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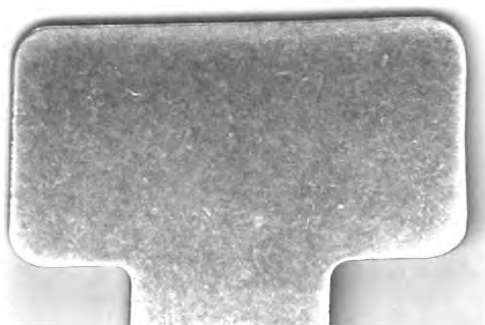
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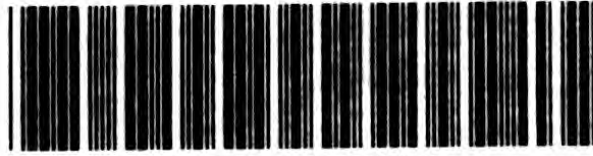
Synopsis of the contents of the British Museum

**British Museum,
Samuel Birch**

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SYNOPSIS OF THE CONTENTS

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OF THE

BRITISH MUSEUM.

DEPARTMENT OF

ORIENTAL ANTIQUITIES:

FIRST AND SECOND EGYPTIAN
ROOMS.

LONDON:

PRINTED BY ORDER OF THE TRUSTEES.

1879.

NOTE.—The objects in these rooms have attached to them numbers printed in black on small yellow labels. These numbers are continuous, additions having been marked by letters of the alphabet. As in the present Guide the principal objects only of the collections are described, these have been distinguished by an additional blank blue label. For cases which have several shelves, the number of the shelf is mentioned ; but as changes may take place, owing to future incorporations, the visitor, in case of difficulty, will be assisted to find the place of an object by the attendants in the rooms.

S. BIRCH.



A GUIDE

TO THE

FIRST AND SECOND EGYPTIAN ROOMS.

THE Egyptian antiquities in the Museum have been principally acquired from collectors or by purchases at public sales. The chief of these acquisitions are the collection of Mr. Salt, purchased in 1821; another small collection presented by Sir Gardner Wilkinson, in 1834; purchases made at Mr. Barker's sale in 1835, of Mr. Sam's collection in the same year; objects acquired at the sale of Mr. Burton's collection in 1836; collections purchased of Signor Anastasi in 1839, of Mr. Lane in 1842, and of the Earl of Belmore in 1843; purchases at the sale of a collection of Signor Anastasi in 1857: a selection from Mr. Hay's collection in 1868, and a collection purchased of the Rev. Greville Chester in 1871.

As great diversity of opinion prevails on the subject of Egyptian chronology, it is not attempted to assign the older objects to a fixed date, but only to the intervals of time marked by the dynasties which successively reigned over Egypt; and the following succinct sketch of the history of the country will aid the visitor in forming some opinion of the relative age of objects which can be referred to dynasties. In those instances where the locality from which the object came is known, it is indicated. Only the principal objects of each section are noticed in this guide; but they embrace all those of greatest interest, and the visitor will find labels attached to the antiquities which will aid him by information respecting other objects not here described, which may particularly arrest his attention.

The religion of the Egyptians consisted of an extended

polytheism represented by a series of local groups. The idea of a single deity self-existing or produced was involved in the conception of some of the principal gods who are said to have given birth to or produced inferior gods, men, all beings, and things. Other deities were considered to be self-produced. The Sun was the older object of worship, and in his various forms as the rising, midday, and setting Sun, was adored under different names, and was often united, especially at Thebes, to the types of other deities as Amen and Mentu. The oldest of all the local deities, Ptah, who was worshipped at Memphis, was a demiurgos or creator of heaven, earth, gods, and men, and not identified with the Sun. Besides the worship of the solar gods, that of Osiris extensively prevailed, and with it the antagonism of Set, the Egyptian devil, the metempsychosis or transmigration of the Soul, the future judgment, the purgatory or Hades, the *Karneter*, the *Aahlu* or Elysium, and final union of the Soul to the body after the lapse of several centuries. Besides the deities of heaven, the light, and the lower world, others personified the elements or presided over the operations of nature, the seasons, and events.

The language of the Egyptians, spoken for certainly more than 4000 years till it ceased about two centuries ago, was an intermediate form between the Semitic and Hamitic languages, and was in use from the Mediterranean to the land of Ethiopia or Nubia. It was written originally not by conventional signs or letters, but by actual pictures of visible objects, celestial and terrestrial, and these objects were used in different ways called hieroglyphs: 1. As ideographs, or representing an idea, as the *disk of the sun* to represent the sun; 2. As determinatives to fix the meaning of the group of hieroglyphs which preceded, as a *skin* was placed after the hieroglyphs which express the sound *mau*, a *lion*, to show that the word had connection with animals having skins. 3. Phonetics, either as syllables or alphabetic characters, as a *chess-board* for the syllable *men*, a *reed* for the syllable *Aa* or letter A. By combining these three classes of hieroglyphs the language was written or expressed, and the visitor will see many examples of them on objects in the rooms. As early as the 6th dynasty, a cursive or written form of characters, called the *hieratic*, was introduced and superseded the hieroglyphs for books, letters, memoranda, and

other inscriptions written, not engraved on objects, while the hieroglyphs continued in use for monumental and other important purposes. The hieratic was a more concise system than the hieroglyphic, and made use of fewer signs. Still later, at the commencement of the 26th dynasty, or B.C. 700, a more cursive form of handwriting, called *demotic*, came into use, first for civil and subsequently for religious purposes, and to a great extent superseded the hieratic; after which, the Egyptian Christians or Copts substituted for all three forms of writing in the 5th or 6th cent. A.D. the Greek alphabet, with some additional letters for Egyptian sounds not existing in the Greek language; and this form of writing, the Egyptian or so-called *Coptic*, continues in use to the present day. The language, in the course of so many centuries, underwent many modifications, both as to its script or writing, construction, and vocabulary. Examples of all its forms will be seen in the collection.

History.—The Egyptian annals begin with the legends of the gods, the demi-gods and heroes, or Manes, all of whom were supposed to have reigned over Egypt for several thousands of years. History in its true sense commences with Menes the 1st king of the 1st of the 31 dynasties which reigned over Egypt till the days of Alexander the Great. Although no monuments of the age of Menes are known to exist, this name is found at the beginning of all the lists of Egyptian monarchs, and he was worshipped at Memphis. According to the traditions, he constructed a great dyke which turned the course of the Nile. One of the oldest monuments of the earlier dynasties known is that of Sent, monarch of the 2nd dynasty, in the Ashmolean Museum at Oxford. Towards the close of the 3rd dynasty the tablets and inscriptions of the old kings appear at the Wady Magarah, the first being Senefru, in whose reigns the mines were worked for copper or turquoise. The succeeding monarchs of the 4th distinguished themselves by the construction of the immense and renowned Pyramids of Gizeh; Khufu (Cheops) having built the first, Shafra (Chephren) the second, and Menkara (Mycerinus) the third of these edifices. Indications are found of the works of these monarchs at the mines of the Wady Magarah, in the legends of the temples of Denderah, and in the older books of papyri. After the 4th dynasty,

the kings of the 6th, who reigned in Middle Egypt, still maintained the power of the empire, and one of them conquered Kush or Ethiopia. The most powerful of the monarchs of this line was Pepi-Merira, or Phiops, whose reign is said to have lasted nearly 100 years, of which period many monuments are found in the Museums of Europe. After the 6th dynasty the history of Egypt is not illustrated by contemporaneous monuments till the kings of the 11th dynasty, which sprang from Thebes and reigned at that spot, their monuments having been found at Medinat Habu, and their graves at Drah Abu'l Neggah. The princes of this line chiefly bore the name of Enentef. They did not continue the working of the mines in the Peninsula of Sinai, but many monuments of their period have been found at Thebes, Abydos, and Upper Egypt. The 12th dynasty, which succeeded with its ruler Amenemhat I., was much more powerful. The monarchs exhausted the mines of the Wady Magarah, and transferred their operations to the Serabut el Khadem. In the south they extended their conquests over Kush or Æthiopia, and fortified Samneh. In the Fayoum the last monarch of the 12th dynasty built the labyrinth, and the construction of the lake Mœris on the west is due to the same line. The 13th dynasty appears still to have possessed considerable power and influence, 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 seem to have suffered from the invasion of the Shepherds, and their names are only found in dynastic lists or monuments of small size and importance. The Shepherds formed the 17th dynasty, and their monuments as yet have only been found at San and Heliopolis; these were executed in Egyptian style. Little is known of the monuments of the Shepherd kings, except that Apepi-as, or Appapus—one of their last monarchs—quarrelled with Taaakan predecessors of Aahmes, or Amosis, of the 18th dynasty; that they began to be driven out of Egypt by Aahmes, or Amasis I., and that a period of 400 years elapsed between the Shepherds and the reign of Rameses II. Aahmes took Avaris, the last stronghold of the Shepherds, and also turned his arms against the revolted Nubians, and rebuilt the ruined or neglected temples. His successor Amenophis I. maintained the conquests on the North and

South, and Thothmes II. began the wars in Ethiopia and Palestine so ably conducted by Thothmes III., whose reign extended upwards of 53 years, the greater part of which was passed in campaigns and conquests in Central Asia, subduing and rendering tributary Naharaina or Mesopotamia, Carchemish, Shinar, Babylon, Nineveh and Ethiopia. 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 or foreigner, called Tii, introduced the worship of the sun's disk, the so-called *Aten*, into the national religion, and Amenophis IV. endeavoured to substitute this new and single deity for all the other gods of the Pantheon. The Aten was represented as a disk with hands and arms emanating from it like rays. He also attempted to remove the site of the capital from Thebes to Tel el Amarna, or Alabastron, and to efface the name of the Theban god Amen from the monuments of the country. The want of male issue of the heretic kings, and subsequent revolutions and restoration of the worship of Amen, closed the line of the 18th dynasty. The loss of the foreign conquests of Egypt is shown by the record of the campaigns of Seti I., or Sethos, the second monarch of the 19th dynasty, who in the first year of his reign had subdued Palestine and some of the neighbouring countries. His son and successor was Rameses II., the Sesostris of the Greek historians, whose reign of 66 years was one of the most remarkable in Egyptian history. At a youthful age Rameses had mounted the throne, and in his first campaign in Ethiopia had given proofs of skill and courage. In his fifth year the Khita, supposed to be the Hittites, had formed a league against Egypt, comprising the neighbouring people of Carchemish, Ilion, the Khirubu, or Chalybes, and Kadesh. Rameses 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 Karnak, and in a papyrus known as the Sallier papyrus, in which the writer, Pentaur, describes the incident as an Egyptian Epic, of which the king is the hero. In his

twenty-first 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 Karnak. Rameses left memorials of his campaigns in Palestine and Syria at the pass of the Nahr el Kelb, or Lycus, near Beyrout. He appears to have rebuilt most of the temples of Egypt by the labour of his foreign captives reduced to slavery, and to have constructed by the same hands the caves or rock-temples of Nubia, or Ethiopia. After the death of Rameses Egypt was attacked by the Maxyes, the Danai, Lycians, Sardinians, and other Mediterranean peoples, who invaded it from the West; and notwithstanding a signal victory gained by Menepthah, the son and successor of Rameses, Northern Egypt fell into the hands of these 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 temples, 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 31 years, was distinguished by the repulse of the Philistines, the employment of Sardinian troops by the Egyptians, and campaigns in his eighth year against Libya, Syria, the Mediterranean isles, the Teukri, the Sicilians, and Khita.

The vast donations made to the Temples of Ptah in Memphis, Tum at Heliopolis, and Amen at Thebes, are detailed in the great Harris papyrus. The successive monarchs of this time scarcely maintained the old limits of the empire, although records of them are found at the Sarabut el Khadem 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 Khons 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 civilization of Egypt. The worship of the Asiatic deities, Sut, Reseph, Kiun, Astaroth or 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 the intermarriage 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 Sak-kara were performed with unwonted magnificence. Towards the close of the 20th dynasty the high priests of Amen-Ra 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 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 recorded in the reign of Takel-lothis II., which helps to determine the chronology. A little later Egypt fell under the domination of Piankhi, an Ethiopian 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. His name has been found in the Serapeum and some tombs at Thebes. Bokchoris was burnt alive by another Ethiopian conqueror Sabaco, who founded the 25th dynasty. He contracted treaties with the Assyrian monarchs, and established the edifices of Thebes. In the reign of his successor, Taharka or Tirhaka, Egypt was invaded by Assurbanipal, king of Assyria, who conquered Thebes in order to reduce to subjection the Ethiopians who had thrown off his allegiance. The fall of the Ethiopian dynasty was followed by the division of Egypt into twelve small states, each of them governed by a single ruler, the whole known in history as the *dodekarchy*. By means of Carian and Lydian soldiers sent to his aid by Gyges, king of Lydia, Psammetichus I. established himself upon the throne, but the Egyptians, brought in contact with the now powerful monarchies of Babylonia and Persia, after some temporary success in Syria and Palestine, finally succumbed to the arms of Cambyses, who conquered and devastated the country, and became monarch (B.C. 257) of the 27th or Persian dynasty. After some short-lived 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 to elevate Egypt into an independent power, it finally became a part of the Persian empire. The most remarkable

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of these native monarchs were Nectanebo I. and II., of whom every monument is executed in an elaborate and *recherché* style of art. The 31st or Persian dynasty closes the list of dynasties 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 Roman emperors, 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 their monarchs. The principal Greek authorities have been the canon of Ptolemy, drawn up in the 2nd cent., A.D., and the lists of the dynasties extracted from the historical work of Manetho, an Egyptian priest, who lived in the time of Ptolemy Philadelphus, B.C. 285–247. 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 Tirhaka, 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 Sothis, or the Dog-star, in the reigns of Thothmes III., B.C. 1445, and Rameses II., III., VI., 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 list of kings at Sakkara, Thebes, and Abydos, the chronological canon of the Turin papyrus, and other incidental notices. But of the anterior dynasties no certain chronological dates are afforded by the monuments, those hitherto proposed not having stood the test of historical or philological criticism. It has not yet been determined under which kings the Hebrews were in bondage, and in whose reign they made the Exodus.

The first and second Egyptian Rooms contain the smaller specimens of the collections, the larger monuments of which are exhibited in the Northern and Southern

Galleries of the Western wing, and the Papyri and some other objects on the staircase and landing. The specimens are chiefly exhibited in wall-cases round the rooms; the mummies and some of the smaller objects in glass cases in the centre of the rooms. The whole of the first room contains Egyptian Antiquities; but half only of the second room is devoted to Oriental Antiquities, the remainder of the space being required for the display of ancient and modern glass, and other antiquities. Portions of some of the cases in the half-room used for Oriental Antiquities are occupied by objects from Palestine, Arabia, and other sites.

PANTHEON.

The objects which this section embraces, contained in *Cases* 1-7, comprise the representations of the principal deities of the Egyptian Pantheon, and are selected without reference to the purpose to which the object itself was applied. Those of silver and bronze were principally votive offerings which have been attached to the walls of temples and found under the pavement; those in hard stone are chiefly pendants of necklaces, or small votive figures; the objects in wood are of various kinds; the porcelain pendants affixed to the network of mummies, or else part of the necklaces attached to the dead.

The deities of ancient Egypt consist of celestial, terrestrial, and infernal gods, and of many inferior personages, either representatives of the greater gods or else attendants upon them. Most of the gods were connected with the Sun, and represented that luminary in its passage through the upper hemisphere or Heaven, and the lower hemisphere or Hades. To the deities of the Solar cycle belonged the great gods of Thebes and Heliopolis. In the local worship of Egypt the deities were arranged in local triads; thus, at Memphis, Ptah, his wife Merientah, and their son Nefer Atum, formed a triad, to which was sometimes added the goddess Bast or Bubastis. At Abydos the local triad was Osiris, Isis, and Horus, with Nephthys; at Thebes, Amen-Ra or Ammon, Mut, and Chons, with Neith; at Elephantine, Khnumis, Anuka, Seti, and Hak. In most instances the names of the gods are Egyptian; thus, Ptah meant "the opener;" Amen, "the concealed;" Ra, "the sun" or "day;" Athor, "the house of Horus;" but some

few, especially of later times, were introduced from Semitic sources, as Bal or Baal, Astaruta or Astarte, Khen or Kiun, Respu or Reseph. Besides the principal gods, several inferior or parhedral gods, sometimes personifications of the faculties, senses, and other objects, are introduced into the religious system, and genii, spirits, or personified souls of deities formed part of the same. At a period subsequent to their first introduction the gods were divided into three orders. The first or highest comprised eight deities, who were different in the Memphian and Theban systems. They were supposed to have reigned over Egypt before the time of mortals. The eight gods of the first order at Memphis were—1. Ptah; 2. Shu; 3. Tefnu; 4. Seb; 5. Nut; 6. Osiris; 7. Isis and Horus; 8. Athor. Those of Thebes 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, but the name of one only, an Egyptian Hercules, has been preserved. The third order is stated to have comprised Osiris, who, it will be seen, belonged to the first order.

The examples under the head Pantheon comprise the principal gods, but the types of some are absent and of others exceedingly rare. The proportion of the materials used for different deities is also striking; thus, Osiris, often found in bronze, is rarely seen in porcelain, while other deities, as Shu, Taur, are rarely if ever found in bronze.

FIRST EGYPTIAN ROOM.

Cases 1-2. 6. (Shelf 2). Silver figure of the god Amen-Ra, represented as a man walking, with his left foot advanced, and wearing a tunic, *shenti*, round the loins, the sun's disk, *aten*, and the tall plumes, *shu*, on the head. This ornament has been covered with thick gold-leaf, a portion of which remains. It has also held the sceptre, *uas*, and emblem of life, *ankh*. Probably of the time of the 19th dynasty. It came from Thebes.

26a (Shelf 2). Bronze shrine, *sebkh*, in which is a seated figure of the god Amen-Ra. The front is covered with scenes and inscriptions, amongst which are the name and titles of Shabatak or Sebichos, of the 25th dynasty. About B.C. 700.

38 (Shelf 3). Small wooden tablet, on which, in out-

line, is Seti (Sethos) II., of the 19th dynasty, adoring the gods Amen-Ra and Ptah.

58 (*Shelf 1*). Bronze figure of Mut, wife and companion of Amen-Ra, wearing the *pschent* or crown of Upper and Lower Egypt on her head, draped, and seated on a throne.

65 (*Shelf 1*). Bronze figure of Neith, the Egyptian Minerva, standing, draped, wearing the *teshr* of Lower Egypt, or the lower world, on her head. She presided over war and weaving.

86 (*Shelf 2*). Gold figure of Khons or Khonsu, son of Amen-Ra and Mut, seated, hawk-headed, wearing the disk of the moon, over which he presided.

57c (*Shelf 1*). Bronze figure of Khonsu, in the type of the younger Horus or Harpocrates, standing, wearing the lunar disk and the crown, *atf*.

92 (*Shelf 2*). Bronze figure of Khnum or Chnoumis, ram headed, the principal deity of Elephantine, the spirit or soul of the gods, creator of mankind, god of the waters, and a form of Amen, walking, wearing the crown, *atf*, on his head, and holding a scimitar, *khepsh*.

110 (*Shelf 2*). Bronze figure of Sati, the Egyptian Hera or Juno, wife and companion of Khnum, seated, draped, wearing two horns and the crown of the upper world or Egypt on her head. With Anuka or Vesta she formed the triad of Elephantine.

114 (*Shelf 4*). Bronze figure of the god Ptah, the Egyptian Vulcan; on the plinth is a dedication.

211 (*Shelf 1*). Bronze group of the god Ptah and his wife, Merientah, Sekhet, or Bast, standing. The god in his usual mummied type, the goddess lion-headed.

211a (*Shelf 4*). Bronze figure of Ptah, standing, mummied, holding sceptre and *Tat*, on a pedestal, in front of which is a cubit, emblem of the truth or accuracy with which this god made all things as the *demiurgos* or creator of the sun, moon, and world. He was also lord of truth and of the world, and called the beautiful-faced. ma.

130 (*Shelf 3*). Porcelain figure of the god Ptah-Socharis-Osiris, in shape of a naked pigmy. This type is mentioned by Herodotus as the Pataikos, and was worshipped at Memphis.

130a (*Shelf 3*). Porcelain figure of Ptah-Socharis-Osiris, in the shape of a pigmy, wearing a scarabæus and lock at the right side.

204a (*Shelf 3*). Porcelain figure of Ptah-Socharis-Osiris, in shape of a pigmy, naked, wearing a scarabæus, *khepr*, on his head, standing on two crocodiles, having Sekhet or Merientah, winged, behind.

200 (*Shelf 3*). Porcelain figure of Ptah-Socharis-Osiris bifrons, with the human head of Ptah and hawk-head of Socharis. Memphis.

279a (*Shelf 4*). Bronze figure of Sekhet or Bast, lion-headed, wearing the disk and uræus, seated.

283 (*Shelf 2*). Bronze figure of Bast or Bubastis, the Egyptian Artemis or Diana, cat-headed, holding her ægis or bust and collar, and a basket.

250d (*Shelf 3*). Porcelain figure of Sekhet or Bast, giving the breast to a youthful monarch.

310 (*Shelf 2*). Silver figure of Nefer-Atum, son of Ptah and Merientah, walking, wearing the lily of the sun, and plumes, his emblems.

285 (*Shelf 2*). Gold figure of the goddess Athor, the Egyptian Venus, cow-headed, as mother of Ra or the Sun, supposed to have sprung from a cow. She was also the celestial mother, and received departed souls in the west. On her head the disk of the sun and plumes. From Thebes.

300 (*Shelf 2*). Bronze figure of Athor, in shape of the counterpoise or clasp of a collar, with the head of a woman, surmounted by the vulture attire, disk, and horns. A figure of the goddess is seen in open work in the body of the object No. 363.

347 (*Shelf 3*). Porcelain figure of the god Ra or the Sun, walking, hawk-headed, wearing the sun's disk and uræus.

312 (*Shelf 2*). Bronze figure of Mentu-Ra, the Egyptian Mars, particularly worshipped at Hermonthis, wearing the sun's disk, with two uræi serpents, goddesses of the upper and lower world, over which Mentu presided. The collar, *uskh*, is inlaid with gold, and the eyes with silver.

345a (*Shelf 3*). Porcelain figure of Mentu-Ra, having the plumes and disk of bronze; on the bust the name of Sabaco, B.C. 716.

383 (*Shelf 2*). Bronze figure of Ma or Truth, daughter of Ra or the Sun, seated, wearing a feather on her head, and draped in a close garment.

393a (*Shelf 4*). Bronze figure of a lion-headed god, probably Horus, in the character of Hobs, walking.

Cases 3-4, No. 388 (Shelf 2). Bronze ægis or counterpoise of a collar, with the heads of the god Shu, or Mau and Tef-nu, the twin-children of Ra or the Sun. They are the two lion gods or constellation Gemini.

439 (*Shelf 3*). Porcelain figure of the god Shu kneeling on his left knee and elevating the sun's disk by both hands above his head, a form of the Sun supposed to destroy the wicked on the steps of the heaven. Shu was one of the gods of light, and his name meant light.

438 (*Shelf 2*). Bronze figure of Thoth, the Egyptian Mercury, ibis-headed, walking, wearing the *atf*.

481 (*Shelf 2*). Bronze figure of Thoth walking, holding the left symbolic eye, *uta*, emblem of the Moon, on a basket, Thoth, a form of Chons, was the god of the Moon and of letters.

484 (*Shelf 2*). Bronze group of Thoth and Horus standing pouring water out of vases. These deities are sometimes thus represented, purifying the kings of Egypt.

578*b* (*Shelf 3*). Bronze figure of Aiemhept or Imouthos, the Egyptian Æsculapius, son of Ptah, represented as a youth wearing a skull-cap, seated on a stool unrolling a papyrus, perhaps a treatise on medicine. On the pedestal is a dedication by a person bearing the same name as the god.

599 (*Shelf 2*). Bronze figure of Osiris standing wearing the crown, *atf*, with horns, uræus, and two feathers, emblems of the Hall of Truth in the Karneter or Hades, over which Osiris presided as the Egyptian Pluto.

589*a* (*Shelf 1*). Sycamore wood gilt figure of Osiris, as before, standing on a pedestal.

738 (*Shelf 4*). Bronze figure of Osiris Aah, or Osiris as the Moon, a rare and unique type, seated on a throne, mummied, wearing the disk of the moon, and holding a whip and crook.

753*a* (*Shelf 4*). Bronze gilded figure of Isis seated, in the act of suckling Horus, whose figure is wanting. This goddess was the wife of Osiris, and her soul was supposed to be placed in Sothis, or the Dog-star, the heliacal rising of which played an important part in the Egyptian Calendar.

915*a* (*Shelf 2*). Bronze group of the upper part of the goddesses Isis and Nephthys, having between them that of Horus hawk-headed, wearing the *pschent* or crown of Upper and Lower Egypt.

739 (*Shelf 3*). Porcelain figure of Osiris as lord of Tattu or Busiris, represented as the *Tat* or emblem of stability, or so-called Nilometer, crowned with the *atf*.

921 (*Shelf 3*). Porcelain plate or pendant, on which are Isis, Nephthys, and Horus, advancing, full face, in relief. Fine work.

Case 5. 855 (*Shelf 2*). Bronze ægis of Isis in form of the bust of that goddess, her head surmounted by a modius encircled with twelve uræi serpents; her face is plated with electrum, and a large collar, *uskh*, is round her neck. Similar objects were attached to the prows of boats which held arks of the gods.

857a (*Shelf 2*). Bronze figure of Isis, supporting Osiris.

849e. Bronze figure of Isis standing, eyes and collar inlaid with gold.

1283 (*Shelf 1*). Wooden figure of the god Bes, seated on a plinth, mummied. He holds his beard or some other object with both hands.

1296 (*Shelf 4*). Terracotta figure of Bes, wearing plumes on his head, draped in Roman military costume, and brandishing a sword. This figure is of the Roman period.

Case 7. 930a (*Shelf 2*). Bronze figure of Horus, Har-siesis, or 'Horus, the son of Isis,' hawk-headed, walking, wearing the *pschent* or crown of Upper and Lower Egypt on his head. Has held sceptre and symbol of life.

976b (*Shelf 2*). Gilded bronze figure of Harpakhrat or Harpocrates, 'Horus the Child' represented as a child with lock of hair at right side of the head, as if seated in the lap of Isis.

976a. Bronze figure of Harpakhrat or Harpanehta with royal head-dress, perhaps portrait of a youthful Ptolemy.

1003a (*Shelf 2*) Bronze figure of Har-si-Amen, or Horus as the son of Amen-Ra, youthful type of the god (Amen-Horus, Khem, Amsi or Min,) wearing the lock of hair, disk, and plumes of the god Amen-Ra.

1110 (*Shelf 2*). Bronze figure of Anup or Anubis, the god of embalming and funeral rites, jackal-headed, walking. Has held a sceptre and symbol of life.

1206 (*Shelf 2*). Bronze figure of the god Bes, standing in his lion skin, holding a cynocephalus ape, emblem of the lunar deities, in his right hand, while a boy or ape clings round his neck on the left shoulder.

1207 (*Shelf 2*). Bronze figure of Bes, standing holding the left symbolic eye, emblem of the Moon.

1341 (*Shelf 4*). Glazed steatite figure of the goddess Taur or Thoueris, wife of Typhon, represented as a hippopotamus walking, the back covered with the skin and tail of a crocodile. In the heavens this goddess personified the constellation Ursa Major or Great Bear.

Cases 7-11. Sacred Animals and Emblems.—The objects of which this section is composed are of the same class as those mentioned in the description of the Pantheon, of which it forms a subdivision. The worship of living animals was subordinate to that of the gods, and the animals were supposed to be incarnations of the souls of the deities they represented. The worship was referred to the most remote antiquity, and said to have been introduced by Kaiechos, a monarch of the 2nd dynasty. The animals were attached to the temples of their respective gods, kept in shrines or other places provided for them, and their actions interpreted as ominous. The principal sacred animals were the cynocephalus ape, the lion, the cat, the dog or jackal, the bull, the white cow, the ram, the sheep, the goat, the hare, the hippopotamus, the shrew-mouse. Amongst birds, the hawk, the vulture, the ibis, and the goose. Of fish, the eel, the latus, the lepidotus, the phagrus. Of insects, the scarabæus; and of reptiles, the crocodile, the uræus or cobra di capello snake, and a larger snake like the boa. The sacred animals were reared, fed, and taken care of with great luxury; and all the animals of the town or district, where any species was worshipped, were protected and not killed. It was death to slay intentionally a sacred animal, and even an accidental killing of such an animal entailed punishment and required absolution. After death they were carefully embalmed and deposited in mummy pits, or in tombs specially reserved for them. The reason of their worship is involved in much obscurity, and was supposed to be owing to their utility to mankind, their supposed peculiar physical qualities indicating symbolically the deities to which they were sacred, or to the tradition that the gods formerly changed themselves into the shapes of animals. The rivalry of different towns and the quarrels with each other about their sacred animals often gave rise to fearful conflicts, and caused some to suppose that this worship had been introduced to cause dissension and disunion. Amongst the objects de-

scribed in this section are also some emblems. The ape, sacred to Thoth and Khons, was worshipped at Hermopolis; the jackal, sacred to Anubis, at Lycopolis; the wolf at the same town; the dog at Cynopolis; the lion at Leontopolis and Heliopolis; the cat at Bubastis; the otter at some other site. Of the sacred bulls, Apis, sacred to Ptah, was worshipped at Memphis; Mnevis, to Ra or Atum, at Heliopolis; Netos, in the same place; Pacis, emblem of Amen-Horus, ^{at Khem} at Hermonthis: the antelope at Coptos; the ibex at Thebes; the sacred cows of Athor at Hermonthis and Atarbechis; the sheep at Sais; and the ram at Thebes; the hippopotamus at the Papremite nome in the Delta; the ichneumon at Heracleopolis; and the shrew-mouse at Athribis.

Among birds, the eagle, sacred to Horus, was worshipped at Thebes; the sparrowhawk, emblem of the same god, at Heracleopolis; the raven at the Emerald mines, near Coptos; the vulture at Eileithyie; the owl had no city, but is found mummied; the ibis at Hermopolis: the stork was also worshipped, and the goose *chenalopex*, at Thebes.

Of fish and reptiles, the crocodile was worshipped at Arsinoe, Ombos, Coptos, and Thebes, and found mummified at Manfalut; the fish *latus*, sacred to Athor, at Latopolis; the *lepidotos* at Lepidotopolis: the *oxyrhinchus* in a nome of the same name; the *mæotes* at Elephantine: the eel was sacred to Hapi or the Nile, snakes, worshipped at Thebes, to Theban goddesses, and the *scarabæus* emblems of the god Ra, elsewhere.

Cases 8-9.—Sacred Animals.—1422 (Shelf 2). Bronze figure of a cynocephalus ape, sacred to the lunar deities Khons and Thoth: living specimens of these apes were kept in the temple of these gods. This figure has the left symbolic eye, emblem of the moon, inlaid in gold upon the breast.

(*Shelf 2*). Bronze seated cynocephalus ape, inscribed with the titles of Necho II. of the 26th dynasty.

1464a (*Shelf 3*). Porcelain figure of a lion couchant, emblem of Horus, Nefer-Atum, and other deities.

1487a (*Shelf 3*). Porcelain figure of a lion couchant, wearing a lotus and four plumes on its head, emblem of the god Nefer-Atum, who is represented walking on this animal.

1500 (*Shelf 3*). Porcelain figure of the forepart of two lions, supporting the sun's disk on their backs, emblem of the festival *hokr*.

1533 (*Shelf 2*). Bronze figure of a jackal on a kind of

sledge or pedestal, with uræi, emblem of the god Anup or Anubis.

1533a (*Shelf 2*). Bronze jackal standard with two uræi.

1505a (*Shelf 2*). Bronze figure of a sphinx crowned in the *pschent*, emblem of the god Har-em-akhu or Harmachis, the sun in the horizon.

1546 (*Shelf 2*). Bronze figure of a cat, seated emblem of the goddess Bast or Sekhet. The large bronze figures of this animal often held it mummied.

1556 (*Shelf 2*). Bronze figure of a cat reclining, suckling four kittens, emblem of the same goddess.

1604 (*Shelf 2*). Bronze figure of a shrew-mouse, *Mygale*, Although said by the ancients to have been sacred to Mut or Buto, the dedication shows that it was consecrated to the god Horus. From Thebes.

1606a (*Shelf 2*). Bronze figure of an ichneumon, erect on its hind legs. This animal, of rare occurrence in Egyptian antiquities, seems to have been sacred to the god of the Heracleopolitan nome.

1607 (*Shelf 4*). Wooden head of a hippopotamus, worshipped in the Papremite nome; was sacred to Typhon, Thoueris, and other Typhonic deities.

1607a (*Shelf 3*). Porcelain figure of a hippopotamus. From the Fayoum.

1607a (*Shelf 3*). Glazed stone hippopotamus.

1613 (*Shelf 2*). Bronze figure of the bull Hapi or Apis, emblem and incarnation of the god Ptah. It bears the disk of the sun upon the head; on the nape of the neck is engraved the figure of a vulture, and on the rump that of a scarabæus, markings supposed to be found on the hide of the sacred bull. On the back is a housing.

1693 (*Shelf 2*). Bronze figure of a ram wearing the crown, *atf*, on its head, emblem of the deity Khnum or Chnoumis.

1698a (*Shelf 2*). Bronze figure of an ibex, animal sacred to the god Amen-Ra.

1698a. Bronze figure of an oryx bound for sacrifice.

1700 (*Shelf 2*). Bronze figure of a sow and two pigs, animals sacred to Typhonic deities and Isis.

1705a (*Shelf 3*). Porcelain figure of a sow.

