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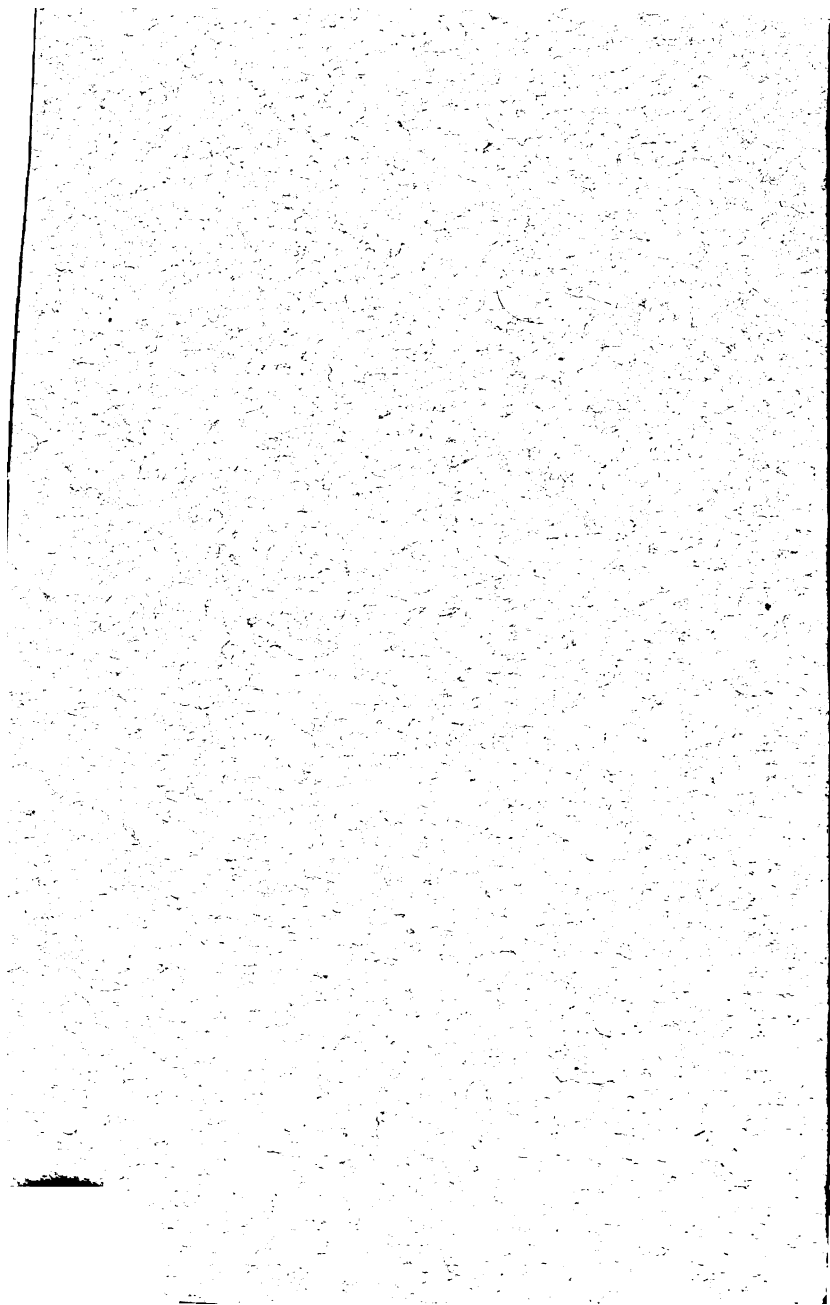
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SYNOPSIS OF THE CONTENTS

OF THE

BRITISH MUSEUM. *Dept. of*
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1925-4

DEPARTMENT OF

ORIENTAL ANTIQUITIES:

EGYPTIAN GALLERIES.

VESTIBULE.

LONDON:

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1874.

NOTE.—Each object in the galleries has a number attached to it, with a description of its purport and the dynasty under which it was made; when, known, the place where it was found is also added, and if presented to the Museum, the name of the donor, and the date when given.

S. BIRCH.



A GUIDE
TO THE
EGYPTIAN GALLERIES.

THE larger monuments of the Egyptian collections are exhibited on the ground floor of the Museum. They are placed in the rooms of the West Wing, comprising the Northern and Southern Galleries leading to the Northern Vestibule. Their arrangement is on the whole chronological, the oldest monuments being placed in the North Wing and the Vestibule. The visitor, after passing the entrance door of the Museum and traversing the Græco-Roman Room, comes to the South Gallery, in which are placed, first the later monuments of the 3rd and 4th cent. A.D., then the monuments of the Greek and Roman period, of the New and Middle Empire, and finally those of the oldest period. The statues and other larger monuments are arranged in two rows down the centre of the gallery, or are placed against the pilasters at the sides and in the centre of the recesses. The principal ones are mounted on pedestals of red Aberdeen granite, some are placed on tables of the same material, and a few smaller objects of stone and other materials are exhibited in two tables in the Northern Gallery, having been placed there to relieve the cases of the Egyptian Rooms, already crowded with objects of the classes to which they belong. Most of the objects of the fine magnesian limestone are placed under glass, in order to protect them from the effects of the atmosphere. The sepulchral tablets and some other smaller objects are placed on the shelves of the recesses, two of which run along each recess. These shelves are numbered, and each object exhibited has a number attached to it

10 cases. 1-4-2-3-30

and a descriptive label, indicating its subject and, as far as possible, its age. As however considerable diversity prevails in the views entertained of Egyptian chronology, the dynasty, and not the date before the Christian era, is alone given, exact periods of reign being undetermined earlier than that of Tirhakah or Taharka of the 25th dynasty. The objects in this portion of the Egyptian collections are not of a nature so miscellaneous as those in the Egyptian Rooms, which contain the smaller specimens illustrative of the Pantheon, history, private life, arts and sciences, and sepulchral rites, ceremonies, and tombs. Many objects in the Egyptian Rooms are of an ethnographical character. The larger objects on the ground-floor are principally the remains of temples and tombs, and illustrate the religion, history, arts of painting and sculpture, and the relative state of the civilization as shown by the more imposing and colossal works of Egyptian art. Some of the largest monuments of Egyptian art, excepting obelisks, which have been transported to Europe, are to be seen in these galleries.

The objects in the galleries have been principally acquired through collectors of antiquities, or by donations made to the public. Among the objects are those obtained by purchase from Mr. Salt in 1821, others presented by Sir Gardner Wilkinson in 1834, purchases made at Mr. Burton's sale in 1836, others purchased of S. Anastasi in 1839 and 1857, of the Earl of Belmore in 1857, and of Mr. Hay in 1868; donations made by Messrs. Salt and Burckhardt in 1817, by the Duke of Northumberland in 1835, by Mr. Harris in 1840, Earl Spencer in 1805, E. Fletcher in 1844, S. Sharpe in 1866; objects taken at Alexandria in 1801, and presented by George III., and others by H. M. Queen Victoria.

The religion of Egypt was a polytheism, represented by local groups of deities. The idea of a single deity self-existing or self-produced was involved in the conception of some of the principal gods, who are said to have given birth to, produced, or created mankind, all beings or things. Other deities were thought to have been produced by or to have emanated from themselves, while the inferior gods were the children of the principal deities and the goddesses their wives. The deities consisted of several classes: the celestial, or those who were the lords

of heaven, the terrestrial, who ruled over the earth, and the infernal, or those who presided over or were attached to the Hades, *Kar-neter*, and the future state. Many deities of inferior power were personifications of different powers or principles—the senses, faculties, places, things, and attributes—or were the attendant ministers of the principal gods. The greater number were more or less connected with the solar worship, and represented the Sun in his different passages of the upper hemisphere, or Heaven, and of the lower hemisphere, or Hades. To the Sun belonged most of the deities of Thebes, Heliopolis, and other sites. At a subsequent period the gods were divided into three orders, the first or highest consisting of eight deities, who were different according to the traditions of Memphis and Thebes. Those of Memphis were, 1, Ptah, the Hephaistos or Vulcan of the Egyptians; 2, Shu; 3, Tefnu; 4, Seb; 5, Nut; 6, Osiris; 7, Isis and Horus; 8, Athor. The Theban gods of the first order were, 1, Amen-Ra; 2, Mentu; 3, Atum; 4, Shu and Tefnu; 5, Seb; 6, Osiris; 7, Set and Nephthys; 8, Horus and Athor. The gods of the second order were twelve in number; Thoth, or Hermes, and Anup, or Anubis, have been supposed to be of their number, as also Hercules. A third order of gods, was said to comprise Osiris, who appears in the first order. Besides this arrangement many of the local groups comprised a principal deity, with other members of his family. At Memphis the local god consisted of Ptah, a demiurgos, the creator of the *kosmos* or universe, the goddess Sekhet, Bast, also called the *Merienptah*, “beloved of Ptah,” his wife, and his son Nefer Atum. The local deities of Thebes were Amen-Ra, the king of the gods, lord of Heaven, and Theban Jupiter, his wife Mut, Neith, the Egyptian Minerva, and Khonsu, a lunar god, his son. At Abydos the local deities were Osiris, his wife Isis, his sister Nephthys, and their sons Horus and Anubis. At Elephantine the deities were Khnum, a demiurgos, creator of mankind and president of the waters, the goddess Anuke, the Egyptian Juno, Sati, or the Egyptian Vesta, and their child Hak. A goddess of the same name also appears at an early period as companion of Khnum or Chnoumis. Each principal *nome* or city had its local group of deities, but at a later period some of one series were allied with those of another, and the

worship of Osiris was universal. The deities are of the human type, either dressed in the ordinary tunic *shenti*, or else enveloped in bandages like a mummy. They are distinguished when in the human form by their head-dress; but the heads of animals are substituted for some, as the head of a ram for the god Khnum, of a jackal for Anubis, of the bird ibis for Thoth, of a hawk for Ra, the Sun, and Har or Horus.

