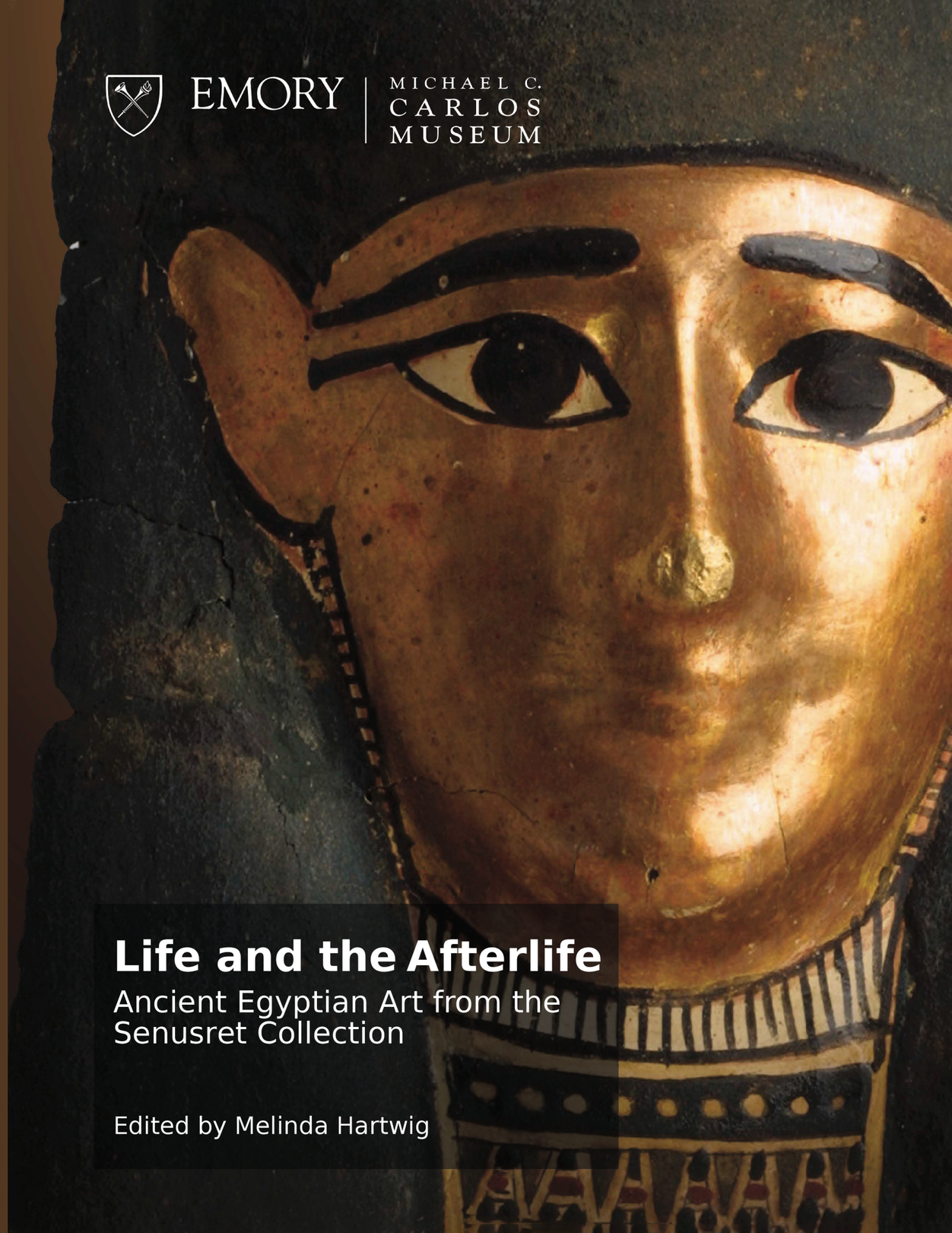
Melinda Hartwig

Life and the Afterlife



EMORY | MICHAEL C. CARLOS MUSEUM

Life and the Afterlife

Ancient Egyptian Art from the Senusret Collection

Edited by Melinda Hartwig

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Cartonnage, paint
Gift of the Georges Ricard Foundation. 2018.10.673

The catalog *Life and the Afterlife: Ancient Egyptian Art from the Senusret Collection* accompanies the exhibition at Emory University's Michael C. Carlos Museum, on view from February 3 through August 6, 2023, and presents 165 works that illustrate daily life, sacred life, and funerary culture from 4800 BCE and 800 CE. The collection was named by Georges Ricard after the refined objects found in the ancient workers' village Hetep-Senusret, modern Lahun in Egypt. The catalog begins with introductory essays on the history of the collection, ancient Egyptian daily life, ancestor cults, mummy studies, conservation, and the evolution of objects over time. Exhibition objects follow in three thematic sections that illustrate activities of daily life, the agency of sacred votive offerings, and the purpose of burial items.

Director’s Foreword

The opening of *Life and the Afterlife: Ancient Egyptian Art from the Senusret Collection* is an important moment in the history of the Michael C. Carlos Museum. As an exhibition, it not only presents new perspectives on life in ancient Egypt, but also celebrates the generosity of the Georges Ricard Foundation in selecting Emory University as the permanent home for the collection. This generous gift truly bolsters Emory’s position as one of the premiere universities in North America for the study of ancient Egypt. It also provides Atlanta and the Southeast with more than 1,500 objects from Egypt that will mesmerize, inspire, and delight audiences of all ages for generations to come.

I would like to acknowledge the remarkable work that has been undertaken by the curator of this exhibition, Dr. Melinda Hartwig. Through the years of the pandemic, Dr. Hartwig sensitively and perceptively selected from the Senusret Collection 165 objects to support a narrative that provides our visitors with a new way to look at the art and culture of ancient Egypt. She also organized and edited this catalog, which serves not only as a record of the exhibition, but the first of what we hope will be many scholarly works on the collection.

I would also like to thank the many individuals and foundations who have supported this exhibition and its related programming. The exhibition is made possible through generous support from the Forward Arts Foundation, the Morgens West Foundation, Linda and Ira Rampil, James B. Miller Jr., Sandra Still, and Emily Katt. Exhibition programming is made possible through generous support from Clara and John O’Shea, Linda and Ira Rampil, and donors to the Carlos Museum's successful 2021 Giving Tuesday initiative.

To our supporters and the Georges Ricard Foundation we are eternally grateful.

Henry S. Kim

Associate Vice-Provost and Museum Director

Introduction

Melinda Hartwig, Curator of Ancient Egyptian, Nubian, and Near Eastern Art, Michael C. Carlos Museum at Emory University

Life and the Afterlife: Ancient Egyptian Art from the Senusret Collection accompanies the exhibition at Emory University's Michael C. Carlos Museum, on view from February 3 through August 6, 2023. The exhibition explores what ancient objects can tell us about daily life, sacred life, and the afterlife, and the power of works of art to educate, engage, and inspire. The Senusret Collection was gifted to the Michael C. Carlos Museum by the Georges Ricard Foundation in 2018. Over the last four years, museum staff collaborated on conservation projects, technical and scholarly studies, faculty and student research, and methods of object analysis. The 165 objects highlighted in the catalog tell compelling stories about the humanity of Egypt's ancient past and how, through collaboration and learning, these objects enrich our present.

The volume begins with an essay about the history of the Senusret Collection and Georges Ricard's dedication to public education and outreach. Georges Ricard named his collection after the refined works found in the pyramid worker's village of *Hetep-Senusret* . The essay traces the collection's travels during the mid-twentieth century from Monaco to Santa Barbara, CA, to the world wide web, and how it educated scholars, students, and the interested public around the world. The essay "Daily Life in the Worker's Village of *Hetep-Senusret* (Lahun)," after which the Senusret Collection was named, illustrates the types of objects one might find in a worker's village and what they reveal about everyday life, sacred life, and life eternal. In "The Good Burial," Rune Nyord looks at the broader social context of the tomb and its belongings, making the distinction that tomb offerings, decoration, and the rites that accompanied them were intended to make gods and ancestors present in their shrines and available for interaction. Jonathan Elias's essay about the mummies of Taosiris and Padibastet highlights the collaboration between Dr. William Torres from Diagnostic Radiology at Emory University Hospital, Mimi Leveque, consulting conservator, and the Akhmim Mummy Studies Consortium. Elias presents the results of the mummies' CT scans and how they reveal information about health, society, and beliefs in ancient Egypt. In "Reconciling Restorations," conservators Renée Stein, Brittany Dinneen, and Kaitlyn Wright examine the complicated histories of object care and how they affect preservation strategies. They look at issues of modern restringing of faience beads, previous fillings, repainting, and the role of conservation in an object's history. In the last essay, Emory PhD student Emily Whitehead reveals how an ancient Egyptian model boat is a modern pastiche of at least three ancient Egyptian model vessels. She

also discusses the history of pastiche vessels that were acquired in the market and from excavated contexts. Emily conducted this analysis as a fellow of the Andrew W. Mellon Foundation and Emory University's Mellon Fellowship in Object-Centered Curatorial Research.

The exhibition catalog is divided into three thematic sections: "Daily Life in Ancient Egypt," "Sacred Life," and the "Afterlife." Catalog entries explore daily life activities such as sculpting and writing, grooming, jewelry, everyday amulets, medical instruments, and *heka* (creative power). "Sacred Life" surveys the agency of artworks and artifacts, and how they navigated the realm between humanity, the king, and the gods. "The Afterlife" examines ancient Egyptian burial objects and how they secured the transformation and needs of the dead in the hereafter. Among the individual entries is the coffin assemblage of the priestess of Osiris, Taosiris; coffin lids and cartonnage; and models, funerary figurines, amulets, and other burial goods.

The catalog and exhibition of "Life and the Afterlife: Ancient Egyptian Art from the Senusret Collection" are due to the combined efforts of so many selfless and talented individuals. First and foremost, I would like to thank the Ricard family for entrusting the Michael C. Carlos Museum with the Senusret Collection. In 2018, a team of noted international Egyptologists consulted with the Ricard family, who chose the Michael C. Carlos Museum out of many public museums as the Senusret collection's future home.

I am grateful to the authors who researched and wrote this volume's wonderful essays and catalog descriptions. Thanks to Rune Nyord, Jonathan Elias, Renée Stein, Brittany Dinneen, Kaitlyn Wright, Tasha Dobbin-Bennet, Emily Whitehead, and Tyler Holman. Sandra Still and James Spinti expertly edited and proofread the manuscript. And, I am indebted to Chris Diaz, Quire specialist extraordinaire, who patiently brought to life this beautiful catalog, and Billie Jean Collins, director of Lockwood Press. And a very special thanks to colleagues Katya Barbash, Elena Bowen, Betsy Bryan, Xavier Droux, Marsha Hill, Salima Ikram, Janice Kamrin, Peter Lacovara, Stefania Mainieri, Gay Robins, Deborah Schorsch, John H. Taylor, who steered me in the right direction while I researched the objects in the collection.

Several objects benefited from Renée Stein's "Issues in Conservation" and "Technical Art History" classes, as well as the expertise of past object conservators Mimi Leveque, Kathryn Etre, and Jessica Betz Abel. Other works of art profited from the research talents of Emory graduate students and postgraduates Amy Butner, Tyler Holman, and Emily Whitehead. Indiana University Bloomington Egyptology's team used photogrammetry and reflectance transformation imagery (RTI) to record many Senusret artifacts during the summer of 2021, in order to create three-dimensional models and texture-mapped images. I am especially appreciative of Stephen Vinson, Amanda Ladd, and Mohamed Abdelaziz for making this possible. Special thanks to Emory University Hospital (EUH) staff for conducting the CT scan on the mummies of Taosiris and Padibastet on February 20, 2020: presiding radiologist, Dr. William Torres; CT tech supervisor, Derik Close; and return handling, Heather Harper. Geologist Dr. Bill Size in the Department of Environmental Studies at Emory University typed many of the stones in the Senusret collection. The beautiful object photographs in this catalog were done by the extraordinary Bruce M. White, Stacey Gannon-Wright, and Georges and Yann Ricard.

For the exhibition, I am eternally thankful for the Michael C. Carlos Museum's amazing staff. They include the design crew, Joe Gargasz, Dave Armistead, Bruce Raper, and Ciel Rodriguez; the conservation team, Renee Stein, Brittany Dinneen, and Kaitlyn Wright; the collections department, Todd Lamkin, Stacey Gannon-Wright, and Dr. Annie Shanley; education and programming, Katie Erickson, Alice Vogler,

and Ana Vizurraga; the departments of budgeting, development, and communication, Lisa Fields and Tracy Strickland; Jennifer Kirker, Jennifer Long, Elizabeth Ricardi, and Cassidy Steele; and Emily Knight; Brent Tozzer, and Mark Burrell in the Carlos Museum's bookstore; and a special shout-out to the coordinator of everything, Jim Warren. In administration, thanks to the Associate Director for Public Programs Elizabeth Hornor, and Carlos Museum Director Henry Kim. I owe a huge debt to past museum staff including Bonnie Speed, Catherine Howett Smith, Bonna Westcoat, and Sarah Jones. And a huge thank you to the museum's hardworking security team, Bernard Potts, Nick Miles, Shanta Murphy, Michelle Knox, and April Wilmer. And finally, I am indebted to my Atlanta friends and supporters including Sandra Still and Emily Katt, James B. Miller Jr., Jim and Sally Morgens, Clara and John O'Shea, and Ira and Linda Rampil, and my husband, Jeff Jeruss.

Thank you all.

Melinda Hartwig
Curator of Ancient Egyptian, Nubia, and the Near Eastern Art

Map of Egypt

Map of Ancient Egypt, showing the Nile up to the fifth cataract, with major cities and sites of the Dynastic period (c. 3150 BC to 30 BC). Jeff Dahl, CC BY-SA 4.0, via Wikimedia Commons

Egyptian Chronology

The following list is intended to give the reader a general chronological framework. The dates until 664 BCE are based on E. Hornung, R. Krauss, and D.A. Warburton, eds. (2006), *Ancient Egyptian Chronology*, Handbook of Oriental Studies 83, Leiden, and J. Baines and J. Málek (2000), *Atlas of Ancient Egypt*, Oxford. The dates given for the Macedonian and Ptolemaic Periods are derived from G. Hölbl (2001), *A History of the Ptolemaic Empire*, London and New York. Dates and spellings may differ in some illustration captions due to specific copyright restrictions required by the object's institution.

Badarian (ca. 5500–4000 BCE)

Predynastic (4000–2950 BCE)

- Nagada I (4000–3500)
- Nagada II (3500–3350)
- Nagada III (3350–2950)

Early Dynastic/Archaic Period (ca. 2950–2545 BCE)

Dynasty 1 (ca. 2950–2730)

- Narmer
- 'Aha
- Djer
- "Serpent"
- Den
- 'Adj-ib/Anedjib
- Semer-khet
- Qa-'a

Dynasty 2 (ca. 2730–2590)

- Hetep-sekhemwy
- Ra'-neb
- Ny-netjer
- Per-ibsen
- Sekhem-ib
- Sened
- Kha-sekhemwy

Dynasty 3 (ca. 2592–2544)

- Djoser ca. 2592–2566
- Sekhem-khet ca. 2565–2559
- Kha'ba ca. 2559–?
- Sanakht ?–?
- Nebka ?–?
- Huni ca. ?–2544

Old Kingdom (ca. 2543–2120)

Dynasty 4 (ca. 2543–2436)

- Snofru ca. 2543–2510
- Khufu (Cheops) ca. 2509–2483
- Radjedef/Djedefre ca. 2482–2475
- Bikheris ca. 2474–2473
- Khafre (Chephren) ca. 2472–2448
- Menkaure (Mycerinus) ca. 2447–2442
- Shepseskaf ca. 2441–2436

Dynasty 5 (ca. 2435–2306)

- Userkaf ca. 2435–2429
- Sahure ca. 2428–2416
- Neferirkare Kakai ca. 2415–2405
- Neferefre/Raneferef ca. 2404
- Shepseskare ca. 2403
- Niuserre ca. 2402–2374
- Menkauhor ca. 2373–2366

- Djedkare Isesi ca. 2365–2322
- Unas ca. 2321–2306

Dynasty 6 (ca. 2305–2152)

- Teti ca. 2305–2279
- Userkare ?–?
- Pepy I ca. 2276–2228
- Merenre ca. 2227–2217
- Pepy II ca. 2216–2153
- Merenre II ca. 2152

Dynasty 7/8 (ca. 2150–2118)

- Neferkaure ca. 2126–2113
- Neferkauhor ca. 2122–2120
- Neferirkare ca. 2119–2118

First Intermediate Period (ca. 2118–1980 BCE)

- **Includes Herakleopolitan Dynasties 9 and 10**

Middle Kingdom (ca. 1980–1760 BCE)

(Theban) Dynasty 11 (ca. 2080–1940)

- Mentuhotep I ca. 2080–?
- Inyotef I ca. ?–2067
- Inyotef II ca. 2066–2017
- Inyotef III ca. 2016–2009
- Mentuhotep II ca. 2009–1959
- Mentuhotep III ca. 1958–1947
- Mentuhotep IV ca. 1947–1940

Dynasty 12 (ca. 1939–1760)

- Amenemhet I ca. 1939–1910
- Senwosret I ca. 1920–1875 *Alternate spelling Senusret I
- Amenemher II ca. 1878–1843
- Senwosret II ca. 1845–1837 *Alternate spelling Senusret II
- Senwosret III ca. 1837–1819 *Alternate spelling Senusret III
- Amenemhet III ca. 1818–1773
- Amenemhet IV ca. 1772–1764

- Nefrusobk/Sobekneferu (Queen) ca. 1763–1760

Second Intermediate Period (ca. 1759–1539)

- **Dynasty 13 (ca. 1759–1630)**
- **Dynasty 14 (ca. ?)**
- **Dynasty 15 (Hyksos, ?–ca. 1530)**
- **Dynasties 16 and 17 (ca. ?–1540)**

New Kingdom (ca. 1539–1077 BCE)

Dynasty 18 (c. 1539–1292)

- Where reign overlaps occur, they arise from coregencies
- Ahmose ca. 1539–1515
- Amenhotep I ca. 1514–1494
- Thutmose I ca. 1493–1483
- Thutmose II ca. 1482–1480
- Thutmose III ca. 1479–1425
- Hatshepsut (Queen) ca. 1479–1458
- Amenhotep II ca. 1425–1400
- Thutmose IV ca. 1400–1390
- Amenhotep III ca. 1390–1353
- Akhenaten (Amenhotep IV) ca. 1353–1336
- Smenkhkare/Neferneferuaten ca. 1336–1334
- Neferneferuaten ca. 1334–?
- Tutankhaten/Tutankhamun ca. 1333–1324
- Ay ca. 1323–1320
- Horemheb ca. 1319–1292

Dynasty 19 (ca. 1292–1191)

- Ramesses I ca. 1292–1291
- Sety I ca. 1290–1279
- Ramesses II ca. 1279–1213
- Merneptah Ca. 1213–1203
- Sety II ca. 1202–1198
- Amenmesse ca. 1202–1200

- Siptah ca. 1197–1193
- Twosret (Queen) ca. 1192–1191

Dynasty 20 (ca. 1190–1077)

- Sethnakhr ea. 1190–1188
- Ramesses III ca. 1187–1157
- Ramesses IV ca. 1156–1150
- Ramesses V ca. 1149–1146
- Ramesses VI ca. 1145–1139
- Ramesses VII ca. 1138–1131
- Ramesses VIII ca. 1130
- Ramesses IX ca. 1129–1111
- Ramesses X ca. 1110–1107
- Ramesses XI ca. 1106–1077

Third Intermediate Period (ca. 1076-723 BCE)

Dynasty 21 (ca. 1076–944)

- Smendes ca. 1076–1052
- Psusennes ca. 1051–1006
- Amenemnisut cn. 1005–1002
- Amenemope ca. 1002–993
- Osorkon “the Elder” 992–987
- Siamun 986–ca. 968
- Psusennes II ca. 967–944

Dynasty 22 (ca. 943–746)

- Shoshenq ca. 943–923
- Osorkon I ca. 922–ca. 888
- Takelot I ca. 877–874
- Shoshenq II ca. 873
- Osorkon II ca. 872–842
- Shoshenq III ca. 841–803
- Shosheng IIIa ca. ?–790
- Pami ca. 789–784
- Shoshenq V ca. 783–ca. 746

Dynasty 23 (Upper Egypt and Rival Kings, ca. 845–812)
Dynasty 23 (Lower Egypt, ca. 730)
Dynasty 24 (ca. 736–723)

Late Period (722-332 BCE)

Dynasty 25 (ca. 722–655)

- Piye/Piankhi ca. 753–723
- Shabaka ca. 722–707
- Shebitku ca. 706–690
- Taharqa 690–664
- Tanwetamani 664–655/53

Dynasty 26 (664–525)

- Psamtik (Psammctichus) I 664–610
- Necho II 610–595
- Psamtik (Psammetichus) II 595–589
- Apries 589–570
- Amasis 570–526
- Psamtik (Psammetichus) III 526–525

Dynasty 27 (First Persian Period, 525–404)

- Cambyses 525–522
- Darius I 521–486
- Xerxes 486–466
- Artaxerxes I 465–424
- Darius II 424–404

Dynasty 28 (404–399)

- Amyrtaios 404–399

Dynasty 29 (399–380)

- Nepherites I 399–393
- Psammuthis 393
- Hakoris (Achoris) 393–380
- Nepherites II ca. 380

Dynasty 30 (380–343)

- Nectanebo I 380–362
- Teos (Tachos) 362–360

- Nectanebo II 360–343

Dynasty 31 (Second Persian Period, 343–332)

- Artaxerxes III Ochus 343–338
- Arses 338–336
- Darius III Codomannus 336–332

Greco-Roman Period (332 BCE–CE 642)

Macedonian Dynasty (332–305 BCE)

- Alexander the Great 332–323
- Philip Arrhidaios 323–317
- Alexander II (IV of Macedon) 316–305

Ptolemaic Period (305-30 BCE)

- Ptolemy Soter 305–282
- Ptolemy II Philadelphos 282–246
- Ptolemy III Euergetes I 246–221
- Ptolemy IV Philopator 221–204
- Ptolemy V Epiphanes 204–180
- Ptolemy VI Philometor 180–145
- Ptolemy VII Neos Philopator (never reigned)
- Ptolemy VIII Euergetes II (Physkon) 170–163, 145–116
- Ptolemy IX Soter II (Lathyros) 116–102
- Ptolemy X Alexander I 107–88
- Ptolemy IX Soter II (restored) 88–81
- Ptolemy XI Alexander II 80
- Ptolemy XII Neos Dionysos (Auletes) 80–58
- Kleopatra VI Tryphaina and Berenike IV Epiphaneia 58–55
- Ptolemy XII Neos Dionysos (restored) 55–51
- Kleopatra VII Philopator ruled jointly with 51–30
- Ptolemy XIII and 51–47
- Ptolemy XIV and 47–44
- Ptolemy XV Caesarion 44–30

Roman Period (30 BCE–CE 323?)
Byzantine Period (CE 324–642)

Contributors

Melinda Hartwig

Melinda Hartwig (MH) completed her Ph.D. at the Institute of Fine Arts at New York University. Currently the Curator of Ancient Egyptian, Nubian, and Near Eastern Art at the Michael C. Carlos Museum, Emory University, she previously taught art history at Georgia State University at the rank of Professor. She has numerous books and articles to her credit, including, *The Tomb Chapel of Menna* (2013), and *A Companion to Ancient Egyptian Art* (2014), which received the 2016 PROSE award. She teaches several courses on ancient Egypt for The Great Courses® and Wondrium®.

◆

Renée Stein

Renée Stein is the Director of Conservation at the Michael C. Carlos Museum and Associate Teaching Professor in the Department of Art History at Emory University. She received a MS specializing in objects conservation from the Winterthur - University of Delaware Program in Art Conservation and is a Fellow of the American Institute for Conservation of Historic and Artistic Works. Her research focuses on methods for materials identification and conservation treatment, particularly of painted wood and stone.

◆

Brittany Dinneen

Brittany Dolph Dinneen is the Assistant Conservator of Objects at Emory University’s Michael C. Carlos Museum. She has previously worked at the National Museum of African Art, National Museum of American History, and the Kelsey Museum of Archaeology. Additionally, she has done archaeological conservation work for projects in Jordan, Azerbaijan, and Greece, most currently as part of the American Excavations Samothrace. She received her M.A. from the UCLA/Getty Program in the Conservation of Cultural Heritage. She is a Professional Associate of the American Institute for Conservation.

