A SHORT DESCRIPTION
OF
THE OBJECTS FROM THE TOMB
OF
TUTANKHAMUN
NOW EXHIBITED
IN THE CAIRO MUSEUM
PUBLISHED BY
THE MUSEUM AUTHORITIES

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PRESS OF THE FRENCH INSTITUTE
OF ORIENTAL ARCHAEOLOGY
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THE OBJECTS FROM THE TOMB
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This catalogue contains a brief description of the objects exhibited on December 1st 1926. Since objects are being continually added, supplements will be prepared when necessary.

The objects are on the first floor (best reached by the north-west staircase): they are shown in galleries M, N, R, and T, in which are cases 1 to 28 and cupboards A, and B, and in a room opening out of room M, opposite case 1, in which are the coffins and jewels of Tutankhamun (cases 29-38).

The description begins in the last mentioned room.
ROOM CONTAINING THE COFFINS
AND JEWELS.

CASE 29.

219. — The third and innermost of the three anthropoid coffins of Tutankhamun, the one which held the actual mummy. The mummy itself is not here, but has been left in the Valley of the Tombs of the Kings, where it will remain.

The coffin is of solid gold, admirably chased both inside and outside. The king, represented as Osiris, has his arms crossed on his breast and holds in his hands the crook and the scourge. On his forehead are seen the vulture and the uræus. He wears a necklace consisting of two rows of thin disks, mainly of red and yellow gold and partly of blue fayence. Round his chest the deities of Upper and Lower Egypt, in the form of a vulture and a bird with the head of an uræus, stretch out their wings, which are made of small plaques of gold, stone and glass set in cloisons of gold. Below these the two goddesses Iris and Nephthys encircle the king's legs with their expanded wings. — A work of unparalleled splendour and sumptuousness.

CASE 30.

Five specimens of bird-collars; these are variations, specially adapted for the king, of the great collar called _usekh_. The artist has given materialistic expression in these jewels to the idea sym-
bolised by two titles of the royal protocol — the title of Horus, represented by a falcon, and the title of «Lord of the Two Diadems», that of the South and that of the North, placed respectively under the protection of the vulture and of the uræus (with the body of a bird). Each of the five collars is provided with a pendant, which hung over the back and served to counterbalance the weight of these sumptuous ornaments.

312-313. — These two collars are cut out of sheet gold. The leading motif consists in one case of a winged uræus, in the other case of a falcon; both have their wings extended in the shape of a crescent.

314. — Royal collar, flexible, composed of thirty eight plaques of gold with cloisons filled in with polychrome glass. The plaques form the expanded wings of the falcon which occupies the centre of the collar.

315-316. — Two other royal collars, flexible, of the same type as the preceding, but still richer and more highly finished. In one of them the vulture forms the leading motif: the curving wings contain no less than two hundred and fifty plaques of gold with cloisons. In the other, the vulture and the uræus are grouped together, symbolizing by their union the authority of the King over the two divisions of Egypt.

CASE 31.

Contains six collars.

First, four new specimens of bird-collars, cut out of sheet gold, of the same type as nos. 312 and 313 (case 30) previously described.
The birds, whose curving wings form the outline of the collars, are as follows:

318. — A vulture and a winged uræus side by side;
319. — A vulture;
320. — A winged uræus;
321. — A falcon.

Three of the above collars have their counterweights beside them.

The two other collars, nos. 322 and 323, are of the traditional usekh type, cut out of sheet gold. The connecting ends of the gold wire which attaches the collar to its counterweight are in the form of falcons' heads.

CASE 32.

220. — Solid gold mask which covered the head of Tutankhamun's mummy. It is an admirable portrait of the king, in which the richness of the material is equalled by the perfection of the work. The head is covered by the nemes or royal hood, adorned with inlaid strips of blue glass, and is surmounted by the vulture and uræus, emblems of royalty. The eyebrows and eyelids are inlaid in lapis lazuli. Over the breast is spread a large necklace inlaid with stones and glass; the ends by which it was attached are in the form of two superb heads of falcons.

265. — Beard belonging to the mask: of gold and faded blue glass.
266. — Necklace with a large scarab of resin in a circlet of gold.

267. — Necklace, intended to adorn the mask, made of three rows of thin disks of gold and blue fayence.

CASE 33.

North side.

