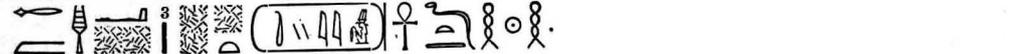
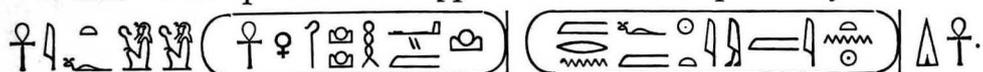


CATALOGUE OF THE OBJECTS
FOUND IN THE
TOMB OF QUEEN TÎYI,
BY
GEORGE DARESSY.




, others to the Queen, 

Back.—Inscription of the upper border twice repeated symmetrically :

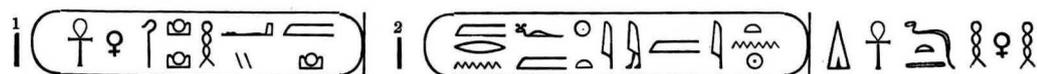


On the left upright : 

on the right : 

The panel is entirely occupied by a scene of adoration of Aten. (Pl. XXXII.) The disc placed near the left corner emits rays terminating in hands ; some of these receive the offerings, and others protect the king and queen, holding the sign of life to their nostrils. The altar placed below the disc bears six cartouches, those of Aten, twice repeated, and those of the king, which have been erased. Besides what is placed on the altar, there are tables laden with bread and food-products, and amphorae are placed in light wooden stands. The king, the whole of whose figure has been erased, was standing about the middle of the scene, wearing on his head the helmet with two striped ribbons, and holding the baton  employed to strike objects offered to divinities. Behind him is Queen Tiyi dressed in a long airy robe ; her neck covered with a wide necklace, her head adorned by a wig of small curls ; her forehead is encircled by a crown, in front of which are two uraei with the horns of Isis on their heads ; she is wearing the head-dress of the goddess Hathor, the disc surmounted by two long feathers. The features of the queen are remarkable : she has the long face and prominent chin that characterise the portraits of the reign of Khuniatonu. She seems to be pouring water on the pile of offerings in front of her, out of which flames are apparently issuing. (Pl. XXXIII.)

Inscriptions are engraved above this scene, referring to the disc :



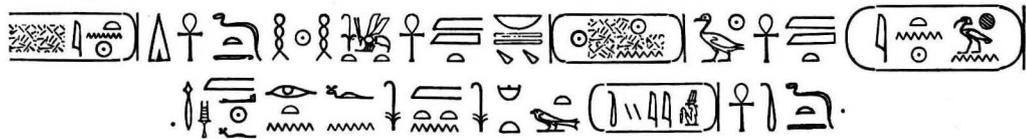


or to the king and his mother :



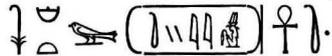


LARGE PANELS.—The stucco of the lateral panels is in a worse condition than that of the ends. It is only possible to recognise that the scenes on them also are adoration of the rayed disc and the dedication of altars of offerings. (Pl. XXVIII.) The horizontal inscription above the scene reads thus :



2. **Bronze Tenons.**—Four bronze tenons found among the rubbish served to fasten the cover to the sarcophagus described above. They are roughly rectangular in form, with rounded corners, strips of metal, 6 to 7 millimetres in thickness. Their dimensions, length and breadth, are : A.—0 m ·23 × 0 m ·068 ; B.—0 m ·21 × 0 m ·065 ; C.—0 m ·23 × 0 m ·07 ; D.—0 m ·225 × 0 m ·07. The upper part of the second tenon has been completely severed. It was cut in a straight line through half the thickness of the metal by chisels, and then snapped off by wrenching it sideways. (Pl. XXIII.)

The upper half of the tenons were inserted into the wood of the cover, and fixed there by a bronze peg 0 m ·038 in length : the lower half to a depth of 0 m ·115 fitted into a cavity worked in the thickness of the sarcophagus. On each tenon there is a column of inscription bearing the name and title of Queen Tiyi :



3. **Door Hinges.**—The folding-doors of the catafalque still retained their two bronze hinges, length 0 m ·13, heights with the pivots 0 m ·25 and 0 m ·09. They consist, as usual, of one piece, hollow and rectangular, that fitted round the edge of the door ; its breadth is 0 m ·045, the space between the sides being 0 m ·04 : to this is attached a conical pivot in the case of the lower hinge, the upper one has a cylindrical pin. These objects seem to have been covered with gold-leaf, now fallen off as the result of oxydation. On the lintel of the door there was still the hollow bronze cylinder, height 0 m ·04, diameter 0 m ·048, in which the upper hinge of the door revolved.

II. COFFIN.

4. **Coffin.**—The coffin that contained the mummy is the richest and most highly decorated of all that have hitherto been found. Sculptured, gilded, and inlaid, the completion of the various processes employed in its ornamentation must have occupied a considerable length of time. Unfortunately, it has reached us in a very bad state of preservation, the boards disjointed, the wood rotted, the stucco powdering off, and the inlays falling out of their sockets, the result of so many centuries spent in a tomb into which water had penetrated.

The coffin is in cedar-wood, of human form, and consists of two pieces, the receptacle and the cover, held to each other by tenons. Its length is 1 m .75, its breadth 0 m .56. The whole represented the king at full length, wrapped in bandages from which emerged the head and the two hands crossed on the breast. There is no part which was not either gilded or inlaid with stones and enamel. (Pl. XXX.)

The face was covered with a gold mask, of moderate thickness. Of this the lower part is missing from below the eyes, which were inlaid; to the chin was attached a false beard (see no. 6). The head was covered with a wig similar to that on the heads of the canopic vases (see Pl. VII): the hair is carefully divided into small coils, parted at the top of the head and falling vertically all round, except in front where they are caught back to the sides of the face in five rows laid over each other, each row diminishing in length. At the back they leave the neck uncovered, but they lengthen by degrees, till in front the two points touch the breast. This hair is carved on pieces of ebony inserted in the wood of the coffin, and thinly covered with gold-leaf. On the forehead is a uraeus in bronze gilt, with the body trailed over the head (see no. 5).

The arms are laid on the breast; the crossed hands are closed and hold the royal emblems, the crozier and whip (see no. 7); on the wrists

are wide bracelets adorned with plaques of multicoloured glass. For the remainder of the surface, the wooden case was covered with a coating of fine plaster, over which gold-leaf was laid more or less thickly; but following a traced design the gilding was cut away, the plaster hollowed and the cavities filled with cut stones or with coloured glass moulded to the shape of the cavities to be filled. These inlays were fixed by a blue or green mastic. For this decoration—polychrome upon a gold ground—the effect of which is very good, the artists employed carnelian for the red, glass coloured with metallic salts for the lapis-blue, turquoise-blue and emerald-green, crystal or crystallised gypsum for the white.

The upper part of the breast is concealed by a collar 16 centimetres wide, composed of seven rows of different ornaments arranged in the following order:

1st row.—Inverted semicircles, red, \cap , interspaced with triangles, green, \triangle .

2nd row.—Tongues, white, \sqcap .

3rd row.—Disc in relief, gilded except at the top, a segment inlaid, green, \ominus . These alternate with small chess-boards, ten squares in length by five in height. Here gold squares separate others which are successively blue, red, blue, green, blue in the first row. In the lower rows the colours are repeated in the same order, but each time moving on one colour towards the left.

4th row.—Inverted semi-circles, \cap , separated by triangular petals cut in three pieces, \triangle , the top pale blue, the centre red, the base lapis-blue.

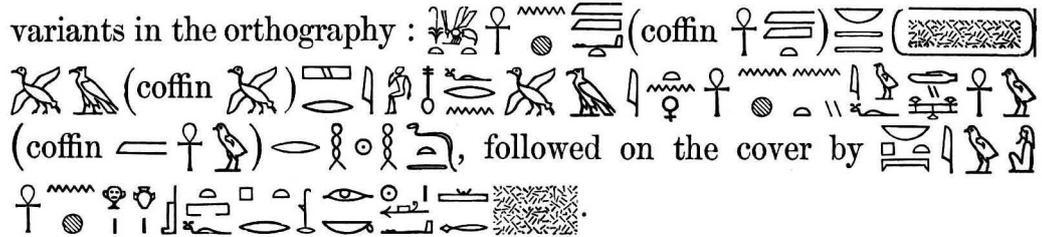
5th row.—Pendant flowers, blue, with a red point projecting from the centre of the corolla, ⌋ , between them are elongated green triangles, in imitation of folded leaves, ⌋ .

6th row.—Small semi-circles, \cap , between which hang blue glass triangles, striped down the length, \triangle .

7th row.—Pendant flowers, composed of a green calyx above, and a spreading corolla below in striated blue glass, ⌋ .

The rest of the body is ornamented in accordance with the method of decoration customary at the commencement of the XVIIIth dynasty, and which has caused the Arabs to give to these coffins the name “rishi,” or “feathered.” But, while the sarcophagi of Amasis, Nefert-ari,

The interior of the coffin was also covered with gold leaf, averaging from 0 m ·42 to 0 m ·20. Down the middle both of the coffin and of the lid there is a single column of hieroglyphs, which were engraved in the wood, and the gold pressed down over it to receive the imprint. These merely give the royal protocol once more, with unimportant variants in the orthography :



The cartouches of the king have been everywhere destroyed, but the epithet “living for the Truth” is entirely peculiar to Khuniatonu.

5. **Uraeus.**—On the coffin, over the forehead, a uraeus was fixed, emblem of the light that the sovereign, even as the sun, was reputed to shed around him. (Pl. II, Fig. 5.) The snake is in solid bronze ; height 85 millimetres. The greatest thickness of the neck is 4 centimetres. The top of the head is gilded, as well as two vertical cartouches and a series of sixteen narrow scales above which they are placed in the axis of the neck, and also six plaques arranged symmetrically on the sides. The cartouches contain the name of the rayed disc :—



6. **Beard.**—The beard, length 0 m ·13, which was affixed to the chin, is of wood, gilt and inlaid with blue and green enamel plaques, arranged in diagonals, chevestred to represent the false plaits that the Egyptian kings, always clean shaven, wore on their chins during certain religious ceremonies.

7. **Flagellum.**—In the closed hands must have been placed the crozier and whip, emblems of the royalty of Osiris, god of the dead, with whom all the dead were assimilated. The crozier and the handle of the whip, which, doubtless, were of gilded wood, have disappeared ; all that remain are the three thongs of the whip. They are three bronze rods, length 0 m ·23 ; on each of them were threaded at least eight small hollow pieces of dark blue glass, in the form of truncated cones, increasing in size from the top to the bottom, and separated from each other by as many pieces of the same shape in gilded wood, almost all of which are destroyed. (Pl. VI, Fig. 3.)

III. ORNAMENTS OF THE MUMMY.

8. Crown.—The head of the mummy was covered by way of a crown, with thick gold foil carved in the shape of a vulture. (Pl. XX.) The length from back to front is 24 centimetres, its breadth 21 centimetres. The body of the bird is straight to the front, the head turned to the right; each foot (the left one is broken) held a ring Ω , emblem of long duration. The wings, instead of being extended horizontally, are raised in a semicircle, so much so that the tips overlap each other, and two rings placed on the outer edge of the wings are superimposed. The whole is of slightly conical form, fitting well to the head; the empty space between the wings measures 0 m .115 in width. The lower edges are bent back, and thus form a rim a millimetre in width to consolidate the crown. On the left wing an ancient repair can be seen: the gold foil having been accidentally pierced, the damage was repaired by means of a piece of the same metal soldered below the puncture.

The whole surface is delicately engraved: the details of the head and feet, all the feathers of the body, and the wings with their quills are indicated by lines in repoussé. This piece, unique of its kind, is a magnificent specimen of the goldsmith's art of the XVIIIth dynasty.

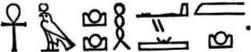
9. Necklace.—It has been possible to reconstruct the necklace reproduced on Plate XXI from the gold beads and plaques found in the coffin. The breadth is 0 m .32, the height 0 m .565. The details are as follows: Two little bars, each surmounted by a lotus flower formed the ends of the necklace; these bars are in gold, length 0 m .09, and form a tube, not soldered, almost square in section, and pierced with six holes for the strings on which the beads were threaded. Upon the tube, at the opposite side to the holes, and occupying only half the length, a triangular piece of gold is attached with a ring at the top to which is

fastened a lotus flower in cloisonné; the calyx is gold, the central petal and those at the sides are lapis-lazuli, the intermediate petals are gold. The remainder of the space is filled with two pieces: one of green glass in the angle; the other, that which formed the rounded end, was probably of red enamel, but all the plaques are missing.

