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## NOTES AND NEWS

THE season's excavations at Ballabish, near Nag' Hamâdi, are proceeding successfully. Professor Whittemore, after working with the British Red Cross in France for several months, left for Egypt at the end of February. It was originally intended to excavate the site of Tell Tibelleh, near Mansûra, in the Delta, but, Professor Whittemore learning on his arrival that rights to half the antiquities found there were owned by natives, this promising site could not, of course, be proceeded with. Sites burdened with prior claims of this sort cannot be touched by the Fund, but must be left to be dealt with by the Department of Antiquities.

Under the circumstances, Professor Whittemore decided to return to the scene of last year's work at Ballabish, in Upper Egypt. He arrived there at the end of March, and was joined by Mr Wainwright on April 10, when work was begun. Mr Wainwright left England on the S.S. *Persia* about March 26. We congratulate him on his having escaped the attentions of the German pirates. The futile murders of the passengers of the *Falaba* had just happened when he left England.

The action of the American Committee in carrying on our work under the joint Anglo-American leadership of Professor Whittemore and Mr Wainwright, is much appreciated as a ready help in time of difficulty, and as a proof that the American public has no belief whatever in the ridiculous German lies about disturbances in Egypt. The fact that Professor Reisner is carrying on "business as usual" at Gîzeh, of course, tells Boston that all is well on the banks of the Nile in spite of the absurd inventions of the egregious Herr Encke and the credulity of "Tante Voss." And so Boston keeps the Fund's flag flying in Egypt.

The twenty-second Memoir of the Archaeological Survey has now appeared in the shape of the first volume of Mr Blackman's work on *The Rock Tombs of Meir*. The book contains the record of the Tomb-chapel of Ukh-hotp's son Senbi. It has 33 plates, of which nine are from drawings by Mr Blackman, eight of these being double plates. There are also three coloured plates from paintings by Mr F. F. Ogilvie, reproducing the colouring of the originals, which are in the usual low coloured relief of the XIIth Dynasty. The majority of the plates are photographic, and are reproduced in collotype. The tombs of Meir are of very great interest from all points of view. Their art is often of unusual style and of unusual excellence, and there is no doubt that the Survey has chosen well in selecting them for publication. We may look forward to a very interesting series of publications and reproductions of these tombs.

We desire to draw the attention of our readers to the first volume of the Theban Tomb Series, now on the point of being issued. (See back page of the cover of this number of the *Journal*.) Owing to the exceptional circumstances of the time, this volume, which should have appeared last autumn, has been delayed until now. The delay, however, has been productive of good, for it has enabled Dr Gardiner to elaborate the descriptive text far beyond his original intention. The text now fills as many as a hundred and twenty quarto pages, and forms a highly important introduction to the study of the Private Tombs of Thebes, as exemplified, of course, in the particular tomb under consideration. An additional chapter describes the burial equipment of a Theban noble of the Eighteenth Dynasty, and endeavours to explain the religious ideas underlying the same. The plates, as previously announced in these columns, are the work of Mrs Davies. Three of her admirable paintings are reproduced in colour, and there is also a coloured plate showing the various ceiling-patterns contained in the tomb. Besides these, there are forty-four plates in line and half-tone, constituting an exhaustive record of the scenes and inscriptions in the tomb.

It is exceedingly desirable that members of the Fund and others interested in Egyptian work and records, by their reception of this first volume, will encourage the continuance of the series on as lavish a scale as its commencement.

The two letters from Champollion to Sir William Gell, which we print in this number, are a literary *trouvaille* of some importance, apart from their interest to Egyptologists. They appear to have been unknown to Mlle. Hartleben, when she compiled her exhaustive life of *le grand maître*. But they were also unknown to everybody else, and it is a fortunate chance that has now brought them to light. With them we print a letter in Italian from Seyffarth, describing to Gell his "discovery" of the Turin Papyrus (in reality Champollion had already discovered it); and we hope that in our July number will follow several letters, also previously unknown, from Salt, Wilkinson, and Bunsen to the same correspondent, which were found with others in the same bundle of Sir William's papers, deposited by the latter's executor long ago with Sir Charles Newton at the British Museum. Wilkinson's letters are often amusing, and they bear witness to the untiring industry and acuteness of the English Egyptologist, who, being in Egypt and on the spot, had learnt many things, especially in the domain of Egyptian history, which were as yet hidden from Champollion in France, and remained unknown to him till he went to Egypt himself. We see, however, from Champollion's letters how remarkable was the knowledge to which the great Frenchman had already attained. They are written in his usual clear round hand, the hieroglyphs beautifully turned. Wilkinson's hieroglyphs, though less careful, shew that he had entered as fully as Champollion into the spirit of the old Egyptian writing. It is curious to compare the script of the masters with the crude attempts of the amateurs, such as Gell's copies, sent to Young and facsimiled in Leitch's edition of the latter's works, of the original screeds of Wilkinson that now lie before us. We may congratulate ourselves on the opportunity of publishing these interesting literary remains of the earliest masters of our science.

