

U
500069
29

C500069
29

ARCHAEOLOGICAL SURVEY OF EGYPT

EDITED BY R. O. FAULKNER

TWENTY-NINTH MEMOIR

THE ROCK TOMBS OF MEIR

PART VI

THE TOMB-CHAPELS OF UKHḤOTPE SON OF IAM (A, No. 3)
SENBI SON OF UKHḤOTPE SON OF SENBI (B, No. 3), AND
UKHḤOTPE SON OF UKHḤOTPE AND ḤENY-ḤERY-IB (C, No. 1)

BY

AYLWARD M. BLACKMAN, M.A., D.LITT., F.B.A.

EMERITUS PROFESSOR OF EGYPTOLOGY IN THE UNIVERSITY OF LIVERPOOL; FORMERLY LAYCOCK
STUDENT OF EGYPTOLOGY AT WORCESTER COLLEGE, OXFORD; OXFORD UNIVERSITY NUBIAN
RESEARCH SCHOLAR 1910; ONE-TIME SCHOLAR OF THE QUEEN'S COLLEGE

AND

MICHAEL R. APTED, M.A.

WADHAM COLLEGE, OXFORD

WITH THIRTY-FIVE PLATES

(EIGHTEEN LINE, FOURTEEN PHOTOGRAPHIC AND THREE COLOURED)

LONDON

SOLD AT

THE OFFICES OF THE EGYPT EXPLORATION SOCIETY

2 HINDE STREET, MANCHESTER SQUARE, LONDON, W. 1

ALSO SOLD BY BERNARD QUARITCH, 11 GRAFTON ST., NEW BOND ST., W. 1; GEOFFREY CUMBERLEGE,
OXFORD UNIVERSITY PRESS, AMEN HOUSE, WARWICK SQ., E.C. 4, AND 114 FIFTH AVENUE, NEW YORK, U.S.A.;
KEGAN PAUL, TRENCH, TRUBNER & CO., 43 GREAT RUSSELL ST., W.C. 1;
GEORGE SALBY, 65 GREAT RUSSELL ST., W.C. 1

1953

THE ROCK TOMBS OF MEIR—VI

THE ROCK TOMBS OF MEIR

PART VI



TOMB-CHAPEL C, NO. 1: STATUE-RECESS IN WEST WALL OF ROOM B (SEE PLATES XIII, XV, and XXVI, 1)

AMERICAN UNIVERSITY
1330018

C 500069

29

ARCHAEOLOGICAL SURVEY OF EGYPT

EDITED BY R. O. FAULKNER

TWENTY-NINTH MEMOIR

THE ROCK TOMBS OF MEIR

PART VI

THE TOMB-CHAPELS OF UKHḤOTPE SON OF IAM (A, No. 3)
SENBI SON OF UKHḤOTPE SON OF SENBI (B, No. 3), AND
UKHḤOTPE SON OF UKHḤOTPE AND ḤENY-ḤERY-IB (C, No. 1)

BY

AYLWARD M. BLACKMAN, M.A., D.LITT., F.B.A.

EMERITUS PROFESSOR OF EGYPTOLOGY IN THE UNIVERSITY OF LIVERPOOL; FORMERLY LAYCOCK
STUDENT OF EGYPTOLOGY AT WORCESTER COLLEGE, OXFORD; OXFORD UNIVERSITY NUBIAN
RESEARCH SCHOLAR 1910; ONE-TIME SCHOLAR OF THE QUEEN'S COLLEGE

AND

MICHAEL R. APTED, M.A.

WADHAM COLLEGE, OXFORD

WITH THIRTY-FIVE PLATES

(EIGHTEEN LINE, FOURTEEN PHOTOGRAPHIC AND THREE COLOURED)

LONDON

SOLD AT

THE OFFICES OF THE EGYPT EXPLORATION SOCIETY

2 HINDE STREET, MANCHESTER SQUARE, LONDON, W.C. 1

ALSO SOLD BY BERNARD QUARITCH, 11 GRAFTON ST., NEW BOND ST., W. 1; GEOFFREY CUMBERLEGE,
OXFORD UNIVERSITY PRESS, AMEN HOUSE, WARWICK SQ., E.C. 4, AND 114 FIFTH AVENUE, NEW YORK, U.S.A.;

KEGAN PAUL, TRENCH, TRUBNER & CO., 43 GREAT RUSSELL ST., W.C. 1;

GEORGE SALBY, 65 GREAT RUSSELL ST., W.C. 1

1953



PREFACE

It is due to the generous help afforded us by the Service des Antiquités and its Director-General, Monsieur l'Abbé Drioton, that Mr. Michael Apted and I were able to complete the record of the Middle-Kingdom tomb-chapels at Meir during the season 1949-50. While we fully realized the unique character of the paintings in the tomb-chapel of Ukhhotpe son of Ukhhotpe and Heny-hery-ib (C, No. 1), at the same time we did not see how any one of us, either Apted, or Moris Effendi (see the Preface to *Rock Tombs of Meir*, v), or I, could possibly find time to undertake the tracing of them, confronted as we were with so much work in the Tomb-chapel A, Nos. 1 and 2. But such an undertaking we knew to be absolutely necessary, if the tomb-chapel in question was to be satisfactorily recorded, owing to the fact that the tracings which I had made in 1912, though nearly complete, were on paper that had turned a deep yellow and had become exceedingly brittle. Hearing of our difficulties through the medium of our good friend Monsieur Stoppelaëre, who paid us two all too short but most welcome visits, the Director-General and Dr. Abu 'l-Naga sent us a second draughtsman in the person of Isma'îl Effendi Şâdiq, who arrived at Meir on 15 February and remained with us till 20 April. Isma'îl very soon showed himself to be a most competent artist, and I cannot speak too highly of the patience and care with which he carried out a difficult and sometimes very laborious task. The inking-in of his beautifully executed tracings has been most satisfactorily accomplished by Mr. S. R. Shepherd, for whose valuable assistance we are deeply grateful. My own tracings, despite their condition, were, I might add, very useful in cases where the paintings had suffered damage between 1912 and 1949. In the course of his two visits Monsieur Stoppelaëre took many photographs of the frescoes in Tomb-chapel C, No. 1, and thus rendered us a most helpful service in addition to his many other good deeds. A complete photographic record of the same tomb-chapel has also been made by Apted, who has likewise taken coloured photographs of many of the paintings. The two coloured Plates XX and XXI are reproductions of paintings by Mr. F. F. Ogilvie, some of whose work has already been reproduced in *Rock Tombs of Meir*, i and iii. Finally I must express my warm thanks to my friend and successor at Liverpool University, Professor H. W. Fairman, who has devoted much time to looking up references for me and has also made several valuable suggestions in respect of the much-broken explanatory texts.

AYLWARD M. BLACKMAN

PENSARN, ABERGELE, N. WALES

March 1951

CONTENTS

PREFACE	v
LIST OF PLATES WITH REFERENCE TO THE PAGES ON WHICH THEY ARE DESCRIBED	ix-x
THE TOMB-CHAPEL OF UKHḤOTPE SON OF IAM (A, No. 3)	
Ukhḥotpe's Political Standing and Family Connexions	1
Divinities	1
Festivals	1
Description of the Tomb-chapel	2
THE TOMB-CHAPEL OF SENBI SON OF UKHḤOTPE SON OF SENBI (B, No. 3)	
Titles and Epithets of Senbi	3
Members of Senbi's Family with their Titles and Epithets	3
Divinities	4
Description of the Tomb-chapel	5
THE TOMB-CHAPEL OF UKHḤOTPE SON OF UKHḤOTPE AND ḤENY-ḤERY-IB (C, No. 1)	
Titles of Ukhḥotpe	8
Epithets of Ukhḥotpe	8
Members of Ukhḥotpe's Family and Ḥarim with their Titles and Epithets	9
Funerary Officials	11
Divinities	11
Ukhḥotpe Son of Ukhḥotpe and Ḥeny-ḥery-ib and his Family	13
Description of the Tomb-chapel	13
INDEXES	
I. General Index	38
II. Egyptian Words (Selected)	38

LISTS OF PLATES

WITH REFERENCE TO THE PAGES ON WHICH THEY ARE DESCRIBED

I. (Frontispiece) Tomb-chapel C, No. 1: statue-recess in west wall of Room B (see Pls. XIII, XV, and XXVI, 1)	14, 32-37
II. Tomb-chapel A, No. 3: plan.	2
Tomb-chapel B, No. 3: statue-recess:	7
entrance to Room B:	7
east face of NW. pillar	5
III. Tomb-chapel B, No. 3: plan and section	5-7
IV. Tomb-chapel C, No. 1: plan and section	13-14
V. Tomb-chapel A, No. 3: inscribed façade of western statue-recess	2
VI. Tomb-chapel B, No. 3: Room A: south wall: stela No. 1	5-6
VII. Tomb-chapel B, No. 3: Room A: south wall: stela No. 2	6
VIII. Tomb-chapel B, No. 3: Room A: west wall: inscribed doorway	7
IX. Tomb-chapel C, No. 1: Room B: east wall: north of entrance, Register 2	16-17
X. 1. Tomb-chapel C, No. 1: Room B: east wall: north of entrance, Register 1	16-17
2. Tomb-chapel C, No. 1: Room B: east wall: south of entrance	15-16
XI. Tomb-chapel C, No. 1: Room B: south wall: lower scene	15, 22-24
XII. Tomb-chapel C, No. 1: Room B: south wall: upper scene	24-25
XIII. Tomb-chapel C, No. 1: Room B: west wall	14-15, 25-37
XIV. Tomb-chapel C, No. 1: Room B: west wall: details from southern scene	29
XV. Tomb-chapel C, No. 1: Room B: west wall: south wall of statue-recess.	35-37
XVI. Tomb-chapel C, No. 1: Room B: west wall: west wall of statue-recess	33
XVII. Tomb-chapel C, No. 1: Room B: west wall: north wall of statue-recess	33-35
XVIII. Tomb-chapel C, No. 1: Room B: north wall: lower scene	15, 17-21
XIX. Tomb-chapel C, No. 1: Room B: north wall: upper scene	17, 21-22
XX. Tomb-chapel C, No. 1: part of north wall of statue-recess in west wall of Room B (see Pl. XVII)	33
XXI. Tomb-chapel C, No. 1: part of north wall of statue-recess in west wall of Room B (see Pl. XVII)	35
XXII. 1. Exterior of Tomb-chapel C, No. 1 as it appeared in 1913	13-14
2. Interior of Tomb-chapel C, No. 1 as it appears today	14
XXIII. 1. Tomb-chapel C, No. 1: Room B: north wall (see Pls. XVIII and XIX)	14, 15, 17-22
2. Tomb-chapel C, No. 1: Room B: south wall (see Pls. XI and XII)	14, 15, 22-25
XXIV. Tomb-chapel C, No. 1: Room B: west wall (see Pls. I and XIII)	14, 15, 25-31
XXV. 1. Tomb-chapel C, No. 1: Room B: west wall: part of scene south of statue-recess (see Pls. XIII and XIV)	28-29
2. Tomb-chapel C, No. 1: Room B: south wall: part of Register 1 (see Pl. XI)	15, 23-24

LIST OF PLATES




XXVI. 1.	Tomb-chapel C, No. 1: Room B: statue-recess in west wall (see Pls. I, XIII, and XVI)	14, 31-37
2.	Tomb-chapel C, No. 1: Room B: west wall: part of fowling scene north of statue-recess (see Pl. XIII)	25-28
XXVII. 1.	Tomb-chapel C, No. 1: Room B: west wall: part of fowling scene north of statue-recess (see Plate XIII)	25-28
2.	Tomb-chapel C, No. 1: Room B: west wall: part of fowling scene north of statue-recess (see Plate XIII)	25-28
XXVIII. 1.	Tomb-chapel C, No. 1: exterior as it appears today (see Pl. XXII, 1)	13-14
2.	Tomb-chapel C, No. 1: Room B: west wall: part of scene north of statue-recess (see Pl. XIII)	25-28
3.	Tomb-chapel C, No. 1: Room B: west wall: part of scene south of statue-recess (see Pls. XIII, XIV, and XXV)	28-29
4.	Tomb-chapel C, No. 1: Room B: west wall: part of scene north of statue-recess (see Pl. XIII)	25-28
XXIX. 1.	Tomb-chapel C, No. 1: Room B: north wall: part of Register 1 (see Pl. XVIII)	15, 19
2.	Tomb-chapel C, No. 1: Room B: north wall: part of Register 1 (see Pl. XVIII)	15, 19
XXX. 1.	Tomb-chapel C, No. 1: Room B: north wall: part of Register 2 (see Pl. XVIII)	15, 19-20
2.	Tomb-chapel C, No. 1: Room B: north wall: part of Register 2 (see Pl. XVIII)	15, 19-20
XXXI. 1.	Tomb-chapel C, No. 1: Room B: east wall: north of entrance: two figures in Register 1 (see Pl. X, 1)	16
2.	Tomb-chapel C, No. 1: Room B: west wall: part of scene north of statue-recess (see Pl. XIII)	26
3.	Tomb-chapel C, No. 1: Room B: west wall: part of scene south of statue-recess (see Pl. XIII)	28
4.	Tomb-chapel C, No. 1: Room B: west wall: hieroglyphs on south jamb of statue-recess (see Pl. XIII)	31
XXXII. 1.	Tomb-chapel C, No. 1: Room B: north wall: part of upper scene (see Pl. XIX)	21
2.	Tomb-chapel C, No. 1: Room B: south wall: part of upper scene (see Pl. XII)	25
3.	Tomb-chapel B, No. 3: recesses for stelae and burial shaft in Room A	5, 7
4.	Tomb-chapel B, No. 3: pillar and recesses for stelae in Room A	5, 7
XXXIII. 1.	Exterior of Tomb-chapel B, No. 3 as it appeared in 1913	5
2.	Tomb-chapel B, No. 3: south-west corner of Room A with stelae (see Pls. III, VI, and VII)	7
XXXIV. 1.	Tomb-chapel of B, No. 3: Stela No. 1 on south wall of Room A (see Pls. III and VI)	5-6
2.	Tomb-chapel B, No. 3: east face of inscribed doorway admitting to Room B (see Pl. VIII)	7
XXXV. 1.	External view of Tomb-chapel A, No. 3 (see Rock Tombs of Meir, V, Pl. LI)	2
2.	Interior of Tomb-chapel A, No. 3 (see Pls. II and V)	2

THE ROCK TOMBS OF MEIR





PART VI

THE TOMB-CHAPEL OF UKHḤOTPE SON OF IAM (A, NO. 3)







UKHḤOTPE'S POLITICAL STANDING AND FAMILY CONNEXIONS¹

THE only relatives mentioned in the inscriptions on his statue-recess—and there are no other inscriptions in the tomb-chapel—are his father , Iam, and his son who bears the same name as himself, , Ukhḥotpe. Both these Ukhḥotpes have the title , Governor, but not the elder Ukhḥotpe's father Iam. This is the only title we find assigned to our Ukhḥotpe. Both Ukhḥotpes are given the epithet 'Justified'.

DIVINITIES

NAME	TITLES AND EPITHETS	PLATES
 , Anubis.	 , Leader of the Two Lands, ² Who is on his Hill, the Enshrouded One, lord of the High Land. ³	V
 , Osiris Onnōphris.		V
 , The Greater Ennead that is in Abydos.		V

FESTIVALS

 , The Monthly Festival.	V
 , The Half-monthly Festival.	V
 , The Five Epagomenal Days.	V
 , New Year's Day.	V
 , The <i>Wjg</i> -festival.	V
 , The Supper (of the Beginning of the Year). ⁴	V

¹ For Ukhḥotpe's possible place in the genealogical tree of the Middle-Kingdom rulers of the Cusite nome see *Rock Tombs of Meir*, i, pp. 11 ff.; iii, p. 35 and p. 34, n. 3.

² See Kees, *Götterglaube*, p. 207.

³ See *ZÄS* li, p. 120, no. 99.

⁴ See *Rock Tombs of Meir*, iii, p. 13, n. 6.

DESCRIPTION OF THE TOMB-CHAPEL

THE tomb-chapel of Ukhhotpe son of Iam consists of a small and roughly rectangular room situated almost immediately above the entrance to A, No. 1 (see Pl. XXXV, 1, and *Rock Tombs of Meir*, v, Pl. LII). It measures about 3.2 m. from north to south and 3.70 m. from east to west. The cutting of the doorway has been carried out with some care (see Pls. II and XXXV, 1), but, with the exception of one of the two statue-recesses in the northwall, all the rest of the interior, ceiling, walls, and probably also the floor, is roughly hewn and poorly finished. The general appearance of the chamber has not been improved by the breaking away of the north-east corner, which is now open to the air. We did not have the floor cleared of the sand which lies thickly upon it, for that would have been a longish job and not worth the expense. Accordingly we cannot give the actual height of the chamber with any accuracy. There are two recesses for statues, already alluded to, in the north wall. The eastern recess, which is roughly hewn and looks unfinished, is narrower than the other, but more deeply cut into the wall (see Pls. II and XXXV, 2). The lintel and jambs of the western recess, which are inscribed, are painted salmon pink with dark reddish spots to imitate red granite. The hieroglyphic signs are incised and coloured blue. Inside, on all three walls, there is a black dado surmounted by blue, red, and yellow bands (see Pl. XXXV, 2), the space above it being painted like the jambs and lintel to imitate red granite. On both sides of the entrance to the recess, which was evidently intended to house a statue of the deceased Ukhhotpe, there is a socket at top and bottom for the two door-leaves to turn in (cf. *Rock Tombs of Meir*, i, Pl. XV, 2). At some time or other the walls of the chamber were coated with mud-plaster, but not apparently the painted recess or its jambs and lintel.

THE INSCRIPTIONS ON THE FAÇADE OF THE WESTERN STATUE-RECESS (Pls. V and XXXV, 2)

1. The inscription on the lintel

The first two lines of this text are very badly damaged and in places illegible.



[1] *He made (it) as his monument for his father, the Governor, Iam's son, Ukhhotpe, Justified ... this tomb-chapel (is) in? ? [2] An offering which the King gives (to) Osiris-Omnophris¹... who presides² in Abydos, great god, lord of the West, that he may give a thousand of bread, beer, bulls, [3] birds, alabaster vessels, and clothing, what the sky provides, what earth creates, every kind of herb, yea, every good and pure thing whereon a god lives, for the spirit of [4] the Honoured One, the Governor, Iam's son Ukhhotpe, Justified; being what his son, his beloved, has made for him (namely) the Governor, Ukhhotpe's son, Ukhhotpe,³ Justified.*

2. The inscription on the left jamb

[1] *An offering which the King gives to the greater Ennead which is in Abydos, that the Ennead (?) may give⁴ [2]... a thousand (pellets) of frankincense, a thousand (pourings) of libation, a thousand (jars) of unguent, for the Honoured One, the Governor, Ukhhotpe, Justified.*

3. The inscription on the right jamb

An offering which Anubis gives, Leader of the Two Lands,⁵ He who is upon his Hill, the Enshrouded One, lord of the High Land, that he may give invocation offerings—bread, beer, bulls, birds, alabaster vessels, and clothing, at [2] the Monthly Festival, the Half-monthly Festival, the Five Epagomenal Days, New Year's Day, the W3g-festival, and the Supper (of the Beginning of the Year),⁶ for the Governor, Ukhhotpe.

¹ Perhaps  is to be read under ; the traces seem to suit.

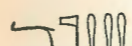
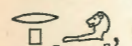


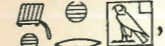
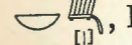

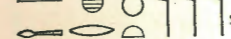
²  is almost certain. ³ See op. cit. iii, p. 35.

⁴ The rest of column 1 is broken away. The breakage must be comparatively recent, for the fractured stone is quite white (see Pl. XXXV, 2). ⁵ See above, p. 1, n. 2.

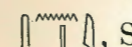
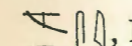
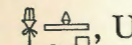

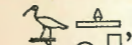


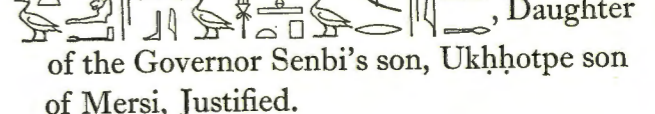
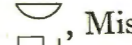
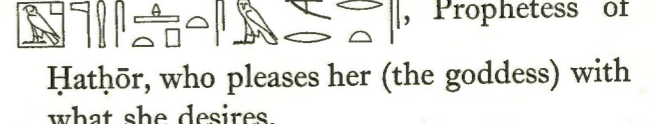
⁶ See *Rock Tombs of Meir*, iii, p. 13, n. 6.

THE TOMB-CHAPEL OF SENBI SON OF UKHHOTPE SON OF SENBI (B, NO. 3)

TITLES AND EPITHETS OF SENBI









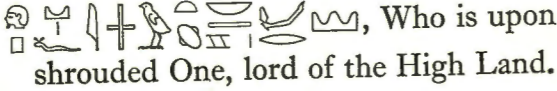




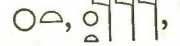
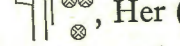


	Superintendent of Prophets.	PLATES VIII
	Count and Governor.	VIII
	Governor.	VIII
	Illustrious Noble, beloved of the People.	VIII
	In honour with Hathor.	VIII
	Possessor of Honour.	VII
	Justified.	VIII
	Justified with the Ennead.	VIII


MEMBERS OF SENBI'S FAMILY WITH THEIR TITLES AND EPITHETS

NAME	STATUS	TITLES AND EPITHETS	PLATES
 Senbi.	Grandfather.		VIII
 Mersi.	Grandmother.		VI
 Ukhhotpe.	Father.	 Governor.	VIII
 Djhuthotpe.	Mother.		VIII
 Mersi.	Sister. ¹	 Governor's daughter.	VI
		 Daughter of the Governor Senbi's son, Ukhhotpe son of Mersi, Justified.	VI
		 Mistress of the House.	VI
		 Prophetess of Hathor, who pleases her (the goddess) with what she desires.	VI

¹ See below, p. 6, left.

THE ROCK TOMBS OF MEIR

NAME	STATUS	TITLES AND EPITHETS	PLATES
		 , Prophetess of the Gold-goddess, praised of Hathor, Our Lady of Cusae.	VI
		 , The Honoured One.	VI
		 , In honour with Isis and Hathor, wherever she may be.	VI
		 , In honour with Ptah-Seker and with her City-god.	VI
		 , Justified with the Ennead.	VI
DIVINITIES			
DIVINITY	TITLES AND EPITHETS		
 , Isis.			VI
 , Anubis.	 , Who is upon his Hill.		VI, VIII
	 , Who is upon his Hill, the Enshrouded One, lord of the High Land.		VI, VII
 , Osiris.	 , Lord of Busiris.		VIII
	 , Lord of Busiris, Great God, Lord of Abydos.		VI VI
 , Ptah-Seker.			VI, VIII
 , The Ennead.			VI
 , Her (Mersi's) City-god.			VI, VIII
 , Hathor.	 , Our Lady of Cusae.		VI

Only one lesser official is mentioned in this tomb-chapel and he is depicted as a funerary officiant on the stela of Mersi (Pl. VI). He is , *Ukhhotpe, Superintendent of the Granary(?)*.

DESCRIPTION OF THE TOMB-CHAPEL

(Pls. II, III, VI-VIII, and XXXII, 3-XXXIV)

THE tomb-chapel of Senbi¹ son of Ukhhotpe son of Senbi lies between B, No. 2 and B, No. 4. The rock wall, which separates it from the former, has at the east end been quarried away to waist level leaving, however, still intact a shallow rectangular recess measuring 48 cm. in height, 28 cm. in width, and 10 cm. in depth. This recess, which is somewhat roughly hewn, may once have held a small stela (see Pl. XXXIII, 1).

The tomb-chapel, to which access is gained by an inclined ramp, consists of two rooms, the outer one of which we have designated A, and the inner B. The bearing of the axis of the chapel is 58 degrees magnetic.

ROOM A

(Pls. II, III, VI-VIII, XXXII, 3 and 4, and XXXIII, 1 and 2)

This room is badly damaged, the ceiling and three of the four supporting pillars being largely modern reconstructions. It measures rather more than 9 m. in depth and nearly 7 m. at its greatest width. Where it exists above the inscribed doorway admitting to Room B, the ceiling is 3.10 m. above floor-level, but to mark off the western from the eastern half of the room the ceiling in the former part is 10 cm. lower than in the latter. There is a corresponding decrease in the width of this part of the chamber. The surviving pillar stands on a roughly cut rectangular base, and is approximately 58 cm. square at the foot, tapering to 48 cm. at the top. The abacus is 11 cm. thick and projects 4 cm. on each side of the pillar (see Pl. II, 4).

The standard of workmanship displayed in

¹ All that is known about Senbi's place in the family tree of the Middle-Kingdom Cusite nomarchs is set forth in *Rock Tombs of Meir*, i, pp. 12 f.; iii, p. 35.

the construction of the room varies, though even at its best it is somewhat crude. But with the exception of the floor, the finish is of better quality than that found in Room B. The floor is very uneven, particularly in the south-west corner, but there is some indication that this may in part be functional.

The three burial-shafts are now completely filled with debris and sand, and only the outlines of the mouths of the shafts are visible (see Pl. XXXII, 3). There are two inclined grooves cut in the western edge of Shaft 2.

For full references to Ahmed Bey Kamal's account of the clearance of these shafts, and his description of the objects large and small found therein, see *Rock Tombs of Meir*, i, p. 16.

ROOM A: EAST WALL

Owing to the extensive damage done to this end of the room it is not possible to say with confidence what form it originally followed. There is no evidence to suggest that the existing fragments of wall were very much higher than they are now, namely, about 30 cm.

ROOM A: SOUTH WALL

(Pls. III, VI, VII, XXXIII, 2, and XXXIV, 1)

This wall is undecorated apart from two stelae in the western half, one in good condition, the other, the westernmost, badly defaced, while the texts have almost entirely disappeared.

The well-preserved stela, No. 1 (see Pl. XXXIV, 1), measuring 51 × 95 cm., was once brilliantly coloured, and considerable traces of colour still remain. It is enclosed in a torus-roll, surmounted by a palmetto-cornice, the 'leaves' of the latter being painted blue, red, blue, green, alternately. The inscriptions (see Pls. VI and VII) which are incised are painted black on a yellow background.

On the upper portion of the stela the owner, a woman named Mersi, is depicted seated at an offering-table. Facing her, on the opposite side of the table, an officiant, entitled *Superintendent of [the Storehouse?]*, presents the deceased lady with a goose, which he holds by the wings and neck. The three coloured bands in the two recesses on the lower half of the stela are painted blue, red, blue, on a white background. For the significance of the two eyes below the scene of offering see Blackman, *JEA* iii, pp. 251 ff. For Mersi's relationship to the owner of this tomb-chapel—she was evidently his sister—see below under *Inscription b*. Top and right-hand border.

The Inscriptions on Stela No. 1

a. Top and left-hand border

An offering which the King gives to Osiris, lord of Busiris, great god, lord of Abydos, that he may give invocation-offerings, bread, beer, bulls, birds, alabaster, and clothing, every good and pure thing whereon a god lives, for the Spirit of the Honoured One, Prophetess of the Gold-goddess, praised of Hathōr, Our Lady of Cusae, the Governor's daughter, Mersi, Justified with (i.e. in the sight of) *the Ennead.*

b. Top and right-hand border

An offering which the King gives to Anubis, Him who is upon his Hill, the Enshrouded One, lord of the High Land, that he may give libation, incense, and unguent for the spirit of the Honoured One, Prophetess of Hathōr, who pleases her (i.e. the goddess) *with what she desires, daughter of the Governor Senbi's son, Ukhhotpe the son of Mersi, Justified.*¹

Since the name Mersi here may well be an abbreviation of Per-ḥemut-mer-s(y)² (wife of Senbi I, the owner of Tomb-chapel B, No. 1), and since the parents of the Mersi to whom this stela belongs were Ukhhotpe and Djhuthotpe, then the Mersi last-mentioned must be the sister of Senbi the owner of Tomb-chapel B,

No. 3¹ and the mother of the Ukhhotpe, the owner of Tomb-chapel B, No. 4.²

c. Offering Scene

The seated female figure on the right is: *The Mistress of the House, Mersi*. The articles of food and drink are designated: *The requirements of the offering-table*, while in front of the face of the offerer are his title and name: *The Superintendent of the [Granary³], Ukhhotpe*.

d. The two central bands of text

That on the left reads *In honour with Isis and Hathōr, wherever she may be, the nomarch's daughter Mersi, born of Djhuthotpe*, that on the right, *In honour with Ptah-Seker and with her City-god, the Mistress of the House, Mersi, born of Djhuthotpe*.

e. On either side of the eyes is written: *The Mistress of the House, Mersi*

The westernmost stela on the south wall, Stela No. 2 (Pls. XXXIII, 2, and VII), measures 45 × 85 cm. As already pointed out the texts have almost entirely disappeared. The surface of the stone was originally covered with a thin layer of stucco, in which the hieroglyphic signs were lightly incised and coloured blue on a background painted to imitate red granite.

The offering scene in the upper part of the stela has now quite vanished and may have been depicted in paint only, not incised.

The Inscriptions on Stela No. 2

a. Top and left-hand border


*An offering which the King gives to Anubis . . . [the Enshrou]ded One, lord of the High Land . . . for the Honoured One, the Governor Senbi, Possessor of [Honour].*⁴


b. Right half of top border

An offering which the King gives to Osiris, lord of . . .

¹ See op. cit. iii, p. 35.

² Wrongly referred to as B, No. 3 in op. cit. i, p. 12.

³ Perhaps traces of .

⁴ Traces of the sign  still visible.

¹ *Msr-ḥrw*, being masculine, is the epithet of Ukhhotpe.
² See *Rock Tombs of Meir*, i, p. 19.

ROOM A: WEST WALL

(Pls. II, III, VIII and XXXIV, 2)

In the middle of this wall is a doorway admitting to Room B, the inner room. The inscribed lintel and jambs are painted to imitate red granite and decorated, the lintel with three horizontal lines, the jambs each with a single vertical line, of text. The signs are incised and painted blue.

The Inscriptions

a. Left jamb

Count and Governor, Superintendent of Prophets, Senbi, son of Ukhhotpe, son of Senbi, Justified.

b. Right jamb

Count and Governor, Illustrious Noble, beloved of the People, the Governor Senbi, Justified.

c. Lintel

An offering which the King gives to Osiris, lord of Busiris, which Anubis gives, He who is upon his Hill, even an invocation-offering of bread, beer, bulls, alabaster, clothing, incense, unguent, and every good thing. An offering which the King gives—it is pure—for the spirit of him who is in honour with Hathōr, the Governor, Superintendent of Prophets, Senbi, born of Djhuthotpe, Justified with the Ennead.

South of this doorway a somewhat curiously shaped niche has been cut high up in the wall

(see Pl. XXXIII, 2). Below it are a few splashes of dark red paint.

ROOM A: NORTH WALL

(Pls. III and XXXII, 3 and 4)

In this wall are what are clearly three recesses for stelae, one recess for a standing statue (?), and one post-hole (?). The rough cutting round the top of the statue(?)-recess may be the work of a modern robber. The most westerly recess retains traces of a surrounding frame in black paint, and that next to it shows similar traces of the same pink colour as the doorway. Close to the westernmost recess there are traces of green paint.

ROOM B

(Pl. III)

This is a somewhat gloomy room, notable chiefly for the statue-recess in the west wall, which is approached by a flight of four steps. The room measures approximately 5.50 m. in depth, 5.30 m. in width, and 2.70 m. in height. The ceiling and upper parts of the walls are relatively well finished and the corners squared, whereas the lower parts are rough and not quarried vertically. The south wall displays at one point tool-marks of a kind which suggest an attempt, in not far distant times, to cut out stone.


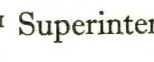
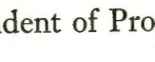
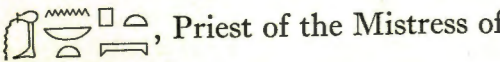
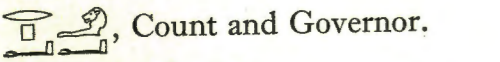

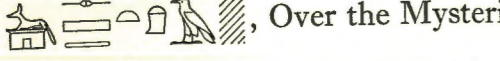
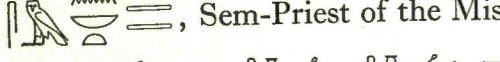
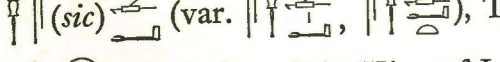
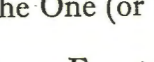
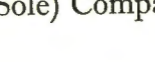
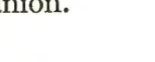
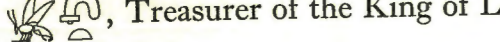
ADDENDUM

Of the three burial-shafts, referred to above on p. 5, Shaft No. 1, which is situated outside the tomb-chapel immediately behind the statue-recess in Room B, gave access to the burial-chamber of Senbi, the owner of this chapel. Its position is not indicated in the ground-plan on Pl. III, but see Ahmed Bey Kamāl's sketch-

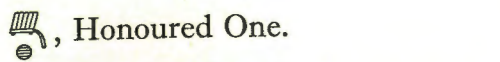
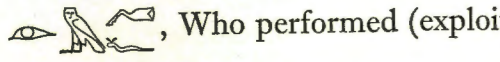
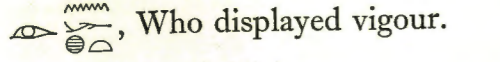
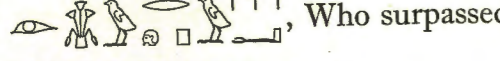
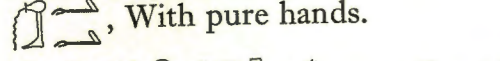

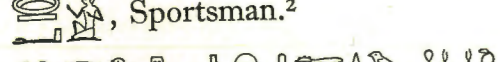
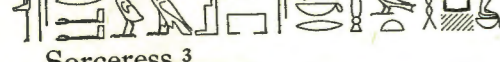


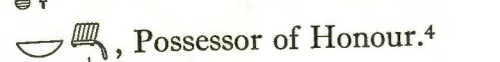
plan in *Ann. Serv.* xi, p. 10, fig. 1. Both Senbi's burial-chamber and that at the bottom of Shaft 2—owner unknown—had been plundered, whereas that approached by Shaft 3, belonging to the *Governor's daughter, Nephthys*, was found intact; see op. cit. xi, p. 11 with fig. 2.