This necklace consists of five rows of ornaments: the first of these is formed of eighteen plaques of cloisonné on gold, the whole of which is in imitation of the plaited garlands of leaves and flowers with which mummies were surrounded. Each plaque has a tongue-shaped ornament, in three colours: the top is gold, from the centre piece all the inlay has fallen out, but it was probably in carnelian, the lower part has lapis-blue glass. To the left of this ornament a piece of turquoise-blue enamel is fitted, which increases in size at the base in such a way as to fill in the space between the leaves. Four small gold beads are attached to the plaque, two above, two below, through which it was threaded; beads in blue, green, and red glaze, threaded on the upper string between the attachments of these plaques form, with them, a continuous row of beads. (Pl. XXI.)

The remainder of the necklace consists of hollow gold beads, flat behind, and with a small ring at each end. Of these there are forty-three in the form of a flower-bud , 21 centimetres in length; sixteen of the same kind only 17 to 19 centimetres; fifty-one semi-cylindrical, with rounded ends , 21 centimetres in length; and, finally, thirty-four of the same dimensions shaped like flower petals .

10. Necklace Ornaments.—Small gold and inlaid plaque analogous to those in the first row of the preceding necklace, measuring 18 millimetres in length and 15 in height. The scheme of decoration is twice repeated. It comprises a folded leaf pointed at the tip. The basis is a semi-circle in gold, the remainder being worked in lapis-blue glass; at the side a small gold leaf contains a model of a flower, of which the calyx is in gold, the corolla carnelian and lapis-blue glass. The empty space between them is filled with turquoise-blue glass; all the inlays are set into gold cloisons and fixed with blue mastic. The back of the plaque is marked $\text{III}^{\wedge}\text{IIII}$, probably to indicate that the piece was the seventeenth of the row. Two gold beads attached to the upper part, and two others at the base kept the ornament in place between two threads.

11. Necklace Ornament, hollow, in form of the royal cartouche; vertical, with a ring at top and two at the base; height 0 m ·02, width 0 m ·007. On one of the faces the name of the solar divinity is inscribed in hieroglyphs, stamped in hollow relief .

12. Flower, gold and inlaid.—Piece of jewellery, height 0 m ·035, width 0 m ·027, in the form of the flower symbolic of Upper Egypt. (Pl. V, Fig. 7.) The lower part is a plain gold plaque, the gold calyx is in three striated divisions; the corolla, inlaid with lapis-blue glass, is separated into two parts ending in volutes, whose centres are open. Between these two petals there is a third with rounded top, forming the highest part of the flower, represented by a plaque of carnelian. At both ends a small ring is attached.

13. Beads.—Three cylindrical beads, which have been recovered in fragments; may have belonged to the same piece of jewellery, necklace, or bracelet. The first is in red glass, length 0 m ·023, diameter 0 m ·012; it was covered with gold leaf. The hole is almost square.

The second in lapis lazuli, length 0 m ·022, diameter 0 m ·011, has also a square hole.

Of the third, in green felspar, only one end remains, length 0 m ·018, and 0 m ·01 in diameter, with a round hole 4 millimetres.

Other beads of various shapes and materials have been found, but it is impossible to discover whether they belong to necklaces other than the preceding. There are flowers, , and , some *dad*, , in carnelian, lapis, and light-blue glass. Two other kinds of beads in blue glass must have formed a network laid over the body. One of these has the appearance of an elongated olive pierced with four holes, the others are cylindrical, lined in spirals, bevelled at one end to allow of their being strung together in V form.

14. Fasteners for Earstuds.—The earstuds have not been found, the back parts only remain. These are two gold nails, 32 millimetres in length, the head rounded at the top, flat below, 7 millimetres in diameter, and a stem with a blunt end. The ear ornament must

have been in gold and circular in form, having at the back a tube to go through the ear. The heads of these nails, pushed into the tubes, would serve as guards and keep them from falling out.

- 15. Piece of Gold Foil, engraved.**—A thick piece of gold foil, 0 m ·018 in height, 0 m ·016 in breadth, which was probably attached to some material. On it are stamped in relief the two cartouches enclosing the names of Aten :



placed together vertically. The shape of the plaque follows the outlines of the two cartouches.

IV. CANOPIC VASES.

SERIES of four canopic vases in alabaster. The embalmed intestines that they contained have perished, and all that now remain are the bituminous rags with which they were padded. (Pls. VII to XIX.)

16. The Vases, of the ordinary form of this class of object, are 0 m ·368 in height, 0 m ·155 diameter at top, 0 m ·24 at the largest part, and 0 m ·16 at the base. The diameter of the opening is 0 m ·114, and the depth of the cavity inside 0 m ·34.

The exterior was decorated with a scene, apparently a representation of some personage in adoration before a divinity, but it has been obliterated with such care, that, beyond the outlines of the sign ☉, no group of the inscriptions is now visible; the sky ☰, at the top of the picture, was so deeply engraved that it was not possible to erase it, and it has been filled in with pieces of alabaster polished down to the level of the adjacent parts of the vase.

The human heads, which form the covers of the vases, are carved out of magnificent transparent whitish alabaster; height 0 m ·08, of which 0 m ·018 millimetres form the rim that fits into the vase. The diameter at the base is 0 m ·16, and the internal cavity 0 m ·12.

The type is that of a woman, and recalls the portraits of Queen Tiye, wife of Amenôthes III, more especially the fine head in soapstone found by Mr. Flinders Petrie in Sinai. The finest of the four heads, which is also the best preserved, has the same elongated face, with the lower part somewhat prominent, and pointed and rather hanging chin, as in the representations of Khu-n-aten, though less pronounced; the nose is straight and rather shorter than in the three other examples; the cheeks are full; the eyes, which are long, but not widely opened, are inlaid, the circumference is in blue enamel, the cornea in white limestone, with the corners painted red, the iris in black jasper; the brows, also in

blue enamel, are highly arched. The four faces present almost the same characteristics; in the other three the chin is slightly less elongated, and the face rather broader, making altogether a rounder countenance. The head-dress is a wig, the line of the cap showing on the forehead. Short behind, where it leaves the neck uncovered, it gradually lengthens, and ends in two points touching the clavicles, falling straight down the sides of the face, which it encloses, hiding the ears. It is divided into a number of small coils that fall vertically from the top of the head, except in front where the hair is cut short, and forms three rows on the forehead and on the sides of the face, where the locks are arranged obliquely, and end in an arrangement of five rows, diminishing in length one above another.

On the forehead is a uraeus in alabaster, made of a separate piece fitted into the cover. On all the vases this is broken off close to the surface and only the tail remains stretched out over the head as far as the occiput.

The lower part of the cover broadens out and covers the top of the vase; it is decorated as if it were the breast, with a necklace of three rows of cylindrical beads arranged vertically, and a row of piriform beads. The ornament  behind serves as fastening and counterweight.

The inscription on the vases having been erased, we do not know to whom this series of canopics belonged. At that period both men and women wore this kind of wig, but the features being feminine and the face beardless, while the heads bear the royal uraeus on the forehead, it may be presumed that these vases were made for a queen, and, in all probability, for Queen Tiyi, wife of Amenôthes III, and mother of Khuniatonu.

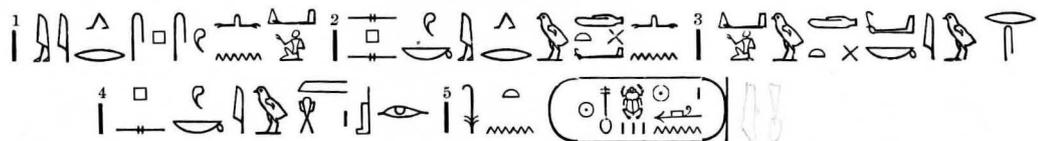
V. RELIGIOUS OBJECTS AND AMULETS.

17. Socle of a Statue.—Socle in cedar wood; length 0 m ·21, breadth 0 m ·138, depth 0 m ·065. It is an unornamented block, with a hollow on the top, 0 m ·09 in length and 0 m ·07 in breadth. The shape shows that it fitted a statue in form of a human mummy, Osiris, Ptah, or a funerary figure.

18. Figurine of Thot.—A small plaque; height 0 m ·056, length 0 m ·038, thickness 0 m ·006, in greenish glazed pottery, cut out in the shape of the god Thot, a crouching figure turning to the right. The object was broken in two, and the end of the ibis beak is missing. A ring for suspension is placed behind the head.

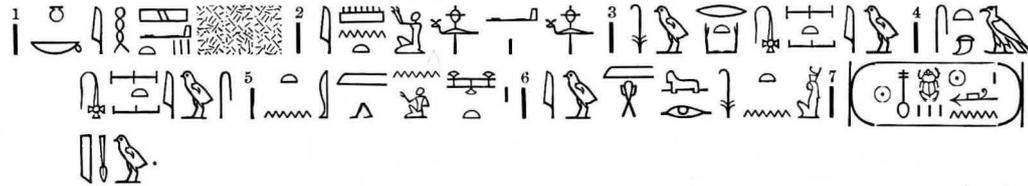
19. Magical Bricks.—A chapter of the Book of the Dead—the 151st according to M. Naville, the 137th according to Mr. Wallis Budge—prescribes that bricks of unbaked clay, mixed with incense shall be placed in the tomb, towards the four cardinal points. On them were to be fixed various objects, and they should bear certain magical texts. The tomb has yielded the series of four bricks, with the name of Khuniatonu, in more or less good condition, but made on two models.

19a. Northern Brick.—Length 0 m ·18, breadth 0 m ·10, depth 0 m ·045. It is complete with the exception of a fragment from one end. (Pl. XXII.) It is of Nile mud, sun-dried, the surface washed over with fine greyish clay, lighter than that of which the brick is made. On the top five horizontal rows of hieroglyphs—the ritual text—have been traced in black and then engraved:—



Behind this text there can be seen the hollow which held the foot of a wooden statuette, similar to one found in the tomb of Touiya (p. 29, Pl. 22), and in front the hole left by a peg.

19b. Southern Brick.—Length 0 m ·205, breadth 0 m ·095, thickness 0 m ·04. It is almost intact (Pl. XXII), and is made like the preceding brick. It is inscribed with seven lines of hieroglyphs:—



The end of the first line is covered with a mass of bituminous substance, and the whole of the top of the brick has been soaked with some liquid. In the centre of the space between the beginning of the text and the end of the brick, a twig can be seen inserted in the brick, which has been burnt to charcoal. It is, therefore, quite possible that a small piece of wood was soaked with bitumen and then burnt. I am disposed to believe that after the funeral ceremony, this torch was replaced by a dummy lamp. In the tomb was found an object shaped like a truncated cone, height 0 m ·04, measuring 0 m ·065 in diameter at the top, and 0 m ·03 at the bottom, in green glazed pottery. It had a hole in the middle at the top. (Pl. III, Fig. 1.) This may have been a model of a vase used as a lamp , the flame represented by a twig, which is now destroyed, which would be placed on the brick in order to conform with the prescribed ritual.

19c. Western Brick.—Length 0 m ·09, breadth 0 m ·095, thickness 0 m ·03. The two last bricks are less thick than the first, and they are also in bad condition. On the brick of the west there are five lines of hieratic, traced lengthways; the left half of this object, on which a dad  should be placed, has perished. The text transcribes thus:—



19d. Eastern Brick.—Only a fragment of this remains 0 m ·11 × 0 m ·09, thickness 0 m ·026, with only a few hieratic signs of the text   .

FOUNDATION DEPOSITS.