Part V of the British Museum publication of its hieroglyphic inscriptions ("Hieroglyphic Texts from Egyptian Stelae, etc., in the British Museum") has now appeared,

and contains an interesting selection of inscriptions, many of them on monuments hitherto unpublished. Among those of special importance we may mention first the funerary stele of Mentuhetep's son, Antef-âqer (XIth Dynasty), and secondly the inscribed statues of Senmut and of Menkheperrasenb, the great statesmen of the reigns of Hatshepsut and Thothmes III. These are monuments of the first importance, and are among the most outstanding of the recent acquisitions of the national Museum. The stele is a good specimen of the peculiar crude art of the early XIth Dynasty, and the inscription contains much self-praise of a style equally crude. The statues of Senmut and Menkheperrasenb are very fine, as we see from the photographs (the first publication of them) on Plate 32. The inscriptions do not tell us anything much that is new, though the titles are not always the same as those known on other monuments of these dignitaries; for instance, Menkheperrasenb is not First, but Second, Prophet of Amen here, so that the statue was evidently dedicated before his final promotion. On one statue Senmut appears nursing his charge, the Princess Neferure. We congratulate the Trustees of the British Museum upon these important acquisitions.

Among minor monuments, hitherto unpublished, which are given us in this part we note first a pretty little piece of late XIth Dynasty work, a fragment of a stele of a certain Antef, well painted in the style we know from Nebhepetre's funerary temple at Deir el-bahri. This was presented to the Museum lately by the Rt Hon. the Earl of Carnarvon. Another presentation by Lord Carnarvon is a set of four trial-pieces, two of them in fine white limestone, with inscriptions of Hatshepsut. The limestone pieces bear her throne-name, finely cut, with two hieratic lines in ink, one of which contains the name of Senmut, spelt out fully in its proper form Sen-n-Mut, Sennemut ("Brother of Mut"), which is what he ought always to be called. It is evident that the shorter spelling  is intended for this and not for "Senmut."

With these the famous inscription of Anebni is republished. Hitherto unpublished inscriptions of the same period are that of Tetiti, which contains curious titles (Pl. 25), and that of Amenuahsu, chief prophet of Mentu (Pl. 39). There are plenty of interesting smaller stelae; one, unfinished, shewing the king offering to Osiris for the deceased (Pl. 44), and two with names of naval officers of the time of Amenhetep III (Pls. 45, 46), being specially noticeable. The petition of the wives of Thebes to the Golden Hathor-cow of Deir el-bahri, published by Naville and Hall, *XIth Dyn. Temple*, iii, Pl. ix, B; p. 8, is here republished (Pl. 40) in facsimile. "Say," it runs, "O people of Thebes, noble and lowly together, every one coming to Tjesret to tell your desires to the Cow of Gold, the lady of happy life, the mistress of [Akh-asut], the lady of [the West], ... its guardian; may she give us a good child in this house, happiness, and a good husband, bringing [all good things]!" This naïve petition was inscribed on the back of a votive statuette (Brit. Mus. No. 41645).

Mr Morris Gray has been unanimously elected President of the Boston Museum of Fine Arts, in succession to the late Mr Gardiner Martin Lane whose death was announced in the last Part of the *Journal*. Mr Gray was elected a Trustee thirteen years ago, and has since served on the Finance Committee and on the Museum Committee.

In 1913 the municipal authorities of Alexandria granted funds to Dr Breccia, the Director of the Alexandria Museum, for the purpose of excavating for antiquities. The grant was made subject to the condition that the excavations should be carried on at some site in Upper Egypt where it was probable that only relics of the Graeco-Roman period, the era of Alexandria's greatest prosperity, were to be expected.

The choice made was that of Hârît, the site of the ancient town of Theadelphia, in the Fayûm, because there, in 1912, the fellaḥîn had uncovered the entrance to the temple of Sebek, the crocodile god, and also because, in 1908, M. Lefebvre had published a Greek inscription concerning this shrine.

The results of the explorations at Hârît have been most satisfactory, and the Alexandria Museum's collections have been materially enriched thereby.

