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**Authors**

Flinders Petrie, H. Ling Roth, G. M. Crowfoot, A. H. Sayce, F. F. Bruijning, and M. A. Murray

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# ANCIENT EGYPT

1921.

PART IV.

## CONTENTS.



1. MODELS OF EGYPTIAN LOOMS.  
H. LING ROTH.  
G. M. CROWFOOT.
2. DATE OF THE MIDDLE EMPIRE.  
PROF. A. H. SAYCE.
3. TREE OF HERAKLEOPOLITE NOME.  
DR. F. F. BRUIJNING.
4. CEREMONY OF ANBA TARABO.  
M. A. MURRAY.
5. REVIEWS:—  
NILE AND JORDAN.  
L'HUMANITÉ PRÉHISTORIQUE.  
MOTYA.
6. PERIODICALS:—  
ZEITSCHRIFT.

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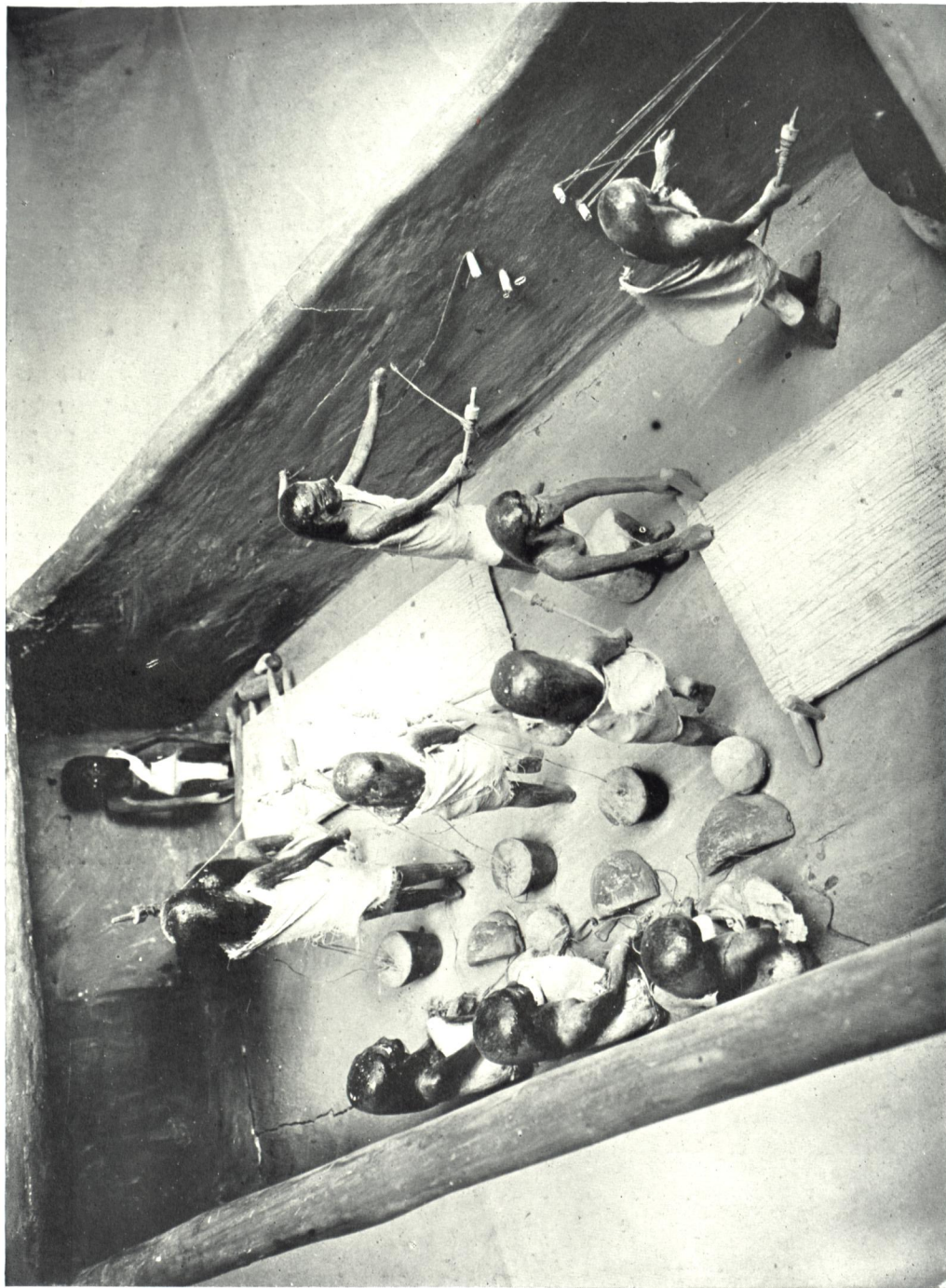
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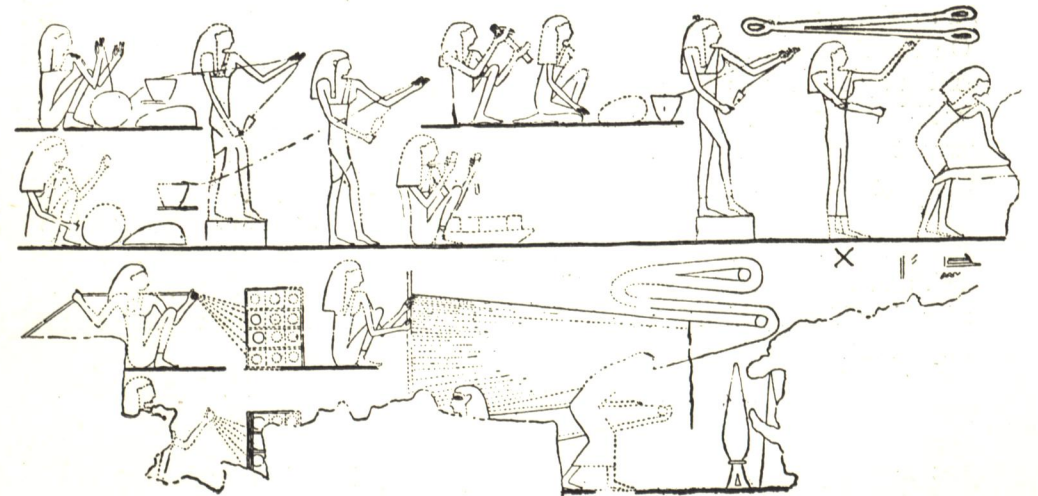


MODEL OF SPINNING AND WEAVING GROUP. THEBES.

# ANCIENT EGYPT.

## MODELS OF EGYPTIAN LOOMS.

PHOTOGRAPHS are now available of the model illustrating Egyptian textile methods discovered in an XIth dynasty tomb recently by Messrs Winlock and Burton. The model is a remarkable one and well worth a full description, but in writing this it must be remembered I am only dealing with photographs and not with the actual model, and that disarrangement of the yarn, etc., even slight, must be allowed for. For comparing the model with what we have already learnt, or are not clear about, from illustrations on the tomb walls already made public, I have chosen the illustration of the wall drawing in the tomb of Tehuti-hetep, XIIth dynasty, issued in Prof. Percy Newberry's *El Bersheh*, I, pl. 26, and reproduced as Fig. 11 in my *Ancient Egyptian and Greek Looms*; see here Fig. 1.



—Tomb of Tehuti-hetep. Date about 1939—1849 B.C. From Professor Percy Newberry's *El Bersheh* I. Pl. 26.

FIG. 1.

In Winlock and Burton's model (frontispiece and Fig. 2) there are three squatting women manipulating some raw material, probably flax, and having at their service a couple of balls of the raw material, while in front of each woman there is a small platform in shape like a truncated slice of a sphere. The three squatting women appear to be preparing the material for its being drawn upon by the three women standing in front of them. In the top left-hand corner of the Tehuti-hetep illustration can be seen two women with similar appliances, and apparently engaged in similar work, but the platform's position is reversed.



The function of the little platform is not very obvious; it may be like that of the *επιμετρον* or *ονος* used by Greek women, but these women must have done their manipulation *on top* of their instrument, while according to the Egyptian model the Egyptian women drew the material *from under* their instrument—unless the articles on the model have got misplaced in transit, which I rather doubt. It is possible the little platforms may have been used to hold down the material as it was drawn upon.

Between the two sets of women there are three pots which are possibly tension pots, from which the standing women are drawing the so-prepared material, and twisting it on to a sort of distaff held in the left hand. From this the sliver (so far prepared material) is lightly spun by means of the spindle in the right hand and the thigh, the action being indicated by the raised right leg. The furthest standing woman appears to be working with three slivers or rovings, the middle one with two, and the last or nearest woman with one only. They are, in fact, doubling (twisting, folding); in so doing are thinning out the yarn until the correct fineness is attained, and the rovings spun into finished yarn.

On the opposite wall are two women engaged in warping, that is, arranging the yarn for beaming, which is putting the so-arranged warp on to the loom. The more centrally-placed woman appears to be warping with "sisters" (yarn placed more or less side by side in contrast to doubling where two or more yarns are twisted into one). In some specimens of mummy cloths from Theban tombs, given to Bankfield Museum by Sir E. Wallis Budge, we have warp which is doubled as well as warp which is "sisters." The nearer warper is apparently working with an ordinary doubled yarn.

On the floor are two models of horizontal looms, with the two beams held in position by the usual pegs, and provided with single heddles, shed-sticks and the now well-known curve-ended beater-in. Other details are not sufficiently clear to warrant description. Prof. Garstang's discovery of a smaller model with the loom merely indicated by lines on the floor was the first to prove that the XIIth dynasty drawings of looms before the Hyksos invasion were horizontal and not vertical looms, and the present model confirms this in a striking manner. Messrs. Winlock and Burton are to be heartily congratulated on their discovery in their work for New York, which from the textile point of view is extremely interesting and important.

H. LING ROTH.

DURING my stay in the Sudan (winter of 1920-21) I made some study of the very primitive methods of spinning and weaving in use there, and I gladly attempt here to answer the question put to me by Prof. Petrie on my return home—whether I had seen anything similar to the processes shown in the wonderful newly-discovered weaving model, which I had marvelled at when passing through Cairo.

I have seen groups of women working with just such a loom, one of their number weaving; another with her hand on the heddle rod; the third—how admirably faithful the artist of the model was!—controlling that tiresome back beam that will ride up as the web grows. I have seen women spinning with the spindle rolled on the thigh and dropped whorl uppermost; I have seen women warping in similar fashion to the two at the wall, winding the warp on the pegs one thread at a time from the spindle. While I have watched such groups of

women, with their hair braided after the fashion of Ancient Egypt, their surroundings and belongings—mud-walled huts and courts, bedsteads, mats, and baskets—equally archaic in character, I have been seized with the emotion of Elroy Flecker's vision of the "Old Ship," and I have felt as if I saw a scene—

" of some yet older day  
And, wonder, breath indrawn,  
Thought I—who knows—who knows, but in that same—— "

—yes, it must have been in that same way that the women of Ancient Egypt wove the linen that won them fame. How simple their tools and methods were, and yet how beautiful and good the result. When you look at the little figures in the model (Fig. 2), preparing and spinning their flax, you see *why* it was so good. In hand-spinning the heckled flax was put directly on the distaff, and the spinner took which fibres she liked to spin up. She could choose, the machine can't, and experts still allow that her gentleness and intelligence could produce a better

