

IV

THE TWO ARMCHAIRS, THE BED, AND CARRYING-CHAIR; COPPER TOOLS, ETC.

A. THE ARMCHAIRS

THE wood of the two armchairs had completely decayed. The first chair stood with its back to the alabaster sarcophagus (Fig. 19). The legs nearest to the entrance of the tomb stood on the filling of the unfinished cutting in the floor, and as this filling subsided, the right side of the chair fell down into the depression thus formed (Pl. 14). The parts of the left side of the chair gradually dropped on the flat surface of the floor in such a fashion that their form was easily recognizable (Pl. 15). The chair frame had been covered with thin gold sheeting which still retained faint marks indicating where the pieces of gold had overlapped. In addition, the cut-out areas for the mortises and tenons suggested how the parts had been joined. The chair legs had collapsed close to the position in which they had originally been standing vertically. Their gold casings had somewhat flattened out, but Mr. Stewart found that when he held a sheet of gold in the hollow of his hand the lion's leg resumed its original form. The rilled gold sheathing under the paws of the lion's legs had been fitted with a circular copper disk (see Fig. 31 and Pls. 15, 16).

Plain boards without gold covering seem to have been used for the seat of the chair and also for the back panel. The back board was set in a plain gold-covered frame with a single supporting strut down the middle of the back, on the outside. The top of the arm was semicircular in section with a ribbed upper surface. The front support of the arm had a simple mat pattern. These patterns were evidently carved in the wood and the thin gold pressed down over them. The papyrus flowers and lion's legs were, of course, carved in wood over which the gold was worked into its proper shape.

The legs of the chair were low and the seat very wide and deep. The seat sloped down slightly from front to back, the front legs being 28 cm. high and the back only 26 cm. The total height of the back from the floor is 79.5 cm., while the total width of the frame of the seat is 71 cm. with a depth of 66 cm. The bars of this frame are rounded at the sides. The details of the joining are given in Fig. 31, while photographs of the chair are shown on Pls. 15 and 16.

Mr. Stewart in his notes described the construction of the chair as follows:

The front supports for the arms are not quite upright but slope backwards, there being a difference of almost one centimeter in the inside measurements between the supports and the back frame. The distance measured on the seat is 44.2 cm., while that under the arm is 43.3 cm. The central flower stem is not quite in the middle but is placed upright and there is a slight irregularity in the disposition of the side flowers which are not absolutely symmetrical. The two groups differ also, the lower stems of the left group being splayed out much wider than those of the right group.

The flower groups are held together by doweling the stems to the central tie and by dowels in the back, arms, supports and seat which frame the groups. The mortise and tenon joints of the arms, both at the back and the front supports, are further strengthened by leather ties passed diagonally through the tenons, the leather thongs being hidden where they would appear on the surface by small gold patches glued in position when the assemblage was complete. Wood pins hold the tenons of the legs, back frames and arm supports into the seat frame.

The flower groups were covered with gold before assembly. The arms, supports, legs and central stay of the back panel were similarly treated. The gold was applied after assembly to the frame of the seat and the back panel. The back panel was slid into

position on its framework, the back stay adjusted and the whole then fixed in place on the seat frame after the legs had been fixed in position. The flower groups were then fixed into the seat frame and the arms and supports put in place, pinned and tied with leather thongs. The seat may have been removable as there is no evidence that it was a fixture but it was evidently covered with a deep cushion.

In the space under the chair seat lay several torn fragments of worked gold which can be restored to form a large part of the seated figure of a woman smelling a lotus flower, evidently representing the queen herself (Fig. 30; Pl. 14). These had been worked in rather high bold relief over a carved wooden surface. As has been stated in Chapter II, the general style of the figure and the big bracelets which cover the woman's forearms recall reliefs in stone of the reigns of Sneferu and Cheops. While it is of course possible that this figure may have decorated the back panel of the chair, the proportions of the design do not accord well with such a position. It is more likely that this figure comes from the lid of a small box which was placed under the chair although all other traces of such a box (presumably of wood) have vanished.