1721 (*Shelf 3*). Porcelain figure of a hare, emblem of Osiris as Onnophris, the opener or revealer of good things, which attribute is expressed by the hieroglyph of this animal.

Other illustrations of Sacred Animals are to be found in the Sepulchral Division.

Cases 10-11. 1847 (*Shelf 2*). Bronze figure of a hawk crowned in the *pschent*, emblem of Horus.

1842a (*Shelf 4*). Bronze figure of a hawk, emblem of Ra or the Sun. This bird was the living emblem of the solar deities, to whom it was sacred; and the particular deity is generally distinguished by the head attire worn by the bird.

1860 (*Shelf 3*). Porcelain figure of a hawk, emblem of Socharis, wearing the head attire of that deity. = scarab ?

1861 (*Shelf 3*). Porcelain figure of a hawk, emblem of Khonsu, wearing the disk of the moon on its head.

1887 (*Shelf 2*). Silver figure of a hawk with human head, flying emblem of the Soul, *Ba*. Period of 26th dynasty, about B.C. 670-526.

1924 (*Shelf 2*). Bronze ibis, emblem of the god Thoth.

1293a (*Shelf 2*). Ibis, crystal body and neck of bronze.

1896 (*Shelf 4*). Wooden figure of a vulture, emblem of the goddess Mut and Nishem.

1954 (*Shelf 2*). Bronze figure of the fish *Synodontis schal*, emblem of the goddess Nahamua or Athor.

1953 (*Shelf 2*). Bronze figure oxyrhynchus, crowned with the *atf*, sacred to Thoth.

1261a (*Shelf 4*). Wooden figure of a crocodile, emblem of the god Sebak or Souchis, principal deity of Ombos and Crocodilopolis, a solar god.

1987 (*Shelf 2*). Bronze figure of an uræus serpent, emblem of goddesses, the head-dress indicating the especial goddess of the serpent. The present specimen has the sun's disk, showing that it personifies Bast, Nebun, or some other solar goddess.

1996 (*Shelf 2*). Bronze figure of an uræus, wearing on its head the *atf*, emblem of the goddess Nishem or Nekheb.

1997 (*Shelf 2*). Bronze figure of an uræus, hawk-headed, emblem of the god Khons.

2007 (*Shelf 3*). Bronze figure of an uræus, human-headed, emblem of Meri-en-sekar or Rannu, the goddess of the harvest.

2021 (*Shelf 3*). Stone figure of a frog, emblem of the goddess Heka, the frog-headed wife of the god Khnum, or Chnoumis.

(*Shelf 2*). Bronze figure of a toad with annular spots.

2042a (*Shelf 2*). Bronze figure of a horned scarabæus

beetle. This insect was the emblem of the god Kheper, a solar god, and other self-existent or created male deities, indicated by the head of the animal, symbolic of the god. This specimen indicates Osiris.

2047a (*Shelf 3*). Porcelain figure of a hawk-headed scarabæus, wearing the solar disk, emblem of Ra.

2042a (*Shelf 3*). Hæmatite figure of a scarabæus, with a bull's head, emblem of the god Osiris-Apis or Serapis. It is always found in this material.

2045 (*Shelf 3*). Lapis lazuli figure of a scarabæus with hawk's head, emblem of Ra. Generally found in this material.

2017a (*Shelf 2*). Bronze figure of a scorpion with a female bust like a sphinx, wearing the *atf*, emblem of the goddess Serk or Selk. The pedestal bears a dedication to the goddess Isis.

2059a (*Shelf 3*). Porcelain figure of a *tat*, or emblem of stability; formerly called a Nilometer, emblem of the god Osiris.

2096 (*Shelf 3*). Porcelain figure of a buckle, or the emblem *t'a*.

Cases 12-13.—Figures of Individuals.—The small objects of which this section is composed consist of small bronze votive figures with rings, which have been suspended to walls of temples; wooden ones deposited in tombs with the deceased, and small figures of glazed steatite or porcelain used as pendants or parts of vases. Some are portions of other objects, as models of boats or furniture. The Egyptians particularly excelled in wood carving, and many of these small figures are executed with much truth and delicacy. Many of the votive figures deposited in the tombs were, no doubt, intended for portraits of the deceased, whom they represent in the costume, dress, and style of the class or the period to which they belonged. Carved figures of wood of great merit have been found as old as the fourth dynasty. Many were votive, and have on the pedestals dedications to different deities on behalf of the deceased.

The principal woods employed were ebony, cedar, acacia, and sycamore: many of the best figures were made of ebony, being both harder and more costly. They are generally more or less painted; the more common examples were entirely coloured.

No. 2277 (*Shelf 3*). Bronze; figure of a king standing, elevating the left hand. He is draped in a rich feathered garment, which, with other details, is inlaid or damascened in silver. This figure probably represents a king of the 22nd or a subsequent dynasty.

2280c (*Shelf 3*). Bronze figure of a king kneeling and offering.

2429 (*Shelf 2*). Wooden tessera; on it is engraved Amenophis I. of the 18th dynasty, in a chariot of two horses.

2335 (*Shelf 2*). Clay head of an Egyptian monarch.

2280 (*Shelf 3*). Porcelain; head-dress, *namms*, of a king inlaid with a glass paste diadem of uræi serpents, and partly gilded. It is from a statue. From Memphis.

2431 (*Shelf 2*). Ivory; figure of a priest or boy naked. From Memphis.

2281 (*Shelf 3*). Bronze; figure of a priest or baker, draped in a tunic, kneeling, and carrying on his head a tray or basket of five loaves. From Thebes.

2276a (*Shelf 3*). Bronze; object in shape of an altar. On it is a priest kneeling between two apes, emblems of the lunar deities Khons and Thoth, and having in front two hawks, emblems of Horus. The spout is in shape of a frog.

2319 (*Shelf 2*). Ebony; figure of a sacred scribe or high officer of state walking, draped in a full garment. At the side of the figure is his son as a naked child, in low relief. Style of 19th dynasty, about B.C. 1300.

2316c (*Shelf 3*). Wooden kneeling group of Uahabramenepthah, and Psametik.

2376e (*Shelf 2*). Naked female slave carrying a box on her head.

2376f (*Shelf 2*). Sycamore; figure of a girl naked, carrying a cat or other animal.

2376c (*Shelf 2*). Sycamore; figure of a naked female standing, partly coloured. In good preservation, and of fine work.

2369 (*Shelf 3*). Porcelain; figure of a female carrying a calf on her neck, and holding an ibex by the horns at her left side. Style of 26th dynasty, about B.C. 600.

2375a (*Shelf 4*). Sycamore; figure of a female standing, with band round the head; full garment; holding nosegay and flower. Style of 19th dynasty, about B.C. 1300.

2373a (*Shelf 4*). Sycamore; figure of Bentreshpu, *Bintre-*

seph, a female standing draped, wearing round her neck a collar of many strings of small porcelain beads. On the pedestal is a dedication to Osiris.

Cases 14-19.—Furniture and Parts of Buildings.—Furniture.—The furniture of the ancient Egyptians consisted principally of rich bedsteads or couches, with their beds or mattresses, pillows, and cushions; and wooden head-rests, footstool-stands, tables, and chairs, both with high and low backs; and folding stools, like the Greek *okladias*; boxes for holding clothes, and other objects. From the earliest period high-backed and other chairs were in use, and at the time of the 18th and 19th dynasties were imported as tribute from Ethiopia, as will be seen in the plaster casts of the temple of Beitoually exhibited on the wall above these *cases*. Pillows of stone, wood, and other substances were also of great antiquity, and are represented in coffins of the 6th and following dynasties. They exhibit a great variety of shape, but consist mainly of a curved semi-elliptical portion, adapted to hold the back of the head, supported by a column or other contrivance resting on a base or pedestal. For furniture various woods were employed; ebony, acacia or sount, cedar, sycamore, and others of species not determined. Ivory both of the hippopotamus and elephant was used for inlaying, as also were glass pastes; and specimens of marquetry are not uncommon. In the paintings in the tombs gorgeous pieces of gilded furniture are depicted. For cushions and mattresses, linen cloth and coloured stuffs, filled with feathers of the waterfowl, appear to have been used, while seats have plaited bottoms of linen cord or tanned and dyed leather thrown over them. Sometimes the skins of panthers were used for the purpose. For carpets they used mats of palm fibre, on which they often sat. On the whole, an Egyptian house was lightly furnished, and not encumbered with so many articles as are in use at the present day.

2518-2520 (*Shelf 2*). Wood; portions of the legs of a couch or bed in shape of the head and hind quarters of a lion, the usual shape of these parts of furniture, painted.

2517a (*Shelf 2*). Wood; portion of a couch in shape of an ox's head and legs.

2571 (*Shelf 2*). Oval pillow made of the white feathers of a duck or goose, in a linen case, for a bed or couch.

2523 (*Shelf 1*). Alabaster; head-rest or pillow, *urs*; on

the fluted column is the name of Ata, a priest who lived in the period of the 6th dynasty. From Abydos.

2556 (*Shelf 1*). Wood; pillow or head-rest; the supporting portion has crossed or folding legs, with bronze pivot. From Thebes.

2556c (*Shelf 1*). Wood; portion of a pillow or head-rest, having on it, in relief, two figures of the god Bes, often found on these objects, sometimes accompanied by inscriptions.

2472 (*Shelf 1*). Ebony; stool, with four legs, inlaid with ivory stained red in part, of elegant shape. From Thebes.

2473 (*Shelf 1*). Wood; stool, like No. 2472, but painted in imitation of the inlaying. From Thebes.

2479 (*Shelf 1*). Wood; chair, with high back and seat of cord plaited, like the cane-bottomed chairs.

2477 (*Shelf 1*). Wood; chair, with folding legs, like the Greek *okladias*; the tenons of the legs fit into rails on the ground, and are in shape of the heads of geese, and inlaid with ivory. The seat has been made of maroon leather. Thebes.

2480 (*Shelf 1*). Wood; high-backed chair, inlaid with marquetry of ivory and dark wood. The seat is of plaited cord, like a cane-bottomed chair. The feet terminate in lion's claws.

2481 (*Shelf 1*). Wood; workman's stool, with three legs, such as are seen in use by those engaged in trades, in the pictures on the tombs.

2470 (*Shelf 2*). Wood; stand, for a vase, coloured.

2471 (*Shelf 2*). Wood; stand, for holding a bowl. The stand has six legs, and has been coloured white.

4682 (*Shelf 4*). Alabaster circular table.

2469 (*Shelf 2*). Wood; table, of square shape, with three legs; on the upper surface is painted a figure of the snake-goddess, Rannu, presiding over the harvest, and a dedication to Osiris for Paperpa.

Cases 14-19.—Houses and Buildings.—In these cases are also exhibited a few objects connected with the construction of houses and other buildings. The principal illustration of architecture will, however, be found in the galleries on the ground floor; the wall-cases here described only contain some of the smaller objects.

2463 (*Shelf 2*). Wood; model of a granary in form of a square court-yard, having at one side three bins or

granaries, opening by movable shutters. A door leads into the court-yard from without, and is fastened inside by a bolt. In the granary a female is seen making bread in a kneading-trough. Over the granary is a terrace, at the end of which is a covered room open in front; the master, or superintendent of the granary, is seated on a square wooden seat. The grain (barley) was unfortunately eaten by a rat. The whole is coloured. This toy, or model, came from Thebes.

2462a (*Shelf 2*). Wood; gilded model of a folding door on which Nectanebo, of the 30th dynasty, is offering a symbolic eye.

6025a. Dark stone fragments of a cubit, with names of divinities, nomes, and numbers.

2450 (*Shelf 2*). Wood; cramp, for holding together the stones of a temple. It bears the titles and prænomen of Seti I. (*Sethos*), of the 19th dynasty. From Thebes.

2455 (*Shelf 2*). Lead; cramp, from the temple of Berenice, on the western shore of the Red Sea. This cramp is of the Greek or Roman period.

2435 (*Shelf 2*). Iron; fragment of a thin plate, found in the masonry of the air-passage of the Great Pyramid on the south side during the excavations made by the late General Howard Vyse.

2464 (*Shelf 2*). Iron; key, of the Græco-Roman period. Similar keys will be seen on the necks of the jackals, emblems of Anup, or Anubis, on the coffins of the 1st and 2nd cent. A.D.

4118a (*Shelf 2*). Porcelain; tile for inlaying, having on it the name and titles of Apries, king of the 26th dynasty. About B.C. 530.

2440b. Part of a glazed tile with the titles of Bokchoris, king of the 24th dynasty.

483 (*Shelf 2*). Terracotta; brick, on which is stamped the name of Thothmes, a superintendent of granaries. 18th dynasty.

2461 (*Shelf 2*). Terracotta; curved brick, with inscription, part of a construction. The inscription is illegible.

2560 (*Cases 18-19, Shelf 2*). Wig of hair, *namms*, the upper part frizzed in curls, the lower portion from the crown of the head plaited closely in long narrow curls falling vertically all round. The style of hair is that worn by females at the time of the 18th and 19th dynasties,

about B. C. 1300, as will be seen from the wall-paintings, Nos. 179-181, of the Northern Egyptian gallery. From Thebes.

2561 (*Cases* 20-21). Reed box of rectangular shape, made of the reeds of the kind called *kash*, used for pens, with cover on a hinge. This box held the wig. From Thebes.

6004b. Clay cone stamped with the titles of Amenophis III., of the 18th dynasty.

Cases 20-21 (*Shelf* 2).—*Toilet*.—The objects used for the Egyptian toilet may be divided into two classes. Objects of dress or adornment placed on the person, consisting of wigs, caps, tunics, or gowns, girdles and sandals, and other portions of attire, and ornaments, as collars, earrings, hairpins, necklaces, bracelets, finger-rings, anklets, and other objects. In the second class the pins are those used in preparing the toilet, but not placed on the person, and pots or vases for holding unguents, perfumes, and colouring matter for the eyelids and brows, combs, tweezers, razors for shaving. The jewelry, vases, and various objects of this class are distributed at present under other sections, space not allowing in some instances of their arrangement in cases 20-21, but specimens will be referred to in the following descriptions. Most of these objects have been found either on the person of the mummies in the coffins or placed near them in the tombs.

2564 (*Shelf* 1). Leather cap for a boy. It is a kind of square hair-net cut out of a solid piece, with straps at the corners for tying. Boys, priests, and domestic servants generally had the hair shorn, and wore skull-caps. Children had a lock of hair left at the right side of the head and plaited. From Thebes.

2565 (*Shelf* 1). Linen tunic, long but without sleeves, probably for a female. It was found in the casket (2556) on the shelf in a tomb at Thebes.

2564a (*Shelf* 1). Leather dress, portion of attire or harness. It is not quite clear how it was worn, but may have been a *shenti* or tunic for the loins. It is coloured green.

2567 (*Shelf* 1). Leather apron used by workmen and persons of inferior condition.

2687 (*Shelf* 2). Bone hairpin; used in the back hair like the Roman *acus crinalis*; gold pins are represented in encaustic paintings of the Græco-Egyptian period.

4395 (*Shelf 3*). White leather sandals, such as are often mentioned in the early texts as *tebu en tehar hut*, "sandals of white leather." Sandals appear but very rarely as early as the 4th dynasty, and are then only occasionally used by persons of the highest rank, inferiors going bare-footed. At the time of the 5th dynasty sandals of leather and papyrus came into use [Lepsius, *Denkm.* II., 50-54, 79-80]. They were like those worn at present, rights and lefts, adapted to the form of the foot.

4396 (*Shelf 3*). Sandal of white and maroon leather, elegant shape and pointed toes.

4398 (*Shelf 3*). Leather sandal of elegant shape, with pointed toe of maroon and green leather.

4400 (*Shelf 3*). Leather sandal with pointed toe of green colour.

4408-9 (*Shelf 3*). Pair of leather shoes for a young person. They have like the sandals a forestrap, and are of a bright green colour. Although sandals with sides, an approach to the shoe, were introduced at the period of the 19th dynasty, shoes covering the whole foot were not worn till the Græco-Roman period, as will be seen by the paintings on the coffins of mummies of the Greek and Roman period in the collections.

4416 (*Shelf 3*). Leather shoe with a rosette and stamped circular ornaments, with sole.

4420-21 (*Shelf 4*). Pair of sandals made of papyrus, of the usual shape. Sandals of this material were worn by the priests, and great numbers were supplied to the temples for that purpose.

4424 (*Shelf 4*). Palm-leaf sandal of the usual shape.

4432-33 (*Shelf 4*). Pair of palm-leaf sandals with straps of papyrus.

4456-7 (*Shelf 4*). Palm-leaf sandals with long pointed toe, such as were worn towards the end of the 19th, and during the 20th dynasty, the points tied up and curved towards the leg. About B.C. 1200.

4464-65 (*Shelf 4*). Pair of sandals made of palm-leaves, with long pointed toes like the former. They have high sides and are a kind of shoes. Same period.

2678 (*Shelf 2*). Wooden comb, single, made in shape of the cow of Athor, the goddess of beauty; cut out of a solid piece of wood. Combs were used by females for combing the hair, and not as objects of adornment. They appear to

have been placed in the bandages of mummies of ladies of the Græco-Egyptian period, and although generally plain were occasionally ornamented with figures. They were made of wood or bone. One may be seen in the bandages of the mummy of a female (*Case 76*) who died about A.D. 90.

2683 (*Shelf 2*). Wood ; double comb.

2684a. Bronze ; tweezers for the hair ; the ends terminate in the fish *latus* biting a lotus flower. It is kept in shape by a piece of wood.

2614 (*Shelf 2*). Alabaster ; vase for holding stibium, *stem*, *mestem*, sulphuret of antimony in powder, called by the Arabs *kohl*, with which the Egyptians coloured their eyelids, eyelashes, and eyebrows. Both men and women used this cosmetic. The antimony was laid on with a kind of pin—bulbous at one or both ends, generally made of hæmatite, but sometimes of glass or wood—by dipping the bulbous end into the pot, and then spreading the powder over the eyelids or brow. Many of the stone vases in this case contain stibium and other powders for this use. The pins were generally fitted into grooves at the side of the case.

2597 (*Shelf 2*). Alabaster ; square stibium vase ; on it is engraved the name of its possessor, Paatem.

2570a (*Shelf 2*). Steatite ; vase for holding kohl or stibium, in shape of a negro slave carrying a vase.

2606. Glazed steatite ; similar vase, sides in open work with hieroglyphs of “good and true” repeated. On a stand with four legs ; a very elegant specimen.

2572 (*Shelf 2*). Steatite ; vase for holding kohl or stibium, in shape of an Asiatic slave holding a vase.

2572 (*Shelf 2*). Ivory ; vase for holding stibium for the eyes, in shape of an ape standing and grasping a cylinder.

2572b (*Shelf 2*). Blue porcelain ; cylinder for holding stibium ; on it is the name of the king Amenophis III. and the queen Tii, of the 18th dynasty. About B.C. 1400.

2573 (*Shelf 2*). White porcelain ; cylinder ; on it are the name and titles of the king Amenankhhot or Tutankhamen and his wife Ankhesenamun, of the 18th dynasty. About B.C. 1350.

2591 (*Shelf 2*). Wood ; case for holding stibium, in shape of a column, with capital of palm-leaves, and ivory stud to hold the cover.

2589 (*Shelf 2*). Glass ; case in shape of a column, with

lotus capital. In it is a hæmatite stud for laying on the stibium.

2599 (*Shelf 2*). Obsidian; double cylinder; on it the god Bes or Bessa in relief.

2598a (*Shelf 2*). Wood; double cylinder for stibium, inscribed with the names and titles of Amenophis III. and his wife Tii.

2605 (*Shelf 2*). Wood; box with four cylinders, for stibium and other materials: inscribed with instructions for laying them on.

2606a (*Shelf 2*). Wood; box of four cylinders for stibium and other materials. It is inscribed with a calendar, and the name of Aahmes or Amasis, a superintendent of public works or architect, 18th dynasty. About B.C. 1500.

2612 (*Shelf 2*). Terracotta; case for holding stibium. It is in the shape of the double crown, *atf*, worn by Har or Horus, son of Khnum or Chnoumis, and other deities.

2732 (*Shelf 3*). Bronze; mirror; the disk an oblate circular, with pin to attach it to handle of ebony, in shape of the upper part of a standard. Mirrors, *maa her, un her*, appear in use at the time of the 5th and following dynasties. The disks were always oblate, and made of bronze, with handles of porcelain, ivory, wood, and other substances. When not in use, the disks, which were polished and gave an obscure reflection of the face, were covered with a semicircular leather case. They are seen occasionally under the chairs of females (Tablet, Vestibule of N. Gallery, No. 571). The analysis of the bronze gives 85 copper, 14 tin, 1 iron.

2728a (*Shelf 3*). Bronze; mirror with ebony handle, in shape of a flower of the papyrus, inlaid with gold band and gold stud.

2728b (*Shelf 3*). Bronze; mirror with wooden handle, carved in shape of the god Bes or Bessa.

2734 (*Shelf 3*). Bronze; mirror with handle made of the tooth of the hippopotamus, in shape of a column, with lotus capital.

2736 (*Shelf 3*). Bronze; mirror with handle in shape of a papyrus sceptre of glazed steatite, inscribed with the name of Mentuemha, son of Hekahet. From Thebes.

2751 (*Shelf 3*). Bronze; mirror with handle in shape of a tress of hair, having at the ends two hawks.

Cases 22-23.—Stone and Alabaster Vases.—The Egyptians used different kinds of stone for making bowls, jugs, and other vases, destined to hold the liquids and other substances offered to the gods, or otherwise employed for religious or domestic purposes. The principal materials of the manufacture were granite, basalts, serpentine, and alabaster, or arragonite, a kind of stalagmite, of a creamy-white colour, of great beauty, and more extensively employed than any other material, especially for vases of the toilet. The kind in use at the earliest period of the 5th and 6th dynasties was plain, and of one uniform layer; but about the 25th dynasty a zoned arragonite of yellow colour, and many layers, came into use. The principal shapes are hemispherical vases, with wide open mouths, for holding wine; basins; cylindrical vases with wide rims for holding unguents or oils; an elongated vase with pointed foot, also for holding unguents or perfumes; vases with cylindrical body, large flat lips, and mouth, often employed for holding cosmetics; and vases in shape of the wine-jugs, the Greek *olpe* or the *oinochoe*, the two-handled *amphora*, and drop-shaped *alabastros*, and other shapes. On many of these alabaster vases the name of the monarch in whose reign they were made, of the person in whose tomb they were deposited, and even the amount of their capacity, or their dedication for sepulchral use, is incised in hieroglyphs. The alabaster vases appear to have been highly prized. They had covers of the same material, and were used only for domestic purposes by the upper classes. So much were they esteemed that they were exported from Egypt, and the names of Persian monarchs have been found in hieroglyphs and cuneiform characters upon them, while vases apparently of Egyptian material, if not of Egyptian fabric, have been discovered in the early tombs of Asia Minor, Greece, and the isles of the Archipelago.

4472 (*Shelf 1*). Alabaster; vase of cylindrical shape, like the Greek *kalathos*, perhaps a *makar* or canister. Similar vases were used to hold the *hat en ash*, cedar oil, and other oils called *sef*, *heknu*.

4492 (*Shelf 1*). Alabaster; cylindrical vase with foot and cover, in shape of the Greek *kalathos*, used for the same purpose as number 4472, and inscribed with the name and titles of Nofrekara, Neferkara, or Nephercheres, monarch of the 6th dynasty.

4493 (*Shelf* 1). Similar vase, inscribed with the name of Merenra, king of the 6th dynasty.

4536 (*Shelf* 2). Alabaster; jar-shaped vase of kind used for olive and other oils; on it the name of Nebemtekh, a princess, inlaid in blue.

4493 (*Shelf* 4). Alabaster; vase, jar-shaped, having an inscription in front showing that it belonged to a royal nurse.

4498 (*Shelf* 4). Alabaster; jar, the front bearing the name and titles of Thothmes III. of the 18th dynasty.

4672 (*Shelf* 3). Alabaster; cover of a vase, inscribed with the prænomen of Amenophis II., 18th dynasty.

4659 (*Shelf* 4). Alabaster; vase or jar, with cover, having its contents in liquid capacity marked in front, 8 han 6 parts, or litres 4.445 ($7\frac{3}{4}$ pints). From the desert of Serkia.

4535 (*Shelf* 3). Alabaster; head jar-shaped with female head.

4578a (*Shelf* 3). Alabaster; spoon, the bowl in the shape of the shell *Indina Nilotica*, the stem terminating in a human hand holding the shell, the end recurved in shape of the neck of a waterfowl.

4585 (*Shelf* 2). Alabaster; shell *Indina Nilotica*.

4595 (*Shelf* 2). Alabaster; vase of elongated shape and wide mouth, such as were used for unguents.

4603 (*Shelf* 3). Alabaster; elegant egg-shaped vase, inscribed with the name of Unas, king of the 5th dynasty. Abydos.

4631 (*Shelf* 4). Alabaster; vase, of the shape of the Greek *alabastros* with side handles, of zoned alabaster, having on it the name of Necho II., monarch of the 30th dynasty, about B.C. 598.

Cases 24–25 (*Shelf* 3). Alabaster; circular table, which held a number of other vases of different shapes (4685–4689). They are inscribed with the name of Atai, a kind of priest, who lived about the 6th dynasty; inlaid with green colour. From Abydos.

4697 (*Shelf* 1). Basalt; bowl, inscribed with the name of Atai, a priest; period of the 6th dynasty.

4701 (*Shelf* 1). Serpentine; jar, inscribed with the name and titles of Amenirites, a queen of the 24th dynasty.

4720 (*Shelf* 2). Steatite; vase or spoon, in the shape of the fish *chromis*.

4718 (*Shelf 2*). Basalt; vase, with spout.

4728a (*Shelf 2*). Steatite; small stopper of vase, or weight, inscribed with the name of Amasis II., 26th dynasty, B.C. 570-526.

4735 (*Shelf 2*). Serpentine; amphora.

4730 (*Shelf 2*). Serpentine; globular vase, *men*, such as was used in making offerings of wine and other liquids.

4718b (*Shelf 2*). Steatite; spoon in shape of a female, goat, and fish.

Porcelain and Glazed Ware—Besides alabaster and stone, the Egyptians used a kind of porcelain or faïence of a white sand, slightly fused, glazed by lead, silicia, or soda, and covered with a coloured glaze or enamel for vases; they also employed a whitish steatite for the same purpose, which, when carved of the required shape, was covered with a frit or glaze, and then sent to the furnace and fused. Porcelain vases are principally of a blue or green colour, and are chiefly in the form of basins or bowls, or tall cups on a stand or stem; the whole in shape of the flower of a water-plant. Some were employed for perfumes or unguents, and had a flat, slightly convex body, and a small neck, like the flower of the papyrus, often supported at the sides by two sitting apes. Others were cylindrical, in shape of unguent-vases. The bowls and basins were frequently ornamented with figures of persons, animals, water-plants, and other subjects. Small vases in shape of animals for the toilet were made also of porcelain, traced in a dark outline. Some vases were inlaid, or glazed in various colours; and yellow, violet, white, and other colours, are found to have been so employed. The use of porcelain was certainly as old as the 18th dynasty, when the blue colour came into use; but at the period of the 26th dynasty a pale apple-green coloured ware came into use, and continued till the time of the Greek and Roman rule, when jugs in the shape of the *oinochoe*, or wine-bottle, ornamented with figures in relief, were fabricated, and bore incised inscriptions with the name of the reigning monarch. It was not uncommon, as appears from the fragments discovered at the Sarabut el Khadem, near Mount Sinai, to place the name of the ruling monarch on the porcelain vases used in palaces or temples. Like the alabaster vases, those of porcelain were exported, and are found in the same

localities, whither they had been carried by trade or other intercourse. They are found in the tombs with other sepulchral furniture. Porcelain was extensively employed for other purposes, as will be seen in the other divisions of the collection. The beautiful blue colour is due to the use of copper. The vases of stone and porcelain had often disk-shaped or convex covers fitting into the mouth.

4762 (*Shelf 2*). Glazed steatite vase, inscribed with the name and titles of Thothmes I. of the 18th dynasty. This material came into use at an early period, as will be seen from the scarabæi and other small amulets made of it. The present toilet-vase is a remarkably fine example of this kind of ware.

4763 (*Shelf 2*). Porcelain; toilet-vase, in shape of a hedgehog, of pale green colour, and age of the 26th dynasty, about B.C. 550. Similar vases have been found in the tombs of Greece, the Greek islands, and Etruria. Memphis.

4765 (*Shelf 2*). Porcelain; toilet-vase, in shape of an ibex, having a lion beneath, of the same colour and age as the preceding.

4766 (*Shelf 2*). Porcelain; part of a small box or palette, with winged animals in the Assyrian style, and the name of Amasis II., of the 26th dynasty, B.C. 570–526; of the pale green colour of the period.

4788*b* (*Shelf 2*). Blue porcelain; cover of a vase ornamented with a fleurette.

4788*d*. Blue porcelain; cover of vase with depression for fingers to lift.

4767 (*Shelf 3*). Porcelain; ampulla, with inscription invoking Ptah, Sekhet, Nefer Tum, and Neith, to give a new or happy year to its possessor; of the same style and period. Similar vases have been found in Greece and Etruria. Probably given as New Year's gifts.

4790 (*Shelf 3*). Porcelain; bowl of a bright blue colour, with a pool and water-plants inside, in dark outline, 19th dynasty. From Thebes.

4796 (*Shelf 3*). Porcelain; bowl of lavender colour, having in yellow and white the titles of Rameses II., of the 19th dynasty.

4797 (*Shelf 2*). Blue porcelain; cup, in shape of a lotus flower.

4803*i* (*Shelf 3*). Fragment of a porcelain vase with the name of Amenophis III. From the Sarabut el Khadem,

where many of the fragments in this case were found on the site of the temple of Athor, the goddess of the Mines, in the neighbourhood of Mount Sinai.

4803*l* (*Shelf* 3). Fragment of a vase, with the name of Rameses II. traced on it.

4803*t* (*Shelf* 3). Fragment of a porcelain vase, with the name of Rameses III., of the 20th dynasty. From the Sarabut el Khadem.

Cases 24, 25.—The lower shelf of these and the following Cases 26–31, contains vases of different kinds of pottery used by the Egyptians for domestic and other purposes. Vases of earthenware were in use at the earliest period in Egypt, and some in the collections come from tombs in the neighbourhood of the great Pyramid erected under the 4th dynasty. The Egyptian vases are distinguished by their shape, which is not so elegant and refined as the Greek, and for the thickness of the substance of which they are made. They were either unglazed, polished, or painted, and when painted the colours were laid on in tempera. Some vases have the names of the possessor inscribed on them, and a few were imitations of those in more costly material, represented but not deposited with the mummies. They were made on the potter's wheel, rarely stamped out from moulds. For stoppers they appear to have had lumps of unbaked clay tied over with linen cloth by a cord passed round the neck. Various objects were deposited in the vases, such as edibles, bread, fruits, liquids, drugs, oils, wine, water, salt, and salted food, and occasionally papyri, beads, figures, and the like. The following are some of the most remarkable objects of the collection.

4828 (*Shelf* 4). Polished pottery; bottle with long narrow neck like the Roman *lagena*. It is covered with a cream-coloured engobe.

4804 (*Shelf* 4). Glazed pottery; bottle of black ware; the cord which tied the wrap of the stopper still remains round the neck.

4855 (*Shelf* 4). Glazed pottery; oblate globular vase, with upright spout and two small handles, ornamented with bands. Similar vases have been found in Greece, but this shape is represented in the wall-paintings of the 20th dynasty.

4860 (*Shelf* 4). Polished pottery; vase for libations, of

peculiar shape, hollow in the middle, with spout in form of a bird's head. It is covered with a white engobe. On it are painted a symbolic eye, bow (emblem of life), and various bands and other symbols.

4864 (*Shelf 4*). Polished pottery. Vase with long neck like a lagena, and three handles. On its engobe is a symbol of life holding sceptres and other symbols.

Case 26. 4874 (*Shelf 1*). Painted vase, dark blue imitation of lapis lazuli, having on it the name of a deceased person in a small yellow compartment. This is one of the vases made for sepulchral purposes.

4887 (*Shelf 1*). Painted amphora, mottled, red and yellow, and varnished; also imitation of a more precious material.

4899 (*Shelf 2*). Painted diota or amphora; on the neck is a kind of festoon or collar.

4903 (*Shelf 2*). Painted large four-handled vase.

4948 (*Shelf 4*). Pale unglazed vase, with clay stopper, and name of Atumemha, its possessor, in hieratic writing.

Case 27, 4946. Pale yellow ware; amphora such as is represented as tribute brought by the Ruten foreigner to Egypt. On it is the word *han* or tribute, and a hieratic inscription referring to Seti I., 19th dynasty.

Cases 28, 29, 4497a (*Shelf 2*). Pale yellow ware; handle of an amphora, stamped with the name of one of the heretical monarchs who worshipped the sun's disk, at the close of the 18th dynasty: from Tel el Amarna, their capital.

5024 (*Shelf 2*). Red terracotta; diota, having in relief the god Bes or Bessa, a form of Typhon.

5097 (*Shelf 3*). Pale red ware; bottle, ornamented with the head of the god Bes. Probably one of those called by the Alexandrians *bessa*, from their bearing the effigy of the god.

5282 (*Shelf 4*). Painted red ware; large vase, with the phoenix or the bird *rekh* and the papyrus.

Cases 30-32, 5118-19 (*Shelf 2*). Two stands of a bright red glazed ware resembling the Samian or red Roman ware, although of a much earlier period. These stands were probably used for holding vases or tables.

5114 (*Shelf 2*). Bottle of a bright red glazed ware, in shape of a female playing on a guitar; the eyes and details painted in black.