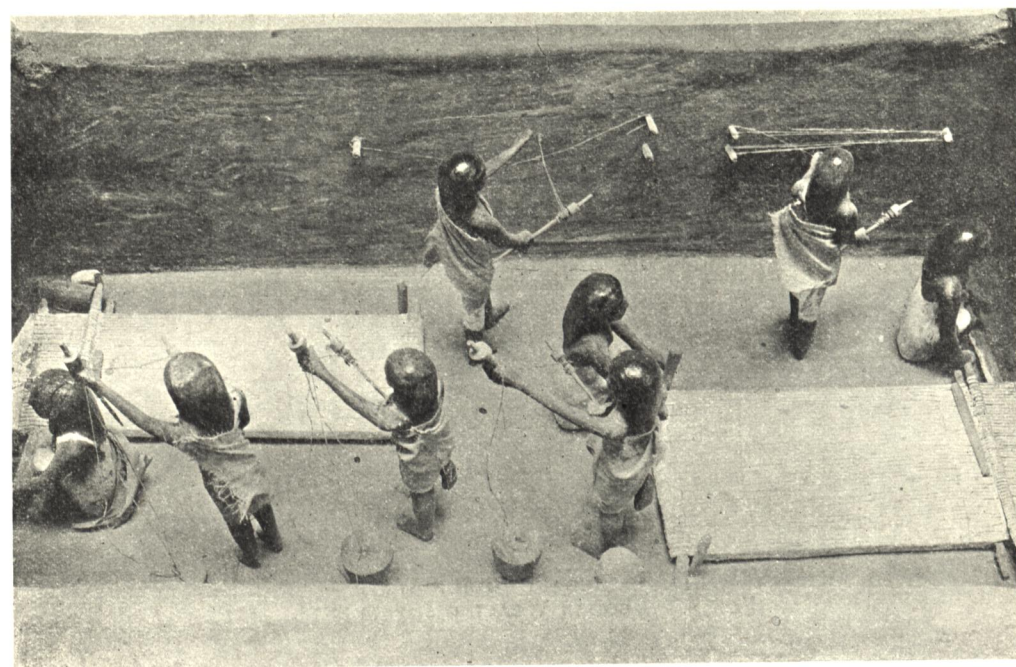


FIG. 2. SIDE VIEW OF FRONTISPIECE.

thread than the violence of the spreader, the rover, and the hot water trough of the spinning machine. But where are the fine spinners of Egypt now? I cannot help thinking that a sympathetic observer among the women of the Fayum (where flax is still grown) might find much of the ancient craft still living, and give better parallels to the processes of the model than I can; striking as those I have seen in the Sudan are, they cannot be taken as exact, for they are all concerned with wool and cotton, while those of the model are to do with flax. In the absence of such observations I have been encouraged by Mr. Ling Roth to place this note on some of the processes I have seen, with his description of the model itself.

*Warp Laying.*—In the Sudan the fine hand-spun cotton warps for the pit treadle loom are laid on pegs knocked into the wall of the courtyard or house.



The woman warping walks up and down, spindle in one hand, laying one thread from it with the other, exactly after the fashion shown in the model. One of the Bersheh figures appears also to be doing the same thing, marked X in Fig. 1.

Fig. 3 shows a usual arrangement of the pegs, the number of which, with their zig-zags, vary with its length. The warps on the wall in the model have but three pegs, so I take it that they represent the exact length of the looms. The crossing is not seen, but in the absence of a special peg (peg B in the diagram) to hold the crossing it would not be very noticeable in any case. It is an easy matter to lift so simple a warp off the pegs and slip it on the loom beams.

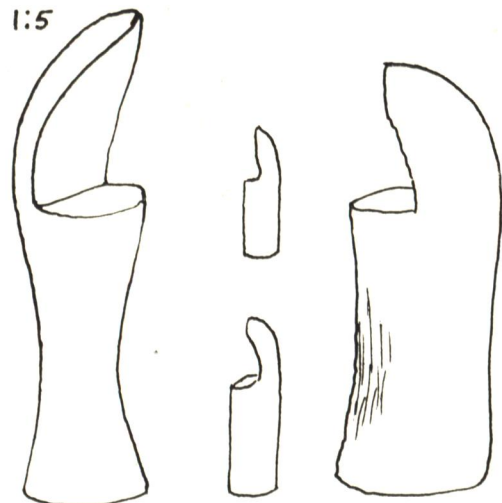


FIG. 3. SUDANI COTTON WARP.  
FIG. 4. WOODEN WEAVING IMPLEMENTS.

*The Loom.*—The looms in the model are very like the horizontal two-beam looms used in the Sudan for the weaving of woollen goods such as tent cloths, blankets, fringed bags, and patterned camel girths; also by Bedouin in Egypt for very similar purposes. I recognize the four pegs planted in the hard beaten floor of court or house, the two beams laid behind them, the rod heddle, and the shed rod between it and the back beam, the long rod with its double function of shed opener and batten. Sudani women, working with clinging woollen threads, use also a sharp-pointed stick or gazelle horn to beat up with, but this would not be so necessary with flax threads. One very essential part of the Sudani loom is missing, the heddle rod supports, which are various in kind, stones, baked clay pillars, Y-shaped sticks, etc. Is it possible that the curious wooden implements lying on either side of the loom were used for this purpose? This seemed to me at first a probable suggestion, based on the absence of any support under the heddle and the presence of four wooden objects of sufficient solidity to serve the purpose, but the shape of the implements does not make

it at all convincing. They are much more like tools used in the hand to adjust something. But what is there to adjust in a loom of this class? The warp beam in the model is quite clearly fixed; was the cloth beam possibly a revolving one as some experts think is the case in the loom of the Tomb of Khnem-hotep? I could see nothing in the model to indicate this. As usual, the new discovery has raised a new problem. I have asked Prof. Petrie to republish a drawing of originals of similar implements from the Univ. Coll. collection in the hope of finding a solution (Fig. 4).

This simple type of loom has one great virtue, the warp is well stretched, but it needs a strong one, and no doubt this is the reason why so much of the ancient linen has the warp threads doubled; Sudani woollen warps are also made of doubled yarn. Another virtue is its mobility. You can pick up the whole concern, roll up the web on the beams, walk away with it and peg it down somewhere else if required. Again, and this is a point which is not without interest in considering the evolution of the Egyptian loom: you can, if you wish, weave vertically instead of horizontally on it; you have only, as the Navaho Indians do with their similar loom, to tie one of the beams to a support above instead of the floor to gain whatever it is that can be gained by the change of position. Further, the very crudity of the loom gives the weaver freedom; all textures, all patterns, are his (or hers) to create, given time and the necessary skill. To watch a primitive woman weaving on such a loom—say a Navaho woman turning out her patterned belt 10 inches per hour—or (as I have done) a Sudani woman figuring out a black-and-white camel girth, or more startling still, a Cairene weaver of intricate braids, virtuoso in colour combinations, supplementing his already elaborate set of heddles by a reversion to primitive practice, his fingers flying among the threads as a pianist's among the keys, gives the clue to the fine work of ancient Egypt; the secret is not altogether lost, but is still revealed to the children of the world, and beauty is still won by patience and simplicity.

G. M. CROWFOOT.

[The figure on the cover is from Beni Hasan; it shows how the spinner worked with four threads and two spindles, standing on a height to allow of a long spin before winding up, and rolling the spindle on the thigh. The two pots in front belong to another spinner; the front threads are drawn from a yellow mass (Rosellini).]



## THE DATE OF THE MIDDLE EMPIRE.

AN ounce of archæological evidence is worth more than a ton of subjective speculation, and that evidence is now forthcoming for settling the date of the Middle Egyptian Empire, or at least its relation to Babylonian history. I have recently been examining the two alabaster vases inscribed with names of kings of the Babylonian dynasty of Akkad, which are now in the Louvre. They are the only genuine ones as yet brought from Babylonia, with the exception of one of older date from Lagas, lately acquired by the Ashmolean. But there is more than one forgery existent, though none of the forgeries I have seen is sufficiently good to deceive the expert.

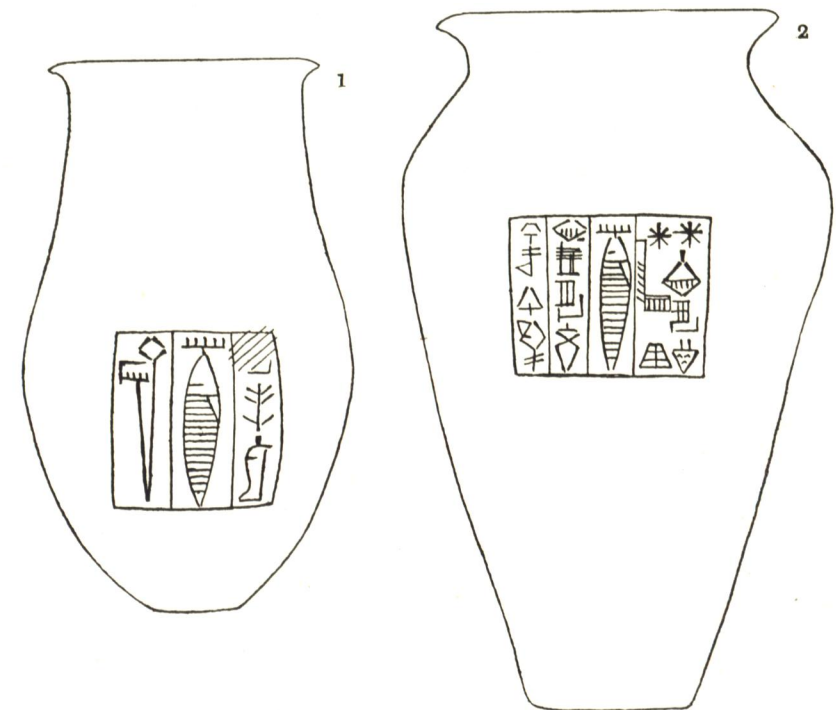
The Louvre vases are of Egyptian alabaster. No. 2 bears the name of Naram-Sin, No. 1 that of Rimus, the son and successor of Sargon, the founder of the dynasty of Akkad. Both vases are of Middle Empire (X–XIVth dynasties) form; I found many examples of No. 2 in the Xth dynasty graves which I excavated at El-Kab. We now know from the annalistic tablets of Nippur, as completed by the recent discoveries of M. Legrain (*The (Pennsylvania) Museum Journal*, December, 1920), that the date of Sargon of Akkad was about 2800 B.C., with a few years' difference more or less. Before that date, therefore, the Xth Egyptian dynasty will have already been upon the throne.

The cuneiform texts discovered by the German excavators at Assur have shown that relations already existed between Babylonia and Egypt. Among them is the copy of a sort of geographical survey of his empire by Sargon of Akkad, giving the distance in double miles of one part of his dominions from another (*Keilschrifttexte aus Assur verschiedenen Inhalts*, 92). In this, after stating that Anzan (southern Elam) was 90 *beri*, or double miles, in extent, he goes on to say: "To the Tin-land (and) Kaptara (*i.e.*, Krete) the countries beyond the Upper [Sea] (the Mediterranean), Dilmun (Tylos) (and) Magan (Northern Arabia from the Persian Gulf to the Sinaitic Peninsula) the countries beyond the Lower Sea (the Persian Gulf), even from the lands of the rising sun to the lands of the setting sun, the hand of Sargon the king in 3 campaigns has prevailed." I learn from Dr. Forrer that a still more important text, not yet published, is a stele of another Sargon, the *patesi* of Assur 2180 B.C., who claims to have conquered Egypt, then under a foreign Sudani dynasty, as well as Kaptara or Krete, where his commissioners received tribute from the Tin-land (KU-KI) "beyond the sea." The Sudani occupation of Egypt explains the name of the XIVth dynasty king Nehesi, as well as the black-topped Sudani pottery which I found at Ed-Dêr, opposite Esna, between XII–XIVth and XVII–XVIIIth dynasty graves.

But as far back as the Old Empire—not to speak of the prehistoric period with its seal-cylinders—there must have been indirect intercourse between Egypt and Babylonia. On the one hand, Babylonian civilisation was introduced into

Asia Minor at an early date, and in the age of the IIIrd dynasty of Ur (2400 B.C.) eastern Asia Minor was in possession of the Assyro-Babylonians, who worked the mines of the Taurus and whose merchants and postmen traversed the roads that had been made through the country. On the other hand, Prof. Petrie has found Old Empire gold which, according to Prof. Gladstone's analysis, would have come from Asia Minor. The intercourse must have continued with little break; Prof. Maspero told me that the XIIth dynasty coffins found at El-Bersha were made of juniper-wood, which must have come from Krete and Asia Minor.

