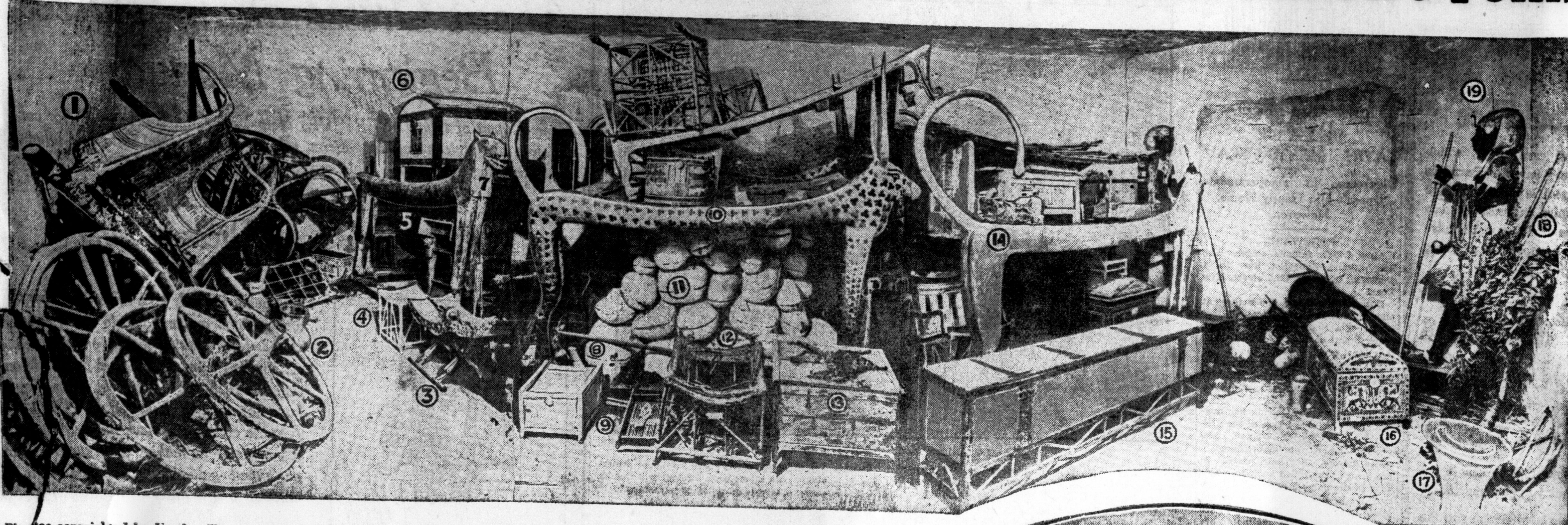


Treasures Found in Outer Chambers of Tutankhamen's Tomb



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A Canadian's Visit to The Tombs of the Kings

By DR. J. J. MIDDLETON.
HILE on the medical staff of a military hospital in Alexandria in 1916, I made a journey down the Nile as far as the first cataract at Assuan, and stopped off for a day at Luxor to see the wonderful temple of Karnak and pay a visit to the Tombs of the Kings.

Our party hired a feluka or river boat for the Nile journey, and a handsome dragoman named Abdo was in command as guide, cook and interpreter. At certain hours of the day, but particularly at sundown, Abdo went to the bow of the boat to say his prayers. Like all good Mohammedans he was ever dutiful in that respect.

"I must pray," he would remark, as the last rays of the setting sun gilded the western sky. "I must pray five times every day, or I feel bricks here," pointing to his breast and evidently meaning pinpricks of conscience. Comparing his religion with ours, Abdo said: "The British people are good people, but not religious."

He was a most interesting personality and certainly knew the ropes as to where we should go. In addition, he was an excellent cook, and while we were on the boat he prepared all the meals. Besides, up till bedtime he would entertain us with particulars about the deities and dynasties of ancient Egypt, and when his topic was exhausted he had the boatman sing.

How beautiful it was one moonlight night, as we drifted down past Kom Umbo, the old temple showing dark against the sky, and the boatman entertaining us with an Arabian love-song interspersed at intervals by a refrain starting with "Leezah, Yallah Leezah." What a delightful contrast to the scenes we had so lately witnessed at the Dardanelles! Truly, as George Bernard Shaw says in "Candida": "God has given us a world that nothing but our own foolishness keeps from being a Paradise."

Guided by Abdo we had a donkey ride from Luxor to the Tombs of the Kings. The Egyptian donkeys are large and powerful animals and can travel at a good speed. Our dragoman, fearful lest one of us should fall off, kept riding a little ahead and looking back, until suddenly his donkey tripped on one of the boulders which the ages gone may have been part of a house in royal Thebes, and he was precipitated over the horn of the saddle on to the dusty road.

