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The Scarab Collection of Queen's College, Oxford

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## THE SCARAB COLLECTION OF QUEEN'S COLLEGE, OXFORD

BY ALICE GRENFELL




THIS Collection was bequeathed to Queen's College by a former Commoner of the College, Dr Robert Mason, son of Robert Mason of Hurley, Berks, miller. His father asked him, when he was a boy, what he would like to be. Young Mason replied he must take two days to consider. He then said he would like to be a gentleman. "Then," said his father, "you must go to College." So to College he went, and matriculated at St Edmund's Hall in 1807, aged 23. He came on to Queen's and took his B.A. in 1810; M.A. 1813; D.D. 1823. He died at Hurley Jan. 1841.





Dr Mason left £30,000 to Queen's College (also £40,000 to the Bodleian library) for the purchase of books.


Besides his scarabs, Egyptian papyri, stelæ, beads, ushabtis, Canopic and other jars and vases, Dr Mason gave to Queen's College several rare amulets, especially a unique one of Hapi the Nile-god made of faïence with woman-breasts to represent fertility (all were given to Queen's), as well as his Greek and Roman antiquities and a volume of beautifully executed plates of Etruscan vases. The Egyptian antiquities were formerly, as far as is known, the property of G. Belzoni, one of the earliest Egyptologists, and a friend of Dr Mason's, who unfortunately died in West Africa at the age of 45 in 1823.


The figures in brackets (1) refer to the scarabs drawn on the three plates. An asterisk is placed before the illustrative scarabs which do not belong to Queen's.


The ten symbols for the Deceased Person which are used on Queen's College scarabs, and on the illustrative scarabs, are:

 nefer;  Ka nefer (Deceased's Ka);  nefer with Ra-sign over it.






 ankh;  ankh enclosed in oval;  hes;  s, contraction of hes.

 Glorified One or Beatified Deceased.

 Kheper (Soul of Deceased).

 man (Deceased) holding giant lotus. There are other signs for Deceased not used in the Collection.

*Chief classes of scarabs dealt with in this article:*

- |  |                                      |
|--|--------------------------------------|
|   | 1. Minoan (?) and other scripts (?). |
|   | 2. Volute scarabs.                   |
|   | 3. Tied lotus, Ka, ankh.             |
|   | 4. Kheper scarabs.                   |
|   | 5. Hand scarabs.                     |
|   | 6. Sportive scarabs.                 |
|   | 7. Horus and Set scarabs.            |
|   | 8. Ram's Head scarabs.               |
|  | 9. Apis signs scarabs.               |

*Other classes, only examined cursorily:*

- a. Nub-Dad-Ra.
- b. Lion scarabs.
- c. Syrian Horse scarabs.
- d. Royal scarab.
- e. Private names.
- f. Ra in his Boat.
- g. Protected Nefers and Ankhs, etc.
- h. Deities.
- i. Uzat scarabs.

*Two Chinamen visiting Europe went to the theatre for the first time. One occupied himself with understanding the mechanism of the scenery, in which he succeeded; the other, in spite of his ignorance of the language, tried to find out the meaning of the piece.*

*This apologue shows the difference between science and religion. The meaning of the piece is what is aimed at in this article.*

Queen's College has very few worthless scarabs. All can be deciphered except (83 A), (126), (185 A), (204). In publishing the whole of a Collection of scarabs, scaraboids, cowroids, plaques, seals, inscribed amulets, etc., of 200 or more specimens, it is rare to find even a quarter of them of much interest or value; *apparently*, that is to say, for nothing is worthless to those who know. More knowledge will frequently turn a seemingly useless scarab into a great rarity which supplies important evidence to interpretation, though it is impossible to be aware beforehand of the kind of information needed to produce this desirable result.