A. H. SAYCE.



1. VASE OF RIMUS.

2. VASE OF NARAM-SIN.

[The form of the vase of Naram-Sin is known from other instances as belonging to the Xth dynasty; the comparisons which have been made with a vase of the VIth dynasty from Mahasnah and one of the Ist dynasty are incorrect. A vase might have been made in Egypt long before its export to Babylonia, and when we are certain of the date of Naram-Sin there will be a lower limit for the Xth dynasty. A similar case in the opposite direction is the lazuli cylinder, lately sold in Cairo, with cuneiform inscription, which may have been of any age before it was exported to Egypt as lazuli, and engraved for Amenemhat I.—F.P.]



THE TREE OF THE HERAKLEOPOLITE NOME.

[Dr. Bruijning, the Director of the Station for Seed Testing in Holland, visited London this summer. Unhappily he was seized with illness, and died on his return to his home at Wageningen. Sad to say, this is the last paper of his, and the present form of the translation has not received his final revision.]

- 1. The Pomegranate. 2. The Oleander. 3. Climate. 4. The nart nome. 5. The Pomegranate. 6. Form of the nome-sign. 7. The aam palm.

1. Professor Newberry in the Zeitschrift (L, 1912, p. 78) has put forward the view that the tree worshipped in the Herakleopolite nome was the pomegranate (Punica granatum), which he reads in the nome-sign as [diagram] (B.D.G., 313), or [diagram] (B. Thes. VI, 1251). He does not admit of Loret's opinion that it is an oleander. He writes: "In figures 1-6 I give the various forms of this now-sign, as they appear on the monuments. The first example, from a IVth dynasty stele of [diagram], explains the ill-defined appendage of the later forms; it is clearly a tree with projecting branch on one side terminating in a flower or fruit. This projecting branch was already becoming misunderstood in the Vth dynasty, and taking the form of an arm holding a Q. Later, in the XVIIIth dynasty, the arm has become separated from the tree sign, and in the hand is a Q ring. Among the cult signs occurring on the prehistoric Decorated pottery we find a tree-branch terminating in a flower or fruit (Fig. 7), evidently the early way of representing the Herakleopolite tree. The shape of the fruit or flower, and the form of the tree of the IVth dynasty example, certainly shows that we cannot identify it with the oleander, but it very closely resembles the pomegranate, as will be seen on comparing it with a drawing of a pomegranate tree in one of the Tell el Amarna tombs (Davies, El Amarna, I, Pl. 32). I think, therefore, that we may safely identify the sacred tree of Herakleopolis with the pomegranate (Punica granatum, L.), which may well have been indigenous in Lower and Middle Egypt."

Objections may be raised to both Newberry's and Loret's opinions, which I now proceed to consider.

2. Loret's view rests on the occurrence of the oleander in Egypt, at any rate in the later periods, and on the name [diagram], Coptic nep being Nerium (Oleander, L.), while the tree nar was the nome sign of Herakleopolis.

That the Nerium Oleander occurs at present in Egypt is unquestioned; it is cultivated throughout the country, and its range extends from Mesopotamia to

Spain. It is, however, an open question whether this plant, now typically south Mediterranean, was known in the Old Kingdom, or even at an earlier date. Probably this must be answered in the negative. Nerium is one of the oldest sympetals, fossil traces of which go back as far as the Eocene. The northern limit was then in the north of England and in Bohemia, whereas it is now south of the Alps. It is not a rash view to say that the tree came to Egypt by way of Syria, under human influence. In regard to Egypt, it is an intruder unknown among the original flora of the Nile Valley. Indeed, there is no indication that Nerium was known in the early dynasties. Representations of it do not appear, nor are there any remains of it from the Old or Middle Kingdoms, nor is it among the interesting finds of Flinders Petrie, described by Newberry (Kahun, ch. vii, and Hawara, ch. vii)

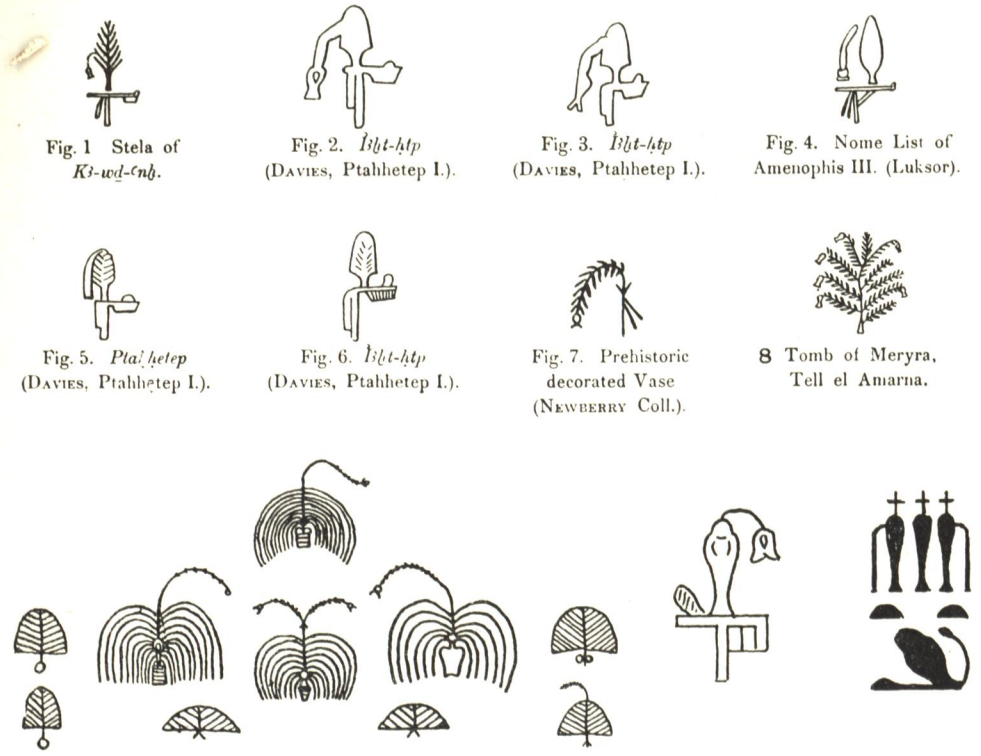


FIG. 9. — REPRESENTATIONS DE L'ALOËS ET D'ARBRES. D'après Schweinfurth.

3. Here another consideration must come in which bears on the question of the pomegranate and the sacred tree. It is generally assumed that the climate of Egypt has not materially changed in the last 4,000 years, nor the vegetation. Blanckenhorn, to whom we owe the best geological study of Egypt, is of the same opinion, but admits the possibility of the climate having been somewhat moister in the pyramid times, in accordance with the opinion of O. Fraas. Such estimates are but vague. The IIIrd dynasty is 800 years earlier still, so it is quite possible that at the time when the nome-signs were adopted the climate



<sup>1</sup> M. Blanckenhorn, Neues zur Geologie und Palaeontologie Aegyptens, IV, Das Pliocaen und Quartaezeitalter in Aegypten, Zeits. Deut. Geol. Gesellschaft, 53, 1901, p. 457. <sup>2</sup> [2,800 years earlier according to the Egyptians.]







<sup>1</sup> Footnote by Newberry. "In an example from Tehneh figured in Annales du Service, III, 76, the flower or fruit issues from the top of the tree." We shall refer to this afterwards.




was different, somewhat moister, and perhaps warmer. A difference of climate would involve a different vegetation. As far back as 1874 Schweinfurth expressed the view (*Im Herzen von Africa*, I, pp. 74-5; also *Le piante utili dell' Eritrea*, *Boll. Soc. Afric. d'Italia*, Napoli, X, Nos. 11, 12) that the climate of Egypt is slowly changing from a tropical to a Mediterranean type. Many plants which grew spontaneously in ancient Egypt are now found blooming on the White Nile. Such are the papyrus and the *Acacia Nilotica*, now only found as cultivated plants in Egypt, where formerly they were as common as they now are on the White Nile.

It would be going too far at present to enter on the historical and geographical distribution of plants which is here involved; but it must be deemed improbable that a nome-sign should be connected with a plant for which climatic conditions were not favourable in ancient Egypt. This alone would indicate that the nome-sign was not likely to be the oleander, nor—as we shall see below—the pomegranate. A view of the more ancient forms of the Herakleopolite sign excludes the possibility of its being an oleander.

Let us now distinguish the two questions, first, whether the oleander was (as Loret says) the , **NEP** or **NHP**, Dioscorides' *νήριον*, and secondly, whether the nome was called *nâr*. Loret's theoretical view has not been opposed, so far as I know. If it be granted, then, as we have to assume that the tree in the nome does not represent the oleander, but that on the contrary  may be identified with *Nerium*, consequently *nâr* cannot represent either the name of the tree or that of the nome.

4. How, then, is the nome to be read, if this be the case. In his study of the nomes Steindorff<sup>1</sup> speaks of the *nârt* nome, divided into the former and hinder *nârt* nomes, XX and XXI. But probably *nârt* rests on a misunderstanding. Brugsch in earlier works considered  as another name for  Herakleopolis, as in his essay " oder Mendes" (*Zeits.* 1871, 81-85) and in his "Religion" of 1891 (pp. 193-4). But it seems rather that it was not the name of the city, but of a sanctuary in the neighbourhood. Wreszinsky, in his work on the London medical papyrus, No. 10059 (1912, 12, 9, p. 195), translates as "ich will dich noch *n'rt* bringen," taking it to be the name of a locality. In the hymn to Osiris, Budge translates, "Thou art the soul of Ra, his own body, and hast thy place of rest in *Henensu*. Thou art the beneficent one, and art praised in *Nârt*" (*Pap. Ani*, I, 1913, p. 59; see also his *Gods of the Egyptians*, II, p. 148). Indeed, Budge has expressed himself quite clearly in the matter (*Dictionary*, 1920, p. 1,004) and designated *Nâr* as "a district of *Henensu* (Herakleopolis)." He still has doubts about it, as he reads ,  , "sycamore tree (Laurier Rose, *Rec.*, 15, 102), Copt. **NHP**, *νήριον*," and "a sycamore tree in the *Tuat* sacred to Osiris" (*Dict.*, p. 347). The reading "sycamore tree" and "Laurier Rose" are certainly erroneous. Others also have their doubts, as, for instance, G. Röder (in his *Urkunden Relig. alt. Eg.*, 1915), where he reads "Baum oder Stadt" (p. 22), but also "Er liegt in Südwesten von *Naret*" (p. 132). We cannot go further into the literature, but it is

<sup>1</sup> *Die aeg. Gaue* (Abh. phil.-hist. Königl. Sächs. Ges. Wissen, XXVII, No. XXV, 1909, p. 878).

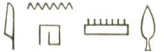

evident now that the tree sign of  may actually represent two quite different species, so that Loret's version of the determinative of *nârt* may stand, while it is decidedly wrong in regard to the nome-sign, the sacred tree of the XXth nome, with which we are now concerned.

5. This tree was not the oleander; was it then, according to Mr. Newberry's view, a pomegranate? I will try to answer this question. Schweinfurth's original opinion was that the pomegranate had been grown in Egypt from the earliest times. It was supposed—with many other plants—to have passed in a primitive age from South Arabia to the Semites on the north, perhaps with the sycamore and perseae (Schweinfurth, *Verh. Berl. anthrop. ges.*, 1891, 649-669). The cultivated species would have to be derived from the *Punica protopunica*, Balf., only known in Socotra (J. B. Balfour, *Botany of Socotra*, pp. 93-96). Schweinfurth supposes that this wild species "eigentlich nur durch die Blätter verschieden ist." Also Buschan (*Vorgeschichtliche Botanik*, 1895, p. 159) is of opinion that the original home of *Punica* is in Arabia Felix, rather than in North-western India, Persia or Baluchistan. These views would be in accord with Mr. Newberry's, but they are no longer tenable.

