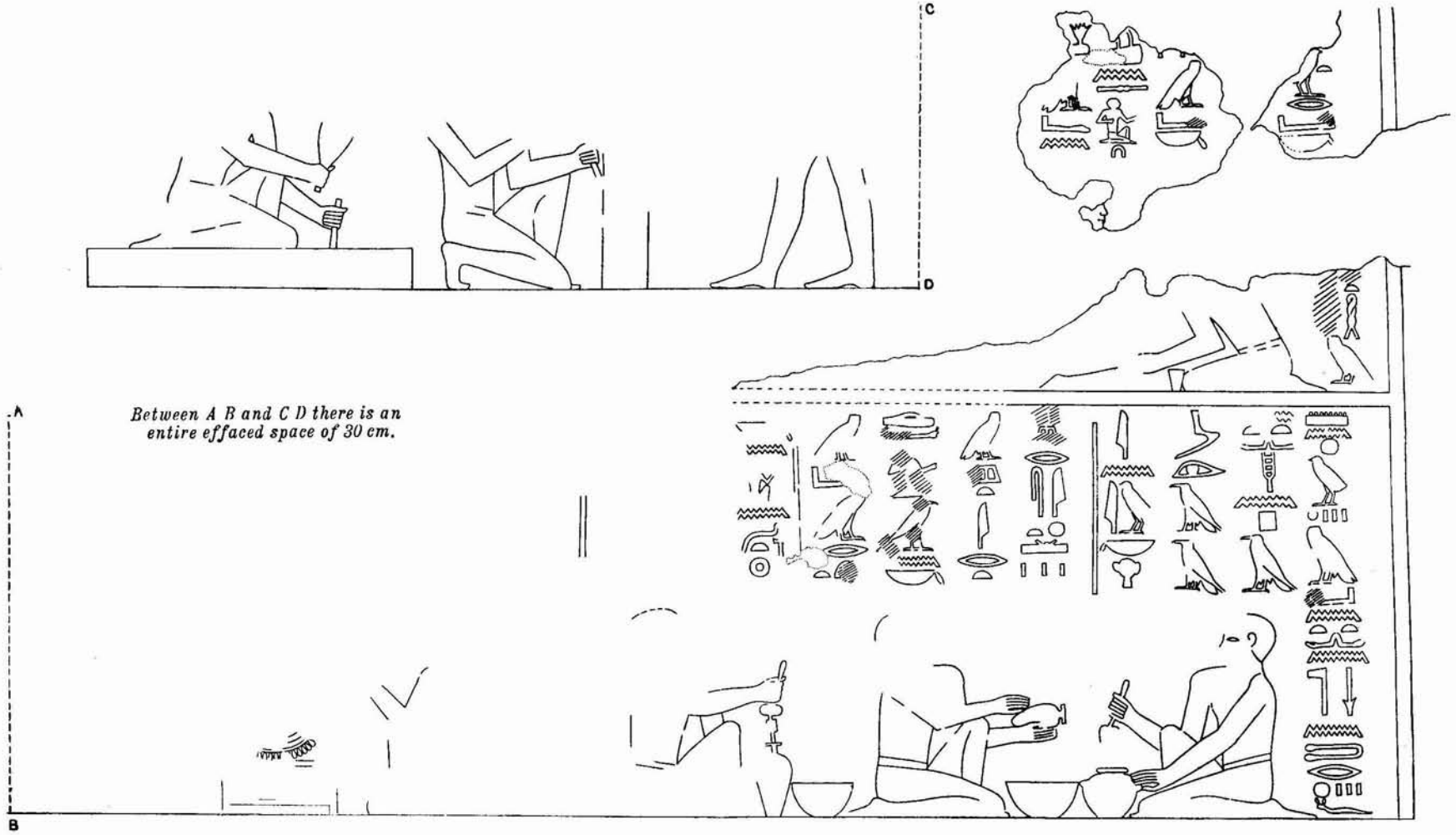
SCALE 1:6

NORTH WALL: CENTRE.



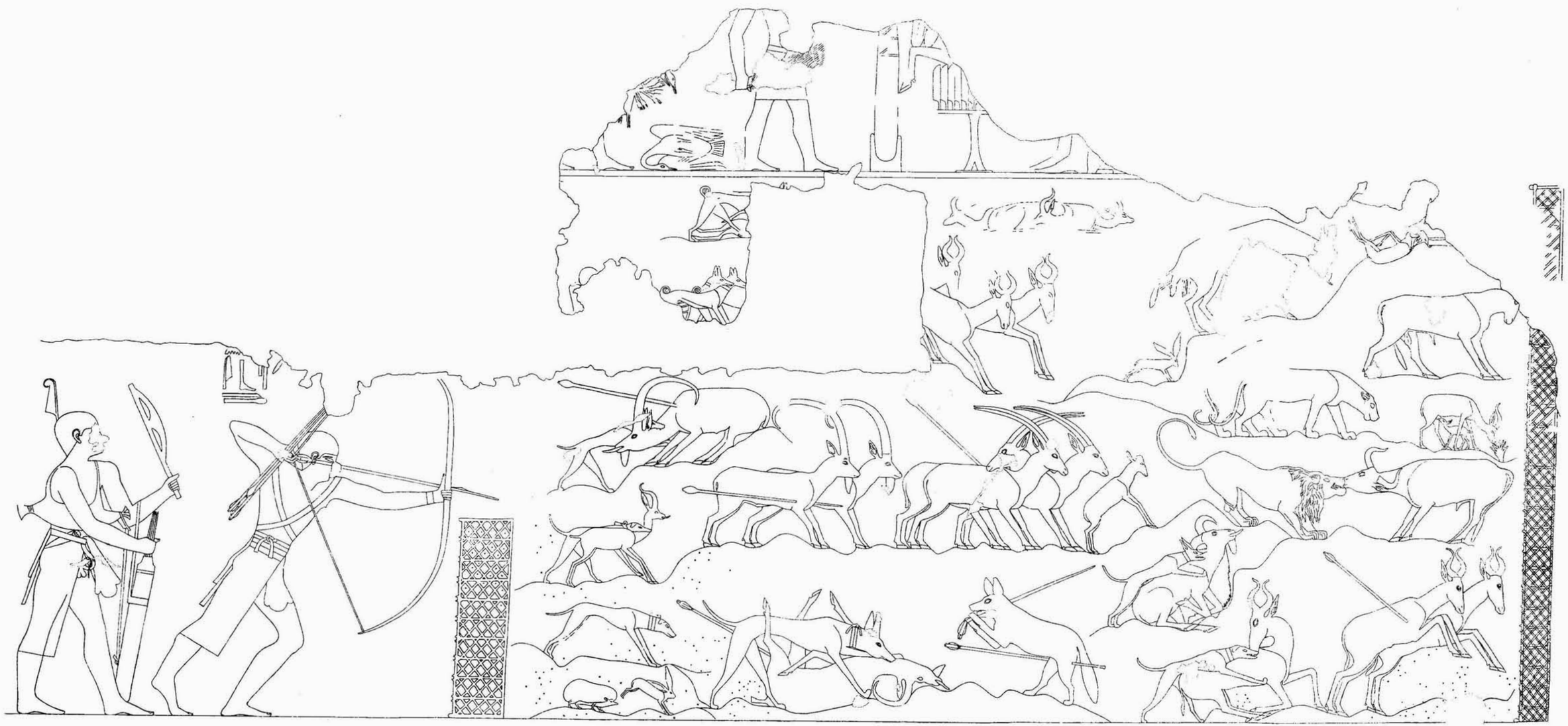
SCALE 1:6

NORTH WALL: EAST END.



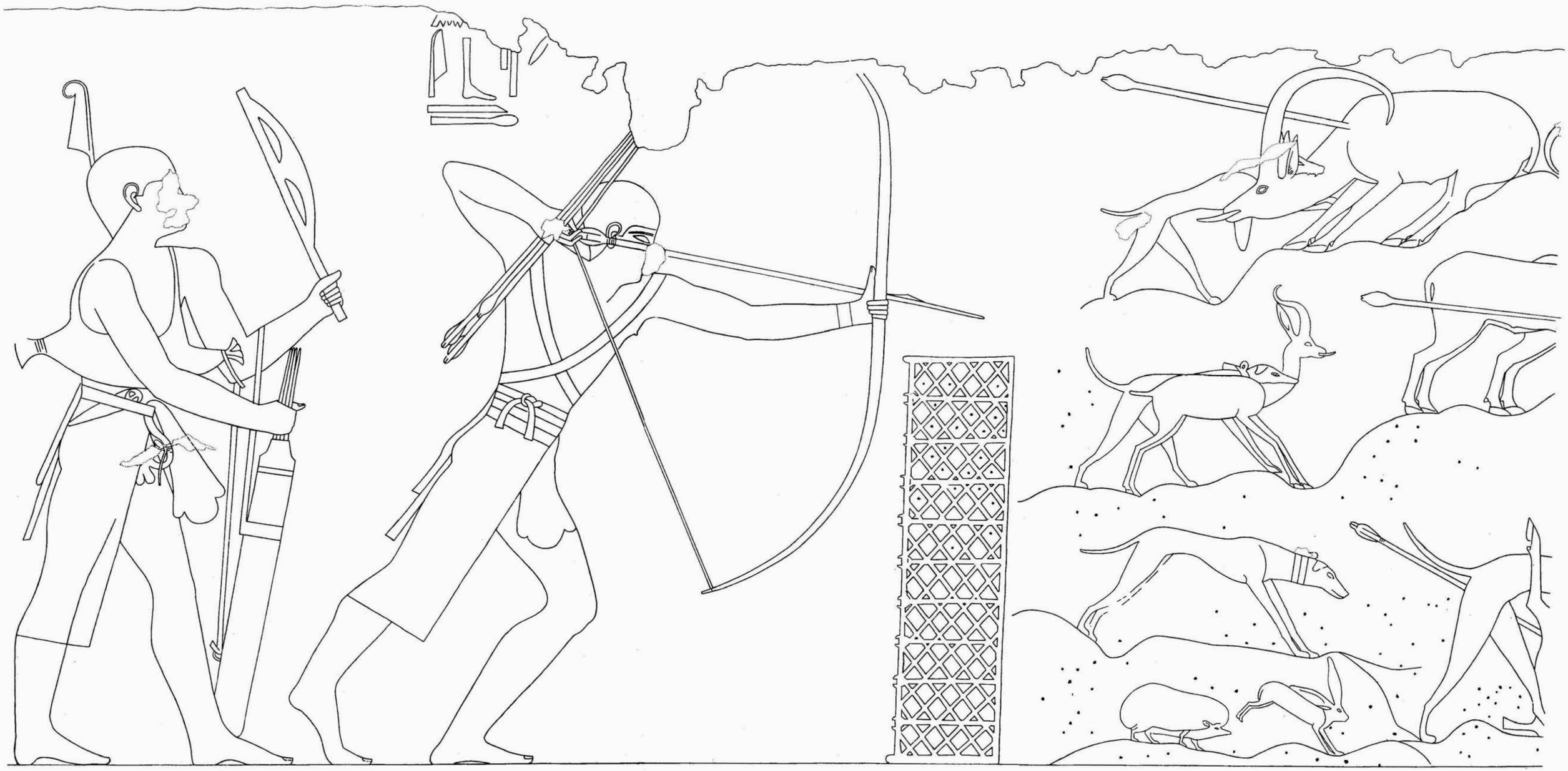
SCALE 1:4·9

EAST WALL: NORTH OF THE ENTRANCE.