The second armchair (Fig. 32; Pls. 17-24) contrasts with the broad simple design of the first piece, although in size and general construction it must have resembled it. Instead of the large, relatively plain gold surfaces, there is here an elaborate incrustation of colored inlays. There were similar gold lion's legs but in a much more fragmentary condition than in the case of the first armchair. The position in which these legs lay and that in which the inlays of the arms and back had subsided indicate that this chair stood at right angles to the first, facing the entrance and with its back close to the end of the bed and the carrying-chair, which lay along the west wall (Fig. 19). The inlays lay in several layers and, to make their identification more difficult, were juxtaposed to other inlaid pieces—the footboard of the bed, the lid of a gold box, and an inlaid walking-stick. The two photographs on Pl. 17 show how the gold covering of the upper part of the right arm of the chair lay roughly at right angles to the west wall, while the similar gold pieces from the left arm lay close against this wall. They are covered with a crisscross mat pattern and are shown in detail on the lower part of Pl. 24. With them are shown the plain gold pieces which covered the under surface of the chair arms (lower right corner of Pl. 24 a). Two of these show cuttings where a tenon on the head of the inlaid Horus hawk must have joined with the top of the arm. The narrow gold strips with mat patterns on Pl. 24 a have now been identified as framing strips for the lid and corner of the box (Figs. 39, 40). Probably none of them formed any part of the armchair.

In the pictures on Pl. 17 can be seen fairly clearly the wings of the Horus hawk which, standing on its palm column, formed the openwork pattern of the right arm of the chair (see also Pl. 19). In the center of the picture (Pl. 17 b), in front of the two gold palm-capital ends of the carrying-chair poles, lies a roughly rectangular area of blue-green inlays. These formed the background for the Neith standards which decorated the outer face of the chair back. Slanting across these are the heavy gold casings of the back frame of the carrying-chair seat. In Fig. 19 we have seen that the carrying-chair rested at an angle on the bed (which lay upside down). Its back then sloped down towards the back of the armchair. As the wooden parts of the furniture slowly decayed and the wooden panels worked loose from their frames, the carrying-chair evidently struck the back of the chair, swinging it slightly around toward the wall and pushing its back panel forward on its face. When the mat-pattern inlays were cleared, it was found that the front face of the chair back had been covered with a similar design of Neith emblems on a gold ground which now lay with its back up (Pl. 20).

In Pl. 17 the hawk inlays of the left arm are hidden under the leg of the bed which fell on top of them. However, it is possible to see the feather pattern that covered the front post of the right chair arm

and bits of the flower border that ran underneath the palm column which supported the hawk on this arm. It will hardly be surprising if these details are not immediately clear to the reader. Once the relationship of the various patterns became evident, it was not too difficult to trace out the way in which they had fallen in the drawings and photographs of the Expedition's record. In the course of the exceedingly difficult task of removing these fragile inlays and torn gold sheets, it had been possible to place these on trays in the correct position of the original designs. However, it was a long time before it became clear that these patterns formed the decoration of the chair which was known to exist because of the four lion's legs. Finally, in the winter of 1949-1950, the nature of the evidence was finally understood and the reconstructed drawing in Fig. 32 could be undertaken.

Plates 18 and 19, when compared with Fig. 32, should give a good impression of the inlaid arms of the chair. The front support was wider as seen from the side and was covered with a vertical feather pattern on front and outer side. On the outside, below, a horizontal band of feather pattern alternating with flower rosettes formed a base for the plant column and hawk. We will find this same feather and rosette band used on the footboard of the bed (Pl. 25) and on the inlaid lid of the box (Fig. 40). There were no inlays which could be assigned to the inner surface of the frame of the arm, although the hawks and the plants on which they are poised were inlaid on both the outer and inner faces. Perhaps the frame on the inside was covered with gold which has not been identified, like the frame of the chair seat. The design of a hawk resting on a plant in the shape of a palm column appears to be new, as is so much of the decoration of the Hetep-heres furniture.

In Pls. 20 and 21 can be seen the front face of the back panel of the chair which had a projecting frame with an inlaid pattern of rosettes and feathers. The chief design consists of four standards with pendent streamers which support the shields and crossed arrows that form the emblem of the Goddess Neith. Above these was a border of pendent hook-shaped forms which suggest a conventionalized representation of the side-lock of hair worn by children. This lock of hair sometimes appears also in ladies' wigs. The significance of these locks in connection with the Goddess Neith is at present obscure. All these designs are worked out in colored faïence inlays set in a background of plain gold sheeting. The colors of the faïence have faded, although the flower and feather patterns were certainly blue-green and black.

