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# ARCHAEOLOGICAL SURVEY OF EGYPT

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*TWENTY-THIRD MEMOIR*

## THE ROCK TOMBS OF MEIR

PART II.

THE TOMB-CHAPEL OF SENBI'S SON UKH-HOTP (B, No. 2)

WITH

TWO APPENDIXES ON HIEROGLYPHS AND OTHER DETAILS IN B, Nos. 1, 2, 4

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

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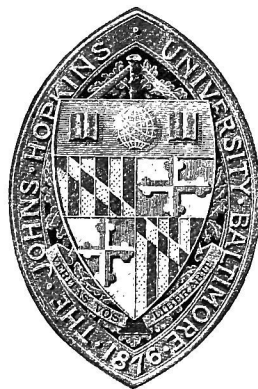


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## PREFACE.

THE drawings of the reliefs in the tomb-chapel of Senbi's son Ukh-hotp (Pls. II–XVI) were made during part of the season 1913–1914, all the photographs, some of which appear on Pls. XXI–XXXV, having been taken in February, 1912. There are a few special points of interest to which the attention of the reader might here be drawn. They are the possible okapi (Pl. VII, p. 19), the fine examples of the rare Mesopotamian fallow-deer and the still rarer giraffe (Pls. VIII, XXXII, 1, pp. 19, 20), the remarkable Beja herdsmen (Pls. III, XIX, XXII, XXX, 1, p. 18), and the use of *hry-k*; “Possessing a Ka,” as an attribute of a deceased person (p. 22 with footnote 2). Pls. XVII–XX are devoted to large-scale drawings of certain hieroglyphic signs and other noteworthy details in tomb-chapels B, nos. 1, 2, and 4; these are discussed on pp. 31–40.

I must express my warm thanks to Mr. GRIFFITH for his constant help—help far more extensive than would appear from occasional meagre acknowledgments in the footnotes.

I think I may here point out in fairness to ourselves that neither Mr. OGILVIE nor I am responsible for the outlining in heavy black or blue pencil of many of the figures in the reliefs and frescoes in tomb-chapels B, nos. 1, 2, and C, no. 1.

As has already been stated in the Preface of *Meir*, i, a complete set of the photographs of the reliefs and frescoes in tomb-chapels A, nos. 1, 2, 3, B, nos. 1–4, C, no. 1, and D, no. 2, can be obtained at the offices of the Egypt Exploration Fund in Great Russell Street, London, W.C.

AYLWARD M. BLACKMAN.



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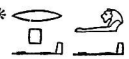



# THE ROCK TOMBS OF MEIR.

## PART II.

### THE TOMB-CHAPEL OF SENBI'S SON UKH-ḤOTP (B, No. 2).




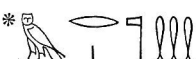






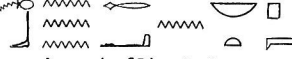

#### TITLES<sup>1</sup> OF UKH-ḤOTP.

TITLE.	POSITION IN TOMB-CHAPEL.	PLATES.
*  , Baron and Nomarch (Bâsha). <sup>2</sup>	West wall, north of statue-recess, line of inscription above register 1.	X.
	West wall, north of statue-recess, line of inscription above register 2.	X, XI.
	West wall, north of statue-recess, line of inscription above register 3.	XI.
	Statue-recess, north jamb.	XII, 1.
	Statue-recess, south jamb.	XII, 3.
	West wall, south of statue-recess, line of inscription above register 2.	XV.
*  , Nomarch (Bâsha). <sup>2</sup>	South wall, register 1 (in front of seated figure of Ukh-ḥotp).	VI.
	South wall, registers 2-3 (in front of standing figure of Ukh-ḥotp, in front of kneeling figure offering two Ḳ-vases, and above servant presenting four geese).	VI.
	South wall, register 1, text at end of list of offerings.	VIII.
	Statue-recess, west wall, register 1.	XII, 2.
	Statue-recess, thickness of north jamb, register 2.	XIII.
	Statue-recess, thickness of north jamb, register 3.	XIII.
	Statue-recess, south wall.	XIV.
	Statue-recess, thickness of south jamb, register 2.	XIV.

<sup>1</sup> The titles held also by his father Senbi are marked with a \*.

<sup>2</sup> See *Meir*, i, p. 18, footnote 1.




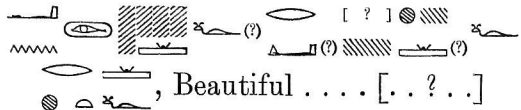

TITLE.	POSITION IN TOMB-CHAPEL.	PLATES.
*  , Treasurer.	West wall, north of statue-recess, line of inscription above register 1. Statue-recess, north jamb.	X. XII, 3.
*  , Confidential Friend.	West wall, north of statue-recess, line of inscription above register 1. Statue-recess, north jamb.	X. XII, 3.
 , Priest ( <i>hm-ntr</i> ), the son of one who acted (in the same capacity) formerly (?).	West wall, north of statue-recess, line of inscription above register 2.	X, XI.
*  , Superintendent of the Priests.	West wall, north of statue-recess, line of inscription above register 1.	X.
 , Superintendent of the Priests of Hathor, Mistress of Cusae.	Statue-recess, south jamb. West wall, north of statue-recess, line of inscription above register 2.	XII, 1. XI.
 , <i>Sem</i> -priest ( <i>sm</i> ).	West wall, north of statue-recess, line of inscription above register 1.	X.
 , <i>Sem</i> -priest ( <i>sm</i> ) of the Mistress of the Two Lands.	West wall, north of statue-recess, line of inscription above register 2.	X, XI.
 , Master of every Kilt. <sup>1</sup>	West wall, north of statue-recess, line of inscription above register 1.	X.
*  , Chief Lector.	West wall, north of statue-recess, line of inscription above register 2. West wall, north of statue-recess, line of inscription above register 1.	X, XI. X.
 , Scribe of the God's Book.	West wall, north of statue-recess, line of inscription above register 2.	X, XI.
 , Great <i>Wab</i> -priest ( <i>w<sup>c</sup>b</i> ) of the Mistress of Heaven.	West wall, north of statue-recess, line of inscription above register 2.	X, XI.
 , Unique Personality ( <i>hw w<sup>c</sup></i> ) <sup>2</sup> without Rival.	West wall, south of statue-recess, line of inscription above register 2.	XV.

<sup>1</sup> See DAVIES, *Deir el-Gebráwi*, i, p. 8 with footnote 1.


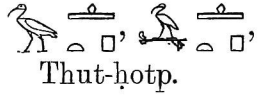



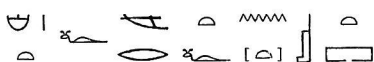

<sup>2</sup> Cf. DAVIES, *Deir el-Gebráwi*, ii, p. 2; NEWBERRY, *El-Bersheh*, i, Pl. vi; GARDINER, *Ä. Z.*, 45, pp. 64, 65.




<sup>1</sup> See p. 22, footnote 2.

ATTRIBUTES.	POSITION IN TOMB-CHAPEL.	PLATES.
 , Favourite of the King.	Statue-recess, north jamb.	XII, 3.
 , Beautiful . . . . [ . . ? . . ]	Statue-recess, north jamb.	XII, 3.
 , The son of one who acted (in the same capacity) formerly (?). <sup>1</sup>	West wall, north of statue-recess, line of inscription above register 2.	X, XI.


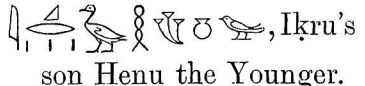
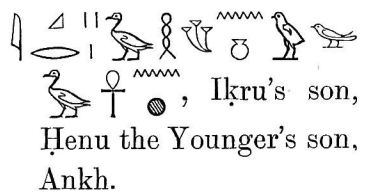

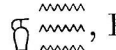



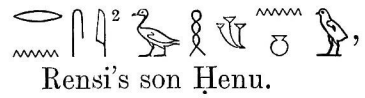




## MEMBERS OF UKH-ḤOTP'S FAMILY.


NAME.	STATUS.	TITLES OR ATTRIBUTES.	POSITION IN TOMB-CHAPEL.	PLATES.
 , Senbi.	Father.	Nomarch (see <i>Meir</i> , i, p. 18).	Statue-recess, north jamb. Statue-recess, south jamb.	XII, 3. XII, 1.
 , Thut-ḥotp.	Wife.	(Figure only.)	North wall, west end of registers 1-3.	II.
		"	North wall, registers 1-2 (in front of seated figure of Ukh-ḥotp).	III.
		"	East wall, north of entrance.	V.
		"	Statue-recess, north wall.	XIII.
		"	Statue-recess, south wall.	XIV.
		"	West wall, south of statue-recess, south end of register 1.	XV.
		 . . . . 	South wall, west end of registers 2-3.	VI.
		 , [His] wife, [his beloved one], his darling, Mistress of the House, Thut-ḥotp the Justified.		
		  , His wife, his beloved one, his darling, Mistress of the House, Thut-ḥotp.	West wall, north of statue-recess, north end of registers 2-3.	XI.

<sup>1</sup> See p. 2.

NAME.	STATUS.	TITLES OR ATTRIBUTES.	POSITION IN TOMB-CHAPEL.	PLATES.
 , Senbi.	Son.	See <i>Meir</i> , i, pp. 8 and 11. <sup>1</sup>	South wall, east end of registers 2-3 (accompanying Ukh-hotp, who is shooting with bow and arrows).	VIII.

## PRIESTS, OFFICIALS, AND SERVANTS.

TITLE.	NAME.	POSITION IN TOMB-CHAPEL.	PLATES.
 , Embalmer.	 , Ikru's son Henu the Younger.	West wall, north of statue-recess, register 1.	X.
	 , Ikru's son, Henu the Younger's son, Ankh.	West wall, north of statue-recess, register 1.	X.
 , Lector.	 , Khnum.	West wall, north of statue-recess, register 1.	X.
 , Superintendent of the Temple.	 , Ini.	West wall, south of statue-recess, register 1.	XV.
 , Superintendent of the Temple-land.	 , Rensi's son Henu.	West wall, south of statue-recess, register 3.	XV.
 , Dancers (?). <sup>3</sup>		West wall, south of statue-recess, register 1.	XV.
 , Herald.		West wall, north of statue-recess, register 3.	XI.
		West wall, south of statue-recess, register 1.	XV.
 , <sup>4</sup> Keeper of the Sandal-bag.		West wall, north of statue-recess, register 1.	X.
 , <sup>5</sup> Superintendent of the Fullers.		West wall, north of statue-recess, register 1.	X.

<sup>1</sup> His titles on the door admitting to the inner room of his tomb-chapel (*Meir*; B, No. 3) are .





<sup>2</sup> For the name Rensi see SETHE, *Ä. Z.*, 49, p. 97.

<sup>3</sup> See p. 24 with footnote 6.

<sup>4</sup> See *Meir*, i, p. 22.



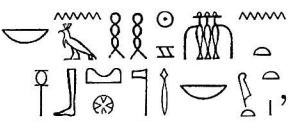




<sup>5</sup> *Op. cit.*, pp. 22, 23.





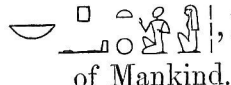





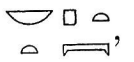

TITLE.	NAME.	POSITION IN TOMB-CHAPEL.	PLATES.
 Fowling, Fowling.		North wall, register 2.	III.
<i>Ḥwy</i> (see <i>Meir</i> , i, p. 23).	 , Ukh-Ḥekht. <sup>1</sup>	West wall, south of statue-recess, register 2.	XV.
	 , Eye. <sup>2</sup>	West wall, south of statue-recess, register 2.	XV.
	.....  , ..... nu.	West wall, south of statue-recess, register 2.	XV.

## RELIGION.

## DIVINITIES.



DIVINITY.	TITLES AND ATTRIBUTES.	POSITION IN TOMB-CHAPEL.	PLATES.
 , Osiris.		South wall, line of inscription above register 1.	VI.
		West wall, north of statue-recess, line of inscription above register 3.	XI.
		Statue-recess, south wall.	XIV.
	 , Lord of Life.	West wall, south of statue-recess, line of inscription above register 2.	XV.
	 Lord of Eternity, Who is within Abydos, Great God, Lord of the West.	Statue-recess, south jamb.	XII, 1.
 , Osiris (as designation of the deceased nomarch).		South wall, register 1 (text at end of list of offerings).	VIII.
		Statue-recess, west wall, register 1.	XII, 2.
 , Anubis.		South wall, line of inscription above register 1.	VII.
		Statue-recess, west wall, register 1.	XII, 2.
	 , Who is on his Hill.	West wall, south of statue-recess, line of inscription above register 2.	XV.
	 , Piercer(?) of the Two Lands, Who is on his Hill.	Statue-recess, north jamb.	XII, 3.







<sup>1</sup> A name, not an exclamation as wrongly suggested in *Meir*, i, p. 3, footnote 1.<sup>2</sup> See LIEBLEIN, *Namen-Wörterbuch*, i, 61, 182, 229, 263, and for further examples p. 47 of the Index to that work.

DIVINITY.	TITLES AND ATTRIBUTES.	POSITION IN TOMB-CHAPEL.	PLATES.
 , Thoth.		South wall, line of inscription above register 1 (over head of seated figure of Ukh-hotp).	VI.
		South wall, line of inscription above register 1 (over list of offerings).	VI.
 , Horus.	 , Lord of Mankind.	South wall, register 1 (text at end of list of offerings).	VIII.
 .		West wall, south of statue-recess, register 2 (in front of man with loaves of bread and tongs). <sup>1</sup>	XV.
		West wall, south of statue-recess, register 2 (in front of second dancing girl). <sup>2</sup>	XV.
		West wall, south of statue-recess, register 2 (in front of third dancing girl). <sup>2</sup>	XV.
	 , Mistress of Cusae.	West wall, south of statue-recess, register 2 (in front of first dancing girl). <sup>2</sup>	XV.
	 , Mistress of Cusae.	West wall, north of statue-recess, line of inscription above register 3.	XI.
	 , Mistress of Cusae.	Statue-recess, south jamb.	XII, 1.
 , the Mistress of All (a name of Hathor?).		West wall, south of statue-recess, line of inscription above register 2.	XV.
 , the Mistress of Heaven (a name of Hathor?).		West wall, north of statue-recess, line of inscription above register 2.	XI.
 , the Mistress of the Two Lands (a name of Hathor). <sup>3</sup>		West wall, north of statue-recess, line of inscription above register 2.	XI.

<sup>1</sup> The name of Hathor occurs here in the phrase "the *smw*-bread of Hathor."

<sup>2</sup> The name of Hathor occurs here in the phrase "the *mn't*-collars of Hathor."

<sup>3</sup> Cf.  , LANGE and SCHÄFER, *Cairo Catalogue*, 20016 (p. 15).

DIVINITY.	TITLES AND ATTRIBUTES.	POSITION IN TOMB-CHAPEL.	PLATES.
 , Sekhet (the field-goddess).		West wall, north of statue-recess, south end of register 2 (text in front of man carrying young oryx (?)).	XI.
		West wall, north of statue-recess, register 2 (text above man carrying two gazelles).	XI.
		Statue-recess, thickness of north jamb, register 2 (text above man offering duck).	XIII.
 , the Mistress of Sport (a name of Sekhet; see p. 21, footnote 4).		West wall, north of statue-recess, register 2 (text in front of man with crane and bunch of water-fowl).	XI.
 , the Southern and Northern <i>Itr.t</i> .		South wall, line of inscription above register 1.	VI.
 , the Great Ennead which is in Heliopolis.		South wall, line of inscription above register 1.	VI.
 , the Gods who are in the Necropolis.		West wall, south of statue-recess, line of inscription above register 2.	XV.
 , Ukh. <sup>1</sup>		West wall, south of statue-recess, register 3 (above the fighting bulls).	XV.

## DESCRIPTION OF THE TOMB-CHAPEL.

The tomb-chapel of Ukh-hotp,<sup>2</sup> which is only separated by a comparatively thin partition-wall from that of his father Senbi,<sup>3</sup> consists of a single chamber about 10 m. 30 cm. long and 7 m. 30 cm. broad. At the west end, where the roof is intact, the average height from the very uneven floor to the ceiling is 2 m. 70 cm. The entrance is quite plain. As in the case of Senbi's chapel, the face of the rock has been cut back between 4 and 5 metres, forming an almost square recess, in the back or west wall of which is the doorway 1 m. 10 cm. wide. The jambs<sup>4</sup>

<sup>1</sup> In the phrase "the Ukh is great."

<sup>2</sup> See plan and section on Pl. I. A small ground-plan was given by LEGRAIN, *Annales du Service*, i, p. 71.

<sup>3</sup> See *Meir*, i, Pls. xii, 1, and xiii, 2.

<sup>4</sup> The upper part of the north jamb has been cut away (see Pl. XXI, 1).

project barely 5 cm. from the rest of the wall-surface, which, as in the case of the north and south walls also, has been left rough; the jambs, however, and their reveals are dressed smooth. The threshold extends 25 cm. beyond the jambs (Pls. I and XXI, 1) and is carried 20 cm. past them at either end. Against the inner side of the threshold, as in the chapel of Senbi,<sup>1</sup> is the groove for the wooden door-frame and the socket for the lower door-pivot. The sunk pathway, which in Senbi's chapel extends from the threshold to the statue-niche,<sup>2</sup> is here very much shorter, being only—including the four steps in which it terminates—a little over 2 metres long. The rest of the floor of the chapel is very rough and uneven and slopes downward in an easterly direction, especially along the central axis. Senbi's tomb-chapel contains no pits, but in Ukh-hotp's there are two very large ones, namely one in the south-east corner, and the other against the centre of the north wall. They were cleared, and then refilled, by SEYD BEY KHASHABEH's workmen<sup>3</sup> under the direction of AHMED BEY KAMÂL. AHMED BEY informed me that they were both from 30 to 40 feet deep, with a burial-chamber at the south end, which had been completely robbed in ancient times, and, when opened by him, contained nothing of the slightest archaeological interest. The roof of the chapel, which was supported on two pillars of square section, has, except for a small portion at the west end, been destroyed by quarrymen, who have also sadly shattered the north wall and the northern half of the east wall. The south and west walls, however, and the southern half of the east wall, remain practically intact. It is at its east end that the north wall has been damaged, the whole of the two upper registers in that portion, except for a few fragments, having been smashed up and removed as build-

ing material (see Pl. IV). The same fate has befallen the upper part of the northern half of the east wall, while what remains has been seriously injured by fire, the surface flaking off at a touch. The top of register 1 at the east end of the south wall has also sustained some damage, but this is due less to the tools of the quarrymen than to the fury of the elements to which this portion of the wall has for many years been cruelly exposed. In the centre of the west wall is a large recess surmounted by the usual palm-branch cornice (see below, p. 22, and Pls. IX and XXXIII, 1), which once, like the projecting niche in the tomb-chapel of Senbi,<sup>4</sup> doubtless contained a portrait-statue of the deceased. In front of this recess, cut in the rock floor, is a shallow oblong basin, probably intended to receive the libations poured out before the dead nomarch's image. The greater part of the northernmost of the two pillars which once supported the roof is preserved, and upon each of its four sides is a large standing figure of Ukh-hotp in relief; but the upper portion, upon which probably the nomarch's name and titles were engraved, has been broken off. Of the southernmost pillar nothing remains except a short stump sticking up from the floor (see Pl. I, section). All four walls are, or were intended to be, adorned with reliefs in three registers, below which, judging from the case of the statue-recess (see below, p. 23), there would have been a black dado surmounted with a border of blue and orange lines (see fig. 1 and cf. *Meir*, i, p. 21 with fig. 3). But the decoration of the chapel, particularly in the matter of colour-work, was never completed.

Most of the reliefs on the north and south walls, several of which are very remarkable, have obviously never received the finishing touches. But this unintentional roughness seems rather to add to the spirit of vigour and strenuous activity with which the sculptor has imbued many of his

<sup>1</sup> See *Meir*, i, p. 21, and Pls. i and xv, 2.

<sup>2</sup> *Op. cit.*, p. 21.

<sup>3</sup> *Op. cit.*, p. 16.

<sup>4</sup> See *Meir*, i, pp. 21 and 34, and Pls. xv, 1, and xxii, 1.

representations of the toiling *fellâhîn* upon the north wall. On the south wall, however, the lack of finish is in some cases far more marked (see for example Pls. XXX, 2, XXXI, and XXXIII, 2 and 3), and is then a positive disfigurement. The east wall south of the entrance has never been sculptured, and indeed the draughtsman had only got as far as the preliminary red-ink sketch of a small group of figures that was evidently intended to form part of a harvest scene. While the (in some respects) quite excellent reliefs on the west wall south of the statue-recess are more or less finished, north of the recess the sculptor has not even begun to cut the beautifully drawn designs in black out-

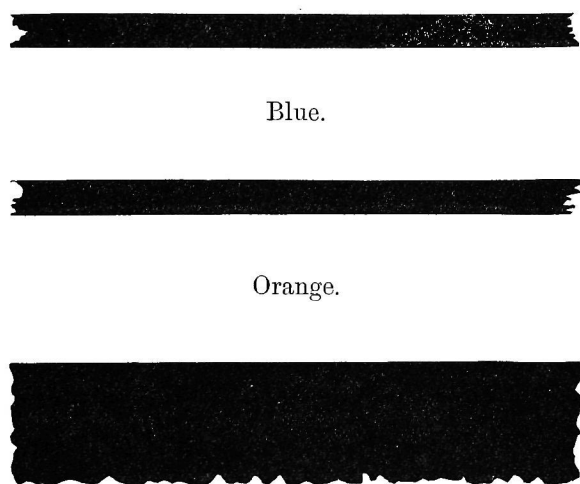




Fig. 1. Border of dado in statue-recess.

line which occupy the two upper registers. The bottom register has, alas! been very hastily and crudely carved. Would that the clumsy unskilled sculptor had left well alone and spared the exquisite pen-and-ink work of the draughtsman! The statue-recess is also decorated with reliefs, and they are the only ones in the whole of the chapel that have ever been coloured, Ukh-hotp having died before those on the main walls were ready for the painter's brush. The rather roughly carved figures on the thicknesses of the jambs of this recess, and the carelessly applied paint, suggest that this important part of the chapel was finished in haste for the funeral

ceremony, regardless of any considerations other than ritual requirements.

From the fact that the cartouches of Amenemhet II occur in the tomb-chapel of his great-nephew(?) Ukh-hotp son of Ukh-hotp and Mersi, it is probable that Ukh-hotp son of Senbi flourished in the reign of Sesostri I.

Judging from his title, , "Great chief of the Atef-nome" (Pl. XII, 1, and p. 23), he must have ruled over the thirteenth as well as the fourteenth nome of Upper Egypt.<sup>1</sup> All other facts concerning himself, and the details of his family history, are stated at length on pp. 11-13 of *Meir*, i, while on pp. 14-16 of the same work previous publications that deal with the scenes or inscriptions in his tomb-chapel are fully noted.<sup>2</sup>

In the Christian period an anchorite seems to have made this pagan chapel his abode, as is suggested by the cross  which has been painted upon the kilt of Baron Ukh-hotp's effigy on the south wall of the statue-recess. At some time or other, perhaps by the pious monk himself, the recess was used as a fire-place, for the ceiling and upper parts of the painted reliefs are coated with soot, which has eaten into, and to a large extent destroyed, the surface of the stone (see Pl. XXXIII, 1).

#### NORTH WALL.

(Pls. II-IV and XXI, 2-XXVII, 2.)

In the sculptured scenes on this wall occur many examples of that realism which characterises the work of the Cusite craftsmen during the first half of the XIIth Dynasty (see *Archaeological Report*, 1911-12, pp. 10 and 11, and *Meir*, i, pp. 16-17 and 27-29).

<sup>1</sup> See *Meir*, i, p. 2, footnote 1.

<sup>2</sup> Detailed references to such publications will be given in the footnotes when each previously published inscription, scene, or figure is discussed.

*West End.**Registers 1, 2, and 3.*

At the extreme west end<sup>1</sup> of the wall are the almost life-size figures of Ukh-hotp and his wife, facing whom in register 1 are four pairs of wrestlers, and in registers 2 and 3 a company of servants loaded with offerings of food (see Pl. XXV, 1). Ukh-hotp leans upon his staff serenely watching the varied activities of his peasantry who play or labour under his supervision or present him with the products of his estate. His wife stands at his side, with her left arm wound lovingly around his neck, and holding in her right hand a long papyrus-stem.<sup>2</sup> Behind Ukh-hotp are two attendants whose rôle in life, judging from their appearance, was of a sedentary rather than an active nature.<sup>3</sup> The upper portions of the figures of Ukh-hotp and his wife are sculptured, the lower, like the entire figures of the two attendants behind them, being in ink outline only. There is a bad flaw in the rock at this end of the wall, which the sculptor had concealed by a liberal use of plaster. The plaster, however, has now fallen away, damaging some of the figures in registers 2 and 3, but causing most serious disfigurement to the wrestlers in register 1. The different attitudes of these struggling combatants are vigorous enough, but the style in which they are carved is crude in the extreme.

In front of the man with the shoulder of beef, in register 2, we read: "A shoulder for thy Kas!" The man with the water-fowl, immediately behind him, is made to say: "Goodly gifts for thy Kas! The first-fruits<sup>4</sup> of the marshlands!"

<sup>1</sup> As though he had just come forth from the spirit-world; cf. *Meir*, i, p. 22 with footnote 1.

<sup>2</sup> Cf. DAVIES, *Deir el-Gebrâwi*, ii, p. 7, and Pls. vi and Frontispiece.

<sup>3</sup> Are they eunuchs? See KEITH, *The Human Body*, p. 161.

<sup>4</sup> See MACIVER, *Buhen*, p. 72.

*Centre and East End.*

Towards the centre of the wall a completely different series of scenes begins. In register 1, so far as it is preserved, we have nothing but representations of cattle, while register 3, and almost the whole of register 2, are devoted to the occupations of the nomarch and his peasants in the bird-haunted pleasure pools and papyrus swamps, or the fields in their immediate vicinity.

*Registers 1 and 2.*

Occupying the height of both these registers is a large portrait of Ukh-hotp seated on a chair (Pl. XXII). In his right hand he grasps a stout staff, in his left he holds a handkerchief such as the *fellâhîn* at the present day are wont on festive occasions to carry dangling from the hand, plentifully besprinkled with scent, and often gaily embroidered. At the nomarch's feet sits his wife holding a lotus-flower in her right hand, and with her left affectionately clasping her lord's leg, while she looks up coquettishly into his face. They are being entertained by a party of musicians—a flautist, a harpist, and a vocalist (Pl. XXI, 2).<sup>5</sup> The last, like his modern Egyptian *confrère*, as he sings rests his head upon one hand and gesticulates with the other. The harpist and singer are blind, and the sculptor has most successfully portrayed the vacant look in their faces caused by their half-closed expressionless eyes. Blind musicians occur in the scenes on other tomb-chapel walls, but nowhere are they rendered with such realism, except perhaps in the chapel of Merire at El-Amarna.<sup>6</sup> To this day blind musicians are employed to entertain the occupants of Egyptian *harâms*, since in addition to the advantage of their being unable to see the ladies, their physical defect renders them as a rule extremely unattractive, and so reduces the risk

<sup>5</sup> Published in *Journal of Egyptian Archaeology*, i, Pl. xxvii, 2.

<sup>6</sup> See DAVIES, *El-Amarna*, i, Pls. xxi, 1, and xxiii.




of an intrigue to a minimum. The *muezzin*, too, is often blind, because the gallery of the minaret affords such a fine view of the house-tops and gardens and such-like places where women resort. It is perhaps worth noting in this connection that the flautist, who is not blind, is sitting with his back towards Ukh-hotp's wife!

The finish of this relief is beautiful except for the lady's left arm and hand, the clumsiness of which stands out in marked contrast to the surrounding work. The top of the harp has never been sculptured; the squares round about it are, as elsewhere, in red ink. A domestic incident such as this seems entirely out of keeping with the scenes that occupy registers 1 and 3 and the rest of register 2, but then there is no accounting for the eccentricities of the Egyptian artist!

In register 1, opposite the face of the seated Ukh-hotp, a Beja<sup>1</sup> herdsman leads along three fine long-horned oxen, the movements of which are being hastened by a drover in their rear (see Pls. XXII and XXIII). The leading herdsman is as deformed, but perhaps not quite so emaciated, as his brother Hamite on the south wall of Senbi's tomb-chapel (see *Meir*, i, Pls. ix, register 3, xxv, 3, and xxxi, 2, and p. 33). Hard by this group of cattle and their attendant hinds, seven men are struggling to overthrow an enormous ox (see Pl. XXIV).<sup>2</sup> Three of them hold his legs; the fourth stands upon one horn, and, grasping the other horn in his right hand and the lower jaw in his left, endeavours to drag back the struggling monster's head. In this effort he is assisted by the fifth, who, sitting astride the animal's back, grasps his tongue and the bony ridge of his nose. This fifth fellow has turned round to address the sixth, who is throwing all


his weight on the bull's hind quarters and is tugging at his tail: "I am getting him on his side for you," he cries.<sup>3</sup> The seventh, lasso in hand, is ready, when the right moment comes, deftly to cast the strangling noose around the victim's throat and, entangling his limbs likewise in the winding rope, bring him crashing to the ground.<sup>4</sup>

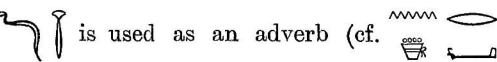

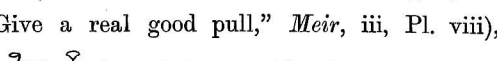
The rest of the register is destroyed except for an inconsiderable fragment of a group similar to that just described. In register 2, in close proximity to the blind singer, five naked peasants are engaged in fowling (see Pls. XXIII and XXIV). A clap-net has been placed in a pool, and above it float the unsuspecting birds. Hidden from sight by a clump of papyrus-reeds stands the signaller, who, by means of a cloth held out between his extended arms, has just announced to his companions that the moment has arrived to pull the rope and secure the catch. "Directing the capture"<sup>5</sup> is written above the signaller's head, and in front of him "Pull vigorously!" Above the first three of the men who are pulling we read, "Netting wild fowl by the fowlers,"<sup>6</sup> the pick (men) of the field," and above the fourth and hindmost "Pull vigorously!"<sup>7</sup> The end of the rope farthest from the pool has, it will be seen, been fastened to a peg driven firmly into the ground. The

<sup>3</sup> Reading  (see *Meir*, i, p. 34, Pl. xi).

<sup>4</sup> Cf. *op. cit.*, Pl. xi, register 4, left end.

<sup>5</sup> Cf. DAVIES, *Sheikh Saïd*, Pl. xii, and NEWBERRY, *El-Bersheh*, i, Pl. xvii.

<sup>6</sup> Reading  Cf. MURRAY, *Saqqara Mastabas*, i, Pl. xi.

<sup>7</sup>  is used as an adverb (cf. , "Give a real good pull," *Meir*, iii, Pl. viii),  above being an adverbial expression. For *wîd* = "vigorous" cf. Copt. *eporor*, "prompto animo esse."