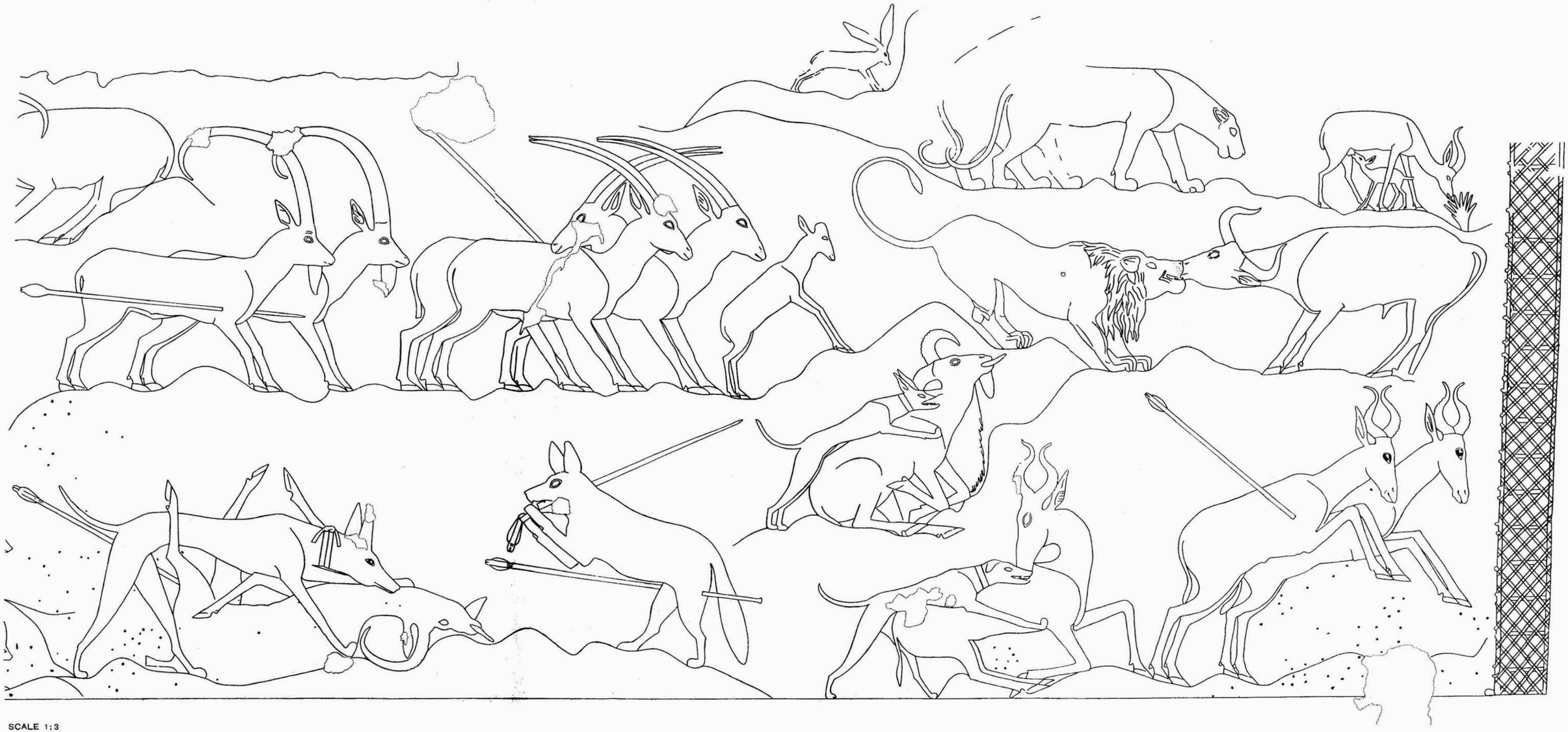
SCALE 1:6·8

EAST WALL: SOUTH OF THE ENTRANCE.



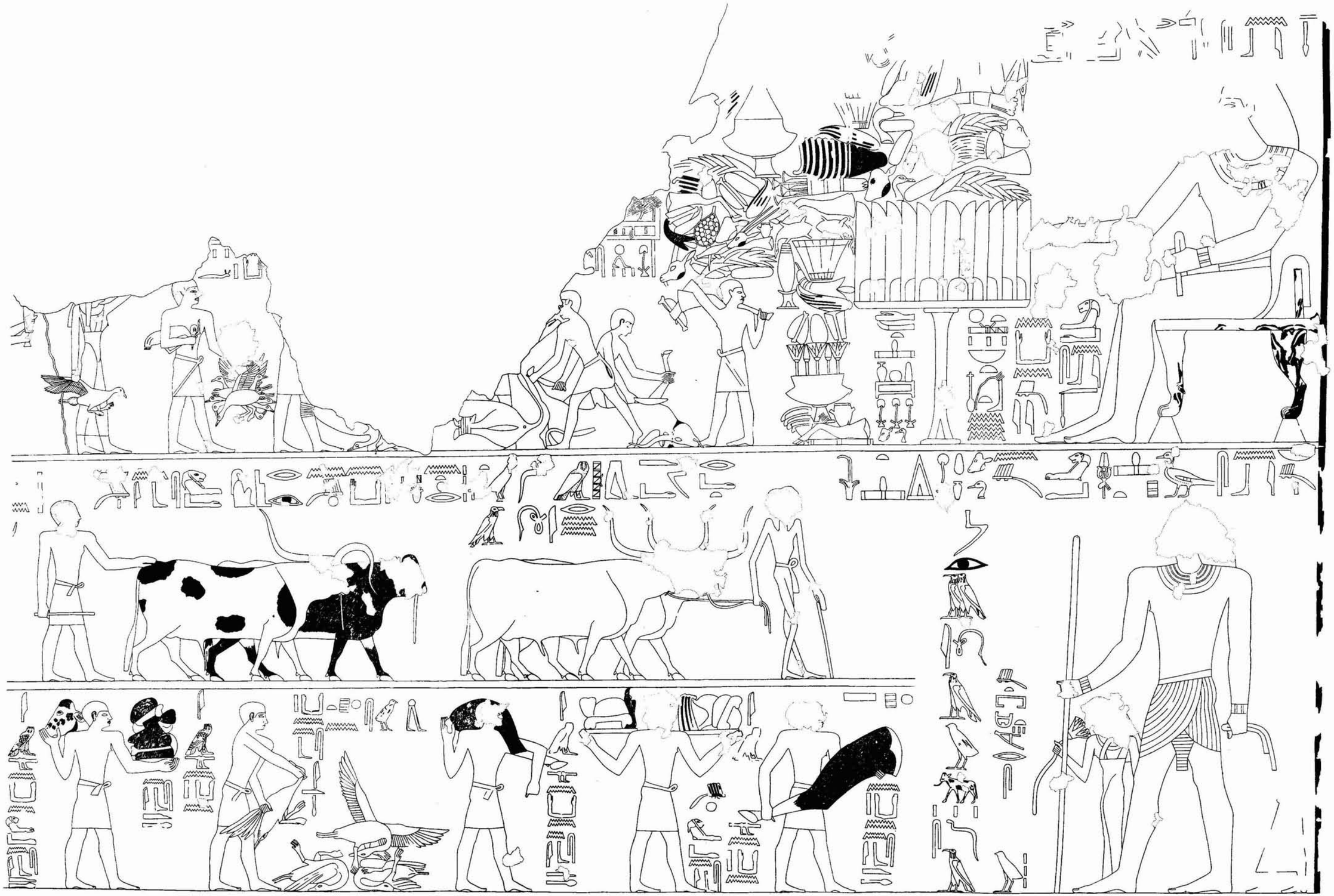
SCALE 1:3

EAST WALL: SOUTH OF THE ENTRANCE.



SCALE 1:3

EAST WALL: SOUTH OF THE ENTRANCE.

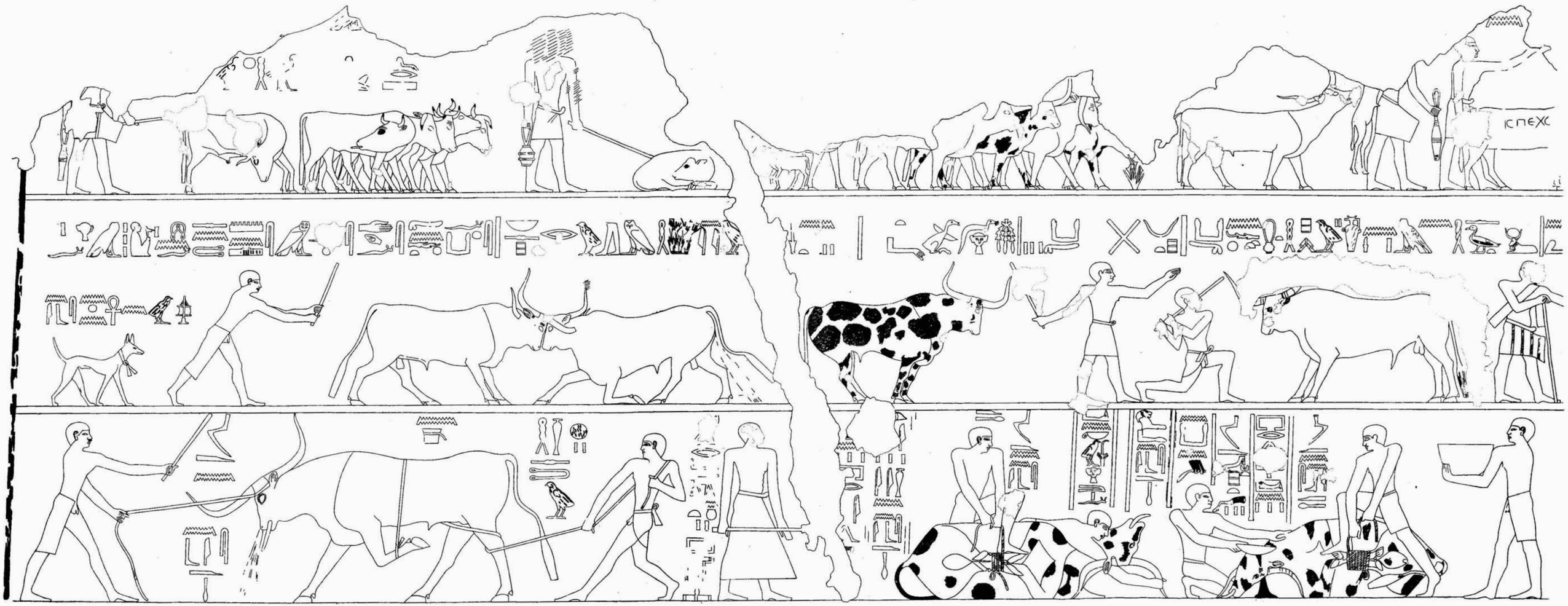


SCALE 1:6

SOUTH WALL: WEST END.

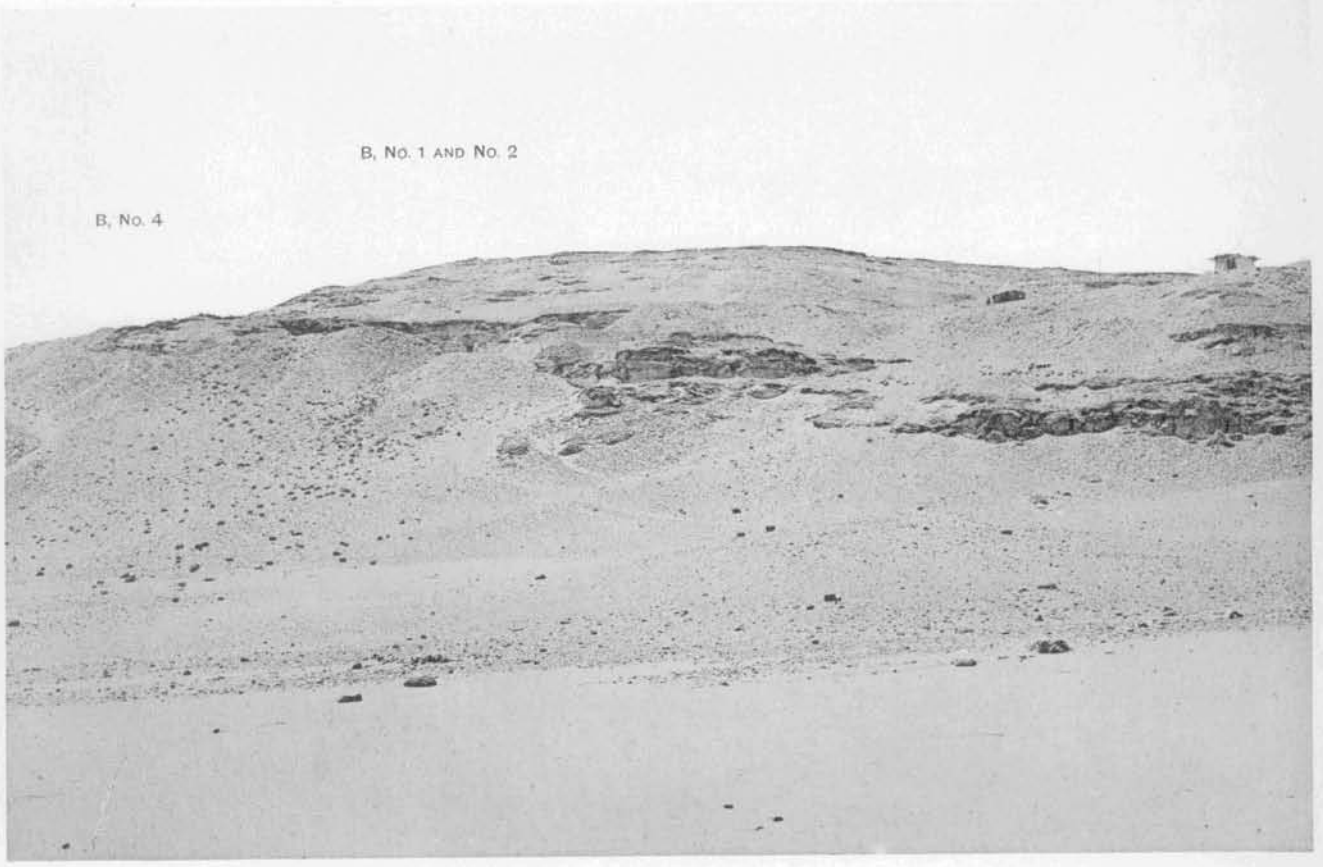
SCALE 1:6

SOUTH WALL: CENTRE.

