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I do not understand the formation, but if the final *-s* is the pronominal suffix, a suppressed element referring to a goddess might partly explain  $\text{𓆎} \text{𓆏} \text{𓆐}$ . In any case, it would surely be rash to rest the identity of  $\text{𓆎}$  with  $\text{𓆎} \text{𓆏} \text{𓆐}$  on so hypothetical an association with the goddess of writing.

If we examine with care the examples of  $\text{𓆎} \text{𓆏} \text{𓆐}$  we shall find that a considerable number place that title at or near the conclusion of the series dealt with by Blackman in his important article (*JEA* 5, 148 ff.) on  $\text{𓆎} \text{𓆏} \text{𓆐}$  'the House of the Morning'.<sup>1</sup> The inscriptions usually begin with  $\text{𓆎} \text{𓆏} \text{𓆐}$  'Unique friend', and continue with such titles as  $\text{𓆎} \text{𓆏} \text{𓆐}$  'Chief Nekhebite',  $\text{𓆎} \text{𓆏} \text{𓆐}$  'Controller of the Palace' and  $\text{𓆎} \text{𓆏} \text{𓆐}$  'Master of the secrets of the House of the Morning'. Examples where  $\text{𓆎} \text{𓆏} \text{𓆐}$  is added to these or to some of them are Leps., *Dkm.*, II, 36, c; 86, b; Mar., *Mast.*, D 2, D 21, D 47, D 49; Steindorff, *Grab d. Ti.*, 26; Junker, *Giza II*, Fig. 18 opp. p. 150; Selim Hassan, *Excavations 1930-1931*, pp. 110, 190; Cairo 55 = Borchardt, *Statuen*, p. 49; Cairo 171 = *op. cit.*, p. 121; also the case discussed above from the pyramid of King Neweserrēt. Now Blackman has shown that the 'House of the Morning' was the place where the king's toilet was performed, and several of the associated epithets prove that they form a factually related series arranged with some regard for a consecutive order of events. There are definite grounds for thinking that the 'Chief Nekhebite' had duties connected with the royal crowns (Blackman, *op. cit.*, 149, n. 2), and so too had the  $\text{𓆎} \text{𓆏} \text{𓆐}$  'Keeper of the royal diadem' (*Wb.*, II, 256, 17)<sup>2</sup> which, as Blackman has seen (*op. cit.*, 152), belongs to the series and is at least twice (Leps., *Dkm.*, II, 36, c; Mar., *Mast.*, D 49) in close conjunction with  $\text{𓆎} \text{𓆏} \text{𓆐}$ .<sup>3</sup> Another unique epithet that points in the same direction is  $\text{𓆎} \text{𓆏} \text{𓆐}$  'beautifying Horus', *i.e.* the king, which occurs between  $\text{𓆎} \text{𓆏} \text{𓆐}$  and  $\text{𓆎} \text{𓆏} \text{𓆐}$  in the tomb of Debehni (Leps., *Dkm.*, II, 37, a).

Blackman seems to me to have overstressed the religious aspect of the House of the Morning. The temples undoubtedly possessed a chamber of that name which was the counterpart of our modern vestry, and which was used when the king himself, instead of a priest as his usual deputy, participated in the religious services. But a close scrutiny of the aforesaid series of titles makes it certain that they refer merely to the court ceremonial. The significant title  $\text{𓆎} \text{𓆏} \text{𓆐}$  'Controller of the Palace' is nearly always a constituent. Now as Blackman has not failed to point out (*op. cit.*, 160 ff.), the natural sequel to the matutinal toilet is breakfast. He does not put it exactly in those words, nor has he connected the title  $\text{𓆎} \text{𓆏} \text{𓆐}$  with the king's repasts. This is the further step that I desire to take, and the corollary to be added is that the  $\text{𓆎}$  was that part of the palace where the Pharaoh lived and had his being; here, in particular, he must have partaken of his meals, attended no doubt by his queen and family and not impossibly by other members of his household.

however, there would be the difficulty that the feminine Seshat is a very inappropriate name for a man, unless indeed it were itself a shortening for some such name as Hētep-seshat.