Subordinate to the worship of the principal gods was that of the sacred animals which were the supposed incarnations of these deities. These were kept in the shrines or other parts of the temples, and priests attached to the care of some of them. The principal of these animals were the cynocephalus, or dog-headed ape, sacred to Thoth and Khons, worshipped at Thebes and Hermopolis; the lion, sacred to Horus, at Leontopolis and Heliopolis; the jackal, sacred to Anubis, at Lycopolis; the wolf, sacred to Osiris, at the same town; the dog at Cynopolis; the cat, sacred to the goddess Bast, at Bubastis. The bull Apis, supposed to be the second life or incarnation of Ptah, was worshipped at Memphis; the bull Mnevis, sacred to Ra or Atum, at Heliopolis; another bull called Netos at the same place, and Pacis, a bull sacred to Amen-Horus at Hermonthis; the antelope at Coptos, the ibex, sacred to Amen-Ra, at Thebes; the white cow, sacred to Athor, the goddess of beauty and supposed mother of the sun, at Hermonthis and Atarbechis; the sheep at Sais, the ram, emblem of Amen-Ra in his character of Khnum, or Chnumis, at Thebes; the hippopotamus, a Typhonian animal, in the Papremite *nome*; the ichneumon at Heracleopolis; the shrew-mouse, emblem of Horus, at Athribis; the eagle or hawk, sacred to Ra and Horus, at Thebes; the sparrowhawk, emblem of the same god, at Heracleopolis; the raven at the emerald mines near Coptos, the vulture at Eileithyia; the ibis, sacred to Thoth, at Hermopolis; the goose, emblem of the god Seb, at Thebes; the crocodile, sacred animal, and emblem of the god Sebak, at Arsinoe, Ombos, Coptos, and Thebes; the latus fish, emblem of Athor, at Latopolis; the oxryrhynchus in a *nome* of that name; another kind of fish, the mæotes, at Elephantine; the eel, sacred to Hapi or the Nile. Snakes were worshipped at Thebes, and also the scarabæus. Even plants were sacred to certain deities, as were emblems, such as the Tat, or so-called nilometer

the emblem of stability; while combinations of animal and human forms represented them, as the Sphinx, which represented the god Harmachis, or the sun in the horizon, and the gryphon, emblem of the god Mentu. These animals after death were embalmed, wrapped up in bandages, and buried in the neighbourhood of the temples, and many examples of them will be found in the cases of the Egyptian Rooms on the upper floor of the Museum.

The reigns of the gods were supposed to have preceded those of mortals, and the period of many thousand years of their sway to have passed over the land of Egypt prior to the 1st dynasty. Ptah, or Hephaistos, is supposed to have reigned nine thousand years, and Ra, or Helios, about one thousand; others more or less. Their orders or ranks were succeeded by the reigns of the demi-gods and the Nekues, or Manes, and lastly by the followers of Horus. The actual history of the country begins with Menes, the first king of the thirty-one dynasties which reigned over Egypt till the conquest of Alexander the Great. Although no monuments of the age of Menes are known to exist, his name is found at the beginning of all the lists of kings recorded on the monuments. According to the traditions, he constructed a dyke at Memphis, of which he was founder, and turned the course of the Nile. One of the oldest monuments known is that of the time of Sent, a king of the 2nd dynasty. Towards the close of the 3rd dynasty, tablets and inscriptions of the old kings appear at the Wady Magarah, in the Arabian peninsula, the first mentioned being Senefru, in whose reign the mines at that place were worked for copper or turquoise. The succeeding monarchs of the 4th dynasty were chiefly distinguished by the construction of immense sepulchres—the renowned Pyramids of Gizeh—Khufu or Cheops having built the first and largest of these edifices; Shafra or Kephren the second; and Menkara or Mycerinus the third and smallest. Commemorative tablets of the kings of this dynasty are also found at the mines of the Wady Magarah, the legends of the temples of Esneh, and in the older books or papyri. After the 5th dynasty, of which some remains are seen at Gizeh and Wady Magarah, the kings of the 6th dynasty reigned in Middle Egypt and maintained the power of the empire. Tablets of their age are found at the Wady Magarah, El Hammamat, and elsewhere. The most power-

ful of the monarchs of this line was Pepi-Merira, or Phipps, whose reign is said to have lasted nearly a hundred years, and many objects made in it are found in the different museums of Europe. One of the most important inscriptions of this period is that of an officer named Una, who records the works constructed by the king and the conquest of the Negroes—their earliest mention on the monuments. After the 6th dynasty, the history of Egypt is not much illustrated by contemporary monuments till the 11th dynasty, although kings of the interval between the 6th and the 11th are mentioned in the lists recorded at Sakkarah, Abydos, and Thebes. The 11th dynasty sprang from Thebes, their monuments having been found at Medinat Habu, and their graves at Abu-el-Neggah. The princes of this line bore the name of Antef or Enentef. They did not continue the working of the mines at Wady Magarah, but many monuments and inscriptions of their period have been found at Thebes, Abydos, and Upper Egypt. The 12th dynasty, which succeeded them, was much more powerful. These monarchs exhausted the mines of the Wady Magarah, and transferred their operations to the Sarabut-el-Khadem. In the south they extended their conquests over Kush, or Æthiopia, for the sake of gold and slaves, and fortified Samneh to resist the incursions of the Negroes. In the Fayoum the last monarchs of the 12th dynasty built the Labyrinth, and the construction of the lake Moeris in the west is due to the same line.

The 13th dynasty appears still to have possessed considerable influence and power, and colossal monuments exist of these monarchs, some of whose works have been found in the island of Argo; but their successors of the 14th, 15th, and 16th dynasties appear to have suffered from the invasion of the Shepherds, and their names are only found in dynastic lists on monuments of small size and importance. The Shepherds, or Hykshos, formed the 17th dynasty, and their monuments as yet have only been found at San, or the ancient Tanis and Heliopolis; they are executed in Egyptian style, but their features are those of foreigners. Little is known from the monuments of the Shepherd Kings, except that Apepi-as or Aphophis, one of the last monarchs, quarrelled with Taakan, predecessor of the Egyptian King Aahmes,

or Amosis, of the 18th dynasty; that in his reign they began to be driven out of Egypt; that their capital, Auar, or Avaris, was subsequently taken by siege, and that a period of four hundred years elapsed between the Shepherds and the reign of Rameses II. Aahmes also turned his army against the revolted Nubians, and rebuilt the ruined or neglected temples.

His successor, Amenophis I., maintained the conquest of Egypt on the north and south, and Thothmes II. began the wars in Æthiopia and Palestine so ably conducted by Thothmes III., whose reign extended upwards of fifty-three years, the greater part of which was passed in campaigns and conquests in Central Asia, subduing and rendering tributary Naharaina, or Mesopotamia, Karkemish, Shinar, Babylon, Nineveh, and Æthiopia. The reign of Thothmes III. was the most glorious in the annals of Egypt, and part of his campaigns are detailed in a long inscription on the walls of the sanctuary of Amen-Ra, built by him at Karnak. Under the reign of his successors Egypt still remained powerful; but Amenophis III., after he had contracted a marriage with a private person named Tii, introduced the worship of the sun's disk or orb, the so-called *Aten*, into the national religion, as the principal god; and his successor, Amenophis IV., endeavoured to substitute this new and single deity for the other gods of the Pantheon. The *Aten* was sometimes represented as a disk, from which arms and hands, holding emblems of life, emanated like rays. He also assumed the name of Khuenaten, attempted to remove the capital to Tel-el-Amarna, or Alabastron, and to efface the name of the Theban god Amen-Ra from the monuments of Egypt. The want of male issue of the heretic kings, the subsequent revolutions, and the final restoration of the worship of Amen-Ra closed the line of the 18th dynasty.

The loss of the foreign conquests of Egypt is shown by the records of the campaigns of Seti I., or Sethos, the second monarch of the 19th dynasty, who in the first year of his reign was occupied with the conquest of Palestine and other places on the frontiers of Egypt. His name, the same as that of the god Seth, or Typhon, marks another disturbance in the religion of the Egyptians, and apparently the foreign origin of

the line. His son and successor was Rameses II., the Sesostris of Greek historians, whose reign of sixty-six years was one of the most remarkable in Egyptian history. At a youthful age Rameses had ascended the throne, and in his first campaign in Æthiopia had given proofs of skill and courage. In his fifth year the Khita, supposed by some to be the Hittites, had formed a league against Egypt, comprising the neighbouring people of Karkemish, the Aruna (the supposed Ilion), the Khirubu or Chalybes, and Kadesh. Rameses II. attacked and defeated them with great slaughter on the banks of the Arunata, or Orontes. This remarkable campaign, in which Rameses is described as performing miracles of valour, is detailed on the walls of the temple of Thebes, and in a papyrus known as "the Sallier papyrus," in which the writer describes the event as an Egyptian epic, of which Rameses is the hero. In his 21st year Rameses concluded a treaty of extradition with the Khita, which was engraved on a plate of silver, a copy of which treaty has been preserved on the walls of the temple of Karnak, at Thebes. Rameses left memorials of his campaigns in Palestine, at the pass of the Nahr-el-Kelb, or Lycus, near Beyrout. He appears to have rebuilt or made additions to most of the temples of Egypt, especially those of Thebes, by foreign captives reduced to slavery, and to have constructed, by the same hands, the cave or rock temples of Nubia, or Æthiopia.