<sup>1</sup> See below, p. 18, n. 1, *Meir*, i, pp. 29 and 33. A drawing of this figure by CLÉDAT was published by him in *Bulletin de l'Institut Français d'Archéologie Orientale*, i, p. 21.

<sup>2</sup> Cf. L., *D.*, ii, 14, b, and PETRIE, *Deshasheh*, Pls. xii and xviii; cf. also MURRAY, *Saqqara Mastabas*, i, Pl. xxi, bottom register.

clap-net and the ensnared birds have never been sculptured; indeed, most of the latter have not even been drawn in. Those that have been, and the net itself, are in black outline, the squares by which the artist was enabled to draw his subjects according to the prescribed canons being the usual red. Of the next scene, which, judging from the size of what is left of the figures, must have occupied register 1 as well as 2, only fragments remain; but there is enough to show us that there were two canoes (probably separated by a small clump of papyrus-reeds swarming with birds) in one of which Ukh-hotp must have been represented as fowling and in the other as fishing. We can see that these two figures faced one another, as do the similar figures of Senbi on the north wall of tomb-chapel B, No. 1 (see *Meir*, i, Pl. ii). The prow of the left-hand canoe, it should be noted, is of an unusual shape. In an idle moment one of the craftsmen has amused himself by sketching in red paint, on the vacant wall-space between Ukh-hotp's legs, the head of a boy with the usual side-lock of hair.

The four men pulling the rope are admirable examples of the art of Cusae, the attempt, in the case of the last three figures, to represent the human form in profile (cf. *Meir*, i, p. 28) being extraordinarily successful. Indeed, these four fowlers are masterpieces, and the simple rendering of their naked bodies, in which grace and vivacity are alike combined, puts one in mind of some of the works of the Hellenic masters of the fifth century B.C.

### Register 3.

The central and eastern portions of this register contain a most striking series of reliefs. The subjects are usual enough—papyrus-harvesting, boat-building, fights between rival boats' crews; it is in the treatment of them that the work of the Cusite craftsman differs from that of his contemporaries. The naked peasants who stagger forward or fall down beneath the weight

of their bundles (Pls. XXV, 2, and XXVI, 1) are full of a life and vigour that are absent from the ordinary stock examples of such episodes. In the heavy limbs, coarse features, and dull expressions of these yokels, the sculptor has hit off in every particular the rougher sort of *fellâh*. The two men who are tying together the bundle of reeds, and press each a knee upon it in order to get the rope yet more taut and the bundle more compact (Pl. XXVI, 2), are the product of an inspiration. Especially is this true of the hulking boor on the right, the very double of the modern *Ṣa'idi*—the standing joke of the "urbane"<sup>1</sup> *effendi*. And what shall we say of the old fellow (Pl. XXVI, 2)<sup>2</sup> who, leaning upon his stick, engages in conversation with the boat-wrights? Pot-bellied, bearded, garrulous, and somewhat decrepit, he is the aged *fellâh* to the life, the platitude-uttering "father of the hamlet," whose endless suggestions everyone agrees to, and no one acts upon!<sup>3</sup> Heedless of the old man's chatter, the boat-wrights<sup>4</sup> continue their work upon the canoe, making sure that the ropes which bind the bundles of papyrus-reeds together are as tight as may be. Upon the pool near by a violent conflict between two boats' crews is in progress (Pl. XXVII, 1, 2). One of the combatants, using his long pole as though it were a single-stick, batters an adversary about the head. The latter, grappling in his turn with an opponent, strives to hurl him into the water, a fate that has already befallen one man, who in addition is being jabbed with an enemy's punt-pole in the throat. Most of the figures have never received the finishing touches, the usual fish and lotus-flowers have not yet been put in, and the crocodile is only roughly blocked

<sup>1</sup> متمدّن.

<sup>2</sup> Published by CLÉDAT in *Bulletin de l'Institut Français d'Archéologie Orientale*, i, p. 23.

<sup>3</sup> The old man has a mass of frizzed hair just above his forehead, like the modern low-class Cairene.


<sup>4</sup> This scene is labelled *sp't sm'hw*, "Constructing canoes." Cf. DAVIES, *Sheikh Saïd*, Pl. xii.

out. But surely, in spite of that, this scene ranks with the finest specimens of Ancient Egyptian bas-reliefs; not even the Old Kingdom mastabas at Saqqâreh can produce anything to surpass it for vigour, or, where finished, for beauty of technique. Particularly noteworthy are the right foot and leg of the man who has fallen out of the boat, the muscles and sinews of which are still strained in the vain effort to recover the lost balance.

In a small boat at the end of the register a rather comical-looking fisherman, accompanied by his dog, has just drawn his net out of the water. Man and hound alike seem totally oblivious to the noise of the conflict that rages close beside them!

#### EAST WALL NORTH OF ENTRANCE.

(Pl. V, 2.)

The upper portion of this wall, which corresponds to register 1 on the adjoining north wall, has been destroyed as stated above (p. 10). What remains is occupied by the much-damaged figures of Ukh-ḥotp and his wife accompanied by three attendants. Ukh-ḥotp holds a staff in his left and a bunch of lotus-flowers in his right hand. His wife, standing behind him, holds his right wrist in her left hand and a single flower in her right. One of the attendants is destroyed except for the legs and feet, but like the other two was probably a female. A young girl carries on her head a tray upon which is a vase; behind her a full-grown woman, apparently entitled  [C] "the Aam-slave," carries a box (?).

#### EAST WALL SOUTH OF ENTRANCE.

(Pl. V, 1.)

The scheme for the decoration of this wall was barely begun to be drawn in. The face of the wall has been divided by red lines in three registers, but work on the actual designs has advanced no farther than the sketch in red ink (towards the middle of register 2) of a donkey

and two men with a basket (see Pl. V, 1). On the evidence of these figures<sup>1</sup> there are good grounds for supposing that this half of the east wall was to have been devoted to a series of agricultural scenes.

#### SOUTH WALL.

(Pls. VI-VIII, XXVIII-XXXII, 2, XXXIII, 2, 3, and XXXV, 4.)

The scenes on this wall are as usual arranged more or less in three registers. The whole of the top register and the west end of registers 2 and 3 are concerned entirely with the subject of funerary offerings. Towards the middle of register 2 are herdsmen leading or driving groups of domestic animals, which merge, almost imperceptibly, in a throng of wild beasts of the desert, at which Ukh-ḥotp is shooting with bow and arrows. The hunting scene occupies the eastern portion of register 2 and a good deal more than half of register 3. The reliefs on this wall are, with one exception, inferior in some ways to those on the north wall. Though the animals are treated in a very lifelike manner, they, no less than the human figures, are marked by a lack of finish which is at times very disfiguring. The surface of the stone has not been carefully prepared and smoothed as on the wall opposite. Everywhere, in fact, there are signs that, while the draughtsman was an accomplished artist, the sculptor was compelled to execute his work in haste or was of but indifferent skill.

#### Register 1.

The greater part of register 1 is occupied by a lengthy list of offerings, divided into two parts, but intended of course to be continuous. Two sculptors<sup>2</sup> probably worked upon it, beginning at opposite ends; but some unexpected event, no





<sup>1</sup> Cf. L., *D.*, ii, 106, *b*, and DAVIES, *Ptahhetep*, ii, Pl. vii, for a somewhat similar group.

<sup>2</sup> The style of cutting in the left is different from that in the right-hand portion.

doubt Ukh-hotp's death, stopped them before their work was finished—hence the gap in the middle from which the preliminary drawing in ink, if ever existent, has disappeared. Above the list is a line of inscription likewise never completed,<sup>1</sup> a few of the signs also being in ink only. It is the usual *hṭp dy ny-swt* formula with, however, some interesting and unusual additions. "An offering which the king gives," it runs, "which Osiris gives, which Thoth gives, which the southern and northern *Ītr*<sup>2</sup> and the great Ennead in Heliopolis give, and all the gods! May they act for thee<sup>3</sup> in accordance with this writing which Thoth gave in the House of the God's Book. May my two hands cause his purification to be vomited forth (?).<sup>4</sup> Anubis, may he offer . . . ." This inscription is important, for it seems to prove (what has often been suggested by students of Egyptian mortuary texts) that the Egyptians believed that through the magical efficacy of these written lists<sup>5</sup> of offerings the deceased could be fully provided with spirit food when, as they were eventually bound to do, the supplies of victuals presented by his descendants failed. The potency of such a text was, it would seem, thought to be increased by being read aloud. Hence the pious passer-by is often requested in the tomb-inscriptions<sup>6</sup> to recite one of these formulae so as to make sure that the dead should not be compelled, bereft of meat and drink, to turn to offal and other abominations<sup>7</sup> in

order to alleviate the frightful pangs of hunger and thirst.

At the west end of register 1 is a large figure of Ukh-hotp seated upon a chair in front of a table on and around which all kinds of provisions are laid—loaves of bread sliced or whole, joints of meat, poultry, vegetables, flowers, and fruit (Pl. XXVIII). Near at hand are jars of drink fixed into their pottery stands, and likewise two wooden racks in both of which there are ewers of water and in one a censer as well. The last, like the ewers, could serve for ceremonial (see *Ä. Z.*, 50, p. 69 ff.) as well as for mere toilet and domestic purposes (see *op. cit.*, p. 68). Between the heaped-up provisions and the list of offerings are two low tables upon which are seven vases of perfume and two bags; one of the latter doubtless contains black, and the other green, eye-paint.<sup>8</sup> The list of offerings terminates in the following text:<sup>9</sup> "Pure and in abundance<sup>10</sup> are all these things for the Osiris, the nomarch, this Ukh-hotp. Arise, sit down<sup>11</sup> to thy thousand of bread and thy thousand of beer, thy thousand of flesh and thousand of fowl, the thousand of roast joints, thy provisions from the god's slaughter-house. The god is furnished with his divine offerings, (so also) this Nomarch Ukh-hotp is furnished with this his bread. Thy soul hath come, O Osiris, Nomarch Ukh-hotp, the soul who dwelleth among his illuminated ones, the power who dwelleth in his places! Bread for the soul who dwelleth among his illuminated ones, for the power who dwelleth in his places! There are no<sup>12</sup>

<sup>1</sup> This inscription ends with the western half of the list of offerings. , the determinative of , and the signs  are in ink only, as also are  just below the latter word.

<sup>2</sup> Cf. NEWBERRY, *El-Bersheh*, ii, p. 21, col. 1.

<sup>3</sup> *Id.*, *op. cit.*, p. 45, col. 2.

<sup>4</sup> See BRUGSCH, *Wörterb.*, p. 421.







<sup>5</sup> Pictorial representations of offerings were of course equally efficacious.

<sup>6</sup> *E.g.* see NEWBERRY, *Beni Hasan*, i, Pls. viii and xxiv, and ERMAN, *Aegypt. Chrestomathie*, pp. 90, 91.



<sup>7</sup> Cf. LACAU, *Textes Religieux*, xxiii, and GRAPOW, in *Ä. Z.*, 47, p. 100 ff.

<sup>8</sup> Cf. *Meir*, iii, Pl. xxii, register 3.

<sup>9</sup> Lines 1–8 are a version of SETHE, *Pyramidentexte*, 214 a–215 b; see also an inscription in the tomb of Neha, CHASSINAT, *Fouilles de Qattah*, pp. 58 and 59, for another version. I can find no version in *Pyr.* or elsewhere of the text beginning at the middle of l. 8 and continuing to the end of the inscription.

<sup>10</sup> For this rendering of    see BRUGSCH, *Wörterb.*, Suppl., p. 787. *Pyr.* and *Neha* read   .

<sup>11</sup> Cf. SETHE, *Pyr.*, 2027 a, b.

<sup>12</sup>  is a sculptor's error for  ?



robbers (?) of Seth<sup>1</sup> (hostile) to them, the great<sup>2</sup> seizers (?) of . . . . . Horus, lord of mankind. Receive unto thyself,—it is pure, O Nomarch, . . . . . Senbi's son Ukh-hotp the Justified."

At the east end of the register are two priests engaged in funerary rites. The foremost, who stands before a table upon which are a  $\bar{\text{O}}$ -vase, one flat circular and two conical loaves of bread, is burning incense (?) in a  $\nabla$ -shaped pot; the hindmost holds the long cloth for the obliterating of footprints at the end of the ceremony (see *Meir*, i, p. 27, footnote 4). The inscription above and behind the priests is much damaged; it seems to terminate with "He removes the foot(print)s: he reads the writing: his rolls are in his hands."

#### Registers 2 and 3.







At the west end of these two registers Ukh-hotp, accompanied by his wife, stands ready to receive at the hands of his servants, who advance towards him in two lines, a plentiful supply of provisions and other necessities, consisting of live and butchered cattle, joints of meat, poultry, bread, drink, flowers, and toilet equipment. The nomarch holds a staff in his left and a  $\nabla$ -wand in his right hand; his lady, who rests her right hand lovingly upon his shoulder, carries in her left a single lotus-flower. She is described in a vertical line of inscription in front of her as "His wife, [his beloved one,] his darling, Mistress of the House, Thut-hotp the Justified." To the two lines of servants is attached the following label, written in a vertical line between them and Ukh-hotp: "Presenting offerings of food unto the Nomarch Ukh-hotp the Justified." The figure at the commencement of register 2 (Pl. XXX, 2) is practically identical with those




oft-recurring representations of the king in temple-reliefs kneeling and offering wine in two  $\bar{\text{O}}$ -vases to a god or goddess (see for example NAVILLE, *Deir el-Bahari*, v, Pl. cxli,<sup>3</sup> and MAC-IVER, *Buhen*, Pl. 21). Next to the kneeling offerer is a servant presenting a shoulder of beef (Pl. XXIX) that has just been severed from the carcase of the slaughtered beast behind him, the other foreleg of which the butcher is engaged in cutting off with his great flint (?) knife. Above the two leading figures in register 3 we read: "For the Nomarch Ukh-hotp the Justified, for his Kas!" The former of these presents the nomarch with four water-fowl; the second carries a tray upon which are two conical loaves of bread and a basket of fruit (?), while suspended from his right hand by a cord hangs a vessel similar to those carried by the herdsmen on the south wall of Senbi's tomb-chapel (see *Meir*, i, p. 32 with footnote 5, and Pl. xi). These two men are followed by three women (Pls. XXIX and XXXII, 2), the first of whom carries in her right hand a pin-tail duck, and upon her head a basket in which there are four flat circular cakes of bread. The second brings a vase containing lotus-flowers, supporting it upon her head with both hands, and the third a toilet-box and a mirror in its case.<sup>4</sup> In the wake of these three females walks a male overseer, wand in hand (cf. *Meir*, i, Pl. iii, register 1). Behind the butcher in register 1 is the most remarkable figure in the whole tomb-chapel—that of a Beja herdsman<sup>5</sup>

<sup>3</sup> The scene in question depicts Tuthmosis III offering wine to Amon. The only differences in the figures of the king and this offerer are that the latter has neither a beard nor a uraeus. In the tomb-chapel of *Wsr-ntr* at Sakḳāreh (MURRAY, *Saqqara Mastabas*, i, Pl. xxi, register 1) there are two kneeling men (but with ordinary short curled wigs or hair), offering each a pair of  $\bar{\text{O}}$ -vases. See also L., *D*, ii, 35, 85, *a*.


<sup>4</sup> The handle of the mirror, which should project from the case (see NEWBERRY, *Beni Hasan*, i, Pl. xii), has not been indicated by the sculptor.

<sup>5</sup> A drawing of this herdsman by CLÉDAT was published by him in *Bulletin de l'Institut Français d'Archéologie Orientale*, i, p. 22. There is a photograph of him in *Archaeological Report*, 1911-12, Pl. viii, 1.

<sup>1</sup> In l. 10 read   $\bar{\text{O}}$  in front of  is very doubtful. There seem to be traces of  between  and , but perhaps we may read   $\bar{\text{O}}$ , "southern" (?) (i.e. Seth the Southerner?).

<sup>2</sup> In l. 11 read   .

(Pls. XIX, 1, XXIX, and XXX, 1, and cf. *Meir*, i, Pls. iii, ix, x, xxv, xxxi, and pp. 29, 32, 33) leading along three oxen, and holding, in lieu of a staff, the branch of a tree, the projecting twigs of which have been roughly lopped off. His only garment is what seems to be a scrap of gazelle's hide hanging about his loins. This relief illustrates better, perhaps, than any other the naturalism of the art of Cusae. The old fellow's body is actually in profile, not turned round full-face upon profile legs according to the usual Egyptian convention. How cleverly the sculptor has rendered his bony emaciated chest, his scraggy neck, his sinewy arms and legs! Not less carefully portrayed are the racial characteristics of his face (see *Meir*, i, p. 29, and cf. ELLIOT SMITH, *The Ancient Egyptians*, p. 52, figs. 1 and 2)—the long nose, the scanty tuft-beard, and the moustacheless upper lip. As in every other example of these Hamites at Meir, the head is crowned with a wild, tangled growth of hair.<sup>1</sup>

<sup>1</sup> On the north wall of the outer room of tomb-chapel B, No. 4 (see *Meir*, iii, Pl. iv, bottom register) there is a row of fattened oxen headed (at the west end) by a Beja herdsman, and followed (at the east end) by a batch of small cattle above which is written:  . . . ., "Bulls of the Aamu ('mw) brought from (or "as") . . ." It is most unfortunate that the end of this inscription is destroyed. Are the bulls in question importations from Palestine, forming part, perhaps, of the spoils of a raid anterior to the one recorded by Sebek-khu (see *Journal of Egyptian Archaeology*, ii, pp. 13, 14) which took place in the reign of Sesostri III, or are these 'mw none other than the Beja herdsmen, of whom two (possibly three) others are depicted on this (north) wall? The latter suggestion, though far from certain, is not altogether beyond the bounds of possibility. The Beja herdsmen of Meir, it is true, are typical Hamites without a trace of Armenoid admixture, and their *habitat*, as suggested in *Meir*, i, p. 29, was doubtless the stretch of desert that lies between the Red Sea and the provinces of Asyût, Girgeh, and Keneh; it might therefore be objected that the word 'mw cannot refer to these people, whom one would expect to have been called *Intyw* (see L., D., ii, 149, f; BREASTED, *Records*, i, § 451), the 'mw being the inhabitants of southern Palestine, Sinai, and the northern part of the eastern desert. On the other hand, Asyût



Province (in which Kuşiyeh, the ancient Cusae, is situated) is not so very far south, and moreover in the inscription of Pepinakht (see SETHE, *Urkunden*, i, p. 134; BREASTED, *Records*, i, § 360), an official under Pepi II, at Aswan, we learn that the 'mw slew a certain Enenkhet who was building a ship, for despatch to Punt, in some haven which lay, one would imagine, near the eastern end of the Wady Hammamat (see for example the inscription of Hnw [L., D., ii, 150, a; BREASTED, *Records*, i, §§ 428-433, and ii, § 248 with footnote b], and of Hnt-ht-wr [BREASTED, *Records*, i, §§ 604, 605; and see BREASTED, *op. cit.*, § 360, footnote e]), a region a good way farther south than Asyût. Again, this use of the word 'mw to include both Bedouins and Hamites finds a parallel in the modern Egyptian 'Arab, which is loosely applied by the *fellâhîn* both to the eastern and western Bedouins and to the Hamitic 'Ababdeh, the ancestors, or at any rate near kinsmen, of these Beja herdsmen. I might mention here that even nowadays "fuzzy-wuzzy" nomads are not unknown in the desert between Asyût Province and the Red Sea. Mr. Wakefield, a well-known English resident of Asyût, told me that he once came across a large number of such people (*Bisharîn* who had wandered north?) encamped side by side with the ordinary 'Ababdeh of that locality. Many of the Egyptian 'Ababdeh have settled on the edge of the cultivation and intermarried with the *fellâhîn*, but quite a large number of them still roam the eastern desert (as far north, I understand, as Minia), despising "the people of the Rîf." At the present day in that apparently waterless region there are comparatively fertile *wâdis* in which *şant*-trees flourish, and in which at certain times of the year, I am told, there is quite good pasturage for the small flocks of the nomads. According to the authorities on such matters, North Africa is passing through a "dry period." Therefore during the XIIth Dynasty the Upper Egyptian eastern desert may not have been as arid as it is now (see HILZHEIMER, ap. BORCHARDT, *Grabdenkmal des Königs Sahu-Re*, ii, pp. 170, 171), and may have been able to support a considerably larger pastoral population; mention is made in the Middle Kingdom inscriptions of the sheikhs of this district (see BREASTED, *Records*, i, §§ 423D and 429). In fact, the conditions were possibly more like those at present prevailing in the eastern desert south of Tokar (see SELIGMANN, *Journal of the Royal Anthropological Institute*, vol. xliii, July-December, 1913, pp. 596 and 597), the home of several important groups of Beja folk who are cattle-keepers (see SELIGMANN, *op. cit.*, p. 65 ff.), like their ancient kinsmen depicted at Meir. Perhaps the latter were such excellent cattle-keepers that they were for that reason employed by the nomarch as herdsmen on his domain; or were they the enslaved remnants of one of the tribes of the 'mw who had invaded Egypt in the interval between the VIth and XIth Dynasties (see *Pap. Pétersbourg*, 1116A, 1116B)? Mr. GRIFFITH has pointed out to me that Aam-slaves are mentioned in the *Kahun Papyri* (see GRIFFITH, *Kahun Papyri*, Pls. xii, 10, xxx, 35, and perhaps xiii, 15, and xxiv, 4).


The three oxen which the Beja herdsman is leading are also in the charge of a *fellâh*, who is followed by a man driving along a group of antelopes.

Next in order comes a farm hand carrying a calf on his back, close behind which walks the lowing parent (Pl. XXX, 3). The adjacent relief of a cow licking her sucking offspring (Pl. XXXV, 4) is another and very pleasing example of the work of the Cusite craftsmen, with which we might compare a somewhat similar, but distinctly less convincing, group at Beni Hasan.<sup>1</sup> A cow followed by a bull brings the procession of domestic animals to an end, the remaining space in registers 2 and 3 being occupied by a scene representing Ukh-hotp shooting wild animals with bow and arrows (Pl. XXXI). This scene in particular shows signs of that haste already referred to above on p. 11. Though well conceived, both the animal and human figures are very roughly carved,<sup>2</sup> and in the matter of technique, and above all of vivacity—particularly in the case of the human figures—there is no comparison with the similar scene on the east wall of Senbi's chapel (see *Meir*, i, Pls. vi–viii, xxiii, and xxiv). But apart from technical and other drawbacks there are many points of interest in this scene. Ukh-hotp's, like Senbi's, companion wears a "sporrán" (see *op. cit.*, p. 31 and fig. 7), and has a similar wallet slung from his shoulders; he also holds a quiver in his right hand, but in his left, instead of a battle-axe, he grasps a spare bow. Ukh-hotp's costume is quite different from that of Senbi; he wears no "sporrán," nor is he tightly girt in at the waist, but in the hand, however, that pulls the bow-string, he, like Senbi, holds some spare arrows. Proceeding from left to right, the

animals depicted in the hunting scene are as follows:—

Register 1.—(1) A wild ass in the act of parturition. A fox is just about to seize upon and devour the half-dropped foal (cf. DAVIES, *Five Theban Tombs*, p. 8 with footnote 4, and Pl. xii); (2) a wounded wild ass (?) (the legs and tail, however, are more like those of a fox) with a hound at its throat.

Between registers 2 and 3.—(1) A lion and lioness (cf. DAVIES, *Ptahhetep*, i, Pl. xxii, and *Meir*, i, Pl. viii<sup>3</sup>); (2) a hare of abnormal proportions (cf. NEWBERRY, *Beni Hasan*, ii, Pl. iv, where it is named  *sh<sup>c</sup>t*, and *Meir*, i, Pl. vii); (3) a pair of gazelles; (4) a pair of ibexes; (5) a young antelope; (6) a jerboa<sup>4</sup> (cf. NEWBERRY, *Beni Hasan*, ii, Pl. vi, where it is named  *pnw*); (7) a very remarkable quadruped. The pointed muzzle, large broad ears, and tufted tail bring it nearer to the okapi than any other animal (see JOHNSTON, *Uganda Protectorate*, i, frontispiece); but if the okapi was intended it is clear that the artist was not as familiar with it as with the other animals, many of which he depicts so well; (8) two hounds tearing the throat of a gazelle which has been struck by one of Ukh-hotp's arrows; (9) a hound with a wounded hare in his mouth.

Register 3.—(1) A lioness; (2) a female monkey giving birth to a young one (for its name  *gf't* see NEWBERRY, *Beni Hasan*, ii, Pl. vi); (3) a hartebeest; (4) a lion; (5) a wild ox (cf. NEWBERRY, *Beni Hasan*, i, Pl. xxx); (6) one of the finest Egyptian representations we possess of a Mesopotamian fallow-deer (Pl. XXXII, 1); the characteristic un-palmated antlers are clearly rendered. For the identification of the species, and for the question as to whether these deer were at that time native to Egypt or imported, see HILZHEIMER, ap. BORCHARDT,

<sup>1</sup> NEWBERRY, *Beni Hasan*, i, Pl. xiii, register 4. Cf. PETRIE, *Deshasheh*, Pl. v, register 3; there is a very fine example in DAVIES, *Ptahhetep*, ii, Pl. xvii.

<sup>2</sup> This roughness, which is very evident in the photographs, is very difficult—almost impossible—to reproduce in the outline drawings.

<sup>3</sup> The figure of the lion has there been partly erased.

<sup>4</sup> Published by LEGRAIN, *Annales du Service*, i, p. 71.

*Grabdenkmal des Königs Sahu-Re*, ii, p. 168 ff. (for other examples see NEWBERRY, *Beni Hasan*, ii, Pl. iv, where it is named  $\square \overset{\sim}{\sim}{\sim}{\sim} hnn$ , CAPART, *Les Débuts de l'Art en Egypte*, Pl. i [facing p. 223], and DAVIES, *Five Theban Tombs*, Pls. i and xii and p. 8 with footnote 2); (7) a jackal (*Canis lupercus*? Pl. XXXII, 1); (8) a giraffe (Pl. XXXII, 1). The giraffe, always rare in Egyptian reliefs and frescoes, has been hitherto unknown in XIIth Dynasty hunting scenes. Except for the two examples on a slate palette in the Louvre (see *P.S.B.A.*, xxxi, Pl. xlv), this must be the earliest representation of a giraffe in Egypt that we possess. The artist has most truthfully rendered the prominent shoulder and the two little tufted prominences above the forehead, which are so characteristic of the animal; (9) a hound attacking a wounded ibex (Pl. XXXIII, 2); (10) a hound attacking a wounded oryx (Pl. XXXIII, 3).

#### WEST WALL NORTH OF STATUE-RECESS.

(Pls. IX, X and XI.)

As has already been stated on p. 11, the beautiful ink drawings in the two upper registers have never been touched by the sculptor,<sup>1</sup> who has hastily and clumsily carved all the figures in register 3.

#### Register 1.

Immediately below the ceiling is a frieze of *kheker*-ornaments in red ink, with the following inscription beneath it in a single horizontal line: "The Baron, Nomarch, Treasurer, Confidential Friend, Superintendent of the Priests, Sem (*sm*), Master of Every Kilt, Chief Lector, Acquaintance of the King truly favoured by him, the Nomarch Senbi's son, Ukh-hotp, the Excellent and Justified." The scene which occupies register 1

is of a purely funerary character. Ukh-hotp, behind whom stands the very fat "Keeper of the Sandal-bag"<sup>2</sup> and the "Overseer of the Fullers,"<sup>3</sup> is seated on a chair in front of a table upon and around which is heaped up a plentiful supply of victuals, these being labelled: "A table of offerings (*dbḥ.t ḥtp*) for the Ka of the Honoured Nomarch Ukh-hotp." Under the table are two metal ewers furnished each with a spout like the modern *ibrîk*. Beyond the basket, filled with bread and onions, and the jar fixed into its ring-stand and surmounted with a sugar-loaf seal or cover,<sup>4</sup> is an alabaster (?) table, beneath which are a ḏ-shaped vase, a pin-tail duck, and a burning lamp or censer upon a stand. On to this table, upon which have been laid one flat circular and one conical loaf of bread, a long stream of liquid is being poured from a ḏ-vase by the "Embalmer (*wt*), Ikru's son Henu the Younger." This action is labelled: "Pouring (water)—it is pure!" Behind Henu stands his son Ankh who is burning incense in a ∇-shaped cup (cf. *Meir*, i, Pl. x and p. 32). The accompanying inscription reads: "The Embalmer, Ikru's son, Henu the Younger's son, Ankh, with the incense."<sup>5</sup> The two kneeling priests and the lector Khnum, who is reading out of a roll held in his left hand, are performing the ceremony of the "Spiritualization" of the deceased, as we are informed by the inscription above their heads which reads: "Reciting numerous spiritualizations by the lector Khnum." Khnum, it will be noticed, holds a brush in his right hand with which to obliterate from the sandy floor the footprints of himself and his four companions ere they quit the chapel on the conclusion of these rites (see *Meir*, i, p. 27

<sup>2</sup> See *Meir*, i, p. 22, and see also above, p. 12, footnote 3.

<sup>3</sup> *Op. cit.*, pp. 22, 23; cf. NEWBERRY, *Beni Hasan*, i, Pl. xiii, register 2, fifth figure from right end.

<sup>4</sup> Cf. GRIFFITH, *Beni Hasan*, iv, Pl. xxvi, 4.

<sup>5</sup> Libations and incense were offered for the revivification of the deceased, as we learn from the Pyramid Texts and other sources (see *Ä.Z.*, 50, p. 69 ff.).

<sup>1</sup> Except for the upper parts of the figures of Ukh-hotp and his wife, the lower portions of which occupy the north end of register 3.



with footnote 4).<sup>1</sup> The lines with which the draughtsman divided the surface of the wall into squares before drawing his subject are in red, the drawings themselves in black, ink.



*Registers 2 and 3.*

At the end of the two registers Ukh-hotp accompanied by his wife Thut-hotp stands ready to receive a party of servants, who, drawn up in two lines, offer him the produce of marsh, desert, and farm. Above register 2 is a single horizontal line of inscription reading, "The Nomarch, Baron, Chief Lector, Scribe of the God's Book, Great Wab-priest (*w'b*) of the Mistress of Heaven, *Sem*-priest (*sm*) of the Mistress of the Two Lands, Priest (*hm-ntr*), the son of one who acted (in the same capacity) formerly (?), the Nomarch Senbi's son, Ukh-hotp, Justified in all his places in the Western Desert of the Necropolis."<sup>2</sup> In the self-same line, just above the wife, is written: "His wife, his beloved one, his favourite,<sup>3</sup> Mistress of the house, Thut-hotp."

The first man in register 2 holds out for his master's acceptance four pin-tail ducks, while another bird, whose neck has been wrung(?), lies at his feet. The four ducks which are alive struggle violently in their captor's grasp, and one of them has caught his extended first finger in its beak. The second man carries a heron under his right arm, gripping its long and formidable bill in his right hand to prevent the bird from striking him with it. From his left hand, suspended by the cord that ties their feet together, dangles a bunch of wild duck which crane their necks and peck at one another in the most lifelike

<sup>1</sup> It is perhaps worth noting that in the Fayyūm a *fellāh*, before leaving a sheikh's *maḥām*, will smooth the floor with his garment, thus removing all traces of his footprints. The only explanation for this action that I have been able to get is, that it is *kuwayyis* to do this for the sheikh.




