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## Furniture for Dead Kings

JEAN CAPART in Lectures on Egyptian Art (Univ. of North Carolina Press):

Let us now consider another category of documents. I shall call them the imitated articles; perhaps I ought to say the forgeries. It is a question of understanding one another about the sense of that expression. Such articles might be best compared with theatrical accessories. All the luxury, all the splendor of our operatic kings is meant to create illusion while incurring the least possible expense in the staging. I have said before that one of the objects of the Egyptians was to give the deceased the happy illusion that he had taken away with him all his goods and chattels. But, side by side with the well-being of the dead, there existed, in conflict with it, the cupidity of the living, desirous to keep as much as possible of the inheritance. Wonders have been worked to conciliate fear of the departed and filial piety with the set purpose of going to the least possible expense. Why put golden vases, inlaid with colored stones, in the temple of King Neferirkere's pyramid if one is certain that the departed Pharaoh will be just as well satisfied with wooden vases inlaid with enamel? . .

The pieces of furniture found in the tombs are often of extraordinary fragility and some of them could never have resisted usage. Such is the case of a chair found in Senedjem's tomb; it is made of white wood, but it has been painted all over as if it were a richly inlaid

piece of furniture with a back made of panels. The seat of the origin...I must have been covered with tapestry of various colours, but here the workmen simply imitated it with coarse material covered with a laver of plaster on which a pattern with bunches of grapes had been painted. The same may be said of a small chest belonging to this tomb. It is made of common wood, but its painting represents marquetry and woods of various kinds inlaid with ivory.

We may now wonder whether many of the pieces of furniture found in Tutankhamon's tomb are only funerary copies. These magnificent golden chariots, for instance, are they the very chariots used by the king for driving, hunting, or going to war? I think I may bring forward an argument to support the theory that they are only facsimiles. An ornament of the pole, composed of a hawk bearing the solar disc on its head, has been found. We know it is the figure of a divinity. What is exceptional in this instance is that the disc is not plain but covered with heiroglyphics forming the name of the king. I think it is a perfect illustration of the usual description by the Egyptians of the death of their kings: "His Majesty has flown to heaven and has united himself with the solar disk; the divine members have been absorbed by him who had created them." Such a symbol would not find its place on the chariot of a living king.

Science News-Letter, November 10, 1928

## The Mystery of Life

Biology

Proffessor F. G Donnan, in an address before the British Association for the Advancement of Science:

Amidst the vast cosmos disclosed to the mind of man, our sun winds its modest way, an unimportant star, old in years and approaching death. Once upon a time, so the astronomers tell us, its surface was rippled by the gravitational pull of a passing star, and the ripples becoming waves broke and splashed off. Some drops of this glowing spray, held by the sun's attraction in revolving orbits, cooled down and became the planets of our

solar system. Our own planet, the earth, gradually acquired a solid crust. Then the water vapour in its atmosphere began to condense, and produced oceans, lakes, and rivers, as the temperature sank. It is probably at least a thousand million years since the earth acquired a solid crust of rock. During that period living beings, plants and animals, have appeared, and, as the story of the rocks tells us, have developed by degrees from small and lowly ancestors. The last product of this development is the mind of man. What a strange story!

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