Queen's College has no very uncommon, or even rather uncommon deities on its scarabs, but only Amen, Amen-Ra, Ptah, Thoth, Hat-hor, Thoueris, Horus, Set, Bes, Mut, Maat, Ra, Bast, Horus of Behudet, and several uræus goddesses which are all frequently to be met with. The somewhat rare, or very rare deities, Serq, Rannut, Neith, Khonsu, Apuat, Menthu, Sebek, Isis (except as an attendant uræus), An, Hapi, Shu, Nubt, a funerary form of Hathor, Tum, Ba-neb-Dad, Set-nubti, Osiris Ptah-Hapi, Horus-Anubis, Amen-Khnum, Amen-Khepera and other fused gods, all of which are to be found on scarabs, are absent from the Queen's College Collection. Osiris is hardly ever figured on scarabs as a man. I can only recall one such scarab in the British Museum, where he appears in his tall white cap with ostrich feathers, swathed as a mummy, with crook and flail, Isis and Nephthys on each side of him<sup>1</sup>. Perhaps the ancient Egyptians preferred to ask favours from a minor deity who would be more at leisure to listen to their wants. The Eastern Potentate has always had a retinue of servants and ministers, being too grand to act himself. But Osiris as a Dad sign is not very uncommon. Queen's College has four examples, (107), (124), (125), (145). In (125) and (145) the two uræi are Isis and Nephthys.

#### I. MINOAN(?) AND OTHER SCRIPTS ON SCARABS(?).

A few scarabs, scaraboids, etc., in museums and collections are covered with unknown scripts. Sometimes Egyptian hieroglyphs seem to be mingled with them. No one has worked at them, for scarabs have been despised and neglected. The class is so rare as to be easily overlooked, and the greatest public collections, such as those of Cairo Museum and the British Museum, are without them (as far as I know).

Dorow and Klapproth in *Antiquités Égyptiennes* give several examples, but without knowing that these scarabs contain writing. Vienna Museum also has some obviously unknown script on its scarabs. There is a very fine example in the Antiquarium, Munich, and one in the Fitzwilliam Museum, Cambridge. But the Hilton Price Collection, sold and dispersed in 1911, contained the best specimen of such scripts, a perfectly unique carnelian scaraboid which had two rows of what must probably be regarded as Minoan writing (1), strongly resembling that on the clay bar, P. 104<sup>a</sup>, page 172 in Vol. I of *Scripta Minoa*, 1909, by Sir Arthur Evans (2). The Antiquarium scarab above mentioned (3) has three Minoan characters on it which are also to be seen on the fourth line of a tablet found by the Italians at Haghia Triada, near Phaestos, Crete (4),


<sup>1</sup> There is also a white steatite scarab in the Ashmolean Museum with (apparently) Osiris, Isis and Horus.

It will be noticed that there is a curious Anubis-shaped animal with head turned back on both the Munich specimen and in the fourth line of the Haghia Triada tablet. It is in the attitude of the jackal on the boat-hotep-Amen (or Ra) scarabs (5).

Queen's College has two rare Minoan (?) scarabs (6) and (7). One of these has the same animal with head turned back, and both have the knobbed St Andrew's cross, two distinctly Minoan characters, the knobbed cross being found on the above-mentioned clay bar (2). The neter hieroglyph '𐀓' on (7) is also a Minoan (?) sign. (8) is a scarab from Vienna Museum with Berber writing, the same characters being found on the ancient rock inscription of Ifir'a, near Bougie, Algiers, and on a stele at Cheffia, Algeria. (9), Vienna Museum, has two characters almost exactly similar to two on an Egyptian ostrakon of the nineteenth Dynasty (1328-1205 B.C.) figured by Professor Petrie in *The Formation of the Alphabet*, 1910, (10). The Fitzwilliam Museum has a curious angular script on one of its scarabs (11), and similar linear writing is given by Dorow and Klaproth No. 1405, *Antiquités Égyptiennes* (12). Vienna has a scarab with two Cypriote signs on it (13), D. and K. have the same.

Small geometric scarabs occasionally have the Minoan cross with variations, (14) and (15). These specimens are from Queen's, one of blue glass, the other of apple green pottery. Biella Museum, Piedmont, has a clearer example, (16). This cross is also found on the back of two *uzats* in the Ashmolean Museum whose provenance is probably the Delta.

