PART III

After reasonable investigation, this material has been reproduced in reliance on Part III of the Australian Copyright Act 1968. The electronic form of this material is Copyright Macquarie University, Sydney.

Please contact the Macquarie University Copyright Unit with inquiries
www.copyright.mq.edu.au
S. Birch, I
On a Tablet in the British Museum
relating to two Architect
(TSBA & 1883)
ON A TABLET IN THE BRITISH MUSEUM RELATING TO TWG ARCHITECTS.

By S. Bench, LL.D., D.C.L.

Read 1st February, 1881.

The tablet which is the subject of the present paper is in the shape of a pylon or pylon, with the cornice of palm leaves, and with the usual hemispherical moulding at the sides. It is of a dark grey granite. Tablets of this material and shape are unusual, most of the sepulchral tablets being of calcareous stone, rounded at the top, and rectangular cornices ornamented with a cornice, being the exception. It is of the period of Amenophis III, of the XVIIIth dynasty, the person for whom it was constructed having worked at the temple of Amen for that monarch, and probably having died in his reign or that of his successor. The tablet which is in the British Museum was bought at the sale of S. Anastasia, at Paris, in 1857, and was No. 62 of the sale catalogue.

At all periods sepulchral tablets or tombstones were used by the ancient Egyptians; they were deposited often inside the sepulchres, but certain papyri are represented outside the doors of the tombs, and often accompanied by the small obelisks which adorned the sepulchres.

The object of these tablets was to record a certain prayer or formula for the dead, which their inscriptions occasionally

Vol. VIII. 10
On a Tablet in the British Museum

invite the passer by to recite to certain deities, generally the sepulchral or chthonic gods. These inscriptions also occasionally mention the virtues and labours of the dead. It is this part of the tablets which interests them with a certain interest, for although they are by no means biographies, they often give a slight sketch of the official posts successively held by the deceased, and other points of historical or political interest. The tablets indeed have many other points of interest, and vary according to the period at which they were made. At the earliest age they are nearly covered with inscriptions, and the figures introduced into them are the deceased alone, or the deceased together with relations receiving adorations, libations, and prayers from other members of his family. At the time of the XIIth and XIIIth dynasties the tablets or tablets are not only covered with inscriptions, but the figures of the deceased introduced as pictures or ornament increase in number, and the texts become more copious in their religious formulae, while the inscriptions often contain information as to the occupation, merits, and duties of the deceased, especially if an officer of high court. The language varies also, according to the period, that of the first age to the VIIIth dynasty being remarkably concise, resembling the formula of the tombs in the absence of certain parts of the formula, especially of the expression relative to "giving," to the deities, which always occurs at a later period, and is constant at the XIIIth dynasty. The tablets of the XVIIIth dynasty represent the deceased in adoration: to sepulchral deities, although ancestral worship still appears, and the figures are distinguished by the appearance of the cone on the head of the person represented in the sculpture or pictures, the use of the form ḫn in the dedication, and the absence of the expression of the form Osiris or Osirian before the name of the deceased. While, also, the tablets for sepulchral purposes prior to the XVIIIth dynasty are only ornamented with sculptures representing ancestral worship, at this later dynasty the adoration of deities by the deceased appears, and continues till the fall of Egypt. It may, in fact, be considered that the XVIIIth dynasty marks an important epoch in the religious development of the country and the rise of the
sepulchral honours rendered to the chthonic deities, especially Osiris and the solar myths of the Karneter, or hek, in the main picture. Of course great difference of art distinguishes the tablets of the XVIIIth from those of the XIXth and XXth dynasties, but the same general principles prevail. Although the use of tablets continued under the XXIst and subsequent dynasties till the Roman period, sepulchral tablets are much rarer after the XXth. At the Ptolemaic period the tablets abound in personal details—the age attained by the dead, and the time occupied by embalming—till, under the Romans, in addition to bas-reliefs imitating Greek art, and the substitution of demotic for hieroglyphs under the Ptolemies, the Greek language ultimately replaced the Egyptian.