Kaitlyn Wright

Kaitlyn Wright is the Andrew W. Mellon Advanced Fellow in Objects Conservation at the Parsons Conservation Laboratory. She received her MA in Art Conservation specializing in objects from SUNY Buffalo State College, completing internships at the Metropolitan Museum of Art, the Athenian Agora Excavations, and the Institute for Aegean Prehistory - Study Center East Crete.

◆

Tasha Dobbin-Bennett

Tasha Dobbin-Bennett (TDB)* is an Associate Professor of Art History at Emory Oxford College. Before joining the faculty in 2015, she was the Papyrologist at the Beinecke Rare Book and Manuscript Library (Yale University). Trained as an Egyptologist, she enjoys teaching wide-ranging classes on Egyptian art and architecture to her students. She readily acknowledges that one of the perks of her job is that she has had many opportunities to lecture and be a visitor at the Michael C. Carlos Museum.

◆

Jonathan Elias

Jonathan Elias (JE)* completed his M.A. and Ph.D. at the University of Chicago while researching systems of magical inscriptions appearing on Egyptian coffins. This led to a special interest in the high-tech imaging of Egyptian mummies and chronological analysis of mummification patterns. He currently serves as the Director of the Akhmim Mummy Studies Consortium (AMSC Research, LLC), an international project coordinating research on mummies from Akhmim and other Egyptian sites.

◆

Rune Nyord

Rune Nyord is an Assistant Professor of Ancient Egyptian Art and Archaeology at Emory University and Samuel H. Kress Senior Fellow at the Center for Advanced Study in the Visual Arts. His research focuses on conceptions and experiences of representation, ontology, and personhood in ancient Egypt. He is the author of *Breathing Flesh: Conceptions of the Body in the Ancient Egyptian Coffin Texts* (2009) and *Seeing perfection: Ancient Egyptian images beyond representation * (2020), and has edited and co-edited several volumes, the most recent being *Concepts in Middle Kingdom Funerary Culture* (2019).

◆

Tyler Holman

Tyler Holman (TH) is a Ph.D. student in the Department of Art History at Emory University. His research interests focus on cross-cultural interactions and hybridity in the Roman world, and he is especially interested in how these phenomena manifested in the numismatics and material culture of Roman Egypt.

Sandra Still

Sandra Still completed her M.A. and Ph.D. at Emory University and then worked in New York publishing. After returning to Atlanta and Emory, she held various positions in the Woodruff Library, primarily in Collection Management and as a Subject Librarian for the departments of English, Women's Studies, and several areas in Art History.

◆

Emily Whitehead

Emily Whitehead (EW) is a Ph.D. Candidate in the Department of Art History, Emory University, and the 2022-2023 Nat C. Robertson Graduate Fellow in Science and Society at the Institute for Liberal Arts, Emory University. Her research interests focus on Middle Kingdom funerary art, archaeology, and texts, and the formation of narratives and arguments surrounding continuity and change in burial practices. She previously held a 2020 Andrew W. Mellon Fellowship in Object-Centered Curatorial Research, where she studied Middle Kingdom boat models in the Michael C. Carlos Museum.

Abbreviations

ÄA	Ägyptologische Abhandlungen. Wiesbaden: Harrassowitz.
ASAE	*Annales du Service des Antiquités de l'Égypte*
BIFAO	*Bulletin de l'Institut Français d'Archéologie Orientale*
BM	British Museum, London
BMA	Brooklyn Museum of Art
DIA	Detroit Institute of Art
EMC	Egyptian Museum, Cairo
GM	*Göttinger Miszellen*
HES	Harvard Egyptological Studies. Leiden: Brill.
IMJ	Israel Museum, Jerusalem
JARCE	*Journal of the American Research Center in Egypt*
JEA	*Journal of Egyptian Archaeology*
LÄ	*Lexikon der Ägyptologie*, edited by Wolfgang Helck, Eberhard Otto, and Wolfhart Westendorf. 7 vols. Wiesbaden: Harrassowitz, 1975-1986.
MCCM	Michael C. Carlos Museum, Atlanta
MDAIK	*Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo*
Medelhavsmuseet	Medelhavsmuseet, Stockholm
MFA	Museum of Fine Arts, Boston
MMA	Metropolitan Museum of Art, New York
Louvre	The Louvre Museum, Paris
OEAE	*The Oxford Encyclopedia of Ancient Egypt*, edited by Donald B. Redford. 3 vols. New York: Oxford University Press, 2001.
OIMP	Oriental Institute Museum Publications. Chicago: Oriental Institute of the University of Chicago.
PN	Ranke, Hermann, *Die ägyptischen Personennamen, Band I: Verzeichnis der Namen*. Glückstadt: Augustin, 1935.

SAOC	Studies in Ancient Oriental Civilizations. Chicago: Oriental Institute of the University of Chicago.
SMGCO	Science Museum Group Collection Online. https://collection.sciencemuseumgroup.org.uk/
UCL	University College Art Museum, London
Urk. IV	Helck, Wolfgang. *Urkunden der 18. Dynastie: Historische Inschriften Thutmosis' IV. und biographische Inschriften seiner Zeitgenossen*. 2 vols. Urkunden des Ägyptischen Altertums 4.19. Berlin: Akademie, 1957.
WAM	Walters Art Museum, Baltimore

Introductory Essays

I

Georges Ricard and the Senusret Collection

Melinda Hartwig, Curator of Ancient Egyptian, Nubian, and Near Eastern Art, Michael C. Carlos Museum at Emory University

"Life and the Afterlife in Ancient Egypt: Ancient Egyptian Art from the Senusret Collection" is an exhibition about the power of ancient Egyptian objects to educate, engage, and inspire. The Georges Ricard Foundation gifted the Senusret Collection to the Michael C. Carlos Museum in 2018, with the understanding that the collection would be conserved and used to promote knowledge. In keeping with this trust, the exhibition highlights objects that have promoted technical and scholarly collaboration, faculty and student research, methods of analysis, provenance tracing, and past object history.

The collection is named after the workman's village *Hetep-Senusret*, meaning "[King] Senusret is Satisfied." The town functioned as part of the pyramid complex of Senusret II at a site now known as Lahun in Faiyum, Egypt.

A wealth of small finds uncovered in the village by its excavator, William Flinders Petrie, struck Georges Ricard as particularly refined. It followed that he saw in the name Senusret a simile for his goal to create a museum as a haven showcasing the refinement of ancient Egypt and the Mediterranean world.

It all started in the 1960s when, after a successful career in industry, Georges returned to his earlier academic focus on art, developed a great interest in the ancient world, and began to assemble his collection—an eclectic mix that reflected the broad interests of its collector (Figure 1.1).[1]

Figure 1.1: Georges Ricard © Georges Ricard Foundation

Objects included ancient pottery, glass, coins, metal figurines, jewelry, beads, amulets, shabtis, and masks. Eventually, the collection grew so large that Georges felt a moral obligation to share it with the public. As he formed the project of opening a museum in his new home country of Monaco, he endeavored to collect more purposefully to illustrate life (and the afterlife) in the ancient world. With approval by ministerial decree and government authorization, he formed the SAM Sanousrit corporation to acquire the only private villa in Monaco-Ville and create a space to display ancient art in a resolutely modern setting.[2] He opened the Musée l'Egypte et le monde antique on June 5, 1975. Visitors entered the museum by walking over a glass gangway with a replica of an Egyptian tomb below (Figure 1.2).

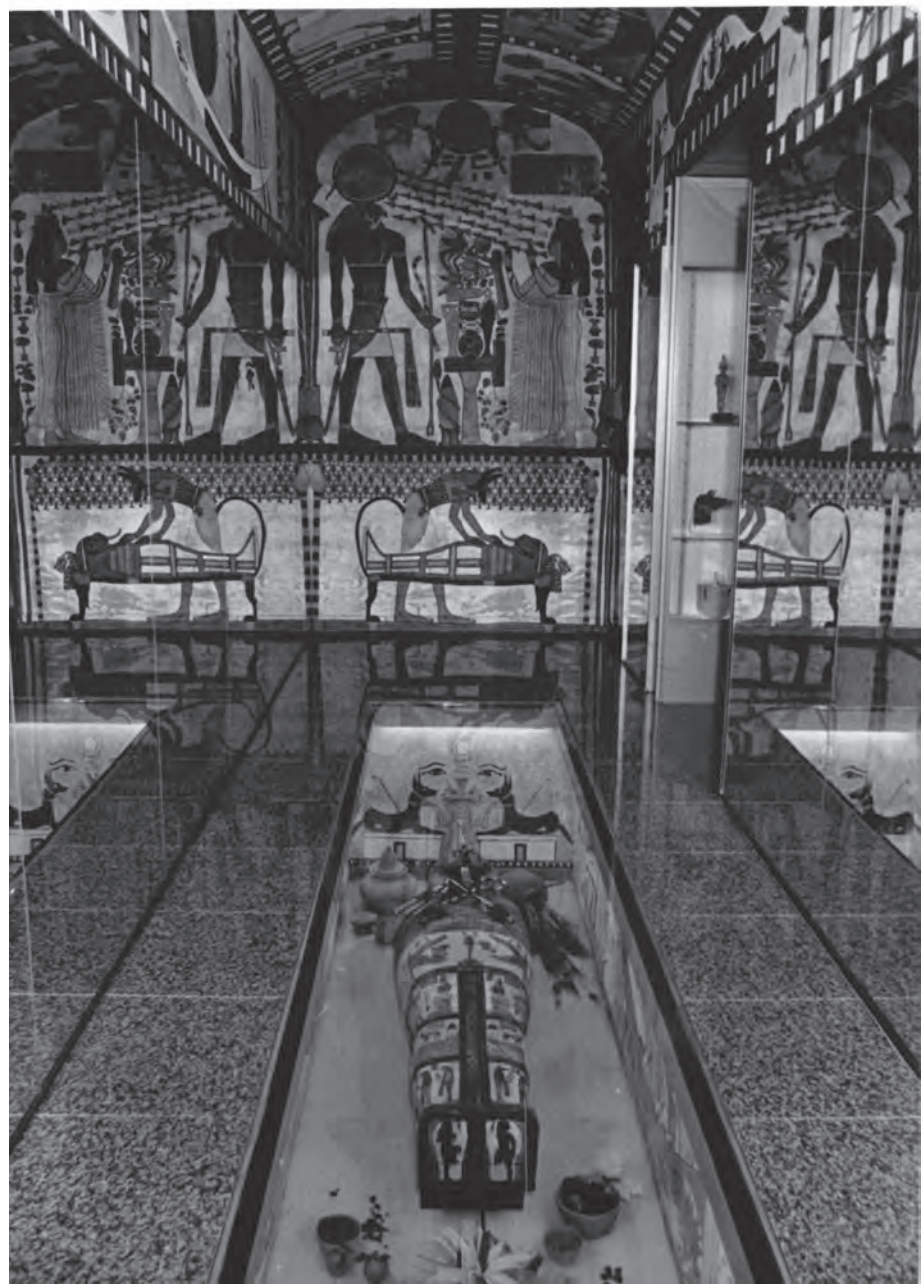

Figure 1.2: Entrance hall of the Musée l'Egypte et le monde antique © Georges Ricard Foundation

The walls were painted with scenes from ancient Egyptian tomb chapels by the artist Jacques Bonnery. Lacquered ceilings, mirrored walls, and polished red granite floors reminiscent of Aswan reflected the ancient objects presented in polished aluminum and glass vitrines upholstered in silk. The museum was a hit with tourists, schools, and local citizens alike. Unfortunately, three years later, unsatisfactory climate/conservation conditions resulting from architectural design flaws compelled Georges to shut the museum's doors.

Georges moved to California. He soon entered into negotiations with the art museum at the University of California, Santa Barbara, to serve as custodian for the collection, but plans were halted due to state budgetary cutbacks. So, in 1987, Georges founded the nonprofit public benefit corporation, the California Institute of

World Archeology (CIWA), to apply California's computer know-how to the service of the archeological community ("bringing Silicon Valley to the Valley of the Kings"). Projects included the development of a hieroglyph notation system and the establishment of a unified worldwide database of antiquities. Ricard's goal was to foster academic research and help join object fragments. But with the rise of the World Wide Web, CIWA eventually focused on the pioneering development of a virtual museum based on the Senusret collection.

It took Georges and his son three years to catalog and photograph the collection so that the objects could be made available online through the Virtual Egyptian Museum (VEM) website. The VEM went online in 2003. The intent was to provide scholars, students, and those living far from cultural resources with a museum experience, and it allowed the public to continue to learn from the collection while a permanent home in a public museum was sought. A few years before his death, Georges Ricard transferred the Senusret Collection to a trust for the benefit of the CIWA, a 501©(3), which, after his death, was renamed the Georges Ricard Foundation.

In 2018, the Georges Ricard Foundation assembled a distinguished group of Egyptologists to find a new home for the Senusret Collection. Their criteria: a museum with quality conservation care and robust teaching and outreach programs. A number of US museums were considered. In the end, the Michael C. Carlos Museum at Emory University was selected as the collection's permanent home to serve as a resource for university faculty, students, schoolchildren, and the wider public.

The VEM website database, with its high-quality object photographs, was transferred to the Michael C. Carlos Museum (MCCM). While the VEM website temporarily remains accessible online, the information is static. The most up-to-date object descriptions and research can be found on the MCCM's permanent collection website, including provenance information.

Since the arrival of the Senusret Collection, the Michael C. Carlos Museum has endeavored to follow the Georges Ricard Foundation's mission that the objects contribute to knowledge. Over the last four years, our staff collaborated with conservators, Emory faculty, scientists, students, and national and international scholars. Their work has culminated in this exceptional exhibit of 165 artifacts, carefully restored to captivate and educate its visitors about life and the afterlife in ancient Egypt as well as issues of cultural patrimony, methods of analysis, provenance research, technical study, and digital investigation.

Ending with a quotation from Georges's son, Yann Ricard, "we never intended or imagined the Senusret Collection would leave California, but once we met the Carlos Museum staff, the unthinkable turned into the compelling. Although we didn't want to part with the collection, we soon became convinced that entrusting it to the Carlos was a golden opportunity to realize all the hopes and dreams Georges had for it since its arrival in the United States more than 30 years ago. Nowhere else could we find such a cohesive, dedicated, and creative team of consummate professionals on a mission not only to lovingly preserve our world's cultural heritage but also to use the collection to ignite imaginations, convey meaning, elicit emotion, and inspire reflection."

1. Georges Ricard's PhD dissertation, including his conversations with Matisse, was on "the role of simplification in art."

2. Rey 1975. SAM is an acronym for Societé Anonyme Monegasque.

II

Daily Life in the Village of *Hetep-Senusret* (Lahun)

Melinda Hartwig, Curator of Ancient Egyptian, Nubian, and Near Eastern Art, Michael C. Carlos Museum at Emory University

Figure 2.1: "Restitution de la ville de pyramide de Sésotris II à Illahoun (Kahoun)." Watercolor by Jean-Claude Golvin. Musée départemental Arles Antique © Jean-Claude Golvin/ Éditions Errance

Since the Senusret Collection was named after the village *Hetep-Senusret* and its refined artifacts, the town will serve as a point of departure for this essay on daily life (Figure 2.1).[1] *Hetep-Senusret* is referred to by its modern names, Lahun, El-Lahun, and Illahun. William Flinders Petrie, who visited the site in 1887, misheard the modern name of the area as Kahun and that name also stuck.[2] For the sake of simplicity, we will call *Hetep-Senusret* by the name of the nearest modern settlement, Lahun.

Everyday life at Lahun revolved around the pyramid complex and cult of King Senusret II, who founded the village. Petrie excavated the site in 1889 and 1890 and mapped the entire plan of the village, except for the southeastern part that was destroyed by modern farmland reclamation (Figure 2.2).[3] A six-meter wall, roughly nine feet thick, surrounded the town. A north–south wall divided the town into two unequal portions: a larger square with "mansions" in the north, and lesser portion with smaller houses to the south and west. The smaller homes had a single door from the street that led to a central room flanked by two side rooms, some with painted walls.[4] Initially, these houses probably accommodated pyramid workers and support staff who conducted and administered construction work at the royal mortuary complex. In the town's smaller section, the southern blocks may have accommodated temple personnel while they were on duty.[5] The larger eastern part functioned as a typical Middle Kingdom regional

center.[6] The mansions there could have as many as seventy rooms for extended family and staff, with ample storage facilities for grain.[7]

Figure 2.2: Plan of the worker's village of Lahun, from Smith 1938, 214, pl. LXIX, 1.

Situated on an elevated limestone outcrop is what Petrie called the "acropolis" on top of which was a large mud-brick villa. The acropolis lies at the beginning of the northern row of mansions and had a commanding view of the town. Petrie identified the villa as a temporary royal residence, but other scholars suggest it was the village mayor's or local governor's residence.[8] To its south lies a temple complex.[9] In its heyday between 1845–1750 BCE, the village's size at roughly 23.5 acres, with a population of between 3000–9000 Egyptians.[10]

Many artifacts in this catalog illustrate the types of objects one might find in a worker's village. In the western village, stone masons kept their bronze tools, wooden hammers (cat. no. 1), and smiths smelted metal using earthenware molds.[11] Set squares and plumbs were used to face the stone blocks for the king's pyramid complex.[12] Boxes crafted from acacia wood stored cosmetics like hematite and juniper berries to color women's cheeks and lips.[13] Gray galena (mineral lead sulfide) and green malachite (mineral copper carbonate) were ground on palettes and applied by kohl sticks to the eye rim and eyelashes. Chests contained combs, alabaster unguent jars, ivory kohl pots, and ointment spoons (cat. no. 5). Men and women wore jewelry, and industry developed in the town to supply this need. Artists made beads of carnelian and faience, perforating them with a bow drill, using sand as an abrasive (cat. nos. 12, 14).[14] The Egyptians removed body and facial hair with razors and tweezers and applied oils and unguent to smell good. Mirrors polished to a high sheen aided personal grooming. Wood and woven rush beds with headrests kept the sleeper's head cool and safe from scorpions and spiders (cat. no. 4). Deliveries of flax and weaving equipment like loom beams, heddle jacks, and rippling combs produced clothes, linen bandages and sheets (like the covering on the mummy of Taosiris), and nets for fishing.[15] Wooden molds were used to create mud bricks for the pyramid of Senusret II.[16] Pottery was fired in kilns to make it suitable for storing food and beverages.[17]

Scribes recorded village life, construction work, and temple administration on papyri and fastened them with mud seals (cat. no. 3). The number of papyri and seals found in Lahun suggests that many villagers were scribes. The discovery of a writing tablet, a counting board, and a papyrus containing nine model letters corrected in red ink confirm that there was a school for students in or around Lahun.[18]

The inhabitants grew, harvested, and threshed barley to make bread and beer. Grain was given to the town brewer and used to brew beer in the household.[19] Beer was a staple of everyday village life, but also used medicinally.[20] Physicians used implements to diagnose symptoms and mix treatments for illnesses (cat. no. 18). Some of these remedies predated Hippocratic and Galenic medical procedures of fumigation and massage with oil.[21] Villagers grew date palms and fig trees (Figure 2.3). Food was sweetened with carob, dates, and honey, and spiced with garlic and black cumin.[22] Kitchen gardens grew vegetables such as peas, beans, onions, chate melons, garlic, and fruits like grapes and watermelons.[23] Scented plants like jasmine, tree bark, leaves, and roots were mixed with resin and oil to make cosmetics, unguents, and incense.[24] Fish from the Nile were an important part of the diet.[25] Animals for work and food were likely kept nearby.[26] The villager's basic diet revolved around bread, beer, onions, fish, and whatever vegetables and fruit trees they grew in their garden. The wealthy had their fill of meat and fowl along with the products from their agricultural estates. Priests received food and drink from the temple altars after the completion of temple rituals.

Figure 2.3: Model of a Porch and Garden, Middle Kingdom, ca. 1981-1975 BC The Metropolitan Museum of Art, New York, Rogers Fund and Edward S. Harkness Gift, 20.3.13.

In the immediate area of Lahun were temples to the god of embalming Anubis, the crocodile god Sobek, and the cult of the deceased ruler Senwosret II, who was considered divine upon death.[27] A temple to "Sopdu Lord of the East" may also have resided on the acropolis.[28] Within temples, *heka,* or creative power, was present in the architectural forms, which recreated the beginning of the world. Daily temple rituals conducted by elite priests manipulated *heka* so that the gods, manifested within their cult statues, would preserve the order of the universe. On temple walls, representations were activated using the Ceremony of the Opening of the Mouth.[29] Statues and reliefs of the king (cat. no. 21), the elite (cat. no. 25), and the gods (cat. nos. 27–43) were set up in temples to act as participants in daily rituals and celebrations.

Heka, or creative power, was also available to Egyptians who could control and manipulate it through the correct incantations, charged substances, and rituals. [30] Simple spells said over chippi, and other objects protected individuals from sickness and harm by blocking negative energy (cat. no. 17). Offering to domestic deities like Bes and Tauert in household shrines protected the vulnerable, especially children and pregnant women. Amulets and jewelry in specific colors and stones influenced the wearer's fortune.

An attendance list from Lahun gives the names and dates of festivals celebrated by the townspeople. These included national celebrations like the Sokar Festival or the regional festivals of Sobek and the "sailing of Hathor."[31] Some villagers went on pilgrimages to Abydos to participate in the public festival that reenacted the death and rebirth of the god Osiris.[32] Visitors erected commemorative stelae and statues (cat. no. 20). In the sacred sites of Egypt, pilgrims offered animal mummies and coffins (cat. nos. 52–57). When villagers at Lahun died, they were buried in the nearby "pyramid cemetery" that included tombs in the "West Hill" to the northwest, the rocky rise of the "West Ridge" further west, and shaft tombs in "Cemetery 900," all of which were heavily plundered (Figure 2.4).[33] They were buried with goods needed for their eternal life (see the essay "The Good Burial").

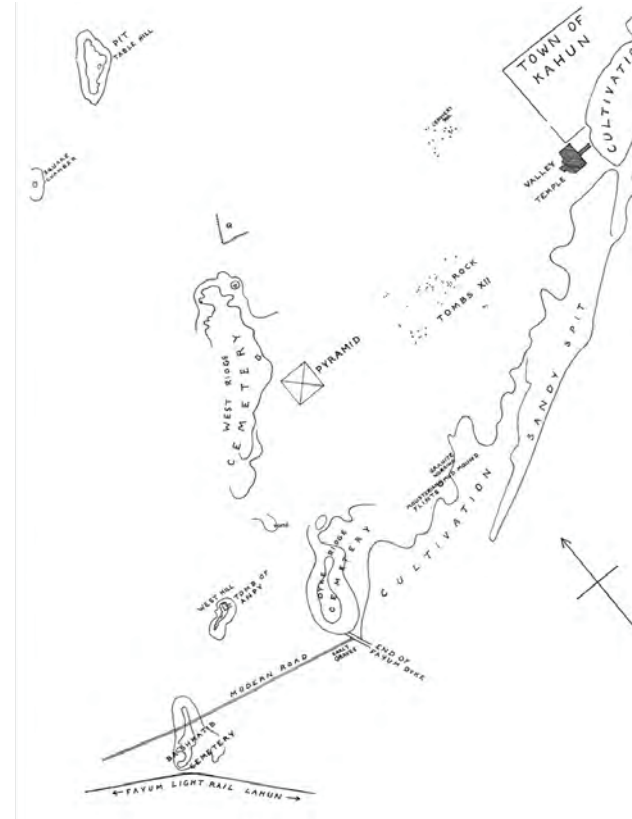

Figure 2.4: Environs of Lahun. After Petrie, Brunton, Murray 1923, 31, pl. XIII.