THE TOMB-CHAPEL OF UKHḤOTPE SON OF UKHḤOTPE AND
HENY-HERY-IB (C, NO. 1)

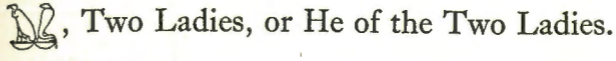
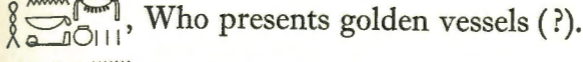
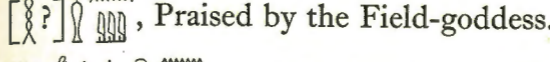
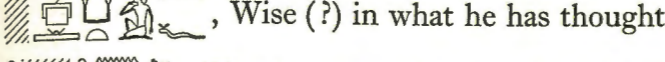
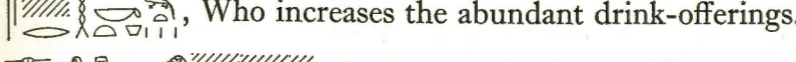
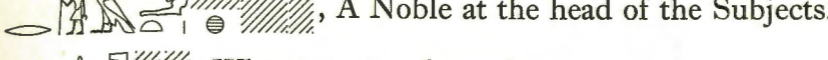
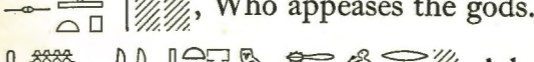
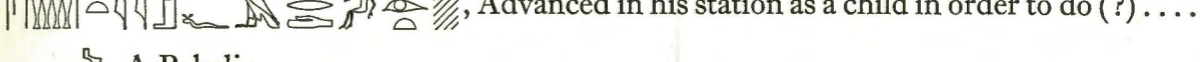
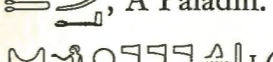

TITLES OF UKHḤOTPE

	PLATES
 (var.  ; ) ¹ Superintendent of Prophets.	XIII, XV, XVIII
 Priest of the Mistress of Heaven.	XIII
 Count and Governor.	XI, XIII, XVIII
 Governor.	XI, XV, XVII, XVIII
 Over the Mysteries.	XIII
 Sem-Priest of the Mistress of the Two Lands.	XIII
 (sic)  (var.  , ) The One (or Sole) Companion.	XI, XIII, XVIII
 Treasurer of the King of Lower Egypt.	XI, XIII, XVIII


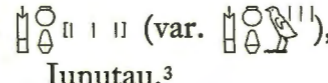



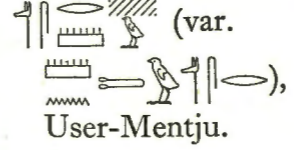

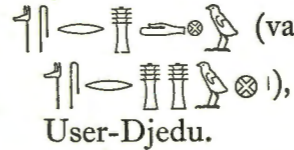
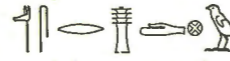

EPITHETS OF UKHḤOTPE

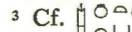
 Honoured One.	XIII (behind Ukhḥotpe spearing fish)
 Who performed (exploits) with his mighty arm.	XIII
 Who displayed vigour.	XIII
 Who surpassed the ancestors.	XIII
 With pure hands.	XIII
 Great in his office, mighty in his dignity.	XI
 Sportsman. ²	XIII
 With strong arms in the place of furbishing the Sorceress. ³	XIII
 Justified.	XIII
 Capable.	XIII
 Possessor of Honour. ⁴	XIII, XVIII


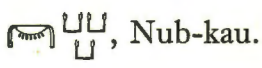

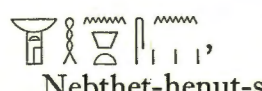


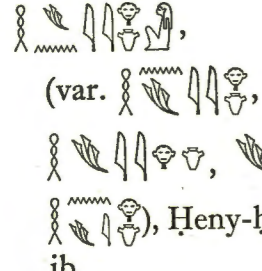




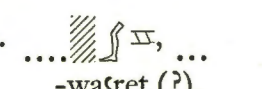
¹ Always preceded, with one doubtful exception, by the title .² See p. 26 right.³ See below, p. 26 with n. 2.⁴ Sometimes preceded by .


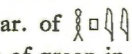




	PLATES
 Two Ladies, or He of the Two Ladies.	XIII
 Who presents golden vessels (?).	XIII (right)
 Praised by the Field-goddess.	XIII
 Wise (?) in what he has thought.	XIII
 Who increases the abundant drink-offerings.	XIII
 A Noble at the head of the Subjects.	XI
 Who appeases the gods.	XIII
 Advanced in his station as a child in order to do (?)	XVIII
 A Paladin.	XIII
 (?) Who summons the Ennead so that they come (?).	XIII



MEMBERS OF UKHḤOTPE'S FAMILY AND HARIM WITH THEIR
TITLES AND EPITHETS


NAME	STATUS	TITLES AND EPITHETS	
1.  , Ita.	Wife.	His wife, his beloved, his darling, Mistress of the House, Justified (?).	XIX
2.  , Iunutau. ³	Mother of No. 10.		XIII, XVI
3.  , Itnemu.	Mother of No. 18.		XVI
4.  , ⁴ Ankhu.	?	...his beloved, his darling, Pos- sessor of Honour.	XIX
5.  , Ukhḥotpe.	Father.		XVIII
6.  , (var. ) User-Mentju.	Mother of No. 17.		XIII, XV
7.  , (var. ) User-Djedu.	Mother of No. 11.		XIII, XVII
8.  , Pepi.	Concubine?	...his beloved, his darling, Justi- fied, Possessor of Honour.	XIX

¹ So Blackman's notes. ² Apparently nothing is lost. ³ Cf. , , Ranke, *Personennamen*, p. 18, no. 3.⁴ According to Ranke, op. cit., p. 68, 6, *nhw* occurs often as a feminine M.K. name.

NAME	STATUS	TITLES AND EPITHETS	PLATES
9.  , Mereryt.	Concubine?	A Governor's daughter, his beloved, his darling.	XIII
10.  , Nub-kau.	Wife?	Mistress of the House, born of Iunutau, Justified, Possessor of Honour.	XIII, XVI
11.  , Nebet-Mehyt.	Wife?	Born of User-Djedu. Mistress of the House, born of User-Djedu, Justified.	XIII, XVII
12.  , Nebthet-henut-sen.	Daughter.	His daughter, his beloved.	XIII left
13.  , Nefru....	Concubine?	A Governor's daughter, his beloved.	XIII
14.  , H...u.	Concubine?	His beloved, Justified.	XIX
15.  , Heny-hery-ib.	Mother.	Justified, Possessor of Honour.	XIII, XV, XVII, XVIII
16.  , Hetep-o. ²	Concubine?	Townswoman, ³ his beloved.... Justified.	XIII
17.  , Khenemyt-wer. ⁴	Wife (?)	Mistress of the House, born of User-Mentju.	XIII, XV
18.  , Khnumhotpe.	Wife (?)	Mistress of the House. Mistress of the House, born of Itnemu.... ...[his] beloved, [his] darling...	XIII, XVI, XIX
19.  , ...hotpe.	Concubine (?)	...his darling, Possessor of Honour.	XIX
20.  , ...-wa'ret (?).	Concubine?	... Justified, Possessor of Honour.	XIX






¹ Fairman suggests the restoration  as var. of , a feminine M.K. name according to Ranke, op. cit., p. 238, 8. According to Blackman's notes the traces of green in front of  suit  or  rather than .

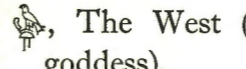
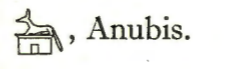

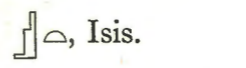


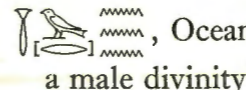
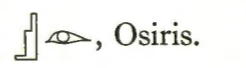

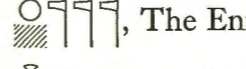
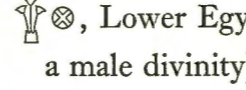
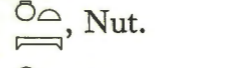
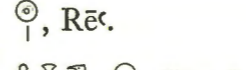
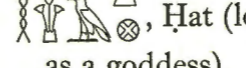
² Cf. *Htp-wr*, a male M.K. name, and *Htp-hryt*, a female M.K. name, Ranke, op. cit., p. 257, nos. 23 and 24. The reading  without fem.  seems certain.

³ Reading , *nht n niwt*, for which see *Wb.* i. 201, 1. The traces suit. This woman, if our reading is correct, was of the middle class in contrast with the women entitled 'Governor's daughter'.









⁴ Cf. *Wb.* iii, 382, 6 and the male M.K. name *Hnm-wr*, Ranke, op. cit., p. 275, 11.

FUNERARY OFFICIANTS¹

TITLE	PLATES
 , Embalmer.	XVIII
 , Lector.	Three <i>Lectors</i> are shown functioning on the north wall of the statue-recess, and three again on the south wall.
 , Chief Lector.	XV, XVII
 , Sem-Priest.	XVII
 , Count.	This official, who impersonates Geb (see <i>Wb.</i> ii, 416, 3) is 'diverting the Offering-which-the-King-gives'.
	XV

DIVINITY	TITLES AND EPITHETS	PLATES
 , The West (personified as a goddess).		XV
 , Anubis.	 , He who is on his Hill, the Enshrouded One, lord of the High Land.	XV
 , Isis.	 , Mistress of the Two Lands.	XVII
 , Queen of the Two Lands.		XV
 , Ocean (personified as a male divinity).		XV
 , Osiris.	 , Lord of Busiris, great god.	XVII
 , The Ennead.		XIII
 , Lower Egypt (personified as a male divinity).		XVII
 , Nut.		See p. 15 left
 , Rē.		XVII
 , Ḥat (locality personified as a goddess).		XVII, XXI

¹ Not one of them is assigned a name.


DIVINITY	TITLES AND EPITHETS	PLATES
 Hat-mehyt ¹ (the dolphin-goddess of the sixteenth Lower-Egyptian nome)?		XIII
 The Nile.		XVII
 Hetpet (female personification of food-offerings?).		XVII
 Field-goddess.		XIII
 Fields-of-Cusae (personified as a goddess).		XV
 Upper Egypt (personified as a male divinity).		XV, XXI
 Ka-hetpy (see p. 18, n. 3).		XVII
 Geb (the Earth-god).		XV

¹ Quite doubtful; see p. 29 right.

UKHḤOTPE SON OF UKHḤOTPE AND ḤENY-ḤERY-IB AND HIS FAMILY

IF we are correct in the opinion set forth below and also in *Rock Tombs of Meir*, i, pp. 12 f., that this Tomb-chapel, C, No. 1, dates from the latter part of the Twelfth Dynasty, then the conjecture which finds expression in the pedigree appearing in op. cit. i, p. 13, that our Ukhḥotpe is a nephew of the Ukhḥotpe of B, No. 4, may also be correct. Furthermore, the name of our Ukhḥotpe's mother, Ḥeny-ḥery-ib, suggests the possibility of there having been a brother-sister marriage (see the above-mentioned pedigree). There is not, however, sufficient evidence for any definite statement on the subject of our Ukhḥotpe's parentage. Such suggestions as we have made are the merest guess-work based on nothing more than doubtful hints afforded us in the shape of family names.

On the assumption that the title *Mistress of the House* is practically synonymous with that of

Wife, Ukhḥotpe had five, not, as stated in the pedigree, four wives. We suggest that Ita, no. 1 in the list on pp. 9 f., who is actually designated *his Wife*, was his principal wife, Nub-kau, Nebet-Mehyt, Khenemyt-wer, and Khnumḥotpe, though more frequently portrayed than she, being of secondary importance. In addition to his five wives he had, so it would appear, seven concubines, though, strange to relate, only one child, a daughter named Nebḥet-ḥenut-sen (no. 12 in the list, p. 10), figures in the paintings in his tomb-chapel. The female Nefru... entered in the pedigree as a daughter, we now suppose to have been a concubine, the title *Governor's daughter* borne by her and other ladies attached to Ukhḥotpe merely indicating that they were persons of rank, just as the title  (see above, p. 10, n. 3) denotes, so we suppose, a female member of the bourgeoisie.

DESCRIPTION OF THE TOMB-CHAPEL

THE FORECOURT

(Pls. IV, XXII, 1 and 2, and XXVIII, 1)

THE tomb-chapel of Ukhḥotpe, son of Ukhḥotpe and Ḥeny-ḥery-ib, consists of a forecourt (A) giving access to a single decorated chamber (B). The fact that this forecourt, which measures approximately 7 × 6 m., was for the most part only roughly hewn out, suggests that it may never have been completed, apart from the west wall. This wall, in which is the entrance to Room B, appears to have been treated with some care (see Pl. XXII, 1). The east wall, if it ever existed, has entirely disappeared and no traces are left

of any entrance. Along the north, west, and south walls is a stone bench hewn out of the solid rock, well cut on either side of the doorway in the west wall, but on the north and south sides left unfinished.

It is unlikely that any extensive portion of the forecourt was roofed over, as there are no traces left of supporting pillars. However, it should be pointed out that in the extreme north-west corner the rock has been cut back in such a way as to leave a projection which suggests the beginning of a ceiling.

Note that the east half of the south wall has

been quarried away, possibly since the tomb was discovered by Monsieur Clédat, but certainly before 1912, and that the bench on either side of the doorway in the west wall does not extend as far as the jambs.

THE DECORATED CHAMBER (ROOM B)

Room B is a symmetrically planned and decorated chamber measuring 4.14 m. from east to west and 5.32 m. from north to south, the height being 3.40 m. It is surrounded on the four sides by a cornice-shaped maṣṭabah which has been covered with a thin layer of white stucco, except in front of the statue-recess (see below), where it is painted pink (see Pl. XXII). The maṣṭabah is 51 cm. high, and 52 cm. in width.

In the middle of the west wall is an elaborately painted statue-recess (see Pls. I, XXIV and XXVI, 1), 1 m. in depth, 70 cm. wide, and 1.70 m. high. After the initial decoration was completed the front part of the recess was modified, resulting in the mutilation of the paintings at the east end of the two side-walls. This change in plan also affected the decoration of the outer faces of the jambs at their base, cutting through the imitation recessed wall (see below and Pl. XXVI, 1).

At the west end of both the south and north walls is a large recess for a stela, which formed an integral part of the original decoration of the chapel.¹ Initially they both measured approximately 13 cm. in depth, 89 cm. in width, and 1.60 m. in height, but the northern recess was subsequently extended upwards a further 25 cm., at the expense of the painting on the upper half of the wall.

After the painting of the walls was completed, a recess was carefully cut in the centre of the north wall to the depth of 84 cm., a width of 66 cm., and a height of 1.35 m. An almost exactly corresponding niche was cut in the middle of the south wall, and equally well finished. It is possible that these niches were cut

at the same time as the decorated statue-recess was modified.

An additional recess of much cruder workmanship was also cut in the west wall to a maximum depth of 67 cm., a width of 63 cm., and a height of 1.24 m.


Below the paintings on all four walls are three broad bands of colour, the outside ones blue, and the inner one dark red. Beneath these bands on the north, south, and east walls is a white dado, but on the west wall there is the conventional representation in black and white of a recessed wall, like the enclosure wall surrounding Zoser's pyramid layout (see Pl. XIII). This decoration continues beneath that of the jambs of the statue-recess (see Pl. I), but in a different form, less than half as high, and executed in green, cream, and blue, instead of black and white: most of the blue paint has fallen off, but sufficient traces remain to put the question of colour beyond all doubt.¹

Each separate scene is enclosed in the customary border of coloured oblongs between parallel green lines. In the corners there is a vertical band of blue in each case, edged on either side with a band of the usual 'leopard-tail' decoration, and these in turn are inserted between the two bands of oblongs (see Pls. XIII and XXVIII, 2). At the top of all four walls, above the oblongs, is the usual ḥ-frieze.

The exquisite paintings which adorn the walls of Room B have been cruelly mutilated by the hand of man and by long exposure to the weather. Much of the damage may have been inflicted in ancient times and have been deliberate, owing to the fact that Ukhhotpe, as will be seen, usurped for himself several of the attributes and prerogatives of royalty (see *Rock Tombs of Meir*, i, p. 12, and below, pp. 15, 26, 30 f. and 35).

¹ Note that the blue paint used in this tomb-chapel is often composed of a rather unusually coarse-grained calcium-copper silicate, which has frequently come off leaving none or only a few traces (see Lucas, *Ancient Egyptian Materials and Industries* [3rd edition, 1948], pp. 392-5).

¹ See below, pp. 18 and 22 f.

The ceiling, which is more than half intact, seems to have been undecorated except for a broad band of hieroglyphics running from east to west, painted blue, between blue lines on a yellow ground. The text reads:  Thy [mother Nut spreads herself] over thee in her name of Shet-pet. She causes thee to be a god, and thine enemies are not [in] thy name of god. For earlier examples of this not uncommon formula see *Pyr.* 580c; 638a; 1607a; Sethe, *Kommentar*, iii, pp. 86 f. See also Fairman, *JEA* xvii, 226, for later examples. For the conception of the tomb-chapel ceiling as Nut, with whom the employment here of this text clearly identifies it, see A. M. Blackman, *JEA* xxii, p. 37, n. 10.

There appears to be no trace of any burial-shaft in the chapel or forecourt.

We are still of the opinion expressed in *Rock Tombs of Meir*, i, pp. 12 f., that this tomb-chapel may date from the reign of Sesostri III, whose determination to curtail the powers and privileges of the local princes perhaps accounts for the mutilations, already referred to, inflicted on Ukhhotpe's mural decorations. We are convinced, however, that the painter was not a local artist. On the contrary his employment of certain formulae and emblems (see pp. 28-31) and his knowledge of, and skill in, depicting subjects more appropriate to a royal funerary temple (see op. cit. i, loc. cit., and p. 35 below) suggest that he had at some time or other been trained and employed at the Royal Residence.

Our proposed dating finds some support in certain details to be seen in the frescoes themselves. Thus a striped garment like that which Ukhhotpe is shown wearing in the lower scene on the north wall of Room B, is worn by his namesake, the owner of Tomb-chapel B, No. 4 (op. cit. iii, Pl. XVIII, 2). As pointed out to us by Mr. Bernard von Bothmer of the Boston Museum of Fine Arts, the form of the 'casters', on which rest the feet of the chairs on which Ukhhotpe is depicted sitting, is typical of the

Middle Kingdom (see, e.g., op. cit. ii, Pl. XVIII; Klebs, *Die Reliefs und Malereien des mittleren Reiches*, Abb. 13, p. 19; Abb. 46, p. 68; Abb. 123, p. 165; Lange-Schäfer, *Grab- und Denksteine des mittleren Reiches*, Pls. XCIII-XCVIII). Lastly, the method adopted in Tomb-chapel C, No. 1, of indicating the slightly burnt top crust on the slices of bread laid upon the offering-tables (see Pl. XX) is identical with that employed in Tomb-chapel B, No. 4 (see *Rock Tombs of Meir*, iii, p. 33, n. 5).

An extraordinary and, as far as we can ascertain, unique feature of the paintings under discussion is the fact that all Ukhhotpe's associates and attendants, i.e. the companions of his sporting¹ and religious activities, the bringers of offerings, the persons engaged in fishing and fowling, and the musicians, vocalists, and dancers, are almost without exception² women, and women, furthermore, frequently masquerading in male clothing (see Pls. XI and XVIII), or else, like the female fowling on the south wall, elaborately attired. Only on the north and south walls of the statue-recess in the west wall of Room B, where the celebration of the Funerary Liturgy is depicted, are there representations of male officiants, and even here female offerers (see pp. 34 f. and 36 and Pls. XV and XVII) follow in the wake of male lecturers. Is this unprecedented predominance of the female sex due to Ukhhotpe being high priest of the goddess Hathōr of Cusae, to whose temple a great number of women would doubtless have been attached in various capacities, or is the explanation simply that he was an exceptionally uxorious person? We incline to the former rather than to the latter supposition.

ROOM B: EAST WALL: SOUTH OF ENTRANCE (Pl. X, 2)

Of the very badly damaged paintings on this

¹ Thus no men accompany him when he is spearing fish (see Pl. XIII) and his spare harpoon blades are carried by his womenfolk. Cf. by way of contrast *Rock Tombs of Meir*, iv, Pl. VII.

² See, however, the probably male figure in Register 3 of the lower scene on the south wall (Pl. XI, p. 24 right).

wall only the bottom register survives. It depicts a procession of sixteen women advancing for the most part in groups of two or three. They carry lotus-flowers, or rather emblems in the form of lotus-flowers (cf. Pl. X, 1), the latter being suggested by the rigidity of the stalks.

The two dancing women who head the procession wear what we think may be conveniently termed 'split skirts', made of conventionally represented transparent material.¹ Fig. 2's right hand is placed below her breast and holds what appears to be the stalk of a lotus-emblem. Unfortunately the two figures are destroyed from below the shoulders upwards.

The next group comprises two women in white, figs. 3 and 5, one on either side of a woman, fig. 4, who wears the conventionally depicted transparent garment.¹ These three figures are only preserved up to the waist. Fig. 5 has green anklets.

Of the three figures, nos. 6, 7, and 8, the two outside women are perhaps dressed in white, while the robe of the central one is green. Fig. 6 also wears an outer garment like that of fig. 9 in the next group.

Of the group consisting of figs. 9, 10, and 11, fig. 10 wears the conventionally represented transparent robe, while figs. 9 and 11 are perhaps arrayed in white. The first-mentioned seems to be wearing some kind of cloak (?). Each woman carries a lotus-emblem of which only the bases of the stalks still remain.

Figs. 12 and 13 may be dressed in white. They wear anklets (colour disappeared), but it is impossible to say what they were carrying.

The next woman, fig. 14, who wears a transparent robe,¹ is apparently walking alone. She may be carrying a lotus-emblem.

Fig. 15 is in white and may also have been wearing a cloak (?) like fig. 9. The colour of

wristlets and anklets alike has disappeared. She seems to be carrying a lotus-emblem in either hand. Fig. 16 is also in white. Her anklets are green, but the colour of her wristlets has entirely disappeared. She wears the usual long wig and in her right hand appears to be carrying an object the nature of which is indeterminable. Her left hand hangs at her side.

ROOM B: EAST WALL: NORTH OF ENTRANCE
(Pls. X, 1 and XXXI, 1)

The scenes on this portion of the wall are in three registers. In Register 1, as on the corresponding portion of the wall south of the entrance, a procession of seventeen women carrying lotus-emblems is depicted advancing into the interior of the tomb-chapel, the focal spot being, of course, the recess in the west wall once containing Ukhhotpe's statue. Registers 2 and 3 contained hunting scenes, now very much damaged. Traces are still visible of two large figures, one above the other, shooting with bow and arrow. Their attitude is reminiscent of that of Senbi in the well-known hunting scene in Tomb-chapel B, No. 1.¹ Traces of some of the hunted animals are still visible.

Register 1 (Pl. X, 1)

Figs. 1 and 2, who head the procession, are represented as dancing or moving in a rhythmical manner. Fig. 1 has on a dress of the conventionally represented transparent material,¹ comprising a split skirt tied round the hips. Two narrow strips of material seem to be suspended stole-wise round her neck, although they may possibly be attached to her skirt. She wears a long wig, but no traces of fillet, plumes, or lotus-flower survive.² From the top of her wig dangle two locks of hair with the usual curl at the

¹ See *Rock Tombs of Meir*, i, Pls. VI and VII.

² See below under figs. 3, 6, 8, and 9. With the plumed head-dress, evidently of gold, for it is painted yellow, cf. the golden plumed head-dress of Sit-Hathor-Iunet in G. Brunton, *Lahun I: The Treasure*, Pl. V; Margaret A. Murray, *The Splendour that was Egypt*, Pl. LXXXIV, 3. See also below, p. 22 left.

bottom. The presence of two locks is probably due to a correction made by the draughtsman. Her right arm hangs beside her, while in her left she appears to be holding something in the nature of a stick. She is looking over her shoulder at the woman behind her.

Fig. 2 has a long wig and a plaited lock with a curl at the end, but no trace is left of the plumes or lotus-flower¹ at the back of her head. She wears a transparent dress with split skirt. The upper part of her dress presents certain unusual features. In her right hand is what may be a roughly sketched lotus-flower, which she holds to the nose and lips of fig. 1.

Next comes a group of three, figs. 3, 4, and 5, of whom the central figure, no. 4, wears a transparent robe. Figs. 3 and 5 have each a long wig with fillet, and the latter's wig has a bandeau² as well. No traces survive of plumes or lotus-flower at the back of fig. 5's head, but fig. 3 clearly had two plumes.

Fig. 6, who walks alone, wears a transparent dress, a long wig, a fillet, and the usual pair of plumes at the back of her head. She also carries a lotus-emblem.

Fig. 7 also walks alone. It is now impossible to decide what was the colour of her dress, but traces of green survive on her right wristlet. She wears a fillet and possibly a long wig. She has the usual pair of plumes at the back of her head and carries a lotus-emblem.

Of figs. 8 and 9, who walk side by side, the former is dressed in green and the latter is probably wearing a transparent robe. Is the material that hangs from her left shoulder some sort of a cloak or an actual part of her robe? Fig. 9, like fig. 6, wears a long wig with fillet and two plumes, and below these hangs a plait of hair curling at the end. Her wig is crossed by a bandeau (cf. fig. 11). Fig. 8 has a similar fillet and plait, but she wears a short wig and the two plumes are replaced by a lotus-flower (cf. fig. 10).

Figs. 10 and 11 also form a pair. The former

¹ See under figs. 8 and 10.

² See under fig. 9.

wears a conventionally depicted transparent robe, and she has green anklets and bracelets. Her wig is bound with a fillet, and out of this, at the back of her head, protrudes a lotus-flower instead of the usual pair of plumes. The colour of fig. 11's dress is indeterminable. She wears a full wig with a bandeau running across it about level with the lobe of the ear. She also wears a fillet and a pair of plumes. She carries a lotus-emblem in her left hand and with her right arm embraces fig. 10.

Figs. 12 and 13 hold each a lotus-emblem in the right hand and are both dressed in white (?). Fig. 12 wears a long wig with fillet and plumes, a lock of hair terminating in a curl hanging from below the latter. Fig. 13's head is also adorned with fillet and plumes and a similar lock of hair.

Figs. 14 and 15 wear, the former a transparent robe, the latter perhaps a white garment. There are traces of green paint on fig. 14's anklets. The head-dresses in both instances are damaged, but each still retains traces of a pair of plumes.

Figs. 16 and 17 are apparently dressed in white (?), and hold lotus-emblems. Fig. 16 has a long wig bound with a fillet. The usual pair of plumes at the back of the head is still visible. Fig. 17's fillet and plumes have disappeared.

Registers 2 and 3 (Pl. IX)

All that can be said about the two hunting scenes has already been stated above on p. 16.

ROOM B: NORTH WALL
(Pls. XVIII, XIX, XXIII, 1, XXIX, 1 and 2, XXX, and XXXII, 1 and 2)

The north wall of Room B is divided into an upper and lower scene. At the west end of the lower half of the wall was once a large stela, the remainder being devoted to a representation of Ukhhotpe facing three registers of women bringing offerings. The scene above these figures, covering the full length of the wall, depicted Ukhhotpe seated in a chair, and taking part in what is evidently a festival in honour of the goddess Hathor.

¹ i.e. the dress is coloured dark red when in direct contact with the wearer's body and grey when it is hanging free of such contact. Cf. the garment worn beneath Ukhhotpe's striped cloak described below on p. 18.

As already stated above, p. 14, a recess was cut through the lower scene after the frescoes were completed, and the sides and back were smoothed and covered with a thin layer of white plaster. An identical niche was cut in the south wall. The cutting of both these niches removed a substantial portion of the lower scene in each case.

ROOM B: NORTH WALL: THE LOWER SCENE

1. *The Stela* (Pls. XVIII and XXII, 2)

At the west end of the north wall is a shallow recess, already referred to on p. 14, in which evidently a stela was once inserted. That this was part of the original decoration of the tomb is indicated by the fact that it was surrounded by the ordinary border of various coloured oblongs. The surface of the stela was not level with that of the wall, and where the sides of the recess were left visible after the insertion of the stela, they were covered with a thin coating of stucco, and painted yellow. Apparently at a later date the height of the recess was increased, possibly in order to insert a cornice, an alteration which cut away the lower portion of the paintings on the wall above right across the whole width of the stela.

2. *Ukhhotpe* (Pl. XVIII)

Next to the stela, facing east, and standing in a kiosk, against a yellow background (cf. below, p. 23), is a large figure of Ukhhotpe. The exposed parts of his body are painted the normal red. He is dressed in what may be described as a long cloak covered with stippled green bars upon a white background.¹ In front, and at the bottom, the hem is indicated by red, white, and green lines. Beneath the cloak protrudes the skirt of another garment, painted grey; the portion of the legs covered by it being painted darker red, indicating that the material is transparent. Ukhhotpe wears white sandals. In his

left hand he holds a black staff, surmounted by a white knob. In his right hand, which hangs down beside him, he holds a large blue ♀-symbol, with white markings, and a white handkerchief.

The roof of the kiosk, surmounted by the usual Egyptian palmetto cornice, coloured alternately red, blue, green, blue, red, &c., is supported on two pillars, decorated with green oblongs, between narrow bars, coloured in the order buff, blue, buff, red, buff, blue, buff. The lotiform capitals consist of a lotus-flower and two buds, the latter green, the former green, red, and white. The calyxes of the flower and buds are painted yellow. Immediately below the capital are five narrow, coloured bands, blue, green, red, green, blue, representing the cords binding the lotus and buds together.

Beneath the cornice is a band of elaborately painted hieroglyphs, and this text is continued in front of Ukhhotpe's face, on both sides of the staff. The text reads as follows: *Count and Governor, Treasurer of the King of Lower Egypt, the One Companion, advanced in his station as a child in order to do (?)... in order to supply the altars... every... the Governor, Superintendent of Prophets, Ukhhotpe, born of Heny-hery-ib, Justified.*¹

In front of these lines of text, and running in the opposite direction, are the remains of a text beginning: *To be spoken by Ka-hetpy.*²...

In front of Ukhhotpe the cutting of the secondary niche has left only part of a female figure, evidently wearing a white dress, and green and red bracelets and anklets. Of the text above her all that remains is: *His beloved*....

It is possible that there was a preceding column of text.

3. Three registers of female offerers, moving in a westerly direction, bring gifts to the above-described figure of Ukhhotpe.

¹ , and accordingly the epithet of Heny-hery-ib.

² For this divinity (= Osiris) see *Wb.* v, 93, 7; Budge, *The Gods of the Egyptians*, ii, 61, 139, 156, 342; Brugsch, *Religion und Mythologie*, p. 306.

Register 1 (Pls. XVIII and XXIX, 1 and 2)

Fig. 1, of whom only a fragment remains, holds a tall jar, probably in her left hand.

Figs. 2 and 3, wearing the short male kilt, carry yokes on their shoulders, from which hang crates of duck. On the first crate is laid a — shaped bundle painted green, bound with yellow cord, while on the remainder are piled bunches of lotus-flowers. A bunch of these flowers is also carried by fig. 2.

Fig. 2 has red and blue (?) anklets and wristlets, and fig. 3 has the same ornaments coloured green. Both wear strings of beads, but fig. 2 has also on the throat an indeterminate blue ornament or tattoo mark. It is possible that the red line across her throat may represent the cord from which this ornament (?) was suspended.¹ From the head of either figure hangs a long pigtail, terminating in a curl.

Fig. 4 carries a tray loaded with eatables. She wears a white garment of unusual shape; her anklets and wristlets are green. On her throat is a pendant in the form of a hawk, which appears to be suspended from her throat by five cords.¹

Fig. 5 holds a jar in her right hand, and on her left hand and shoulder bears a large tray of figs (?) and cucumbers. From the crook of her right arm hang two lotus-flowers, and from her left hand a number of pigeons are suspended by a cord.¹ She wears a green dress. Her wristlets and anklets are red and blue, but the blue has disappeared except for a tiny speck on the right ankle. There is a cord round her neck, with a tiny trace of some ornament painted blue. Her wig with its top-knot is of unusual shape, and beneath it, at the nape of her neck, the natural hair is visible, painted red.

Fig. 6 carries an ibex on her shoulders. Her dress is white, her wristlets and anklets were once coloured red and green.

Figs. 7 and 8, who wear kilts, the usual male attire, carry a tray loaded with provisions, and

a lotus-bouquet. Fig. 7's wristlets and anklets are green, while fig. 8 has similar ornaments coloured red and green. There is a trace of an ornament suspended from the throat of fig. 7, although what the nature of that ornament was is now impossible to say; a long pigtail hangs behind her right shoulder. Fig. 8 shows traces of a necklace on her breast, and has a single string round her throat.

