

DESHASHEH.

INTRODUCTION.

(1.) THE work of this year has been more varied than usual, and has fulfilled more the character of exploration than in previous years. One of the least known parts of Egypt, the western side from the Fayum to Minieh, was completely traversed and examined; and two sites within that area were excavated.

At the end of November I went to settle at Behnesa, the Roman Oxyrhynchos, and built huts there for our party. Mr. Geere accompanied me, and Mr. Grenfell and Mr. Hunt came soon after. The permission to excavate was granted on November 30; but we were kept idle, waiting for its official transmission, till December 12, thus losing a large fraction of the season. On examining the desert behind Behnesa, back for four miles, we failed to find any tombs of importance; and only Roman tombs were found near the town. All the town mounds were Roman and Arabic, and I did not find anything of importance except the beginning of the great harvest of papyri. Seeing that the interest of the place would depend on that line, and not on Egyptian remains, I handed the site over entirely to Messrs. Grenfell and Hunt, and went exploring southward.

The whole edge of the desert from Behnesa and Minieh was explored; all the ruins and cemeteries were noted, and many places examined in the cultivated land and also back in the

desert. I travelled partly on donkey, partly walking, and constantly using a telescope to search the distance; each evening, on camping by the Arab villages which skirt the cultivation, I gathered all the information that I could from the people. One certain result is that the site for the coloured plaster heads from coffins, which was exploited a few years ago, is in the cemeteries a little north of Minieh; the people mentioned them, and I saw pieces of them lying about. The scenery here is unlike any other part of Egypt. On crossing the Nile plain and reaching the desert a high sand dune is seen, which seems to be the beginning of the endless waste. Ascending it, a long strip of blue lake of fresh water lies before us, a quarter to half a mile wide. When the dune behind that is climbed, another lake is seen, and yet another. At one point of view I saw six parallel lakes of blue water divided by high dunes of yellow sand. These lakes are filled up at each high Nile, and then gradually dry away during the succeeding months, leaving rich grassy plains, on which the Arabs pasture their cattle. The whole of this side of the country, for some three or four miles into the cultivation, is held by settled tribes of desert Arabs. They have almost ceased to be nomadic, mostly living in houses; but they keep up the carrying of arms, and any man of importance wears a small arsenal,

the old richly silver-mounted blunderbuss serving to attest his respectability, while a pair of six-chambered revolvers, fully loaded, show a capacity for business. I was received with the most pressing hospitality, and was hardly able to keep to my quiet tent and avoid nocturnal feasts and wearying politenesses. The sites proved to be nearly all Roman, except a cemetery of the XXIInd Dynasty; so I returned to Behnesa in order to go northwards.

The desert edge from Behnesa to Medinet el Fayum was then all traversed similarly. At El Mesid a native scribe came to my tent, and began giving me the names and details of all the sites of towns and cemeteries on both east and west banks. He is the only native that I have seen, who took a real interest in such matters; he had actually visited most of the places, but was apparently not digging or dealing, nor attempting to make anything by his knowledge. His name is Umran Khallil; he answered all my inquiries most cordially, and did all he could to put me on the track of what he knew: so far as I could verify his information, both before and afterwards, it was quite correct. The principal place of importance in this region was at Deshasheh, which is a modern village about eighty miles south of Cairo on the western edge of the plain. Here I bought ten thousand bricks and left a lad to run up our huts. On returning four days later with my baggage from Behnesa, I found them all built and we settled in, upon a sand dune bordering the Bahr Yusuf at the little Arab hamlet of Er Righa.

(2.) The desert here runs back in a plain, gently rising from the cultivated land for about two miles, up to the foot of the plateau of limestone, which here rises about eighty feet. The tombs are all cut in the edge of the plateau, and extend over about half a mile (pl. i.). There are many varieties of form; mastabas with deep pits, rock-hewn chapels with deep pits, chambers with passages sloping into the hill-side, pits alone with tomb-chamber below, long pits

for lowering a coffin horizontally with a recess at the side below, pits with bodies lying in them boxed over with slabs, long pits with bones lying in them open, and mere cracks in the rock containing bones heaped together.