In Pls. 20 and 21 it is clear that the Neith panel just described lay on its face, slantwise across the flower panel of the bed footboard. It can also be seen that the faïence inlays representing mat work (see also Pl. 17) lay on top of the Neith panel. Closer scrutiny of Pls. 20 a and b and 17 b will show that a narrow vertical element of flower and feather pattern ran down between two sections of these mat-work inlays. There were actually three more sections of this border pattern (four in all). It was possible to trace out from their original position that these formed the frame and dividing strut for the back surface of the chair back, as laid out in Pl. 23. The portion of the outer right side is shown lying in position on the lower part of Pl. 23. Numerous fragments of plaster Neith emblems and standards, which were picked up from among the faïence mat inlays, were now found to correspond to pieces of gold sheeting which had been pressed down over them and survived in a better-preserved condition than the plaster. It was only natural to attempt to reconstruct the arrangement of these standards on the basis of the design on the front face of the chair back. The gold pieces on Pl. 22 were arranged for photography with this in mind. It eventually became clear that there was not enough gold sheeting to make up four standards. Once it was realized that there were really only two of these elements, it was then possible to compose a design from the extant material which would fit inside the flower borders and would correspond in measurement to the front of the chair back. What seems to be the correct

solution of the puzzle presented by these inlays is shown in the drawing on the left of Fig. 32. This must have been a design of startling brilliance when the two gold standards bearing Neith emblems stood out against the irregular blue-green surface of zigzag inlays imitating mat work. Projecting slightly forward around these panels was the framework cased in thin gold with its flower and feather inlays of blue-green and black.

In the furniture which we have examined so far many of the designs seem to have their origin in Lower Egypt. The inscriptions which concern themselves with Sneferu naturally emphasize the joining of the two lands. The Min emblems on the lid of an inlaid box and on a walking-stick which will be discussed later apparently come from the south. In the case of the Horus hawks on the arms of the chair, one faces the conflicting claims made by historians of religion as to the Upper or Lower Egyptian origin of this god. The association of the hawk with the emblems of the Delta Goddess Neith possibly points to Lower Egypt. Originally this design may have symbolized one of the numerous local gods that took the form of a hawk. The popular feather pattern certainly derives from the plumage of one of these falcons, as does the verbal imagery of the bright-feathered winged god soaring in the heavens. I have speculated in my *History of Egyptian Sculpture and Painting in the Old Kingdom*, pp. 146-8, upon the curious combination of the hair-lock with the emblems of Neith and also upon the relation between the beetle and these emblems. I was struck by the resemblance between the vertical markings on the plaster shields and the markings on the back of the beetle as it appears in the Early Dynastic representations which Louis Keimer has studied in *Annales du Service des Antiquités*, 31 (1931), 149 ff. There he has called attention to the Neith emblem on a gold capsule in the form of a beetle from Naga-ed-Dêr and to two beetles carved beside a Neith standard on a schist plaque in Brussels. Dr. Margaret A. Murray (*The Museums Journal*, London, vol. 47, 1947, p. 37) considers it futile to question the nature of the shields in the Neith emblem on the basis of a resemblance to the markings of the beetle. While this certainly seems reasonable, there is still a curious relationship, difficult to express, between these representations of the beetle and the Goddess of Sais.

There would also appear to be some connection between the side-lock worn by the Libyans and the hooked patterns shown above the Neith standards on the Hetep-heres chair. Perhaps, at the least, one might see here a mingling of ideas between peoples living along the western edge of the Delta.

The tied papyrus flowers on the arms of the first armchair are certainly of northern origin. More difficult is the identification of the buds and opened flowers which form the rosettes frequently used in the Hetep-heres designs, but there is certainly a suggestion of the sedge-like plant which grows beside the boys who are trapping waterfowl at Medum (W. S. Smith, *Journal of Egyptian Archaeology*, 23, 1937, 17 ff.). They have plucked these flowers and woven them into crowns which form a fascinating transition from the natural form of the growing plant to the stylized flowers on the headband of the famous statue of Nofret from a neighboring tomb (cf. Nina M. Davies, *Ancient Egyptian Paintings*, I, 1936, pl. I, and L. Borchardt, *Statuen*, I, p. 5; R. Hamann, *Ägyptische Kunst*, 1944, p. 119, fig. 121). Later in the Old Kingdom, these rosette forms incorporate buds and bound papyrus elements, in shape like the Atef crown as it appears on the hawk of the Hetep-heres bed-canopy inscription (Pl. 8). These rosettes provide a basis for voluted forms which were given a new development in the elaborate plant forms of the ceiling decorations and scarabs of the Middle Kingdom.