When we finally got to our destination, and the donkeys had headed into the covered shed to get some hay and water, I found an army doctor of my acquaintance seated on a stone mopping his brow in the shade of an overhanging rock.

"I've just been thinking," said this medical man, "as I look at the surroundings, how nice a large schooner-full of beer would taste just off the ice."

The glories of that wonderful ruin, the temple of Karnak at Luxor, soon faded from our minds once we had started on the journey across the barren expanse of sand aptly described as "The Valley of Death," where not the slightest trace of vegetation relieves the monotony of the sea of sand.

What glorious yet dreadful isolation! Surely human ingenuity could never have devised a more regal solitude for the remains of these ancient kings of Egypt than these lonely caves among the barren, sun-scorched hills.

There, in deep tunnels under the rock, I saw where the mortal remains of Amenophis and many of his royal successors slept the sleep of the ages, and as they lived on this earth when civilization dawned, to me it seemed fitting that their mummified bodies should continue to rest in this wonderful aloofness while the world endures.

The fitting events of human life seem extremely transient and illusory, as one wanders around these haunts of men whose earthly existence is divided from ours by a span of centuries that dates back thousands of years before the Christian era, to that epoch "when time had begun to overthrow those temples, palaces and piles stupendous, of which the very ruins are tremendous."

(1) Wheels, bodies, poles, harness, and other parts of four chariots, made of various hard woods suitable for vehicular structure, covered with stucco gilt, leather work, and in certain cases ivory inlay.

(2) Four alabaster unguent vases, of unique type and beauty. The vases still contain their unguents, which in the warmth of the sun become viscous.

(3) The king's stool, made of solid ebony, inlaid with ivory, and having gold mountings. The feet of the stool are carved and inlaid to represent ducks' heads, while the seat represents the skin of an animal.

(4) Wood trellis stools, painted white, probably for a child.

(5) The king's chair or throne. This throne, covered with gold and silver and inlaid with semi-precious stones, is one of the finest specimens of Egyptian art yet brought to light. The fore part has two golden heads of lions.

(6) Large wooden casket, painted white, with vaulted lid and ebony veneer.

(7) Large royal ceremonial gilt couch, supported by animals of Typhonic type, such as are found among the demons of the underworld in ancient Egyptian mythology.

(8) Group of anointing alabaster jars, containing organic materials for the king's body.

(9) Small wooden box, painted white. By the hieratic docket upon its lid it seems to have contained the side-lock of the king.

(10) Large royal ceremonial gilt couch with supports in the form of "Hathor" cows. Stacked upon the top were bedstead, stools, wood and papyrus chair, a superbly inlaid semi-circular box, two sistra, that ring music to-day.

(11) Numerous boxes containing mummified joints of meat, haunches of gazelle, liver and trussed ducks, etc.—food for the "Ka" or soul of the king.

(12) A papyrus rush-work stool, much decayed.

(13) A painted red box with one of the king's collarettes resting on the lid and a number of falcon rings strung on a roll of linen. The contents of the box include tapestry woven fabrics, etc.

(14) Large royal ceremonial gilt couch with supports in the form of lions. Upon this were stacked a bedstead, caskets, ornamental stands for small torches (the first ever discovered), and other objects. Below were a chair, stools, shrines containing emblems of the underworld, and a magnificent casket, inlaid with ivory and ebony.