On further clearing away the pylons forming the first doorway of the temple of Sebek, Dr Breccia found engraved upon the cornice an inscription stating that the stone vestibule and pylon had been dedicated in the thirty-fourth year of Ptolemy Euergetes II (B.C. 137) to the deity Pnepherōs (*P-nefer-ḥo*, "the Beautiful-Faced"), or Soknopaios, in honour of Ptolemy and his consort Cleopatra and their children, by Agathodoros and his wife Isidora, citizens of Alexandria. It is singularly appropriate that this first text found should be preserved in the modern museum of the giver's city.

Two crouching lions carved in stone were *in situ* at the entrance which led into a large outer court, around the sides of which numerous doorways opened into various apartments. Recesses also were left in places in the walls which had been covered with stucco so as to form a surface for paintings. The only one of these decorations that is in good preservation depicts a procession of Pnepherōs, who appears as a mummied crocodile bearing a crown. The god is carried by priests upon a kind of stretcher, whilst other priests, some of whom bear palms or flowers, take part in the fête. In this court two sphinxes stood at another doorway that led into a smaller chamber. Beside this entrance was found a column, bearing a Greek inscription setting forth its erection by the corporation of aquatic bird breeders, *χηνοβοσκοί*, in honour of Ptolemy X and Cleopatra III.

A third court was entered by a pyloned doorway, upon one side of which a warrior is shewn in full armour with cuirass and spear. His crowned head is surrounded by a radiated nimbus, similar to those that early Christian wall-paintings have rendered familiar to us, a decoration likely to lead to much discussion. An inscription says the fresco was dedicated by Heron Soubattos as an act of gratitude. Upon the other side is another soldier, adorned with the same symbolic nimbus, and also a representation of Pnepherōs, placed as a mummy upon a bier.

This third court opened into the principal chapel of the sanctuary, whose walls are decorated with figures of deities which are mostly effaced. A large and elaborately designed altar, which almost fills this chapel, is a most important relic of Egyptian temple-furniture. The description of the whole edifice and its contents, when published, will be that of a complete sacred edifice of the Ptolemaic period, for the inscriptions found, but not yet edited, prove it to have been erected prior to 137 B.C., and that worship was still celebrated there as late as 163 A.D.

Some explorations made in the ruins of houses adjacent to the temple brought to light a long inscription recording the grant of the privilege of asylum to two other

Theadelphia temples, those of Herakles and of Isis, so that, somewhere near by, these are to be sought for and it is to be hoped found, and their remains saved from destruction.

J. O.

All who are interested in papyrology, and particularly those who have paid special attention to the Byzantine period, will learn with great regret of the death of Jean Maspero, the son of Sir Gaston Maspero, who was killed on the 18th of February last during the French attack on Vauquois in the Argonne. Though it is only a few years since his name became known in connexion with Greek papyri (he was but twenty-nine years old at his death) he had already won for himself a leading place among the workers in this field. His *magnum opus* is, no doubt, the catalogue of the Cairo Byzantine papyri, which it is no exaggeration, in view of its importance for the history of Egypt during the Byzantine period, to call an epoch-making work. Two good-sized volumes, whose contents consist entirely of the Kôm Ishgau papyri, have already been published, but were to be followed by others. So lately as last August, after the outbreak of the war which has brought so tragical a termination to the author's career, I had from him, along with a letter announcing his departure for the front, the proofs of the first part of Volume III, again made up entirely of texts from the Kôm Ishgau find, including the Beaugé papyri, now in the Cairo Museum; but presumably we shall have to wait some time for the appearance of this part, and it is to be feared that the remainder of the catalogue will be held up indefinitely.

Besides this catalogue Jean Maspero had done a great deal of other excellent work. Not only had he published articles on the Kôm Ishgau papyri and several valuable reviews of other papyrus publications, but he brought out in 1913 an excellent volume devoted to the Byzantine army in Egypt (see *Jour. Eg. Arch.* i, p. 136); and numerous articles from his pen on other matters connected with Egyptian antiquities, particularly in Byzantine and Arab times, have appeared in various places, especially in the *Bulletin* of the Institut français. His knowledge of Arabic, an accomplishment rare among professed papyrologists, gave a special value to his work and renders his loss quite irreparable. Reference may be made in this connexion to his article "Graeco-Arabica" (above, p. 106) and to the important work in collaboration with G. Wiet, on Egyptian topography, of which the first part is noticed above (p. 104). Readers of the *Journal* will unite in sincere sympathy with Sir Gaston Maspero in his loss.

H. I. B.