It is only a very small part of the votive objects commemorating the construction of the tomb that was deposited in this hiding place. The pieces belonging to this category are :—

- 20. Four small Alabaster Bricks**, polished on all the faces except underneath ; uninscribed. Their length varies from 0 m ·106 to 0 m ·108, the breadth from 0 m ·031 to 0 m ·032, and the depth from 0 m ·014 to 0 m ·016. (Pl. II, Fig. 7.)
- 21. Two Pieces of Red Jasper.**—The first of these, 0 m ·055 long and 0 m ·025 wide, is of oval section and appears to be a pebble, showing no signs of working. The second, 0 m ·065 long and 0 m ·022 wide, is of lenticular section, and the edges, without being sharp, are everywhere regularly fined off. (Pl. V, Figs. 9 and 10.)
- 22. Four Alabaster Discs**, the edges bevelled, or rounded below, the top being flat in all cases. Their diameter varies from 0 m ·023 to 0 m ·03, and their depth from 0 m ·004 to 0 m ·006.
- 23. Libation Vases.**—Three small libation vases of somewhat rare type, in green glazed pottery, discoloured, 0 m ·11 to 0 m ·128 in height, and 0 m ·059 to 0 m ·066 in breadth. (Pl. IV, Fig. 5.) Here the ordinary libation vase is combined with the emblem of life . The vase, without its foot, takes the place of the handle of the emblem *ankh*, which it almost resembles in form, although the neck at the top modifies the outline.
- 24. Uza (Sacred Eye).**—The Uza,  or eye of the sun, the amulet which above all others kept every misfortune at a distance, is represented by a certain number of examples in greenish glazed pottery, that may be classed in seven groups. They were moulded ; some have merely a ring for suspension ; others are in no way pierced, and cannot have been threaded for wear.

First type.—Fifteen examples, length 0 m ·025. The eye is engraved on both sides of the plaque. The white of the eye and the space between the eye and the supporting coil are cut out in open work. The eyebrow is engraved with angulated lines .

Second type.—Four examples, length 0 m ·035. The eye is only engraved on one side, as is the case with those described subsequently. Here they turn to the right ; the lower part is open work. (Pl. III, Fig. 4.)

Third type.—One example only, length 0 m ·035. It is a pendant to the preceding; the eye turned to the left.

Fourth type.—Six examples, length 0 m ·025. Eyes turned to the right, the lower part carved.

Fifth type.—Six examples, length 0 m ·025. Eyes forming pendants to the preceding turned to the left.

Sixth type.—Three examples, length 0 m ·025. Eyes similar to those of the fourth type, but without the space between the eye and its support.

Seventh type.—Five examples. Eyes making pendants with the preceding, turned to the left, and not in open work.

25. Papyrus Stems.—The amulet *uaz* , which represents the stem of a papyrus, terminating in its flower, assured to the deceased perpetual verdure. Three models of these have been found.

First type.—Two examples, length 0 m ·14 and 0 m ·15. The stem is slender (the largest diameter is 2 centimetres) and flattened. The glaze is bright green, to conform with the regulations laid down in Chapters 159 and 160 of the Book of the Dead, which directs that this amulet shall be made in green felspar.

Second type.—Two pieces, similar but smaller. Length 0 m ·083 and 0 m ·081; the stem is round and thin; diameter 0 m ·013.

Third type.—The eight last examples are more massive, and the green glaze is discoloured. Their length varies from 0 m ·08 to 0 m ·09; the medium size of the stem, whether round or slightly flattened, is 0 m ·023. (Pl. II, Fig. 6.)

26. The Mooring Pole.—Amulet in glazed pottery, height 0 m ·165, maximum breadth 0 m ·019; represents a post for mooring a boat. (Pl. V, Fig. 5.) The upper part, for 0 m ·04 of its length, is cylindrical. Then comes an abrupt lateral projection, which continues down the length, diminishing in width, giving the object rather the appearance

of the blade of a knife. One of the promises made to the deceased was that he should sail in the barque of the Sun ; this post is one of the objects intended for the outfit of the divine mariners.

27. Models of Papyrus.—Sixteen cylinders in glazed pottery, representing rolls of papyrus supplied to the deceased to enable him to read the prayers and incantations required by him. (Pl. II, Fig. 8 ; Pl. V, Fig. 1.) The cylinder has a longitudinal line marking the end of the roll, and, with the exception of the two first examples, a spiral engraved at the ends indicates the coils of the papyrus. These cylinders have been moulded in pairs ; their length is not proportionate to their size.

Their dimensions are as follows :—

2	rolls of	0 m ·10	in length,	0 m ·014	in diameter.
2	„	0 m ·088	„	0 m ·017	„
2	„	0 m ·081	„	0 m ·022	„
2	„	0 m ·08	„	0 m ·018	„
2	„	0 m ·075	„	0 m ·02	„
2	„	0 m ·073	„	0 m ·02	„
2	„	0 m ·064	„	0 m ·012	„
2	„	0 m ·057	„	0 m ·015	„

28. Serpents' Heads.—Three heads of the uraeus serpent, in blue glazed pottery ; these probably formed the ends of magical sticks, the wooden handles of which have perished.

The first measures 0 m ·03 in length, 0 m ·019 in breadth. The eyes are inlaid with carnelian ; at the top of the head there is a square hole for fixing a headdress (disc ?) that no longer exists.

The second, length 0 m ·027, breadth 0 m ·019, has only one eye in carnelian set in gold. A thin stem of bronze passes through the head.

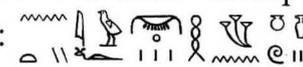
The third, length 0 m ·03, breadth 0 m ·019, still has both eyes in carnelian, but one of the behind extremities is broken. There is no hole in the head.

29. Two small Plaques of greyish schist cut in the shape of the amulet *Pesesh-kef*, which appears to have possessed the virtue of endowing the mummy with power to use the orifices of the body. It is often confused with the headdress *Ten* , formed of two ostrich feathers.

VI. VARIOUS OBJECTS.

30. Casket.—Casket in wood with rectangular panels : the cover is in form of a double-pitched roof. The panels are of cedar wood, painted outside in red, framed with strips of black ebony veneer, 0 m ·032 wide. The length is 0 m ·57, the breadth 0 m ·43, the box is 0 m ·27 in height, and with its feet 0 m ·30 ; the elevation of the cover is 0 m ·09. At each end of the panels there are three slender tenons, fitting into the upright pieces at the corners. These last have perished, but the slips of ebony that covered them remain.

The cover is of the same work ; the panels and the triangular pinions are framed with ebony. At the top, near one end of the ridge, a square hole marks the position of a knob.

On one of the sloping sides of the cover, there is a hieratic inscription written in black ink, which transcribes thus : 
  . “That which is in gold of the household vases.” This casket therefore contained pieces of gold plate which have not been discovered.

31. Fragment of a Piece of Furniture.—Fragment 0 m ·12 in height, 0 m ·08 in width, part of a piece of furniture. The wood of which it was made was falling into powder and so decomposed that it could only be preserved by covering it with a coating of wax. The cartouche of Queen Tiyi is engraved on it, beside the prenomen of her husband Amenôthes III.

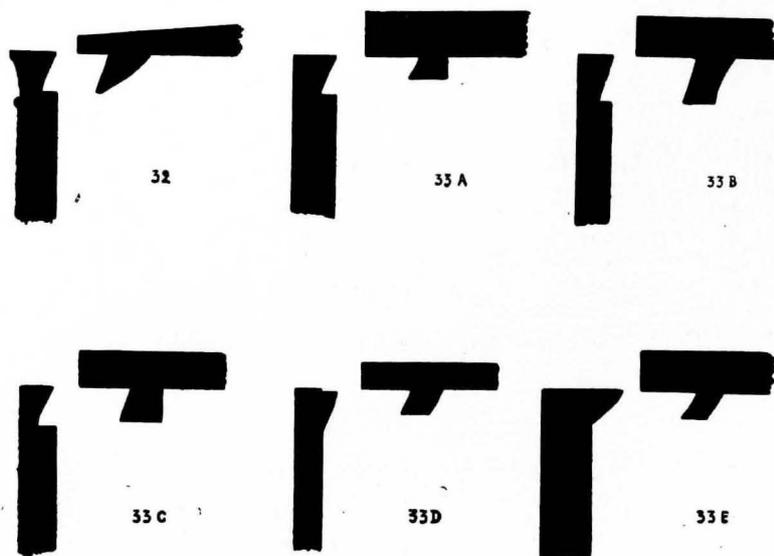


- 32. Casket in glazed pottery.**—Casket in green glazed pottery, discoloured, 0 m ·08, breadth 0 m ·055, height 0 m ·039, and with a cover 0 m ·046, made on the model of wooden boxes. It is supported on four feet; the panels are rectangular, with projecting frames, and surmounted by the Egyptian cornice. (Pl. IV, Fig. 4.)

The cover has a slight pitch, sloping towards the back, with an abrupt drop of a quarter of a circle in front; two small cross pieces are fixed to the under side; one in front, of square section, merely served to hold the cover in place when closed; the other at the back, of this section \square , is fitted into a groove in the panel of the box and forms a pivot for the cover.

Two knobs were fixed on the front, one on the lid, the other on the box, and served both as handles and to fasten the casket when it was desired to close it effectually, by tying strings to the knobs and sealing them.

- 33. Five Caskets in glazed pottery.**—The green colour has either faded or turned brown. Simpler in make than the former they have rectangular panels resting on two cross pieces placed at the ends. (Pl. III.) The covers are flat, and have on the lower side two cross pieces, one plain the other bevelled, of varying forms, corresponding with a hollow or projection in the inner side of the back panel of the box.



The characteristic features of these five caskets are as follow :—

	Length.	Breadth.	Height.	Height with the Cover.
A.	0 m ·08	0 m ·057	0 m ·047	0 m ·054
B.	0 m ·08	0 m ·051	0 m ·043	0 m ·049
C.	0 m ·078	0 m ·048	0 m ·04	—
D.	0 m ·075	0 m ·044	0 m ·039	—
E.	0 m ·073	0 m ·046	0 m ·035	0 m ·04

All the caskets, except the fourth, have two knobs, one of which is on the cover.

34. Vases in glazed pottery.—The most numerous objects of this find are small cups in the form of truncated cones. They are in green glazed pottery ; in some instances the colour has turned almost white, in others a yellowish brown. It is the shape of vase used for holding fruit, and for drinking cups, as well as for lamps, in which case a wick was burnt in the oil. There are twenty-four cups of this class, more or less high in comparison with their diameter. The largest is 0 m ·073 in diameter at the top, 0 m ·033 at the base, and 0 m ·04 in height ; the smallest 0 m ·045 and 0 m ·024 in diameter and 0 m ·032 in height. The others are of various sizes, the medium dimensions being, height 0 m ·032 and diameter 0 m ·052 and 0 m ·026. (Pl. IV, Fig. 2.)

35. Five small Vases in glazed pottery in the shape of water-jars. (Pl. II, Fig. 6.) The mouth is wide, the contraction for the neck is very slight, the base rounded. Their dimensions are as follows :—

	Height.	Diameter at top.	Maximum Diameter.
A.	0 m ·07	0 m ·029	0 m ·038
B.	0 m ·07	0 m ·027	0 m ·037
C.	0 m ·07	0 m ·027	0 m ·035
D.	0 m ·067	0 m ·03	0 m ·036
E.	0 m ·067	0 m ·25	0 m ·033

It can be seen that the vases have been moulded in two halves, and joined in the baking.

36. Two similar Vases, but the necks are cylindrical and the bases flat.

	Height.	Diameter at top.	Maximum Diameter.
A.	0 m ·08	0 m ·025	0 m ·035
B.	0 m ·08	0 m ·024	0 m ·034

37. Vase, 0 m ·059 in height, 0 m ·028 and 0 m ·038 in diameter at the mouth and the belly, similar to one of the preceding vases without the neck.

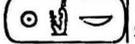
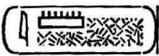
38. Two other Vases in greenish glazed pottery, 0 m ·067 in height, 0 m ·024 diameter at the top, and 0 m ·030 diameter at the widest part. The base is pointed and they have no necks, but they diminish steadily in size from the top downwards.