The present tablet is for two architects, or, as they are called in the inscriptions, “superintendents of works,” an office held frequently by persons of high rank in the hierarchy. They were twin brothers, born of course on the same day, and were attached to the constructions of the shrine and temple of Amen of that part of Thebes called Southern Ap, supposed to be Karnak, one having charge of the western or right hand of the temple, the other of the eastern or left hand of the same edifice. Both are represented in the tablet, and one survived the other, apparently Har, who seems to have died at an old age, and to have been buried at Gournah.

Many names of architects of the earlier dynasties have been preserved, and nine have been given by Brugsch in his History as anterior to the XITH dynasty, under whom several other were fet or “architects” have been published, and their genealogies have been supposed to throw light upon the Egyptian chronology. Other persons not called mer hat also appear to have exercised architectural functions, and Teta, under the IVth dynasty, appears on his tomb at the age of Khefrin or Chefrin, with a level or compasses in his hand. It is however difficult to trace the whole history of Egyptian architects from the monuments, as there are gaps in the succession.

This tablet is a contribution to the history of the XVIIIth dynasty, as the two architects worked for Amenophis III,
and evidently in the middle of the reign; and it is remarkable to find the queen Nefer-ari, who is better known as Ashmes-
Nefer-ari, the wife of Amasis I, and mother of Amenas I, elevated to the rank of the gods, and able to confer "the
delicious breath of the North wind" and "water and wine" to the deceased. It is also to be noticed that on this tablet
the padding of the twin architects is not mentioned. As some ambiguity might arise about Suti and Har being two
personages, that is dissipated by the expression in the 19th line, where the phrase of "we were over the construction of
the memorial monuments of Thebes" implies that the two had been jointly employed. The dedications are to the usual
sepolchral deities, and are accompanied by a long and rather obscure address to the god Amen, difficult in many portions
to understand, but showing that the monuments were set up before the rise of the disk horned at Thebes, or the close of
the reign of Amenophis I—at all events, while the elevation to Amen. Ra secured official favour at the Egyptian Court.

The inscriptions in the horizontal lines above the tablet are as follows: "Act of homage to Amen. Ra, who gives sepul-
chral meals in Southern An to the ls (or ghost) of the superintendent of works of Amen in Apt or Karnak, to Suti
justified." "An act of homage to Mut, mistress of the Heaven, who gives all good and pass things to the ls of the superin-
tendent of all the works of the South, Suti justified"; and a third "act of homage to Athor, regent of the Cemetery, who
gives a good life placed on earth to the ls of the superin-
tendent of Amen in Southern Thebes, Suti justified." On the other side are three similar dedications.

"An act of homage to Athor, resident in Uas or Western Thebes, who gives all that appears in presence on the altar
daily to the ls of the superintendent of works of Amen in Thebes, Har justified." Then, "An act of homage to Khonsu,
who gives all sweet and delicious things to the ls of the superintendent of all the works of the king in the district of the
South, Har justified." Then again, another "Act of homage to Athor, resident in Uas or Western Thebes, who
grants to receive the cakes (amen) in the temple to the ls of

1 Correctly worded mwy in some instances, mayrw-f in the passage form.
the superintendent of works of Amen in Southern Apt, or Karnak, Har justified."