On the left, a series of richly and variously decorated finger-rings.

78. — Solar boat in gold, bezel of a ring, of which the rest is missing.

67, 242. — Each of these is a triple ring with a solar boat for bezel. Gold and lapis lazuli.

69. — Triple gold ring surmounted by three scarabs, two in gold and one in lapis lazuli.

70, 243, 244, 253. — Four double rings with double bezels. One in gold, another in lapis lazuli, a third in green chalcedony and a fourth in resin.

250, 251. — Two smaller double rings with double bezels. One is made of wood covered with gold leaf; the other is of solid gold.

249, 252, 73. — Three plain rings of solid gold.

248. — Ring composed of two uræi side by side. Gold with glass inlay.
68. — A double ring of gold. On the double bezel, finely engraved, a figure of the king standing.

72, 245, 77. — Three gold rings; the bezel, inlaid with glass, bears a representation of the solar boat.

254, 255, 241, 247, 246. — Stirrup-shaped, tapering gold rings. The bezel is a revolving scarab, nos. 254 and 255 of lapis lazuli, no. 241 of chalcedony, no. 247 of a greenish stone and no. 246 of turquoise.

Beyond and to the right of the rings, a series of bracelets:

234. — Gold bracelet, ornamented with a mystic eye, called udja, in blue glass.

235. — Gold bracelet, ornamented with a piece of crocodile skin set against an oblong plaque.

236. — Gold bracelet, the main ornament of which is a vulture in carnelian.

256. — Gold bracelet, inlaid with stones. At the two ends the royal cartouches. In the middle three large scarabs (two in lapis lazuli, another in greenish stone), framed by four uræi.

257. — Gold bracelet of same type as the preceding. The scarabs are in lapis lazuli.

237. — Bracelet, of which one half is composed of three rows of round beads of carnelian, amethyst, green felspar and gold.

238. — Gold bracelet, similar to no. 234.
239. — Bracelet of the same type as no. 235, except that the central plaque is ornamented with a fragment of greenish stone.

240. — Tall gold bracelet with vertical bands of inlaid glass imitating lapis lazuli, turquoise and carnelian.

260. — Bracelet composed of three rows of long beads of carnelian, lapis lazuli and glass and of a huge mystic eye in carnelian.

261. — Bracelet composed of a dozen little gold chains securing a gold medallion which is decorated in filigree and in which is fastened a plaque of lapis lazuli.

262. — Bracelet of same type as the preceding.

263. — Bracelet composed of nine strings of glass and gold beads and of a mystic eye in carnelian.

264. — Bracelet of four rows of beads of lapis lazuli and gold, ornamented in the centre with a large scarab in greenish stone.

South side.

225. — Gold dagger with richly decorated handle. On one of the sides of the sheath is a finely chased scene of wild animals, the style of which is reminiscent of Aegean art.

227-232. — Fine series of pectorals or breast ornaments:

227. — Rectangular frame in gold, which is filled by three large scarabs in gold and lapis lazuli and from which hang lotus flowers of polychrome glass set in gold. A chain of five rows of
gold beads attaches the pectoral to its counterweight, an open-work plaque of gold representing the genius of eternity holding the royal cartouche above his head.

228. — Vulture with extended wings; pieces of polychrome glass set in cloisons of gold reproduce the sheen of its feathers. The counterweight is formed of two resting doves (?), wrought in the same technique. The connecting chain is composed of links of gold and lapis lazuli alternately.

229. — Gold pectoral with glass inlay, reproducing one of the cartouches of Tutankhamun. A magnificent gold chain with doubled-over links unites the pectoral to its counterweight, an egg-shaped pendant, decorated with two lotus flowers.

230. — Vulture with extended wings, crowned with the disk and holding in its claws the seals of eternity. Gold with glass inlay. A pretty gold chain attaches pectoral and counterweight.

231. — This pectoral, made of gold inlaid with glass, represents the mystic eye protected by the uræus and the vulture. The counterweight is formed of the amulets 𓊱 𓊵 𓊸.

232. — Same motif, except that the mystic eye is of blue fayence. The chain is of beads of gold and blue fayence.

226. — Dagger, remarkable for the fact that its blade is of iron. The handle, of gold inlaid with glass, ends in a knob of rock crystal. The gold sheath is beautifully chased.
CASE 34.

South side.