## II. VOLUTE SCARABS.








The Volute of all the spirals, meanders and scrolls, which appear mostly on Middle Kingdom scarabs is one of the chief unexplained amulets, as can be seen from numerous examples of its being used quite differently from the other spirals. Thus we find it with a Glorified One (20) in the Ashmolean Museum; also over the symbol of North and South Egypt united by the 'sam' amulet (21) Petrie, *Denderah*; with Thoueris and the 'sa' (fluid of life) guarding  (22) Rose Collection; on a Middle Kingdom official scarab at Turin Museum published by Petrie in his *Historical Scarabs*, No. 473.

What is noticeable is the frequency of the volute with scarabs connected with the Deceased. Therefore in some way this amulet must have been efficacious in the interest of the Deceased. We find two volutes underneath the Ka nefer (23) Cairo Museum; four volutes round the Kheper and two Ra-signs, Queen's College (24), the Kheper (beetle) evidently here meaning the Soul of Deceased; two volutes with the hes in the middle (25) Blanchard Collection; two volutes with the nefer having the Ra-sign over it to indicate a heavenly Deceased One (26) also Blanchard Collection; one volute between 2 ankhs in ovals (28), *Description de l'Égypte*. A rare and most valuable scarab in the Fitzwilliam Museum reads *Ra the Golden one is Lord of the Volute*. It may be of interest to note that the celebrated Minoan sarcophagus from Haghia Triada is decorated with volutes, either as an ornament or an amulet.

















Scarabs: Queen's College, Oxford.

Thus the volute accompanies

1. The Glorified as a Horus bird with uræus from his foot .
2. The ankh .
3. The Ka nefer .
4. The Kheper .
5. The hes .
6. The nefer with Ra-sign over it .
7. The ankh in an oval , all these being symbols of a Deceased Person.

The one intensely interesting divine Being to the ancient Egyptians who overshadows other figures on most of their mythological scarabs is the Deceased Person, whom they often call the *Glorified One*. He takes precedence on scarabs of all other sacred entities in the Egyptian Pantheon.

Thousands of examples represent the Deceased under his symbols , , , , , , , , , etc. The Deceased is also figured as a Horus-bird with Ra-signs and a uræus springing out of his foot  (115), Plate XXXIII. In my article *The Ka on Scarabs* published in Vol. xxxvii of the *Recueil de Travaux*, etc., 1915, a Leiden marble amulet and a passage in the papyrus of Ani are compared. The Leiden amulet has <sup>III</sup> for the Deceased, and the papyrus of Ani has    *neteru*.

The Deceased is rarely figured as an Aäkhū bird (172), Plate XXXIV, masculine, and (173), feminine, British Museum. This latter bird is more archaic and is to be found on prehistoric cylinder-seals, as is shown by Professor Petrie in his article *The Earliest Inscriptions in Ancient Egypt*, April 1914.

### III. THE TIED LOTUS, KA AND ANKH.

Queen's College has a volute in company with another unexplained symbol, the tied lotus (29), of which there are four other specimens (30), (31), (32), (33). We also find two tied Kas; one is on a cartouche amulet which is engraved on both sides (34), the other is on a Middle Kingdom scarab of Antef V (63 A). The reverse of the cartouche has the Ra-n-Ra *Ra proceeding from Ra* sacred formula so much used in

the Hyksos period. Queen's has two more examples of this formula (35) and (36). Lastly the College has a scarab of an ankh tied to two Uas sceptres (37). In the Chicago Art Institute two Uas sceptres are protecting hes (39). It will be noticed that (30) and (43) are the same design, but (30) has two tied buds.

Small lotus scarabs with or without meanders, etc., are very common. Queen's has six such specimens (38), (40), (41), (43), (44), (45); also a large lotus scarab with two deities supporting a large lotus-flower (42). I have described the different varieties of Lotus scarabs in the *Recueil de Travaux*, etc., 1910, *The Rarer Scarabs of the New Kingdom*.

#### IV. KHEPER SCARABS.




'Kheper' is used in three different senses on scarabs:

1. As meaning the god Khepera: (56) Bower Collection, *May Deceased rest like Khepera for ever, and may Ra give him the 'sa.'*

2. In its original meaning of 'becoming' and so expressing the transformations of Deceased: (57) Macgregor Collection, *In his transformations may (Deceased) circle round the roads of Bubastis.*

3. As the soul of Deceased mounting to Ra, depicted on the hypocephalus amulet (55) where the soul is rising above its coffin to go to Ra. The hieroglyph 'Ba' = soul is written behind him. Queen's has no example of usages 1 and 2, both very rare, but has four examples of usage 3 (51), (52), (53), (54). The Maat feathers and uræi heraldically placed on either side of the Kheper represent Isis and Nephthys.