All of these are intermingled in one cemetery, and from the pottery and style of burial appear to be all of one age, the Vth Dynasty. A few secondary burials of the XVIIIth Dynasty were found; in one case in a rock chamber, in two other cases half-way down a deep pit. In Roman times many of these tombs had been re-used, and contained from half-a-dozen up to twenty bodies. These mummies were all bandaged with narrow crossing stripes outside, in the usual style of the 2nd century A.D.; none of them had any ornaments or portraits. In some cases the bones of the original possessor, or only the skull, were placed carefully on one side of the chamber, distinguishable by their whiteness from the Roman bones; in other cases they seemed to have been removed before the Roman interments. The detailed description of these minor tombs occupies here Chapters IV. and V.

One main work at Deshasheh was the copying of the sculptured tombs. Two tombs had been cleared, and locked up by the Department of Antiquities; and a lower façade of one of these was further found in my excavations, which showed two new subjects—a pyramid and its temple, and boatmen with raised oars. The copying was done full size, and amounted to 150 feet in length, five feet high.

The position of the town to which this cemetery belonged is not yet known. The causeway down the hill from Shedu's tomb points to a site of ruins in the plain, about a mile from the desert; but this site is entirely Roman, and not elevated above the present land. It might, however, cover an early site which was formerly on the desert edge, and has since been covered and surrounded with about fifteen or twenty feet of Nile deposits. But on the other hand two unfinished graves were found, each

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containing a stock of mallets, chisels, baskets, cord, etc., used by the workmen for excavating the gravel. Had the town been near the cemetery the men would not have left their tools behind, and if left by chance, they would have fetched them; it rather appears that the town was so far away (probably by the Nile, about El Balanka) that each day they hardly thought it worth while to go up to fetch the property.

In the work on the spot Mr. H. V. Geere assisted me by doing the survey, and attending

to the close of business after I left, and in writing the account given here of the Bahsamun cemetery. In the inking in of the drawings I have to thank Miss Hilda Umlin, and also Mr. Herbert Thompson in the restoration of the lists of offerings, and Dr. Walker. The larger photographs are due to the skill of Mr. Frank Haes. And I have to thank both Mr. Hunt and Mr. Geere for measuring a large number of Roman skulls. Thus again my friends have shared and lightened my work.

CHAPTER I.

THE TOMB OF ANTA.

(3.) This tomb is the more important of the two bearing sculptures at Deshasheh. The position of it is the best in the whole cemetery (see pls. i., ii.), occupying the brow of a striking isolated hill at the south end of the plateau edge. It is obviously the first site to be taken in the district; and both the sculptured tomb of Shedu, and the destroyed mastaba of Nenkheftka—whence the statues come—are far inferior in position. The execution of it is also larger, bolder, and apparently earlier than that of Shedu. It seems very probable that the tombs were executed in successive order from south to north, and so the sequence of the more important is, (1) Anta, (2) Nenkheftka, (3) Shedu. Now in the tomb of Shedu we find (pl. xviii.) a son named Tetakhu, belonging therefore to the first reign of the VIth Dynasty. Nenkheftka and his son Nenkheftek might then probably belong to the latter half of the Vth Dynasty. And at Saqqara is a tomb of another Nenkheftka and his son Nenkheftek; these cannot be the same as the two of Deshasheh, as the wife of the elder is Neferhoteps at Saqqara, and Neferseshems at Deshasheh. Probably therefore the Saqqara men are the two generations before the Deshasheh men, as the royal names in their tomb are of Userkaf and Sahura, at the beginning of the Vth Dynasty. These relationships of this family are the more likely as Nenkheftek's *nefer* name is Thy; and Thy of Saqqara was in the second generation below Nenkheftka there, as seen in the descent of property (Miss Murray, in *Proc. Soc. Bib. Arch.*, xvii. 244). Lastly, it is probable that Anta preceded Nenkheftka, by the position

of his tomb, and therefore he belongs to the middle of the Vth Dynasty.

