

EGYPTIAN SECTION.

THE ECKLEY B. COXE EXPEDITION.

WHILE Dr. MacIver carried on at Halfa the main work of the season, described in the last number of the *JOURNAL*, I was detailed to clear the town and fortress of Karanog, some eighty miles to the north. When the work was completed¹ a little time remained at my disposal, and I turned my attention to the graves of the

intendent of the Temple of Horus of Ma'am, about 1150 B. C., and was the head of a family of important local officials. A little to the southeast of the hill is a large cemetery of peculiar interest. In all Egypt these are the only shaft graves of the New Empire that retain their original superstructures, small square chapels of mud brick with vaulted roofs, which are carried up in solid brick-work to a point, so as to give the effect of a pyramidion standing on a straight-



Fig. 25.—Chapel of Mud Brick Forming the Superstructure of a New Empire Tomb.

ancient inhabitants of Ma'am, an Egyptian town of the New Empire, whose ruins can be traced behind the modern village of Anibeh. In the high desert, about two miles from the river, stands an isolated hill wherein is cut a gallery-tomb with well painted reliefs; this is the tomb of Prince Pennut, a noble who was super-

sided podium or base (Fig. 25). The inner walls of these chapels were once covered with frescoes; thus in the tomb-chapel of Mery (Fig. 26) were painted a seated figure of Osiris, Anubis weighing the heart and opening the door of the hall, a priest clad in his leopard-skin, the sacred tree wherein stands the goddess pouring water over her two worshippers, the cow Hathor appearing from behind the

¹A report on this work is now in process of preparation.

western hills, and the pyramid-tomb itself with the mummied figure of Mery before it. But the mud plaster has fallen away and the paintings have almost wholly perished; the weight of the solid brick pyramids has broken through the vaults, and plunderers seeking ignorantly for booty have too often completed the ruin wrought by time and weather. It was in one of these chapels (that shown in Fig. 26) that Dr. MacIver four years ago

east; behind was a second court, which had probably been vaulted; it lay directly over the tomb proper, the stepped approach to which occupied its central area and had probably also been vaulted. The wall of the eastern courtyard was continued so as to enclose the western, leaving a space between the inner and outer walls about two feet six inches wide; this space was divided up by cross-walls at every seven or eight feet, and in these nar-



Fig. 26.—Interior of Chapel Forming Superstructure of New Empire Tomb.

found the magnificent painted stela of Mery, overseer of the King's treasury in Nubia, that is now in the University Museum (Fig. 27).

Dilapidated as they are, the rarity of these superstructures makes them very important. Even more remarkable was the building that stood above a large "dromos" tomb in the same quarter of the cemetery. In front was a fore-court with brick pillars and an entrance to the

row coffins were subsidiary burials, probably of servants or retainers of the local magnate. The whole arrangement recalls that of the royal tombs of the earliest Egyptian dynasties of more than two thousand years before.

These tombs were all cut down into the rock and were reached either by a perpendicular shaft or by a stepped dromos, the pyramid, when there was one, usually standing a little west of the shaft's mouth

above the chambers; but the poorer people were buried in small graves roughly hollowed out of the shelving rock face of the desert plateau or else in the loose sand below it. They were encased in clay coffins, with faces rudely moulded in relief; the better classes had had painted wooden sarcophagi, long since devoured by white ants.

their offices will give us a connected piece of provincial history, while their material belongings, thus accurately dated, will be very valuable for the archaeology of a little-known period. The tombs excavated last season form but a very small proportion of the total number yet to be dug, so that nothing like all the evidence is yet to hand, nor has there yet been time to



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Fig. 27.—Stela of Mery.

Not a little of the interest of these graves lies in the fact that a good many of their occupants were members of the same noble family, whose chief representative, Prince Pennut, was buried in the painted hill-tomb behind the cemetery. The tracing out of their relations and of

work over what we have, but it is clear that the Pennuts of Ma'am filled for some generations most of the principal offices of the district. Thus Mery, Overseer of the Treasury in Nubia, whose stela is figured above, was the seventh son of Prince Pennut; his youngest sister, Thy,

Songstress of Horus of Ma'am, seems to have married one Hornekht, who at one time held the same office. This Hornekht had made for his sister, Tanezem, Songstress of Amen, a pretty blue glaze stela which is now in the University Museum.

the fragments of whose stela, now in the Museum, show that he too held office in Wawat, the inter-cataract region where Ma'am stands. Amongst other titles of people not necessarily connected with the family we have that of a person already



Fig. 28.—Red Sandstone Statuette.