39. Vase Stands.—The preceding vases required stands to keep them upright. Fifteen of these supports have been found in discoloured green glazed pottery: they are rings of rectangular section more or less high in proportion to their size. (Pl. III, Fig. 6.) They can be classified into four different types:—

	Height.	External Diameter.	Internal Diameter.
7 stand	0 m ·008	0 m ·035	0 m ·029
2 „	0 m ·007	0 m ·033	0 m ·027
3 „	0 m ·012	0 m ·031	0 m ·024
3 „	0 m ·012	0 m ·029	0 m ·022

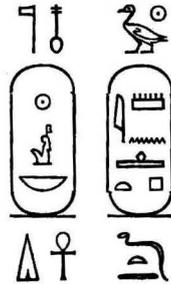
40. Toilet Jar.—One of the most interesting pieces in this find is one in green glazed pottery, now almost white: a statuette of a woman carrying a jar on her shoulder. (Pl. I, Fig. 2.) The total height is 0 m ·077. The socle being 0 m ·026 and the figure alone 0 m ·054 in height, The rectangular socle, 0 m ·036 by 0 m ·023, was made separately, and has two holes in which the feet of the woman were fixed. The vase is spherical and has a wide, straight neck with a slight brim, and a rounded handle on the side. The woman carrying it on her left shoulder is supporting it beneath with both hands, and to restore equilibrium is bending the upper part of her body sharply to the right. This slave is dressed in a long garment without ornamentation; her hair, which is reddish-black, falls freely round her head on to her shoulders, framing her face. The design is charming, and it is to be regretted that the artist who modelled this piece did not treat it with greater delicacy and more detailed ornamentation.

41. Haematite Vase.—Small toilet jar in black haematite, 0 m ·058 in height, 0 m ·037 diameter at the top, 0 m ·046 in the middle, 0 m ·03 at

the base. (Pl. IV, Fig. 3.) The interior is almost similar to the exterior in shape. It is 0 m ·016 in diameter at the opening, and 0 m ·052 in depth; the lateral groovings show that it was hollowed by a hard stone, worked round the interior by some appliance that wore away the haematite. On the outside three vertical cartouches are engraved side by side. The first , is the prenomen of Amenôthes III. The second contained the nomen of the same king, but during the religious revolution it was so thoroughly erased that now it is only possible to read the beginning of the name of Amon . The last cartouche is that of Queen Tiye , wife of this king.

- 42. Vase in Amazonite.**—Vase in the hard stone called amazonite, green with some red and blue spots, height 0 m ·049, diameter at top 0 m ·047, in the middle 0 m ·043, at the base 0 m ·036. The shape is the traditional one for jars of collyrium. Owing to the hardness of the material the vase has not been hollowed out to the same extent as the preceding one. A mere cylindrical cavity has been bored 0 m ·016 in diameter and 0 m ·042 in depth. (Pl. IV, Fig. 1.)

On the outside is engraved very slightly, the tool having barely scratched the stone, the two cartouches of Amenôthes III.



The upper rim is partly broken away.

- 43. Glass Vases.**—Small vase in white glass, height 0 m ·065, measuring 0 m ·046 in diameter at the opening, 0 m ·052 in the middle, and 0 m ·038 at the foot. It was broken in several pieces, but it has been possible to reconstruct it almost completely. (Pl. III, Fig. 2.) The glass, of a mean thickness of 5 millimetres, must originally have been transparent, but with time it has become somewhat opaque; in the thinner portions it presents a slightly violet tint denoting the use of manganese to some considerable extent for whitening it during the

process of manufacture. The shape is a rounded body, the neck short and widening slightly, a large opening with a plain curved border, the foot shallow. There is no ornamentation.

The fragments of two other vases in white glass were found. One of these is the neck of a bottle 0 m ·04 high ; the other, 0 m ·06 high, is part of the body of a vase more elongated than that described above, and must have been similar in shape to the vase in glazed pottery forming part of the signs Q on page 28.

STATUETTES OF THE GOD BES.

Among the pieces demanding special notice must be placed two figurines, in glazed pottery, of the god Bes: a form of Horus, who chases evil spirits and guards against sorcery. It is difficult to discover the object for which these figures were made, for the god is not represented under his usual aspect, with hands on his hips as he is when intended for an amulet. As the figure of Bes is often employed as a decoration for furniture and articles of the toilette it may be supposed that these two figures were intended to be used as convenient receptacles for oddments of the toilet table, although the cups they carry would scarcely hold more than a few pins.

- 44. The first Statuette** is 0 m ·102 in height, the socle, rounded at the back, measures 0 m ·035 by 0 m ·038 ; the god is 0 m ·04 wide across the shoulders and thighs. (Pl. I, Fig. 3.) Bes is represented with his usual grotesque figure : a broad round head with low prominent forehead, flat nose, protruding lips and no chin, great round eyes with eyebrows strongly arched, wrinkled cheeks, lion's ears, hair resembling a mane more than anything else, ending in a point on the back. The belly is distended, the dorsal column is inflected outwards, from it spring five strongly marked ribs, and it is prolonged into an animal's tail which reaches to the ground. This deformed trunk is supported on two bow legs, short and massive, ending in huge feet. The swollen, ill-proportioned arms in front of the chest meet to support a circular dish ; this vessel is slightly tilted and the hollow at the top is very shallow.

45. The second Statuette is 0 m ·09 in height and 0 m ·036 broad at the shoulders. (Pl. I, Fig. 1.) The type is somewhat similar, but of less careful workmanship; the differences to be observed are that the tongue of the god is hanging out, his hair terminates in a short plait, turned up at the end, the ribs are not indicated; the cup held by the god has a spout, and in the middle is placed some small round object indistinctly rendered. An attempt was made to embellish this statuette, which is in green glaze, with black; thus the eyes and the right ear have been painted, but the colour having run and formed blots behind the head, this ornamentation was not continued.

46. Models of Fruit.—In order to ensure a supply of food for the deceased, models were placed in the tomb representing bunches of grapes, in glazed pottery, of which the green colour has now disappeared. They are ovoid, covered either by squares formed of intersecting lines engraved on them, or by small circles in imitation of the grapes, obtained by re-working the squares, or by a mixture of the two forms. (Pl. II, Figs. 1 and 3.)

Some of these objects have evidently been moulded in two parts. At the side furthest from the point there is generally a ring for suspension. Sometimes the ring forms part of a shank which was fixed into the bunch, sometimes it is a hole bored in a small piece of plastic material added to the model, and in some cases it is a bead attached with blue glass. The fifteen bunches found vary in size, the largest is 0 m ·05 in height and 0 m ·03 in diameter. The dimensions graduate to the smallest, which is only 0 m ·03 high and 0 m ·018 in diameter.

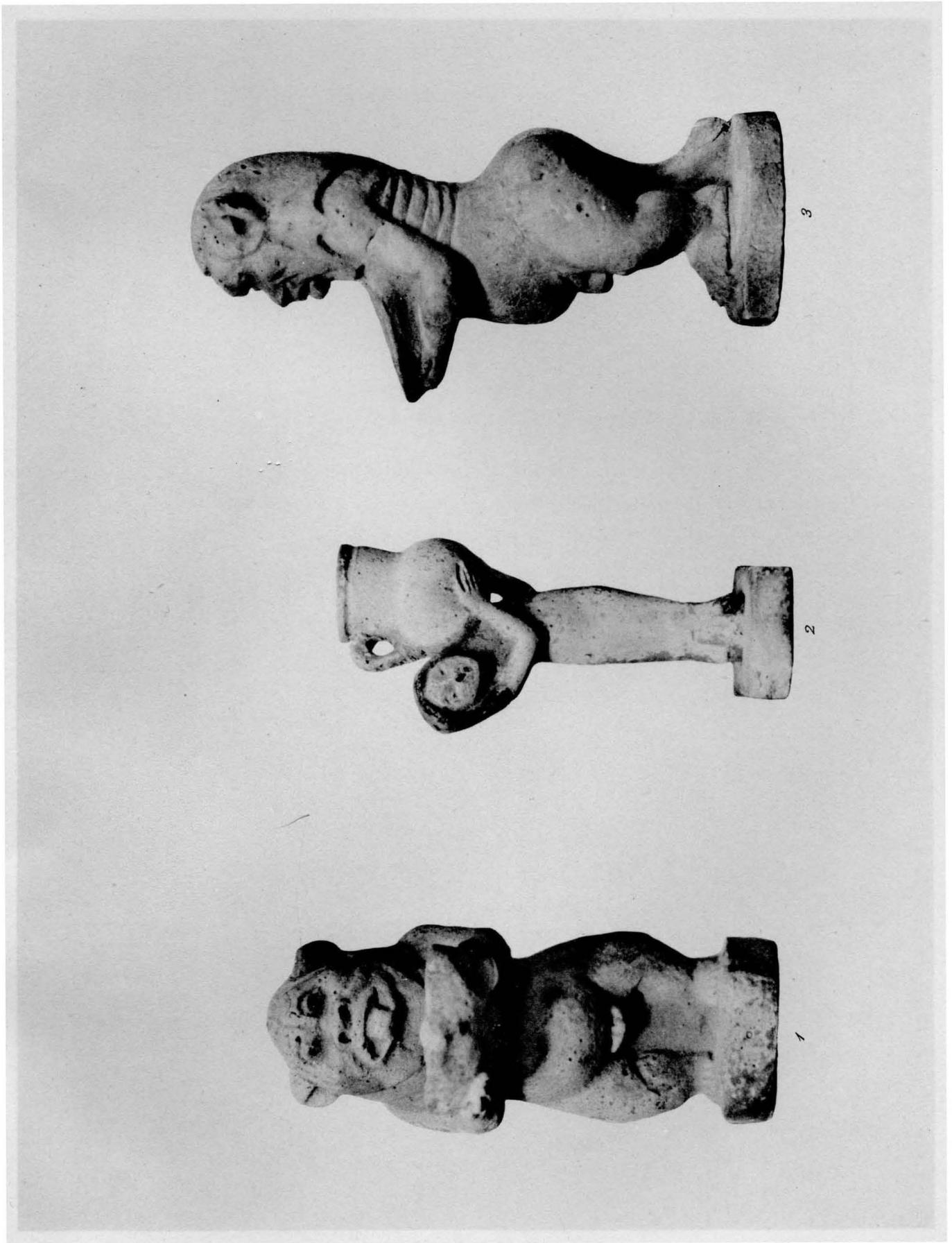
47. Models of Knives.—Seven imitation knives, in limestone, of the same form  as those used by butchers; they are implements placed at the disposal of the deceased for slaying and cutting up any animals that he might require for food. (Pl. II, Fig. 2.) Their length varies from 0 m ·138 to 0 m ·168; their breadth from 0 m ·022 to 0 m ·033. It is only their outlines that resemble knives made of bronze, and they are neither sharp nor pointed.

48. Models of Boomerangs.—Fourteen models of boomerangs or curved sticks for killing birds. The deceased could make use of these in the