To resume in historic order, using provisionally the dating which I have given in my history, so as to see the relation of the generations:

Nenkheftka of Saqqara,	about 3670 B.C., or later.
Nenkheftek of Saqqara,	about 3640 B.C., or later.
Anta of Deshasheh,	about 3600 B.C.
Nenkheftka of Deshasheh	about 3570 B.C.
Nenkheftek-Thy of Deshasheh,	about 3540 B.C.
(Thy of Saqqara being	about 3590 B.C.)
Shedu of Deshasheh,	about 3500 B.C.

These dates are roughly the central date of each life. The subjects and style of the Deshasheh tombs agree entirely with those of the same age at Saqqara.

(4.) The tomb-chamber of Anta is cut just below the top of the isolated hill, at the south end of the cemetery. Only sufficient thickness of limestone to form the roof is left above it. Outside of it there was originally a sloping face of built blocks of limestone, slightly sunk; this doubtless had originally a band of inscription above the doorway, and perhaps scenes in relief upon it, as upon the rock-cut façade of Shedu. Of this front only the foundation remains, just showing the projection at each end which gave the sunken effect to it, and the further recess in which the doorway was placed. Before the façade the ground was all artificially raised by a bed of stone chips about three feet thick, from which two or three steps led down to the door.

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In this chip platform, a little in front of the door, and on the north side of the path, a jar was sunk with its mouth level with the surface (pl. xxxiii. 20). This was probably to receive the drink-offerings made before the tomb.

The sculptured chamber of the tomb was entirely in the rock, excepting part of the top of the front, which may have been built up with blocks. This part has now been restored with stones and cement by the Government; and a wooden roof has been supplied in place of a part of the front edge of the roof which had fallen away. The chamber is divided across the middle by three pillars; these were not left in the rock, but were cut and put in place. Two of the three have been overthrown, and used by the Copts for making divisions. The back (W.) of the chamber has three recesses; on the south of the back is a doorway, opening into a small rough chamber with two niches; on the north is another doorway opening into a rough chamber with two wide recesses and one narrower; these chambers were probably the *serdabs* for the funeral statues of Anta and Minmert respectively. In the midst of the back is the wide recess with sculptures around it. The back of this recess has figures of Anta and his wife, tables and lists of offerings, and figures of dishes and vases. In the lower part two blocks were inserted, which have since been torn out, and lie in the chamber. These gave access to a passage which led downward to the sepulchral chamber; but another access was provided—probably later and accidental—by a large pit sunk from the top of the hill, down on the south of the passage. The first chamber reached, by a sloping passage, is large and plain; out of the south end of it a doorway leads to a second chamber. In the second chamber is a depression in the floor for a coffin, in the south-west corner, lying with length N. to S., like all burials here. In this hollow was found only a skull and jaw. From the condition of the skull, its whiteness and absence of

organic matter, it clearly belonged to the primary interment, rather than to any secondary burial in the Roman re-use of the tombs. It may be taken then as the head of Anta; and it is one of the most noble faces that has ever been found among Egyptian skulls. The fine breadth of it, the width between the eyes, the splendidly developed facial bones, and the uprightness of the teeth and the jaw profile, place it as above most other faces that I have seen for the expression of ability and character (see pl. xxxvi., top).

(5.) The sculptures on the sides of the upper chamber comprise many new subjects, and some of the greatest interest.

Pl. IV. N. half of E. wall. This shows scenes from a war between the Egyptians and a people of north Arabia or southern Palestine. The hair and top lock is like that of the Menti-Satet on the gold pectoral of Amenemhat III., or more closely that on the scene of Pepi (*Denkmäler*, ii. 116). Unhappily the inscription is so much lost by the ruin of the top and the scaling of the bottom, that I could not recover more than is drawn here. It is coarsely blocked out in relief. Possibly there may be place-names in the last column but one, determined by outlines of forts containing an enemy. If so, the only legible name would be *Nedaa*. This is otherwise unknown, and the only name in Ptolemy that could correspond would be Anitha, about the position of Es Salt, east of the Jordan. This is hardly likely, but there seems no better possibility. The second name begins with *An*, or *Ain*, a spring. I cleared away all the loose rubbish far in front of this tomb, in hopes of finding some blocks with more of the inscription, but in vain.