5116 (*Shelf 2*). Red glazed coarse ware; vase in shape of the fish *chromis*.

5117 (*Shelf 2*). Red glazed ware; vase in shape of a gourd, having on it the name of An. Supposed to have held the water used by a scribe.

5170 *a-m* (*Shelf 3*). Unglazed red ware; small cup-shaped vases, from the neighbourhood of the Pyramids of Gizeh. These are some of the earliest vases known, and are of the age of the 4th dynasty.

5132 (*Shelf 3*). Unglazed red ware; small plate, with hieratic inscription, list, dated in the reign of Rameses IV.

5136-41 (*Shelves 3-4*). Unglazed red ware; bowls, having traced inside, in outline, figures of various deities, as Amen-Ra, Tum, Osiris, Thoth, Isis, Nephthys, the genii of the Karneter or Hades, Harsiesis, and others.

Cases 33-35, Bronze Vessels.—The use of bronze vases—called by the Egyptians *baa*, *baenta*, or *khenemt*—from the earliest times, is proved by the discovery of statuettes, arms, and vessels of this material, some of which bear inscriptions as old as the 6th Egyptian dynasty. The number of shapes in bronze is very numerous, consisting of jugs or ewers, with long spouts for pouring out water, washing vases or basins, of the shape of the flower of a water-plant, small jugs, *khenems*, with spout, for holding oil, cauldrons with handles, libation vases, the bowl and end of the handle of the *amshoir*, or censer, and situlæ or buckets, with handles, for holding water in the temples, often represented in later works of art in the hands of the goddess Isis. Many little votive situlæ or buckets have in relief the figures of the god Amen-Horus, Khem Amsi or Min, and other deities, adored by a worshipper. Bowls for drinking were also sometimes made of bronze. The bronze vessels are remarkably well made, and generally well preserved.

5296-7 (*Shelf 2*). Bronze; bowl and end of handle of a censer. The bowl has the figure of a king kneeling; the end of the handle a hawk's head: the handle was of wood.

5302 (*Shelf 2*). Bronze; situla or bucket of Petammenekatta, a priest and scribe, engraved with scene of adoration to Osiris, Isis, Nephthys, and inscriptions.

5303 (*Shelf 2*). Bronze; situla or bucket of Petammenekatta, a priest holding many offices, amongst which was that of prophet of the living cynocephali of the god Khons at Thebes, with similar representations. About B.C. 530.

5305 (*Shelf 2*). Bronze; situla or bucket of small size, probably votive. On it is an adoration to the Boats of the Sun and Moon, Amen-Ra, Horus, Thoth, Sekhet, Nefer Atum, Athor or Isis, Ra, Nephthys, Harpocrates. The subjects are in bas-relief.

5310-11 (*Shelf 2*). Bronze; sides of a vessel, inscribed with the name and title of Taharka, of the 25th dynasty, about B. C. 680.

5315 (*Shelf 2*). Bronze; votive table or model, inscribed with the name of Atai, a priest, *karheb*. On it are several small models of ewers, basins, jugs, plates, and colander. Period of 6th dynasty.

5321 (*Shelf 1*). Bronze; bowl, with expanding mouth, in shape of a papyrus flower.

5327 (*Shelf 2*). Bronze; oil-jar, *namms*, with spout.

5322 (*Shelf 1*). Bronze; ewer or jug, with long spout.

5332 (*Shelf 2*). Bronze; cauldron, with two handles.

5333 *a* (*Shelf 2*). Bronze; tap, ornamented with lion. From Thebes.

5339 (*Shelf 2*). Leaden vase with cover and handle.

Food, Fruits, and Seed.—The ancient Egyptians ate different kinds of meat, especially the flesh of oxen and calves, the goat, *kahs*, the antelope, the ibex, and the leucoryx, *mahut*; not, however, the sheep, though the hyæna, *hetu*, was occasionally eaten at an early period. Amongst birds, various kinds of waterfowl, consisting of cranes, *t'a*, geese, *samen* or *khen*, and ducks, *ru*, were used for table, as also was the pigeon, *ment*, but not the domestic fowl, with which the Egyptians were unacquainted. Fish, *rami*, of which various kinds are mentioned, were used by some classes, although rejected by the priests, and therefore deemed less pure. They were cooked fresh, or else salted and preserved. Their bread was principally if not wholly made of barley, *bat*, either in flat circular cakes, like biscuits, or else in triangular and conical forms, and sometimes in shape of animals and other devices, as modern pastry. The principal fruits which were edible were grapes, *alulu*, figs, *teb*, the date, *nebs*, that of the doum palm, *kaka*, the heglyg, *asher*, the pomegranate, *remen*, and the olive, *get*. Amongst vegetables the gourd or cucumber, the onion, *hut*, the root of the papyrus, *t'ama*. At an early period they drank milk, and wine, *arp*, of various kinds, as fisherman's wine, wine of Northern Egypt, &c.; but in later times beer, *heq*, which,

introduced from Asia and made of red barley, *bat teshar*, was a more favourite beverage. Water was of course used.

Of their viands few remains of meat have been discovered; but in this case will be found several specimens of fruit, seeds, bread, fish, and one of a prepared duck.

These specimens are very interesting, and were mostly found in baskets or vases, placed with the dead.

Cases 32-35. 5340 (*Shelf 3*). Stand made of palm-leaves and papyrus, of square shape, having three stands: on two are trussed ducks, *ru*, ready for food, and on the third some biscuits. From a tomb at Thebes.

5341 (*Shelf 3*). Cover of a basket, holding two cakes or biscuits of barley-bread.

5362 (*Shelf 3*). Cake of barley-bread, in shape of the head of a crocodile, partially covered with painted bands of linen.

5363 (*Shelf 3*). Bowl of red terracotta, containing barley-meal for making bread.

5367 (*Shelf 3*). Pomegranates; *Punica granatum*.

5368. Figs: *Ficus Carica*.

5369 (*Shelf 3*). Dates: *Phoenix dactylifera*.

5373 (*Shelf 3*). Dates of the doum palm: *Cucifera Thebaica*.

5374 (*Shelf 3*). Bowl of yellow ware, containing grapes, *Vitis vinifera*.

5375 (*Shelf 3*). Fruit or seed of a kind of *solanum*.

5378 (*Shelf 3*). Seeds of the mimosa. *Sapotea mimosa Elangi*.

5379 (*Shelf 3*). Seeds of the castor-oil plant, or *Ricimus*.

5380 (*Shelf 3*). Seeds of the *Carthamus tinctorius*.

5381 (*Shelf 3*). Flowers of the lotus.

5383 (*Shelf 3*). Gum Arabic.

5380a (*Shelf 3*). Unknown fruit.

5390 (*Shelf 3*). Jar of pale terracotta, painted with lines and bands, and holding wheat. From Sakharah.

5340a (*Shelf 4*). Terracotta bowl containing fish. From Thebes.

Agricultural Implements.—The cultivation of the land by the Egyptians was carried on by the plough, with its share made apparently of bronze, *aksu*, drawn by oxen or horses. The plough had no coulter or wheels, and the draught was from the shoulders or head by a yoke made of wood and cord: the hoe was also used, generally

with the blade inserted into the handle, and tied by a cord; a pickaxe of wood was also used for digging up the ground. The seed was generally carried in a square basket, like those in *Cases 42-43*. Water for irrigation was either raised from a well by a long pole on a pivot, the pole having at its end the bucket, tied by a cord, to dip into the well; or else carried in jars, like modern milk-pails, fitted by a strap or cord to the end of a yoke passing over the shoulders. For reaping corn the labourer used sickles made of bronze or iron, with wooden handles. A hackle was used for some seeds. Corn was generally trodden out by oxen.

5402 (*Shelf 4*). Steps of a ladder, made of sount or acacia, with rope of palm-fibre, which formerly connected them together. Found in the well of the tomb of Seti I. (Belzoni's tomb), to descend which this rope ladder was used.

5404 (*Shelf 4*). Palm-fibre cord or rope.

5407 (*Shelf 4*). Wood; hoe; the blade fixed to the handle by a cord of palm-fibre. From Thebes.

5408 (*Shelf 4*). Wood; pickaxe, made of a solid piece of wood. From Thebes. Similar hoes and pickaxes are seen in the hands of labourers, and of the sepulchral figures in the collection.

5408a (*Shelf 4*). Bronze object, apparently a ploughshare.

5409 (*Shelf 4*). Wood; hoe, with inscription.

5410. Iron; sickle. From Thebes.

5413 (*Shelf 4*). Acacia, or sount-wood pole, for carrying vases, suspended from the ends by straps, when the pole was placed across the shoulders. Similar yokes are seen in use for the transport of bricks, vases for irrigation, and other articles.

5414 (*Shelf 4*). Leather strap, belonging to the pole, stamped with ornaments. From Thebes.

Cases 36, 37.—Arms and Weapons.—The Egyptians used for civil life the stick or wand of different shapes, and bearing various names, as the *ba*, *ab*, *kherp*, or sceptre, held in the hand; with the short stick, *batana*, the bastinado was administered. All persons of rank occasionally held or used a long stick, or wand, about four feet long, while smaller ones were used for other purposes. Sticks were occasionally inscribed with lines of hieroglyphs, containing the name and titles of the possessor, and an address to the stick, which had supported the owner in his

old age. Besides sticks, there are in this *Case* many weapons, both offensive and defensive, used by the Egyptians. The principal offensive ones were the bow and arrow, the war axe, the mace or club, and the short sword or dagger. For defence the shield, made of leather, breastplates of bronze scales or linen cord, and at a late period armour made of the skin of the crocodile. The blades of offensive and defensive weapons were of bronze; it is doubtful if the use of iron was known at an early period. Bronze armour appeared first in Egypt in the time of Psammetichus I., when the Carians and others, as allies or mercenaries, came so armed, and the monarch himself wore a brazen helmet. The earlier monarchs appear to have been armed with leather or linen armour. The analysis of the bronze gives 94·0 copper, 5·9 tin, 0·1 iron.

5467 (*Shelf* 1). Wood; short stick, with projection at the side, attached by a strap.

5481 (*Shelf* 1). Wood; cylindrical stick, with end forked, like a kukupha sceptre, *t'am*, or *uas*, and bronze collar round the stick.

5418 (*Shelf* 2). Bronze; forked end of a sceptre, *t'am*, or *uas*.

5489 (*Shelf* 2). Wooden stick, inscribed with the name of Pashaumen, a kind of priest, *karheb*.

5490 (*Shelf* 2). Ebony; stick of Bai, a royal commissioner and officer in attendance on the king to the land of Mesopotamia, *Naharaina*, a chief of Memphis.

5490a (*Shelf* 2). Wood; stick, with inlaid inscription of a Neferrenpa, royal servant, and chief of the west.

5495 (*Shelf* 2). Bronze; cylinder, or ferrule of a stick, inscribed with the name and titles of Pepi, king of the 6th dynasty.

5496 (*Shelf* 2). Ivory; papyrus flower, from the top of a stick or sceptre.

5899c (*Shelf* 2). Felspar head of a papyrus-sceptre or stick.

5497a (*Shelf* 1). Bronze; cat-headed top of sceptre.

Fishing Implements.—The Egyptians fished both with the net and with the rod and line. The rod was short, and of one piece. They used no float, but practised ground fishing with bronze hooks, or else speared fish with a bident spear; sometimes the spear was replaced by a kind of arrow feathered, to which was attached a line like a harpoon. The hippopotamus and the crocodile were

harpooned with a spear, having a barbed head of bronze, fitted by a ferrule to the shaft. The ferrule has at its side a ring to attach the cord, which ran over the forked end of the haft, and was rove on a reel. These ends were detached, and the hunter or fisher sometimes had as many as three or four separate ends, with cords, piercing the same crocodile or hippopotamus.

5499 (*Shelf* 1). Bronze; head, hooked, of a harpoon, *khemt*, for killing crocodiles or hippopotami, with figure of the god Ra and crocodile.

5498 (*Shelf* 1). Bronze; head of a harpoon, with figure of a crocodile, and ring for cord.

5509 (*Shelf* 1). Wood; portion of flabellum, or flyflap, *behu*, which has been made of feathers.

5429 (*Shelf* 2). Wood; bow, *pet*, for fowling.

5442-47 (*Shelf* 2). Reed arrows, *shemr*, *sat*, with flint points for fowling. They have been feathered.

5470 (*Shelf* 3). Bronze; knife with onyx handle.

5468 (*Shelf* 3). Bronze; blade of knife.

5472 (*Shelf* 3). Stone; knife inscribed with name of Ptahmes, an officer.

5441 (*Shelf* 3). Flint arrow-head from Mount Sinai.

5428 (*Shelf* 2). Wood: scabbard of a sword, gilded.

5460 (*Shelf* 2). Bronze; triple-bladed arrow-head.

5457c (*Shelf* 2). Bronze; double-bladed arrow-head.

5449 (*Shelf* 2). Bronze; arrow-head.

5451 (*Shelf* 2). Bronze; spear-head, inscribed.

5423 (*Shelf* 3). Iron; spear-head.

5460c (*Shelf* 2). Bronze ball, or sling bullet.

5463-4 (*Shelf* 2). Wood; boomerangs, or fowling-sticks.

5476a (*Shelf* 3). Bronze; scale, or armour-plate, from Tel el Yahoudeh.

5475 (*Shelf* 3). Wood; bracelet for arm, perhaps for protection against string of bow.

5477 (*Shelf* 3). Part of wooden chariot.

5476b (*Shelf* 3). Part of linen breastplate.

5408 (*Shelf* 3). Wood: club or hackle.

5502a (*Shelf* 3). Wood; block or pulley.

5507 (*Shelf* 3). Wood; fulcrum of well, with cord of palm fibre.

5419 (*Shelf* 2). Hatchet, *akhu*, with bronze blade, having a horseman in open work, and wooden handle with leather thongs.

5420 (*Shelf 2*). War axe, *matri*, bronze blade and silver handle.

5421 (*Shelf 2*). Bronze; hatchet-head, *akhu*, inscribed with name and titles of Thothmes III., handle and setting modern.

5423a (*Shelf 3*). Bronze; dagger, *bakasu*, with gold handle.

5423a (*Shelf 3*). Bronze; dagger, *bakasu*, with bronze and ivory handle.

5426 (*Shelf 3*). Bronze; dagger, *bakasu*, with silver and ivory handle.

5426a (*Shelf 3*). Dagger, *bakasu*, with flint blade, wooden handle, and remains of leather sheath.

5503 (*Shelf 3*). Wood; masts of models of boats.

5505-6 (*Shelf 3*). Wood; paddles or rudders, with jackal heads, from model of a boat.

5467-7a (*Shelf 3*). Bronze; fish-hooks.

5462d (*Shelf 4*). Stone; hammer from the Wady Magarah,

5461c (*Shelf 4*). Flint flakes from the Wady Magarah, the Sarabut el Khadem, and Western Desert.

Cases 38, 39.—5474. Armour made of the skin of the crocodile.

Instruments for Painting and Writing.—The Egyptian writing materials consisted of the palette, writing-desk, or ink-stand, a rectangular slip of alabaster, ivory, porcelain, or wood, about 16 inches long, 2 wide, and $\frac{1}{4}$ inch thick, at the upper part of which are two or more oval depressions or wells, occasionally with the emblems of cartouches, to hold the red and black ink used by the scribe. At the lower part of the palette is a hole or groove in which were placed the writing reeds, *lash*, split at one end, but not cut to a point as the modern pen or brush. The Egyptian rather painted than drew the characters he wrote. The slip that held the reeds occasionally has a sliding cover to give readier access to the reeds. For painting, rectangular palettes of wood with numerous wells, or porcelain ones with small vases for holding the various colours, were used. The principal colours were red and yellow ochre, blue and green frits of oxides of copper; the white is plaster, the black is animal carbon, the brown, either mixtures of black and red, or a natural earth; the vehicle apparently gum arabic, and other gums. The materials used were calcareous stone, tiles, wood prepared with a layer of cloth and plaster, linen, leather, and

papyrus, the last being most extensively employed. They used also a small calathus, or jar-shaped pot, for holding water, knives to cut the reeds, bags to hold their writing implements. The letters and documents were rolled up into cylinders, placed in leather cases for safe transmission. Letters were accompanied by seals of clay placed on the cylindrical fold, and bearing impressions from scarabæi. The painter used slabs and mullers for grinding the paint.

5603 (*Shelf 1*). Calcareous stone. Part of the royal titles of Seti I., showing the manner of painting sculptures in the tombs of the kings. Thebes.

5526 (*Shelf 2*). Stone and alabaster model of a painter's palette, reed, and vases, and other objects. From Abydos.

5536 (*Shelf 2*). Alabaster; painter's palette, with eight vases or wells.

5539 (*Shelf 2*). Porcelain; stand with vases for holding paints.

5547 (*Shelf 2*). Dark basalt; muller and slab for grinding paint.

5556 (*Shelf 2*). Bronze; vase, gilt, holding balls of colour.

5558 (*Shelf 2*). Wood; box or palette for painting coarse inscriptions, such as masons' scrawls on stone. From Thebes.

5571c (*Shelf 2*). Cake of blue colour.

5576a (*Shelf 2*). Bronze; seal in shape resembling those in use at the present day, with head of the goddess Athor, apes, and uræi, in open work, and name of Amen-Ra on the bottom.

5512a (*Shelf 3*). Wood; palette inscribed with the name of Amasis I., 18th dynasty.

5514 (*Shelf 3*). Wood; palette of a scribe, inscribed with the name of Rameses II., 19th dynasty, in whose reign the scribe lived.

5515 (*Shelf 3*). Wood; palette of Rameri, an officer of state in the reign of Thothmes IV., 18th dynasty; with twelve places for colours.

5523a (*Shelf 3*). Basalt; palette of a scribe, dedicated to Thoth and Sefkh-abu, the deities of writing.

5523 (*Shelf 3*). Porcelain; palette of Meri, a bow-bearer; on it an inlaid figure of Osiris, in coloured glass.

5524 (*Shelf 3*). Ivory; palette of a scribe.

5525b (*Shelf 3*). Wood; palette of painter, with places for eleven colours.

5533 (*Shelf 3*). Bronze; case of a scribe, consisting of box for ink; another for a pen connected by a chain.

5583 (*Shelf 3*). Clay; seal from a document inscribed with the name of Naifaarut (Nepherites), 29th dynasty, B.C. 399–393.

5592 (*Shelf 4*). Leather; bag stamped with ornaments, which held some of the following implements.

5593 (*Shelf 4*). Bronze; razor, *khak*, in shape like an adze with wooden handle. From Thebes.

5597 (*Shelf 4*). Bronze; razor, in shape of a long blade with heart-shaped end. From Thebes.

6004 (*Shelf 4*). Clay; seal, probably of an amphora, inscribed above with the name of Rameses II., 19th dynasty.

Cases 40, 41. Boxes and Spoons.—In this section are arranged the various boxes used by the ancient Egyptians for holding different articles of the wardrobe, toilet, or kitchen. The Egyptian boxes, *teb*, were made of various materials, as wood, reeds, palm fibres, papyrus, and ivory; the more costly were either gaily painted with colours or else inlaid with ivory, porcelain, and other substances. They were used for holding the objects of civil life, and are to be distinguished from others in the sepulchral division, employed for the purpose of holding funereal objects. With them are arranged some of the spoons or little boxes employed for the toilet; often in the shape of animals and fruits, combining a kind of bowl or spoon of circular or elliptical shape. The materials which these objects held were probably cosmetics, and one, No. 5953, has still remaining on it two little cakes of white wax. One box contains flour, but in general they are empty. The Egyptian boxes had no locks, and could only be secured by tying a piece of cord from a stud on the cover to another stud on the body of the box.

5918 (*Shelf 1*). Papyrus box on four legs with its cover moving on a hinge.

5923 (*Shelf 1*). Wood; cylindrical box with a flat and engraved cover, moving on a pivot; the interior is filled with flour.

5897 (*Shelf 2*). Ebony; box inlaid with panels formed of ivory, stained pink, and blue porcelain. Thebes.

5899 (*Shelf 2*). Ebony; slip which has been inlaid in a box, incised with the name and titles of Amenophis III., of the 18th dynasty.

5899a (*Shelf 2*). Ebony; stud and slip from a box, incised

with the name of Amenophis III., the queen Tii, and their daughter. The names were anciently defaced by the heretic worshippers of the Sun's disk at the close of the 18th dynasty.

5899c (*Shelf 2*) Ebony band, dedicated to Amen-Ra, for Penbai, scribe of the house of the disk.

5901 (*Shelf 2*). Wood ; box with vaulted cover, inlaid with ivory, engraved with annular ornaments.

5906 (*Shelf 2*). Wood ; with cover and hinge like a modern snuff-box.

5907 (*Shelf 2*). Painted wooden box with cover inscribed with the name of Tekar, a sailor or navigator of the sacred barge of the god Amen-Ra. Thebes.

5910 (*Shelf 2*). Wood ; box inscribed with the name of Pepi-set-heb, a functionary who lived in the reign of the monarch Pepi, of the 6th dynasty.

5921 (*Shelf 2*). Wood ; hemispherical box engraved with a pattern and inlaid with blue paint.

5928-9 (*Shelf 2*). Wood ; semicircular boxes with covers engraved with fleurettes.

5980 (*Shelf 2*). Wood ; box in shape of a gourd, engraved, and inlaid with blue paint.

5981 (*Shelf 2*). Cover of a wooden box, engraved with two calves amidst water-plants and ornaments. These have been inlaid.

5945 (*Shelf 3*) Wood ; box for toilet, or spoon, in shape of a jackal seizing a fish. Thebes.

5945a (*Shelf 3*). Similar box, jackal seizing a shell.

5946 (*Shelf 3*). Ivory ; toilet box with its cover in shape of a duck, throwing from its bill a fish to two ducklings, which fly to seize it.

5949 (*Shelf 3*). Wood ; box with its cover in shape of a trussed duck.

5955 (*Shelf 3*). Ivory ; spoon, circular bowl with handle having in relief the head of Athor and uræi serpents.

5951 (*Shelf 3*). Ivory ; spoon or bowl in shape of a fish.

5952 (*Shelf 3*). Wood ; box or spoon with circular bowl handle in shape of a fish.

595b (*Shelf 3*), Wood ; bowl or spoon in shape of a duck held by a female swimming through the water.

5953 (*Shelf 3*). Wood ; spoon with two bowls in shape of cartouches, holding wax. The handle ornamented with figures of the god Bes or Bessa. Memphis.

5957 (*Shelf 3*). Ivory; spoon, boy supporting a bowl in shape of a shell. Thebes.

5956a (*Shelf 3*). Wood; spoon, circular bowl, handle in open work; female walking amidst the papyrus.

5959 (*Shelf 3*). Wood; spoon, circular bowl, handle carved in shape of a hand. Thebes.

5961 (*Shelf 3*). Wood; spoon, bowl in shape of a shell held by a hand; the end of the handle terminates in a goose's head recurved.

5976 (*Shelf 3*). Wood; spoon, bowl with handle in shape of papyrus.

5958 (*Shelf 3*). Wood; spoon, bowl engraved with two fish and water-plants; handle in shape of an oryx. Thebes.

5965 (*Shelf 3*). Wood; spoon in shape of a bouquet of water-plants; the buds are stained ivory.

Workmen's Tools.—The following objects are some of the tools employed by brickmakers, plasterers, and whitewashers. The brickmakers used moulds, probably of wood, for making the bricks, stamps to impress on them the requisite name or inscription, pickaxes to break up the clay, and vases for the water for mixing, yokes across the shoulders to carry the bricks to their destination, plumb-lines to keep the walls perpendicular. In the time of the 18th and 19th dynasties foreign captives under Egyptian superintendence were employed, and the hardships suffered by the Hebrews under their Egyptian taskmasters during their sojourn in Egypt, as described in the Pentateuch (Exodus i. 14), prior to the Exodus, forcibly represent the tyranny exercised over the unhappy people reduced by the Egyptians to servitude. The plasterers used a kind of adze and spatula for laying the plaster on walls of clay mixed with straw, smoothers to flatten the surface, coarse brushes of palm fibres, and paint in pots to whitewash and colour it. Wooden objects first had a piece of cloth or linen glued on them, and the plaster was afterwards laid upon it and smoothed over.

5999 (*Shelf 4*). Fragment of stucco from the wall of a tomb with part of an inscription traced on it.

5612-4 (*Shelf 4*). Fragments of walls of tombs, made of sun-dried clay and straw covered with a thin layer of stucco and painted portions of females, a child, and inscription.

5609 (*Shelf 4*). Sun-dried clay; fragment of a brick made with straw from the Pyramid of Dashour.

5987 (*Shelf 4*). Wood; smoother in shape of an iron, with the hieroglyph of the object engraved on it. Thebes.

5988 (*Shelf 4*). Wood; smoother of plasterer, oval-shaped.

5991 (*Shelf 4*). Palm-fibre; brush of a painter, coloured red.

5991c (*Shelf 4*). Palm-fibre; brush of a painter, coarser, and of another shape, coloured red.

5992 (*Shelf 4*). Wood; cylindrical pot or box, coloured white, filled with lime for whitewashing.

5993 (*Shelf 4*). Wood; stamp for bricks, with incuse hieroglyphs; name of Amenophis I., 18th dynasty.

5995 (*Shelf 4*). Wood; stamp, with incuse hieroglyphs for bricks for the construction of the granaries of the temple of Ptah.

Cases 42, 43. The tools and utensils used by the ancient Egyptians consisted principally of bronze and wood, iron being rarely found in the sepulchres. Stone hammers of an unknown date have been found near the mines of the Wady Magarah, and some have supposed that the Egyptians used flakes of flint, set in handles, as chisels to carve calcareous stone and other tender materials. The principal tools of the mason were bronze chisels, wooden mallets, and stone polishers; the carpenter used a wooden mallet, or hammer, bronze saws, chisels, adzes, hatchets, drills, brad-awls, and other tools. The nails used were bronze; but the sides of boxes and coffins were generally secured by wooden plugs, and for glue gum, or a kind of isinglass, was employed. The tools were sharpened on a hone, and oil poured from a horn for the purpose. Besides the tools are various other objects of unknown use.

6026 (*Shelf 1*). Large oval baskets made of palm-fibres neatly plaited, with vaulted cover, in which were contained several of the tools exhibited on *Shelf 2*. Baskets of a similar shape are made in Egypt and Nubia at the present day. From Thebes.

6032 (*Shelf 1*). Wood; mallet or hammer, bell-shaped, such as are seen in the hands of masons and carpenters in the pictures of the tombs. The present specimen was found amongst the *débris* of the pyramid of Abooser.

6109-19c (*Shelf 2*). Bronze; nails.

6036 (*Shelf 2*). Skin; bag or pouch for holding tools. Thebes.

6037 (*Shelf 2*). Horn ; flask for holding oil for sharpening tools ; the horn is that of a cow, the bottom of sount wood, and the spoon-shaped mouth of the same wood, tied with cord made of palm-fibre.

6040 (*Shelf 2*). Acacia-wood ; drill bow. From Thebes.

6041 (*Shelf 2*). Wood ; cap to hold drill. From Thebes.

6042-3 (*Shelf 2*). Bronze ; drill with wooden cylindrical handle. From Thebes.

6045 (*Shelf 2*). Bronze ; chisel with wooden handle.

6049a-c (*Shelf 2*). Bronze ; hatchet-heads from Tel el Yahoudeh.

6048 (*Shelf 2*). Bronze ; adze with wooden handle. From Thebes.

6052 (*Shelf 2*). Bronze ; knife with wooden handle. Thebes.

6053 (*Shelf 2*). Bronze ; chisel with wooden handle. Thebes.

6050 (*Shelf 2*). Bronze ; blade of hatchet. Thebes.

6059 (*Shelf 2*). Model of a hatchet ; on the bronze blade is the prænomen and title of Thothmes III., of the 18th dynasty. Thebes.

6060 (*Shelf 2*). Model of an adze with bronze blade and wooden handle, inscribed with the name and titles of Thothmes III., 18th dynasty. Thebes.

6064-5 (*Shelf 2*). Models of bronze saws with wooden handles, inscribed with the name and titles of Thothmes III., 18th dynasty. Thebes.

6070d (*Shelf 2*). Bronze ; blade of a hatchet or hoe. Tel el Yahoudeh.

6086 (*Shelf 2*). Bronze : tray, perhaps for colour.

6079-82 (*Shelf 2*). Bronze ; models of blades of axes, inscribed with the name of Ata, an officer at the time of the 6th dynasty. From Abydos.

6112a (*Shelf 2*). Bronze ; chisel of a mason. From the Sarabut el Khadem.

6112b (*Shelf 2*). Bronze ; chisel of a mason of a different shape. From Tel el Yahoudeh.

6113 (*Shelf 2*). Iron ; gimlet with wooden handle, late period. From Thebes.

6112 (*Shelf 2*). Stone ; hone for sharpening tools. From the Sarabut el Khadem.

6135-6 (*Shelf 3*). Wood ; panels of a box or other ornament, representing a person in adoration to Osiris.

6136-40 (*Shelf 3*). Stone; moulds for impressing figures of the plover, *rekh*, or heron, *bennu*, made of wax and deposited as an amulet on the mummies.

6140a (*Shelf 3*). Slate; mould for making an earring. It is of the Greek or Roman period.

6143-57 (*Shelf 3*). Terracotta; moulds for making porcelain figures and other amulets placed on the beaded work of mummies. 6143 is for a figure of the god Ptah. 6144 for Ra. 6146 for a symbolic eye.

6169-70 (*Shelf 3*). Wood; pair of hands and arms, apparently used as castanets or rattles.

6175-6 (*Shelf 3*). Ivory; arms for the same purpose, much recurved and ornamented with annulets. From Thebes.

6178 (*Shelf 3*). Ivory; ornament curved like a boomerang, having on the upper or convex surface, in outline, figures of the deities Taur, Bes, or Bessa, a camel or cameleopard, an ape, sceptre, and frog.

6179-88 (*Shelf 3*). Bone; objects, consisting of handles of instruments and parts of boxes. From a tomb at Memphis.

6311 (*Shelf 4*). Square bag or basket made of fibres of the palm-tree, plaited rather open. Similar baskets were used by labourers to remove sand, earth, &c.

6301 (*Shelf 4*). Cover of a circular basket, flat, neatly and closely plaited.

6312 (*Shelf 4*). Oblong oval basket, *tna*, with vaulted cover, neatly plaited in parts with a coloured pattern. Baskets of a similar shape and fabric are used at the present day in Egypt and Nubia.

6328 (*Shelf 4*). Circular basket made of palm-fibre, with coloured pattern in parts, and pyramidal cover, neatly plaited.

Cases 44, 45.—Musical Instruments.—The invention of musical instruments, according to the Egyptians, was due to the gods. Thoth, or Hermes, invented the lyre, Neith, or Minerva, the flute. The god Bes is also seen playing on the trigon or triangular harp, or tambourine, and Athor, or Isis, on the sistrum. The principal stringed instruments were the harp, *ben-t*, made of wood of various sizes and shapes, having from 4 to 22 strings of catgut; lutes and other intermediate instruments, having from 5 to 10 similar chords; lyres (some with sounding boards of tortoiseshell) also made of wood with parts carved in the

shape of the heads of gods, kings, and animals; the guitar, *nefer*, or *nabla*, having from 2 to 4 chords, and ornamented with tassels, perhaps for tightening the strings; the drum made of wood and parchment, and the square and round tambourine; the single and oblique flute, *seba*, and the double flute, *namms*, also of wood with mouthpieces; cymbals of bronze; trumpets of bronze; maces, or castanets, of metal, bone, or wood; sistra, *sishesh*, of silver and bronze, and chains of bronze. The Egyptians understood harmony, and played their instruments in concert, or as accompaniments to vocal performances.

6355 (*Shelf 2*). Bronze; sistrum, *ssesh*, handle in shape of head of Athor; it has had three wires; on the band which they passed through is the head of Athor, uræi, the goddess Bast, the goddesses of the Upper and Lower Country, and other deities engraved in outline. From Thebes.

6356-57 (*Shelf 2*). Bronze; handles of sistra, the upper part in shape of a head of Athor, uræi, and a lion on the top.

6361. Porcelain; upper portion of model of sistrum, on which is Isis in the shape of a vulture, and the god Har, or Horus, represented as a hawk.

6564aa (*Shelf 2*). Porcelain; handle of sistrum inscribed with name of Amasis II., 26th dynasty.

6359 (*Shelf 2*). Porcelain; upper part of model of sistrum in shape of pylon, or gateway; handle in shape of head of Athor.

6365 (*Shelf 2*). Bronze; sistrum with three bronze wires terminating in the heads of waterfowl, the handle in shape of the god Bes, or Bessa.

6373 (*Shelf 2*). Pair of bronze cymbals, united by a linen cord or band.

6375 (*Shelf 2*). Bronze; bell in shape of the heads of the god Bes, surmounted by plumes; of the Roman period.

6376 (*Shelf 2*). Bronze; bell ornamented with heads of Bes, Bast, and Anup, or Anubis.

6382 (*Shelf 2*). Sycamore wood; harp, *ben-t*, for 5 strings.

6384 (*Shelf 2*). Sycamore wood; top of a harp which had 17 vertical chords. From Thebes.

6383 (*Shelf 2*). Wood; harp, or guitar, which when played was borne on the shoulder. It had four chords, and differs from the harp and guitar. It is covered with parchment, has a bridge and part of one string of catgut remaining. From Thebes.

6384a (*Shelf 2*). Sounding board of a lyre made of the shell of a tortoise covered with maroon leather.

6385 (*Shelf 2*). Part of a wooden flute, *seba*.

6388 (*Shelf 2*). Wood; flute, *seba*, small, with 6 holes, corresponding to that known to the Greeks as the *ginglaros*.