2 Restore to

<sup>3</sup> Reading . The  below the  is wanting in the original.

manner imaginable (cf. *Meir*, i, Pls. iii and xvii, 2). The first man thus addresses the nomarch: "For thy august Kas, O Ukh-hotp the Justified!" while the second chimes in with: "The gifts of the Mistress of Sport<sup>4</sup> for thy Kas!" Above the third man, who carries two gazelles in baskets slung from a yoke, is written: "The gifts of the Field-goddess (*Sekhet*) for thy Kas!" The last two men in the row bring, the one a female oryx, and the other her fawn. In front of the foremost of these two men, who grasps one of the creature's horns so that it may not attack him with these dangerous weapons, we read: "Thousands of oryxes for thy Kas!"; in front of the hindermost, who carries his charge in his arms, having first tied its feet together to prevent it from kicking him: "Her bull-calf (?)!<sup>5</sup> For thy august Kas, O thou whom the Field-goddess loves!"

The band of hieroglyphs which separates register 2 from register 3 reads as follows: "The Baron, Nomarch, Superintendent of the Priests of Hathor Mistress of Cusae, Distinguished of Mien in the Great House, Firm of Foot in the Sacred Place, the Nomarch Ukh-hotp, Justified in the presence of Osiris." Register 3, except for just the north end—where are the lower parts of the figures of Ukh-hotp and his wife—is occupied by two long-horned *iw*-oxen led by an old Beja herdsman, and an official, wand in hand, who brings up the rear. All these figures and one of the accompanying inscriptions are in relief; the three remaining inscriptions are in ink only. The herdsman shuffles along supporting his seemingly tottering steps on a short knobby stick. He has the usual crop of "fuzzy-wuzzy" hair, but his beard is bushier than that of his other compatriots in this chapel (but cf. Pl. XVIII, 14). The figure of this old fellow, as also that of the official behind him, is carved

<sup>4</sup> Cf. NEWBERRY, *Beni Hasan*, ii, p. 23.

<sup>5</sup>   is to be transliterated *bhs-s*,  being a determinative only?

in the rudest manner possible. How interesting it would have been to have had a pen-and-ink drawing of him in the style of the figures in the two registers above, which are so delicate, so sure in their lines, and so detailed! In front of him we read: "Offering the produce<sup>1</sup> of the choicest of the stalls unto thy Kas, O Ukh-hotp, the Possessor of Honour." Above either animal is written: "A young *iw*-ox," and in front of the official: "Offerings for Ukh-hotp who possesses a Ka (*hry k*)<sup>2</sup> to-day!" followed by the

<sup>1</sup> *Rdyt m* *iw mdwt nt hrt ib*, &c. Cf. *Meir*, i, Pl. ix, register 2.

<sup>2</sup> The words seem to be employed here, like the more usual *imshy*, *mshw*, and *ikr*, as an attribute of the deceased nomarch. Other instances in tomb-chapel B, No. 4, confirm this view. Thus on the north wall of the inner room (*Meir*, iii, Pl. xxi, register 4), in front of no. 1 of a group of six kneeling figures presenting offerings, we read: "Wine of the Delta, offered unto the Nomarch Ukh-hotp, Possessor of a Ka!" In front of no. 3 is written: "Wine of Eastern Buto, offered unto the Nomarch Ukh-hotp, Possessor of a Ka!" In a similar inscription in front of no. 4 "the Justified," is substituted for , while in the case of the inscriptions attached to nos. 5 and 6 no attribute whatever follows the name Ukh-hotp. The text in front of no. 2 is very broken, but the attribute *hry-k* seems to have been used there also, the spelling being . There is yet another example in B, No. 4, namely on the south wall of the outer room (see *Meir*, iii, Pl. viii, bottom register). A party of fishermen are drawing to land a large net full of fish, and one of them calls out to his neighbour: "Give a real good pull for Ukh-hotp, the Possessor of a Ka!" Again on the north wall of tomb-chapel B, No. 1 (*Meir*, i, Pl. iii, register 3), above the head of a fisherman who is depicted as just in the act of drawing a triangular net full of fish out of the water, there is the following inscription: Both my translation of this text in *op. cit.*, p. 29, and the comment in footnote 1, must be cancelled in the light of these new examples of the expression. The rendering should have been: "A catch has taken place for this Possessor of a Ka!" (*i.e.* for the

man's own descriptive label, "The herald" (*whmw*<sup>3</sup>).

#### STATUE-RECESS.

(Pls. IX, XII-XIV, and XXXIII, 1.)

The plain portions of the exterior of the statue-recess, and the roof inside, are painted to imitate red granite.<sup>4</sup> The palm-branch cornice<sup>5</sup> is striped with blue, green, and red, in the order indicated on Pl. IX.

#### North Jamb.

(Pl. XII, 3.)

On the north jamb are two vertical lines of inscription in blue incised signs, as follows: "An offering which the king gives and Anubis Piercer(?) of the Two Lands, Who is on his Hill—a thousand of bread, beer, flesh, fowl, linen thread, clothing, that which heaven affords and the earth creates, all fresh things, every good thing whereby the god lives, for the Ka of Ukh-hotp the Justified! <sup>2</sup> The Baron, Nomarch, Treasurer, Confidential Friend, Favourite of the King, Beautiful . . . [ . . ? . . ], the Nomarch Senbi's son, Ukh-hotp the Justified."<sup>6</sup>

#### South Jamb.

(Pl. XII, 1.)

Upon the south jamb also there are two lines of blue incised hieroglyphs which read: "An offering which the king gives and Osiris Lord of Eternity, Who is within Abydos, the Great God, Lord of the West—a thousand of bread, beer, flesh, and fowl for the Ka of the Honoured Nomarch, Ukh-hotp the Justified! <sup>2</sup> The Baron, Nomarch, Super-

deceased owner of the chapel). This is another small piece of evidence showing how intimately, in the minds of the Egyptians, the scenes on the tomb-chapel walls were bound up with the life in the spirit-world (see *Meir*, i, p. 23 with footnote 1).

<sup>3</sup> See ERMAN, *Gramm.*<sup>3</sup>, § 179.

<sup>4</sup> Cf. GRIFFITH, *Beni Hasan*, iv, Pl. xxi.

<sup>5</sup> See PETRIE, *Egyptian Decorative Art*, pp. 98-100.

<sup>6</sup> Published by CHASSINAT, *Rec. Trav.*, xxii, p. 74.

intendent of the Priests of Hathor Mistress of Cusae, Great Chief of the Atef-nome, True King's Acquaintance whom He (the King) loves, Gold Stick,<sup>1</sup> the Nomarch Senbi's son, Ukh-ḥotp the Justified."<sup>2</sup>

*North Wall and Thickness of North Jamb.*

(Pl. XIII.)

The north wall and the thickness of the north jamb are decorated with brightly coloured reliefs upon a dark-grey ground.<sup>3</sup> These reliefs are rather roughly carved and the paint is carelessly applied, particularly so in the case of the thickness of the jamb. Below the reliefs is a black dado with a border of blue and orange lines outlined with black.<sup>4</sup> The relief on the wall represents Ukh-ḥotp, holding a staff in his left and a  $\text{⤵}$ -wand in his right hand, receiving offerings from three servants, who are arranged in three registers upon the thickness of the jamb. Ukh-ḥotp is accompanied by his wife, who has laid her hand affectionately upon his shoulder. Above Ukh-ḥotp we can still distinguish the beginning of the *ḥtp dy ny-swt* formula in blue incised hieroglyphs. The upper part of the walls of the recess has been much damaged by smoke, as has already been stated on p. 11). The servant in register 1 of the thickness of the jamb carries on each shoulder a tray loaded with various joints of meat; above him, in blue incised signs, we read: "Bring offering for the Ka of Ukh-ḥotp the Justified!" The same inscription is repeated in front of the man in register 2 who presents Ukh-ḥotp with a shoulder of beef. The servant in register 3 offers a duck, and the blue incised inscription above his head makes him say: "The good gifts of the Field-goddess (*Sekhet*) for the Nomarch Ukh-ḥotp the Justified!"

<sup>1</sup> See p. 3, footnote 3.

<sup>2</sup> Published by LEGRAIN, *Annales du Service*, i, p. 71; CHASSINAT, *Rec. Trav.*, xxii, p. 74.

<sup>3</sup> So, too, are the west wall and thickness of the south jamb.

<sup>4</sup> See fig. 1, p. 11.

*West Wall.*

(Pl. XII, 2.)

The scenes on this wall are in two registers. In register 1 Ukh-ḥotp sits in front of a table upon which are slices of bread, a shoulder of beef, the head of an ox, a duck, ribs of beef, and a cucumber. Above his head is the following blue incised inscription: "[An offering which the king] gives and Anubis—a thousand of bread, beer, flesh, and fowl for him who is honoured by Osiris, the Nomarch Ukh-ḥotp [the Justified]." In register 2 a butcher ropes together the legs of an ox preparatory to cutting its throat. Above him is written in blue incised signs: "Offering for the Honoured Ukh-ḥotp the Justified."

*South Wall and Thickness of South Jamb.*

(Pl. XIV.)

The figures and dado on the south are exactly like those on the north wall. The monkish inhabitant of the tomb-chapel has painted a cross  $\text{⦿}$  on Ukh-ḥotp's kilt. Above the heads of Ukh-ḥotp and his wife is the usual *ḥtp dy ny-swt* formula in blue incised hieroglyphs: "An offering which the king gives and Osiris—a thousand of bread, beer, flesh, fowl, linen thread, and clothes for [the Ka of] the Nomarch Ukh-[ḥotp the Justified]!" Upon the thickness of the jamb there is the same number of offerers, arranged in the same manner, as on the opposite side. No. 1 presents his master with a shoulder of beef, accompanying his action with these words: "Bring offerings for the Ka of Ukh-ḥotp the Justified!" "Bring offerings for the Nomarch Ukh-ḥotp the Justified!" cries no. 2, who carries a tray of bread upon either shoulder. No. 3, who also carries two trays, one loaded with joints and the other with two plucked and dressed ducks, uses the same words as no. 1.

WEST WALL SOUTH OF STATUE-RECESS.

(Pls. IX, XV, XXXII, 3, XXXIV, and XXXV, 1, 2, 3.)

There is a very interesting series of reliefs upon this part of the west wall. The technique of the

human and animal figures is on the whole good<sup>1</sup> (see especially Ukh-hotp's head, Pl. XXXV, 1), but the cutting of nearly all the hieroglyphic signs, except in register 3, is atrocious. We have here, with certain additions, a similar Hathor ceremony to that depicted on the north wall of his father Senbi's tomb-chapel (*Meir*, i, Pl. ii). At the south end of the top register (Pl. XXXIV) are the figures of Ukh-hotp and his wife seated on a settee in front of a table upon which are laid conventional slices of bread, while all sorts of provisions are piled up round about it. Near by, on a sideboard, are seven vases of perfume, two bags which doubtless contain green and black eye-paint, and three other objects of an uncertain nature. Behind the settee stands a serving-maid holding a mirror, the case from which it has been drawn, and a vase of perfume. The rest of the figures in register 1 must, on the analogy of the scene in Senbi's chapel just alluded to, tack on to those in the register below. Here, as there, we have a harper (Pl. XXXII, 3), behind whom stand the three Ihuyu (*Ihwyw*),<sup>2</sup> each with a pair of castanets in either hand and his name written out in front of him—no. 1 being called Ukh-nekht,<sup>3</sup> no. 2 Eye,<sup>4</sup> and no. 3 . . . . nu. Like their brethren next door they wear menats, the long weighted pendants of which hang down their backs. Between the harper and the Ihuyu are two officials.<sup>5</sup> The leader, his spatulate rod (cf. Pl. VI) tucked into his belt and his arms meekly crossed, is "the herald (*whmw*) bringing the Superintendent of the

Temple along with the Dancers(?) (*hny't*).<sup>6</sup> The second, who carries a box, is described as "the Superintendent of the Temple, Ini." Immediately below this group of figures is the man with the *snw*-bread and tongs (Pl. XXXV, 2),<sup>7</sup> followed by three dancing girls who, as in the parallel scene in Senbi's chapel, hold out towards the presiding nomarch their sistrums and menats.<sup>8</sup> The man with the bread thus addresses Ukh-hotp: "For thy Kas! the *snw*-bread of Hathor, that she may show thee favour and prolong thy life!" "For thy Kas!" says the first dancing girl; "the menat of Hathor, Mistress of Cusae, that she may show thee favour!" "For thy Kas!" chimes in the second; "the menat of Hathor, that she may prolong thy life!" "For thy Kas!" cries the third (Pl. XXXV, 3); "the menat of thy mother Hathor, that she may overthrow thy enemy!" The rest of register 2 has been divided up with red lines into small squares, in preparation for a design that the draughtsman has never carried out.

Ukh-hotp, who stands at the south end of registers 2 and 3, is evidently presiding over the whole ceremony. Like the Ihuyu he wears a menat,<sup>9</sup> to which, however, four, instead of the usual two, weighted pendants are attached. In his right hand he holds a staff, evidently fashioned out of a long jointed reed, while in his left he grasps what is undoubtedly an elaborate variant




<sup>1</sup> Except at the south end of register 1, where the stone is bad and the substituted plaster very crudely moulded, especially so in the case of the harper's figure (see Pls. XXXII, 3 and XXXIV).


<sup>2</sup> See *Meir*, i, p. 23.

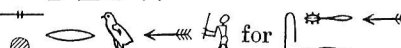
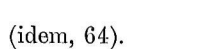
<sup>3</sup> In *op. cit.*, p. 3, footnote 1, I wrongly suggested that "Ukh-nekht" might be an exclamation.

<sup>4</sup> For this name see LIEBLEIN, *Namen-Wörterb.*, i, p. 437.

<sup>5</sup> These two officials do not occur in the parallel scene next door, where, also, the *Ihwyw* stand behind the man with the *snw*-bread, while the dancing girls are associated with the harper.

<sup>6</sup> . This word *hny't* means "rowers," "a boat's crew" according to the dictionaries, but here it must surely be an incorrect way of writing , which elsewhere is determined by , and means "dancers."

For a similar interchange of *h* and *h*, cf.  (Shipwrecked Sailor, 132), and


 for  (idem, 64).

<sup>7</sup> Cf. *Meir*, i, p. 23.

<sup>8</sup> See *op. cit.*, pp. 23, 25.

<sup>9</sup> The collar is as broad as an *usekh*, but perhaps, as the four weighted pendants suggest, Ukh-hotp is wearing two menats together.



of the  or *wh*-emblem.<sup>1</sup> Immediately in front of Ukh-ḥotp in register 3 stands "the Superintendent of the Temple-land, Rensi's<sup>2</sup> son, Henu," holding a long staff in his right hand. While obviously in attendance upon the nomarch, he is at the same time watching a fierce struggle between two bulls, who, in the violence of their onslaught, have pierced one another's necks with their horns. Behind either bull stands a herdsman armed with a stick, while behind the bull on the right stands a cow also. The herdsman on the left calls out: "Separate the bulls, separate (them)! Up, take away the bull, separate (them)!" His companion, in answer, thus addresses his ferocious charge: "Let go, let go to-day! The Ukh is mighty, let go!" Have we in this group merely the representation of an every-day farmyard occurrence (see for example *Meir*, i, Pl. xi, NEWBERRY, *Beni Hasan*, i, Pls. xiii and xxx, *Beni Hasan*, ii, Pl. vii, and NEWBERRY, *El-Bersheh*, i, Pl. xviii)—is the scene, in short, just an overflow from the same register on the other side of the statue-recess—or does it, on the contrary, form part of the Hathor ceremony we have just been discussing? From the point of view of position the latter idea is by no means unlikely, and there is also a further connecting link in the person of the official immediately in front of Ukh-ḥotp, who not only, as already pointed out, is in attendance upon the nomarch and at the same time a spectator of the bull-fight, but is also "the Superintendent of the Temple-land." Now upon the temple domain<sup>3</sup> were doubtless kept the sacred cattle of Hathor. The question is, while the whole herd was considered sacred, was one cow singled out of it as being a manifestation in a special degree of the divinity? Judging from some of the reliefs in the temple


at Deir el-Bahri (see for example NAVILLE, *Deir el-Bahari*, iv, Pls. xciv and xcvi), in which Hathor is represented in the form of a cow,<sup>4</sup> this seems by no means unlikely. As a cow she would surely have possessed a bull consort? Does this scene, therefore, represent two bulls of the herd fighting for the honour of being the mate of the incarnate goddess? Such a contest might well have been an occasion for the dancing and other ceremonies in honour of Hathor depicted in the adjacent reliefs—an event of sufficient importance to demand both the presence of the nomarch, who was the goddess's chief priest, and the exposition of sacred emblems<sup>5</sup> such as that held in his left hand by Ukh-ḥotp. If the bull-fight is, as I have suggested, indeed connected with the cult of the sacred cattle, that would account both for its association with a scene depicting a Hathor ceremony and for the presence of "the Superintendent of the Temple-land." The suggestion that the Hathor-cow had a bull-consort finds support in the following passages in *Pap. Turin*, lviii, and *Pap. Harris*, i, 30 and 49, which seem to show pretty clearly that the Mnevis-bull at Heliopolis possessed an *harîm* of cows:—



<sup>4</sup> The accompanying inscriptions make it quite clear that the cow was identified with the goddess, and that she was supposed to be actually incarnate in it. Mnevis and Apis must have been similarly selected from a sacred herd (see extracts from *Pap. Harris*, i, and *Pap. Turin*, lviii, cited below).

<sup>5</sup> The exclamation of the herdsman on the right, "Let go, let go to-day! The Ukh is great, let go!" is doubtless a reference to the emblem in Ukh-ḥotp's left hand.

<sup>6</sup> See SPIEGELBERG, *Ä. Z.*, 29, pp. 81-83. Unfortunately the published facsimile of the hieratic text is poor, and the transcription is therefore often doubtful. I owe this reference to Mr. GRIFFITH.

<sup>7</sup> Perhaps the stroke in the hieratic original should be transcribed .

<sup>1</sup> See *Meir*, i, fig. 1 (a large-scale drawing of this emblem), and pp. 2-4.

<sup>2</sup> For the name Rensi see SETHE in *Ä. Z.*, 49, p. 97.

<sup>3</sup> See *Pap. Harris*, i, 49, ll. 4-5 (quoted below), and *Meir*, i, p. 2 with footnote 5.




of every house.<sup>1</sup> I made them (the cows of the herd) all more divine than their Black Herd (*i.e.* I made the breed even purer than it was originally). I enlarged their boundaries to their accustomed places which others had taken for themselves for fields. Their boundary-stones were set up engraved with thy name; there

were made for them decrees for administering them upon earth."

#### THE NORTHERN PILLAR.

(Pl. XVI.)

Upon the north and south faces Ukh-ḥotp is represented clad in his sacerdotal vestments, while upon the east and west faces he wears a loin-cloth and carries, in addition to his staff, the -wand, the symbol of his civil authority.

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<sup>1</sup> If *m* is to be translated "among," then the meaning is that common stock-bulls had gained admittance to the stalls or yards in which the various divisions of the Black Herd were kept.





# APPENDIXES




## APPENDIX A.<sup>1</sup>


### HIEROGLYPHIC SIGNS FROM TOMB-CHAPELS B, Nos. 1, 2, AND 4.


(Pls. XVII, XVIII.<sup>2</sup>)

Most of the following signs have been very fully dealt with by Mr. GRIFFITH in *Hieroglyphs* and *Ptahhetep*, i. Only those not found there or that present new and unusual features need to be discussed at length.

#### I.—*Humanity*.


 FIG. 1 (ink drawing). *M.*, ii, Pl. xi; det. of *wsir*, "Osiris." Squatting man enveloped in a cloak or blanket; *Pth.*, p. 15, *Pal.*, i, 45. In addition to the usual long tuft-beard the face is furnished with the scanty whiskers characteristic of the Brown Race (ELLIOT SMITH, *Ancient Egyptians*, pp. 51–54).


 FIG. 3 (ink drawing). *M.*, ii, Pl. xi; word-sign for *šps*, "august." Man with a short tuft-beard and with body and limbs enveloped in a cloak or blanket, seated upon a usual animal-legged chair; *Med.*, Pl. xxiv, *H.*, fig. 147 (one arm free, hand grasping a handkerchief), p. 13, *Pth.*, p. 15, *Pal.*, i, 26.


 FIG. 2 (ink drawing). *M.*, ii, Pl. xi; det. of *wh-htp*, "Ukh-hotp." Man, closely wrapped as in fig. 3, seated upon a chair or stool with plain straight legs; cf. *Pth.*, p. 15.


<sup>1</sup> The following abbreviations are employed both here and in Appendix B:—*Med.* = PETRIE, *Medium*; *B. H.*, iii = GRIFFITH, *Beni Hasan*, iii; *H.* = GRIFFITH, *Hieroglyphs*; *Pth.* = DAVIES and GRIFFITH, *Ptahhetep*, i; *Saqq. Mast.* = MURRAY, *Saqqara Mastabas*, i; *Pal.*, i, ii, iii = MÖLLER, *Hieratische Paläographie*, i, ii, iii; *M.*, i, ii, iii = MEIR, i, ii, iii.


<sup>2</sup> The signs from Pl. xviii, when quoted in the text, are marked with an asterisk \*.

 FIGS. 4, 5 (reliefs), 6 (blue incised). *M.*, iii, Pls. ix, xi, *M.*, ii, Pl. xii, 1, respectively; word-sign for *kis*,<sup>3</sup> "Cusae." Man standing on the backs, and grasping the throats, of two long-necked panthers (?)<sup>4</sup> (cf. slate palette of Narmer in QUIBELL, *Hierakonpolis*, i, Pl. xxix). Animals in figs. 4, 5 coloured green, man red with white kilt.





 FIGS. 7 (relief), 8 (ink drawing). *M.*, i, Pl. ii, *M.*, ii, Pl. xi respectively; *Pal.*, i, 24 (where the animals are snakes<sup>5</sup>). Probably abbreviated form of 4, 5, 6 (derived from hieratic?). In fig. 7 the animals are green.


 FIG. 9 (relief). *M.*, iii, Pl. xxv; word-sign for *hr* (= *hry* in compound *hry-dꜣdꜣ*). Human face showing beard, ears, and shaven scalp; *H.*, p. 11, *Pth.*, p. 16, *Saqq. Mast.*, Pl. xxxvii, 5, *Pal.*, i, 80. Face yellow, also beard and scalp; teeth and eyes white.



 FIG. 10 (ink drawing). *M.*, ii, Pl. xi; word-sign for *dꜣdꜣ*, "head," in the compound *hry-*


<sup>3</sup> See *M.*, i, p. 1, footnote 3; LACAU, *Textes Religieux*, xx, p. 49. Perhaps same root as  @ "bind," "tame," *Pyr.* 587, b.

<sup>4</sup> The heads, particularly of 4, 6, and 8, are feline, but the tails where preserved (see fig. 6) are not.


<sup>5</sup> MÖLLER unfortunately does not give the provenance of this example of , which he assigns to the Vth Dynasty. In tomb-chapel D, No. 2, temp. VIth Dynasty, both  and  occur, but the heads of the beasts are not those of snakes in either form of the sign. In A, No. 2, the form  occurs once, but the sign is very roughly executed in paint only, and the heads of the beasts are not clear.


*dꜥdꜥ*. Head in profile with short tuft-beard, and scanty whiskers as in  above; *Pth.*, p. 16, *Saqq. Mast.*, Pl. xxxvii, 4, *Pal.*, i, 79.


 FIG. 11 (ink drawing). *M.*, ii, Pl. xi; word-sign for *sšm*, "mien." Knife-sharpener  with human feet attached; *Pth.*, p. 31, *Pal.*, iii, p. 42, footnote 4.<sup>1</sup>


 FIG. 12 (ink drawing). *M.*, ii, Pl. xi; word-sign for *dsr*, "sacred,"<sup>2</sup> "distinguished." Arm holding a *nḥbꜥt*-wand (for which see SETHE, *Pyramidentexte*, §§ 134, c, 220, b); *B. H.*, iii, fig. 50, *H.*, p. 15, *Pth.*, p. 16, *Saqq. Mast.*, Pl. xxxvii, 6, *Pal.*, i, 107.

## II.—Mammals and parts of mammals.


 FIG. 13 (ink drawing). *M.*, ii, Pl. x; phon. for *wn*. Desert hare with exaggerated ears; *H.*, p. 16, *Pth.*, p. 18, *Saqq. Mast.*, Pl. xxxviii, 29, *Pal.*, i, 132.

 FIG. 14 (relief). *M.*, i, Pl. xi; det. of *ḥsꜥt*, "(cow-goddess) Ḥesat." Recumbent white (?) cow with a red solar disk between the horns, and a blue collar round the neck resembling that worn by oxen in NEWBERRY, *El-Bersheh*, i, Pl. xviii.


 FIG. 17 (relief). *M.*, iii, Pl. xxv; phon. for *iw* in combination *šns dwiw*, "bread and drink." Newly dropped antelope (?); *B. H.*, iii, fig. 31, *H.*, p. 17, *Pth.*, p. 19, *Pal.*, i, 143. Our example is coloured light red like *B. H.*, iii, 31.


 FIGS. 15 (ink drawing), 16 (relief). *M.*, ii, Pl. xi, *M.*, iii, Pl. iii respectively; word-sign for *ḥꜥt* in *ḥꜥty*-<sup>3</sup>, "nomarch." Fore-part of a lion; *Med.*, Pl. xxviii, 1, *H.*, p. 16,


*Pth.*, p. 21, *Saqq. Mast.*, Pl. xxxviii, 30, *Pal.*, i, 146. Fig. 16 is coloured yellow and blue as indicated in the drawing.


 FIG. 18 (relief). *M.*, i, Pl. xi; phon. for *ms*. Three fox-skins attached to a leather (?) handle and forming an object called *msꜥt*, from which is derived the word-sign value *ms* (see BORCHARDT, *Ä. Z.*, 44, p. 75, BLACKMAN, *Man*, 1909, No. 4, ERMAN, *Ä. Z.*, 45, p. 92, RANKE, *ibid.*); *H.*, p. 27, *Pal.*, i, 408. Fox-skins blue, colour disappeared from the handle.

## III.—Birds and insects.

 FIG. 27 (relief). *M.*, i, Pl. ix; doubled alph. for *ꜥꜥ* in participle *mꜥꜥꜥ*, "seeing." Two Egyptian vultures placed side by side; *Med.*, Pl. xiv (in group *nꜥꜥꜥ*), *B. H.*, iii, p. 8, *H.*, p. 19, *Pth.*, p. 19, *Saqq. Mast.*, Pl. xxxvii, 13, *Pal.*, i, 192. Wings blue, beak, feet, and marks on neck and tail, red.


 FIG. 20 (relief). *M.*, i, Pl. x; alph. for *m*. Owl; *Med.*, Frontisp., *B. H.*, iii, fig. 7, *H.*, p. 20, *Pth.*, p. 20, *Saqq. Mast.*, Pl. xxxvii, 11, 12, *Pal.*, i, 196. Body white, spots red, wings and tail-feathers yellow with red markings, leg-feathers tipped with red, feet yellow.

 FIG. 21<sup>3</sup> (ink drawing). *M.*, ii, Pl. xi; phon. for *wr*. Swallow; *Med.*, Frontisp., *B. H.*, iii, figs. 9, 14, *H.*, pp. 20, 67, *Pth.*, p. 20, *Saqq. Mast.*, Pl. xxxvii, 20, *Pal.*, i, 198.


 FIG. 19 (relief). *M.*, iii, Pl. xi; word-sign for *bꜥw*.<sup>4</sup> Three plovers (?); *Saqq. Mast.*, Pl. xxxvii, 21, *Pal.*, i, 212, cf. *B. H.*, iii, figs. 3, 10, *H.*, p. 21, *Pth.*, p. 20.


<sup>1</sup> This Middle Kingdom example of the combination with feet is interesting.


<sup>2</sup> But see EMBER, *Ä. Z.*, 51, pp. 120, 121, with footnotes 6, 1.


<sup>3</sup> Cf. *M.*, iii, Pl. ix, where upper part of , as in *B. H.*, iii, fig. 14, is green.

<sup>4</sup> See EMBER, *Ä. Z.*, 51, p. 116 (57).


 FIG. 24 (ink drawing). *M.*, ii, Pl. x; word-sign for *šry*, "small." Sparrow (?) (*Pth.*, ii, p. 27); *Saqq. Mast.*, Pl. xxxvii, 19, *Pal.*, i, 197.

 FIG. 25 (relief). *M.*, iii, Pl. xxv; word-sign for *h3m*, "Mareotis."<sup>1</sup> White plumeless egret devouring a fish; *H.*, p. 22, *Pth.*, p. 20, *Pal.*, i, 214. Colours as in *H.*, fig. 97.

 FIGS. 22, 23 (ink drawings), 78 (paint only). *M.*, ii, Pl. xi, *M.*, iii, Pl. xviii; word-sign for *s3*, "son." Pin-tail duck; *Med.*, Pl. xii, *H.*, p. 22, *Pth.*, p. 21, *Pal.*, i, 216. Colours of fig. 78 are red, blue, yellow, white as indicated; centre of the wing (colours not indicated in drawing) red (shading) and green (blank space) as in *H.*, fig. 11.

 FIG. 26 (ink drawing). *M.*, ii, Pl. x; word-sign for *byt(y)*.<sup>2</sup> Bee; *Pth.*, p. 23, *Saqq. Mast.*, Pl. xxxviii, 33, *Pal.*, i, 260.

#### IV.—Vegetation: land.


 FIGS. 32, 31, 34 (reliefs). *M.*, i, Pl. xi, *M.*, iii, Pls. xxiii, xxv respectively; phon. for *hn*. A marsh-plant; *Med.*, Pl. xv,<sup>3</sup> *B. H.*, iii, fig. 19, *H.*, p. 26, *Pth.*, pp. 25, 42, *Saqq. Mast.*, Pl. xl, 96,<sup>4</sup> *Pal.*, i, 268. Cf. *M.*, i, Pl. ii, where similar plants are interspersed with lotus-flowers. Figs. 31, 34 green. Fig. 32, the most elaborate version of the sign yet published, represents a clump of four plants growing in a shallow pool of water. Plants green and tipped with yellow, as indicated (by *y*) in the drawing, water blue.


<sup>1</sup> In combination *irp h3m*, "wine of Mareotis" (cf. *SETHE, Pyramidentexte*, 93, d).




<sup>2</sup> In combination , "treasurer."



<sup>3</sup> Cf. *Med.*, Pls. xviii, xxiii, for similar drawing of plants.


<sup>4</sup> See Miss MURRAY'S remarks, *id.*, p. 45.


 FIG. 35 (relief). *M.*, iii, Pl. xxv; det. of *irp*, "wine." Vine on props; *B. H.*, iii, fig. 28, *Pth.*, p. 25, *Pal.*, i, 267. Vine-stock yellow,<sup>5</sup> branches and foliage green, grape-clusters blue, props red. In an example of the sign in *Saqq. Mast.*, Pl. 1 (bottom right), the vine is supported on three props.

