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THE METROPOLITAN
MUSEUM OF ART

THE
EGYPTIAN EXPEDITION
1916-17



SUPPLEMENT TO THE BULLETIN OF
THE METROPOLITAN MUSEUM OF ART
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THE EGYPTIAN EXPEDITION

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THE present world conflict, since its beginning in 1914, has imposed its restrictions in increasing degree on every side of human activity, scientific as well as otherwise, not directly related to the conduct of the war itself. Thus in the case of the Museum's Expedition in Egypt, with which the present statement deals, each year since that time has seen the enlistment in some form of war activity of one or more members of its staff, until now, following the entry of America into the war last April, six out of its total personnel of ten are in the service of the British and American armies. Lieut. Arthur C. Mace is with the British force in northern Italy. Lieut. Hugh G. Evelyn-White was with the British army which advanced through the desert east of the Suez Canal into Palestine, until illness obliged him to return to England last spring. H. R. Hopgood, who was wounded at the Battle of the Somme in October, 1916, has since recovered and returned to the front. Henry Burton is Assistant Director of the Registration of Enemy Aliens at Cairo. Capt. Herbert E. Winlock, of the Coast Artillery Officers' Reserve Corps, is now assigned to duty at Fortress Monroe, Virginia. Sergeant Albert B. Nixon is in the training camp at Camp Upton, New York.

Under this reduction of its staff, the scope of the Expedition's work has necessarily been lessened, but it is certainly a matter of great good fortune that under such world conditions as now exist it has still proved possible to continue the main programmes upon which the Expedition was engaged when the war began. Thus we have been able not only to make constant progress toward the completion of investigations which were previously in hand, but, what was of urgent importance,

to assure employment to the Expedition's trained force of native workmen, at a time when lack of such employment could only have proved disastrous to them under the existing economic conditions in Egypt. Consequently this very important side of the organization of the work has been held intact, when otherwise what might have amounted to almost permanent disruption would have been the outcome.

The last report to be published concerning the Expedition was contained in a Supplement to the BULLETIN for May, 1917, and covered the winter season of 1915-16. In the following season of 1916-17, which we are now to consider, the excavations were conducted under the direction of Ambrose Lansing, on both of the Museum's concessions—at the Pyramids of Lisht and at Thebes—on the former site from October, 1916, to January, 1917, and on the latter from January to May, 1917. The investigations at Lisht were carried out on a part of the area adjacent to the Pyramid of Sesostris I (the southern pyramid of the Lisht group) and took up the excavations there at the point where they had been interrupted in the summer of 1914 by the unexpected opening of the war.¹ Beginning at the pyramid-temple, which lies on the eastern side of the pyramid facing the Nile valley, the clearing was continued southward from that structure as far as the southeast corner of the pyramid, and resulted in bringing to light in that area the remains of the two enclosure-walls of the royal monument and its surrounding pavement, as well as a ruined smaller pyramid inside the inner enclosure-

¹See Excavations at the Pyramid of Sesostris I at Lisht during 1913-14, in Supplement to the BULLETIN of the Metropolitan Museum for February, 1915.

wall, the existence of which was previously unsuspected. Outside the pyramid-enclosure the tomb-shafts of private tombs yielded interesting types of funerary furnishings of the XII dynasty. The publication of Mr. Lansing's report on these excavations will follow in a later number of the BULLETIN when supplementary work on the site has been completed during the present season.

The work at Thebes during the later part of the season of 1916-17, which is described in Mr. Lansing's present report, was centered on one of the most interesting points in the Museum's concession there, the site of the palace- or residential-city of Amenhotep III, upon which the Expedition first began its investigations in the season of 1910-11. The site lies on the west bank of the Nile, opposite the position of Thebes itself, on the desert-edge bordering the cultivated land of the valley and about a kilometer south of the Temple of Medinet Habu (see the map, fig. 1, and view, fig. 2). Beside it are the huge embankments of the Birket Habu—commonly supposed to have been the site of the pleasure lake dug by Amenhotep for Queen Tiy, his wife. The basin of this ancient lake is now dry during the greater part of the year; but at the time of the inundation, in the late summer and early autumn, the rising waters fill the basin and cover as well the cultivated fields round about, the former then taking on something of its ancient appearance. An interesting reference to this fact may be quoted from a recent letter received by the Museum from Mr. Lansing, written from the headquarters of the Expedition at Thebes in October last, just after his arrival there preparatory to undertaking the excavations of the present season: "It was rather amusing crossing the river from Luxor, for the water is all over the flats and the boat stuck twice on the mud, not to be moved without much shoving and lifting. The Colossi are surrounded by water, which means that the ordinary road is impassable, and I had to take the one around to the north by the Temple of Gurneh. I rode down toward the Palace yesterday afternoon—tried to get there by way of the Birket Habu, but

that too requires wading. The Birkeh is one great sheet of water, as it ought to be, broken only by one or two *sagieh* posts (the native water-wheel) and the head of an occasional *gamus* (the Egyptian buffalo). A lot of cranes can be seen stalking around, and I hope yet to see some pelican which ought to be here now."

The construction of the pleasure lake for Queen Tiy is described in an inscription on one of a series of commemorative scarabs recording events of Amenhotep's reign, reading in part as follows: "His majesty commanded to make a lake for the Great King's-Wife, Tiy, in her city of Zerukha. Its length is 3700 cubits: its width, 700 cubits. His majesty celebrated the feast of the opening of the lake, in the third month of the first season, day 16, when his majesty sailed thereon in the royal barge 'Aton-Gleams'."¹ Weigall draws an attractive picture of the time, when he says: "In order that there might be gardens near the palace in spite of the barren nature of the ground, he (Amenhotep) caused an enormous lake to be made on the east of the palace; and the visitor may trace its limits by the mounds of rubbish which were thrown up during its excavation. These are especially to be noticed on the immediate east side of the palace. The lake, which is now called Birket Habu, was made by Amenhotep IIIrd in the eleventh year of his reign (B. C. 1400), and is said to have been designed for the entertainment of his much-loved queen, Tiy. One may suppose that the lake was surrounded by trees and flowers, and as our inscriptions tell us that here the royal couple sailed in their beautiful dahabiyeh, which was called 'Aton-Gleams,' we may reconstruct in the imagination a picture of great charm. It was probably in this palace that the heretic king Akhnaton was born, and here Amenhotep IIIrd, who has been called 'The Magnificent,' and the beautiful Tiy held their brilliant court."²

The excavations of our Expedition on the site of Amenhotep's palace during the seasons of 1910-11 and 1911-12³ were con-

¹Breasted, Records, II, § 869.