Fig. 9 clothed in a tight-fitting white dress, with the ordinary shoulder-straps, carries two jars with clay stoppers. Her wristlets and anklets appear to have been red and blue.

Above the line of figures is a single line of text: *...very numerous (or great), all the goodly produce of the fields which are in the Delta, that we may furnish the food-tables and make festive the broad court, of the Count and Governor, Superintendent [of Prophets] Ukhhotpe, born of Heny-hery-ib.*

Register 2 (Pls. XVIII and XXX)

Only the left ankle is preserved of fig. 1, and part of a bunch of lotus-flowers. The anklet is coloured red and blue, the red vertical bar being in the centre.

Fig. 2, with her face turned backwards, is leading a young gazelle, appropriately labelled, and a young oryx. The oryx is painted buff, with the underbelly possibly white, and wears a collar round its neck. The woman wears a green dress, and blue and red anklets, the red stripe being horizontal. Her wristlets were probably of similar colour and design.

Fig. 3 is clad in a white dress, with red and blue anklets and wristlets. She is apparently wearing a head-dress somewhat similar to that worn by fig. 5 in Register 1, but the protruding knob or top-knot occupies a different position on the head. She bends forward, holding the horns of a white oryx. Above the animal is written: *A young oryx for thy (i.e. Ukhhotpe's) ka.*

Fig. 4 carries a tray of food, surmounted by a lotus-bouquet. She wears a green dress, and

¹ So according to Blackman's notes.

¹ See *Rock Tombs of Meir*, iii, p. 25; Pls. XVIII, 2; XXXV, 2.

blue and red anklets and wristlets. Her wig is long, and terminates in a sort of fringe.¹

Fig. 5, a woman with markedly pendulous breast, wears a herdsman's short straw kilt² and a male wig. She carries a green bundle on her shoulder, and from the bend of her right arm are suspended a lotus-flower and buds. She wears wristlets and anklets, but the colours of these are indistinguishable. In her left hand are the ropes attached to two oxen which follow her, the upper coloured red and white, the lower red only. The upper ox has blue horns, and both have blue hooves.

Fig. 6 has the same physical feature as fig. 5, and wears the same type of straw kilt. She is engaged in urging on the oxen from behind.

Fig. 7, wearing a kilt, and a sash across her breast, carries a great bundle of papyrus bound together with ropes. On her throat is a blue ornament, but there is no trace of a cord. Her wristlets are blue and red, but no signs of her anklets, if they ever existed, survive. Her head-dress resembles that of fig. 5 in Register 1, but there are two protruding 'knobs' instead of one.

Fig. 8, clothed in a garment of indeterminate shape, of which one shoulder-strap is visible, wears a long wig and plain green wristlets and anklets. On her throat is a floral pendant, although there is no trace of a cord. A —-shaped object, painted green with yellow bands, is suspended from her left hand by a cord. On her right shoulder she supports with her right hand a bag or basket painted green, and a lotus-flower and bud.

Above the line of figures is the following text: . . . *food-offerings, all small cattle and oxen, the best of the stalls, and all the goodly produce which is in the Delta, for the ka of the Governor, Superintendent of Prophets, Ukhhotpe, son of Ukhhotpe . . .*

Register 3 (Pl. XVIII)

Only a lotus-flower and bud remain of the gifts

¹ So according to Blackman's notes.

² Cf. *Rock Tombs of Meir*, i, Pl. X and p. 33, with n. 6.

carried by fig. 1, who has otherwise been completely obliterated by the cutting of the recess.

Fig. 2, carrying a large goose, is clad in a dress of conventionally represented transparent material.¹ One of the shoulder-straps is visible and accordingly painted red.² The woman wears the ordinary long wig.

Figs. 3 and 4 carry a table suspended by a cord from a yoke supported on their shoulders. The table is loaded with food, and surmounted by a lotus-bouquet. Fig. 4 wears the normal short kilt, fig. 3 the kilt with triangular front-piece. Fig. 4's head-dress is like that of fig. 5 in Register 1, but with a pigtail in addition to the top-knot.

Fig. 5 is clothed in a short, split kilt, and wears a sash across the breast. Her anklets and wristlets are coloured red and green. With both hands she holds a cord with which she leads along an enormous bull with downward curving horns. Her left hand also holds a green (?) bundle bound with yellow cords.

The bull is white with blue markings, its underbelly in addition being stippled fawn. Its hooves and horns are blue. Its simple harness is painted yellow, but round its neck hangs an ornamental necklace, and on its back is spread an elaborate mat, striped yellow and white, and possibly woven of grasses.

Fig. 6 much damaged, wears a long, red dress, and bracelets and armlets striped blue and red. On her left shoulder she supports a bundle of green plants tied round with cord.

Fig. 7 wears a conventionally represented transparent dress furnished with the customary shoulder-straps. Her anklets and wristlets are blue and red. Her wig, like that of fig. 5, but without top-knot or pigtail, is surrounded by a bandeau.

In her right hand she holds a duck, painted brown and white, with traces of blue on neck and beak. Over the right shoulder hang stalks

¹ See above, p. 16 left, n. 1.

² Because it is in direct contact with the wearer's flesh.

of a lotus-bouquet, the flower and bud appearing above her left shoulder. In her left hand she holds a green bag or basket.

Between figs. 7 and 8 is a table with a canopy, apparently intended to imitate the overhead trellis of a vineyard, for from the trellis hang what are evidently meant to represent bunches of grapes. On the table stand three vases, two double-handled, and one without handle.

Fig. 8 is attired in a long green dress, with green shoulder-straps. Her wristlets and anklets are striped red and green. Her wig is of the same type as that of fig. 5 in Register 1 and is tied with a bandeau, her natural hair showing underneath. In either hand she balances, shoulder high, a large pottery jar, around which is coiled a lotus-flower with a long stalk.

Fig. 9 wears a long white dress, with white shoulder-straps. Her wristlets and armlets are striped red, green, and possibly white. On her shoulders she supports with her right hand a table, perhaps somewhat similar to that just described, loaded with jars and possibly eatables. In her left hand she holds a two-handled vase with wavy rim, and a lotus-bouquet.

Above the register is written: . . . *together with (?) meat-portions and ser-geese, and the requirements of the offering table; we bring all kinds of herbs, all kinds of drink-offerings . . . all good things for the ka of the Governor, Superintendent of Prophets, Ukhhotpe, Justified, Possessor of Honour.*

ROOM B: NORTH WALL: THE UPPER SCENE

The whole length of the upper part of the wall is devoted to a scene evidently depicting a festival in honour of the goddess Ḥathōr.

Ukhhotpe, wearing a long white robe and transparent over-robe, is seated on a high-backed chair, evidently placed on a platform, and reached by a number of steps, of which five are still visible. His belt was once elaborately coloured, and traces of red and yellow remain. His right hand apparently rests on his lap, while

his left is laid on his breast. Behind him no more than traces of colour survive. In front are three long vertical lines, painted green, intended to contain two columns of text, which have never been inserted. The remainder of the scene is divided into two registers, in which all the persons depicted are women.

Register 1: west half (Pl. XIX)

Figs. 1-4 are all represented as squatting on the ground. Fig. 1 performs on a harp. Her robe is white, while her anklets and wristlets consist of a narrow central red band between what are now two broad white bands. She wears a long wig bound with a fillet, from which two tall plumes protrude at the back.¹ Both fillet and plumes are painted yellow, and this suggests that the whole combined ornament was made of gold.

Fig. 2, who plays on a pipe or flute, has the same kind of dress, fillet, and plumes as fig. 1, but her wristlets and anklets reveal traces of green. Fig. 3's dress is painted dark red. She also has the same kind of wig and fillet as fig. 1, but a lotus-flower replaces the two plumes. She is possibly singing with one hand to her ear. Fig. 4, who is possibly like fig. 2 playing on a pipe, wears a white dress, and she, too, has the same plumed head-dress as fig. 1.

Register 2: west half (Pls. XIX and XXXII, 1)

In the left-hand portion of this register are three wooden stands supporting emblems connected with the Ḥathōr cult.

Stand 1 is painted yellow and blue, stand 2 yellow, while stand 3 is decorated with alternate blue, white, red, white, and green bands.

On each of the two outer tables is placed a sistrum with Ḥathōr-head, elaborately coloured. Below the head arms are attached with a menat-collar hanging from either hand. On the middle table is another type of sistrum, consisting of a pillar surmounted by a Ḥathōr-head, with the usual tress of hair hanging down on either side.

To the right of these cult objects are three

¹ See above, p. 16 right, n. 2.

dancing women, and three squatting women apparently clapping time.

All three dancers are in robes painted red, the outer ones at least wearing split skirts, which leave a large part of the left leg exposed. The women face right, but unfortunately are terribly mutilated.

The clapping women are equally defaced. The two outer ones are dressed in white, but the central figure is in a robe painted dark red. The central and left-hand figures anyhow must have been wearing the oft-mentioned fillet with its two gold plumes, for traces of these are still visible, as are also traces of the usual wide, green necklet or collar.







The rest of the upper portion of the wall is devoted to representations of female members of Ukhhotpe's household, squatting on mats laid upon the floor, and ranged in two registers.

Register 1: east half (Pl. XIX)

After a break in the wall can be seen the back portion of a squatting female (fig. 1) in a robe coloured dark red. She wears green anklets and wristlets. Her hair is bound with a fillet terminating in long streamers, rather elaborately coloured. Her name, title, and epithets have disappeared.

Fig. 2 wears a white robe and long wig. She evidently also wore a fillet with long green streamers. In front of her is written: *His wife, his beloved, his darling, the Mistress of the House, Ita, Justified* (?).

The next woman (fig. 3), who is dressed in green, wears a fillet with a bow and long streamers. Her necklace is blue, her wristlets of the same colour, and there are indications of a cord round her throat and a blue pendant. The text in front of her reads: ...¹ *his beloved, his darling, Pepi, the Justified, the Possessor of Honour.*

¹ One expects  here, but what a careful scrutiny revealed is . In the lacuna above  (partly effaced) are traces of blue paint.  seems to have replaced an original . However, the traces surviving do not suit , 'towns-woman', for which see Pl. XIII and p. 10 with n. 3.

The dress of fig. 4 is white, and there are indications that her anklets were green. The figure is broken away from below the shoulders upward, and the inscription containing her titles and name is badly damaged. The name seems to have terminated in *wrt* and she is designated: ... *Justified, the Possessor of Honour.*

Fig. 5 also wears a white dress, but the whole figure is much mutilated, and no further details are describable. The accompanying text reads: ... *his darling ... -hotpe, Possessor of Honour.*

Register 2: east end (Pl. XIX)

Fig. 1 wears a white dress, and there are traces, just visible, of green streamers, evidently belonging to a fillet. No text survives.

Fig. 2's dress is green, her wristlets, anklets, and necklace blue. Traces of streamers hanging from a fillet can be seen, but the latter has completely disappeared. The surviving fragments of the mutilated text read: ... *his beloved, his darling, Hepiu* (?),¹ *Justified.*

Fig. 3 wears a white dress with green bracelets. All that remains of the accompanying text reads: ... *his beloved, his darling, Ankh, the Possessor of Honour.*

Fig. 4's dress is coloured red. All that remains of the text reads: (*his*) *beloved, his darling, Khnum*...²

Of fig. 5 an arm and foot alone remain. No text.

ROOM B: SOUTH WALL

(Pls. XI, XII, XXIII, 2, XXV, 2, and XXXII, 2)

The general layout of this wall closely resembles that of the north wall described above, the main difference being that Ukhhotpe, standing in his kiosk, is depicted watching various river pastimes, such as fowling (?) and fishing.

SOUTH WALL: THE LOWER SCENE

(Pls. XI and XXV, 2)

I. *The Stela* (Pl. XXIII, 2)


The recess from which the stela has been re-


¹ See above, p. 10, n. 1.

² Perhaps to be restored ; see below, p. 26 left.

moved resembles that on the north wall, except that the height of the recess was never increased. For further details see above, p. 14.

2. *Ukhhotpe* (Pl. XI)

Next to the stela, and facing east (left), is a large figure of Ukhhotpe, standing in a kiosk. He wears a long, elaborately pleated skirt, through which shows the outline of the -kilt. The upper part of the figure has largely disappeared, but he wore a broad collar round his neck, and sandals on his feet. He was clearly wearing wristlets, but not anklets. The trunk and hands were coloured red, but apparently no colour was ever applied to the skirt, ankles, feet, face, and sandals.


In his left hand he carries an -sceptre, in his right a staff painted yellow, and terminating in what was possibly a white knob.

The cornice of the kiosk is of the usual palmetto design, striped in the order blue, red, blue, green, &c., and is carried on columns terminating in a Hathor-head supporting a lotus-flower. The face of Hathor is yellow, and the column supporting the head, of which only one survives, is painted with the usual oblongs, coloured alternately red and green, and separated from each other by three broad yellow, and two slightly narrower white stripes.¹ The lotus-flowers are coloured green and white, and the calyxes yellow.

On and below the band beneath the cornice is the following inscription: *Count and Governor, Treasurer of the King of Lower Egypt, the One² Companion, great in his Office, mighty in his dignity, a Noble at the head of the Subjects,³ the Governor Ukhhotpe, son of Ukhhotpe, born of Heny-hery-ib, Justified, Possessor of Honour.*⁴

Traces of a line of text in front of the upper part of Ukhhotpe's staff survive, but nearly all

¹ According to Blackman's notes.

² The traces suit .

³ The traces suit . For this attribute see *Wb.* ii, 447, 18.

⁴ These last two attributes *mwt-hrw* and *nbt imh* belong, of course, to Ukhhotpe's mother, Heny-hery-ib.

the signs have been entirely destroyed by the cutting of the secondary niche.

3. *Riverine Scenes* (Pls. XI and XXIII, 2)

Three registers depicting the riverine activities which Ukhhotpe is inspecting.

Register 1

Five women, obviously not peasant women, squatting hidden behind a clump of papyrus, pull at a long rope which was probably attached to a clap-net for catching birds. No traces of the net are left, but there are indications of a large number of birds crowded together in a way which suggests such a net. Beneath the women is a stretch of water full of fish and lotus-flowers. The clump of papyrus referred to above separates this water from another pool, which is anyhow in part surrounded by a broad band of green indicating a grassy bank. In this pool swim a number of water fowl among lotus-flowers. It was upon this pool, no doubt, that the clap-net was represented as spread. The five above-mentioned ladies are in festive attire, and one is reminded of the ladies of Marie Antoinette's Court playing at being shepherdesses!

Fig. 1, who is nearest to the clump of papyrus, wears a white dress with blue wristlets and bracelets. Her wig is long, and her hair bound with a fillet terminating in a bow and a long and short streamer.

Fig. 2 is clearly clad in green, but the colour of her wristlets and armlets has disappeared. Her wig is short, but the fillet and streamers extremely elaborate.

Fig. 3's dress is white, her collar green. Her wig is long, with a band running across it, and it terminates in a fringe. She also wears a fillet with the usual long and short streamers.

The dress of fig. 4 is shown as red, but the colour can no longer be identified on her bracelets and anklets. Round her neck she wears a narrow collar consisting of five oblongs, from which five shell-like pendants are suspended. Her wig is short, and bound with a fillet terminating

in a long streamer. From her wig, above the fillet but near the back of her head, hangs a long lock of hair, curled as usual at the bottom, and bound with several ribbon-bands.

Immediately behind fig. 4 is fig. 5, a woman walking in the opposite direction (i.e. towards Ukhhotpe) and carrying a cage of birds on her head. Her dress is green, and so are the shoulder-straps, but the colour has vanished entirely from her anklets. Her left arm and right forearm have disappeared.

Register 2

Traces of figures¹ pulling at a rope were formerly visible at the east end of the register, but have now disappeared. They were evidently standing beside a pool, as the still surviving traces of blue indicate.

To the west of this group can be seen the remains of a pool of water in which are lotus-flowers, buds, and leaves. In it floats a boat, painted green and yellow, the yellow indicating the cords which bound together the reeds from which the boat was constructed. The female figure which could be seen seated in the stern has now entirely disappeared.¹ In the middle of the boat is a great pile of fishes, which are being handled by two women in kilts, whose heads can no longer be seen.

In the bow of the boat stands a woman with a short, split kilt or petticoat, and with a very pendulous breast, handing a tray of fish to a woman wearing a green dress. The anklets of the latter are still plainly visible, but the colour has disappeared. She wears a long normal wig crossed by a bandeau.

In front of this woman's right leg are placed, as though standing on their tails, two large fish. The woman with the pendulous breast is looking behind her, and may be carrying a lotus-bouquet or other plants on her shoulder, as a few traces of green indicate.

Register 3

The east end of the register is almost entirely

¹ Restored from Blackman's 1912 tracing.

obliterated, but traces remain of figures and two boats. In the bow of the first boat are traces of a squatting female figure. In the bow of the second a woman is handing a basket of fruit to another woman who is advancing towards Ukhhotpe and carrying a great bundle of lotus-flowers supported on her shoulder by her left hand. Her right hand is extended to receive the basket of fruit. She wears a scarf tied round her breast.

Note that traces of colour indicate that the second boat was filled with plants and fruit.

In front of the last-named figure (3) is a woman dressed in green (4), carrying a foreleg of beef in her right hand. What she is carrying in her extended left hand it is impossible to say.

She is preceded by another woman (5) dressed in white, who carries in her right hand a large jar furnished with a clay stopper, and in her left a tray loaded with eatables. From her left forearm hangs a lotus-bouquet.

The above-mentioned women are being ushered into the presence of Ukhhotpe by a figure in an attitude of deference. The remains of this figure, which appears to be that of a man, suggest that the painting was not completed, as there is no trace of paint, and the squaring of the surface is still very plainly visible, as if no paint had ever covered the lines. The person in question wears a very short wig, or has close-cropped hair; his right hand clasps the left shoulder, and his left hand supports his right elbow.

The figures of the 3 registers described above are all either advancing toward, or performing their various functions in the presence of, Ukhhotpe, standing, as already stated, in a kiosk. Note that Ukhhotpe's background is not yellow, as in the similar representation on the north wall.

SOUTH WALL: THE UPPER SCENE

(Pls. XII and XXXII, 2)

Most of the painting on the upper portion of this wall has been completely destroyed. What

remains shows Ukhhotpe seated on a chair similar to that depicted on the north wall, watching the performances of a number of women.

Behind Ukhhotpe stand two women, the first of whom wears an elaborately patterned dress. In her left hand, which hangs at her side, she holds what is apparently a fly-whisk. Her right hand is folded on her breast. The woman behind her wears a white dress, but stands in the same attitude, and also holds a lotiform fly-whisk.

The heads and head-dresses of both these women have completely disappeared.

In front of Ukhhotpe the space for a column of text was prepared, but apparently no inscription was ever inserted.

Ukhhotpe is seated on a chair,¹ which stands on a green mat. His left arm rests on his knee, while his right hand is laid upon his breast. The head has completely disappeared.

In front of him the wall space is divided into two registers.

Register 1

Before Ukhhotpe stands a woman with her back towards him, her right arm raised. It is not possible to see the position of her left arm. She wears a white dress, and appears to be directing the actions of a choir (?) of squatting women, whose left arms are upraised, the right arms not being indicated. The left arms are raised not, we think, in the attitude of mourning, but of rejoicing. The women are wearing white and coloured dresses, among which red and green examples can be detected.

Behind this group the painting is severely damaged, but enough survives to prove the presence of a number of women carrying sistra. Clear traces of red suggest that they were wearing transparent dresses.

In front of the leading figure preserved are the remains of what appear to be two menat-

¹ For the type of chair see Pl. XVII.

necklaces, while yet a third hangs from the right arm of another woman, the beads showing in her right hand forming evidently part of the necklace. In her left hand she carries a Hathor-headed sistrum, in front of which are traces of two other sistra, which may have been carried by two other women.

Behind the woman with the Hathor-headed sistrum are traces of three more sistra, which show that there were probably more women here present, who have now disappeared. Farther along there are traces of an arm and clenched hand. Of the sistrum (?) held in this hand only the base survives.

Register 2

Immediately in front of Ukhhotpe are three women, all wearing the conventional transparent garment. The anklets of the central figure were green.

To the east is a second group of three women, similarly dressed. The first and third are clearly dancing, the first standing on the sole of the left foot and the toes of the right, the third on the sole of the right foot and the toes of the left.

The rest of the register has been entirely destroyed.

ROOM B: WEST WALL: NORTH OF THE
STATUE RECESS

(Pls. XIII, XXII, 2, XXIV, XXVI, 2, XXVII, 1 and 2, XXVIII, 2 and 4, and XXXI, 2)

Here is a once gorgeous painting, much damaged by the cutting of a crudely made niche, by obviously intentional defacement, and by the destruction wrought by long exposure to the weather. Ukhhotpe brandishes a throw-stick in his left hand, and is about to hurl it in the direction of a swarm of birds hovering above a papyrus-thicket, while holding in his right hand one or more decoys. The thicket itself is alive with birds and other creatures, including a couple of ichneumons, which are climbing up the papyrus-stalks with a view to robbing nests. Note the moth-like butterflies with red

upper- and yellow under-wings, and the dragon-fly.

Below the papyrus thicket, which is to the south of Ukhhotpe and running the whole length of the scene, is depicted a stretch of water, full of fish, lotus-flowers, and water-weeds. The scales on many of the great carp-like fish are admirably indicated and the draughtsmanship and painting are vivid indeed. Particularly attractive is the clump of weeds at the north end of this stretch of water, upon which is perched a frog, and a brightly coloured bird with green head and back and yellow and white breast. Noteworthy also is the hippopotamus with the tail of a crocodile between its teeth.¹ It is a great pity that this episode, so vividly depicted, is so badly damaged.

Ukhhotpe stands, together with at least four women—there were probably five on the analogy of the southern scene—in the usual papyrus-boat, painted green, the ropes binding the reeds together being indicated in yellow. The deck (?) of the boat is painted red above a blue line, and is considerably higher in the stern, where stand two of Ukhhotpe's ladies. Another squats between his legs, affectionately embracing his left calf. Of the ladies who presumably stood in the bows nothing can now be seen but part of the name and title of the southernmost: *the Mistress of the House, Khnumhotpe* . . .

Ukhhotpe is elaborately arrayed; he wears the usual short kilt, covered with an intricate design moulded in stucco, incorporating the emblems, ♀, ♂, ♀, ♀; over this there is a long transparent garment stretching from above the waist to below the knee, which is painted in the usual conventional manner—red when in direct contact with the wearer's body, and grey when hanging free of such contact. His belt is unpainted, and he seems to be wearing something in the nature of a dagger (see Pl. XXXI, 2).

On his left wrist Ukhhotpe wears a bracelet painted green, white, and red. His collar is blue

¹ Cf. *Rock Tombs of Meir*, iv, Pl. VII.

and green, with an outer circle of green ovoid beads. Round his neck is hung a cord, from which the pendant on his chest was suspended.


His hair is closely cropped, or else he is wearing a short black wig. His fillet is elaborate, tied in a bow, with two long and two short streamers. The fillet may really be a piece of jewellery, with faience inlay, for the 'bow' has the shape of two lotus-flowers.

Above Ukhhotpe in four horizontal lines, is the following much-mutilated text: *Count, Governor, Treasurer of the King of Lower Egypt, the One Companion, with pure hand, who presents golden vessels (?), who increases¹ the abundant drink-offerings, with strong arms in the place of furbishing the Sorceress,² who summons the Ennead so that they come, who appeases the gods (?); the Governor [Superintendent of Prophets], Ukhhotpe, born of Heny-hery-ib.*

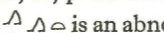
Behind the head of Ukhhotpe is written: *Sportsman, Two Ladies* (or possibly *Sportsman, He of the Two Ladies*), *who performs (exploits) with his mighty arm (?), a Paladin, praised by the Field-Goddess.*

In front of Ukhhotpe is what is evidently meant to be a description of his present activities:³ *For recitation: The Governor proceeds in order to view [every] pleasant pastime, the traversing of the swamp . . . in every water-meadow beautiful exceedingly . . . to (?) behold beyond anything.*

Behind the body of Ukhhotpe we read: *All protection [life], stability, and happiness be about the Governor, Superintendent of Prophets, Ukhhotpe. May all gods set their protection about thee, so that thou live every day eternally.*⁴

¹ Restoring: .

² Cf. *Rock Tombs of Meir*, iii, p. 16 with n. 6.

³ Fairman suggests that  is an abnormal writing of the compound *šmt iwt*, see *Wb.* iv, 462, 12, Copt. *ⲩⲉⲉⲓ*. The rest of the text is most puzzling and does not conform with the parallels in similar scenes. It looks, Fairman thinks, and Blackman agrees with him, as though various stock phrases had been muddled. Both suspect that the text is corrupt or that there have been omissions.

⁴ *Rock Tombs of Meir*, i, p. 12 right.

The lady who squats beside Ukhhotpe's leg (see Pl. XXVIII, 4) holds a lotus-flower to her nose with her right hand, on which evidently once a bird was perched, as in the corresponding south scene. Her dress covers her right upper arm, shoulder, and breast in a manner somewhat reminiscent of an Indian sari. Where the material does not cross the body it is painted grey, but where it is in contact with her flesh it is a dark red. Is she wearing a cloak of transparent material over a transparent dress?



She was probably wearing a bead-necklace, of which there are still some traces. Her head and head-dress can unfortunately no longer be seen, but from the base of the side-lock, which still remains, hangs a fish-amulet; see the comment on the corresponding scene on the south portion of the wall, p. 29 with n. 2 right.

The two women in the stern both wear yellow robes over a green under-skirt. Over the yellow robe in either instance is flung what is presumably a cloak of transparent material (see Pl. XXVI, 2). The woman nearest Ukhhotpe wears a long wig, crossed by two yellow bandeaux; there is no trace of a fillet. Her collar is blue, and her anklets blue, white, and red. Her right hand holds a fly-whisk, which seems to have been coloured (traces of blue and red markings); her left hand hangs at her side. She is: *The Mistress of the House, Nebet-Mehyt, born of User-Djedu, Justified.*

The other woman was evidently dressed like her companion, but wears blue anklets (her wristlets have disappeared), and a long black wig encircled with a fillet resembling that worn by Ukhhotpe.

She is described as: *The Mistress of the House, Nub-kau, born of Iunutau, Justified, Possessor of Honour.*

Above the heads of these two ladies is a yellow oblong on which are painted a pair of blue Udjat-eyes, the eyes being outlined with black, while the whites are painted pink, and the irises dark red to actual brown. The purpose of these eyes, of which there was evidently a similar pair

to the south of Ukhhotpe, was to enable the owner of the tomb to look into the world of the living from his abode in the mysterious western world of the dead.¹ On either side of the northern oblong is the symbol , representing Lower Egypt, surmounted by a frog, and on either side of the southern oblong was , the emblem of Upper Egypt², surmounted by a fish. Of this southern oblong and its accompanying emblems only the symbol of Upper Egypt and the fish survives, but that the symbolism on both halves of this wall is identical becomes quite clear if one combines the information to be found on Pl. XIII.

Above the pair of eyes, and behind and above Ukhhotpe, are nine women in three registers.

Register I




The woman at the left end of the register, fig. 1, wears a green dress with green anklets. Her head-dress can no longer be seen. She carries a fly-whisk in her right hand, the handle being painted yellow, and decorated with bands of red, blue, and green. The whisk itself also bears traces of these colours. The handle was shaped to imitate a lotus. She is designated: *Governor's daughter, [his] beloved, Nefru*³ . . ., *Possessor of Honour.*

Fig. 2 wears a white dress streaked with red, green, and blue. Her shoulder-straps have horizontal stripes of the same colours. Her anklets and wristlets are green. Her head and head-dress are destroyed beyond recognition, apart from traces of a side-curl. On her right hand is perched a bird, with white breast, black tail, and green wings. In her left hand, which hangs at her side, she holds an elaborate kind of fan.

She is: *A Governor's daughter, his beloved, his darling, Mereryt.*

¹ See A. M. Blackman, *The Ka-House and the Serdab in JE A* iii, pp. 250 ff.

² Inaccurately reproduced by copyist.

³ . The  is white with red outline. The stroke on either side is red. The two strokes under  may have been black originally.

Register 2

Two much-defaced ladies, whose names and epithets do not appear to have been inserted in the place prepared for them.

Fig. 1, who is dressed in white, carries in her right hand a fly-whisk, the curling head of the handle of which terminates in a lotus-flower. The whisk itself seems to have been white, the handle yellow, with red and green markings. The calyx of the lotus was red, the top edge of the flower yellow, the space in between apparently being coloured green.

Fig. 2 is clad in the conventionally represented transparent robe and cloak. A curious feature is that although this explanation is probably correct, the woman's right arm and the handle of her fly-whisk are obscured by a part of the robe which is painted grey. The handle of the fly-whisk, which terminates in a human hand, is decorated with bars of various colours, although now only red can be identified with certainty. The actual whisk is white.

Register 3

Traces of five ladies, of whom the names have vanished completely, or have never been inserted.

Fig. 1 wore a blue dress, figs. 2 and 4 transparent ones. Fig. 3 was in white, and so probably was fig. 5. Fig. 3 carries a papyrus-stem in her right hand, and fig. 5 smells the lotus-flower which she also is holding in her right hand. Each of the five women almost certainly carries a fly-whisk.

ROOM B: WEST WALL: SOUTH OF THE
STATUE RECESS

(Pls. XIII, XIV, XXIV, XXV, I, XXVIII, 3,
and XXXI, 3)

Ukhhotpe, facing north, spears two fish with a long yellow lance, the barbs of which have disappeared. He stands in a boat similar to that depicted north of the recess, and accompanying him in it are five ladies. Note that the bow of the boat terminates in a lotus-flower. The conven-

tional two fishes, transfixing by the sportsman's lance, are still discernible.

The water in which the boat floats teems with fish, one of which is being swallowed by a crocodile, the latter beautifully painted, with all its scales indicated. In the water are also depicted a great hippopotamus, and wading birds.

At the north end of the scene is the usual thicket, full of living creatures, although it is difficult to make out the details for the painting is shockingly damaged. It is still possible to see that the papyri are replaced by the so-called Upper-Egyptian lilies, which find an appropriate place on this southern portion of the wall. This, so far as we know, is a very unusual feature.

Ukhhotpe wears a short $\overline{\text{A}}$ -shaped kilt, the pleats of which are indicated in stucco. Over this kilt is a garment of transparent material, painted dark red where in contact with the flesh, and grey elsewhere. Note that the short kilt is left white, though the belly above it is painted dark red.

No traces of Ukhhotpe's wristlets survive, and he does not wear anklets. There are traces of a collar, and he wears a fillet with long streamers as in the scene just described.

Above his head are the remains of three horizontal lines of text. Of this the words *Governor* and *born [of] He[ny-heri-ib]* are alone intelligible. In front of Ukhhotpe, above his harpoon, there were once five vertical columns of descriptive (?) text, of which, unfortunately, only a few, mostly isolated signs, remain. Those reading *Governor*, *Superintendent of Prophets*, are still legible at the bottom of column 1.

Behind Ukhhotpe, as though he were a king, is written: *All protection, life (?), stability and happiness, all health and all joy be about the Governor, Superintendent of Prophets, Ukhhotpe, the Honoured One, Justified.*

In front of his kilt, and above the pair of eyes (see p. 27) are the words: *Governor, Superintendent of Prophets, Ukhhotpe.*

Only a few traces remain of the two women in the stern of the boat. Both wore dresses coloured

red, and there are traces of green anklets. Fig. 1 seems to have been wearing a long wig, with a bandeau more than half-way down. In front of her is a longish column of text, of which the following words survive: *Mistress of the House, Khnumhotpe, born of I[tnemu].*¹

In front of fig. 2, close to the right leg of the sportsman is: *Mistress of the House, Khenemytwer, born of User-Mentju.*

The lady squatting between Ukhhotpe's legs wears a sari-like robe coloured red, covering her left upper arm and shoulder, but leaving her right arm and shoulder bare. Only faint traces of the grey transparent drapery survive. Her anklets are green and so are her bracelets. Her head-dress is destroyed, except for traces of a side-lock of hair, from which hangs a fish-amulet.² Her right arm rests on her lap. On her left hand, in which she holds a lotus-flower, a bird is perched (see Pls. XIV and XXVIII, 3).

In front of her is written: *His daughter, his beloved, Nebhet-henut-sen.*

In front of Ukhhotpe stand two women, figs. 4 and 5. Fig. 4 wears a tight-fitting yellow robe with undergarment of green; over the yellow robe is flung a grey coloured cloak, the grey only showing where it is not in contact with other garments. She carries a spare harpoon, the shaft of which is yellow, but its double blade has only been drawn in and not coloured.

The lady's wristlets and anklets are blue. Her wig is long and black, and bound with an elaborate fillet, similar to that worn by Ukhhotpe himself, but, according to Blackman's notes, with two bows, one in front, and one at the back, of the head. Her head is turned over her shoulder towards Ukhhotpe. Her left arm is laid on her breast, and in her clenched hand she holds what may have been a fly-whisk. Immediately in front of her is written: *Mistress of the House, Nebet-Mehyt... [born] of User[-Djedu].*

¹ See below, p. 33, n. 3.

² For this interesting illustration of *Pap. Westcar*, 5, 16-6, 9, see Blackman, *JEA* xi, pp. 212 f.

Fig. 5 appears to have been dressed as fig. 4, but all traces of the upper part of her body, and her head-dress have disappeared. In her right hand she carried a fly-whisk, the head of the handle of which is lotiform. Traces remain of her name, title, and parentage: *Mistress of the House, Nub-kau, born of Iunutau, Possessor of Honour.*

Of the women in the upper registers only a few traces remain.