Latrunculi, or Draughtsmen.—The ancient Egyptians had several games, and amongst them two played something like the modern draughts. The games were called *sent*. They used a board divided into 30 squares, disposed 3 one way and 10 the other, and another of 20 squares, 12 of which were arranged in 4 rows of 3 squares, from the middle square of which started a perpendicular line of 8 squares. They were played by 2 players, each of whom had 5 or 6 pieces of a different shape, colour, or device to those of his opponent. They were generally conical, and called *abu*. The game was in use from the 5th dynasty till the Roman Empire, and is supposed to have been invented by the god Thoth, and to have been played by him with Isis and by Rameses III., or Rhampsinitus, with the goddess Isis in Hades. Besides the game of *sent* there was another game, called *t'au*, or "robbers," and a third called *han*, or the "vase," played by moveable pieces on a circular board with concentric lines. These games are supposed to have some relation to the Greek *petteia*, or *diagrammismos*, and the Roman *duodecimscripta*, or 12 squares, and *latrunculi* "robbers," or draughts. The Egyptian draughts are generally conical, and of wood or porcelain. The Romans used circular convex pieces made of glass. There are many varieties of the Egyptian *abu*, or draughtsmen, of which the following are the most remarkable.

6413a (*Shelf 2*). Draught of very early style terminating in a human head, probably one of the pieces called *t'au*, or "robber,"—probably period of 4th dynasty.

6414a (*Shelf 2*). Conical draughts inscribed with the titles and prænomen of the Pharaoh Necho I. of the 26th dynasty, B.C. 609–603.

6414b (*Shelf 2*). Conical draught terminating in the head of a jackal. The Greeks called their draughts *kunes*, or "dogs."

6414 (*Shelf 2*). Draught terminating in the head of a cat.

Toys.—The Egyptians had toys for children, consisting of dolls made of wood and bronze, some with moveable

arms like the Greek *neurospasta*; other toys of a similar kind, such as a man making bread; birds; crocodiles, with moveable limbs, like those in use at the present day; balls made of porcelain, palm-leaves, or white leather filled with chaff; little figures; vases; knives, or pointed sticks, for sticking into a wooden block. Altogether only a few toys have been found in the tombs, but the use of balls for play is as early as the 12th dynasty.

6221a, b (*Shelf 2*). Porcelain; reels for thread.

6389-94 (*Shelf 2*). Porcelain; ball with alternate sections of dark and light blue; supposed to have been used as a toy.

6400 (*Shelf 2*). Light blue porcelain; model of a date; supposed to have been used as a toy.

6402 (*Shelf 2*). Light blue porcelain; model of a fruit or egg, a supposed toy.

6459 (*Shelf 2*). Sycamore wood; doll, head made of black clay, eyes of shell, hair of rows of bugles of sun-dried clay strung together, body painted with coloured chequers.

6464 (*Shelf 2*). Wood; flat doll without head; on the body a painted figure of the goddess Taur, or Thoueris.

6465 (*Shelf 5*). Wood; doll, body completely carved, naked, the legs rounded at the knees; the hair has been made separately and fixed by plugs on the head.

6465c (*Shelf 2*). Bronze; doll with moveable arms.

6466 (*Shelf 2*). Wood; fish; apparently a toy.

6466a (*Shelf 2*). Wood; head of a bird; part of a moveable toy.

6467 (*Shelf 2*). Ball made of plaited fibres of palm leaves.

6470 (*Shelf 2*). Ball of white leather sewed, stuffed with chaff.

6470c (*Shelf 2*). Ball of scarlet leather, sewn and stuffed for children's play.

Linen.—The Egyptian linen was entirely made of flax, no cotton, as once supposed, having been used, although woollen fabrics ornamented with embroidered patterns have been occasionally found in the tombs. The linen was made in long narrow lengths, and used for dress, armour, and also for wrapping up mummies; both old clothes and new linen were employed for this purpose. At the time of the Romans four kinds were famous, the Tanitic, Pelusiatic, Boutic, and Tentyritic, and were extensively exported. Of the specimens which have been

examined some are as fine as Indian muslin, while others are as coarse as canvas, and show 80 threads in the warp to 40 in the woof, or 120 threads of warp; the finest being 152 threads in the warp and 71 in the woof. The linen was originally very white, and generally had selvages at the end dyed with indigo; while the old linen was sometimes dyed red with the *carthamus tinctorius*. Sometimes, but rarely, linen with patterns and colours is found. The Egyptians used thread and bronze needles, also spindles for making the thread.

6471 (*Shelf 3*). Wood; hackle for dressing flax or hemp.

6480 (*Shelf 3*). Wood; spindle with skein of thread. From Thebes.

6477 (*Shelf 3*). Wood; spindle with stone bottom, inscribed with hieroglyphs.

6496-7 (*Shelf 3*). Bronze; needles.

6517-22 (*Shelf 3*). Specimens of linen with blue selvages.

6524 (*Shelf 3*). Specimen of linen bleached by our modern process, with fragment of the unbleached original to show the difference of colour.

6523 (*Shelf 3*). Specimen of linen dyed red by the *carthamus tinctorius*.

6651 (*Shelf 3*). Woollen cloth embroidered or wove with patterns.

6640 (*Shelf 4*). Linen shroud of a mummy inscribed with the name of the king Piankhi, of the 25th dynasty, and having a date of the 40th year either of his reign or of the age of the deceased.

6641 (*Shelf 4*). Band of linen on which is inscribed in encaustic ink the date of the month of Choiak, the sixteenth year of the reign of a king whose name is illegible.

6645 (*Shelf 4*). Hanks of thread.

6699a (*Shelf 4*). Linen cloth with deep fringe.

Cases 46-54. Mummies and Coffins.—One of the most remarkable classes of Egyptian antiquities is the mummies or dead bodies prepared by salt, bitumen, cedar oil, and other substances, so as to resist decay and the ravages of time. The reason of the process is unknown, but is supposed to have been either sanitary, or to enable the soul, after it had passed through its transformations for 3000 or 10,000 years, to return to the body. Immediately after

death the corpses of men were delivered to the eviscerators, *parachistæ*, or preparers, *taricheutæ*, and removed to their establishments; a line was drawn on the right side, which was opened by an Ethiopian stone-knife, the viscera were removed, and were placed in four Canopic jars dedicated to the genii of the dead, packed in separate bags and laid with the mummy, or else thrown into the river. The brain was extracted by a curved bronze instrument, and the body then treated according to the practice of the period, or the wealth of the family. The corpses of females were mummied at their homes. In the days of Herodotus, three modes were employed. The first, or most expensive, cost a talent, about 244*l.*; in which, after the preliminary operations, the body was bathed in palm wine, filled with cassia and other drugs, then plunged in natron for 70 days, and finally wrapped in linen bandages and a cartonage. The second process cost 20 *minæc*, or about £81. In it the brain was removed, the viscera injected with cedar oil, and the body was steeped in natron for 70 days. An examination of different mummies shows, however, that there was a great difference in the mode of preparation. The brain, when extracted, left the skull hollow, and sometimes the nostrils were plugged with pledgets; the eyes were sometimes taken out, and their places supplied by others of ivory and obsidian; the hair was sometimes removed, and made into an oval packet, covered with linen and bitumen. The flank incision varied in length, and was covered by a tin plate, in which a symbolic eye was engraved. The viscera was separately embalmed, placed in Canopic jars laid outside or in the bellies of mummies. Silver gloves or stalls were placed on the fingers to prevent the tearing off of the nails, or they were secured with thread. The bodies were laid straight, the hands at the sides, on the breast or groin, so as to be symmetrical for bandaging. When finally prepared, the bodies were wrapped in linen bandages, principally strips of 3 or 4 inches wide, several yards in length, laid on wet, and kept level by pledgets. Remnants of old linen were extensively used for the purpose. As many as 700 yards are said to have been employed for one mummy. The bandages are generally coarsest near the body, and finer outside. Some mummies have an outer linen shroud dyed red by the *carthamus tinctorius*, and over that a network of porcelain bugles,

2. Left

amidst which figures of sepulchral deities and other emblems are introduced. On a few mummies of the earlier dynasties and of the age of the Ptolemies, portions of the Ritual of the Dead were written on the outer bandages after they had been laid on. Other mummies have leather straps crossing the shoulders and breast, and stamped at the ends with the names and figures of kings of the 20th and following dynasties, standing in adoration to Osiris. A very common mode of ornamentation was the cartonage, composed of 20 or 40 layers of linen tightly pressed and glued together like pasteboard, and covered with a thin layer of stucco. This was modelled in shape of the figure of the dead, with a pedestal, laced up or closed behind, and appropriately coloured in tempera with figures of deities and inscriptions. When bandaged, the mummies were generally deposited in coffins and sarcophagi; the coffins were of wood, chiefly of cedar and sycamore; and these again were either plain with inscriptions cut upon them, or else covered with a layer of stucco, painted like the cartonages, in tempera. Sometimes there were three or more coffins fitting in one another, like a nest of boxes. The bodies of kings and persons of high rank or wealth were deposited in massive sarcophagi, or outer coffins of granite, basalt, alabaster, breccia, and other materials. These sarcophagi were either rectangular with covers, or else in shape of the mummied body. Some are plain, but many are covered with scenes and inscriptions in relief or intaglio, chiefly extracts from the Ritual and other religious works. Considerable variety prevails in the range of subjects selected for the ornamentation of the coffins and sarcophagi, some being due to the caprices or different tastes of the relatives of the deceased. The art was practised from 2000 B.C. to 700 A.D., and it has been calculated that about 420,000,000 bodies may have been thus prepared. The principal cemeteries were the Gournah quarter of Thebes, Abydos, and the plains of Sakkara. The mummies of the period of the first six dynasties found at Sakkara are enclosed in wooden coffins with human faces, placed in a rectangular sarcophagus, and have only been slightly preserved, dropping to pieces on exposure to the air, or preserving a faint odour of bitumen. At Thebes, under the 11th dynasty, bitumen and drugs were used for the preparation of mummies, which are,

however, yellow, and falling to pieces; they were deposited either in cases in shape of a mummy, hollowed out of the trunk of a tree, or in rectangular chests. The mummies of the 12th and 14th dynasties at Thebes, black, with flexible and dried skin, were placed in inferior coffins of the same kind. Under the 17th dynasty the coffins renewed the style of the 11th, and some are yellow from head to foot. From the 18th to the 21st dynasty, at Memphis the mummies are black, and so dried that they break at the least touch: they were placed in granite sarcophagi more or less massive. At Thebes the mummies are exquisitely prepared; the bodies yellow, rather shining, and very flexible; deposited in wooden coffins, generally sycamore, with tenons of sount or acacia wood. Sometimes as many as three coffins are used, one within the other. After the 21st dynasty the mummies at Thebes continue to show the perfection of the art of preservation; they are enveloped in cartonages, and placed in wooden coffins, rather plain, with inscriptions, or else with a white ground and scenes traced on them. The mummies of the cemeteries of Memphis of this period are poor and few, but become better under the 26th dynasty, and are often placed in sarcophagi of granite, basalt, and other stone. Under the Ptolemies, the art of mummification declined. Inferior ones at Thebes were often buried in the soil; the jaws were tied up, and plates of gold placed on the tongue; portions of the skin were gilded, and the bodies are either black or of an ashen grey colour. At Memphis the use of stone sarcophagi still continued, and a new kind of wooden coffin was introduced, the bottom of which was a flat board, into which fitted a vaulted cover, with pillars at the four ends, fitted by four tenons. Under the Romans, after the first century A.D., the mummies and coffins rapidly decline. The mummies are black and heavy, and the bandages adhere so firmly to the liquid bitumen in which they were boiled that they cannot be detached without an instrument, and the hieroglyphs and pictures are coarse daubs or illegible scrawls. The outer wrappers and bandages are decorated in another style, encaustic portrait pictures are placed over the head, and the influence of a foreign art, itself in a state of decline, is everywhere visible. The bodies were often secured by cords with leaden or wax seals, to protect the ornaments and amulets from plunder or violation; and,

as at an early period, memoranda, in an encaustic ink, of the name, age, or time when the deceased lived, are found on the bandages, which were mystical.

6715 (*Shelf 2*). Mummy of a girl in a coffin and bandages. The coffin consists of a flat board with a vaulted cover, on which is the figure of a snake. On the outer wrap or shroud of the mummy is painted the deceased full-faced, wearing a wreath, long white garment, and sandals. It is of the Roman period, about A.D. 100.

6719 (*Shelf 1*). Head of the mummy of a man unrolled from its bandages. It is of the Egyptian period: the hair curling, and mouth open.

6725-28 (*Shelf 3*). Hair separately mummied in masses or packets.

6731 (*Shelf 3*). Hand of a mummy, separately bandaged, wearing a gold ring, in which is set a scarabæus engraved with the prænomen of Rameses II., 19th dynasty. Thebes.

6647 (*Shelf 4*). The remains of the cedar coffin of the monarch Ra-Men-ka or Mycerinus, of the 4th dynasty, found in an upper chamber of the 3rd pyramid at Gizeh during excavations made by the late General Howard Vyse. With it is a piece of the whinstone sarcophagus (No. 6646) in which the wooden coffin was placed. This stone sarcophagus was unfortunately lost at sea while on its way to England. The inscription on the coffin is an address to Nut, the Egyptian Rhea, to extend her protection to the monarch in his sepulchral character of her son Osiris. The outer coffin had no inscription, but only architectural ornaments. With these fragments are the remains of a body, with a woollen wrapper, found scattered about in the same chamber, and supposed by some to be that of the king Mycerinus.

6656a (*Shelf 2*). Wood; part of the coffin of Mentuhotep, king of the 11th dynasty, inscribed with part of the 17th chapter of the Ritual.

6650 (*Shelf 3*). Skull and part of woollen wrap from a mummy found in the quarries of Mokattam, supposed to be the remains of one of the workmen employed on the construction of the pyramids at Gizeh.

6652 (*Case 70*). Wood; coffin of the king Enentef, of the 11th dynasty, painted and gilded. In it was found part of the external wrap or shroud of the mummy, with a portion of a ritual in the hieratic or written hand. Thebes.

6653 (*above Cases*). Wood ; coffin of the same period, and of the same style, but inferior, and made for a private person. It is hewn out of a tree, and shows the kind of coffins in use about the time of the 11th dynasty.

6654 (*Case 104*). Cedar-wood ; coffin of Amam, of the 6th dynasty, in shape of a rectangular chest. The outside has only plain bands of incised hieroglyphs. The inside, extracts of a ritual traced in black ink, and a band of paintings representing the wardrobe of the deceased, his mirror, arms, sandals, weapons, and dress in the style of the period, with their names and numbers attached.

6655 (*Case 103*). Sycamore ; coffin, of the same shape, of a person named Mentuhetp, with ritual and representation of wardrobe.

6659 (*Case 68*). Sycamore ; coffin and mummy of Har, incense-bearer of the temple of Khnum or Chnoumis, the body neatly bandaged in linen, with patterns formed by selvages and dyed strips, the coffin painted with lively colours on a white background. Style of 20th dynasty.

6660 (*Case 72*). Sycamore ; coffin and mummy of Tenamem, an incense-bearer of the temple of Amen-Ra. The coffin gaily painted with figures of Osiris between the goddesses Isis and Nephthys, the gods Kheper and Ra, the bull Apis, and the cow of Athor ; the face is of a dark wood, and the eyes inlaid. The mummy, in its bandages, has been daubed over with bitumen.

6662 (*Case 73*). Sycamore ; coffin and mummy of Khonsafankh in its cartonage. The coffin is painted black, with the subject and hieroglyphs traced in yellow outline. The cartonage, which has been elegantly executed with subjects, has had a thin layer of bitumen daubed on it at a later period, spoiling the paintings and subjects.

6665 (*Case 57*). Sycamore ; coffin and mummy of Katb, a female, priestess of the goddess Mut. The coffin is coloured buff, with the usual scenes and representations. The mummy, which is wrapped up in its bandages, has, above, part of a cartonage representing the face gilded with a pale gold or electrum, the earrings of alabaster, and a collar of beads. The hands are made of wood, crossed, with bracelets representing symbolic eyes in gold and tin. On the fingers are rings, one formed of the *Trochus pharaonicus* shell, another of carnelian with the name of the goddess Mut, the "mother" goddess and wife of Amen-Ra,

to whose priesthood Katb was attached. On the breast is a pectoral plate of metal, with a scarabæus, in figure of the goddess Nut, and a sepulchral figure. The hair of Katb, which was embalmed separately, is shown at the side of the head. About the period of the 22nd dynasty.

6666 (*Case 68*). Sycamore; coffin and mummy of Pakhratharauskh, incense-bearer of the temple of Khons at Thebes. The coffin is gaily painted in colours; the judgment scene, standards, Thoth, Horus, Osiris, Tat, Isis, and Nephthys are represented on it. The mummy is in plain bandages, with blue and red slips and selvages.

6678 (*Case 27*), 6679 (*Case 69*). Cedar; coffin and mummy of Harnetatf, high priest of Amen-Ra in Thebes, holding many other offices. His body, which has been prepared by bitumen, is in its bandages and cartonage, which has the face and the deities on it gilded on a dark blue background. On his sandals are represented Tahennu or Libyan prisoners, enemies of the Egyptians, trampled under foot by the deceased. The inner coffin, of cedar, the face of which and the collar are gilded, has a painted celestial planisphere inside. About the period of the 25th dynasty, B.C. 700.

6680 (*Case 70*). Mummy of Haremhebi, in its cartonage of open work, with gilded face and figures, probably of the same period as the preceding.

6682 (*Case 65*). Sycamore; coffin and mummy of Penamen, door-keeper of the temple of Ra. The inner coffin is in *Case 6*, and the outer one on the top of the cases. The mummy is in an outer covering or cartonage, with figures and hieroglyphs in lively colours on a white ground. Some additional objects or portions of the body appear to have been placed at the feet.

6687 (*Case 65*). Mummy of Pefaakhons, auditor of the palace of a king probably of the 21st dynasty; in its cartonage or outer covering, coloured with hawks, standards, goddesses, and hieroglyphs. On the footboard, the bull Apis.

6689 (*Case 67*). Mummy of Amenaru, functionary of the queen Amenirites, of the 25th dynasty, in its cartonage. The inner coffin is in the Second Egyptian Room, and the outer one on the landing of the staircase.

6691 (*Case 60*). Sycamore; coffin and mummy of Takhenem, a female; the body, in its bandages, covered with

a network of blue porcelain bugles, The coffin has the usual judgment and embalming scene, hawk, and standards.

6691a (*Case 66*). Mummy of Bakrans, a female, in its bandages and coffin. On the coffin are painted the goddess Nut, judgment scene, embalment scene or bier, and hawk. It is of the age of Bokchoris, B.C. 720. From a tomb at Gournah.

6705 (*Case 90*). Sycamore ; coffin of Soter, archon of Thebes in the time of Trajan, about A.D. 98. This name is inscribed in Greek at the head. The exterior is ornamented with the usual scenes of the judgment and with sepulchral deities. The interior of the vaulted cover has the twelve constellations of the Greek zodiac. From Thebes.

6704 (*Case 76*). Mummy in its bandages, the limbs separately swathed with slips, the face painted, and a kind of tunic round the loins. Tightly bandaged, the bones of the toes protrude. It came out of the coffin of a female named Mutemmen, but there is doubt that the mummy was originally deposited in it. Of the Roman period.

6706 (*Case 77*). Sycamore ; coffin of Cleopatra, daughter of Ammonius and wife of Soter, previously mentioned, who was archon of Thebes in the time of Trajan, A.D. 98-117. Its decorations are the same as those of the other coffin, and have a zodiac inside. Thebes.

6707 (*Case 76*). Mummy of Cleopatra, daughter of Ammonius, in its bandages. A full-length portrait of the deceased is painted on the outer covering, which was decorated with a wreath and gilded berries. At the right side of the head is a wooden comb. Thebes.

6708 (*Case 75*). Sycamore ; coffin and mummy of Tphous, daughter of Heraclius Sotor and Sarapous. A Greek inscription at the head of the coffin states that she was born on the 12th of the month Athyr. the 5th year of the reign of the Emperor Hadrian, A.D. 120, died in the 11th year of the same reign, in the 7th year of her age, and was buried in the 12th year, A.D. 127-8. Her mummy, enveloped in bandages, has a painting of her on the outer covering. The decorations, of the mummy and coffin, show the low state to which Egyptian art had declined at this period.

6709 (*Case 75*). Mummy of a Græco-Egyptian in its painted bandages, apparently about the 1st cent. A.D.

6711 (*Case 74*). Sycamore; coffin and mummy of Ankh-hapi, a bard or musician, apparently of Osiris. The coffin and its vaulted cover are gaily painted with the usual scenes and invocations and extracts from the Ritual. The mummy is very tightly bandaged, so as to show the contour of the shape, and with it is a pair of cymbals which the deceased played during life. Probably of the 1st cent. A.D.

6713 (*Case 74*). Mummy in its bandages of a Græco-Egyptian, in the usual shape, but of a very dark colour. On the upper part over the face is a portrait of the deceased, full face, painted in encaustic on a thin board of cedar. He is represented as a youth draped in a Roman tunic, with purple border.

6714 (*Case 73*). Mummy of a Græco-Egyptian in its bandages. It is roughly painted in brown and black, and has a collar round the neck of small wooden figures of deities and emblems, gilded.

(*Case 105*). Sycamore; coffins and mummy of Shepshet, a female who died about B.C. 700, or the commencement of the 26th dynasty. The coffins are painted in gay and lively colours in the style of the period, with representations of the scene of the last judgment; the mummy on its bier representing the visit of the soul to the body, and other sepulchral scenes. The inner coffin has at the foot Hapi, or the bull Apis, conveying the mummy to its sepulchre. The mummy is in plain bandages neatly arranged on the outside, with blue and red strips.

Cases 52, 53.—Animal Mummies.—The Egyptians made mummies of the sacred animals attached to the different temples of Egypt. Those used for oracular purposes were especially so treated, and buried in cemeteries in the neighbourhood of the temples. The principal animals thus prepared were the bulls Apis, deposited in the Serapeum at Sakkara, the cynocephali apes at Thebes, cats at Abooseer. Besides these, other animal mummies have been found, as wolves at Lycopolis, apes at Memphis; cynocephali, bulls, rams, and gazelles, vultures, hawks, owls, and swallows at Thebes; the ibis at Sakkara, Thebes, and Hermopolis; the goose at Thebes; the crocodile at Ombos, Eileithyia, Manfalut, and Thebes; lizards, scarabæi, the fishes cyprinus and silurus, and the eel, have also been found. No figures or amulets are found in the mummies

of animals, which are only embalmed, and bandaged with more or less expense and care.

6737 (*Shelf 1*). Mummy of a cynocephalus ape, sacred to the gods Khons and Thoth, and living emblem of these gods; probably one of the sacred animals of the temple of Khons at Thebes, which were under the charge of a priest or prophet. Cynocephali came from Ethiopia or Nubia. The outer bandages are of a remarkably fine linen. From Thebes.

6739 (*Shelf 1*). Head of a cynocephalus, unrolled from a mummy.

6738 (*Shelf 2*). Head of the mummy of a dog in its bandages, covered with a cartonage, coloured black and gilded. The dog is said to have been sacred to Anup or Anubis, but is not represented as a sacred animal in the sculptures or hieroglyphical texts.

6740 (*Shelf 2*). Head of a dog, animal sacred to Anubis, unrolled from a mummy.

6743-4 (*Shelf 2*). Mummy of a jackal, animal living emblem, and sacred to Anepu or Anubis, worshipped at Lycopolis, wrapped in bandages, with patterns.

6768 (*above Case 51*). Wooden case in shape of a cat seated on a pedestal; the eyes inlaid with transparent material. The interior contains a mummy of this animal, which was sacred to Bast or Bubastis, and appears to have been worshipped throughout Egypt.

6769a (*Shelf 2*). Bronze; head of a cat, from a case which has held a mummy of that animal.

6764-66 (*Shelf 2*). Bronze: cases for mummies of kittens, sacred and living emblems of the goddess Bast or Bubastis; some with their wooden stands or pedestals in shape of the hieroglyphs representing the name of the goddess.

6770a (*Shelf 2*). Small bronze stand or case of an animal mummy, surmounted by the figure of an ichneumon.

6770b, c (*Shelf 2*). Bronze; cases for holding mummies of the shrew-mouse, *mygale*; animal living emblem, and sacred to the god Horus, as lord of Letopolis.

6748 (*Shelf 3*). Cat unrolled from a mummy.

6752-3 (*Shelf 3*). Mummies of cats in their bandages, neatly plaited externally, with patterns of a darker colour. From Thebes.

6762 (*Shelf 3*). Mummy of a cat in its bandages, which

has been placed in a bronze or wooden case in shape of that animal.

6769 (*Shelf 4*). Bronze ; case for holding the mummy of a cat, in shape of that animal.

6764a (*Shelf 4*). Wooden case for the mummy of a cat, eyes inlaid, and body has been gilded.

5769a. Mummied shrew-mouse unrolled.

Cases 54, 55, 6771 (Shelf 1). Mummy of a bull, either the Mnevis, sacred to Ra or the sun, or the bull sacred to the god Khem, Asi, or Min. It consists of the skull and principal bones desiccated and salted, and wrapped up in bandages—the size of the animal, even in the case of the bull Hapi or Apis, preventing the whole body being prepared by means of bitumen. The horns project through the bandages, the body is stuffed with papyrus, and the outer bandages are decorated with patterns formed of strips of dark and white linen. The eyes imitated.

6774 (*Shelf 1*). Skull unrolled from the mummy of a bull. From Thebes.

6772-3 (*Shelf 2*). Mummies of bulls. From Thebes.

6775 (*Shelf 2*). Mummy of a ram, sacred animal, and emblem when living of the god Amen-Ra, especially in the type of Khnum or Chnoumis, the creator and supposed soul or spirit of the land of Tattu or This.

6776-7 (*Shelf 3*). Heads of rams in their bandages.

6779-80 (*Shelf 3*). Heads of rams of the species *Tragus tragelaphus*, emblems of Amen-Ra, unrolled from mummies. From Thebes.

6778a (*Shelf 4*). Mummy of a gazelle, *Antilope Dorcas*, animal sacred to Khons; in its bandages. From Koum Omhos.

6783-34 (*Shelf 4*). Heads of gazelles, *Gazella Dorcas*, unrolled from mummies. From Thebes.

6827 k-l (*Shelf 4*). Wood ; cases in shape of the body of an ibis, coloured black ; head and legs wanting ; for holding ibis mummies.

Cases 56-57, 6785-7 (Shelf 1). Mummies of hawk, sacred bird, and emblem of the god Ra, Har, Horus, Mentu, Sekar, and other solar deities.

6796 (*Shelf 2*). Ibis, *Ibis religiosa*, unrolled from a mummy ; sacred bird, and emblem of the god Thoth.

6798 (*Shelf 2*). Ibis unrolled from a mummy, with eggs.

6784 a, b, c. Bronze cases for holding small mummies of

birds or reptiles, representing the hawk of Horus, crowned in the *pschent*, standing on a pedestal in shape of a pylon, in which the mummy was deposited.

6820 and following (*Shelf 4*). Mummies of the ibis, in conical pots of the shape of a sugar-loaf, made of red terracotta, with cover. From Sakkara.

Case 58, No. 6852-55 (Shelf 1). Mummies of snakes or fish, wrapped up in bandages, of a flat oval shape.

6881 (*Shelf 2*). Bronze; case, for holding mummy of a fish or reptile, surmounted by the uræus of Ra.

6880a (*Shelf 2*). Bronze; box, or case, for holding the mummy of a lizard, surmounted by the figure of that reptile, and having rings at the sides. This reptile was the emblem of multitude, or infinite number.

6881c (*Shelf 2*). Bronze; case, for holding the mummy of a small snake, surmounted by a figure of the god Atum.

6845 (*Shelf 3*). Mummy of a crocodile, *crocodilus vulgaris*, in its bandages; sacred animal, and emblem of the god Sebak. From Manfalut. Several other specimens are exhibited on this shelf and the shelf below.

6880a (*Shelf 3*). Bronze; box, for holding the mummy of an eel, surmounted by that fish wearing the *pschent*, probably the goddess Mersekar. The eel was sacred to Hapi, or the Nile.

Case 60, No. 6865 and following. Snake mummies, packed in oval cases, in their bandages.

6882 (*Shelf 4*). Fish from unrolled mummies.

Cases 61, 62.—Bricks.—Egyptian bricks, *tebi*, made in a mould, of sun-dried clay mixed with straw, pounded pottery, and other materials, were extensively used for construction in the Nile Valley. At the earliest period the baked brick was unknown, but at the time of the 12th and following dynasties, baked red terracottas, of conical, or square shape occur, the use of which is not decidedly known. The bricks of unbaked clay vary in dimensions from 1 ft. 8 in. to 1 ft. 3 in. long, and are in thickness from 8½ in. to 4½ in., and weigh about 16 lbs. The largest are those of the earliest dynasties before the 6th, and they become of smaller dimensions under the 18th and following dynasties. At the earliest period rude marks, spirals, curves, or devices, made by pressing the finger or fingers of the hand into the moist clay, were impressed on the bricks, but at the time of

the 18th dynasty stamps were introduced of an oval or square shape, having in relief the prænomen, or name of the monarch, or the names and titles of the persons for whose buildings or constructions they were made. Some of these stamps will be seen in *Cases* 40, 41. The stamps on the bricks commence under the 18th, and continue till the 22nd, dynasty. These bricks were extensively used for pyramids, palaces, walls, private houses, fortresses, and other constructions, the absence of rain leaving them sufficiently hard to withstand the effects of the climate. Representations of the making of bricks by foreign captives, or prisoners of war—corresponding with the account of the bondage of the Israelites, and the labours imposed on them—are seen in the tombs of the 18th dynasty.

6005 (*Shelf* 1). Brick from the pyramid of Howara; on the upper part is a brickmaker's finger-mark.

6006-7 (*Shelf* 1). Bricks from the pyramid of Dashour; they are mixed with broken fragments of vases and terracotta.

6008 (*Shelf* 1). Brick from the pyramid of Illahoon.

6009. Brick stamped with the prænomen of Thothmes I., a monarch of the 18th dynasty. From Thebes.

6011-13 (*Shelf* 2). Bricks stamped with the prænomen and titles of Thothmes III., monarch of the 18th dynasty. From Thebes.

6014 (*Shelf* 2). Brick stamped with the prænomen of Amenophis II., a monarch of the 18th dynasty. From Thebes.

6015 (*Shelf* 2). Brick stamped with the prænomen of Thothmes IV., monarch of the 18th dynasty. From Thebes.

6016-17 (*Shelf* 3). Brick stamped with the prænomen of Amenophis III., monarch of the 18th dynasty. From Thebes.

6018-22 (*Shelf* 3). Bricks stamped with the prænomen and name of Rameses II., of the 19th dynasty. From Thebes.

6022-23 (*Shelf* 4). Bricks stamped with the name of Parannefer, high priest of Amen-Ra. From Thebes.

Cases 63, 64.—These *Cases* contain portions and fragments of coffins, cartonages, and other pieces of funereal furniture and apparatus, such as have been already described in a previous division. The principal and most interesting objects in these *Cases* are—

6886 (*Shelf 1*). Dark wood; face from an outer coffin; the beard and eyelids are of bronze.

6887 (*Shelf 1*). Wood; face from a coffin, probably of a female; the features remarkably soft, and well carved; the eyes are inlaid.

6959 (*Shelf 1*). Plaster and linen; upper part of a cartonage, comprising face and collar; the face is gilded: round the forehead is a band of hieroglyphs, containing a prayer; the whole is coloured.

6959a (*Shelf 1*). Sycamore wood; part of the cap, *atf*, beautifully inlaid with red and blue opaque glass, and gilded; probably from the tombs of the kings at Thebes.

6941a (*Shelf 2*). Sycamore wood; footboard from the cartonage, or outer linen cover of the mummy of Ha, a priest of Amen-Ra; on it is the bull Apis, with his name and titles. About B. C. 700.

7033a (*Shelf 2*). Linen bandlet, from the cartonage of Takharkhem, a female; containing a prayer. Roman period.

Cases 63, 64. Shelf 4.—Sepulchral Tablets.—These tablets, *huta*, were used for the same purpose as tombstones and sepulchral monuments at the present day, but distinguished by having been placed inside the tombs, and not outside, in the open air. They are of different materials—as granite, sandstone, alabaster, and limestone; and of different sizes and shapes—square, rectangular, and either pointed or rounded at the top; those of square shape often representing the doorway or cornice. At a later period (about the 22nd dynasty, or in the 9th and 8th centuries B.C.) wooden tablets, made of sycamore, were substituted. These tablets are generally rounded above, and surmounted by a wooden figure of the Baieth, or Soul, and stand on a pedestal of two small flights of steps, into which they are inserted. They have been covered with linen and coated with plaster, and on this have been painted in tempera the vignettes, or pictures, and inscriptions. The principal subjects represent the deceased attended by his mother, wife, sister, or brethren, standing in adoration to the boat of the Sun, or to the solar deities Ra, Sekar, or Socharis, Tum, Atum, or Tomos, and to Osiris, either alone or accompanied by his wife Isis; Nephthys, Anubis, Amset, Hapi, Tuautmutf, and Kabhsenuf, and other sepulchral deities. The texts accompanying these scenes are

the names and titles of the deities, and of the deceased, usually placed in the scene along with them, and a larger inscription, in horizontal lines of hieroglyphs, placed under the scene, being a proscynema, or act of adoration, to the principal deities to confer the usual benefit of food, permission to pass from Hades, or off the earth, and for the soul to go to heaven, or the empyreal regions. Some inscriptions are adorations, or hymns to the Sun. The name of the deceased on these tablets is preceded by the title of *Osiris*, into whose condition the deceased was supposed to pass after death; but about 100 B.C. females began to have the title of *Athor*, or the goddess of beauty, prefixed to their names. Some of these tablets were surmounted on the rounded top by the figure of a human-headed hawk, emblem of the *ba*, or soul, fixed by a plug into the upper rim of the tablet.