<sup>1</sup> In Blackman's detailed enumeration he sometimes stops short before our title, which he renders 'Supervisor of the Contributions in the House of Life', is reached; *cf.* however his Nos. 3 (β, γ), 6 (α, β), 7, 8, 11.

<sup>2</sup> The stela Brit. Mus. 101 recently re-edited in *JEA* 21, 1 ff., is interesting as combining this with other epithets connected with the king's toilet, see *op. cit.* 4, n. 2.

<sup>3</sup> The latter instance gives  $\text{𓆎}$  for *iri*, which we know to be the true reading from later variants. While Sethe's view that | in the Old Kingdom determines the pictographic character of the sign it follows is in the main undoubtedly correct, such exceptions as this urge caution. So too in a single instance of the early Fifth Dynasty we find  $\text{𓆎}$  (Junker, *op. cit.*, 147), though we know from the plural  $\text{𓆎} \text{𓆏} \text{𓆐}$  (*e.g.* Mar., *Mast.*, D 23, p. 248) and from the isolated singular  $\text{𓆎}$  (*op. cit.*, D 49, p. 312) that *hri* should be read. The note on the reading *Wb.*, III, 139, 1, should be reconsidered accordingly.

The space at my disposal makes it impossible to set forth at length the different series of titles among which  $\text{𓄎} \text{𓄏} \text{𓄐} \text{𓄑}$  occurs, but any one who will take the trouble to look up the references above given will see that this title usually occurs *after* those relating to the king's toilet, and not seldom immediately or shortly before the personal name.<sup>1</sup> This position seems to me highly significant. The toilet necessarily precedes the meal, and when the meal is over little remains to be said.

I am not sure whether the title  $\text{𓄎} \text{𓄏} \text{𓄐} \text{𓄑}$  'Administrator of Praising-Horus-at-the-front-of-heaven', which occurs almost immediately after  $\text{𓄎} \text{𓄏} \text{𓄐}$  in the tomb of Debehni (Leps., *Dkm.*, II, 37, a) and shortly before it in that of Wepemnofret (Selim Hassan, *op. cit.*, Fig. 219, opp. p. 190) may likewise have reference to the royal meal. At all events it belongs to the same series of titles, and to the latter part of it (see Mar., *Mast.*, D 2, p. 176; D 47, p. 307; D 49, p. 312), and Sethe (in Garstang, *Mahásna and Bét Khalláf*, 21) has shown that  $\text{𓄎} \text{𓄏} \text{𓄐}$  was a royal vineyard.<sup>2</sup> Hence the administrator of that vineyard may also have had the privilege of bringing its produce direct to the king's table. In more than one early inscription (Louvre B 1 and 2; Berlin 1141, 1142; see Weill, *Ile. et IIIe. dyn. ég.*, Pls. vi, vii) the title  $\text{𓄎} \text{𓄏}$ , *i.e.*  $\text{𓄎} \text{𓄏}$  'controller of the two seats', though not, I think, actually in the above-quoted series of titles, occurs in close connexion with  $\text{𓄎} \text{𓄐}$ , and the unique variant  $\text{𓄎} \text{𓄏} \text{𓄐} \text{𓄑}$  'controller of the two seats in the Mansion of Life' (Leps., *Dkm.*, II, 81) encourages us to believe that this office was connected with the throne upon which Pharaoh sat whilst eating. Since even an absolute monarch would be unlikely to occupy two chairs simultaneously, perhaps here the reference is to the respective seats of king and queen, who will have taken their meals together like any other man and wife of exalted birth; however, the usual reference of dual designations to Upper and Lower Egypt counsels caution. Another title found in company with  $\text{𓄎} \text{𓄐}$  (Junker, *op. cit.*, 159; Selim Hassan, *op. cit.*, 111) or else with  $\text{𓄎} \text{𓄏}$  (Leps., *Dkm.*, II, 81) is  $\text{𓄎} \text{𓄏}$  'Controller of the black wine-jar', which, if my translation is correct, tells its own tale.<sup>3</sup>