 FIG. 33 (relief). *M.*, iii, Pl. xxv; word-sign for *w3d*, "green." Single papyrus-stem; *H.*, p. 28, *Pth.*, p. 25, *Pal.*, i, 280. Stem and umbel green, scaly sheath at base red.

 FIGS. 29, 28, 30 (reliefs). *M.*, i, Pl. iv, *M.*, iii, Pls. xxiii, xxv respectively; phon. for *dr*. A bundle of freshly cut fodder (cf.  in *B. H.*, iii, Frontisp., p. 4); *Pth.*, p. 32, *Pal.*, i, ii, 294. Fig. 28 green, fig. 29 green with yellow cord. Fig. 30 is a debased form due perhaps to confusion with  (see *B. H.*, iii, figs. 92, 93).


 FIG. 38 (relief). *M.*, i, Pl. xi; word-sign for *sp't* and used by phon. trans. as *sp*. Corn on a threshing-floor; *H.*, p. 27, *Pth.*, 24, *Pal.*, i, 403. The form  occurs in *M.*, i, Pl. ii (harper's song). Grains yellow, floor white.


 FIG. 50 (relief). *M.*, i, Pl. iv; det. of *it*, "barley." Corn-measure with grain running out of it; *Pal.*, i, ii, 470. Colour vanished.

 FIGS. 36, 37 (reliefs). *M.*, iii, Pls. xxiii, xvii respectively; alph. for *k*. Both signs white with red spots, and therefore, contrary to *H.*, p. 32, represent the pebble-strewn side of a desert eminence; *B. H.*, iii, p. 5, *H.*, p. 32, *Pth.*, p. 26, *Pal.*, i, 319.


<sup>5</sup> End of the stock broken away, but it was almost certainly like *Pth.*, fig. 405, and not growing out of a pot as in *B. H.*, iii, fig. 28.


## V.—Buildings and their parts.

 FIG. 39 (ink drawing). *M.*, ii, Pl. xi; det. of *pr-wr*, "Great House." Imitation(?) of a primitive wattle-and-daub shrine—with two tall masts in front of it (prototype of later pair of obelisks)—placed upon a sledge; cf. *H.*, p. 36, *Pth.*, p. 28, *Saqq. Mast.*, Pl. xxxix, 43, p. 43, *Pal.*, i, 351, cf. also ERMAN, *Handbook of Egyptian Religion*, p. 6, fig. 3, PETRIE, *Royal Tombs*, ii, Pl. x.


 FIG. 52 (ink drawing). *M.*, ii, Pl. xi; word-sign and phon. for *ḥ*. A wooden column; *Med.*, Pl. x, *H.*, p. 38, *Pth.*, p. 29, *Pal.*, i, 363. Good example of the sign with a tenon at the top for fixing into the roofing.

## VI.—Vases and pottery: fire.


 FIG. 59 (relief). *M.*, iii, Pl. xxv; word-sign for *wdpw*,<sup>1</sup> "cup-bearer." Beer-jug (see SETHE, *op. cit.*, §§ 37, *a*, 40, *a*, *b*); *Pth.*, p. 29, *Pal.*, i, 497. Our example is furnished with two ears. Mouth of the vessel is closed with a  $\Delta$ -shaped clay stopper.<sup>2</sup> Vase red, stopper black.


 FIGS. 73 (relief), 74 (ink drawing). *M.*, i, Pl. xi, *M.*, ii, Pl. x respectively; word-sign for *hnm*, "Khnum," and *hnm*, "suckle," "nurse."<sup>3</sup> Stone jug with handle; *B. H.*, iii, figs. 35, *a*, 100, 101, *H.*, p. 39, *Pth.*, p. 29, *Pal.*, i, 508. Fig. 74, like the *B. H.*, *H.*, and *Pth.* examples, has a small loop-handle on the body on the opposite side to the large handle. In *Pal.*, 508, a spout is substituted for the loop-handle. In fig. 53 there are two loop-handles (to enable the


vase to be suspended by a cord), one below the base of the handle and one on the opposite side. Mouth of figs. 73 and 74 carefully tied up and knot sealed as in *B. H.*, iii, fig. 100. Like last-named also the neck and lip of fig. 73 are stained red, while the body and handle are white with red veining (imitating alabaster).

 FIGS. 68, 69 (reliefs). *M.*, iii, xvii, xxiii respectively; det. of *ht* (or *sdt*), "fire," "flame," and *ps*, "cook." Smoky flame rising from what appears to be a brazier standing upon four cone-shaped feet<sup>4</sup>; *B. H.*, iii, fig. 85, p. 28, *H.*, p. 42, *Pth.*, p. 30, *Pal.*, i, 394. Figs. 68, 69 are corruptions doubtless of such forms as *Pth.*, fig. 270, *Pal.*, i, 394, and *Pyr.*, § 558, *a*. Fig. 68 is blue and orange (shaded), fig. 69 dark green (black in reproduction) and orange.

## VII.—Implements and tools.

 FIG. 58 (relief). *M.*, iii, Pl. xxvi; phon. for *m*. Sickle set with flint teeth; *Med.*, Frontisp., *H.*, p. 48, *Pth.*, p. 30, *Pal.*, i, 469. Handle green, teeth white.

 FIG. 46 (relief). *M.*, i, Pl. xi; phon. for *nm*, in *hnm*,<sup>5</sup> "nurse," "suckle." Short knife-blade with wooden haft; *B. H.*, iii, figs. 63, 65, *H.*, p. 50, *Pal.*, i,<sup>6</sup> ii, 585.

 FIG. 70 (relief). *M.*, i, Pl. x; det. of *mny*, "herdsman," properly det. of *mny*, "fasten with a peg," "moor (a boat)." A wooden peg or mooring-stake, pointed at the base

<sup>1</sup> Not *dpw* as GRIFFITH, *Pth.*, p. 29. For value *wdpw* see SETHE, *Pyramidentexte*, § 120, *b*, 124, *b*; cf. with *id.*, 120, *g*.

<sup>2</sup> See BLACKMAN, *Man*, 1911, No. 10.

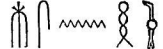


<sup>3</sup> For *hnm* = *hnm* see footnote 5.

<sup>4</sup> See SETHE, *Pyramidentexte*, § 558, *a*, for a profile and bird's-eye view of the *h*-brazier. In Lower Nubia small clay cones about two inches high are used to support a pot on the primitive open hearth still found in most houses.

<sup>5</sup> Written . For other examples of interchange of *h* and *ḥ* see above, p. 24, footnote 6.

<sup>6</sup> A straight-backed blade without a handle.

for driving into the ground, and broadening out towards the upper end with a slight curve, to prevent the rope from slipping. The wedge has been cut back towards the top, leaving a clear end for the mallet to strike on and so prevent splitting. *Pal.*, i, 472. Coloured red throughout. For a somewhat similar peg put to a like use, see *M.*, i, Pl. iv, register 3.

FIG. 54 (relief). *M.*, iii, Pl. xxiii; sign occurring in the exclamation  addressed to his companion by one of a pair of scullions who are roasting the carcass of an ox (transfixed whole upon a spit), over an open hearth. The words should perhaps be translated "Turn (*msnh*) the spit(?)!"  is probably a form of , the hand-drill for hollowing out stone vases (*H.*, p. 36, *Saqq. Mast.*, Pl. xxxix, 65, *Pal.*, i, 436; cf. *M.*, i, Pl. v), and therefore word-sign for *wb*, "borer," "piercer," in this case "spit." Upper part red, globular centre-piece white, lower part red with black on either side as indicated in the drawing.

#### VIII.—Cordage, textile work, &c.



FIG. 67 (relief). *M.*, iii, Pl. xxv; alph. for *ś*. Hank of yarn; *H.*, p. 45, *Pth.*, p. 31, *Pal.*, i, 432. In this example the skein is tied at regular intervals to keep the strands from getting entangled (cf. *Saqq. Mast.*, Pl. xl, 68, 69, p. 44). Colour light red with dark-red outline and cross-lines; space contained by the loop white, and closed at bottom by a red line. BORCHARDT, *Ä. Z.*, 44, p. 75, suggests that  is a handkerchief, but our example militates against that view.

FIG. 62 (ink drawing). *M.*, ii, Pl. xi; word-sign for *ntr*, "god." Possibly a sacred flag with the lower half of the stick bound with


parti-coloured strips of cloth; *Med.*, Pl. xxiv, *B. H.*, iii, fig. 75, *H.*, p. 46, *Pth.*, p. 31, *Saqq. Mast.*, Pl. xl, 87, *Pal.*, i, 547. As I pointed out in *Man*, 1910, No. 11, p. 28, small flags are in Lower Nubia the emblems of sheikhs (the modern substitutes for the old local deities), and as such are used to denote a sort of religious prohibition. Placed upon movable objects,<sup>1</sup> or upon trees, houses, or a plot of land, they associate them with a sheikh, making them, as it were, his property, and so secure them against robbery or trespass, or the evil eye; one or more planted on the wall or dome of a sheikh's *makâm* (*Man*, *loc. cit.*, fig. 6) proclaim the sanctity of the edifice. Since writing that article I found at Derr that some of the Nubians were disposed to regard the flags themselves as sheikhs. For this point of view they were severely taken to task by my Egyptian servants, who sarcastically asked if a *Berberi* was God that he could create sheikhs at will!

FIG. 66 (relief). *M.*, i, Pl. xi; word-sign for *hꜥp* in *hꜥpwy*, "two Apis-bulls." Tiller(?) of rudder-oar; *Pth.*, p. 32, *Pal.*, i, ii, 390. Our example is of the later form of *Pal.*, ii. Red, blue, and yellow as indicated in drawing.

FIG. 64 (relief). *M.*, i, Pl. xi; det. of *snt*, "foundation." A rope with three loops. This, apparently, is the earliest (published)<sup>2</sup> example of the sign (see *Pal.*, ii, 523). A stake (or stakes) and a measuring-cord were used by the king in the ceremony of marking out the foundation (*snt*) of a temple (see BREASTED, *Records*, i, § 506, footnote c; SETHE, *Urkunden*, iv,

<sup>1</sup> In this connection cf. especially the representation of Pakhet, *B. H.*, iii, fig. 75. The  associates it with the divinity and makes it partake of the divine nature.

<sup>2</sup> *I.e.* published in facsimile.

166, 169<sup>1</sup>). Does  represent, therefore, the measuring-cord, the loops indicating the position of the stakes? Coloured blue,<sup>2</sup> indicating fresh fibre(?), which one might expect to be used in the manufacture of ceremonial rope.


- FIG. 53 (ink drawing). *M.*, ii, Pl. xi; alph. for *p*. Reed mat; *Med.*, Pl. xxviii, 1, *H.*, p. 47, *Pth.*, p. 32, *Pal.*, i, 388.

#### IX.—*Instruments of war and sport.*

- ⌋ FIGS. 56 (ink drawing), 55 (relief). *M.*, ii, Pl. xi, *M.*, iii, Pl. xxv respectively; word-sign for *hḏ*, "white." A mace with pear-shaped (as fig. 56; cf. CAPART, *Débuts de l'Art*, fig. 170), ovate (as fig. 55), or globular head (as *Med.*, Pl. xii); *Med.*, loc. cit., *H.*, p. 51, *Pth.*, p. 33, *Pal.*, i, 447. Fig. 55 white with red lines; looks as if the head were lashed to the handle with cords or thongs.

- ⌋ FIG. 57 (relief). *M.*, i, Pl. ii; det. of 'm', "throw the boomerang."<sup>3</sup> Boomerang or throw-stick; *B. H.*, iii, fig. 77, *H.*, p. 51, *Pth.*, p. 33, *Pal.*, i, 457. Coloured to imitate black wood with yellow graining.


#### X.—*Furniture, food, and writing materials.*

-  FIG. 42 (relief). *M.*, iii, Pl. xvii; det. of *hḏwt*, "food-stand." Food-stand with halves or quarters of tall conical loaves of bread (cf. *Med.*, Pl. xiii, *Saqq. Mast.*, Pls. i, xxiii); *H.*, p. 54, *Pth.*, p. 34, *Pal.*, i, 551. Apparently a stone table (white with red spots). Bread yellow with red shading at top—browned crust.

<sup>1</sup> For further references see BREASTED, *op. cit.*, v (index), p. 113, under "Ceremonies, foundation."


<sup>2</sup> See ahead, p. 39, where it is pointed out that a rush vessel is in one case coloured green and in the other blue.

<sup>3</sup> See GRAPOW, *Ä. Z.*, 47, p. 133 with footnote 1.

-  FIG. 60 (ink drawing). *M.*, ii, Pl. xi; word-sign for *sš*, "scribe." Scribe's pen (or pen-case), palette, and water-vase (or bag of ink-powder); *Med.*, Pl. xxiv, *B. H.*, iii, fig. 18, pp. 11, 12, *H.*, p. 55, *Pth.*, p. 34, *Saqq. Mast.*, Pl. xl, 93, *Pal.*, i, 537. In IVth Dynasty example (*Pal.*, i, 537) not a pen-case but a reed; this has been crushed at one end to form a brush, and has been tied round with thread above the "bristles" to prevent it from splitting. Bruised tip clearly shown in reed stuck behind ear of scribe, *Saqq. Mast.*, Pl. xiii; in *Saqq. Mast.*, fig. 93 and Pl. xx (bottom right), *Pth.*, fig. 408, *H.*, fig. 171, either pen-case or pen-brush with ornamental top; pen-case certain in *B. H.*, iii, fig. 18. In our example the very broad stem and elaborate top certainly suggest a pen-case (possibly of metal?). A small bag for ink-powder is perhaps depicted here, instead of the usual water-vase.<sup>4</sup>

- ≡ FIG. 61 (ink drawing). *M.*, ii, Pl. xi; word-sign for *mḏt*, "book." Papyrus scroll, rolled up, tied, and sealed; *B. H.*, iii, fig. 61, *H.*, p. 55, *Pth.*, p. 34, *Saqq. Mast.*, Pl. xl, 98, *Pal.*, i, 538. Seal solid black.

#### XI.—*Ornaments and insignia.*

-  FIG. 43 (relief). *M.*, i, Pl. ii; word-sign for *nwb*, "gold."<sup>5</sup> Collar consisting of a bunch of strings of small beads,<sup>6</sup> which terminates at either end in a large gold (yellow) globular bead. From the bottom string hangs a row of drop-pendants. The ends of the strands upon which the small

<sup>4</sup> See GRIFFITH'S remarks, *H.*, p. 55. The vase was called *pš* (GRAPOW, *Ä. Z.*, 49, p. 117).

<sup>5</sup> Here = "the Golden One," i.e. Hathor. PETRIE explains why this collar was used as sign for gold, *Med.*, p. 33.

<sup>6</sup> Order of bands of colour: blue, red (black in drawing), green, blue; drop-beads blue.



beads are threaded are passed through the globular bead and serve as a string for tying; *B. H.*, iii, fig. 84, *Saqq. Mast.*, Pl. xl, 72, *Pal.*, i, 419. In our example there is a white blob at the end of either tie (coloured red), which may represent a metal (silver?), glazed-pottery, or stone cap (cf. tag of bootlace) intended to keep the loose threads together and prevent them from getting in a tangle; in *Saqq. Mast.* example the ends of these threads are tied like the ends of the hank of yarn forming  $\text{⌋}$  (*ibid.*, 68, 69, and text p. 44).<sup>1</sup> There is an apparently

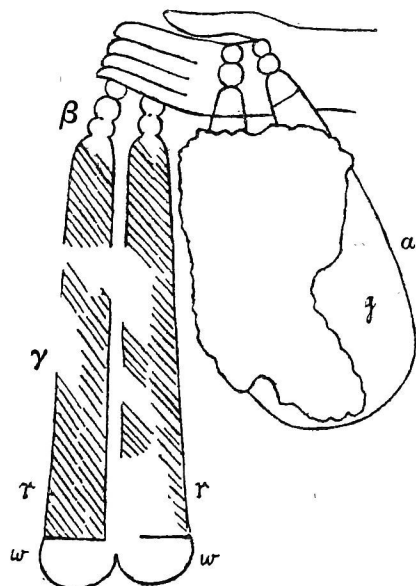


Fig. 2. Menat (*Meir*, i, Pl. ii, register 1).  
r = red, g = green, w = white.

similar white cap at the end of the two pendants (also coloured red) of the menat-necklace.<sup>2</sup> This resemblance, however, is superficial, as a glance at the excellent example of a menat carried by a male attendant in *M.*, i, Pl. ii, register 1, well shows (fig. 2). In  $\text{⌋}$  the appendages terminating in a white blob are clearly (from the way they are drawn) meant for

ties;<sup>3</sup> in the menat they certainly represent copper or wooden weights with the lower end overlaid with silver(?) or painted white. Cf. LACAU, *Sarcophages*, Pls. liii, Nos. 471, 472; NAVILLE, *Deir el-Bahari*, Pl. civ; GARDINER, *Rec. Trav.*, xxxiv, p. 74.

N.B.—Menat (see fig. 2) consists of three distinct parts: (a) a bunch of strings of small beads terminating at either end in (β) a string of large globular beads, from which dangles (γ) a heavy pendant or counterpoise.

FIG. 44 (relief). *M.*, i, Pl. ii; phon. for *ty*. GRIFFITH (*H.*, p. 62), who calls it “a piece of wood, rounded below, tapering to a point at the top, where it is curved over,” places it among the unclassified signs; *Med.*, Pl. xiii, *H.*, *loc. cit.*, *Pal.*, i, 401. In our example it is red with a white cap at the end like the ties of the  $\text{⌋}$ -collar. In *Med.*, Pl. xiii, it is red, as are the ties of  $\text{⌋}$  on the same plate.<sup>4</sup> All we can say is that the Cusite artists appear to have regarded  $\text{⌋}$  as one of the two hanks of threads dangling from the  $\text{⌋}$ -collar.


FIG. 45 (ink drawing). *M.*, ii, Pl. x; used in combination  $\text{⌋}$ , *byty* (?), “treasurer.” Cylinder seal (?) attached to string of beads for suspension round the neck; *Med.*, Frontisp., *B. H.*, iii, fig. 36, *H.*, p. 58, *Pth.*, p. 35, *Pal.*, i, 423; see *M.*, i, Pl. ii, bottom register, cf. *Saqq. Mast.*, Pl. xl, 73.

<sup>3</sup> It is possible that the white blob at the end of the strings of  $\text{⌋}$  is a mistake of the painter, who has borrowed it from the not altogether dissimilar-looking menat. The white blob does not occur in early examples of the sign (*Pal.*, i, 419, for example), nor in any, so far as I can find, outside Meir. But in view of the tied ends in *Saqq. Mast.* example, the suggestion of a cap or tag is not impossible.












<sup>4</sup> In *Med.*, *loc. cit.*, end of  $\text{⌋}$  is slightly bulbous, i.e. it is knotted to keep the loose ends from entanglement, and so render the tie more serviceable?

<sup>1</sup> See also above under  $\text{⌋}$ .


<sup>2</sup> Cf. the menats worn by dancing-girls and men, *M.*, i, Pl. ii, and menats suspended from *wh*-sign, *M.*, i, Pl. xxxi, 3, *M.*, ii, Pl. xviii, 2-7; see also fig. 2.



 FIGS. 71 (ink drawing), 72 (relief). *M.*, ii, Pl. x, *M.*, iii, Pl. xviii, 2, respectively; word-sign for *hrp*, "master." *Hrp*- or 'b'-sceptre; *Med.*, Pls. xii, xiii, *H.*, p. 57, *Pth.*, p. 35, *Pal.*, i, 450, 451. Fig. 72 is yellow, details in red lines.





## XII.—Various forms of wh-sign.


 FIG. 1\*;  FIGS. 76, 2\*, 3\*;  FIGS. 4\*-7\*;  FIGS. 8\*, 9\*, 11\*. This sign is fully discussed in *M.*, i, pp. 2-4, where (p. 3) we have suggested that it represents, in its simplest form, a papyrus-shaped wand or sceptre  surmounted by two feathers—, , , and *M.*, i, p. 4, fig. 2, being elaborate variants. That what the uraei in  encircle really is the solar disk is well shown in figs. 6\* and 7\*, the latter being one of the careful ink drawings on the west wall of tomb-chapel B, No. 2 (see above, pp. 11, 20). The pendants of the menat which hangs round the neck of the  (see *M.*, i, p. 4), are in figs. 2\*-5\* coloured red with white ends, as they are in the careful representation of a menat reproduced above in fig. 2, p. 37. In figs. 8\*, 9\*, 11\*, the menat is replaced by a scourge  (*op. cit.*, *ibid.*, for explanation). The provenance of the signs is as follows:—Fig. 76 (paint only), *M.*, iii, Pl. xviii, 1; fig. 1\* (relief), *M.*, iii, Pl. xxvi; fig. 2 (do.), *id.*, Pl. xxii; fig. 3 (do.), *id.*, Pl. xxv; fig. 4 (do.), *id.*, Pl. xvii; fig. 5 (do.), *id.*, Pl. xxi; fig. 6 (blue incised), *M.*, ii, Pl. xii, 3; fig. 7 (ink drawing), *id.*, Pl. xi; fig. 8 (relief), *id.*, Pl. vi; fig. 9 (do.), *id.*, Pl. xv; fig. 11 (ink drawing), *id.*, Pl. xi.


## XIII.—Miscellaneous and unclassified.


 FIG. 10\* (blue incised). *M.*, ii, Pl. xii; symbol of XIIIth and XIVth nome of Upper Egypt (see *M.*, i, p. 2, footnote 1),


with value *ṣtf* (*ibid.*). A composite sign consisting of (α) the badge proper—a tree  and cerastes ,<sup>1</sup> (β) the perch upon which the badge is supported (cf. *B. H.*, iii, p. 4), (γ) the sign for a piece of cultivated land divided up into small squares to facilitate irrigation<sup>2</sup> (cf. NEWBERRY, *Beni Hasan*, i, Pl. xxix, register 5, right end).

 FIG. 63 (ink drawing). *M.*, ii, Pl. xi; word-sign for *imnt* in *imntt*, "west." Symbol of the west, consisting of , with an ostrich feather in it, upon a staff with a streamer; *B. H.*, iii, fig. 25, *H.*, p. 60, *Pal.*, i, 579, cf. *Pth.*, p. 19 (sub ) , *Saqq. Mast.*, Pl. xxxvii, 23. In *B. H.*, iii, fig. 25, the pole and streamer seem to be confused with ; our version of the sign, however, in this respect closely resembles *Saqq. Mast.* specimen, the streamer, or pendent loop, of which is not as long as that of *Pth.*, figs. 90, 94.

 FIG. 51 (ink drawing). *M.*, ii, Pl. x; phon. for *sn* in *sntr*, "incense." A blunt wooden spear (?) or spear-head (?); *H.*, p. 61, *Pth.*, p. 36, *Pal.*, i, 596.




 FIG. 75 (paint only). *M.*, iii, Pl. xviii, 1; word-sign for *šmsw*, "attendant," "follower." A package lashed to a curved stick like that carried by herdsmen (*M.*, ii, Pl. xv); *H.*, p. 62, *Pth.*, p. 36, *Pal.*, i, 443. In our example the projection at the top and bottom of the package is in the one case a loop, in the other an end, of cord which ties the package to the stick. Colouring: stick black, rope red, package white.

 FIG. 65 (relief). *M.*, i, Pl. ii; word-sign for *db*. Two bundles of reeds tied to-


<sup>1</sup> The  could be explained as a feminine ending of the name, i.e. *ṣtfyt*, a *nisbe*-form.

<sup>2</sup> This arrangement enables the cultivator to regulate the water-supply of each group of plants.

gether(?); *H.*, p. 47, *Pth.*, p. 37, *Saqq. Mast.*, Pl. xl, 81, *Pal.*, 462. Colouring green and yellow as indicated in the drawing.

- FIGS. 48 (ink drawing), 47, 49 (reliefs). *M.*, i, Pl. x, *M.*, ii, Pl. x, *M.*, iii, Pl. xvii respectively; word-sign for *wt*, "embalmer." Doubtful object; *H.*, p. 55, *Pal.*, i, 582. The form of fig. 49, but somewhat narrower, is used in the writing of  =  in tomb-chapel A, No. 2, temp. VIth Dynasty. For the form  cf. perhaps the bundles laid

upon a funeral bed in *M.*, i, Pl. iii, end of register 1.

-  FIGS. 40 (ink drawing), 41 (relief). *M.*, ii, Pl. xi, *M.*, iii, Pl. xxv respectively; word-sign for *hr*. Perhaps a drain(?) or sink(?); *Med.*, Pl. xiii, *H.*, p. 63, *Pth.*, p. 36, *Pal.*, i, 397. Fig. 41 is coloured black (frame) and red (centre-piece).

N.B.—FIGS. 75–79 are a large-scale reproduction of an inscription (in paint only) in *M.*, iii, Pl. xviii, 1, in the text of which volume it will be fully discussed.

## APPENDIX B.

### DETAILS FROM TOMB-CHAPELS B, Nos. 1, 2, AND 4.

(Pls. XVIII, 12–XX.)

- I. Pl. xviii, 12 (*M.*, i, Pl. xi). Globular earthenware milk(?)vase, in a rope reticule with loop-handle, carried by a herdsman. Reticule yellow, twists in rope being indicated by diagonal lines; vase red. Cf. *H.*, p. 40, figs. 40, 133.
- II. Pl. xviii, 17 (*M.*, i, Pl. xi, register 2, right end). Long, narrow vessel made of green<sup>1</sup> rushes, bound with rope and with rope loop-handle, carried by a herdsman. Rope as in I.
- III. Pl. xviii, 14. Head of a Beja herdsman (*M.*, iii, Pl. iii). For the unusually long and rather bushy beard, cf. *M.*, ii, Pl. xi, bottom register. Skin normal Egyptian

red, beard grey with red markings; on the upper fragment note the attempt to indicate the erect frizzy nature of the mass of matted hair.

- IV. Pl. xix, 1. Beja herdsman on south wall of tomb-chapel B, No. 2 (see above, Pls. vi and xxx, 1, and pp. 17, 18).
- V. Pl. xix, 2 (*M.*, i, Pl. xx, 1, p. 29). Beja man, with fuzzy hair, on north wall of tomb-chapel B, No. 1. There is a strange knob at the back of his cranium. Is it an exaggeration of the occipital protuberance characteristic of Proto-Egyptian and Brown Race skulls (ELLIOTT SMITH, *Ancient Egyptians*, p. 59), or does it represent some deformity or a swelling on the scalp caused by a blow (in which connection see remarks in *M.*, i, p. 29)?

<sup>1</sup> There is another example at the left end of the same register, the body of which is blue instead of green; see *M.*, i, p. 32, footnote 5.


- VI. Pl. xix, 3 (*M.*, i, Pl. x). Beja herdsman, who, like IV, exhibits the racial characteristics of the Hamites enumerated above on p. 18. The scanty whiskers and tuft-beard are indicated by black lines. Skin usual Egyptian red (*M.*, i, Pl. xxxi, 1, p. 29 with footnote 2).
- VII. Pl. xx, 4 (*M.*, i, Pl. ix, p. 33). Beja herdsman. This and a similar figure in *M.*, ii, Pl. iii, look like caricatures, and suggest that the artist was poking fun at a despised race of cattle-keepers.<sup>1</sup> Skin chocolate, and of a deeper hue than in the reproduction of OGILVIE'S coloured facsimile (*M.*, i, Pl. xxxi, 2; see *id.*, p. 29 with footnote 2).
- VIII. Pl. xviii, 15 (*M.*, i, Pl. iii). Head of a fisherman with a triangular net. Note the bulging occiput (ELLIOT SMITH, *op. cit.*, p. 59); for shape of cranium compare with Proto-Egyptian skull figured *ibid.*, p. 52; see also remarks in text of *M.*, iii, dealing with Pl. vi of that vol., *à propos* of a fisherman with a similar net.
- IX. Pl. xviii, 16 (*M.*, iii, Pls. xxv, xxxii, 2). Head of a *hm-k* with ewer and basin. Flat-headed low-browed type common, so Professor ELLIOT SMITH informs me, in the Middle Kingdom; cf. wooden statuette of Khnum-nekht figured in MURRAY, *Tomb of Two Brothers*, Pl. 17, fig. 7.
- X. Pl. xx, 1 (*M.*, i, Pl. x). Sleeping herdsman, with a short herdsman's staff tucked under his bent arm, squatting upon a straw mat; naked except for a narrow piece of white cloth flung over his left, and passed under his right, shoulder.
- XI. Pl. xx, 3 (*M.*, i, Pl. x). Bearded *fellâh* delivering a cow of her calf; fat and elderly, and should be compared with the pot-bellied old man in *M.*, ii, Pl. iv, like whom and no. X he is naked except for a scanty white wrapper flung over one shoulder.
- XII. Pl. xx, 2 (*M.*, ii, Pl. iii). Face of the blind harper. Note the excellent rendering of the sightless eye and compare with DAVIES, *El-Amarna*, i, Pl. xxiii.
- XIII. Pl. xviii, 13 (*M.*, ii, Pl. x, figure of the "Keeper of the Sandal-bag"). Shows the mode of rendering the male breast by the pen-and-ink artist who was responsible for the beautiful drawings on the west wall of tomb-chapel B, No. 2.

<sup>1</sup> Cf. *Genesis* xliii. 32, xlv. 34.

#### ADDITIONS AND CORRECTIONS.

Page 19, col. 2, l. 18. Mr. HENRY BALFOUR is inclined to think that the animal on Pl. VII is not, as we have suggested, an okapi, but a hunting-dog, *Lycaon pictus* (Northern variety).

„ 34, footnote 4. Clay cones support a cooking-pot in the tomb of Thi, STEINDORFF, *Grab des Ti*, Pl. 25 = BAEDER, *Ägypten* (1913), p. 145.

„ 36, sub . For excellent examples of a reed brush-pen tied with thread above the "bristles," see QUIBELL, *Tomb of Hesy*, Pls. xxix-xxxii.

In the label of Pl. XX, 3, "*op. cit.*, ii" is a mistake for "*op. cit.*, i."

In *Meir*, i, p. 12, col. 1, l. 25, "B, No. 3" is a mistake for "B, No. 4."