277 to 284. — Four pairs of large inflexible rings of gold and glass, which may have been intended to be worn on the forearm.

285 to 290. — Small gold bracelets, among which note:

285. — Decorated with a sitting falcon in carnelian, a disk on its back.

286. — Decorated with a mystic eye in iron.

287, 288. — Decorated each with a long slender bead (one of carnelian, the other of lapis lazuli).

291 to 311. — A series of amulets, among which note:

291. — Serpent, in gold.

292. — Vulture with wings spread, cut out of sheet gold.

294. — Dad in gold, with finely engraved inscription.

295. — Scarab of resin, in a circlet of gold, bearing the image of the bennu bird.

296. — Model of headrest, in iron.

301. — Double uræus, in gold.

308. — Uræus with human head and with wings, in gold.

309, 310. — Girdle knots, in gold.

311. — Embalment plaque, in gold.
North side.

86. — Royal sceptre \( \text{\textbullet} \), of gold and blue glass, the latter imitating lapis lazuli.

65. — Large scarab of gold and lapis lazuli. On the flat face a fine engraving of the king escorted by Atum and Horus.

84. — Large gold pendant, the elements of which form one of the cartouches of Tutankhamun \( \text{\textbullet} \); inlaid with carnelian and blue glass.

75. — Scarab crowned with the disk \( \text{\textbullet} \), in gold and glass.

79, 81, 82. — Three scarabs (limestone, turquoise and amethyst).

85. — Necklace of large gold, carnelian and glass beads, to which is attached a pendant representing a serpent goddess in gilded wood.

268. — Necklace of four strings of round beads. Gold and glass.

269, 271 to 276. — Various amulets:

269. — Head of serpent. Carnelian and gold.

271, 272. — Lotus-shaped columns of gold and green felspar.
273 to 275. — Funerary divinities, Anubis, Thoth and Horus, in gold and green felspar.

276. — Knot of Isis, in red jasper.

270. — A trapping, composed of seven gold plaques with inlay of polychrome glass, which was laid on the royal mummy.

71. — Sun-boat in gold and silver.

76. — Winged scarab in gold and bronze.

66 and 83. — Reddish gold plaques, with openwork design, decorated with filigree work in yellow gold.

224. — Gold pectoral, in the form of the human-headed bird which symbolizes the soul in mid-flight. The bird, which holds in its claws the seals of eternity, wears a diadem identical with that of Tutankhamun (see no. 317, case 35). Its feathers are made of pieces of glass set in cloisons of gold.

233. — Flexible uræus, of gold and polychrome glass.

CASE 35.

317. — Royal diadem of gold, found on the actual head of Tutankhamun. It is formed of a plain band, decorated with gold rosettes inlaid with carnelian. In front are erected the royal emblems, — the vulture and uræus — symbols of the union of Upper and Lower Egypt. The band is held together behind by a rosette of lotus-shaped flowrets, serving as a clasp; from this hung two long
ribbons, decorated like the band, which fell over the back of the neck, and two shorter and slanting pendants, each of which ends in an uræus.

223. — Perfume box, of gold, with silver base. It is in the shape of two cartouches side by side, on each of which is represented the king, wearing the lock of childhood, with scourge and crook in his hands, squatting on the symbol of festivals. The double lid is surmounted by two pairs of ostrich plumes enclosing the solar disk $\mathbb{A}$, in gold inlaid with glass.

258, 259. — Bands of sheet gold, found on the forehead and temples of the mummy.

CASE 36.

222. — The second of the three anthropoid coffins of Tutankhamun. It contained the gold coffin case 29 and was itself enclosed in another wooden coffin, still larger, which remains in place in the Valley of the Kings.

It is made of wood with a thin coating of gold, on which is an inlaid ornamentation of light blue, dark blue and red glass. The head and hands are covered with thicker gold. The king is represented as Osiris, the scourge and crook in his hands, the royal emblems on his forehead. The deities of Upper and Lower Egypt (vulture and uræus-headed bird) cover his breast with their extended wings.
CASE 37.

327. — Gold sandals, found on the feet of the royal mummy.

328, 329. — Ten golden finger-stalls which protected the hands of the mummy.

330, 331. — Ten golden toe-stalls which performed a similar service for the feet.

CASE 38.

17. — *Ushabti* (funerary statuette) carved in brownish wood, of very delicate workmanship. The face is a portrait of Tutankhamun.