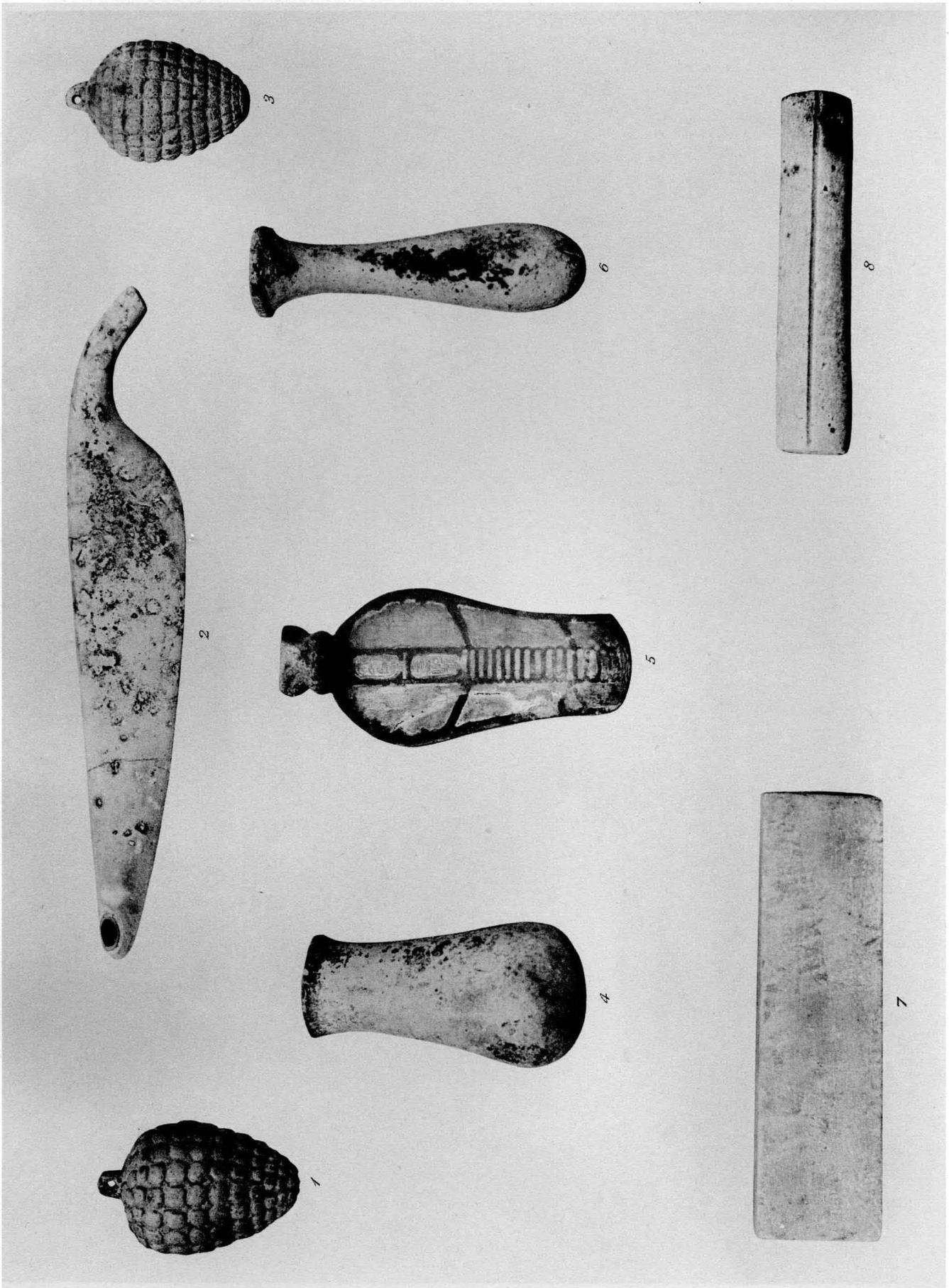
Other World to obtain food, or merely for the pleasure of sport. They are in glazed pottery, but the green colour is much faded, and the slight ornamentation drawn in black on the examples reproduced (Pl. V, Figs. 2, 3, 4), is also scarcely visible. There are two types of these weapons. In the first the two extremities are rounded, and the section of the whole length is a very flat oval; eight of these have been found in lengths ranging from 0 m ·120 to 0 m ·148. The six specimens of the second type are rather more bent, the end nearest the broadened part is rounded, but the haft is of round section and is square at the end. Their length is from 0 m ·120 to 0 m ·158.

- 49. Handle of a Tool.**—Handle of a tool in cedar wood, length 0 m ·16, which must have been left in the tomb by a workman. (Pl. VI.) The section is an oval of 0 m ·026 by 0 m ·023 in diameter, and the edges are slightly concave. One end is rounded, the other is cut straight and has a groove 0 m ·014 in breadth, and 0 m ·024 in depth, for fixing a blade such as a carpenter's chisel.
- 50. Awl.**—Bronze awl; without a handle; a squared stem 0 m ·104 in length, pointed at one end. The maximum breadth, 0 m ·004, occurs at about two-thirds of the length. (Pl. V, Fig. 6.)
- 51. Stone for sharpening.**—Block of hard slatey schist, black, which must have been used to sharpen tools. Length 0 m ·178, breadth 0 m ·032, depth 0 m ·02; two of the faces are flat, parallel, and terminated in semi-circles.
- 52. Label.**—Small label in cedar wood, of the form , pierced with a hole at the top, measuring 0 m ·033 by 0 m ·021. On it is this inscription in hieratic, written with black ink  "sawdust of the tree *nozem*."
- 53. Head of a Goose in silver.**—Fragment of some object, the purpose of which I cannot conjecture. A silver plaque, hollowed into a channel and bent into a quarter of a circle, has fixed to it a small silver tube; one end of this tube is carried through the open beak of a goose's head, the other end is closed by a strip of bronze; the top of the head was inlaid. The length is 0 m ·08 the breadth 0 m ·012.

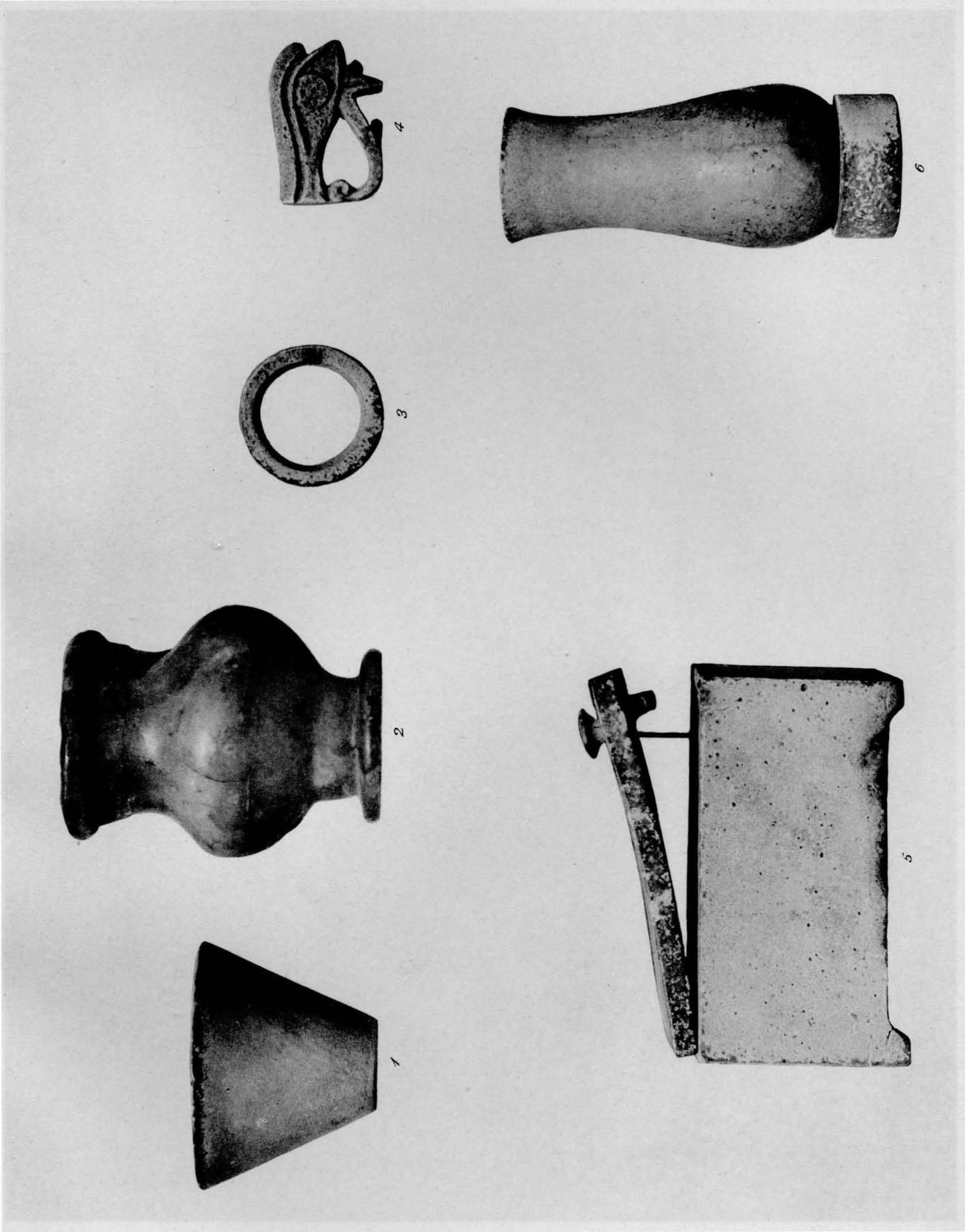
- 54. Discs in bronze gilt.**—Two discs, 0 m ·047 in diameter, in bronze gilt, pierced with four holes in order to attach them to some unknown object. They are slightly convex, and stamped in relief to imitate some flower of the composite order, with a central knob and numerous petals radiating all round it.
- 55. Discs in gold.**—Gold disc, 0 m ·035 in diameter, on which is figured in relief a five-pointed star. It is pierced with four holes for attachment. (Pl. V, Fig. 8.)
- 56. Small gold Disc.**—Only 0 m ·016 in diameter. Like the decorations above in bronze gilt, it represents a flower, but the central knob is larger in comparison and the petals much shorter. It is pierced with three holes.
- 57. Mane in gold.**—Gold leaf crimped and engraved, it must have overlaid a figure of a lion either in wood or glazed pottery. The length is 0 m ·12, and the breadth also 0 m ·12. The whole surface is covered in imitation of tufts of hair arranged round a lock on the forehead, between the two hollows for the ears.
- 58. Copper Plaques and Nails.**—Several small copper plaques of irregular form, one of which is reproduced. (Pl. VI, Fig. 1.) They have been used to consolidate wooden objects. The bronze nails, length from 14 to 26 millimetres, are roughly wrought; several of them still adhere to the plaques, and served to secure them to the objects to be strengthened or supported.



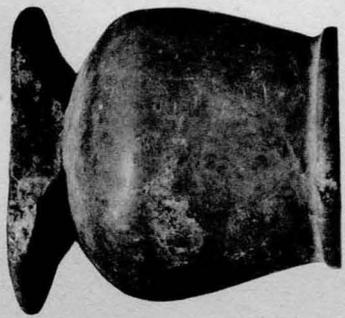
OBJECTS FOUND IN THE TOMB OF QUEEN TÎYI.



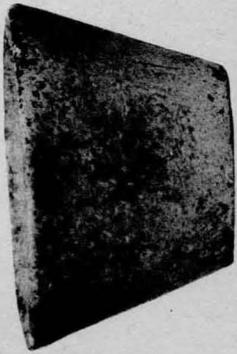
OBJECTS FOUND IN THE TOMB OF QUEEN TÍYI.



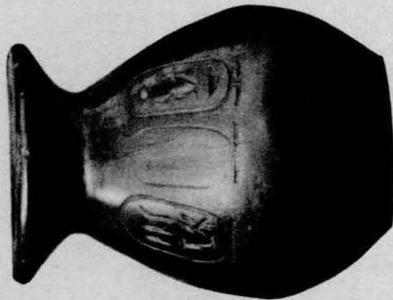
OBJECTS FOUND IN THE TOMB OF QUEEN TÎYI.