The above combinations would, however, lack their indispensable foundation unless it could be shown that the title  $\text{𓄎}$  was closely bound up with the notion of feasting and with the supplies for feasting. Maspero (*Études ég.*, II, 207-9) defined the function of the  $\text{𓄎}$  with rough accuracy as that of a 'maître d'hôtel', but in my opinion he went astray in envisaging  $\text{𓄎}$  as 'la chapelle du temple local qui contenait les statues du double d'un Pharaon'. The besetting sin of Egyptologists, or to speak more charitably, the inevitable result of the nature of their material, is to attribute religious or funerary import to contexts which have no need of it. It must never be forgotten that the outstanding characteristic of Egyptian ritual and belief was to set the life of the gods and the dead on precisely the same footing as the life of the living. Hence what we find enacted in religious and funerary scenes is extremely likely to have had its counterpart in any wealthy household, and particularly in that of the Pharaoh. Now Junker (*op. cit.*, 64-6) has shown with admirable clarity that Fourth Dynasty funerary repasts involved the co-operation of three officiants: (1) the  $\text{𓄎}$  *wdpw* or 'butler', who evidently derived his role from the service of the living, (2) the  $\text{𓄎}$

<sup>1</sup> The order may be disturbed by such factors as the division of the titles into columns, compare (*e.g.*) Leps., *Dkm.*, II, 36, c with *op. cit.*, II, 37, a, and no one who knows the habits of Egyptian tomb-designers would expect a rigid invariability in this respect.

<sup>2</sup> So too, before Sethe, Maspero, *Études ég.*, II, 267-9.

<sup>3</sup> Junker (*op. cit.*, 161-2) discusses this title at length. On the ground of  $\text{𓄎} \text{𓄏} \text{𓄐} \text{𓄑}$  *hk; bwt*, with which it is frequently associated, he connects the title with the cult of Hathor. But even if this conjecture holds, it need not necessarily waft us from the scene of the royal banquet, where Hathor, as the goddess of wine and music, had, as the story of Sinuhe shows, her own appropriate part to play.

*wty* or 'embalmer', who equally clearly was of funerary origin, and (3) the  $\text{𓆎}$  *hri wdb*. In his sensible discussion of the  $\text{𓆎}$  Junker weighs the possibility that the funerary function of that personage may have had nothing to do with his earthly duties. I doubt if he would have been so cautious had he realized the continuity of the series of titles studied above.