## INDEXES.



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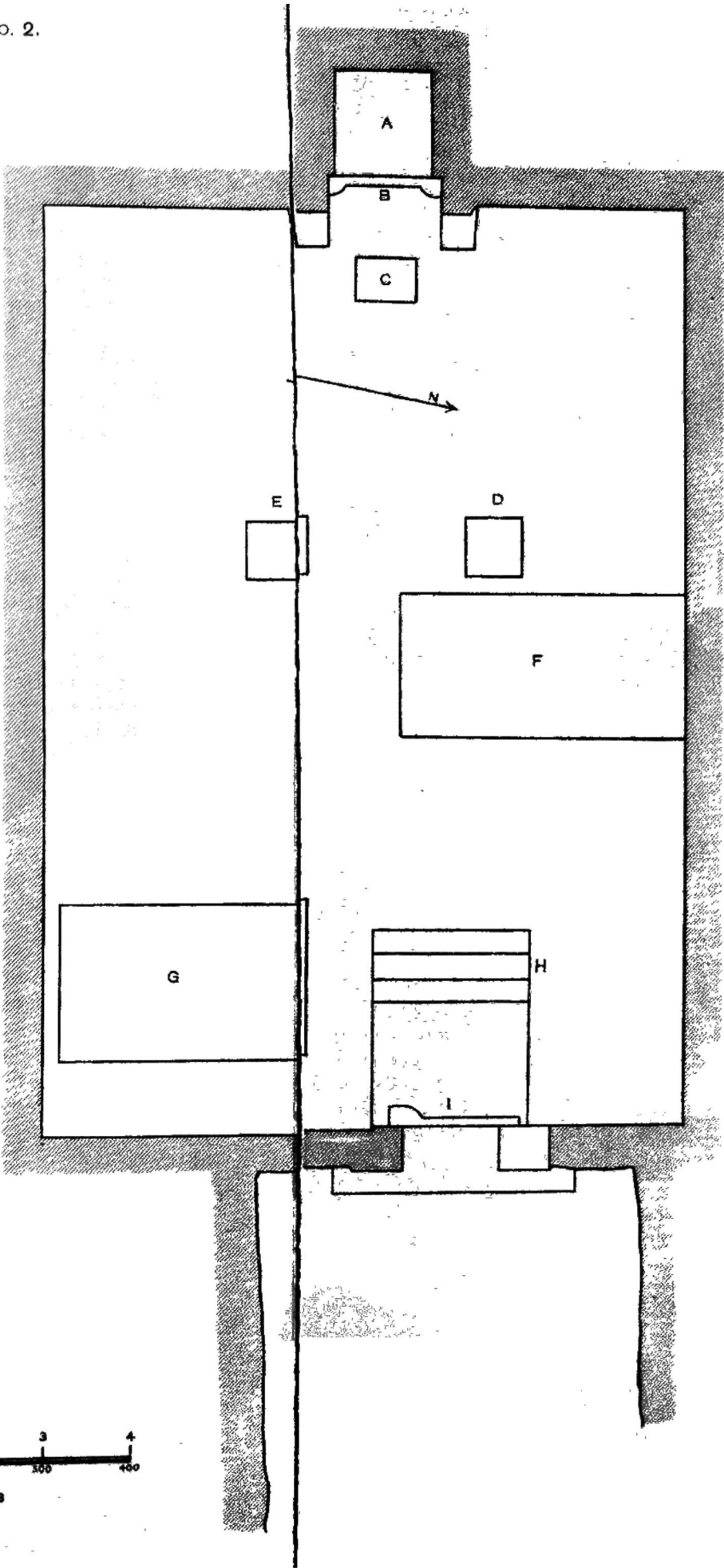
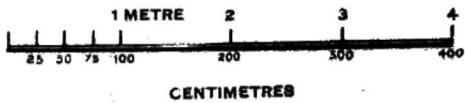
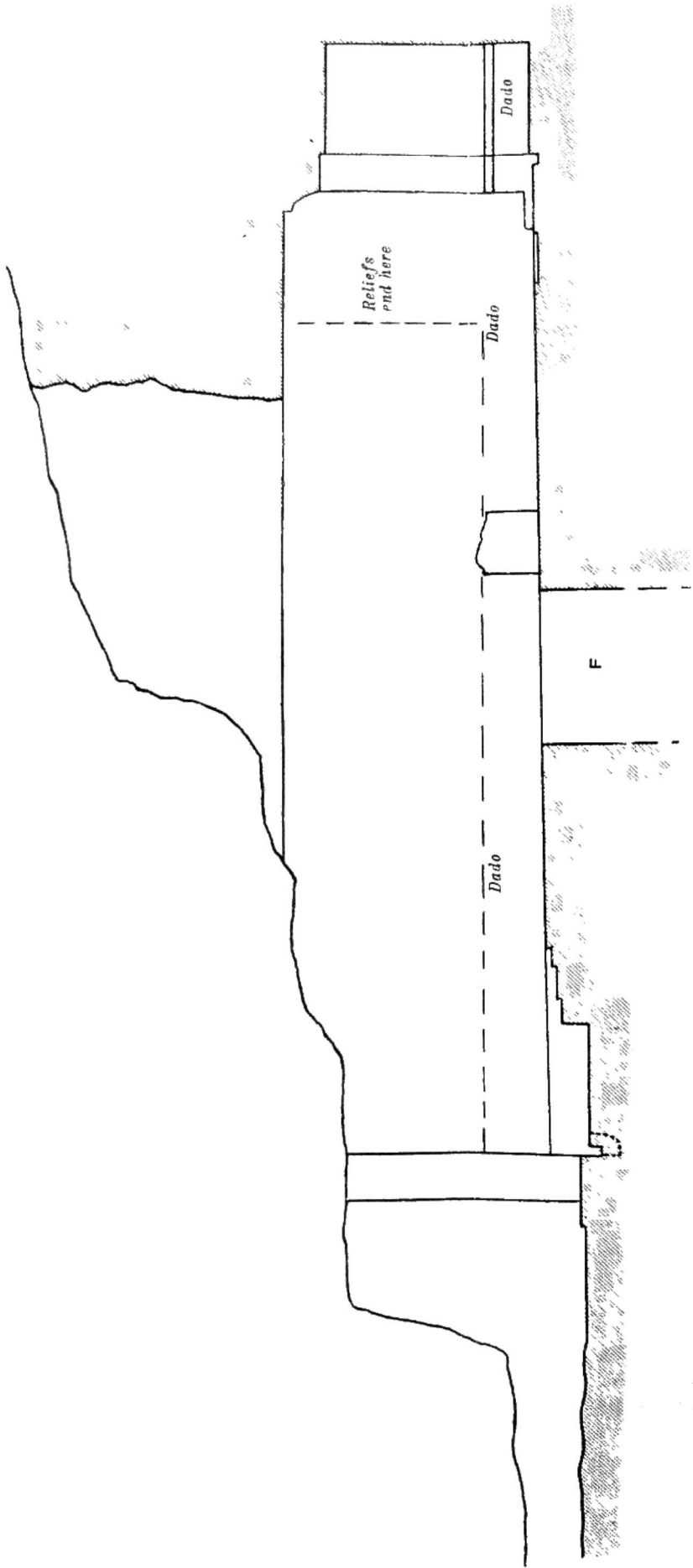
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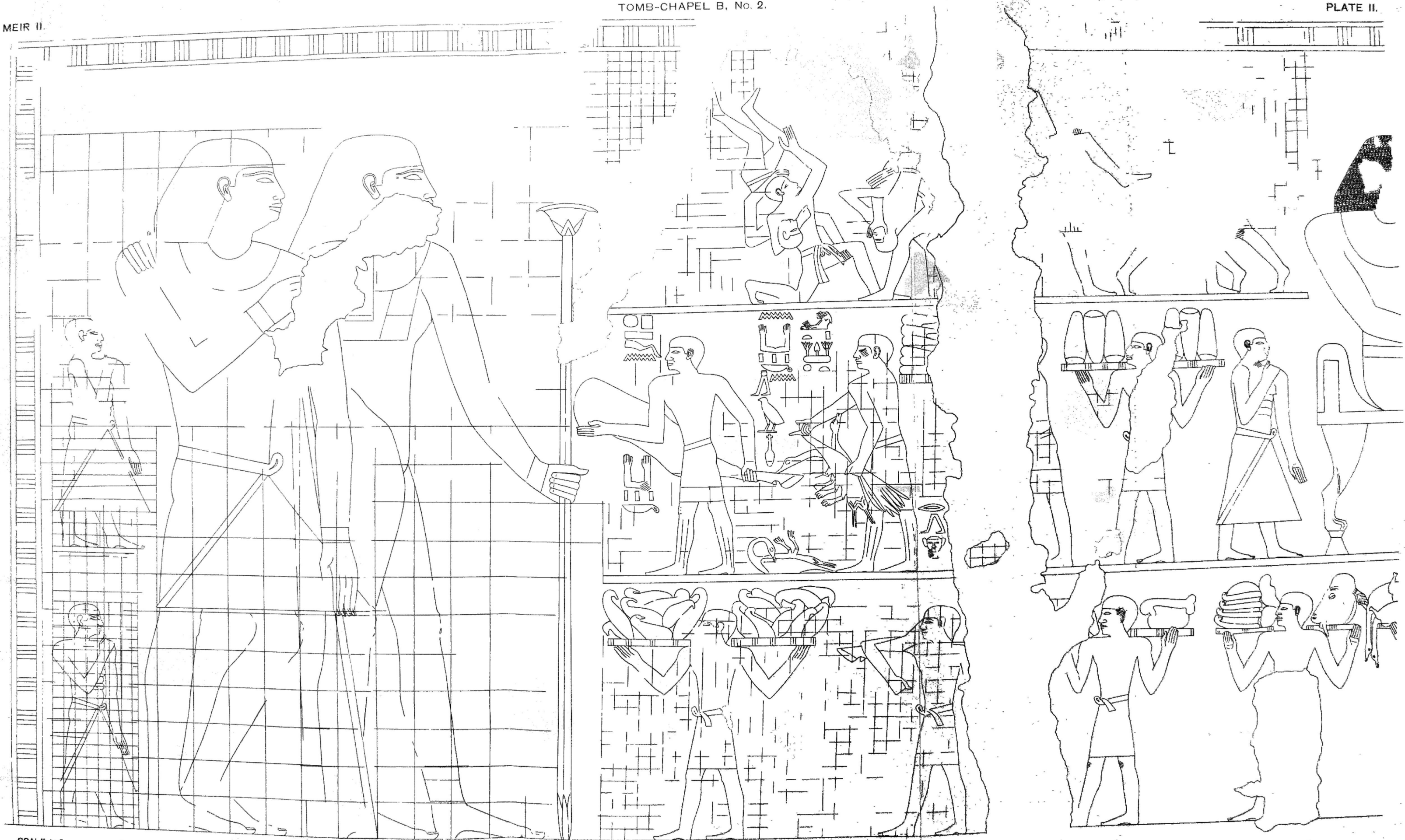


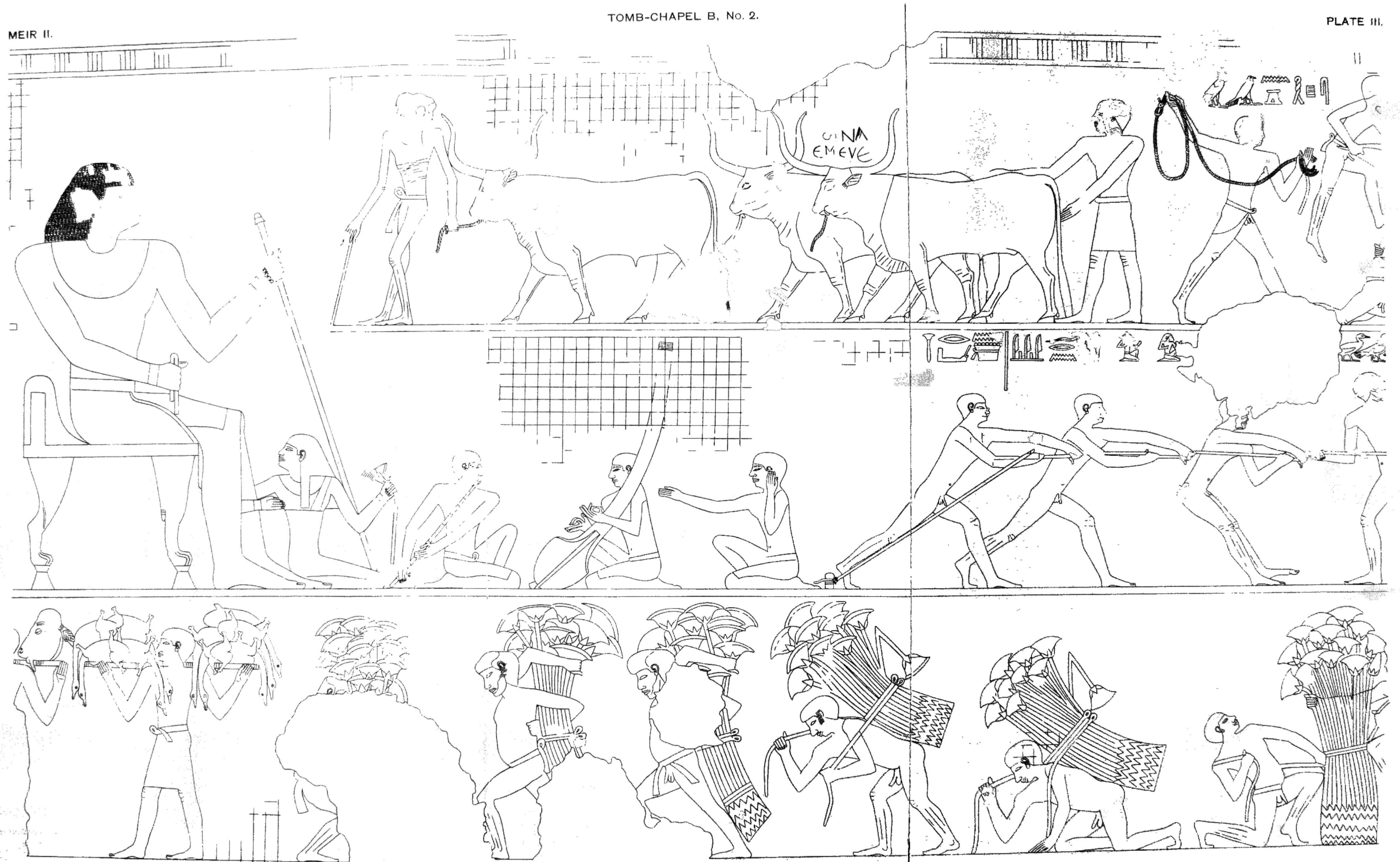
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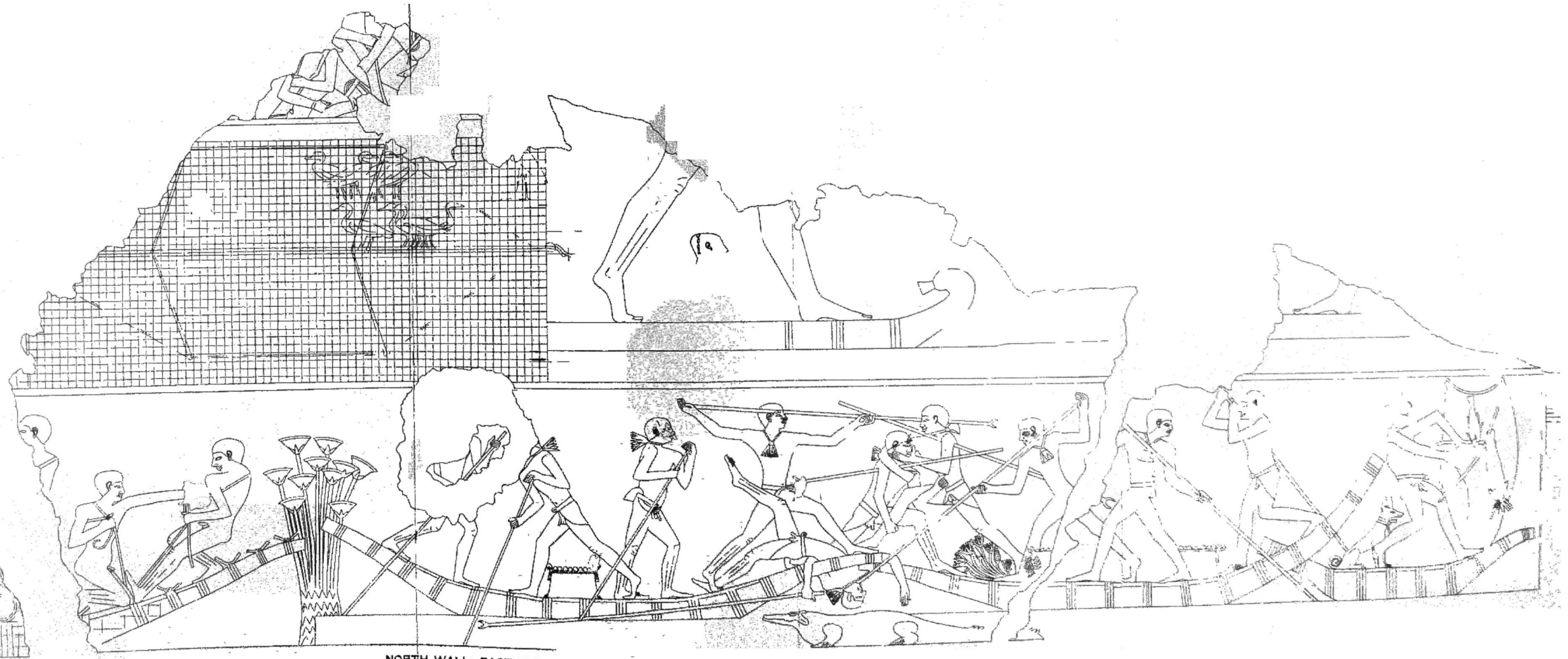
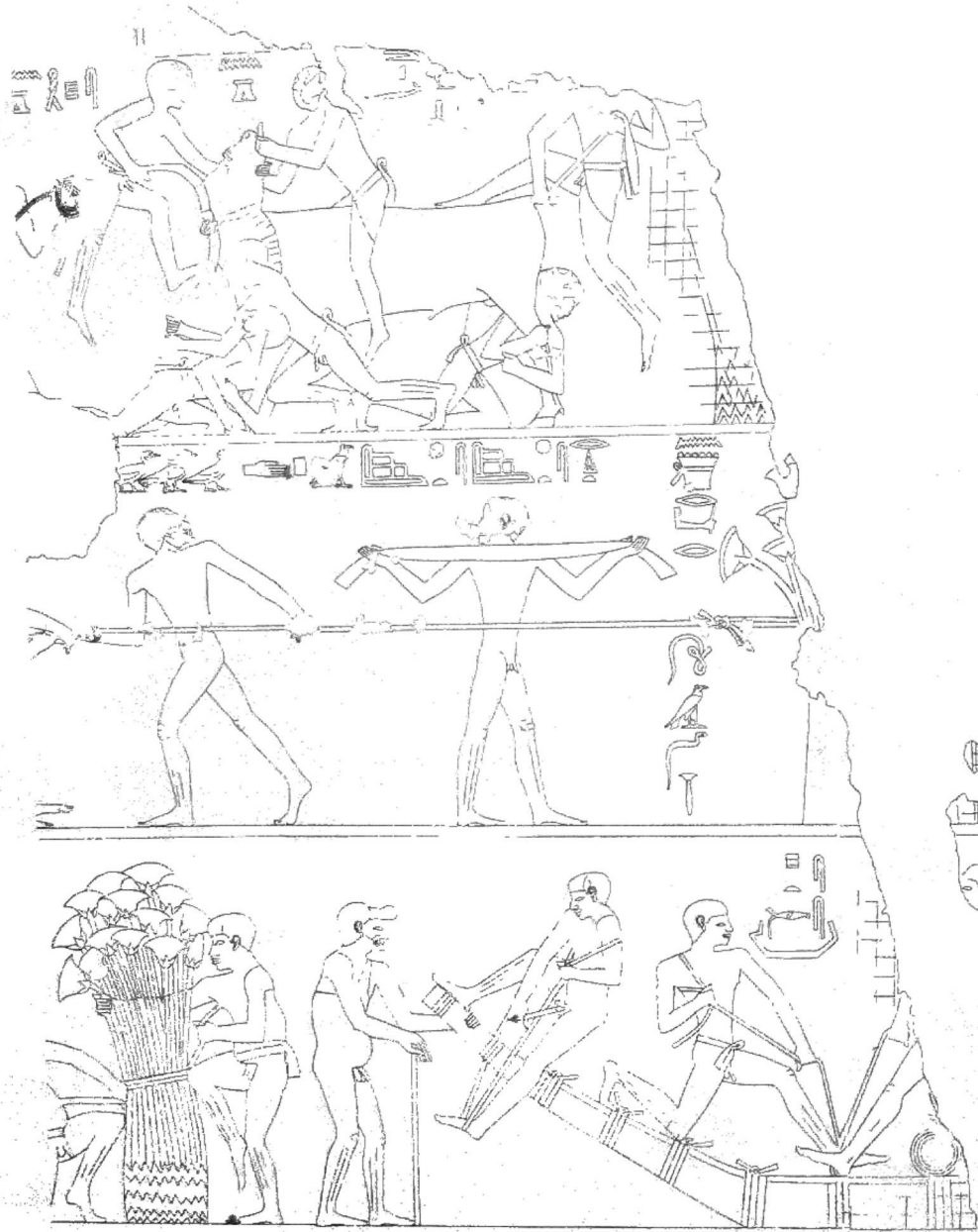
GROUND PLAN.

- A *Statue-recess.*
- B *Groove and sockets for door-frame and door-pivots.*  
(Sockets about 10 c.m. deep).
- C *Shallow basin.*
- D *Northern Pillar.*
- E *Southern Pillar.*
- F, G *Pits admitting to Burial Chambers*
- H *Steps.*
- I *Groove and socket for door-frame and door-pivot.*  
(Socket 30 c.m. deep).

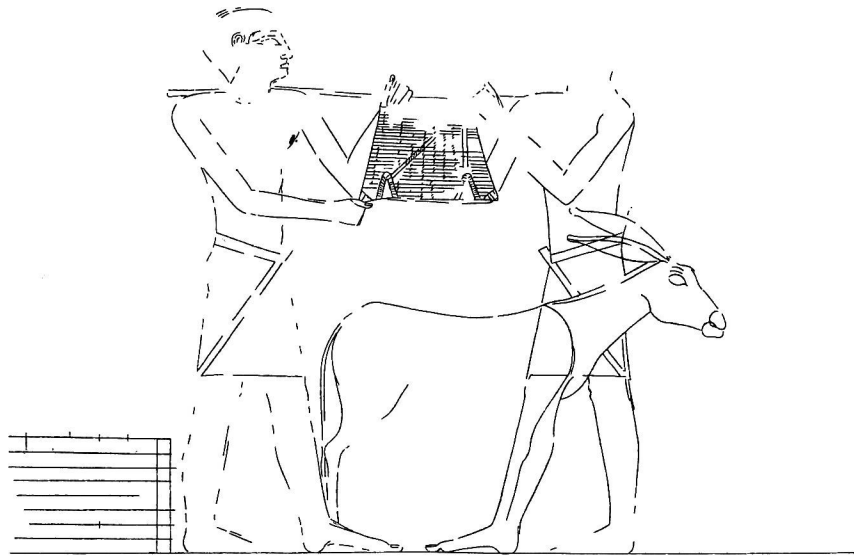






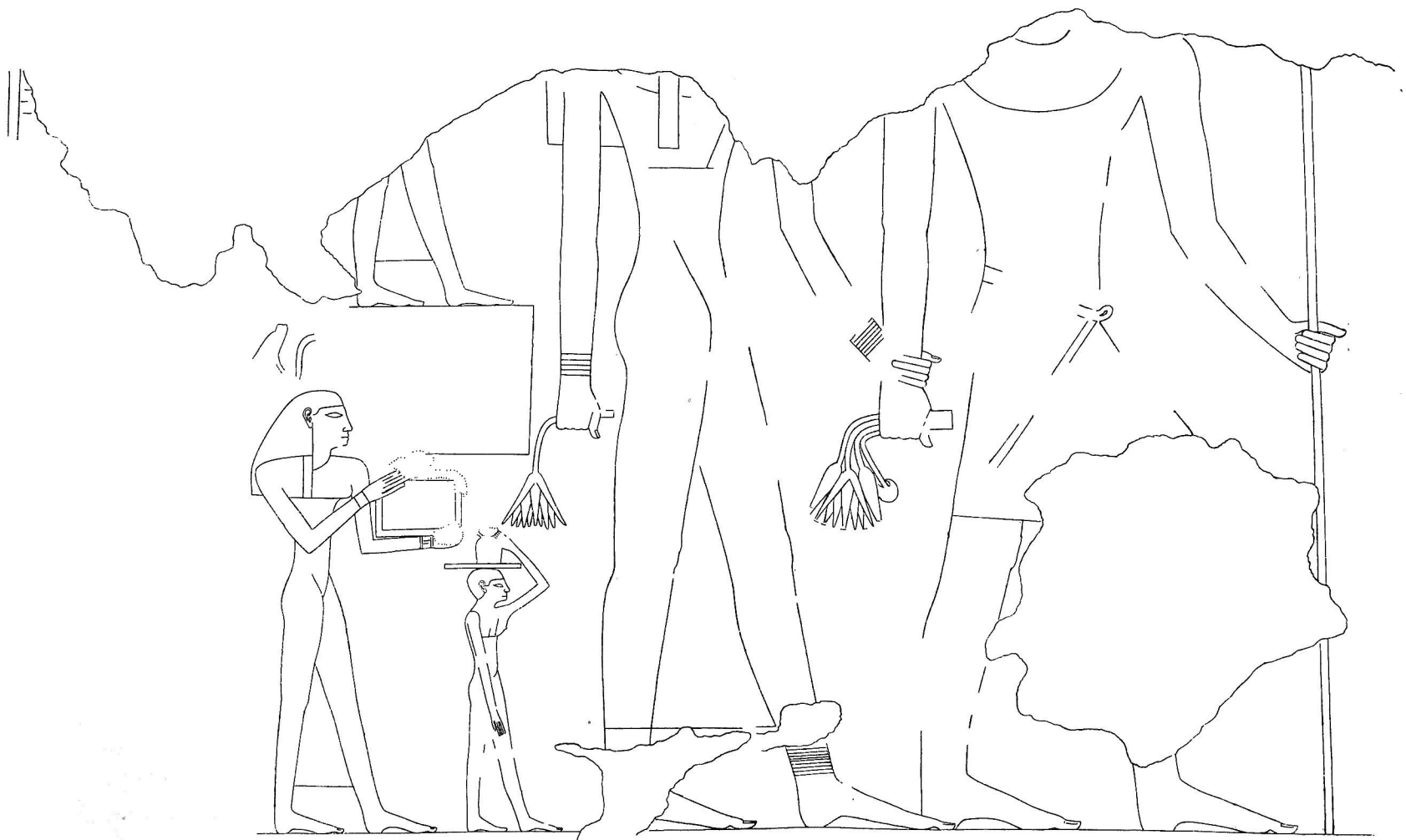


NORTH WALL: EAST END.



SCALE 1:6

1. SKETCH IN RED INK ON EAST WALL: SOUTH OF ENTRANCE.

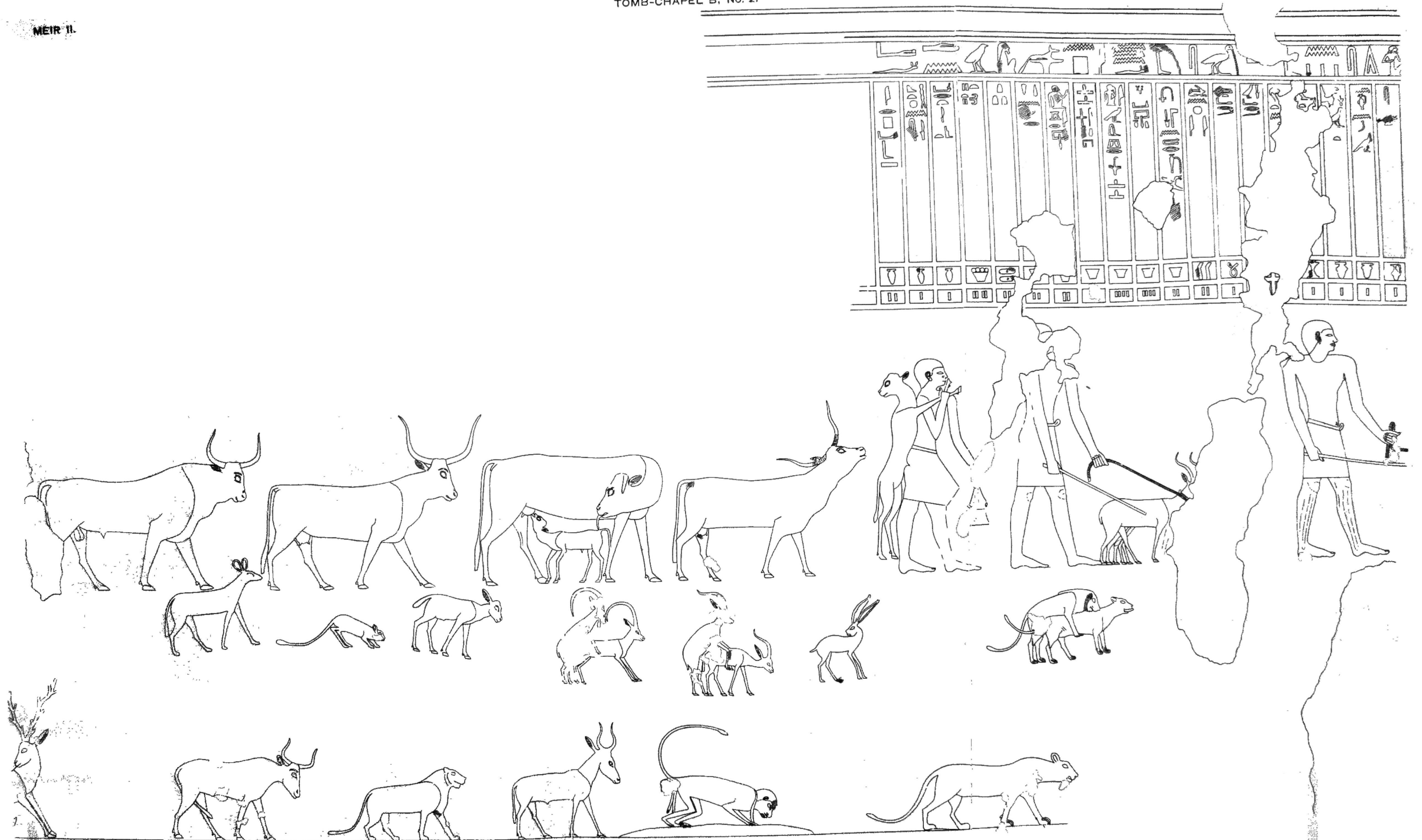


SCALE 1:6

2. EAST WALL: NORTH OF ENTRANCE.



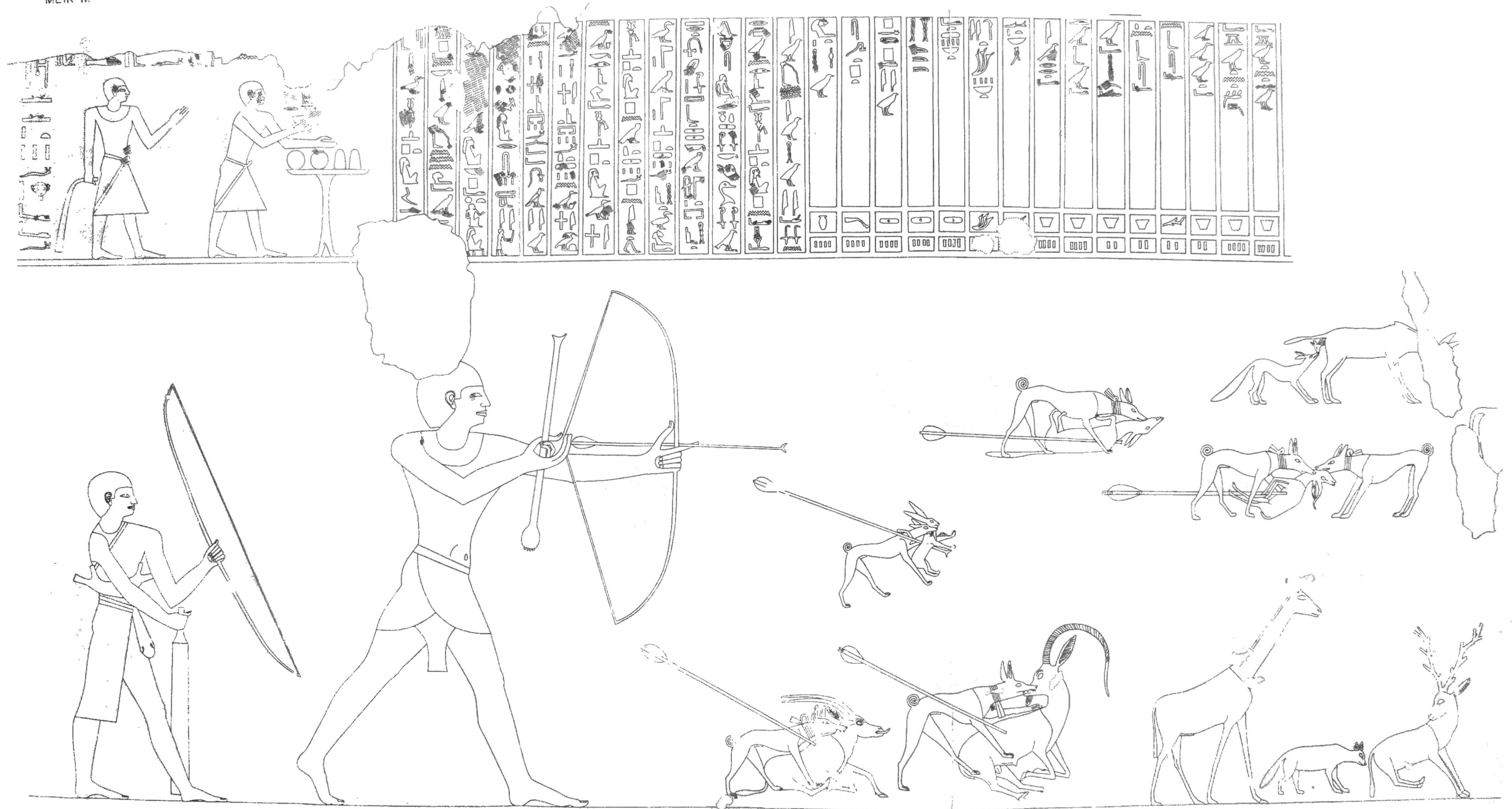
MEIR II.