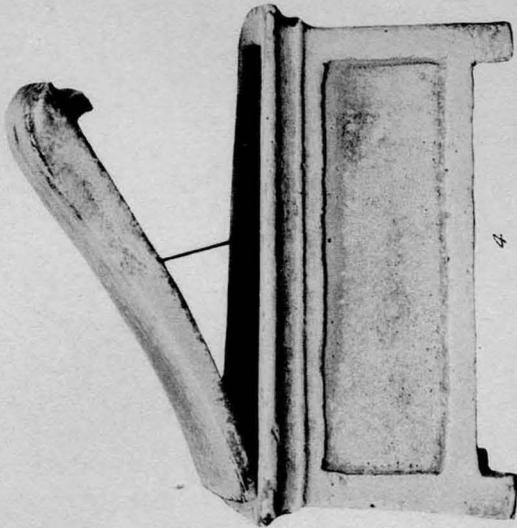
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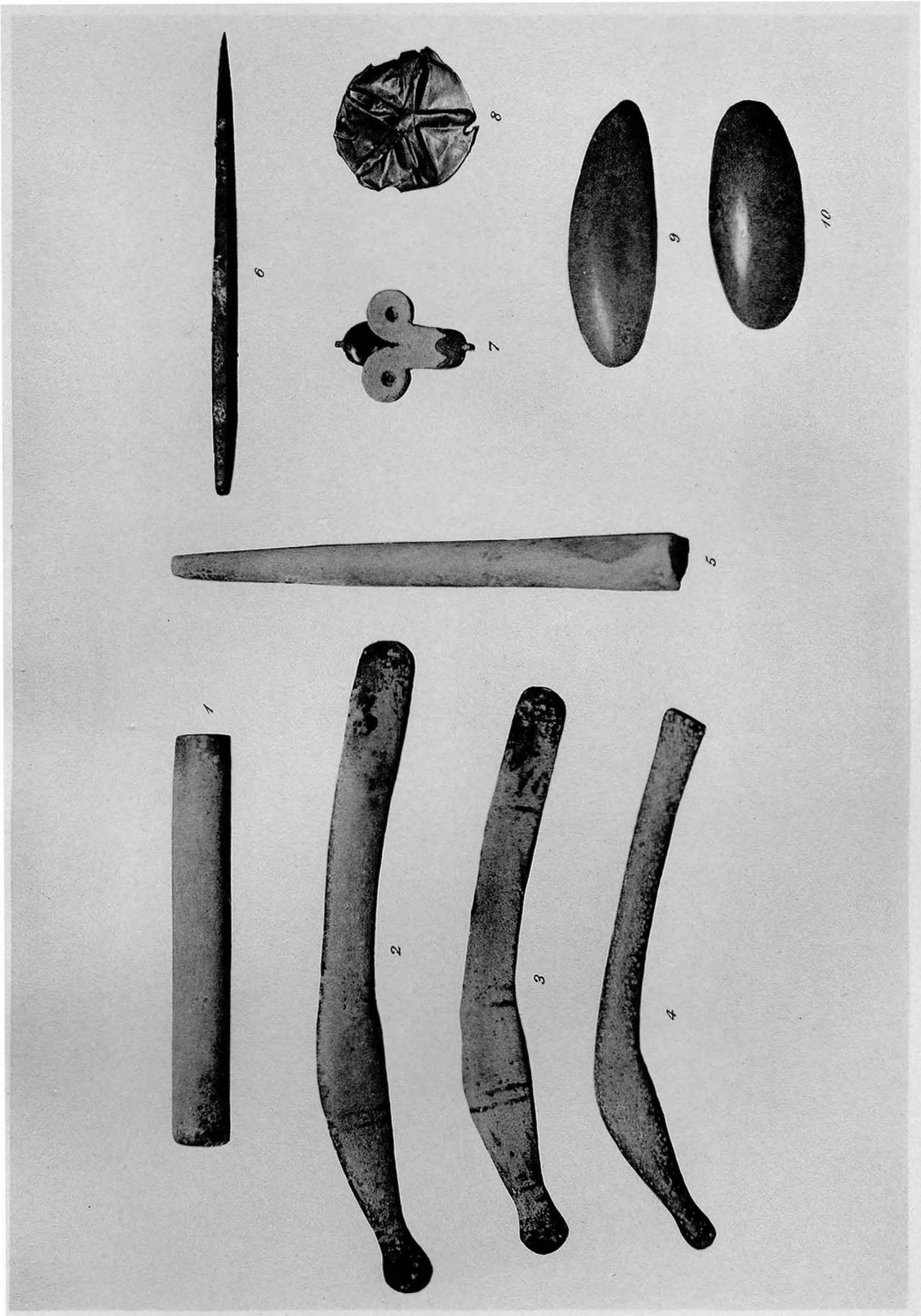


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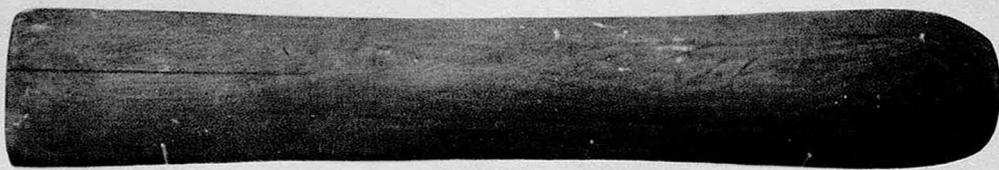
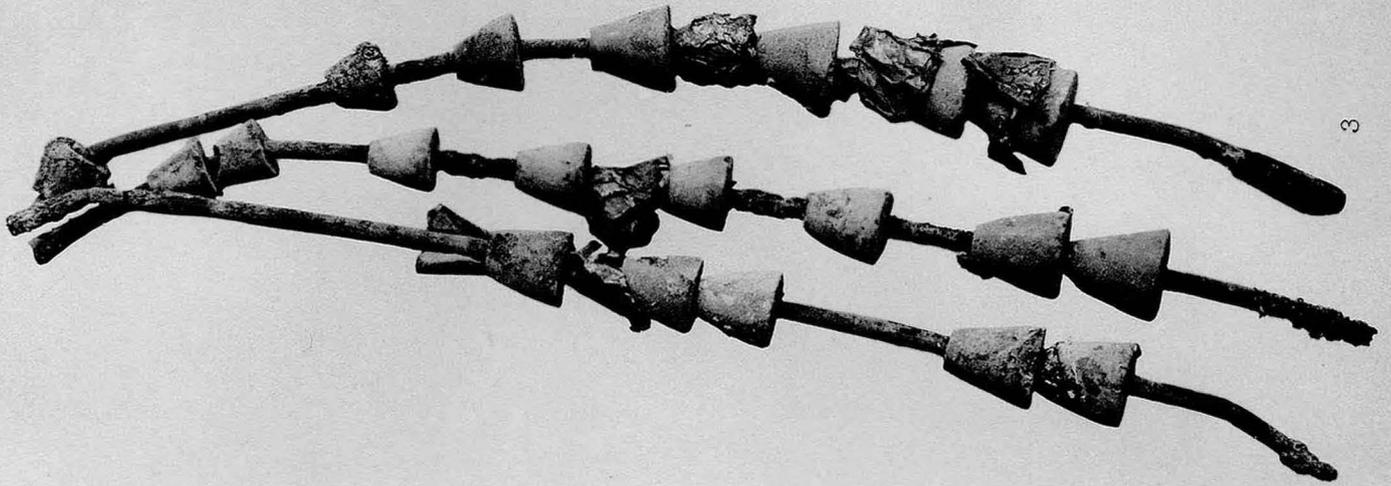


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OBJECTS FOUND IN THE TOMB OF QUEEN TÎYI.

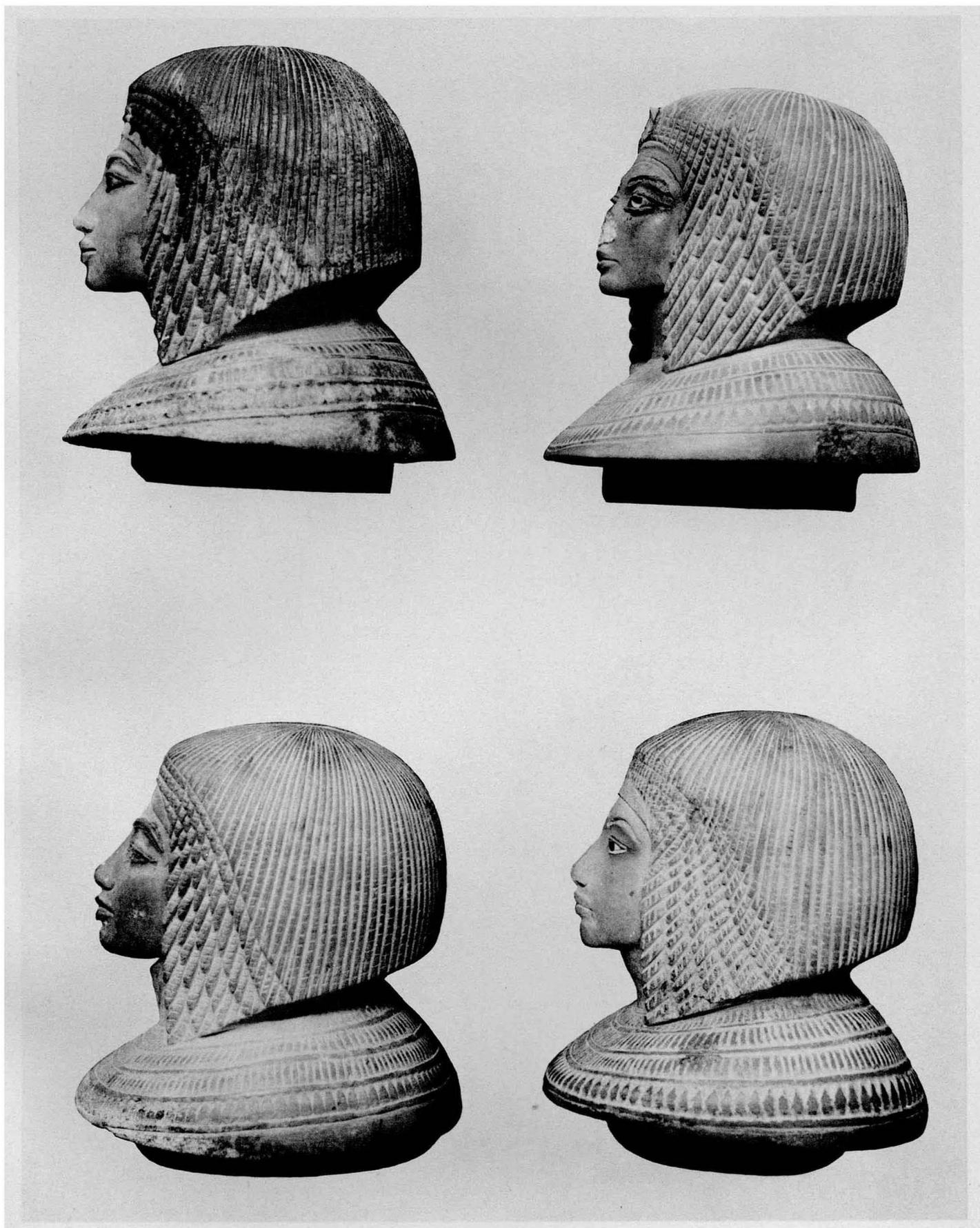


SMALL OBJECTS FOUND IN THE TOMB OF QUEEN TÎYI.

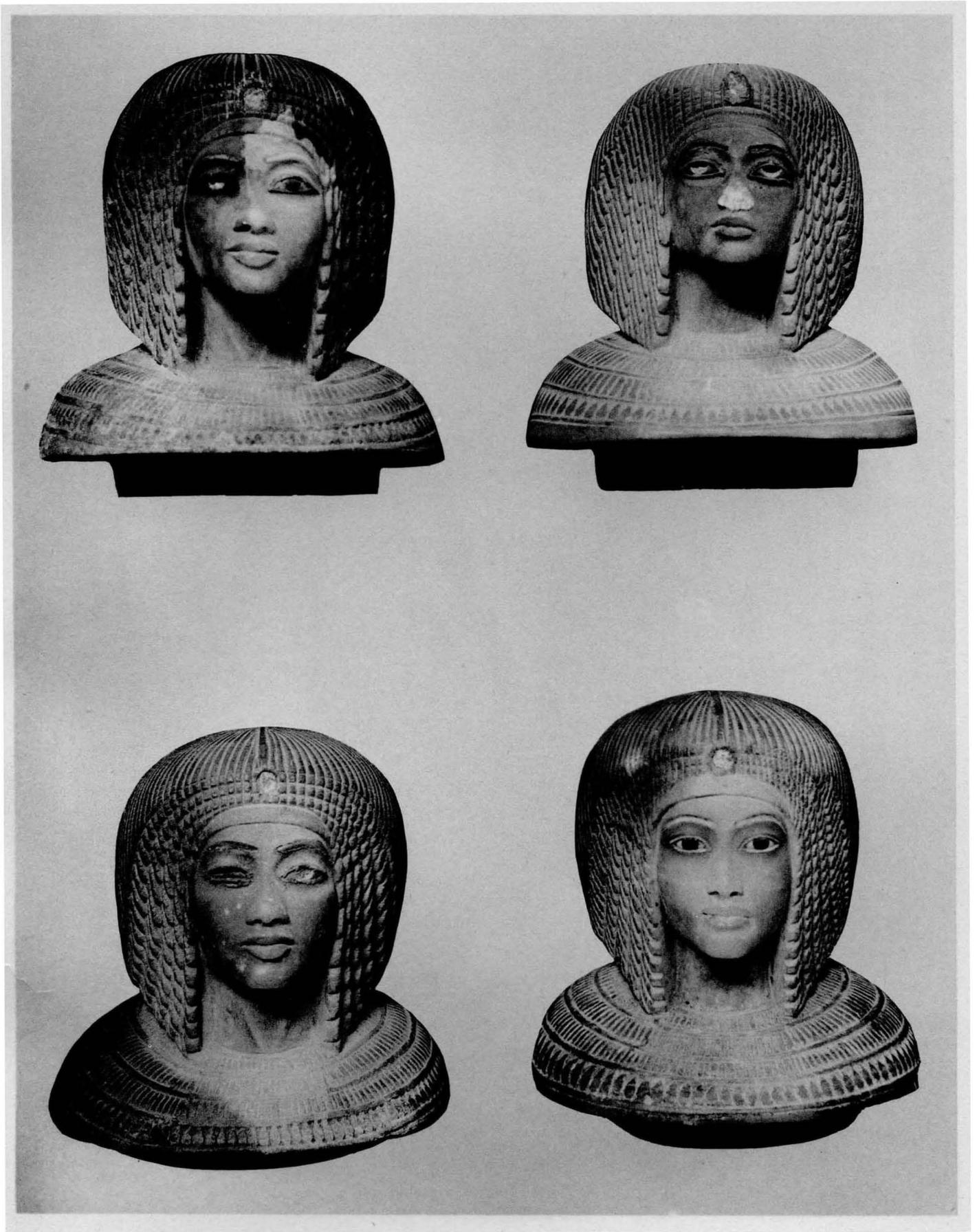




FOUR ALABASTER HEADS OF QUEEN TÎYI.