GALLERIES M, N, R, T.

CASE 1.

16. — A wooden mannequin, coated with painted stucco, perhaps used for fitting on the King’s robes and necklaces.

CASE 2.

89. — Beautiful ivory casket; on the front and lid the names of the King are carved in low relief; on the back stands out a little column with lotus capital. The casing of the feet, the hinges and the studs are of gold.
31, 32. — Two sistra (or rattles); through the loop-shaped frames of gilded bronze are passed three metal rods in the form of serpents, on each of which run three rings. The handle is of wood, coated with gilded stucco.

217, 218. — Two maces of gilded wood.

27 and 29. — Two bronze torch-holders on wooden bases; they are in the form of the sign of life ♂ with two arms clasping a holder of gilded bronze, in which the torch stood in oil. Only one of the torches (no. 27) has survived in good condition.

90. — Perfume-box in the form of a goose, whose wings, which are moveable, serve as a cover. Ivory and ebony.

140, 141. — Two boomerangs in gilded wood with ends in blue fayence.

91. — Small cedar-wood box decorated with ivory and ebony. Without cover.

92. — Cover of a box incrusted with glass, bearing the image of the princess Nefer-neferu-re.

93. — A cedar box for toilet articles, in the form of a cartouche bearing the names of the King.

28 and 30. — Two other torch-holders like nos. 27 and 29. The arms, however, are wider apart and probably clasped little vessels of oil with a floating wick.

74, 64 and 80. — Three statuettes of the King in stone or glass.
CASE 3.

A selection of staves, bows and other utensils.

117, 118. — Pointed pegs of horn.

119, 121. — Wooden bows, decorated with strips of bark.

120. — A large bow entirely covered with gold and inlay, some of the patterns being in wonderfully fine filigree.

122. — Wooden stick, decorated with gold leaf at each end.

123. — A curved stick, the gold-covered handle of which is ornamented with bands of patterns in filigree.

124. — Wooden staff, decorated with gold-leaf, with ivory handle.

133. — Long golden staff; the grip is decorated with designs in filigree-work.

134. — Wooden stick decorated with pieces of bark and with the elytra of beetles.

126. — Curved walking-stick bearing an inscription.

127. — A double, composite bow, whose string was passed round the neck of a captive at each end.

128. — Wooden bow, decorated with strips of bark.

129. — Wooden stick, decorated with gold foil at each end.
130, 131. — Wooden sticks whose grips are covered with gold leaf.

132. — An ivory wand with an engraved inscription and gold ornamentation round the ends.

135. — Wooden stick with curved handle bearing a short inscription.

CASE 4.

221. — Large funeral bed in wood sculpted and covered with gold leaf. It is supported by two fantastic animals with slender bodies and lion paws, whose heads suggest both the hippopotamus and the crocodile. The teeth and the tongue are of ivory, painted red. The object of these animals was to protect the dead king in the other world and to devour his enemies.

CASES 5 AND 6.

181 and 96. — Two life-sized statues of Tutankhamun. They were found in the antechamber of the tomb, posted like two sentries at the right and left of the entrance to the sepulchral chamber. The King is represented as walking, with a mace in his right hand and a stick in his left. He is clothed in the shenti with a triangular apron, and wears sandals and a large necklace and bracelets. On his head, in one case (no. 96) he wears a headdress called the nemes, and in the other case (no. 181) a rounded wig. On the foreheads are uræi, the insignia of royalty.

The statues are of wood, covered with a black varnish, and are partly gilded. The margins of the eyes and the eyebrows are of gold. The uræi and the sandals are of gilded bronze.
CASE 7.

98. — Body of a wooden chariot, covered with gold leaf with repoussé designs. Inside, below the royal cartouches, are a double series of prisoners, alternately negroes and Asiatics, bound by the neck with ropes, whom the king, represented as a sphinx, treads beneath his feet. At the back of the chariot are two curious figures of the god Bes.

CASE 8.

97. — Body of another chariot in wood covered with gold leaf with repoussé designs and inlaid with bands of polychrome glass. In the middle, are the two cartouches of the King and Queen which are protected by a falcon with outspread wings. Between the top of the chariot and the exterior border are represented a series of six prisoners, negroes and Asiatics.

CASE 9.

99. — Two chariot wheels of wood, completely cased in gold.