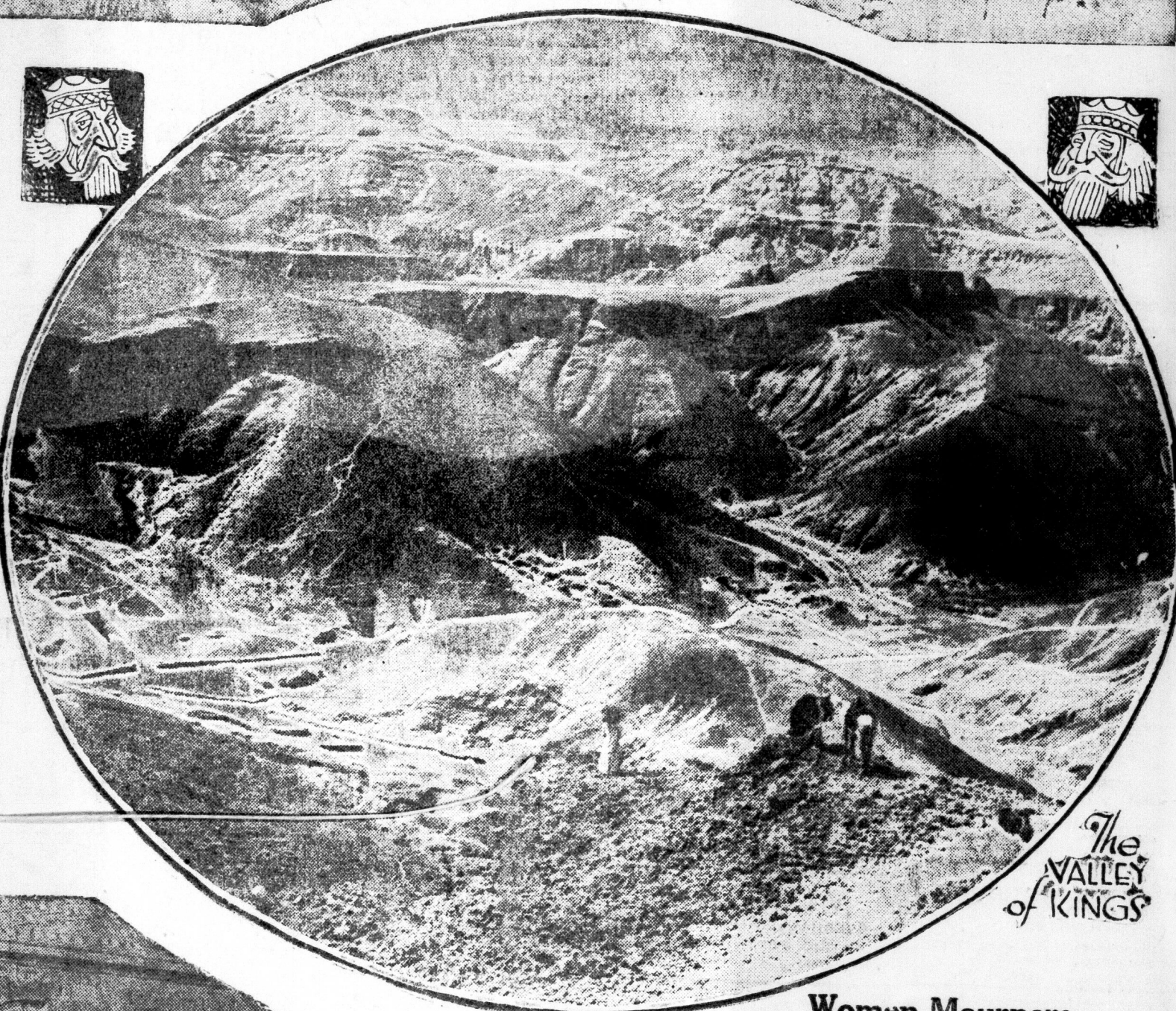
(15) Long wooden box, with hinged lid, painted white, with ebony veneer, bearing the protocol of the king inlaid with ivory. The contents of the box comprise the undergarments of the king, etc.

(16) Painted wooden casket. Upon the vaulted lid are scenes representing the king and courtiers hunting lion, antelope, wild ass, ostrich and other African desert fauna. Upon the two sides of the box are scenes of the king in battle against African and Asiatic enemies. The painting of these scenes far exceeds in beauty and minuteness of detail the finest Chinese or Japanese art.

(17) Large alabaster "Bast" vase.

(18) Large funeral brazier.

(19) Two statues of the king guarding sealed doorway (in centre), still unopened.



The Valley of the Kings

Women Mourners Lament Before the Mummy of a King

THE discovery of the tomb of King Tutankhamen by Lord Carnarvon and Mr. Howard Carter at Thebes has aroused such wide spread public interest that the London Sphere's artist, Mr. F. Matania, has here essayed to reconstruct from reliable sources the scene at the entombment of an ancient Egyptian of King Tutankhamen's own period. After many rites and sacrifices the mummy is brought into the chapel of the tomb, where the "double" (or "genius") of the departed receives the homage and presents from his relations.

This chapel is generally composed of two rooms at the entrance end of the long series of galleries and apartments forming the whole underground structure. The walls are covered from floor to ceiling with fresco paintings, in which every phase of life is depicted, including pictures of offerings and food for the enjoyment of the "double."

The master of the ceremonies placed the mummy, standing, on a heap of sand at the end of the chapel. The four canopic jars containing the entrails are placed around him, each jar with a lid of different shape—one has the head of a man, another that of a jackal, the third of a hawk, and the fourth of Cynophelus, these representing the sons of Horus. Before beginning the final rites the relatives and other mourners bid a last farewell to the departed. With outbursts of tears and with tearing of hair and breasts, they make frequent and loud lamentations and roll upon the ground. The mummy is then adorned with flowers and his knees are embraced, whilst the master of the ceremonies waits respectfully for the manifestations of grief to subside. The chapel is filled with many objects carried in procession for the home comforts of the "double." All that was necessary for him in life are there, including arms, ornaments, decorations, furniture, books, and food. These go into the inner chamber, which is his last home, into which no one is allowed to enter, and where the mummy in its double coffin rests throughout the centuries.—Copyright, 1923. London Sphere.