Similar ideas are expressed by the vertical lines, three in number, at each side. These on the right side are three dedications, the first, "An act of homage to Harakakh, Horus in the Heaven, or Harakh, lord of the Heaven, who grants to see the solar orb and behold the Moon, as when on earth, to the ks of the superintendent of the works of Amen in Southern Thebes, Har justified, like the Sun." The second dedication is "An act of homage to Amun," or Amón, "who gives a good funeral after old age, and a sepulture in the West of Western Thebes, to the ks for the superintendent of all the works of the king in the district of the South, Har justified, like Amun." The third act of homage is to Nofertari, or Akhnatun, "the queen and mother of Amemopli L. of the XVIIIth dynasty, who gives the delicious breath of the North wind, libations of pure water and wine, which come before to the ks as the superintendent of works of Amen in Southern Apt, or Karnak, Har justified to the divine wife." Beneath these dedications is a figure of Sar, draped in the usual manner and wearing the crown on his head, a kind of costume which marks the period, seated before a table of offerings facing to the right. The crown was not always worn in sepulchral scenes, and it appears in civil life; although not restricted, it often appears on the heads of females when absent from those of men. It first is seen at the time of the XVIIIth dynasty, worn by persons adoring the deified Amemopli L. and then as a simple cone (a) red or yellow at the top (b) (c), and on other monuments of the reign of Amemopli X., also at the time of Khnumhotep. It continues through the XIXth dynasty, and the XXth of the age of Ramesses III. The forms (a) with spikes a later, as (d), perhaps of the XXIIth and XXIIIth dynasties, and appears

1 By aid of Mr. Rhind I shall be enabled hereafter to give the variants of forms from the XVIIIth dynasty in the time of the Ramessides. They bore probably a mode of chewing the hair, or mode of artificial hair. None have been found.

2 Sherif, Ägyptische Inschriften, II. 7. Osiris, British Museum, No. 6962.


4 Karnak, Mem. div., Pits. 26, Leuretn, III Pits, Pits. 4.

5 Leuretn, Mem. II Pits, Pits. 9.

6 Sherif, loc. cit., VII, Pits. 22.
On a Tablet in the British Museum

on the head of a woman named Bakrana (Eocchoris) of the XXVth dynasty, and in the British Museum on monuments of the XXVth dynasty.1

To the left are three similar dedications, ale in three vertical lines. The first an act of homage to Osiris, . . . . "who give all things which appear upon the tables before the hand of Osiris to the kas of the superintendent of public works of Amen in Southern Ap or Karkas, Sati [erased] justified like," or "to Osiris." The second dedication is "An act of adoration to Socharis Osiris, lord of the sepulchral chest, who grants to give in and out of the Karmetier or Hades, and the soul (kt) not to be hindered," or turned back, "from what it desires, the kas of the superintendent of all the works of the king in Southern An or Hermontia, Sati [erased] justified to," or "like Sokar." The third and last is "An act of homage to Isis, the divine mother, who grants to receive the passage" at the edge of the gap (pope) of the Horizon by the order of the great god, to the kas of the superintendent of the works of Amen in Southern Ap," or Karkas, "Sati justified to Isis."

Underneath the deceased whose form is partly erased, is represented, draped as Har, seated likewise on a chair and having a table of offerings before him, with a similar table, and having inscribed in the area above his head, "all things which appear before." Before proceeding farther with this part of the tablet, attention must be called to the expression ḫa or ḫa, which has attracted lately so much the attention of Egyptologists,2 and has been supposed to be the genitive, sibilous or nasous, of the dead, and to have led a special worship with a priest attached to it. Dr. Hincks, from a comparison of dated and other tablets, was the first to point out that the ḫa is not mentioned on these sepulchral monuments till the close of the XIth dynasty, and that anterior to that period all the gifts of the gods were made to the person direct. After the XIth dynasty the ḫa is always mentioned, and according to the recent explanation in reference to future conditions of the

1 Mariette, Mon. Assyr., PI. 47. 2 Ueb.
dead, and not in the sense of "reception" instead of personal- ity"; the phrase having been translated formerly "for the reception" of the deceased, or for him to receive.

The things granted by the gods to the ka are chiefly such as appertain to the living mortal, food of various kinds, all good and sweet things, and the usual bill of fare of an Egyptian repast; and also to behold the sun and moon; and also, what is remarkable, a long life while on earth and a funeral after a good old age, not to mention that the soul should not be deprived of what it desires: ideas scarcely applicable to another kind of spiritual existence separated from the present, such as the ka has been supposed to be, although such gifts would be very appropriate to the human being con- sidered in its individuality before and after death, but scarcely applicable to the more ethereal silhouette of the mortal.