²Antiquities of Upper Egypt, p. 291.

³See BULLETIN for October, 1912.

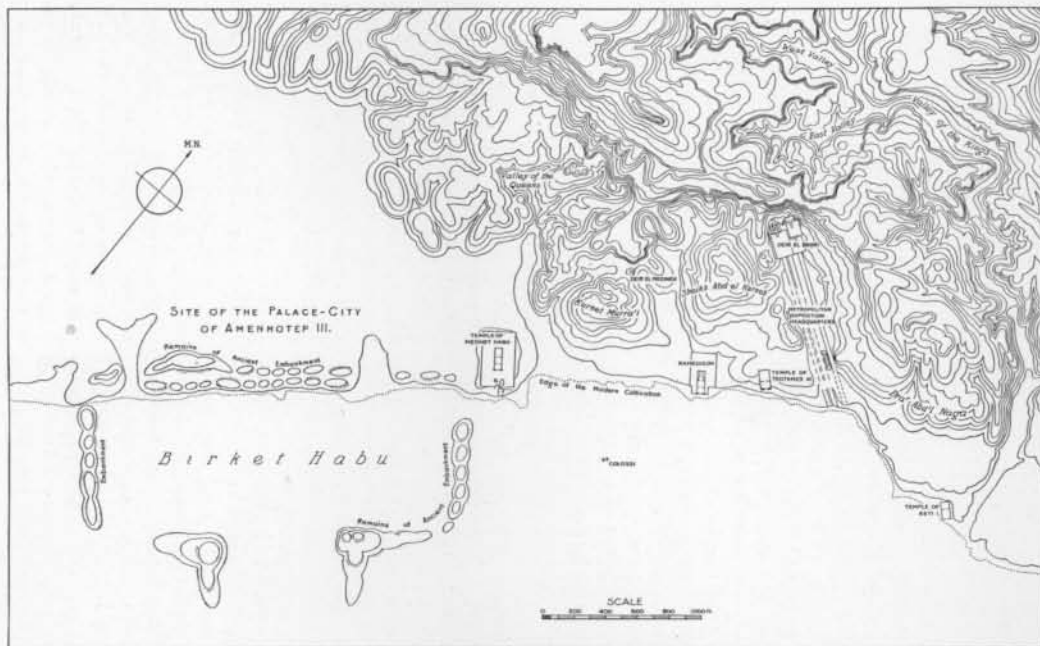


FIG. I. MAP OF THE WEST BANK AT THEBES, SHOWING THE POSITION OF THE PALACE-CITY OF AMENHOTEP III

ducted on the southern and western quarters of the area and laid bare a part of the palace buildings containing the king's own apartments and throne rooms, as well as the *barim* or apartments of the royal ladies. Nearby was a row of houses of practically uniform plan, apparently for the use of courtiers and officials; while farther south a dependent village of workmen's quarters was cleared, in which artisans had carried on the manufacture of faience beads, rings, scarabs, and other types of ornament for the inmates of the royal dwelling. Some of the interesting results of the excavations of these years are now to be seen in our Museum, in the Tenth Egyptian Room, including examples of the painted wall- and ceiling-decorations of the palace and many objects of faience and glass.

In the season of 1914-15¹ work was resumed upon the palace-area to the north of the point covered by the excavations of the earlier seasons, and here a distinct quarter of the palace was uncovered which proved inferior only in interest and importance to the royal apartments found in the first season's work. Its most striking feature consisted of a large, rectangular residential structure containing a throne room, halls, and suites of rooms similar in arrangement to those of the royal suites; but from the absence of anything in the nature of extensive *barim* accommodation, as in the royal quarter, it seemed probable that the building had served as the residence either of Queen Tiy, as Amenhotep's principal wife, who might well have had an establishment of her own, or of the heir-apparent, Amenhotep IV, later the famous Akhnaton, and the other royal children.

The next stage in the Expedition's excavation of this site is that described in the accompanying report by Mr. Lansing, conducted during the past season of 1916-17. Still continuing the northward trend of the excavations from the sections cleared by the Expedition in the preceding years, and at a point which seems to mark the most northerly limit of the area, there was brought to light a large enclosure, with walls approximately 110 x 185 meters in length, containing a structure of great

historical interest. Its general purpose would seem to have been that of a palace-chapel dedicated to Amon, as the stamped bricks in its walls tell us. But what is of primary importance, inscriptional evidence yielded by the excavations proves it to have been the Festival-Hall of Amenhotep's Second Jubilee, the celebration of which—as this newly discovered evidence now affords us the first proof—took place in the thirty-fourth year of his reign. Interesting remains of some of the decorative features of the building have also been recovered, in the form of painted ceilings, faience wall-tiles, and wooden cornices inlaid with a faience feather-pattern. Additional types of decorated pottery supplement and increase the many previously found in other buildings in the palace-area, of which representative examples are now shown in our Museum collection.

During the present winter of 1917-18 the excavation of the palace-city is being continued. Work began on November 1 on a section west of the residential-building uncovered in the season of 1914-15, and in reports already received from Mr. Lansing he describes that section as proving to have been occupied by manufactories of glass and faience. Crucibles, glass rods of different colors, which were employed in the manufacture of polychrome glass, as well as many varieties of the glass itself, have been found; also material illustrating the processes followed in the making of objects in faience, including many terracotta moulds in which the various types of objects were cast, as well as unfinished material in different stages of its manufacture. It seems likely that the excavations of the present season will see the completion of the work on the palace-area still remaining to be covered, and the total results derived by the Expedition in its investigation of this site can then be correlated and made ready for their final publication.

In the accompanying report by Norman de Garis Davies, he describes the results achieved in the season of 1916-17 in that branch of the Expedition's work at Thebes which is conducted under the Robb de Peyster Tytus Memorial Fund, devoted to the investigation and publication of

¹See BULLETIN for December, 1915.



FIG. 2. VIEW SOUTH FROM KURNET MURRAÏ

- | | |
|---|---|
| 1. SITE OF THE PALACE-CITY OF AMENHOTEP III | 3. EMBANKMENTS AT THE NORTHEAST CORNER OF THE BIRKET HABU |
| 2. EMBANKMENTS AT THE SOUTHWEST CORNER OF THE BIRKET HABU | 4. TEMPLE OF MEDINET HABU |

Theban tombs. At the end of the season's work, in May last, as his study of a number of the tombs had been carried to completion, it was deemed advisable that he should spend the present winter in England, where for various reasons the preparation of his results for publication could be car-

ried through to better advantage. His material for two volumes describing the Tomb of Puyemrê is at the present moment well advanced in preparation, while the past year has seen the appearance of the first volume of this series, devoted to the Tomb of Nakht. A. M. LYTHGOE.