SOUTH WALL: CENTRE.

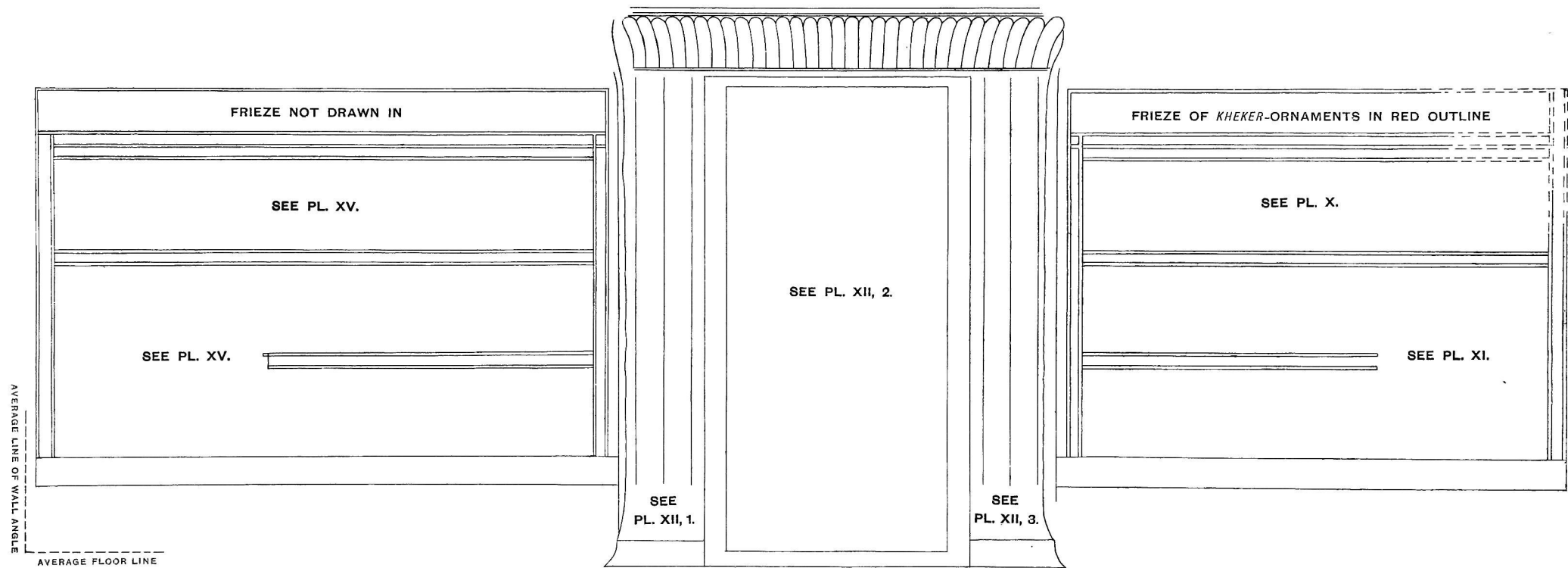


MEIR II.



SCALE 1:6

SOUTH WALL: EAST END.



SCALE 1:27

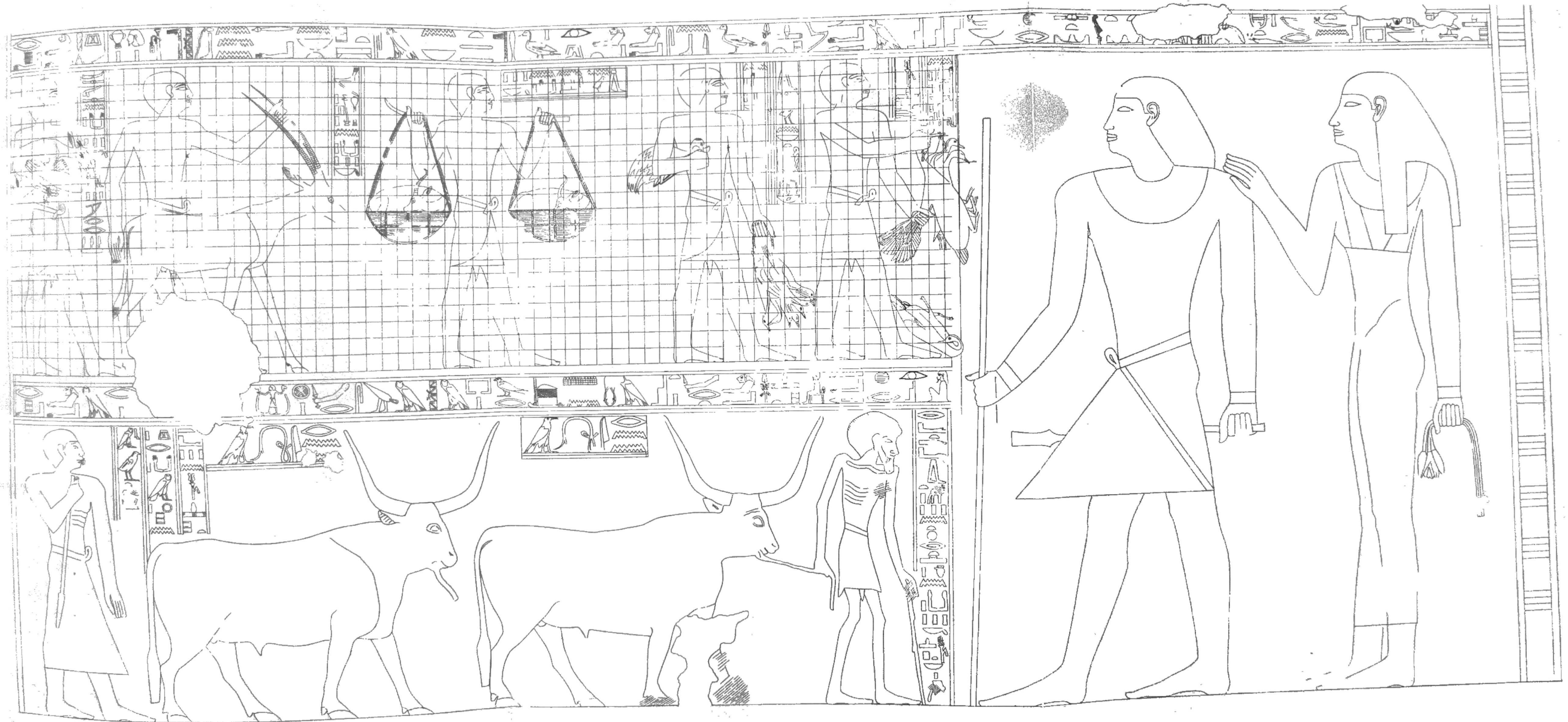
DIAGRAM OF WEST WALL AND STATUE-RECESS

(SEE PLS. X-XV, XXI, 1, AND XXXIII, 1).

DRAWN BY MAJOR BENTON FLETCHER







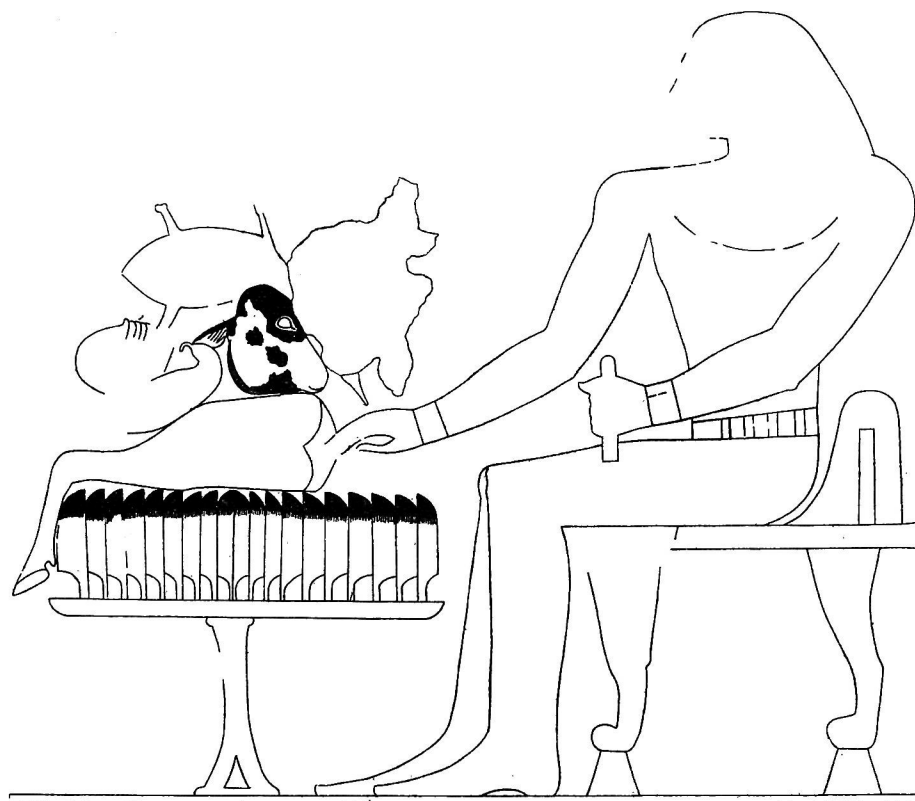
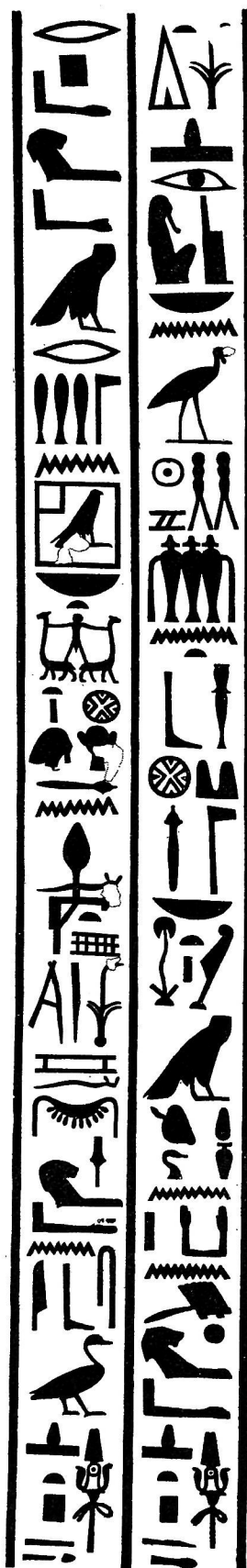
SCALE 1:4

WEST WALL: NORTH OF STATUE-RECESS: LOWER REGISTERS.

3.

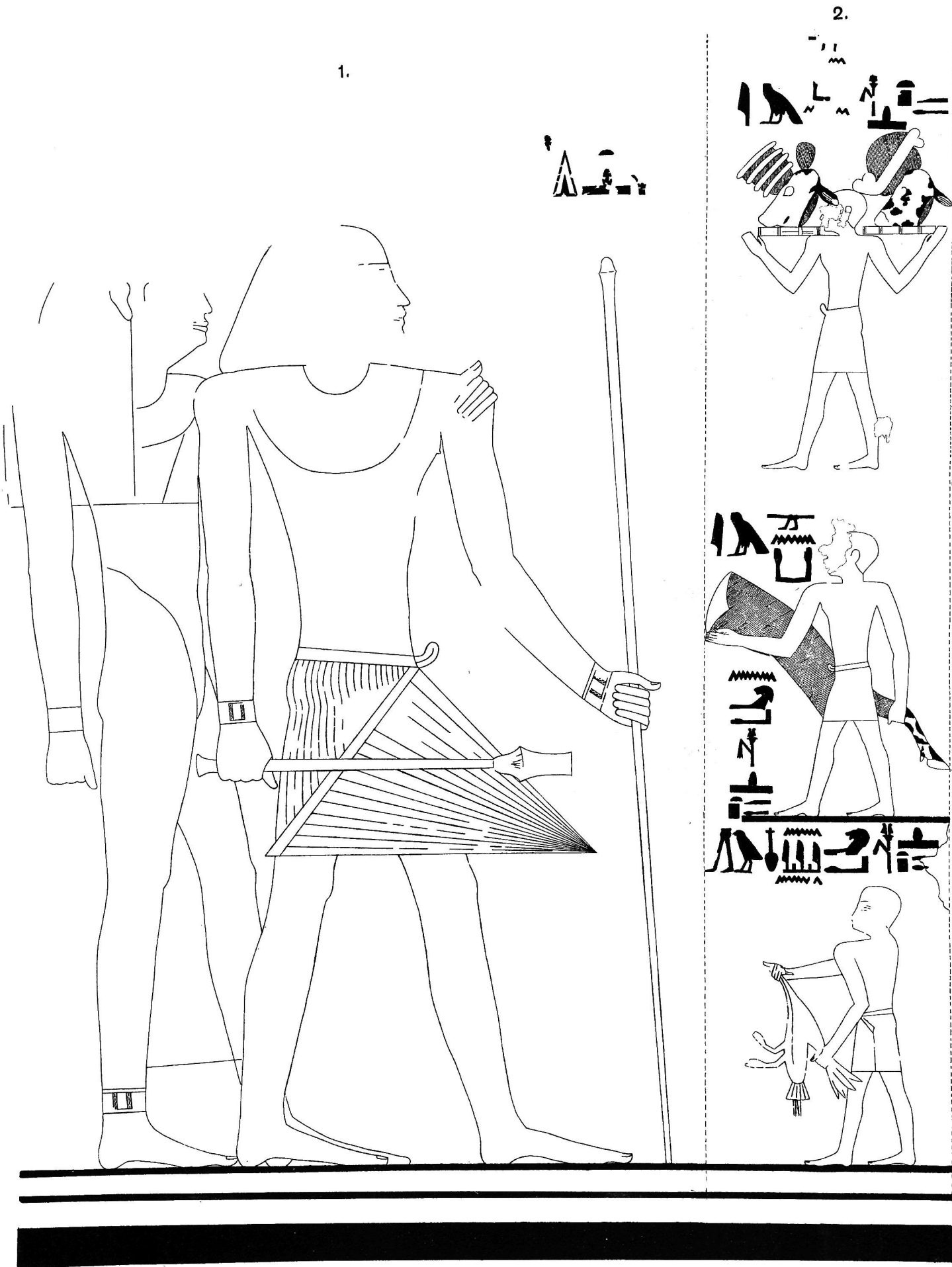
1.

2.



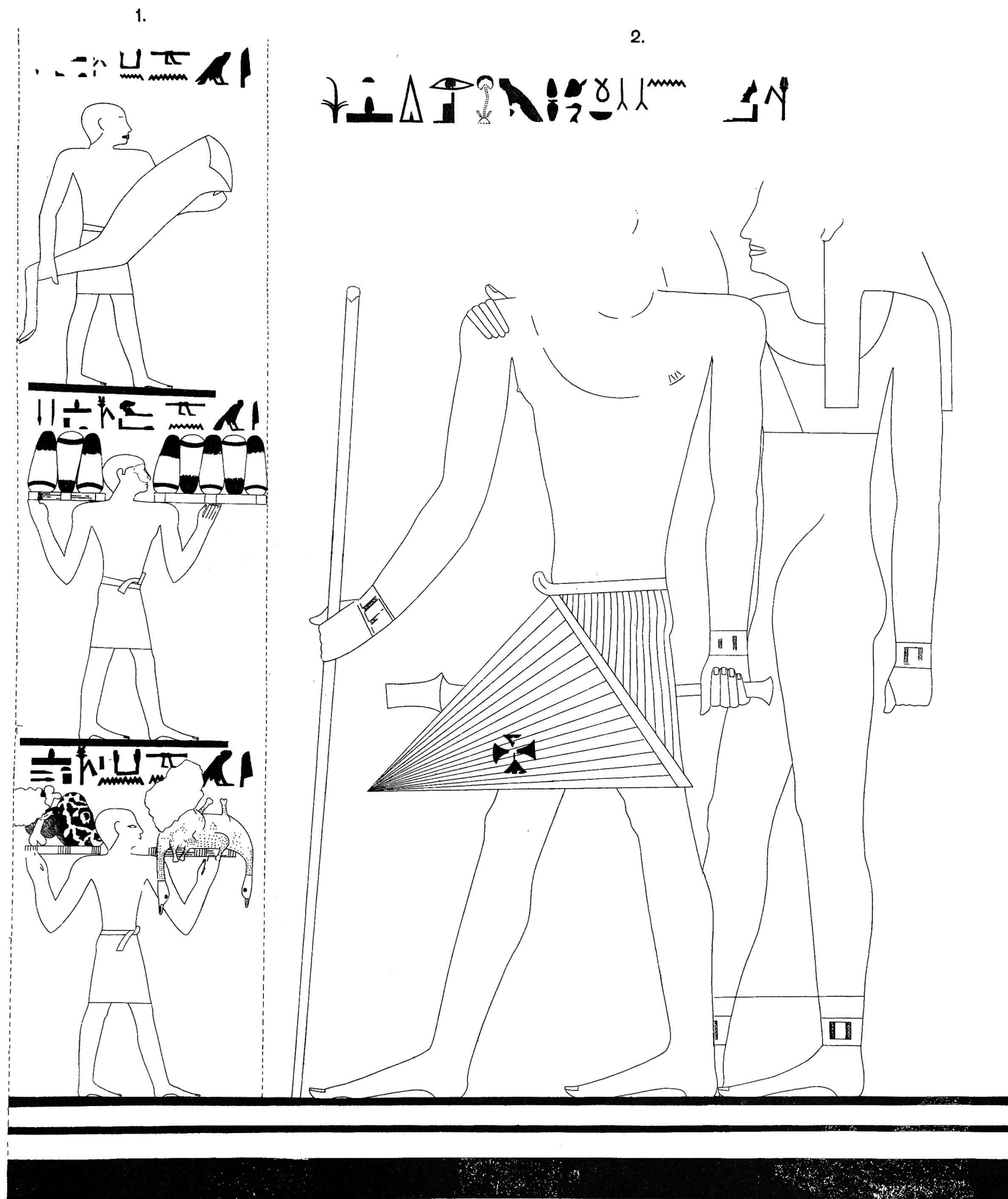
SCALE 1:8

STATUE-RECESS: 1. SOUTH JAMB; 2. WEST WALL; 3. NORTH JAMB.



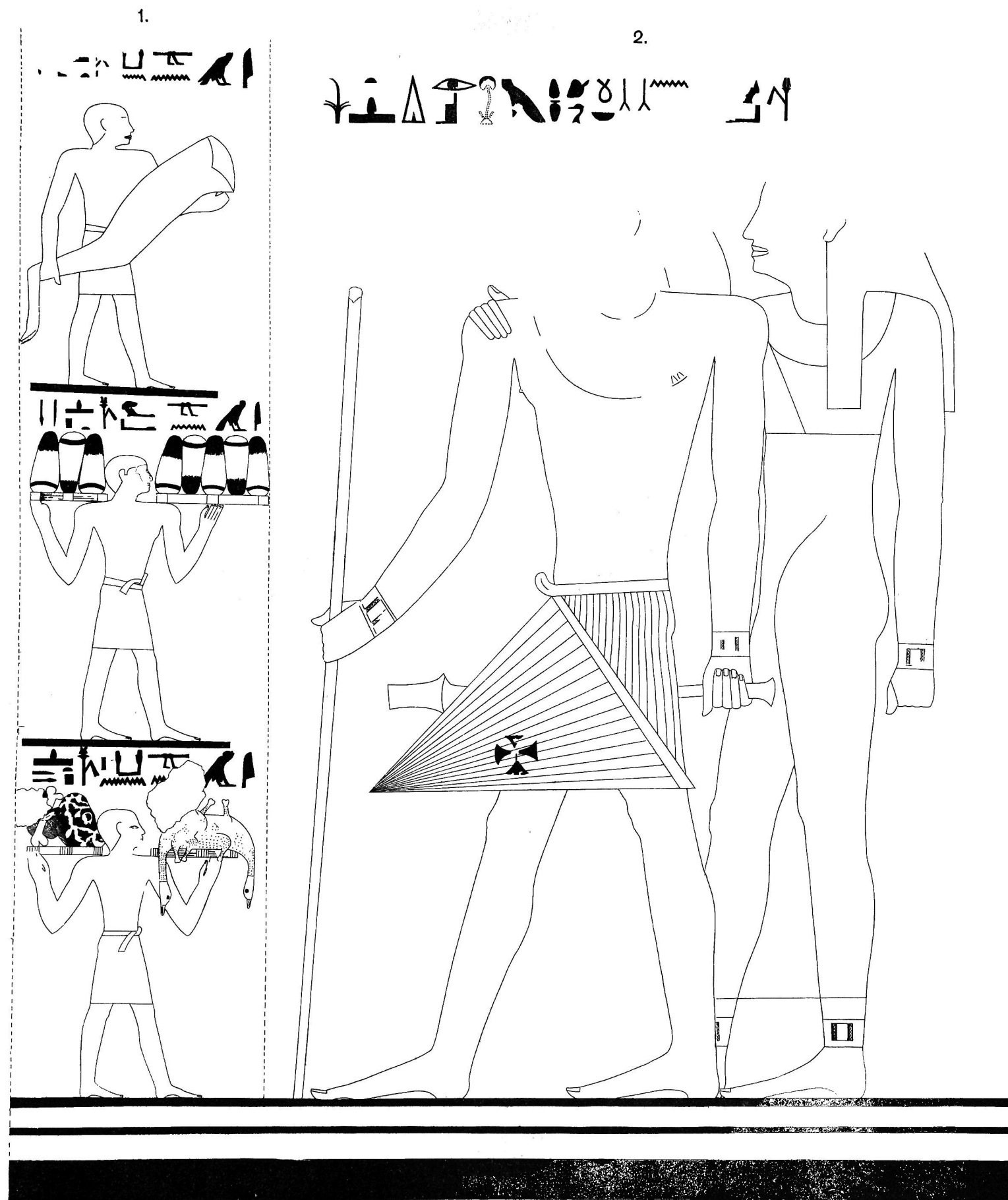
SCALE 1:8

STATUE-RECESS: 1. NORTH WALL; 2. THICKNESS OF NORTH JAMB.



SCALE 1:8

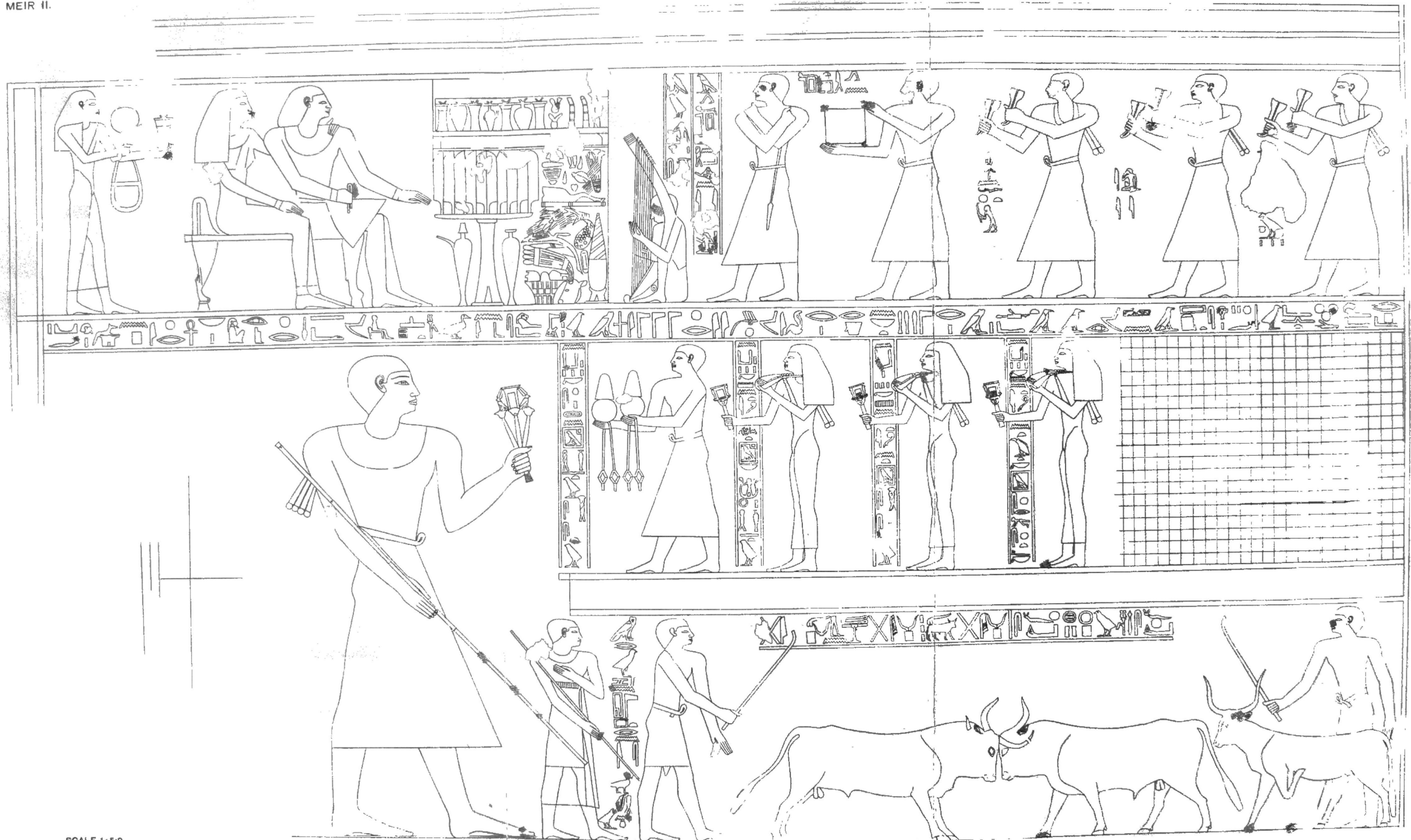
STATUE-RECESS: 1. THICKNESS OF SOUTH JAMB; 2. SOUTH WALL.