Three interesting and very rare scarabs, (58) and (59) both from *Antiquités Égyptiennes* and (60) Robertson Collection, represent the soul between two divinities who are in the various postures of sitting, standing and kneeling, and evidently performing a ritual action to aid the soul to fly to Ra. In (58) the Deceased is figured as a  hes, and the escaping soul has outspread wings.

#### V. HAND SCARABS.

These are fairly common either alone, or often associated with Bes, a crocodile, and sometimes an ox-head in addition. This last arrangement was a powerful protective amulet against the crocodile.

(62) has a lion over the crocodile and a hand. The lion is the king, who is constantly figured under this symbol.

On a scarab in the Hilton Price collection (63) the king is standing over his fallen enemy.

The outstretched hand is one of the most archaic symbols of power. It is to be found on ancient cylinder-seals. It was especially used by the Carthaginians on their stelae.



## VI. SPORTIVE SCARABS.

These are uncommon. Of gods Bes, always more or less grotesque, is singled out for 'sportive' treatment (99) and (101). In (101) we see that the head of Bes is dropped down into his body and his ears are sticking out from his sides. The *tail* of animals is particularly liable to be played with, and becomes

1. A maat feather (100).
2. A uræus (104).
3. A lotus (102).
4. A 'sa' (103).

## VII. HORUS AND SET SCARABS.

Queen's College has four specimens of the rare and interesting Horus and Set variety. Three are scarabs, (158), (159), (160), and one is a beautiful blue pottery seal of careful workmanship (161). Two of these examples represent Horus and Set walking hand in hand, and the other two show Horus with Set, the latter now changed into a large uræus erect serpent wearing the Atef crown (161), or the double crown of Egypt (158).

This is the first time I have noticed an erect uræus symbolizing a male deity, for it is usually kept exclusively for goddesses. There can however be no doubt that this uræus is a god and not a goddess, for on a unique scarab figured in the *Description de l'Égypte* he wears the long pigtail (German 'Behang') proceeding from his neck (162) similar to Sutekh's or Amen's pigtail, which is never worn by a goddess or a woman.

In the Pyramid Text of Pepi I translated in the appendix of Dr Budge's *Osiris and the Egyptian Resurrection*, 1911, Vol. II, page 342, we read "Pepi is the uræus which cometh forth from Set, which carrieth off that which is brought and Pepi beareth it away and giveth himself life." Thus this uræus would be the means by which the deceased king gets life, and ordinary mortals too in due course. (158), (161), (162), (177), Biella Museum, all represent Set's uræus, which was evidently a most powerful amulet for obtaining the New Life in the *Au-delà*.

Just as on some of these scarabs and seals Set changes into a uræus, so Horus changes into a lotus with two buds, (163) late Hilton Price collection, (164) Lanzone, and (165) Leiden Museum. That there was some reason for the great amount of Lotus-worship to be found on scarabs must be admitted. It can only be explained by the lotus symbolizing some deity, which would certainly be Horus, or some sacred

Being such as the Glorified Deceased of the short chapter LXXXI of the Book of the Dead which deals with his (the Deceased's) personification as a lotus. In this cryptic chapter, to which I have already referred in an article on *The Rarer Scarabs of the New Kingdom* in the *Recueil de Travaux*, etc., Vol. xxxii the lotus is one of the forms taken by the Deceased, who refers to the god Horus in his speech, but the legends which would elucidate the incomprehensible sentences are lost to us.

A third variation is when the place of Horus is taken by a Maat feather with a very large Ra-sign over it (167). This feather means the goddess Maat, as the Queen's College small plaque (168) with Set and the feather and Ra-sign in front of him shows. An upright uræus, which is the determinative of a goddess, springs out of the feather. This arrangement is sometimes found on scarabs by itself, (166) Munich Antiquarium, Maat not being always endowed with personality. When this quality is needed to be enforced we may even have the regular signs for a goddess  $\overline{\text{O}}\text{P}$ , Petrie, *Naukratis*, Vol. I.