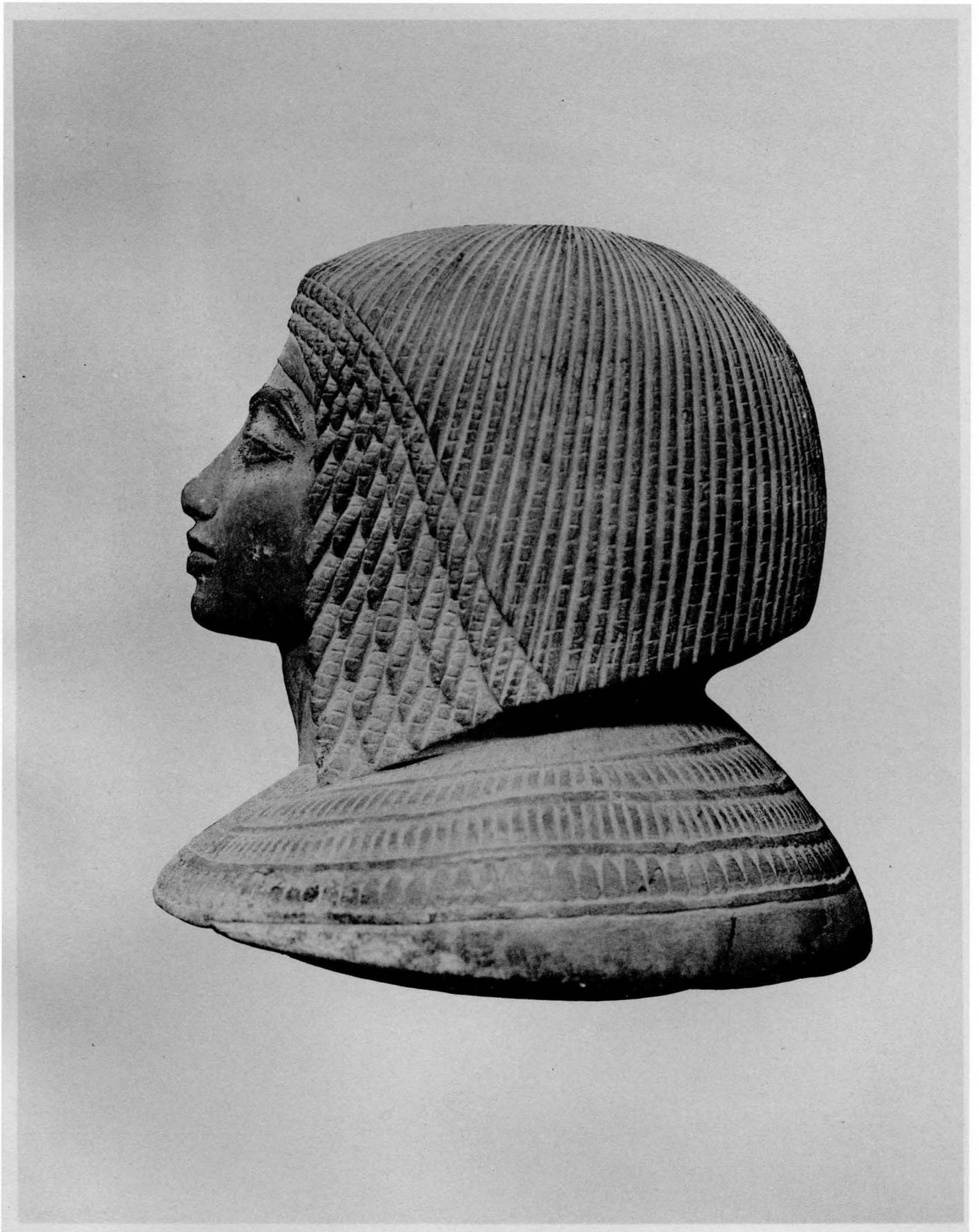
FOUR ALABASTER HEADS OF QUEEN TÎYI.



FOUR ALABASTER HEADS OF QUEEN TÎYI.



ALABASTER PORTRAIT HEAD OF QUEEN TÎYI-NATURAL SIZE.



ALABASTER PORTRAIT HEAD OF QUEEN TÎYI-NATURAL SIZE.



ALABASTER PORTRAIT HEAD OF QUEEN TÎYI-NATURAL SIZE.



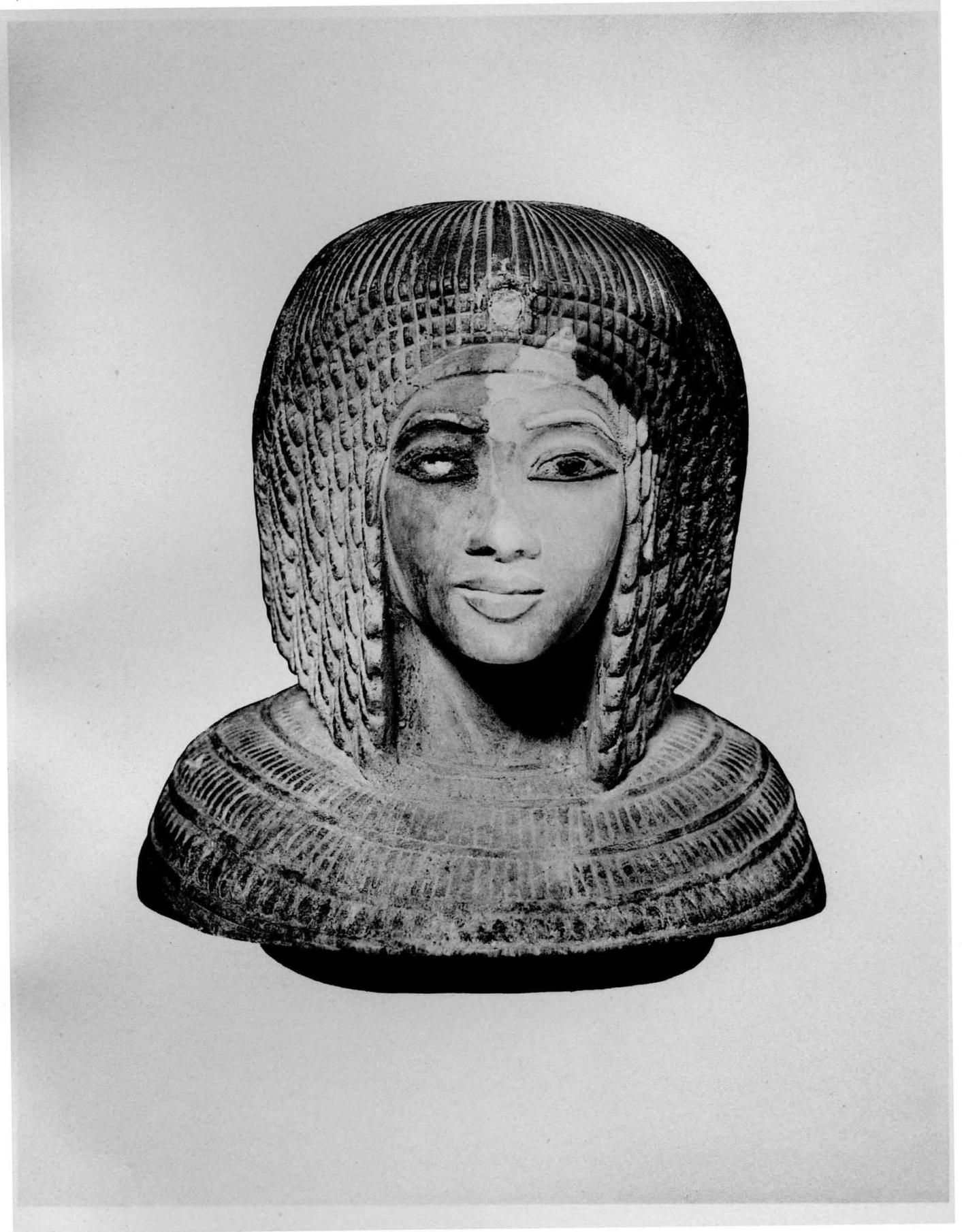
ALABASTER PORTRAIT HEAD OF QUEEN TÎYI-NATURAL SIZE.



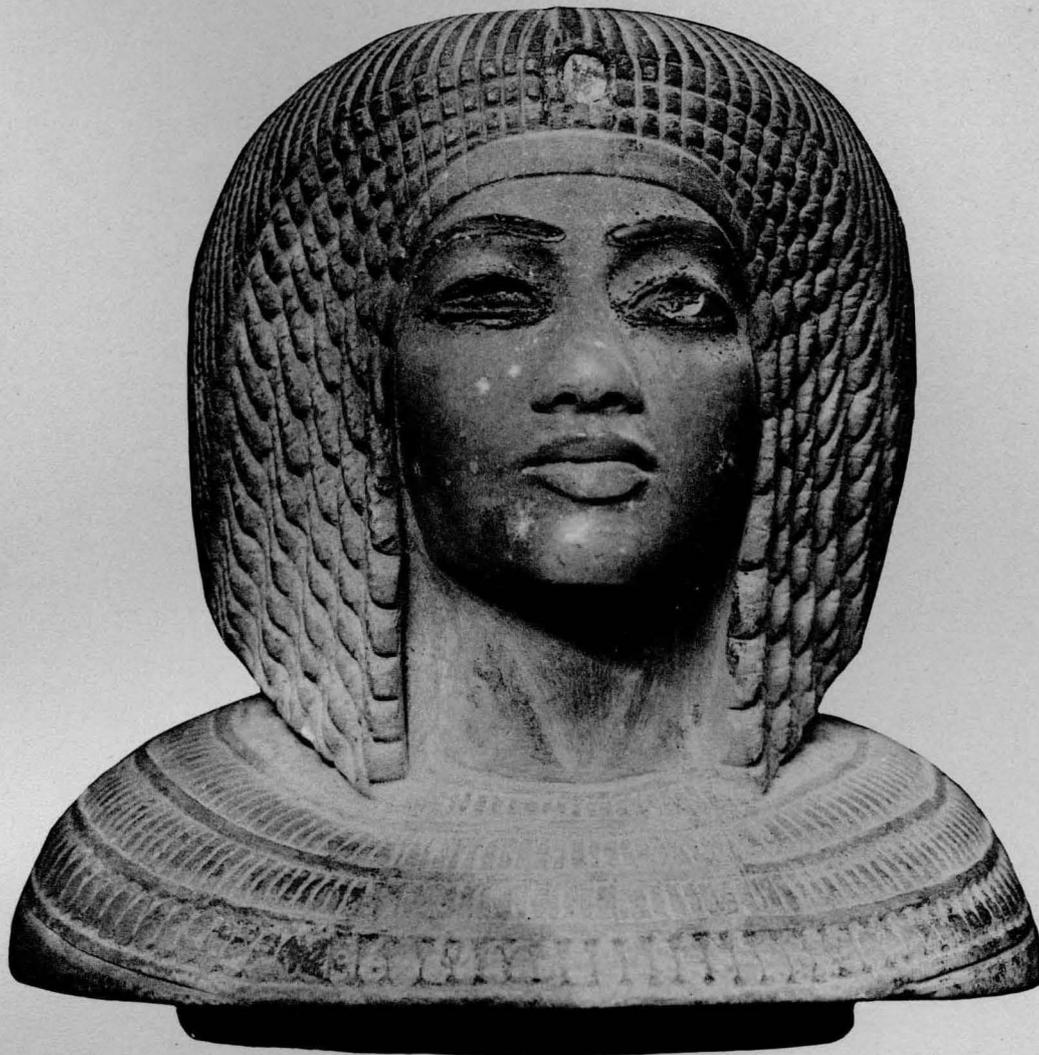
ALABASTER PORTRAIT HEAD OF QUEEN TÎYI-NATURAL SIZE.