8484 (*Shelf 4*). Wood; sepulchral tablet of Petamen, a priest, and superintendent of the workmen of the temple of Amen, standing clad in a panther's skin, offering a vase of incense or balsam to the god Osiris, seated on his throne.

8541a (*Shelf 4*). A wooden tablet of Nekhtmutf, a priest, who, attended by his sister Shepenhasi, stands in adoration to the god Ra, seated on his throne.

The other wooden sepulchral tablets exhibited in this room are placed in the upright portion of the two table-cases in the centre of the floor, and many others are displayed in the Second Egyptian Room. The most remarkable in this room are—

8449 (*Case 84*). Wooden tablet of Har, an officer, standing in adoration to the god Ra.

8458 (*Case 97*). Wooden tablet of a functionary who is represented as introduced by Thoth into the judgment-hall of Truth before Osiris, Socharis, and the four genii of the Amenti.

8460 (*Case 99*). Wooden tablet of Tumentuafankh, functionary of the temple of the God Mentu. He is represented standing in adoration to Ra, or Socharis Isis, and the four genii of the Amenti.

8464 (*Case 80*). Wooden tablet of Uah-ab-ra, or Apries, a functionary who is represented adoring the boat of the god Af Ra (one of the types of Khnum or Ra) Osiris, Anubis, Hap-matennu, or Anubis, and the four genii of the Amenti.

It has stood on two small steps, and is of the period of the 26th dynasty. About B.C. 520.

8477 (*Case 78*). Wooden tablet of Nahamsrata, a priestess of Amen-Ra, who is represented standing in adoration to Osiris, Isis, Nephthys, Horus, Athor, and Anubis, the principal deities of the Amenti or Hades.

8485 (*Case 85*). Wooden tablet of Nebamen, a judge. He is represented in company with his sister adoring the ram—living emblem of the god Amen-Ra—in his character of Chnoumis.

8504 (*Case 91*). Wooden tablet of Pashet, attached to the tribunal of Truth or Judgment; on it he is represented adoring Osiris, Isis, and the four genii of the dead.

Case 81. Earrings.—The Egyptian women wore earrings, *shaka*, of various substances and shapes; but, at the earlier periods, they were generally circular, sometimes like a mushroom-stud, the end of which was passed through the lobe of the ear. The shapes varied at different times, being circular, penannular, and with drops or pendants.

2756*b. c.* Gold pair of penannular earrings.

2755*a. b.* 2756. Gold penannular earrings in shape of collars, some with engrailed rings on the outer edge [another earring of this class is in *Case 83*].

2757–8 and following. Jasper carnelian; shell penannular rings of a garment, convex externally, and flat inside.

2854–5. Glass penannular earrings.

2856. Gold, ribbed penannular earring.

2864. Electrum earring, on the outer part an engrailed band.

2873–6. Bronze earrings, one end terminating in the head of a cow, emblem of the goddess Athor.

2876. Gold earring with prismatic drops of green felspar.

2877–8. Bronze; pair of earrings with drops in shape of the flower of the pomegranate, partly formed by a bead of blue glass.

2879. Gold earring in shape of a horned snake or ceras-tes, *hfi*.

2880. Gold earring, one end terminating in a goat's head.

2885*b.* Gold pendant in shape of the left symbolic eye, emblem of the moon Aah.

2885*c.* Gold pendant in shape of a heart, *ab*, or *hati*.

Cases 81, 82. Finger-Rings.—The Egyptians wore finger

and signet rings on the fingers, and even thumbs, of both hands, as will be seen by the ornaments of the lady *Katb* (*Case 67*). The oldest signet rings were made with solid or revolving bezels, often of rectangular shape, and with the name of the monarch inscribed upon them; some of solid gold, others with glass or cylindrical bezels of hard stone. Besides rings with swivel setting, the Egyptians had others of gold, silver, bronze, carnelian, and jasper, made of a solid piece of metal, with an oval bezel engraved in intaglio with the name of a deity, king, or person. There were also finger-rings of coloured porcelain with bezel and inscriptions, some of which bear the names of kings of the 18th and 19th dynasties; but they are too fragile for ordinary use, and were probably only employed for funereal purposes.

2950 (*Case 81*). Solid bronze ring, on it the title "beloved of Ra and Thoth."

2950*c* (*Case 81*). Solid bronze ring, on it the name of Amenankhtut or Tutankhamen, a king of the 18th dyansty.

2950*d* (*Case 81*). Solid bronze ring, on it the name of Ra-saa-ka-kheperu, one of the heretic monarchs of the 18th dynasty.

2954 (*Case 81*). Solid iron ring; on it a head; of the Roman period.

2969*a* (*Case 81*). Steatite; ring; on the bezel the boat of the Sun adored by apes.

2977-8 (*Case 81*). Porcelain; rings with symbolical eyes, emblems of the sun and moon; the right eye symbolizing the sun, and the left the moon.

3025-6 (*Case 82*). Porcelain; rings with the name of Amenophis III., of the 18th dynasty.

3027-8 (*Case 82*). Porcelain; rings with the name of Tutankhamen of the 18th dynasty.

3033 (*Case 82*). Porcelain; ring; on the bezel the name of Ai, one of the heretical monarchs of the 18th dynasty.

3032 (*Case 82*). Porcelain; ring; on the bezel the name of Haremhebi or Horus, king of the 18th dynasty.

3036 (*Case 82*). Porcelain; ring; on the bezel the name of Seti I., or Sethos, king of the 19th dynasty.

Cases 82, 83, 84. Necklaces, Bracelets.—The principal ornaments of the neck in use amongst the Egyptians were the semicircular collar, *uskh*, composed of concentric rows of

beads strung together and fastened with a clasp behind the neck ; another species of collar, called *mna*, with long counterpoise or collar, called *maankh*, and chains or necklaces, *al-t*, of various beads strung together. Besides these, they wore necklaces of annular flat beads, strung closely together. Few, if any, of the necklaces, have their original threading, but have been re-strung, and some are collections of beads which have been strung. Besides cylindrical, spherical, and other beads, pendants and other objects were suspended to necklaces. These necklaces were principally worn by females, but persons of both sexes wore collars, and rich gold chains were twined round the necks of personages of the highest rank, as will be seen by the investment of Amenemapt, prince of Kush, or Ethiopia, by Rameses II., at Beitoually, casts of the dromos of which temple are on the eastern and western walls of this room. The Egyptian judges also wore a figure of Truth, or the goddess Ma, suspended as a pendant from their necks. Military officers also were rewarded after victorious campaigns with presents of necklaces, bracelets, and weapons of gold and other precious metals.

Bracelets, called *mennefer en tut* or *kabi*, consisted of various materials and shapes ; some were made of rows of beads strung together with clasps at the ends ; others, of solid bands of metal, plain or ornamented with inlaid *cloisonné* work, which were worn by the richer and upper classes, and appear to have been given as military rewards.

2904-5 (*Case 82*). Silver ; bracelets.

2912-12a (*Case 82*). Bronze ; bracelets.

2916 (*Case 82*). Iron ; bracelets.

2918 (*Case 82*). Iron ; bracelet, in which is set a carnelian with many facets.

2920-21 (*Case 82*). Cowrie bracelets.

3073 (*Case 82*). Necklace of gold bugles and drops, in the shape of leaves, which have been inlaid with *cloisonné* setting. They have formed part of a semicircular collar, *uskh*, and have been re-strung.

3075 (*Case 82*). Gold ; necklace of fluted and other beads, with a heart-shaped pendant.

3076 (*Case 82*). Necklace of gold, and carnelian beads with gold pendants, in shape of the fruit of the perseae, inlaid with stone and *cloisonné* work.

3077 (*Case 82*). Necklace of gold, electrum, lapis lazuli, and felspar beads, in shape of locks of hair and cowrie shells, with a pendant in shape of a papyrus flower, and man holding palm-branches inlaid with paste and stones in *cloisonné* work.

3078 (*Case 82*). Necklace of gold, carnelian, and glass beads, some in the shape of pendant flowers.

3079 (*Case 82*). Necklace of gold, carnelian glass beads, in shape of fruit and flowers.

3080 (*Case 82*). Necklace of gold, carnelian beads, some in shape of a hawk and fishes; also two scarabæi, one of which, set in gold, has been the bezel of a ring: re-strung.

3081 (*Case 82*). Necklace of gold, and carnelian beads and drops, in shape of lizards and flowers, and oval pendant of lapis lazuli, set in gold.

3082*a* (*Case 82*). Necklace of gold, silver, carnelian, garnet, and ivory beads, in shape of a bust of the god Ptah; symbolic eyes, lions, lotus flowers, some with the titles of Thothmes III., of the 18th dynasty: re-strung.

3083 (*Case 82*). Necklace of gold, amethyst, carnelian, and garnet beads, and gold pendent pectoral plate, *uta*, on which are engraved in outline the goddess Mut and the god Khons.

3084 (*Case 82*). Necklace of globular beads of blue porcelain or composition, capped with silver, and with a gold clasp.

3095-6 (*Case 82*). Necklaces of amethyst beads; one has two carnelian sphinxes, and a lapis lazuli scarabæus.

Case 83. The objects in this case are similar to those in the preceding cases; the most remarkable are—

2756*a*. Gold; earring in shape of the collar called *uskh*.

3100. Necklace of carnelian, amethyst, and quartz beads; amongst them is a symbolic eye. It has been re-strung.

3103. Necklace of carnelian and jasper beads; amongst them are some in shape of the god Horus and flowers of the pomegranate.

3118*a*. Smoky quartz; lower part of a figure of the goddess Taur or Thoueris, which has been worn as a pendant.

4264*a*. Amethyst scarabæus; on the base are engraved spiral lines. Found near the Pyramids of Ghizeh.

3334 (*Case 87*). Necklace of porcelain beads and pen-

dants; amongst them the god Bes or Bessa, the head of the goddess Athor, and of a hippopotamus with hieroglyphs.

3354. Gold; necklace of annular beads, with its original cord. The manner in which it was worn will be seen on the outer covering of the mummy of the female named Katb (*No.* 6665).

3360. Silver; pendant, in shape of an ægis or bust of the goddess Sekhet or Pasht, having the left symbolic eye, a lunar emblem, suspended from the neck with the original cord.

3361. Gold; pendant, in shape of the human-headed hawk, emblem of the soul, *ba*. It is inlaid in *cloisonné* work, with lapis lazuli and felspar.

3362. Gold; pendant, in shape of a hawk, standing and holding a caterpillar in its claws. The insect is in *cloisonné* inlaid work, part of the paste and stones remaining.

3363. Electrum; pendant, in shape of the shell *Indina Nilotica*.

3365. Bronze; bell, from the bracelet of a slave or dancing-girl. It is of modern shape, and of a late period, if antique.

3362*a* (*Case* 88). Gold; pendant of large size, which has been inlaid in *cloisonné* work, in shape of a hawk flying; holding in each claw a signet, emblem of Har-em-akhu, Harmachis, or Horus, as the sun-lord of the horizon.

Case 88. In this case are contained some pendants, amulets, and other objects of attire; beads of different shapes from necklaces. Amongst them are—

3120*c*. Carnelian; amulet or pendant, in shape of a snake, having engraved on it the 34th chapter of the Ritual; charm against a person being bitten in the head by a snake or reptile.

3121–27. Carnelian; amulets of the same kind, but uninscribed. No. 3125 has engraved on it the name of Neferka, a superintendent or guardian of the house of its possessor.

3370 and *following*. *Scarabæi*; beetles completely carved in felspar, hæmatite, quartz, serpentine, and other substances. The scarabæus, *khepr*, emblem of the principal male deities of Egypt, as Ptah, Ra, Tum and Khepr, forms of demiourgi or creators, was considered to be only male, was a favourite emblem of the Egyptians, and used by them for amulets and purposes of adornment. Most of those in this section

have been strung to necklaces, or attached to the outer bead-work of mummies.

In the third division of this case are exhibited some miscellaneous articles which have been taken from coffins, mummies, and other parts of the adornment of the dead.

6651 and *following*. Various small objects taken from a mummy found in the ruins of the pyramid of Dashour; amongst them the most remarkable is an earring with two imitative pearls and glass beads. They are not of a very early period.

6900 and *following*. Bronze, porcelain, glass, and obsidian eyes from the cases of mummies; the lids and brows of bronze or glass, the white of the eyes of ivory or alabaster, and the pupil of porcelain or obsidian, which was generally used for that purpose.

6910*a, b*. Bronze; eyelids with their lashes. From a coffin.

6926*a, c*. Eyes from the cases or outer coverings of mummied bulls.

8385*d*. Bronze; bracelet with a hemispherical bell, from the mummy of a slave or dancing-girl.

Case 89. Sepulchral Scarabæi.—The contents of this case are sepulchral amulets of hard stone, in the shape of scarabæi, *khepr*, standing on oval bases, either plain or inscribed with figures of deities or horizontal lines of hieroglyphs. The same species of beetle was not always represented, some of the scarabæi having plain, and others striated elytra. The inscribed scarabæi are said to have been found placed over the region of the chest or heart; those without inscriptions inside the bodies of mummies. But this may have been due to diversity of period or mode of embalming, no two mummies having been prepared in the same manner. Scarabæi are first found as rings on the little finger of mummies prepared at the time of the 13th dynasty; and a very beautiful and remarkable one of Sebakemsaf, one of the later kings of this dynasty, is in this case (No. 7876). At the time of the 18th and subsequent dynasties, they came into occasional use for mummies of important and rich persons. This use prevailed through the subsequent dynasty, was more common at the time of the 26th, and universal in the time of the Ptolemies. Some of these amulets exhibit high polish and finish, but the Egyptians appear to have experienced considerable difficulty in engraving minute hieroglyphs on

hard stone. Various materials were employed, such as green jasper, felspar, serpentine, basalt, schist, and a dark soapstone or steatite. They are of larger size than the scarabæi used for finger-rings or other personal adornment, and are sometimes three or more inches in length. The inscription on these amulets is one of the chapters relating to the heart, found at the end of the 64th chapter of the Ritual, and the formula was ascribed to different periods, as that of Heshetp or Usaphais, a king of the 1st dynasty, and the period of Menkara, monarch of the 4th dynasty. It was supposed to have been written by the fingers of the god Thoth himself on a brick of glazed earth, sandstone, or some other material, in blue letters, and to have been found by the Prince Hartataf, on a tour made by him to examine the temples. The inscription was considered only fit for the chaste and pure, and the scarabæus on which it was inscribed was placed over the heart; it was dipped in some essence, and the formula said over it. The object of the charm was to preserve the heart, in which the soul was supposed to reside after death, from destruction or decay. The scarabæus itself also indicated the idea of self-existence, or the changes or phases or transformations through which the soul passed in the future state. The name of the person for whose mummy they were made is generally, but not always, inserted in the formula.

7876. Gold; amulet in shape of a scarabæus, the body of which is of green jasper, standing on a semi-oval plinth or tablet, round which is engraved the text, c. 30-64, of the Ritual, for the King Sebakemsaf, of the 13th dynasty.

7878. Dark steatite; scarabæus, having engraved on the elytra the bird *bennu*, which is called the "Heart of the Sun:" on the base, c. 30-64 of the Ritual, for Nanii.

7883. Dark steatite or schist; scarabæus, on the elytra Osiris, the bird *bennu*, and the solar boat, coloured with yellow; on the base, c. 30-64 of the Ritual, for Rameri, a female.

7886. Dark steatite: on the elytra are engraved the gods Ra and Osiris, coloured yellow; on the base, c. 30-64 of the Ritual, for Ptahmeri, a priestess of Amen-Ra.

7905. Green felspar; scarabæus: on the base, c. 30-64 of the Ritual, for Asi, a priestess of Amen-Ra. Fine work.

7913. Dark steatite; scarabæus: on the base, c. 30-64 of the Ritual, for Mutemua, a female. Fine work.

7915. Dark stone; scarabæus, on the base painted inscription, c. 30-64 of the Ritual, for Merienmut, a priestess of Amen-Ra.

7917. Glazed steatite; scarabæus, with ring to suspend it as a pendant; on the base, c. 30-64 of the Ritual, for Ptahmeri, a functionary.

7918a. Green serpentine; scarabæus; on the base, c. 30-64 of the Ritual, for Tatahert, a female.

7919. Dark schist; scarabæus; on the base, c. 30-64 of the Ritual, for Ptahmes, a scribe of the treasury of the goddess Athor, the mistress of the sycamore.

Cases 94-96. Scarabæi and Amulets.—The objects of which this section is composed are principally scarabæi, *khepr*; but there are also amulets of several other shapes, such as hedgehogs, hippopotami, fish, rectangles, and ovals—circles—and occasionally the human head.

The scarabæus which, as already mentioned, was supposed by the Egyptians to be only male, was used by preference for the bezels of rings; and these appear to have been worn by the military and other castes. It is represented standing on an oval base, on which is engraved in intaglio the subject of the seal. The subjects have a limited range; the name or figure of a deity, the patron of the wearer, the name and title of the monarch in whose reign or service he lived, sacred animals, his own name and titles, mottoes, or short sentences, and sometimes only scrolls and other ornaments. The materials of which the scarabæi were made are various. Amethysts, carnelian, and jaspers are found; but the greater number are of a white steatite or steatite, which has in many instances been coated with a blue or green frit or smalt, sent to the furnace, and glazed. In dimensions they vary from $\frac{1}{8}$ to 3 inches long, but large scarabæi of the last-mentioned size are only found at the time of Amenophis III., of the 18th dynasty. At the time of the 12th dynasty, cylindrical signets, like the Babylonian, but of glazed steatite, came into use. The use of these scarabæi prevailed from the 4th to the 26th dynasty; but did not continue much later. They were for sealing letters and other documents, for which purpose a lump of fine wetted clay of the requisite size was used. They were set in rings of copper, silver, or gold, according to the wealth of the possessors, and occasionally made into necklaces or bracelets. Those in porcelain, which are more

uncommon, were worked in the network, and other sepulchral ornaments.

These scarabæi are exhibited with their bases upwards, to show the inscriptions.

3516*c* (*Case 94*). Glazed steatite ; scarabæus. The name and titles of the god Amen-Ra, the Theban Jupiter.

3632 (*Case 94*). Glazed steatite ; scarabæus. The name and titles of the god Ptah (Hephaistos or Vulcan), worshipped at Memphis.

3717 (*Case 95*). Glazed steatite ; scarabæus. The god Bes or Bessa ; crocodile and two prisoners.

3745 (*Case 95*). Glazed steatite ; scarabæus, horse and other symbols. The horse often appears on these objects, probably in allusion to the royal war horses or chargers.

3765 (*Case 95*). Porcelain ; hedgehog ; on base, crocodile and scorpion.

3920 (*Case 95*). Glazed steatite ; scarabæus ; on the base, prænomen of Nefer-ka-ra or Nephhercheres, probably a king of the 6th dynasty.

3920*a* (*Case 95*). Porcelain ; scarabæus ; on the base, name of Khufu or Cheops, of the 4th dynasty, builder of the great Pyramid.

3920*b* (*Case 95*). Porcelain ; scarabæus ; on the base, the name of Ra-shaf or Chephren, of the 4th dynasty.

3921 (*Case 95*). Glazed steatite ; scarabæus ; on it the name of Menkara or Mencheres, king of the 4th dynasty, and builder of the 3rd Pyramid, in a cartouche surmounted by a feather, and with crowned uræi serpents at the side.

3922*c* (*Case 95*). Glazed steatite ; scarabæus ; on the base, name of Unas, king of the 5th dynasty.

3923-24 (*Case 95*). Glazed steatite ; scarabæi ; on the base, name of Pepi, king of the 6th dynasty.

3932 (*Case 95*). Glazed steatite ; scarabæus ; on the base, the name of Neferhetp, king of the 13th dynasty, and the priest Haankhf, his father.

3927*a* (*Case 95*). Glazed steatite ; scarabæus ; on the base, the name of Usertesen I., king of the 12th dynasty.

3928 (*Case 95*). Glazed steatite ; cylinder, with the name of Usertesen II., of the 12th dynasty.

3928*a* (*Case 95*). Glazed steatite ; cylinder, with the name and titles of Amenemha II., of the 12th dynasty.

3929-3930 (*Case 95*). Glazed steatite ; scarabæi ; on the base, the name of Usertesen III., of the 12th dynasty.

3931 (*Case 95*). Glazed steatite; scarabæus; on the base, the prænomen of Amenemha III.

3944 (*Case 95*). Glazed steatite; scarabæus; on the base, the prænomen of Thothmes III., king of the 18th dynasty; the names and titles of the monarch are more frequently found than any others on these objects.

3945-45a (*Case 95*). Glazed steatite; scarabæus; on the base, the name of the Queen Hatasu or Hasheps.

3948a (*Case 95*). Glazed steatite; scarabæus, set in a ring; on the base, the name and titles of Thothmes III., of the 18th dynasty.

4074 (*Case 95*). Red carnelian; rectangular bezel of a ring; on it the name and titles of Amenophis II., of the 18th dynasty.

4077 (*Case 95*). Yellow jasper; rectangular bezel of ring; on it a bull, horse, and the name and titles of Amenophis II. This is one of the finest and most remarkable specimens known of Egyptian engraving on hard stone.

4069 (*Case 95*). Blue porcelain; scarabæus, of large size; on it the name and titles of Amenophis III., of the 18th dynasty.

4095 (*Case 95*). Glazed steatite; scarabæus, of large size; on it is recorded that Amenophis III. killed 110 lions in the first 10 years of his reign.

4096 (*Case 95*). Glazed steatite; large scarabæus, recording the marriage of Amenophis III., and the Queen Tii, of the 18th dynasty, and the limits of the empire to the Karu or Kalu, on the south, and Naharaina or Mesopotamia, on the north.

4096a (*Case 95*). Glazed cartouche, with name and titles of Horus, king of the 18th dynasty.

4098 (*Case 95*). Glazed steatite; scarabæus; on the base, name of Sethos I., of the 19th dynasty.

4105a (*Case 95*). Glazed steatite; scarabæus; on the base, name of Rameses II., king of the 19th dynasty.

4110 (*Case 95*). Glazed steatite; scarabæus; on the base, name of Rameses III., of the 20th dynasty.

4416 (*Case 95*). Glazed steatite; scarabæus; on the base, name of Sethos II., of the 20th dynasty.

4417 (*Case 95*). Glazed steatite; scarabæus: on the base, the name of Ankhesenamun, queen of Tutankhamen, king of the 18th dynasty.

4199a (*Case 95*). Glazed steatite; scarabæus; on the

base, the name of Uahhapra or Uahabra Apries, king of the 26th dynasty.

4199 (*Case 95*). Porcelain; square with prænomen of Amasis II., king of the 26th dynasty, about B.C. 520.

4120 (*Case 95*). Porcelain; cartouche, with the name of Nekht-her-hebi or Nectanebes, of the 30th dynasty.

4208 (*Case 96*). Glazed steatite; scarabæus; on the base, name of Khu, the guardian of a palace.

4316 (*Case 95*). Glazed steatite; scarabæus: on the base, name of Hat, a chief scribe.

4322 (*Case 96*). Glazed steatite; scarabæus; on the base, name of Tattu, a royal friend or relative.

4324 (*Case 96*). Glazed steatite; scarabæus; on the base, name of Aahmes or Amasis, a functionary.

4318 (*Case 96*). Glazed steatite; scarabæus; on the base, "I am the servant of Neith."

4330. Glazed steatite; human-headed pig standing on pedestal inscribed with formula.

Cases 97-99. Sepulchral tablets previously described.

Cases 100-102. In this *Case* are the remainder of the sepulchral scarabæi and similar amulets, placed with the dead; also small amulets, ordered to be placed round the neck of mummies, or deposited with them. Amongst them are symbolic eyes, hearts, pairs of fingers, the leg of an animal, the emblem of stability, *tat*, the tie of a girdle, *ta*, emblems of the sun on the horizon, pillows of a mystical nature deposited with the dead; masons' levels, and other objects. These will be separately described, each under its class.

The following are the principal sepulchral scarabæi, continued from *Case 89*—

7930 (*Case 100*). Steatite; scarabæus; on the base, Osiris, Isis, Nephthys.

7923. Green porphyry; scarabæus, of large size; on the base, c. 30-64 of the Ritual, for Ra, superintendent of a temple.

7925. Green serpentine; scarabæus, united with the heart, on the base c. 30-64 of the Ritual, for a person named Aui, and part of another formula on the corselet.

7926. Green serpentine, or porphyry scarabæus; on the base, c. 30-64 of the Ritual, for Amenhept or Amenophis, superintendent of a temple.

7969a (*Case 100*). Steatite; scarabæus; on the back, in scriptio, covered with gilding and bitumen.

- 7977 (*Case 100*). Green jasper ; gilded scarabæus.
- Case 101. 7876a.* Green basalt ; scarabæus with the head of the goddess Athor, cow-eared, replacing that of the insect ; on the base c. 30-64 of the Ritual, for a person, whose name is illegible.
- 7876*b.* Green basalt ; scarabæus ; c. 30-64 of the Ritual for a person named Tautsi. It is encircled by a gold band and ring.
- 7999*a.* Dark green steatite ; scarabæus with human head ; on base c. 30-64 of the Ritual.
- Hearts.*—Occasionally the scarabæi were replaced by amulets in shape of the heart. These were used for the same purpose, and were inscribed with the same formula, and in some rituals c. 26 is entitled that of the heart of green felspar, c. 27 of the heart of lapis lazuli, c. 30 of the heart of *nen-meh* stone, probably steatite, or some other dark stone commonly employed for the purpose.
8001. Green basalt ; heart ; on it c. 30-64 of the Ritual, for a person named Kanana.
8003. Obsidian ; heart ; on one side in intaglio a scarabæus painted yellow ; on the other, c. 30-64 of the Ritual, painted yellow, for Shetkhons, a sacred scribe.
8005. Dark schist ; heart with human head ; on it is the human-headed hawk, emblem of the soul, *ba*, inlaid in red and blue porcelain, and part of c. 30 of the Ritual, for a scribe.
8006. Brown schist ; amulet in shape of a heart with human head ; on it the heron or phoenix, *bennu*, inlaid in wax.
8007. Stone ; heart surmounted by a human head, and having in bas-relief a figure of the goddess Nut ; on the base c. 30-64 of the Ritual.
- 8099 and *following.* Symbolic eyes in different kinds of hard stone. This eye, called *uta*, was extensively used by the Egyptians as the pendant or ornament of a necklace during life, or as a sepulchral amulet. It represented the eye of a cow, especially that of the cow-form of the goddess Athor, supposed to be the mother of the Sun. The right eye was supposed to symbolise the Sun, the left the moon. It was also called the eye of the god Har or Horus, probably in allusion to that which he snatched from Set or Typhon, swallowed and gave the Sun. Another of its names was the eye of the god Shu, a solar deity, and as such it preserved the body from decay.
- 8088 and *following.* Hearts in various kinds of hard stone, as lapis lazuli, carnelian, hæmatite, jasper, &c. These hearts

are of a smaller size than those previously described, and were worn as pendants to necklaces by the living, or as amulets of the dead, as already mentioned. The heart, according to the Egyptians, was the seat of life, and great care was taken to preserve it from decay. It was weighed in the final judgment of the Hades, and the pure soul passed first into it after acquittal.

8129 and *following*. Carnelian; foot and leg of a calf or other ruminant animal. The purport of this object is not mentioned in the Ritual, probably it had allusion to the second *nem*, birth or metempsychosis.

8143 and *following*. Dark stone; amulets in the shape of plumes. Some represent the two hawk-plumes of the god Khem, of which a mystical explanation is given in the 17th chapter of the Ritual. Others are the two recurved ostrich feathers which formed the head attire of the god Socharis, 8151 and *following*.

8182*a* and *following*. Green felspar; the papyrus-sceptre, *uat*, amulet, directed by the 159th chapter of the Ritual to be placed on the neck of the mummy. The chapter was ordered to be inscribed upon it, but the peculiar efficacy of this amulet is not stated. No. 8201 has the 30th chapter of the Ritual.

8218 and *following*. Green felspar; amulet in shape of a tablet, on which in relief is a papyrus-sceptre, *uat*, directed by the 160th chapter of the Ritual to be placed on the neck of the mummy, and the chapter written on it. The amulet was supposed to have been invented by Thoth.

8233 and *following*. Red jasper and paste; amulet in shape of the tie of a girdle, *ta*, directed by the 156th chapter of the Ritual to be made of red jasper and placed on the neck of the mummy. It was supposed to have the virtue of enrolling the dead amongst the servants of Osiris, enabling him to pass the gates of Hades and receive the food of Aahlu or Elysium. The larger ones, No. 8249*b-f*, have the chapter and name of the person inscribed on them; and another, No. 8249-*f*, of red jasper, for Hes, a scribe. The material was supposed to represent the blood of Isis.

8259*a* and *following*. Carnelian, lapis lazuli, obsidian amulets in shape of the *Tat*, emblem of stability or Nilometer, directed by the 155th chapter of the Ritual to be made of gilt sycamore wood and placed on the neck of the mummy. The amulet and formula with which it was inscribed was supposed to enable the deceased to pass the gates of

Hades and to receive food from the altar of the Sun or Osiris. No. 8286 is inscribed with the name of Nebmehit.

8286a and *following*. Obsidian; amulets in shape of an undetermined object or instrument used in hieroglyphic writing for the syllable *sam* "to unite," and in combination for *sam-ta* "burial:" its mystical meaning is unknown.

8294 and *following*. Jasper and imitation; amulet in shape of the Sun on the Solar Hill or horizon, *khu*.

8306 and *following*. Hæmatite; amulets in shape of a pillow, *urs*, directed to be made in some of the earlier rituals; its mystical meaning is unknown.

8325 and *following*. Hæmatite; amulets in shape of plumb lines or sextant, determinative in hieroglyphs of the word *khekh* or equilibrium.

8330 and *following*. Hæmatite; amulets in shape of levels or right angles, used as the hieroglyph for *ameni*, hidden, *alu*, doors or hinges.

8339 and *following*. Jasper and composition; amulets in shape of a calf, *abu*, with its legs bound under its belly.

8365 and *following*. Steatite and obsidian; amulet in shape of the first two fingers of the hand, used in the hieroglyphs as determinative of *matr*, judgment, *aka*, the heart, and other ideas. These amulets are said to be found inside the bodies of mummies. No. 8380 is gilded, and No. 8384 is in shape of a single finger.

Case 102.—In this case are some ornaments of gold and silver taken from mummies, many of which were laid close to the embalmed form. At the period of the middle empire, commencing with the 19th dynasty, portions of the body were gilded, and the fingers cased in silver to prevent the extraction of the nail. The flank incision made to take out the viscera was also covered with a rectangular square plate, on which was engraved in outline the right symbolic eye, emblem of the god Shu. At the period of the Greek and Roman rule, commencing about the 3rd cent. B.C., and continuing to the 1st cent. A.D., gold plates or leaves were laid on the tongue or mouth of mummies. Besides these, some of the objects made of mere spangles were evidently prepared for sepulchral use only.

6732. Silver; stall enclosing the finger of a mummy; it is part of a hand all the fingers of which have had their nails so guarded.

8419-8410. Tin; rectangular plates, having on one side

the right symbolic eye, emblem of the god Shu or Horus; from the flank incision of mummies, which they were placed upon to guard as amulets.

8412. Silver gilt; ornament, apparently a plate for laying on the eye of a mummy.

8414. Basalt; scarabæus, *kheprrr*, of the usual shape of these amulets, to which are added wings of silver-gilt plate.

8415. Silver; bandage, with a sepulchral dedication to Osiris engraved on it.

8423-30. Silver; figures of deities in thin plate of *repoussé* work, with holes to string them to one another or to other objects. No. 8423 is Thoth, No. 8424 Isis, No. 8425 Horus, No. 8426-9 genii of the Amenti.

8430c. Silver; hawk flying with extended wings, emblem of Horus; thin plate.

8436-7. Gold; vultures made of spangles. An amulet of this bird was directed by the 157th chapter of the Ritual to be made of gold and placed on the neck of the dead on the day of burial. The vulture, which was flying or spread, held a symbol of life in each claw, and represented Isis protecting Horus.

8442-3. Gold; *Tats*, or Nilometers, made of a spangle. This amulet, so often made of stone, was directed, as before observed, to be made of gold.

8444. Rectangular gold plate of *repoussé* work, having the names of the monarchs Sneferka and Kaenra, kings of the 10th Egyptian dynasty.

Over the entrance door is part of the chapel, or box, of a sacred ark, *sekett*, in shape of an Egyptian doorway *sebekh*, with cornice of *uræi*, and of the boat *ua*, in which it was placed. These arks held the figures of the gods when carried in processions or removed to a distance. They were gilded, or painted, and partly covered with curtains, and borne on the shoulders of priests. They were in use at the period of the 18th dynasty, and were probably employed even earlier for sacred purposes. A remarkable instance of their use beyond the mere parading of them at the religious festivals of the gods is that of the transport of the statue of the god Khons, in the reign of Rameses XII., of the 20th dynasty, to the land of the Bakhtan, to heal the daughter of the king of that country. She was supposed to be possessed by an evil spirit.

Above the cases are placed, on the walls, plaster casts of

the two walls of a long vestibule, or entrance passage, at Beitoually in Nubia. Those on the right hand represent the battles of Rameses II., and his victories over the northern, or Asiatic, enemies of Egypt. The casts on the south side represent the tributes and contests of the people of Kush or Ethiopia.