The Middle Kingdom town of Lahun was like any other Middle Kingdom town in Egypt. Villagers worked, lived, prayed, and died. They were sustained by food, drink, and their objects of daily use. They worshiped in home shrines, priests conducted rituals in temples, villagers sang and danced during festivals, and gave votives to the gods in their temples and shrines so they would hear their prayers. Petrie captured the essence of Lahun when he

wrote, “so intimate may you now feel walking their streets, and sitting down in their dwellings, that I shall rather describe them as a living community than as historical abstractions.”[34]

1. There are two toponyms for the town, *Hetep-Senusret* and *Sekhem-Senusret*. The former is the name of the larger eastern part of Lahun, and the latter refers to the western part of the town (Horváth 2009). For simplicity, we will refer to the town as Hetep-Senusret since it was the the original name of the town founded by Senwosret II (specificially *Hetep-Senusret-maa-kheru*, “Satisfied is King Senwosret, justified”).
2. Petrie, Brunton, Murray 1923, 1.
3. Petrie 1890, 1891.
4. Gallorini 1998, 46.
5. Quirke 1997, 42.
6. Horváth 2015, 67.
7. Arnold 2003, 118.
8. Petrie 1891, 6; Moeller 2017, 193.
9. Moeller 2016, 281. See Petrie, Brunton, Murray 1923.
10. See discussions in Kemp 1989, 153-155; Moeller 2017, 186-188.
11. Petrie 1890, 29.
12. Petrie 1890, pls. VIII,19 and IX,1
13. Hematite is an iron oxide and the main ingredient of red ochre. Image in David 2003, 367
14. See David 1986, fig. 8; and UCL 7085 (bow) and 7084 (drill) excavated by Petrie from Kahun.
15. David 1986, Ch. 11; Nicholson and Shaw 2000, 268, 270-271,
16. Nicholson and Shaw 2000, 87.
17. See Manchester Museum Acc. No. 51.
18. Szpakowska 2008, 106.
19. Collier and Quirke 2006, 114-115. UC 32309.
20. Cf: https://www.intechopen.com/chapters/78710 no XXIV. The Lahun Gynecological Papyrus mentions a concoction of sweet beer, date syrup, new oil, and incense for pregnancy problems.
21. Smith 2011, 54-55.
22. See evidence of beekeeping David 1986; Nicholson and Shaw 2000, 38, 644.
23. Newberry in Petrie 1890, 49-50; Nicholson and Shaw 2000, 634-636.
24. Nicholson and Shaw 2000, 350, 461, 463, fig. 18.25.
25. Collier and Quirke 2002, 110-111, UC 32098A, and idem, 120-121.
26. Moeller 2017, 199.
27. Quirke 1997; Moeller 2017, 196-197.
28. Kemp 1989, 156; Horváth 2009, 191.
29. Goyon 1972
30. Ritner 2008, 247-249.
31. Szpakowska 2008, 143-144.
32. Szpakowska 2008, 145-146.
33. Petrie, Brunton, Murray 1923, 31, pl. XIII.
34. Petrie 1890, 21.

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III

The Good Burial

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The funerary objects published in this volume testify amply to the cultural importance of burials in ancient Egypt. In a fundamental sense, what was at stake was the transformation of the deceased person into an ancestor, and powerful texts, images, and objects all supported this process.

In older scholarship, the overwhelming surviving evidence of ancient Egyptian funerary culture led scholars to think of something like a morbid obsession with death, and it was imagined that the goal was a kind of eternal salvation along the lines of well-known Christian beliefs. But, by situating Egyptian burial practices within the social setting of the interactions between living descendants and deceased ancestors, it may become easier to appreciate the central importance of the ancestor cult in ancient Egyptian society.[1]

Ancestors were powerful protectors of their surviving family. In many cases, they would likely have been a more feasible place to seek help with one's personal concerns than the state gods worshiped in large but secluded temples in the main population centers. Ancestors were seen as responsible for the general well-being of the descendants. Especially in matters concerning the continuance of the lineage, such as fertility or inheritance, one could even appeal to the ancestors' self-interest.[2] Rather like gods, the chief setting for ancestors to come into the world of humans was in the cult, so the ancestors depended on the continuance of regular worship.

Here as well, older scholarship may have slightly skewed ancient rationales in thinking that the dead required a steady stream of food in order to live eternally. Given that very similar food offerings were regularly presented to the gods as well (where modern intuitions would not expect it to be a matter of their eternal survival), it is probably preferable to understand the ancient rationale as being similar in both cases: offerings, and the wider rites and recitations that accompanied them, were first and foremost meant to make gods and ancestors present in their shrines and thus available for interaction.

The burial, then, aimed at establishing the point of departure for this continued interaction. The twin connected purposes were, on the one hand, that of transforming the dead human being into an ancestor able to look out for their living descendants and, on the other, to establish a space (which looked somewhat different in different periods) where the continued cultic interaction between the new ancestor and the living family and household members could take place. When looking at individual funerary objects, we can often identify the emphasis as being on one or the other side of this coin. Still, it is important to remember that the two functions of the burial were closely intertwined and mutually dependent.

BECOMING AN ANCESTOR

The former of these aspects immediately raises the question of what the transformation into an ancestor entailed and how it was effected. From early on and throughout ancient Egyptian history, the answer to this question was directly bound up with the mythology of the god Osiris, who came to be regarded as the prototype of every human ancestor.[3] The basic storyline is transmitted in fragmentary, mostly ritual, allusions throughout Egyptian history. Osiris was killed by his brother Seth because of their dispute over the throne of Egypt. Osiris was dismembered, but his wife and sister, Isis, gathered and reassembled his body. Their son Horus, in turn, defeated Seth and became the rightful king inheriting his father's throne. As such, the myth outlines the basic problem of the change of generations, in the existential sense of the continuity of human life, but also in the social (and even legal) sense of passing on one's inheritance in the widest sense.[4] To Egyptian thinking these ideas often became inextricably intertwined. To emphasize the mystery of passing on life, some versions of the myth specify that the engendering of the son Horus takes place after the death of Osiris, but otherwise, Osiris as the dead ancestor is generally cast in an entirely passive role as the source of the manifest life in his son.

Against this conceptual background, Osiris becomes the model and prototype of every ancestor. The idea became prevalent that the transformation to an ancestor was tantamount to becoming (an) Osiris.[5] This could be effected by a variety of means, whether textual by preceding the name of the deceased with that of Osiris, almost like a title, or material by mummifying the body on the model of the god or equipping the dead with the god's regalia. Many, if not most, categories of grave goods can be understood as different ways of supporting this transformation modeled on the understanding of Osiris of the era in question.

The pivotal object in this process, for those who had access to one, was the coffin and related objects such as masks and cartonnage trappings.[6] Enveloping the entire body of the deceased, such objects offered the possibility of a global transformation through material and pictorial means. Accordingly, most such objects depict ancestors in their new, deified state, as shown by details such as the golden flesh (cat. no. 72) curved, braided beards (cat. no. 70), or tripartite wigs (cat. no. 69) associated with divinity in Egyptian thought. At the same time, coffins also offered the opportunity to forge additional mythological and ritual connections through imagery, notably by embodying the ancestor in scenes of interaction with deities such as Isis and Nephthys reinvigorating the mummified Osiris (cat. No. 72, back, Figure 3.1) and the jackal-headed Anubis performing the embalming (cat. no. 75, leg trapping, Figure 3.2).

Figure 3.1: Back of a Cartonnage Mask (Cat. No. 72) © Bruce M. White, 2022

Figure 3.2: Leg Trapping, Kagemni Cartonnage (Cat. No. 75) © Michael C. Carlos Museum, Emory University

A particularly prevalent role in the transformation is played by four minor gods known as the Sons of Horus. These deities are sometimes pictured as surrounding the body of Osiris, often alongside other gods—a mythological situation replicated ritually during the nightly wake before the funeral.[7] They also frequently take on a more specific role in the corporeal transformation of the ancestor as they are embodied in the four canopic jars containing the viscera removed during mummification.[8] Both of these relationships can be evoked by more subtle means, as, for instance, having the four sons of Horus depicted on coffins, making them present through amuletic depictions (cat. no. 97), or through wax figurines (cat. no. 98). Whatever the means by which they are embodied, they help effect the Osiris-nature of the deceased by their presence.

Especially in the later periods of Egyptian history corresponding roughly to the 1st millennium BCE, relationships between the ancestor and the gods gained central importance in the imagery of the tomb chamber. As with the Osiris iconography, the purpose was once again that of the new status of the ancestors being shaped and defined through their relations to gods and other powers of the cosmos. Thus, "corn Osiris" figures

(cat. no. 93) of a kind also used in agricultural festivals for Osiris served to make present the generative forces of the god in the tomb chamber in a concept drawing on the analogy between the life contained in the seed sowed in the ground and that transmitted by the buried ancestor. A similar, if somewhat more abstracted, idea lies behind the Ptah-Sokar-Osiris figurines, frequently protecting powerful texts (or other objects) deposited in the tomb (cat. no. 100).

Here, the traditional power and pertinence of the god Osiris is combined with those of deities local to the area around Memphis (near modern-day Cairo), the creator god Ptah and the god of the Memphite necropolis, Sokar.

THE ANCESTOR CULT

As noted above, the second main purpose of the burial was to form a matrix for the interactions with the ancestor buried within. This was the main focus of the decoration in the tomb's chapel, which, unlike the burial chamber, remained open and accessible for visitors and worshipers. This purpose was underlined by frequent motifs on tomb walls depicting the different stages of the ancestor cult, from the production of the goods to be presented as offerings to the rituals carried out by surviving relatives and household members. Often such rituals, and the encounter with the ancestor they made possible, are shown as a cause for celebration with participants depicted in their finery, enjoying music and dancing, and sharing a festive meal not only with the ancestor but also with each other (cat. nos. 66–67). More formalized tomb depictions condense the many acts of the ancestor cult to just the central motif of the tomb owner seated before a well-stocked offering table dedicated by the most prominent descendant leading the cult—usually the eldest son and/or the dedicant of the monument (cat. no. 24).

Such scenes give us a sense that the rituals of the ancestor cult were, at the same time, a social occasion and a social obligation. Often the interaction between the living and the dead was couched explicitly in terms of a quid pro quo where both sides were expected to live up to their respective responsibilities. Because of the rules and expectations (sometimes labeled *decorum*)[9] underlying tomb decoration, it tends to present a rather idealized and one-sided sense of this relationship, where tomb owners display the lavish preparations and busy lives of the people responsible for the cult, while dedicators of smaller objects such as stelae demonstrate their devotion to their ritual duties. However, from other sources, notably the so-called letters or appeals to the dead, we get a sense of what is at stake in more practical terms, where the living senders of such appeals often stress how they are continuously living up to the ritual and more general social obligations and as such expect to be healed, protected, or otherwise helped by the ancestor.[10]

If the distinction between the transformative aspects of the tomb and those relating to the ancestor cult generally corresponds respectively to the sealed-off burial chamber and the accessible chapel, this is not always the case. Since a significant purpose of the tomb was precisely to join these two aspects, it is not surprising that certain practices deliberately straddled the two domains. This appears to be the case, for example, with the wooden figurines and tableaus deposited in tombs from the late 3rd to the early 2nd millennium BCE (cat. nos. 76–80). Although such figurines were usually placed in the burial chamber and thus associated in the first instance with the transformation of the deceased, the vast majority of their motifs deal with the production and presentation of offerings and the celebration of rituals—in other words, topics relating to the ancestor cult, and, for this reason, usually found in the decoration of the chapel. Such figurines, then, seemingly served the purpose of connecting the ancestor in a very direct way with the people and processes in the chapel, but also significantly beyond when, for instance, depicting scenes of cattle-rearing and agriculture that formed the economic basis of the ancestor cult.[11]

This last example emphasizes once again that we need to understand the two main aspects of the ancient Egyptian tomb as strongly intertwined and mutually dependent. This also means that we need to consider the wider social context in which the tomb and its grave goods would have been situated, even if it tends only to be somewhat indirectly evoked in most of the funerary objects one may find in a museum exhibition. Ultimately, this may also help us appreciate the crucial and dynamic role of the ancestor cult in everyday life as a significant nuancing of older ideas of the ancient Egyptians' obsession with death and quest for eternal life.

1. E.g., Nyord 2018, Weiss 2022
2. Hsieh 2022.
3. Smith 2017.
4. Assmann 2005, esp. 39–63.
5. Smith 2017.
6. Sousa 2019.
7. E.g., Assmann 2005, esp. 260–270.
8. Dodson 1994.
9. E.g., Bussmann and Baines 2022.
10. Hsieh 2022.
11. Nyord forthcoming.

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IV

The Mummies of Taosiris and Padibastet and Their Assemblages

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Modern science is fortunate that such a large segment of the population of the ancient city of Akhmim still exists today in the form of mummies brought from its cemeteries at the end of the 19th century. Taosiris and Padibastet are just two of the many mummies excavated there in the seasons of work following the discovery at the southern-end vast cemetery district of the particularly crowded Akhmimic burial zone called Al-Hawawish in 1884. So enormous was the haul of coffined bodies from the place that the Egyptian government of the time chose, after setting aside those it felt were the best, to sell off any mummies that it determined to be extraneous. In this way, the mummies of Taosiris and Padibastet were acquired by French owners before entering the Senusret Collection (Georges Ricard Foundation) years later. Director of Egyptian Antiquities Gaston Maspero gave Taosiris's mummy and coffin to the magician and showman Marius Cazeneuve in 1884. Padibastet's mummy and coffin entered a private collection in or near Lyon, France, in the mid-to-late 1880s or 1890. The mummies were CT scanned at Emory University Hospital on the evening of February 25, 2020. Research on the mummies has helped to clarify our perceptions of Ptolemaic period mummification, moving us beyond traditional literature, now a century old.[1] Visual study of Taosiris and Padibastet resonates with findings made on other Akhmimic mummies autopsied by palaeopathologists in the 1970s.[2]

TAOSIRIS

Taosiris is the earlier of the two mummies. She is datable to an early phase of the Ptolemaic period judging from stylistic features visible upon her brightly painted coffin. Like other containers manufactured at the time, ostensibly not long after the accession of Ptolemy II (282 BCE), the surface shows contrastive use of yellow and

light blue pigments as background colors alongside major areas of red. The coffin shows a high standard of artistry. The figural detail is imaginative and very nicely rendered (for a detailed description of Taosiris's coffin, see cat. no. 59). Another coffin comparable in its color scheme and stylistic features is the well-known coffin of the priest Nes-shou.[3] Ostensibly, it belongs to the same phase.

Visual analysis of the body indicates that Taosiris was 35 years or slightly older at the time of death. Her living stature was 151–152 cm (59.5–59.8 in.). Her body exhibits no visible fractures or abnormalities. Osteopenia (low bone density), a condition not uncommon in the Akhmimic population of the Ptolemaic period, is noted in Taosiris but had not yet developed into age-associated osteoporosis as seen in other inhabitants of Akhmim, which could be quite severe.[4] Evidence of osteoarthritis in her joint spaces is minimal.

Her well-preserved body was equipped with a suit of beautifully painted cartonnage trappings (Figure 4.1). The four-piece ensemble consists of a helmet mask, a combined chest and torso cover, a shin cover, and a foot cover known as a "boot".

Figure 4.1: Mummy and Cartonnage of Taosiris © Bruce M. White, 2022

The chest and torso cover has a style more akin to that of Saqqara: The top compartment has an image of the winged solar beetle Khepri; the band below it contains a repetitive motif of the royal tutelary goddesses Wadjet (the cobra of Lower Egypt) and Nekhbet (the vulture of Upper Egypt) flanking seated gods. Squarish pieces of gold leaf adhered to the heads of the figures depicted on the trappings, some being the protective funerary deities, others being the solar disk, and a small figure of the mummy itself. The attachment of gold squares is seen in other cartonnage trappings associated with Akhmim, such as those associated with the mummy of the woman Pesed.[5]

These trappings were attached to a rectangular shroud of fine linen (32.5 cm wide × 115 cm long) draped upon the mummy from the upper chest to the feet after a thick deposit of dark resin had been brushed on from head to foot and allowed to dry completely. This was the standard treatment for all mummies of elite persons at Akhmim. Such shrouds are often faded, but some were originally dyed a vivid salmon-red at Akhmim and other Egyptian and Nubian sites.[6]

Figure 4.2: The mummy of Taosiris with a shroud over dark resin. © Michael C. Carlos Museum, Emory University

The shroud lay atop a dark layer of resin that extended from head to foot (Figure 4.2). While in a viscous condition, it had been brushed thickly onto the transverse wrappings forming the outer part of Taosiris's mummy bundle. Because it is nearly black, this viscous resin is sometimes mistaken for bitumen (a tar of mineral origin) but is likely a botanical substance composed of diterpenic sap from nonconiferous species such as Pistacia and materials like beeswax and botanical oils (fats) like castor. It was allowed to dry thoroughly and harden before the shroud was added. It was evidently part of a ritual intended to sanctify the wrapped mummy before the final dressings were applied to it.

The immediate functional goal of Egyptian mummification was to remove organs and cleanse the body's internal cavities to promote nearly complete desiccation of the body while preserving its external form. The arms of the mummy were each carefully wrapped and positioned in a distinctive way which earlier in Egyptian history had been associated with female royals. The left arm was bent at the elbow, and the left hand, clenched into a loose fist, was placed against the right humerus. The right arm drops down along the right side so that the forearm overlies the right wing of the pelvis, with the relaxed fingers of the right hand ending up on the medial aspect of the right thigh.7

In keeping with Late Period norms (as reflected in the writings of Herodotus), the embalmers removed the brain from Taosiris's cranium, a procedure called excerebration, by introducing a narrow perforator-tool through the nasal passage and breaking through the cribriform plate of the ethmoid bone. Viscous resin was injected into the empty brain case while the body lay on its back, forming a pool in the occipital cavity of the skull. The embalmers inserted plugs made of resin paste into each of Taosiris's nostrils to seal and protect these openings. Around the same time, each of the ears was coated with resin preserving their forms intact. It is noteworthy that Taosiris's eyes were left alone within the orbits and not removed; the same approach was taken with other Akhmimic mummies of the period.[8]

The thorax and abdomen were fully eviscerated by way of an incision made above the left iliac crest to permit desiccation to proceed, probably by means of natron packets. All internal organs were removed through this flank incision with the exception of the heart, and its retention in place is entirely part of standard practice. The diaphragm muscle is also intact and in normal position. The body cavities were presumably cleansed following the removal of the natron packets, and the embalmers separately mummified the extracted viscera and prepared four cloth-wrapped visceral packets with organ residues inside, which were reintroduced to the body. They cluster in a group within the left side of the abdominal cavity. In addition to the four visceral packets, Taosiris's mummy was equipped with a formed resin mass within her pelvic cavity. It is nestled amidst rosin and particulates. Viscous resin fills the thorax. Once all interior embalming work had been completed, a mass of linen wadding was inserted into the left lower abdomen to close up the flank incision (Figure 4.3).

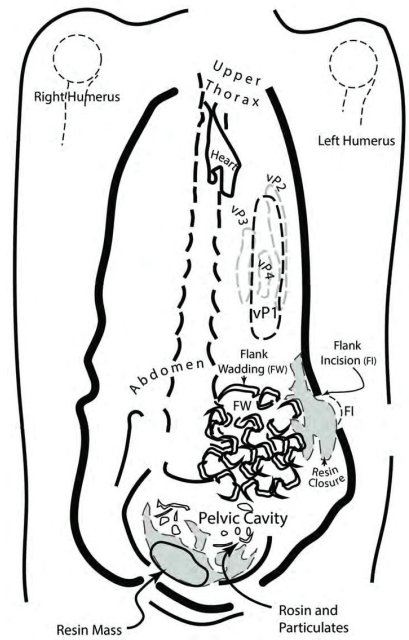

Figure 4.3: Ta-Osiris Embalming Features Thorax-Abdomen-Pelvis. Drawing by Jonathan Elias.

While the embalmers wrapped the torso with elaborate layers of wrapping, they inserted several objects best described as cords (made of linen). One was placed within the bandages on the front of each shin, while a third, longer cord stretched within the bandage layers between the ankle and clavicle. Those on the shins have been found on other mummies and have come to be known as shin cords. The longitudinal “body cord” is only known on Taosiris.

PADIBASTET

Padibastet, the name today used to identify the male mummy, derives from auction records intended to associate the mummy with a king who reigned in the 9th century BCE and has no evidentiary basis in the texts on the accompanying coffin. This mummy is not in the exhibition.

Although it has been badly abraded through the years, the coffin is identifiable as Akhmimic style dating to the middle to late 3rd century BCE, several decades after the mummy of Taosiris. This finding is based on features like the increased number of decorative bands in its falcon-headed collar design, which have become narrower and more schematic compared to the bands painted on the coffin of Taosiris.

Processually speaking, his mummy displays broad similarities to Taosiris’s mummy, which is expectable given that he was a member, like her, of the citizenry of ancient Akhmim. The outermost layers of wrapping have suffered extensive damage through the centuries, and the cartonnage trappings are wholly missing. The shroud is gone, leaving the outer resin encapsulation layer exposed. This ritual resin coating has been ripped off the upper chest but still adheres to the head, abdomen, and legs. Given the comparatively high standard of bandaging and other funerary preparation, Padibastet would likely have been equipped with cartonnage trappings similar to those associated with Taosiris (Figure 4.4).

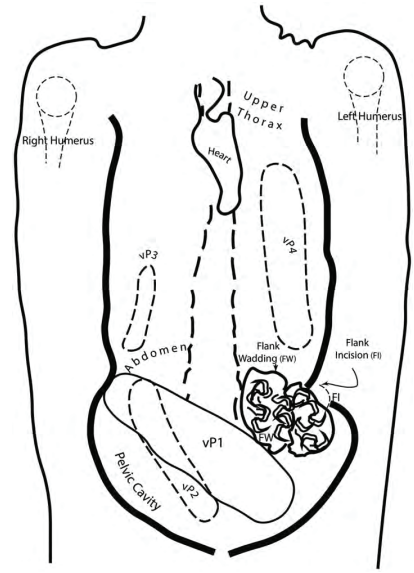

Figure 4.4: Padibastet Embalming Features Thorax-Abdomen-Pelvis.
Drawing by Jonathan Elias.

Padibastet's head tilts backward. As with Taosiris, excerebration proceeded nasally, and the brain residues were extracted through a perforation made in the cribriform plate of the ethmoid bone. Again, embalmers poured viscous resin into the occiput following the removal of the brain. The depth of the resin pool is 69 mm, double that seen in Taosiris. Resin flowed down the esophagus. Cloth was inserted into the mouth, and Padibastet's nostrils were plugged with linen inserts. Tissues of the eyes remain within each orbit, and sufficient care was taken with the treatment of the head so that the preservation of the soft tissues of the face was excellent, including the eyelids and lower lip.

Visual analysis of the body indicates that Padibastet was between 55 and 65 years old at the time of death. His living stature was 168.6–170.0 cm (66.4–66.9 in.). The severe attrition of the teeth and loss of molars, and abscess formation in the maxilla support the finding that Padibastet was a relatively old individual. The impression of old age is borne out by the evidence of degenerative bone disease in his hip joints. Furthermore, subchondral cyst formation within his lower extremities is fairly extensive.

Padibastet's arms are uncrossed; each upper arm falls at the side, and the forearm slightly bends at the elbow to direct the forearms diagonally upon each thigh. The fingers of each hand are relaxed on the center and medial facet of the thigh. Uncrossed arm positioning is relatively unusual among adults at Akhmim in the Ptolemaic period.[9]

Evisceration was performed through an incision above the left iliac crest. As with Taosiris, the heart was deliberately avoided and remains attached. The distribution of the four visceral packets differs greatly from what was noted with Taosiris, whose packets were nestled together on the left side of the abdomen. In Padibastet's case, two packets are placed diagonally on the right side of the pelvic cavity (fig. 9 [Padibastet embalming features thorax-abdomen-pelvis. Drawing by Jonathan Elias]). The third and fourth packets are located on either side of the vertebral column. One of the two "pelvic" packets is large (223 mm long) compared to its companion (179 mm) and is the largest of the four. All of the packets are submerged within the resin. The specific content of these packets cannot be determined based on the scans. Still, one Akhmimic example of Ptolemaic date contained elements of more than one organ, intestinal and spleen tissue.[10]

The amount of resin retained within Padibastet's body cavities exceeds what was found in Taosiris. More had likely been poured into his body to begin with. Two linen wadding elements were inserted into the evisceration incision to seal the body prior to wrapping, as commonly seen in Ptolemaic period mummies at Akhmim.[11] The addition of linen through the incisional defect to lodge in the left side of the abdomen is a feature regularly encountered in Ptolemaic mummies.[12] The mummy's legs have been wrapped voluminously in seven horizons of heavily pasted bandages. Such fulsome wrapping suggests that Padibastet was a member of an elite stratum, which the roughly handled exterior condition of his coffin and mummy somewhat obscured.

A bilobal feature below the pubic symphysis indicates that Padibastet's penis has been anatomically preserved.[13] Penis and scrotum are clearly indicated. They have been wrapped up in spiral bandaging in the void between the thighs. This practice is in keeping with common procedures for male mummies from Akhmim.[14] The treatment of Padibastet's genitalia is even more elaborate and involves the addition of an extensive oblong cushion of textile with granular fill placed above (in front of) the genitals. It is plausible to suggest that this sheathing relates to the special reverence with which Padibastet was held in the broader context of cult practices associated with the fertility god Min.

A textile roll has been placed behind the left arm. It is an unusual feature and was presumably added into the mummy bundle as part of the magical system intended to ensure protection and rejuvenation of the physical body. The left side of the body between the body wall and the arm is sometimes the focus for the placement of elements belonging to the magical tool kit, including waxen disks and funerary papyri inscribed with spells from the Book of the Dead.[15] Padibastet's textile roll may have been intended to function as a cloth amulet.