After the death of Rameses Egypt was attacked by the Maxyes, the Danai, Lycians, Sardinians, and other Mediterranean people, who invaded it from the west, and notwithstanding a single victory gained by Menephtah, the son and successor of Rameses, Northern Egypt fell into the hands of these and other invaders, who held it in a kind of anarchy till the time of Setnekht, who overthrew Arsu, a Syrian, who had established himself as chief ruler in those parts. Setnekht restored the worship of the gods, the temple, the native rule, and the prosperity of the country, and his exertions were seconded by his son, Rameses III., the Rhampsinitus of Herodotus. The reign of this monarch, which extended over thirty-one years, was distinguished by the repulse of the Philistines, or Pelasgi; the employment of Sardinian troops by the Egyptians; the campaigns, in his eighth year, against Lybia, Syria, the Mediterranean isles, the Teukri,



the Sicilians, and the Khita; and by the vast donation made to the temples of Ptah at Memphis, Tum at Heliopolis, and Amen at Thebes. At a later but unknown time the name of the god Set, or Typhon, also of the gods of the Khita, was held in abhorrence, and erased out of the royal names in all the places of Egypt where it was accessible. Some examples of this erasure will be found on different monuments in the galleries. The successive monarchs of this period scarcely maintained the old limits of the empire, although records of them are found at the Sarabut-el-Khadem in the Arabian peninsula, and elsewhere. One of the most remarkable of these records is a tablet narrating an embassy from the King of Bakhtan to Rameses XII. to demand the assistance of the god Chons, or Khonsu, in chasing from his daughter an evil spirit with which she was thought to be possessed. The period of the 19th and 20th dynasties shows a change in the political condition and civilisation of Egypt. The worship of the Asiatic deities Sut, Reseph, Kiun, Astaroth, Astarte, and Kadesh now appears. The language of the period abounds in Semitic words and forms which had become introduced into the speech and literature, and various objects of Asiatic civilisation imported as tribute into the country; while the intermarriages of kings, princes, and nobles with Semitic females had considerably modified the native race. The worship of the Apis, established under the older dynasties, and the burial of the sacred bull in the Serapeum at Sakkara, were celebrated with unwonted magnificence.

Towards the close of the 20th dynasty the high priests of Amen-Ra appear to have gained great power, and to have succeeded to the throne, and Egypt, losing its conquests while the neighbouring nations grew in importance, was reduced to its natural limits. The 22nd dynasty, however, under Shishak I., descended from a Libyan or Babylonian family, recovered a part of Syria, and Shishak took Jerusalem in a great campaign against the Holy Land. There is little of interest in the history of his successors, except an eclipse of the moon, mentioned in the reign of Takelothis II., which helps to determine the chronology. A little later Egypt fell under the power of Piankhi, an Æthiopian monarch, who advanced to Memphis after successively conquering the local monarchs

who ruled in different parts of the country. The fall of the 23rd dynasty gave a single monarch for the 24th. He was called Bokchoris, surnamed "the wise." Bokchoris was burnt alive by another Æthiopian conqueror, Sabaco, who founded the 25th dynasty. He contracted treaties with the Assyrian monarchs, and re-established the edifices of Thebes. In the reign of his successor, Taharka, or Tirhakah, Egypt was invaded by Assurbanipal, King of Assyria, who conquered Thebes in order to reduce to subjection the Æthiopian rulers of Egypt, who had thrown off the allegiance of the Assyrian monarch. The fall of the Æthiopian dynasty was followed by the division of Egypt, first into twenty, and subsequently into twelve small states, each of them governed by a single ruler, the whole known in Egypt as the *Dodekarchy*. By means of Carian and Lydian soldiers, sent to his aid by Gyges, King of Lydia, Psammeticus I. established himself upon the throne; but the Egyptians, brought in contact with the now powerful monarchies of Babylonia and Persia, after some temporary successes in Syria and Palestine, finally succumbed to the arms of Cambyses, who conquered and devastated the country, and became first monarch of the 27th or Persian dynasty, B.C. 527.

After some shortlived revolts, the monarchs of the 28th, 29th, and 30th dynasties fell again under the rule of the Persians; and notwithstanding the assistance rendered by the Greek states in order to restore Egypt to her former position as an independent power, it finally became a part of the Persian Empire. The most remarkable of these later native monarchs is Nectanebo, whose monuments are executed in a *recherché* style of art, a kind of *Renaissance* of the older style of the 4th and 6th dynasties. The 31st, or second Persian dynasty, closes the list of those given by the Egyptian annalists and epitomists. The victories of Alexander the Great over Darius, the conquest of Egypt, and the foundation of the city of Alexandria completed the subjection of Egypt to foreign rule, from which it never recovered, having successively passed under the Greek rule of the Ptolemies, that of the Romans, and finally the power of the Turks.

The chronology of Egypt has been a disputed point for centuries. The Egyptians had no cycle, and only dated in the regnal years of monarchs. The principal Greek

sources of information on this point have been the Canon of Ptolemy, drawn up in the second century A.D., and the lists of dynasties extracted from the historical work of Manetho, an Egyptian priest, who lived in the reign of Ptolemy Philadelphus, B.C. 347 to 285. The discrepancies between these lists and the monuments have given rise to many schemes and rectifications of the chronology. The principal chronological points of information obtained from the monuments are, the conquest of Egypt by Cambyses, B.C. 527; the commencement of the reign of Psammetichus I., B.C. 665; the reign of Tirhakah, about B.C. 693, and that of Bokchoris, about B.C. 720; the synchronism of the reign of Shishak I. with the capture of Jerusalem, about B.C. 970. The principal monuments throwing light on other parts of the chronology are, the recorded heliacal risings of the Sothis, or Dog-star, in the reigns of Thothmes III., Rameses II., III., VI., and IX.; the date of 400 years from the time of Rameses II. to the Shepherd Kings; the dated sepulchral tablets of the bull Apis at the Serapeum; the lists of kings at Sakhara, Thebes, and Abydos; the chronological canon of the Turin Papyrus; and incidental notices scattered through the monuments. But of the earlier dynasties no certain chronological dates are afforded by the monuments, those hitherto proposed not having stood the test of historical or philological criticism. The kings under whom the Hebrews were in bondage, and in whose reign the Exodus took place, have not yet been determined or admitted.

ARCHITECTURE.

From the remains of the architecture and sculpture of the Egyptians it will be seen that their art was of a peculiar character, remarkable for its colossal proportions and magnificence. The earliest monument of Egypt, the temple behind the Sphinx, exhibits analogies with the older primeval monuments of the Stone Ages. Next to it in time come the Pyramids, built of brick or stone, of vast size and simple form, geometric mounds placed over the graves of the early kings, finished with great care, and showing profound knowledge of geometry combined with fine masonry. The smaller tombs, excavated in the plains or hills and grouped round the Pyramids, exhibit

also considerable architectural knowledge, consisting of chambers excavated in the solid rock, into which there was a descent by a passage or well. This was indicated by a narrow doorway with simple sculptures, representing a kind of portcullis or lattice work with lotus leaves, and imitations of wooden beams. Under the 12th dynasty the architecture became more developed, and some shrines of temples and chambers executed in the rock still remain. The distinctive peculiarity of the architecture of this period is the protodoric column which preceded the Greek Doric by centuries, the Greeks having subsequently adopted it. The shafts of these protodoric columns are cylindrical, cut with many faces, but not fluted, and surmounted by the capital and square abaci; dentals also occur in the cornices at this period. Obelisks of considerable size first appear under this dynasty. Under the 18th dynasty architecture took a still further development; the columns had cylindrical shafts, and their capitals were in the shape of the lotus or papyrus flower or bud, and sometimes in that of a bunch of buds and stems tied together. Sometimes in the larger columns the shafts were ornamented with scenes representing acts of adoration to the god of the temple in intaglio, but the use of the protodoric columns had disappeared. The ground-plan of the temples became rectangular, with heavy advanced gateways, called *pylons*, probably the origin of the triumphal arch, tapering to their summits, and the doors of the same shape. The courts in front of the shrine were hypæthral or without roofs, the walls were covered inside and outside with painted sculptures executed in intaglio, and the approach formed by a dromos or avenue of sphinxes. There was seldom a statue in the adytum or sanctuary, although a group of two or three seated figures in high relief was sometimes placed there. Obelisks and colossal figures of the monarch were, however, sometimes placed at the jambs of the doors. Colossal figures of deities were also introduced at this age, as caryatids for the peristyles of the courts of the temples, and the many lion-headed figures of the goddess Bast or Sekhet in the galleries were employed for this purpose. The columns changed also in character, having capitals in shape of the flower or bud of the papyrus, lotus, and other plants, with conical bases. Other temples were hewn in the solid rock, and had also

carved out of the mountain colossal statues or caryatid figures at their entrance. The tombs also changed in character, and instead of sepulchral chambers surmounted by constructions in shape of pyramids, were made by tunnelling long galleries or passages and chambers in the rocks, their sides plastered and covered with sculptures in relief or intaglio painted in lively colours, depicting religious, historical, and domestic scenes. The materials employed were black and red syenitic granite, sandstone, calcareous stone, more rarely basalts. This style of architecture continued till the 26th dynasty, the kings subsequent to the 19th and intermediate to the 28th contenting themselves with continuing the works of their predecessors with more or less energy. The Æthiopian kings appear to have introduced caryatid columns in shape of some of the gods. At the time of the 26th dynasty a new feature, that of intercolumnar slabs placed between the columns of the shrine or temples at the base, about a quarter of the way up, was introduced, examples of which will be found in the Southern Gallery. Under the Ptolemies and Romans the architecture considerably changed; the columns at the Greek period approached nearer the Corinthian style, the capitals representing the blown flowers of the lotus, or having the head of the goddess Athor. The principal stones in use at this period were basalt and sandstone. A peculiarity of the Roman age was the introduction of red porphyry, the quarries of which were opened in the reign of the Emperor Claudius. Some later specimens of Christian architecture of churches are also to be found in the collections.

The peculiarity of Egyptian architecture distinguishes it from the Greek; there was more diversity in the relative proportions of the different parts, and it was not held by such an inflexible geometric rule as the Greek, although the latitude allowed did not transcend certain limits.