The war scenes are the most spirited and dramatic that remain to us, as well as being the earliest. Unhappily the wall has been a good deal injured in general, besides being entirely destroyed in parts where recesses have been cut by the Coptic dwellers in the tomb. These

injuries have left many subjects very imperfect ; and it became a serious question how far dotted completions should be carried out. The rule adopted was that every detail about which there could not reasonably be any uncertainty should be dotted in. By dotting the restored lines no question can arise as to whether the line depends on actual remains or on presumption ; and if such continuations were not inserted it would be impossible for anyone, however familiar with such subjects, to understand some parts clearly. To take an extreme case here, note in pl. iv., middle scene in the town enclosure at the right hand, where two women are forcing down a man. Of one woman only a forearm and elbow remain ; this shows the place of one shoulder ; she must face the other woman in order to act, hence the other shoulder is fixed ; her head must lean forward for such an action as thrusting, and her other arm could not be far back or it would cut the figures behind it ; so—with some doubt perhaps on this last point—the arm is placed where pressure is certainly needed in the group, on the man's head. This is an extreme case, yet it is hardly possible even here to suppose any other arrangement than that given. No attempt has been made to deal with many mutilated figures, where there was no sufficient clue to the action.

Considering now the scenes represented. In pl. iv. in the middle is a scene in four lines. At the top are parts of four Egyptian archers advancing to attack the town shown on the right. Below them are two lines of the fight between the Egyptians armed with shallow battle-axes and the Sati armed with clubs. It is clear that the archers have preceded the *mêlée*, as the Sati have many arrows sticking in them. The combats are full of action, and far superior in design to the stiff siege scenes of the XIIth Dynasty at Beni Hasan, in the tombs of Ameny, Baqt III., and Khety ; and though less imposing than the monster battle scenes of Sety I. and Ramessu II., yet this wall shows as

much invention and more detail of action. The breaking of the bow was the token of submission by the Sati, as appears here in two cases. In the lowest stage the captives are being led off the field, roped together. The attitude of the little boy in front, led by the woman, is excellent ; and at the rear is the spirited group of the Egyptian guard, who has captured a girl and thrown her over his shoulder, while she evidently fears falling off more than anything, and is holding on by an arm over his head.

(6.) At the right hand of the scene is the fortified enclosure of the town of the Sati. The men have nearly all come out to fight in the open, and hardly any but women remain behind. At the base are two Egyptians outside the fort, mining the brick wall with long pikes, while an officer stands by with his battle-axe in his girdle, leaning on a staff. Inside the wall a man of the Sati kneels down listening to the ground, to detect where the attack can be heard ; while another stands behind him as a messenger, submissively silent, hushed by the warning hand upraised by the listener. This was the Egyptian attack ; but a different attack had been made by a party of Bedawi auxiliaries, who seemed to have swarmed up a ladder which leans against the fort, and to have tried to raid the town. The Sati women, however, took good account of them. In the top line one woman stabs a Bedawi to the heart ; another woman and a little boy compel the surrender of another, who breaks his bow. On the second line is the scene in the palace of the chief ; he is seated on his throne, before him kneels a woman, another stands tearing her hair, and an infirm old man and a little infant join the deputation, which has come to tell the chief of the loss of the town. He tears his hair, as he sits hearing the news. At the entrance to the presence a Bedawi tries to thrust himself in, but is bravely driven back by a Sati woman. The two upright lines here seem to mark an entrance ; but the meaning is obscure, owing to the loss of the upper part. On

the third line are two groups where a Bedawi is being subdued by two Sati women. The fourth line has had similar scenes, of which one shows how a Sati woman has successfully got behind a Bedawi and lugged him over by the armpits. And at the base are the two men listening for the mining, a woman, and a slain Bedawi lying on the ground.