Besides the small plaque (168) there are two larger ones figured on Plate XXXIV; one with the maat feather and large Ra-sign (171) which belongs to the Fine Art Institute, Boston, U.S.A., and one belonging to Queen's (170) with a large maat feather and cone above, replacing the Ra-sign. Since the Boston specimen (171) is longer the design is got in on one side in its entirety, thus leaving the reverse face for a figure of Thothmes III smashing his enemy. These plaques are certainly Syrian, for gods in rows are a Syrian characteristic. Thothmes III is probably figured as the great Syrian conqueror. There must be a connexion of some kind between these plaques and (167).

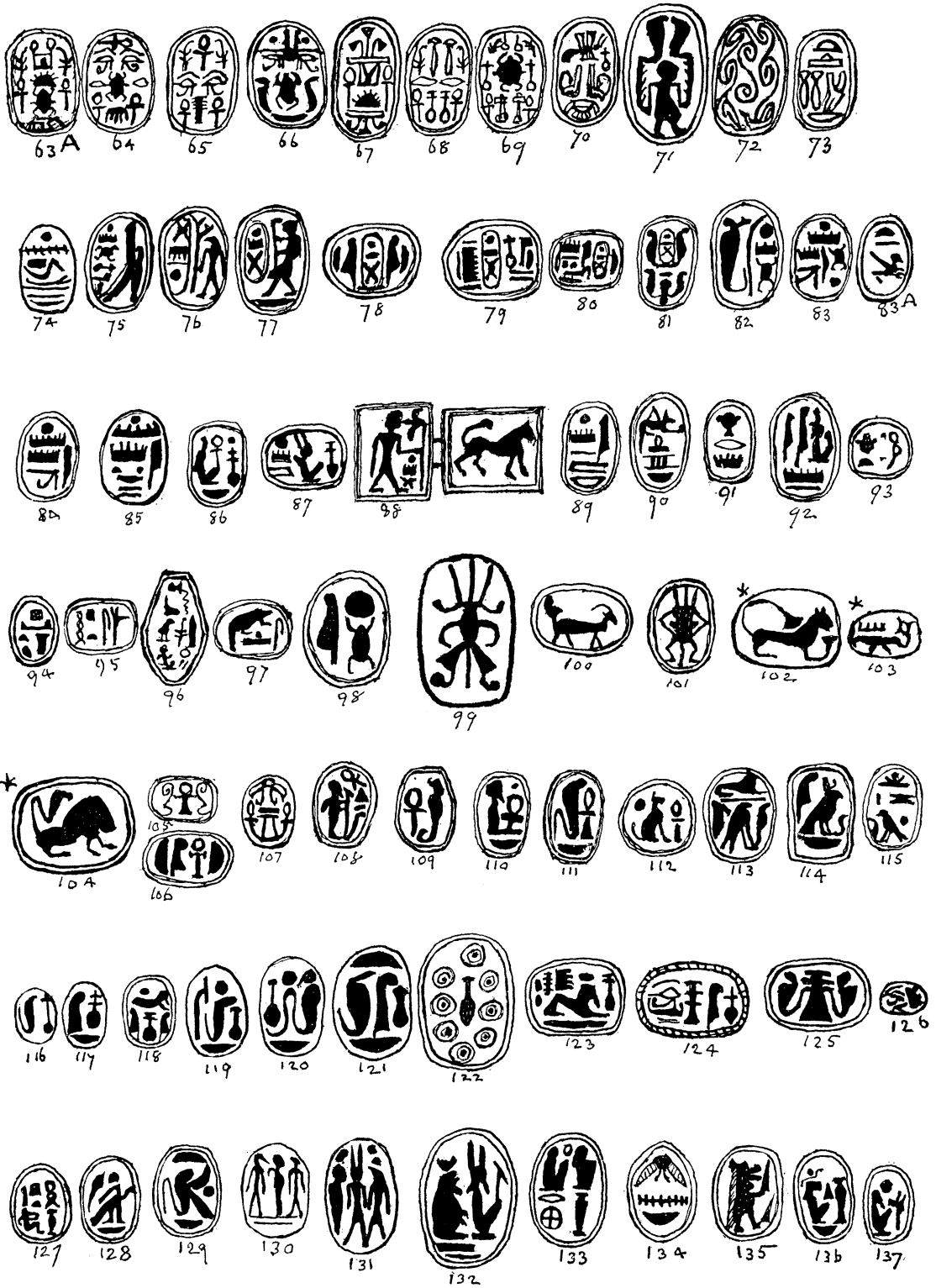
In the Book of the Dead the Deceased conceives himself pantheistically. He calls himself Ra, Osiris, Horus, Isis, Tum, the Bennu, Uazit, Khepera, Shu, etc. He uses their names like a neutral flag to deceive his enemies, so that they may think of him as one of these powerful deities, and so will be afraid to attack him.