SCULPTURE.

The style of sculpture of the Egyptians was intimately connected with their architecture, and remained architectonic through the whole period of Egypt. The Egyptian worked in round boss, or full relief, high relief attached to a background, bas-relief slightly raised from

the flat surface, the projecting parts being kept as much as possible in the same plane in *cavo-rilievo* or *intagliorilievato*, the figures being cut in a slightly raised relief below the ground or original surface, which, being higher and more exposed than the sculpture, preserved it from injury. All kinds of relief, when executed in calcareous stone or sandstone, which admitted of painting, were coloured. The statuary had not more than six or seven attitudes, which were repeated with the most rigid symmetry, and no expression of sentiment or movement. No action of any violent kind was admissible, and a composure and archaic dignity alone seen. They had only groups of two or more persons seated on the same chair or seat, holding each other's hands or placing the arms round the waist, or the man seated on a chair, accompanied by standing figures of his wife and children sculptured as accessories and of smaller proportions. The single figures were represented standing upright, their hands placed vertically close to the side, the hand either extended or clenched, sometimes the right hand raised to the breast, holding a sceptre or whip, and, in case of mummied figures, both hands raised. Gods and goddesses hold the symbol of life in the right hand, which is pendent, and a sceptre in the left; in walking figures the left foot is advanced, and the space between the legs reserved; not hollowed, in stone figures, although the contrary prevailed in metal and wooden figures. When seated on thrones or chairs the arms are generally laid along the thighs, the hands opened and laid flat, or clenched, and holding a double sash or cloth; sometimes one is brought across the breast. Other attitudes are, kneeling upon both knees on the ground, holding by both hands images of the gods in shrines, or altars; seated on the ground, enveloped, with both knees drawn up to the chin and resting the arms upon them, or unrolling a papyrus upon the knees, which are crossed underneath. To these attitudes may be added those of the stone coffins, where the body is represented swathed in bandages, standing on a small square plinth or pedestal. In statues of the most remote antiquity the type is rude, the attitudes simple, and some parts rendered with great fidelity to nature. In statues of full relief, besides the reserved portions between the legs, the arms are not

detached, but adhere to the sides; an upright slab or plinth, sometimes resembling an obelisk, is placed at the back, and they stand on rectangular or semi-elliptical plinths or pedestals. The hair is disposed in regular masses of vertical curls falling from the crown of the head; the eyes, eyelashes, and brows are prolonged to the ears; the eyelids are shell-like and sharp, and sometimes in metal and woodwork inlaid with bronze, ivory, and obsidian. The hole of the ear is strongly marked and on a level with the pupil of the eye, the lips strongly marked and expanding like the Nubian, the beard not spread along the cheek, but plaited into a narrow mass of square or recurved form, with ribbons to attach it to the cap. In bas-relief and cavo-rilievo profile is more generally used, as more distinct and simple; the eyes are elongated, with full pupils, as if seen, from the front. The form on the whole is slender, the features calm, and not betraying emotion. The inner markings of the figure are not given, and indications of muscular movement never fully developed. The sculptures were well adapted for architectural effect from their grand, simple, and vertical lines, great regularity, squareness, and repose, occasionally exhibiting great delicacy. Portraiture was early known, and a conventional character of features assigned to different divinities, assimilated to that of the reigning monarch. The features at the earlier period are more Asiatic, but show at a later period the admixture of Nigritic blood. In portraiture and execution the early statues from the 4th to the 6th dynasty are unrivalled. Statues of good style continued to be made during the 12th, 13th, 17th, and 18th dynasties, and even the 19th, after which the figures became elongated and finished with less care, and the art became less pure. During the 26th dynasty, about the 7th century B.C., the art of sculpture had declined; the muscles were not marked, although much grace is visible in the contour of the figures; the hieroglyphs and details were engraved with greatest care, evidently in imitation of those of the earliest dynasties, and many fine specimens of this period are in the collections. The accession of the Ptolemies was marked by the total decline of Egyptian art, the contours of Greek form by no means agreeing with the conventional squareness of Egyptian art. Some works,

indeed, of the period have no Egyptian characteristics, but are purely Greek in their treatment. In all their works a hieratic canon of proportion was strictly observed, but the canon changed three times. In the first or oldest canon, of the age of the Pyramids, the height was reckoned from the sole of the foot to the crown of the head, and the subdivision made one-half or one-third of the length of the foot. A second canon, which prevailed from the 12th to the 22nd dynasty, divided the whole height into eighteen parts, and the figure was contained in a number of squares of half the foot. In both these canons the height above one-sixth of the foot was not reckoned. A third canon, of the time of the 26th dynasty, mentioned by Diodorus, reckoned the entire height at twenty-one parts from the sole of the foot to the crown of the head. These proportions are quite different from the preceding, but without any admixture of the Greek canon. Examples of the canons will be found in the collections both applied to the human form and that of animals. The canon was originally traced in red, and subsequently corrected by the principal artist in black, or in some instances indicated by incised lines. The Egyptians worked in dark and red granite, porphyry, basalt, breccia, serpentine, sandstone, steatite, diorite, jasper, felspar, carnelian, glass, terra-cotta, alabaster, gold, silver, lead, bronze, and iron, the hard woods, acacia, cedar, sycamore, ebony, ivory, bone, and wax.

NORTHERN VESTIBULE.

Portions of the oldest remains are exhibited in this room. They consist of some statues and architectural remains of the 4th, 12th, and subsequent dynasties.

No. 55. Calcareous stone statue, the size of life, but without its head, representing a man walking, wearing a tunic *shenti* round the loins, plaited in front, and tied at the waist. It is on a pedestal with a plinth behind, but without inscriptions. The foot is advanced, both arms were pendent, and the left hand, which remains, is clenched. The flesh is coloured red. It is of the style of the 4th dynasty, and was found in a tomb near the Pyramids of Gizeh by Captain Caviglia.

114. Calcareous stone; head, life-size, of a man wearing a skull-cap. It does not belong to the statue previously

mentioned, but is of the same period. The place for the eyes, which were inlaid in other materials, is hollowed out. From a tomb near the Pyramids.

70 a. Red granite statue of Betmes seated on a stool or chair, which is arched at the sides beneath; his hair long, and he wears a short tunic round the loins, on which are engraved in relief his name and titles of *suten rekh*, or "royal friend," and builder of boats. In his left hand he holds an adze used for the same over his left shoulder. It is of the period of the 4th or 5th dynasty. From a tomb near the Pyramids.

870. Dark basalt; lower part of the statue of a king named An, seated on a throne placed on a pedestal. He wears a plaited tunic *shenti* round the loins, and holds a doubled sash or cloth in the left hand. On each side of the throne is an inscription stating that Usertesen I., of the 12th dynasty, had offered this statue of *mentet* stone to his father An. The name of An is also on the girdle. Lepsius, *Auswahl xi., a, b, c.*

461. Calcareous stone; statue of Antef or Nentef, son of a lady named Sent, a superintendent or chamberlain of the inner palace, wearing a long head-dress, *namms*, and plain long tunic from the loins to the ancles, *basu*. His right hand holds a doubled cloth or sash. At the sides of the seat are inscriptions for Antef, who was "devoted to the god Anup" or Anubis, and the "great god dwelling in Abutu" or Abydos, that is, Osiris. The figure is remarkable for the treatment of the muscles of the chest. The pedestal is rounded in front. Period of the 11th dynasty.

777. Dark basalt; statue of Ameni, son of Ameni, seated on the ground. His hair falls in long locks to the shoulders; he wears a full garment, *basu*, tied round the loins, which covers and conceals his legs. On the pedestal in front is a sepulchral formula or dedication; his title or office has been erased.

100. Dark basalt seated figure of Mentuaa, son of Mert, a person of high rank, prince, *repa*, chief, and privy counsellor, seated on a square seat, wearing long hair, a tunic, *shenti*, round the loins, holding a sash or cloth doubled in his right hand. The inscriptions at the sides of the throne are his name and titles. The upper part of this statue is restored. It is of the period of the 11th dynasty.

98. Dark basalt head and chest from the statue of a

person of high rank. The hair falls in locks from the crown, fringed at the ends; the eyes are hollowed out, having been made in other materials and inserted. It has had a small square beard. About the 11th or 13th dynasty.

462. Dark granite; statue of Amenemha, a superintendent of the inner palace, or chamberlain, and of the metal and linen of the king, also royal friend or acquaintance; seated on a square seat, wearing long hair, and a tunic from the loins to the ankles, the *basu*; his hands are placed on his thighs, the right holding a doubled sash or cloth. At the sides of his seat are inscriptions giving his names, titles, and praises, as that he was truly beloved of his lord, doing his will daily, in the heart of his lord, doing his will daily. At the end of the inscription on the left side is an invocation "to the prophets and priests of this temple, who love and praise Osiris who dwells in the West, lord of Abydos and Anubis, ruler of the world, to let portion of the divine offerings off the table of Osiris be given to this statue at this gate," or temple. The inscription on the other side is the usual sepulchral dedication to "Osiris, who gives meals of food and drink, bread, oxen, fowl, clothes, fabrics, all good things in the monthly and half-monthly festivals of Thoth, the great festival of Socharis, the manifestation of the god Khem, of Setp," Sothis or the Dog-star, "the beginning of the year and the new year to Amenemha." It is of the period of the 12th dynasty.

469. Calcareous stone; statue of Mentuhept, governor of the western district of Memphis, seated on the ground on a cushion, *aft*, bearded, wearing a long garment, and holding a shrine before him in which is the figure of a deity. The inscriptions on this statue, its shrine, and pedestal, consist of sepulchral adorations to Ptah Socharis and Osiris to give the usual benefits; also "his soul to live, his body to remain sound, and to go in and out of Kar-neter," or Hades. It was made by his sister Nahsi, the lady or mistress of a house, one of the female musicians of the god Amen-Ra.