SCALE 1:8

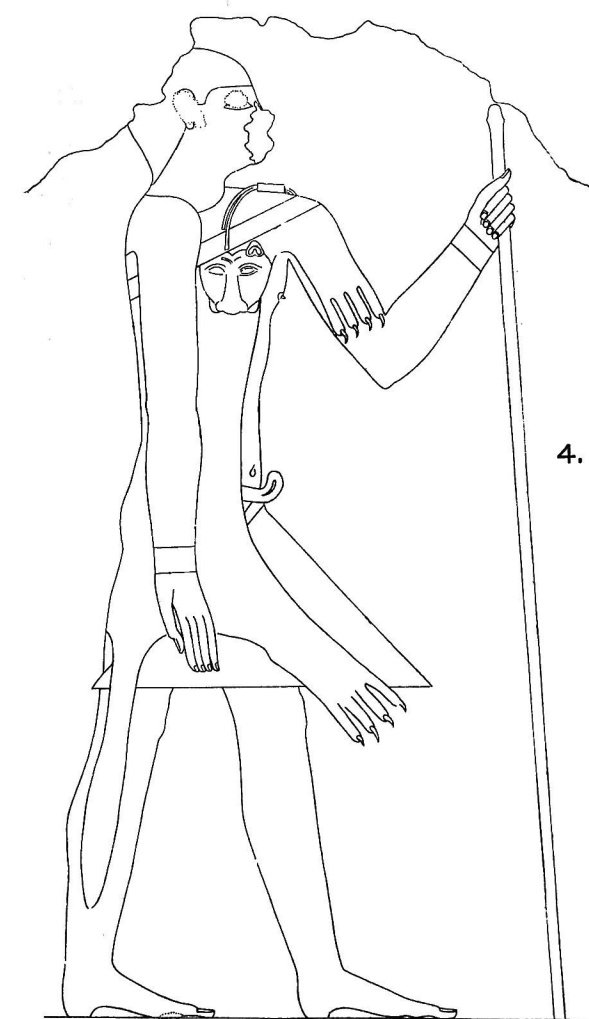
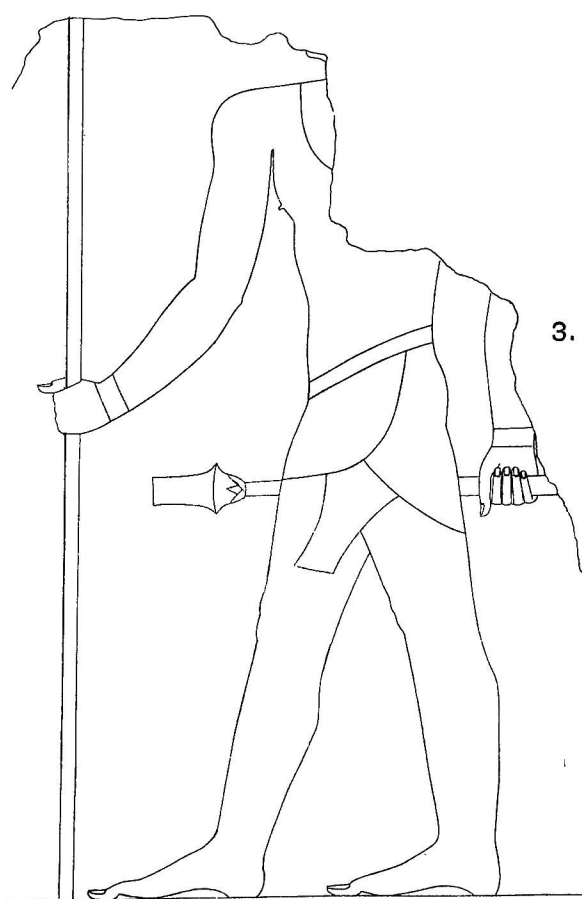
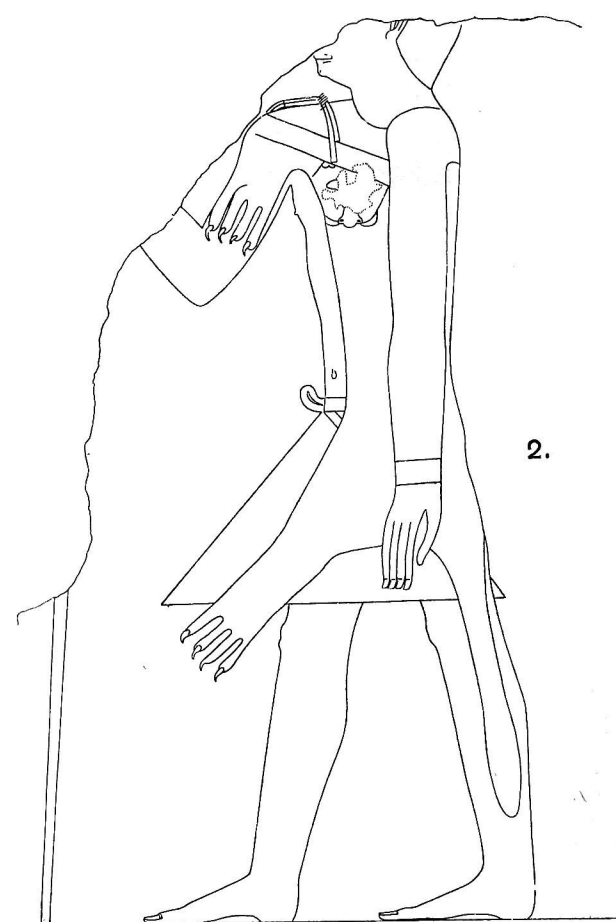
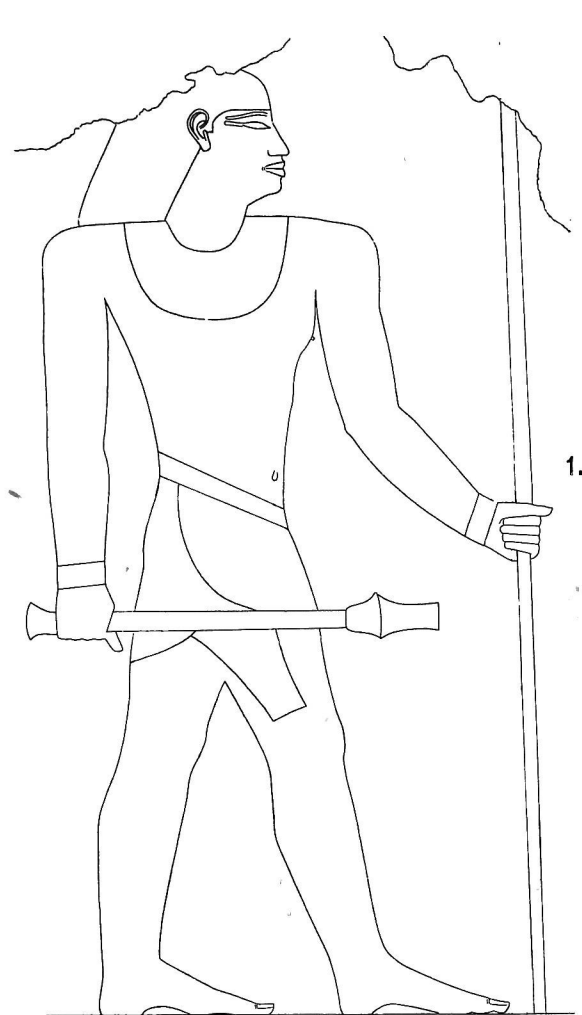
STATUE-RECESS: 1. THICKNESS OF SOUTH JAMB; 2. SOUTH WALL.





SCALE 1:5.9

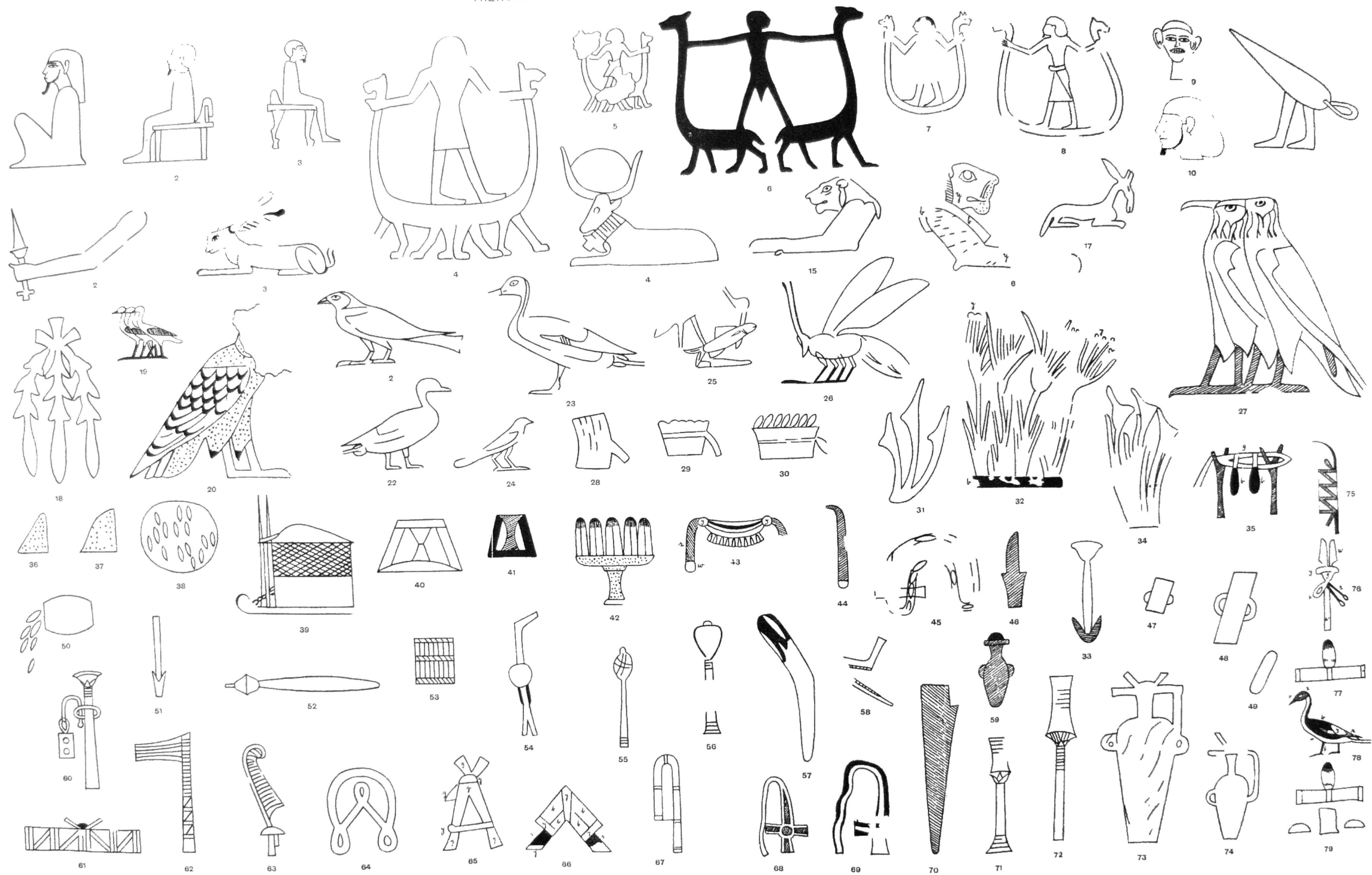
WEST WALL: SOUTH OF STATUE-RECESS.

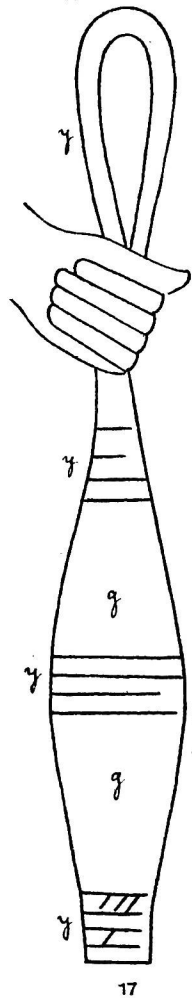
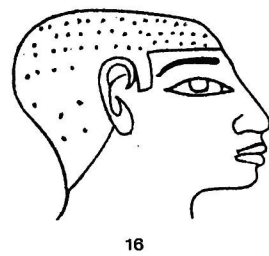
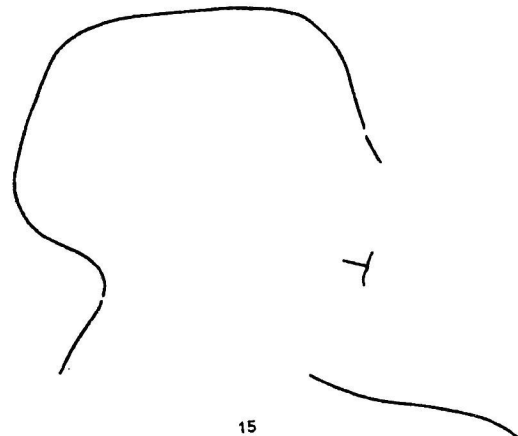
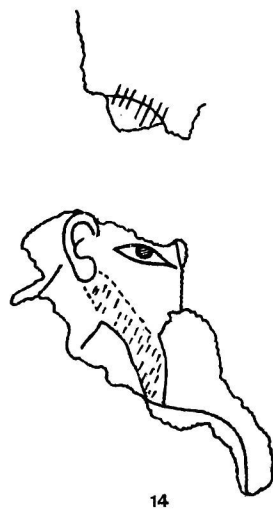
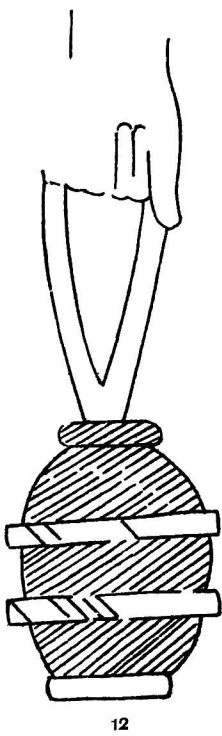
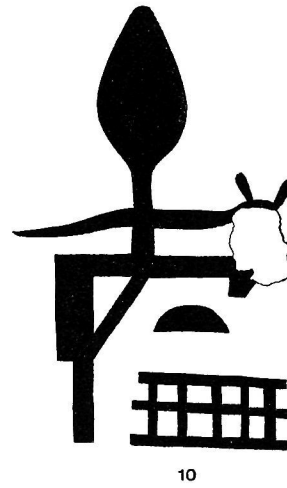
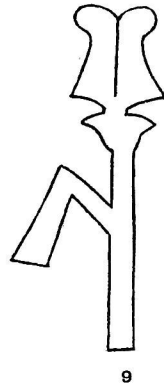
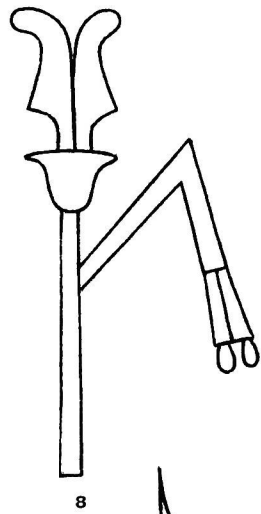
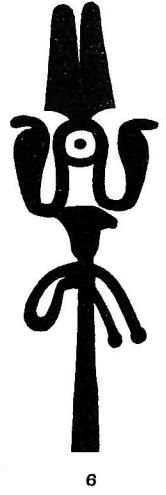
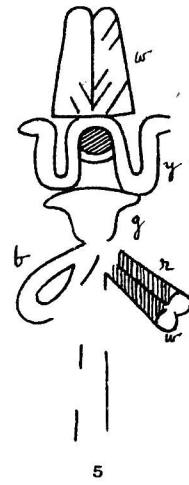
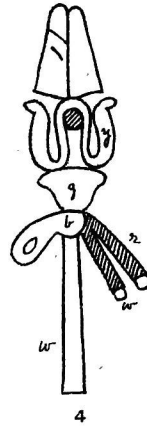
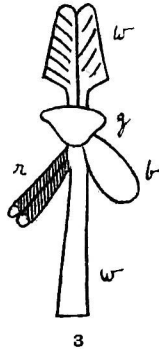
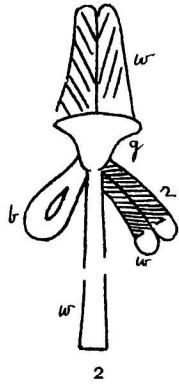
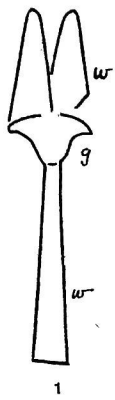


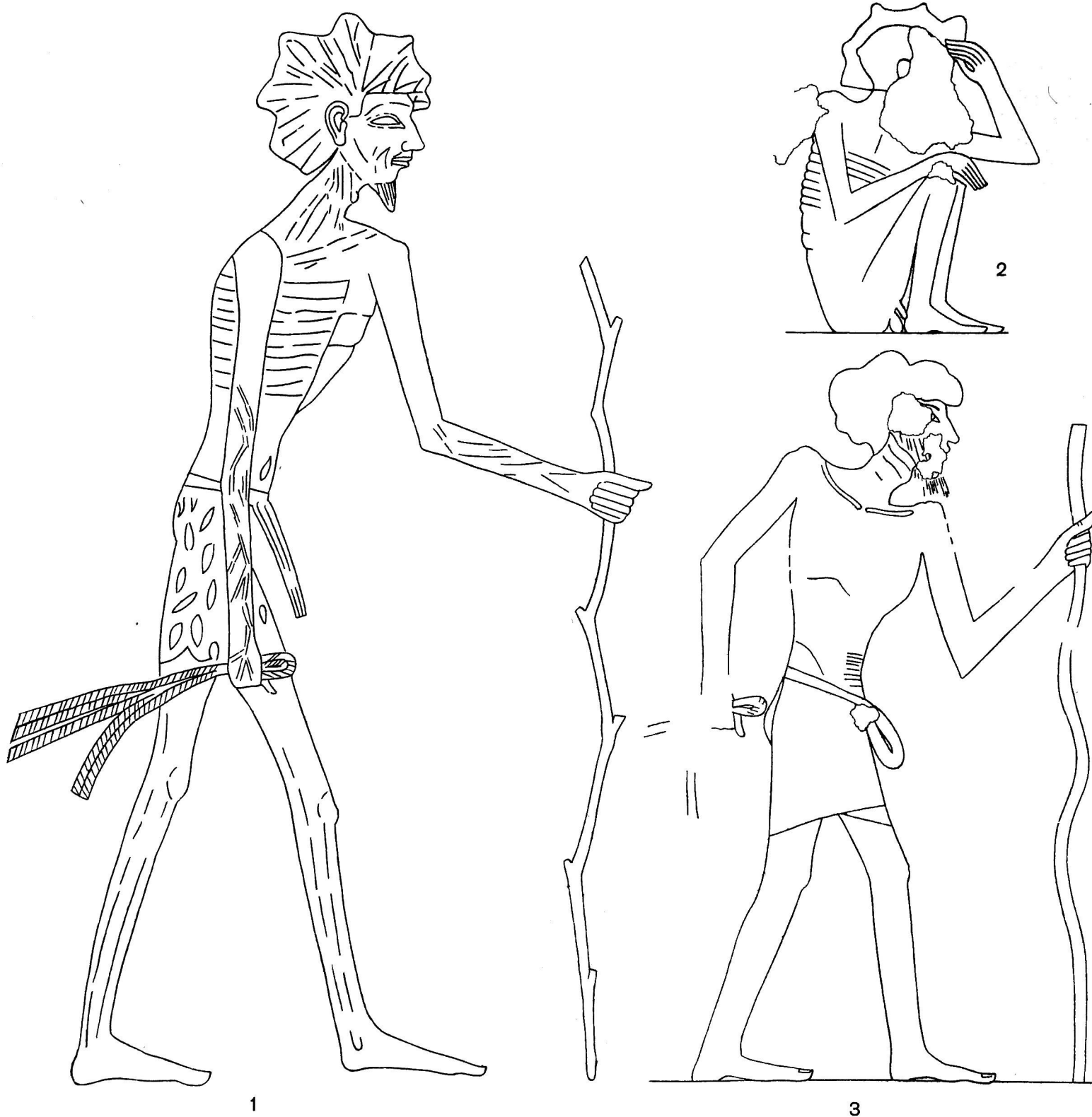
SCALE 1:8

NORTHERN PILLAR: 1. WEST FACE; 2. NORTH FACE; 3. EAST FACE; 4. SOUTH FACE.





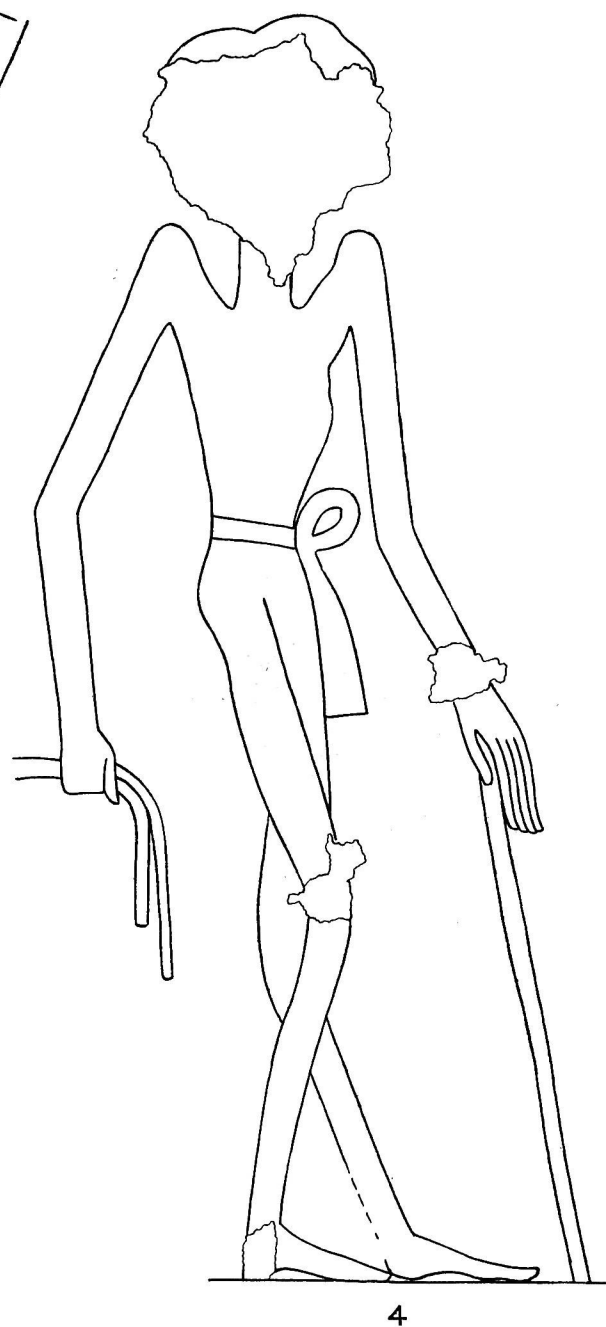
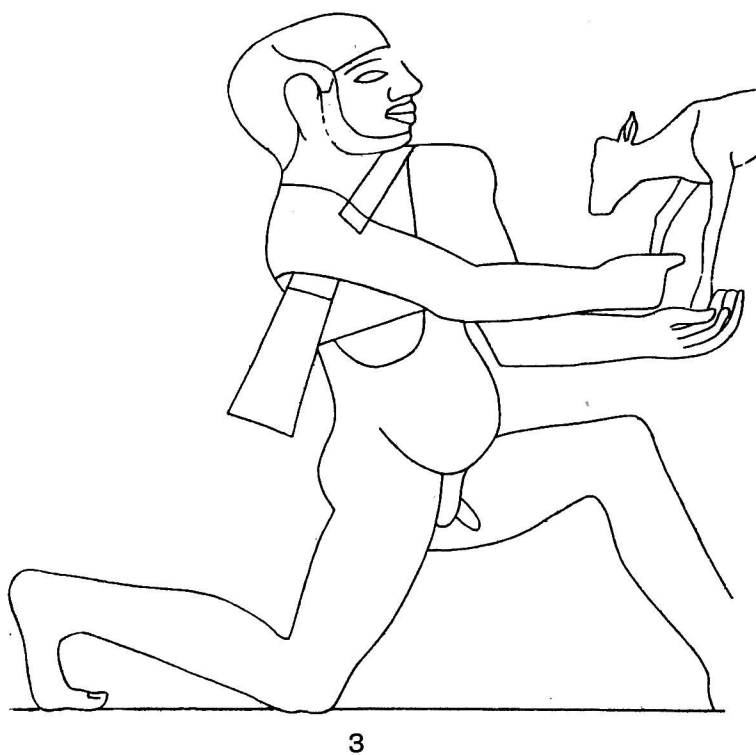
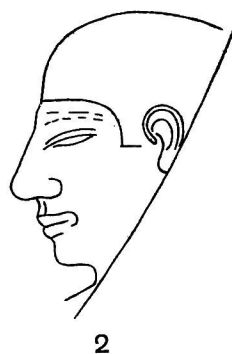




1. BEJA HERDSMAN (SEE ROCK TOMBS OF MEIR, II., PLS. VII AND XXXI, 1).

2. BEJA MAN (SEE OP. CIT., I., PLS. III, XX, 1, AND XXX, 1).

3. BEJA HERDSMAN (SEE OP. CIT., I., PLS. X, XXV, 2, AND XXXI, 1).

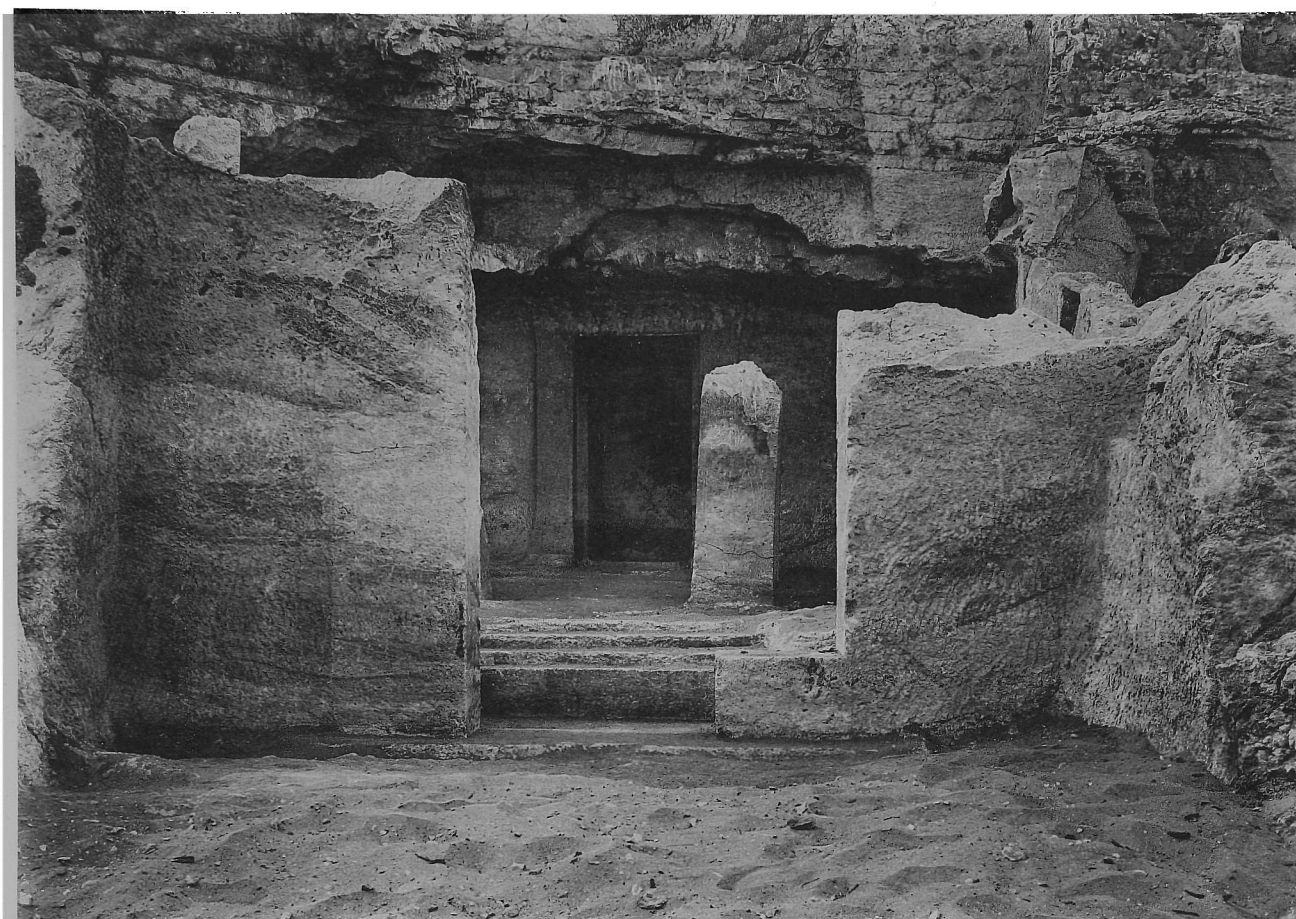


1. SLEEPING HERDSMAN (SEE ROCK TOMBS OF MEIR, I., PLS. X AND XXVII, 1).

2. FACE OF BLIND HARPER (SEE OP. CIT., II., PLS. III AND XXI, 2).

3. HERDSMAN DELIVERING COW (SEE OP. CIT., II., PLS. X AND XXVII, 1).

4. DEFORMED BEJA HERDSMAN (SEE OP. CIT., I., PLS. IX, XXV, 3, AND XXXI, 2).

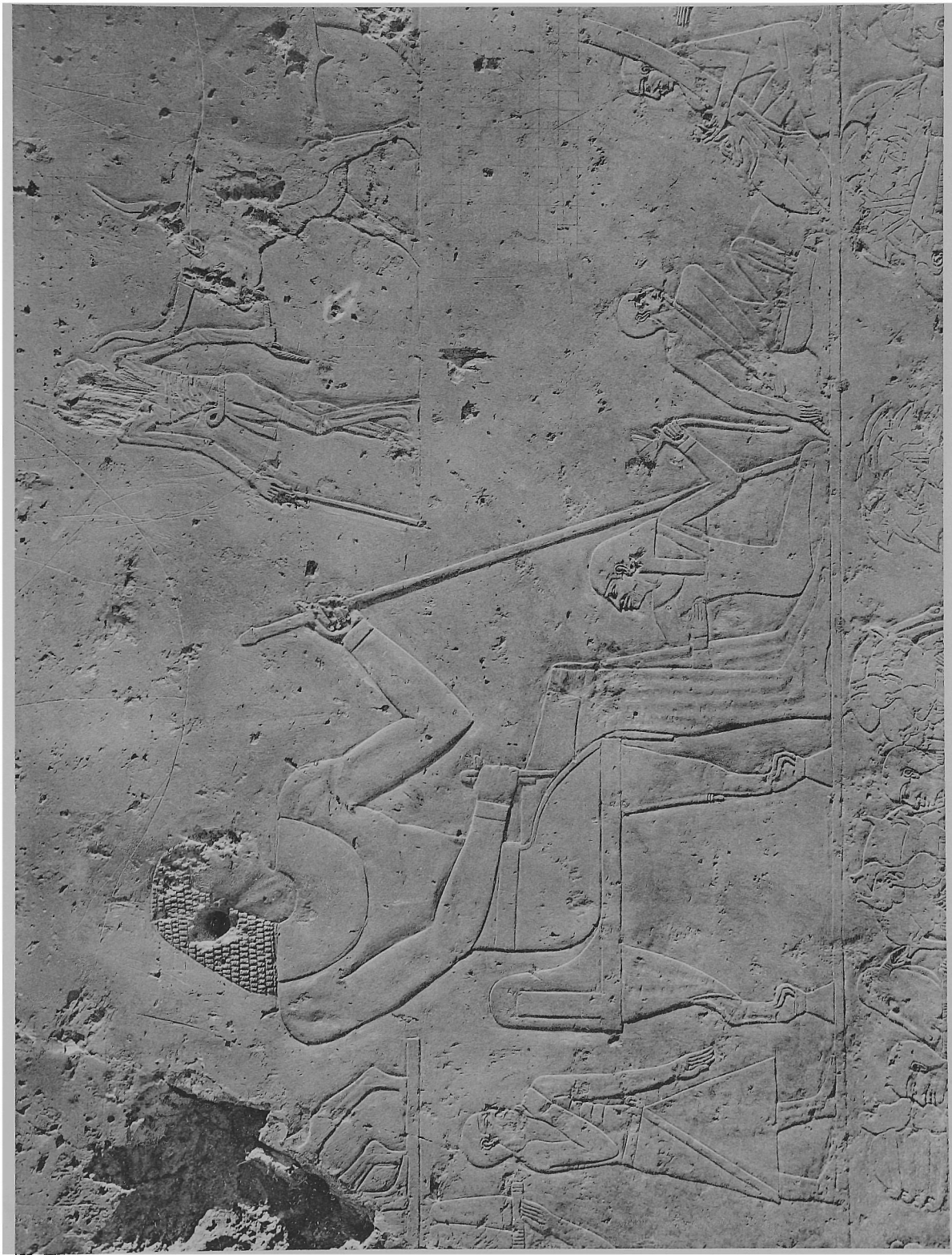


1. GENERAL VIEW OF TOMB-CHAPEL B, No. 2.  
Looking through Entrance.



2. NORTH WALL: PART OF REGISTER 2.  
(See Plate III).





NORTH WALL: PART OF REGISTERS 1 and 2.  
(See Plate III).