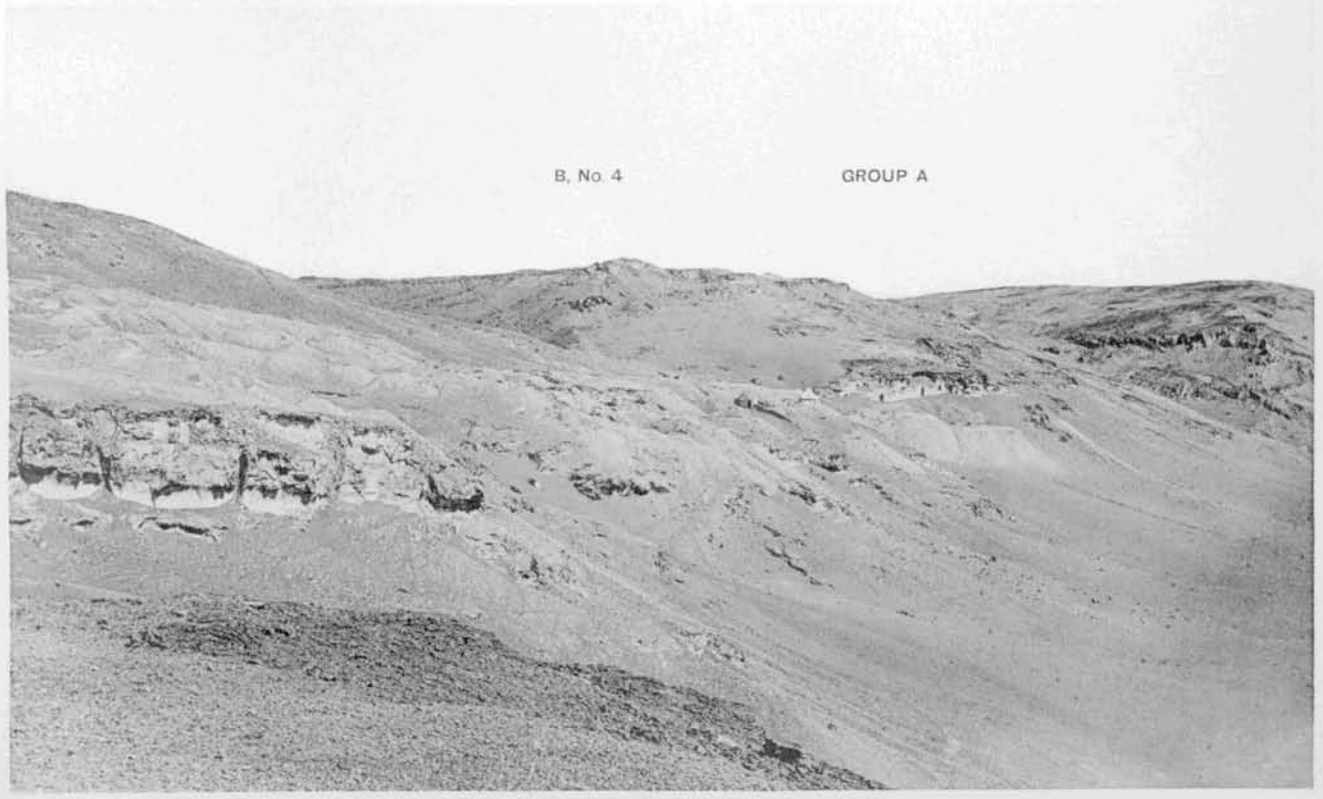


SCALE 1:6

SOUTH WALL: EAST END.



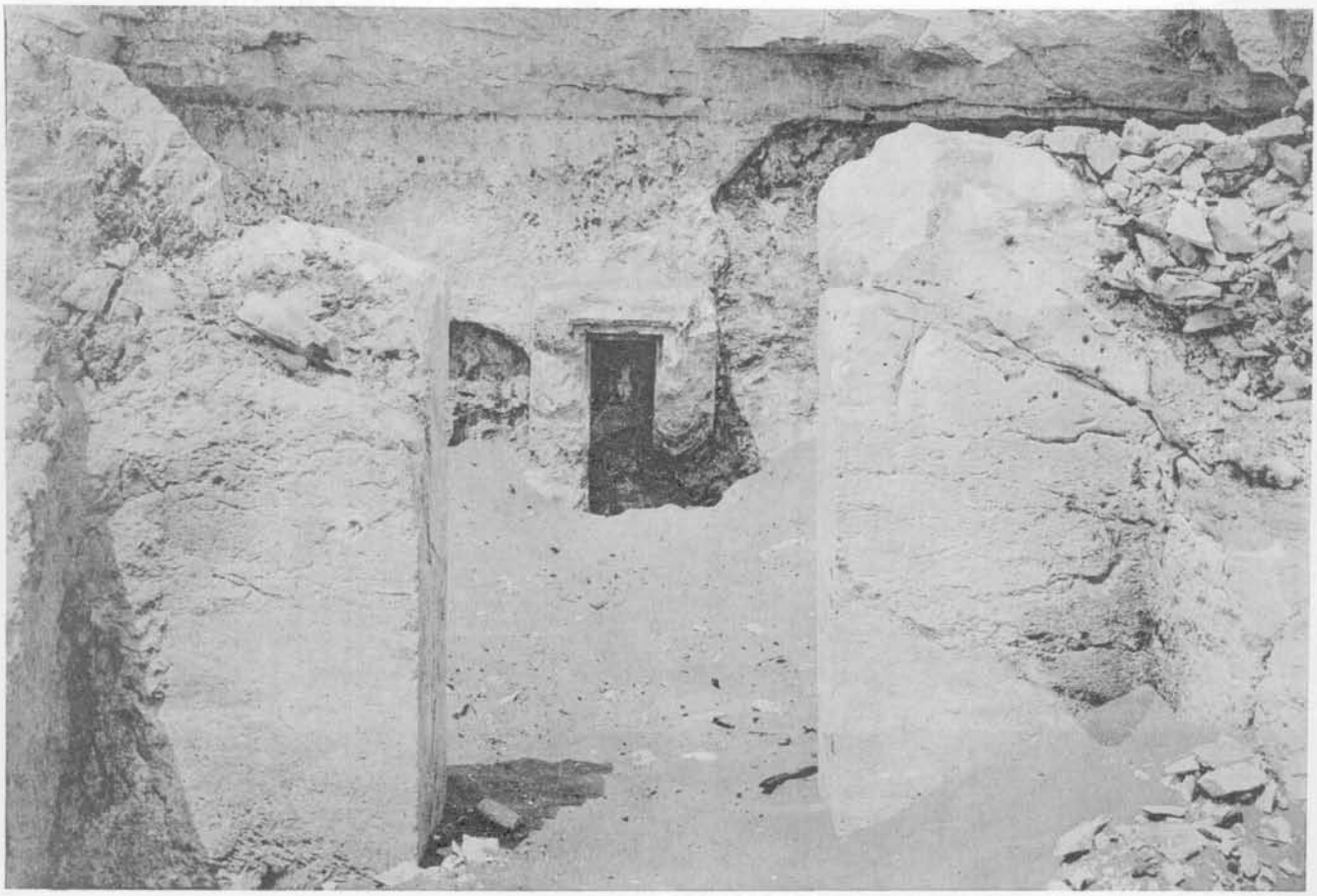
1. THE HIGH DESERT SLOPE AND THE GROUP OF CHAPELS DESIGNATED B.



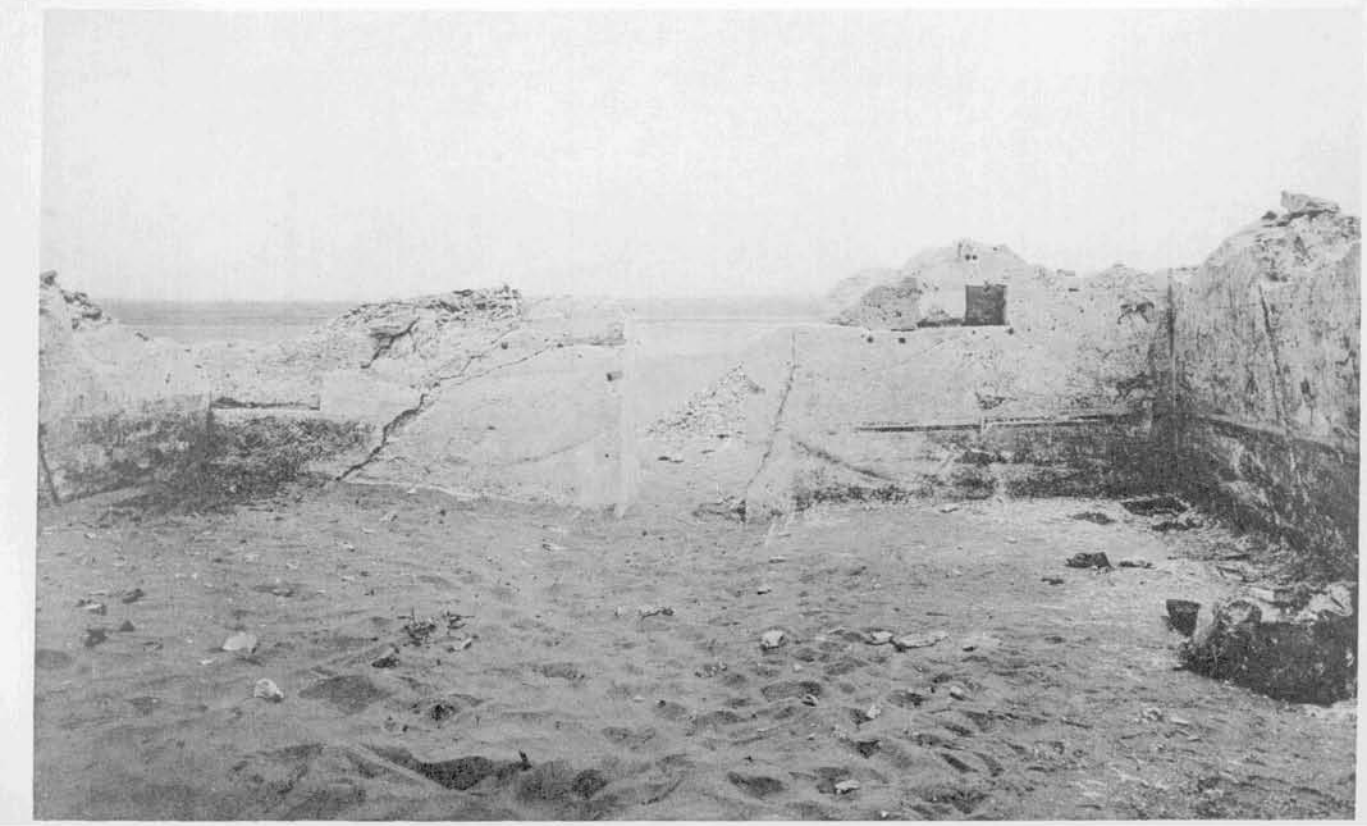
2. GENERAL VIEW OF GROUPS A. AND B.