Register 1

Of fig. 1 only the feet, green anklets, and traces of a fly-whisk remain, except for a few signs in front of her, which form part of the words: ... *his beloved, his darling...*

Fig. 2, who also carried a fly-whisk, wore a dress coloured red. In front of her can still be read: *The townswoman, his beloved, ... Hetep-to, Justified.*

Of the figures in the remaining registers nothing really intelligible survives, except for some traces of signs in front of fig. 1 in Register 3.

On either side of Ukhhotpe, as in the corresponding scene on the northern part of the wall, are two yellow oblongs, in each of which is a pair of Udjat-eyes. As in the corresponding northern scene, on either side of the northern oblong is the emblem of Lower Egypt, surmounted by a frog, and on either side of the southern oblong the emblem of Upper Egypt surmounted by a fish.

Above the northern rectangle are some signs, which may perhaps contain the name of the goddess of the sixteenth Lower Egyptian nome, i.e. Hat-Mehyt.²

WEST WALL: SCENE OVER THE STATUE-RECESS
(Pl. XIII)

This scene is almost entirely obliterated, and the damage done appears to be in part intentional, presumably owing to the nature of the scene depicted, in which the deceased appears to

¹ See p. 10, n. 3.

² See Sethe, *Urgeschichte*, § 64.

have assumed the attributes and functions of royalty.

The scene is divided into two halves, with the Upper Egyptian side on the left (south), the Lower on the right (north).

South (Upper-Egyptian) side

Ukhhotpe is seated on a yellow chair, placed upon a dais which is painted green. He wears the kilt with triangular front-piece, and across his breast is the lector's scarf. His wig is short, and no trace survives of any fillet or ornamentation.

His clenched left hand rests on his lap, and holds a bunch of ♀-signs (cf. the corresponding figure on north side). His right hand is upraised to receive some emblem presented by the figure who squats in front of him.

This figure wears a yellow kilt, and the exposed parts of his body are green. The emblem which he presents appears to be an elongated object, also green, surmounted by a ♂-sign, from which there possibly protrudes an ♀-sign. A similar combination was held in his right hand.

Below the squatting figure and in front of Ukhhotpe's legs and the dais are several symbolic emblems. Nearest to Ukhhotpe is the sign ♂, signifying stability, duration, and following it the sign of union, ♂, with a papyrus-clump symbolizing Lower Egypt on the north side thereof, and a clump of lilies¹ symbolizing Upper Egypt on the south side. The threefold combination symbolizes, of course, the union of the Two Lands of Upper and Lower Egypt. Those signs are followed by ♂ and traces of ♀ standing on ∩.

North (Lower Egyptian) Side

The northern half of the scene closely parallels that described above, the only visible differences being that the direction of the scene is reversed, and the symbols ♂ are replaced by ♂. The relative positions of the Upper and Lower Egyptian plants remain unchanged, so that the lilies are still on the south side, and the papyrus on the north.

¹ No longer visible.

The upper portion of the scene has perished entirely.

WEST WALL: LINTEL OF THE STATUE-RECESS
(Pl. XIII)

It is only with the greatest difficulty that any features of the two scenes occupying the space of the lintel can be recovered, for not only have the frescoes suffered from exposure, but they have also been purposely mutilated, and smeared with red paint. The reason for this destruction is evidently that given above, i.e. that Ukhhotpe was arrogating to himself the attributes of royalty.

Occupying the middle of the lintel is the symbol of the Union of the Two Lands, the ♂-sign with the papyrus of Lower Egypt on the north side, and the lilies of Upper Egypt on the south. It is clear from the scraps of paint that survive, that these plants were twined round the ♂-sign, and probably intertwined with one another. On the south side of the ♂-sign are the remains of a representation of Seth. On the other side the divine figure, which must have represented Lower Egypt has disappeared.

At the south end of the lintel is a seated figure of Ukhhotpe, of which little remains, except his chair (painted yellow) and his legs from the knees downwards. His kilt was painted yellow. From above the middle of the chair there hangs what looks like a bull's (?) tail, painted white. To what part of Ukhhotpe's clothing this object was attached cannot be seen.

Above Ukhhotpe are the remains of his name and titles: *Superintendent of Prophets, Ukhhotpe, son of Ukhhotpe, Possessor of Honour*. Facing him are traces of small, seated figures.

At the northern end of the lintel are the remains of a similar figure of Ukhhotpe, seated facing south, with traces of his name, titles, and parentage above his head.

In front of Ukhhotpe is a small seated female figure, beyond her the signs for four months are placed in an oval, and beyond that again is a

small male figure, seated on a throne, placed upon a standard. Below the female, and the representation of the four months, is the ka-emblem placed upon a standard. The two seated figures with the months between them suggest that there is here a representation of the three seasons of the Egyptian year, the third personification, and the two additional ovals containing the months having disappeared.¹

Between Ukhhotpe and the ka-emblem is what looks like a chest with some indeterminate object upon it, which is painted yellow like the



FIG. 1. Relief beside the entrance to the maṣtabah of Mereruka depicting him drawing or painting the personifications of the three seasons of the Egyptian year.

chest, and marked with red criss-cross lines. Between this object and the chest is a band of grey.

Evidently the idea underlying much of the external and internal decoration of the statue-recess, namely this scene on the lintel, the scene above it, and the two rows of divinities with their offerings, shortly to be described, is that all the resources of the land of Egypt and the products of the three seasons of the Egyptian year were at the disposal of Ukhhotpe, as though

¹ This representation of the three seasons of the Egyptian year remind one of the well-known relief beside the entrance to the maṣtabah of Mereruka (see fig. 1, and Prentice Duell, *The Mastaba of Mereruka*, i, Pls. VI and VII). The relief is discussed by Erman, *ZÄS* xxxviii, pp. 107 f., where he suggests that it is an abbreviation of scenes similar to those in the 'Sun-temple' of Neuserret. The latter are apparently still unpublished, but are briefly described by Borchardt, *ZÄS* xxxviii, p. 99. Was Ukhhotpe, like Mereruka, depicted as drawing the representations of the three seasons?

he were the actual Pharaoh. The inclusion of such scenes in the decoration of the tomb-chapel of a subject would surely be considered a sufficient reason for their mutilation or destruction!

WEST WALL: DOOR JAMBS OF THE
STATUE-RECESS

(Pl. XIII, XXXI, 4)

The two door jambs are each decorated with two columns of elaborately painted hieroglyphs, giving the name, titles, and parentage of Ukhhotpe.¹

1. *North Jamb*

a. *Left.*

Count, Governor, Treasurer of the King of Lower Egypt, Sole Companion, Over the Mysteries ... (long gap) Ukhhotpe, Justified.

b. *Right.*

Count, Governor, Treasurer of the King of Lower Egypt, Sole Companion, Priest of the Mistress of Heaven, Sem-Priest of the Mistress of the Two Lands, who sees (?) ... (break of 55 cm.) ... [born] of Heny-hery-ib Justified.²

2. *South Jamb*

a. *Right.*


Count, Governor, Treasurer of [the King of Lower Egypt] ... from among (?) millions ... (long break) ... the Governor, Superintendent of Prophets, Ukhhotpe, Justified, Possessor of Honour.

b. *Left.*

Count, Governor, Treasurer of the King of Lower Egypt, ... (long break) ... wise (?) as to what he has thought,³ who surpassed the ancestors; capable, who displayed (?) vigour; the Governor, Superintendent of Prophets, Ukhhotpe, Possessor of Honour.

¹ Cf. *Rock Tombs of Meir*, iii, Pl. XIX.

² The epithet 'Justified' belongs to Heny-hery-ib.

³ Perhaps  is to be restored?

WEST WALL: THE STATUE-RECESS
(Pls. I, XV–XVII, and XXVI, 1)

The statue-recess in the west wall must once have presented a brilliant appearance, and even

garded as a representation of the façade of the primitive royal palace, a construction of wooden beams, and brightly coloured mats.¹

The scenes above the 'palace-façade', and its continuation on the north and south walls are

EAST END

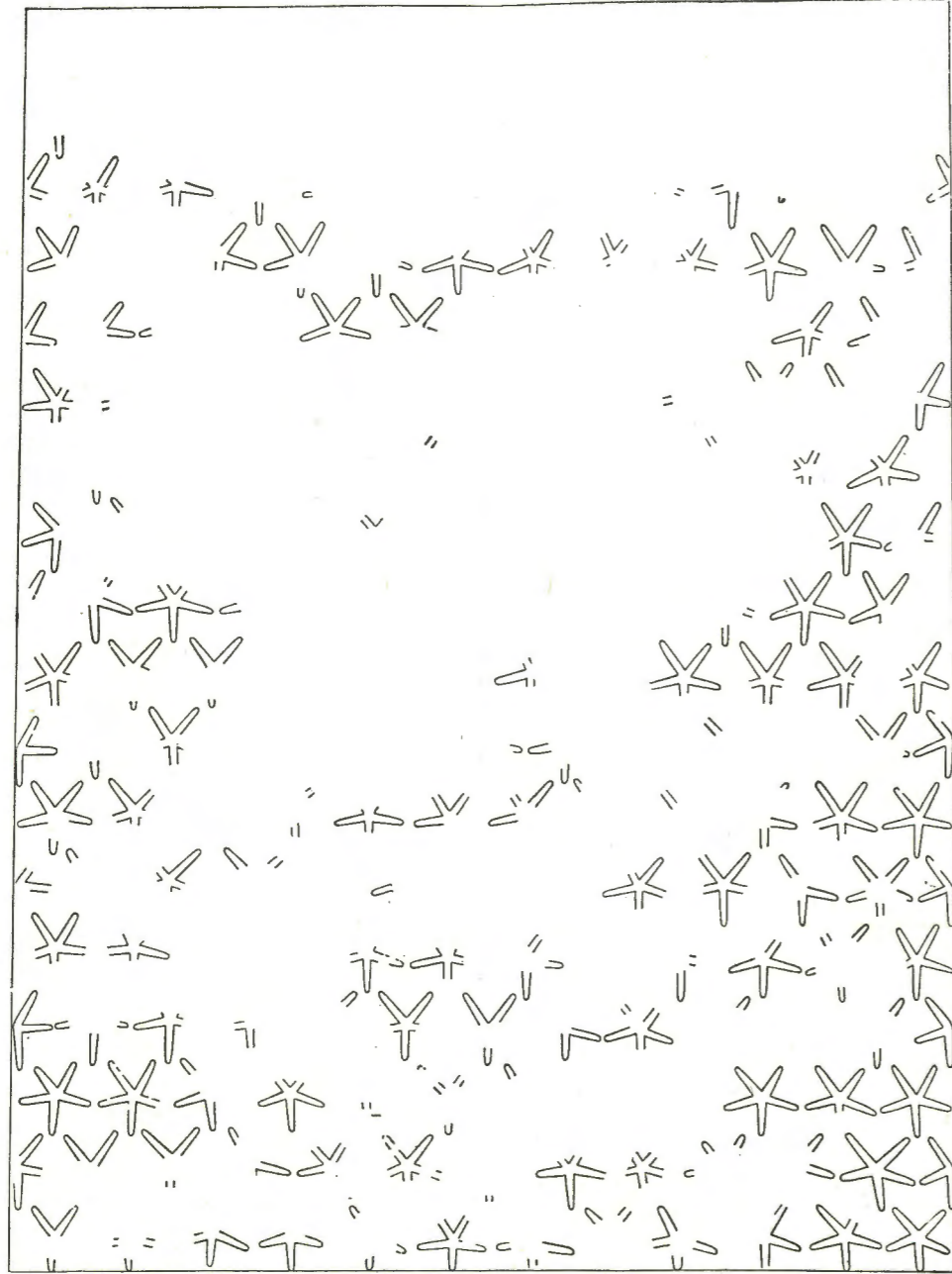


FIG. 2. Tomb-chapel C, No. 1: West Wall: ceiling of Statue-recess. Scale 1:5.

now some of its ancient glory still survives. Rather more than half the height of the back wall is occupied by an elaborately coloured and decorated version of what is now generally re-

surmounted with the usual $\bar{\text{Q}}$ -frieze, below which, and surrounding the design on each wall

¹ Cf. The statue-recess in Tomb-chapel B, no. 4, *Rock Tombs of Meir*, iii, p. 27; Pl. XX.

(but not at the bottom), is the customary frame of oblongs, painted green and red, and separated from one another by a narrow blue, and two broader yellow bands, both outlined in black.

The ceiling is painted blue, and covered with five-rayed stars, now white, but possibly once yellow;¹ see fig. 2 on the previous page.

1. *West wall of Statue-recess*

a. The façade-stela (see Pl. XVI).

b. Scene above the façade-stela.

Above a representation of seven vases containing the seven oils—all apparently standing on a low wooden rack—are two female figures squatting on a yellow mat, the figure on the north side facing south, and that on the south side north. Each holds a fly-whisk in her hand. The northern figure wears a green dress, and the southern a red one. On the former the wristlets and anklets show traces of red and blue, while the same ornaments on the southern figure are green. Apart from a trace or two of red paint, the necklace of the northern figure has disappeared, while that of the southern is green like her wristlets and anklets. The southern figure wears an elaborate fillet, and so apparently did her companion.

The northern figure is designated: *Mistress of the house, Nub-kau, born [of] . . . Iunutau, Possessor of [Honour]*.

The southern figure is: *Mistress of the House, Khnumhotpe, [born of²] . . .*³

Above these two figures on a yellow background, are two large Udjat-eyes, painted blue. To the north of the northern eye is the papyrus-clump of Lower Egypt, and to the south of the southern eye the lilies of Upper Egypt. Note that the base of the papyrus-clump is pink, with white wavy lines.

2. *North wall of the statue-recess* (Pls. XVII, XX and XXI)

Ukhhotpe sits on a high-backed chair. In front of him is an offering-table (painted blue), upon which are laid slices of bread, the crumb painted pale red, and the crust yellow, with dark brown stippling at the top.¹ Above this table are jars of drink and various eatables, also a censer, and vessels for ceremonial use. Behind Ukhhotpe stands a lady, embracing him with her left arm. Beneath his chair squats a young girl, possibly his daughter. Facing Ukhhotpe beyond the offering-table are three registers of male figures, performing the funerary liturgy.

Beneath this scene and above the continuation of the 'palace-façade' are depicted four, originally five, divinities, who with their counterparts on the opposite wall might be described as personifications of the natural resources of the Nile-valley and of certain localities therein.²

Ukhhotpe carries a fly-whisk in his left hand, and his right is extended towards the offering-table. The handle of the whisk is yellow, decorated with green and red bands. He wears the short $\bar{\text{A}}$ -kilt, over which is a long transparent skirt. His head is shaved and painted red like the rest of his body. It appears unlikely that he ever had a necklet, or wristlets and anklets, but round his waist are traces of a girdle, painted yellow, and decorated with coloured bands, of which only red can now be distinguished.

In front of his face are the words: *Upper-Egyptian Natron, Lower-Egyptian Natron*, which possibly refer to the contents of the jars depicted above the table of offerings, or to those of the ewer standing in a basin beneath the offering-table.

Between Ukhhotpe's legs, and the leg of the table we read: *What the offering-table requires*.

¹ See Pl. XX and *Rock Tombs of Meir*, iii, p. 33 with n. 5.

² Cf. the representation of the same or similar divinities presenting offerings to King Sahurê in his pyramid-temple at Abusir (Maspero, *Art in Egypt*, p. 59, fig. 100; Borchardt, *Das Grabdenkmal des Königs Sahurê*, i, pp. 108 f.; ii, Pls. 29 and 30).

¹ Cf. op. cit. iii, pp. 10 and 27.

² Traces suit $\bar{\text{A}}$.

³ The parental name seems to be $\bar{\text{A}}$.

Above Ukhhotpe is written: *An Offering which the King gives (to) Osiris, Lord of Busiris,¹ great god, that he may give invocation-offerings—bread, beer, bulls and birds, alabaster and clothing, libation and incense, unguent, everything on which a god lives every day, [for] the spirit of the Governor, Ukhhotpe, born of Hēny-hēry-ib.*

The lady standing behind Ukhhotpe wears a green dress, and apparently red shoulder-straps. Her wristlets and anklets were evidently once painted green and red, but on the anklets only remains of red paint survive. The handle of the fly-whisk she carries is painted yellow, and decorated with bands of red and green. The head of the handle is in the shape of a papyrus-umbel.

Above the lady we read: *An offering which the King gives (to) Isis, Mistress of the Two Lands, (for) the Mistress of the House, Nebet-Mehyt, born of User-Djedu.*

The girl under the chair wears a white garment covering one shoulder, and leaving the other exposed; a triangular piece of material protrudes from under her right upper arm. Her hair is painted red, and she wears a side-lock curled at the end. Note that this side-lock is now white, outlined in red. On her wristlets and anklets are bands of green, white, and red. She has at least three black cords round her throat, from which once possibly hung a blue pendant, of which the faintest possible traces can still be seen. There seems to be something in the nature of a fringe on the white garment where it crosses the breast and shoulder. A few traces of green paint suggest an accompanying text or label that has now completely disappeared.

There are three registers of officiants:

Register 1

A lector, carrying a foreleg of beef in his right hand, wears a short wig, the usual scarf, and a short kilt, but note that his back is partly draped

with what may be a continuation of the cloth forming the latter.

A second lector, similarly attired, and also carrying a foreleg, is followed by a white ox with black markings and blue hooves, and a short crumpled horn. Of this beast only the head, part of the breast, and traces of the foreleg remain. The ox wears a multicoloured collar, and a long bead-necklace. A rope, painted yellow with red lines, is attached to his mouth, the loose end of it perhaps being held by someone following the animal.

The destruction of the eastern end of this, and the remaining registers was due to the reconstruction of the front part of the statue-recess. Above these figures is written: *Bringing meat-portions for the Governor, Superintendent of Prophets, Ukhhotpe, born of Hēny-hēry-ib.*

Register 2

A lector, dressed like his associates in Register 1, presents Ukhhotpe with a goose, holding the wings in his left, and the neck in his right hand. He is followed by another officiant who performs the same function, but is entitled *Embalmer*. Immediately behind the latter are the remains of a tray of offerings and a lotus-bouquet, presumably carried by a female figure, since the hand, which is all that survives, is painted yellow, the destruction of the remainder being due to the above-mentioned alteration of the doorway.

Above these figures is written: *Bringing fowl and every good thing for the Governor, Ukhhotpe, for his ka¹*

Register 3

A *Sem-priest*, wearing a short kilt, a leopard-skin vestment, and a blue collar, extends his right hand in the prescribed manner, while *making the offering which the King gives.*

Behind him is a *Chief Lector*, wearing a wide collar (colour gone), a short kilt with triangular front-piece, and the usual scarf across the

¹ Traces of ☉ in front of 7.

¹ Here are traces of what look like obliterated signs.

breast. He reads from a papyrus-roll. He is followed by the head and fore-part of an oryx, which someone, presumably a woman, is clutching by the horns. Of the human figure only one hand and part of the forearm, painted yellow, remain. Above and in front of these figures is written: *An offering which the King gives to Rē (?), for the Governor, Superintendent of Prophets, Ukhhotpe. Appear gloriously as King of Upper Egypt, appear gloriously as King of Lower Egypt,¹ for ever and ever.*

Here, surely, is a flagrant example of the misappropriation by Ukhhotpe of a formula rightly employed in a royal funerary-temple, but entirely out of place in the tomb-chapel of a subject, however exalted (see above, p. 14, right).

Below the scene just described and immediately above the continuation of the 'palace-façade' are ranged four, originally five, of the divinities whom we recently spoke of as personifications of the natural resources of the Nile-valley. Each presents Ukhhotpe with a ̅-loaf of bread placed on a tray or mat between two ̅-vases, together with an elongated ̅-sign, reading *wꜣs*, 'dominion'.² From the only arm and hand shown (the right in every instance) hang three streamers from each of which dangles the sign ̅.

The first of the four figures is a female divinity, painted yellow, and wearing a green dress with green shoulder-straps. Her necklace and wristlets are blue, her anklets red and green. She wears a long black wig.

Above her is written: *Hetpet: I give all life and stability.*

In front of her are the words: *For recitation: I am giving to the Governor, Superintendent of Prophets, Ukhhotpe, every good thing that is in me.*

She seems to be a personification of food-offerings.

Next to her comes a male divinity of the usual

'Nile-God' type (see Pl. XXI), with pendulous breast, personifying Lower Egypt. He is painted dark red. Above him is written: *I give all protection and life: Lower Egypt.*

The text in front of him reads: *For recitation: I am giving thee all provisions as my dower (lit. from me), so that thou livest and endurest.*

He is followed by another female divinity (see Pl. XXI) wearing a green dress with green shoulder-straps. She wears a blue necklace, and apparently blue and white wristlets and anklets. She is entitled: *Hat,¹ followed by the words: I give life and stability.*

In front of her we read: *For recitation: I am giving the Governor and Superintendent of Prophets Ukhhotpe, every goodly offering which is in me.*

Fig. 4 is a 'Nile-God', and in this case actually a personification of that river. He is painted blue and wears a long black wig. Above him is written: *Nile: I give life, stability, and dominion.*

The text in front of him runs: *For recitation: I am giving thee all health, and all joy, so that thou livest, every day.*

As already remarked, there was once a fifth divinity, but he or she was destroyed by the alteration referred to above. In front of where the figure once stood are still traces of the words ascribed to it: *For recitation: I am giving to the Governor, Superintendent of Prophets, Ukhhotpe, years*

3. South Wall of Statue-recess (Pls. I and XX)

The decoration of the south wall closely resembles that on the north wall just described.

Ukhhotpe is seated on a chair, with a lady standing behind him, embracing him, while a young girl sits beneath the chair. In front of him there is an offering-table, and officiants in three registers performing the funerary liturgy.

On the table are slices of bread similar to

¹ The determinative indicates that she is the personification of some locality, presumably a town. No such place-name occurs in Gauthier's *Dict. géographique*. Is she the personification of *hwt* (𓏏𓏏), 'the tomb'?

¹ Cf. Sethe, *Dramatische Texte*, pp. 21 f., with nn. e and f; cf. also *Pyr.*, §§ 776, 1626, 1795.

² See A. H. Gardiner, *JEA* xxxvi, p. 12.

those previously described, and above the table are depicted jars of drink, bouquets of flowers, vegetables, bread, and other foodstuffs, as well as vessels for ceremonial purposes.

Beneath this scene are four, originally five, male and female divinities with offerings, as on the north wall.

Ukhhotpe, seated on a high-backed chair (painted yellow), holds in his left hand a handkerchief or napkin, while his right, the arm extremely elongated, is laid upon some of the slices of bread. His clothing can no longer be studied in detail, but seems to be identical with that he is depicted as wearing on the north wall. His head is painted dark red, indicating that it was shaven, or closely cropped.

The lady standing behind him wears a dress coloured red, green wristlets and anklets. The pattern on the one wristlet showing is indicated by a lighter green. Round her neck is suspended a long bead-necklace, of which only the red beads remain. There is also a string of beads about her throat, and there are traces of an amulet suspended from it. Her wig is a long one, and her head is bound with an elaborate fillet. With her right arm she embraces Ukhhotpe, and with her left holds a fly-whisk similar to that carried by the corresponding figure on the north wall.

The girl beneath the chair is attired exactly like her opposite number, and wears the long side-curl. About her neck is a red cord, from which hangs a shell-like pendant. She wears wristlets and anklets, on which only the red colouring survives.

Of the text referring to her nothing is left, except one or two tiny traces of green paint.

Above Ukhhotpe is the formula: *An offering which the King gives (to) Anubis, Who is upon His Hill, the Enshrouded One, Lord of the High Land, that he may grant a goodly burial in the western upland, for the ka of the Governor, Superintendent of Prophets, Ukhhotpe, born of Heny-hery-ib.*

In front of Ukhhotpe is written: *Upper-Egyptian Natron, Lower-Egyptian Natron.*

The articles of food and drink appertaining to the offering-table, which is painted blue, are designated as usual: *What the offering-table requires.*

The text above the lady reads: *An offering which the King gives (to) Isis, Queen of the Two Lands (for) the Mistress of the House, Khenemyt-*wer* born of User-Mentju.*

There are three registers of funerary officiants:

Register 1

Two men, each labelled *Lector*, wearing the usual lector's scarf, present forelegs of beef to the deceased Ukhhotpe. There was once a third figure (female) presenting an ibex, coloured red and white, of which only the head, horns, neck, and one foreleg survive. Of the woman only the hand and wrist are left. This mutilation has been caused by cutting away part of the door jamb as described above.

Above the two men is written: *Bringing meat-*portions* and every good thing, for the Governor, Superintendent of Prophets, Ukhhotpe....*

Register 2

Two men, each strangling a goose, may represent a lector and an embalmer, as on the north wall, but the title in either case has disappeared. The figures have been much damaged.

There was evidently a third figure, as there are traces of birds hanging head down from the end of a yoke, but the figure itself, perhaps female on the analogy of the north wall, has been totally destroyed.

The three persons in question are said to be: *bringing very many fowl for the ka of the Governor, Superintendent of P[rophet]s....*

Register 3

An officiant clad in a white kilt and leopard-skin vestment bends up his right arm in the manner prescribed by the ritual. He is accompanied by a lector reciting from a book, behind whom can be seen the front half of a white oryx. Of the accompanying figure no trace remains.

Above these figures is written: *An offering which the King gives (to) Geb, for the Governor, Superintendent of Prophets, Ukhhotpe, in all [his] dignities.*

The officiant in the leopard-skin is described as: *the Count* (i.e. he is impersonating Geb) *who diverts for him* (i.e. for Ukhhotpe) *the Offering-which-the-King-gives.*¹

Beneath this scene is the row of four, originally five, divinities (referred to above on p. 33, left).

The foremost is a female divinity, impersonating the district of Cusae, clad in green dress. Her necklace is blue, and the part of her wristlet which is still visible red. Above her is written: *Fields-of-Cusae: I give life*, and in front of her *For recitation: I am giving the Governor, Superintendent of Prophets, Ukhhotpe, joy for ever.*

She is followed by a 'Nile-god', the impersonation of Upper Egypt, painted red and wearing a green necklace. Above him is written: *I give protection, life, and stability: Upper Egypt*, and in front of him, *For recitation: I am giving thee libation, incense, unguents, and every good thing that is in me.*

Fig. 3 is a female divinity in green dress impersonating the West. She also wears a blue necklace and white anklets and wristlets, each with a vertical red stripe in the middle. She has the symbol for the West seated on her head,²

¹ See A. H. Gardiner, *JEA* xxiv, pp. 87 f.

² The hawk and ostrich-feather are placed upon a very much flattened \ominus .

which takes the place of a name separately written.

Above her is written: *I give all life as my dower* (lit. *from me*).

In front of her are the words: *For recitation: I am giving to the Governor and Superintendent of Prophets, Ukhhotpe, all protection and life, and all health.*

Fig. 4, a 'Nile god' impersonating the Ocean, is painted green, and above him is written: *The Great Green Ocean: I give life.*¹

The text in front of him reads: *For recitation: I am giving thee food-offerings and victuals.*

Fig. 5. Of the text in front of this figure, which is all that survives, the following can be read: *I am giving to the Governor and Superintendent of Prophets, Ukhhotpe, millions of....*

Strangely enough the figures of these divinities have not been obliterated like the figures in the two scenes above this recess. Perhaps it was owing to their less conspicuous position inside the recess that they escaped mutilation, or else the mutilators themselves may have had some scruples about injuring the representations of divinities, particularly divinities intimately connected with the fertility of Egypt and that country's food-supplies.

¹ Note that the sign for Upper Egypt (𓆎) underlies the 𓆎 -sign and the left end of the water-determinative. The presence of 𓆎 here, though a mistake, permits its restoration above fig. 2 to be made with complete confidence, where in any case the traces of the sign are fairly certain.

ADDENDUM

Blackman's note referred to on p. 29, col. 1, is correct. The copyist has mistakenly represented the traces of the bow at the back of Nebet-Mehyt's head as part of one of the pair of Udjat-eyes.

INDEXES

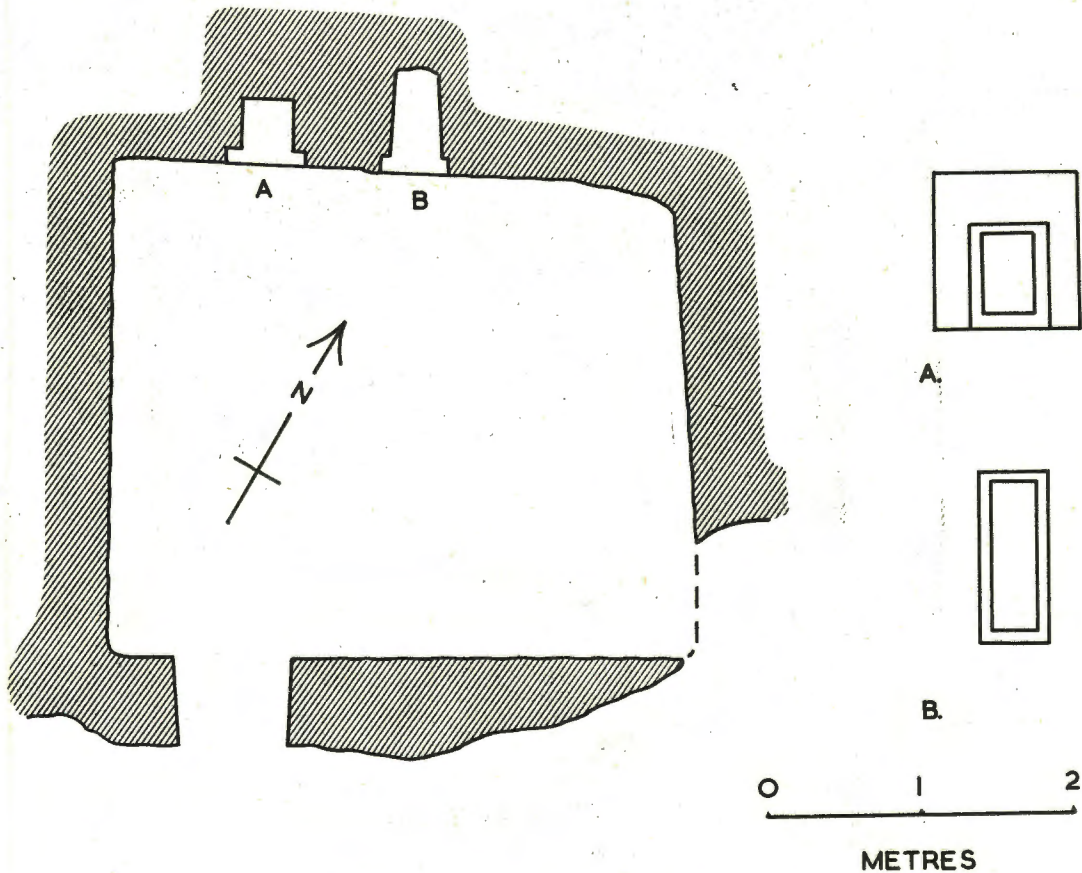
I.—GENERAL INDEX

- Bench (in forecourt of Tomb-chapel, C, No. 1), 13.
 Bothmer, Bernard von, 15.
 Bread, slices of, 15.
 Brunton, G., 16, n. 2.
 Butterfly, moth-like, 25.
 Casters (of chairs), 15.
 Chair, 21, 25, 36.
 Clap-net, 23.
 Clapping time, 22.
 Clédât, 14.
 Cloak, 16, n. 1, 18, 27, 28, 29.
 Crocodile, 26, 28.
 Dancers (female), 22.
 Delta, produce of, 20.
 Dragon-fly, 26.
 Eyes (on stela), 6.
 Façade (of primitive royal palace), 32.
 Fairman, Professor, 15.
 Fan (elaborate kind of), 27.
 Female sex, predominance of, 15.
 Festival (in honour of Hathōr), 17.
 Fish (as part of emblem of Upper Egypt), 27, 29.
 Fish-amulet, 27, 29.
 Fringe (of wig), 19.
 Frog, 26.
 „ (as part of emblem of Lower Egypt), 27, 29.
 Geb 11, 12.
 Harp (played by female musician), 21.
 Harpoon, 28.
 „ (carried by woman), 29.
 Harpooning (of fish), 28.
 Hathōr, high priest of, 15.
 Head-dress, plumed (of gold), 16, n. 2, 17.
 Heny-hery-ib, 13.
 Hippopotamus, 26.
 Hunting scenes, 16.
 Ichneumon, 25.
 Ka-ḥetpy (= Osiris), 18, with n. 2.
 Kamāl, Aḥmed Bey, 5.
 Kilt (of straw), 20.
 „ split, 24.
 Knob (of hair on wig), 20.
 Lotus-emblem, 16, 17.
 Leopard-skin (vestment), 34.
 'Leopard-tail' decoration, 14.
 Marie Antoinette, 23.
 Marriage, brother-sister, 13.
 Mereruka, 33, n. 1, left.
 Mersi (as abbreviation of Per-hemut-mer-sy), 6.
 Murray, Margaret A., 16, n. 2, right.
 Niche, 18.
 'Nile-god', 35, 37.
 Nut, 15.
 Oils, seven, 33.
 Paint, blue, 14.
 Personifications (of the three seasons of the year), 31.
 „ of natural resources and localities, 33, 35.
 Pipe (or flute), 21.
 Plumes (gold), 17, 21, 22.
 Royalty, attributes and prerogatives (or functions) of, 14, 30.
 Sari, 27.
 Sari-like (robe), 29.
 Seasons, three (of the Egyptian year), 31.
 Ser-geese, 21.
 Sesostris III, 15.
 Seth, 30.
 Sethe, 15.
 Singing women, 21.
 Sistra, 25.
 Sistrum, 21.
 Skirts, split, 16, 17, 22.
 Stela, recess for, 14.
 Stucco, kilt covered with design moulded in, 26.
 „ pleats (of kilt) indicated in, 28.
 Tatoomark, 19.
 Tail, bull's (as part of vestment), 30.
 Throw-stick, 25.
 Top-knot (on wig), 19.
 Transparent robe, 16, 17, 20, 26, 28, 29.
 Udjat eyes, pair of, 27, 29, 33.
 Wall, recessed, 14.
 Zozer, 14.