There is not, however, time to enter upon a full discussion of the ka here, although it is evident some of the romantic notions attributed to it are not proved by the texts. The whole of the psychological question of the ka requires an exhaustive monumental inquiry, as well as its relation to the mortal; for while it is evident that the gods could have appropriately given old age and burial to a deceased mortal, such gifts as to go in and out of the Hades were only possible for the dead and to the deceased; while gifts of food and drink, sweet air of the North wind, and other material benefits, were more available for the deceased in a state of resurrection in the mortal frame, although the soul participated in the same. Is the sense of the verb "to give" in these texts past, present, or future? Probably future. As this tablet is of the time of the XVIIIth dynasty, it is necessary to remark that the term Osirian or Osrian is not prefixed to the name of the deceased; and here it is important to mark that as the notice of the ka is not introduced till the XIId dynasty, that of Osiris as applied to the dead does not appear till the XIXth. It would, in fact, be difficult to find a tablet of the XVIIIth dynasty in which the form Osirian or Osiris is applied to an individual, other than a monarch, prior to the XIXth dynasty, although monarchs were specially honoured with the appella-

1 Brugsch, Winterbuch, Pt. V, p. 47, translates ka by person.
tion as early as the IVth, supposing the wooden coifs found in the third pyramid to belong to the monarch Mycerinus. The discoidal discs of tablets of the XVIIth dynasty are the representations of discs on the sepulchral tablets.

In the middle of the tablet is the representation of a tablet, ḫヌt, having outside, in the square depression, the two symbolical eyes, st, emblem of Horus; on the upper part of the tablet is the Nut, or Good Demon, represented as a winged disk with horns. The scene or picture is divided into two compartments, representing adorations to the gods Amen or Osiris, and Amun or Anubis, by Har or Horus, and Suti or Sekhmet. At the top and left side of the tablet stands Osiris, wearing the crown, ankh, crowning, the collar, saā, and the crowns or nemes of a collar; holding by both hands, which emerge from the bandages, the sceptre, s. The figure of Suti, which is in adoration, is entirely chiselled out, and there only remains his name and titles, or rather Tele or Nebu, the meaning being the equivalent of ḫヌt, or tablet. The inscriptions in this portion read: "Osiris, the great god, ruler universal," and "the making of adorations to Osiris and prostrations to him who is resident in the west by the superintendent of the works of Amen Suti." Suti is followed by the figure of a female wearing a cope on her head, draped, and lifting her hands in adoration to Osiris. Before Osiris is the usual altar holding the water-vessels, with cover and papyrus flowers; on the other side is the god Amun, or Anubis, jackal-headed, wearing the collar, ḫヌt, and the tuat, s, in a similar attitude, holding a sceptre, s, in his left hand, and an emblem of life in his right. The figure of Har, who stood adoring him, is erased, as also that of the female who accompanies him; the scene represents the same subject as the former.

In the area the inscriptions read: "Amun, attached to the embalming and the making of adorations to Amun or Anubis, and prostrations to him who is attached to the embalming, by the superintendent of the public works of Amen, Har." Below this part of the subject are twenty lines of hieroglyphs, adorations to Amen Re.
Relating to Two Architects.