1. VIEW OF THE HIGH DESERT ABOVE GROUP B.
LOOKING NORTH-WEST.

2. B, NO. 1: THE CHAPEL OF UKHḤOTP'S SON SENBI.

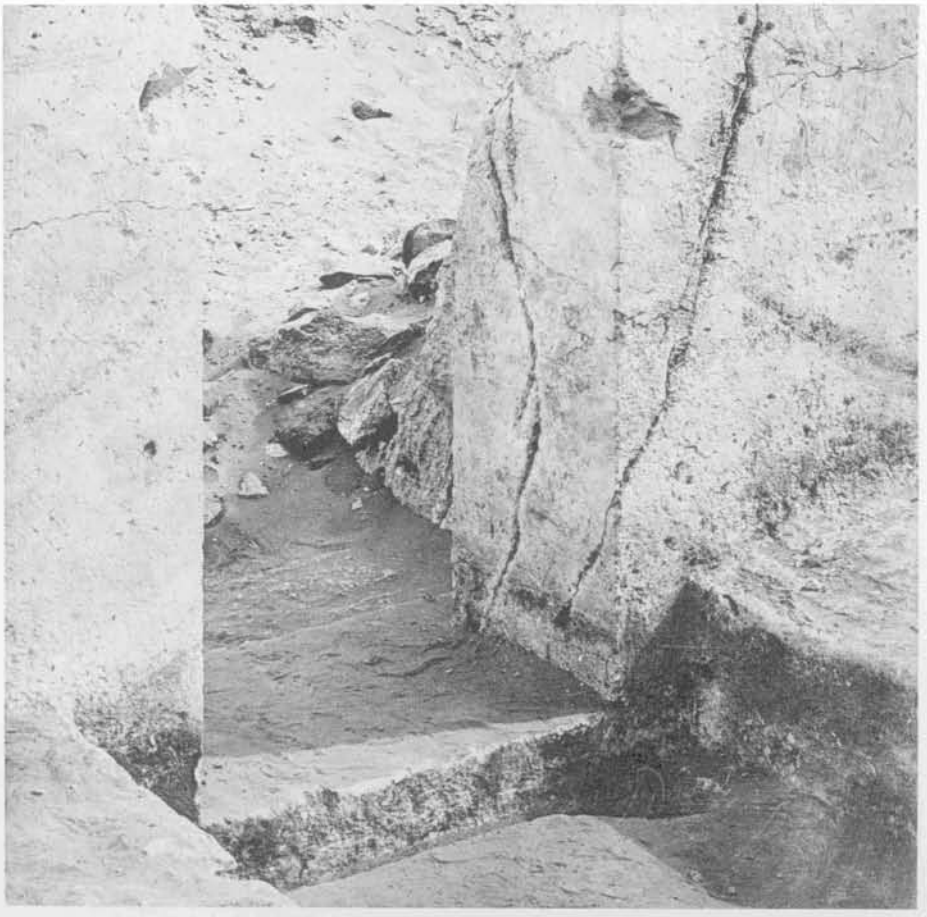


1. B, NO. 1: THE CHAPEL OF UKHḤOTP'S SON SENBI BEFORE REMOVAL OF DÉBRIS.
LOOKING WEST THROUGH THE ENTRANCE.

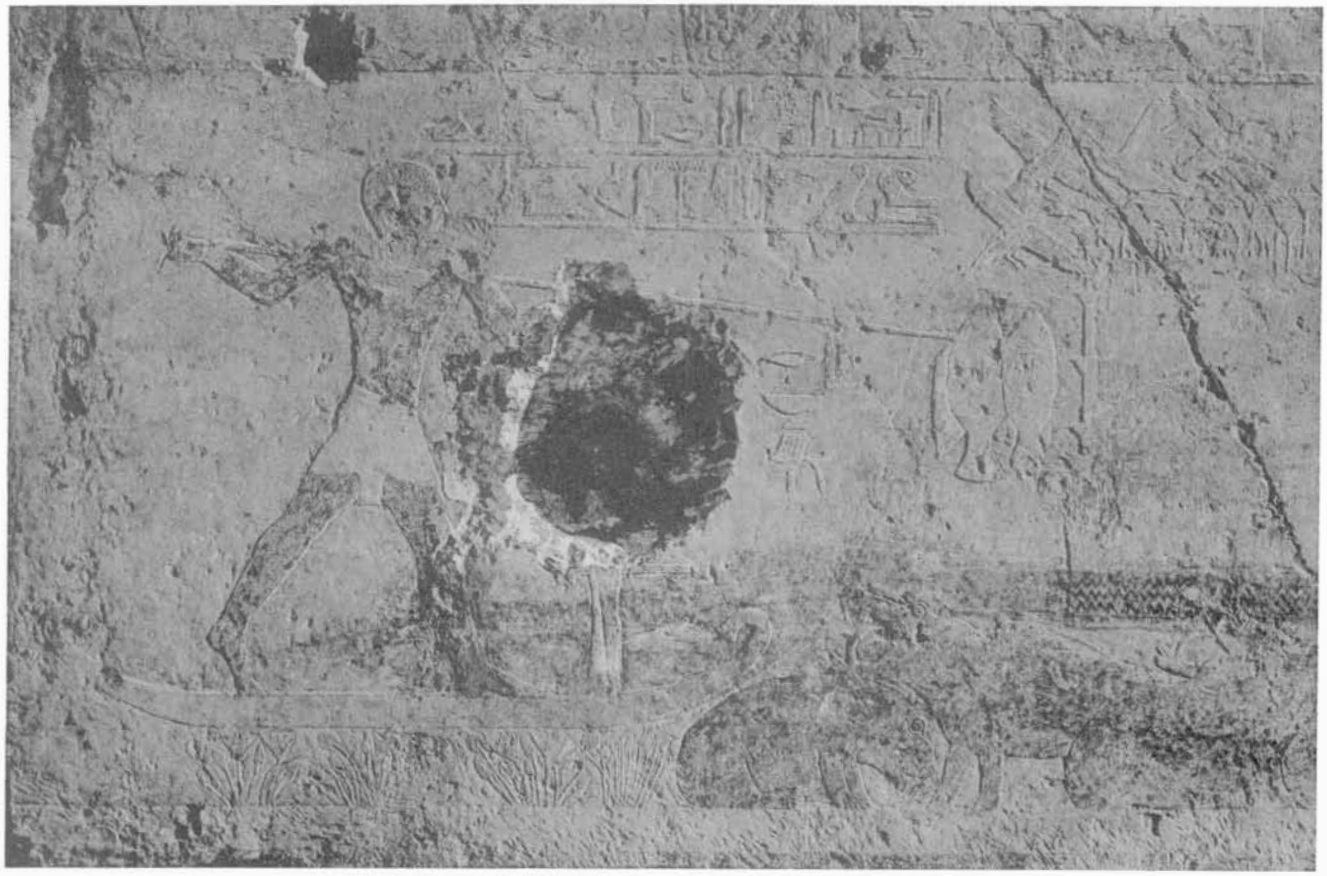


2. B, NO. 1: THE CHAPEL OF UKHḤOTP'S SON SENBI.
THE EAST WALL.

1. B, NO. 1: THE CHAPEL OF UKHḤOTP'S SON SENBI AFTER REMOVAL OF DÉBRIS.



2. B, NO. 1: THE CHAPEL OF UKHḤOTP'S SON SENBI.
(THE GROOVE AND SOCKET FOR THE DOOR-FRAME AND DOOR-PIVOT.)

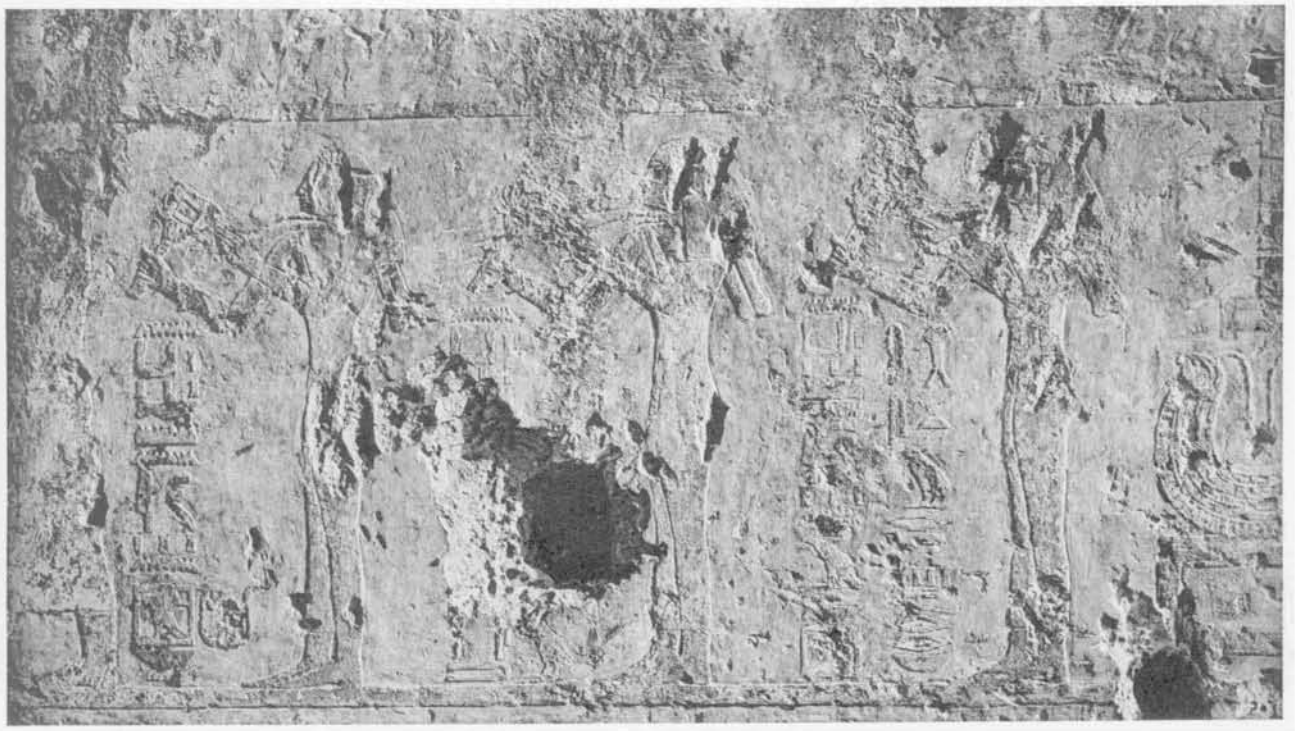


1. NORTH WALL: PART OF REGISTERS 3 AND 4 (SEE PL. II).

2. NORTH WALL; PART OF REGISTERS 3 AND 4 (SEE PL. II).

1. NORTH WALL: PART OF REGISTERS 3 AND 4 (SEE PL. II).