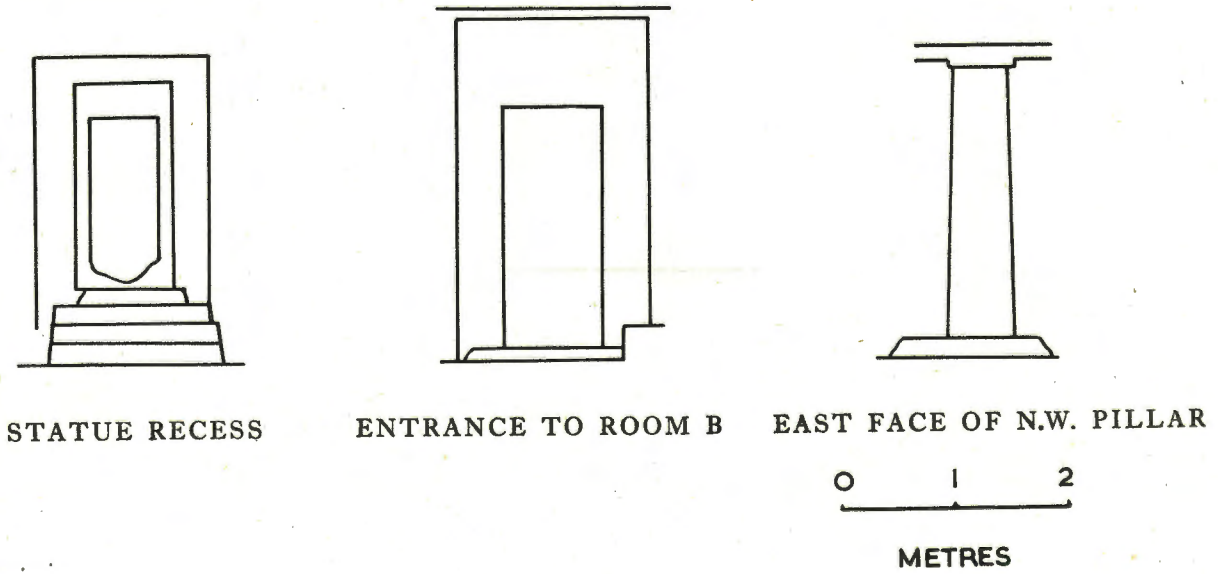
II.—EGYPTIAN WORDS (SELECTED)

- ḥyt-n-niwt*, 10, n. 3, 13, 22, n. 1, left.
W3s (dominion), 35, with n. 2.
Rhyt, 23.
Hst, 12.
Hst-Mhyt, 29, right.
Htpt (as goddess), 12.
Shwt-Kis, 12.
Šmt iwt, 12.

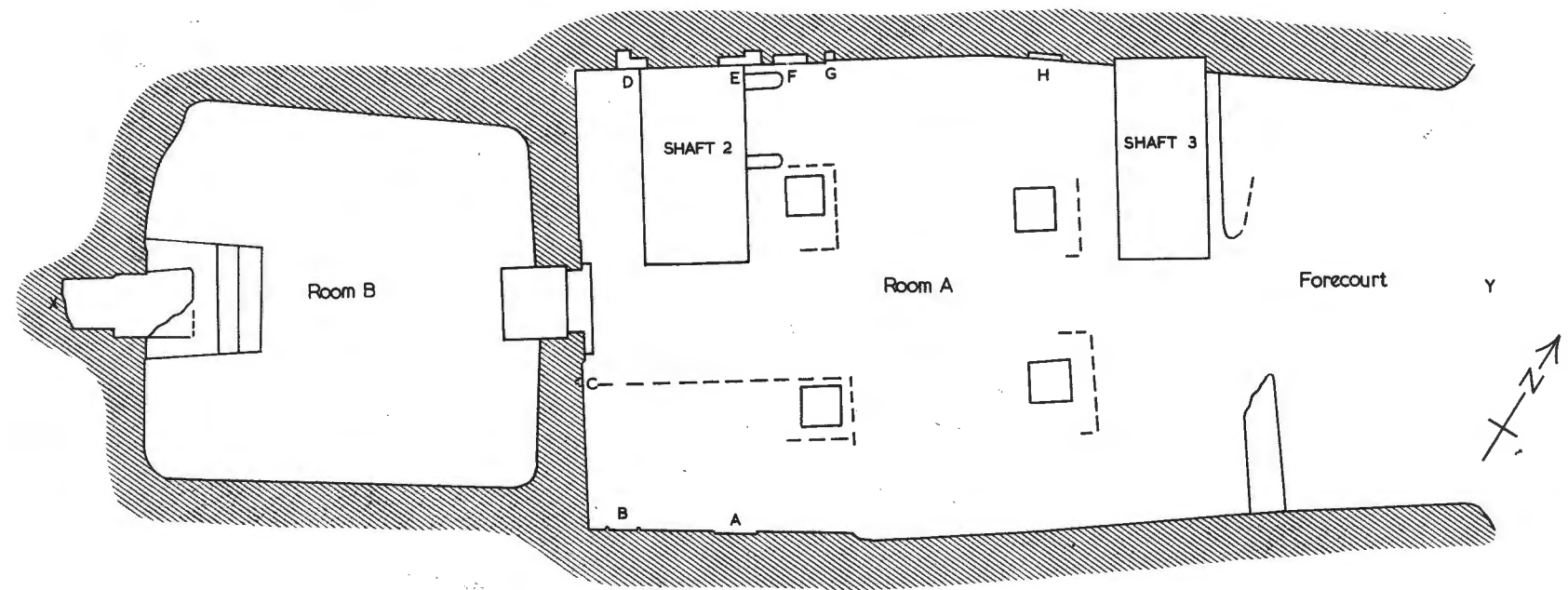
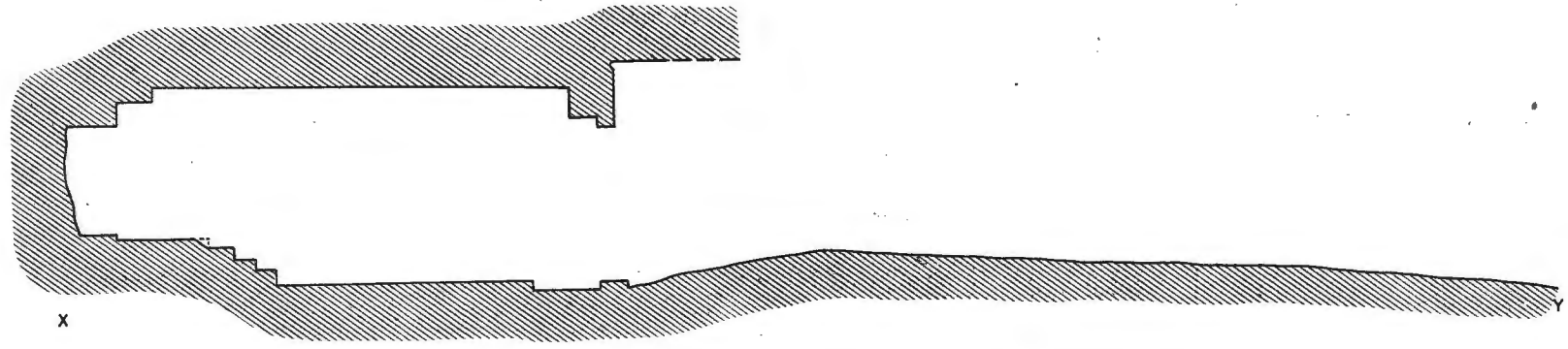
PLATES



TOMB-CHAPEL A, NO. 3. PLAN



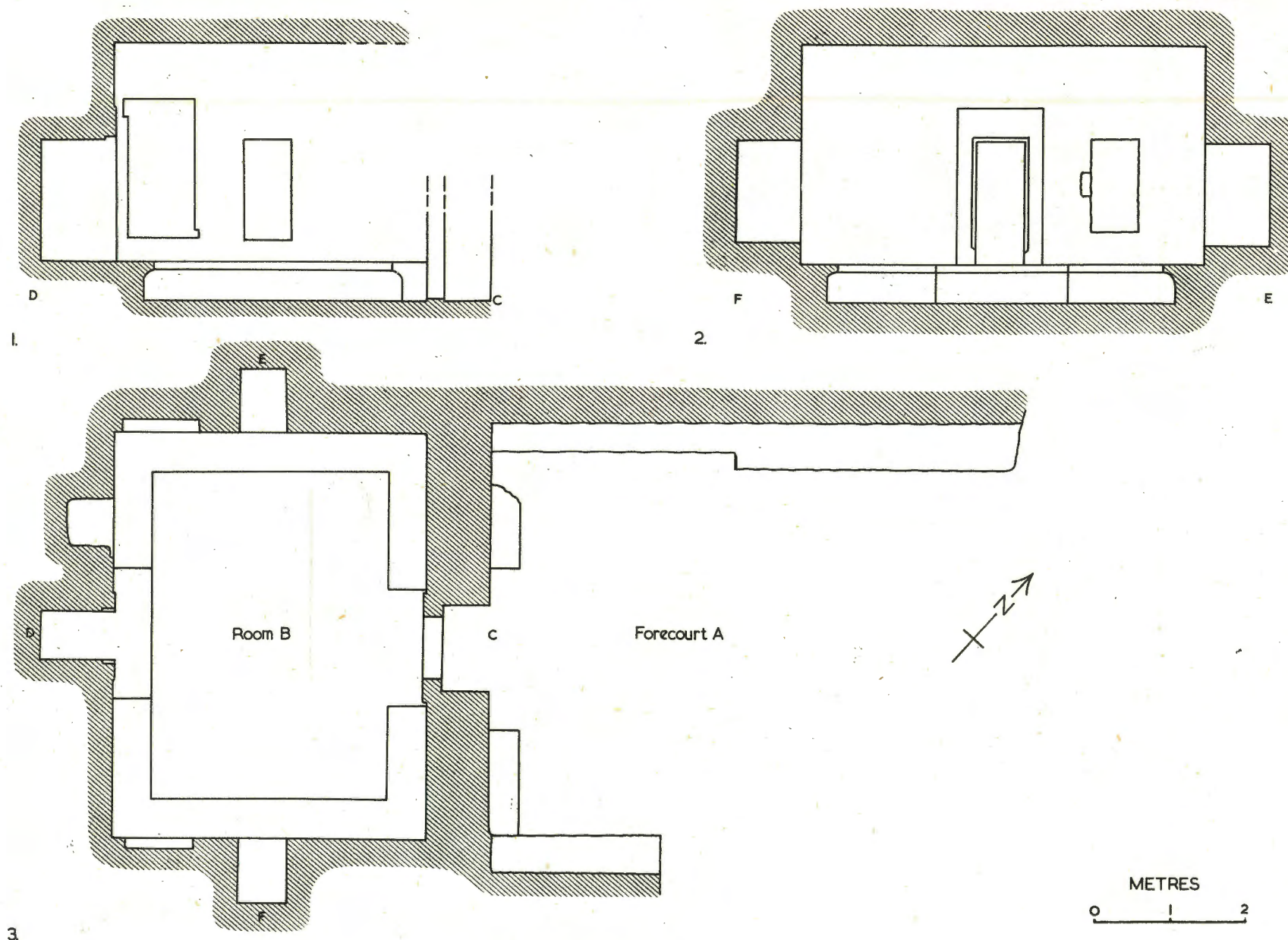
TOMB-CHAPEL B, NO. 3



- A. STELA NO. 1
- B. STELA NO. 2
- C. NICHE
- D, E & H. RECESSES FOR STELAE
- F. STATUE-RECESS
- G. POST HOLE

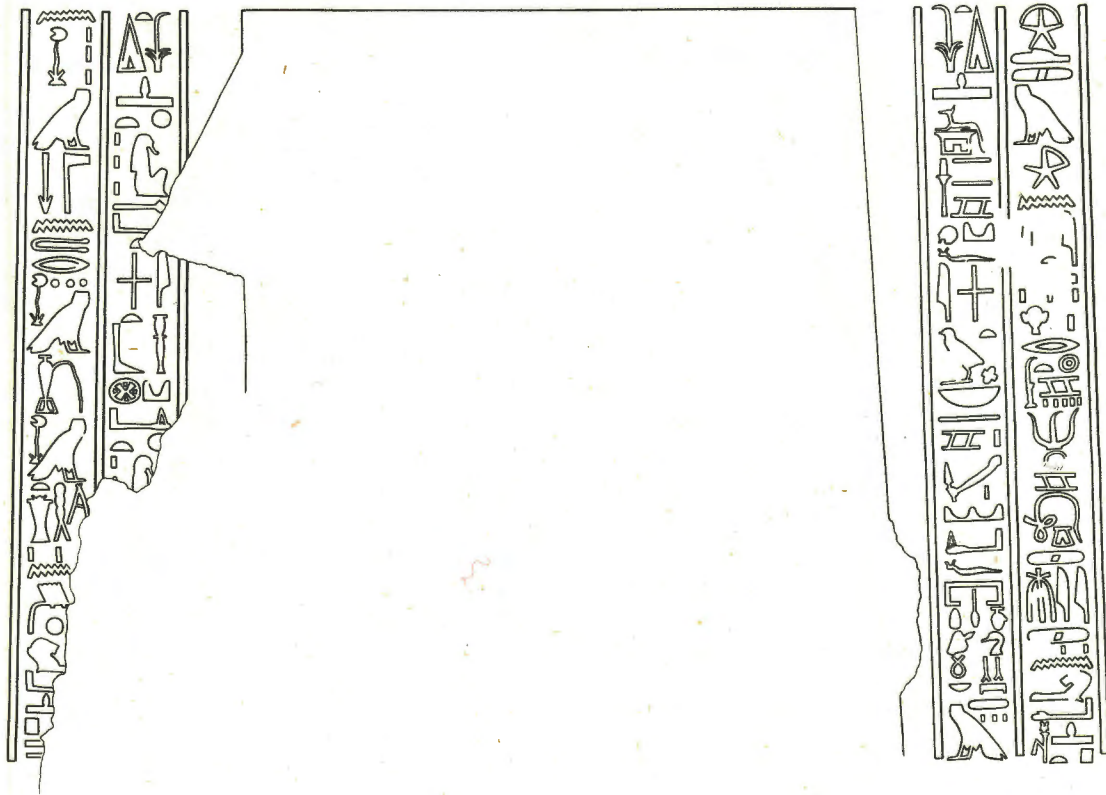
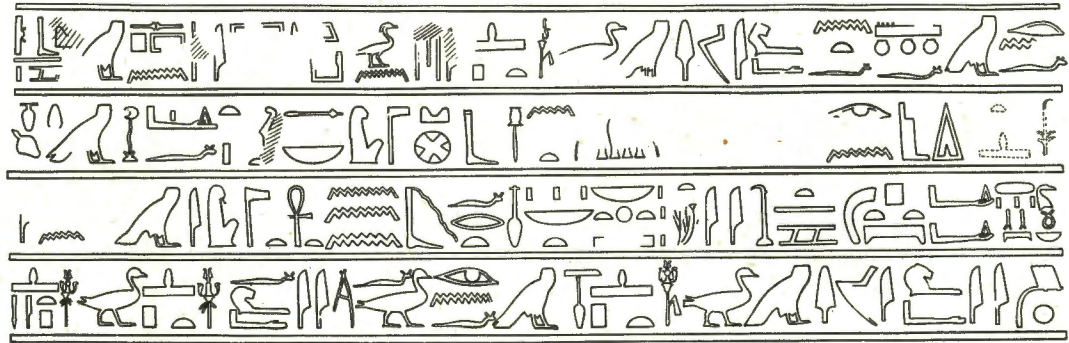


TOMB-CHAPEL B, NO. 3. PLAN AND SECTION



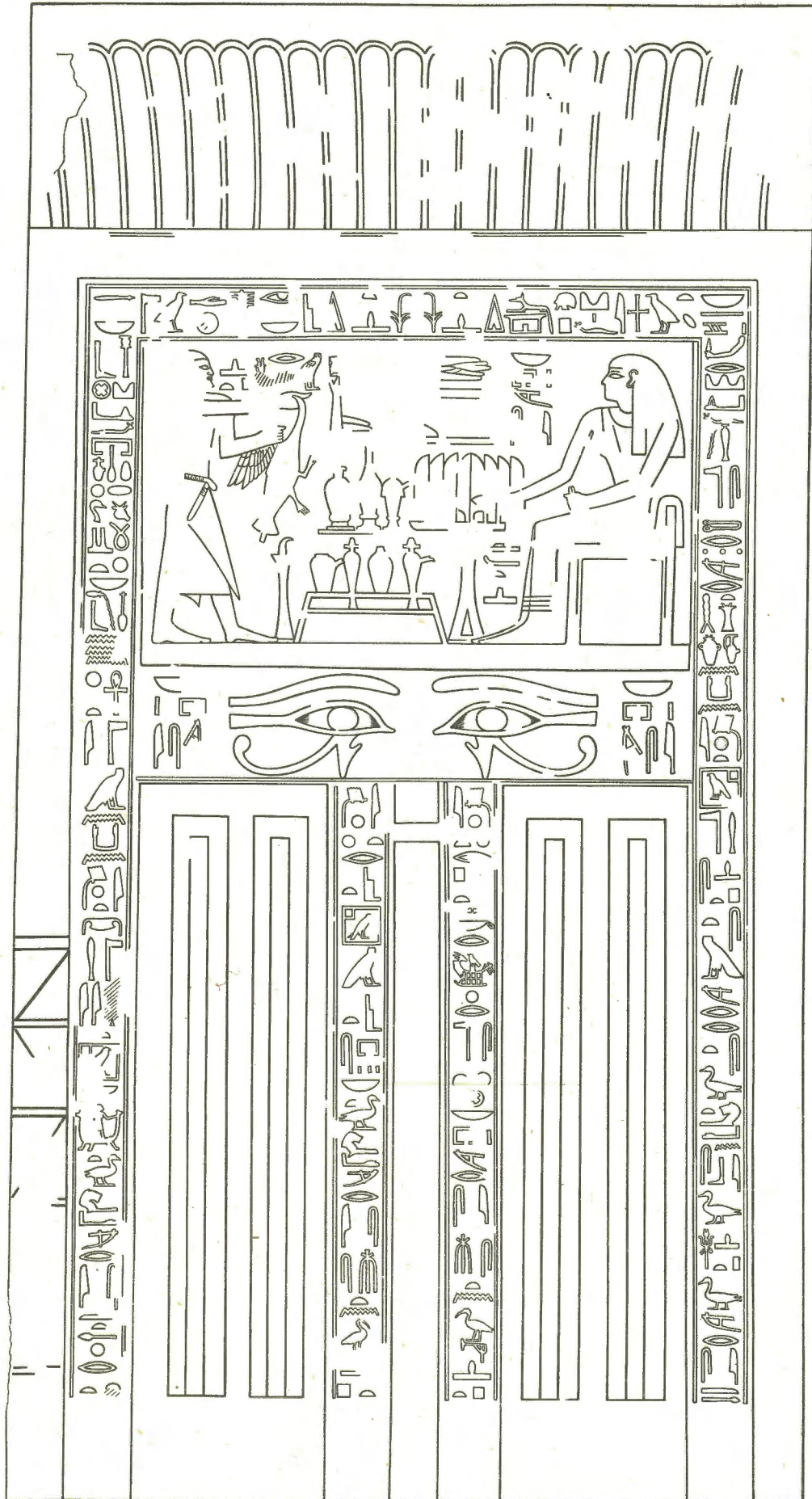
- 1. SECTION CD AND ELEVATION OF NORTH WALL
- 2. SECTION EF AND ELEVATION OF WEST WALL
- 3. GROUND PLAN

TOMB-CHAPEL C, NO. 1. PLAN AND SECTIONS



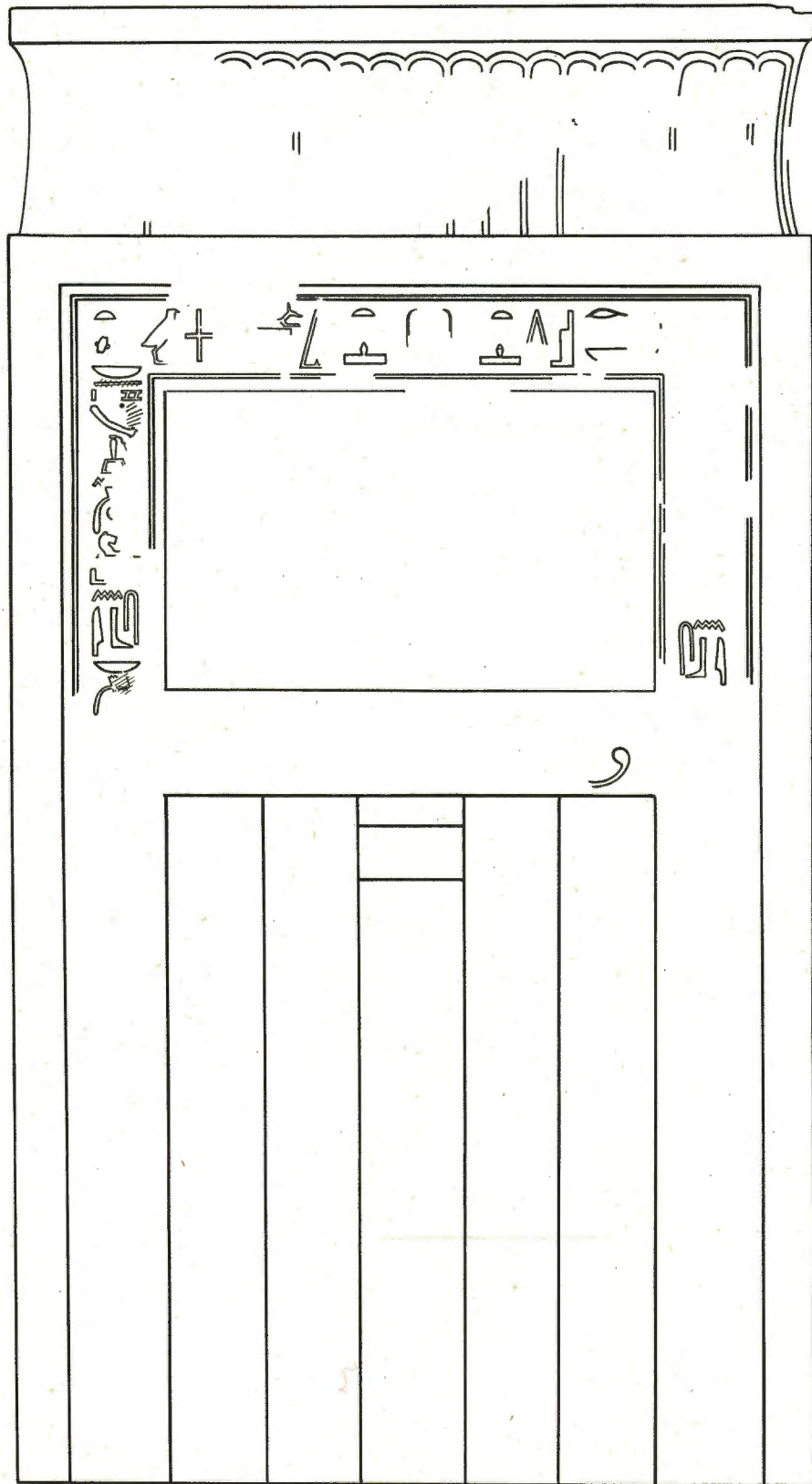
SCALE 1:6

INSCRIBED FAÇADE OF WESTERN STATUE-RECESS



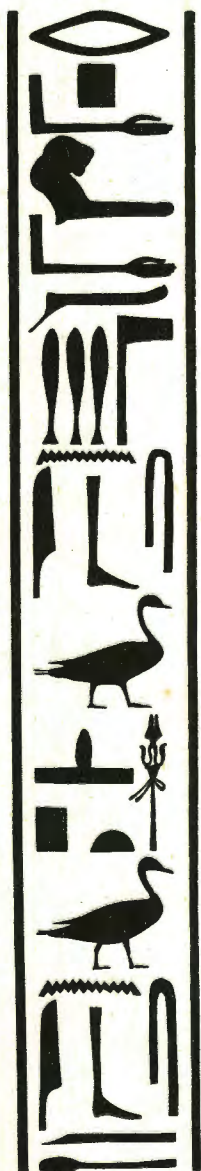
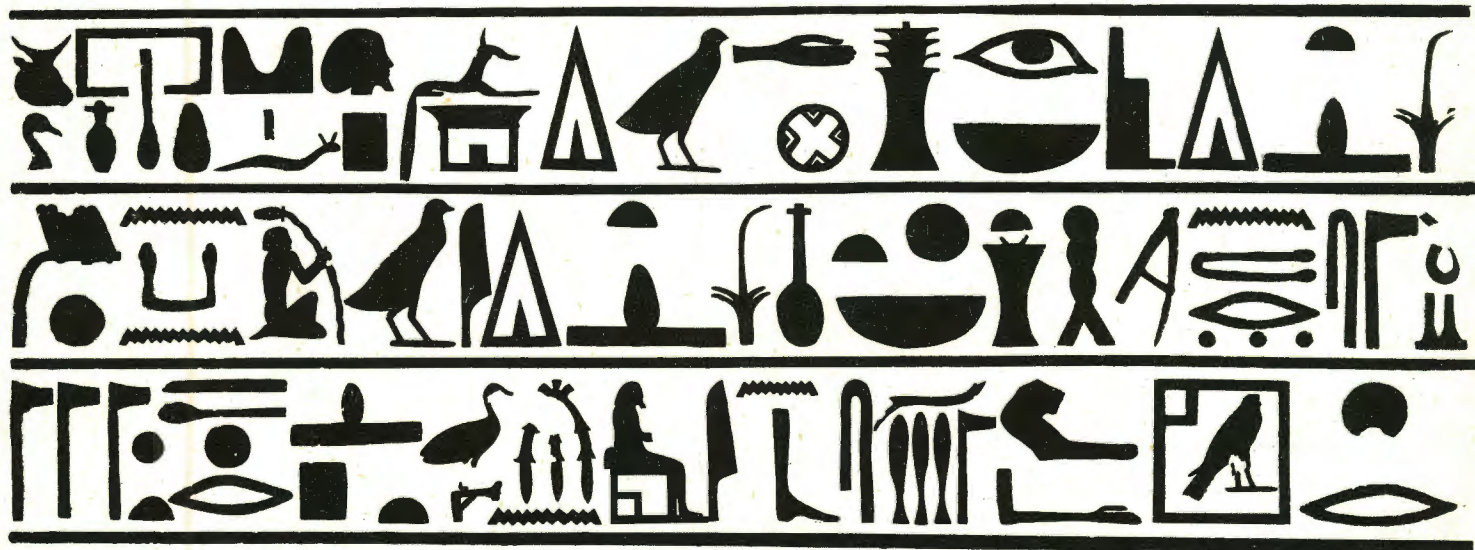
SCALE 1:4