As early as the Pliocene of southern France (Meximieux) a fossil species is found which is scarcely distinguishable from *P. granatum*, the *P. Planchoni*, Sap., and it is obvious that the latter—like *Nerium*—has moved southward. Also the pomegranate may have come to Egypt through the Semites, and many circumstances seem to bear this out. Decandolle sought its origin in Persia, Afghanistan or Baluchistan, where presumably the plant had been grown for 4,000 years; but this is no proof of origin, as it would only go back to the XIth dynasty. However, it may be accepted that the pomegranate is found growing wild in clefts of the calcareous mountains of Avroman in Shahu (Persian Kurdistan), and likewise in Baluchistan, Afghanistan and North-western India (V. Hehn, *Kulturpflanzen* . . . , 8th ed., 1911, p. 246). Thence the tree has moved southward through Syria to Egypt, and has been cultivated there at a rather late period. The earliest occurrences are of the XIIth dynasty, from *Dra-abul-negga*.<sup>1</sup> Loret quotes as the oldest text naming the pomegranate, that of Anna of the XVIIIth dynasty (*Flore phar.*, 1892, p. 76), but as that is funerary, he rightly supposes "que le grenadier n'était pas un arbre tout à fait nouveau pour les Egyptiens." The view that it was a Hyksos importation is barred by the examples in the XIIth dynasty. By so late a date as this Mr. Newberry's theory is condemned, as also by the representation of apparently leafy branches depicted on the prehistoric vases, ending in something like a flower or fruit, and looked upon as *Punica*. The comparison does not hold good, as it is not made with a complete figure, but only with a partial drawing on the pottery. On looking closer at the drawings, especially those of *Naqada*, 1896, XXXIV and LXVII, it is apparent that the leafy twigs evidently represent the racemose inflorescence of the leafless and rootless plants also occurring in these drawings, and identified by Schweinfurth, with great probability, as the Aloe. To show this we may refer (Fig. 9) to a collection of such figures given by Capart (*Débuts de l'Art*, Fig. 81). These show the probability of Newberry's branches being the inflorescence of the Aloe, certainly neither flower nor fruit-bearing branch of the pomegranate.

<sup>1</sup> Schweinfurth, *Dernières découvertes*, in *Bull. Inst. Eg.*, 1887, No. 6, pp. 256-8.




For the sake of completeness we should mention some brief philological observations. In the later Iranian languages the pomegranate is called *nār* (Pers.), *énar* (Kurd.), *nurn* (Arm.) (see Hehn, *Kulturpflanzen*, p. 247), which names might be connected with *ḥrwn* or *ḥrwn* (Copt.), and finally with *nār*. Compare the opinion of Burchardt (*Altkanaän. Fremdworte*, II, 1910, p. 5, No. 71), who renders *anhmn* as "a fruit tree and its fruit," quoting from *Urk.* 4, 73; Ebers, 19, 19-20; Harris, 56A, 5, etc. In view of the comparisons by H. Zimmern (*Akkad. Fremdworte*, 1915, p. 545) of *armannu* (akkadian) as a fruit tree, *rimmon* (Heb.), *rummānā* (aram.), *rummān* (arab.), *remmān* (ethiop.), Burchardt denies the connection with the Iranian group of Moldenke,<sup>1</sup> and supports Loret's identification of the *Punica* with  and . This connection might agree with Newberry's view more or less, but hardly enough to allow us to read the nome-sign as *nār*. I must not, however, lose myself in conjectures about such questions, which are not in my own line of work. The older renderings of *nār*, such as "persea" (Birch) or "acacia" (Brugsch), need not be discussed. See Levi, *Vocab.*, III, p. 90.

From the above I should be inclined to infer that the Herakleopolite nome tree is neither a *Nerium Oleander* nor a *Punica granatum*; that its name should not be read *nār*, and that the nome therefore cannot be denoted as the *nār* nome. A further inference is that the nome tree in question need not be found in Egypt at present; on the contrary, the ancient nome-signs go back to the very first periods of Egyptian culture, so that, on the strength of the above observations on climate, it is quite justifiable to seek the nome tree more to the south, on the Blue or White Nile, to which region it may have retreated, like the papyrus and hippopotamus.

6. The various forms of the nome-sign seem to be characterised by a conspicuous inflorescence. In the drawing of Fraser from Tehneh (*Ann. Serv.*, III, 1902, p. 76), also cited by Newberry, this inflorescence, though conventionalised, is very obvious (Fig. 10). The examples before quoted (Figs. 1 to 5) are in accordance with this. The small differences between the examples are only what are commonly found in such figures, and need not detain us. We can accept that the tree had a large and conspicuous drooping inflorescence. The tree was, further, worshipped as a sacred one. Of such trees it was presumed (to quote Erman, *Religion*, 1909, p. 28), "die Stätte einer himlichen Göttin seien, die den armen Toten Essen und wasser reichen und die man Nut oder Hathor en rennen pflegt."

7. This conception must lead us to the practical conclusion that they were trees "die wohl am Wüstenrande standen" (Er., *Relig.*), and of some use, as they produced food and drink. If we combine this view with the typical form of the tree, there is hardly any conclusion but that it represents a *Raphia* or wine palm: not a leafy tree but a palm, the *aām* palm, *Raphia (Monbuttorum Drude)*. This should be noted because Sethe names the *aām* tree as a leafy tree (*Urk.*, 18th Dyn., I, 1914, p. 38). In the text of Anna published by him (*Urk.*, 18th Dyn., I, 1906, p. 73), he mentions, however, that the name of the tree is nearly obliterated, only the tip of the first sign remaining. He relies, therefore, on other texts, of which that of Brugsch (*Rec. Mon.*, I, 36, 1) is the most familiar:

 III. In the same text three other trees are determined with the sign

<sup>1</sup> C. T. Moldenke, *Ueber die in Altaeg. Texte erwähnten Bäume* . . . Inaug. diss. Leipzig, 1886, p. xii.

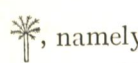










, namely  *burt*, date palm;  *māmā*, dum palm; and  *māmā-n-khānnt*, *Medemia (Hyphaene) Argun*. We should consider, therefore, why the tree named by Anna has not been recognised as a palm. Brugsch (*Dict.*, pp. 66-67, Rev. Arch., 1865, 206) thought that *aām* was a date palm. He was, however, wrong, as Dümichen and Moldenke perceived (*Altaeg. Texten erwähnten Bäume*, 1886, pp. 60-65), who stated , , , etc., to be a palm, and discussed whether it were the date palm. In accounts and lists, and in the Ebers papyrus, *burt* and *aām* do not interchange. I presume that the Anna text



FIG. II. RAPHIA MONBUTTORUM DRUDE. VICTORIA NYANZA.

is an erroneous transcript from hieratic, as is often found in sculpture. Moldenke, however, goes too far when he ascribes all the six variants of  to being errors for . In hieratic *aām* is rightly determined by a palm tree; for instance,   (Blackman, *Mid. Kingdom Religious Texts*, Zeits. 47, 1910, p. 125). The passage in the Ebers papyrus is well known (47, 11); see also Möller, *Hier. Palaeographie*, I, 1909, No. 265. Probably in the papyrus the palm determinative has been confused with the leaf-tree, so that it is not conclusive, and the less so if transcribed into hieroglyphics. So the determinative in the text of Anna is of little significance.

F. F. BRUIJNING.

(To be concluded with the discussion of the botany.)



## THE CEREMONY OF ANBA TARABO.

THE ceremony is performed over a person bitten by a dog, in order that there may be no ill effects from the bite. As the proportion of fatal cases of dog-bite is only 15 per cent., even when the dog is mad, and as the greater number of bites are received from dogs which are not mad, the ceremony is naturally considered highly efficacious among a people who know nothing of percentages. There is, however, a curious nervous condition which bitten patients sometimes develop. To anyone who has been actually bitten by a dog, whether mad or supposedly so, such a condition is easily understandable. The horror and terror produced by the expectation of possibly dying the most agonising of all deaths is enough to upset the most balanced nervous system, and the mental agony is reflected, of course, in the physical condition. The symptoms of this pseudo-hydrophobia are not unlike the actual disease. Osler describes them thus: "A nervous person bitten by a dog, either rabid or supposed to be rabid, has within a few months, or even later, symptoms somewhat resembling the true disease. He is irritable and depressed. He constantly declares his condition to be serious, and that he will inevitably become mad. He may have paroxysms in which he says he is unable to drink, grasps at his throat, and becomes emotional. The temperature is not elevated and the disease does not progress. It lasts much longer than true rabies, and is amenable to treatment. It is not improbable that the majority of cases of alleged recovery in this disease have been of this hysterical form." (Osler, *Principles and Practice of Medicine*, p. 371, ed. 1912.)

It is this condition for which the ceremony of Anba Tarabo is a certain preventive, especially to the patient who has faith in it.

The words of the ritual are already known to students of Coptic, and also probably to many people who have studied modern Egypt. Two versions have been already published, one by Emile Galtier, *Bulletin de l'Institut français d'Archéologie orientale*, iv. (1905), pp. 112-127; the other by W. E. Crum, *Coptic Manuscripts in the Rylands Library*, pp. 236-7.

As far as I know, nothing has yet been published by anyone who has actually seen the ceremony performed, and the "manual acts," which form so dramatic a part of the rite, have obtained little or no attention.

It is, however, these "manual acts" which impress the imagination of the patient, and so effect the cure of the nervous condition. The onset of the real disease is usually within six to eight weeks, but the nervous condition may supervene at any time, even months afterwards. The ceremony of Anba Tarabo to be effective must be performed within forty days of the bite.

At least four Christians must take part, even if the patient is a Moslem. In the service I am about to describe, which was performed over myself, the Christians were the patient, the *omdeh* of the village (a Copt), and two Coptic priests.

The patient was asked her Christian name and that of her mother, and was referred to in all the prayers as "Margaret, daughter of Margaret." She sat on the ground, the *omdeh* at her right hand; in front of them was a wooden stool on which rested a basket tray, thus forming a kind of low table. On the tray were dates, cakes of unleavened barley-bread, and a coffee-cup with some oil. The dates and cakes were counted, seven of each were placed on one side of the tray for use, the others piled together on the other side out of the way. Any uneven number would have done, but seven is considered the most efficacious. Two *qullehs* filled with water were placed on the ground, one on each side of the stool. The two priests stood on the other side of the table, facing the patient. When all was ready, they recited the service together, but the pace at which they went made it difficult to follow the mixture of Arabic and Coptic. The younger priest, standing opposite the patient, signed to her to hold out her hands, palms uppermost, which he then tapped five times gently with his ebony staff. He inserted the point of the same staff into the mouth of the *qulleh* on his right, moving it clockwise round the rim; after which, both priests placed their fingers in the same way in the mouth of the *qulleh*, thus blessing the water. The exact place in the service at which these "manual acts" took place could not be accurately ascertained, but the dramatic part of the rite occurred after the recitation of prayers was ended. Seven boys, all with one exception under puberty, were called up to represent the dogs of Anba Tarabo. They joined hands by interlocking the fingers, the palms being held upright, and formed a circle round the patient, the *omdeh* and the table, the priests standing outside the circle. They were told to go round clockwise, repeating words which sounded like "Bash, bash, stanna," and which were said to be Coptic. After doing this about seven times, at a given signal they reversed the motion and went round widdershins. At another signal they stopped, and all with shrieks of laughter fell on the patient from behind, pretending to bite her on the arms and shoulders, and growling like dogs. The younger priest then sprinkled the *omdeh* and the patient with water from the *qulleh* that had been blessed, the patient being sprinkled three times; he anointed the *omdeh* with the oil out of the little cup, on the forehead, throat, and the inner part of both wrists. The patient was anointed on the forehead and wrists only, not on the throat. Meanwhile the elder priest was nipping a little bit out of each of the seven barley loaves and the seven dates, which pieces he gave to an attendant with instructions to tie them in a piece of cloth and bury them in the desert. The ceremony concluded with the patient and the *omdeh* each eating one date and a piece of one of the barley loaves, and drinking some water out of the blessed *qulleh*.