113, 114. — Two objects of unknown use. The spiked disk revolves round the rod.

CASE 10.

100. — Two wheels of a chariot, in wood partly covered with gold.

115, 116. — Two objects of unknown use from a chariot.
CASE 11.

101, 102. — Axles of the two chariots exhibited in cases 7 and 8.

103, 104. — Yokes of the same chariots.

105 to 108. — Four saddles from the harness of the same chariots, one pair being decorated with heads of the god Bes in gold.

109, 110. — Two figures of captives in gilded wood, originally attached to some part of the royal chariots.

111, 112. — Two gilded wooden falcons, each crowned by the solar disk, that of 112 bearing the prenomen of the King in relief. They were probably attached to the outer ends of the poles of the royal chariots.

CASE 12.

13. — Wooden box with panels of blue fayence and ornamentation in gilded plaster. On the long sides are lines of cartouches flanked by uraei. The knobs are of violet fayence with the cartouche inlaid in pale blue paste.

15. — Ebony stool, with ivory inlay and gold fittings. It represents a folding-stool covered by an animal’s skin, the legs ending in ducks’ heads.

CASE 14.

6, 7, 8, 9. — Four large alabaster perfume-vases, nos. 7 and 8 are mounted on to elaborately decorated stands, and nos. 6 and
9 on to four-footed supports. The vases, whose necks are of various
lengths, are flanked by the symbolical plants of Upper and Lower
Egypt, the papyrus and the lotus, and by the emblem of millions
of years.

Vase no. 6 is still sealed.

485. — Very fine alabaster perfume-vase, decorated with gold
and ivory. This vase, which is surmounted by a vulture, has the
form of the hieroglyphic sign, which symbolises the union of
the two parts of the country. Lotus and papyrus plants are entwined
round the neck of the vase and fall over on either side. Two Nile-
gods, standing erect, support the hanging stems, and are them-
selves crowned by lotus and papyrus bouquets and hold two light
colonnettes on which are royal uraei. The whole is mounted on a
four-footed support, decorated with royal cartouches protected by
two falcons.

CASE 16.

484. — Translucent alabaster lamp in the form of a chalice
resting on a four-legged stand. It has the peculiarity that when the
interior is illuminated, it shows, on the outside, a scene of the
intimate life of the palace: the Queen, standing, presents to the
seated King two long palms, symbols of innumerable years.

44. — Fine translucent alabaster cup, shaped like an open lotus
flower. Round the edge of the cup is a hieroglyphic text wishing
the King prosperity and long life. The handles of the cup represent
two lotus bouquets surmounted by genii denoting eternity.
183. — Cylindrical vase of alabaster, inlaid with paste, which contained perfume. The surface is decorated with scenes representing lions attacking bulls and of dogs chasing antelopes and gazelles. The cover, supported by two colonettes, bears the image of the god Bes, and is surmounted by a couchant lion. The base is supported by four heads of prisoners, of which two are negroes and two Asiatics.

12. — Alabaster box inlaid with red and black paste. The buttons are of obsidian.

182. — Candelabrum for three lamps of very delicate and graceful design, cut from one block of transparent alabaster. The three lamps represent an open lotus flower and two buds.

CASE 13.

178, 179, 180. — Ceremonial walking-sticks of wood, covered with a thin layer of gold. They have curved handles, representing a negro prisoner, whose head, arms and feet are of ebony. The ferrule is of blue fayence, inscribed with the cartouche of Tutankhamun.

177. — Stick of similar type. The prisoner, whose bent body forms the end of the handle, is an Asiatic. The face, legs and hands are of painted wood.

175. — A similar stick, except that the handle is formed of two prisoners tied together. The negro is of ebony and the face, feet and hands of the Asiatic are of ivory.
176. — A similar stick, also with its handle representing two prisoners, who are in this case tied back to back. The negro is of ebony and the face, feet and hands of the Asiatic are of ivory. The ferrule of this stick is of ivory.

CASE 15.

187. — Flabellum, or ceremonial fan, with a long tubular handle of gold. It was originally fitted with long ostrich feathers, which were stuck into the holes seen round the edge. The flat parts are covered with gold plate decorated, in repoussé, with scenes of ostrich hunting. On one side can be seen the King killing ostriches in the desert of Heliopolis; on the other he returns from his expedition with his trophies.