NORTH WALL: PART OF REGISTERS 1 and 2.  
(See Plate III).

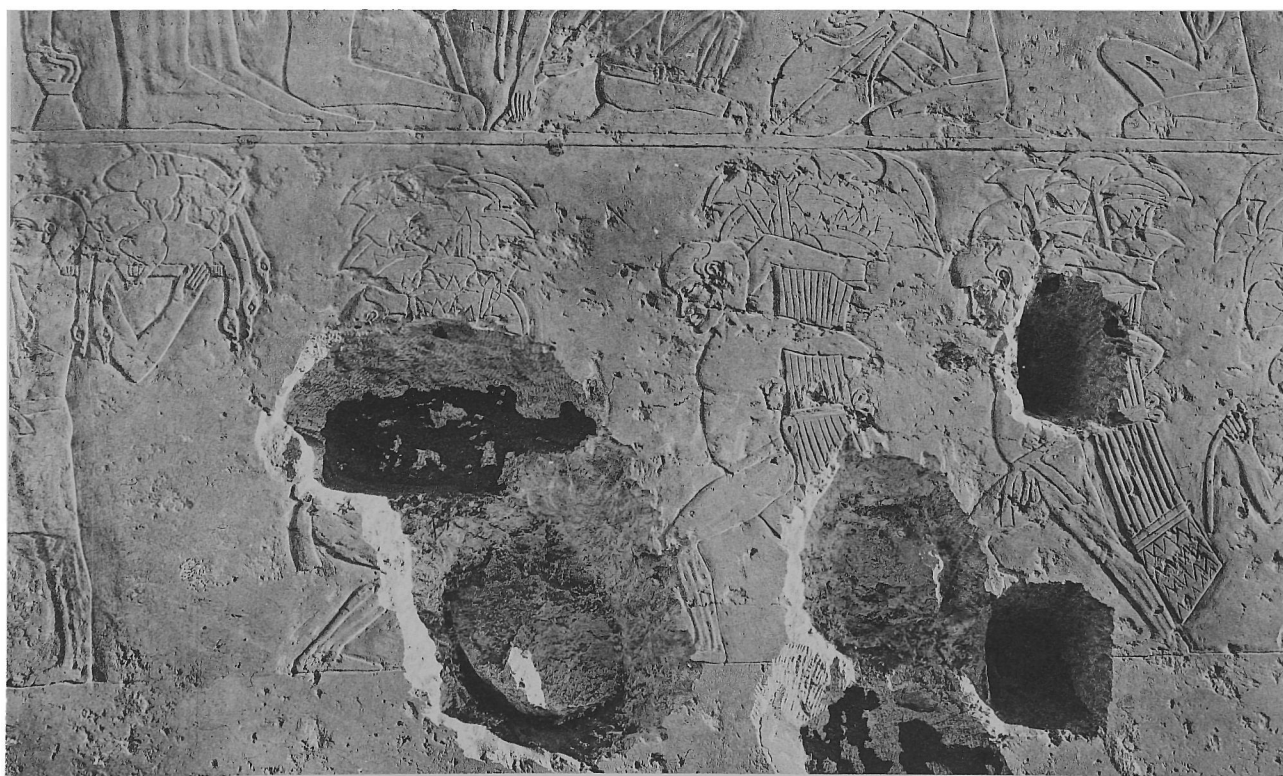




NORTH WALL: PART OF REGISTERS I and 2.  
(See Plates III and IV).



1. NORTH WALL: PART OF REGISTER 3.  
(See Plates II and III).

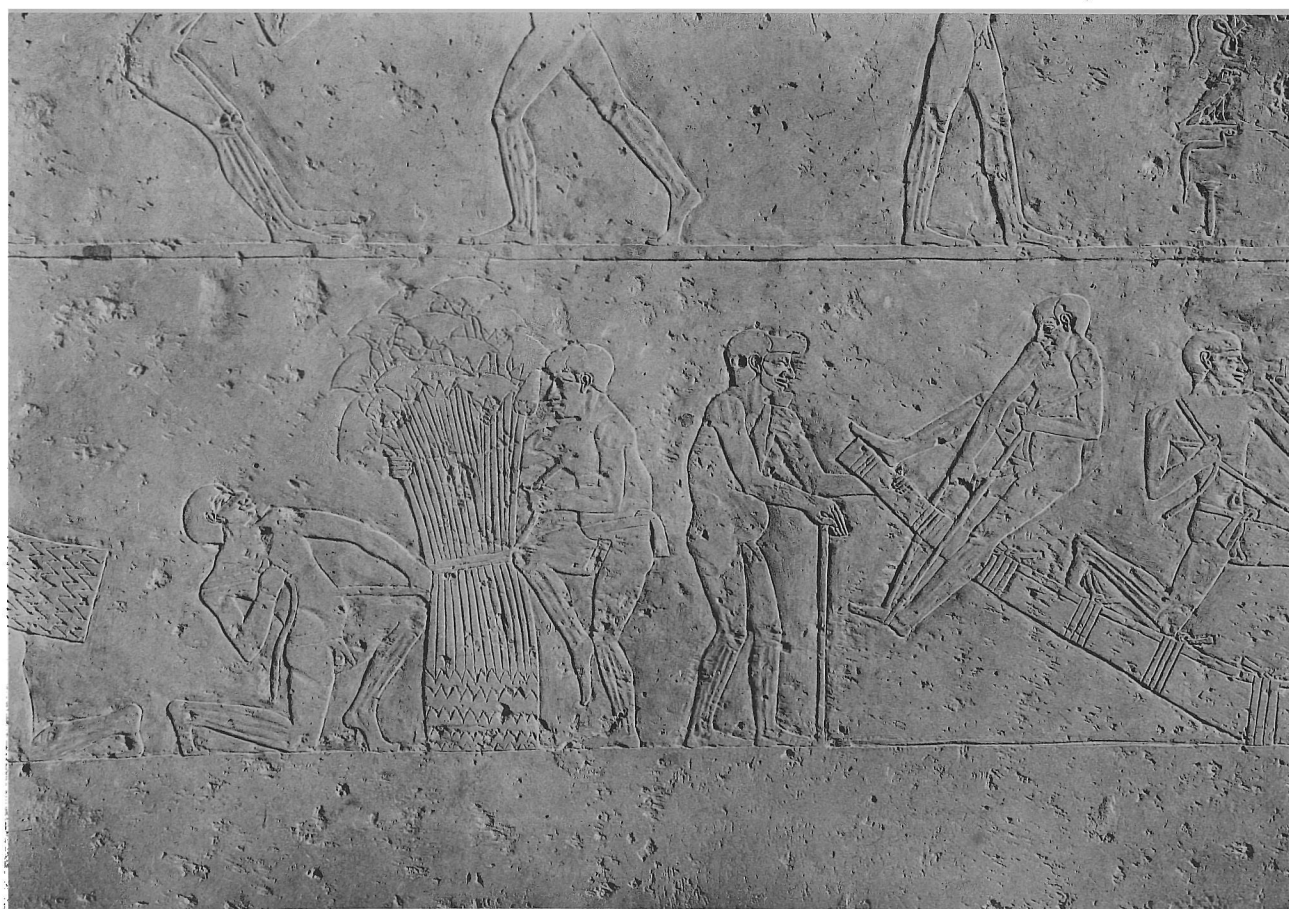


2. NORTH WALL: PART OF REGISTER 3.  
(See Plate III).





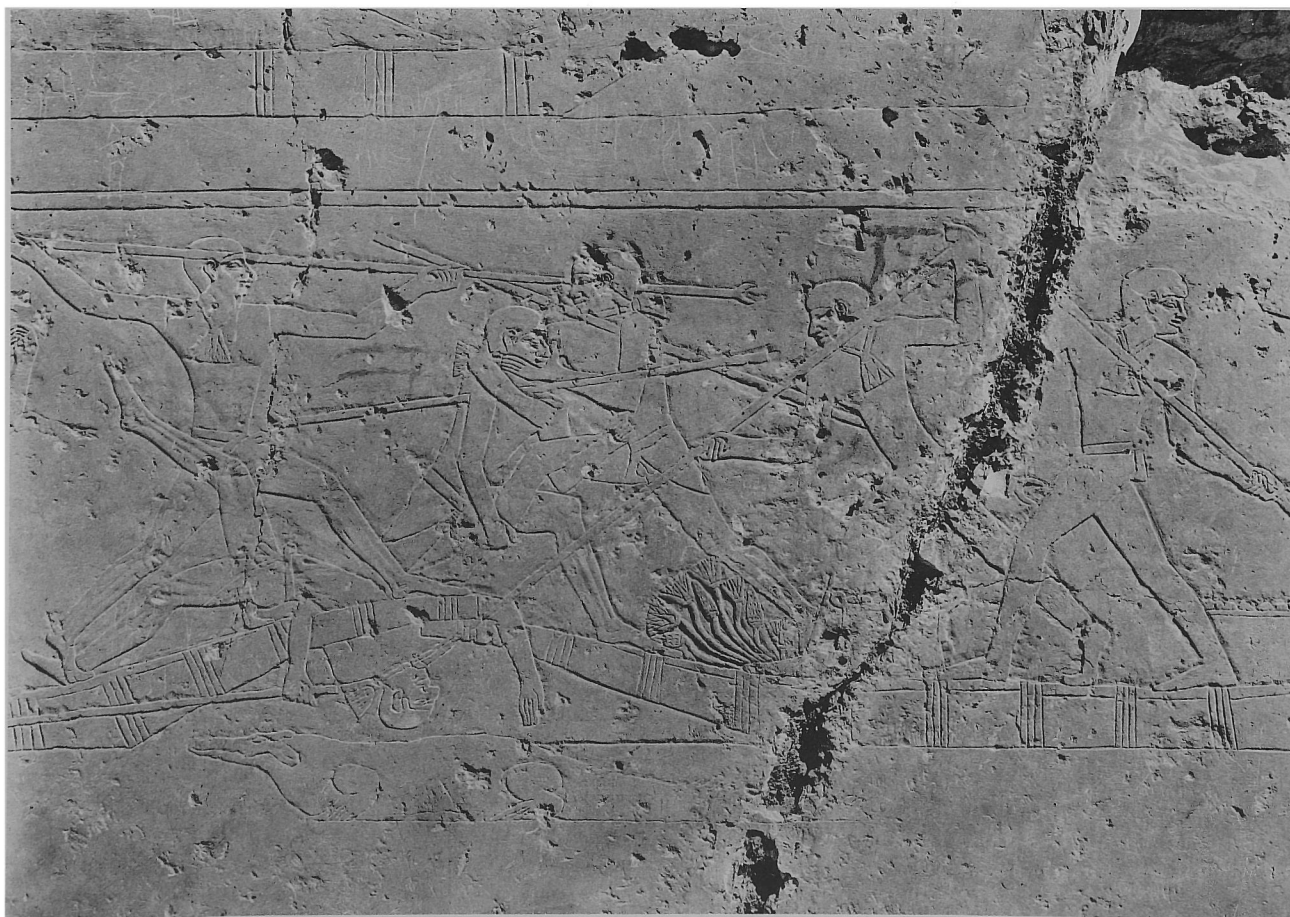
1. NORTH WALL: PART OF REGISTER 3.  
(See Plate III).



2. NORTH WALL: PART OF REGISTER 3.  
(See Plates III and IV).



1. NORTH WALL: PART OF REGISTER 3.  
(See Plate IV).



2. NORTH WALL: PART OF REGISTER 3.  
(See Plate IV).



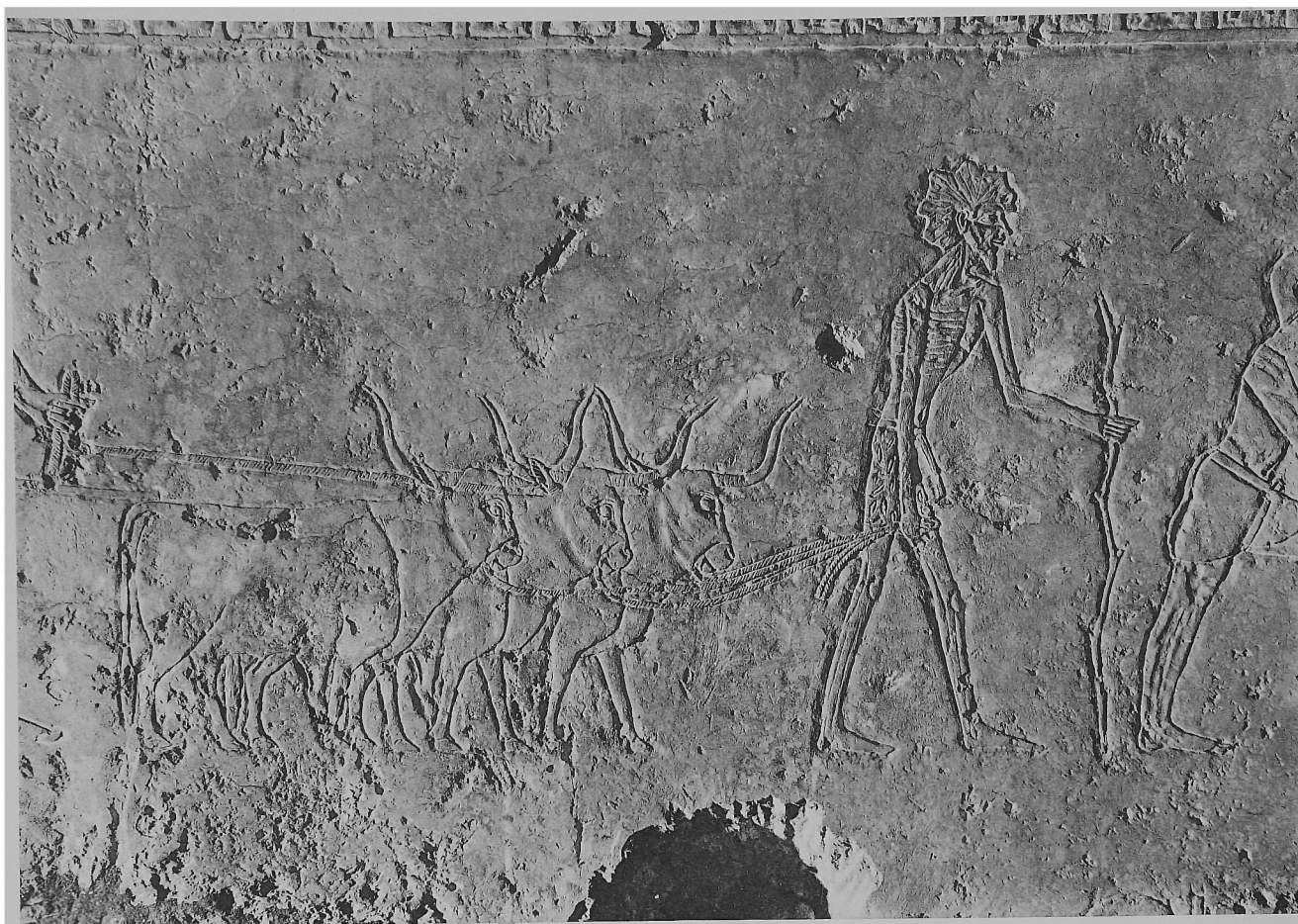


SOUTH WALL: WEST END OF REGISTER 1.  
(See Plate VI).

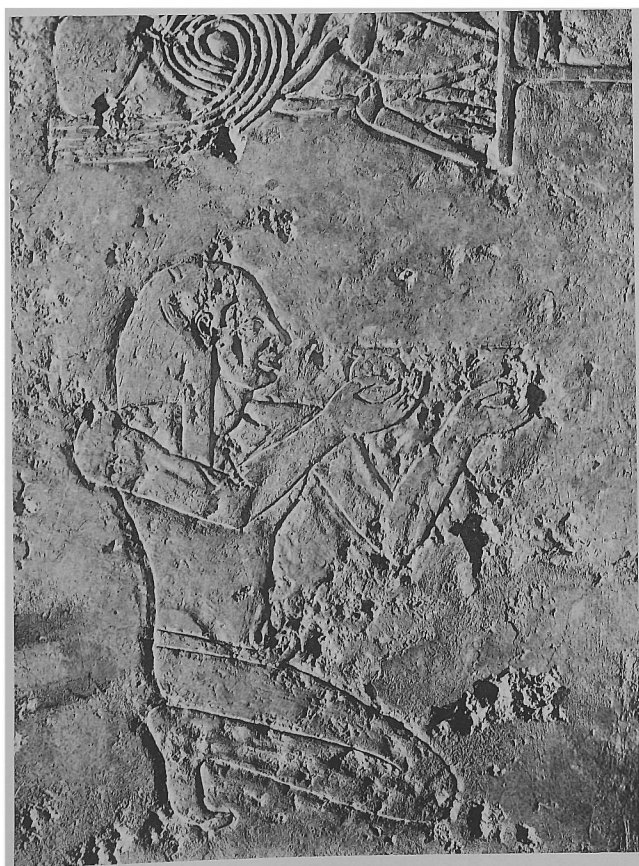


SOUTH WALL: PART OF REGISTERS 2 and 3.  
(See Plate VI).

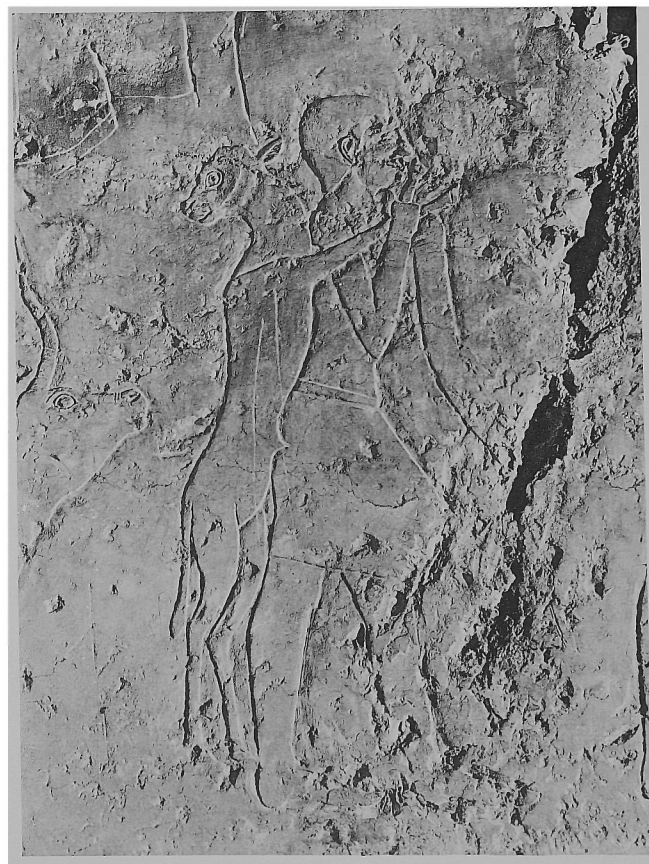




1. SOUTH WALL: PART OF REGISTER 2.  
(See Plates VI and XIX. 1).



2. SOUTH WALL: PART OF REGISTER 2.  
(See Plate VI).



3. SOUTH WALL: PART OF REGISTER 2.  
(See Plate VII).





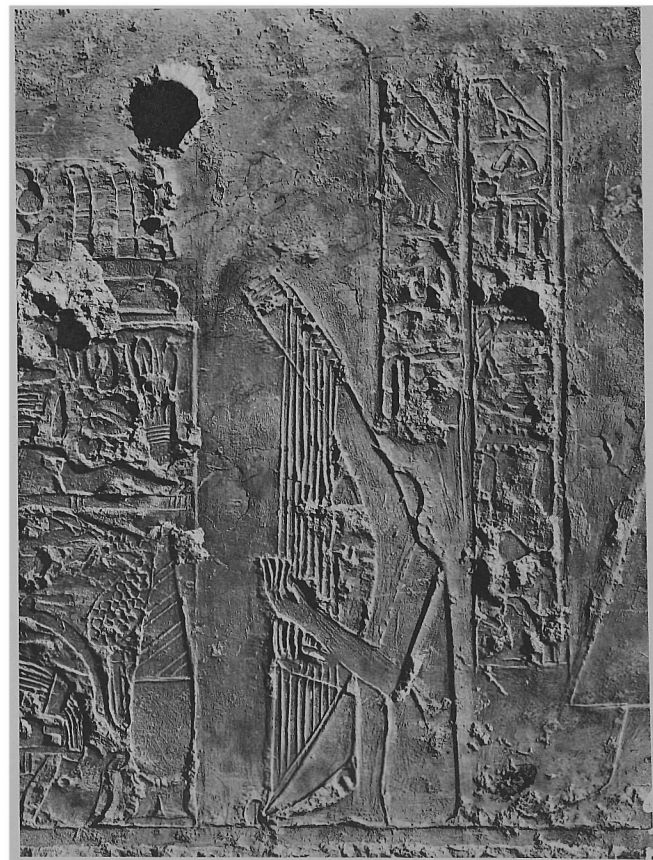
SOUTH WALL: EAST END OF REGISTERS 2 and 3.  
(See Plate VIII).



1. SOUTH WALL: PART OF REGISTER 3.  
(See Plate VIII).



2. SOUTH WALL: PART OF REGISTER 3.  
(See Plate VI).

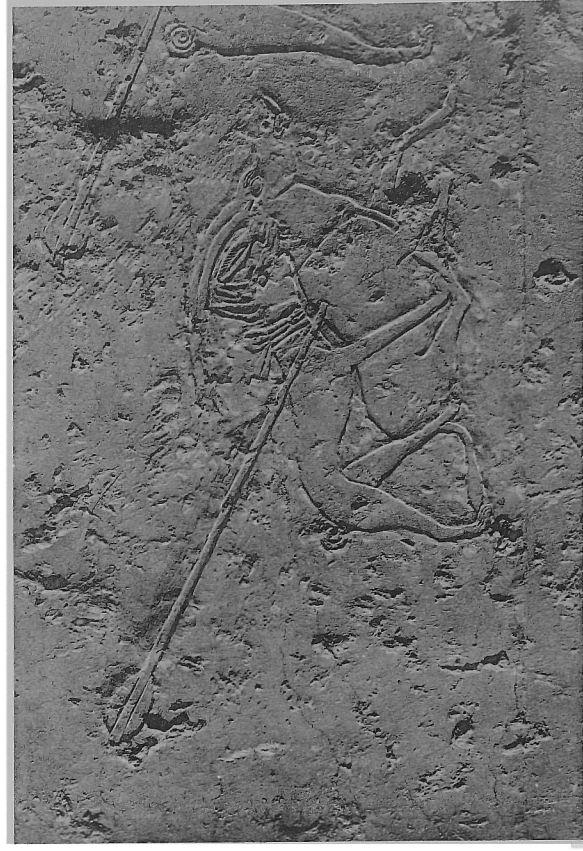


3. WEST WALL: SOUTH OF STATUE-RECESS:  
PART OF REGISTER 1. (See Plate XV).

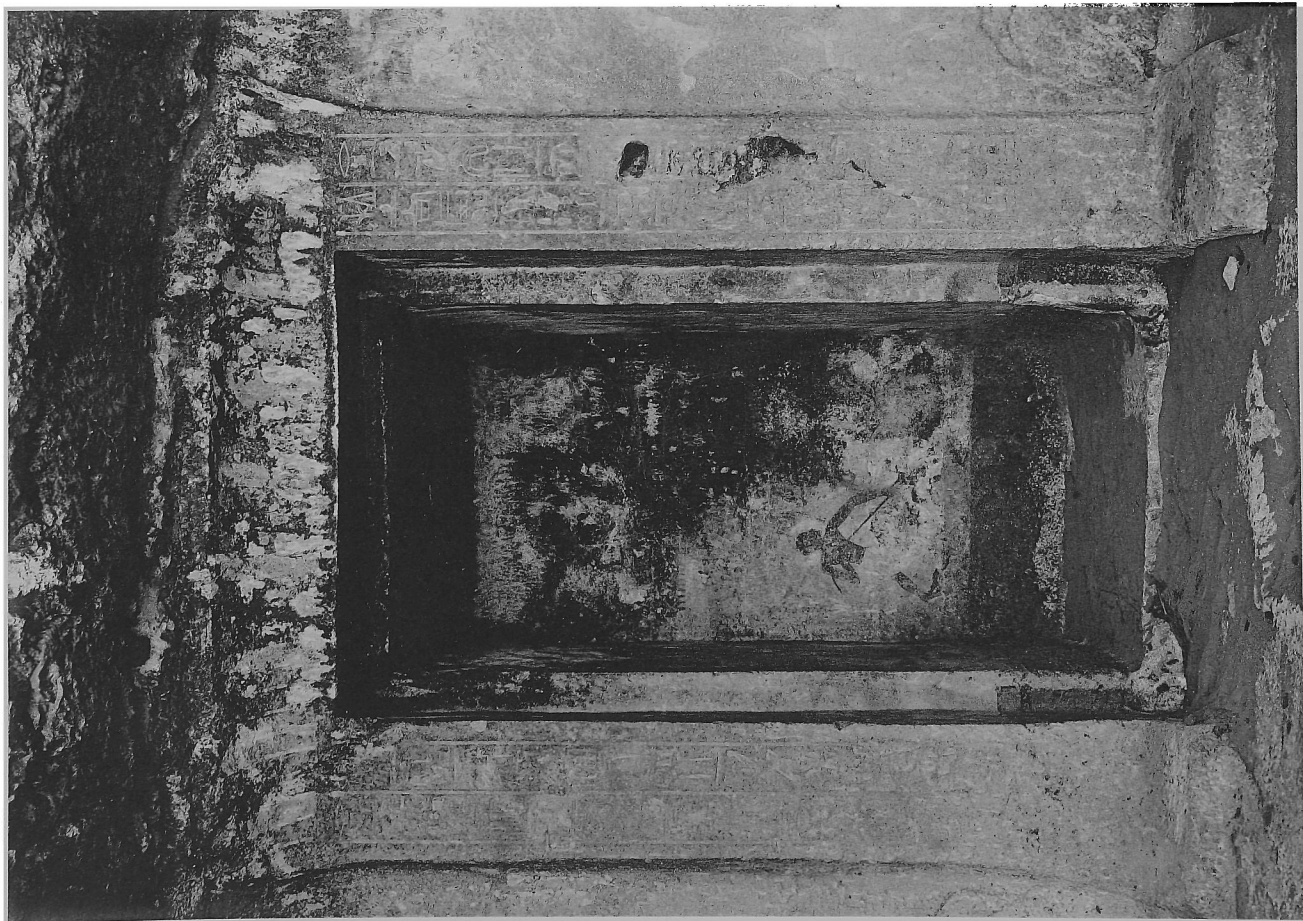




2. SOUTH WALL: PART OF REGISTER 3.  
(See Plate VIII).



3. SOUTH WALL: PART OF REGISTER 3.  
(See Plate VII).



1. WEST WALL: STATUE-RECESS.  
(See Plates IX, XII-XIV).

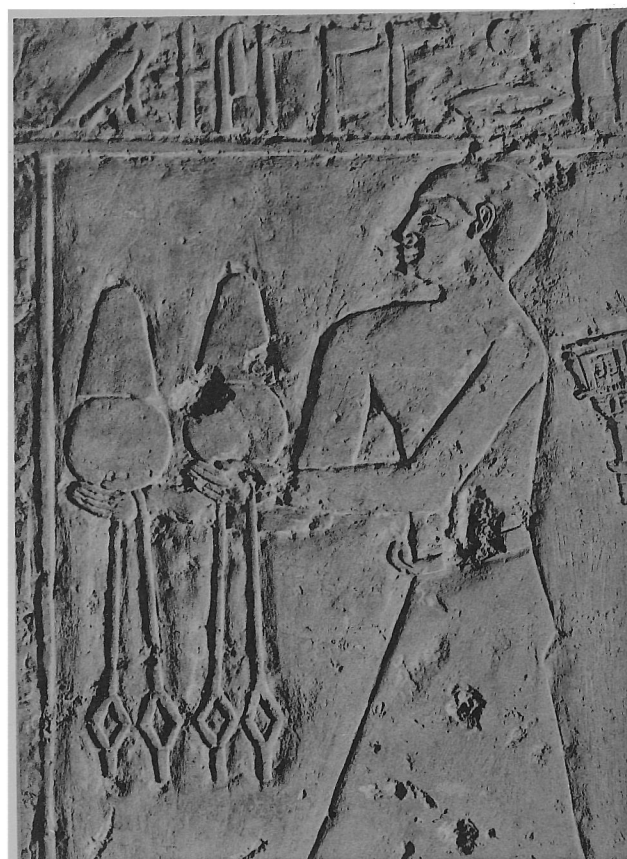


WEST WALL: SOUTH OF STATUE-RECESS: PART OF REGISTERS 1 and 2.  
(See Plate XV).





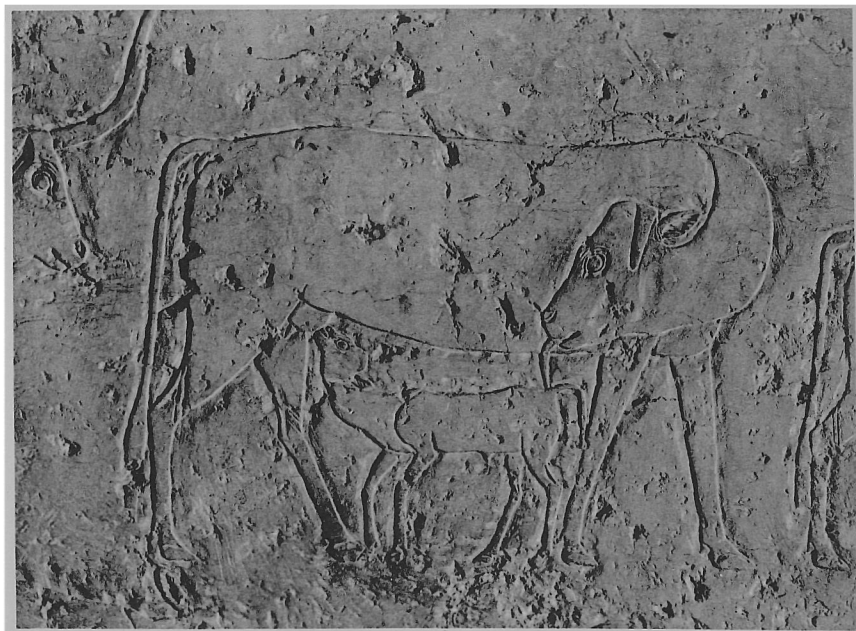
1. WEST WALL: SOUTH OF STATUE-RECESS: Head of Ukh-hotp.  
(See Plate XV).



2. WEST WALL: SOUTH OF STATUE-RECESS:  
Man with *Srw-Bread* and Tongs.  
(See Plate XV).



3. WEST WALL: SOUTH OF STATUE-RECESS:  
Dancing Girl with Sistrum and Menat.  
(See Plate XV).



4. SOUTH WALL: PART OF REGISTER 2.  
(See Plate VII).









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