EXCAVATIONS AT THE PALACE OF AMENHOTEP III AT THEBES

IN the continuation by the Museum Expedition, in 1916-17, of its investigation of the site of the Palace of Amenhotep III at Thebes, the area excavated lay along

these were the symmetrical plan of the building, which developed as the excavations progressed; its isolation from the other structures of the period; the type of deco-



FIG. 3. HIERATIC INSCRIPTION ON FRAGMENTS OF A POTTERY JAR, MENTIONING THE CELEBRATION OF THE SECOND JUBILEE OF AMENHOTEP III IN THE THIRTY-FOURTH YEAR OF HIS REIGN

the edge of the cultivation north of the parts cleared in previous seasons, and probably forms the northern limit of the buildings erected here during the king's reign. Fragments of sandstone and traces of sundried brick construction over a large area were surface evidence that a building of considerable importance was at this point.

A beginning was made on the western edge, the bare desert beyond affording a convenient dumping place, and before much had been cleared something of the nature of the building became apparent. The regularity and shape of a number of long rooms, which were the first to be cleared, had seemed to indicate an extensive storehouse; but several additional features which soon appeared gradually confirmed the assumption that its character was that of a temple or chapel. Among

ration of the ceilings in the main halls, referred to later on; and finally the fact that some of the bricks in its walls were found to bear the impressions of stamps inscribed "The House of Amon in the House of Rejoicing," i.e. a chapel to Amon in the "House of Rejoicing,"—the latter being the regular designation of the palace.¹ In some of the impressions Amenhotep's name was coupled with this definition of the building.

This opinion as to its character proved to be justified, and the purpose of the building was definitely settled when the clearing had been continued to the southeast corner of the great enclosure in which the structure was found to have stood (see plan, fig. 4). There, among the objects thrown out from a series of rooms probably

¹See BULLETIN for October, 1912, p. 186.

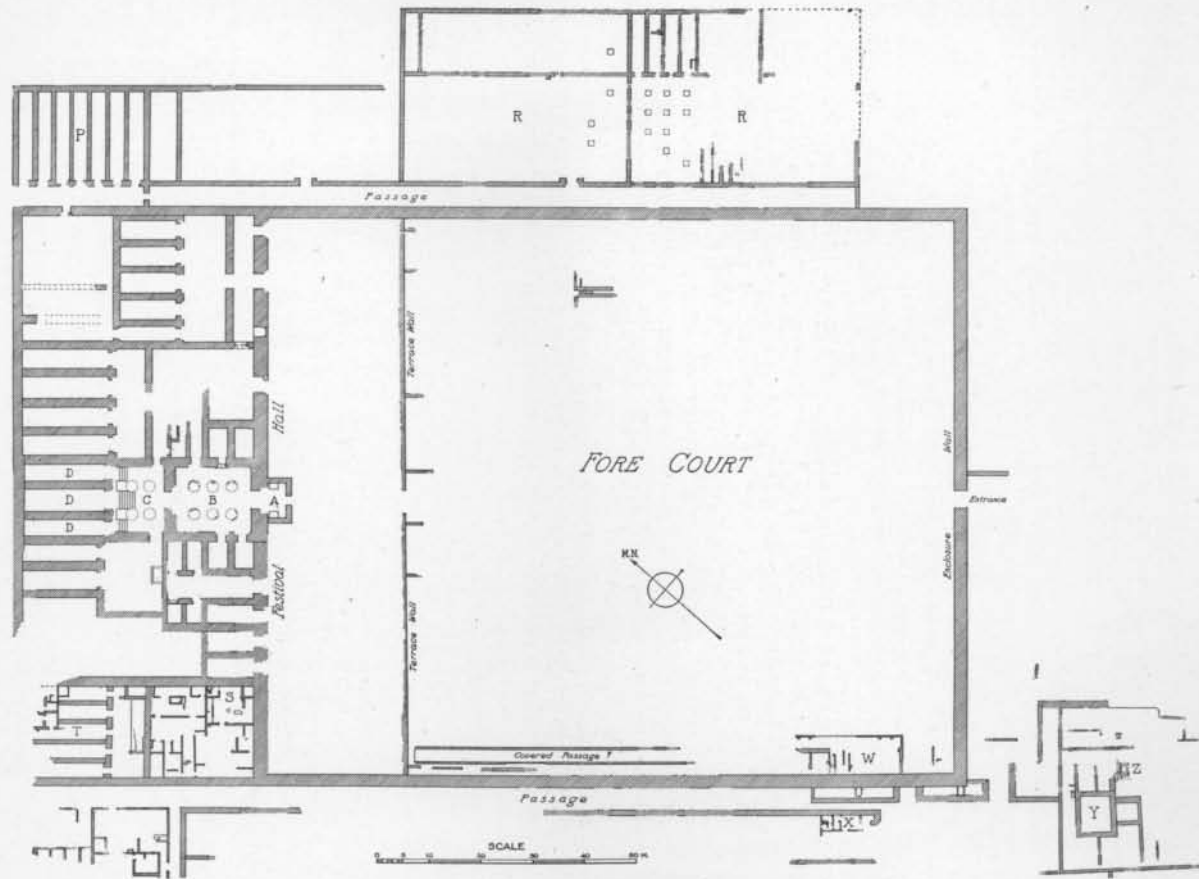


FIG. 4. PLAN OF THE FESTIVAL HALL OF AMENHOTEP III AND THE SURROUNDING AREA EXCAVATED BY THE MUSEUM'S EXPEDITION, SEASON OF 1916-17

occupied by the priests, a great mass of fragments of pottery vases and jars was found. Some were of the blue-figured types found in the *barim* buildings of the palace in the season of 1910-11. Others were decorated with polychrome representations of garlands hung about their necks. But by far the commonest were undecorated jars of the common amphora type. Many of these had been provided with a hieratic inscription on their shoulders stating the nature and purpose of their contents, and from the fragments it was possible to put together a good many complete inscriptions. Such is that in figure 3. It reads: "Year 34. Beaten (potted?) meat for the repetition of the *heb sed*, from the *yakbit* of Tahutmes, son of the slaughterer Kay." *Yakbit* may be translated 'stock-yard,' or something similar. The *heb sed* is the jubilee celebrated in the thirtieth year of the kings' reigns. The expression "repetition of the *heb sed*," dated as it is in the thirty-fourth year of Amenhotep's reign, would then refer to his second jubilee, for records already existed both of the jubilee in the thirtieth year and of a third in the thirty-sixth year.¹ Professor Breasted surmised² that his second jubilee was celebrated in the thirty-fourth year, as in the case of Ramses II, but hitherto there has been no direct evidence of this fact.