Padibastet's upper arms exhibited linear markings of uncertain significance. There may have been traces of folds in the overriding bandages, but there is also a possibility that they had been drawn onto the arms to mark spots where special attention was warranted. Evidence from other Akhmimic mummies of the Ptolemaic period indicates that narrow bands (ribbons) were sometimes tied around the upper arms to perform some ritual or other funerary function.[16]

1. Smith and Dawson 1924.
2. Cockburn et al. 1975.
3. Yverdon-les-Bains Switzerland Musée du Château MY 3775; Küffer and Siegmann 2007, 162
4. Raven and Taconis 2005, 161. For osteopenia, see Harris 2016, 305.
5. Westminster College no. 48; Leveque et al. 2022, 10.
6. Smith and Dawson 1924, Frontispiece; For salmon-red, see Leveque et al. 2022, 25.
7. Elias, Lupton, and Klales 2014, 51 fig. 1, position variant 9.
8. Raven and Taconis 2005, 161.
9. Elias, Lupton, and Klales 2014, 51, fig. 1, position variant 3 & p. 55.
10. Cockburn et al. 1975, 1157.
11. Loynes 2015, 100 (mummy of Nesmin son of Ankh-hap, Liverpool World Museum 56.22.79a).
12. Raven and Taconis 2005, 164 (the mummy of Hor, Leiden RMO AdS 1).
13. Cf. Raven and Taconis 2005, 164.
14. Brier et al. 2018, 103, fig. 79 (Albany Institute of History & Art 1909.18.2a).
15. For waxen disks, see Leveque et al. 2022, 7. For funerary papyri, see Anđelković and Elias 2021, 781–782.
16. Elias & Mekis 2020, 99 (mummy of Djed-hor B, Cairo TR 6-9-16-1).

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V

Reconciling Restorations

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Collected objects often have long and complicated histories of care that impact strategies for their preservation. Like more contemporary interventions, past efforts to repair and restore objects aimed to stabilize fragile structures and improve their appearances. Records of these treatments rarely remain with the objects. A note written in French on a small piece of paper found with the Ricard collection bronzes indicates that an object was bathed in wax and should be monitored (Figure 5.1).

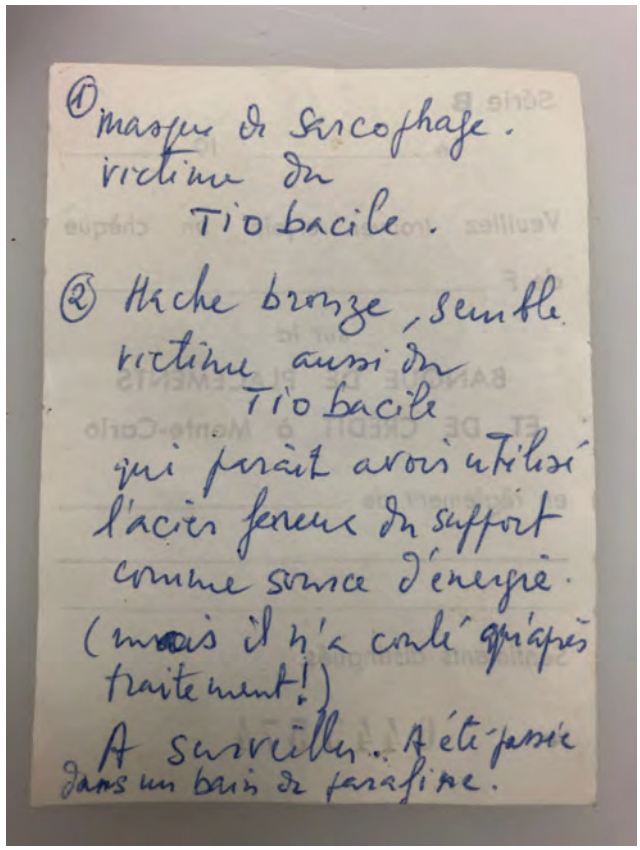
① masque de sarcophage.
victime du
Tiobacile.
② Hache bronze, semble
victime aussi du
Tiobacile
qui paraît avoir utilisé
l'acier ferreux du support
comme source d'énergie.
(mais il n'a coulé qu'après
traitement!)
A surveiller.. A été passé
dans un bain de paraffine.

Figure 5.1: Handwritten note in French referencing corrosion and treatment of a bronze object in the Senusret Collection.© Michael C. Carlos Museum, Emory University

It is the only description of past treatment, and it is unclear to which object the note refers. Without documentation, contemporary conservators must infer information about past conditions and prior repairs from examination, materials analysis, and experience.

Some repair materials are recognizable and may be associated with a particular timeline. For example, shellac has a characteristic dark orange-brown color and often displays orange fluorescence when viewed under ultraviolet illumination. Cellulose nitrate was widely used as an adhesive from the late 19th century until its tendency to yellow and embrittle was understood as problematic in the 1980s. Similar to fashion, modes of intervention gain popularity in certain places and moments. The extensive reconstructions of archaeological or Medieval sculptures that had been common since the 17th century were frequently removed in the 1980s and 1990s in favor of a more minimalist approach. Interventions reflect the available resources and prevailing influences that motivate repair decisions. Past efforts were generally well-intentioned and informed by current knowledge of materials, deterioration processes, and preservation methods. Materials and methods for repair continually evolve as new supplies become available and new technologies are developed.

The materials used in prior repairs and the extent to which they have been applied may differ significantly from 21st-century conservation practices guided by codes of ethics through professional organizations such as the American Institute for Conservation and parallel entities in other countries. These guidelines for practice underscore the reversibility of repairs and legibility of the original object, dictating the selection of conservation materials and how treatments are executed. Structural interventions address the physical integrity of the object, while aesthetic repairs focus on appearance and are inherently subjective and relative.

Contemporary conservation recognizes that objects have many values, such as artistic, historical, monetary, documentary, cultural, sentimental, and many perspectives for assessing value, such as teaching, investment, display, evidentiary. When making decisions about an object's care, these factors must be balanced with its physical needs, history of repair, immediate use, and future possibilities for interpretation, valuation, and use. A broken object might be stored as associated fragments but repaired when needed for display. New research might reveal that an old restoration is incorrect, warranting that it be documented and removed.

Past interventions can provide important evidence, and old repairs can be part of the object's present identity. The wood, stone, or plastic bases secured to shabtis, bronze figurines, and amulets to make them stand upright for display often carry labels that point to the objects' history of sale or collection. Often these historic bases are retained as evidence of the object's history. Most beadwork has been restrung since the organic fiber cord rarely survives. This restringing often presents a modern aesthetic and interpretation. Probably restrung in the early 20th century, the scarab collar marries beads and amulets from different ancient contexts. Unstringing the fabrication would result in a pile of beads that neither represents the ancient object nor reveals historical tastes. The reconstructed object may become historically significant, as is the necklace (cat. no. 16) comprising ancient scarabs and a modern gold link chain belonging to the Victorian socialite Lady Meux, whose famous portraits were painted by James Whistler. In these cases, the historic construct *is* the object and must be preserved.

Treatment of these historic constructs focused on stabilizing their present structures and improving their current appearances. The faience bead net (cat. 97) was restrung with teal blue cotton thread and adhered with what appeared to be shellac to a burlap-covered plastic sheet, perhaps sometime in the mid-20th century (Figure 5.2). The brittle brown adhesive was released from the weak burlap

and was partially reduced from the back of the beads with solvents. Missing round beads were replaced with embroidery thread tied from the back to reestablish the diamond pattern. Broken and missing long beads were replicated with toned paper wrapped around plastic tubing, cut to length, and inserted into the net with embroidery thread.

Figure 5.2: The faience bead net (cat. 97) was restrung with teal blue cotton thread and adhered with what appeared to be shellac to a burlap-covered plastic sheet, perhaps sometime in the mid-20th century. © Michael C. Carlos Museum, Emory University

These additions stabilize and complete the object but are easily distinguished and can be removed without harm. A padded, fabric-covered board made from archival materials provides support for the bead net during handling and on display.

Sometimes old repairs cannot be undone. It may be impossible to remove the added materials due to their chemical composition, interaction with the ancient substrate, and/ or change over time. As restoration adhesives and coatings degrade, they often become insoluble, discolored, and brittle. These added materials may be extensively applied or absorbed and bound into the original materials. Removal could cause damage to the original object or require the use of toxic chemicals that are unsafe for conservators and the environment. These old repairs have thus become an intrinsic part of the object’s present state.

The large stone storage vessel (cat. no. 26) comprises five fragments that have been previously joined. Dating to the Late Period, this vessel was carved from banded travertine, often called “Egyptian alabaster.” The vessel has a wide, flat rim, two unperforated lug handles, and a rounded base. No evidence of applied or incised surface decoration remains. The five fragments were previously joined with an adhesive that was bulked to fill wider gaps and reinforced with thick mortar on the vessel's interior. Abrasions along the joins likely resulted from the filing or sanding of these repair materials. These restoration materials were discolored and/ or cracked with age (Figure 5.3).

Figure 5.3: Detail of cracked discolored repairs to stone storage jar. © Michael C. Carlos Museum, Emory University

While removing all traces of prior intervention and applying new materials may be desirable, the bulked adhesive and mortar are insoluble and intractable, making their complete removal unsafe for the object and unrealistically time-consuming.

The unsightly old repairs needed to be addressed in preparation for display. The discolored adhesive and cracked fill were reduced mechanically from within the joins using a scalpel and working slowly under magnification. By excavating the old repair materials from within the joins, a shallow recess was cleared to receive a layer of a synthetic, pigmented wax-resin mixture that matches the translucence and color of the stone. A thin barrier layer of adhesive applied to the receiving surface

isolates the new fill and will facilitate its future removal. The wax-resin mixture was applied molten and then smoothed with a heated spatula. These compensations fill only the areas of loss and do not extend onto the vessel surface. The color of the wax-resin fill was adjusted with acrylic paints to simulate the banded patterning of the travertine. Although long-term stable, the materials used in this intervention can be removed without causing damage to the ancient stone.

Past restoration may hide damage by repainting, often extending beyond the perimeter of the loss and over original surfaces to make an object appear whole or pristine. Several decorated coffin lid fragments were restored by repainting, including the head and collar portion of what was a whole coffin dating to the Saite period (cat. no. 70). The coffin was constructed from many rough-hewn boards of *Ficus sycamorous* dowelled together with denser woods. Layers of mud, linen, priming, and paint were applied to model the form and create the decorated surface. At an unknown date, the head and collar were sawn off from the rest of the coffin, perhaps for ease of transportation or to match collecting tastes. At a later moment in the object's continuing history, approximately three-quarters of the wig and half of the face were filled and overpainted to hide significant damage and losses. This overpaint was obvious to the unaided eye. It is a different hue of blue, and it is shinier than the surrounding matte, rough ancient paint colored by Egyptian blue pigment. To visually integrate the restoration with the original surface, the overpaint extends over undamaged ancient areas, as is revealed in visible-induced infrared luminescence (VIL) images in which the bright luminescence of Egyptian blue is seen in overpainted areas (Figure 5.4).

Figure 5.4: Paired normal light and VIL images of coffin lid fragment to indicate the presence of ancient Egyptian blue pigment under modern restoration paint. © Michael C. Carlos Museum, Emory University

One of the initial goals for treating this coffin lid fragment was to reduce or remove as much of the overpaint as possible. Although some of the many layers of overpaint were soluble, they had absorbed into the porous, ancient paint layer. They were, therefore, impossible to remove without also removing or damaging the original material. The disfiguring and distracting appearance of the old restoration was minimized by applying an aesthetically cohesive material to cover the overpaint. A lightweight, unsized paper with long fibers was chosen because of its matte appearance and ability to conform to surfaces. This paper was toned with acrylic paints before applying it to the object. The toned paper was adhered to the object with a weak adhesive, holding it securely in place but allowing it to be gently removed in the future. This method of compensating for the restored surface preserves past intervention evidence while presenting a visually coherent object. Because the toned paper can be readily removed, this treatment can be reversed without causing damage to the original object.

These new treatments also become part of the objects' histories, reflecting current resources, methods, and attitudes. Observations about construction and condition are thoroughly noted, along with imaging and analysis data. Decision rationales, specific interventions, and conservation materials are also documented. This treatment documentation is added to the object records in the Carlos Museum's collection information database. These most recent treatments are another step in the lifetime of the objects. Conservators undertake these interventions mindful of the possibility for future investigation or retreatment, humbled by the knowledge that these ancient objects will be cared for by future generations.

VI

Life and the Afterlife of Objects: A Case Study

Emily Whitehead, Ph.D. Candidate, Department of Art History, Emory University

From the late Old Kingdom through to the late Middle Kingdom, three-dimensional wooden scenes of daily life, and tomb models, were crafted and deposited in tombs and burial shafts across Egypt. The most numerous of these models were boats. The Senusret model solar boat (Catalog 80) stands out among this miniaturized fleet (Figure 6.1).

Figure 6.1: Model Solar Boat. © Michael C. Carlos Museum, Emory University

With a dozen figures crowded in, working now-perished rigging framed by unusual finials, it is apparent that not all the elements of this boat belong together on one model. This model is a combination of at least three ancient vessels. The modern addition of components to tomb models and combining several to make one artwork was not uncommon when the models were prepared for sale or display in museums. The phenomenon is, however, rarely discussed despite the ancient use of the tomb models and the more modern reception and interaction with them. As a case study, the Senusret model solar boat provides a lens to view the life—the creation and function of tomb models in burials—and the afterlife—the modifications and sale—of such objects with complex histories.

When excavating the Middle Kingdom cemetery of Beni Hasan, John Garstang determined that typical burial models included two boats: one sailing, one rowing.[1] In addition to the sailing and rowing vessels, burials could have fishing, kitchen, or funerary boat models, with perhaps the least common being solar boats. Unlike other boat models, solar boats have no human figures aboard nor a means of propulsion; instead, they carry unique boat furniture (Figure 6.2).

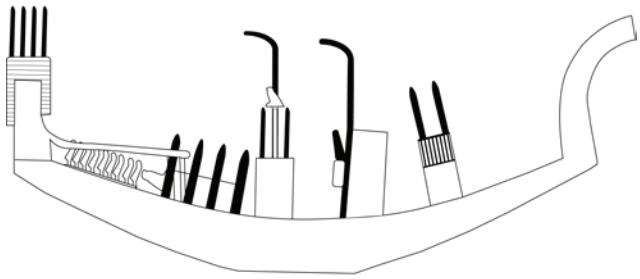

Figure 6.2: Drawing of a solar boat based on Egyptian Museum Cairo, CG 4949. Drawing by Emily Whitehead.

For example, at the bow, there is a finial with a striped top or cover and two armrest-like railings extending out. Occasionally these railings are painted with a beaded pattern or holes, probably indicating the presence of a beaded cover that is now lost. Between these railings is a board mounted with several *ma'at*-feathers and a rectangular object with four black posts to either side with falcons on the end facing upward. Toward the center of the vessel is a cylinder with projecting stakes, one with a falcon on top, and a longer curved stake. In front of this is a rectangular box with a bow finial that forms the hieroglyphic *shemes*-sign, which means "to follow." Just before the stern is a striped rectangular box with four black posts at each corner.[2] The stern is upturned and is painted white and black.

The Senusret solar boat is visually identifiable in part as a solar boat by the striped rectangular box, falcon, and bow finial with a striped cover. A CT scan of the boat demonstrated that the hull belonged to a solar boat with the presence of a multitude of ancient dowel holes that had been covered over by modern plaster (Figure 6.3).

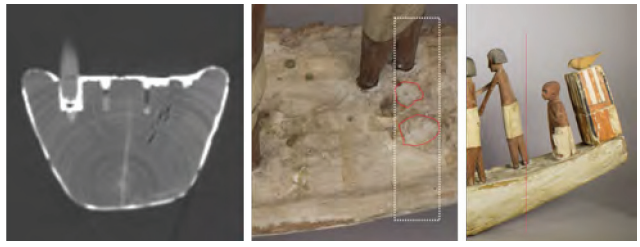

Figure 6.3: A Computerized Tomography (CT) scan image showing two original dowel holes and the modern hole made for the figure's leg, the placement of the filled dowel holes on the deck, and the approximate placement of the CT scan slice. © Michael C. Carlos Museum, Emory University.

Therefore, all the figures and the mast were added to the hull later. The question is, from what boat did they once belong? The same CT scan showed that the wooden figures have metal pins in every shoulder. This is not in keeping with ancient construction, where these arms would have been attached with wooden dowels.[3] However, near these modern pins, the original dowel holes can be seen on all twelve figures, meaning they were ancient and came from other tomb models.

Standing wooden figures are found in a range of models, but they are most plentiful on sailing vessels. However, figures of this size and scale could not have all been from the same boat model, as they usually have no more than five standing upright figures (Figure 6.4).

Figure 6.4: Sailing boat from the burial of Khety. © The Fitzwilliam Museum, Cambridge.

These ten standing figures were likely from two sailing vessels, possibly from the same site, given their stylistic similarities. Some of the standing figures could have been on funerary boats, which depict the deceased on a funerary bier attended by mourners and priests. While these vessels rarely have a means of propulsion, during the reigns of Senwosret II and Senwosret III, funerary boats have sailors and a mast. These funerary boats have kneeling figures comparable with the two crouching men at the bow and stern, holding one arm across their chest in a gesture of adoration toward the deceased.[4] Such a gesture is seen in figures that are kneeling near the image of the deceased either in a ritual role on a funerary boat or steering a boat that is either rowing or sailing. It is possible that the figures came from twelve different models; yet the similarities in size and construction indicate they came from a minimum of two model sailing boats, with one containing a wooden figure of the deceased, either seated or on a funerary boat as a mummiform figure.

While now part of one object, these three boats had different purposes in their original contexts. Sailing

vessels tended to be found in a pair, with one rowing vessel journeying up the Nile and the other downstream. These paired vessels symbolized the journey to and from Abydos or Busiris, two major cult sites in the Middle Kingdom.[5] The funerary vessels depicted the journey of the deceased to his burial site. Both model themes are also found in tomb wall paintings. They depict and make manifest the relationships with individuals and the activities taking place in the world of the living on behalf of the deceased. In contrast, solar boat models are without contemporary representations on tomb walls and without figures. The closest temporal, two-dimensional representation of model solar boats is on the pyramidion of Khendjer, a Dynasty 13 king. The pyramidion depicts the night and the day barks, bow to bow.[6] The pyramidion provides a different context than private tomb paintings by placing the solar boat in the royal realm. This royal connection seems to suggest a relationship between solar boat models and other royal insignia found in private burials later in the Middle Kingdom.[7] These objects are ritual in nature and focus on the transformation of the deceased into a divine ancestor. The solar boats with clear provenance have been securely dated to the reigns of Senwosret II and III, a period of innovation right at this point of transition in burial goods.[8] Therefore, in this one artwork there are several purposes and functions competing with each other: the transformation of the deceased, the activities of the ancestor cult in the form of journeys to burial or to Abydos, and the making manifest the relationship between the deceased and the world of the living.

Such pastiche models are very common in museum collections around the world, yet rarely discussed. They can be the combination of multiple models with different purposes into one, like the Senusret solar boat, completely modern additions to an ancient model, just one ancient figure or piece of furniture added or placed in the wrong position, or anything in between. An archived letter between W. Flinders Petrie and the director of the Ipswich Museum, G. Maynard, published by Margaret Serpico, provides a window into the disbursement and modification of models from excavations:

> *I am happy to say that I find we have been able to repair a boat, granary and group so that they are better than many that we have distributed … all the boats and groups had to be packed in separate pieces and built up again in London, except those which were dispatched as they arrived packed from Egypt.* [9]

While it is unclear what the referenced repairs were, it is apparent that pieces of models were sent separately, and then were reconstructed for display.[10] This disbursement method led to models with figures not in their original positions, elements added to other models, and models being split across museum collections.[11] Thus, even with models from archaeological excavations, there is a strong possibility that they were intentionally, or somewhat unintentionally, modified. While it is far more likely that the Senusret solar boat was compiled by a dealer, who had no knowledge of its primary context and form, these letters show the demand for such models and the context into which the models were entering Europe and America. These wooden models demonstrate the great value placed on “complete” models for museum and private collections during the 19th and 20th centuries.[12] The idea of completeness in the case of the Senusret solar boat, and the other recorded pastiche solar boats seems to rest on the inclusion of figures. None of these models closely mimicked other boats and the activities taking place on board, nor attempted to create a particular narrative. Rather, it seems for sale, the multitude of figures represented significant added value, at least in the minds of the individual(s) creating these essentially new art works.

The Senusret solar boat has had several lives and an eventful afterlife. It was once at least three model boats deposited in burials shafts in the Middle Kingdom in Egypt. The figures and mast on the boat stand for the two, if not more, sailing vessels—whether on a pilgrimage to Abydos or to take the deceased to burial. The hull, bow finial and cover, shrine, and falcon, come from a solar boat model, a short-lived three-dimensional innovation during the transition between two burial practices, part of the transformation of the deceased into an Osiris-like ancestor. In its more recent history, its afterlife, three or more boats come together to create a new work of the 19th or 20th century and reflects what the people involved in its creation thought an Egyptian model boat was thought to be, and what was valued: seemingly, in this case, the figures.

1. Garstang 1907, 169–171.
2. Reisner 1913, xxvi.
3. Lokma 2001, 3.
4. Dominicus 1994, 5–6.
5. Garstang 1907, 101; Tooley 1989, 145; Freed and Doxey 2009, 173.
6. Jéquier 1933, 20; Thomas 1956, 69.
7. Smith 2008; Grajetzki 2014; Nyord 2014, 41.
8. Meyer 2016, 180; Barker 2022, 90.
9. Letter from Petrie to Maynard in October 1921, as quoted by Serpico 2008, 110.
10. Serpico 2008, 110.
11. Serpico 2008, 109–112.

12. Barker 2022, 8–9.

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Daily Life in Ancient Egypt

1-Sculpting

Title	Unfinished Statuette of a Man
Era	Egyptian, Late Period, 722–332 BCE
Medium	Impure limestone
Credit	Gift of the Georges Ricard Foundation. 2018.10.131

Title	Mallet
Era	Egyptian, Old Kingdom–New Kingdom, ca. 2543–1077 BCE
Medium	Wood
Credit	Egyptian Purchase Fund. 2006.20.8

Title	Chisel
Era	Egyptian, Old Kingdom–New Kingdom, ca. 2543–1077 BCE
Medium	Copper, Bronze
Credit	x.0002.27

Ancient Egyptian sculptors skillfully carved wood and stone. Limestone and other soft stones were carved with copper chisels or stone tools struck by hammers. Sculptural models at different stages of completion illustrated to apprentices how to cut and polish a statue.

The unfinished statuette depicts a man wearing a *shendyt*-kilt with his left leg advanced and arms at his side. The left arm and trapezoidal back pillar show the remains of the block face with vertical lines sculptors used to proportion the figure. The right side is roughed out to display the figure's musculature. The shaven head and ears are summarily carved. The face is polished to reveal thin eyebrows, slanted eyes, and a slight smile, characteristics of Late Period sculpture.

MH

2-Model of a Naos

2-Model of a Naos

Title	Model of a Naos
Era	Egyptian, Late Period, 722–332 BCE
Medium	Limestone
Credit	Gift of the Georges Ricard Foundation. 2018.10.141

Architectural models illustrated a planned feature on a smaller scale. This model likely depicts a sistrum sound box, the upper part of an ancient Egyptian Hathor column from the Late to Ptolemaic periods.[1] In the front of the soundbox is a uraeus with a sun disk framed by a shrine doorway. The niches above may represent a spandrel or clerestory. The sides and back of the naos are crudely finished with visible tool marks to show sculptors how to rough out the form. Two vertical channels are on either side of the recess.

MH

1. Examples in https://www.metmuseum.org/blogs/now-at-the-met/2016/hathor-column. See also Tomoum 2005, catalog nos. 181–183, pls. 87–89, and pl. 91a.