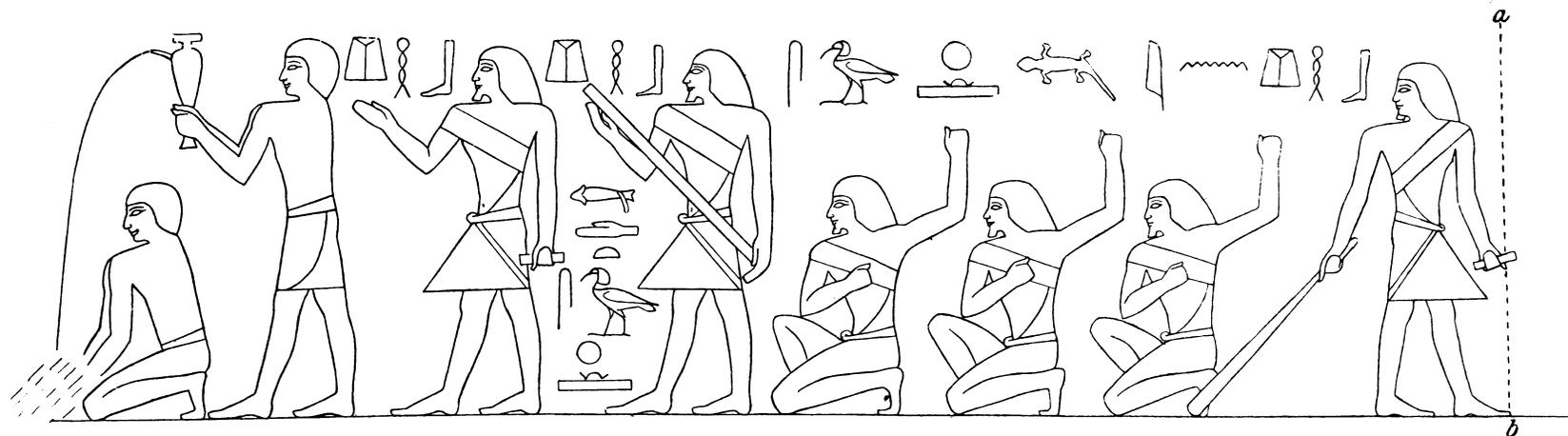
In the tombs the  $\text{𓆎}$  is usually shown (see *op. cit.*) facing the deceased noble with right arm stretched out to the level of the face (Pl. vi, 1). This is the gesture of 'calling' or of 'address', and since the verb  $\text{𓆎}$   $\text{𓆎}$  *wdb* may mean 'to change'—the primary sense in Coptic, see Crum, *Dict.*, s.v.  $\text{ⲟϣⲱⲧⲏ}$ —no less than 'to turn', I thought for a moment that  $\text{𓆎}$  might signify the servant who changed the various courses constituting the menu. That was doubtless the function indicated by the aforesaid gesture, though in the funerary application the  $\text{𓆎}$  apparently did not actually mention the items themselves, but recited the appropriate formulae punning upon their names as set forth in the *Pyramid Texts*. However, Junker observes that the legend accompanying this gesture is  $\text{𓆎}$   $\text{𓆎}$   $\text{𓆎}$  or  $\text{𓆎}$  or  $\text{𓆎}$   $\text{𓆎}$  or  $\text{𓆎}$   $\text{𓆎}$  (*op. cit.*, 65; also the detailed specification, 62–3); the words  $\text{𓆎}$   $\text{𓆎}$  are conspicuous by their absence. The conclusion to be drawn is that though the gesture  $\text{𓆎}$  represents the  $\text{𓆎}$  changing the courses and acting, in Maspero's words, as the *maître d'hôtel*, nevertheless this is not the exact function expressed in the name  $\text{𓆎}$ . As regards the reading of that title, the interpretation of  $\text{𓆎}$  as *hri* has already been justified (above p. 84, n. 3). The element  $\text{𓆎}$  is undoubtedly to be read *wdb*. Not only is *wdb* a technical term in connexion with offerings, but also the pun in the Ramesseum dramatic papyrus 125 (Sethe, *Dramatische Texte*, 227) is conclusive. There, as the officiant named  $\text{𓆎}$   $\text{𓆎}$  comes into play, the words  $\text{𓆎}$   $\text{𓆎}$   $\text{𓆎}$   $\text{𓆎}$  are spoken, being supposed to be addressed by Horus to Seth. We are not concerned with the meaning of that utterance; its only interest to us here is that it proves the reading *hri wdb*. That Sethe's attempt to interpret the title  $\text{𓆎}$  as 'with turned face' was a mistake is proved by the reading of the first element as *hri*. To take *wdb* in this title as the word for 'shore', which is the view adopted by *Wb.*, I, 409, 4 and hesitatingly also by Kees, *Kulturgeschichte*, 22,<sup>1</sup> is in the last degree improbable, since *wdb* 'shore' refers to a tract of sand rather than to cultivated fields, and if, as seems likely from the fact that the  $\text{𓆎}$  appears to have superintended the official 'counting of the cattle',<sup>2</sup> he was concerned not merely with the royal banquets, but with the supplies for the same, a sand-bank surely is a very unlikely source for the best vegetables.<sup>3</sup> For these reasons I am strongly of opinion that Junker, *op. cit.*, 65 is right in taking *wdb* in our title as the infinitive or as a *nomen actionis* from  $\text{𓆎}$   $\text{𓆎}$  in connexion with offerings—he renders 'zuwenden' or 'Zuwendung'—and this suggestion is reinforced by the fact that the single sign  $\text{𓆎}$  occurs at least twice as an abbreviation for that verb, see  $\text{𓆎}$   $\text{𓆎}$   $\text{𓆎}$  *Pyr.*, 115, c;  $\text{𓆎}$   $\text{𓆎}$  Bissing, *Gem-ni-kai*, II, Pl. 30 (see below).