2. NORTH WALL: PART OF REGISTER 3 (SEE PL. III).

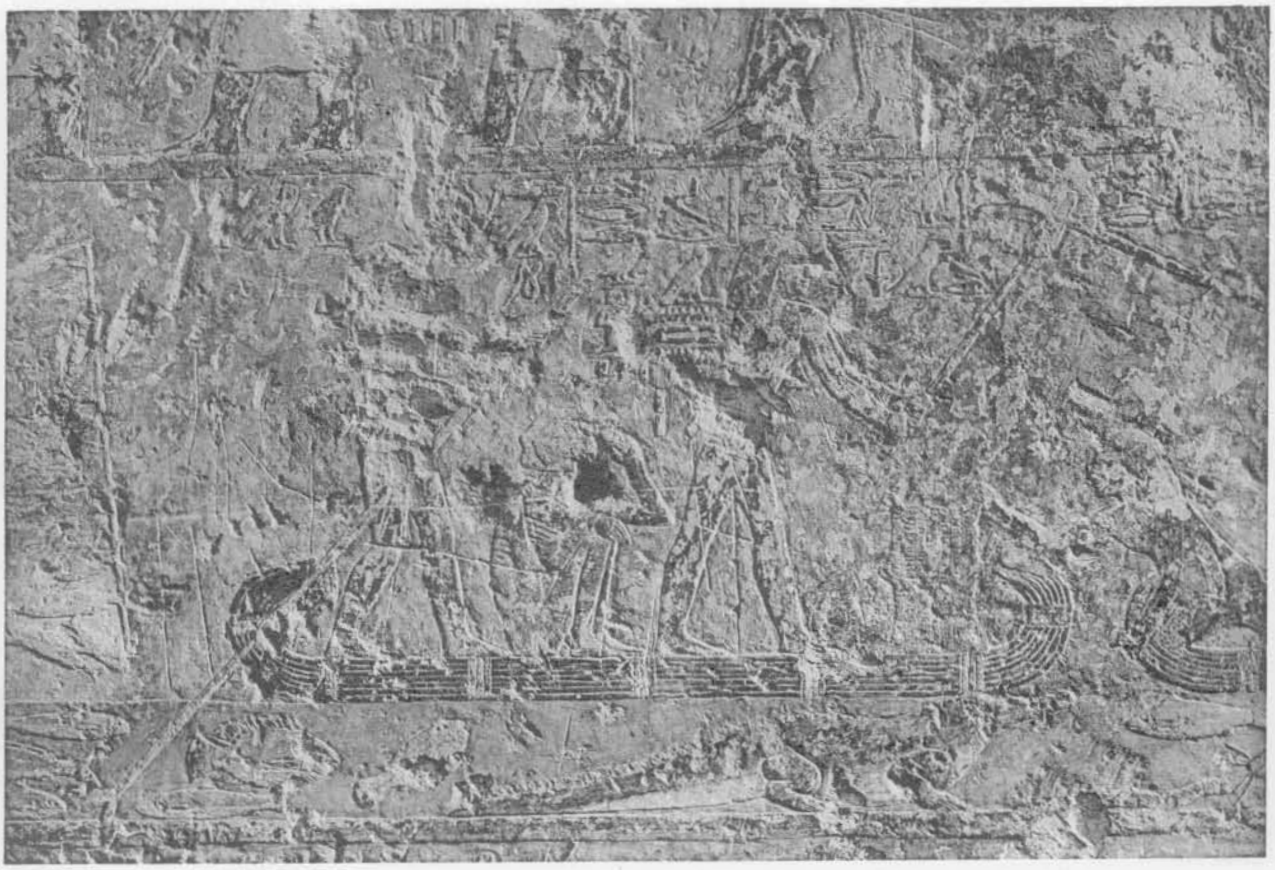


1. NORTH WALL: PART OF REGISTER 1 (SEE PL. II).

2. NORTH WALL: PART OF REGISTER 2 (SEE PL. II).

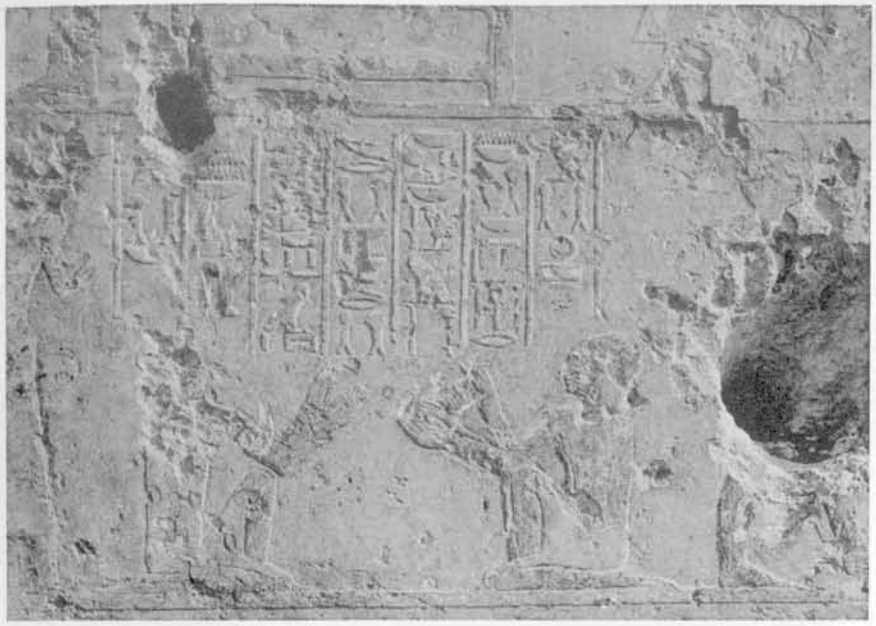
1. NORTH WALL: PART OF REGISTERS 1 AND 2 (SEE PLS. II AND III).

2. NORTH WALL: PART OF REGISTERS 1 AND 2 (SEE PL. III).



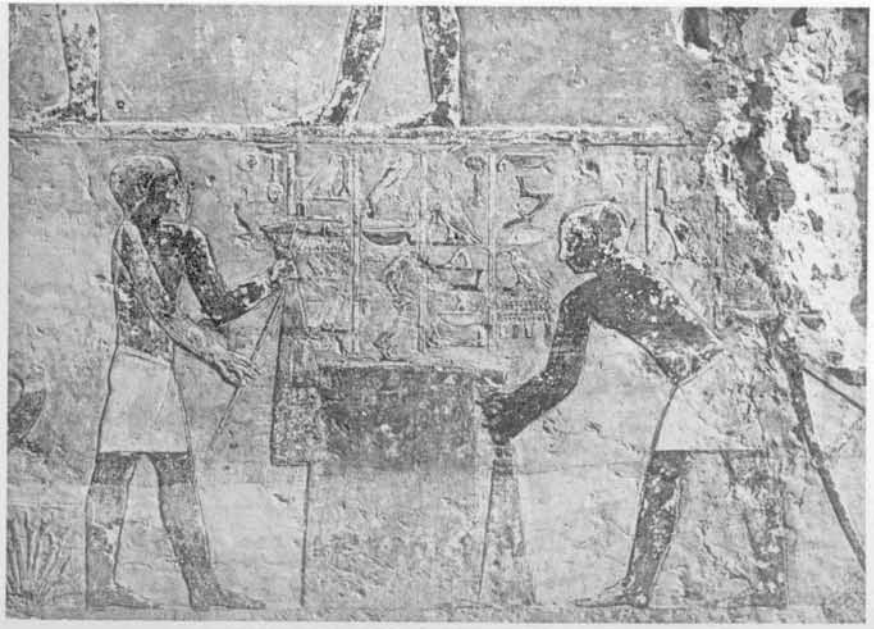
1. NORTH WALL: PART OF REGISTER 3 (SEE PL. III).

2. NORTH WALL: PART OF REGISTER 4 (SEE PL. IV).



1. NORTH WALL: PART OF REGISTER 2 (SEE PL II).

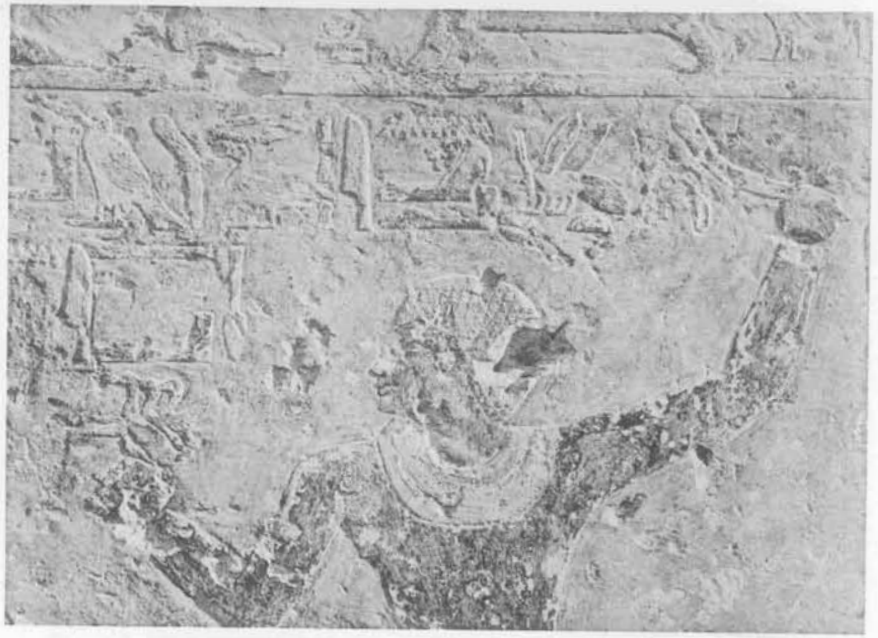
2. NORTH WALL: PART OF REGISTER 3 (SEE PL. III).



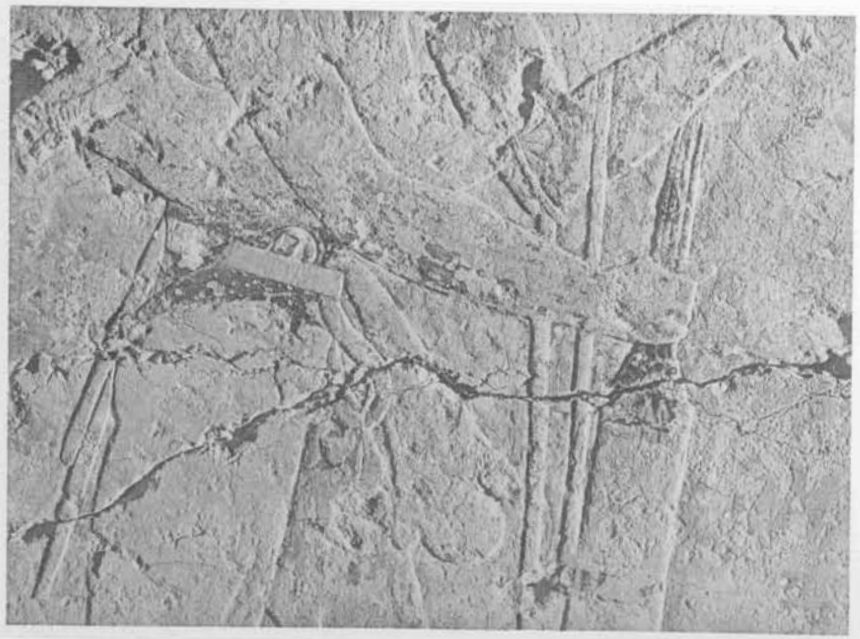
3. NORTH WALL: PART OF REGISTER 4 (SEE PL. III).