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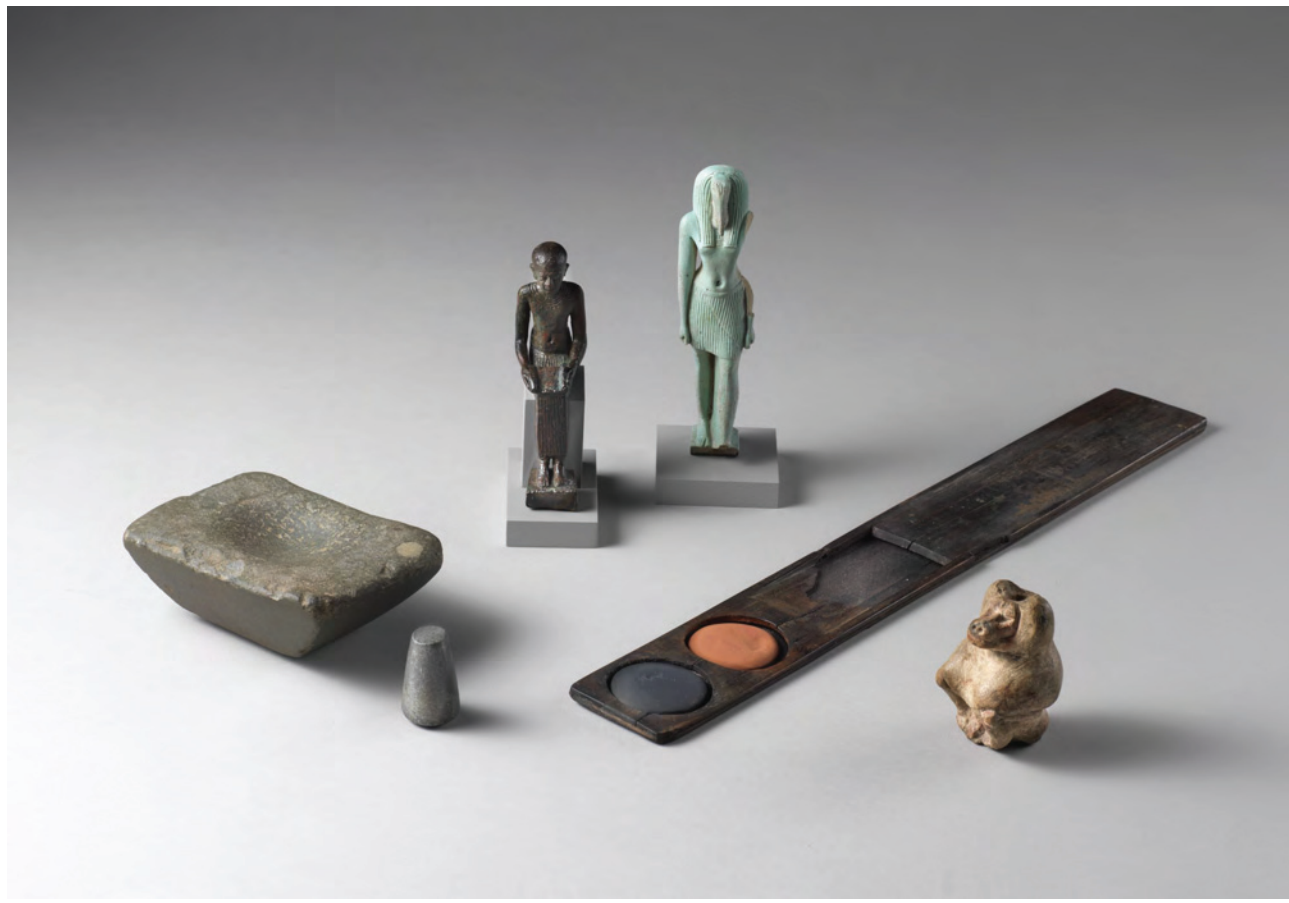

Clockwise from left: Grinding Palette with Pestle, Statuette of Imhotep, Thoth Amulet, Scribe’s Palette, and Seated Baboon. © Bruce M. White, 2022

3-Writing

Title	Grinding Palette with Pestle
Era	Egyptian, Middle Kingdom, 1980–1760 BCE
Medium	Diorite
Credit	Gift of Sue McGovern-Huffman. 2015.23.1a–b

Title	Statuette of Imhotep
Era	Egyptian, Late Period to Ptolemaic Period, 722–30 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.551

Title	Thoth Amulet
Era	Egyptian, Third Intermediate Period to Dynasty 26, 1076–525 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.570

Title	Scribe’s Palette
Era	Egyptian, Old Kingdom, 2543–2120 BCE
Medium	Wood, pigment
Credit	Egyptian Purchase Fund. 2002.33.1

Title	Seated Baboon
Era	Egyptian, Late Period, 722–332 BCE
Medium	Limestone, pigment
Credit	Gift of the Georges Ricard Foundation. 2018.10.230

The ancient Egyptians called hieroglyphs *medu-netjer* or “sacred words.” The ancient Egyptian writing kit was composed of a palette, often made of wood, with a slot for storing reed pens. The palette’s round wells held red and black pigments. Red ocher and lamp or bone black were finely ground using a mortar and a pestle. Plant gum or animal glue was added to the pigment to make it easier to spread. The scribal palette was also an important symbol of office that relayed the owner’s ability to read and write.

Imhotep is the architect credited with constructing King Djoser’s Step Pyramid complex at Saqqara, the beginning of ancient Egyptian monumental stone architecture. He was a man of many talents: the king’s vizier, primary counselor, chief architect, master sculptor, and high priest of the sun god, Re. The Egyptians revered him later as the god of wisdom and medicine.

Figurines of Imhotep show him sitting with a partially unfurled papyrus on his lap. The papyrus reinforces his intellect. Imhotep wears a tight-fitting cap, a broad collar, and a long-pleated skirt. Statuettes of Imhotep were popular votive gifts in the Memphite region, Sais, and Bubastis.[1]

Thoth was the god of writing and knowledge and a patron of scribes and scholars. In art, Thoth appeared as a baboon, an ibis, and in human form with the head of an ibis. In ancient Egypt, amulets of Thoth were placed within the mummy wrappings. Their popularity in the funerary sphere was due to the god’s recording of the final judgment, which determined whether the deceased had lived honorably and could pass into the afterlife.

MH

1. Weiss 2012, 78, fig. 2.

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Clockwise from bottom left: Tweezers, Grinding Palette, Razor, Mirror, Comb, Kohl Tube and Applicator, and Headrest.

4-Grooming

Title	Tweezers
Era	Egyptian, New Kingdom, 1539–1292 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.953

Title	Grinding Palette
Era	Egyptian, Middle Kingdom, 1980–1760 BCE
Medium	Gray quartzite
Credit	Gift of the Georges Ricard Foundation. 2018.10.929

Title	Razor
Era	Nubian, Classic Kerma, Kerma, Nubia, Sudan
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.1105

Title	Mirror
Era	Egyptian, Late Middle Kingdom to New Kingdom, 1980–1077 BCE, Possibly from Kerma, Nubia, Sudan
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.633

Title	Comb
Era	Egyptian, Roman to Coptic Periods, late 2nd to early 7th century CE
Medium	Wood
Credit	Gift of the Georges Ricard Foundation. 2018.10.231

Title	Kohl Tube and Applicator
Era	Egyptian, Late to Roman Period, 722 BCE–642 CE
Medium	Ivory

Credit	Gift of the Georges Ricard Foundation. 2018.10.1015–1016

Title	Headrest
Era	Egyptian
Medium	Wood, gesso, pigment
Credit	Gift of the Georges Ricard Foundation. 2018.10.122

Ancient Egyptian grooming was much like ours today but done with different tools. Wooden combs untangled hair. Razors sharpened by grinding palettes kept men and women clean-shaven. Blunt-edged tweezers plucked out unruly hairs. Oil and unguent were applied to the skin to soften hair for shaving and plucking.[1] Kohl made eyes more luminous and protected them from disease and the sun's glare. Kohl was stored in pots and tubes of many shapes. Once mixed with a binder, kohl was applied by kohl sticks or the fingers to help it adhere to eye rims and lashes.[2] Bronze mirrors polished to a high sheen reflected the area to be groomed or beautified.[3]

Headrests were the ancient Egyptian equivalent of a pillow. They supported the head and neck while sleeping. They also allowed air to flow under the head to cool the sleeper. The ancient Egyptians were buried with headrests for use in the next life. Headrests such as this are found throughout Africa.

MH

1. Freed 1982, 189-190.
2. See binder discussion in Riesmeier et al. 2022.
3. Cf. Boston, Museum of Fine Arts 20.1792 from Kerma, Nubia; and MFA 27.872, excavated at Semna, Nubia.

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Counter-clockwise from bottom-left: Spatula, Kohl Pot with Lid, Alabastron, Alabastron, Unguent Vessel, and Unguent Jar with Swivel Hinge.

5-Cosmetic Vessels

Title	Spatula
Era	Egyptian, New Kingdom, Dynasty 18, 1539–1292 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.122

Title	Lathe-turned Kohl Pot with Lid
Era	Egyptian, New Kingdom, Dynasty 18, 1539–1292 BCE
Medium	Ivory
Credit	Gift of the Georges Ricard Foundation. 2018.10.206a–b

Title	Alabastron
Era	Egyptian, Ptolemaic Period, 305–30 BCE
Medium	Dolomitic marble or gypsum
Credit	Gift of the Georges Ricard Foundation. 2018.10.72

Title	Alabastron
Era	Egyptian, Late Period–Ptolemaic Period, 305–30 BCE
Medium	Gypsum (alabaster)
Credit	Gift of the Georges Ricard Foundation. 2018.10.797

Title	Unguent Vessel
Era	Egyptian, Middle Kingdom, 1980–1760 BCE
Medium	Calcite (alabaster)
Credit	Gift of the Georges Ricard Foundation. 2018.10.801

Title	Unguent Jar with Swivel Hinge
Era	Egyptian, New Kingdom, Dynasty 20, 1190–1077 BCE
Medium	Calcite (alabaster)
Credit	Gift of the Georges Ricard Foundation. 2018.10.799

The ancient Egyptians placed great importance on smelling good. Unguents and perfumed oils played a role in their daily and spiritual life. Resins and flora macerated and steeped in wine, animal fat, or vegetable oil were rubbed onto the skin.[1] Homes were censed with kyphi (myrrh, juniper berries, incense, cypress, and camphor wood mixed with resin and aromatics) to purify the air.[2] Perfumes were worn to mask bad odors.

Unguents and perfumes were stored in jars. Vessels with slightly tapered bodies closely resemble the *bas*-jar hieroglyph used in the ancient Egyptian words for unguent and ointment.[3] Upon death, these items were placed in small wooden caskets and buried with the dead for their eternal use.

MH

1. Goldsmith 2022.

2. Grapow 1958, *P. Ebers* 852.

3. Gardiner 1988, 527, W 1–2; Freed 1982, no. 261.

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6-Ear Plug

6-Ear Plug

Title	Ear Plug
Era	Egyptian, Dynasty 18, New Kingdom, 1539–1292 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.908

Jewelry in ancient Egypt was worn for adornment and had amuletic and protective properties. The ancient Egyptian word for "necklace" is *shashayt*, derived from the root *sha*, meaning "to determine, impose fate."[1]

Necklaces made of blue and green faience beads imitated the semiprecious stones lapis lazuli and turquoise. These stones carried symbolic properties.[2] Green and turquoise symbolized new life and resurrection. Lapis lazuli related to the night sky and the primordial waters. Carnelian-red evoked blood and the heat of the sun. Sometimes faience beads were interspersed with amulets of protective deities. The mass production of glass beads began in the New Kingdom and reappeared in the Ptolemaic and Roman periods.[3]

Women in the New Kingdom wore earplug earrings decorated with rosettes.[4] The front has a central rosette within a circle and radiating raised lines decorating the outer ring. The backside has a design of a thirteen-petal rosette. A grooved edge between the front and the back anchored the plug into the earlobe piercing.

MH

1. Hannig 2006, 866–867, 870.

2. Robins 2001, 291–294.

3. Dubin 2009, 43–44.

4. Capel and Markoe 1996, 90, no. 27.

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Robins, Gay. 2001. "Color Symbolism." *OEAE* I: 291-294.

7-Earring Drop in the Form of an Amphora

7-Earring Drop in the Form of an Amphora

Title	Earring Drop in the form of an Amphora
Era	Egyptian, Ptolemaic Period, 2nd century BCE
Medium	Gold, carnelian
Credit	Gift of the Georges Ricard Foundation. 2018.10.1086

Highly decorated gold disks and stone amphora earrings became popular in the mid- to late-Hellenistic period. The amphora's gold casing derives from designs on painted vases and metal vessels.[1]

The amphora is composed of carnelian partially encased with gold petals above and below. The petals are gathered at the bottom into a flared base. Above, a cylinder cap with amphora handles was fastened to the petal body. The hook above the amphora was once attached to other upper elements.

MH

1. Marshall 1911, 274, no. 2331.

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Courtesy of the Georges Ricard Foundation and the California Institute of World Archaeology

8-Earrings with Bull Head Terminals

8-Earrings with Bull Head Terminals

Title	Earrings with Bull Head Terminals
Era	Egyptian, Ptolemaic Period, 4th–3rd Century BCE
Medium	Gold
Credit	Gift of the Georges Ricard Foundation. 2018.10.1087–1088

Earrings with animal head terminals are the most common type of Ptolemaic/Hellenistic earrings. A circle of twisted or straight gold wire tapers from the bull's head to a hooked end fastened around a loop below the animal's chin. The bull was a symbol of strength and fertility throughout the ancient world.

MH

Courtesy of the Georges Ricard Foundation and the California Institute of World Archaeology

9-Ring with Cartouche of Akhenaten

9-Ring with Cartouche of Akhenaten

Title	Ring with Cartouche of Akhenaten
Era	Egyptian, New Kingdom, Reign of Akhenaten, 1353–1336 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.1085

Egyptians began to cast rings in solid metal at the beginning of the New Kingdom. The stirrup ring, with its flat bezel, was decorated with royal figures, deities, and cartouches.

This ring bears the prenomen, Neferkheperure, and the epithet, Waenre. Together, they spell Akhenaten's throne name "Beautiful are the Forms of Re, the Unique One of Re."[1] Although Akhenaten eventually changed the five-fold titulary, he retained this prenomen throughout his reign. Officials used rings of this type to seal official documents on behalf of the king. The wear on the ring indicates frequent use.

MH

1. Petrie 1894, 28, pl XIV, nos. 62–64.

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10-Udjat Eye Ring

10-Udjat Eye Ring

Title	Udjat Eye Ring
Era	Egyptian, Dynasty 18, New Kingdom, 1539–1292 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.972

The *Udjat* eye, or the Eye of Horus, was one of the most powerful amulets in ancient Egypt. *Udjat*, meaning "whole," represents a human eye combined with the Horus-falcon's markings. Horus's eyes were torn out in the mythical conflict between Horus and his rival Seth. One eye was restored, symbolizing regeneration. Rings in the form of an *udjat* eye were often mass-produced as inexpensive jewelry.[1]

MH

1. Friedman 1998, no. 106.

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Courtesy of the Georges Ricard Foundation and the California Institute of World Archaeology

11-Lapis Tablet Amulet with the Name of Maathorneferure

11-Lapis Tablet Amulet with the Name of Maathorneferure

Title	Lapis Tablet Amulet with the Name of Maathorneferure
Era	Egyptian, New Kingdom, Dynasty 19, Reign of Ramesses II, 1279–1213 BCE
Medium	Lapis lazuli
Credit	Gift of the Georges Ricard Foundation. 2018.10.1003

Writing tablet amulets guaranteed the survival of one's name, an essential aspect of identity and eternal life. Lapis lazuli was the most highly prized of all ancient Egyptian semiprecious stones because it was imported from northeast Afghanistan.[1]

This tablet is inscribed with the name Maathorneferure, meaning "She who beholds Horus, the invisible radiance of Re." She was the daughter of King Hattusili III. She married Pharaoh Ramesses II to seal a peace treaty between the Hittites and the Egyptians. Hittite cuneiform tablets and the Marriage Stela at The Great Temple of Ramesses II at Abu Simbel record the events leading up to the marriage.[2] Her name appears on both faience and stone amulets.[3]

MH

1. Harrell 2012.

2. Kitchen 1997, 83–89.

3. Troy 1986, 169, no. 19.7.

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Top to Bottom: Amulet Necklace, Bead Necklace, and Glass and Faience Bead Necklace. © Bruce M. White, 2022

12-Necklaces

Title	Amulet Necklace
Era	Egyptian, New Kingdom Elements, Modern Restringing
Medium	Faience, modern restringing
Credit	Gift of the Georges Ricard Foundation. 2018.10.171

Title	Bead Necklace
Era	Egyptian, 6th century BCE–4th century CE
Medium	Glass, stone
Credit	Gift of the Georges Ricard Foundation. 2018.10.172

Title	Glass and Faience Bead Necklace
Era	Egyptian, ca. 6th century BCE–4th century CE
Medium	Glass, faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.173

Amulet necklaces served to endow the wearer with powers and capabilities. The ancient Egyptians believed amulets of gods and goddesses in human and animal forms were imbued with magical powers to safeguard the wearer.[1]

These necklaces were restrung in modern times. The amulet necklace is composed of multicolored faience beads with figurines of the goddess Isis seated with her son Horus, the cat-goddess Bastet, and the divine Memphite triad of the god Ptah, his leonine goddess Sekhmet, and their son Nefertum wearing his lotus headdress. Amulets of the god of wisdom, Thoth, as a baboon, and the hippopotamus household goddess Taweret complete the necklace. A similar bead and amulet necklace was found in a private house near the King's Palace at Malqata, dating to the reign of Amenhotep III.[2] The other two necklaces are composed of ancient faience, glass, and stone beads.

MH

1. Andrews 1994.

2. Cf. MMA 11.215.217, from Malqata, Egypt.

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13-Necklace with Scarab

13-Necklace with Scarab

Title	Necklace with Scarab
Era	Egyptian, Late Period, 722–332 BCE
Medium	Faience, stone, modern restringing
Credit	Gift of the Georges Ricard Foundation. 2018.10.195

Ancient Egyptian broad collars were composed of faience tubular beads strung together and anchored to a terminal at each end. This modern scarab “statement” necklace is loosely patterned after the Egyptian beaded broad collar without terminals. The necklace incorporates blue faience tubular beads and disk beads of yellow, black, white, red, brown, and green. At the center is a large scarab with beaded “wings” incorporated into the collar. The scarab’s inscription on the underside is badly worn and unreadable.

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14-Amulet Necklace

14-Amulet Necklace

Title	Amulet Necklace
Era	Egyptian, Late Period, 722–30 BCE
Medium	Faience, carnelian, calcite, modern restringing
Credit	Gift of the Georges Ricard Foundation. 2018.10.237

This amulet necklace comprises two rows of faience tubular beads interspersed with tiny multicolored disk beads. At the bottom hang fourteen amulets to imbue the wearer with their powers. They include seven amulets of the hippopotamus goddess Taweret, protectress of women and childbirth; three carnelian amulets of a crouching Horus the Child with his finger to his mouth, signifying the power of Isis's protective spells for her son; and a calcite heart amulet symbolizing the moral qualities of an individual. At the center of the necklace are a faience *Djed*-pillar and a papyrus column, symbolizing regeneration and rejuvenation.[1]

MH

1. Andrews 1994, 10, 16, 72–73, 82–83.

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15-Necklace

Title	Necklace
Era	Roman Period to Early Middle Ages, 3rd–Mid-10th Century CE
Medium	Gold, carnelian
Credit	Gift of the Georges Ricard Foundation. 2018.10.211

This chain-link necklace intersperses gold biconical beads with carnelian flattened octahedron beads. The gold biconical beads are likely Roman and date to the third century CE or later. The carnelian faceted beads date to 800–1100 CE. These beads probably came from Viking looting and were worn by women to advertise the success of their men in battle.[1] Mixtures of such different bead types were done to pique the interest of modern jewelry wearers.

MH

1. Dubin 2009, 74; Stockholm, National Antiquities Museum, BJ 632.

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16-Scarab Necklace of Lady Meux

16-Scarab Necklace of Lady Meux

Title	Scarab Necklace of Lady Meux
Era	Egyptian, Dynasty 12–25, ca. 1939–655 BCE
Medium	Glazed stone and modern setting
Credit	Gift of the Georges Ricard Foundation. 2018.10.245a–ee

This scarab necklace once belonged to Lady Valerie Meux (1852–1910), the flamboyant wife of Sir Henry Meux, the 3rd Baronet of Theobald's Park, Herefordshire, UK. A great collector of antiquities, Lady Meux amassed 1700 artifacts, including 800 scarabs and amulets. Her collection was published by E. A. Wallis Budge when he was the assistant keeper at the British Museum in 1893.[1] A great beauty, Lady Meux was painted three times by James Whistler.

The necklace comprises thirty-one incised scarabs, ranging in date from the Second Intermediate to the Late Period. Ten scarabs are inscribed for King Thutmose III; two belong to the ruler Menkheper(re(Ini; one is incised for King Merneptah, one names the "servant of Khonsu," and others depict divinities or designs. Three scarabs have fake designs.[2]

MH

1. Budge 1893; Dawson and Uphill 1995, 71–72.
2. 2018.10.245AA, D, N. For individual scarabs in the necklace, see: Scarab Necklace of Lady Meux

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Clockwise from top, Horus Cippus, Bes Amulet, Amulet of a Sow, Snake Head Amulet, and Amulet of Goddess Taweret.

17-Horus Cippus and Amulets

Title	Horus Cippus
Era	Egyptian, Late Period, 722–332 BCE
Medium	Peridotite (ultramafic)
Credit	Gift of the Georges Ricard Foundation. 2018.10.815

Title	Amulet of a Sow
Era	Egyptian, Third Intermediate Period to Late Period, 1076–332 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.201

Title	Bes Amulet
Era	Egyptian, Late Period, ca. 722–332 BCE
Medium	Opalized bone
Credit	Gift of the Georges Ricard Foundation. 2018.10.573

Title	Amulet of Goddess Taweret
Era	Egyptian, Late Period, Dynasty 26, 664–525 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.568

Title	Snake Head Amulet
Era	Egyptian, Late Period–Ptolemaic Period, 722–30 BCE
Medium	Wood, gilt
Credit	Gift of the Georges Ricard Foundation. 2018.10.1020

The ancient Egyptians believed the cippus protected the owner or bearer from animal bites and provided magical healing. Cippi were worn or carried by the owner while traveling on the Nile or in the desert.[1] Cippi were also set up in temple healing shrines. Water poured over the stela's images, and magical texts absorbed their power. The liquid was then dispensed to supplicants and the afflicted.[2]

This fragmentary cippus depicts Horus as a naked child wearing a sidelock. On his right is a standard with lotus

and double plumes. Horus holds a scorpion and a lion by their tails and two snakes, all dangerous. Below, he tramples two crocodiles to control their malevolence. Bes, the deity who protected the family and home oversees the containment of these evil forces. The cippus's front, back, and sides are covered with religious and magical texts to imbue the stela with power. This cippus dates to the 26th to 30th Dynasties based on its style and paleography.[3]

The cippus is made of peridotite, a rock from the earth's upper mantle brought up from depth by deep magma. When peridotite encounters seawater, chemical reactions create magnetic minerals. Ptolemaic accounts mention the use of magnets to attract iron elements.[4] Whether the magnetic properties of peridotite led to its use as a magical stone is unclear. Peridotite is found in Egypt's Eastern Desert.[5]

Ancient Egyptians wore protective amulets to ward off evil forces. Amulets of household deities such as Bes and Taweret safeguarded women and children and were particularly helpful during childbirth. Amulets of female pigs endowed their wearer with fertility. Snake and snakehead amulets were worn to guard against poisonous snake bites.

MH

1. Draycott 2011.

2. Ritner 2008, 106–107.

3. Sternberg-el Hotabi 1999, 89–112.

4. Lowe 2016, 247–257.

5. Abdel-Rahman et al. 2022.

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From left to right: Ligula (ear pick), Twisted Stem Probe, Spatula Spoon Probe (two), Scoop and Olive-Ended Probe, Spatula Probe (three).