ROOM A: SOUTH WALL: STELA NO. 1



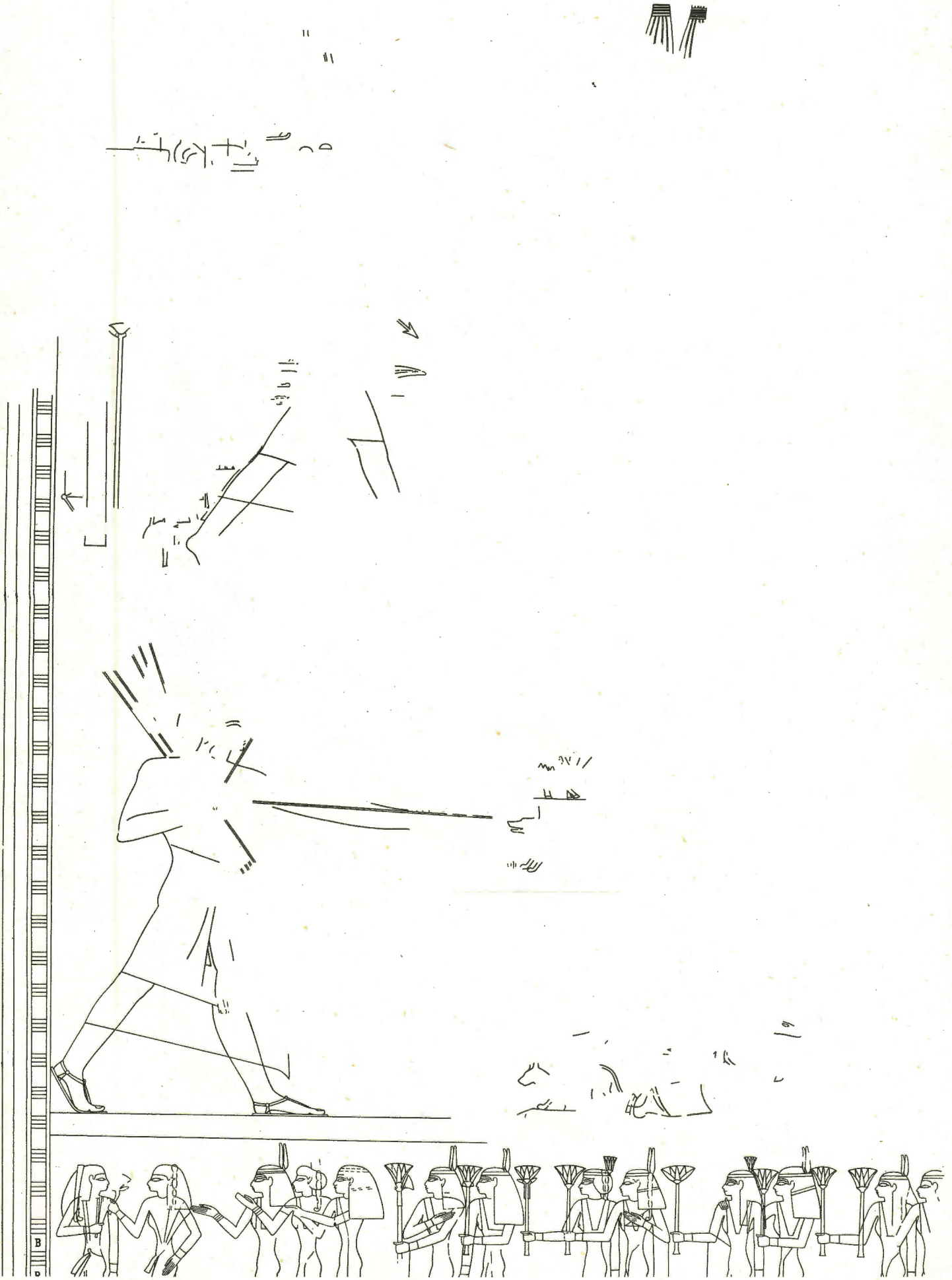
SCALE 1:4

ROOM A: SOUTH WALL: STELA NO. 2



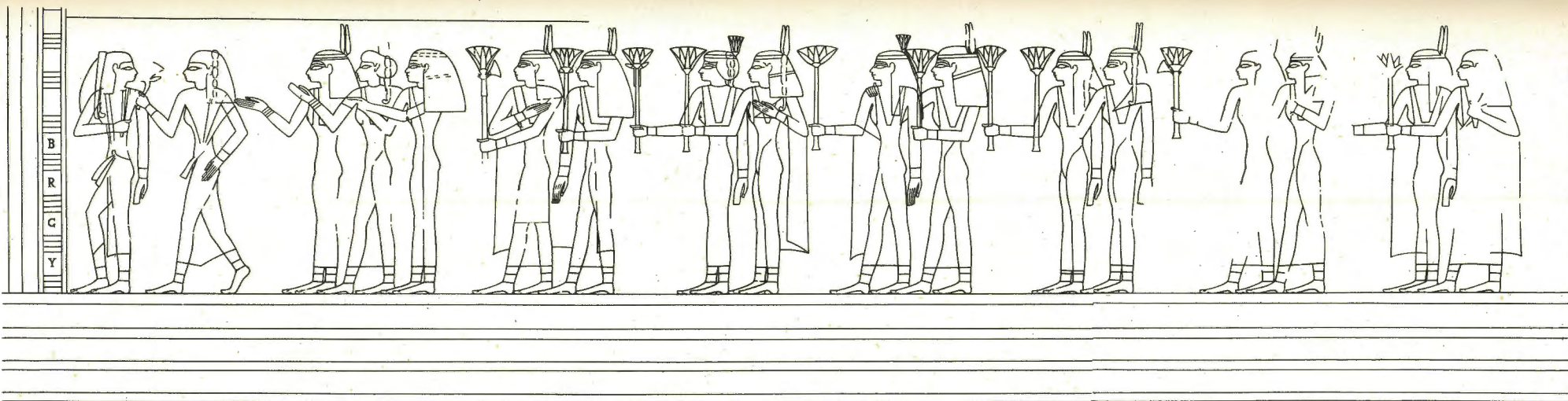
SCALE 1:8

ROOM A: WEST WALL: INSCRIBED DOORWAY



SCALE 1:8

ROOM B: EAST WALL: NORTH OF ENTRANCE, REGISTER 2

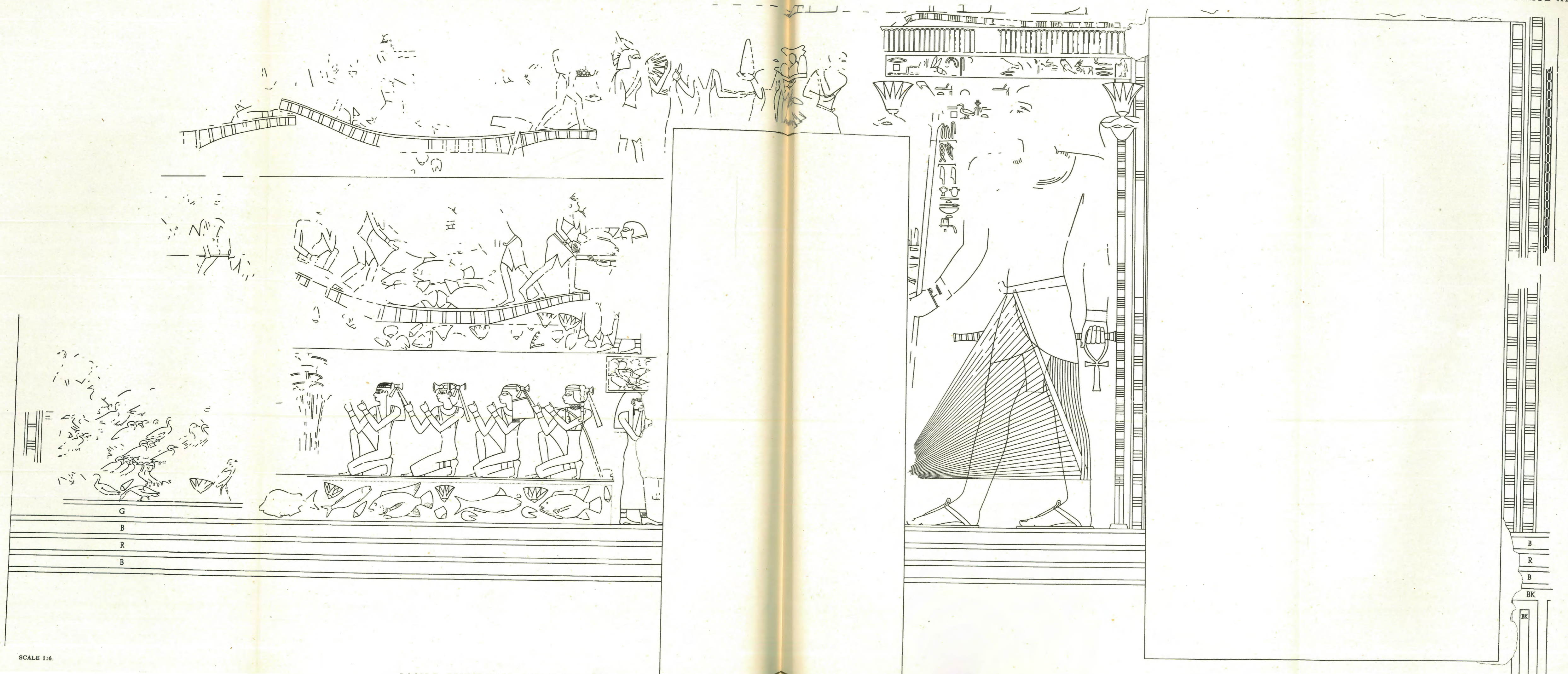


1. ROOM B: EAST WALL: NORTH OF ENTRANCE, REGISTER 1



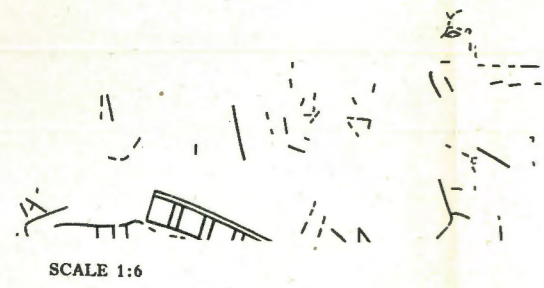
SCALE 1:8

2. ROOM B: EAST WALL: SOUTH OF ENTRANCE

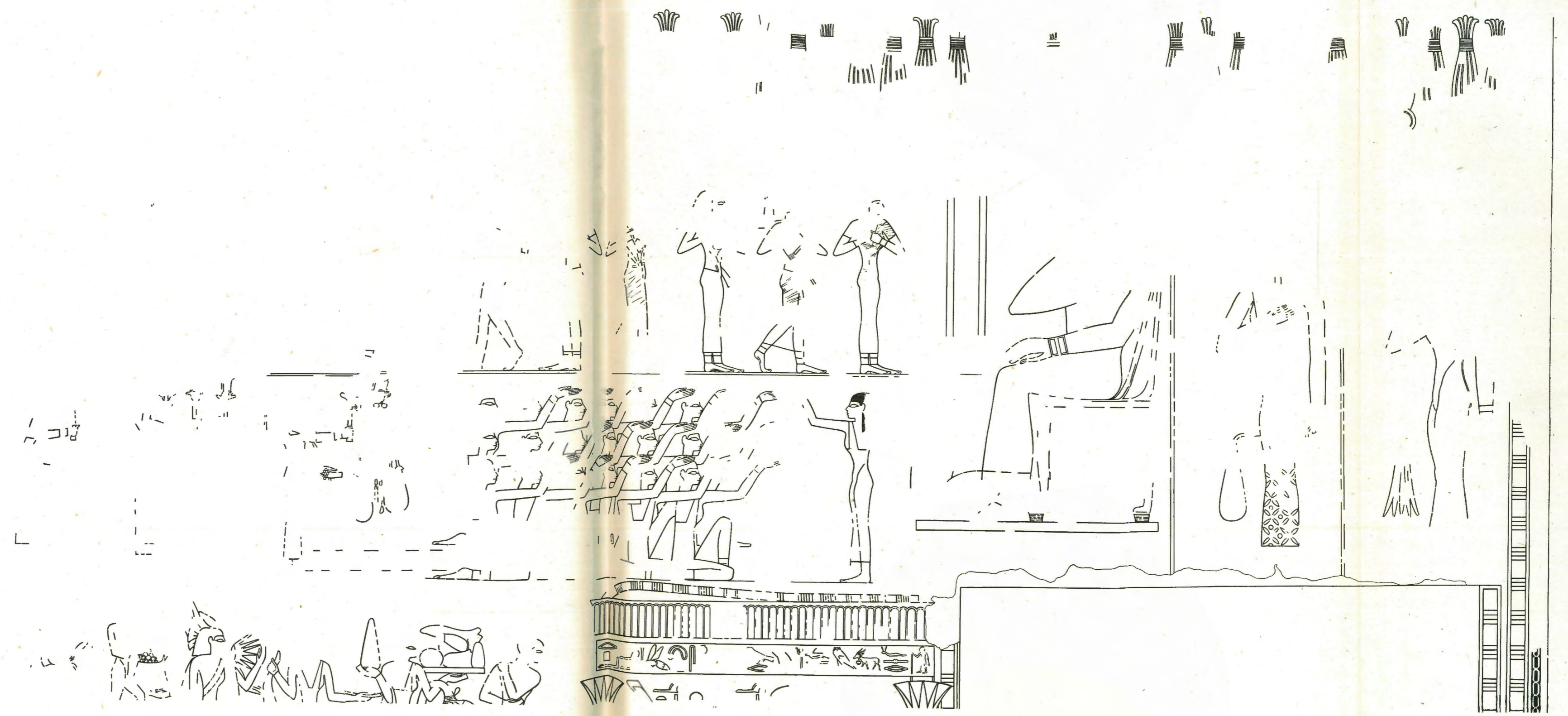


SCALE 1:6.

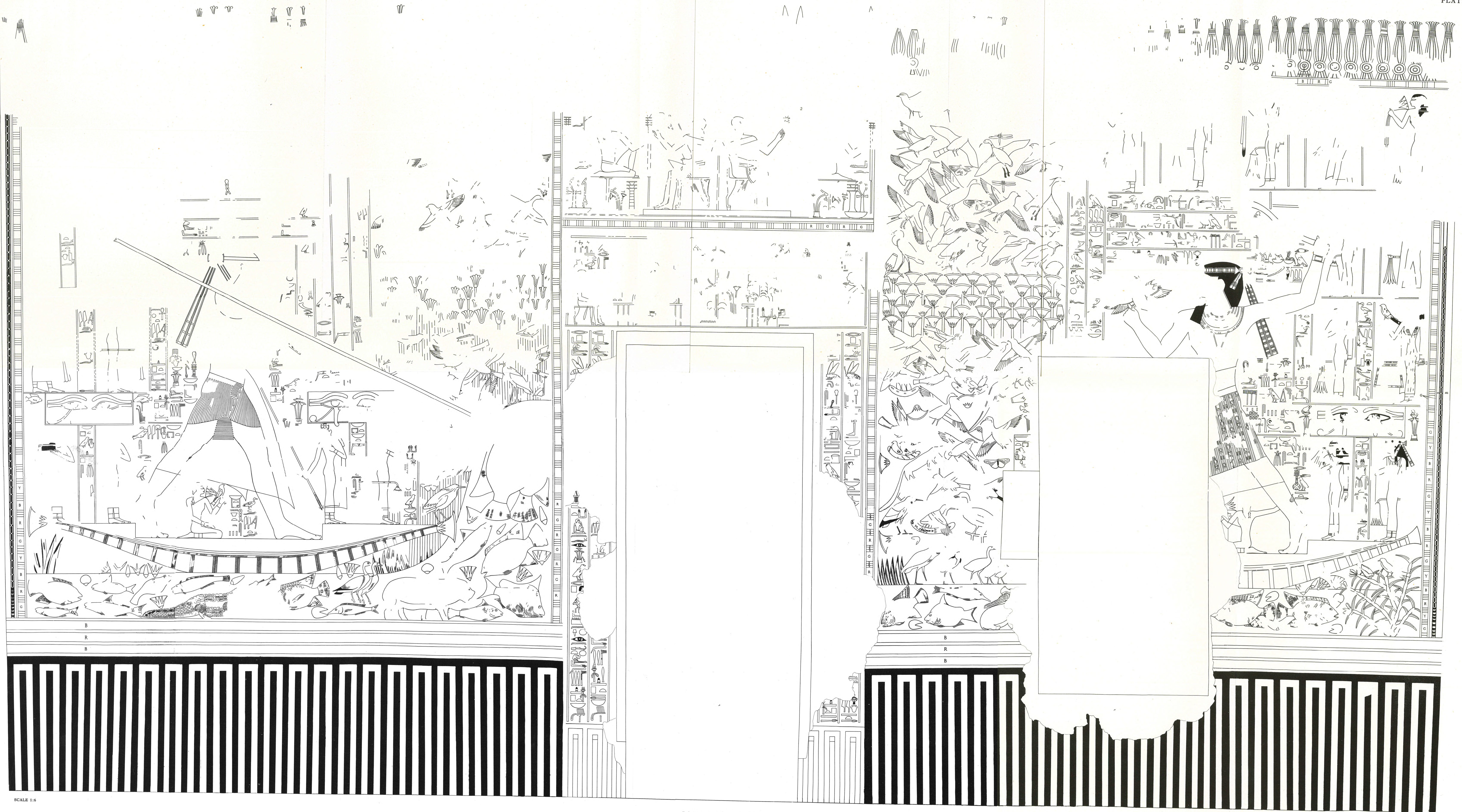
ROOM B. SOUTH WALL. LOWER SCENE

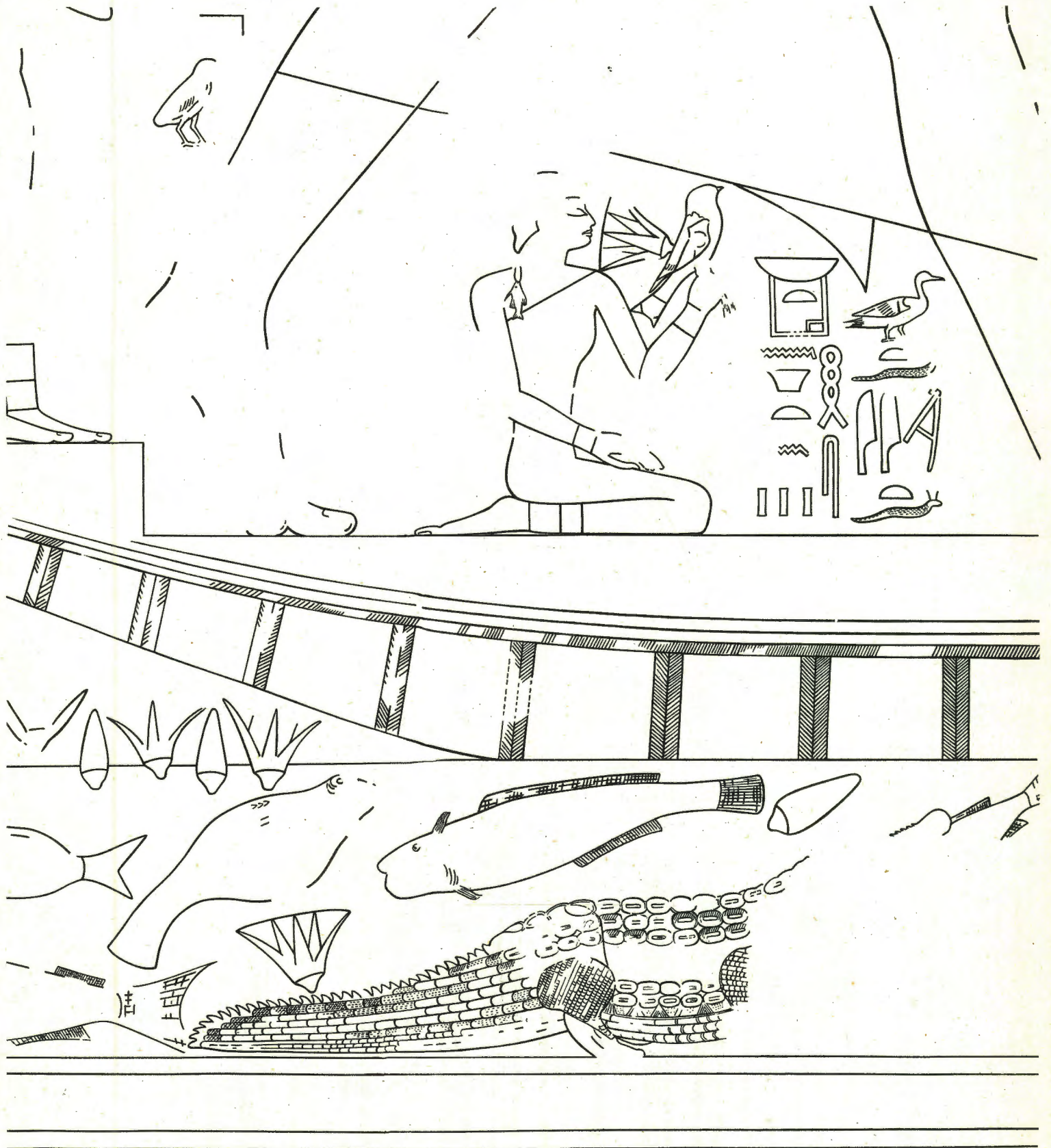


SCALE 1:6



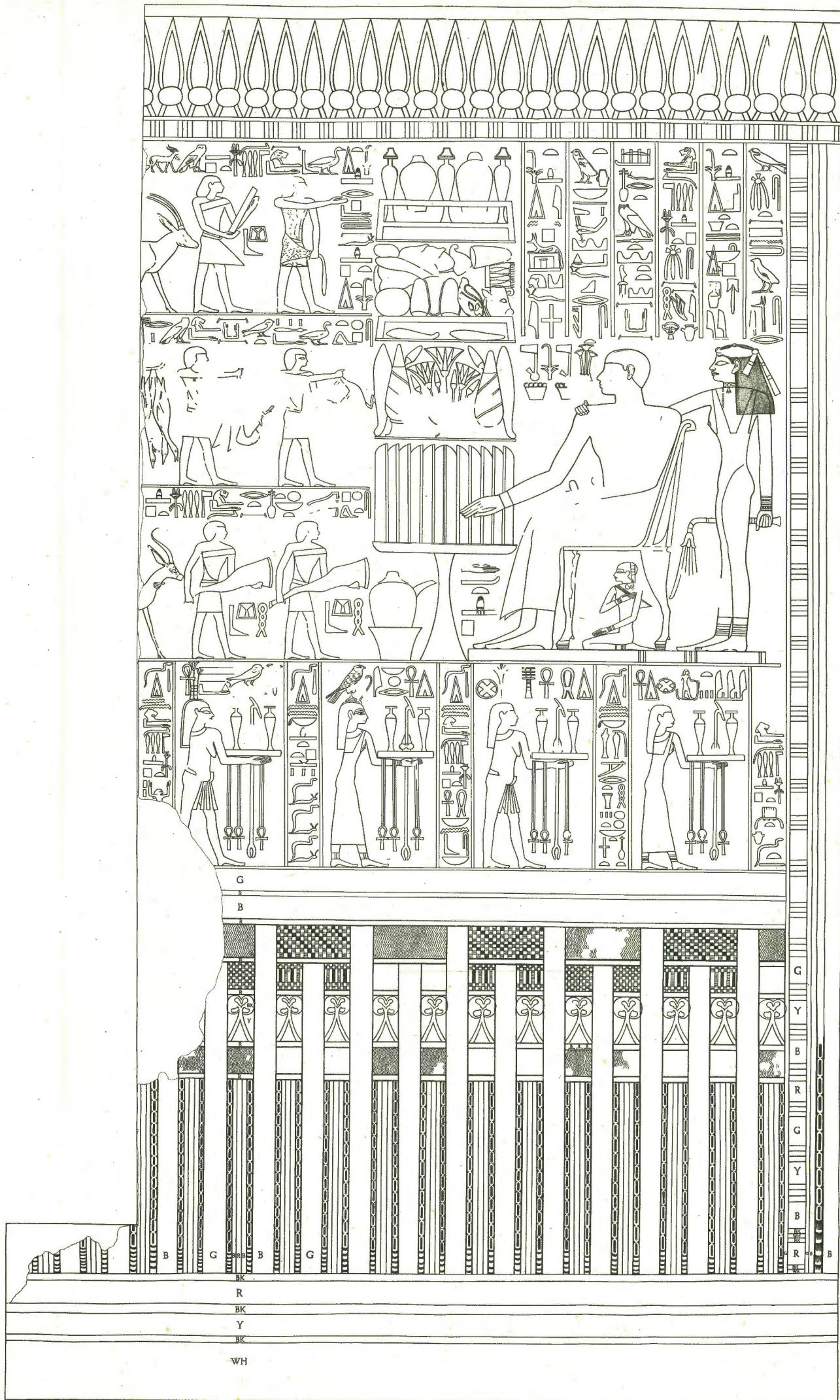
ROOM B: SOUTH WALL: UPPER SCENE





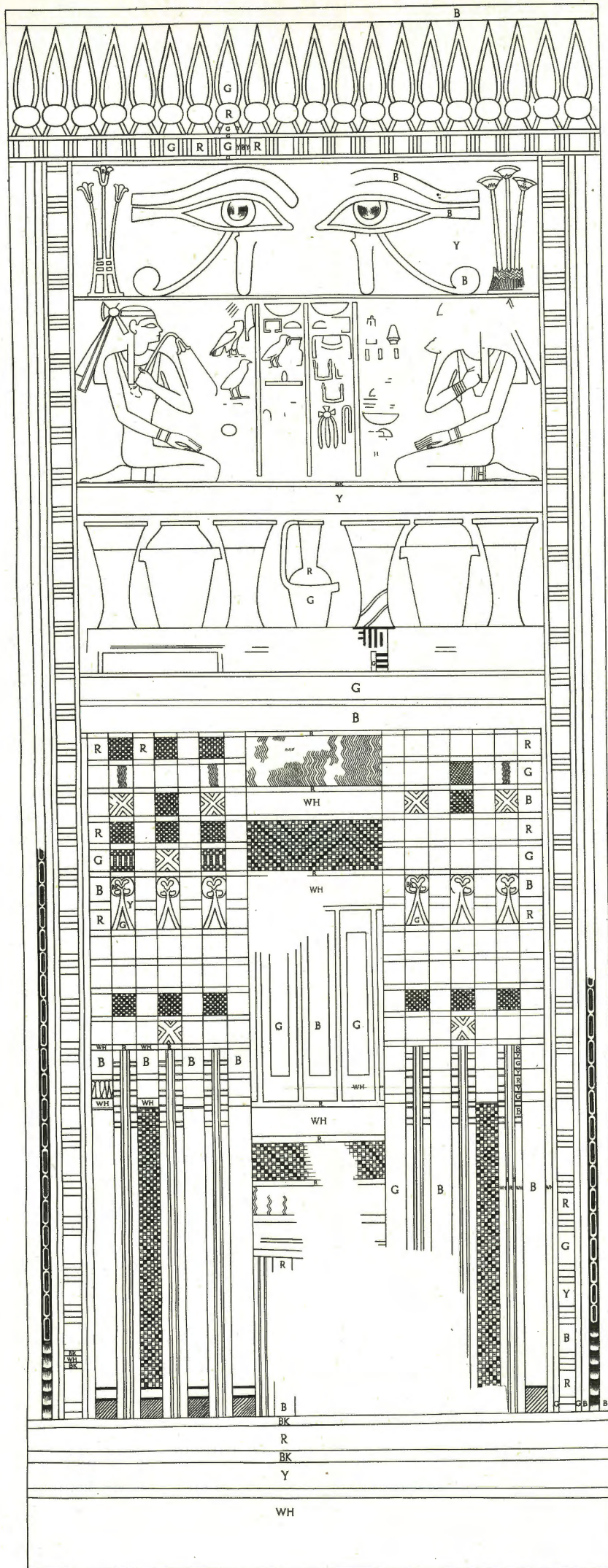
SCALE 1:3

ROOM B: WEST WALL: DETAILS FROM SOUTHERN SCENE



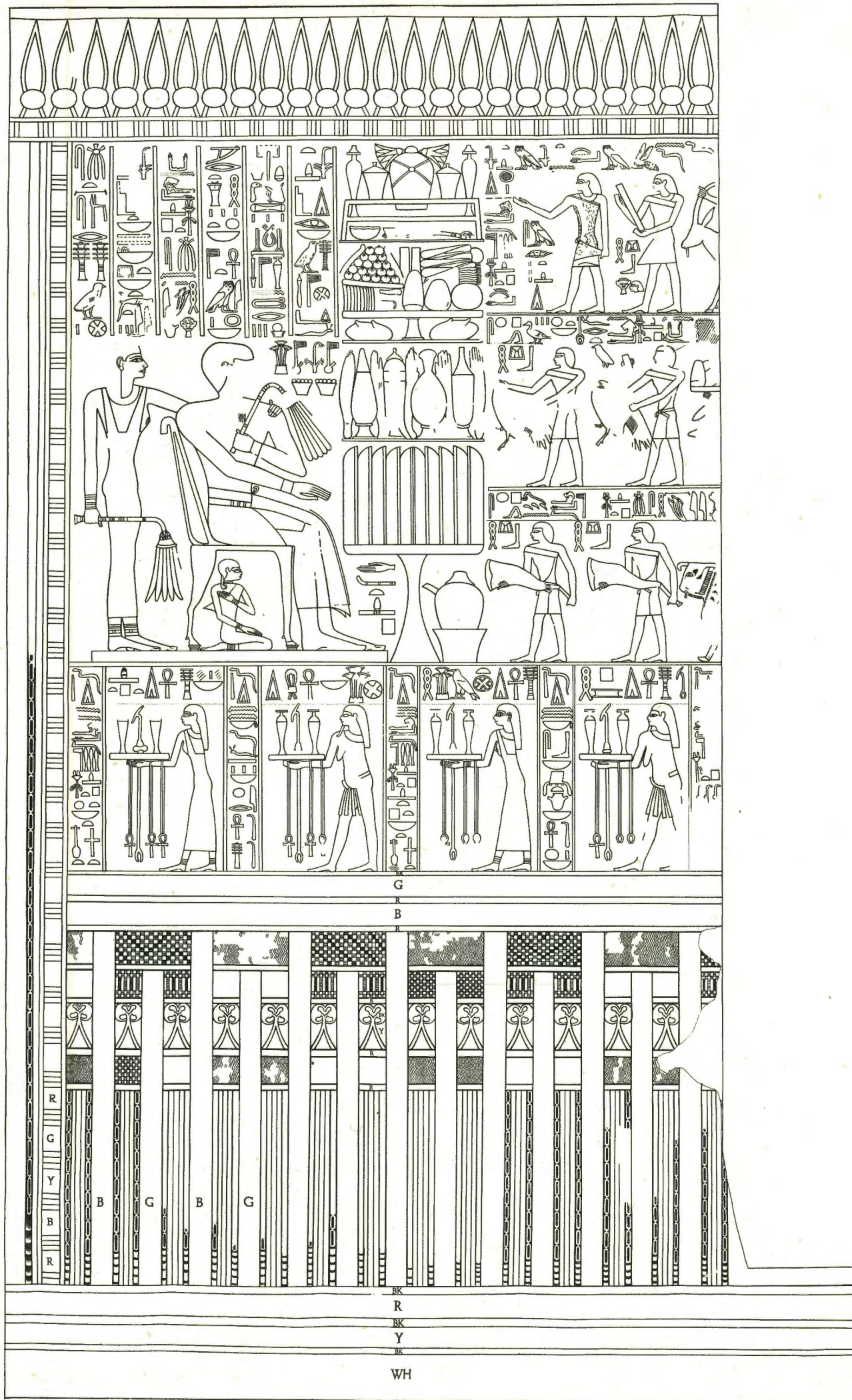
SCALE 1:6

ROOM B: WEST WALL: SOUTH WALL OF STATUE-RECESS



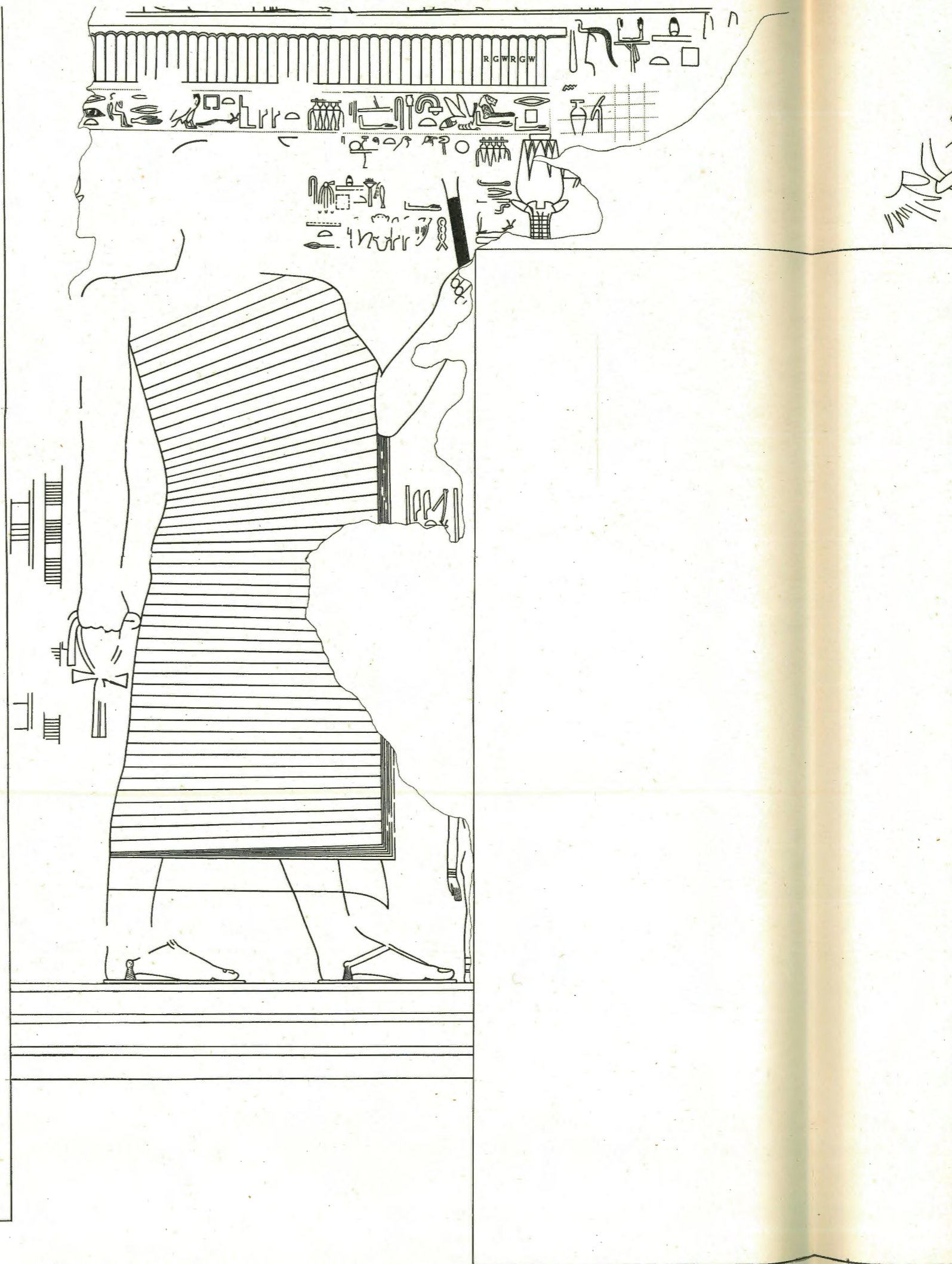
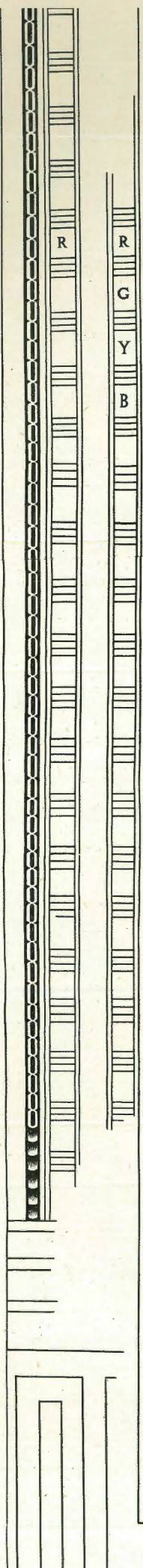
SCALE 1:6

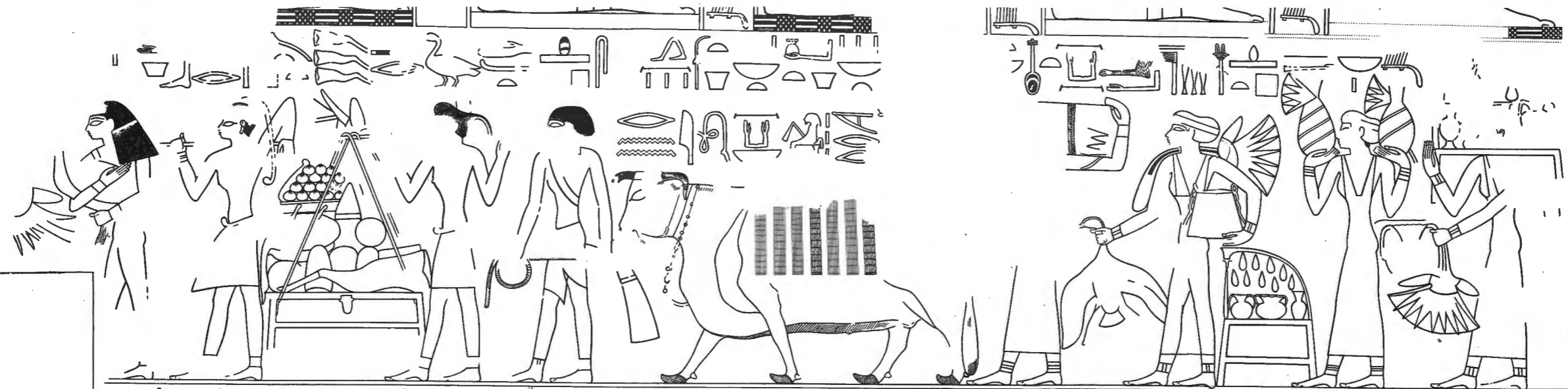
ROOM B: WEST WALL: WEST WALL OF STATUE-RECESS