Moreover, from the fact that sandstone fragments were found bearing part of an inscription referring to the festival, which seem to have belonged to a door frame of the building, as well as from the fact that the majority of the inscribed pottery fragments are of the thirty-fourth year, there seems considerable likelihood that the building was erected for the special purpose of the jubilee. At least, we may safely draw the conclusion from our collective evidence that the structure is the "Festival Hall," perhaps constructed for, but certainly employed for, the celebration of Amenhotep's second jubilee, in the thirty-fourth year of his reign.

The main part of the Festival Hall lies

in the western³ end of the enclosure, the remainder forming a great open court entered through a gateway in the eastern end of the enclosure-wall facing the Nile valley (see plan, fig. 4). The section of this court nearest the façade of the building proper was on a higher level than the rest, divided from it by a low retaining wall, the result being a low terrace with a ramp leading up to it at the center. Part, at least, of the terrace was smoothly paved with mud brick.

The chapel, or central hall—for the greater number of the chambers of the Festival Hall resemble storerooms rather than rooms of a religious character—lies in the center of the building. There are several doorways in the façade, but the main entrance, unlike the others, is provided with a small antechamber (A on plan) projecting two meters out from the façade. Mud-brick benches within on either side suggest a shelter-porch for the doorkeepers or attendant priests. Here were found sandstone fragments of the main entrance-doorway, which were inscribed with the titulary of Amenhotep; but they are too few to make it possible to determine whether the inscription contained anything more than the usual formulae.

The entrance leads into the largest hall in the building, the first hypostyle (B on plan). It is rectangular in shape, running east and west, the roof supported by six columns. Of these only the foundations exist, and it is impossible to determine with certainty whether the columns themselves were of wood or of stone. The size of the sandstone foundations however, suggests that the columns were probably of the same material. To the north and south small doorways lead into small chambers.

A doorway at the western end of the first hypostyle leads into a second hall of the same nature—this one smaller, having only four columns (C on plan). In these two halls the ceilings were decorated with the regulation temple-pattern of yellow stars on a blue ground. There were also traces

¹ Breasted, Records II, §§ 870 ff.

² *op. cit.*

³ Really northwest, the axis being as usual directed to the river and not due east (actually 47° south of east).

THE EGYPTIAN EXPEDITION, 1916-1917

of the vulture-pattern in the first hall. But here, as in the rest of the building, the preservation left much to be desired, the walls existing but a small height above their

all of practically the same dimensions, and are only to be distinguished from the many other similar rooms of the building by the fact that they are on a higher level. Of the



FIG. 5. THE SOUTH END OF THE FESTIVAL HALL, LOOKING EAST

foundations (for example, see fig. 5), and nearly all the doorways being despoiled of their thresholds and jambs. The walls were undecorated—so high as they are

three, the central one is reached from the hypostyle by a staircase of seven steps, the room itself being 55 cm. above the level of the hall. It is stuccoed in yellow, and



FIG. 6. SANDSTONE TANK WITH REMAINS OF STEPS, IN A VILLA NEAR THE FESTIVAL HALL

preserved, at least—but had been given a coat of plain white stucco over the mud plaster.

The west side of the second hypostyle is formed by the entrances to three long, narrow chambers (DDD on plan). They are

fragments of plaster with *kheker* decoration were found here. The two chambers on either side are provided with only four steps, and are thus not so high as the central one.

One is led to presume that these three

chambers are sanctuaries; in the absence of inscriptional evidence the most likely conjecture is that they were devoted to the service of the Theban triad, Amon, Mut, and Khonsu.

North of this central rectangular block

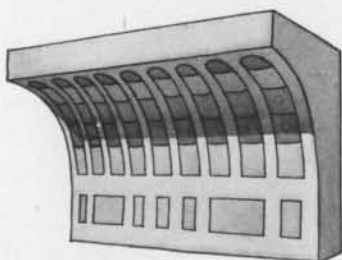


FIG. 7. SKETCH OF A PART OF A WOODEN CORNICE, INLAID WITH BLUE AND GREEN FAIENCE TILES

of the Festival Hall lies a series of chambers of the "storeroom" pattern. One would have expected the clearance of these rooms to have produced substantial remains of their former contents, but such was not the case. Quantities of fragments of large alabaster vases were brought to light,

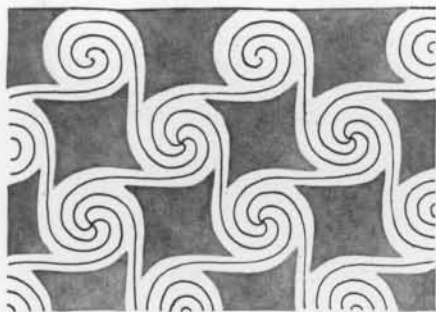


FIG. 8. RESTORATION OF WALL DECORATION OF BLUE FAIENCE TILES, AND SPIRALS ON GILT PLASTER

the inscriptions on which, and likewise on a broken offering-table, bear evidence of the Amon persecution during the reign of the king's successor Akhnaton, for in all cases the Amenhotep name is chiseled out. The vases themselves were wantonly broken. In view of these facts we may perhaps be justified in supposing that the

storerooms, if such they are, were thoroughly despoiled of their contents at the time when the agents of the heretic king were engaged in wiping out all traces possible of the cult of Amon.

The main enclosure-wall bounds the complex of buildings on the west. North of it, however, there is another series of long, narrow rooms (at P, on plan). These open from their southern ends upon a wide passage which separates them from the great enclosure, and extends the full length of its north side. About the center of this passage, or street, is situated a building of considerable dimensions (RR on plan), provided with a large colonnaded court. It is possible that it may be the office of the steward in charge of the stores. Here they could be received, checked, and distributed according to their nature to the proper magazines.