4. NORTH WALL: PART OF REGISTER 4 (SEE PL. IV).

1. NICHE AT WEST END OF CHAPEL (SEE PL. XIV, 1).

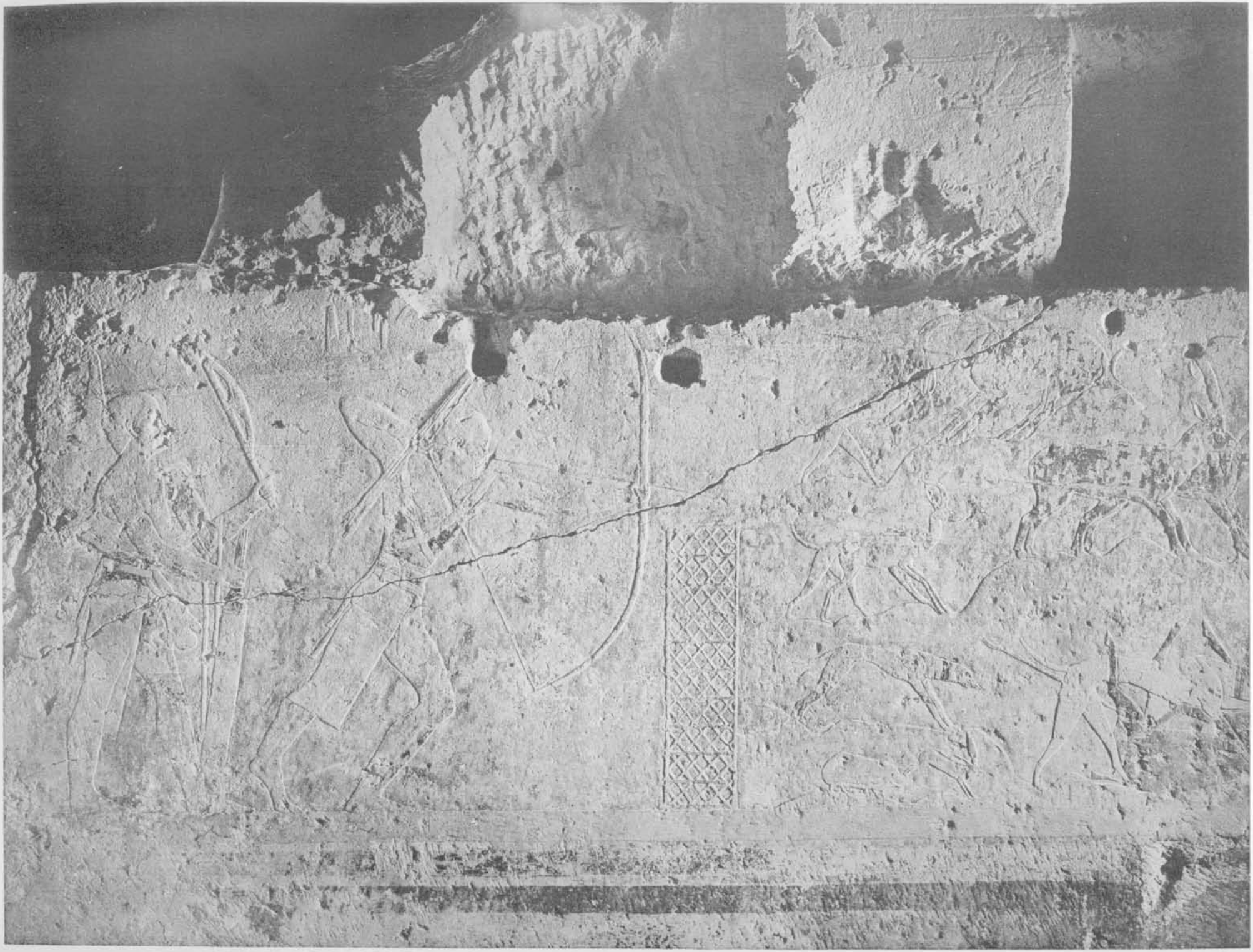


2. HEAD OF SENBI (SEE PLS. II AND XVI, 2).



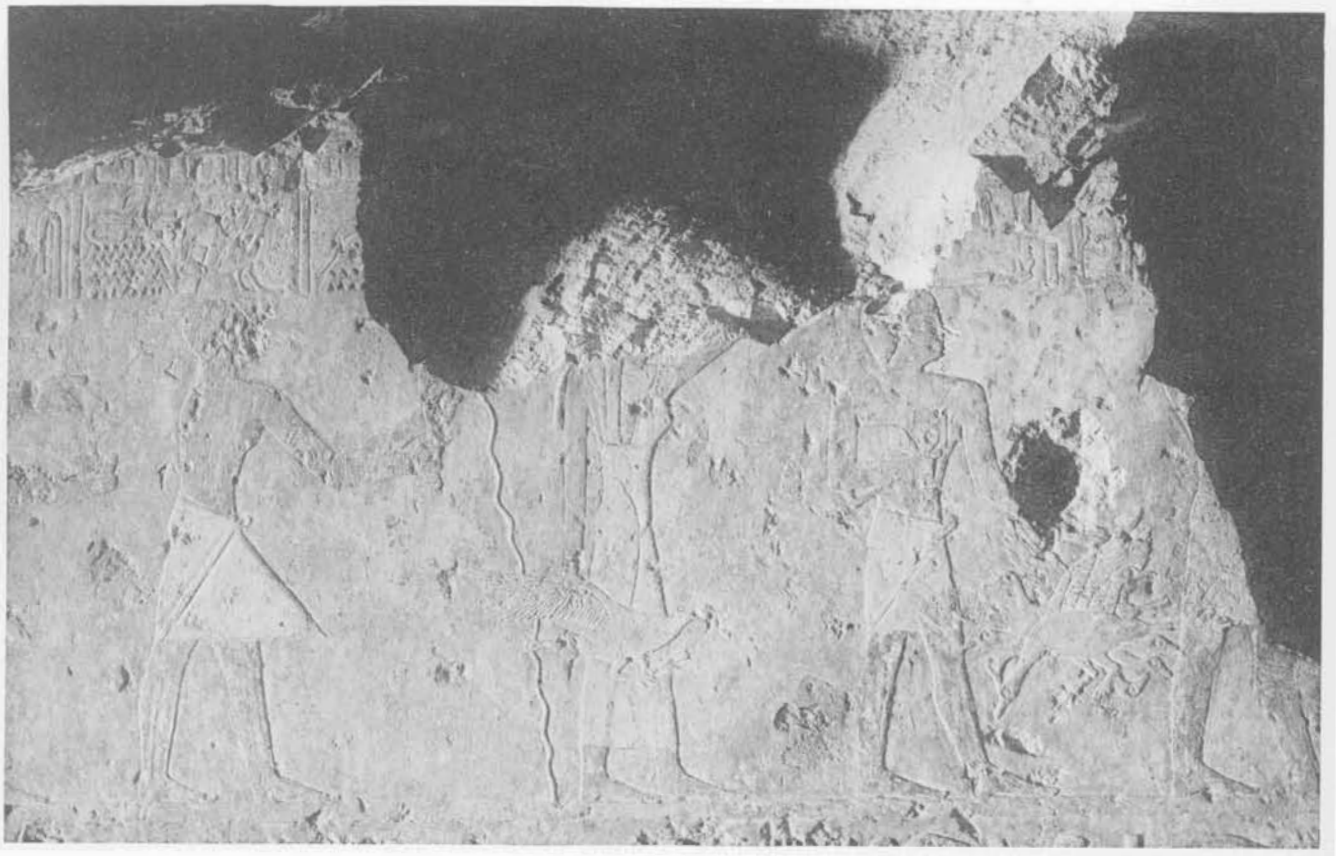
3. DETAILS OF SPORAN, ETC. (SEE PLS. VI, VII, AND XXIII).

4. EAST WALL: SOUTH OF ENTRANCE (SEE PLS, VI, VII, AND XXIII).



EAST WALL: SOUTH OF ENTRANCE (SEE PLS. VI, VII, AND XIV, 2).

EAST WALL: SOUTH OF ENTRANCE; CONTINUED FROM PL. XXIII (SEE PLS. VI AND VIII).