The following are the principal scenes of the Asiatic conquests: 1. The monarch in the attire of Ptah seated on his throne, having at his feet a lion named Mauenmekht, receiving the address of the Prince Amenhisemif and other officers of state, who bring prisoners of the land of Kharu, or Syria, into his presence. 2. Rameses II., attended by his dog Antaemnekh, cutting down one of the Tahennu, or Libyan, enemies of Egypt in presence of the Prince Amenhisemif and other officers of state. 3. Rameses in his war chariot attacking the Shasu, the Shos, or Shepherds, whom he puts to flight. 4. Rameses and his son attacking a fortified city, probably of the Amaru or Amorites. 5. Rameses standing on a board supported by a prostrate Tahennu, or Libyan, and Amorite, while his son brings up to him prisoners of Tahennu and Mashuasha, Libyan nations.

On the left hand are the tributes and conquests of Ethiopia. Rameses II., seated on his throne, receiving the tributes of Kush, or Ethiopia, and superintending the investiture of Amenemapt, son of Paur, as prince of that country. The prince is led into his presence by the Egyptian prince Amenhisemif, and the Ethiopians bring gold in bags and rings, leather shields, ebony and ivory chairs, fans, ostrich feathers and eggs, tusks of ivory, apes, panthers, dogs, oxen, gazelles, panther skins, male and female slaves and children. The other part of the wall represents Rameses II., accompanied by his son and the Egyptian army, defeating the Ethiopians. The Negro chief wounded in the fight is led out of the field to his hut, where his food is being prepared.

SECOND EGYPTIAN ROOM.

The left-hand portion of this room is occupied with Egyptian antiquities; the other half, as stated before, is at present occupied by the Slade Collection of glass and other miscellaneous antiquities. The Egyptian objects in this room are

a continuation of the Sepulchral section, and some others which there are no means of exhibiting in the First Egyptian Room. With them are a few other miscellaneous oriental antiquities, from Arabia, the Holy Land, and other sites.

Cases 1-3.—The objects in these *Cases* are sepulchral tablets and boxes; a general account of the wood tablets will be found in *Cases* 63, 64, and other tablets are exhibited in *Cases* 101, 102.

Sepulchral Boxes.—A part of the furniture deposited with the mummies consisted of the sepulchral vases, or so-called Canopi, which held the internal parts of the mummies, and small sepulchral figures called *shabti*. These objects were often placed in wooden boxes specially made for the purpose, placed on sledges, and transported to the tombs—a box and sledge so combined will be seen in *Cases* 14-19, *No.* 8543a. The boxes used for the purposes exhibit great variety of shape and decoration, but all are rectangular, some divided into two or more compartments, and their covers either vaulted or flat. The subjects represent adoration to the principal sepulchral deities; and the inscriptions with which they are inscribed are either chapters copied from the Sepulchral Ritual, or dedications to Osiris and other deities of the dead. None of them appear to be older than the 18th dynasty, and most of them are of the 21st and following dynasties—till the Roman period of the 1st cent. A.D. They were deposited in the tombs at the side of the coffins. They are made of sycamore wood, and, like the boxes in use for private life, had no locks, being secured by strings tied to a stud in the cover and another in the body of the box.

8529 (*Shelf* 1). Sycamore wood; box; on it adorations to Nephthys and Ra, for Hermes.

8534 (*Shelf* 1). Sycamore wood; box; on it the gryphons or symbolic animals of the god Mentu-ra. Roman period.

8475 (*Shelf* 2). Sycamore; sepulchral tablet of Pabakmaher in adoration to Isis, and the right symbolic eye.

8482 (*Shelf* 2). Sycamore wood; tablet in shape of the front of a doorway, or pylon; on it is represented a deceased adoring Ra, and Ma. Probably of the period of the 21st dynasty.

8522-3 (*Shelf* 3). Sycamore wood; plain boxes with vaulted covers, each containing two sepulchral figures,

shabti, of Khons, a navigator of the sacred boat, or barge, of Amen-Ra.

8540 (*Shelf 4*). Sycamore wood ; box of large size, painted black, with dedication, in white hieroglyphs, to Osiris for T'etamenasankh, a priestess.

8544 (*Shelf 3*). Sycamore wood ; box with vaulted cover, on which is a vessel in full sail, and a dedication to Osiris for Uiui, a female.

8549 (*Shelf 3*). Sycamore wood ; cover of a box, on which is the *akhem*, or mummied hawk, emblem of the god Sekar or Socharis.

Models of Coffins.—Besides the sepulchral boxes used for holding vases and figures, models of coffins containing small models of mummies are found in the tombs. These were, probably, the models shown by the embalmers to the relatives of the dead, as specimens of the different manners of preparing the dead and the probable expense of the process. They also recall to mind the model of the dead said to have been handed round at Egyptian banquets to indicate the instability of human life. They have been found deposited before the walled entrances of the tombs. The inscriptions found on the figures, and occasionally on the coffins, are the 6th chapter of the Ritual, the same as that on the sepulchral figures.

8512*b*. Stone ; model of a coffin inscribed with 6th chapter of the Ritual.

8514. Unbaked clay ; model of a coffin with wooden figure, inscribed with 6th chapter of Ritual ; for a person named Aahmes or Amasis.

8516. Sycamore wood ; model of a coffin with figure, inscribed with 6th chapter of Ritual ; dedicated to Osiris and the genii of the Amenti.

8517*a*. Sycamore wood ; model of a coffin, painted, in yellow outline on a black ground, with the jackals of Anubis, Nephthys, and other deities, with dedications for Pasheti, a judge.

8520. Sycamore wood ; model of a coffin in shape of a box, with vaulted cover and upright posts, covered, with inscription in black on a white ground ; for a person named Mentem. Roman period.

Cases 4, 5, 6.—*Sepulchral Figures.*—A great number of small figures, made for sepulchral purposes, and called by the Egyptians *shabti*, "*respondents*," have been found in the

tombs of Egypt. They are in several shapes, sometimes in that of the deceased, standing in the dress of the period; but more generally in shape of a mummy, the body swathed in bandages, from which the hands come out, holding a hoe, *hab*, and pickaxe, and the cord of a square basket, slung on the left shoulder or nape of the neck. The head-attire of the deceased is either that of the period or dignity, and, in the case of monarchs, accompanied by the uræus, emblem of royalty. Some figures hold the emblem of life, *ankh*, and of stability, or the so-called Nilometer, *tat*, or a whip, *khu*, *nekhekkh*.

The principal materials of which these figures were made are different kinds of stone, wood, clay, and composition, such as granite, serpentine, schist, alabaster, steatite, sycamore, cedar, acacia, and ebony, porcelain, glazed wares, composition, unbaked and baked clay. They are found sometimes deposited in great numbers in the floor and other places of the tombs, or singly, and some are of superior workmanship amidst a host of inferior specimens. They appear in the tombs of the 11th dynasty; but in the Museum collection the oldest are of stone, and of the time of the king Amenhetp or Amenophis III., of the 18th dynasty. These figures continued to be used from that date till after the conquest of Egypt by the Persians, when they were discontinued. They were most numerous at the time of the 26th dynasty. The figures were either plain, or they had an inscription engraved or traced upon them. At least three formulas are known, but the most usual is the 6th chapter of the Ritual, entitled, "The chapter of making the working figures in the Karneter or *Hades*." The porcelain ones of the 19th dynasty have their inscriptions drawn in a darker colour; those of the 26th dynasty have been made from a mould, and have their inscriptions in intaglio.

8830a (*Shelf 1, 2nd Row*). Dark steatite; sepulchral figure, upper part of one dedicated to Osiris; 19th dynasty.

8876a (*Shelf 1, 2nd Row*). Dark steatite; part of a sepulchral figure, clasping to its breast a human-headed hawk, emblem of the soul.

8878 (*Shelf 1, 3rd Row*). Alabaster; sepulchral figure of an officer of state in official costume, holding in his hands the symbol of life, *ankh*, and Nilometer, *tat*.

8705a (*Shelf 1, 3rd Row*). Dark steatite; sepulchral figure

of Nebsamennu-saru-saru, a royal scribe. On the body 6th chapter of Ritual.

8695a (*Shelf 1, 3rd Row*). Bronze; sepulchral figure of Rameses III., of the 20th dynasty.

8693-4 (*Shelf 1, 1st Row*). Alabaster; sepulchral figure of a king wearing the royal attire, *namms*, and uræus. The body is uninscribed. Probably of the period of the 20th dynasty.

8765 (*Shelf 1, 1st Row*). Calcareous stone; sepulchral figure of Khnumtera, high priest of the god Khnum; round the body the 6th chapter of the Ritual.

8690 (*Shelf 1, 2nd Row*). Green serpentine; part of a sepulchral figure of Amenhetp, or Amenophis III., of the 18th dynasty, with special formula.

8696-9 (*Shelf 1, 4th Row*). Alabaster; sepulchral figures of Rameses V., of the 20th dynasty. They are rudely executed, with the name inscribed in a waxy paint.

8812 (*Shelf 2, 2nd Row*). Calcareous stone; sepulchral figure of Timaru, a female; coloured, and inscribed with the 6th chapter of the Ritual.

8704 (*Shelf 2, 2nd Row*). Alabaster; sepulchral figure of Nahsi, a royal scribe. On it the 6th chapter of the Ritual. At the side is a memorandum of twenty-four persons, or figures, from the 1st Tybi to the 30th Mechir, or sixty days.

8703 (*Shelf 2, 2nd Row*). Calcareous stone; sepulchral figure of Pamerau; on it the 6th chapter of the Ritual.

8708a (*Shelf 2, 2nd Row*). Calcareous stone; sepulchral figure of Kenhikhepshf, a judicial scribe.

8824 (*Shelf 3, 1st Row*). Calcareous stone; sepulchral figure of Penamen, a judge. On it the 6th chapter of the Ritual.

8893 (*Shelf 3, 2nd Row*). Calcareous stone; rectangular slab, with border, and three sepulchral figures in relief, inscribed.

8875 (*Shelf 3, 2nd Row*). Calcareous stone; upper part of the sepulchral figure of an officer; of fine work.

Cases 6, 7, No. 8825a (*Shelf 1, 3rd Row*). Calcareous stone; sepulchral figure of Hehenkhonsu, a judge.

8808 (*Shelf 1, 3rd Row*). Calcareous stone: sepulchral figure, painted on the breast, Isis. On it the 6th chapter of the Ritual.

8810 (*Shelf 1, 4th Row*), Calcareous stone; sepulchral figure of Rahetp, painted.

8894 (*Shelf 1, 3rd Row*). Calcareous stone; monument, with two sepulchral figures, in salient relief, coloured red and black.

8675 (*Shelf 2, 1st Row*). Arragonite, or oriental alabaster; lower half of a sepulchral figure of Rameses III., of the 20th dynasty. From the Biban el Moluk.

8869 (*Shelf 2, 1st Row*). Red granite; lower half of a sepulchral figure of Amenhept III., or Amenophis, 18th dynasty.

8700a (*Shelf 2, 2nd Row*). Sandstone, coloured red; lower part of a sepulchral figure of Stau, prince of Kush, or Ethiopia, in the reign of Rameses II., of the 19th dynasty; coloured red, and draped in full costume.

8570a, b (*Shelf 1, 1st Row*). Sycamore wood; sepulchral figures of Rameses VI., of the 20th dynasty, wearing the royal head-dress, *namms*. On them the 6th chapter of the Ritual.

8570-1 (*Shelf 1, 1st Row*). Sycamore wood; sepulchral figures of Rameses IX., of the 20th dynasty, wearing the royal head-dress, *namms*. On them the 6th chapter of the Ritual.

8573-80 (*Shelf 1, 2nd Row*). Acacia wood; sepulchral figures of Seti I., of the 19th dynasty. On them the 6th chapter of the Ritual.

8609 (*Shelf 1, 1st Row*). Sycamore wood; painted sepulchral figure of Heknefer. On it the 6th chapter of the Ritual.

8590 (*Shelf 2, 2nd Row*). Ebony; sepulchral figure of Men-kheper, or Menkheperu, priest of Mentu. On it the 6th chapter of the Ritual, inlaid in yellow.

8590a (*Shelf 2, 2nd Row*). Ebony; sepulchral figure of Neferab, a functionary. On it the 6th chapter of the Ritual, in white; style of 20th dynasty.

8600 (*Shelf 1, 3rd Row*). Ebony; sepulchral figure of Ia, a doorkeeper of a temple. On it the 6th chapter of the Ritual.

8604 (*Shelf 2, 2nd Row*). Ebony; sepulchral figure of Amenapt, superintendent of a temple or palace. On it the 6th chapter of the Ritual.

8589 (*Shelf 1, 3rd Row*). Sycamore wood; painted sepulchral figure of Unnefer or Onnophris, priest of the god Khons, in ordinary costume, with apron in front.

8659 (*Shelf 1, 3rd Row*). Sycamore wood; painted sepulchral figure of Haremua, a judge.

Cases 8, 9.—These *Cases* contain the figures of the Sepulchral class in glazed faïence, or porcelain, of which great numbers were deposited with the dead. Many are uninscribed. Their shape differs slightly from that of the sepulchral figures in wood, often having, in addition to the mummied form, a small square pedestal at the feet, and a plinth behind. The oldest in the series are of the 19th dynasty.

8898a (*Shelf 1, 4th Row*). Light blue porcelain; upper part of a sepulchral figure of Seti I., of the 19th dynasty, wearing the royal head-dress, *namms*. On it part of the 6th chapter of the Ritual.

8899–8900a. Dark blue porcelain; sepulchral figures of the 19th dynasty. On them the 6th chapter of the Ritual.

8964 (*Shelf 1, 4th Row*). White porcelain; sepulchral figure of Huiten, a superintendent of the royal stable, or master of the horse. The details and hieroglyphs are in crimson.

8967 (*Shelf 1, 4th Row*). Green porcelain; sepulchral figure of Khonsu, a functionary, in his ordinary dress,

9016 (*Shelf 1, 4th Row*). White porcelain; part of the sepulchral figure of Hui, an officer. The hieroglyphs of the 6th chapter of the Ritual, and other details, inlaid with blue porcelain,

8904a (*Shelf 1, 5th Row*). Dark blue porcelain; sepulchral figure of Haremkebi, *hierogrammateus*, or sacred scribe, of the temple of Amen-Ra, at Thebes.

9016a (*Shelf 1, 5th Row*). White porcelain; sepulchral figure of Apui. On it the 6th chapter of the Ritual; details and hieroglyphs are traced in crimson.

9044 (*Shelf 1, 5th Row*). Yellow porcelain; sepulchral figure of Maai. Details and hieroglyphs are traced in brown.

9042 (*Shelf 1, 6th Row*). Dark blue porcelain; sepulchral figure of Haremkeheb.

9073 (*Shelf 1, 7th Row*). Light blue porcelain; sepulchral figures of Petamen. Details in dark blue, of coarse style.

8976 (*Shelf 2, 2nd Row*). Light green porcelain: sepulchral figure of Psametik or Psammetichus. On it in intaglio the 6th chapter of the Ritual.

8950–50a (*Shelf 2, 2nd Row*). Green glazed steatite; sepulchral figure of Harkheb. On it the 6th chapter of the Ritual.

8971 (*Shelf 2, 3rd Row*). Pale bluish-white porcelain; sepulchral figure of Taharta, a military commander. On it the 6th chapter of the Ritual.

8929 (*Shelf 2, 3rd Row*). Greenish white porcelain; sepulchral figure of Kantertas, a priest.

Cases 10, 11.—These cases contain the remainder of the series of sepulchral figures in porcelain, and those in terracotta. This last class appears at a later period, and closes apparently about the 1st cent. B.C.

9135 (*Shelf 1, 6th Row*). Blue porcelain; sepulchral figure of Ra-uah-hat, Apries, or Hophra, priest of Athor.

9474 (*Shelf 2, 3rd Row*). Clay-coloured green porcelain; sepulchral figure of Nasuhesi.

9448 (*Shelf 2, 3rd Row*). Terracotta; painted sepulchral figure of Rameses, a judge.

9447d (*Shelf 2, 3rd Row*). Terracotta; painted sepulchral figure of a female.

9437 (*Shelf 2, 3rd Row*). Terracotta; painted sepulchral figure of Sebakmas, a judge.

9468a (*Shelf 2, 3rd Row*). Terracotta; painted sepulchral figure of Akat.

9454 (*Shelf 2, 3rd Row*). Terracotta; sepulchral figure of Nekhtamen.

9446 (*Shelf 3, 2nd Row*). Terracotta; painted sepulchral figure of a functionary, his hair in the style of the 20th and following dynasties.

9436 (*Shelf 3, 2nd Row*). Red terracotta; sepulchral figure of Ramenkheper, or Menkheperra. On it in black outline the 6th chapter of the Ritual.

9490 (*Shelf 3, 3rd Row*). Terracotta; painted sepulchral figure, draped in usual costume, with full apron.

Cases 12, 13.—In these *Cases* are contained the sepulchral vases or so-called Canopi, and models of vases, made for sepulchral purposes, deposited with the dead. These vases, made of alabaster, calcareous stone, porcelain, terracotta, and even wood, were destined to hold the soft parts or viscera of the body, embalmed separately, and deposited in them. They were four in number, and were made in shape of the four genii of the Karneter or Hades, to whom were assigned the four cardinal points of the compass. The body of the vase was that of the genius, and the head mortised into it was the cover. The names and order of the genii were—Amset, human-headed, the first

genius, and the body of his vase held the stomach and large intestines; Hapi, the second, cynocephalus ape, held the small intestines; Tuautmutf, the third, jackal-headed, held the lungs and heart; and Kabhsenuf, the fourth, the liver and gall bladder. They were separately embalmed, were made into oval packets and placed in the vases. These vases are either plain, with the name of the genius which they represent, or with a particular formula, ending with the name of the deceased. The formulæ are speeches respectively made by Isis, Nephthys, Neith, and Selk on behalf of the deceased. The vases were placed in boxes with partitions, then set on sledges and drawn to the sepulchre with the other funereal apparatus. In the vignettes of the Ritual, chapter 89, and in the paintings of the coffins, they are represented placed under the bier on which the mummy is laid. They are found in the tombs in different positions, sometimes at the corners or angles of the coffins, in niches in the walls of the sepulchral chamber, or in the boxes with partitions in which they were taken to the sepulchre. Only the richer persons had these special receptacles, the viscera being often made into separate packets disposed close to the mummy, and covered with the bandages. Many fine examples of these vases, in arragonite or oriental alabaster, and calcareous stone, are exhibited on the upper shelves of the walls of the North and South Egyptian Galleries, and a set in a box formed as a sledge will be seen in the next Case. Along with them are exhibited in these *Cases* some models of vases and other sepulchral objects deposited with the dead.

9547-50 (*Shelf 1*). Calcareous stone; set of four vases in shape of Amset, Hapi, Tuautmutf, Kabhsenuf, with their appropriate heads; dedicated to Osiris, for a female.

9540-1 (*Shelf 1*). Terracotta; vases painted white; dedicated to the genii Hapi and Tuautmutf, for Menkheper, high priest of the god Mentu.

9530-32 (*Shelf 1*). Terracotta; painted set of vases in shape of the genii, the heads and covers of painted sycamore wood; for a person named Nekhtmutf.

9533-35 (*Shelf 1*). Terracotta, painted white and blue hieroglyphic inscriptions; three vases of a set in shape of the genii Amset, Tuautmutf, and Kabhsenuf, all with human heads, for Aahmes or Amasis, a scribe of the Treasury, holding other offices. From a tomb in Upper Egypt.

9568-71 (*Shelf 2*). Sycamore wood ; painted set of vases in shape of the four genii, with their appropriate heads ; for a person named Ait.

9539 (*Shelf 2*). Blue porcelain ; vase in shape of the Kabhsenuf, 4th genius of the Karneter or Hades, human head, and inscription ; the name of person for whom made erased.

9562-65 (*Shelf 2*). Sycamore wood painted ; set of vases in shape of the four genii of the Hades.

9526 (*Shelf 2*). Calcareous stone ; painted vase in shape of a cup, coloured to imitate glass or lapis lazuli inlaid with gold ; and inscription for Pai, a judicial scribe. These vases or dummies were placed instead of real ones in the tombs.

9527 (*Shelf 2*). Calcareous stone ; painted vase in shape of an ampulla or cosmetic vase ; painted in like manner, and for the same person.

9529*d* (*Shelf 2*). Sycamore wood painted to imitate glass ; model of an ampulla or cosmetic vase ; with inscription for Amensa.

9528 (*Shelf 2*). Sycamore wood : model of a vase painted yellow, in imitation of a veined marble or stone ; with dedication for Amenept or Amenophis, a judicial functionary.

9529*a* (*Shelf 2*). Sycamore wood ; vase, in shape of an ampulla or cosmetic vase, painted in imitation of red porphyry.

9566*a* (*Shelf 2*). Contents of a sepulchral vase.

9567 (*Shelf 2*). Basket of palm fibre, in which, tied in a linen bag, are aromatic and other substances used in drying the body.

9552-54 (*Shelf 3*). Terracotta ; painted sepulchral vases, with domed cover, on which are couchant jackals, being emblems of Anup or Anubis. Round the body of the vase are painted the four genii of the Karneter or Hades. These vases are of the Roman period.

9546 (*Shelf 3*). Blue porcelain ; vase, with cover in shape of the genius Tuautmutf, jackal-headed.

9558 (*Shelf 3*). Alabaster ; fragment of a sepulchral vase, with hieroglyphs, inlaid in red and blue opaque glass or paste, part of the titles of one of the queens of the disk-worshippers of the 18th dynasty.

9529*e* (*Shelf 3*). Wood ; gilded object or dummy, in shape of one of the bags used for holding gold, precious stones,

and other objects. On it is the word *uat*, or "blue," a material used as a cosmetic which the bag is supposed to hold, and the name of Rameses II., of the 19th dynasty. Probably from his tomb in the Biban el Moluk.

9529*f* (*Shelf* 3). Wood; gilded similar model in shape of a bag; on it the word *mestem*, "stibium," or "kohl," for colouring the eyes; also the name of Rameses II. of the 19th dynasty. Probably from his tomb at the Biban el Moluk.

9529*g* (*Shelf* 3). Wood; gilded model of a globular vase with wide mouth, *men*, such as were used for offering wine or milk to the gods; on it the name of Rameses II., of the 19th dynasty. Probably from his tomb at the Biban el Moluk.

9529*h* (*Shelf* 3). Wood; gilded model of a bottle with long neck, apparently part of the same set.

Cases 14, 15. These and the following *Cases* contain mummies, coffins, portions of the same, and wrappers, which are here placed on account of the size of the cases admitting larger objects.

6671. Sycamore wood painted; inner coffin of Pesbes, doorkeeper of the temple of Bast or Bubastis. On it are hieroglyphic legends and dedications: the judgment scene of the deceased before Osiris in the Hall of Truth, the vignette of the chapter 89 of the Ritual representing the visit or reunion of the soul and body. On it bier shone upon by the solar disk, and having beneath the four Canopic vases, symbolic eyes, and the Ram of Khnum as Baentattu.

6668. Sycamore; coffin of Amenariu, auditor of the door of the palace of the Queen Amenirites, of the 25th dynasty. On it symbolic eyes, the names-emblem of Khnum as Baentattu, the judgment scene before Osiris, and the vignette of the return of the soul to the body. With four sepulchral vases in shape of the four genii, and their appropriate heads; and four packets placed under the bier.

Cases 16, 17, No. 8543*a*. Sycamore wood; painted box, in shape of a sledge, on which in yellow upon a black ground are the goddesses Isis, Nephthys, Selk, Neith, and the four genii of the Amenti; the interior contains four Canopic vases for a person named Nebi.

6708 (*Shelf* 4). Sycamore wood; coffin of Har, priest of Mentu, with inscriptions and figures of deities.

Cases 18, 19. 7036. Linen; part of the outer wrap of a mummy covered with a hieratic inscription, part of a ritual.

6672. Sycamore wood painted; inner coffin of Ankhsennefer, a female. On it the goddess Nu, the judgment scene, standard of the god Khnum, Seb, Anubis, Tat, and the four genii of the Karneter or Hades.

Cases 20, 21.—No. 697–700 (*Shelf 1*). Calcareous stone; four models of sepulchral vases, solid, and with the appropriate head of the genius, and name attached to each in black ink.

653–654 (*Shelf 2*). Wood; sepulchral vases, with heads in shape of the genii Amset and Kabhsenuf; but dedicated to Tuautmutf and Kabhsenuf; for Aufaa, a priest of Mut. Coloured white in imitation of stone.

730–32 (*Shelf 2*). Wood; models of sepulchral vases in shape of genii Amset, Hapi, and Tuautmutf; the last has a hawk, instead of a jackal's head as usual.

Cases 22, 23. These *Cases* contain the remainder of the Canopi or sepulchral vases, and their heads or covers.

727–9 (*Shelf 1*). Terracotta; three sepulchral vases of a set; their bodies have two handles, and all their covers are in shape of human heads.

9604 (*Shelf 1*). Terracotta; painted head of Amset, first genius of Karneter or Hades; cover of a sepulchral vase.

9605 (*Shelf 1*). Wood; head of Amset, first genius of the Karneter or Hades, in shape of a human head; cover of a sepulchral vase.

9609 (*Shelf 1*). Terracotta; painted head of Amset, first genius of Karneter or Hades; cover of a sepulchral vase.

9610 (*Shelf 2*). Alabaster; head of Hapi, second genius of the Karneter or Hades, in shape of a cynocephalus ape; cover of a sepulchral vase.

9615 (*Shelf 2*). Calcareous stone: painted head of Hapi, second genius of the Karneter or Hades; cover of a sepulchral vase.

764 (*Shelf 2*). Calcareous stone; painted head of Tuautmutf, third genius of the Karneter or Hades, in shape of a jackal; cover of a sepulchral vase.

549–651 (*Shelf 3*). Terracotta; three vases of a set with human heads of the genii Amset, Hapi, and Tuautmutf; for Sapar, a Theban judge.

9629 (*Shelf 3*). Terracotta; head of Kabhsenuf, fourth genius of the Karneter or Hades, in shape of a hawk; cover of a sepulchral vase. Rude and late.

766 (*Shelf 3*). Calcareous stone; painted head of Kabhsenuf, fourth genius of the Karneter or Hades; cover of a sepulchral vase.

Cases 24–25. The contents of these *Cases* are chiefly wooden figures of Osiris, used as cases for containing papyri and other objects. The papyrus or Egyptian paper, made of thin slices of the reed *Cyperus papyrus*, called by the Egyptians *t'ama*, and the Greeks *byblos*, was the precursor of modern paper. On it were written rituals, prayers, public documents, histories, poems, and all literary and other works. The width of the papyrus so prepared rarely exceeded 15 inches, but the length sometimes, though rarely, extends to 150 feet. Papyrus, both before use and afterwards, was rolled up into a cylindrical row, and, when opened for the purpose of reading, unrolled from the ends. The rolls of papyri were placed in rectangular wooden boxes close to the scribe or readers. Those found in the tombs were differently placed, according to their nature. Papyri relating to private life, history, or literature, are found in jars of terracotta, or else in the coffins, or deposited near them in a wooden box. The rituals of the dead, generally distinguished by their vignettes, were either placed rolled up within the bandages of the dead, at some part of the body—as on the chest, in the hand, or at the feet—or else stretched over the mummies. Besides these methods, they were occasionally placed in wooden figures of the god Osiris, standing on a pedestal; either in the hollowed body of the god, or else in a place in the pedestal covered by a small slip, the whole so carefully painted over as not to give any indication of the papyrus within. These figures are always coloured black, the colour of the coffins of the 18th dynasty, but appear from their style to have been made at a later period.

9866 (*Shelf 2*). Sycamore wood; painted black figure of Osiris, wearing the crown *atf*; used as a case for a papyrus.

9864 (*Shelf 1*). Sycamore wood; painted black figure of Osiris, which has been used as a case for a papyrus.

9872 (*Shelf 2*). Sycamore wood; painted black pedestal of a statue of Osiris. In a kind of tongue-shaped hole, which has been covered by the adjacent slip, is a rolled-up papyrus, extract of a ritual.

9869 (*Shelf 3*). Sycamore wood; painted black figure of Osiris, of coarse work and large size. A papyrus roll, copy of a ritual, remains in the hollowed body of the god.

Cases 26, 27. Besides the wooden statues of Osiris deposited in the tombs and used as cases for holding the rituals of the ancient Egyptians, other wooden statues of Ptah-Socharis-Osiris have been found in the sepulchres. This deity is represented standing on a pedestal of rectangular shape, the figure placed at one end of the pedestal. The god is mummied, wearing on his head the solar disk, and two ostrich feathers placed on the horns of a goat. The figure itself is always solid, but a small niche is often seen in the pedestal in front of the god, which has a small cover in shape of a mummied hawk, *akhem*, a chest, or emblem of Socharis. Occasionally an embalmed fragment is found in these receptacles. The figures are painted in bright and vivid colours, and are accompanied by inscriptions—dedications to the god Ptah-Socharis-Osiris—for the deceased, whose name is mentioned, and an address to the god described as the substance emanating from the god, and the issue of the god Tum or Atum, which has come again from the tears of the right eye of the Sun to protect the deceased.

9746 (*Shelf 1*). Sycamore wood; painted figure of Ptah-Socharis-Osiris, face yellow, body red, and in a network. With invocations for a person not named.

9745 (*Shelf 1*). Sycamore wood; painted figure of Ptah-Socharis-Osiris. With dedication for a person not named.

9861 (*Shelf 2*). Sycamore wood; painted figure of Osiris, wearing the crown, *atf*, holding in one hand a bronze whip inlaid with red paste.

9737 (*Shelf 2*). Sycamore wood; painted figure of Ptah-Socharis-Osiris, the face gilded, standing on a pedestal, on which is a receptacle and cover, having on its top the mummied hawk, *akhem*, emblem of Socharis. With dedication for a person named Nasui.

9736 (*Shelf 2*). Sycamore wood; painted figure of Ptah-Socharis-Osiris, the face gilded, the body black, with details in yellow outline, pedestal white, with receptacle and cover, on which is the mummied hawk, *akhem*, emblem of Osiris, and representations of the boat of the Sun. With dedications for Harnetef, high priest of Amen-Ra at Thebes in the time of the 30th dynasty, about B.C. 350.

9742 (*Shelf 2*). Sycamore wood; painted figure of Ptah-Socharis-Osiris standing on a pedestal, in which is a small square receptacle; the cover is wanting. With inscription for Panekht.

9761 (*Shelf 3*). Sycamore wood ; painted figure of Ptah-Socharis-Osiris, coloured white, with pedestal, on which is the mummied hawk, *akhem*, emblem of the god, with inscriptions and dedications for Nasptah.

9749 (*Shelf 3*). Sycamore wood ; painted figure of Ptah-Socharis-Osiris, with dedication for a person named Petasar or Petosiris. The receptacle in the pedestal, which has a box-shaped cover, contains a small embalmed object.

Case 28 contains plumes, horns, portions of the attire of Ptah-Socharis-Osiris, and the box-shaped covers of the receptacles of the plinths of these figures.

Cases 29, 30, No. 9754 (Shelf 2). Sycamore wood ; painted figure of Ptah-Socharis-Osiris standing on a yellow plinth. The plumes remove, and cover a circular receptacle in which is a mummied object. From Thebes.

9757 (*Shelf 1*). Sycamore wood ; painted figure of Ptah-Socharis-Osiris standing on a yellow plinth, in which is a place for an embalmed object ; for Herasu.

Cases 31, 32. Sepulchral cones ; certain conical bricks of baked red terracotta, internally black, but red on the exterior, in length about 9 inches, and 3 inches diameter at the base, on which are stamped, in relief, hieroglyphs, the names and titles of a deceased to whom they are said to be dedicated. They are found about the tombs of Thebes, especially those of the Drah Abu 'l Neggah. Their use is unknown, but various opinions have been formed on this subject. As they often exhibit a red or white colour at the base, it has been supposed that they were used as stamps ; or, as they increase in numbers in the ground as the entrance of each tomb is approached, it has been supposed that they were employed to mark the sepulchre itself and the adjacent ground which belonged to it. So close to one another, indeed, are the sepulchres of the Drah Abu 'l Neggah, that these cones appear to have been almost necessary. It is, however, possible that they may have been used for some architectural construction, like the smaller cones of yellow terracotta used in the walls of Warka, worked in an ornamental pattern of brickwork. Commencing with the 11th dynasty, and continuing to be used in great numbers till the close of the 18th dynasty, they became rarer after the age of Rameses II., and their use almost discontinued at the time of the 26th dynasty, later than which none are found.

They represent so-called names of ^Hred

Representations are very rare upon them, inscriptions in horizontal or perpendicular lines being chiefly employed. With them, in these *Cases*, are some rectangular and other bricks, *teba*, stamped in the same manner. These are so rare that the use of kiln-baked bricks prior to the Roman period of the 1st century A.D. has been denied. These bricks may have been used as trial-pieces of the stamps of the cones.

9651 (*Shelf 1*). Terracotta; cone, bearing the name of Merimes, prince of Kush or Ethiopia, in the reign of Amenophis III., of the 18th dynasty. These princes governed Nubia as Egyptian viceroys.

9735a (*Shelf 1*). Terracotta; cone, with two square stamps, coloured red, bearing the name of Tahutimes or Thothmes, a priest of Amen-Ra.

9672 (*Shelf 1*). Terracotta, cone, bearing the name of Neferhebf, a priest of Amenophis II., of the 18th dynasty. These priests or flamens were attached to the worship of the deified or living monarch.

9670 (*Shelf 1*). Terracotta, with square stamp bearing the name of Nenserhar, a priest.