The ancient Egyptians had no difficulty—as we might have—in imagining the Deceased as Horus and Set combined, for scarabs (159) and (160) may be a mystic representation of them as a dual personality. Horus and Set were welded into one Deity, just as Egypt—originally dual—was welded into one kingdom.

In one scene the two heads, Horus and Set, spring out of one body.

The headless variety (174) and (175) is a fourth variation. The two lines, four times repeated on (175), must be taken with the neb sign on which Set is standing, the whole meaning 'Lord of Egypt.' We know this from a scarab in the Timins Collection where the title is written in the usual way (169). Professor Sayce makes the ingenious remark that "there may have been some religious objection to representing the *face* of a god; see Exod. xxxiii, 23. In Phœnician theology 'the face of Baal' was a separate Deity."

On the whole we may take the view that the Deceased was mummified and supplied with amuletic figures of those deities whose protection he preferred, and these scarabs testify that in the XIXth Dynasty there were such persons in Syria who wished to be associated with Horus and Set.



Scarabs: Queen's College, Oxford.

## VIII. RAM'S HEAD SCARABS.

There were various sacred cities, and presumably it was advisable to go to them at times. Thus we get occasionally a scarab with two legs, Dad sign, nub and ram's head on it (188). '𓆎' is a contraction for 𓆎 𓆎 𓆎, or 𓆎 𓆎 𓆎, Mendes. Here was the sacred ram *The Life of Ra*. Ra is often figured as Nub 'The Golden One' on scarabs (see (27), Plate I), so we may translate *Go to Mendes to the (sacred) Ram of the Golden One*. This is the guardian Ram on a scarab in the Louvre (189), *Ba-neb-Dad is behind; do not fear*. (187) of a similar formation reads *Go to Thebes*.

## IX. APIS SIGNS SCARABS.

(192) is a fine scarab with the three Apis signs on it, a winged disk, a hawk with outstretched wings and a scarabæus also with expanded wings. Shrewmice too were found by Sir Gaston Maspero among the bronzes of the Serapeum which had these signs; see the article by Lefébure in *Sphinx*, Vol. VI, *Les Dieux du type Rat dans le culte égyptien*. Vienna Museum has a twin scarab to this, the hawk on it however has a white patch or disk on his breast. The Apis bull had a white patch (square) on his forehead. It is rare to get a perfect Apis scarab. Very often the cartouche of Men-Kheper-Ra replaces the hawk. The Virey Collection and Athens Museum have each a large Apis scarab with two of the signs, the winged disk being omitted. Dublin Museum has four interesting Apis scarabs (two broken) and two showing that they were used as amulets, for they have ankhs and nefers on them besides the Apis signs.

a. *Nub-Dad-Ra Scarabs.*

Queen's has two specimens of the prenomen of an unknown king, Nub-Dad-Ra (17) and (18). The Fitzwilliam Museum has also a very fine example (19). (18) is valuable because it endorses the view that Nub-Dad-Ra is the king's prenomen, since there is a *nefer* and a Ra sign which must be the Deceased who is placed under the protection of this king. The practice of placing Deceased under Royal Protection can be very fully illustrated by examples. The Egyptians always chose the most illustrious of their kings to protect them amuletically. So it is curious that the personal name of Nub-Dad-Ra is not known.



b. *Lion Scarabs.*

(47) and (49) are Lion scarabs. The lion was sacred to Horus. They were fashionable about the Hyksos period or perhaps a little later. The lion sometimes represents the king, as certainly on the reverse of plaque (88), Plate XXXIII.