(7.) Pl. V. The top line shows the trapping of birds in a net. The second line the pulling of papyrus in the marshes, carrying the bundles of it, and building the papyrus boats. Coils of papyrus rope have been twisted by the boy sitting below the boat, and are lying about on the ground beyond the boat. The third line shows the birth of a calf, suckling, and milking of cows. And at the base are the fishers dragging a net, one party in a boat and others on shore. A dwarf on the boat is using a sling. Such a working of a large net by two parties is usual now. Two other fishers carry off three large fish, hanging from an oar, to the drying ground, where they are split and cured in the sun. This plate is the end wall, which is not divided by any pilaster opposite the line of columns as in Shedu's tomb.

(8.) Pl. VI. This scene is on the west wall between the door in the N.W. corner and the great middle recess. The boatmen on shore are carrying rope and an oar. On the boat we see Anta himself standing in front of his cabin, with his titles in full, "Royal acquaintance, overseer of distribution (of offerings?), overseer of royal monuments, ruler of a fortress, leader of the land, devoted to his lord, Anta." Three of his servants are before him, named Demez, Apa, and An-nefer; while at the stern is the overseer of the *ka* servants, and two others named . . . su and Khyt. The boat is of the type usual in tomb sculptures of this dynasty; the mats spread for sitting on, at the bows and behind the cabin, should be noted.

(9.) Pl. VII. Here Anta and Minmert are standing, with a long inscription before

them in which Anta recounts what he has done for his tomb.

Pl. VIII. The back of the recess has been much destroyed by the opening up of the passage leading through the lower part of it to the sepulchre behind. It had in the upper part figures of Anta and his wife Minmert, seated with tables of offerings before them, and a list of offerings. Below were two lines of vases and dishes of offerings. Of this part two large blocks have been removed and lie in the tomb; their positions as drawn here are fixed, at the right hand by the vertical dividing-line—which was probably under the division of the top inscription of the husband and wife,—and at the middle by the largest stand being probably in the middle of the husband's group. The levels are fixed by the continuation of the horizontal line.

Pl. IX. On the southern side of the recess are figures of Anta and Minmert standing. The faces have been much bashed about, yet the outlines can be traced. Before them are six children, sons and daughters alternately as it seems. And in front is another girl, who is named a Royal Acquaintance in each scene: pl. ix. here, pl. x., and pl. xii. In pls. ix. and x. the name seems to be the same, *Sit-kau*; as this girl is not stated to be "his daughter, his beloved," as is usual in the case of a child, it rather seems as if she were some other relative. Possibly the first sign in the name, pl. ix., is *sen*, and she may be a younger sister of Anta. The fragmentary name on pl. xii. cannot agree to this, and seems as if it were of a different person. The servants below are offering incense, leading a very large hyaena, and carrying a crane. The rest of the wall has been cut away by two large recesses cut by the Coptic inhabitants.

(10.) Pl. X. This is between the recess and the southern doorway to a serdab. A recess has been cut out through the figure of Minmert. Anta is here in his priestly character with the panther's skin; and both he and Minmert wear elaborate sandals.

Pl. XI. This narrow slip of wall is south of the serdab door. It has the oryx, ibex, addax, and bull, all kept as tamed animals. On the flank of the bull is a label or brand with the number 113.

Pl. XII. The south wall is continuous across the tomb, and unbroken by any pilaster, such as is in the tomb of Shedu. Here Anta and Minmert are seeing the festivities, and the cutting up of the cattle for the feast. The dancers show several postures not represented elsewhere. It has been necessary to fill up the scattered fragments of figures which remain on the wall, by repeating the portions of the similar figures, and connecting them together. Were it not for the repetitions, each of which gave different fragments of the figure, it would have been impossible to complete this wall, for at first sight it looks a mere battered surface. Some few parts could not be determined, such as the hands, and the bearing leg of the posture at the right end of the top line. The figures which are in isolated attitudes, as at each end of the top line, could not be completed. The wands borne, sometimes in one hand, sometimes in both hands, are of a new type, curved wooden sticks ending in a head of a gazelle. In the third line a large part has been entirely destroyed by the Copts in their cutting a large recess. The group of harper and singers remains in fair state, and is one of the best carvings in the place. At the base is the dragging down of the sacrificial ox by the sons of Anta, and the cutting up of the oxen.