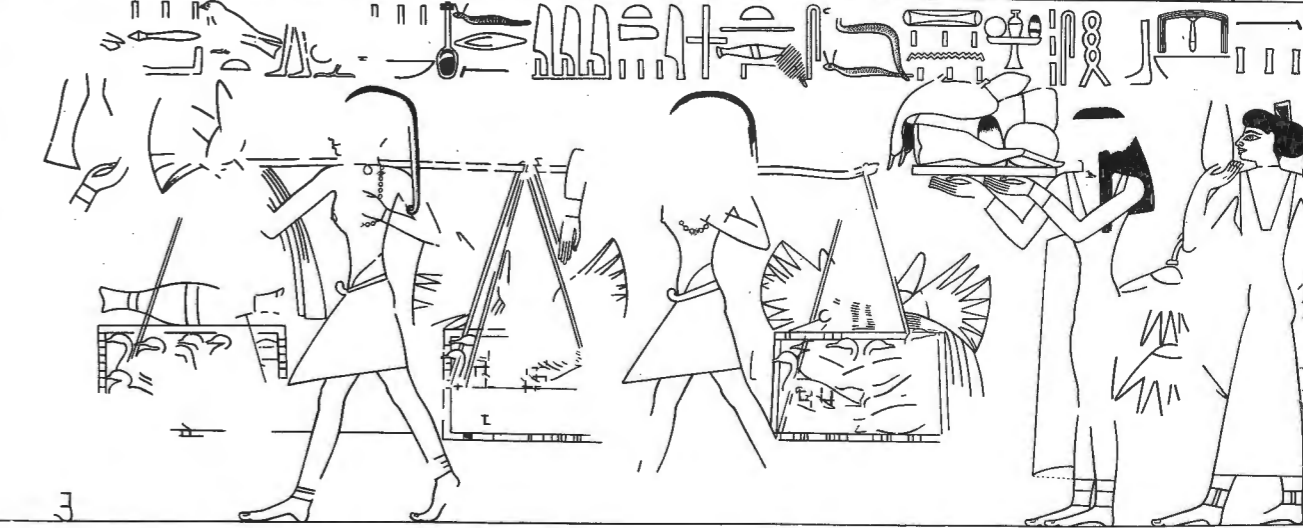
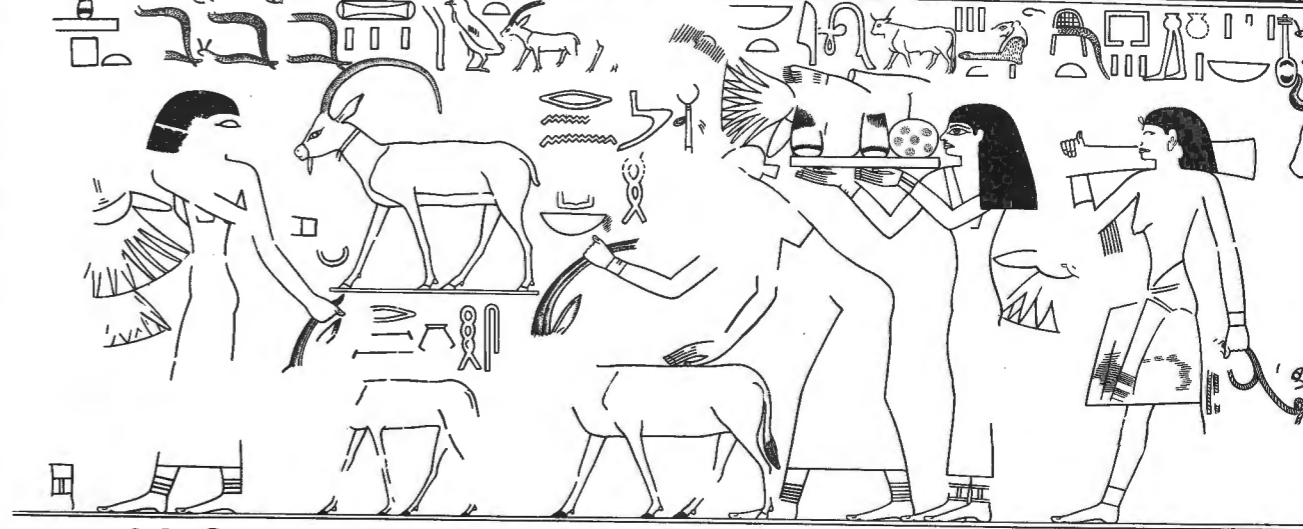
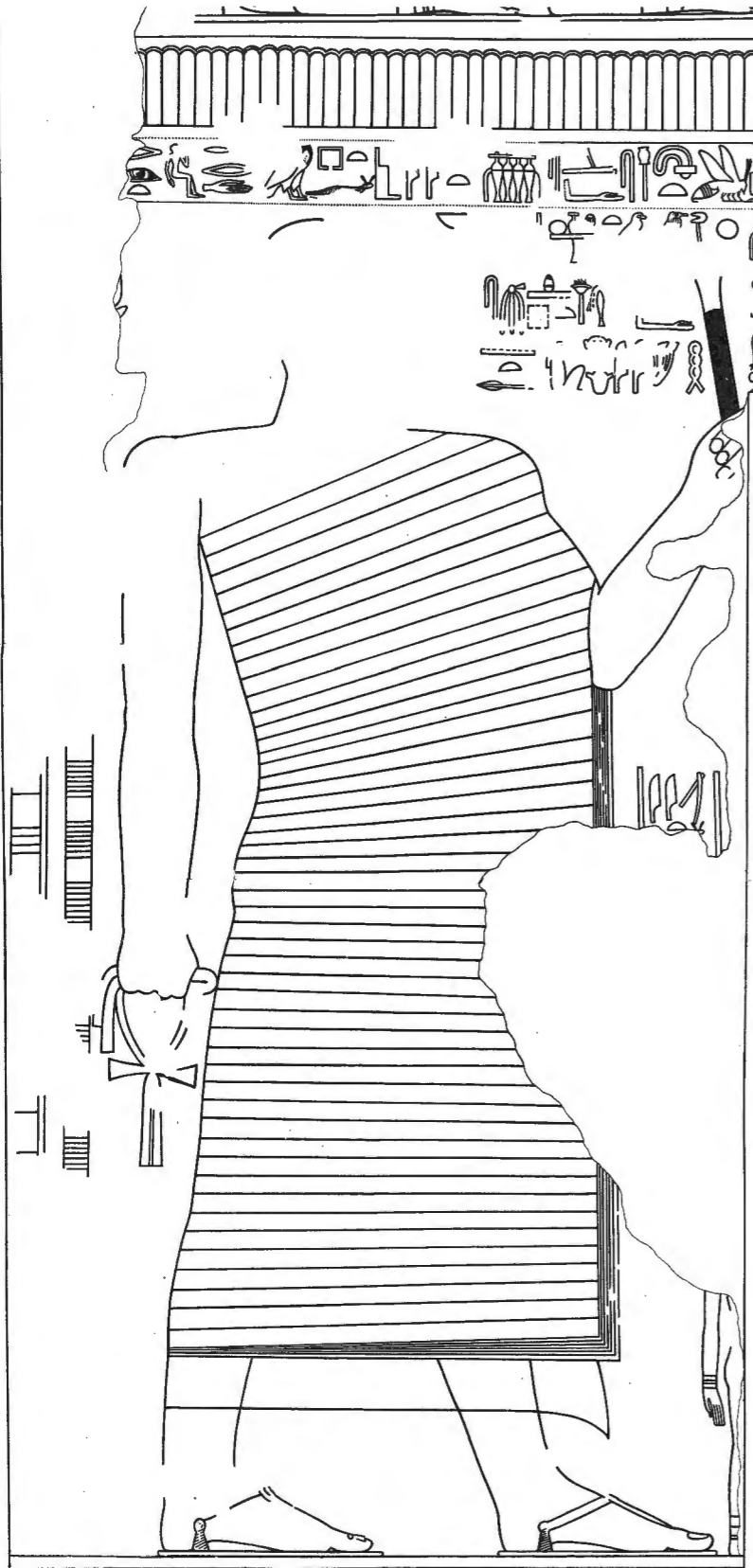
SCALE 1:6

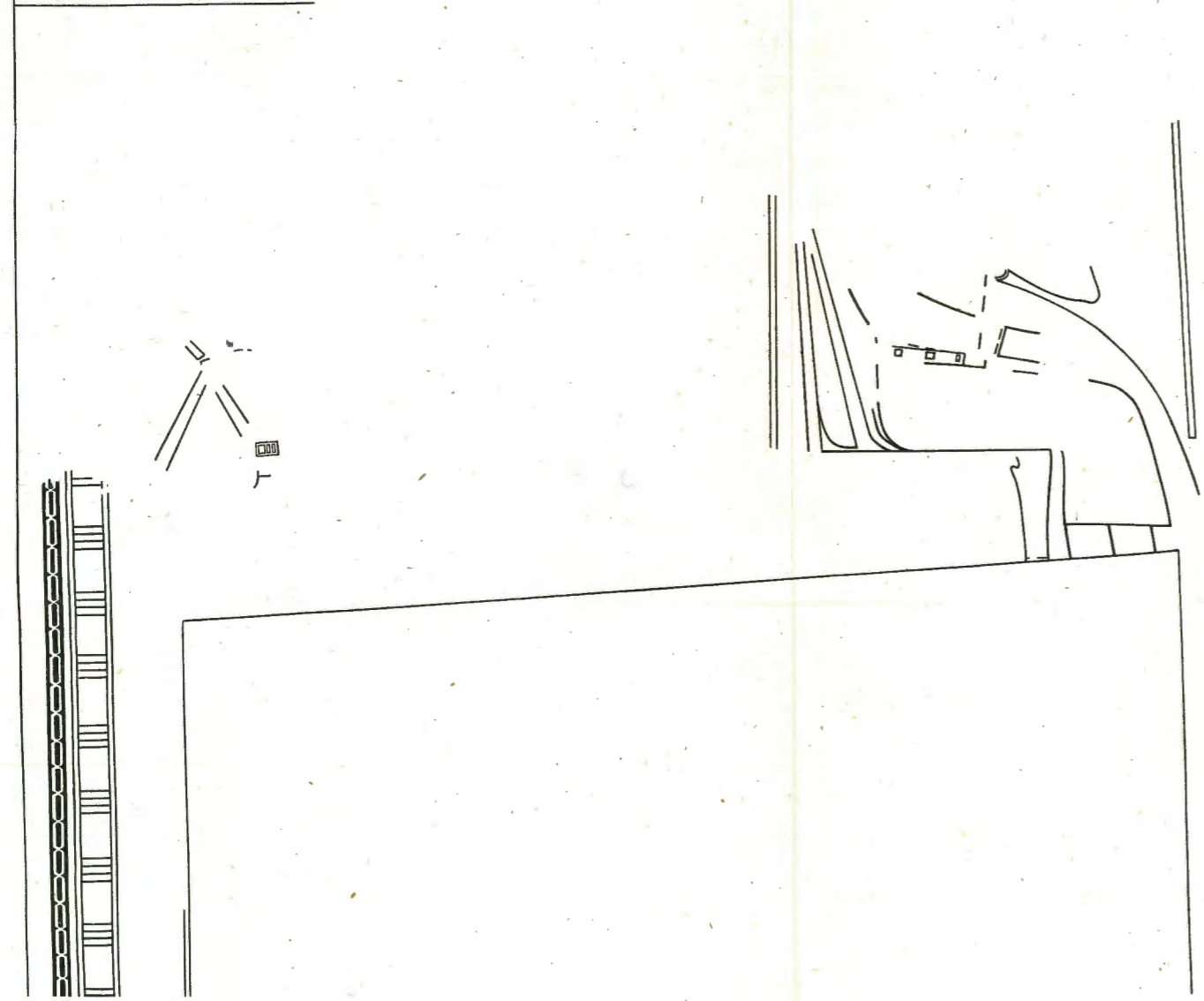
ROOM B: WEST WALL: NORTH WALL OF STATUE-RECESS





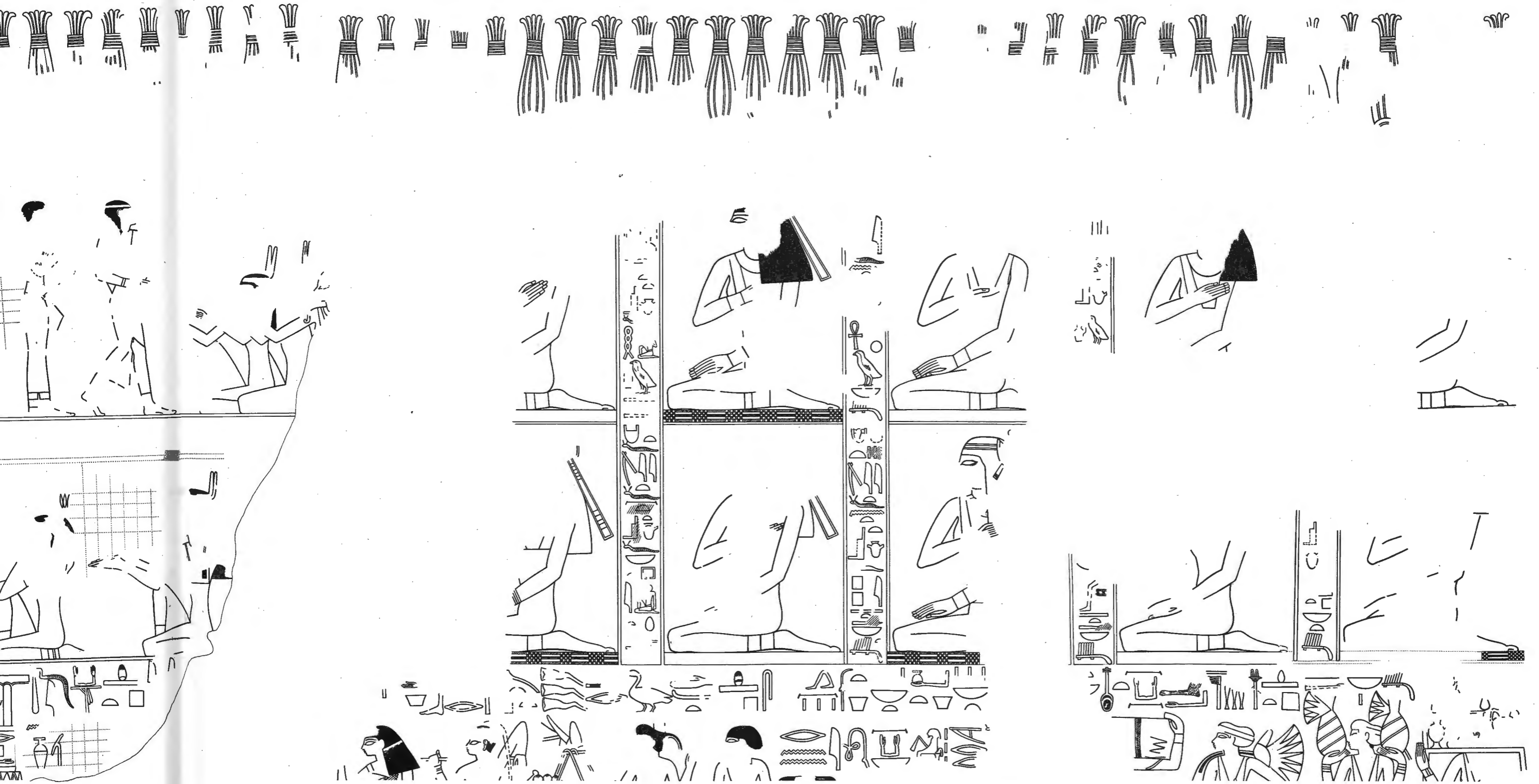
Y
B
R
G
Y
B



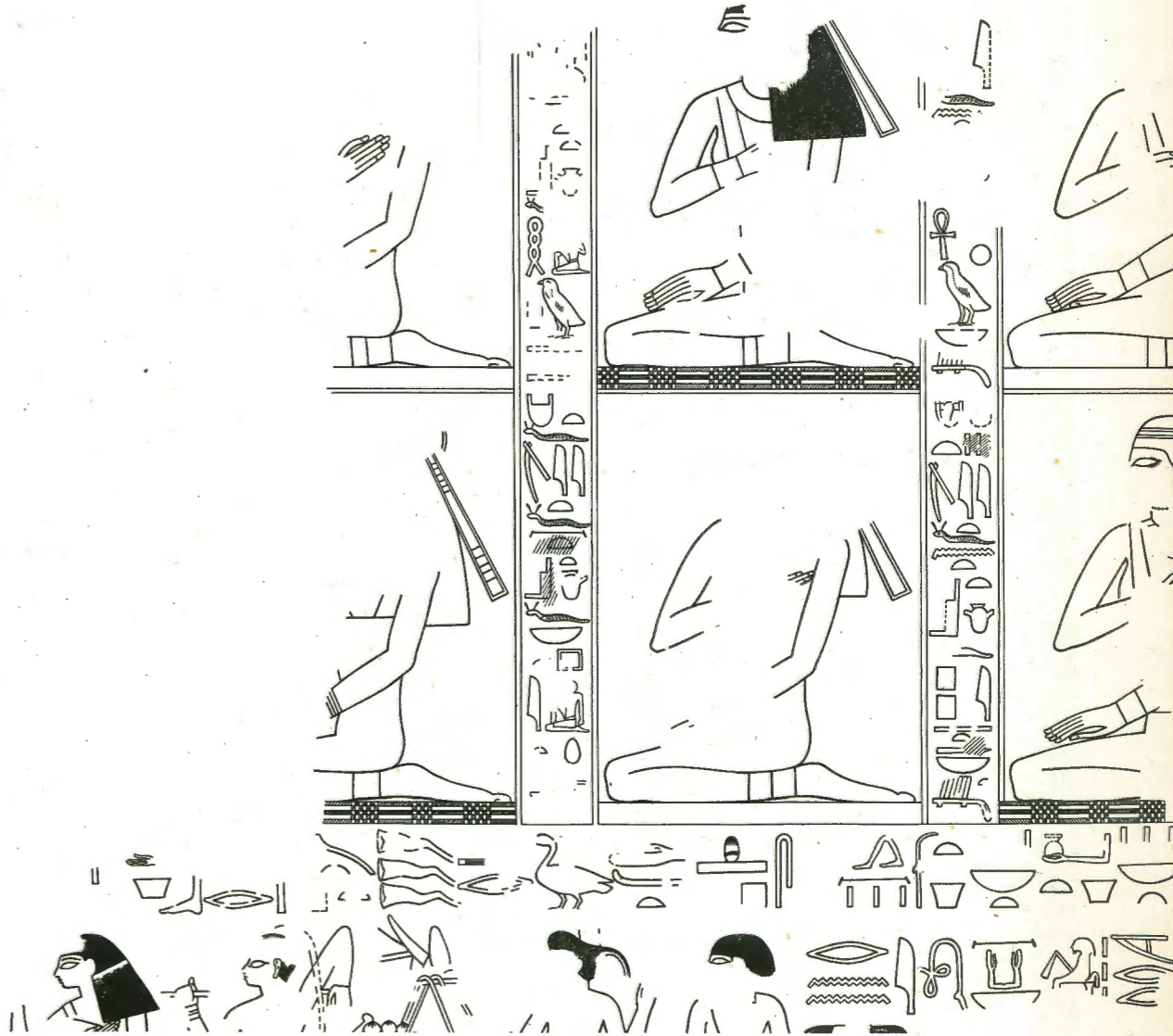
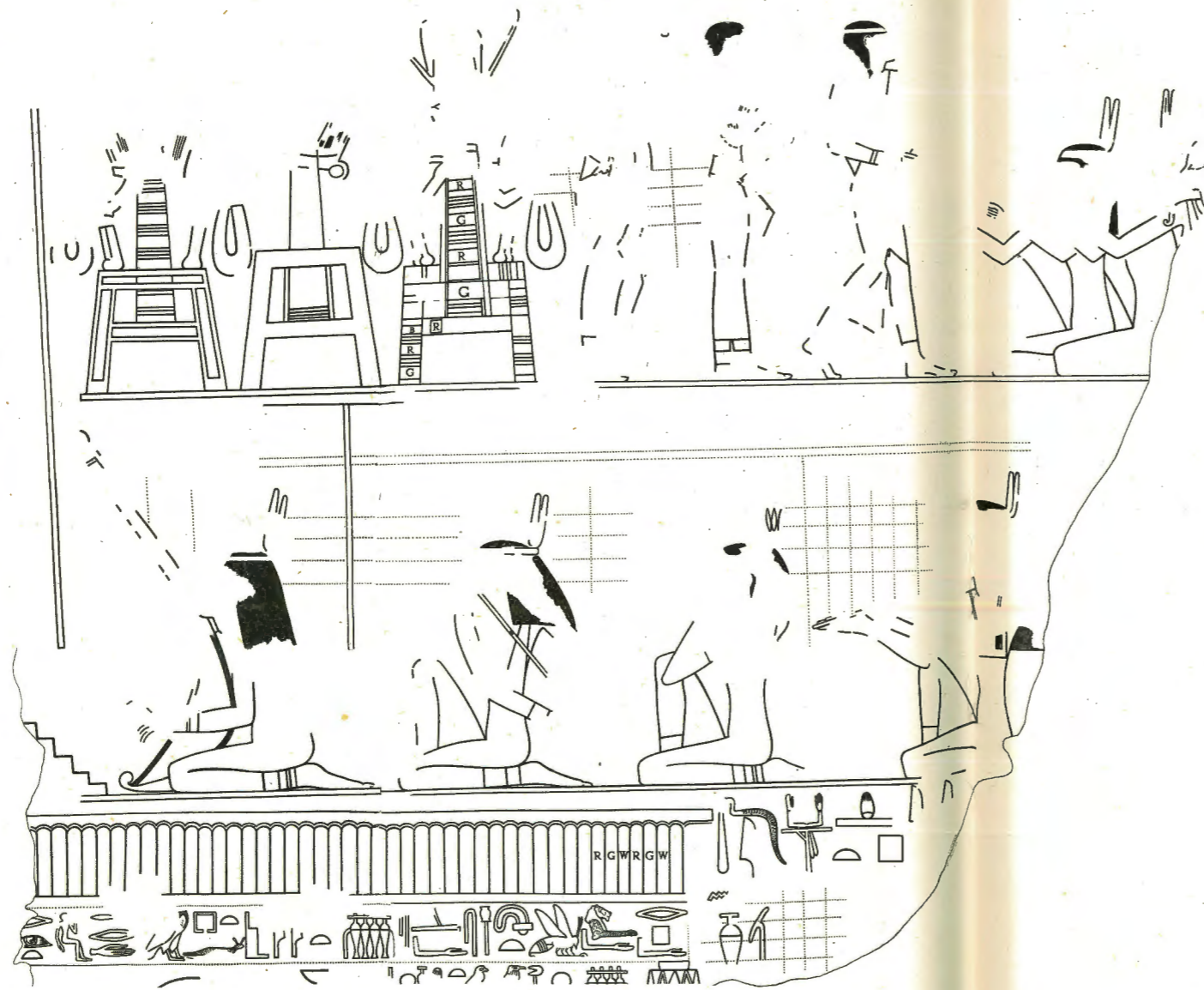
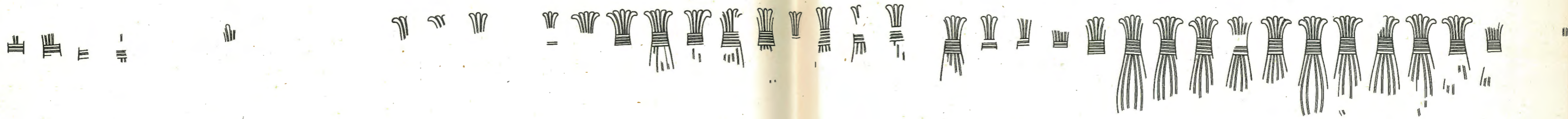


SCALE 1:6

ROOM B: NORTH WALL: UPPER SCENE.



ROOM B: NORTH WALL: UPPER SCENE.



ROOM B: NORTH WALL: UPPER SCENE.



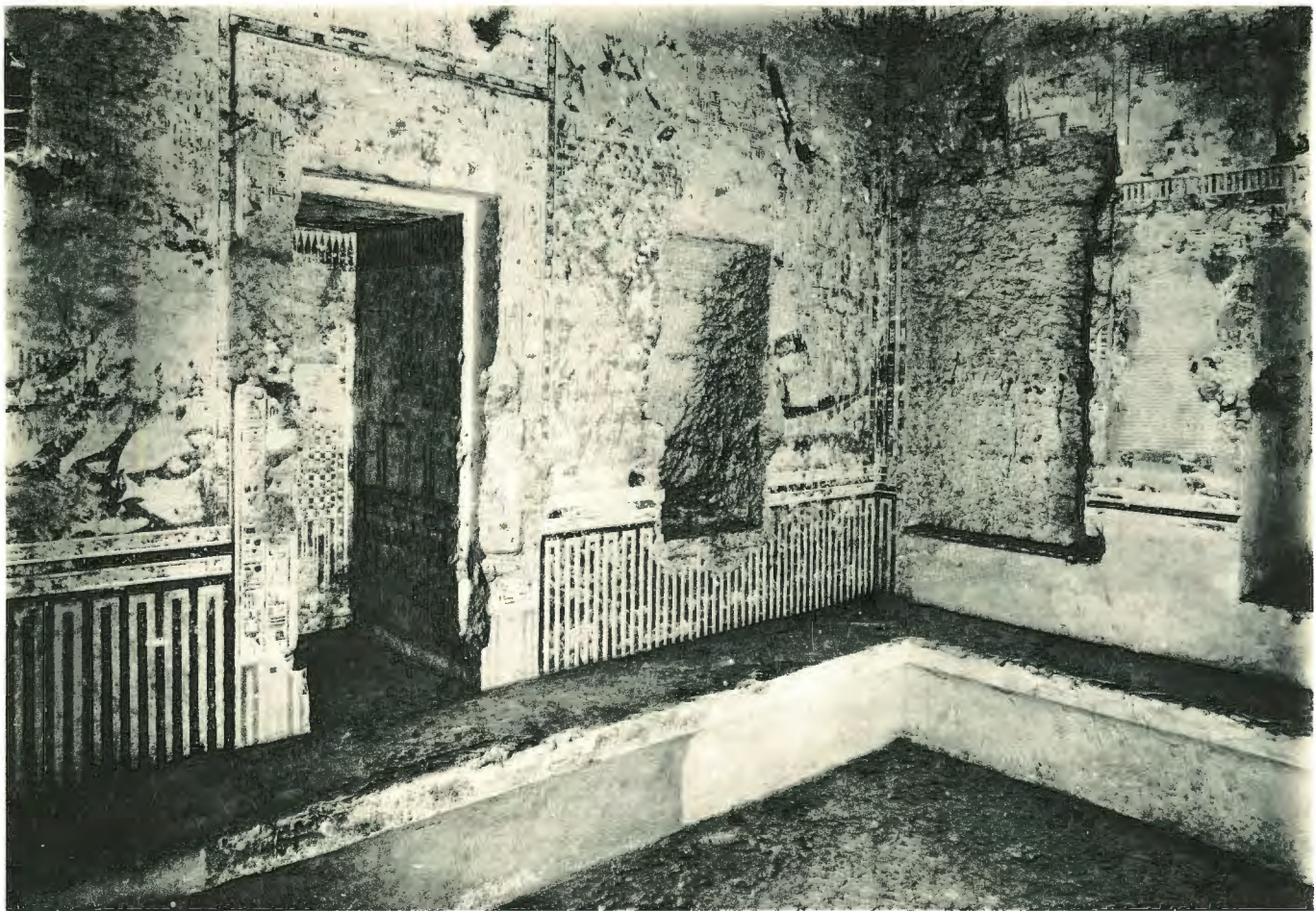
TOMB-CHAPEL C, NO. 1: PART OF NORTH WALL OF STATUE-RECESS IN WEST WALL OF ROOM B (SEE PLATE XVII)



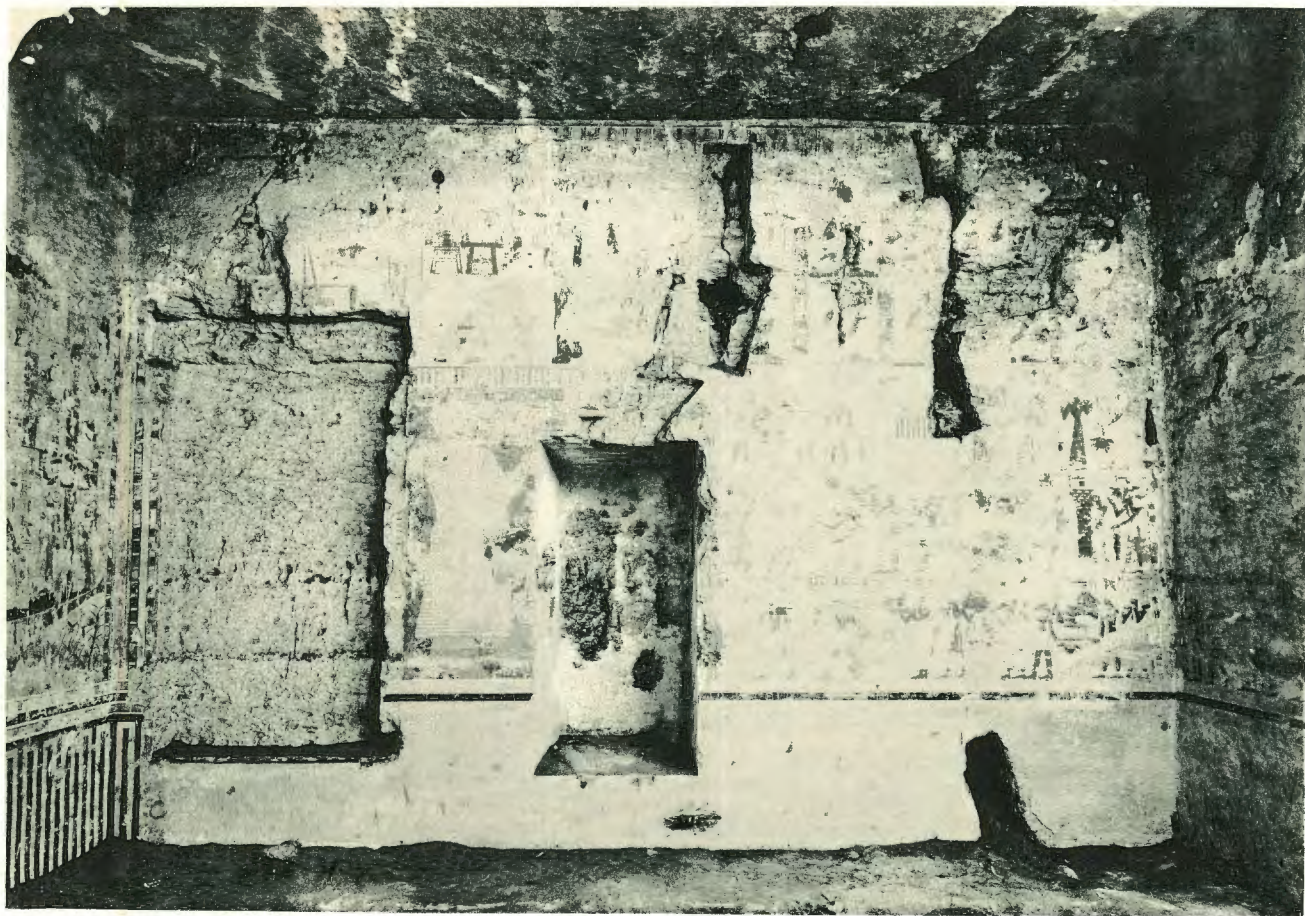
TOMB-CHAPEL C, NO. 1: PART OF NORTH WALL OF STATUE-RECESS IN WEST WALL OF ROOM B
(SEE PLATE XVII)



1. EXTERIOR OF TOMB-CHAPEL C, NO. 1, AS IT APPEARED IN 1913



2. INTERIOR OF TOMB-CHAPEL C, NO. 1, AS IT APPEARS TODAY



1. TOMB-CHAPEL C, NO. 1: ROOM B: NORTH WALL
(SEE PLATES XVIII AND XIX)



2. TOMB-CHAPEL C, NO. 1: ROOM B: SOUTH WALL
(SEE PLATES XI AND XII)



1. TOMB-CHAPEL C, NO. 1: ROOM B: WEST WALL
(SEE PLATES I AND XIII)



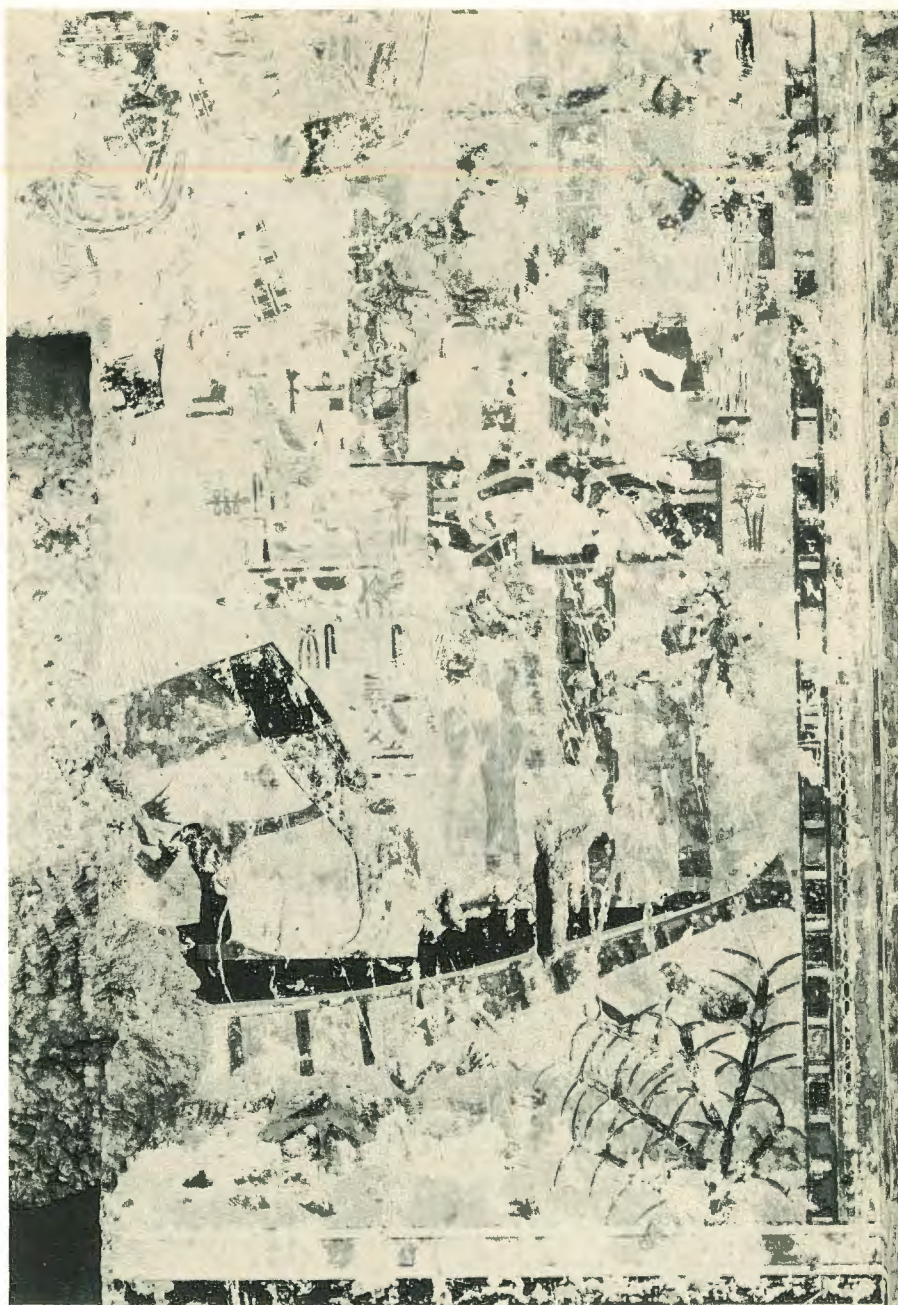
1. TOMB-CHAPEL C, NO. 1: ROOM B: WEST WALL: PART OF SCENE SOUTH OF STATUE-RECESS
(SEE PLATE XIII)