18-Medical Instruments

Title	Ligula (ear pick)
Era	Ptolemaic–Roman Period, 199 BCE–500 CE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.90

Title	Twisted Stem Probe
Era	Roman Period, 30–500 CE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.94

Title	Spatula Spoon Probe
Era	Ptolemaic–Roman Period, 99 BCE–500 CE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.455

Title	Spatula Spoon Probe
Era	Ptolemaic–Roman Period 99 BCE–500 CE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.454

Title	Combined Scoop and Olive-Ended Probe
Era	Roman Period, 1st century CE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.943

Title	Spatula Probe
Era	Roman Period, 199–500 CE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.933

Title	Spatula Probe
Era	Roman Period, 199–500 CE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.932

Title	Spatula Probe
Era	Roman Period, 199–500 CE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.935

The practice of medicine in the Ptolemaic–Roman periods introduced many instruments. Probes with shafts mounting spatulas, spoons, and scoops were primarily pharmaceutical and used to measure, prepare, and apply medication. They were also utilized for exploring, cauterizing, cleaning, piercing, retracting, and scraping. Ear wax buildup was cleared with ligulas. Several of these instruments appear in relief on the north corner of the outer ambulatory in the twin temple of Horus-the-Elder and Sobek at Kom Ombo, Egypt, which dates to the Ptolemaic and Roman periods.[1]

MH

1. Nunn 1996, 164, fig. 8.2.

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Sacred Life

19-Head of a King

19-Head of a King

Title	Head of a King
Era	Egyptian, Middle Kingdom, Late 11th–Early 12th Dynasty, ca. 1958–1878 BCE
Medium	Granite (weathered)
Credit	Gift of the Georges Ricard Foundation. 2018.10.805

Dynasty 12 royal statuary continues Upper Egyptian stylistic traditions established during the reign of Mentuhotep II, who reunified Egypt in the latter half of Dynasty 11. The shape of the eyes, eyebrows, lips, and cheeks remain consistent in statuary until the reign of the second king of Dynasty 12, Senusret I.[1] This stylistic conformity between dynasties probably signifies the continuity of the king as the repository of divine kingship.[2] Senusret I established a new naturalistic royal portrait that presents the sovereign as his own man.[3]

This small head belongs to a late Dynasty 11 king, either Mentuhotep II or III, or an early Dynasty 12 king.[4] The ruler wears a broad striped *nemes* headdress with a uraeus on his brow. The king's face is broad and oval. His straight brows are carved in high relief and curve downward at the outer ends. The eyes are wide and slightly slanted with pronounced inner canthi. The eyes are outlined with relief bands that end in "fishtail" cosmetic lines. The nose is damaged, but the broad curve of the nostrils can be made out. The remains of the mouth show thick lips that curl upwards into a smile.

MH

1. Fay 2003, 44.
2. Assmann 1996, 63.
3. Lorand 2011, 41.
4. Bourriau 1988, 10, 18–20, no. 8 = Bristol, UK, Bristol Museum & Art Gallery H5038; Lorand 2016, 86, n. 25; Aldred 1970, fig. 6, Edinburgh, Royal Museum of Scotland, 1965.2; fig. 9, Basel, Museum der Kulteren, III.8397.

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20-Cult Stela of Ahmose

Title	Cult Stela of Ahmose
Era	Egyptian, New Kingdom, Late Dynasty 18, Reign of Tutankhamun, ca. 1334–1324 BCE
Medium	Limestone
Credit	Gift of the Georges Ricard Foundation. 2018.10.401

This unique stela commemorates the deceased ruler Ahmose (1539–1515 BCE), who inaugurated Dynasty 18 in the New Kingdom. The relief style places the stela's manufacture later in the reign of Tutankhamun (1334–1324 BCE). At this time, royal cults were reinstated after the reign of Akhenaten, who wiped out the cults of other gods in favor of worshiping a single deity—the Aten sun disk. It is possible that the stela was a votive offering for King Ahmose that coincided with the reestablishment of his royal cult at Abydos.[1] This stela illustrates how style is used to identify and date objects.

The relief stela depicts King Ahmose, identified by cartouche, offering ritual *nw*-pots to the god Amun-Kamutef and the goddess Isis. The king wears the Blue Crown with a uraeus and long sash, a broad collar, and a short kilt tied with a sporran with two pendant solar uraei. Before him is an offering table with a libation jar crowned by a lotus flower and bud. The text above Ahmose says, "The King of Upper and Lower Egypt, Lord of Action,[2] Lord of Appearances, Nebpeh[ty]re, given life, stability and dominion like Re forever and ever." The unusual spelling of the king's name without the two *t*-signs below the *nb*-sign is also found on an ex-voto fragment from an elite donor named Ahmose from Abydos.[3] In front of the king is the god Amun-Kamutef meaning "bull of his mother," appearing as the ithyphallic form of the god Amun, characterized by his erect penis. He appears as a wrapped mummy, wearing a crown with two tall feathers with a long streamer at the back. He holds a flail in his upraised hand. Behind Amun-Kamutef stands the goddess, Isis, wearing a tripartite wig, a long, strapped sheath dress, and a horned crown with a solar disk and uraeus. The goddess holds a *was*-scepter, the symbol of dominion, and an ankh, the sign of life.

MH

1. I am indebted to Stephen Harvey for this suggestion. Cf. Manchester Museum, no. 2938: https://egyptmanchester.wordpress.com/2019/10/28/object-biography-24-an-erased-stela-of-tutankhamun/.

2. Faulkner 1962, 182

3. See Harvey 1998, 495, fig. 42, ATP 4180.

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21-Relief of King Offering to Deities

21-Relief of King Offering to Deities

Title	Relief of King Offering to Deities
Era	Egyptian, Ptolemaic Period, 305–30 BCE
Medium	Sandstone
Credit	Gift of the Georges Ricard Foundation. 2018.10.425

Two symmetrical vignettes show the king making offerings to the ram-headed Khnum on the left and the god Mandulis on the right. Both deities have solar associations. Khnum is the *ba* or spiritual essence of the sun god Re, and Mandulis is the sun god of Lower Nubia.[1] The brown sandstone is typical of Aswan and Lower Nubia, both major cult centers for the gods. Khnum, whose major cult center was the island of Elephantine, is adorned with an *Atef* -crown composed of two corkscrew ram horns with feathers and two rearing solar uraei. He wears a tripartite wig, a broad collar, wristlets, and a beaded corselet with straps and holds the *was* -scepter signifying dominion. The king is similarly attired but wears a simple corselet and the Red Crown of Lower Egypt with a long sash at the back. The king offers a small figure of the goddess Ma'at, the goddess of truth and order. The column above shows the hieroglyphs for "city."

To the right, Mandulis wears similar dress as the god Khnum. On his head is a short, plaited wig with a fillet and uraeus. The type of crown he wore is no longer visible.[2] The king, wearing the Blue Crown, offers Mandulis two ritual *nw*-pots. He is otherwise similarly attired as the adjacent king. The hieroglyphic signs above are too few to allow a secure translation.

MH

1. Leitz and Budde 2002-2003, vol. 3: 356; vol. 4: 28; Wilkinson 2003, 114, 194.

2. Similar iconography: https://commons.wikimedia.org/wiki/Category:Mandulis#/media/File:Egypte_Man

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22-Head of Amun-Re

22-Head of Amun-Re

Title	Head of Amun-Re
Era	Egyptian, Late Ptolemaic Period, 167–30 BCE
Medium	Diorite, gilt, obsidian, and shell (?) eyes
Credit	Gift of the Georges Ricard Foundation. 2018.10.67

Amun-Re was one of the most important gods in ancient Egyptian religion. In the New Kingdom, Amun, meaning "the hidden one," was linked with the sun god, Re, to become the universal god Amun-Re. The god wears his distinctive crown composed of a modius, topped by a sun disk and two tall feathers. His eyes are inlaid with black obsidian and probably shell. This head was part of a larger unfinished statue of the god, indicated by the remains of a tall back pillar. The statue was once gilded. The surface on the neck, shoulders, and sides of the back pillar was left intentionally rough to help the gold leaf adhere to the stone. The wide-open inlaid eyes are characteristic of late Ptolemaic sculpture.[1]

MH

1. Cf. Museo Archeologico Nazionale di Napoli inv. 984; Cantilena and Rubino 1989, 57, with n. 4.3.

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23-Stela of Nehemya Offering to Re-Horakhty

23-Stela of Nehemya Offering to Re-Horakhty

Title	Stela of Nehemya Offering to Re-Horakhty
Era	Egyptian, New Kingdom, Dynasty 18, Reign of Thutmose IV–Amenhotep III, 1400–1353 BCE
Medium	Limestone, pigment
Credit	Gift of the Georges Ricard Foundation. 2018.10.129

The worship of the solar god Re-Horakhty grew in popularity during the reigns of Thutmose IV and Amenhotep III. Votive stelae depicting private individuals worshiping deities face-to-face also became popular. This direct access, without the king as an intermediary, is one of the indicators of personal piety in ancient Egypt.[1]

Re-Horakhty is seated on a raised block throne before an altar with a lotus flower. The falcon-headed god is crowned by a red sun disk encircled by a cobra. He wears a broad collar and a kilt with a lion's tail. He holds a *was*-scepter in his right hand and an ankh in his left. On New Kingdom stelae, divine images were often placed under the winged sun disk.[2] On this stela, the disk stands alone in the central register, perhaps carved by mistake without wings.[3] Nehemya stands before the god, offering incense in his upraised hand and pouring a libation on the altar with his other. He wears a short wig, broad collar, and short kilt under a long apron. The skin color of the god and Nehemya are painted red. Re-Horakhty's eye was indicated in pigment. The facial features of Nehemya date the stela to the reigns of Thutmose IV or early Amenhotep III.

The inscription above the god says, "Re-Horakhty, Great God, Lord of Heaven." Above the offerer, it reads, "Offering (*wdn*) everything good and pure for your *ka*, made by Nehemya."

MH

1. Podemann Sørensen 1989, 121; Bickel 2002, 81; Hartwig 2004, 126–127.
2. Robins 1997, 144.
3. See stelae without divine symbols above the god in Galán and Menéndez 2018; and UCL14476.

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24-Stela of the Standard Bearer, Smen

24-Stela of the Standard Bearer, Smen

Title	Stela of the Standard Bearer, Smen
Era	Egyptian, New Kingdom, Dynasty 18, Reign of Thutmose IV, 1400–1390 BCE
Medium	Fine-grained limestone
Credit	Gift of the Georges Ricard Foundation. 2018.10.408

Just as we do today, the ancient Egyptians named their boats. This round-topped stela belongs to a man named Smen, meaning "goose" in ancient Egyptian, who served on the royal state barge called Meryamun. He was promoted to standard bearer of the boat, "Menkheperure-destroys-Syria," indicating he saw active military service during King Thutmose IV's northern Syrian campaigns.[1] In ancient Egypt, standard bearers could command troops and collect men for expeditions.[2]

On the top register, Smen praises Osiris-Wennefer, enthroned before an offering table piled high with bread, meat, fruit, and onions. The table and two braziers below are topped with lotus flowers, symbolizing eternity. Above, are two Anubis jackals and two *udjat* eyes below a *shen* -ring. Osiris-Wennefer, the mummiform deity of the underworld, wears an *Atef*-crown and holds a crook and flail, his standard insignia. His block throne rests on the hieroglyph for *ma'at* , relating to his role as the judge of the dead. Behind the throne, an ankh sign holds an ostrich feather sunshade aloft, symbolizing the god's divine presence.[3] Smen wears a wig, a bag tunic, and a kilt tied with a sash. The column of text behind Smen gives his lineage, "born of the mistress of the house, Tjenna, and the dignitary Shemsu." On the register below, his wife, Hesetre, makes a bouquet and libation offering to her deceased parents, Nakht and Rui, who are seated on a couch.[4] Before them is an offering table loaded with the same provisions as above; the only difference is two containers of wine wrapped with lotus buds below the table. Below the second register are four rows of text, "(1) An offering which the king gives to Osiris, ruler of eternity, the great god, lord of Abydos, so that he may give a voice offering of bread [*sic*], beer, ox, fowl, and cold water, wine [*sic]*, and (2) milk, breathe the sweet north wind, drink from […],(3) the receipt of the offerings that come forth in the presence of the choicest things that are issued on their altar, that one may come forth to me bearing […] (from among the offerings of the lord of)[5] eternity, for the *ka* of the serviceman (*w'w*) (of the boat) Mery-Amun, (S)men." Another stela belonging to Smen in the Louvre, mentions his son Nai.[6]

MH

1. Bryan 1991, 287, 344, 346–347.
2. Schulman 1964, 69–71.
3. Hartwig 2004, 66.
4. *PN* I:221.2.
5. Cf. *Urk*. V, 1629, 11. The fourth register is partly destroyed, and incorrect hieroglyphic signs were carved in modern times in the erased areas. Suggestions in parentheses here are based on the stela of Nebamun (Louvre C 60), who served as standard bearer for the royal barge (Bryan 1991, 286–87).
6. Paris, Louvre C 202; Pierret 1878, 35, C.202.

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25-Statue Bust of an Official

25-Statue Bust of an Official

Title	Statue Bust of an Official
Era	Egyptian, New Kingdom, Reign of Thutmose III, 1479–1425 BCE
Medium	Diorite
Credit	Gift of the Georges Ricard Foundation. 2018.10.75

King Thutmose III transformed Egypt into an expansionist empire. A mighty military ruler, he extended Egypt's borders north into modern-day Syria and Turkey and south into Nubia. With these conquests came tremendous wealth, which included tribute and taxes from the new vassal states. To care for this wealth, the number of officials expanded, who also had access to artisans to sculpt their statuary.

The statue bust represents an official wearing a smooth bag wig that sits low on his forehead and extends to his shoulders. Although damaged, his face is broad with a small, rounded chin. His eyebrows and almond-shaped eyes with extended cosmetic lines are carved in raised relief. The bridge of his nose is broad, and the lips of his small mouth bulge slightly. The remains of his chest show two stylized folds of fat, typical of a seated or cross-legged male statue pose.[1] The folds denote an overweight, mature man of high status, a stylistic device first seen in the Old Kingdom.[2] The statue bears two cartouches of Thutmose III's throne name Menkheperre on his right pectoral and upper arm. The royal cartouches indicate that the statue belonged to a high official who was given the honor of writing the king's name.[3]

MH

1. Cf. Romano 1979, 28–29, Luxor J. 36.
2. Russmann 1995, 269–270.
3. Wolf 1957, 388.

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26-Oil Vessel

26-Oil Vessel

Title	Oil Vessel
Era	Egyptian, Late Period, Dynasty 26, 664–525 BCE
Medium	Banded travertine (alabaster)
Credit	Gift of the Georges Ricard Foundation. 2018.10.409

This large, polished calcite jar is reminiscent of early Egyptian lug-handle jars of marl clay from ca. 2700 BCE. Large calcite lug-handle jars were filled with oil and other offerings and were donated to temples in the Late and Ptolemaic periods. Often, these jars carried Greek or multilanguage inscriptions, naming the king or gods honored with an offering.[1]

MH

1. Allen 1923, 97; Clay 1910, 6–7.

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27-Head of Zeus-Serapis

27-Head of Zeus-Serapis

Title	Head of Zeus-Serapis
Era	Egyptian, Ptolemaic Period, 305–30 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.010.787

Beginning in the 1st millennium, elite individuals made offerings of metal statuettes to the gods. Particularly popular were statues of the universal deities Osiris, Isis, and Harpocrates, whose cults were celebrated throughout Egypt.[1] Most deities were worshiped in their specific cult centers. Ptah, Sekhmet, and Nefertem were honored in Memphis. Amun, Mut, and Khonsu were revered in Thebes.

Bronze statuettes were often inscribed with the names of the deity and the donor. Once offered by the owner, the figurines were displayed in divine temples and shrines.[2] The statuettes gave the donors access to the gods by acting as participants in cult practices so that their prayers and wishes would be answered.[3] Dedication formulas on Saite bronze figurines of Osiris mention temple personnel entrusted to give figurines to the local god so that the donor would receive divine protection.[4] After some time, the figures were buried in caches and sacred animal catacombs.

Many figurines have tangs for insertion into bases. Other statuettes have a ring or loop attached at the back of the head. These figurines were likely fastened to sacred boats. A rope or rod was passed through the ring to support the statuette and safeguard it against accidents.

MH

The beard and hairstyle of this bronze head identify it as a depiction of Zeus. The vessel worn on the head is a kalathos, a container used to store produce that was often associated with Serapis. Syncretic imagery combining attributes of two or more deities became widespread in Egypt during the Ptolemaic period. The hollow reverse of this head indicates that it probably served as a decorative attachment for a tripod vessel or an article of furniture.[5]

TH

1. Hill and Schorsch 2007, 126.

2. Eg., caches discovered inside and outside the central temple enclosure in the Sacred Animal Necropolis at Saqqara (Davies 2007, fig. 75, 178–181).

3. Spencer 2006, 51; Davies 2007, 182–185.

4. Meulenaere 1990.

5. cf. BM 1774,0603.1.b; Louvre BR 2583

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28-Harpocrates

Title	Harpocrates
Era	Egyptian, Roman Period, ca. 1st century CE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.765

Harpocrates was the Greek name for the ancient Egyptian name Horus-pa-khered, meaning “Horus the Child.” Harpocrates was the child form of Horus, the son of Osiris and Isis.

The chubby child god wears a chiton that drapes around his body. He steps to the right and turns his head slightly to the left as he raises his finger toward his mouth. In Ptolemaic-Roman Alexandria, this gesture pleaded silence so that the secrets of the Isis mystery cult would not be disclosed.[1] In his left hand, he holds a cornucopia (horn of plenty) entwined by a cobra wearing a sun disk.

Harpocrates wears the sidelock of youth, a rayed headdress, and the *hemhem*-crown.

MH

1. Meeks 1977. Cf. MMA, 18.145.20; Amsterdam, Allard Pierson Museum, inv. no. 7998; Archaeological Museum of Bologna, Italy, Rom 1031.

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29-Seated Statuette of Wadjet

29-Seated Statuette of Wadjet

Title	Seated Statuette of Wadjet
Era	Egyptian, Late Period, Dynasty 25–26, 722–525 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.523

The goddess Wadjet was one of the oldest deities in ancient Egypt, whose cult was celebrated at Buto in the Egyptian Delta. She could take the form of a cobra or a lioness with the body of a woman. As a cobra, she embodied the fire-spitting uraeus worn on the royal crown. As a woman with a lion head, numerous Late Period bronzes depict her sitting on a throne, wearing a sun disk and uraeus headdress as a "Daughter of Re."[1]

This masterwork of bronze casting depicts Wadjet with one hand flat and the other fisted on her thighs. Wadjet's face is beautifully rendered and framed by her mane. The goddess's ears poke out from her striated wig, and she wears a calf-length dress. Wadjet's throne and solar disk crown are now missing.[2]

MH

1. Fischer-Elfert 1986, 906–911.

2. Cf. crowns on MMA 30.8100; Louvre E14719.

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30-Standing Statuette of Neith

30-Standing Statuette of Neith

Title	Standing Statuette of Neith
Era	Egyptian, Late Period, Dynasty 26, 664–525 BCE
Medium	Bronze, silver inlay
Credit	Gift of the Georges Ricard Foundation. 2018.10.785

The goddess Neith was associated with creation, motherhood, birth, hunting, and war. Her cult was centered in Lower Egypt, specifically at Sais, the capital of the powerful Saite Dynasty that ruled Egypt from 664 to 525 BCE.

The goddess wears the Red Crown of Lower Egypt. The rising projection at the back and the spiral curl in front are broken. Her inlaid eyes stare straight ahead. She is dressed in a long garment, and her collar with drop beads is etched around her neck. Neith strides forward and extends her left arm outward; her other arm falls at her side.[1] The perforations in her clenched fists were insertions for a separately fashioned staff and ankh.

The left side of the base cuff is inscribed with a votive inscription on the left side of the base that says: “Neith the Great, Mother of the God, giver of life, health, lifetime(?)…”[2] The right side of the cuff is unreadable.

MH

1. Cf. Philadelphia, Penn Museum E14309, Dynasty 26; BMA 37.357E from Memphis. See also Weiss 2012, no. 643, pl. 35g.

2. Translation courtesy of Rune Nyord.

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31-Statuette of Bastet

31-Statuette of Bastet

Title	Statuette of Bastet
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.789

This lovely bronze statuette depicts the feline goddess Bastet. Sometimes this type of statue is described in modern terms as a “Handbag Bastet” due to the small basket that hangs from the goddess’s arm. Bastet holds a sistrum in her upraised hand and, in her other, an aegis with a leonine head, a sun disk, and a broad collar.[1] Symbolizing the role of Bastet as the goddess of dance, the disks on the sistrum produced a gentle rattle when shaken. The aegis was a protective element that carried the strength and fierceness of the lioness goddess Sekhmet, Bastet’s alter-ego. The goddess wears a broad collar and an ankle-length robe decorated with stripes in a herringbone pattern. Pious visitors gave bronze statues such as this to Bastet in her cult places at Bubastis, Saqqara, and Tanis.[2]

MH

1. Cf. insignia Vienna, Kunsthistorisches Museum, Ägyptische–Orientalische Sammlung, inv. Nr. 6632 from Bubastis.

2. Weiss 2012, 122–123, fig. 121.

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32-Re-Horkahty Inlay Plaque

32-Re-Horkahty Inlay Plaque

Title	Re-Horkahty Inlay Plaque
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.117

Re-Horakhty, meaning “Re, who is Horus of the Two Horizons,” was the actual name of the Re of Heliopolis.[1] Re-Horakhty was the god of the rising sun in the east who was worshiped throughout Egypt, but especially in the ancient city of Iunu that the Greeks called Heliopolis. He is depicted as a falcon-headed man crowned with a sun disk and a uraeus. The god holds the ostrich feather of truth and justice in his role as the “the Lord of Ma’at.” He also wears a broad collar, a tripartite wig, and a solar disk. The plaque recesses once held inlaid colored stone or glass.

MH

1. Barta 1984, 171–172.

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33-Menat Aegis with the Heads of Shu and Tefnut

33-Menat Aegis with the Heads of Shu and Tefnut

Title	Menat Aegis with the Heads of Shu and Tefnut
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.530

Menat counterweights were part of elaborate beaded collars to keep them in place. Priests and priestesses invoked deities by rattling the collar's beads, which provided a pleasing sound.

The Menat shield takes the form of an aegis, composed of a broad collar surmounted by the heads of Tefnut (goddess of moisture) and her consort Shu (god of air). They are two of the nine deities that formed the Great Ennead of Heliopolis, ruled by the creator god Atum who created the world. Tefnut appears as a maned lioness wearing a wig, sun disk, and a uraeus. Shu wears a short wig, false beard, and crown with a modius, uraeus, and tall feathers (now partially destroyed). Together, Shu and Tefnut protected the wearer of the necklace. Cobra serpents flank the part of the counterpoise with an oxyrhynchus fish, associated with Osiris and resurrection, in a papyrus thicket.[1]

MH

1. Cf. WAM 54.1515.

34-Statuette of Ptah

34-Statuette of Ptah

Title	Statuette of Ptah
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.737

Ptah was the creator god in Memphite theology, who created the world by speaking the name of each thing.[1] Ptah was the patron god of crafts and artists whose center of worship was the capital city of Memphis, along with his spouse Sekhmet and their son Nefertum. Ptah was an anthropomorphic god depicted as a mummiform human, wearing a royal beard, skull cap, broad collar, and enveloping shroud. He holds a divine scepter composed of the union of the *Djed*-pillar meaning "stability" and *was*-sign for "dominion." The figurine stands on a platform symbolizing the hieroglyph for *ma'at* or universal order, relating to his role as the lord of truth.[2]

MH

1. Ockinga 2010; Lichtheim 1973, 51–57

2. Velde 1975.

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35-Seated Statuette of Sekhmet

35-Seated Statuette of Sekhmet

Title	Seated Statuette of Sekhmet
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.540

Sekhmet was the consort of the Memphite god, Ptah. Powerful goddesses like Sekhmet, Bastet, and Wadjet were often depicted as felines or feline-headed women. Each goddess acted as a daughter of the sun god Re, the "Eye of the Sun," and often wore sun disks with uraei on their heads. They could be loving and protective mothers or vengeful and destructive goddesses.

In the myth "The Destruction of Mankind," Sekhmet punishes humankind who had grown rebellious to the sun god Re.[1] As a lioness, she wreaks havoc and nearly destroys humanity. Re relents but is unable to stop Sekhmet's blood-thirsty killing spree. So, he floods the land with beer dyed to resemble blood, and Sekhmet laps up the red brew. Drunk, she turned into the peaceful cat Bastet and spared humanity.