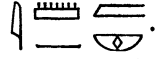
c. *Syrian Horse Scarabs.*

There are various very small scarabs to be met with in collections with horses engraved on them, (46) and (48). They evidently are non-Egyptian and come from Syria, for the Syrian cylinder-seals have the same design on them (50). The horse on larger scarabs means the king. Whether it is so on these little scarabs is uncertain.

*d. Royal Scarabs.*

Passing over the conventionalised scarabs, etc., of the Middle Kingdom we reach (74), which is a very roughly-cut scarab of Ne-Maat-Ra (Amenemhat III). The next nine scarabs, (75) to (83), are incised with the commonest of the cartouches, which forgers are fond of, *Men-Kheper-Ra*. This cartouche is of course often used purely amulectically with no reference to the king whose name it bears, and it seems to have been a powerful protective formula like the Ra-n-Ra expression already mentioned. The Queen's College specimens belong to the Thothmes III type and not to the amulectic class. (88) a plaque engraved on both sides has a man (Thothmes III) smelling a giant lotus (which denotes a Deceased Person) on one side, while the reverse has a lion; evidently both represent the king. It is noticeable that (83) *Men-Kheper-Ra the emanation of Amen-Ka* is correctly given, but (84) having the same inscription leaves out the kheper. This shows how missing hieroglyphs have to be supplied. (85) too has "Kheper" left out and also a verb, possibly 'beloved.' *Men-Kheper-Ra beloved of Amen Ra, Lord of Egypt*. (86) refers to Neb-Maat-Ra, Amenhotep III, but owing to the Ra-sign being exactly over the , which is characteristic of a Deceased Person, it may mean that the goddess Maat is guarding him. (87) has the prenomen of Seti I, Men-Maat-Ra, and a seated figure of Amen, both apparently protecting . (98) is the decidedly rare prenomen of Rameses XI, Kheper-Maat-Ra. As 'Sotep-n-Ra,' 'chosen of Ra,' is not given, it may be a private name, for the names of gods and kings were used freely by the people. It also occurs on a remarkable seal in Harrow School Museum, and on a cartouche in the Fraser Collection. Professor Petrie mentions a fourth in his collection now belonging to University College.



*e. Names of private persons.*

*Amenemheb* (89). We find this name on a stele at Leiden . It is common. The Queen's specimen of it is of a beautiful apple-green pottery and very well engraved.

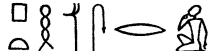
*Anpu-hotep-mer-neb* (90). Anpu and Hotep are both very common names separately. The two last syllables 'mer-neb,' *loves his lord*, may not be part of the name.

*Hor-men* (91). I have not been able to find this exact name, but names compounded with '☉' are common.

*Maat-y-men* (92). This name is on the same plan as the previous one. The Egyptians became more and more theophorous in their nomenclature in the later Dynasties.

*Netem-ab* (93). This is a woman's name and there is a variant of it on a Cairo stele,  *Sweetheart*. The Egyptians also used a corresponding name to our common one of 'Amy,' Meryt, .




*Pe-du-Bast* (94). 'The gift of Bast,' a very common name. The same construction is found with numerous other deities; 'the gift of Isis,' 'the gift of Neith,' 'the gift of Ptah,' etc.

*Ptah-user* (95). This name is also found on the false door of a tomb , London. See Lieblein.

*Su-Su* priest of Amen (96). This beautifully engraved dark green jasper scaraboid is published in Professor Petrie's *Historical Scarabs* as well as (17), (18), (24), (73), (87), (98).

*Sebek-hotep* (97). This of course is the name of several kings of the XIIIth Dynasty but it was also a very common name used by the people.


*f. Ra in his Boat Scarabs.*

The boat scarabs are a very large class and too voluminous to enter into here. Queen's has three very good examples: (155), Plate XXXIV, *Ra watches, do not fear.* (156), *Ra, the only strength.* (157), *Ra, the guardian and guide of Deceased.* (157) is not to be translated 'The good guardian and guide,' for the Timins Collection contains a rare scarab (165 A) with the  taking the place of , showing that the Deceased '' is intended.