(1): Tnu.t ənun ʃetf əb f m
Adoration to Ammon when he shines as

Haren ʃet ən mer qatu en Ammon
Har-archas by the superintendent (of) works of Ammon

Suti mer qatu n Ammon Har
Suti and the superintendent of works of Ammon Har

tet sen tøset k tis ʃetfor n ra neh ənən say they
Hail thou Son goodness of every-day shining (in)

(2): Tnu.t nen ar f abu ḫepera urt m
the Morn not is made occasion happens rest by

qatu sata k en her nen səset sam
the works raise thy from a face not known the gidding

nen su ma ḫamma k ḫth ut nɛt k
not is it like beams thy, opened forest thou

hā k mesu nentti mesu-šu f on her f
siyuθ eky shapyet not born is he alone in his turns

1 Jansmaar, Herod.
2 Copper, gish, bases, have been conjectured, but either is very improbable.
passing for ages the path in millions having his form

(4)

ma šem k ma šem her-t sobru kum k
so are the rays as rays above more beautiful thy colour

r amen n e k pe her neb her
then its shin thou converseth the heaven all faces in

maa k n'en k amen ut m her
seeing that thou goest hidden from face their given thee

sasut ma-t rut niqt k kar xent k
the morning the rays strong precedent thou, having holiness thine

hru kedu kept k naten atra n
day little thou puddlest the road of atoms in

(h). 3

hisa šamun at hru k kar k
millions hundreds of
moments day thine having thee

(5)

mari s hطب k šem k umši khar ma-t-en
receiving it thy peace goest thou the hours the night also
to endure
relating to Two Architects.

mammas muk su nen kheper ah m
then hast accumulated them not happened departure from

qet k had neb nen sen am k
works these eye every see they by then

neu sam sen xet htp qet k maa sen k
not stay they when rests majority shine brighter thou than

then thou hast su k ah s maa sout
the rise of the morning lights thy passed sight has it

(8)

hetep k m manu xet qet sen ma
restest thou in ocean then sleep they like the

nyur maq a net k at en hur
conditions of the dead ah hail thou disk of the day

qan tem aw any sen bak
creator of created things giving life their hawk

(9)
sa sab su neb xet pesu su taf
great divested planes all search elevating himself

Instead of "", Pierce.
On a Tablet in the British Museum

forming self not born is he Horus amulet in the heart the Ether made has he rejoicings from rising

n hotep f matt neb f n qam to setting his also modelling of the production

sute x-amun Amen ammi ti ta ta of the suit Chnum hiding his rays take the countries

m ia ur naas Mut yut from the greatest to the least Mut the glory

(11). neteru rut abu uah na ur rut (of) gods and men workman devoted great very strong

m an' e tenu tenu men hu qani in actions her not numbered the cattle driving victorious

hu heq nr f ab sem sr driving wild animals his boars their making
On a Tablet in the British Museum

hail n ubr f nb r trmn f venerating to raising his day every to adore him
mer qat Sutl mer qat
the superintendent of works Santiago the superintendent works

(15). Har t'et f m apr
Har says he I (was) chief in eel
k mer qat n xem k mati thy superintendent of works in shrine thy appointed
yruk ns-k nbh ta ta made to thee the son lord of the two countries
na nbh a xa

(15). rex yu top a ama xerp qamqan I watch head my I was made superintendent prevailing
m n wb n k qat a of monuments thy making true of heart thy was I

* Pietro, p. 11 (foot)
* Pietro.
acon the enemy. In the air. I saw him. I was the one who attacked him. I was the one who killed him. I was the one who won.
On a Tablet in the British Museum:

Har ... m ḫrtp her sem an r

Hear (any) was I superintending at the West was he

her ... n hr ḫrtp men ur

at the East were we in superintending the monuments great

(20).

m ḫpt her ḫrnt n Us śr k Sī Amn

in Thebes in the midst of W. Thebes the city of Amon

(No Amon)

N ak nā haśl m nū k ʿr ʿr

greet thou to me an old age in city thy made me

N ak nūl ṣīr ḫm m ḫrnt k samta hr ānḫet abt ḫetop at som-

through goodness thy a funeral in West a place of content United

(21).

s m ḫm nūl ṣīr m ḫrnt t ak nā

am I to the favoured going in peace then given to me

ān ḫḫt ṣīn tāʾ tī wḥmtu

break delicious when moved having the crowning 1

br n lāb ukā

the day of the festival called ukā.