MH

1. Lichtheim 1976, 197–199.

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36-Statuette of Nefertum

36-Statuette of Nefertum

Title	Statuette of Nefertum
Era	Egyptian, Late Period, Dynasty 25–26, 722–525 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.795

In the ancient Egyptian creation myth, the sun rose from a lotus blossom on the mound of creation, which associated the god Nefertum with the newborn sun. When Ptah became a chief state god, Nefertum was seen as the son of Ptah and the lioness goddess Sekhmet.[1] In the Late Period, statuettes of Nefertum were deposited in temples and shrines at Memphis and Bubastis.[2]

The god Nefertum is distinguished by his lotus blossom headdress from which two plumes emerge. Menat counterweights (fertility symbols) rest on either side of the lotus. The striding god wears a tripartite wig with a uraeus, a divine curled beard, and a *shendyt*-kilt. He holds a scimitar with a papyrus-form grip surmounted by the head of the solar falcon wearing a wig and the sun disk.[3]

MH

1. Wilkinson 2003, 133–134.

2. Hayes 1938, 182–184.

3. Similar bronzes in Weiss 2012, fig. 27, no. 144, pl. 8e.

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37-Osiris

Title	Osiris
Era	Egyptian, Late Period, Dynasty 26, 664–525 BCE
Medium	Bronze, gold inlay
Credit	Gift of the Georges Ricard Foundation. 2018.10.533

Osiris was the god of death, fertility, and resurrection, whose cult center was at Abydos. He wears an *Atef*-crown with a central miter flanked by two ostrich feathers. A uraeus cobra sits above his brow. The god's face is rounded with full facial features. His eyes are inlaid, and plaits of his beard are highlighted in gold leaf. The god's body is enveloped in a mummified cloak that rises at the back. His hands project from under his cloak, one above the other, and hold the god's traditional insignia, the *heka*-scepter and *neheh*-flail. A broad collar decorates his chest. The legible hieroglyphs on the front socle read, "[Osiris]-Wennefer," and on the left socle, "giver of life…" The name of the figurine's donor is destroyed.[1]

MH

1. Translation courtesy of Rune Nyord.

38-Statuette of Isis and Horus the Child

38-Statuette of Isis and Horus the Child

Title	Statuette of Isis and Horus the Child
Era	Egyptian, Late Period, Dynasty 26, 664–525 BCE
Medium	Bronze, silver inlay
Credit	Gift of the Georges Ricard Foundation. 2018.10.739

This beautiful bronze statue depicts the goddess Isis suckling her young son Horus. Isis was the epitome of a loyal wife and mother. She was also a powerful magician who reassembled the remains of her husband Osiris and brought him to life after he was killed by his jealous brother Seth. Osiris impregnated Isis, and she gave birth to Horus, the god of the sky. She protected and nursed Horus until he grew up and could avenge his father's death.

Isis's slightly slanted eyes and upturned lips date the figurine to Dynasty 26.[1] The pillow or prong on which the young Horus sits is found on similar bronze statues of that date.[2] Isis wears a horn and solar disk crown with a modius of rearing cobras and a vulture headdress with a projecting bird's head over her long wig. The vulture's wings curl around her ears, and its tail feathers descend on her back. Her eyes are inlaid with silver. A broad ornamental collar and a long dress adorn her body. Isis supports the naked child with her left arm and offers her breast to him with her right. Horus wears a close-fitting cap with a uraeus. At his right temple is the side lock of youth. The goddess sits on a low-back throne with her feet on a thick base.

An inscription runs around the base. The front socle reads "Isis-Nefertiti," a rare epithet for the goddess.[3] The back socle says, "She(?) of Sais," which refers to the Late Period merging of Isis and Neith, the titular goddess of Sais.[4] The left socle reads, "Giver of life (to?) the mighty Apis," which evokes Isis's role as a mother goddess. The donor's name, "Petetum," appears on the right socle.[5]

MH

1. See Hill and Schorsch 2007, 149, n. 3.
2. Cf. Isis and Horus, WAM 54.416.
3. Translation courtesy of Rune Nyord.
4. Leitz and Budde 2002-2003, 4:34, 66, 539 .
5. The reading of the name is unsure because of the lack of the sledge hieroglyph (U15).

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39-Statuette of Isis and Horus

39-Statuette of Isis and Horus

Title	Statuette of Isis and Horus
Era	Egyptian, Ptolemaic Period, 305–30 BCE
Medium	Clay, gilding, stone
Credit	Gift of the Georges Ricard Foundation. 2018.10.557

This small figurine depicts Isis enthroned, suckling her son Horus whose figure no longer remains. Similar votive statues were deposited in Ptolemaic sites at Abydos, Tuna el-Gebel, and north of Zawyat Barmasha.[1] Many statuettes were wrapped in linen to sanctify and safeguard them. The linen wrappings may also relate to Isis as the weaver of cloth.[2]

The statue's squat proportions highlight the action of Isis nursing. Her huge head is sunk into her broad shoulders. Her long arms that once cradled Horus dominate her shortened lower torso. She wears a wig and a modius on her head. Her separately fashioned crown with uraei, two horns, and a disk is missing.

MH

1. Daressy 1905-1906, 334, CG 39335, pl. LXII; Bakry 1973; BMA 37.1371E.
2. Riggs 2014, 106–107, 130, 135, 194.

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40-Aegis of a Goddess (Hathor?)

40-Aegis of a Goddess (Hathor?)

Title	Aegis of a Goddess (Hathor?)
Era	Egyptian, Late Period to Ptolemaic Period, 722–30 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.768

An aegis was a divine emblem composed of a deity's head and a large, broad collar. It could be carried on a processional standard or placed on the prow of a sacred bark. This head, missing its collar, represents a goddess wearing a modius with rearing cobras. Her crown is composed of a sun disk between cow horns. On her forehead is a cobra wearing a horned crown and a disk. The goddess depicted could be Isis, Hathor, or another female deity.[1]

MH

1. Ivanov 2003.

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41-Striding Statuette of Amun-Re

41-Striding Statuette of Amun-Re

Title	Striding Statuette of Amun-Re
Era	Egyptian, Late Period to Ptolemaic Period, 722–30 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.532

Amun-Re was a solar creator god who ruled the air and the sky. His main cult site was Thebes. Amun strides forward, wearing a crown with double plumes and a sun disk. He is adorned with a broad collar necklace, armbands, and wristbands and wears a god's curled beard and kilt. One arm is outstretched, while the other rests against his body. Holes in the god's fists indicate they once held divine symbols, probably the *was*-scepter of prosperity and the ankh, based on similar statues.[1] The front socle base is inscribed with, "Amun, life-giver." The left socle gives the dedicator of the figurine as "Udjahorresen, Padineith…"[2] Bronzes of this type appear in Memphis and Saqqara, both in funerary and temple contexts.[3]

MH

1. Cf. EMC CG 38007.

2. Translation courtesy of Rune Nyord.

3. Weiss 2012, 101–102, fig. 24.

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42-Seated Statuette of the Goddess Mut

42-Seated Statuette of the Goddess Mut

Title	Seated Statuette of the Goddess Mut
Era	Egyptian, New Kingdom, 1539–1077 BCE
Medium	Bronze, shell? inlay
Credit	Gift of the Georges Ricard Foundation. 2018.10.536

This rare, early bronze statuette depicts the goddess Mut, the consort of Amun-Re, whose name means “mother.” Mut wears a tripartite wig with a solarized, horned uraeus on her brow and the double crown of Upper and Lower Egypt.[1] Together, these details symbolize kingship and relate to Mut as the divine mother of the pharaoh. She wears a close-fitting, ankle-length dress. She was once seated on a separately fashioned throne, anchored by two noncanonical tangs under her feet, an indicator of a pre-Third Intermediate Period date.[2] The goddess’s body proportions and tangs point to a manufacture date in the New Kingdom.

MH

1. Cf. Tiribilli 2018, cat. no. 165 (UCL 8079), 166 (UCL 8080), both Late Period.
2. Schorsch 2007, 193.

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43-Seated Statuette of Khonsu

43-Seated Statuette of Khonsu

Title	Seated Statuette of Khonsu
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.786

The god Khonsu was the son of the gods Amun and Mut. He was also known as a healer. King Ptolemy IV believed he was cured of an illness by the god, after which the king was called “Beloved of Khonsu, Who Protects the King and Drives Away Evil Spirits."[1] Khonsu is seated with his arms at his side. He wears a curled beard, a tripartite wig with a uraeus, and a crown composed of a full and crescent moon. His hands are clenched and rest on either side of his kilt.

MH

1. Wilkinson 2003, 114.

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44-Osiris Wearing an *Atef*-Crown

44-Osiris Wearing an *Atef*-Crown

Title	Osiris Wearing an Atef-Crown
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.742

This bronze statuette depicts the mummiform god Osiris wearing a close-fitting shroud. His wrists and hands poke out of vertical slits and meet in the center of his body, just below his chest. His separately fashioned crook and flail are missing. Osiris wears an *Atef*-crown consisting of the Upper Egyptian White Crown flanked by one of two lateral plumes. A pair of twisted horizontal ram horns are placed at the base of the crown. Rising from the tips of the left horn, flush against the plumes, are two small uraei with sun disks.

The god has a round face, full cheeks, thick lips, a long nose, a short neck, and a false braided beard. He wears an elaborate beaded collar. His hands once grasped his traditional insignia of a flail and *heka*-scepter.[1] In the front, only the calves and knees are modeled under his shroud. On the bottom of the statuette extends a 4 cm vertical tang for insertion into a separate base.

MH

1. Cf. New Haven, Yale Art Gallery 1956.33.80.

Courtesy of the Georges Ricard Foundation and the California Institute of World Archaeology

45-Part of an *Atef*-Crown

45-Part of an *Atef*-Crown

Title	Part of an *Atef*-Crown
Era	Egyptian, Late Period, Dynasty 26–27, 664–404 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.102

This bronze plume and ram's horn once came from the left side of an *Atef*-crown, likely worn by the god of the underworld, Osiris. The element is composed of a horizontal corkscrew horn and a uraeus with a sun disk to the side of a plume. Recessed areas on the cobra's body were once filled with colored paste. Two tenons on the right side of the plume once fit into the central miter of the crown. The size of the crown attachment suggests it was once part of a large statue over 51″ (129.5 cm) high. Similar large plumes were found along with small bronze figurines of Osiris at the temple of Amun at ancient Hibis in the Kharga Oasis.[1]

MH

1. Winlock 1941, 42, pl. XXVII; Wuttmann et al., 2007, 170–171.

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Wuttmann, Michel, Laurent Coulon, and Florence Gombert. 2007. "An Assemblage of Bronze Statuettes in a Cult Context: The Temple of 'Ayn Manawir." In *Gifts for the Gods: Images from Egyptian Temples*, edited by Marsha Hall and Deborah Schorsch, 167–173. New Haven and London: Yale University Press.

46-Double Cobras with Sun Disks

46-Double Cobras with Sun Disks

Title	Double Cobras with Sun Disks
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of Georges Ricard Foundation. 2018.10.915

This plaque was once inlaid with colored stone or glass. It depicts two rearing cobras with sun disks on their heads. One similar excavated example came from the falcon catacombs in north Saqqara, dated to the first half of the fourth century BCE.[1]

MH

1. Davies and Smith 2005, 82, FCO-98; Weiss 2012, 878, no. 1373.

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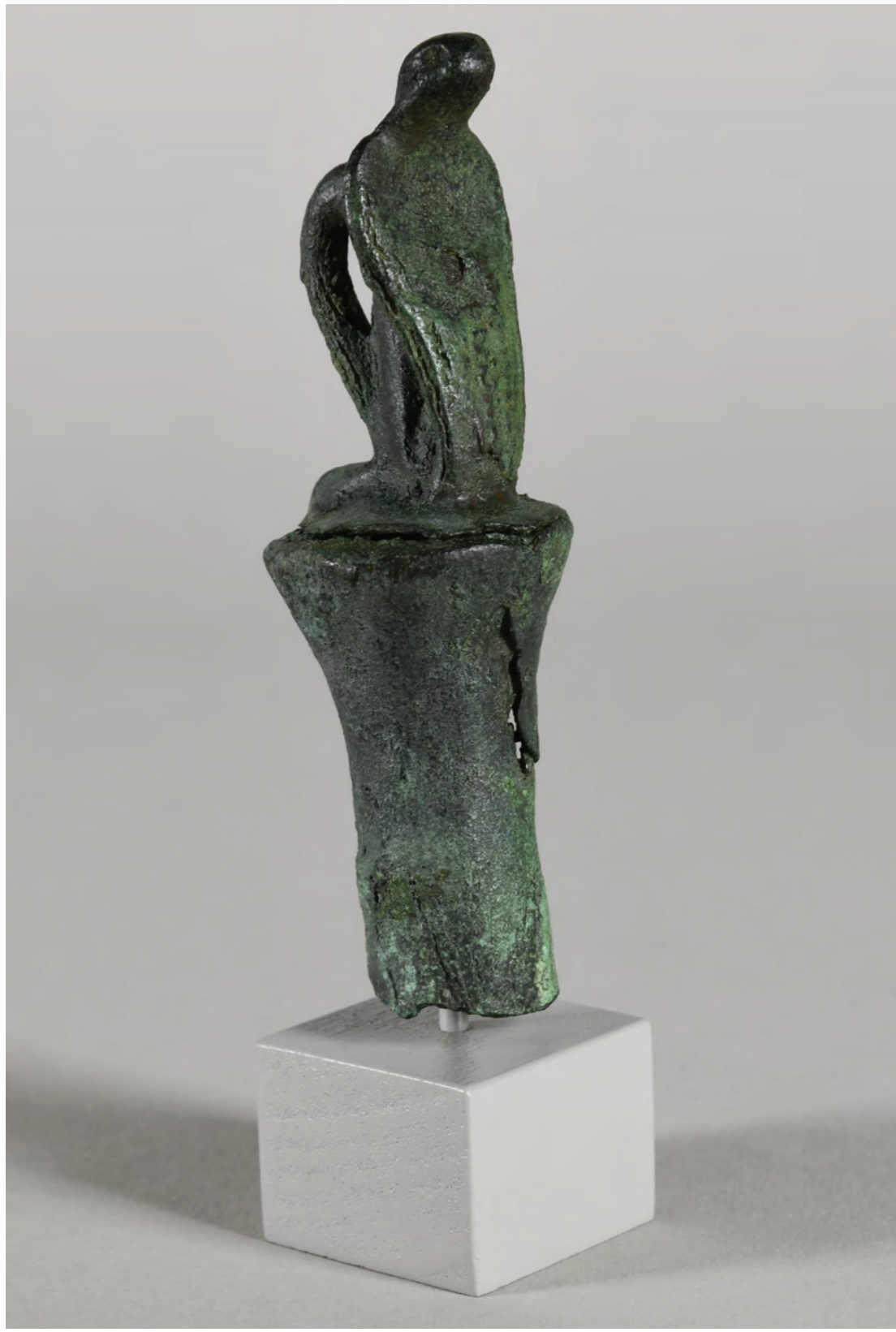
47-Ram Horn

47-Ram Horn

Title	Ram Horn
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.767

This bronze horn was once part of a statue of a ram-headed god. The creator gods Khnum and Amun-Re were often depicted as ram-headed gods. This horn was fastened to the ram's head by means of a thick tang on its backside. The casting beautifully shows the horn's graceful curve and the striations of its surface.

MH



48-Finial of Tefnut as a Cobra

48-Finial of Tefnut as a Cobra

Title	Finial of Tefnut as a Cobra
Era	Egyptian, Late Period–Ptolemaic Period, 760–30 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.52

Ceremonial wooden staffs were topped with bronze finials of cobras, falcons, and other animals. This finial depicts a rearing cobra on top of a papyrus. Similar cobra finials were found in the falcon catacombs in North Saqqara.[1] Other papyriform cobra finials were discovered at the Greek settlement of Naukratis.[2]

MH

1. Davies and Smith 2005, 108, FCO-312, pl. LVIc.

2. Cf. MFA 86.258.

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49-Bastet Finial

49-Bastet Finial

Title	Bastet Finial
Era	Egyptian, Late Period, 722–332 BCE
Medium	Likely from Bubastis
Credit	Gift of the Georges Ricard Foundation. 2018.10.956

Finials of sacred animals served as temple furniture and ritual equipment. This small cat is depicted in Bastet's typical pose, sitting upright with its tail to the right.[1] The cat perches on a ring with a central groove. The finial was once inserted into a pole to be carried during festival processions in the goddess's sanctuary at Bubastis.[2]

MH

1. Cf. Medelhavsmuseet NME 499.
2. See Weiss 2012, 790, nos. 1025–1028. Similar examples in Tell Basta Museum, Egypt.

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50-Finial of Thoth as a Baboon

50-Finial of Thoth as a Baboon

Title	Finial of Thoth as a Baboon
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of Georges Ricard Foundation. 2018.10.782

The baboon was the animal manifestation of the Egyptian lunar gods, Khonsu of Thebes and Thoth of Hermopolis. The baboon was also associated with the sun based on its behavior. At dawn, baboons stretch, raise their front paws, and chatter. The Egyptians interpreted this singing and dancing as praising the sun god.

The finial depicts a squatting baboon with its front paws resting on its hind legs. Thoth wears a crown composed of a sun disk and crescent moon. Horizontal lines define the thick fur around the baboon's ears and muzzle. A pectoral necklace hangs from the primate's neck. The baboon sits on top of a shrine perched on a papyrus column, the bottom of which once fit into a staff.[1]

MH

1. Weiss 2012, 817, no. 1148, pl. 53d.

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51-Nekhbet with a Crown

51-Nekhbet with a Crown

Title	Nekhbet with a Crown
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.780

The vulture goddess Nekhbet was the titular goddess of Upper Egypt. Together with the Lower Egyptian cobra goddess Wadjet, Nekhbet formed one of the “Two Ladies.” Nekhbet wears the Upper Egyptian crown, and her eye is gilded. The vulture head was once part of a larger statue.[1]

MH

1. Cf. Alexandria, Maritime Museum SCA 895 in Goddio and Clauss 2007, 384, cat. 193; Medelhavsmuseet, NME 826.

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52-Statuette of Horus as a Falcon

52-Statuette of Horus as a Falcon

Title	Statuette of Horus as a Falcon
Era	Egyptian, Late Period, Dynasty 26 or later, 664–332 BCE
Medium	Bronze, hollow cast
Credit	Gift of the Georges Ricard Foundation. 2018.10.107

Horus was the sky god associated with ancient Egyptian kingship. Depicted as a falcon, Horus wears the double crown of Upper and Lower Egypt with a uraeus (a rearing cobra) relating to divine kingship and protector of the living king.

This hollow-cast figurine was created by the lost-wax method. First, a clay mold was built around a sacrificial wax model with a clay core. The wax model was then scored and punched to create surface details and textures. After the mold investment set, the wax melted out to form a cavity into which the metal alloy was poured. Once the alloy cooled and solidified, the mold investment was broken to free the metal figurine.

The falcon's distinctive eye markings, neck pectoral with hanging pendant, and individual feathers on the back and wings are carefully engraved. The incised decoration shows the high quality of bronze casting achieved during the Late Period (664–332 BCE).[1] The legs were cast separately from the body, with tangs to attach the claws to a base. The crown is not of ancient origin.

MH

1. Cf. WAM 54.2115, mid 8th–late 4th century BCE.

53-Apis Bull Statuette

53-Apis Bull Statuette

Title	Apis Bull Statuette
Era	Egyptian, Late Period, Dynasty 26, 664-525
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.46

The best-known sacred animal in ancient Egypt was the Apis bull. The Egyptians believed the Apis was the *ba*, the incarnation of the creator god Ptah, the chief deity of Memphis. Only one black bull at a time could be the Apis, and it needed distinctive markings on its hide. These included a white triangular blaze on the bull's forehead and wing-like markings on its front and back. Bronze statues often show a patterned saddlecloth on the back and a collar around the neck.[1] A sun disk with a uraeus rests on the bull's horns, linking him with the sun god. Votive Apis statuettes come primarily from Memphis and Saqqara.[2]

When the Apis bull died, it was buried in the Serapeum at Memphis, and a search for a new Apis bull began. Once discovered, the Apis bull and its mother were quartered in Memphis at "The Place of the Apis in the Temple of Ptah." Here, the bull lived a pampered life. On certain days, the bull was led out into a courtyard where pilgrims gathered to worship and receive oracles. Worshipers received a "yes" or "no" answer to their questions depending on which of the two doors the Apis entered.

MH

1. Cf. UCL16462.

2. Weiss 2012, 293–294, fig. T 28, pl. 47 a–i.

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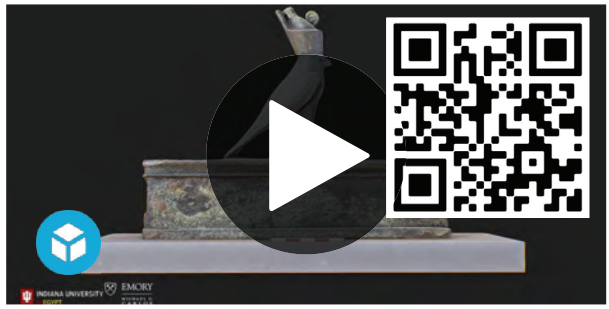
54-Falcon Casket

54-Falcon Casket

Title	Falcon Casket
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.108a–b



Falcon Casket by iuegypt on Sketchfab.

In the 1st millennium, animal cults became increasingly popular. The ancient Egyptians worshiped certain animals as the embodiments of a god's power on earth. Falcons represented the god Horus and his various cultic forms. Falcons were bred at sites such as the sacred animal necropolises at Saqqara and Abusir.[1] Pilgrims could purchase ritually sacrificed and mummified falcons contained within metal coffins to present as offerings to the cults of Horus.[2]

Horus rests on a rectangular box as a shrine with cornice molding. The god wears a double crown of Upper and Lower Egypt, with the curling element of the lower Egyptian crown intact. The feathering and the rough skin of the falcon's talons are carefully incised. The fierce expression of the raptor is rendered with unusual intensity. The panel at the rear end of the shrine could be removed to place the mummified falcon inside the casket.

MH

1. Davies and Smith 2005, 53–54, 65–67.

2. Davies and Smith 2005. See similar coffin, FCO-146, pls. XXXVIIa–c, fig. 26, EMC JE 91456.

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55-Statuette of a Seated Cat

55-Statuette of a Seated Cat

Title	Statuette of a Seated Cat
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.736

Cats in ancient Egypt were not just pets but representatives of Bastet, the goddess of fertility, and Re, as the great cat of Heliopolis. The popularity of their cults in the Late Period led to the manufacture of many bronze seated cat statuettes. The feline sits with its head held erect and tail curled to the right. The feline's expression is attentive, with ears slightly back. The animal's left ear is pierced with an ancient gold earring. This figurine was so highly valued that it was repaired in antiquity.

MH

56-Coffin of a Cat

56-Coffin of a Cat

Title	Coffin of a Cat
Era	Egyptian, Late Period, 722–332 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.010.004

Cats and other animals were bred and embalmed in temples and buried in catacombs established for this purpose. Some cat mummies were placed in wooden cat-shaped containers, while others were interred in wood or bronze rectangular boxes. Offering these cat mummies in a temple was believed to help convey one's prayer or gratitude to a feline deity.

This bronze coffin is surmounted by a cat figurine, representing the goddess Bastet. Generally, the primary orientation of figures in two-dimensional art was facing the viewer's right.[1] Because of this, cats' tails are always depicted on the cat's right side in sculpture, relief, and painting.

MH

1. Fischer 1977, 6–8.

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57-Ibis Figurine

57-Ibis Figurine

Title	Ibis Figurine
Era	Egyptian, Late Period, 722–323 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.757

The ibis was the sacred bird of the god Thoth, responsible for wisdom, writing, and knowledge. In ancient Egypt, ibises were seen as the manifestation of the god. The ibis sits with its tail feathers touching the ground. The tenon at the back of its legs was once inserted into a separately fashioned base. Bronze ibis statuettes were popular gifts to the god in the 1st millennium BCE. Ibis statuettes were deposited in catacombs along with ibis mummies and in temples or shrines to Thoth.[1]

MH

1. Such as the South Ibis Complex and Catacombs in Saqqara; Martin 1981.

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Afterlife

58-Sarcophagus Fragment of Nefertiti?

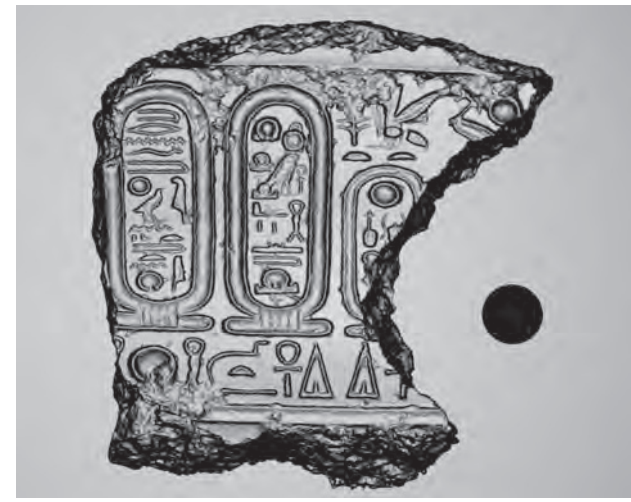
Title	Sarcophagus Fragment of Nefertiti?
Era	Egyptian, New Kingdom, reign of Akhenaten, 1353–1336 BCE
Medium	Red granite
Credit	Gift of Georges Ricard Foundation. 2018.10.71

King Akhenaten shook the religious foundation of Egypt by eliminating the worship of many gods in favor of one, the Aten sun disk. Akhenaten gave the Aten several didactic names mirroring a royal titulary with its pair of cartouches, placing the god on the same level as the king. Akhenaten was the only intermediary between the people and his sole god in his new religion. In this way, Akhenaten asserted his absolute authority over the religious life and afterlife of the Egyptian people.