197. — Flexible stick of gold with its grip decorated with glass cloisonne-work and gold filigree.

191. — Wooden stick with curved handle, decorated with ivory and ebony.

189, 190. — Two sticks of wood with curved handles, decorated with a mosaic of bark and of beetles' elytra set in gold. At the grip is a band of gold.

425, 486. — Two military trumpets, one in bronze and the other in silver. A block of wood was placed inside so that the instrument should keep in shape.
CASE 17.

188. — Flabellum, or ceremonial fan, with a long wood and gold handle. Round the edge of the head are holes into which ostrich feathers were fixed. The sides of the head, covered with gold sheet, bear a design, inlaid with polychrome glass, of the royal cartouches, protected by two vultures and crowned with the headresses of Upper and Lower Egypt respectively.

195. — Stick, consisting of a golden tube about 1 m. 25 cms. long, having for a handle a solid gold statuette of the King, 10 cms. high, of very fine work.

196. — Another stick, similar to the last, in silver.

216. — Large ceremonial stick of gold, inlaid with polychrome glass at the handle and at the end.

215. — Fine straight golden stick. Its ferrule is of glass.

213, 214. — Two wooden sticks with curved handles, decorated with pieces of bark.

CASE 18.

14. — Naos, or shrine, of wood covered with gold sheet, represented on a sled overlaid with silver. It is fitted with a two-leaved door fastened with ebony bolts. The doors are decorated with six small scenes, finely wrought, of the intimate life of the King and the Queen, treated in the delicately realistic style of El-Amarna.
The left side and back of the shrine have six scenes of a similar nature. On the right side, the King and Queen are represented at sport in the marshes. In the lower scene, the King is seated on a chair with a lion beside him, shooting birds, while the Queen is ready to hand him a fresh arrow. In the upper scene, the royal pair are fowling in a papyrus boat.

CASE 20.

324. — Magnificent wooden chest, decorated with fine miniatures, of which nothing of the kind has been previously known in Egyptian art.

Cover: On the right, the King is represented in his chariot hunting the gazelle, the deer, the ostrich and other desert animals; on the left is a similar scene of the King hunting lions.

Large panels: On the right the King is at war, massacring his northern enemies, the Asians; on the left is a corresponding scene of the King massacring his southern enemies, the Nubians.

Small panels: at the front and the back of the chest, the King, depicted as a sphinx, tramples his enemies.

The chest contained, among other things, clothes and sandals.

CASE 19.

22. — Elegant little child’s arm-chair. It is of ebony, inlaid with ivory. The arms are decorated with panels covered with gold-leaf, worked in repoussé, representing an antelope in a floral design.

23. — Little wooden footstool, with ivory and ebony inlay, belonging to the child’s arm-chair.
24. — Pretty stool, of the same style as the arm-chair and foot-stool.

CASE 21.

1. — The King’s throne, of carved wood coated with gold, with a rich polychrome decoration in fayence, glass, stones and silver. The seat rests on four feline legs, those in front surmounted by two superb lions’ heads. The arms are in the form of two crowned serpents with long wings extended in protection over the cartouches of the King, who bears here his old name of Tutankhaten, though in other parts of the throne it has been altered to Tutankhamun. On the back panel is represented an indoor scene, charmingly realistic in style: the Queen, holding a small vase in her left hand, stands before the King, who is seated in an easy attitude, and touches him gently on the shoulder; in the upper part of the panel the solar disk — the Aten of El-Amarna — sheds its beneficent rays on husband and wife. The plants symbolising the union of Upper and Lower Egypt (i.e. the lotus and the papyrus), which were in gilded wood and were used as a decoration between the legs of the throne, were broken away in ancient times.

2. — A footstool, of wood covered with gilded stucco and blue fayence. On it are represented prisoners, lying prostrate and bound under the feet of the King.

CASE 22.

3. — Wooden chair with an extremely finely sculpted back. The disk, nails and angle-pieces are of gold, and the claws on the lion-feet of ivory. Between the legs of this throne were the symbolic
plants of Upper and Lower Egypt. These were broken off in ancient

The back consists of an openwork scene representing a genius, \[\text{[image]}\], the emblem of eternity, kneeling on the sign \[\text{[image]};\] above him is the solar disk flanked by the royal cartouches; on the right and the left the ‘Horus Name’ of the king is surmounted by a falcon wearing the \textit{pskent} headdress.