Fortunately we are not without evidence to show what the verb *wdb* means in its technical funerary sense. There are two scenes (Pls. v; vi, 2) where this verb is written above an officiant at a funerary banquet. The Sixth Dynasty representation from the tomb of Kagemni (Pl. v) is more eloquent and lavish of detail than such scenes are wont to be. To the left (*op. cit.*, Pl. 27) sits the great man before a table of offerings over which, as is seen from the identical set of scenes on the opposite wall (Pls. 16–19), was once inscribed the complete *menu*, i.e. the now stereotyped longer list of offerings. Before him to the right (Pl. 29) a

<sup>1</sup> Kees formerly read the word as *ht* 'fields', see Bissing-Kees, *Untersuchungen zu den Reliefs aus dem Re-Heiligtum*, 21.

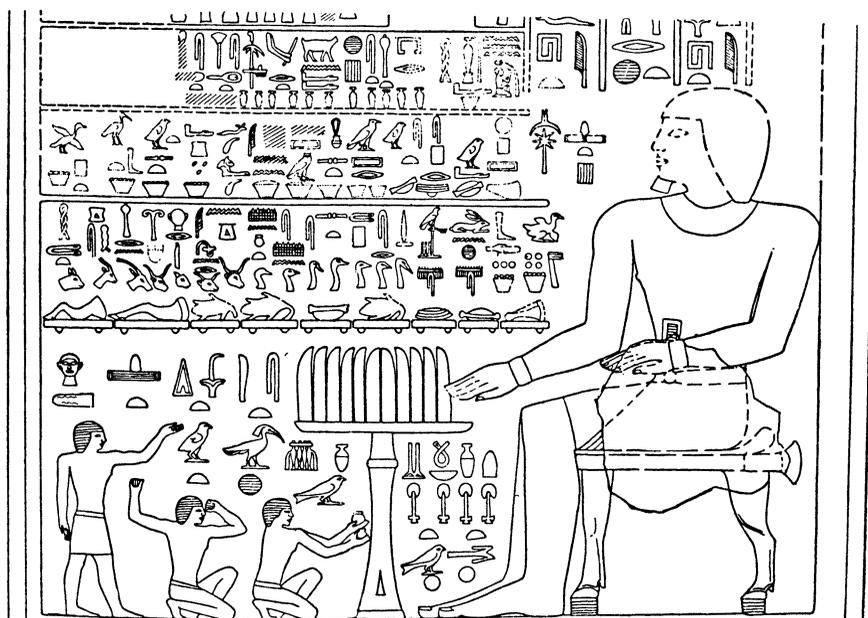
<sup>2</sup> *Op. cit.* (in the last note), 20.

<sup>3</sup> The passages quoted by Kees, *op. cit.*, 21 show at least that the 'scribes of the house of the *hri wdb*' (see below) were often simultaneously 'scribes of the fields'.