It is similarly difficult to localize the palm form on which the hawk rests on the arm of the chair. Beaten in heavy gold, the palm capital also forms the ends of the carrying-chair poles. It should be pointed out, though, that here we may have an Upper Egyptian element, like the Min signs. On the sides of the statue-thrones of Chephren and Mycerinus, a palm form is interchanged with a voluted

flower (the so-called lily in an early guise) as well as a sedge-like flower (which also forms the upper part of the voluted plant on a Chephren statue). Each of these three plants represents the south, being intertwined with the papyrus of the north to represent the union of the two lands (Smith, *A History . . .* figs. 11 and 12).

B. THE BED

In examining the remains of the bed as they lay in position (Fig. 19; Pls. 17, 25, 31), it must be remembered that, not only was it placed upside down, but it was turned around so that its head end lay toward the entrance and the foot toward the south wall. The longer legs of the head end thus stood up in the air behind the second armchair, outside the back poles of the carrying-chair (Fig. 20). The shorter legs were thus at the south end of the chamber. The footboard had been removed in transferring the furniture and evidently stood resting against the head end of the bed. A certain amount of the wood was preserved from both bed and carrying-chair, particularly in the case of the wooden cores of the lion's legs, two of which are shown on Pl. 26 b. The boarding which covered the bed fell down with its two longitudinal slats uppermost. Over this subsided the wood of the flooring of the carrying-chair. While the wood had largely decayed into small shreds of the consistency of cigar ash, the fibers from the boards of the bed showed cross-boarding inside an outer frame. Two lines of wood fibers from the sides of this frame could be seen running along the length of the bed (Fig. 19; Pls. 30, 32). A minute examination made it possible to work out how the boarding fitted into the grooves in the side and end bars of the bed. Mr. Stewart felt that the only doubtful point in the construction was the miter-joint with its transverse tenon held in place by wooden pegs. However, he thought that since this method of construction was evident in other wooden objects it could be considered justifiable (Fig. 33).

The gold of the bed casing was thicker than that of the two armchairs. The legs and the papyrus ends of the side bars were well preserved (Pl. 26). The holes in the gold, the marks of the overlapping, and the turned-over edges of the gold sheets gave Mr. Stewart the evidence for the joining of the underlying wooden parts. The details of these joints, as well as the way in which the tops of the legs were fastened to the frame by leather thongs, are shown in Fig. 33 and in the photographs on Pl. 26. The frame of the footboard had two wooden tenons on the bottom which fitted into copper sockets in the crossbar of the bed frame. The panel of the footboard was decorated on the face towards the bed by the now familiar feather and rosette pattern. In this case the upper of the two horizontal bands consisted only of feather pattern, while the lower band contained three flower rosettes (Pl. 25). The outer face of the footboard showed only the plain surface of the wood.

The length of the bed frame (including the papyrus ends) was 177·8 cm., and the width measured 97 cm. It sloped considerably from head to foot end. The top surface stood 35·5 cm. above the floor at the head and 21·5 cm. at the foot. There must have been some sort of a mattress on the bed, and with this was used the gold and silver covered headrest which was found in the gold box with the inlaid lid (Pl. 39; Figs. 38-40). The headrest will be described with the other contents of that box in Chapter V.

Finally, I should like to quote Mr. Stewart's account of the ingenious method which he used for restoring the bed legs, given in his notes as follows:

The legs were all badly split and the right leg had been flattened out of shape and its two halves had come apart. They had originally been made by modeling sheet gold over carved wood legs, the two halves being fixed by a lap joint held in place by numerous gold pins on a line down the back. The ribbed base was also fixed under the claws with gold pins and was terminated with a copper cap fixed on by four copper nails driven up into the leg from underneath. It was obviously impossible to replace the gold around the carved wooden legs, even if it had been possible to carve the wood to fit exactly to the modeling of the gold, without opening out the gold, thus destroying the modeling and removing all the gold pins. The legs were therefore made solid with plaster.

The breaks were carefully fitted together and the cases bound with cotton tape and plastic wood was applied to the inside of all the breaks with a spatula. When this was dry, a group of four fine wires one-eighth of an inch thick, bound together with iron wires, was inserted through the center of each leg case, the wires being opened out towards the top and allowed to project to about two-thirds of the length required for the tenon. The case was then filled nearly to the top with a mixture of plaster of Paris and glue and allowed to set.