Other sons of Pennut were scribes, priests, and temple officials; his grandson, another Pennut, who lived during the reign of Rameses IX (1142-1123 B. C.) was buried under one of the better preserved pyramids, which he shared with one Weseremnetef, presumably a relative,

known in history, Messui, Viceroy of Cush in the time of Siptah; of Pentaurt, Captain of Troops in the days of Seti I; of Dwaha, chief priest of Horus of Shenyt; and of a deputy of Wawat, Mahu. The tombs had been very richly furnished, and though plundered in antiquity had

not been subject to that repeated robbery in ancient and modern times from which the cemeteries at Northern Egypt have suffered; consequently, though only a small number were opened, they produced a considerable quantity of fine museum specimens now on exhibition.

the paint with which they were originally covered was much faded and the inscriptions had disappeared; a more unusual specimen is that on Fig. 29, a beautifully carved though conventionally treated statuette of steatite which has been glazed with the vitreous glaze generally ap-



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Fig. 29.—Statuette of Glazed Steatite.

On Fig. 28 is shown a statuette of Mahu, Deputy of Wawat; it is carved in red sandstone, the color heightened with a wash of haematite and the details picked out in black and yellow. Several statuettes of limestone were found, but

plied to scarabs; it is perfect except for the feet, which have been broken away. The personage represented is yet a third Pennut, whose relation to the great family is not at present clear. Another remarkable object is the faience cup or

chalice on Fig. 30; it is moulded in relief as a lotus flower, a type not in itself uncommon; but in this case, instead of the

within these again are petals of a deep red. In the same tomb as the sandstone statuette of Pennut III were found numerous pieces of colored faience inlay; the original background, which was probably of wood, has disappeared, but the glaze silhouette can be reconstructed as showing a man in the attitude of prayer before a cluster of papyrus reeds and bullrushes. These three objects throw a novel light upon one of the minor arts of the nineteenth dynasty.

The pottery, though plentiful, is not remarkable, the traditions of the eighteenth dynasty being for the most part faithfully followed and but slightly developed; one curious vase has the face, arms and breasts of a woman modeled in relief. From an unfinished tomb came a magnificent vessel of Cretan fabric decorated in creamy white and chocolate color, with bands of running spirals and marguerites. The specimen, according to Dr. A. J. Evans, falls very early in the



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Fig. 30.—Cup in Shape of Lotus Flower.

usual blue glaze being employed, the stem and outer petals of the flower and the interior of the cup are in a dead blue-black, the inner petals are white, and



Fig. 31.—Vase of Cretan Fabric.

period Late Minoan I, and should be dated about 1600 B. C.

A large number of scarabs were obtained, bearing the traditional name of Thothmes III, that of Amenhotep, of Sety, of Rameses II and of Queen Tauseret. Two specimens were unique; one, now in the Cairo Museum, is a large heart-scarab of steatite with its wings widely extended, the markings on these and on the back picked out with gold foil; another, also of steatite, represents the sacred beetle perched on a pectoral of beads with hawks' head clasps carved out of one piece of stone; these two came out of the same tomb. Two daggers of bronze with ivory handles were found in another tomb; they are of the regular eighteenth dynasty type; a small fragment of a vessel of blue and white glass with human figures moulded in relief upon it bore witness to the treasures that early plunderers had destroyed. C. L. WOOLLEY.

BABYLONIAN SECTION.

A LOVE CHARM ON AN INCANTATION BOWL.

THE incantation bowls from Babylonia are mostly of a prosaic and monotonous character. As one of the bowls in the Museum finally proves, these vessels, properly inscribed, were inverted, duplicates being placed at the four corners of the house, so that by the process of sympathetic magic the demons might be imprisoned. The exorcisms are of a domestic character, for the banishing of all ill spirits from the house and bed and persons of the family concerned. By a natural development we find certain bowls, not represented, however, in our collection, destined for use in the graveyards, to lay the ghosts of the dead.

The inscriptions are tiresome repetitions of the names of the evil spirits and of the formulas which are efficacious to

bar them. They are of interest to the philologist as original documents of interesting dialects. The student of religion finds in them clues connecting the syncretistic faiths of the Babylonia of about 500 A. D. with their earlier sources. They cannot be said to be of general interest.

The Museum collection contains two exceptions to this grey monotony, and these are unique among all the bowl inscriptions. They spring from the passion which "makes the world go round"; as love-charms they will arrest the attention of many who have no interest in archaeology.

One of these is a charm effected by a woman to gain the love of her husband. The text is badly mutilated, but it appears that the woman is childless and desires a woman's blessing of children. The merely prophylactic character of bowl magic has been ignored, and the bowl has been used as a piece of convenient magical material.

But the other inscription is worth quoting at length. The translation reads as follows:

"In the name of the Lord of heaven and earth. Appointed is this bowl in regard to Anur¹ son of Parkoi, that he be inflamed and kindled and burn after Ahath, daughter of Nebazak.

"Presses of eternity (?) which have only been pressed (?) . . .² a man in his heart. (3) One takes *hrk* and hot-herbs, which they call sunwort, *mtlln* and peppers . . . and the mysteries of love which she has sprinkled upon . . ., she shall sprinkle upon this Anur, son of Parkoi, so that he be inflamed and kindled and burn after Ahath, daughter of Nebazak, and in passion and in the mysteries of love . . . pieces from his heart. . . .

¹The latter part of the name is lost.

²These dots indicate lacunae or unintelligible passages.