South of the central hypostyle halls the plan is not so complete, for a watercourse has cut away a good deal of the building, and it seems likely, too, that one corner—that between the façade and the south enclosure-wall—was never built. Here buildings predating the Festival Hall still exist, on a lower level than the latter. A whole house may be seen in the plan, with a large room (S) provided with a column for supporting the roof, and a bathroom. In the latter was a stone slab upon which the bather stood and from which the water drained into a neighboring basin (fig. 9). The quality of this house makes it improbable that these buildings were the dwellings of the workmen engaged in building the Festival Hall. Possibly, however, the plan of the latter was enlarged after its construction had commenced, and these houses had to be sacrificed.

At T on the plan are rooms similar to the storerooms north of the central hall. In them, and in the débris of the walls cast down by the water, were found large numbers of blue faience wall-tiles. Plaster, in which they had been imbedded, adhered to their backs; and there were traces of gold leaf on their faces near the edges. The decoration of which they were a part was evidently completed in gilt plaster, the spaces between the tiles being filled by

a spiral pattern (fig. 8), as in the decoration of the palace of Akhnaton at El Amarna.¹

The tiles had evidently been torn from the walls by the plunderers who afterward stripped off the gold leaf; for in most cases they were found lying in piles close together. It is uncertain what position this decoration had; for no evidence of its presence on the walls up to their existing height was found. A cornice, also, was found nearby which probably had stood originally over the lintel of a doorway. This cornice, which was of wood inlaid with small tiles, had been nearly destroyed by white ants, so that the whole could not be preserved; but it was possible to determine the dimensions, and the order of the tiles which decorated it. In design (fig. 7) it is of the regular *cavetto* type; the feathers, all of the same pattern, being composed of five tiles each, blue and green in color. The roll is represented by rectangular tiles of two sizes, and imitates the binding seen on the ordinary roll. The tiles were let into the wood, plaster being used to fix them, and the intervals were filled with plaster overlaid with gold leaf.

As on the north, the south side of the enclosure was flanked by a long passage, of the same width as the other. At its west end it gives access to houses, now in great part washed away by the *wadi* running past the south side of the group of buildings.

The east end of this way, that is to say, the southeast corner of the main enclosure, is the place where the great quantity of broken pottery vases and jars mentioned above was discovered. The majority were found in a deep, doorless chamber (U) built against the enclosure-wall, into which they had evidently been dumped from the rooms (at W, on plan) within the enclosure, which is on a higher level. Moreover, most of the jars had been sealed with mud stoppers on which had been impressed such stamps as "Potted meat," or "Wine for the Jubilee," or "Honey." Some were un-stamped and others smeared over with color. In some cases the jar had been opened by simply cracking off the neck instead of breaking away the sealing, so

¹Cf. Petrie, Tell el Amarna, Plate X, 2.

that some examples of the sealings were found intact with the mouth of the amphora still imbedded.

In a small house close by (at X, on plan),



FIG. 9. BATHING SLAB AND DRAIN IN A HOUSE AT THE SOUTH END OF THE FESTIVAL HALL

there is a kitchen with a fireplace and oven (fig. 10).

Between the southeast corner of the enclosure-wall of the Festival Hall and the cultivation are remains of houses (at Y, on plan) which must have been of some



FIG. 10. FIREPLACE AND OVEN IN A HOUSE SOUTH OF THE ENCLOSURE

importance. An interesting feature of one of these is a tank (Z) hewn out of a block of sandstone with limestone steps leading down to it (fig. 6). In this respect it resembles the villas depicted in the tombs at El Amarna. Curiously enough, in the debris near it a small fish in limestone was found.

This villa and traces of others adjoining it extend slightly in front of the east wall of the great enclosure. The ground in front of the remainder is bare desert, unless the denudation has destroyed all that existed there; for in this region there is little débris above the original level.

The forecourt itself, of the Festival Hall,

is a plain, rectangular space of large dimensions with no erections in it except the rooms in the southeast corner and what seems to have been a covered passage along the south side. It may be supposed that the priests, in whose charge the hall was, lived in these rooms and approached the temple through the passage in private.

AMBROSE LANSING.

THE WORK OF THE ROBB DE PEYSTER TYTUS MEMORIAL FUND AT THEBES

LAST season was again largely spent in satisfying the endless demands of the tomb of Puyemrê,¹ where the mass of fragments recovered invited reconstruction while affording scanty material for the solution of the problems involved. The absence, at the front, of E. J. Mackay, who has been engaged in the work of preservation of Theban tombs under a fund generously given by Robert Mond, put his trained mason at my disposal, and the surveillance of the delicate work of rebuilding and conservation occupied more time than I like to think of. But the responsibilities of having exposed ancient monuments to hazards of weather and theft, though often lightly regarded in Egypt, have always been taken seriously by our Expedition. Points of debate, too, which had been reserved to the last owing to their unattractive and tedious character, had to be dealt with, since publication was imminent. But tedium, like happiness, has no history for the public, and it is to be hoped that further reference to this tomb will be by way of citation of a published volume. The photograph of a reconstruction in color of a decorated doorway of the tomb, which was not available for the last report a year ago, is included here (fig. 11). This will show how much can be done by patient collection of stone fragments and scraps of evidence to restore shattered walls, brilliantly on paper and not unpleasingly in actual masonry.

The balance of my time was spent on the not less large and interesting tomb of

¹See also report on this tomb in Supplement to BULLETIN for May, 1917.

Kenamón (No. 93), keeper of the cattle of Amon (figs. 12 and 13), who had the good fortune or the good taste to employ on the decoration of his tomb one who must have been the best designer of his day, if not of his era. To this unknown genius his contemporaries or his successors did the signal honor of making facsimiles of what they considered to be his masterpieces, for study or for reproduction elsewhere. Nor does their selection differ much from one that would be made today.