It is believed that if any animal finds and eats the bits of date and barley-bread which were removed by the priest and buried in the desert, that animal, especially if it be of the dog species, will take the disease and become rabid; if a person eats them, he will bark and bite like a dog. But whether the pieces are eaten or decay naturally, the disease is now completely removed from the patient. The rest of the dates and barley loaves were anointed with oil and distributed to the assembled company to bring a blessing upon them. There is a very strong belief that if anyone is bitten and the ceremony is not performed over him within forty days, he will go mad and will bark and bite like a dog. As these are not the symptoms of rabies, it is evident that this statement must refer to a form of the nervous condition mentioned above, and the length of time—about six weeks




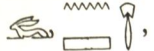
—also suggests that it is the pseudo-hydrophobia, and not the real disease which is cured by this ceremony.

In the book of the service of Anba Tarabo, published by Galtier, the "manual acts" differ from those I have described. Probably there are local variants in different parts of the country. Galtier's version gives the following directions: "On a Saturday take seven unleavened round loaves, seven cheeses, a little good oil and a little wine, light a lamp, and take seven innocent children who are fasting. Make a little bag and hang it round the neck of the patient, and let the priest speak and make the children go round seven times to the left and seven times to the right, and let him say, 'Welcome to all of you, children, who ask healing from God and the holy abba Tarabo; may God grant healing to you.' Afterwards, first of all, the thanksgiving is said, incense is burned, and the Epistle of St. Paul and the Gospel are read in Coptic and Arabic. Then the children shall go round the patient, and each time that they go round, make the sign of the cross with oil upon the face of the patient, saying (so that it shall not be heard), 'Eloř, eloř, eloř, elema sabachthani,' until the seven turns are finished. Then give to each of the boys a loaf and a cheese, and he shall bite off a mouthful with his teeth, and shall make a noise like a mad dog. Then read Psalm xc: 'Whoso dwelleth under the protection of the Most High.' Then read the life of the holy abba Tarabo completely, afterwards make the boys go round and make the sign of the cross three times over the water and say the following, followed by the sign of the cross: 'Understand and thou shalt do well, and it is God who is the help.' [Then follows the religious service. At the end]: Add, 'O Lord, hear my prayer and my petition. It is I, abba Tarabo, who implores thee this day and this hour. Show thyself pitiful towards thy servant, N. son of N. (fem.), help him and save him from the bite of a mad dog, let not his body be either sick or wounded, let not evil seize him, let him have nothing to fear either from him [the dog] or his evil, let him [the dog] not be able to do harm under thy protection either in body or soul, let not his [the patient's] body be enfeebled, let not his members suffer, but let him be strong, thanks to thy holy power, for Thou art He from whom comes all healing and to whom praises are due for ever. Amen.'"


It is noteworthy that in this as in my version, the filiation is to the mother, and not to the father.

Crum gives only a summary of the ritual, which is as follows: "A widow's only son being bitten, is sent by his mother to Abba T., bearing a present of seven unsalted loaves, seven fresh, unsalted cheeses, seven bunches of grapes, and a little olive oil and wine, all wrapped in a white cloth. On learning his need, Abba T. summons seven pure boys, and bidding them follow him and respond to each word he shall say, he sets the widow's son with his gifts before him, placing in front of him the oil and wine and a jar of fresh water. Then he turns seven times round the bitten boy, followed by the seven children, to whom he says: 'Welcome, children; peace unto you,' while they reply, 'And unto thee peace, O master.' He: 'What seek ye?' They: 'Healing we seek for this unhappy one, that the mad dog hath bitten.' He: 'Depart in peace. The Lord shall cure and heal him, for His trusty promise unto me, His servant, that do confess His name.' Here follows a long prayer by Abba T., including Ps. xc. The ceremony concludes with further ritual. The first of the seven boys approaches the priest, the whole congregation meanwhile joining hands, and says, 'Peace unto thee, O teacher of teachers.' The priest replies, questioning

him as before; but here healing is sought for all such as may have been bitten. Then, as each time they repeat their circuits round the supplicant, seven to right and seven to left, they say, **ΠΙΘΩΝΕ ΠΙΘΩΝΕ**. Then the priest takes the first boy's hand, and all bark like dogs and bite at the unleavened bread until it is consumed, the victim standing in their midst the while and saying, 'By the prayers of the saintly Abba T., may the Lord accept your prayers and grant me healing speedily,' after which the priest dismisses them with his blessing." A footnote gives a quotation from the copy of the service in the Aberdeen University Library, which dates back to 1795: "And he (sc. the victim) shall eat the piece of unleavened cake that has been placed in the oil and taken from the boys' mouths, and shall be anointed with the oil, and shall drink of the water and wash therewith; so shall he be made whole by the blessing of the saintly Abba T. Therefore the priest shall say the blessing, &c."

Though the date of the earliest published manuscript of this service is only of the eighteenth century, the whole tenor of the ritual suggests a pre-Christian origin. The most obvious comparison is with the Metternich Stele, which is one of the best-known magical texts for the cure of poisonous wounds. It appears to be the standard text of a temple, possibly Heliopolis, and seems to contain several "services." Most of these are to cure the sting of a scorpion, but the  animal is also mentioned. From the determinative this is presumably a mammal of some kind, and the word may be a late spelling of , "Wolf." An animal, known as a wolf, is still found in Egypt. Bites from a rabid wolf are peculiarly virulent; the number of cases of hydrophobia in persons bitten by mad wolves is 40 per cent. as compared with the 15 per cent. of cases amongst those bitten by dogs. The danger of wolf bites may have been known, and the wolf would therefore be taken as the typical animal whose bite was to be cured.

There are several points of contact between the Metternich Stele and the service of Anba Tarabo besides this suggestion as to the wolf. In the versions published by Galtier and Crum the actions of the saint are not differentiated from those of the priest who performs the ritual, and the widow's son of the story coalesces with the patient over whom the ceremony is performed. In the same way, in the inscription, the speaker of the words of healing is sometimes Thoth, who invokes Ra, sometimes Ra himself, sometimes someone else, apparently a priest, who invokes both Ra and Thoth, just as the Christian priest invokes both God and Tarabo. The inscription gives Horus, son of Isis, as the patient, and the real patient is so completely identified with him that it is a little difficult to be always certain which is being referred to. I would suggest that the reason why Anba Tarabo's patient is called a widow's son is that Horus was essentially the son of Isis, and that when in course of time the divinity of Isis was forgotten, she would be thought of as a woman whose husband was dead and who had only the one child.

In the version which I have given above, the boys repeated the words "Bash, bash, stanna" when circling round the patient. In Crum's version the word is written **ΠΙΘΩΝΕ ΠΙΘΩΝΕ**. It seems probable that this is a corruption of some Egyptian word and not of Greek origin as Crum thinks. I would suggest that it is a mispronunciation of the words , "Fear not, fear not," which form part of the ritual given on the Metternich Stele.



The saint of the Christian ritual, Anba Tarabo, is entirely unknown to hagiologists except in this one connection. It has been suggested that he is the same as a certain St. Therapôn, with no further reason for the identification than the similarity in the sound of the name. It is possible that Tarabo might be a personification of healing (*θεραπεύω*); but if so, one would expect to find him as the healer of other diseases, not of dog-bite only; this, however, is not the case. As he is not found elsewhere in Christian Egypt, or in Christendom in general, it is advisable to search for him in pre-Christian times, especially as the ritual seems to be derived from a pre-Christian and purely Egyptian source.

In the Magical Papyrus of London and Leyden, which, though belonging to the third century A.D., is undoubtedly copied from some much older source, there are two remedies for dog-bite. The first throws no light on the matter, but the second is called "The exorcism of Amen and Triphis." Triphis is a rare goddess, but her name is enshrined in the name of the southern Athribis. Gauthier (*Bull. de l'Inst. fran. d'Arch. orient.*, 1903, III, 165) has collected all that is known about her, and his researches appear to me to show that though she is hardly mentioned in inscriptions, her cult was a popular one. The mere fact that an important town in the south was called Athribis, "House of Triphis," would be sufficient to prove this. Gauthier shows that the personal name **ΤΑΤΕΤΡΙΦΙΣ** is formed, as so many personal names were formed, with the elements  $\text{Ⲁ} \text{Ⲛ} \text{Ⲕ}$ , followed by the name of a deity, the meaning being "the gift of" that deity. Gauthier identifies Triphis with a goddess  $\text{Ⲛ} \text{Ⲕ} \text{Ⲁ}$ , who seems to have been a local form of Isis at Akhmim; but this identification does not account for the origin of the name of the town, nor is it borne out by the demotic equivalent. In demotic the name is *t-rpy-t*, which, when transcribed into hieroglyphs, as at Athribis, is  $\text{Ⲁ} \text{Ⲛ} \text{Ⲕ} \text{Ⲁ}$ , "the heiress." There is also a goddess  $\text{Ⲁ} \text{Ⲛ} \text{Ⲕ}$ , who is always characterised as  $\text{Ⲁ}$ , "the great." It is well known that the queens of Egypt were often represented as goddesses, and it is presumed that they were considered divine, though there is no literary evidence of the fact till the deification of the Ptolemaic queens. But Nefertari is represented as being worshipped at Thebes, and her cult seems to have continued long after her death. The title of "the great heiress" is fairly common for queens between the XIIth and the XVIIIth dynasties, and it is possible that the immediate heiress to the throne may have been credited with divine powers, among which would be the power of healing some specific disease, as was the case among our own monarchs. If then "the great heiress" was the healer of dog-bite, and the title  $\text{Ⲁ} \text{Ⲛ} \text{Ⲕ}$  is the origin of the name Triphis, we have the continuation of the cult of the queen as late as the Magical Papyrus of London and Leyden, which is within the Christian era. And as in the words  $\text{Ⲁ} \text{Ⲛ} \text{Ⲕ} \text{Ⲁ}$  there are all the elements of the name of that otherwise unexplained saint Tarabo, I would suggest that we have, in this service for the cure of dog-bite, the survival of an ancient liturgy which reaches back perhaps to the XVIIth dynasty, or perhaps even to a still earlier period, and that the name of the saint carries on the cult of an ancient Egyptian divinity.

M. A. MURRAY.

## REVIEWS.

*Nile and Jordan.*—By REV. G. A. FRANK KNIGHT. 1921. 8vo, 572 pp. 36s. (Clarke.)

The purpose of this work is to show the connections between Egypt and Canaan during the whole of the Biblical ages. An index of 1,800 references to all parts of the Bible will show how closely every connection has been noted, and will long serve as a text book for exegetical use. The industry of the author has resulted in references to some 1,700 different publications, showing an immense amount of reading and compilation. It may seem a hard saying, but it is in this studious collection of opinion that the danger lies. The authors rather than the facts are piled in the balance; for instance, for the number of campaigns of Sennacherib fifteen authors are stated in favour of one, and twelve in favour of two campaigns. "The problem is thus fairly evenly balanced." It is not the problem but the piles of authors that are here balanced. What are the facts on which they build? Are their differences due to facts or to arguments? How many of them have followed one after another like sheep? All through the work perfectly baseless or erroneous assertions of one writer are given equal credit with the most careful and accurate work of another. This is the natural defect of a literary treatment, not in touch with the basic facts. It does not matter what opinions are, compared with what the facts are. The original works are less referred to than the various Journals, which often give incomplete statements.

The need of reference to the facts is seen where a carving is said to be from the cataracts, though it was from the Royal Tombs (p. 41); or where certain authors are said to deny that Amenemhat III was buried in the Hawara pyramid, while it is certain that his canopic jars and fragments of a coffin were found alongside of the sarcophagus there (p. 89). On p. 175 we read, "the silver mines of Egypt were said to produce annually 3,200 myriads of minae"; but what is really stated by Diodorus is that in the ruins of one temple (not annually) there were found 3,200 talents, of 60 minae (not a myriad). No silver is known to be produced in Egypt. Tanis is said to have been built "in the dreariest and most desolate part of the Delta, on the extreme northern edge of a vast morass." It was built in the most beautiful and flourishing region, which only sank under sea level in the time of Justinian (p. 238). Gold vases are said to have been found in the tomb of Rameses III (p. 259); but this refers to figures of vases painted on the wall, which might be of copper or pottery. These are examples of the misunderstandings due to second-hand sources, which recur far too often through the work.