4. — A cedar footstool, the top of which is carved with figures of prisoners lying bound and prostrate, which the King, when seated, tramples beneath his feet.

CASE 23.

24. — Large wooden chest, with rounded top, covered with white paint and decorated with strips of ebony. It contained the linen of the king. On the front are the cartouches of Tutankhamun and of Queen Ankhesenamun.

25. — Wooden stool, painted white, decorated with plants symbolising the union of Upper and Lower Egypt.

26. — Another stool, also of wood, painted white. The seat is covered with a string mesh.

CASE 24.

5. — Large cedar-wood chest, decorated with gilded knobs and ebony and ivory inlay. It is fitted with four moveable poles, sliding in rings fixed on the bottom, by which it could be carried.
CASE 25.

94. — Large rectangular wooden chest, painted white, with ebony decoration.

CASE 26.

19. — Divine serpent, resting on a stand, of gilded wood. This was the emblem of the X\textsuperscript{th} nome or district of Upper Egypt.

18. — Wooden case, covered with black varnish, which was used as a shrine for the serpent.

332, 333. — Similar to 19 and 18.

CASES C AND D.

168, 169, 170, 171. — Four long pieces of gilded wood shaped like the hieroglyph Ё, perhaps representing rolls of material.

CASE 27.

20. — Ebony bed with frame covered with string mesh painted white. At the foot is a vertical panel (ebony, ivory and gold), divided into three openwork compartments, on each of which is represented the god Bes, flanked by two lions. The function of Bes was to protect the sleeper from evil spirits.

CASE 28.

95. — Another bed of similar, but simpler design, of wood painted white.
CUPBOARD A.

Shelf 1 (below): 10, 35, 33, 34, 325, 36, 38. — Alabaster vases of different types.

Shelf 2: 142. — Wooden bowl with gilded edge.

161–167. — Rings and bracelets in glass, fayence, alabaster and resin.

158–160. — Amulets: knot of Isis $\mathbb{H}$, in red jasper (159); ringed cross with cartouche, in blue fayence (160); three serpents' heads (158).

157. — Object of unknown use, of ivory and wood.

145–151. — Model tools in wood and bronze: adzes, mallet, etc.

155, 156. — Two kohl-containers.

143. — Alabaster strainer.

153. — Model tools: two dark stone knives.

154. — Model tools: five white stone knives.

152. — Four palettes of white stone.

144. — A curved horn.

Shelf 3: 87. — Fine headrest, of well carved wood.
44, 45. — Two cups of pale green fayence.

137, 139. — Two small vases of blue glass.

40. — Perfume-vase of peach-coloured fayence.

41. — Vase of blue fayence.

136. — Ivory pomegranate.

43. — Perfume-vase of green fayence.

88. — Headrest of wood, covered with golded stucco.

138. — Cup of cream glass.

Shelf 4: 60, 63. — Two large vases of pale green fayence.

192. — “Dad” sign, ⲛ, of painted wood.

CUPBOARD B.

Shelf 1 (below): 174. — Basket containing fruit of the dôm-palm.

37, 39, 326. — Large alabaster vases.

173. — Papyrus hamper, divided into nine compartments, having perhaps contained vases or other fragile objects.

Shelf 2: 57-59. — Three cubit rods, of wood, each measuring about 0 m. 52 cms. in length.
198, 204, 205, 208, 210, 211. — Libation-vases of dark blue fayence.

49. — Cup of dark blue fayence.

54-56. — Three other cubit rods.

Shelf 3: 46, 47, 51. — Cups of dark blue fayence.

199, 200, 202, 206. — Libation-vases of dark blue fayence.

61. — Large vase of pale green fayence.

42, 53, 203. — Libation-vases of dark blue fayence, inscribed with the royal cartouches.

62. — Large blue fayence vase.

48, 50, 52. — Cups of dark blue fayence.

201, 207, 209, 212. — Libation-vases of dark blue fayence.

Shelf 4: 193. — Two little naos resting on a long stand. They are of wood, covered with black varnish.

194. — Sacred goose of Amun. Wood covered with black varnish.

172. — Object of unknown use: the sign \( \overline{\text{\text{I}}} \) between two towers. Wood, covered with black varnish.

1st December 1926.