A tedious task involved in the complete publication of this remarkable tomb was the re-excavation of its subterranean burial chambers for more exact measurement. A description of these galleries, which are so rough in character that, as planned on paper, they must perforce be an embellishment of the originals, will feebly show the labor involved in emptying and planning them, filled as they were with repulsive relics of the dead and nauseous odor of bats, and so remote from light and air that it smote the conscience to consign children to the task of removing or turning over the débris. From a side-chamber in the great hall of this rock-cut tomb one descends by thirty rude and very steep steps to a level gallery. One could also have gained this by a narrow passage which by tortuous ways descends from the floor of another part of the tomb and debouches into the gallery by a hole half-way up its wall. One's progress to the local under-world from this point is continued by stumbling down a second twisting flight of steps at the far end, and so reaching a hall with a ceiling supported on four rough pillars of



FIG. 11. DECORATED DOORWAY, TOMB OF PUYEMRÊ
FROM A RESTORATION IN COLOR BY N. DE G. DAVIES

rock. One seeks further penetration for some time before one finds it in an indirect line, through a passage which curves round the hall and conducts to a small antechamber. In the floor of this an uninviting flight of steps leads down to a still more malodorous and stifling set of rooms. In the inmost and lowest cellar a trench in the floor afforded the final resting place to the unhappy dead. By this time the visitor, whose candle only multiplies the dark recesses, has lost all sense of direction, distance, and depth and is conscious of a cow-

him to contemplate with equanimity. Nor were his trials over: we had still to clear the inmost hall. Falls from the roof had converted this from a seemingly pillared chamber into a cave, the upper recesses of which the eye could scarcely explore. Fortunately the wall held till the last hours, when a considerable fall occurred. The concluding clearances were distinctly scamped. These unsavory labors produced of course nothing but plans. Even my predecessor, R. Mond, had had little more reward. The fellah, not less than the an-



FIG. 12. COURTYARD AND ENTRANCE DOORWAY, TOMB OF KENAMÓN
AT SHEIKH ABD EL KURNEH, THEBES

ardly fear of being permanently lost in this foul under-world. He understands the fervent prayers of the Egyptian that death might be postponed till "after a good old age" and might even then afford a prospect of "seeing the sun and his beauties every day." Even the fellahin boys, whose own cribs are not very different or any fresher, broke into joyful cries as with dust-be-grimed nostrils and eyes they emerged from these burrows and greeted the sunlight, unwinding dirty clouts from their mouths, and making for the water-jars in jostling rivalry. In the end my zealous overseer, Mohammad Awad, retired to his bed for weeks and emerged a shade, impoverished no less in pocket than in flesh, owing to the fees of the local medicine-man, by whose nostrils alone he escaped a fate which late experiences did not allow

cient plunderer, sweeps marvelously clean and shows a courage and resource which deserve guidance to better ends.

A good deal of time was spent in making a collection of the colored hieroglyphs used on the walls. Although forms as late as these are contain much less history than those which are nearer their source in the objects, tools, animals, and what-not of contemporary life, yet they retain some gold-dust of history. They are, besides, of great importance for dating chance inscriptions, and for their decipherment when only traces of form and paint remain. The signs in this tomb have indeed suffered severely, but in compensation the artistic standard is so high that their lines and color are likely to be authoritative. I hope, therefore, to make this collection (dated to the reign of Amenhotep II) the basis for a



FIG. 13. VIEW NORTHWARD OVER THE THEBAN NECROPOLIS FROM KURNET MURRAÏ. THE POSITION OF THE TOMB OF KENAMÓN IN THE SOUTHEASTERN SLOPE OF SHEIKH ABD EL KURNEH IS MARKED BY THE ARROW

publication of Theban hieroglyphs of the Eighteenth Dynasty. It may be of interest to cite a few examples in illustration of their importance, albeit color must be ignored here. Many sides of the national art can be as instructively studied in these tiny pictures as mediaeval art in an illuminated initial. The delicacy and sureness of Egyptian line is delightfully manifested



FIG. 14

here, as well as the national genius for seizing salient features and adopting clever conventions while showing that instinctive conservatism that gives life and interest to an historic language.

The use of a hieroglyph as a determinative or word-sign is like that of a photograph on a passport. It finally clinches the identification of a concept with its written form, and often, when used in the description of an accompanying scene, it becomes



FIG. 15

an epitome of it and may thus give valuable information as to missing parts. Fig. 14 may be taken as an instance. It is the word-sign for *kbby*, "to dance," and shows a female acrobat turning a backward somersault dressed only in a black loincloth with a red patch on the seat and a mass of long hair which no doubt added to the effect of her whirling movements on the delighted spectators. A male figure stamping energetically can equally well be used to define the same verb. We are thus brought nearer to an exact connotation of the word; for it is evident that it includes, or is limited to, rhythmic movements of an ex-

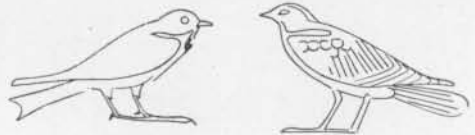
treme sort. Incidentally, as the extant scene only reveals the quiet music of the lute, its use here hints that the missing part of the picture must have contained



FIG. 16

the figure of an acrobat like this, whose barbaric performances are known to us from pictures like fig. 15, which I recovered lately from faint survivals of a defaced scene in Tomb 60.¹

The hieroglyphic fonts used in printing, on which the cursive forms used by the Egyptologist in his notes are naturally modeled, have been drawn unfortunately



FIGS. 17 AND 18

from debased types. Hence classical forms cannot be too often or too exactly reproduced. Justice will then be done to the subtlety of line employed by the calligraphist, and the fidelity with which the traditional touch is preserved through centuries and hardly effaced by the worst handwriting. The sign, e.g., which repre-



FIG. 19

sents a mouth, though it is usually only an alphabetic *r*, never becomes a mere lentoid. The greater rise of the upper lip and the drawn-out corners of the mouth are nearly always traceable (fig. 16).

¹Here, and to a small degree in a few other illustrations, I have allowed unindicated restorations. For fully authoritative drawings the publication must be awaited.

THE EGYPTIAN EXPEDITION, 1916-1917

A large number of common word-signs and syllabics are represented by birds, which are very liable to be confused unless form and color be carefully adhered to.



FIG. 20

For instance, the bird which stands for "great" and that for "little," "contemptible," though quite different in coloring, one being a wagtail, the other a small bird of tame brown hue, are scarcely distinguishable in outline, save for the shape of



FIG. 21

the tail (figs. 17 and 18). The same may be said of figs. 19 and 20, the vulture and the eagle (alphabetic *aleph* and a grammatical ending *tiu*), though it is very important that their rôles should not be confused. The pin-tail duck has two forms here.



FIG. 22

When marching erect, it is *se*, "a son"; when huddled, it is the determinative of the duck tribe (see vignette on cover and 21). The former is distinguished by color from the *geb* goose (fig. 22). The peculiar pose of the cormorant (fig. 23; *ak'w*, enter?) if rightly observed preserves it from

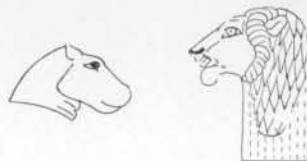
confusion with the above, but these are not the only dangerous resemblances. Similarly the tomb presents three word-signs for as many terms for oxen, thus giving valuable aid to the lexicographer in differentiating similar words.