ALABASTER PORTRAIT HEAD OF QUEEN TÎYI-NATURAL SIZE.



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ALABASTER PORTRAIT HEAD OF QUEEN TÎYI-NATURAL SIZE.



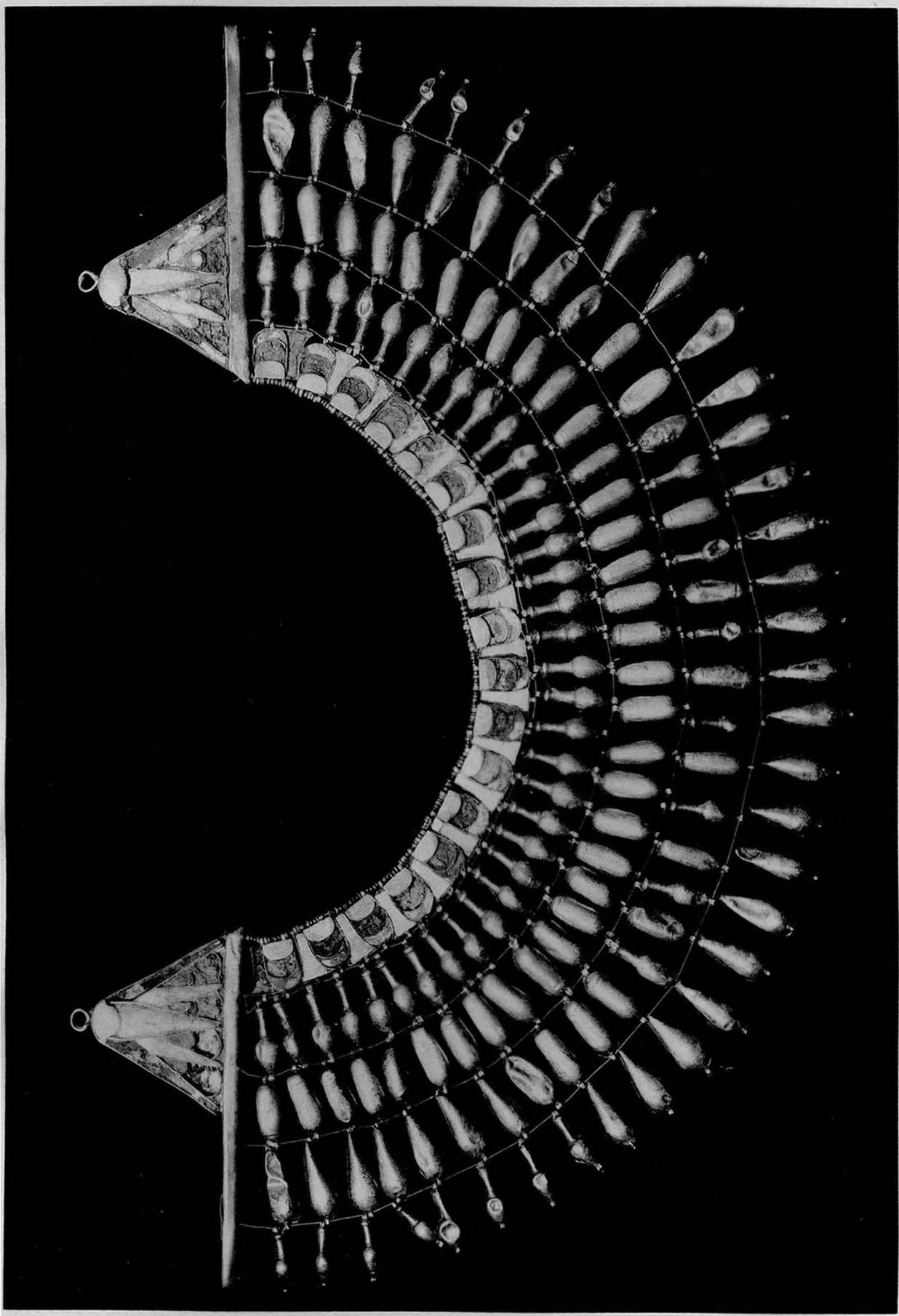
CANOPIC JARS OF QUEEN TÎYI.



CANOPIC JARS OF QUEEN TÎYI.



IMPERIAL CROWN OF QUEEN TÎYI.



GOLD NECKLACE OF QUEEN TÍYI.



CORNER BRICKS.



BRONZE WEDGES.



ENTRANCE TO THE TOMB OF QUEEN TÎYI.



SEPULCHRAL CHAMBER, SHOWING ENTRANCE.



PLATE XXVI.

SEPULCHRAL CHAMBER
SHOWING COFFIN AND CANOPIC JARS.



SEPULCHRAL CHAMBER

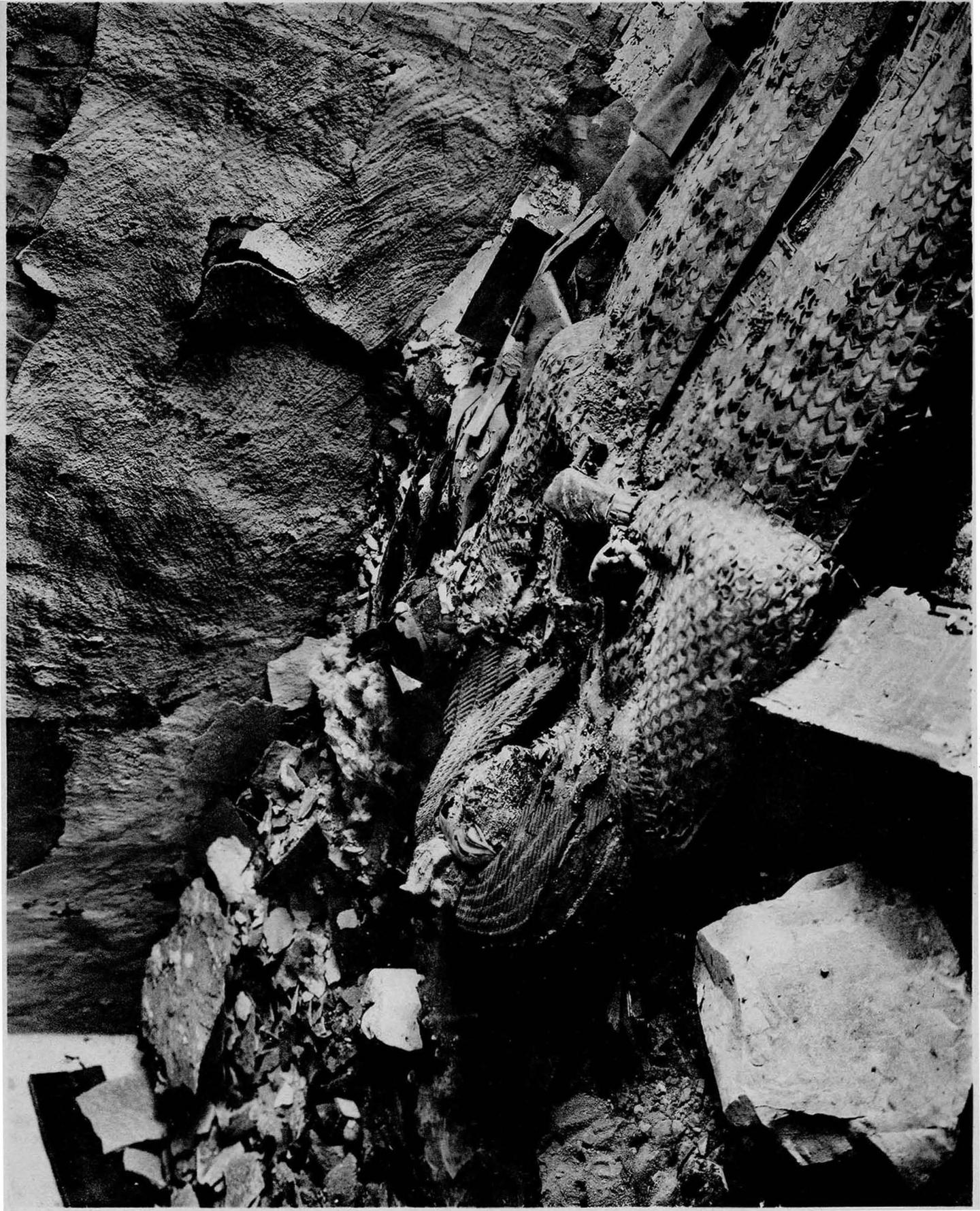
SHOWING SHRINE [DESTROYED] COVERED WITH GOLD FOIL .



SEPULCHRAL CHAMBER.
FRAGMENT OF SHRINE.



PANEL COVERED WITH GOLD FOIL, SHOWING PORTRAIT OF QUEEN TÎYI
AND ERASED FIGURE OF KHUNIATONU.



COFFIN IN SEPULCHRAL CHAMBER.



Painted by E. HAROLD JONES
M'LAGAN & CUMMING, *Litho.*, Edinburgh

RIGHT-HAND POST AND BEAMS COVERED WITH STUCCO
OVERLAID WITH GOLD, FROM SEPULCHRAL CANOPY



Painted by E. HAROLD JONES

SIDE OF THE SEPULCHRAL CANOPY SHOWING THE FIGURE

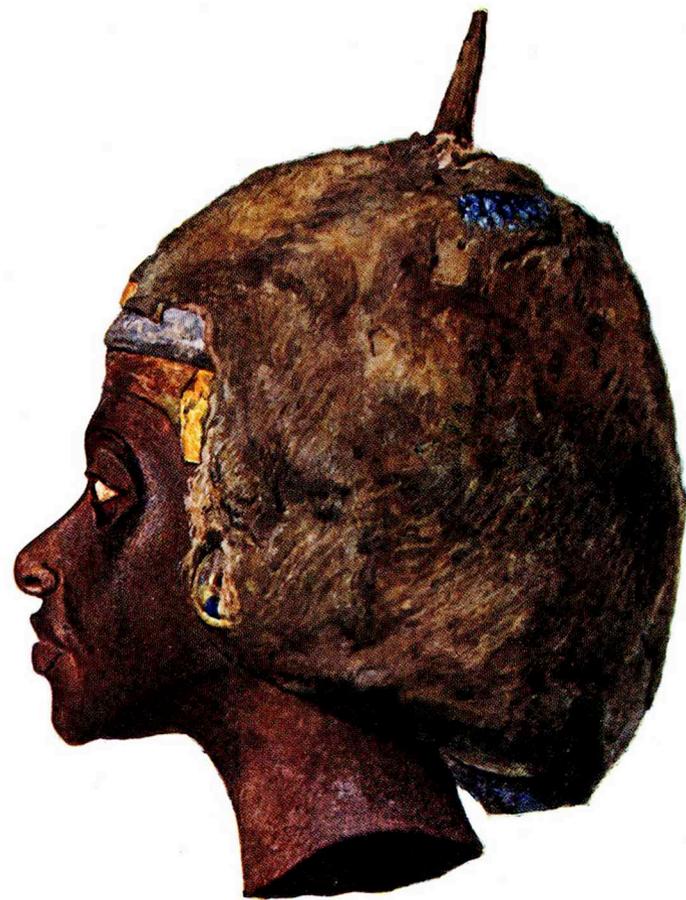
M'LAGAN & CUMMING, Litho., Edinburgh





HEAD OF QUEEN TĪYI.

FROM A STATUETTE. FOUND BY PROFESSOR PETRIE AT SINAI.



HEAD OF UNKNOWN QUEEN.
*(Found in Fayum, purchased by Berlin Egyptian Museum.)
Published for comparison with Queen Tîyi.*