527 & 535. Portions of the door of the tomb of a person named Ankhaf, royal acquaintance or friend and scribe of the silver house or treasury of Memphis. These doors were generally placed on the east side of the superstructures

of the rock tombs of the 4th and 5th dynasties, immediately above the wall or passage which descends to the sepulchral chamber. On the upper portions of the door are a sepulchral dedication to Anubis, who appears in these early inscriptions instead of Osiris, to give the deceased "a good burial in the land of the West, and the usual meals or food offerings in the beginning of the civil and sacred year, the month of Thoth, a festival called *uaka*, and all festivals." Besides these the deceased and his wife Neferset are seen seated at a table covered with reeds instead of a cloth. He wears short hair, a collar, *uskh*, and tunic, *shenti*. His wife wears long hair, a collar, and the usual female garment held by straps across the shoulders. In the area are mentioned incense, and two pigments for the eyes. Ankhaf is also represented standing, holding a stick or wand, and a sceptre, *kherp*. On the inner jamb is his son Neteruser, a scribe, standing holding a wand. This door is of the period of the 4th or 5th dynasty. From a tomb near the Pyramids of Gizeh.

56 *a, b, c*. Calcareous stone; three casing stones removed by Colonel Howard Vyse from the Great Pyramid at Gizeh in 1838. The stone of which they are made came from the quarries of Mokattam, and they give the angle of inclination $51^{\circ} 51' 15''$. They were found on uncovering the base of the pyramid on the northern side, and exhibit the fineness of the masonry of the pyramid.

528. Portions of the door of the tomb of Ruma, royal acquaintance or friend. On the frieze Ruma is represented seated at a table covered with reeds, on the other side of which is his wife; also a royal acquaintance or friend, Tentet, daily adorer of the goddess Athor. He wears long hair, *namms*, a collar, *uskh*, and tunic, *shenti*, and bracelets, *mennefer*. She is draped in the usual female costume, and has bracelets. Both are seated on low lion-clawed chairs. In the area are mentioned the following substances: incense, blue pigment for the eyes, stibium, essence of oil, *hatt*, wine, dates, and date-bread or conserve of dates, cattle, bread, clothes, linen, the leucoryx gazelle, goats, cranes, geese, and pigeons, the food and requisites of the deceased, and that in use at the period. Ruma and his wife Tentet are represented on the jambs of the door, accompanied by his son Khent and his wife's granddaughter, Nefer. It is of the period of the 5th

dynasty. From a tomb in the neighbourhood of the Pyramids of Gizeh.

529, 530. Portions of doors; on them some of the servants or household making libations, and carrying vases and cups.

531. Two parts of the model of a door for a person not named. It has a dedication to Anubis. The deceased and his wife are seated on chairs at a table covered with reeds, and are represented standing on the jambs. About the period of the 4th dynasty. From a tomb in the neighbourhood of the Pyramids of Egypt.

532-534. Fragments of jambs, and door, with figures and altars.

595. Calcareous stone, part of the side of a tomb; on it is the head of a monarch wearing the klaft, or ribbed cap, and an uræus in front, holding a sistrum, in shape of the head of the goddess Athor, surmounted by a doorway, in his left hand. It is probably of the 4th or 5th dynasty. From a tomb in the neighbourhood of the Pyramids.

578. Calcareous stone; truncated pyramidion, having a line of hieroglyphs on each side. Those on three sides are the titles and name of Nentef, or Antef II., of the 11th dynasty, and part of those of Mentuhetp, a queen of the same line.

SEPULCHRAL TABLETS.

These sepulchral tablets were placed at the bottom of the principal chamber of the tombs of the old dynasties. They are square and of colossal proportions, with large hieroglyphs, sometimes in bas-relief, and spaced out. The representations are the façade of a building or tomb. At the time of the 6th dynasty they still have a degree of archaism. From the earliest period till the 12th dynasty these tablets are dedicated to Anup or Anubis, not Osiris, whose name is rarely found. Anubis is invoked as the god who presided over the funereal chapel and the embalming of the dead. The formula of dedication is short and elliptical, the usual expression "to give" is omitted, as also that of the gift; the name of Osiris is not found before that of the deceased, or the expression "justified" after the name. In the formula at this time a kind of abridgment of the calendar is often

introduced, as a mention of the festivals of the beginning of the year, the new year, Thoth, that of the greater and lesser heat, the monthly and half-monthly. The numerous titles of the offices held by the deceased are given in detail. The tablets continued rude until the time of the 11th dynasty, when the mention of the festival of the heliacal rising of Sothis or the Dog-star is added to that of the festival already mentioned. Under the 12th dynasty the tablets change in shape and texts; most of them are rounded at the top and are the *hutu* of the texts. The upper part of the tablet has often the winged disk, the *Hut* or *Tebhut*. The dates of the years of the monarchs under whom the deceased was buried appear. The scenes represented are the acts of sepulchral homage or ancestral worship made by the children or other relatives of the dead to himself and his wife, the tables before them being loaded with offerings, amongst which appear the head and haunch of a calf, and other joints of the same animal, ducks, or geese, circular and oval loaves or cakes of bread, gourds, onions, and papyrus or lotus flowers, while jars of wine or beer of conical shape are seen placed under the tables. The name of the god Anubis, which is so prominent in the tablets of Memphis, either disappears or becomes secondary to that of Osiris, and the dedication often contains the names of other deities, as the frog-headed goddess Haka, the ram-headed god Khnum, and others; but no god is represented on the tablets. The texts themselves also differ, as in addition to the expressions of the 4th dynasty, the verb 'to give,' omitted at that time, as also the subject of the gift, is introduced into the text, the deceased is called "justified," but the name of Osiris does not precede his. His merits are often told in a verbose style, to which is sometimes added the public works in which he was engaged. The contents of these texts often contain curious historical and other information, throwing much light on the mythology and ethics of the Egyptians. Under the 18th dynasty the tablets changed again, and the scenes of ancestral or sepulchral worship became subordinate. The principal scene of the tablet, placed at the upper part, represents the deceased, sometimes attended by his wife, sister, son, or other member of the family, standing or kneeling in adoration to the solar boat, or deities, or Osiris, accompanied by Isis, Nephthys,

Anubis, Horus, and other deities who presided over embalming and the future state, before whom is placed a table or altar of offerings. A second division generally has the scenes of family worship, while in the accompanying text the adorations to the deities occupy the most important portion; and the merits of the deceased, or allusions to his public works are only slightly mentioned. At the time of the 19th dynasty the name of Osiris appears first placed before the name of the deceased, which the title of "justified," or *ma kheru*, always follows. These tablets were in general use during the 18th and 19th dynasties, but became rarer under the 20th, and exceedingly rare at the period of the 26th dynasty, and disappear after that period, at which they are much rarer than during the preceding periods. They reappear, however, again under the Ptolemies, and besides the usual formula of dedication, often contain interesting notices relative to the functions and offices discharged by the deceased, and family details. They are at this period often accompanied by inscriptions in the cursive handwriting, the so-called *demotic*, or *enchorial*. Under the Romans the art and inscriptions of the tablets change. The subjects are in bas-relief, and the deities represented in the hybrid types prevalent at the epoch. The inscriptions are in Greek, and follow the usual formulas used at that period, the older dedications to the gods being omitted, only the name of the deceased and date of his death being retained, a valedictory address being substituted. The Coptic sepulchral tablets made after the introduction of Christianity into Egypt and at a late period, and those in Cufic, the tombstones of the Mohammedan conquerors of Egypt, follow also the forms of their respective nationalities, all trace of the old representations and formulas having been obliterated or superseded.

187. Dark granite; tablet dedicated to Osiris for Mentuhtep, a superintendent of the granaries, son of Nefertut. He is represented standing in the usual costume, holding a stick or wand, and sceptre, *kherp*.

471. Calcareous stone; shrine in shape of a door, with niche to hold a small statue, for Aba, royal scribe of the tablet, son of Sebektatut, a priest of Mentu. On it are the usual sepulchral dedications to Osiris, Anubis, Khem, or Min, and an invocation to all scribes, priests, and

spondists to say the same for the deceased, "as they love and reverence the gods of their country."

567 and 572. Calcareous stone; sepulchral tablet, in two portions, of Antef, or Nentef, superintendent of the inner palace of the king, dated in the 39th year of the King Usertesen I. The scenes represented on it are Antef, his father Sebakunnu, and his mother Sent, seated at a table with his wife Hapu, receiving sepulchral honours and offerings from his brother and sisters; a doorway, to which his brethren and servants bring offerings. The long inscription with which this tablet is covered records the services of the officer Antef, who speaks in the first person. Amongst other things he records that the chiefs of the south were led captive before him; that his children had succeeded him in the office of superintendent of works in the south; that he had given bread to the hungry, drink to the thirsty, and clothes to the naked, and buried the old, and had never done anything injurious to men or hateful to the gods; that he always did what men loved and the gods ordered, and was appointed by the king one of his counsellors or *semer*. It is coloured. From Abydos. It is of the period of the 12th dynasty.

586. Calcareous stone; rectangular tablet of Atai, dated the 14th year of Usertesen I. Atai is represented, holding a double sash or cloth, seated on a high-backed chair, by the side of his wife Aara before a table of offerings, receiving others from his sons Antef and Amenemha. In the inscription it states that he had from the king a great signet of pure *hesmen*, or natron, and a stick, or pallet, of ebony inlaid with gold. It is coloured, and of the period of the 12th dynasty.