Not a little history of the priceless prehistoric kind lies buried in these little pictures, and if it is often as difficult to isolate



FIG. 23

as the chemical elements of a stubborn organic compound, that is the more reason for having accurate copies on which to base research. The power of seizing salient features and reproducing them with tenacious fidelity is exemplified in the head of the hippopotamus (fig. 24; *at*, "a moment"), as is the power of transforming them into decorative features in the head of a lion



FIGS. 24 AND 25

(fig. 25; *pehti*, "strength"). This gift is not less manifest in the little hieroglyph than on a larger scale where the part of a compound capital under the abacus is formed by four heads, two those of lions, two those of the lion-derived god Bes, who plays the double rôle of a fierce and of a ridiculous yet kindly deity (fig. 26). The awful aspect of the lion is here all the more sharply contrasted with the clownish ugliness of the monster because the latter is directly drawn from the nobler beast. The brows, the channel from the corner of the eye, the wrinkles on the nose of the

angry animal, the mane that frames its face, become absurd features on the grotesque god. Only his mouth is stupidly human and feebly ferocious. The tongue which lolls below a row of bared teeth, and is a characteristic weakness of the animal, is ironically imposed on the god. In the flat



FIG. 26. REPRESENTATION OF PART OF A COMPOUND CAPITAL, TOMB OF KENAMÓN

design the ears are cleverly made common to both lion and agatho-demon. How it fared in the round we have, I think, no extant example to show.

On one of the walls we have an intensely interesting collection of New Year gifts exchanged by the king and his courtiers. They include statues, weapons, cabinet work, specimens of the goldsmith's art, etc. Appended to some of them are explanatory

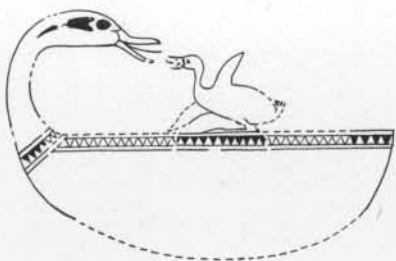


FIG. 27. REPRESENTATION OF AN IVORY(?) TOILET DISH, TOMB OF KENAMÓN

notes which enhance their value. In fig. 28, e.g., we have one of six charioteer's whips which seem to have served also as goads; and a bill of a unique, but very effective kind. By the former is written "220 whips of gold, ivory and ebony." From this note and the colors employed we learn that the whip had an ivory or ebony shaft (the examples are black and white alternately), bound with gold at the ends, a heavy knob of lapis or other pretty stone

as a stop, and a loop by which to hang it on the wrist. Of a fine chariot it is recorded, "His Majesty's chariot called 'the Syrian,' whose wood the King brought from the country of the gods (the mountains?) in the Euphrates district." But the *chef d'oeuvre* prepared by the goldsmiths for the king's delectation was a set-piece mounted on a pedestal (fig. 29). It consisted of *dôm* palms worked in gold, the spreading fans represented by green, the

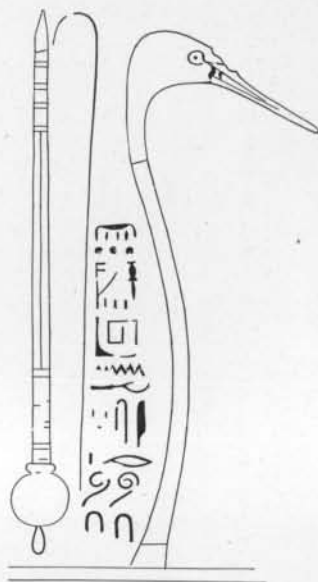


FIG. 28. REPRESENTATION OF A CHARIOTEER'S WHIP AND A BILL, TOMB OF KENAMÓN

clustered nuts by red stone inlay. Monkeys climb freely about the notched stems; and if the little models were as simian as the designs are, they must have pleased the Pharaoh not a little.

The whole wall is full of antiquarian interest. As a specimen we show a dainty ivory(?) toilet dish in the form of a swimming duck (fig. 27). The bird turns its head backwards in anxiety for the duckling which has mounted on its back, the neck by a happy fancy serving as the handle of the dish and the chick that of the revolving lid.

Artists must forever regret the loss of the upper part of the head of an ibex, which

THE EGYPTIAN EXPEDITION, 1916-1917

else might have been presented without fear as sufficient in itself to give proper rank to Egyptian art (fig. 33). The animal, brought to bay by a hound, is posed

sending a general treatment which is unique. The artist had to depict a tract of desert crowded with game of various kinds which has been browsing there on the spare



FIG. 29. MONKEYS IN DÔM-PALM. GOLDSMITH'S WORK, TOMB OF KENAMÓN

with tragic dignity as if on its native crags and seems to await the fatal stroke with a resignation which even the dog at its feet respects. The artist has worked over the rough gray pelt with a technique new

clumps of bush. Nile gravel he represents as a pink (i.e. ruddy) ground, dabbed with blue and red for its brown and gray pebbles; but, as this color would ill set off the figures, he has placed each animal or group

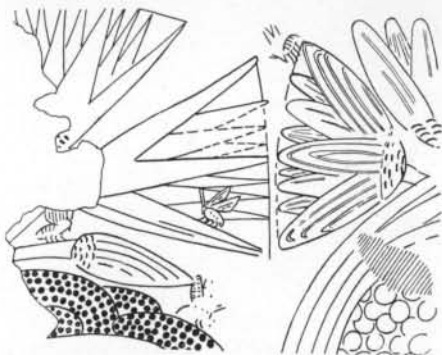


FIG. 30. NYMPHAEA LOTUS AND HORNETS, TOMB OF KENAMÓN

to Egyptian art, defining the hairs and marking the varying stones in naturalistic style.