(11.) Pl. XIII. At the south side of the doorway are the seated figures of Anta and Minmert, almost destroyed by the cutting out

of a large recess, while another recess occupies much of the rest of the wall. They were seated beholding the various workmen of their estate. In the upper line the painters are working on a part of the funeral furniture; a sculptor is polishing a statue; and apparently a boat is being prepared. In the middle line comes the huntsman with the dogs. And at the bottom, stands the scribe Messis (?) holding the roll of the estate register, with his writing palette under his arm, and pens behind his ear. Baskets of papyri tied round with cords stand beyond him. Following him is a man holding a large cloth, and another with a sack of clothing and a pair of sandals. Two dwarfs have charge of the ornaments, such as bead collars. At the end are coppersmiths, one man burnishing a vase, the other weighing a bowl, with a hatchet and two chisels behind him. This shows that the hatchet scolloped out at the handle was already in use. Below are three sandal-makers, and two men holding a sack.

Pl. XIV. Lastly, the pillars which supported the roof were also carved, but very rudely, apparently by hammer work, to judge by the rounded forms. The figures are clumsy, made like those at Aswan, and are evidently by hands totally different from those which did the fine and spirited drawings on the walls. Three sides of the standing pillar are here shown; the fourth is of the same kind, as also are the overthrown pieces of the other pillars which lie in the tomb. Some of the pieces have been stacked to form a dividing wall, by the Coptic inhabitants of the tomb, who smashed the sculptures, daubed pious graffiti in red upon the walls, and plastered much over with mud and filth.

CHAPTER II.

THE TOMB OF SHEDU.

(12.) This tomb is of very unusual form. In place of having a sculptured front to the chamber, the entrance is in a façade at a lower level on the hill-side, and rises by a flight of steps to the higher level of the chamber (pl. iii.). The façade had a rock roof projecting over it, supported by two pillars, and a wide court before it. Rising to the chamber level through a passage lined with sculpture and inscriptions, the sculptured chamber is reached, divided in two by a row of three pillars and two pilasters across it from side to side. All of these pillars have been cut away for stone. There is the usual recess for a false door in the western side; and to the south of that is the *serdab* chamber. The floor of the recess is mostly occupied with the pit leading down to the sepulchral chamber. This pit under-cuts the south side of the recess, and a narrow little hole is pierced through the rock to a niche cut in the *serdab* chamber. Thus after the pit was floored over by beams, the holes for which remain, there would still be an opening into it from the *serdab* chamber. And from the *serdab* a narrow cutting led up to the open air through the rock roof. Thus the *ba* would find no obstruction in flying down into the sepulchre, visiting the statues in the *serdab*, or gaining the outer air.

(13.) Pl. XV. This wall had the figure of Ateta, surnamed Shedú, standing and beholding his estate. The top line is entirely destroyed by the falling in of the top and roof. The second line shows the fowlers working a clap-net, and bringing up the birds which have been caught. In the third line are goats browsing on two trees; and a herd of another species. At the

base is the river with a herd of cattle crossing, led by three men in a boat. Unhappily this wall is much cut to pieces with large recesses made by the Copts; and two long Coptic scrawls are scratched on the clearest surfaces.

Pl. XVI. Half of the end wall up to the pilaster shows Shedú beholding his vineyard. Above are offerings, some placed on a table. Below is the large vine on props, with three men picking the clusters. The next scene should be putting the wine in jars, but it is too much destroyed to be understood. At the base is the storing of the wine in jars.