567. Calcareous stone; sepulchral tablet. It is dated the 13th year of Amenemha II.; dedicated to Osiris, Anubis, Chnumis, and the goddess Hakt, and the gods of Abydos, for Amenemha, the superintendent of packets. He is represented standing in a recessed door, wearing tunic, collar, and bracelet at the left side. The long inscription of the tablet, in addition to the invocation of the usual sepulchral benefits, states that his hands will be laden with food in the festivals of the Kar-neter, or Hades, and that he may go where he likes in peace, and be amongst the followers of Osiris, and receive the food in the different festivals of the year; and that he has made a

tomb in the *mesken* of Abydos. Adorations are also offered to Athor. It is of the period of the 12th dynasty.

574. Calcareous stone; sepulchral tablet, dated in the reign of Amenemha II., of the 12th dynasty, for Khentensati. He is represented standing, draped in the usual costume, holding a wand or stick, and the sceptre called *kherp*, following his mother Hesiatai, who is draped in the usual manner. The inscription states that he was the true servant, and when a boy at the feet of the king, and accompanied him, and that he served in the south. He also was engaged at Sais, and in repairs and constructions, and gilded the tables of the temple; went and traversed the land of Elephantine, and paid his devotions to the god Osiris at Abydos, and, enrolled amongst the followers, ate the food of that god.

576. Calcareous stone: tablet of Senatef, son of a lady named Rehuankh, superintendent of the inner palace of the King Amenemha II. On it is represented a statue of the deceased, to which his brothers Hetpa and Meri present offerings. Other members of the family, named Ranefankh, Sebaksi, and Sebaktat, and his wife Sena, stand in another compartment.

583. Calcareous stone; sepulchral tablet, dedicated to Osiris, for Shetphat and his father Sepra, sole auditors of the chamber, superintendents of the house, either a temple or part of the palace, dated in the 19th year of Amenemha II. On it is a table, or list of articles of the Egyptian toilet and table. Amongst them are mentioned water, incense, cedar-oil, stibium, various kinds of cakes and bread, papyrus, and onions; various joints of veal, geese, ducks, and pigeons; wine, both white and Mareotic, or fisherman's wine; figs, dates, and conserves of dates. At the side of this register or list of foods, and in other compartments, stand various members of the family—the sons, Snab, Pata, Saptirau, Meri Rasf, Khenems; the sisters, Tersen, Samennu, Uaahtka; and the daughters, Hant and Mentusa. The tablet is dedicated to Seb and Osiris, for the auditor and chamberlain Setp-hat.

573. Calcareous stone. Sepulchral tablet, dedicated to Osiris for Gau, a superintendent of the palace, or chamberlain of the temple of Ra, dated in the 6th year of Usertesens II. The deceased is represented wearing long hair, a collar and tunic, seated on a chair before a table

of viands, having his mother Sen and his paternal grandfather Ankh seated on the ground, and holding a bowl and lotus flower. The other figures represent his brother Ab, his sisters Ankh, Ankhes, Rasat, Atharsat, and Kas; his grandmother Sebakus, and his nurse Kiur. The long inscription records the dedication to Osiris, Haka, Chnumis, and the gods of Elephantine, for the usual benefits. It states that he has gone, his arms laden with offerings, in the festivals of the Kar-neter, or Hades, with the followers of Osiris; had hands given to him out of the sacred barge, listened to the wail or cry on the night of the burial of Osiris, and proceeded to the gap of the western horizon; that his sepulchre is in the great foot of the pools of the cemetery.

575. Calcareous stone; sepulchral tablet of Anharnekht, superintendent of the place of the account of the corn, dated in the 7th year of Usertesen II. Anharnekht, draped in the usual manner, is represented in the usual costume, standing at the side or jambs of the door, offering a pyramidal cake of white bread. In the address of the deceased he states that he has made his tomb at the footstool of the great god who dwells in Abydos, for the sake of receiving the sacrifices, incense, food off the altar of the lord of the gods, and to hear the words addressed to him on the night of the festival of the burial of Osiris.

557. Calcareous stone; sepulchral tablet for Usertesensnabu, a royal friend or acquaintance, and superintendent of the priests, dedicated to Osiris, dated in the 25th year of Amenemha III. Usertesensnabu is represented draped in the usual costume, seated before a table of offerings; on it are haunches of veal, a trussed goose, cakes or biscuits, gourds, onions, and beneath, jars of wine or beer. Behind him are his mother Nebant, and before the table his brother Anharnekht, superintendent of the treasury, and his daughters, Nefru, Nebant, Amensut, and Athorsat. This tablet is coloured; the hair, black; the flesh of the men, red, of the females, pink; and hieroglyphs blue.

101. Calcareous stone; sepulchral tablet in shape of a doorway with its cornice of Nebpu-Usertesen, door-opener and chief of the servants of the palace, dated in the reign of Usertesen III. He is represented in the usual costume, seated on a low-backed chair, before a table of offerings and two slaughtered calves. The inscriptions

consist of dedications and prayers to Osiris, Anubis, and the gods of Abydos, and the speech of the deceased. He states that as a boy he was at the feet of the king; that he was made a *semer*, or officer holding the cup of the king, in the yearly festivals for Amenemha III.; that he was a chief of the ten of the South, and the prophet who prayed in the thirty-year festivals of Amenemha IV., and chief of the temple in place of the *karheb*, or minister, Abu, at the period of seeing the king in this festival. He invokes the priests or passers-by to offer a sepulchral act of homage, as they would have the king live, the monuments of the gods of their country remain, obey the order of their chief, continue their rank to their children, remain in their place for ever without hunger or thirst. It is of the period of the 12th dynasty.

563. Calcareous stone; sepulchral tablet dedicated to Osiris for Akarankhu, son of Senankh, chancellor, royal friend, counsellor, and superintendent of the inner palace of one of the kings of the 11th dynasty named Antef, whose standard name was *Tat bau*, "establisher of spirits." He is represented on it seated on a chair before a table of offerings, his brothers Neferrenpau, Nabs, and sisters Har, Tatnub, his father, Mentuemha, and mother, Senankh, as also other members of the family, are represented in compartments, seated on the ground, having tables of offerings set before them. This tablet is of good execution and coloured. 11th dynasty. Abydos.

152. Calcareous stone; sepulchral tablet dated in the "tenth year" of a monarch whose name is not given, dedicated to Osiris and Anubis for Nefertut, surnamed Nefernen, a female. She is represented seated in a chair smelling a lotus flower; before her, standing, are her daughters Nefertut and Nebament; another daughter of the same name offers a mirror and vase of cosmetics, followed by another female bringing bread and nosegays. The tablet was made to her by her son Mentuhetp, superintendent of priests. It appears from the inscription that her father was a *sphragistes*, or sealer of victims, her mother a female named Ukaemmut. The inscription is a dedication to Osiris and Anubis, and an address to priests and others to offer the usual sepulchral act of homage or offerings to the deceased. It is of the period of the 12th dynasty, perhaps about the beginning. From Abydos.

569. Calcareous stone; sepulchral tablet in shape of a doorway, in which is a niche like a shrine, containing a small seated statue of the deceased. It is dedicated to Osiris, for Athorsen, a chancellor. He is represented seated on a chair or stool before a table of offerings, on the other side of which a female named Hesimeri, daughter of Hetpi, is seated on a similar chair, smelling a lotus flower. On the jambs and at the sides of the door the deceased is represented standing, wearing a skull cap, *namms*, collar, *uskh*, and tunic, *shenti*. The inscriptions are sepulchral: an act of adoration to Osiris in all the festivals Uaka, Thoth, the manifestation of the Dog-star, and those of the sacrifices. It invokes all those who pass by the tomb, whether navigating or stopping, to pronounce the formula of abundance of food for the deceased. The inscriptions on the jambs record the services of the deceased: "I made," they say, "the mining in my youth; I compelled chiefs to wash the gold, I brought the produce, I penetrated to the land of Nubia and the Negroes; I came there overthrowing by the terror of the Lord of the upper and lower world; I went also cutting up the land, going round its waters, leading captive all its inhabitants." He also states that he had seconded the wishes of the king, performed his orders, and accompanied his course, never causing any trouble, void of offence, taking care of the frontiers, and watching over the possessions indefatigably. He also went to the place of the king Amenu, the dedicated pyramid, and presided over the building of it and the fifteen chiefs employed at it, the work of millions of years. "The work was done in a day less than two months, unlike anything that had been done before." The Amenu here mentioned was a monarch of the 11th dynasty: the tablet itself is of the period of the 12th dynasty.

558. Calcareous stone; sepulchral tablet dedicated to Osiris for Ki, a royal friend and acquaintance, and lieutenant, son of Merta; on it the deceased is represented standing draped before a table of offerings and a jar with a conical cover. It is of fine execution, and of the period of the 12th dynasty.

559. Sandstone; sepulchral tablet dedicated to Osiris for Anharnekht, superintendent of the account of the grain. He is represented standing before an altar or table

of offerings, attended by his "beloved wife," whose name is not recorded, and another person, probably a son. The inscriptions are the usual sepulchral dedications to Osiris, and a proscynema to Osiris, "who dwells in the West in his great manifestation," and another "to Ap-heru" or Anubis, "on his first manifestation," apparently referring to the festivals of these gods. It is of the period of the 12th dynasty.

560. Calcareous stone; sepulchral tablet, dedicated to Osiris, for Harkhen, a superintendent of builders, who is represented standing with his wife Uathetp, and his daughter Khemetuser, and another person, named Ptahneka, seated at a table of offerings, with his wife Sekhetuser and children. The inscriptions are dedications to Osiris and Ptah Socharis. The figures and inscriptions are coloured, and of good style. It is of the period of the 12th dynasty.

561. Calcareous stone; sepulchral tablet, dedicated to Osiris for Hesisat, a royal friend or relation, governor of the south and north, and superintendent of the palace. He is represented draped in the usual costume, standing with his father Meretsa, his sister Athormeri, and his mother Asenas, at a table of offerings. Other members of his family, his brother Athorsanets, Khonsuemsaf, Herihar, and his sister Mennefer, are seen standing on the tablet. It is coloured, and of the period of the 12th dynasty.