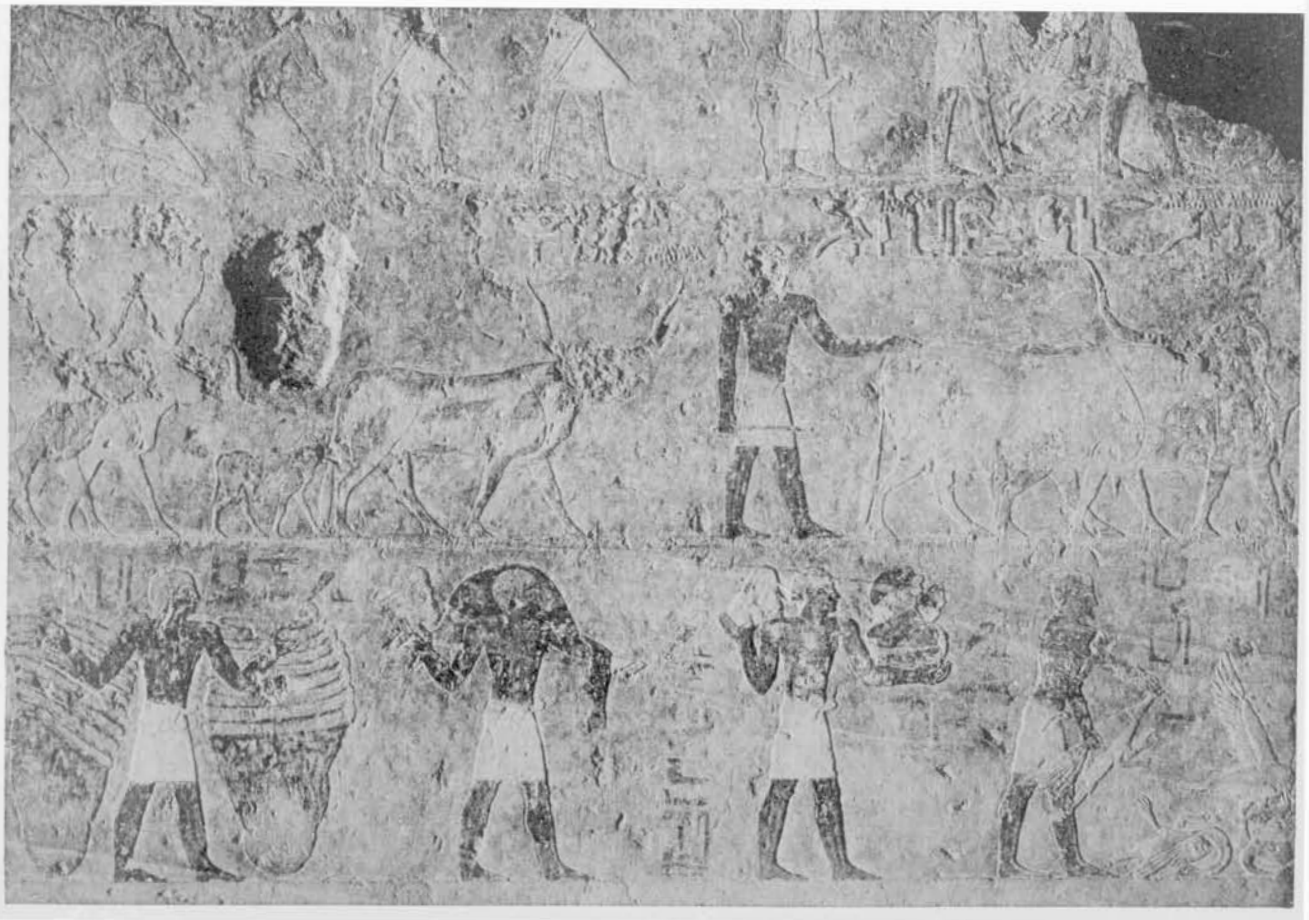


1. SOUTH WALL: PART OF REGISTER 2 (SEE PL. IX.)

2. SOUTH WALL: PART OF REGISTER 2
(SEE PL. X.)

3. SOUTH WALL: PART OF REGISTER 3
(SEE PLS. IX AND XXVI, 1)

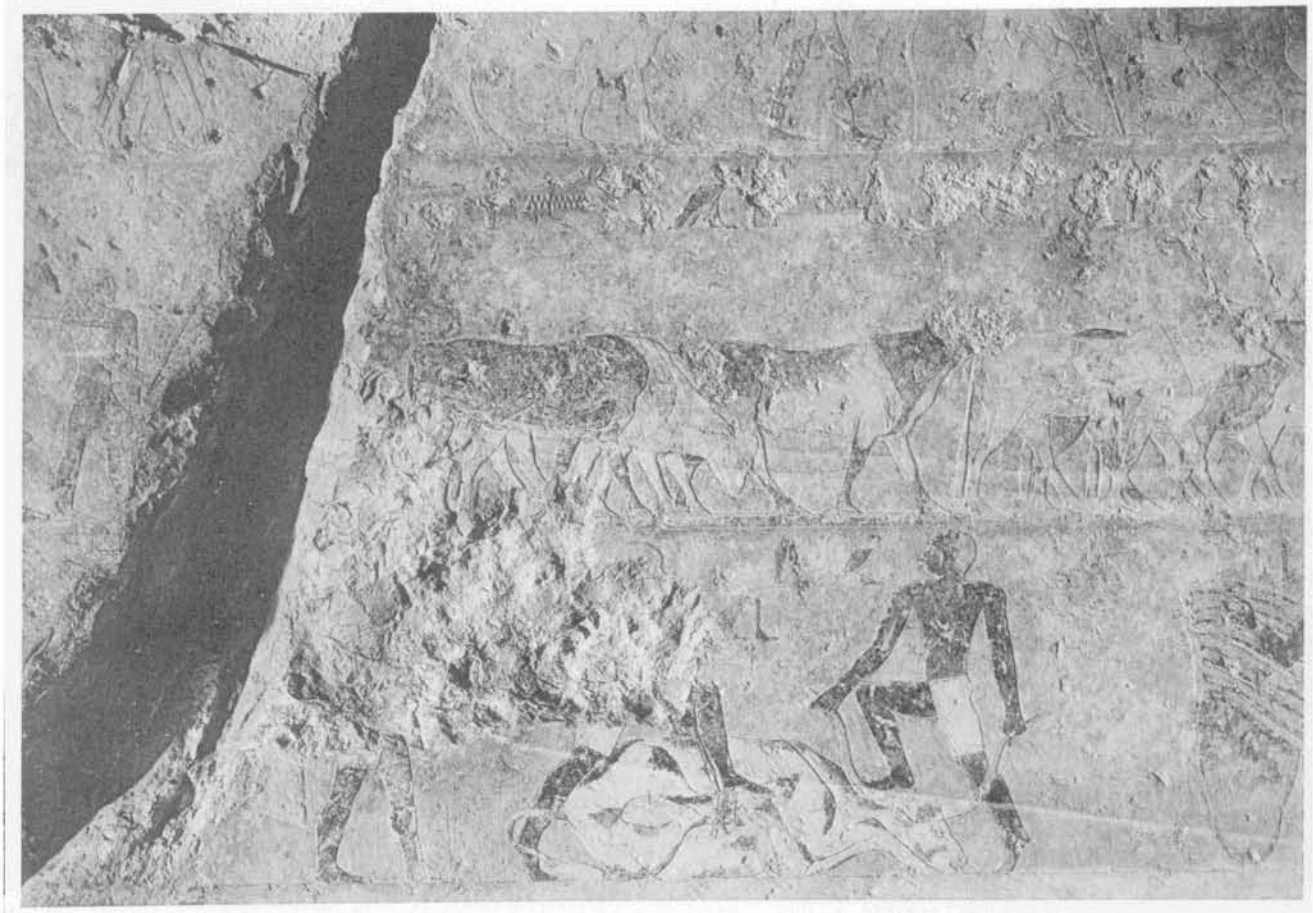
1. SOUTH WALL: PART OF REGISTERS 3 AND 4 (SEE PL. IX).



2. SOUTH WALL: PART OF REGISTERS 3 AND 4 (SEE PLS. IX AND X).

1. SOUTH WALL: PART OF REGISTER 3 (SEE PL. X).

2. SOUTH WALL: PART OF REGISTER 4 (SEE PL. XI).

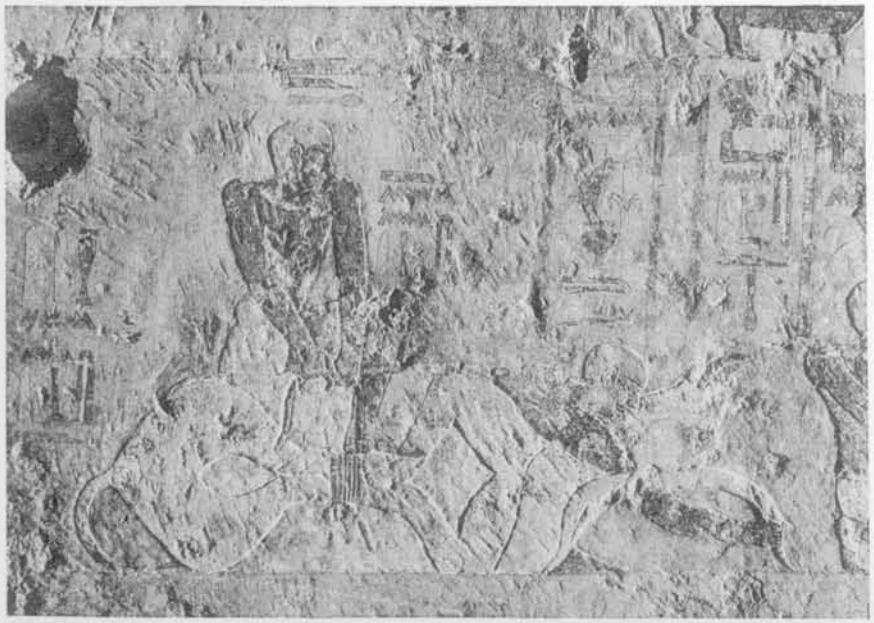


1. SOUTH WALL: PART OF REGISTERS 3 AND 4 (SEE PL. X).

2. SOUTH WALL: PART OF REGISTERS 3 AND 4 (SEE PL. XI).

1. SOUTH WALL: PART OF REGISTER 4 (SEE PLS IX, AND XXVI, 1).

2. SOUTH WALL: PART OF REGISTER 3 (SEE PLS. X, AND XXVII, 1).



3. SOUTH WALL: PART OF REGISTER 4 (SEE PL. XI).

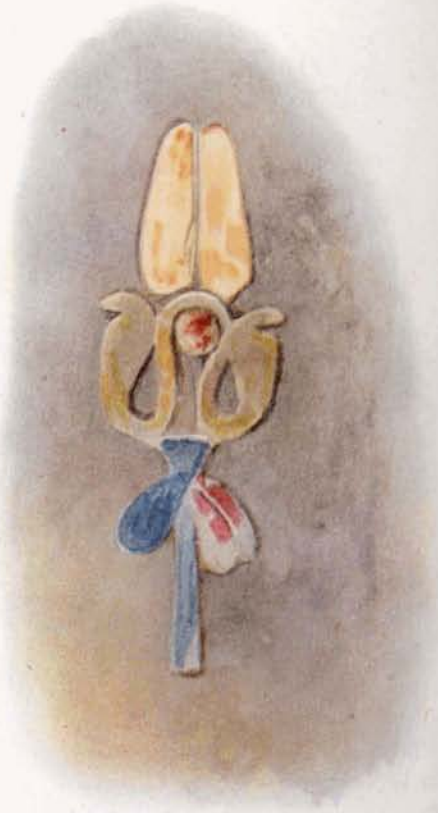
4. SOUTH WALL: PART OF REGISTER 4 (SEE PLS. X, AND XXVI, 2).

1. NORTH WALL: PART OF REGISTER 3 (SEE PLS. III, XX, 1 AND XXI, 2).

2. SOUTH WALL: PART OF REGISTER 4 (SEE PLS. XI AND XXVIII, 2).

1. BEJA HERDSMAN. SOUTH WALL: PART OF REGISTER 2
(SEE PLS. X, XXV, 2 AND PP. 29 AND 32).

2. BEJA HERDSMAN. SOUTH WALL: PART OF REGISTER 3
(SEE PLS. IX, XXV, 3 AND PP. 29 AND 33).



3. EXAMPLE OF UKH-SIGN
(TOMB-CHAPEL OF UKH-HOTP'S SON SENBI
SOUTH WALL: REGISTER 4;
SEE PL. IX, FIG. 2 AND PP. 2-4).

4. EXAMPLE OF UKH-SIGN
(TOMB-CHAPEL B, No. 4:
DOOR OF INNER ROOM:
NORTH JAMB; SEE PP. 2-4).

SOUTH WALL: PART OF REGISTER 4 (SEE PLS. XI AND XXVII, 2).

PUBLICATIONS OF THE EGYPT EXPLORATION FUND.

I.—THE STORE CITY OF PITHOM AND THE ROUTE OF THE EXODUS. Memoir for 1883–4. By EDOUARD NAVILLE. 13 Plates and Plans. Fourth and Revised Edition. 25*s.*

II.—TANIS. Part I. Memoir for 1884-5. By W. M. FLINDERS PETRIE. 17 Plates and Plans. Second Edition. 25*s.*

III.—NAUKRATIS. Part I. Memoir for 1885-6. By W. M. FLINDERS PETRIE. With Chapters by CECIL SMITH, ERNEST A. GARDNER, and BARCLAY V. HEAD. 44 Plates and Plans. Second Edition. 25*s.*

IV.—GOSHEN, AND THE SHRINE OF SAFT-EL-HENNEH. Memoir for 1886–7. By EDOUARD NAVILLE. 11 Plates and Plans. Second Edition. 25*s.*

V.—TANIS. Part II., including TELL DEFENNEH (the Biblical "Tahpanhes") and TELL NEBESHEH. Memoir for 1887–8. By W. M. FLINDERS PETRIE, F. LL. GRIFFITH, and A. S. MURRAY. 51 Plates and Plans. 25*s.*

VI.—NAUKRATIS. Part II. Memoir for 1888-9. By ERNEST A. GARDNER and F. LL. GRIFFITH. 24 Plates and Plans. 25*s.*

VII.—THE CITY OF ONIAS AND THE MOUND OF THE JEW. The Antiquities of Tell-el-Yahûdiyeh. *Extra Volume.* By EDOUARD NAVILLE and F. LL. GRIFFITH. 26 Plates and Plans. 25*s.*

VIII.—BUBASTIS. Memoir for 1889-90. By EDOUARD NAVILLE. 54 Plates and Plans. 25*s.*

IX.—TWO HIEROGLYPHIC PAPYRI FROM TANIS. *Extra Volume.* Containing:

Part I. THE SIGN PAPYRUS (a Syllabary). By F. LL. GRIFFITH.

Part II. THE GEOGRAPHICAL PAPYRUS (an Almanack). By W. M. FLINDERS PETRIE. With Remarks by Professor HEINRICH BRUGSCH. (*Out of print.*)

X.—THE FESTIVAL HALL OF OSORKON II. (BUBASTIS). Memoir for 1890-1. By EDOUARD NAVILLE. With 39 Plates. 25*s.*

XI.—AHNAS EL MEDINEH. Memoir for 1891-2. By EDOUARD NAVILLE, 18 Plates; and THE TOMB OF PAHERI AT EL KAB. By J. J. TYLOR and F. LL. GRIFFITH. 10 Plates. 25*s.*

XII.—DEIR EL BAHARI. Introductory. Memoir for 1892–3. By EDOUARD NAVILLE. 15 Plates and Plans. 25*s.*

XIII.—DEIR EL BAHARI. Part I. Memoir for 1893-4. By EDOUARD NAVILLE. Plates I.–XXIV. (3 coloured), with Description. Royal folio. 30*s.*

XIV.—DEIR EL BAHARI. Part II. Memoir for 1894-5. By EDOUARD NAVILLE. Plates XXV.–LV. (2 coloured), with Description. Royal folio. 30*s.*

XV.—DESHÂSHEH. Memoir for 1895-6. By W. M. FLINDERS PETRIE. Photogravure and 37 other Plates. 25*s.*

XVI.—DEIR EL BAHARI. Part III. Memoir for 1896–7. By EDOUARD NAVILLE. Plates LVI.–LXXXVI. (2 coloured), with Description. Royal folio. 30*s.*

XVII.—DENDEREH. Memoir for 1897-8. By W. M. FLINDERS PETRIE. With 38 Plates. 25*s.* (Extra Plates of Inscriptions. 40 Plates. 10*s.*)

XVIII.—ROYAL TOMBS OF THE FIRST DYNASTY. Memoir for 1898–9. By W. M. FLINDERS PETRIE. With 68 Plates. 25*s.*

XIX.—DEIR EL BAHARI. Part IV. Memoir for 1899–1900. By EDOUARD NAVILLE. Plates LXXXVII.–CXVIII. (2 col.), with Description. Royal folio. 30*s.*

XX.—DIOSPOLIS PARVA. *Extra Volume.* By W. M. FLINDERS PETRIE. With 49 Plates. (*Out of print.*)