Doubtless Ra is so often depicted in a boat because the Ra-sign is so insignificant alone; it is also used to signify sacredness and divinity, being placed over the symbols for the Dead as on (26), Plate XXXII.

On (56) Ra is used with the stroke 'I' only.

*g. Protected ankhs, nefers, hes, etc.*

(105) to (112) inclusive are protected . (108) has Ptah, a uræus (and Ra-sign over it) springing from the bottom of his sceptre, a cone and an ankh placed sideways on account of want of space. Queen's College has four designs with *cones*, (108), (136), (170), (186) all rare. It is remarkable that Belzoni, though he died nearly 100 years ago (1823) when very little was known of hieroglyphs, nevertheless interpreted rightly this sign (which he calls triangle or pyramid) as an 'offering,' in the Appendix, Vol. II of his *Recent Discoveries...in Egypt and Nubia*, 1822. He also gives the meaning to it of joy or prosperity. Ptah has it for the ankh (108), and Bast has it for the hes (136), Maat for a worshipper(?) (170), a uræus goddess has it (for the Deceased?). The origin of this cone is given in my article in Vol. xxxii, Part 7, in the *Proceedings of the Society of Biblical Archaeology*, 1910, 'Assyrian Seal-Cylinders, etc.'

(112) is Bast as a cat, a rosette pattern adorns the back.

(116) to (124) inclusive are protected nefers.

(122) nefer surrounded with concentric rings. They are a powerful amulet.

(126) is the smallest size in scarabs. It is undecipherable but an uzat can be seen on it.

(127) is a prayer. *May Ptah and Maat protect deceased, hes.*

*h. Deities.*

(128), Mut and Maat. The latter appears as a Maat feather with Ra-sign' above as on (167) and (171).

(129), Winged uræus, probably Uazit, bringing the shen?

(130) and (131) are triads of gods. (130) has Thoth, Ptah and Horus or Ra, (131) has Ptah, Amen and Horus.

(132), Thoth as an ape and Amen seated.

(133), *May (some god bring)*—the god is the figure behind—*Deceased to the city*, probably a sacred city, Abydos or Heliopolis.

(134), Horus of Behudet. This god was often placed over doorways to avert evil.

(135), Thoueris with two knives; one tied to her foot, to hew down the Deceased's enemies. This is a beautifully engraved scarab and rare.

(137), a seated god with Ra-sign and user sign.

(138), Hat-hor as a reposing cow.

(139), Amen as a walking sphinx.

(140), *Ptah the Lord*.

(141), Set and two Maat feathers, doubtless goddesses, attending on him.

(142), Amen Ra as a couchant sphinx.

(143), Amen Ra Lord of Egypt. The lotuses and buds which represent Egypt are more often doubled, to represent North and South Egypt, as on (144), Vienna Museum, which reads *Memphis the mighty the eternal mistress of N. and S. Egypt*.

(146), Maat. She is one of the commonest goddesses on scarabs as well as Bast, who seems the ordinary benefactress.

(150), Set. Very rough work—a seal.

(151), (152), (153), (154), (199), five Amen and Amen Ra scarabs, the three last very common.

(147), (148), (149), three forms of Horus who became the chief god in the later Dynasties.

The Hat-hor cowroids and plaques, etc., are common and not interesting. (178), (179), (180), (183), (184), (185), (207) retain the Hat-hor head; but (181), (182), (192), (194), (195), (196), (197), (198), (205), (208) have degenerated into paterus some of which have little resemblance to the original head of the goddess.

*i.* The Queen's uzat scarabs (190) and (191) are unimportant, though uzat scarabs are interesting and Bast is particularly connected with them. The remarkable uzat eyes in Cairo Museum have a cat and a fish inside, instead of a pupil, these standing for Bast and Isis. I have written about them in the *Recueil* in the article quoted. (200) and (202) are child scarabs. (200) has a winged uræus guarding the infant.

On the whole, though with few great rarities, the Queen's College Collection bears witness that it was chosen by a person who understood, and not by a mere amateur, as some modern collections have been.



Scarabs: Queen's College, Oxford.