A wood block was then cut to shape to fit closely inside the remaining space, allowing the necessary projection for the tenon. Four holes and a groove were cut to take the projecting wires. The block was coated with plastic wood and forced into position, the plastic wood filling out any space between the wood and the gold. Its upper surface was then carved to follow the line of the gold leg case and to fit to the curved underside of the frame. By this means, the original modeling of the gold has been retained but the joint is re-made in its original form, the binding thongs passing through holes drilled in the wood blocks (see Pl. 26 c).

C. THE CARRYING-CHAIR

The wood of the carrying-chair was even better preserved than that of the bed, although it was found to have shrunk to about one-sixth of its original volume. The wooden cores of two of the palm ends of the poles are shown in Pl. 27 as well as one of the floor boards, the frame of the armrest on one side, and the long upper frame of one of the side boards of the footrest. Here, one can not only see how the mat pattern was cut out of the wood before casing it with gold, but there is preserved the system of tenons and the beveling. The gold was even heavier than that used on the bed casing. Again, as in the case of the bed canopy, Mr. Gerte believed, in making his copy of this piece for the Boston Museum, that the fine cross lines of the matting pattern were punched into the gold with a die. Figure 34 gives the results of Mr. Stewart's study of the construction. As in the case of the first armchair (Fig. 31) and the bed (Fig. 33), this drawing incorporates many of the results worked out in innumerable preliminary drawings by Dows Dunham, who prepared a first reconstruction in soft wood before Mr. Stewart made the final hardwood frame. In Fig. 34 can be seen all the details of the joinery, the thong ties used for additional fastening, and the four copper staples that held a leather cord which was stretched between the poles just in front and behind the body of the chair.

The total length of the poles was 206.5 cm. and that of the seat with its footrest 99 cm. The height of the back of the seat was 52 cm. above the poles, and the width of the flooring of the chair narrowed from 53.5 cm. in front to a little over 52 cm. at the back.

Inside the back of the chair, at the height of the top of the chair arms, there was a cross strip of wood (in all probability ebony) which contained a horizontal inscription. This was formed of tiny hieroglyphs in solid gold and gave the name and titles of the queen (Pls. 27 a, 28 b, and 29 a). The inscription reads: 'Mother of the King of Upper and Lower Egypt, the Follower of Horus, She who is in charge of the affairs of the *Imst* (? Harem), She whose every word is done for her, the Daughter of the God of his body, Hetep-heres'. The same inscription appears again on three vertical strips (again, probably of ebony) which ran down the back of the chair seat (Pls. 28 a, 29 b, c). These gold hieroglyphs had dropped to the floor but lay in their original order mixed with the inlays from the back of the armchair (see detail, Pl. 28 c). The delicate task of fitting them into the new ebony panels was undertaken by Miss Marion Thompson (Mrs. Dows Dunham).

I should like to quote once more from Mr. Stewart's notes his description of the construction of the carrying-chair and the restoration work carried out by him:

The carpentry construction was based upon evidence of the shrunken wood panels and other portions which, though badly decayed, still retained sufficient form to identify some of the more interesting joints. The gold framework of the side panels and arms was almost intact and showed clearly the original sections. The whole of the framework was covered with gold before assembly. The tenons of the frame were held in place by wood pegs which were afterwards covered by round headed gold nails (shown in the side view in Fig. 34 at N, N, N). The large scale drawing of the corner post A shows the double tenon to receive the upper frames of the side and end panels and the single tenon which was secured to the carrying pole by a peg driven through

from the rebate of the floor board. This system is shown also in the section of the arm upright (in the upper right hand corner of Fig. 34). The panels were beveled into the frames but tenons were used in addition along the mitres as shown in the drawing of a side panel with the tenons in place, and in the section along line C-D. The panels were flush with the framework on the inside. This is shown in the section of the back of the seat. The original shrunken panels found in the tomb show remarkably accurate cutting of the bevels and tenons. A portion of one of the arms (Pl. 27) showed that the mat patterns had been carefully carved on the woodwork before the gold had been applied and modeled into it.

The joint of the framework at A shows a very unusual feature in the hidden mitre, a perspective view of which is given in the large scale drawing of the side bar in the lower right-hand corner of Fig. 34.