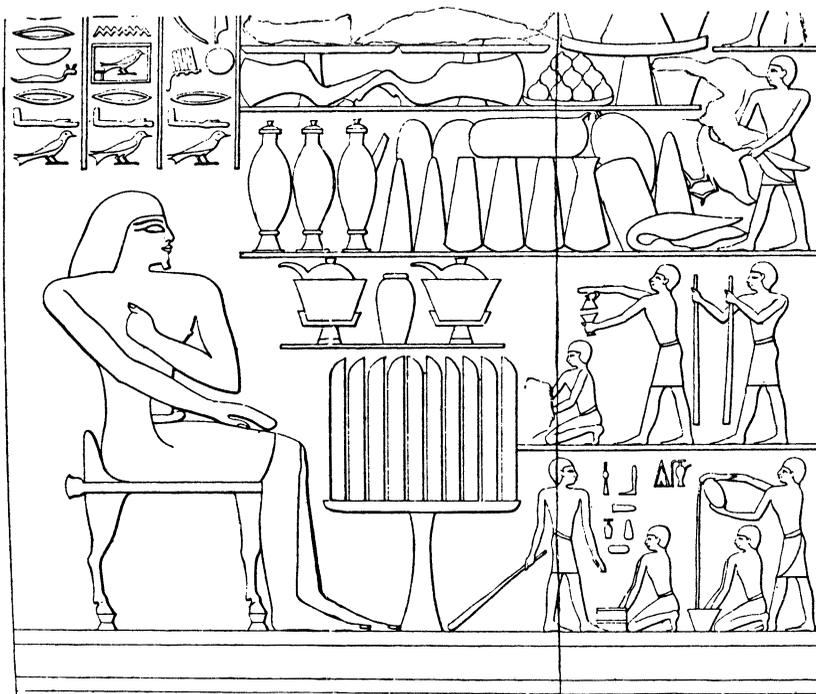


FROM THE TOMB OF KAGEMNI

Redrawn by Miss Broome from Von Bissing, *Mastaba des Gem-ni-kai*, II, Pls. 29-31, cf. Pls. 18-19



1



2

FUNERARY RITES FROM TWO FIFTH DYNASTY TOMBS

1. From the tomb of Hetpseshet, Junker, *Giza II*, p. 187, Fig. 33
2. From the tomb of Ra $\bar{c}$ w $\bar{e}$ r, Leps. *Dkm.* II, 84

priest pours water from a tall jar over the hands of a kneeling man, and the logic of the situation demands that the latter should be either Kagemni himself, or a *ka*-priest impersonating him.<sup>1</sup> For this is the rite of  'water-pouring' with which every feast began, and it cannot be doubted that the hands therein to be washed were those of the beneficiary himself, not of those attending upon him. The subsequent events follow in cinematographic fashion. Two 'lector-priests' () or it may be the same one performing his function in alternative manners, recite the appropriate spells or read them from an extended papyrus-roll. The three kneeling figures shown in the attitude  are probably echoing those spells to a breast-thumping accompaniment. The earlier counterparts to this scene, of which Pl. vi, 1 gives an example, attribute these ceremonial acts to the  *hri wdb* and to the  'embalmer' respectively. Further to the right in the tomb of Kagemni (*op. cit.*, Pl. 29, *cf.* 19) is the lector-priest again, his feet turned in the opposite direction and trailing behind him the long brush known from later texts to have been made of the *hšn*-plant. This, as indicated by the legend  'Recitation. Removing the foot', is the well-known rite performed when the ceremonies connected with the daily ritual of the dead or of the gods were brought to a close, when in fact the officiating priest left the cult-chamber.<sup>2</sup> Thus far the scenes in the tomb of Kagemni are in no way abnormal; the foot-removing priest is seen again, *e.g.* in the tomb of Ptahhotpe (Paget-Pirie, Pl. 38) and elsewhere (for references see Klebs, *Reliefs d. alten Reiches*, p. 138, n. 4; *d. mittl. Reiches*, p. 107). What is, however, entirely abnormal in Kagemni is that the figure of the departing lector-priest is followed by other figures enacting the hand-washing and the reciting of the spells all over again, only with some variation of the details (*op. cit.*, Pls. 30, 31, *cf.* too 19; redrawn thence by Miss Broome, Pl. v). How is this repetition to be explained? Hardly as a renewal of the rites before Kagemni later on the same day. The words  *wdb iht* over the first kneeling man give the clue, and the same expression  is found in the much earlier representation of the foot-removing priest shown in Pl. vi, 2. In the last-named scene the priest in question even turns his face away from the owner of the tomb, thus giving all his attention to the man kneeling in front of him, hands stretched out over a small table ready to receive the purifying flow of water. From various Old Kingdom texts it has been conjectured that *wdb iht* means 'diversion of the food-offerings' from one beneficiary to another.<sup>3</sup> We know from many sources that food-offerings laid before the gods in their temples were subsequently taken thence and used for the benefit of the dead. Surely the scene in the tomb of Kagemni must indicate that the funerary gifts laid before him—in part, no doubt, as a  from the king—were afterwards transferred to others who thus virtually became guests of his. We now understand how in the underground chamber of this same tomb the last item in the great offering-list is labelled  'An offering which the king gives. Diversion of the food-offerings'<sup>4</sup> and why elsewhere (*e.g.* Murray, *Saqqara Mastabas*, I, Pl. 18) the final items should be just those same items of hand-washing, censuring, and fumigation which opened the entire ritual. The explanation evidently is that when the food-gifts from the royal