2. TOMB-CHAPEL C, NO. 1: ROOM B: SOUTH WALL: PART OF REGISTER 1
(SEE PLATE XI)



1. TOMB-CHAPEL C, NO. 1: ROOM B: STATUE-RECESS IN WEST WALL
(SEE PLATES I, XIII, AND XVI)



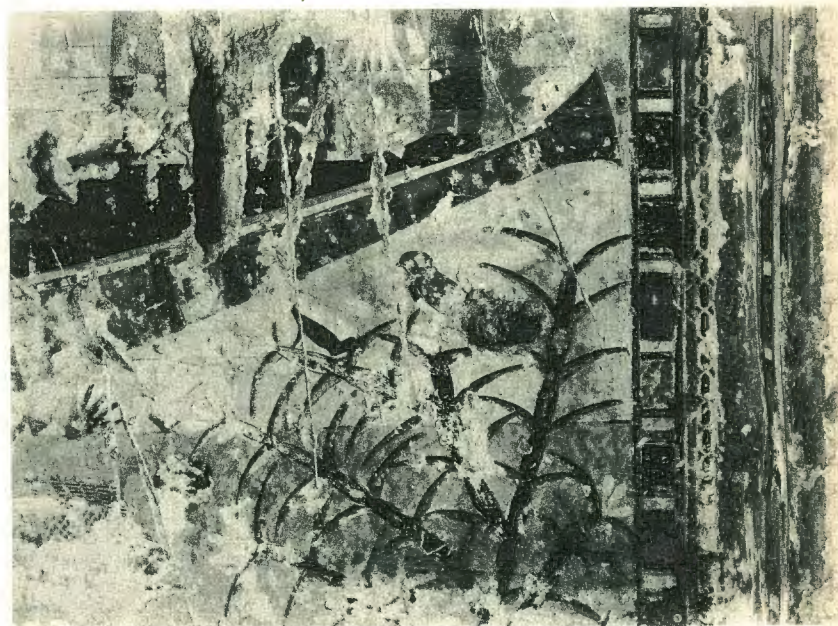
2. TOMB-CHAPEL C, NO. 1: ROOM B: WEST WALL: PART OF
FOWLING SCENE NORTH OF STATUE-RECESS
(SEE PLATE XIII)



1. TOMB-CHAPEL C, NO. 1: ROOM B: WEST WALL: PART OF FOWLING SCENE NORTH OF STATUE-RECESS
(SEE PLATE XIII)



2. TOMB-CHAPEL C, NO. 1: ROOM B: WEST WALL: PART OF FOWLING SCENE NORTH OF STATUE-RECESS
(SEE PLATE XIII)



1. EXTERIOR OF TOMB-CHAPEL C, NO. 1, AS IT APPEARS TODAY

2. TOMB-CHAPEL C, NO. 1: ROOM B: WEST WALL:
PART OF SCENE NORTH OF STATUE-RECESS
(SEE PLATE XIII)

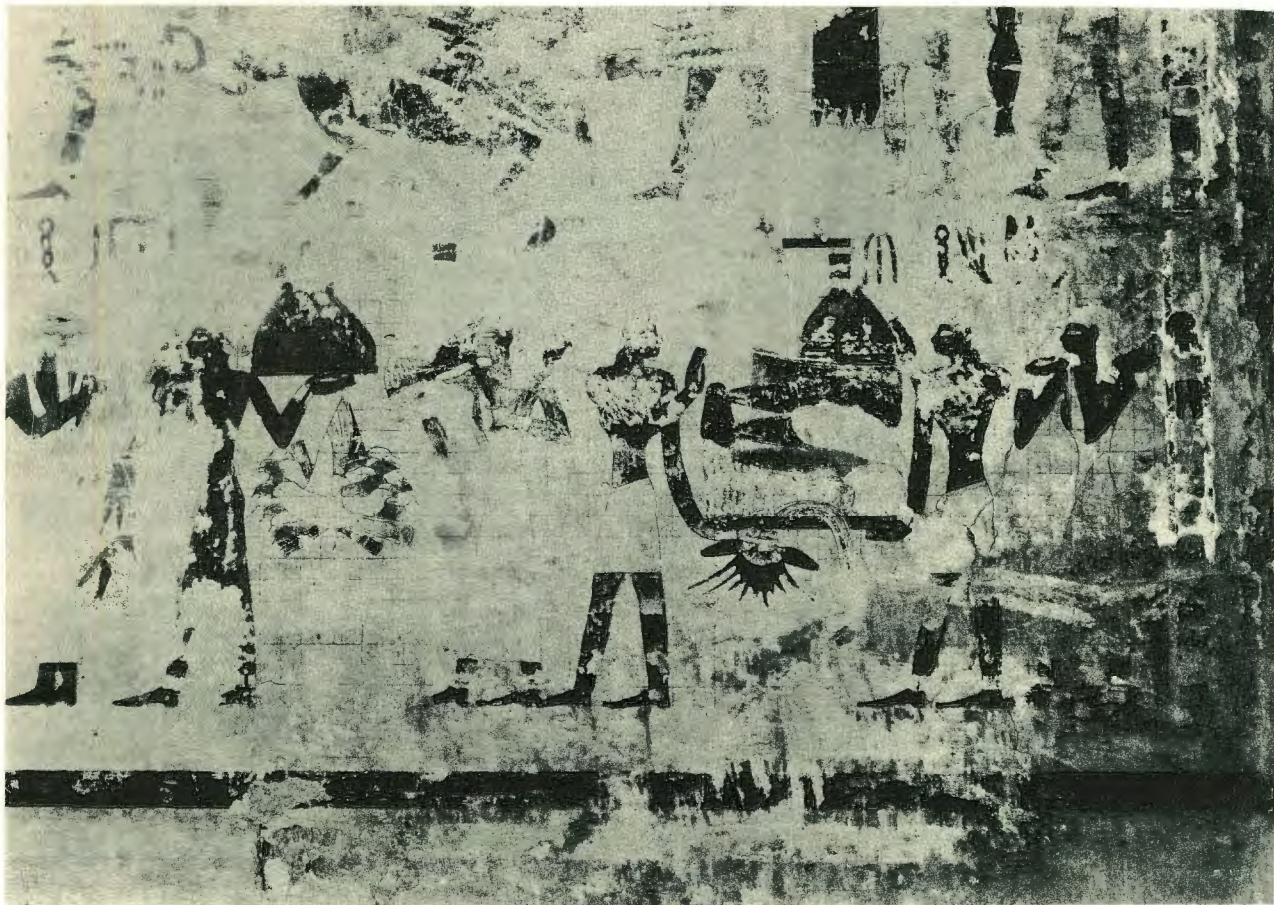


3. TOMB-CHAPEL C, NO. 1: ROOM B: WEST WALL:
PART OF SCENE SOUTH OF STATUE-RECESS
(SEE PLATE XIII)

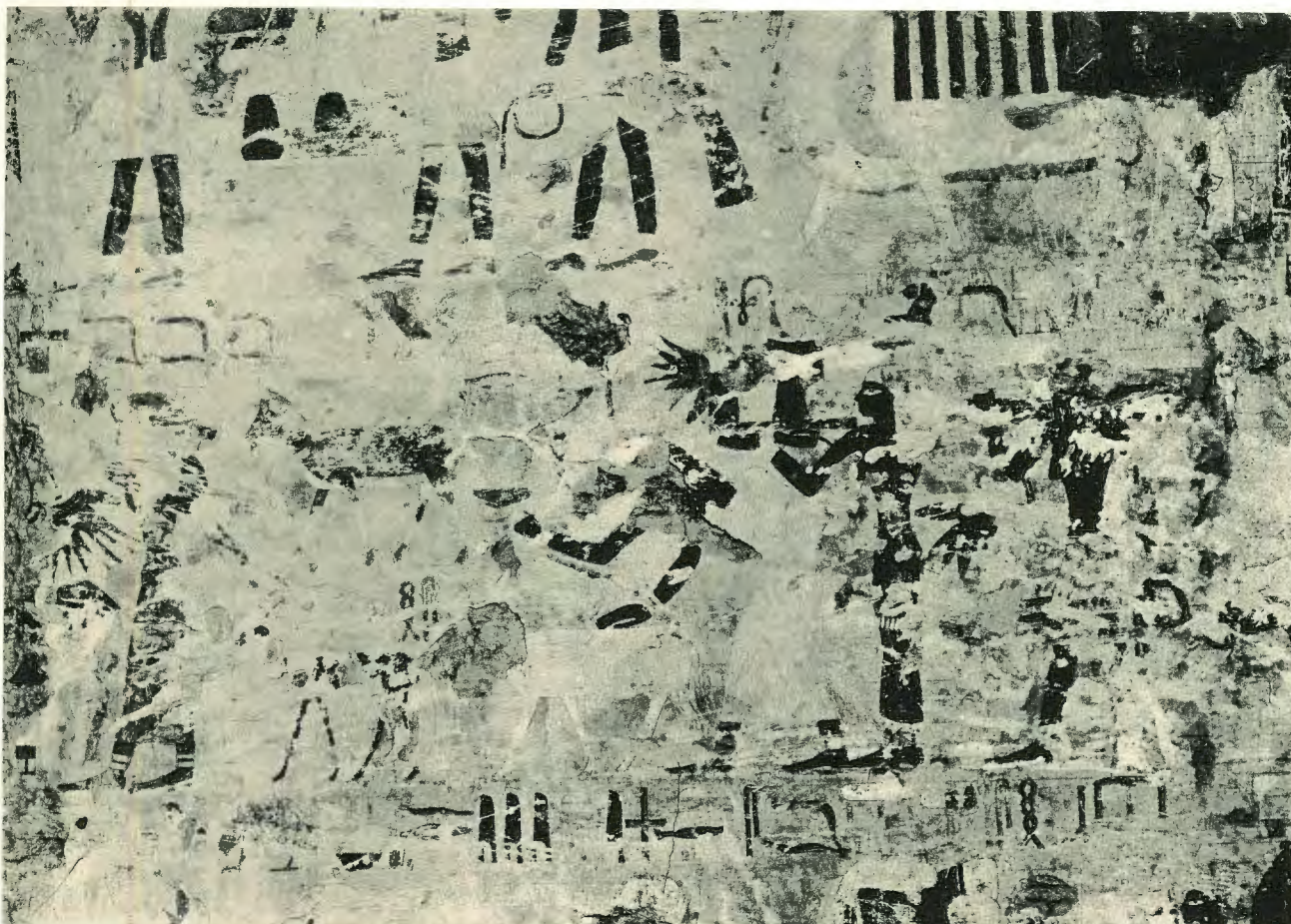
4. TOMB-CHAPEL C, NO. 1: ROOM B: WEST WALL:
PART OF SCENE NORTH OF STATUE-RECESS
(SEE PLATE XIII)



1. TOMB-CHAPEL C, NO. 1: ROOM B: NORTH WALL: PART OF REGISTER 1
(SEE PLATE XVIII)



2. TOMB-CHAPEL C, NO. 1: ROOM B: NORTH WALL: PART OF REGISTER 1
(SEE PLATE XVIII)



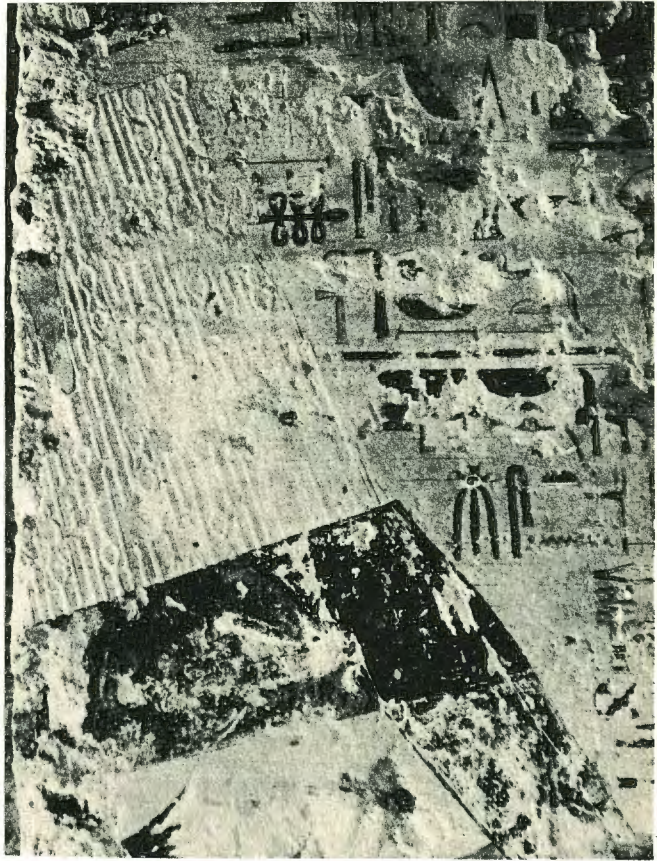
1. TOMB-CHAPEL C, NO. 1: ROOM B: NORTH WALL: PART OF REGISTER 2
(SEE PLATE XVIII)



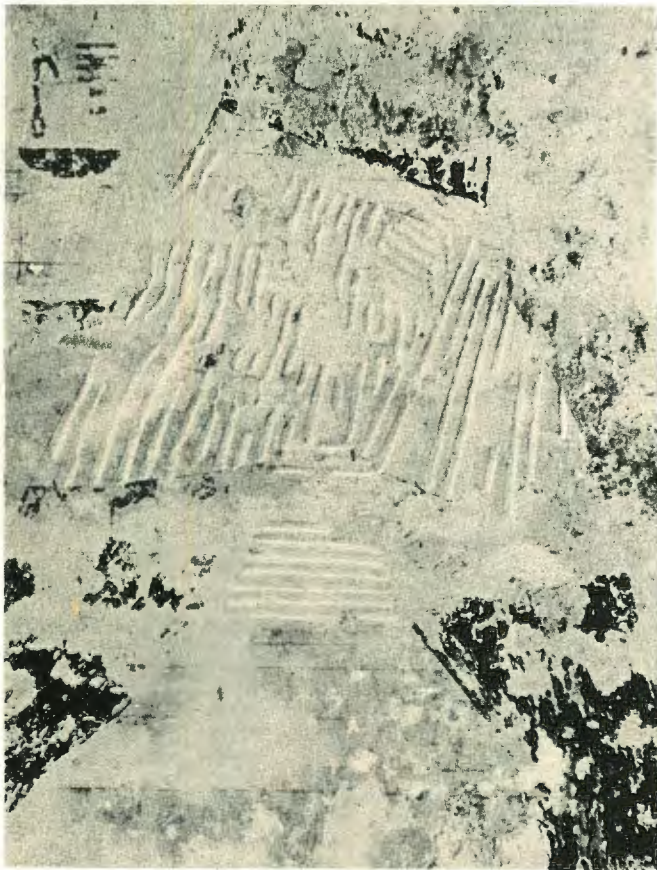
2. TOMB-CHAPEL C, NO. 1: ROOM B: NORTH WALL: PART OF REGISTER 2
(SEE PLATE XVIII)



1. TOMB-CHAPEL C, NO. 1: ROOM B: EAST WALL:
NORTH OF ENTRANCE: TWO FIGURES IN
REGISTER 1 (SEE PLATE X)



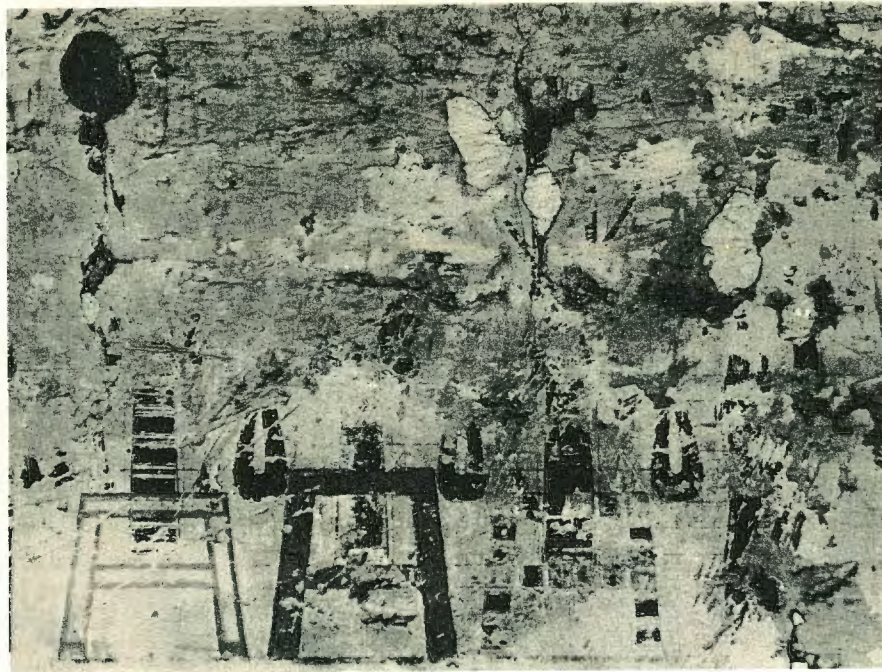
2. TOMB-CHAPEL C, NO. 1: ROOM B: WEST WALL:
PART OF SCENE NORTH OF STATUE-RECESS
(SEE PLATE XIII)



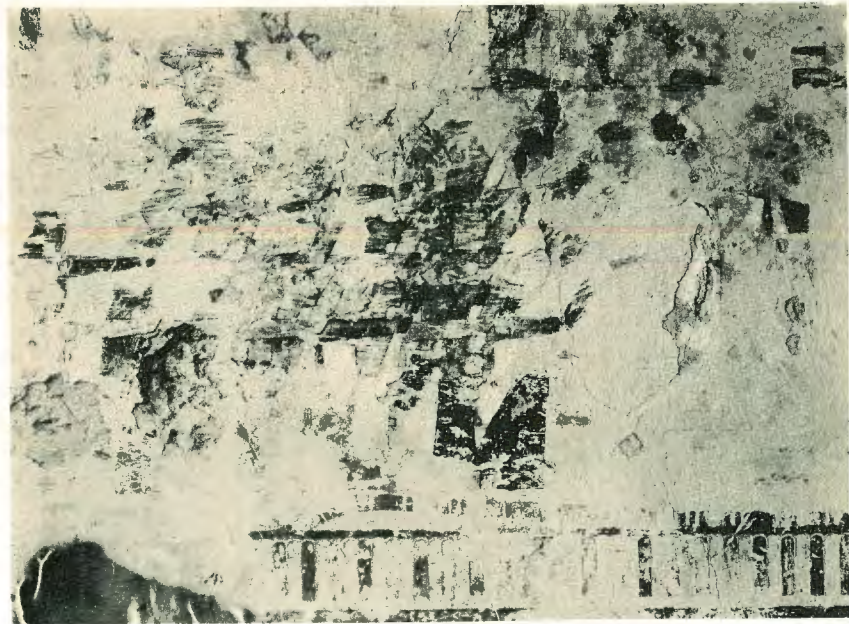
3. TOMB-CHAPEL C, NO. 1: ROOM B: WEST WALL:
PART OF SCENE SOUTH OF STATUE-RECESS
(SEE PLATE XIII)



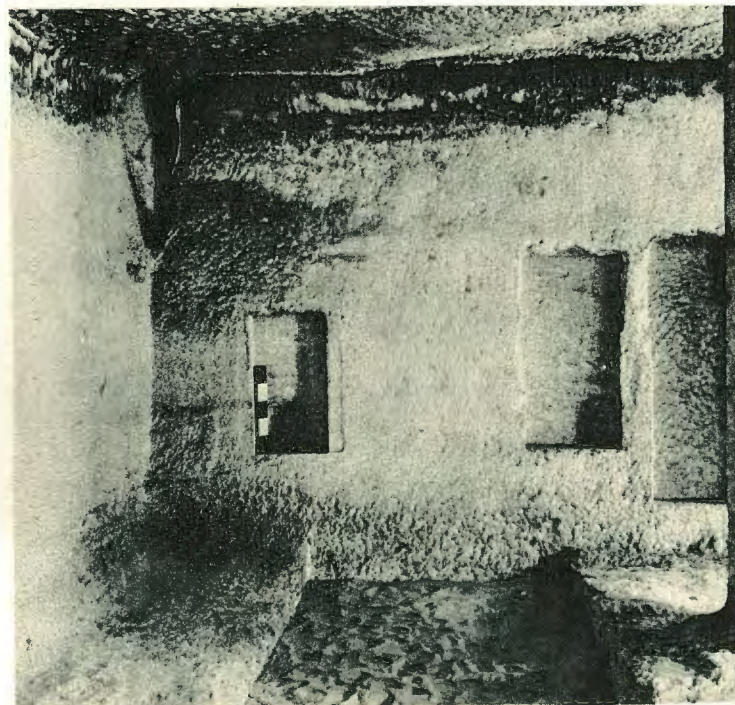
4. TOMB-CHAPEL C, NO. 1: ROOM B: WEST WALL:
HIEROGLYPHS ON SOUTH JAMB OF STATUE-
RECESS (SEE PLATE XIII)



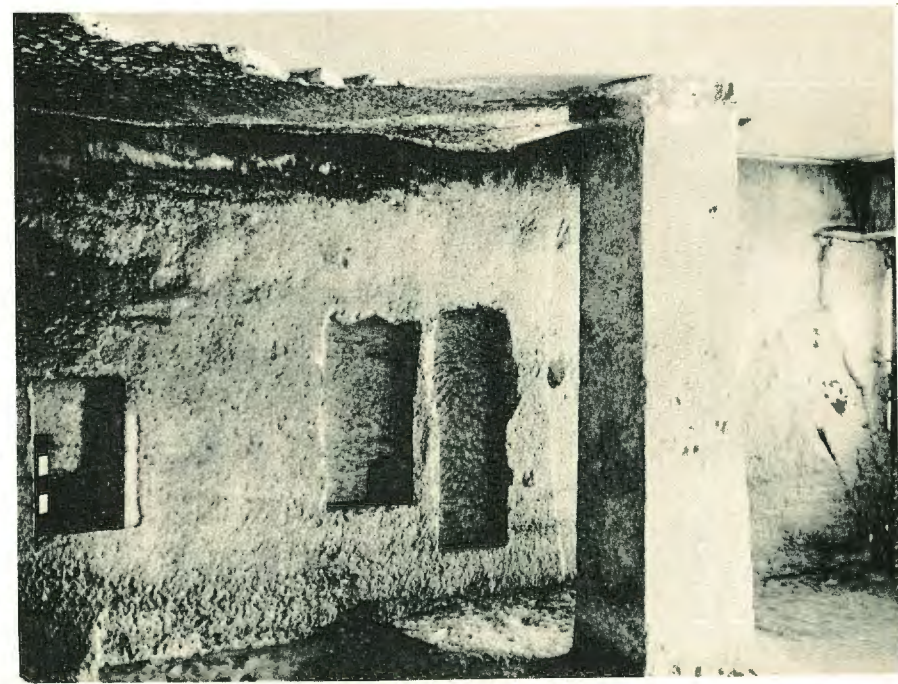
1. TOMB-CHAPEL C, NO. 1: ROOM B: NORTH WALL: PART OF UPPER SCENE (SEE PLATE XIX)



2. TOMB-CHAPEL C, NO. 1: ROOM B: SOUTH WALL: PART OF UPPER SCENE (SEE PLATE XII)



3. TOMB-CHAPEL B, NO. 3: RECESSES FOR STELAE AND BURIAL-SHAFT IN ROOM A



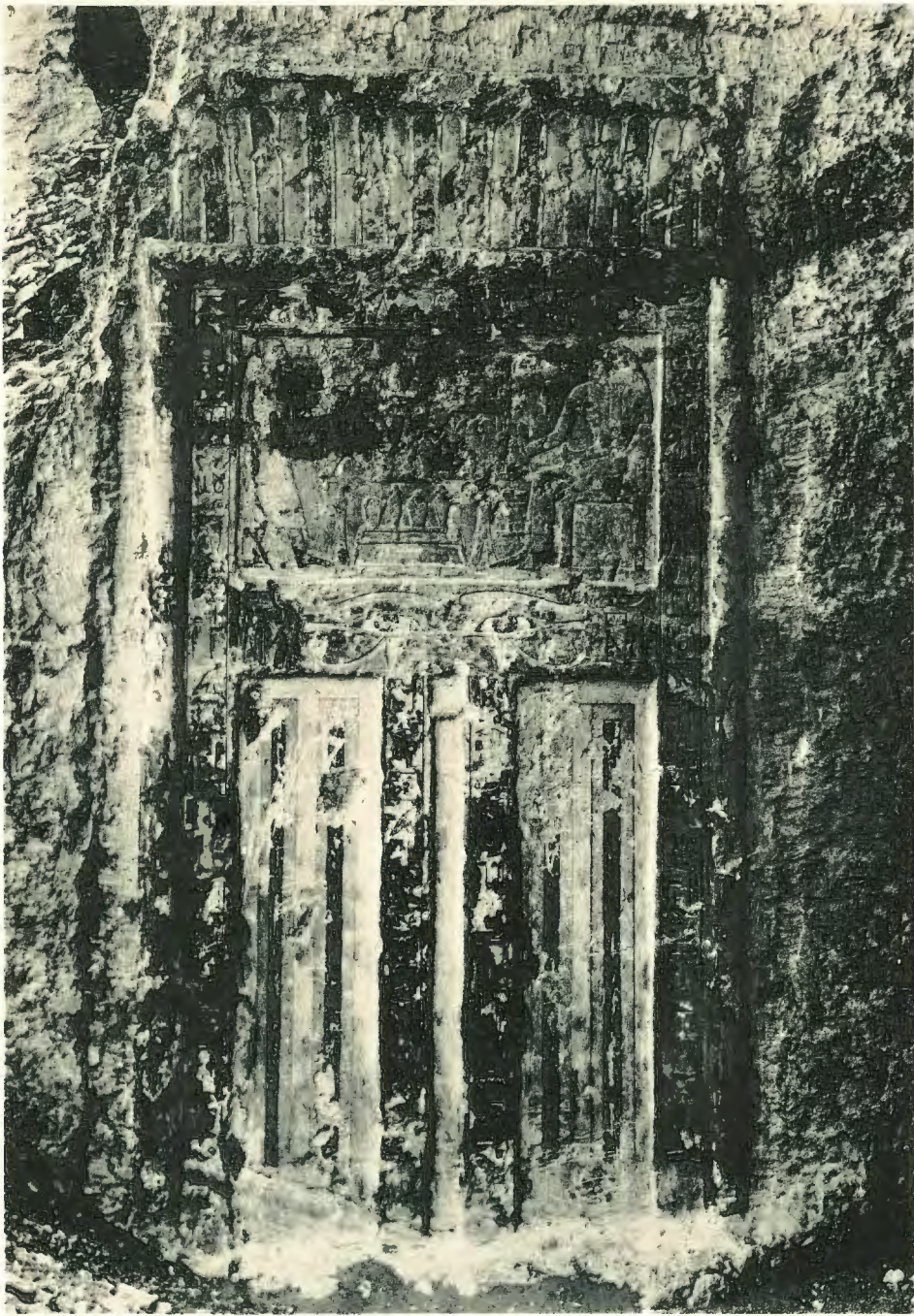
4. TOMB-CHAPEL B, NO. 3: PILLAR AND RECESSES FOR STELAE IN ROOM A



1. EXTERIOR OF TOMB-CHAPEL B, NO. 3, AS IT APPEARED IN 1913



2. TOMB-CHAPEL B, NO. 3: SOUTH-WEST CORNER OF ROOM A WITH STELAE
(SEE PLATES III, VI, AND VII)



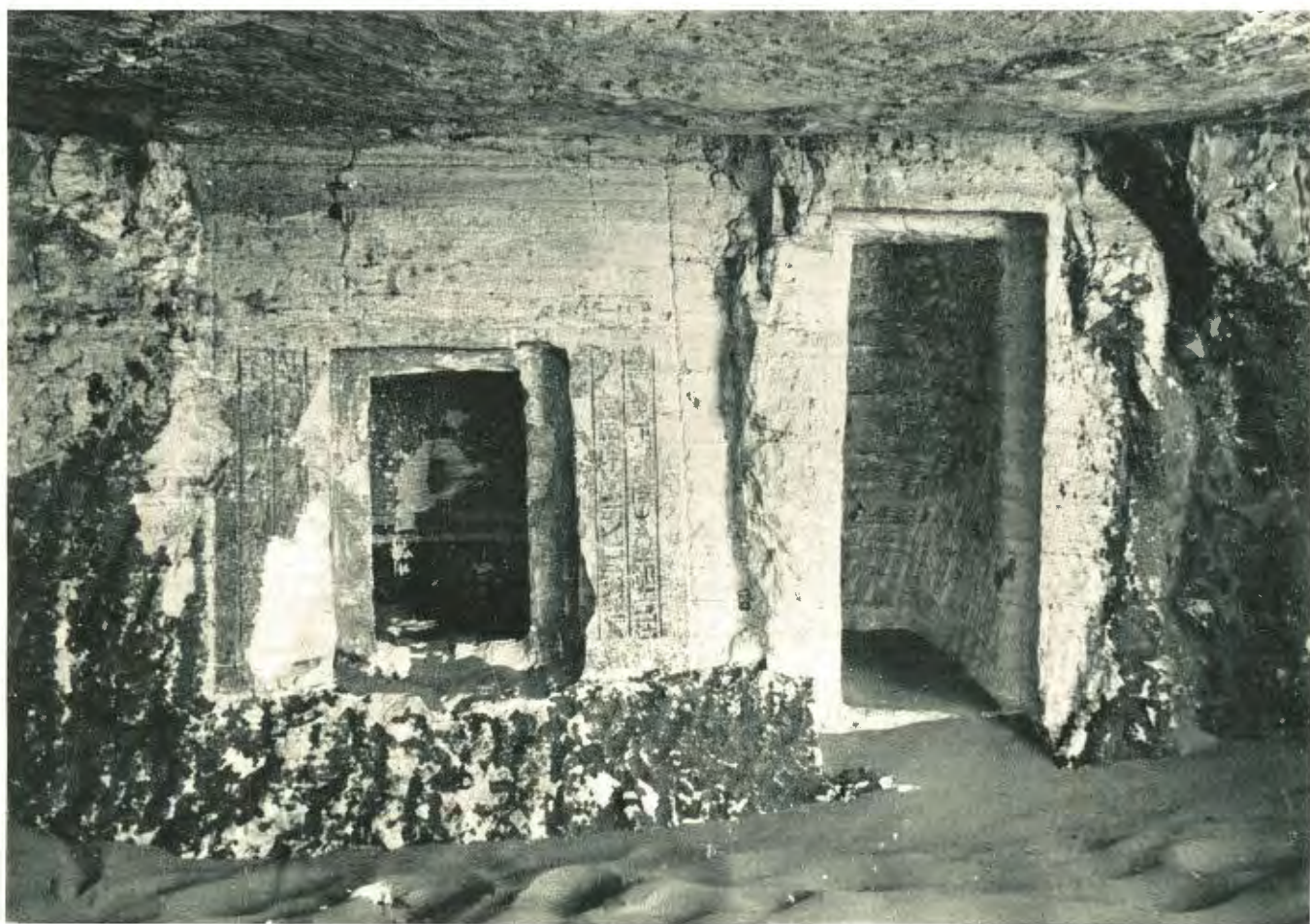
1. TOMB-CHAPEL B, NO. 3: STELA NO. 1 ON SOUTH WALL OF ROOM A
(SEE PLATE VI)



2. TOMB-CHAPEL B, NO. 3: EAST FACE OF INSCRIBED DOORWAY
ADMITTING TO ROOM B (SEE PLATE VIII)



1. EXTERNAL VIEW OF TOMB-CHAPEL A, NO. 3
(SEE *Rock Tombs of Meir*, v, PLATE LI)



2. INTERIOR OF TOMB-CHAPEL A, NO. 3
(SEE PLATES II AND V)