564. Calcareous stone; sepulchral tablet, with a rounded top, dedicated to Osiris for Ankhran, superintendent of the inner rooms of the Treasury, or silver palace, and son of Mastekha. The deceased is represented seated at a table of offerings, having his relations seated in a row on the ground before him. Amongst them are his wife Mastekha, his daughter Renpanefert, and others.

565. Calcareous stone; sepulchral tablet, dedicated to Osiris for Ameni, a guardian of the palace. On it Ameni, wearing a skull-cap, *namms*, collar, *uskh*, and tunic, *shenti*, is represented, of larger size, walking to the right, followed by the members of his family—his mother, Satkhems, his father, Athorsa, his brothers Aikam, Athoraa, Athornets, and Auga, and his sister Khentkhrat. In the usual dedication, after the expression "all good and pure things off which a god lives," is added, "which appear on the altar before the gods who belong to Abutu," or Abydos. It is coloured, and of the period of the 12th dynasty.

566. Calcareous stone; sepulchral tablet, with rounded top, dedicated to Osiris for Sebaktat, superintendent of nets, or the fishing and fowling. He is represented seated at a table of food or offerings, on the other side of which stands his wife Nebranf, draped in the usual costume, and wearing green bracelets. The inscription of this tablet records the functions and merits of the deceased. It states that he was a prince, leader, over the secret affairs of the royal chamber or privy council; one repressing, dissembling, who knew how to speak what was in his heart; who poured out his thoughts; went alone as counsellor to the king when he took counsel, and supplied him with things from time to time. Another wife, named Ai, is mentioned in the inscriptions.

568. Calcareous stone; sepulchral tablet, dedicated to Osiris for Anhersat, a chief of the superintendents of the signet or chancellor. He is represented standing, wearing long hair, a collar, *uskh*, and tunic, *shenti*, and holding a cylindrical roll of papyrus before a table of offerings. On the other side of the tablet are his mother, Keka, his brother Atata, and another person, probably his son. Beneath, in another division, are several relations standing—his wife, Ankh, his sisters Utu, Hapi, her son Amenemha, his brother Anhersat, his father Mentuhetp, and his maternal grandmother Mehti or Mehme, and her daughter Kasat. In the next divisions are his brothers, named Mentusu, Ari, a female named Kakanusat, her daughters Hapi, Neba, his sister Uta, her daughter Sent. In the fourth division, Nekht, a servant or butler, carrying a bottle of wine, a female slave named Mentu, her daughters Khentkhrathetp and Ahasat. The whole has been coloured, and is of the time of the 12th dynasty.

571. Calcareous stone; sepulchral tablet in three divisions, dedicated to Osiris for Meref, an officer of the south. In the first division he is represented seated on a chair, under which is a mirror in its case, with his wife Khu, both draped in the usual manner, before a table or altar of viands. Under the table, of smaller proportions, wearing a skull-cap, *namms*, collar, *uskh*, and tunic, *shenti*, and holding a bowl, is a boy named Masheremsaf; and on the other side of the table his son Samenkhentp and Antef. In the second division is the dedication to Osiris for the usual gifts in the monthly and half-monthly festival, that of the

uaka of Thoth, and of the going to the gap or hole of the heaven in the West, by which the sun's boat passed to the lower region, or hell. In it is a scene like the preceding. Amensa, a superintendent of the house, or chamberlain, seated on a chair, under which is a mirror in its case, at the side of his wife, Khu, before a table of viands. Before him, on the other side, is his nephew, *khenems*, Antef, and another person, called Masher-satp-hat, in the same costume, holding a goose by the beak. The third division has a row of persons walking to the right, his son Ameni, his wife, Satuser, his son Usertesén, and his wife, Mentusa, a son Amenemha, and his mother But. In the fourth division are servants and others bringing offerings, the servant, Gau, with a goose, papyrus flower, and bag, the housekeeper, Khu, with a bag and mirror-case, Masherhetp with a basket, goose, and flowers, Urtet, Gai with a basket of fruit, cake, and goose, and Saténathor, holding a scroll of papyrus and bag of writing utensils. It is coloured, and of the time of the 12th dynasty.

577. Calcareous stone; sepulchral tablet, dedicated to Osiris for a prince, superintendent of priests, named Antef, made by his son Sebaksén, holding the same office. They are represented wearing hair rounded in short curls, collars, *ushk*, and tunics, *shenti*, and bracelets, holding wands, and the short baton or sceptre called *kherp*, standing facing each other. It is coloured, and probably of the end of the 11th or beginning of the 12th dynasty.

578. Calcareous stone; sepulchral tablet, square, dedicated to Osiris for Her-api, son of Akas, superintendent of the inner palace. Her-api is represented standing at the left side of the tablet, before a table or stand of offerings. His son Apankh stands under the table, represented as a child naked, with the lock of hair, *rut*, at the right side of the head, and raising the right hand to his lips. The dedication records the usual gifts of food on the monthly and half-monthly festivals, that of the *rekh*, or solstice, and the *Asat* festival. It is of the period of the 12th dynasty.

579. Calcareous stone; sepulchral tablet of square shape, dedicated to Osiris and Apheru, or Anubis, for Userur, a sculptor. All who pass by the sepulchre are invoked to pray that the deceased may have abundance of the food which appears before Osiris. In the first division or com-

partment are scenes of sepulchral worship. That on the right represents his father Sanekh, son of Sätser, seated on a chair by the side of his wife, Sat-neb-baki (under whose chair is a mirror in its case), before a table of viands, comprising the head and haunch of a calf, goose, gourds, cakes, and vegetables. His son Seneferuser stands on the other side of the table offering to them a haunch. At a similar table, and similarly draped, and seated on chairs before a similar table of viands, are Userur and his wife Nebertept. At the other side of the table another wife, named Amensat, stands holding a papyrus flower in her right hand. In the third compartment are the following members of the family: his son Haruser, his daughters Satata, Sätsera, Aimeri, Ankhi, Sanebnen, his father, Userur, and his brother Nebnen. The backgrounds of these two compartments are covered with squares of red lines, giving the canon of the period. The whole body erect was reckoned at $18\frac{1}{2}$ or 19 parts high, the head at $2\frac{1}{2}$ or 3 parts the foot at $3\frac{1}{2}$, the arms at 10 parts. It is probably of the period of the 11th dynasty. Lepsius, *Auswahl*, Taf. xxi.

580. Calcareous stone; rectangular sepulchral tablet, dedicated to Osiris, for Sebaken, a chief or nomarch, son of Beba, who is represented standing, wearing hair in short curls, like the style of the 4th dynasty, a collar, *uskh*, bracelets, *mennefer*, and a tunic, *shenti*, raising his hands in adoration before a table, followed by his wife Ai holding a lotus flower. Besides the usual sepulchral act of adoration to Osiris is a prayer to that god and Anubis. It says, "Glory to Osiris, homage to Apheru [or Anubis], crowned as Unnefer in the festivals of Eternity, lord of ages, ruler of the gods; existence and non-existence come through him. Lord of the creation, thou art in peace triumphant lord. Horus works to assist thee, the gods have followed thee adoring, the blessed spirits have rejoiced at thy coming forth in the divine boat. Adorations to the reigning lord of matter, creating food supplying his body, high in dignity, lord of the crown and the West." 13th dynasty.

581. Calcareous stone; sepulchral tablet of Antef, son of Sent, who is represented standing above at the left corner. The inscription consists of an act of homage to Osiris, who dwells in the West, the beholder of good things, and Apheru or Anubis. In it is mentioned that the deceased has made his sepulchre in the hill of Abydos, at the

place of the sepulchre of Osiris. Besides this the deceased makes a kind of confession of his merit twenty times in as many lines of hieroglyphs. The purport of many of these declarations is obscure. In it the deceased states that, amongst other things, he was one who knew what was not generally known, and an intelligent teacher, a listener and meditator on truth; one humble without sycophancy; that he fed the hungry and destitute, and was liberal-handed to the poor, a friend to them, and a palm to the destitute; besides various other virtues which he had practised, and qualities which he had exhibited in life. Period of 12th dynasty.

581 *a*. Calcareous stone; sepulchral tablet of Antef, son of Kaht, a royal friend or acquaintance, superintendent of the hunting-grounds or marshes; amongst other things giver of the consecrated food, of bread, beer, oxen, and geese, to the gods of the Southern Heaven, supplying their altars, executing the orders of the lady of the world, probably the Queen Sebaknefru, or Scemiophris. Antef is represented seated on a chair, holding a stick or wand and doubled sash before a table, or altar of viands; on the other side of which, draped in the usual costume, is seated his wife Amensat; while in a lower division the following members of the family, in the usual costume of the period, are seated on the ground: his daughters Athorsat, Amennefru, and Kaht, and his sons Ameni and Aa. It is of the period of the 12th dynasty.

584. Calcareous stone; sepulchral tablet, dedicated to Osiris, Apheru or Anubis, Khnum or Chnumis, the goddess Hak, and the gods of the West, for Khenbak, a superintendent of works or paintings. Besides the usual sepulchral formula, the inscription calls upon all those who pass the sepulchre, whether going or stopping, as they love to follow the footsteps of the god Apheru or Anubis, to declare or ask the usual sepulchral food for the deceased. Khenbak is represented draped in the usual attire, seated on a chair, holding a doubled sash in one hand before a table of offerings. At his side is seated his wife Athor, and on the other side of the table, in two rows, are his sons standing; one, named Ptahkau, holds the same office as his father; the other, named Ptah-hetp, offers a goose, which he holds by both hands.

585. Calcareous stone; sepulchral tablet dedicated to

Osiris for Sarannut, a superintendent of the sacred or consecrated food of the gods, and of the granaries. He is represented seated on a chair, his hair in short compact curls in the style of the 5th or 6th dynasty, wearing a collar, *uskh*, bracelets, *mennefer*, and tunic, *shenti*, holding a bâton, *kerp*, before a table of offerings. It is of the style of the 6th or following dynasties.