<sup>1</sup> The latter alternative seems proved by Paget-Pirie, *Tomb of Ptahhetep*, 38, where the kneeling figure receives a proper name of his own. It is significant, however, that in Middle-Kingdom tombs the priest simply pours the water over an altar, no second officiant being present, see Newberry, *Beni Hasan*, I, Pl. 18; Davies, *Antefoker*, Pl. 28. Since the tomb-owner was dead and buried far away underground, in the funereal rite the hand-washing had either to take the semblance of a mere libation, or else to be performed upon a deputizing *ka*-priest. On the other hand, in the *depiction* of this act the tomb-owner might well have been sometimes intended.

<sup>2</sup> See Excursus II in Davies-Gardiner, *Tomb of Amenemhēt*, 93-4.

<sup>3</sup> Firth-Gunn, *Teti Pyramid Cemeteries*, p. 125.

<sup>4</sup> *Op. cit.*, p. 124.



the official who presided over the royal meals in the king's 'Mansion of Life', his living- or dining-room, was also the official in charge of the  $\text{𓆎} \text{𓆏} \text{𓆐}$ , the gifts given by the king.<sup>1</sup> It will be seen how different this conclusion is from Kees's conception of a 'Domänenverwalter' who carried on his avocation in the 'Gelehrtschule' known as the 'House of Life'.<sup>2</sup> Nor have I found much evidence which could justify Pirenne's definition of the  $\text{𓆑}$  as the official 'qui dirigera, sous les dynasties memphites, les bureaux de l'impôt',<sup>3</sup> though no doubt the king's kitchen was supplied largely from forced contributions from which, as at Coptos, a temple might be dispensed by royal decree.

II

Four times in the Pyramid Texts the Mansion of Life is named in connexion with the obscure goddess  $\text{𓆒} \text{𓆓}$  Mafdet (*Wb.*, II, 29, 6) who is said to dwell there; the epithets in question are  $\text{𓆒} \text{𓆓} \text{𓆔} \text{𓆕}$  *Pyr.*, 440, c;  $\text{𓆒} \text{𓆓} \text{𓆔} \text{𓆕}$  *Pyr.*, 677, d; 685, d; with the name of the goddess suppressed, *Pyr.*, 672, b; cf. also at Edfu, *Leps.*, *Dkm.*, IV, 46, a, 26  $\text{𓆒} \text{𓆓} \text{𓆔} \text{𓆕}$ . In all these passages this cat-like goddess is represented as killing a snake with her paw, and the context is a spell for protection against serpents. In the Pyramid Texts the spell is of course applied to the protection of the dead king, but it seems very likely that this application is secondary and that the original intention of the spell was to benefit the living Pharaoh. If so,  $\text{𓆒} \text{𓆓}$  may here once again designate nothing more than the living-rooms of the royal palace, and the goddess will represent either a real or imaginary creature kept for the purpose of hunting venomous snakes. One thinks of the mongoose, of which, as Dr. Fraser of the Natural History Museum tells me, many mummified specimens are found in that Museum mixed up with the mummified cats. It is a serious difficulty that Mafdet as depicted on a very ancient monument (Petrie, *Royal Tombs*, I, Pl. 7, 4 recognized as part of *op. cit.*, II, Pl. 7, 10<sup>4</sup> by Sethe in Borchardt, *Sahure*, II, 78) looks more like a cat (so Schäfer) or panther (so Sethe) than a mongoose; and, as Faulkner suggests, does not a mongoose kill rather with its mouth than with its claws? On the other hand, the equally early representation (*op. cit.*, II, Pl. 7, 7; cf. Palermo Stone, *rt.*, 3, 13) of the animal running up a  $\text{𓆑}$ -sign is passably like a mongoose.<sup>5</sup> Miss Broome and Miss Calverley tell me, however, that their cat at