9642 (*Shelf 1*). Terracotta; cone, with oval stamp bearing the name of Khonsu, superintendent of a temple, or chamberlain.

9726 (*Shelf 2*). Terracotta; cone, with oval stamp bearing the name of Paur, the governor of a district.

9700 (*Shelf 2*). Terracotta; cone, bearing the name of Neferrenpa, a functionary.

9711 (*Shelf 2*). Terracotta; cone, bearing the name of Khonsu, surnamed Parannefer, fan-bearer of Amen-Ra.

9714 (*Shelf 2*). Terracotta; cone, bearing the name of Petammenbkata, chancellor, councillor, and 4th priest of Amen-Ra.

9735 (*Shelf 2*). Terracotta; cone, bearing the name of Aba, the royal scribe of a queen. He is twice represented adoring the boat of the Sun. Time of 26th dynasty.

9730c (*Shelf 2*). Terracotta; cone, bearing the name of Ruru, a functionary.

9717 (*Shelf 2*). Terracotta; cone, bearing the name of Ra, a royal scribe, superintendent of the granaries of the north and south.

9722 (*Shelf 2*). Terracotta; cone, bearing the name of Neferhetp, a sacred scribe of Amen-Ra.

9729 (*Shelf 2*). Terracotta ; cone, bearing the name of T'aru, a military officer : it has been doubly struck.

9720 (*Shelf 2*). Terracotta ; cone, bearing the name of Samut.

9730*f* (*Shelf 3*). Terracotta ; pyramidal brick, stamped in several places with the name of Atu, a priest of Amen-Ra.

9730*c* (*Shelf 3*). Terracotta ; pyramidal brick, stamped in several places with the name of Ruru, a functionary.

9730*g* (*Shelf 3*). Terracotta ; rectangular brick, stamped 37 times with the name of Urshu, superintendent of the watermen of Amen, and his wife Hant.

The following miscellaneous objects of the Græco-Roman period are also exhibited in *Cases 32, 33*.

4618*a* (*Shelf 2*). Alabaster ; Hydria, or water vase, with three handles : of the Greek period. From the catacombs of Alexandria.

5283 (*Shelf 3*). Terracotta ; hydria, with black ornaments of wreaths round the body ; the interior contains the bones of deceased persons. The vases of this shape were particularly used by the Greeks for holding the ashes of the dead : Ptolemaic period. From the catacombs of Alexandria.

Stone head in full relief ; from Kadesh Napththali.

(*Shelf 4*). Ivory ; box or *pyxis*, rectangular shape, with roof formed of ivory panels, either in relief or else with the figures engraved and inlaid with black and red pigment, representing Aphrodite, Erotes or Cupids, birds of the finch tribe, and flowers : Ptolemaic period. From Memphis.

Cases 65-67. Specimens of writing. Besides the papyrus principally used for the purpose of writing, other materials were employed by the ancient Egyptians. Amongst these were sycamore wood covered with linen, and a coating of lime smoothed and faced, on which the writing was painted ; slices of calcareous stone, extensively used for memoranda, literary fragments, and other compositions ; these were trimmed and faced. The want of papyrus rendered necessary the occasional use of these pieces of calcareous stone, which were used as slates. The following objects are in the upright part numbered 65-67 :

5608. Calcareous stone fragment ; sketch of the goddess Isis nursing Horus. This sketch is in a style unusually free, of the time of the close of the 18th dynasty.

5624. Calcareous stone fragment, dated in the 7th year



of Haremhebi, king of the 18th dynasty ; part of a plaint about some tombs.

5635. Calcareous stone fragment, with inscription in the hieratic or cursive character, recording certain observations made of stars called the "Stars of the Waters," the Hyades or Pleiades, from the 5th of the month Pharmuthi to the 4th of Messori, a period of 4 months or 120 days.

5646. Sycamore wood ; prepared board, inscription in the hieratic character, adorations to the god Thoth, and on the back a list of objects ; possibly a board hung up in a school.

5645. Sycamore wood ; prepared board, inscription in the hieratic character, rhetorical instructions of Ra-shaakheper-snab, surnamed Ankh, a teacher of Heliopolis ; probably, like the preceding, a board to hang up in a school. Thebes.

5601. Sycamore wood ; prepared board, on it is a seated figure of Thothmes III., a chicken, and arms. This has been used as a canon of proportion, the figure being divided by red lines marking the proportions. From Thebes.

Cases 71-3, No. 5644. Terracotta ; fragment of a vessel. On it a hieratic inscription ; list of stores or other objects issued to Amenemapt.

5631. Calcareous stone fragment ; hieratic inscription ; account of the abstraction of articles from the royal treasury.

5638. Calcareous stone fragment ; hieratic inscription ; part of the composition of Shaufsakarta, extolling the profession of the scribe, and the cultivation of letters, contained in papyrus, Sallier, *No. 2*. "Select Papyri," Pl. xvi.-xviii.

5643. Calcareous stone ; hieratic register of names of workmen, and the dates of their attendance or absence, if caused by illness.

5629. Calcareous stone fragment ; hieratic inscription ; part of the text of the romance describing the adventures of Saneha, in the Papyrus of Berlin. Lepsius, *Denkm.*, Abth. vi., Bl. 104, and following. Goodwin, "Saneha," Lond., 1869, 12mo. It contains the part referring to the burial.

Case 68. Pectoral Plates.—These objects, called *uta*, were suspended as a pendant on the neck or throat of the mummy. They are principally in shape of a pylon or other small building, and made of basalt, steatite, or porcelain.

Their subject is the boat of the Sun holding the scarabæus, or *khepr*, placed vertically; supposed to signify the mystical regeneration of the dead. This scarabæus has frequently the 30th, or latter part of the 64th, chapter of the dead on it, and probably was used instead of the sepulchral scarabæi when they were not employed. The goddesses Isis and Nephthys are represented standing at the sides of the boat, saluting it in the same manner as they do Osiris. The jackals of Anubis, symbolic eyes, and other subjects, are occasionally introduced upon them.

7843. Glazed white steatite; pectoral plate, *uta*, in shape of the head of the goddess Athor, bifrons, suspended by a ring.

7844. Glazed red steatite; pectoral plate, *uta*, in shape of a doorway; on it in relief head of the goddess Athor, papyrus and lotus sceptres, and uræi serpents of Uat and Sati.

7849. Blue porcelain; pectoral plate, *uta*; on it, in dark outline, Amenheru adoring Osiris.

7855. Sycamore wood covered with bitumen; pectoral plate, *uta*, in which is a stone scarabæus, with the 30th chapter of the Ritual; for a person not named.

7856. Alabaster; pectoral plate, *uta*, with scarabæus in relief, and the 30th chapter of the Ritual.

7858. Dark steatite; pectoral plate, *uta*, with scarabæus, in high relief, in the solar boat adored by Isis and Nephthys, and with the 30th chapter of the Ritual; for Paiai, a royal scribe.

7860. Glazed steatite inlaid with pastes; pectoral plate, *uta*. Isis and Nephthys adoring the solar boat, in which are two places for scarabæi, and deceased adoring.

Case 69, 7866. Yellow porcelain, inlaid with red and violet. Isis and Nephthys adoring scarabæus placed in solar boat.

In this *Case* are a few tiles for inlaying. (For a fuller description of tiles, see *Case* D.)

6133. Blue porcelain; tile for inlaying. On it in darker outline is traced Amenemapt, a royal scribe and chief of the treasury, adoring Osiris.

6134. Blue porcelain; circular tile, for inlaying, or the cover of a vase; on it the design of a spider's web.

2445 (147). Brown and yellow porcelain tile, for inlaying, in shape of a fruit.

7868. Glazed and inlaid steatite tile or other subject, for inlaving. On it, in relief, the human-headed hawk, emblem of the soul, and Anubis.

Cases 69, 70.—Network of Mummies.—One of the ornaments used for the decoration of mummies was a network formed of various coloured beads and bugles, which covered the external wraps or bandages of the mummy. This network often terminated in a fringe below. The various porcelain figures which form part of the Pantheon have been interwoven with the bugles. Amongst the most usual ornaments are a scarabæus, of the same material, with out-stretched wings, the four genii of the Karneter or Hades, symbolic eyes, emblem of life, *ankh*, of stability, a Nilometer, *tat*, crowns of Upper and Lower Egypt, and other beads and amulets of different shapes. The network of bugles symbolized the net by which the limbs of Osiris were fished out of the Nile.

7042-43. Blue porcelain; string of bugles, from the network of a mummy, and pendent shrine of gilded sycamore wood, re-strung.

7063-64. Blue porcelain; bugles strung as a net, from the network of a mummy.

7161a-b. Portion of the beaded-work covering of a mummy, worked in yellow, red, and dark bugles; the head of the goddess Nut, lotus buds, and other ornaments.

7054. Porcelain; beads of various colours, re-strung, and tablet with figure of Horus.

7056. Blue porcelain; bugles, from the network of a mummy.

7060. Blue porcelain; annular beads, from the network of a mummy, re-strung.

7060a-g. Porcelain; beads of various colours, from the network of a mummy.

Case 74, No. 7073 and following. Blue porcelain; bodies of scarabæi, *kheprrr*, which have formed part of the network coverings of mummies. To these bodies were attached wings representing the insect flying, as the *apa*, or emblem of the Sun and Ptah-Socharis-Osiris.

7073a. Blue composition; body of a scarabæus, with inscription; for a person named Harta.

7114a. Blue porcelain; body of a scarabæus, with dedication to Osiris; for Nekau, priest or flamen of Psammetichus I., of the 26th dynasty.

7114*b*. Blue composition; body of a scarabæus, with dedication to Osiris; for Amenhetp, a priest.

7148. Blue porcelain; wing, from a scarabæus.

7159–60. Porcelain; beaded-work from the outer covering of a mummy, the name of Anubis, ornaments, and the name and title of a priest.

Case 75, No. 7163 and following. Porcelain of various colours; symbolic eyes, *uta*, the right emblem of the Sun, the left of the Moon, the two eyes of both luminaries; from the network and collars of the outer coverings of mummies.

7162. Blue porcelain; right symbolic eye, *uta*, of unusually large size.

7181. Yellow porcelain; part of a left symbolic eye.

7357. Blue porcelain; left symbolic eye. Combined with it are three other symbolic eyes, and head of the goddess Athor.

7381. Blue porcelain; three symbolic eyes, surmounted by a couchant lion, emblem of Horus.

7378. Blue porcelain; right symbolic eye, wings, hand, and eye.

7358*a*–7374. Pale blue porcelain; right symbolic eyes, in open-work frames.

7368. Blue porcelain; medallion; on one side, in relief, a right symbolic eye; on the other the plumed head of the god Besa.

7386–7. Blue porcelain; group of four symbolic eyes, *uta*, united.

7388. Reddish-grey steatite; four symbolic eyes and two papyrus sceptres.

7395. Blue porcelain; wing; on it, in relief, symbolic eye, emblem *tat*, and man holding two palm branches, emblems of billions of years.

7408 and *following*. Blue porcelain: *hut* or “white” crown, part of the pschent, emblem of dominion over the upper country.

7415 and *following*. Blue porcelain; *teshr* or “red” crown, lower part of the pschent, emblem of dominion over the lower country.

7430 and *following*. Blue porcelain; disk and horns.

7433 and *following*. Blue porcelain; papyrus sceptre, *khu*, used when in green felspar as an amulet (*see Case 89*). This sceptre appears in the hands of goddesses only.

7499 and *following*. Blue porcelain; the tie or girdle, *ta*,

emblem distinct from the symbol of life, with which it is sometimes confounded, but ordered to be used as an amulet, and made of jasper (*see* Case 89).

7510 and following. Blue porcelain; counterpoise of a collar, *maankh*.

7516-7. Blue porcelain; emblem of the Sun in the horizon, *khu*.

7518. Blue porcelain; emblem of the Moon.

7519. Blue porcelain; hawk's head, end of a collar, *uskh*.

7529. Blue porcelain; lock of hair, *rut*.

7531-2. Blue porcelain; pillow, *urs*, used as an amulet (*see* Case 89).

7535 and following. Blue porcelain; papyrus flowers.

7540. White porcelain; clasp of a collar; on it the name of Tausert, queen of the 19th dynasty.

7540a. White porcelain; papyrus flower, inlaid with different colours.

7541. Blue porcelain; lotus flower, *shnin*.

7543 and following. Blue porcelain; pomegranate flower.

7575. Yellow and blue porcelain; figs, *teb*.

7578 and following. Purple porcelain; grapes or papyrus flower.

7595 and following. Red and blue porcelain; dates.

7504 and following. White, blue, and yellow porcelain; fleurettes.

7619. Green porcelain; leaves or lotus petals.

7660 and following. Red, yellow, and white porcelain fleurettes.

7664. Purple porcelain; grapes or papyrus flowers.

7665-66a. Blue porcelain; baskets.

7667. Blue porcelain; basket, with zigzag sides.

7676-7. Green porcelain; ovals, with diagonals.

7681. Green porcelain; squares and staircases, *kaa*, probably alluding to that on which the god Shu stands on the stairs, said in the 16th chapter of the Ritual to be in the land of Sutens-Khenn.

7689-90. Blue porcelain; staircase.

7696 and following. Dark and light blue opaque glass; bugles from networks: the dark blue imitate lapis lazuli, and the light turquoise.

Case 89, No. 5619. Cedar-wood; portion of a panel, on which has been painted the portrait of a Græco-Egyptian female in encaustic; from the outer covering of a mummy. These portraits replaced, in the 1st and 2nd cent. A.D., the

painted linen wraps or cartonages in which the mummy was enveloped. This panel represents a young lady, probably about the age of twenty, full face, wearing a hairpin, *acus crinalis*, in the hair, and a twisted collar, *torques* or *monile*, round the neck. She wears a white garment with purple border. The whole well executed. From Memphis.

5619a. Cedar wood ; panel, with encaustic painting like the preceding ; portrait of a female, full face. The features are more Egyptian, the head covered with a gold wreath, and a gold necklace of pendants drop round the neck, the body in a white garment. From Memphis.

1237e. Light blue porcelain ; jug, in shape of an oenochoe ; on it, in relief, is Tyche, standing sacrificing at an altar, with a patera ; behind her is a *meta*. On the body of the vase, in incuse letters, is a Greek inscription with the name of Ptolemy.

Case 90. After Egypt had fallen into the power of the Greeks and Romans, the small terracotta figures, or sigillaria, used by them were introduced into the country. They are distinguished from those of Greece, Rome, and other parts, by the redder colour of their clay, the introduction of Egyptian subjects, attires, and emblems. These figures were used for votive purposes, or sent as presents, and as they were not hieratic, exhibit a freedom of style and treatment not found in Egyptian art, which did not employ terracotta for the same use. Caricatures or grotesques occasionally appear to have been as popular as the plaster casts of the present day.

Terracotta ; figure of a camel, carrying jars or amphoræ of water or other liquid. Camels were introduced into Egypt by the Ptolemies for the carrying trade of the East ; and by means of camels bearing water, Cambyses, B.C. 527, attacked Egypt. The Fyoum.

Terracotta ; hut, *tugurium*, on the top of which is a crocodile, and at the side a Nubian fisherman. The Fyoum.

Terracotta ; head of a caparisoned horse. The Fyoum.

Terracotta ; cornucopiæ, an emblem often seen in the hands of the god Harpocrates.

Terracotta model of lantern. From the Fyoum.

Terracotta figure of Eros or Cupid ; holding toilet-box and mirror. From the Fyoum.

Cases 91, 92. Bronze ; figure of Horus, hawk-headed, draped in the paludamentum and Roman armour, the left

hand raised, the right broken off. Probably one of the Gnostic Æons of the 3rd cent. A.D.

Case 91, No. 1418. Blue porcelain ; lower part of terminal statue of Anubis in the character of Hermes, or Mercury, draped in a coat, and holding a caduceus: the head is wanting. Roman period.

Case 92. Wax figures, used for sepulchral purposes, and placed on the bodies of the mummies, or else wrapped up with bags or packets which contained the viscera of the dead, when they were thus treated instead of being placed in the sepulchral jars, or Canopi, in which the entrails of the dead were placed when conducted to the tomb.

8389-1. Wax figures of Amset, Hapi, Tuautmutf, 1st, 2nd, and 3rd genii, mummied, of the Karneter or Hades; made of clay coated with red wax.

8399*c-d.* Wax figures of Amset, Hapi, Tuautmutf, and Kabhsenuf, mummied, the four genii of the Karneter or Hades.

8400-3. Wax figures of the four genii of the Karneter or Hades, their bodies not wrapped in cloths or mummied, but with detached legs.

8408. Figure of the genius Kabhsenuf, hawk-headed and wrapped up in bandages; probably used for the same purpose.

8387. Wax heart, *ab*, or *hat*; used for the same purpose.

8405. Gilded wax; human-headed hawk, emblem of the soul, flying; probably placed on the body or chest of a mummy to symbolize the return of the soul to the body.

Wooden figures.—In place of the network of porcelain and glass bugles laid on the outer bandages, it was occasionally the custom to arrange the various small gilded figures made of sycamore wood, strung together by circles, or interwoven with the bugles. The manner in which these gilded ornaments were arranged as a collar, *uskh*, is seen on the mummy of the Roman period of the 1st cent. A.D., in *Case 73, Room I.*

7020. Gilded sycamore wood; scarabæus beetle, *kheprrr*, from the chest of a mummy. The body with its plain elytra is of blue composition; the fore-feet of the insect push forward the sun's disk, in the hind-feet it holds the signet, or cartouch, *shtam*, emblem of the sun's orbit.

7022-6. Gilded sycamore; figures of Amset, Hapi, Tuaut-

mutf, and Kabhsenuf, the four genii of the Karneter; probably from the same mummy as the preceding object. They have each their appropriate head, the bodies swathed or mummied; these in profile.

Hypocephali.—Under the heads of some mummies were placed flat circular disks of linen covered with plaster, and inscribed with vignettes and an inscription, or else bronze disks on which the same was engraved. These amulets were placed under the heads of the mummies to produce or renew the vital warmth, *bes*, of the body, and represented the symbolic eye, *uta*, of Shu or Horus. The scenes beheld were supposed to be in the pupil of the eye, while the outer band, or border, which contained an inscription, represented the iris. The principal scenes are: 1. The goddess Uta holding the lotus over the cow of Athor, Amen, generator, the genii, or gods of the Amenti, and a scarab. 2. Khnum-Ra, or Af, in his boat, and another boat with the ape Kafi—a form of Osiris. 3. Amen-Ra bifrons, Ra and scarab in boat, and the boat with mummied hawk. 4. Khnum, ram-headed; quadri-frons, adored by apes. These vignettes refer to the 162nd chapter of the Book of the Dead, or Ritual.

8445. Linen hypocephalus; on it Khnum, Isis, Nephthys, hawk of the god Socharis, cow of Athor, and the four genii of the Karneter.

8445e. Linen hypocephalus; the god Socharis, Ra, the hawk of Socharis, the god Khnum and cynocephali, *aani*, the cow of Athor and other deities, and address to the god Amen.

Case 938.—446. Linen hypocephalus; the subject traced in yellow on a black ground; on it the god Khnum, and cynocephali, *aani*, the boat of the god Ra, having Harpocrates at the prow, in the boat Thoth, the goddess Ma, Khnum, and an address to Amen-Ra in Thebes. The mummy under the head of which this hypocephalus was placed is in Room I., *Case 69*, 6678.

No. 6970. Linen covered with stucco, and painted; part of the outer cartonage, or linen case, of a mummy, from the belly. On it the vignette of the 23rd chapter, of the visit of the soul to the body, the soul represented as a hawk, without a human head, flying down to the mummy laid on its bier under a bower. Beneath the bier are the four vases for embalming.

7010. Linen covered with stucco and painted in tempera; part of the outer cartonage of a mummy, fragment from the foot. On it one of the Tahennu, or Mashuasha, Libyan enemies of Egypt, represented trodden under the sandals, with inscription. From the mummy of Taapep, a female.

7041*b-c*. Linen covered with stucco; model of sandals, *tebn*, painted blue and yellow, with gilded edge embossed.

7014*e*. Linen covered with stucco and painted; model of sandals, from the outer cartonage of a mummy. On the sandals are represented the feet, coloured red.

Leather Bands.—At the time of the 20th dynasty the mummies had occasionally a band of leather straps, about 1 inch broad, with an edge or binding. They were spread at the ends, and were stamped, or embossed, at the extremities. They came into use at the time of the 20th dynasty, and continued under the 21st and 22nd dynasties. The principal subjects embossed were, a king adoring the god Khem, or Amen-Horus, and the names of monarchs.

7871*a*. Leather end of a strap. On it Osorchon I., of the 21st dynasty, adoring Khem, Min, or Amen-Horus.

7871*e*. Leather end of a strap bound with red. Osorchon III. adoring Khem, Min, or Amen-Horus.

Case 94, No. 6972a-c. Linen covered with stucco, and painted; fragment of the cartonage of a mummy. On it figure of a king, Mut, goddesses, hawk's head, Tum Mut, and other deities, on a scarlet ground.

Cases 96, 97. Terracotta; lamp in shape of Athene in a bath.

Terracotta; head of Osiris, wearing disk and plumes, with pectoral plate suspended to the neck, and spout in front.

Terracotta; group of a male figure, draped, attended by a Nubian slave, carrying a lantern or box, *cista*.

Terracotta; figure of Aphrodite Anadyomene, just risen from the sea, wringing out her tresses.

Terracotta; female Canephoros.

Terracotta; figure of Harpocrates, riding a goose. The Fyoum.

Terracotta; figure of Harpocrates, standing with jar at a cippus. Memphis.

Terracotta; handle of a lamp. On it, in relief, Hebe giving nectar to the eagle of Zeus and Ganymede.

Terracotta; vase, in shape of a lamb couchant.

Terracotta ; group of Serapis and Harpocrates.

1237*b*. Blue porcelain ; Harpocrates seated, holding a cornucopiæ.

Terracotta ; group of Eros, or Cupid Kanephoros, and Psyche.

Terracotta ; upper part of a grotesque satyric figure, supposed Mime.

Case 98.—8445*b*. Linen figure of a cynocephalus ape, *aani*, seated ; taken from the external bandages of the mummy of an ibis.

2432*b*. Steatite ; fragment of a small votive patera. On it in relief busts of Chnoumis, Serapis, and Isis.

2432*bb*. Steatite ; patera. On it in relief Harpocrates riding on a goose amidst flowers of the lotus.

6232*a, d*. Terracotta ; moulds for forging, or casting, small brass coins, *assaria*, of Constantine I., A.D. 306–337.

6511*a*. Linen portions of bandages, with cords, and leaden seals with bearded heads, in the style of the 2nd cent. A.D., inscribed with the name *Kopros*, from a Græco-Egyptian mummy ; and wax seals, with impressions which have been used for sealing the mummy against being opened.

Tesseræ or tickets, of stone, porcelain, or wood, were attached to the necks of mummies of Græco-Egyptians who had died under the Greek and Roman period. In the absence of shrouds, and cartonages with inscriptions, which designated the name and sex of the mummy, they identified it during its transport to the sepulchre, and were used to identify it when there. These tesseræ have inscriptions, written in the demotic or Greek character.

8487. Sycamore wood ; tessera or pectoral plate. On it is painted a figure of Anubis.

9890. Sycamore wood ; tessera, inscribed with the name of Theano, deceased the 8th of the month Paiyni, the 22nd year of the Emperor Commodus, A.D. 182.

9890*a*. Sycamore wood ; tessera, inscribed with the name of Semphatres, son of Cleopatra, native of Diospolis or Thebes.

9891. Sycamore wood ; tessera, inscribed with the name of Heras, son of Herakleides, deceased at 30 years of age.

9891. Sycamore wood ; tessera, inscribed with the name of Esoeris.

9893. Sycamore wood ; tessera, inscribed with the name of Kalasiris.

9894. Sycamore wood ; tessera, inscribed with the name of Harpokration.

9895. Sycamore wood ; tessera, inscribed with the name of Pekysis, deceased at 46 years of age.

9892*c*. Sycamore wood ; tessera inscribed with directions for burying Apollos the younger at Hermonthis.

9895*a*. Porcelain ; tessera, with letters in relief, the name of Eisidoros.

9895*b*. Dull-green porcelain ; circular plate, with serrated edges. On it a demotic inscription.

9895*c*. Sandstone ; tessera, with demotic inscription.

Case 99. Inscribed fragments of terracotta.

It appears to have been the custom of the Egyptians to use fragments of terracotta vases for writing memoranda or other compositions, and sometimes even entire vessels of that material. There are in the collections a small plate with a hieratic inscription (I Room, *Cases 30-32, No. 5132*), and a large amphora or jar, covered with demotic writing. The use of potsherds for documents received a great extension at the time of the Roman Empire, when receipts for the taxes were given on these fragments by the collectors of revenue at Elephantine, or Syene, on the frontier of Egypt. These receipts commence in the reign of Caligula, A. D. 40, and are found as late as M. Aurelius and L. Verus, A. D. 165. It appears from them, that the capitation and trades tax, which was 16 drachms in A. D. 77, rose to 20 in A. D. 165, having steadily increased. The dues were paid in instalments called *merismoï*, at three periods of the year. The taxes were farmed out to publicans, *misthotai*, who appear, from their names, to have been Greeks. At a later period they were replaced by guardians, or receivers, of taxes, *epiteretai*. At Elephantine the taxes were received by tax-gatherers, *prakteres*, who seem to have been appointed as early as the Ptolemies. Their clerks were Egyptians, and they had a chest and treasurer, *phylax*.

There are also several fragments inscribed with demotic inscriptions, apparently contemporaneous with the Greek, and probably, like them, memoranda, letters, and receipts. They have not been interpreted. Later specimens have inscriptions in Greek, of the Christian period ; portions of prayers, hymns, letters, and extracts from the Bible. Subsequent to these are the Coptic inscriptions on terracotta,

which are of the same character as the later Greek; and this use of terracotta was continued till the Arabic period.

5849*a-b*. Cedar wood; *pugillaria*, lined with wax, partly inscribed. These were used as memorandum-books by the Greeks and Romans, the writing being traced with a bronze or iron pin, *stylus*, through the wax. They consist of a pair of folding boards, with sunk portions, on which is a thin layer of wax, in which has been traced in Greek some lines of poetry, or a literary composition. With it are an iron ring, and *stylus* in shape of a crocodile.

5849*c*. Sycamore wood; tessera, on it an inscription. It refers to the payment of 70 drachms by Tathatis, son of Zmenis.

5839*a*. Red terracotta; fragment of a vase. On it, in Greek, is a letter from Salutaris to Panox, about certain things ordered to be sent. From Thebes.

5790. Terracotta; fragment of a vase; receipt or acquittance of Antonius Malchæus, harbour-master of Syene, to Arpaesis, a goose-feeder, dated the 17th year of the Emperor Trajan, A.D. 114. Elephantine.

5791. Terracotta; fragment of a vase; receipt for Arpaesis dated the 19th year of the Emperor Trajan, A.D. 116. Elephantine.

5802. Terracotta; fragment of a vase; receipt of Herakleides and Isidorus, to Panubdis, dated the 5th year of the Emperor Antonius Pius, A.D. 142. Elephantine.

5811. Terracotta; fragment of a vase, having on it the assessment and acquittance of Zenon, son of Herakleides, a publican, for Panubdis, dated the 5th year of the Emperor Antoninus Pius, A.D. 142. Elephantine.

5816. Terracotta; fragment of a vase; the acquittance or receipt of Domitius Psatinianus, and Primanus, to Arpaesis, dated the 11th year of the Emperor Antoninus Pius, A.D. 148. Elephantine.

5819. Terracotta; fragment of a vase. On it the acquittance or receipt of Julius Domitius, a publican, for the assessment of Panubdis, dated the 6th year of the Emperor Antoninus Pius, A.D. 143. Elephantine.

5829. Terracotta; fragment of vase, with bilingual inscriptions in Greek and demotic; memorandum of some event. Elephantine.

5890*a*. Terracotta; fragment of a vase; demotic inscription; list of names. Elephantine.

4759*d*. Terracotta ; vase, or bottle, in shape of the head of a negro.

4759*a*. Blackware ; small bottle, in shape of the god Bes, or Bessa ; on the base the letter A, which often recurs on the potteries of Alexandria, and is probably the initial of the name of that city. From Alexandria.

4759*b*. Blackware ; vase, in shape of an Egyptian hedgehog.

4759*c*. Blackware ; ampulla-shaped vase, or flask, with fleurettes at the sides.

4759*e*. Terracotta ; cone, perhaps used as a weight. Alexandria.

5720 *c-f*. Terracotta ; fragments of red ware, of the Roman period. From Benha el Assal, or Athribis.

5879*a*. Wooden panel, having on it the figure of a youth running, in relief.

Case 100 No. 2293 a-b. Bronze ; *emblema*, or ornament, affixed to furniture : head of the Genius of Alexandria, wearing the skin of an elephant.

2393*c*. Bronze ; weight of a steelyard, in shape of a bust of Osiris wearing a disk ; the weight adjusted by lead. Roman period.

2393*d*. Bronze ; *emblema* ; bust of Sol, head radiated, draped. Roman period.

2393*f*. Bronze ; *emblema* ; bust of Diana, or Luna, draped, and wearing the crescent. Roman period.

2393*e*. Bronze ; weight of a steelyard ; head of Hercules. Roman period.

2393*b*. Bronze ; *emblema* ; Isis. Fortune, in distyle shrine.

2393*i*. Bronze ; sphinx. Roman period.

2393*j*. Bronze ; ear from a statue. Roman period.

2393*k*. Bronze ; heart, probably pendent ornament of neck of statue.

2393*l*. Bronze ; upper and lower part of figure of the youthful Bacchus, in two pieces, draped and standing. Roman period.

2393*m*. Bronze ; stamp of Cnæus Pompeius Felix.

4863. Terracotta ; fragment of a vase or bowl, with goat and other ornaments. From Coptos.

4864-5. Terracotta ; fragment of late pottery. From Thebes.

4865*d*. Terracotta ; bottom of a vase. On it, in relief, is a combat of two gladiators—Philemon, a *retiarius*, with the

net and trident; and Stephanos, a *mirmillo*, in complete armour, with sword and shield. Their names, in Greek, are in the exergue. Roman period, about 2nd cent. A.D.

5897e. Bone; panel from a *pyxis*, or box. On it, in relief, Aphrodite or Venus Victrix, with shield.

5897d. Bone; panel from a box, *pyxis*, or other object of furniture. On it Ganymede holding a cup.

5897e. Bone; panel from a box, *pyxis*, or other object of furniture; upper part of a figure of Hera or Juno.

5897f. Bone; panel from a box, *pyxis*, or other object of furniture; Atys standing holding pipe; at his side a tambourine.

Case C.—*Cases 77–79.*—The upper portion of this *Case* (C) contains the Greek and Coptic inscriptions, on fragments of calcareous stone, and rectangular bronze tablets, with inscriptions in the Himyaritic character, from Southern Arabia. These are continued in *Divisions 83–85*, which form the upper part of the *Case*. The most remarkable of these plates, which were cast and tooled in relief, were attached as votives to the temple of the Himyarite god Almakah. The character was used by the Himyarites from the 1st cent. B.C. to the 6th A.D.; but to what period these plates are to be referred is uncertain; they are probably about the 1st cent. A.D. The inscriptions are across the narrow side of the plate.

The most remarkable of these plates are—

Bronze plate, with bas-relief, representing sphinxes, and Himyaritic inscription, dedication to Almakah, by Rubim. From Amran, near Saná.

Bronze plate, with large characters and monogram at the side, and Himyaritic inscriptions, dedicated to Almakah. From Amran, near Saná.

Bronze plate, with branches and ornaments, and Himyaritic inscription, dedication to Almakah. From Amran, near Saná.

Bronze plate, with Himyaritic inscription, dedication to Almakah, by Sadilah, of the Beni-Marthad tribe. Amran, near Saná.

Case 80.—This *Case* contains the tiles found at Tel el Yahoudeh, of a later period, when the site had been used either as a Greek or Hebrew temple. A fuller description of the inlaid tiles of the earlier temple of Rameses III. will be found in the description of *Case D*.

2445 (209). Blue porcelain; part of a tile, having the right symbolic eye in relief.

6434aa-bb. White and lavender porcelain; circular tiles, with fleurettes.

6134, 12-25. White and lavender porcelain; circular tiles, with fleurettes, having bronze nails. These tiles went round the capitals of columns or pilasters.

6134aa. White and lavender porcelain; circular tile, with fleurette; on the back the Greek letter A, to show where it was to be placed.

6134dd. White and lavender porcelain; circular tile, with fleurette, having on the back the Greek letter A. For columns.

6134x-z. White and lavender porcelain; circular tiles, with fleurettes in a lozenge. For columns.

6134-51, and *following*. Blue, lavender, and white porcelain; rectangular tiles, with dental patterns.

2445-(200). Yellow, blue, and white porcelain; set of three tiles, which have been inlaid, representing the flower and buds of the papyrus, with fleurettes inlaid.

Case 81.—The use of writing on sherds of pottery, introduced at an early period, continued under the Roman Empire, and was used after the rise of Christianity in the 3rd century. Many of these sherds have Greek and Coptic inscriptions, like the Greek already described in *Case B*. Fragments of calcareous stone, similar to those in *Case A*, were also used for the same purpose.

5880. Terracotta; fragment of a vase, with Greek inscription of a religious character, and part of Revelations, chap. iv., ver. 8.

5881. Terracotta; fragment, religious composition in Greek, by Dioscouros.

5883a. Calcareous stone; fragment, with Coptic inscription; letters.

5885. Terracotta; fragment, with Coptic inscription; the letter of a monk named Isaac.

Case 82.—No. 5204. Terracotta; lamp of the Christian period; on it fleurette and crosses. About the 4th cent. A.D.