They read—

1. Adoration to Amen-Ra when he shines as Haremhabu or Harmes-her, from the scribe of the works of Amen-Ra, and the superintendent of the works of Amen-Ra Her, who say, Hail Ra continuing daily shining

2. morning, neither making delay nor making cessation in the work of thy beams above, nothing is known like their gliding; there is not anything like thy rays; nothing is like the gliding of thy rays

3. unfolded is thy gleaming, thou thyself producing that which was not produced, alone in its turn, over passing, going alone for millions, who has its passage

4. like thy beams, like the rays above, more beautiful are thy colours than the skin, thou goest above, all faces behold thee, thou goest hidden from them

5. the morning is given to thee daily to renew, thou goest along making thy passage, when the day lessens thou gainest stars billion and millions

6. in the daily course having thee in its passage, making thee at rest, thou hast stayed the beam of the night as if thou hadst multiplied them, there happened not any failure in the work thou hast done all eyes

7. they behold thee, they do not move while thy majesty is at rest at thou wakest up at the rise of the morning thou illuminest, thy beams open the eyes;

8. thou art at rest in the ocean, when they slope as it were, half orb of day, creator of mankind, making their life the great the dead;

9. having all plumes varied, making himself to be transported above, forming himself who has not been born, the elder Horus dwelling in the midst of the Nu or Ether, who has given

10. joy from his rising to his setting, as it were, moulding the creation of the doors the Chapto hiding the rays, taking the worlds from the greatest to the least, the glorious mother

11. of the gods and men of the West workman very greatly attached to her innumerable actions, not suturing its gazelles in their hair, making

Ves. VIII. 11
12. them to live, Kheper brings each that has been born, elevating his beauty from the bottom of the Na or Zeder, illuminating the world with his orb, the matter of the two countries making himself;
13. he is seen the sole lord leading forth the countries daily, beholding those treading on earth, making the heaven to shine by his forms, making times and months, hot as he wishes;
14. cold as he wishes, he makes the limbs weak, he chars them. Every land delights at his rising daily in adoring him. The superintendent of works Seth, the superintendent of works.
15. Har. He says, I was the chief in thy chapels, the superintendent of works in thy chapel regulating what they honored Son Neb-ma-Ha, Amenophis III, the giver of life. Aid for thee. Gave my lord to superintendent thy memorial buildings.
16. I watched with my head I made to be consecrated, and worked thy monuments, doing what was true to thy heart. I knew to satisfy thee by truth, magnifying thee on earth.
17. I did it magnifying thee, giving thou my favour on earth in Apet or Karnak. I was in thy service when thou wast crowned, I was true, hating falsehood.
18. not content through all the words of the signed speech, except a brother likewise: acquiesced in his plans as he came forth from the womb with me on that day.
19. The superintendent of the works of Amun in Southern Thebes, Suti (said) Har, I was presiding on the west (or right hand), he was on the east (or left hand). We were presiding over the great memorial monuments
20. in Apet within Upper, Western Thebes, the No Amun (or city of Amun), thou gavest me an old age in thy city, I had through thy favour a sepulture in the west of Apet peacefully.
21. I was united with the favoured, departing in peace, for thou gave me delicious air when stopped, bearing the crown the day of the festival called sise.
It will be seen from this inscription that a great deal of obscurity prevails in the text itself as to the meaning of the religious formula.

A point of interest in this inscription is its having been set up for two architects, or as they are called, near-hi, superintendents of public works, who appear to be mentioned as early as the IIIrd dynasty. Lists of these architects have been given by Lepsius, Liebstein, and Brugsch, and have been used for tests for the length of the chronological epoch. Amongst the principal and most celebrated architects are the following:—