to the land-designation *ldb*. We must bear in mind that in the Middle Kingdom the officer connected with the Royal Table was known as  $\text{𓆒} \text{𓆓} \text{𓆔} \text{𓆕}$   $\text{𓆒} \text{𓆓} \text{𓆔} \text{𓆕}$ , apparently *wrtw n tt hks* (Lange-Schäfer, *Grab- und Denksteine*, III, 55-6), the correlative term for the recipient being  $\text{𓆒} \text{𓆓} \text{𓆔} \text{𓆕}$   $\text{𓆒} \text{𓆓} \text{𓆔} \text{𓆕}$  (*op. cit.*, 53).

<sup>1</sup> Junker, *op. cit.*, 76 quotes with qualified favour Sethe's view (*Dramat. Texte*, 209, n. 1) that this expression originally meant 'der König sei gnädig und gebe'. I fail to find a particle of evidence for the notion that this phrase ever incorporated a wish, and the said interpretation ignores the connexion with *htp niswt* and *htp wsh* upon which Junker himself (p. 77) lays stress. In translating *htp* as 'boon' rather than 'food-offering' (Davies-Gardiner, *op. cit.*, 80) I had in view the fact that good burial, &c., are sometimes intended by the gift, but I would now admit that the Egyptian might have said 'offering' while he meant a good burial. For the word-order *htp (r)di(w) niswt* my philological account (*loc. cit.*) overlooked *Pyr.*, 1651, which proves it. Otherwise there is hardly a word which I should wish to alter in what I there wrote. Sethe seems to have underrated the importance of the conception of food-transference to which the present article is mainly devoted, and his explanation of the variant  $\text{𓆒} \text{𓆓} \text{𓆔} \text{𓆕}$  *Pyr.*, 1019 as containing the *w* of the *sdm.f* form before nominal subject is very improbable. I should now describe the form *rdiw* rather as a perfective passive participle than as a relative form. The original sense of the expression, as I now see it, is to be sought in the words of the *hri wdb* as he stands before the recipient of the royal gift, alive or dead; what he says is 'An offering given by the King', a virtual predicate to the present he brings with him.

<sup>2</sup> Kees, *Kulturgeschichte*, 22, 190-1.

<sup>3</sup> Pirenne, *Histoire des institutions*, I, 122, 162, n. 5.

<sup>4</sup> Note the interesting fact that here Mafdet is pictorially represented as 'lady of the Mansion of Life'.

<sup>5</sup> In particular, the legs are not those of either a cat or a panther.



O Thoth, carry off him who has injured<sup>1</sup> Osiris; fetch him who has spoken evilly against the name of K. Put thou him<sup>2</sup> into thy hand (*four times*); let not thyself be separated from him!<sup>3</sup> Beware! be not separated from him!' If this is a rite of washing the King's hands the spell perhaps identifies the King's slanderers with the water poured over (and into) his hands.

B. G.

<sup>1</sup> So Sethe in *ZÄS* 54, 31. Sethe does not, however, refer to this passage in his discussion of *šw* in *Übers. u. Komm. z. d. . . . Pyramidentexten*, to § 611, *a-b*. However, to take *šw* here as 'him' would be difficult, since there is no possible antecedent.

<sup>2</sup> Or 'I put him for thee'.

<sup>3</sup> Similarly of Seth, *Pyr.*, § 642, *b*; *cf.* § 43, *a*.