The hunting scene in which this animal occurs, though pitifully damaged, has left us other attractive fragments, besides pre-

in a detached island round which the desert runs, the hard outlines of the free spaces being relieved by planting vegetation round them, as if each beast had taken cover in a patch of bush. Three such refuges are shown in figs. 31, 32. In one a

desert hare lies vigilant. In another a wild ass(?) is in labor. In a third a young antelope, undisturbed by the approaching

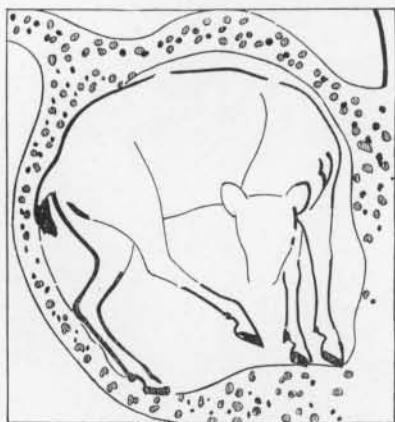


FIG. 31. A CALF AT ITS TOILETTE,
TOMB OF KENAMÓN

enemy, balances itself on the tips of its hoofs in an effort to reach its hind leg with its tongue. In each case the broken



FIG. 32. A HARE IN HER FORM AND THE
HEAD OF A WILD ASS, FROM A HUNTING
SCENE, TOMB OF KENAMÓN

and worn remnants of the pictures only serve to enhance the skilful characterization of each species and its natural pose.

A girl's figure which was once very attractive has been restored and cleverly idealized by Prisse d'Avennes in his *Art* (Vol. II, Plate 60). It must be confessed that the ravages of time, cruel as ever to the sex, have been greatly minimized by him; but more of Thebes and less of Paris still leave her with sufficient proof of her past charm.

The historian, too, will find gratitude for what is left out, balanced by chagrin at what has been lost, as he regards the remains of an inscription the original length of which is scarcely equaled in the necropolis, but of which only a bare third remains to hint at a royal admonition to Kenamón on the conduct of his offices.

The artist of this tomb, like his younger contemporary who drew the scenes for Nakht¹, grew weary when he left living forms and had to portray offerings piled up for presentation to the gods, though even here his picture of still life reveals distinction and richness. His effort to relieve his yawns is seen in that he not only brings back the beautiful *Nymphaea Lotus*, once so common in Northern Egypt, but amuses himself by introducing, with a fidelity to local conditions which every dweller in Egypt will appreciate, the yellow hornets which creep over everything; on so small a scale, however, that the careless glance of his patron would pass over or pardon this breach of etiquette (fig. 30).

Two general features of the decoration of this tomb remain to be noticed which help to give it a distinctive place in the history of Theban art. The background of all the walls is not that customary violet, a bequest of hoary antiquity and only tolerable when on the point of evanition or when used on the weakest shades, but a golden yellow. The original tone, on which everything depends, can scarcely be recovered, but even at its least happy harmony with the imposed colors it imparts a great richness to the general effect. The use of a design against a yellow ground elsewhere represents the gilt or wooden walls of a screened throne or indicates an original on papyrus. It would be very interesting if its use here could show that the artist

¹ Davies, *Tomb of Nakht*, p. 51, footnote 3.

THE EGYPTIAN EXPEDITION, 1916-1917

carried out his designs beforehand on sheets of papyrus. But I am inclined to hazard the suggestion that the color may be derived from the use of a vivid yellow clay which in certain northern localities is used as a foundation for mural designs; if so, it might hint that this Da Vinci of Thebes came to it from a northern school. The yellow tone of the walls has been still further enriched by a thick coating of varnish which the artist or the owner, as if conscious of the value of the designs, has spread over

ment of stone which happened to be turned over was found to contain the figure of the highest local official at the commencement of the Sixth Dynasty, "the viceregent, governor of the South, Controller of the State granaries, Unasonkh" (fig. 34). So sparse is our knowledge of the early history of Thebes that this is a notable contribution to it.

This unchivalrous war, which has made travel so precarious and forbids me to risk on the high seas material gained with such

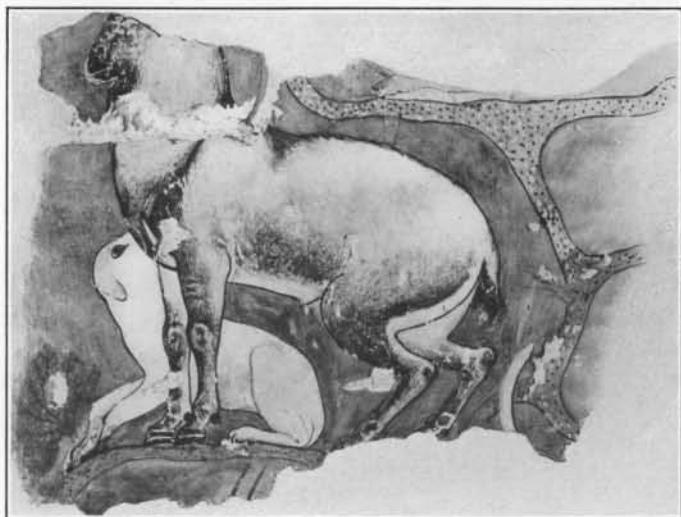


FIG. 33. IBEX AND HOUND, FROM A HUNTING SCENE, TOMB OF KENAMÓN
FROM A COPY IN COLOR, NOW IN THE METROPOLITAN MUSEUM

all the surface instead of confining its use to special subjects. It has now deepened to darkest brown or has corroded away altogether.

Finally we may remark that Kenamón did not escape what was the fate of nearly every high official in Thebes, soon or late, the disfavor of the king and the consequent wreckage of his chief pride and hope, his commemorative tomb. If his name survives in a single instance, it is by oversight: his portrait is everywhere destroyed.

An unexpected incident of the season's work was connected with an attempt to find a safer magazine for the fragments found by me in Tomb 48 in 1914. A frag-

ment of stone which happened to be turned over was found to contain the figure of the highest local official at the commencement of the Sixth Dynasty, "the viceregent, governor of the South, Controller of the State granaries, Unasonkh" (fig. 34). So sparse is our knowledge of the early history of Thebes that this is a notable contribution to it.

This unchivalrous war, which has made travel so precarious and forbids me to risk on the high seas material gained with such

labor, threatens to put a stop to further acquisitions by the Tytus Fund for the present; but as there is much to be done at home in preparing our large accumulations for publication, this may prove an unintended blessing. It has also robbed us during the past season of the services of Mr. Burton, engaged in administrative work for the military in Cairo, and of Mr. Hopgood, who, after being somewhat seriously wounded at the front in the autumn of 1916, has returned to duty. Fortunately his work, for the present, is of a lighter kind and gives us hope that he may be spared to return to his work on our staff in happier days to come.

N. DE GARIS DAVIES.



FIG. 34. LIMESTONE FRAGMENT INSCRIBED "THE VICEREGENT GOVERNOR OF THE SOUTH, CONTROLLER OF THE STATE GRANARIES, UNASONKH"