1. Heka,1 architect of Snefru, king of the IIIrd dynasty.
2. Ankh-ka,2 architect of the same monarch.
3. Hanka,3 superintendent of the Kha-mer pyramid of the same king.
4. Porsen,4 married to a princess about IIIrd dynasty.
5. Ankh-a,5 architect of royal works about IVth dynasty.
6. Somenuet6 married to a princess, same period.
7. Khufu-hotep, king’s son-in-law, period of the IVth dynasty.
8. Khufu ashot, about the same period.
9. Meresh, about the IVth dynasty.
10. Pehemaks8 or Pahunaka, architect of Usersaf, king of the Vth dynasty.
11. Th, married to Nefertihetep.9
12. Ranefer,10 officer and architect of Tatsenka, king of the Vth dynasty.
13. Pahunaka, officer and architect of the IVth or Vth dynasty.11

---

1 Brugsch, History, p. 46.
3 Lepsius, Vorgesch. d. ugypt. Alterth., 1, M., Berlin, 1823, p. 4.
4 Brugsch, p. 49.
5 Meurer, Wissenschaft, p. 200.
6 Brugsch, p. 46.
7 This and preceding, Brugsch, Hist., p. 49.
8 Lepsius, loc. cit., p. 62.
9 Brugsch, p. 49.
11 De Rouge, p. 95.
14. Kus, an architect about that period.
15. Mer-mes-nekh, architect of the VIth dynasty. 1
16. Aminas, 2 architect of the same.
17. Al., architect of the same.
18. Harakhen, 3 or Khonar, architect about the XIth dynasty.
19. Khaperkara, 4 at the time of the XIth or XIIth dynasty.
20. Tapa, 5 an architect about XIIth or XIVth dynasties.
21. Absa, 6 royal architect.
22. Ieru, 7 architect or sculptor, XVIIIth dynasty.
23. Penah, architect of Amenophis I, Thothmes III and II.
24. Nehri, 8 architect of Thothmes III at Abydos.
25. Semnet, 9 chief architect of the queen Hatsheps (Hatzaa).
26. Men, 10 architect of Amenophis IV at Thebes-Amarna.
27. Amenhotep, 11 architect for temples of Pta and Khnum.
28. Paneir 12 or Paun, architect of Ramesses II.
29. Raun, 13 architect of temples of Arsni (Xenman) in Coptos.

Besides these is the genealogical list of architects given by Lepsius and Brugsch:

Kanefer. Perhaps of the IID dynasty.
Imhotep, of the II111rd dynasty.
Rehotep.
Bak-en-enmen.
Utah-khaasen.
Nefere-import.
Mi.
Sia-nesmen-heb.

Baum of Hor-bol, 1100 B.C.
Beige of Phankhi, 1066 B.C.

---

1 Brugsch, p. 46.
2 Ludor, Hist., p. 9.
4 G. Tablet, 163-256, British Museum.
5 Mariote, Abydos, p. 166.
6 Bruged, loc. cit.
7 Mariote, Abydos, p. 350.
8 Mariote, Abydos, p. 31.
9 Communicated by Professor Eisenlohr.
10 Ludor, p. 360.
11 Sharpe, Eg. Iss., 107.
12 Bruges, Wirdsalah (Supp.), p. 560.
13 Lamon, Mon., III, pl. 1.
14 Sharpe, Eg. Isser, p. 2.
15 In Brugge, p. 49.
Pepi. Reign of Piinotem I, 1032 B.C.
Amen-hir-zi-mesha. Menkhepera, 1000 B.C.
Nas-em-saf.
Menun.
Nas-em-saf.
Ta-heb (I).
Nas-shunn (I).
Ta-heb (II).
Nas-shunn.
Ta-heb.
Nas-shunn (III). Reign of Asechon, 766 B.C.
Taheb (III).
Nas-shunn.
Unk-at-ka Ran-ur.
Ankh-Sanetik.
Aalmes-sa-Nct.
Chnum-ab-za. 27th-30th. Darim, 480 B.C.
TABLET OF HAR AND SU11,
Superintendents of Public Works in Southern Thebes.
XVIII Dynasty, from Thebes.
In the British Museum No. 826.