5207. Terracotta; lamp, shoe-shaped, having on it in relief a Christian inscription—"Theology is the grace of God."

5208. Terracotta; lamp, shoe-shaped, with Greek inscription of the holy or saint Cyriacus.

5230 and *following*. Terracotta; small circular flasks with two handles. On them in relief a figure of St. Menas, an Alexandrian martyr, put to death about A.D. 300-4.

5232a. Terracotta flask. On one side, in Greek, the "Benediction of St. Menas."

6191. Sycamore wood; small square box, with places for two circular scales and weights.

6192. Bronze; circular weight, with concentric ornaments, weighing 3 lbs. 7.25 oz. troy.

6193. Bronze; circular weight, with concentric ornaments, weighing 2 lbs. 2.25 oz. troy.

6194. Bronze; rectangular weight, inscribed 3 ounces, weighing 1202 grains troy.

6195. Bronze; weight, weighing 610 grains troy. Byzantine period.

6196e. Dark steatite; cheese-shaped weight, inscribed A, weighing 269.5 grains troy. Roman period.

Cases 83-85. Bronze; plate with triglyphs and Himyaritic inscription; dedicated by persons of the tribes of Arphad and Martad. Amran, near Saná, South Arabia.

Bronze; plate, with dental ornaments and Himyaritic inscription; dedicated to Almakah by Abdshama. Amran, near Saná.

Bronze; plate, with Himyaritic inscriptions; dedicated to Almakah by Shemir Jacob. Amran, near Saná.

Bronze; plate, with Himyaritic inscription; dedicated to Almakah by Juseph. Amran, near Saná.

Bronze; plate, with Himyaritic inscription; dedicated to Almakah by Asad, of the tribe of Martad. Amran, near Saná.

5336a-b. Bronze; lamps, of the usual shape. From the Wady Faraun, near Mount Sinai.

Bronze; cockatrice. From Tyre.

Terracotta: vases, chiefly jugs, of small size, and other vases of a kind of pottery resembling the Egyptian. From a tomb at Bethlehem.

Case 86.—*Gnostic Gems*. These engraved stones, which differ entirely from the Egyptian scarabæi, bezels of rings in use at the time of the Pharaohs, were employed as talismans by the Gnostic, Basilidian, and other sects which arose in the 2nd century in Egypt, the East, and the Roman Empire. At that time the virtues of stones and of the symbols engraved upon them exerted great influence on the mind and body, either for inspiring the sentiment of love, avoiding the evil eye, or curing diseases—ideas entertained even by enlightened physicians and others. Although a great variety of stones were employed, the

principal ones were carnelian, jaspers, heliotrope, and hæmatite. And particular representations were by preference engraved on these materials. The principal types were the god Abraxas, represented, like the giants of the Roman mythology, with the head of a cock, armed human body, limbs of a serpent, shield and whip; Serapis; Chnoumis as a lion-headed radiated serpent; Osiris; the supposed vase of Sins. The inscriptions, with the exception of proper names, have not as yet been satisfactorily interpreted, except such words as have belonged to the Coptic or Hebrew and Greek languages. The meaning of these inscriptions was apparently often secret, or only known to the initiated. Some were mounted as rings, but others, too large for use as rings, were carried about the person, or in the pocket or purse, as phylacteries. The inscriptions being in their correct order on these stones, it is evident they were not used as seals.

G. 1. Heliotrope; heart-shaped; on it *Bait* or a hawk-headed god, a frog-headed goddess, *Athor*, and winged uræus serpent, *Akori*. On the reverse a Greek inscription, "Thou art *Bait*," "thou art *Athor*," "thou art *Akori*." "Hail, father of the world: hail, three-formed god."

G. 13. Carnelian; oval: pantheistic figure, and names of the angels Michael, Gabriel, Coustiel, and Raphael, reversed, as if for a seal.

G. 17. Sard; oval: the lion-headed, radiated serpent of Chnoumis, with the inscription in Hebrew, "I am Chnoumis, the Eternal Sun;" and in Greek, "the over-thrower of giants" or "demons;" the name Iao, and other Gnostic words.

G. 41. Hæmatite; oval: Egyptian figure holding hawk, standing between poppy-heads; on the back the name "Sabaoth."

G. 46. Hæmatite; oval: man reaping; on the back the word "Schion," generally occurring on this material.

G. 55. Heliotrope; oval. The cock-headed genius, or Eon Abrasax or Iao, holding shield and whip.

G. 76. Hæmatite; oval: the supposed vase of Sins; on the reverse the word *Ororiouth*.

G. 87. Hæmatite; oval: horseman striking with a spear a prostrate enemy; on it, "Solomon, the seal of God."

G. 92. Hæmatite; Ariadne couchant on thyrsus and panther, and male figure; in Greek, "Solomon;" "one god is salvation."

G. 1000. Hæmatite ; oval : inscription on the back ; Adoni Sabaoth, "the Lord of Hosts."

G. 110. Agate ; oval : names of seven angels, Raphael, Gabriel, Phniel, Ragauel, Ouriel, Souriel, and Michael, surrounded by a snake.

G. 112. Hæmatite : oval : Ares or Mars, standing ; and Greek inscription, "Mars has abridged the labour of the liver," in Greek ; medical amulet.

G. 133. Obsidian ; oval : ark, or altar, with Greek inscription, "the tetragrammaton," or word of four letters, and "Iaeo" the tetragrammaton itself.

G. 139. Hæmatite ; square : Venus Anadyomene, and Harpocrates ; the word Abrasax.

G. 161. Green jasper ; oval : Serapis, and Greek inscription, "Serapis conquers the evil eye," or "envy."

G. 106. Hæmatite ; oval : Anubis, a mummied figure, the word "Ablanathan," "Thou art our father."

G. 241. Heliotrope ; oval : mummied figure bandaged, and Greek inscription, "Memnon, the issue of Aurora, has been laid to rest ;" on the back similar type, and "Antipater, son of Philippa, has been laid to rest ;" and Gnostic inscription.

G. 244. Sard ; oval : Aurora, holding horse, in each hand prostrate figure, bust of Sol, the Sun, and Luna, the Moon, and other figures, cock and ram. On the back, the god Men or Lunus, Ceres, and a man sacrificing a pig to them.

G. 260. Plasma ; oval : radiated, lion-headed snake of Chnoumis and inscription, "Chnumis, Nabis, Biennous, water for thirst, bread for hunger, fire for cold," in Greek.

G. 283. Jasper ; oval : Greek and magical inscription, bilingual, "O, goddess Nouti, give grace to Serapamon," its possessor.

Case 87. Terracotta ; lamp, with Palmyrene inscription. From Palmyra.

Terracotta ; lamp, with Hebrew inscription. From Palmyra.

Terracotta ; lamp of late period. From Tyre.

Bronze ; figure, which has apparently formed the top of a staff ; draped man holding stick and roll of papyrus. Jerusalem.

Bronze ; bolt, head, and forepart of a lynx. Of the Roman period. From Aden.

Shell ; the end formed into a human head, the body of the shell engraved in outline with floral and other orna-

ments, amongst which is the figure of a god, bearded. Shells similarly engraved have been found in Assyria, Etruria, and the Isles of Greece.

Glass beads from Tyre.

Carnelian ; oval : engraved with figure of Dagon. From Sidon.

Cases 87, 88.—Terracotta Lamps.—The use of lamps amongst the Egyptians does not appear to be earlier than the Roman period ; and although these people had, like the Chinese, a feast or festival of lamps, no lamp of the earlier Pharaonic period has been found in the tombs. The Egyptians appear to have used torches, or else goblet-shaped vases, for the purposes of lighting. It is evident that lamps and light must have been extensively employed, as the paintings of the tombs were made by lamp-light, that of the sun not being able to penetrate them. None of the lamps in this section are older than the third century A.D. They are of various kinds of clay—fine, light, red, black, and dark-brown. Amongst the Egyptians, as amongst the Romans, lamps were used for many purposes, and the middle and poorer classes used those of terracotta, while the wealthier employed silver and bronze for the same purposes. They were used for public illuminations. The Egyptian lamps are rarely stamped with the names of makers, or have other inscriptions, like the Roman.

5210. Terracotta ; lamp, of black ware with long spout. Of the Roman period.

5229. Terracotta ; lamp. Of the Roman period.

Case 88, No. 5129. Terracotta ; lamp, having on it a toad. Thebes.

5183. Terracotta ; lamp, having on it an eagle in relief.

5186*b*. Terracotta ; lamp in shape of the head of a Negro.

5195. Terracotta : lamp, having on it palm-branches. Byzantine period. Elephantine.

5529*f*. Terracotta ; lamp, on it a scarabæus.

5529*g*. Terracotta ; lamp in shape of the head of Bacchus.

5529*h*. Terracotta ; lamp in shape of a foot.

5529*i*. Terracotta ; lamp with ten nozzles, ornamented with serpent in relief.

5529*j*. Terracotta ; lamp, on it a toad. Alexandria.

5529*k*. Terracotta ; lamp, on it Serapis and Europa. Benha el Assal.

5329 Terracotta ; handle of lamp, Achilles dragging the corpse of Hector round the walls of Troy. From Athribs.

Case D.—Glazed Tiles.—Within the last few years extensive clearances have been made at the site of the *Tel el Yahoudeh*, or “Jews’ Mound,” the supposed *Vicus Judæorum*, or the place of Oneias, for the purpose of using these mounds as manure for the adjacent lands. In the course of these removals many fragments of glazed tiles and porcelain, of alabaster, inlaid figures, and other objects, were discovered. The engraved tiles exhibited in this *Case* have formed part of the mural decorations of the palace of Rameses III., of the 20th dynasty. The walls appear to have been made of unbaked bricks, and their sides covered with tiles and inlaid figures of alabaster, paste, or opaque glass, porcelain, and glazed sandstone, or terracotta. The subjects of these tiles were the figures of the monarch, legends, principally his name and titles, figures of the prisoners, both Asiatic and Negro, taken by him, and ornaments and devices. Besides these tiles, parts of a later building, supposed to have been portions of the temple or synagogue built by Oneias, were found amongst the ruins. They consist of the capital of circular columns inlaid with dentals of glass, and a band of circular tiles with fleurette ornaments; other architectural members were also discovered. These are exhibited in the table-cases of the Northern Egyptian Gallery. The use of glazed tiles was of great antiquity, and some which ornamented the jamb of the door of the Pyramid of Sakkarah are exhibited in the *Cases*. The tiles at *Tel el Yahoudeh* were let into the wall and secured by plugs, while their position relative to each other on the wall was indicated by incision marks on the back.

2445. 270. Porcelain; white and red lavender tile, with winged uræus serpent, and signet emblem of a goddess.

2445. 34. Porcelain; tile, prænomen and titles of Rameses III., of the 20th dynasty, inlaid on a yellow ground.

2445. 93. Porcelain; tile, prænomen and name of Rameses III., of the 28th dynasty, inlaid with coloured glass on a yellow ground.

2445. (35.) Part of a tile: draped body and feet of a Negro prisoner, the dress white.

2445. 36. Part of a tile: head of Negro prisoner.

2445. (98.) Part of a tile; upper part of Negro prisoner, apparently draped in a panther skin.

2445. 21. Part of glazed tile: upper part of an Asiatic

prisoner of the race known to the Egyptians as Khita, or supposed Hittites.

2445.37. Part of a glazed tile; head and chest of a prisoner, one of the Tahennu or Libyan enemies of Egypt.

2445.61. Part of a glazed tile: head of an Amara, or Amorite prisoner.

2445.92. Part of a glazed tile: upper part of a Mashu-asha prisoner, one of the Maxyes or Libyan enemies of Egypt.

2445.94. Part of a glazed tile: chest and body of an Asiatic prisoner, apparently one of the Rutennu or Syrians.

2445.17. Portion of a glazed tile: upper part of a Libu or Libyan prisoner.

2445.185. Glazed tile of purple colour; on it a pigeon.

2445.191. Glazed tile; on it in white on a blue ground two mystical birds, or phoenixes, *rekh*.

2445.254. Blue glazed tile: intaglio space for inlaying a Khita or Hittite prisoner.

Case E.—A small collection of ancient glass of different epochs is exhibited in this room. The art of making this material in Egypt appears to have been as old as the 12th dynasty, when it is first represented in the tombs. Dated specimens of the time of the 18th dynasty, one with the name of Thothmes III., are exhibited in the collections. The principal uses of glass were for small vases for holding unguents, perfumes, or paint for eyebrows and lashes. These bottles are generally of an opaque or semi-opaque glass, with light or dark-blue back-grounds, and feather or wavy lines of yellow, light-blue and white colour running in horizontal bands on the surface round the body of the glass. These vases are as old as the 18th dynasty, and if not made at Thebes and Memphis, were imported from Tyre or Sidon. The principal forms resemble the Greek *amphoreus*, the *oinochoe*, and the *alabastros*. Transparent glass appears not to have been in such early use; and the larger vases of a transparent bottle green, with conical bodies and long necks, are of the age of the 26th dynasty, or about B.C. 600. Later, Egypt exported glass vases to Greece and Rome; and specimens of later vases, with figures in relief, like camei, in white or various colours, on a blue or red ground, will be found amongst those exhibited. Besides vases, a few small articles were made of glass, such as beads, bugles, pendants, figures of deities, animals, and emblems for inlaying into sarcophagi, and

other objects for walls and parts of edifices. For these, opaque glass—red to imitate jasper; dark-blue, lapis lazuli; and mottled or schmelz glass—were used. At the Ptolemaic period, transparent dark-blue glass was introduced, and camei pastes and other objects made of this material. Some of the most remarkable are the glass mosaics, representing comic masks and other subjects, made by composing cylinders of different coloured glass so that the subject could be reproduced by cutting horizontal layers of the cylinder. In the days of the Roman empire, there was a large manufactory at Alexandria, the sand of the locality being considered, with that of Tyre, the best in the Roman empire,

4739. Opaque glass bottle, with white and yellow wavy lines and bosses. Memphis.

4740. Opaque glass vase; of the shape of an oinochoe, with festoons of yellow and white, on a dark-blue ground, of very brilliant colours.

4740a. Opaque glass jug; of turquoise blue colour, with yellow ornaments; round the neck are the titles and præ-nomen of Thothmes III., monarch of the 18th dynasty. This little vase is the oldest dated specimen of glass, probably about 1600–1500 B.C.

4741. Opaque glass vase; of the shape of a small *krater*, or so-called oxybaphon; yellow and white festoons on a blue ground. Memphis.

4742. Opaque glass vase; in shape of a diota, with two small handles, having festoons of dark-blue and yellow on light blue ground. Memphis.

4743. Opaque glass vase; shape of an amphora or diota, with four handles, festoons of light-blue, white, and yellow, on blue ground. Memphis.

4744a. Dark-blue glass, part of a vase; of the shape of the Greek alabastros. Probably of the Ptolemaic period.

4745. Opaque glass vase; of the shape of the Greek alabastros, white wavy lines on a dark ground.

4750–3. Transparent green glass bottle with small conical bodies and small necks; resembling the unguentaria of the Romans, and probably used for holding oils or perfumes for the toilet. Of the period of the 26th dynasty, or about B.C. 600. From Memphis.

4755–6. Transparent green glass bottles with globular bodies. Of the same period. From Memphis.

4760. Transparent blue glass bottles.

4761. Transparent glass bottle with pearly iridescence.

6075*b*. Opaque glass; small square mosaic head of a nymph, in red and white, on a green ground.

6075*c*. Opaque glass; small square mosaic head of a hawk, in red and white, on a pale-blue ground.

6256*b*. Opaque glass, white and yellow, on a black ground; head of a Negro, pendant of an earring or necklace.

6256*c*. Opaque glass, white, red, green and white; female head, pendant of an earring or necklace.

6233. Glass; mosaic side of a throne, with symbol of life and other ornaments.

6238. Opaque glass; head of the god Nefer-Atum, with head-dress in blue, green, and yellow, on a red ground. Late work. Alexandria.

6238*a*. Opaque glass; blue fragment for inlaying, lion with foot on bull, and floral ornaments. Roman period.

6241*b*. Blue and white glass fragment; part of a king in cameo. Roman period. Alexandria.

6241*c*. Blue and white glass fragment; part of a man leading a calf, with lotus flower round neck. Roman period. Alexandrian work.

6242. Opaque mottled glass figure of the goddess Taur or Thoueris.

6245*a*. Opaque blue glass; face and neck of Amen-Ra, for inlaying. Of the 20th dynasty.

6246*c*. Opaque blue glass; on it a line of hieroglyphs, name and titles of Anubis.

6247*a*, and *following*. Opaque glass of different colours; limbs for inlaying.

6256. Opaque turquoise glass; forepart of Sphinx.

6273. Transparent glass of a violet colour; oval. On it in relief, bust of Berenice I. as Isis, with vulture attire.

6275*a-b*. Transparent glass medallion pendants; busts of Serapis and Isis.

6275*e*. Dark glass medallion; Canopus.

6275*f*. Black glass medallion; Ibis.

6275*d*. Green glass; monogram of the name of Constantine.

6275. Opaque glass; papyrus-sceptre, *khu*, with inscription and bronze ring as pendant.

6278*a*. Transparent green glass oval à cabochon; for inlaying into coffin or other object. Of late period.

6281. Opaque glass bead; yellow and red on blue ground; square bead.

6294*d*. Glass bead; prismatic, red, white, and blue;

formed out of a cylinder cut with facets. Perhaps Mediæval-Venetian. Dakkeh.

6300aa. Glass draughtsman, *abu*, mottled colour.

5075a. Glass mosaic set in a modern ring; human-headed hawk, emblem of the soul. Roman period.

In this *Case* are also exhibited some scarabæi and other small objects for which there is not space in *Cases* 90 and following, Room I. The following objects are the most important—

3939f. Glazed steatite; cylinder, inscribed with the name and titles of Sebeknefru or Scemiophris, of the 12th dynasty.

4043a. Glazed steatite; scarabæus; Thothmes III. worshipping an obelisk and Sphinx.

4096bb. Blue porcelain; scarabæus, with name of Amenophis III.

2967g. Carnelian; finger-ring, with the name of Paha, its possessor.

7999c. Obsidian; human-headed scarabæus.

Case F. In this *Case* is a collection of objects made during the period of the Greek and Roman dominion of Egypt; and the Greek and Roman style prevail in their fabric and execution, details from Egyptian art being introduced in a subordinate manner in some examples. The visitor will find objects of the same period in *Case* 100. The most important here exhibited are—

6193a. Bronze; mirror, with handles terminating in busts of Serapis and Isis; resembling a vase.

2393a. Bronze; bust of Isis, wearing tiara, necklace, and pectoral; ornamented with figures.

2393f. Bronze; figure of Serapis, or Sebak. From Alexandria.

2393e. Bronze; figure of Aphrodite (Venus) Anadyomene risen from the sea and wringing her tresses. From Alexandria.

2393d. Bronze; bust of Helios or the Sun. From Alexandria.

2393c. Bronze; figure of Eros or Ganymede, with rhyton and kylix. From the Fyoum.

5333a. Bronze; oinochoe, or jug, in shape of a female head. From the Fyoum.

5335a. Bronze; lamp, in shape of a horse. From Alexandria.

5334. Bronze; lamp, having on the cover the figure of a Jerboa.

2391a. Bronze; lamp, in shape of Eros or Cupid holding an *askos* or wine skin.

1237f & x. Porcelain; busts of Aphrodite (Venus) Anadyomene. From Sakkarah and the Fyoum.

1237g. Porcelain; figure of a boy on horseback. From the Fyoum.

1237h. Porcelain; bust of Serapis. From Damanhour.

2390d. Leaden figure of an elephant carrying a cuirass. From Alexandria.

6196a. Alabaster; weight inscribed in Greek '9 Staters.'

5871c. Terracotta; mould of head of a figure of Aphrodite (Venus).

5018a. Serpentine; shell, ornamented with the head of a hawk. From Alexandria.

4864h. Terracotta; fragment of vase, painted with head and neck of eagle. From Elephantine.

4864e. Terracotta; fragment of a vase, painted with a cat. From Elephantine.

4864a. Terracotta; bottom of a vase painted with figure of a cock. From Antinoe.

4864c. Terracotta; panel, painted with figures of a deer and hare.

At the Roman period panels of bone or ivory, and other objects in this material, appear to have been in extensive use for ornamenting toilet boxes, for tesseræ or tickets, hair-pins, and handles of knives, sticks, and other objects. They are Greek or Græco-Roman art.

5897h. Bone; panel: spirited figure of Nikè, or Victory, holding a wreath. From Damanhour.

5897j. Bone; panel: Peitho or Nymph, holding a shell and other objects. From Damanhour.

5897k. Bone; panel: Aphrodite (Venus) Anadyomene. From Damanhour.

5897h. Bone; panel: Mænas or Bacchante, dancing with a tambourine. From Damanhour.

5897l. Bone; plate: upper part of figure of Dionysus, or Bacchus. From Damanhour.

5897z. Bone; figure of Aphrodite (Venus), with drapery on shoulder.

5897w. Ivory; figure of Aphrodite (Venus), the top of a hair-pin. From Sakkarah.

5897r. Ivory; plate or tessera, inscribed with the name Berous or Verus. Of the Roman period. From Tel el Yahoudeh.

5898a. Ivory; ticket for a theatre, inscribed with the name of Apion, son of Didymus.

2905a. Silver; bracelet, the end terminating in disk-bearing uræi, emblems of the goddess Mersekar. From Alexandria.

2905b. Silver; bracelet, the end terminating in heads of the horned serpent, cerastes. From Alexandria.

Case 101. This *Case* contains sepulchral boxes used for holding sepulchral jars or figures, already mentioned in the description of *Case I.*

8528. Sycamore wood painted in various colours; sepulchral box of Paur, priest of Amen-Ra, in Thebes. On it the deceased worshipping Isis and Nephthys, on emblems of gold; and sceptres, symbolic eyes, and emblems of goodness; inscribed with the 6th chapter of the Ritual. Has been used for holding sepulchral figure, *shabti*.

8535. Sycamore wood; painted sepulchral box of Arharr-ru. On it Osiris, Tat, Isis, and part of the 17th chapter of the Ritual or Litanies of the god Thoth.

8538. Sycamore wood painted black; sepulchral box of Tetartas, with figures and inscriptions in yellow outline. On it jackals, symbols of life, lamentations of Isis, and chapters of the Ritual.

8539. Sycamore wood painted; sepulchral box of Nasaarut, singer or bard of Amen-Ra. On it Ra, Neith, Selk, Isis, and Nephthys, purifying the four genii of the Karneter or Hades. Has been used for holding sepulchral or Canopic vases.

Boats.—The ancient Egyptian boats were made of wood, principally the cedar, *ash*, and acacia, *sont*, or papyrus, *t'ama*, *tufi*; the sails were made of linen cloth. Most of the river boats were galleys rowed by several rowers, or provided with masts and sails, occasionally used. The larger had one, the smaller two rudders. The boats were built with ribs, and had little keels. The war-boats had emblems at the mast-head, but no flags; they had a gunwale, and their sails pulled up like a square sail. There was a boat-head. Some of the galleys must have been 420 feet long. None had above one mast, which was fixed in war-galleys, but could be lowered in ordinary ships. The principal boats were the ordinary boat *ua*, or *ua en ra*, solar boat, or baris boat, *mensh* or merchant galley, or war galley. But besides these, the Egyptians used sepulchral boats, *baris*, to convey the mummies of the dead to the

sepulchre. Models of these boats appear as early as the 11th dynasty.

9505. Sycamore wood; painted model of a boat, white and yellow: the ends terminate in rams' heads, emblems of Chnoumis or Amen-Ra. On it are the holes for the poles of a canopy or supports of an ark, *sekat*.

9509. Sycamore wood, painted white and red; model of a sepulchral boat or *baris* for conveying the mummy of the dead to the sepulchre.

9512. Sycamore wood; red open-mouthed jar, from the model of a sepulchral *baris* or boat.

9513. Sycamore wood; model of a red terracotta water-bottle, from a sepulchral boat or *baris*.

9513*a*. Sycamore wood; top of a shrine or cabin, with cornice of uræi, painted yellow on a black ground, from the model of a boat.

9513*f-h*. Sycamore wood, coloured; yellow and black models of water-jars, from the model of a boat.

9513*i-l*. Sycamore wood, painted black and yellow; part of the cabin of a model of a boat.

9524. Sycamore wood; painted model of a boat, the body green, conveying the mummy of a deceased female to the sepulchre. The mummy is laid on a bier under a canopy, and at the head and feet is a female lamenting: on the deck is a table of offerings, and steersman seated. The prow and blades of the rudders are ornamented with symbolic eyes. From Thebes.

9525. Sycamore wood; painted boat, similar to the preceding. The mummy, laid out on a bier, lies under a canopy, with a female lamenting at the head and feet. At the poop is a steersman steering with two oars, and on the deck is a water-jar and lighted altar. From Thebes.

Case 102. This *Case* contains sepulchral tablets, a general description of which will be found in Room I., *Cases 63, 64*; and sepulchral boxes, of which a general account is given in Room II., *Case 1*.

8447. Sycamore wood; painted sepulchral tablet of Taiau, a female who is represented offering waters out of a water-bottle, *kabh*, to the god Ra, seated on a throne, having an altar placed before him.

8461. Sycamore wood; sepulchral tablet, painted, having on it the following scenes illustrative of Egyptian mythology:—1. The Hut, or Sun's disk, with wings. This disk is approached by a scarabæus beetle, from which descends a line

of symbols of life, the last entering the mouth of the mummy laid on the ground. At the side stood the demon guardians of the doorways and halls of the Aahlu, or Egyptian elysium. 2. A scene representing the souls as birds, with human heads and hands, standing adoring the god Af in his boat. The god is ram-headed, and, under a canopy formed by the serpent, with him are his companion gods personifying the senses. 3. The deceased adoring the principal Solar gods, or those of light, as Ra the rising Sun, Tum the setting Sun, Kheper, Harmachis, the Sun in the horizon, Seb, the Chronos or Saturn, and Sekar or Socharis, the Sun in the lower world or hemisphere. 4. The deceased Petammenekata, a priest and scribe, adoring the gods of the lower world or hemisphere, and connected with the future judgment, the embalming of the dead, and the cycle of Osiris—as Osiris, the judge of the Karneter or Hades, Isis, Nephthys, and Horus, the family of Osiris, and Anubis, the god who superintended the burial and funereal rites; Shu, Tefnu, Tum or Athom, and the four genii.

8462. Sycamore wood; painted tablet of Petammenekata, a priest. On it are the following scenes:—1. The Hut, winged disk or Sun, with pendent uræi serpents wearing crowns, and the jackals of Anubis, guardians of the gates of the upper and lower world. 2. Cynocephali apes adoring the god Af in his boat, accompanied by his attendant deities. At the sides are souls, *bau*, represented as human-headed birds placed on standards, having behind them the shade represented as a fan, *khaibi*. 3. The deceased adoring the Solar gods, of light—Ra, Tum, Kheper; and 4. The sepulchral gods—Osiris, Isis, Nephthys, and Anubis. Stands on two blocks in shape of steps. From Thebes.

8468. Sycamore wood; painted tablet of Nasut, with the following scenes:—1. The Hut, or winged Sun, with pendent uræi serpents, and the jackals guardians of the gateways of the upper and lower world or hemisphere. 2. The soul, personified as a human-headed bird, standing in the boat of the Sun, adoring the solar gods, Ra, Tum, Kheper, Shu, and Tefnu or Tef, and Seb or Chronos; the boat steered by Horus. 3. The deceased adoring the gods of the lower world or hemisphere, Osiris, Isis, Nephthys, Horus, Atum, and Anubis. The accompanying inscription is the text of the 156th chapter of the Book of the Dead, or Ritual. In the middle of the arched top of the tablets is fixed a human-headed bird, emblem of the soul, surmount-

ing the tablet. The tablet stands on two blocks in shape of steps, and is a complete specimen of its kind. From Thebes.

8525. Sycamore wood; painted white sepulchral box, with hieroglyphs, in blue, of Har, a priest of Mentu, text of the 9th and 156th chapter of the Book of the Dead, or Ritual.

8526. Sycamore wood; sepulchre box, painted, of a person named Bakenmut; adorations to the goddess Nut in a sycamore tree, and to Osiris.

8527. Sycamore wood; sepulchral box, painted, of a person, named Mutpennu, in two divisions; adorations to Osiris and Isis.

8532. Sycamore wood; box, painted, of square shape, with its cover, which belonged to Hesiemkhebi, priestess of Amen-Ra. On it are the jackals of Anubis, Osiris, and a scarabæus holding a signet between its hind legs.

8534*a*. Sycamore wood; side of a box, painted; on it a priestess of Amen-Ra adoring the goddess Nut in the sycamore tree.

8534*b*. Sycamore wood; side of a box, painted; on it Apu, a measurer of corn, adoring the god Osiris. Part of the same or of a box similar to the preceding.

8544. Sycamore wood, painted; box, with cover, on which is a boat in full sail. Round the body is a dedication to the gods Ptah, Socharis, Osiris, and Tum.

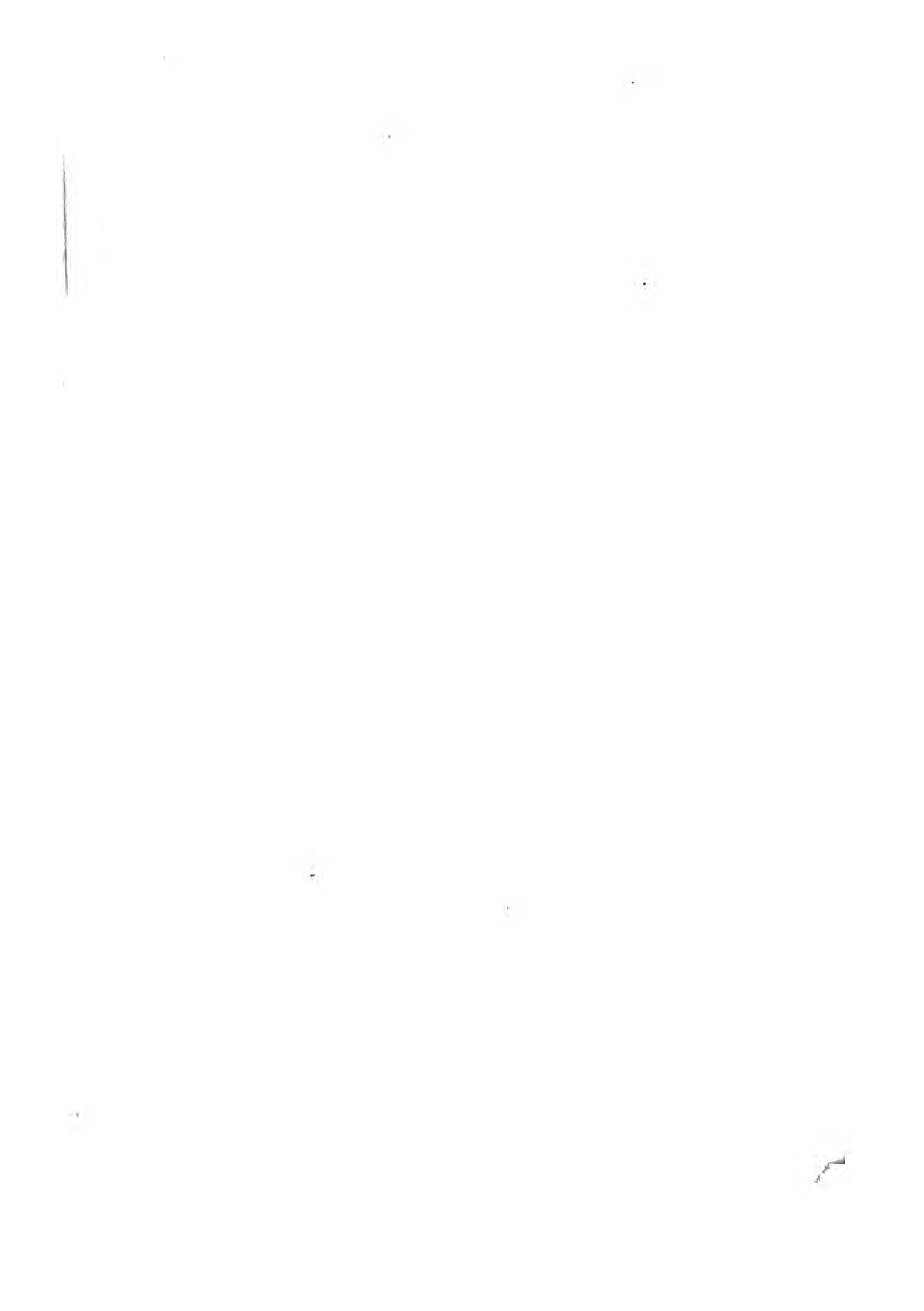
On the top of the *Cases* are—

Part of the branch of a coniferous tree, found embedded in the masonry of the pyramid at Abuseer.

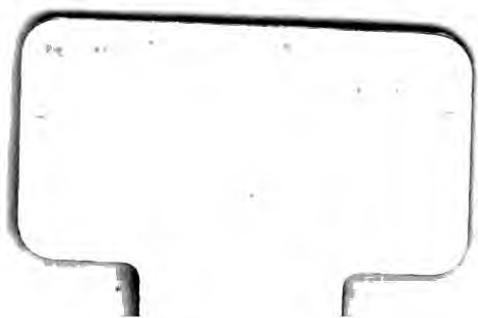
8543*b*. Sycamore wood, with yellow figures on a dark ground; box, in shape of a sledge at base, for transporting the sepulchral vases or Canopi. On it are the four sepulchral goddesses, and inscriptions in yellow, on a dark ground.

Some large terracotta amphoræ and other vases are placed above the *Cases*.









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