A summary is given of the complex German theories about the Thothmides; but a hint is needed that the whole pile of theory depends on the assumption that no ruler ever restored the name of a predecessor, though we know that such restoration was done, as by Sety I. The few stray examples of iron in Egypt are quoted as proving that it "was one of the very first countries in the world



to mine and to use this metal": whereas probably all the early examples are meteoric, and Egypt was far behind other countries in the adoption of iron. Much more might be noted, but we will turn to the general view.

Palaeolithic and Neolithic men are first dealt with. Then the early dynasties, where the bungle over Mena being "a composite figure" is unfortunately given currency, as well as the errors about Khent or Seshti for the name of Zer, and Besh being supposed to be a king. The pyramid period is fully described, with parallels between Ptah-hetep's and Solomon's proverbs, and also between the pyramid text of Pepy II and the Chaldean creation, which are notable. In the full description of the XIIth dynasty the Lay of the Harper is set parallel with Ecclesiastes. The Hyksos age is granted the extent and importance assigned to it by the Egyptians. In the XVIIIth dynasty the questions of the Exodus are introduced, the author taking a very decided position that it was about 1445 B.C., in the reign of Amenhetep II. This is based on the 480 years stated between the Exodus and Solomon's temple; and the chance of this being due to misunderstandings must be weighed against the absence of any reference in Judges to the conquests of Sety I, Rameses II and III, and the uniform length of the four priestly genealogies which indicate a date of about 1220 B.C. for the Exodus.

The Egyptian influence on the Hebrews is discussed, and the Hymn of Akhenaten to the Aten is set parallel with the 104th Psalm. The later history is fully dealt with, and does not give scope for so many different views. A chapter is devoted to the Egyptian origin of the Book of Job. Some of the main reasons are, the parallel between Job's confession and the Negative confession, and the description of the ostrich, hippopotamus, and crocodile, which are all African. The conclusion is that it was written by Jews in Egypt about the Persian dynasties. The Ptolemies are very fully described, and the century of Roman rule until the fall of Jerusalem.

As a summary of the literature of such a vast extent the work is remarkable, and could hardly be surpassed; we may hope that it may be improved in future by a critical valuation of the facts and arguments, without depending merely on authors, and by avoiding many of the confusions and errors of previous writers.

*L'Humanité Préhistorique.*—By J. DE MORGAN. 1921. 8vo, 330 pp., 190 figs. (*La Renaissance du Livre*, 78 Boul. St. Michel, Paris.) 15 frs.

Here is a noble start on returning to pre-war prices of knowledge. Such a volume of original writing, with such full illustration, would be brought out here at three times the 7s. at which it is priced. Over half of the volume is assigned to the various stages of flint and metal working. A preliminary chapter deals with geologic conditions, the ice age, and the scale of time. Each successive period is then described, with full illustration of types. After this there is a section of 30 pp. on dwellings, clothing, agriculture, and animals. A long section of 120 pp. deals with paintings and carvings, pottery, design, burials, beliefs, monuments, emblems, writing, trade, and relations of races. Thus the whole field is fairly noticed; as a general presentation it is an excellent outline, and the details which invite notice below do not impair its value for general instruction. The author's view on various debated questions is what will be most of interest and value.

Perhaps the most important question at present is how far similarity of form of flint work was contemporary. In noting the contemporaneity of

Achulean and Mousterian forms, it is said: "Ces similitudes dans la formes des instruments portent à penser que ces industries se sont, aux mêmes époques, étendues sur la majeure partie de l'Europe occidentale et centrale" (p. 54). This sides with the single-period view. On the other hand there is a strong protest against the types of one style being supposed to be synchronous (p. 32); the resemblances in different countries are referred to similar thoughts and material, while absolutely independent (p. 105); synchronism cannot be admitted for the same industry in all regions (p. 297); and we must strike out of the archaeological vocabulary the words *age*, *epoch*, *period* (p. 305). The difference of these positions needs consideration. What seems to be the needful view is that, while the conditions and the results of necessity may be of widely separate age in different lands, yet the artistic features of form and treatment are not re-invented, and show a connection not far removed in time wherever they are found. The artistic appearance of American stone work differs from anything in the Old World, while the exact similarity of characters all round the Mediterranean seems to demand a real connection of culture in each stage; and though the more remote countries might lag behind, they would not exactly repeat artistic detail independently. In accord with this is the remark that there is no Chellean period in the Far East (p. 309); if invention had repeated the same course it would be a needful prelude. There is required here some outline of recent views as to styles belonging to different races, who swept into Europe and other fields of action.

In other respects also the results of the last ten or twenty years are not taken into account; the pre-Crag flints, the Gebel el Araq knife, the complete series of flint types in Egypt, including Aurignacian, Solutrean, and Magdalenian (which are expressly denied), the results from Anau, the evidence in the Vedas of migration from Central Siberia, the alphabetic signs all being early known as pot-marks, the definiteness of geologic age from radium, the use of sequence dating—in ignoring all of these the book might as well have been written twenty years ago. Some detail about the mammalia, shells, and plants, typical of each human stage should also have been given.

The age of metals might well be treated more definitely, in its general outline (p. 112), and in the detail of the known sources of tin in Saxony and Hungary (omitted p. 124), in bronze not being regularly used till long after the IIIrd dynasty (pp. 135, 309), in the confusion of sometimes recognising the copper age, and otherwise ignoring it (159, 189), in iron being only sporadic in Egypt until Greek times, and bronze ploughshares preceding iron. There is confusion about the Sinai sources; really no copper ore or smelting is known in Maghara or Serabit, but an immense quantity of copper came from the Wady Nasb, as the slag mounds show: this is contrary to pp. 123, 291.

In the dating of Egyptian material there is the same attribution of historic objects to prehistoric times, which disfigured earlier work of this author. On p. 101, Fig. 19 is of the XIIth dynasty; on p. 110, Figs. 2, 3, 6, 7, 9, 27, 30 and 31 are of the XIIth or XVIIIth dynasties; on p. 180 the sickles found were not prehistoric but of XIIth and XVIIIth dynasties, and the teeth never extended to near the point; on p. 186 no cotton was known in the IIIrd dynasty, nor till Arab times; on p. 192 it should be said that scarabs were often mounted in rings, and the single earring in the top of the ear is a modern Nubian fashion. The mistake about the early kings' tombs being incinerated burials is perpetuated, though the burning was only the act of destroyers. The sources of ornament



on prehistoric pottery are mis-stated (p. 189). In all these points some familiarity with the historic archaeology is needed. A printer's error in inverting two blocks, pp. 280, 296, should be remedied.

Some notable remarks are made about the spiral patterns being of Magdalenian age (p. 314), and hence theories of later migration are beside the mark; also the distribution of dolmens, and their cultural ages, bar the diffusion of them either way (p. 252), and show that the megalithic idea naturally started at various centres (p. 254). This book is an essential and stimulating outline for general reading, though verification at the sources is desirable before accepting all the details.

*Motya*.—By JOSEPH I. S. WHITAKER. 1921. 8vo, 357 pp., 118 figs. 30s. (Bell.)


The elusive Phoenician has left very little that can be accepted as distinctive of his abilities or his taste. Nearly all his cities have passed into other hands and been covered with the work of later times. The author has succeeded in acquiring a unique site, which should give a clearer view than any other place, of the work of the Phoenicians. This is their principal city of Sicily, Motya, 5 miles north of Marsala, destroyed in 397 B.C., and desolated so that there is no trace of the later Greeks or the Roman rule.

The Phoenician—a true sea-trader—always established himself in island cities near a mainland, and preferred an island small enough to be entirely walled, and leave no footing outside of it for attack. Tyre, Aradus, Motya, are the prototypes of Singapore and Hongkong. This book is an introduction to the Phoenician question, dealing with a summary of the Phoenician colonies, the early Sicani and Siculi, the Phoenicians in Sicily, the Greeks, and the fall of Motya. A second part describes the remains of the fortifications, and the contents of the museum on the little island, which is only about 3 furlongs across. There is very little that is dissimilar to the Greek work of the same age; the flat-bottomed cylindrical bottles with a handle are about all that is not met with elsewhere. The traces of Egyptian influence are the scarabs set in rings, which seem to be the usual Naukratite or Rhodiau, and the amulets of the sacred eye, Apis, Ptah, Bes and Uraeus, all probably foreign copies. It is much to be hoped that when Mr. Whitaker carries out his intended clearance of the site we may have a detailed plan of the city, and register sheets of all the objects found, for it is not only the best site to get Phoenician work, but will be of much value for dating Greek work before the limit in 397 B.C.


## PERIODICALS.


*Zeitschrift für Aegyptische Sprache*, Vol. LIII, 1916.


(Continued from p. 96.)

SPIEGELBERG, W.—*Koptische Miscellen*. 1. The transcription of Pharaoh for the Coptic **nepo** and the Egyptian  can be traced in full, the aspirated P showing that the Hebrew and the Greek forms were taken from the dialect of Lower Egypt.

2. The verb **notq**, translated as "to laugh," by Peyron, means simply "to loose." The full expression is "to loose the mouth with laughter," but occasionally the contraction is used.

3. The word **etniz**, "ashes," which occurs only in Clement of Alexandria, derives from the Egyptian , "dust of fire." This derivation may also explain the very puzzling word **kenepiten** "ash-bread," i.e., "bread of the ashes."

4. The suffixed pronoun **-cor** or **-ce** of the Sahidic dialect is usually supposed to be the remains of the Egyptian  Spiegelberg suggests that the s is euphonic between two vowels, or between a vowel and a half-consonant.



5. Spiegelberg suggests the derivation of **xang**, "water-flood," from  though he acknowledges the difficulty of proof.

6. When the holy Shenoute fulminated against Aristophanes, he accuses him of having filled books **natnuuht** with silly words. Spiegelberg proposes to derive the description of the book from two Egyptian words meaning "true, or good skin," i.e., parchment. The costliness of the material as compared with the worthlessness of the words written on it certainly gives point to Shenoute's remarks.

7. This is merely a note to show that the two causative verbs **tcō** and **tuuo** can take a direct object without the connecting **u**.

8. Spiegelberg here traces the variations in vocalisation of IIIae inf. verbs. He gives nothing really new, but merely supports Sethe's investigations.



9. The Coptic word for "sandal" was either masculine or feminine, but the masculine, in the dual form, survived. In the construct form the meaning changed and can mean "bosom," hence **netzito'ro** = "the nearest," is literally "He who is in the bosom of."

WIESMANN, H.— **ia = :oi-zpa =**. A large number of quotations are given with the result that the derivation of this expression is evidently from , "the face," and not from , "the voice." The meaning is "to be busy with, to be engaged in," with the underlying idea of "unruliness," hence "dissipation, laughter, entertaining."



VON BISSING, FR. W.—Die "Gottesstrasse." In the dream-stela of Thothmes IV mention is made of the Road of the Gods. Brugsch, in a passage to which little attention has ever been paid, notes that the Road of the Gods occurs also in the inscription of Piankhy, where it is called the Road of Sep, and led apparently from Heliopolis to the town which was the origin of the modern Cairo. The god Sep is known in the Book of the Dead, and the name is also preserved as an epithet of Osiris, and is closely connected with Heliopolis. The road appears to have been on the east side of the river.

#### Miszellen.

1. STEINDORFF, G.—In the Metternich Museum at Königswarth are two wooden coffins of the New Kingdom. One, of the XVIIIth dynasty, is mummy-form, and is painted black and yellow; it belonged to a certain . The other is of the XIXth or XXth dynasty, is coloured a golden yellow, and is covered with religious pictures and short texts. It still contains the mummy, who was an *uab*-priest of Amen called  "He of the watch house." It looks as though the coffin came from the great mummy-pit of the Theban priests at Thebes.

2. WIESMANN, H.—A further example of nouns formed with the qualitative and *peq*- (see LII, p. 130), is *peqch*, "astrologer."

3. WIESMANN, H.—The phrase *ngat unka* is translated by Horner, "ends of the earth." But as *ngat* is without the definite article, the genitive *ntc*- should be used. It is perhaps a kind of proper name which carries its own definition. The etymology is not known.