After placing the framework in position on the corner post, a leather thong was passed through the holes in the mitre and tied firmly on the long side in the groove between the two holes. The knot and also the exposed thong on the opposite side were afterwards covered by a gold patch fixed in place by means of small gold pins. The sunk lines of the mat pattern were then worked over the patches to correspond with the surrounding design. Leather thongs were also used to secure further the upper arm joints into the uprights at the back and to tie together the uprights and the top cross bar. They were also hidden by gold patches.

The form of the back stay A was evident from the shape and condition of the gold casing at the top bar but there was no direct evidence as to how the ebony veneer had been fixed. It is possible that these strips may have been pinned to the bars before the gold hieroglyphs were inlaid and the pins hidden by the inlays. In the reconstruction we glued the veneers onto the bars and further fixed them by two screws at either end which were countersunk and the heads hidden by gluing in plugs of ebony. The original copper staples could not be used in the reconstruction as the bent over ends would have broken if we had tried to straighten them out, so new ones had to be made. They were pushed through the poles for a distance of 3.5 cm. as indicated by corrosion marks on the original staples. The ends were then bent over and hammered into the wood along the grain, as in the original chair. The length of the poles is conjectural but we were enabled to calculate this fairly exactly by a comparison of proportion with a wall relief of a similar chair in the tomb of Meresankh III (G 7530-7540), discovered by this expedition at Giza.

The palm capitals at the end of the poles were made separately and a square tenon was worked in the wood to enter a corresponding mortise hole in the poles. The gold covering was evidently first made as a splayed tube from one sheet and the joint was arranged to run up one of the edges of the palm frond. It was a lap joint interlocking the edges and was then burnished and modeled to the required angle. The tops were modeled separately to the carved wood and were bent over the sides for a distance of about two millimeters, and fixed in place with numerous small gold pins driven through both sheets of gold into the wood. The edge of the gold ribbing at the junction of the capitals with the poles was bent over at a right angle and thus hidden when the capitals were fixed to the poles. In our reconstruction, as we had to fill the gold capitals with plaster of Paris, we made tenons on the pole ends and cut away the plaster filling in the capitals to receive these.

D. COPPER TOOLS AND SMALL OBJECTS, LARGELY FROM THE AREA UNDER BED AND CARRYING-CHAIR

It has been impossible to identify two gold pieces 52 cm. long and 6 cm. wide. They were rounded at one end and decorated with cross ribbing inside a narrow border (upper part of Pl. 32 a). They lay in the debris of the wooden floor boards of the bed and carrying-chair (Fig. 19; Pl. 32 b). It would seem that they should belong to one of these pieces of furniture, but there appears to be no place for them, and for the present they must remain an unsolved mystery.

Several other objects lay in this area. An alabaster bowl (No. 563; Fig. 146; Pl. 32 b) seems to have slipped out from the box of pottery upon which rested the foot end of the bed. Partly in this bowl and also along the west wall were some tiny mud models of pottery jars, twelve with jar stoppers indicated and fourteen without (Fig. 35 gives a sample of each). They were 5 to 6 cm. high. Mixed with them were two small bones which had been worked into tools, one 8.3 cm. long and the other 3.8 cm. (Fig. 35; Pl. 30, where one shows in position near the chisel).

Farther out in the room were three heavy copper implements (Pl. 30), a chisel (No. 566; 30.4 cm. long; Fig. 36), a knife with decayed wooden handle (No. 596; Fig. 36), and a punch (No. 565; 19 cm. long; Fig. 36).

Another group of practical tools which, like these, were probably left behind by the workmen can be seen in Figs. 19 and 20. They were probably laid on top of the second wooden box south of the

alabaster sarcophagus. These had largely decomposed into a large mass of green hydrated copper which spread out over the top of the pile of pottery, just south of a group of alabaster vessels. The position of this green powder can be seen in Pl. 6 with some suggestion of the shape of the tools. They lay in two groups, one comprising four tools, and the other six, a little to the east of the first group. Of these only three could be recovered (No. 1058: 4, 6, 7). These are shown in Fig. 37 and on Pl. 30, where they are photographed with the three tools from underneath the bed. No. 1058: 7 is a heavy chisel like that found on the floor, while No. 1058:6 is a similar tool with a narrower blade. The third tool is a punch (No. 1058:4).