XXI.—ROYAL TOMBS OF THE EARLIEST DYNASTIES. Part II. Memoir for 1900–1. By W. M. FLINDERS PETRIE. With 63 Plates. 25*s.* (35 Extra Plates. 10*s.*)

XXII.—ABYDOS. Part I. Memoir for 1901-2. By W. M. FLINDERS PETRIE. With 81 Plates. 25*s.*

XXIII.—EL AMRAH AND ABYDOS. *Extra Volume.* By D. RANDALL-MACIVER, A. C. MACE, and F. LL. GRIFFITH. With 60 Plates. 25*s.*

XXIV.—ABYDOS. Part II. Memoir for 1902-3. By W. M. FLINDERS PETRIE. With 64 Plates. 25*s.*

XXV.—ABYDOS. Part III. *Extra Volume.* By C. T. CURRELLY, E. R. AYRTON, and A. E. P. WEIGALL, &c. With 61 Plates. 25*s.*

XXVI.—EHNASYA. Memoir for 1903-4. By W. M. FLINDERS PETRIE. With Chapter by C. T. CURRELLY. With 43 Plates. 25*s.* (ROMAN EHNASYA. With 32 extra Plates. 10*s.*)

XXVII.—DEIR EL BAHARI. Part V. Memoir for 1904–5. By EDOUARD NAVILLE. Plates CXIX.–CL., with Description. Royal folio. 30*s.*

XXVIII.—THE XITH DYNASTY TEMPLE AT DEIR EL BAHARI. Part I. Memoir for 1905–6. By EDOUARD NAVILLE, H. R. HALL, and E. R. AYRTON. With 31 Plates (3 coloured). 25*s.*

XXIX.—DEIR EL BAHARI. Part VI. Memoir for 1906–7. By EDOUARD NAVILLE. Plates CLI.–CLXXIV. (1 coloured), with Description. Royal folio. 30*s.*

XXX.—THE XITH DYNASTY TEMPLE AT DEIR EL BAHARI. Part II. Memoir for 1907–8. By EDOUARD NAVILLE. With 24 Plates (8 coloured). 25*s.*

XXXI.—PRE-DYNASTIC CEMETERY AT EL MAHASNA. Memoir for 1908–9. By E. R. AYRTON and W. L. S. LOAT. With 38 Plates. 25*s.*

XXXII.—THE XITH DYNASTY TEMPLE AT DEIR EL BAHARI. Part III. Memoir for 1909-10. By EDOUARD NAVILLE, H. R. HALL, and C. T. CURRELLY. With 36 Plates. 25*s.*

XXXIII.—THE CEMETERIES OF ABYDOS. Part I. Memoir for 1910–11. By EDOUARD NAVILLE, T. ERIC PEET, and H. R. HALL. With 21 Plates. 25*s.*

XXXIV.—THE CEMETERIES OF ABYDOS. Part II. Memoir for 1911–12. By T. ERIC PEET. With 39 Plates. 25*s.*

XXXV.—THE CEMETERIES OF ABYDOS. Part III. Memoir for 1912–13. By T. ERIC PEET and W. L. S. LOAT. With 26 Plates. 25*s.*

XXXVI.—THE INSCRIPTIONS OF SINAI. Memoir for 1913–14. By A. H. GARDINER and T. ERIC PEET. 25*s.* (*In preparation.*)

OFFICES OF THE EGYPT EXPLORATION FUND: 37, Great Russell Street, London, W.C., and 527, Tremont Temple, Boston, Mass., U.S.A.

PUBLICATIONS OF THE ARCHAEOLOGICAL SURVEY OF EGYPT.

Edited by F. Ll. GRIFFITH.

I.—BENI HASAN. Part I. For 1890-1. By PERCY E. NEWBERRY. With Plans by G. W. FRASER. 49 Plates (4 coloured). (*Out of print.*)

II.—BENI HASAN. Part II. For 1891-2. By PERCY E. NEWBERRY. With Appendix, Plans and Measurements by G. W. FRASER. 37 Plates (2 col.). Price 25*s.*

III.—EL BERSHEH. Part I. For 1892-3. By PERCY E. NEWBERRY. 34 Plates (2 coloured). Price 25*s.*

IV.—EL BERSHEH. Part II. For 1893-4. By F. Ll. GRIFFITH and PERCY E. NEWBERRY. With Appendix by G. W. FRASER. 23 Plates (2 coloured). Price 25*s.*

V.—BENI HASAN. Part III. For 1894-5. By F. Ll. GRIFFITH. (Hieroglyphics and Manufacture, &c., of Flint Knives.) 10 Coloured Plates. Price 25*s.*

VI.—HIEROGLYPHS FROM THE COLLECTIONS OF THE EGYPT EXPLORATION FUND. For 1895-6. By F. Ll. GRIFFITH. 9 Coloured Plates. Price 25*s.*

VII.—BENI HASAN. Part IV. For 1896-7. By F. Ll. GRIFFITH. (Illustrating Beasts and Birds, Arts, Crafts, &c.) 27 Plates (21 coloured). 25*s.*

VIII.—THE MASTABA OF PTAHHETEP AND AKHETHETEP AT SAQQAREH. Part I. For 1897-8. By N. DE G. DAVIES and F. Ll. GRIFFITH. (Including over 400 fac-similes of Hieroglyphs.) 31 Plates (3 coloured). 25*s.*

IX.—THE MASTABA OF PTAHHETEP AND AKHETHETEP AT SAQQAREH. Part II. For 1898-9. By N. DE G. DAVIES and F. Ll. GRIFFITH. 35 Plates. 25*s.*

X.—THE ROCK TOMBS OF SHEIKH SAÏD. For 1899-1900. By N. DE G. DAVIES. 35 Plates. 25*s.*

XI.—THE ROCK TOMBS OF DEIR EL GEBRÂWI. Part I. For 1900-1. By N. DE G. DAVIES. 27 Plates (2 coloured). 25*s.*

XII.—THE ROCK TOMBS OF DEIR EL GEBRÂWI. Part II. For 1901-2. By N. DE G. DAVIES. 30 Plates (2 coloured). 25*s.*

XIII.—THE ROCK TOMBS OF EL AMARNA. Part I. For 1902-3. By N. DE G. DAVIES. 41 Plates. 25*s.*

XIV.—THE ROCK TOMBS OF EL AMARNA. Part II. For 1903-4. By N. DE G. DAVIES. 47 Plates. 25*s.*

XV.—THE ROCK TOMBS OF EL AMARNA. Part III. For 1904-5. By N. DE G. DAVIES. 40 Plates. 25*s.*

XVI.—THE ROCK TOMBS OF EL AMARNA. Part IV. For 1905-6. By N. DE G. DAVIES. 45 Plates. 25*s.*

XVII.—THE ROCK TOMBS OF EL AMARNA. Part V. For 1906-7. By N. DE G. DAVIES. 44 Plates (1 coloured). 25*s.*

XVIII.—THE ROCK TOMBS OF EL AMARNA. Part VI. For 1907-8. By N. DE G. DAVIES. 44 Plates. 25*s.*

XIX.—THE ISLAND OF MEROË, by J. W. CROWFOOT, and MEROITIC INSCRIPTIONS, Part I., by F. Ll. GRIFFITH. For 1908-9. 35 Plates. 25*s.*

XX.—MEROITIC INSCRIPTIONS. Part II. For 1909-10. By F. Ll. GRIFFITH. 48 Plates. 25*s.*

XXI.—FIVE THEBAN TOMBS. For 1910-11. By N. DE G. DAVIES. 43 Plates. 25*s.*

XXII.—THE ROCK TOMBS OF MEIR. Part I. For 1911-12. By AYLWARD M. BLACKMAN, M.A. (Laycock Student of Egyptology). 33 Plates. 25*s.*

XXIII.—THE ROCK TOMBS OF MEIR. Part II. For 1912-13. By AYLWARD M. BLACKMAN, M.A. (*In preparation.*)

XXIV.—THE ROCK TOMBS OF MEIR. Part III. For 1913-14. By AYLWARD M. BLACKMAN, M.A. (*In preparation.*)

PUBLICATIONS OF THE GRAECO-ROMAN BRANCH.

I.—THE OXYRHYNCHUS PAPYRI. Part I. For 1897-8. By BERNARD P. GRENFELL and ARTHUR S. HUNT. 8 Collotype Plates. (*Out of print.*)

II.—THE OXYRHYNCHUS PAPYRI. Part II. For 1898-9. By B. P. GRENFELL and A. S. HUNT. 8 Collotype Plates. 25*s.*

III.—FAYÛM TOWNS AND THEIR PAPYRI. For 1899-1900. By D. G. HOGARTH, B. P. GRENFELL, and A. S. HUNT. 18 Plates. 25*s.*

IV.—THE TEBTUNIS PAPYRI. Double Volume for 1900-1 and 1901-2. By B. P. GRENFELL, A. S. HUNT, and J. G. SMYLY. (*Not for Sale.*)

V.—THE OXYRHYNCHUS PAPYRI. Part III. For 1902-3. By B. P. GRENFELL and A. S. HUNT. 6 Collotype Plates. 25*s.*

VI.—THE OXYRHYNCHUS PAPYRI. Part IV. For 1903-4. By B. P. GRENFELL and A. S. HUNT. 8 Collotype Plates. 25*s.*

VII.—THE HIBEH PAPYRI. Double Volume for 1904-5 and 1905-6. By B. P. GRENFELL and A. S. HUNT. 12 Collotype Plates. 45*s.*

VIII.—THE OXYRHYNCHUS PAPYRI. Part V. For 1906-7. By B. P. GRENFELL and A. S. HUNT. 7 Collotype Plates. 25*s.*

IX.—THE OXYRHYNCHUS PAPYRI. Part VI. For 1907-8. By B. P. GRENFELL and A. S. HUNT. 6 Collotype Plates. 25*s.*

X.—THE OXYRHYNCHUS PAPYRI. Part VII. For 1908-9. By A. S. HUNT. 6 Collotype Plates. 25*s.*

XI.—THE OXYRHYNCHUS PAPYRI. Part VIII. For 1909-10. By A. S. HUNT. 7 Collotype Plates. 25*s.*

XII.—THE OXYRHYNCHUS PAPYRI. Part IX. For 1910-11. By A. S. HUNT. 6 Collotype Plates. 25*s.*

XIII.—THE OXYRHYNCHUS PAPYRI. Part X. For 1911-12. By B. P. GRENFELL and A. S. HUNT. 6 Collotype Plates. 25*s.*

XIV.—THE OXYRHYNCHUS PAPYRI. Part XI. For 1912-13. By B. P. GRENFELL and A. S. HUNT. (*In preparation.*)

ARCHAEOLOGICAL REPORTS: (Yearly Summaries by F. G. KENYON, S. GASELEE, and the Officers of the Society.) Edited by F. Ll. GRIFFITH. From 1882-3 to 1911-12. 2*s.* 6*d.* each. (1894-5, 3*s.* 6*d.* 1895-6, 3*s.*)

A JOURNAL OF EGYPTIAN ARCHÆOLOGY (to be issued Quarterly) commenced January, 1914. 6*s.* a Part, or £1 1*s.* a year to Members and Subscribers.

ΛΟΓΙΑ ΙΗΣΟΥ: "Sayings of our Lord," from an Early Greek Papyrus. By B. P. GRENFELL and A. S. HUNT. 2*s.* (with Collotypes), and 6*d.* net.

NEW SAYINGS OF JESUS AND FRAGMENT OF A LOST GOSPEL. By B. P. GRENFELL and A. S. HUNT. 1*s.* net.

FRAGMENT OF AN UNCANONICAL GOSPEL. By B. P. GRENFELL and A. S. HUNT. 1*s.* net.

COPTIC OSTRACA. By W. E. CRUM. 10*s.* 6*d.* net.

THE THEBAN TOMBS SERIES. Vol. I. The Tomb of Amenemhet (No. 82). By NINA DE G. DAVIES and ALAN H. GARDINER. 30*s.* (*In preparation.*)

OFFICES OF THE EGYPT EXPLORATION FUND: 37, Great Russell Street, London, W.C.
and 527, Tremont Temple, Boston, Mass., U.S.A.