3. WIESMANN, H.—An unusual use of the word *uon* shows that it introduces the apodosis in a conditional sentence.

4. BISSING, FR. W. VON.—This is a suggestion that the artists who decorated tombs in the Old Kingdom had a "book of patterns" out of which they chose the designs, including the animals led as offerings by the servants, and that the name of the animal was sometimes wrongly copied.

5. BURCHARDT, M.—Two interesting parallels with Egyptian legends are given here. One is from the collection of *märchen* of Sidhi Khür: a woman bathed in a stream, which carried away two locks of her hair and left them on the bank where they were found by a maid of the king's. The king finally carried off the lady. The second story is from the collection of Ardshi Bordshi Khan: An army of ghosts demanded human victims. The rescuer set a pot of brandy before each ghost, who became drunk and all were then killed by the king's son.

#### Zeitschrift für Aegyptische Sprache, Vol. LIV, 1918,

SETHE, K.—Zur Komposition des Totenbuchspruches für das Herbeibringen der Fähre (Kap. 99, Einleitung). The chapter of "The Bringing of the Ferry-boat" is found in the Middle Kingdom; and Sethe has traced, from the examples remaining, many of the changes which crept in and altered the conception. The main

idea of the chapter is that the dead man (addressed as "O magician"), calls to the celestial ferryman to bring his boat. The ferryman makes various objections, as that the boat is all to pieces () but is finally overruled. The original ferryman was *Ma-ha-f*, "He who looks behind him," but later he becomes merely the person who answers the dead man. The ferryman, in what is evidently the later version, is called the *Āken*; and the dead man tells *Ma-ha-f* to "Awake me the *Āken*." When the *Āken* is finally roused, he answers, "What is it? I am still asleep." On which the magician replies, "Bring me that [*i.e.*, the boat], if you will be provided with life. Behold, I come." The *Āken* then tests the knowledge of the would-be passenger: "Which are the two cities, O magician?" "They are the Horizon and the *shesemt*, I think." "Dost thou know those two cities, O magician?" "I know them." "Which are those two cities, O magician?" "They are the *Duat* and the reed-field." The *Āken*, as a last resource, objects to ferrying over a man who cannot count his fingers; the magician refutes this by triumphantly repeating a finger-counting rhyme. The order of development is shown thus:—(1) A short summons to an unnamed ferryman to bring the boat. (2) A similar but longer summons to the celestial ferryman, "He who looks behind him," originally the ferryman who brought the boat and who made the objections as to the boat's condition, but who is now only required to awake the *Āken*. (3) A similar conversation between the dead man (known as the magician) and a being whom he meets on his arrival in heaven. This personage is called "He who looks behind him," although he is not the ferryman and is only the awaker of the *Āken*. (4) A summons to the celestial ferryman, the *Āken*; this contains certain elements like those in No. 2, as well as the polite refusal to bring the boat, and the epithet "magician" applied to the dead man. It is needless to say that in a paper written by a master of the language, such as Professor Sethe, every statement and suggestion is of importance, both as to words and grammatical construction. [Trouble with the ferryman was evidently as familiar anciently as it is in modern Egypt.]

SETHE, K.—Ein altägyptischer Fingerzählreim. In the foregoing article mention was made of a person who, if he could not count his fingers, would be refused transport into the presence of Osiris. When the magician says that he can count, the celestial ferryman retorts, "Let me hear you count both your fingers and toes." Whereupon the magician recites a finger-counting rhyme of the type of "This is the one that broke the barn," or "This little pig went to market." The Egyptian rhyme is full of puns on the numbers: "Thou hast taken the one; thou hast taken the one as the second; thou hast extinguished it for him; thou hast wiped it away for him; give to me then; what is smelt in my face; loose not thyself from him; spare it not; thou has illumined the eye; give me the eye." The lines go in pairs, each pair ending with the same word, with the exception of lines 5 and 6, which make a rhyme in our sense of the word, *i.e.*, two words of which the termination has the same sound. This is evidently done purposely to mark the change from one hand to the other. Sethe suggests that the whole rhyme refers to the Eye of Horus; that "the one" of the first line is the Eye, and that the feminine pronoun, which I have translated as "it," also refers to the Eye. As parallel examples of some of the phrases can be found in the Pyramid Texts, Sethe dates the composition back to the Old Kingdom. It is a well-ascertained fact that children's rhymes often originated in ancient



religious ritual; and it is extraordinarily interesting to find an original for one of these rhymes. This is actually the oldest known example of finger-counting verses.

SETHE, K.—*Das Pronomen I. sing. "n-nk" und die Eingangsworte zum 17. Kapitel des Totenbuches.* The seventeenth chapter of the "Book of the Dead" contains the well-known phrase "I am yesterday and I know the morrow." In the religious texts of the Middle Kingdom the sentence begins which has usually been taken as a variant of . The introductory words of the chapter are which is often translated "Let the word come to pass. I am Atum." Sethe points out by various examples that is not the same as but means "Belonging to me." At the same time he shows that is not the name of the god, but has in this connection its original meaning of "complete, all." The sentences then would read "To me belongs yesterday and I know the morrow," and "Let the word come to pass, [for] to me belongs all." The New Kingdom texts have completely lost this sense, which is preserved in the Middle Kingdom. Sethe takes the form of to be a compound of *n-i inwk*, the *n* of the dative followed by the pronoun of the first person singular (omitted in writing, as is so often the case) and emphasised by the absolute pronoun. This use of an emphatic pronoun is common in Coptic; the parallel phrase would be **𐩢𐩠𐩨𐩣**, and it is also found in Arabic, **أنا**. The position of a prepositional phrase at the beginning of a nominal sentence is rare; this reversal of the usual order of words is also clearly for emphasis. The use of the form appears to have been confined to the Middle Kingdom.

SETHE, K.—*Die angeblichen Schmiede des Horus von Edfu.* Brugsch first identified the of Horus of Edfu with the Coptic **𐩧𐩢𐩨𐩢**, and explained the word as "smiths" or "metal-workers." Maspero suggested—and his suggestion has been universally accepted—that, in the campaign of Horus of Edfu and his "smiths" against Set, we have the far-off echo of the invasion of a flint-using people by a metal-working race. Sethe now proposes to jettison this theory, which practically rests only upon Brugsch's identification. The word is used from the Old Kingdom down to Ptolemaic times for a sculptor in stone or wood; it probably read *Kstr*, and has nothing in common with the name of the companions of Horus except the bone-sign. The usual way of writing the name is without the , i.e., *msnw*, therefore the identification with and with **𐩧𐩢𐩨𐩢** falls to the ground. In the earliest example, which is of the Middle Kingdom, the word is written *msnw*, and a parallel text gives the sign as the determinative. Brugsch and Maspero both saw in the place-name a workshop or forge erected in the temple of Edfu for the


"smiths" of Horus, and read it as *MSNT*-city. But the sign can also read *bb*, which is an implement used in hippopotamus-hunting. The word *msn* can be determined with the sign of wood as well as the bone-sign. From the literary evidence the word seems to mean a harpooner, or the whole tackle of a harpoon. If this is so, the sign is easily explained by the fact that in predynastic times bone-harpoons were commonly used. Sethe suggests that the word *msn* is a form of the name of the two-barbed harpoon with prefixed *m*. [Sethe does not explain the sign . I would suggest that it is the case in which the sharpened harpoon-points were carried. I do not think a reel was ever represented among any fishing-tackle, otherwise the presence of the cord wound round the object and tied in a knot would suggest a reel. The harpoon had long been made of copper before the text in question, and therefore cannot be called a "bone-sign." This leaves Maspero's position unaltered.]

SETHE, K.—*Zum Inzest des Snefru.* Sottas has called in question Sethe's translation of the well-known genealogy of Nefermaat, which shows the closely consanguineous marriages so common in early times. Sethe brings forward further proof that Nefermaat was the son of Snefru; Nefermaat was "king's son," a title borne only by an actual child of a king, the son of a king's son being merely a "royal acquaintance." He also points out that, though the word "son" is sometimes rather loosely used, the meaning in a genealogy is always strictly limited to the actual son.

VAN DER LEEUW, G.—*External Soul, Schutzgeist und der ägyptische Ka.* The *Ka* has been a subject of much controversy, and Herr van der Leeuw brings forward evidence to show that it is (1) the life principle, (2) the double, (3) the guardian spirit. As the life-principle, the soul-power, it is not unlike the Melanesian *mana*. To be parted from one's *ka* is nothing else than to die. But the *ka* continues to exist after death; and the evidence seems to show that it is born with the man and governs his mortal life, but its real life begins after death. But a soul which can be severed from its body is a kind of external soul; and if the dead wished to share in a higher life, they were said to go to their *kas*. The *ka* as the double is well known in representations of the king. As the guardian spirit the *ka* is that form of the life-principle which is external to the body and for security's sake is hidden away in a secret place. As long as it remains hidden the person to whom it belongs is immune from death; but if the hiding-place is found the person has no means of defence. This duality is shown in Egyptian examples: "Thou (the God Geb) art the *Ka* of all gods . . . thou art God, for thou hast power over all gods." Geb has here secured the safety of his soul by uniting it with the gods. If the *ka* of the gods dies, Geb dies; but conversely, if he dies, the gods die. Therefore he protects them and they protect him. [The last word is far from being said on this complex subject. Further light might be thrown upon it by a study of the *qarina* of modern Egypt, the "double" of the opposite sex which comes into the world with each child. The African belief in the "ancestral spirit," which is partly incarnated in each successive generation, serves to explain completely the *ka* as external and also in-dwelling (see *Anc. Eg.*, 1914, 24, 162).]

SPIEGELBERG, W.—*Ein Heiligtum des Gottes Chnum von Elephantine in der thebanischen Totenstadt.* As a great number of granite-workers from Aswan




must have gone to Thebes in the course of business, it is natural to suppose that there must have been a sanctuary of their local god, Khnum of Elephantine, in the Theban necropolis where they worked. There is proof of this in several monuments from Thebes, either dedicated to Khnum in words or with representations of that god being worshipped. Spiegelberg publishes a small wooden stela, painted with a representation, in the upper register, of the god Khnum seated; a worshipper kneels in the lower register; and the dedication is to Khnum by . "Master of the North Wind," i.e., a man who knows wind-spells.


SPIEGELBERG, W.—*Die Darstellung des Alters in der älteren aegyptischen Kunst von dem Mittleren Reich.* In comparing the two portraits of Ra-hesy on the well-known panels, it will be seen that one represents a much older man than the other; the sharpened features, the wrinkle from the nose to the side of the mouth, the hollow under the cheek-bone, all show the advance of age. In the case of stout elderly men the wrinkle is but lightly indicated, the face being almost dropsical in its fatness. Figures in the round also represent old age. The best known of these is the ivory king from Abydos, which represents the bent attitude, the hanging mouth and the withered skin of old age; the large, warm, quilted cloak is another sign. In the slate statue of King Kha-sekhem from Hierakonpolis (Quibell, *Hierak.* XLI) the characteristic nose-to-mouth wrinkle, though not very deep, is still clearly marked. One of the best examples of the representation of a man at two stages of his life can be found in the two statues of Rahetep, high-priest of Memphis. One of these shows this "prince of the church" in the flower of young manhood, the other shows the same man when past his prime. The celebrated scribe of the Louvre is another case in point; the flabby body and the sharpened features represent a man verging on old age. Spiegelberg, like Capart, inclines to the belief that these representations of old age were not intended as portraits. He maintains that the great sculptors of the Old Kingdom did not make portraits but types, these types representing men at two different stages of life.

SPIEGELBERG, W.—*Eine Bronzestatuette des Amon.* This bronze statuette represents the god Amon in human form with a ram's head. The figure is nude. Nude figures are not uncommon in the reliefs of the Old Kingdom, but nude figures in the round are rare at any period. The statuette is of bronze, originally overlaid with gold-leaf, and inlaid with gold wire; the eyes had also been inlaid. The ram's horn remains on one side of the head, and proves that the animal is the *Ovis Ammon*. It has always been remarked how wonderfully the Egyptians managed the anatomy of human figures with animal heads; in this statuette it is the anatomy of the face which is remarkable. The upper part of the face—forehead, eyes, ears and cheek-bones—are human, it is only the muzzle which is animal; and under the creature's chin is the beard which is appropriate to the gods. Spiegelberg puts the date of the statuette at the XIXth dynasty.