587. Calcareous stone; sepulchral tablet dedicated to Osiris for Amenemha, a superintendent of the inner palace or chamberlain, who is represented draped in the usual costume with skull-cap, *namms*, collar, *uskh*, bracelets, *mennefer*, seated before a table of offerings. The figure is in relief, and the flesh coloured red. The tablet is of the period of the 12th dynasty.

547. Calcareous stone; square fragment from a tomb or tablet. On it are adorations offered to Osiris by Tahutiheh, an auditor in the tribunal of Truth, or judge, who, wearing a peculiar head attire, and draped in a long garment, followed by two females named Nahaihai and Aita, stands in adoration to Osiris, wearing the crown, *atf*, his form enveloped in bandages, and holding a crook and whip in his hands. The name of the goddess Athor, to whom the adoration was paid, also remains on the tablet. It is of the period of the 19th dynasty.

548. Calcareous stone; sepulchral tablet dedicated to Anubis for a person named Osormes or Hesharmes. Above is the Hut or Tebhut, the winged disc, with drooping wings and pendent *uræi*. On the right side is Osiris, wearing the crown *atf*, his form enveloped in bandages, seated, holding a crook and whip, having the goddess Isis standing behind him, wearing on her head the throne, her emblem, and holding a symbol of life in her right hand, and a sceptre, *uasm*, in her left. The inscription is the speech of the god Osiris, stating that he gives the usual sepulchral benefits to the deceased. It is of the period of the 23rd dynasty,

549. Calcareous stone; sepulchral tablet with rounded top in three divisions: 1st, adoration to Osiris for Kharu, who, attended by his sister Hunaru, or Hol, stands adoring the god. Osiris is represented under his usual style, wearing the crown, *atf*, his form enveloped in bandages, and holding the crook and whip, having behind him Isis, standing wearing a throne, her name and emblems on her

head, and draped in the usual female costume. She holds Osiris. Before the gods is an altar or table of offerings. 2nd, The funereal ceremonies in honour of the mummy of the deceased Kharu, which is held up by the god Anupu, or Anubis, jackal-headed, and bewailed by two females named Urnefert and Hanaru. Two other females, Anmut and Hanmat, stand addressing the mummy, before which is a chest with sepulchral jars and vases. These females are followed by two men, named Bakenmut and Panefer. 3rd, A scene of sepulchral worship. Khanru seated, wearing short hair, *namms*, a collar, *uskh*, and tunic, *shenti*, on a chair, having Hanaru, or Hol, the priestess of Amen, seated by his side before a table of offerings. Before the tablet stand his daughter Rannu and his sons Mes, or Mesu, Puh, another, and Bak-hanur. It is of the period of the 19th dynasty.

550. Right jamb of a door; the left of the same door is 552. These and the tablet No. 551 all came from the same tombs. On this monument Haremhebi, a high officer of state at the close of the 18th dynasty, is represented, standing, face to the right, wearing long hair, with the *uræus* (serpent) emblem of royalty, and a transparent garment with full apron and fringe. Behind him is slung the single feather-standard of an athlophoros or standard-bearer. He addresses the following prayer to the god: "I have come to thee, my arms lifted in adoration at the beauty of thy majesty; place me amongst thy followers like the spirits who pass the gate: living in Truth daily, I am one of them. Hateful is sin, I have acted in truth when on earth, not turning away from it." Haremhebi also addresses Osiris for the usual benefits. He held the office of *repa*, or prince, heir-apparent, superintendent of the troops, royal scribe of the same, superintendent of public works, and commander-in-chief.

551. Calcareous stone; sepulchral tablet of Haremhebi, a high officer of state, at the close of the 18th dynasty, the same person as the one mentioned on 550. On it Haremhebi is represented standing, wearing long hair, a plaited garment of fine linen, *basui*, and sandals, *tebu*, elevating both hands in adoration to the god Ra or Harmachis, standing, hawk-headed, called "sole god, king of the gods, who shines at his rising with life." Ra is followed by Tahuti or Thoth, ibis-headed, here entitled, "the great god traversing the

empyrean gate," in company with the Sun. Behind Thoth stands the goddess Ma, or Truth, wearing on her head the ostrich feather, her name and emblem. She is here called the daughter of the sun, the mistress of the Heaven, and regent of the West." The rest of the tablet contains a long prayer or invocation to the Sun, who is addressed as Ra or Harmachis, and Tum, and said to grow young, and be renewed as the orb or disk, the *aten*, in the arms of his mother Athor; also to be the divine youth, the substance of ages, the one who begat and gave birth to himself, the king of heaven and earth, the ruler of the empyrean gate, and the one set over the region of the Aukar or Hades. Gods and mortals adore him at his rising, when he is the great god in his ark for ever. Led along in his boat, he is adored by the spirits of the East and West. When he puts forth his legs the light shines from the eastern horizon, and dissipates the darkness of the entire West. The eyes of mortals in astonishment adore his rising; they also pray at his setting in the west, when the earth is covered with darkness. The sister goddess Uati, or Buto, is tied on his brow." In a subsequent adoration Thoth is styled "the lord of Sensen or Hermopolis, self-produced, never born, sole god passing the empyrean gate;" and in another prayer, addressed to the goddess Ma, or Truth, mistress of the north, or Etesian winds, opening the nostrils of the living, giving breath to Ra, who is in the boat, and the sweet air of the heaven like the odours of Pant or Arabia. They allow the deceased to go in and out of the fields of the Aahlu, or Elysium, and to reach the fields of Hetp or the pools of peace, the Islands of the Blest, to receive the food off the altars of the lords of An or Heliopolis, and his heart to be transported in the boat *makhen*, or a barge of the Karneter or Hades, to the pure pools of the fields of Aahlu, or Elysium. This tablet is one of the most remarkable in the collection, of great size and beauty. The hieroglyphs are painted in yellow. It would appear from the inscription that the heresy of the solar disk was not entirely extinct at the time the tablet was made.

552. Calcareous stone; left jamb of the door of the same tomb as 550 of Haremhebi, a prince, standard-bearer, royal scribe, and superintendent of public works. He is represented as in 550, draped, and in the same

attitude, but turned to the left. The inscription is a long prayer to the sun when he rises. "Adorations," it says, "to Thee, begotten daily, born every morning, proceeding from the breast of thy mother. The two horizons do not delay coming to thee in submission. They give adoration that thou risest and coverest the earth with thy beams. Thy limbs are made divine as chief in the heaven; a made god, the king of ages, lord of the hour, giving light on his throne in the great boat, crowned in the cabin, the divine boy, the substance of ages, begetting and giving birth to himself. The circle of the great gods has adored thee, the circle of the lesser gods has worshipped thee in all thy beautiful forms; at thy risings in the cabin likewise the tremblers [apes] looked to thee; for thou shinest, thy heart triumphant, in thy risings in the horizon of heaven. Thou givest me glory in heaven, to be rich on earth, to come forth with thy servants daily; my heart is tranquil through all thy bread, receiving thy food in the gate of the house of obelisks off the table of the gods of An," or Heliopolis. It is of the same period, about the close of the 18th dynasty.

555. Calcareous stone; sepulchral tablet dedicated to the god Ra, and the goddess Athor, for Shabekhen, a judge, in three divisions. In the upper part, or first division, is represented the boat of the god Ra, or the Sun, who, seated in the solar orbs, hawk-headed and mummied, proceeds to the West. In front of the boat is a symbolic eye, *uta*, emblem of Ra, or the moon, and behind a signet, emblem of the sun's orbit or course. In the second division Shabekhen, auditor of the tribunal of truth, or judge, wearing long hair, and a long plaited garment, kneels on both knees and elevates both hands, in adoration to the goddess Athor, the mother of the Sun, who, under the type of a cow, emerges from the granite hills of the west. She is styled "mistress of heaven, ruler of all countries." Before the cow is an altar or cup-shaped receptacle of food or water. In front stands a young man draped in a full garment, and wearing at the left side of his head the roll or lock of hair, emblem of youth. He holds a whip and crook in his right hand, and an emblem of life in his left. He is styled Pa-rekh-nu, "the one knowing the signs," or appearances, probably an interpreter of the oracles of the goddess. The third division

represents the judge Shabekhen and his sister, Sat, both kneeling on the ground, and elevating both hands in adoration to Athor, the ruler of the West, and the eternal gods, for the usual benefits.

556. Sandstone; sepulchral tablet in shape of a doorway or pylon, dedicated to Ra, for Setauan, a conductor of processions or festivals of the god Amen-Ra. In the central picture Setauan is represented draped in a full garment or tunic, standing before an altar in adoration to Ra. hawk-headed, holding a sceptre, *uasm*, and an emblem of life, attended by Isis, and worshipping Osiris, seated on his throne, wearing the crown, *atf*, and holding the *kukupha* sceptre *uasm*. Before him is a lotus flower (on which stand Amset, Hapi, Tuautmutf, and Kabhsenuf, the four gods or genii of the Karneter, or Hades,) and a skin on a pole. The inscriptions with which the tablet is covered are dedications to Ra, Anup, or Anubis, or Apheru.

Above the first compartment on the North side is a wooden door from a tomb at Thebes. In a panel towards the top is engraved a scene representing Khnumhetp, high-priest of Amen Ra, the tenant of the tombs, adoring Osiris and Isis. It is of the time of the 19th dynasty.

Over the door of the library at the East side is a plaster cast of the head of the northernmost Colossus of Rameses II. at Abusimbel. Two of these, cut out of the solid rock, are placed at each side of the door leading to the *speos*, or cave temple. They are seated, wearing the royal head-dress, beard, and the crown *pschent*, with a tunic round the loins. 19th dynasty.