Pl. XVII. On the other half of the end wall is Shedú beholding his *ka* priests. A pile of offerings fills the top, placed upon stands and tables; and below are three rows of priests bearing jars, palm-spathes, lotus flowers, a calf, ears of corn, ducks, loaves of bread, &c. Before Shedú is his sister; but her name has been completely erased.

(14.) Pl. XVIII. To the north of the recess, on the west wall, is Shedú beholding his cattle. At the top we have the scribe of the estate writing the accounts, and tables of offerings behind him. Below are the cattle breeding, and milking; the determinative of a stream of milk in the hieroglyphs is perhaps a new sign. In the third line are other cattle, two bulls fighting, and half-a-dozen calves. At the base is a scene of binding the ox for sacrifice. This is an important example, as it shows that the small figures usually seen dragging down the great sacrificial ox are the sons of the man. At the front is one named "his son Khan-sebek," and another named "Khu-

Teta"; this being compounded with a king's name is probably also a son of the noble. The other boys are therefore presumably also of the family; and this points to the capture of the sacrifice by the sons being a necessary part of the ritual of ancestral worship. The man who is helping at the back shows by his size the youth of the sons. A very small bull behind seems as if it belonged to a different breed of diminutive cattle; it is evidently full grown, by its proportions in comparison with those of the calves in the line above. A still greater difference of size in breeds may be seen in Indian cattle, as shown in Kipling's "Man and Beast in India."

(15.) Pl. XIX. The north side of the recess (marked here in error S. wall of recess) is nearly all destroyed; but a small piece in relief shows the name of Shedu, with the best example of the determinative, a water-skin; the long neck to the left, the belt for slinging it over the shoulder, and the sag of the skin slung from the belt, are just like the modern water-skin carried about Cairo at present. Below that comes the name of his mother, Mertefs, which also occurs on pl. xvi., and has been elsewhere carved.

The pilaster inscriptions show the same titles that are seen elsewhere, and a bit of the group seen on the statues of Nenkheftka (pl. xxxiii. 27).

The back of the recess had a false door sculptured on it, flanked by figures of jars of offerings. It has been greatly broken away, and what remains is disfigured by thick incrustation of salt.

Pl. XX. On the south wall of the recess was a figure of Shedu seated, with a table of offerings before him. The west wall of the tomb, to the south of the recess, is nearly all destroyed, only fragments of some small figures remaining at the top.

(16.) Pl. XXI. Here Shedu and his daughter are beholding the workmen of the estate. The carpenters are polishing a couch,

beneath which are the boxes for clothing, &c., and two head-rests, placed on footstools. Another carpenter is sawing a plank. The wood is lashed on to an upright post which is planted in the ground, and is further stayed by ropes fore and aft tying it down to attachments in the ground. The lashing which attaches the board to the fixed post is tightened by twisting it up with a stick, and the ball of surplus cord hangs down. In the middle line is a carpenter trimming a great door. Next is a machine made of a forked piece standing on the ground and a long curved leg fastened to it, forming a tripod; on this is fastened a long lever arm, so as to form a press or vice. This is worked by one man putting his weight on the lever, while another places bars of wood to be acted on in the press. A row of such bars lies in the background. The inscription was never completed, the name of the object or action was some unusual sign which the sculptor did not know, and he has left a blank for it. The use of this press is not clear; it may have been to compress and harden the points of the stakes, or to trim them into shape with a cutter; but if the latter, we should expect to have the form of the end shown. Lastly comes the cutting of wood; the word *nezer*, or *nejer*, "to prepare wood or carpenter," is still used, the *neggâr* being the modern Arabic for a carpenter. At the bottom is the preparation of leather, and sandal-making; leather cases for mirrors, &c., stand in the background.

(17.) Pl. XXII. On the other half of the south wall is the very usual fishing scene, where Shedu is accompanied by his daughter and one son who is spearing fish. The son's name remains—"Nena, whose surname is Erdunef-hotep" (see pl. xxv.); and he held the office of governor of the palace and companion like his father. Another son whose name is lost—unless it was Shedu as his father's—stands behind, holding a bird which he has knocked over with a throw-stick. The genett cats (?) hunting for