SPIEGELBERG, W.—*Der Maler Heje.* Schäfer has suggested that drawings on potsherds and limestone-flakes are not always free sketches, but are often memory-copies of some original, and Frau Luise Klebs remarks that the artist only noted down what interested him artistically. Spiegelberg here publishes a sketch which

was found in the neighbourhood of its original, at Deir el Medinet. In this cemetery is the tomb of Huy (Heje), a great artist who lived under Rameses III; and on the wall of the tomb is a portrait of the artist, probably by himself. The sketch on limestone, found in a tomb close by, reproduces the figure with sufficient fidelity to make it possible to recognise it even if the inscription had not been copied also. It is evident that it was the representation of the artist's streaming hair and of his upturned foot, as well as the flowing lines of the whole figure, which attracted the copyist.

BONNET, H.—*Die Königshaube.* The *nms* headdress of the King is made of cloth, which is taken straight across the forehead and behind the ears, and covers the whole of the head; at the back it ends in a roll of the material, the so-called pigtail, in front a long lappet falls over each shoulder; on each side it is pushed out into a rounded form by the mass of hair below. The cloth is pleated in folds of varying dimensions. A similar headdress is the , which differs from the *nms* in being perfectly smooth and having no lappets, the pigtail is flatter and broader. The *h3ht* was worn by women, and according to Borchardt was worn by all Egyptian ladies under the wig. [In this they would resemble their modern descendants who, when in native dress, wear a handkerchief tied over the head in a peculiar way under the veil.] The *h3ht* is represented in the lists of property on Middle Kingdom coffins. On statues and reliefs the *nms* is known as early as the IVth dynasty, but the *h3ht* is not found till the New Kingdom. Still, the method of arranging the headdress shows that the one is the simpler, and therefore probably the earlier, form of the other. In the *h3ht* the cloth is not folded in any way, but in the *nms* the folds are a characteristic feature; in the *nms* also the cloth is held in place round the forehead by what appears to be a metal band.

SPIEGELBERG, W.—*Eine Totenliturgie der Ptolemäerzeit.* The papyrus 25 of the Egyptian collection at Vienna has been published by von Bergmann as a list of gods. But it also contains a very interesting funerary liturgy written in demotic for a lady named  Artemisia. It ends with the instruction to carry the bier with the body to four places, probably shrines; at the first, the head shall be to the north, the feet to the south; at the second, the head shall be to the west, the feet to the east; at the third, the head shall be to the east, the feet to the west; at the fourth, the head shall again be to the north, the feet to the south. Various offerings and ceremonies probably took place at each shrine. Then follow these words: "Afterwards comes Horus. He smites the wicked one, while the children of Horus are in the hall. . . . There appears this god Osiris, appearing in the Nun." Spiegelberg takes this as a direction to perform the mystery-play as part of the funeral ceremony.

SPIEGELBERG, W.—*Der demotische Papyrus der Stadtbibliothek Frankfurt a. M.* This is a marriage-contract in which a concubine is raised to the position of a wife. The eldest son, who at the time of the marriage, was already in existence, is mentioned by name; this being the only instance known of such mention by name. The child is, by authority of the parents, to inherit equally with any future children. Dr. Joseph Partsch adds a short legal commentary on this



contract, in which he points out that it is of the usual late type. It is worth considering whether a son born after marriage ranked as the eldest son, or whether that position belonged to a child born before marriage.

SETHE, K.—*Zum partizipialen Ursprung der Suffix konjugation.* Sethe derives all the forms of the suffix-conjugation—*sdmf*, *sdmn-f*, *sdmin-f*, *sdmhr-f*—from participles. The literal translation of *sdm-f* would be “he is hearing”; in *sdmn-f* the *n* is the preposition, “is heard by him.” The *in* of *sdmin-f* is also a preposition, and is commonly used in that way with other forms of the verb. So also *hr* is a preposition. This explains why in the relative form with *n*—*sdmwn-f*—the *pronomem relativum* is not expressed, although the object of the verb, “The voice which I heard,” literally “The voice which was heard by me.”

SPIEGELBERG, W.—*Der aegyptische Possessivartikel.* The Egyptian and are the origin of the Coptic *ⲛⲁ*, *ⲧⲁ* and *ⲛⲁ*, “He of, she of, they of.” In the Middle Kingdom they were used with the genitive and from the New Kingdom onwards the masculine is usually written but at the same time in other examples the genitive *n* is dropped out; so that “He of Abydos” can be written or . These forms are used, in combination with gods' names, as personal names; and in late times can express filiation, instead of the older thus for “Horus, son of Isis.” In the feminine the pronoun is written or ; the last when combined with the genitive becomes . But in this connection it is necessary to note that in many personal names, the is a combination of the demonstrative pronoun with a relative particle following, “The one who.”

SPIEGELBERG, W.—*Demotische Kleinigkeiten.* 1. This is a contract for mummification and burial. Thotortaios has handed over to Phagonis all the materials for embalming the body of his son. Phagonis undertakes the commission, and engages that the form of mummification already agreed upon shall be carried out by the choachytes of Thotortaios. There is to be a forfeit of money for non-fulfilment of the contract.

2. An acknowledgment of a debt of two silver *deben* and half a *kite*; the debtor engages to repay in seven months. If he should delay to do this one month beyond the appointed time, he must pay one and a half times the outstanding amount as a fine. He pledges his house as security for the debt.

3. Four demotic examples from Hermonthis of receipts for the payment of a tax are given. The tax is known as *λογεῖά Ἰσιδος*, and was for the benefit of the priests of the bull Buchis and the goddess Isis of Philae, who had a sanctuary at Hermonthis. All four receipts are to the same man, Pi-buchis.

4. This interesting fragment records the dedication of a gift in the temple of Isis of Philae. The gift was apparently in fulfilment of a vow, and Spiegelberg suggests that the pilgrimage to Philae was an atonement for some sin.

5. The fragment here published belongs to the demotic inscription of Parthenios, published in Vol. LI, p. 81. The date of the inscription was in the last line of this fragment, but unfortunately the actual numbers are broken away.

6. The name which in Greek is written *Θουτορχῆς* is derived from the Egyptian “Thoth knows him.” Griffith has tentatively suggested that the Greek name *Θουτρώσις* is derived from the above, but Spiegelberg thinks that its real origin is “Thoth watches,” a form of name which is not uncommon.

7. A mummy-label in the British Museum has a demotic and Greek inscription. The Greek gives the date in the co-regency of *Publius Licinius Valerianus* and *Publius Licinius* [Valerianus] Gallienus when a third *Publius Licinius Cornelius* (Saloninus) Valerianus (Gallienus) was Caesar. The abbreviation, which refers to the three rulers of the same name, occurs only on this label, and may be a popular designation. The date is May 3, A.D. 256.

8. This is a note on the demotic writing of the name of the goddess *R't-tṣwy*, “Rā-t of the two Lands,” Rā-t being the feminine form of Ra. Rā-t tṣwy was the local goddess of Hermonthis.


SPIEGELBERG, W.—*Τηιονχῶσις.* At the end of the New Kingdom there are found personal names which mean “Portion, or half,” of a god, e.g., *dni* *ti-t* “The part of Bast,” or “Part of Khonsu.” The interchange of and shows that the *n* had already been lost in pronunciation. The *t* of the definite article would coalesce with the first letter of the noun, and the name *Tṣ-dni-t n Hnsw* would become in Greek *Τηιονχῶσις*.

SETHE, K.—*Die Bedeutung der Konsonanten verdopplung im Sahidischen und die Andeutung des ε durch den übergesetzten Strich.* Sethe is against Erman's explanation of the doubling of consonants in Sahidic, and points out that it occurs only after the short *e* which is indicated by a stroke over the letter. The doubling occurs with the letters *b*, *l*, *u*, *n*, and *p*. According to Sethe this is not phonetic, but is an entirely graphic convention, which came into use before the introduction of the stroke. Thus a word written *ⲗⲙⲙⲉ* must be pronounced *hēmē*; without the reduplication it might have represented the sounds *hmē*, or even *ēmē*.



SPIEGELBERG, W.—*Koptische Kleinigkeiten.* 1. The Coptic *ⲗⲙ* “Quarry” is derived from the Egyptian word which has the same meaning. In the Coptic version of Judges vi. 2, when the Israelites sought refuge from the Midianites, they dwelt in dens, and caves, *ⲗⲙⲛⲛⲗⲙ ⲛⲧⲁⲧⲟⲛⲉ* “The quarries of the quarry-men.”







2. The word *ⲛⲁⲗⲁⲛⲧ* following a proper name has hitherto been considered as an epithet meaning “the abstemious.” Spiegelberg now points out that the man's trade is often mentioned after his name, as “Father Jacob the builder,” or “Phibammon the carpenter.” *ⲛⲁⲗⲁⲛⲧ* then probably means “the weaver” from *ⲗⲟⲩⲛⲉ* “to weave.”



3. The Coptic **ΘΒΑΙ** has hitherto had no known derivation. Spiegelberg has already shown that **ἘΒΑΪ** is the Coptic form of  **ἘΒΑΪ** or **ΘΒΑΪ** would then be a Nisbe-form meaning "to be upon."

4. In the Coptic inscriptions from the convent of Jeremias at Sakkara, published by Sir H. Thompson, a man is given the epithet of **ΦΑΥΥ**, which is left untranslated. Spiegelberg thinks this is a variant of **ΠΣΑΥΥΣ**, "the carpenter," and quotes a similar form, **ΣΑΥΥΝΟΥΣ** for **ΣΑΥΝΟΥΣ** "Goldsmith," in support of his suggestion.

5. The Coptic **ΧΙΟΥΠ**, "to wink," is derived from an Egyptian original, . This appears as early as the coffin-texts published by Lacau (where, however, it is copied as , the **Δ** being doubtful), and also in the tomb of *Tzi* at Thebes.

SETHE, K.—*Miszellen*. Sethe does not agree with von Bissing as to his suggestion that the word  is a mistake for  and has been wrongly used by the Egyptian artist. On the contrary,  is rightly used for a female goat, the name of the male being . The word  means the wild cow; the wild ox is *sm*<sub>3</sub>, and is the animal whose feet, made in ivory, support the furniture of early times, and who was hunted by Amenhetep III. Its name, *sm*<sub>3</sub>, seems to be connected with the word *sm*<sub>3</sub> "to slay." It is not the hartebeest or bubale with lyre-shaped horns, which is called  in Egyptian. A characteristic peculiarity of the *sm*<sub>3</sub> is that in standing its tail is held between the legs, but in sitting or lying down the tail is held stiffly out.

SETHE, K.—The two Nile-gods, who bear respectively the symbolical plants of Upper and Lower Egypt on their heads, are represented as uniting the Two Lands. They are themselves the personification of the two parts of Egypt, as Gauthier and Jequier have already pointed out. On the statue of Amenemhat III published by Maspero, they are actually called Upper Egypt and Lower Egypt.

MÖLLER, G.—A lazuli figure of Taurt, bought at the Kennard sale, shows the goddess in her usual form as a hippopotamus standing on her hind-legs. It was not intended to be worn as an amulet, but under the feet is a short peg to fix it into a base. Through this peg a cylindrical hole has been bored up through the legs into the abdomen of the figure. The hole is filled with a doubled-up tube of thin gold which contained a few shreds of linen. This was an offering from an expectant mother for a safe delivery. Another figure of Taurt in wood had had the abdomen hollowed out and finished with another piece of wood, which was glued on after the insertion of a piece of a garment. A faience figure shows the goddess in the act of suckling, the right paw holding the left breast. In place of the nipple is a hole communicating with a hollow inside the figure. If milk were put in this hollow it would trickle out of the hole. The idea seems to be that the dedicator of the figure would thus ensure adequate nourishment for her offspring.



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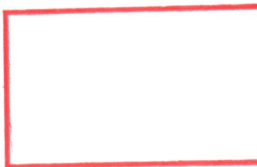
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