Carved in sunk relief, from right to left, are one of Akhenaten's cartouches and two Aten cartouches.

Drawing by Marc Gabolde based on a cast kindly sent by the curator of the Georges Ricard collection, CIWA Foundation, Santa-Barbara, California in 2014 (no. STO XL 00596).

The partial cartouche gives Akhenaten's prenomen or coronation name, Neferkheperure-Waenre. The hieroglyphs above read, "the King of Upper and Lower Egypt, Son of Re." The middle cartouche displays the Aten's later didactic name, "Re lives, the ruler of the two-horizons who rejoices in the horizon." The last cartouche gives the Aten's earlier didactic name, "in his name being the light (Shu) which is the Aten."[1] Inscribed under the two cartouches of the Aten is, "Given life, for ever and ever." Under the cartouche of Akhenaten is the phrase, "Given life." When viewed with the aid of RTI (reflectance transformation imaging), the signs under the Aten's first cartouche are visible and give the god's earlier didactic name "Re-Horakhty who rejoices in the horizon."[2]



Marc Gabolde has suggested that the fragment belongs to a sarcophagus lid from Royal Tomb, Amarna number 26, based on its material, inscriptions, and base curvature.[3] Among the sarcophagus fragments from Tomb 26 are those that form the cartouche of Neferneferuaten-Nefertiti.[4] Since this granite fragment does not belong to any of the excavated lids of Akhenaten, Tiy, or Meketaten buried in the royal tomb, it may belong to the sarcophagus lid of Nefertiti.[5] Because of its historical value, the sarcophagus fragment will return to Egypt, where it can be joined with other excavated Nefertiti fragments from the Royal Tomb at Amarna.

MH

1. Wegner 2017, 36, fig. 15.
2. RTI image is a computational photographic method that captures a subject's surface shape and color and enables the interactive relighting of the subject from any direction.
3. Gabolde 2015, 74, fig. 10. I would like to thank Marc Gabolde for sharing his research.
4. Gabolde 1998, fig 11.
5. Gabolde 1998, pls. XV, XVIIb, XX. See also Martin 1974.

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59-Coffin of Taosiris

Title	Coffin of Taosiris
Era	Egyptian, Early Ptolemaic Period, Reign of Ptolemy II, 282–246 BCE
Medium	Wood, gesso, pigment
Credit	Gift of the Georges Ricard Foundation. 2018.10.824A/B

59-Coffin of Taosiris

Coffin Base and Lid Of Taosiris (Animation) by iuegypt on Sketchfab.

Taosiris's coffin, like others manufactured during the first part of the reign of Ptolemy II (282–246 BCE), is brightly painted in a palette that, while predominantly red, still makes extensive use of yellow pigment as a background color, as well as light blue. The well-known Akhmimic coffin of Nes-Shou in Yverdon, Switzerland, belongs to the same period.[1] The wig is done in light blue and surrounds a yellow face. The area between the wig lappets (neck zone) is painted with twelve U-shaped stripes or bands that alternate blue, light green, blue, and red, with beige and light-yellow ground color separations. In other analyses performed on Akhmimic coffins, this handling is one of the criteria for establishing early Ptolemaic styling, repeating three times on an off-white ground, forming a choker or upper collar distinct from the main collar design or falcon-headed broad collar (*wesekhet-en-bik*), covering the upper chest.[2] The collar is decorated with three distinct floral motifs: (1) white rosettes schematized as circles on a blue ground; (2) a pattern termed "tied-and-folded leaf" on a divided ground red above blue; (3) and another pattern called "closed bud" on a red ground. These motifs are grouped as a unified trio, repeated four times. This repetition of floral motifs is common in Ptolemaic coffins produced at Akhmim. Tear-drop bangles form the lowest ring of the collar.

A large image of the sky goddess Nut fills the area directly below the collar. Her winged arms stretch across the width of the lid in a kind of protective embrace of the deceased. The goddess's hands hold feathers symbolizing *ma'at*, the Egyptian concept of harmonious order.

The artist has filled the space below Nut's wings with counterposed three-figure vignettes of a woman kneeling in an attitude of mourning in front of sphinxes. She renders homage to the sons of Horus named Imsety (human-headed, right) and Qebehsenuef (falcon-headed, left).

The register below these vignettes contains a central image of Osiris in the form of the *Djed*-pillar, the vertical vertebral column symbolizing duration and triumph over death. Cobra goddesses unfold protectively on each side of this important emblem. They face symmetrically arranged trios of mummiform deities. Each group is accompanied by a son of Horus, Hapi (baboon-headed, right), and Duamutef (jackal-headed, left). The heads of the trio members, long-necked serpents flanking a bulbous frog, identify them as primordial gods of fertility who established life at the world's inception. Their presence next to the *Djed*-pillar indicates how death is followed by a return to the beginning of all things.

Inscriptions are lodged in seven columns alternating on blue and white grounds below the *Djed*-pillar. This textual "apron" is protected by five rows of gods. These profuse assemblies are a hallmark of Akhmimic coffin design in the Ptolemaic period. The inscriptions read from proper left to right:

1. Words spoken by Osiris, foremost of the west, great god, Lord of Abydos and Ptah-Sokar-Osiris [….] great god [….] in the midst of the *shetayt*-crypt

2. and Anubis, lord of the sacred land, and Anubis foremost of the god's booth, and Isis the great, (divine mother); May they give

3. invocation-offerings of bread, beer, cattle, and fowl, wine, milk, incense, oil, alabaster and cloth, and everything good and pure (to) the *ka*-spirit of the Osiris

4. Taosiris, true-of-voice, daughter of Nesmin, true-of-voice, born of the mistress of the house Taamun, true-of-voice, [resume offering litany] (that) on which the god lives (it is) for me,

5. for the Hathor Taosiris, true-of-voice. An offering which the king gives (to) Osiris, foremost of the west, great god, lord of Abydos, and Sokar-Osiris,

6. who is in the midst of Ipw (Akhmim) and Aperet-iset of Ipw (Akhmim) and Anubis who-is-upon-(his)-hill, the one who is in the *wt*-fetish, lord of the sacred land, and Anubis, lord of Qerereti (the cavern of Asyut) and Anubis,

7. lord of the shrine-box; May he give a good burial upon the cutting? which is west of the *wabet*-sanctuary? (to) the Osiris Taosiris, true-of-voice, born of the house mistress.

Outline images of the goddess Nut with black details appear on the coffin lid and base interior surfaces. Her appearance assures the rebirth of the deceased like the self-generating sun.[3] The jar-shaped emblem on the head of each image is a hieroglyph with the phonetic value "nu," the main part of the name Nut. The tradition of showing Nut on the interior of coffins goes back centuries before the Ptolemaic period. Nut is herself identified with

sarcophagi. The burial container is conceptually a womb for gestation and rebirth.

The edge of the lid is painted with detailed images of crouching gods and goddesses, their bodies alternating in light blue and red on yellow bands. Every figure is wide-eyed and holds a knife upon its knee. The inclusion of these large conclaves upon coffins recalls the Judgment of the Dead in the presence of Osiris formulated in Book of the Dead chapter 125. In it, forty-two assessors assist the god in determining the right of the deceased to enter the netherworld. The sides of Taosiris's coffin aspire to create such assessor groups, but due to spatial limitations, it has only thirty-eight and forty deities on its sides (left and right, respectively).

The edges of the trough carry the images of a long cobra wearing an *Atef*-crown, an important part of the regalia of the god Osiris. Its placement opposite the groups of knife-wielding assessors indicates that the cobra is a kind of avatar of Osiris in his powerful judicial role. At the same time, the cobra and assessors are not a threat to the deceased. The coffin's instep carries the motif of two recumbent jackals atop shrines. The jackal represents the god Anubis, who, as the "opener of the ways" (Wepwawet), guarantees the deceased freedom of movement within the netherworld realm.

The footboard of the coffin has a traditional image showing the Apis bull galloping with the mummy upon its back. The bull is a manifestation of Ptah, the creator god of ancient Memphis. The worship of Ptah was closely associated with rituals of Osirian rebirth. On Taosiris's coffin, the mummy rests on the large figure of the bull, which has a white belly and saddle-shaped areas of black descending from its spine. The bull faces to the right, and other forms do not intrude on the scene. Similar handling of the Apis bull is found on the footboard of the Ptolemaic coffin of Mehytwesekhet in Wellington, New Zealand.[4] Other coffins show the bull with a black underbelly and saddle-shaped zones of white falling from the back, running within a papyrus marsh.[5] The coffin, cartonnage, and mummy of Taosiris were studied by an international group of experts who collaborate with the Akhmim Mummy Studies Consortium (see essay by Jonathan Elias in this volume).

JE

1. Küffer and Siegmann 2007, 162.
2. Elias & Mekis 2020, 88.
3. Robins 1997, 203.
4. Te Papa Tongawera FE 003200; https://collections.tepapa.govt.nz/object/149587.
5. Kóthay and Liptay 2010, 135 (e.g., Budapest, Museum of Fine Arts 51.2097); Cockburn et al. 1975, cover.

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Counter-clockwise from top: (60) Cylindrical Jar, (61) Rhomboid Cosmetic Palette, (62) Fish-Shaped Cosmetic Palette,(63) Pear-Shaped Mace Head, and (64) Rimmed Bowl. © Michael C. Carlos Museum, Emory University

60-64 Early Egyptian Burials

Title	Cylindrical Jar
Era	Egyptian, Early Dynastic Period, Dynasty 1, 2900–2730 BCE
Medium	Calcite (alabaster)
Credit	Gift of the Georges Ricard Foundation. 2018.10.397

Title	Rhomboid Cosmetic Palette
Era	Egyptian, Nagada I, ca. 4000–3500 BCE
Medium	Slate/Phyllite
Credit	Gift of the Georges Ricard Foundation. 2018.10.69

Title	Fish-Shaped Cosmetic Palette
Era	Egyptian, Nagada II, ca. 3500–3350 BCE
Medium	Phyllite
Credit	Gift of the Georges Ricard Foundation 2018.10.371

Title	Pear-Shaped Mace Head
Era	Egyptian, Predynastic, ca. 4800–3100 BCE
Medium	Limestone
Credit	Gift of the Georges Ricard Foundation. 2018.10.823

Title	Rimmed Bowl
Era	Egyptian, Early Dynastic Period, 2900–2545 BCE
Medium	Marble
Credit	Gift of the Georges Ricard Foundation. 2018.10.650

Stone vessels were frequently deposited in Early Dynastic elite and royal burials. Specialized artisans fashioned these vessels using drills with tubular flint bits and abrasives like powdered quartz. Often empty, the quantity and quality of these funerary vessels indicate their importance as objects of power and prestige.

Stone cosmetic palettes were used to grind minerals for eyepaint. These palettes were usually buried with a grinding pebble and a bag of minerals like galena for

black. Early palettes were geometric and later took animal form.[1] Palettes in the form of a fish were the most common zoomorphic palette.[2]

Mace heads reflected the power of the king. They were mounted on a pole and used as a weapon in life and to maintain the order of the cosmos in death.[3]

MH

1. Patch 2011, 35.

2. Berman and Bohač 1999, 115–116.

3. Teeter 2011, 237–238.

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65-Bowl Fragment of King Narmer

65-Bowl Fragment of King Narmer

Title	Bowl Fragment of King Narmer
Era	Egyptian, Dynasty 1, ca. 3000 BCE
Medium	Alabaster or travertine
Credit	Museum purchase; Rollins Acquisition Fund. 2017.26.1

Many Egyptologists believe that Narmer was the first king of Dynasty 1. The famous Narmer Palette in the Egyptian Museum in Cairo belongs to this king.[1] Narmer is often equated with King Menes, who united Upper and Lower Egypt for the first time, establishing the ancient Egyptian dynastic state.

This bowl fragment comes from the private collection of the Egyptologist Peter Kaplony (1933–2011), who specialized in Predynastic and Early Dynastic history and language. Kaplony acquired the fragment in the 1960s and published it in 1966.[2] The inscribed bowl fragment is one of only four known to exist.

On the bowl is etched a serekh, which represents the royal palace in plan and elevation with a recessed façade. At the top of the serekh, Narmer's Horus name is written in hieroglyphs with the *nr* (catfish) and *mr* (chisel). A falcon perches on top of the serekh to illustrate that the king, in the incarnation of Horus, is in the palace. This inscribed fragmentary bowl represents the very beginning of Egyptian kingship and, as such, is an incredibly rare piece of history.

MH

1. EMC JE 32169 = CG 14716, found in the main deposit in the temple of Horus, Hierakonpolis.

2. Kaplony 1966, no. 1138.

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66-Relief of a Seal Bearer

Title	Relief of a Seal Bearer
Era	Egyptian, New Kingdom, Early Dynasty 19
Medium	Limestone
Credit	Gift of the Georges Ricard Foundation. 2018.10.447

In ancient Egypt, seal bearers performed a critical function on behalf of the crown. Only high officials designated by the king could possess the official seal. Signet rings inscribed with the royal seal were used to mark official documents and belongings and guaranteed the integrity of what was sealed.[1]

The relief depicts a seal bearer and his attendants at a banquet. The first attendant holds out a signet ring that dangles from a cord. Leaning forward, he smooths out the seal bearer's calf-length double apron.[2] The second attendant carries the seal bearer's staff of office and a long, looped kerchief. All have shaved heads, suggesting their religious affiliation. At the far left stands a tall bouquet. At the far right are two registers of kneeling female banqueters. They wear long wigs with perfumed, unguent cones on their head, long dresses, and wraps. Some hold floral bouquets to their nose, and others sniff lotus flowers. Unfortunately, the texts are abraded, making it impossible to discern names, titles, and filiations.

MH

1. Auenmüller 2022, 74–75; Kaplony 1984, 934.

2. The apron dates this relief to the early Dynasty 19. See Hoffmann 2004, 168–69, fig. 14.

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Kaplony, Peter. 1984 "Siegelung." *LÄ* V: 933-937.

67-Relief of Pairkap

Title	Relief of Pairkap
Era	Egyptian, Late Period, Dynasty 28–30 ca. 380–342 BCE
Medium	Limestone
Credit	Gift of the Georges Ricard Foundation. 2018.10.411a–b

During the 4th century BCE, elite tomb reliefs returned to Old and New Kingdom models. Scenes of offering bearers and musicians before the deceased were favored, particularly in Memphis and the Delta. The high, rounded relief style is characteristic of the last native dynasty of Egypt.[1]

The deceased sits on a feline-legged chair with lotus decoration. This type of seat first appears in the Early Dynastic period. Pairkap has a shaven head and wears a broad collar and a robe fastened over his left shoulder with fringed edges. He holds a long staff in one hand and a lotus flower in the other. The text before Pairkap identifies him as “the controller of the estates, Pairkap.”[2] The sole use of this title most likely relates to its honorary nature.[3]

Before Pairkap, a male musician plays the harp on a platform. Behind the harpist are two female offering bearers wearing broad collars and long dresses. The first woman holds out a *menat* necklace with a counterpoise composed of a collar with a leonine head wearing a solar disk and a uraeus. The beads of the necklace descend from the counterpoise. Her arm carries the handles of a woven basket, a bowl with caprid-headed protomes, and a tray with a seated cat statuette and a striding figurine with a basket on its head. Above the figures, the blank columns were never filled in. Behind her, another female offerer brings a bouquet of lotus and papyrus. Both women wear curious ball-like headdresses, the one to the left with a looped attachment.[4]

MH

1. Cf. WAM 22.97 (380–342 BCE from Heliopolis), and Relief of Horhotep EMC JE 46591 (360–340 BCE from Buto).
2. See Sayed 1976, 93–94 (c), for spelling of Pairkap with a *p3*-bird.
3. Jelínková 1958, 94.
4. Berman and Bohač 1999, no. 314.

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68-Face from a Coffin

68-Face from a Coffin

Title	Face from a Coffin
Era	Egyptian, Middle Kingdom, 1980–1760 BCE
Medium	Wood, gesso, paint, varnish
Credit	Gift of the Georges Ricard Foundation. 2018.10.257

This face once belonged to a Middle Kingdom mummy-shaped coffin and was fixed to the lid by wooden dowels that fit into holes in the coffin lid.[1] Remains of the wig frame the face. The face, painted Egyptian blue and covered with varnish, has darkened over time into a greenish-brown coating.[2] The color green associated the owner with Osiris, symbolizing rebirth and vegetation.

The practice of varnishing polychrome Egyptian coffins began in the Middle Kingdom.[3] Varnishing was associated with ritual actions undertaken on the coffin during mummification, in the workshop, or during anointing rites at the burial.[4] The goal was to aid the preservation of the body and the transition of the dead into the afterlife as an Osiris.

MH

1. Hadidi et al. 2019, 13–21.
2. Daniels, Stacey, and Middleton 2004, 226–227.
3. Siffert 2019.
4. Fulcher, Serpico, Taylor, and Stacey 2021.

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69-Partial Inner Coffin Board of a Woman

69-Partial Inner Coffin Board of a Woman

Title	Partial Inner Coffin Board of a Woman
Era	Egyptian, Third Intermediate Period, Dynasty 22–25, 943–655 BCE
Medium	Wood, gesso, paint
Credit	Gift of the Georges Ricard Foundation. 2018.10.410

The upper part of a coffin board depicts a woman wearing a vulture headdress over a blue and yellow striped tripartite wig. Above her forehead is a black-winged scarab pushing a yellow orb. Her face is pale yellow, with eyes and eyebrows painted black. A beaded collar adorns her neck, and her two fists emerge from her wrappings. Between her hands is a column of text surmounted by the jackal god Anubis, holding his insignia. The single column of yellow-painted hieroglyphs gives the typical *htp-di-nsw* ("a gift that the king gives") offering formula. The lower part of the coffin board with the owner's name and titles was cut off.

Similar coffin lids were found in the Memphite region, particularly in the Faiyum.[1] The woman's vulture headdress, once the insignia of royalty and goddesses, began to appear on coffins of priestesses and high-ranking women in the Third Intermediate period.[2] The feathers, blue stripes, and headdress are painted in Egyptian blue. The wig's end bands and column texts are colored with yellow orpiment (an arsenic sulfide). Egyptian blue and orpiment are composed of coarsely ground crystalline particles that give the surface luminous and sparkling visual energy.[3] In particular, the visual energy of Egyptian blue may have acted as a catalyst to bestow life to the coffin and the mummy within.[4]

MH

1. Taylor 2009, 380–385.

2. Taylor 1989, 51; Teeter and Johnson 2009, 22.

3. Strong 2018, 173–184.

4. Corcoran 2016, 57, 63.

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70-Head from a Coffin Lid

70-Head from a Coffin Lid

Title	Head from a Coffin Lid
Era	Egyptian, Dynasty 25, ca. 722–655 BCE
Medium	Wood, gesso, paint, bronze, glass, stone
Credit	Gift of the Georges Ricard Foundation. 2018.10.419

Dynasty 25 coffins from cemeteries around the mouth of the Faiyum consciously copy mummy-shaped coffins from the Middle Kingdom.[1] This practice is known as archaism, a deliberate attempt to copy earlier styles associated with a specific historical period.[2] When the Nubians ruled Egypt in Dynasty 25, artists modeled coffins based on earlier anthropoid coffins to ally themselves with Egypt's great past. This was not slavish copying of Middle Kingdom surface decoration with text bands and textile design. Instead, Dynasty 25 coffins embraced the anthropomorphic form but colored them white to emulate mummy shrouds.

This coffin bust once belonged to a mummiform inner coffin. The face is painted green, with black and white eyes, a blue wig, and a blue plaited beard. Around the neck is a nine-strand polychrome necklace ending in red, blue, and green drop beads. The green face, upturned beard, and white shroud associated the owner with Osiris, the deity who oversaw the fertility of crops and eternal life. The figure's glass eyes are arresting, accentuated by bronze cosmetic lines and eyebrows. In its original state, the gleaming bronze would have imbued the face with vitality and life. For the coffin's treatment, see the essay by Renee Stein, Brittany Dinneen, and Katlyn Wright in this volume.

MH

1. John Taylor, pers. comm.

2. Josephson 2001, 109–110.

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71-Head from a Coffin Lid

71-Head from a Coffin Lid

Title	Head from a Coffin Lid
Era	Late Period, Dynasty 25, ca. 722–655 BCE
Medium	Wood, gesso, paint, bronze, glass
Credit	Gift of the Georges Ricard Foundation. 2018.10.420

This head of an inner mummiform coffin lid is typical of body containers found in cemeteries in and around the Faiyum. The deceased wears a blue tripartite wig with yellow stripes and a blue and yellow plaited beard. The coffin's face is green, associating the coffin owner with the god Osiris, who ruled the underworld and vegetation. The eyes are inlaid with white and black glass. The eyebrows and cosmetic lines are highlighted in bronze. Only three upper strands of the broad collar remain around the neck. On the far right are the remains of two rows belonging to a polychrome collar. The upper torso of the anthropoid coffin is painted white. Yellow varnish was brushed on the coffin's face, neck, wig, and beard, perhaps to confer divinity on the deceased to make them ready for the next life.[1]

MH

1. See Serpico and White 2001, 36–37.

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72-Gilded Cartonnage Mask

72-Gilded Cartonnage Mask

Title	Gilded Cartonnage Mask
Era	Egyptian, Ptolemaic Period, 3rd Century BCE
Medium	Cartonnage, paint
Credit	Gift of the Georges Ricard Foundation. 2018.10.127

This mask once covered the head and upper chest of the wrapped mummy. A polychrome wig frames a gilded face, with its lappets resting over an ornamented collar. Deities are painted on a dark yellow background, with details highlighted in pink, blue, and green. The wig lappets are divided into three registers with identical motifs of falcons, the mummy before the seated Osiris, and the four sons of Horus. To either side of the wig are rosettes, *udjat* eyes, and various geometric motifs. A pink headband encircles the wig, attached to a golden ring. At the top of the wig, a winged scarab stretches its wings over the band. At the back, the vulture goddess Nekhbet, wearing an *Atef*-crown, stretches out her wings over the top of the mask. On the back of the mask are the figures of Isis and Nephthys protecting the mummy.

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73-Mummy Mask

73-Mummy Mask

Title	Mummy Mask
Era	Egyptian, Late Ptolemaic Period, ca. 200–30 BCE
Medium	Cartonnage, paint
Credit	Gift of the Georges Ricard Foundation. 2018.10.673

A cartonnage mask protected the head of the mummified body. If the head was lost or damaged, the masks ensured the deceased could be whole. Cartonnage masks were composed of layers of linen or papyrus, plaster, and glue that were molded, brightly painted, and often gilded. The basic mask components could vary based on shape, size, time, and place. Gilded cartonnage masks are not portraits but display the owner as a divine being with golden skin.

The mask depicts the deceased wearing a tripartite blue wig and a broad collar with eight rows of floral and foliate beads. The eyes, eyebrows, and pupils are painted black. The gilded face symbolizes the owner's transformed state in the afterlife.[1] Similar masks come from the sites of Abusir el-Meleq and Atfih near the Faiyum and reflect the Herakleopolitan style of the period.[2]

MH

1. Taylor 2001, 164–165.

2. Jonathan Elias, pers. comm. See also Vandenbeusch, O'Flynn, and Moreno 2021, 282–284.

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Vandenbeusch, Marie, Daniel O'Flynn, and Benjamin Moreno. 2021. "Layer by layer: the manufacture of Graeco-Roman funerary masks." *JEA* 107 (1-2): 281–298. https://doi.org/10.1177/03075133211050657

74-Gilded Mask of a Boy

74-Gilded Mask of a Boy

Title	Gilded Mask of a Boy
Era	Egyptian, Roman Imperial Period, ca. 25–140 CE
Medium	Cartonnage, gilding, copper, glass, paint
Credit	Gift of the Georges Ricard Foundation. 2018.10.516

Egypt under Roman rule combined the tradition of Egyptian mummification with the Roman funerary custom of carrying a bust of the deceased in the procession to the tomb.[1] This gilded face may have once been part of a mummy case. The cartonnage face mimics a young boy with chubby cheeks and a small mouth. The boy's wide-open eyes are made of black and white glass and fringed with copper eyelashes. Black pigment delineates his brows and rims the eyes. The gilding represents wealth, and the owner as a divine being with golden skin.

MH

1. Spurr, Reeves, and Quirke 1999, 61–62.

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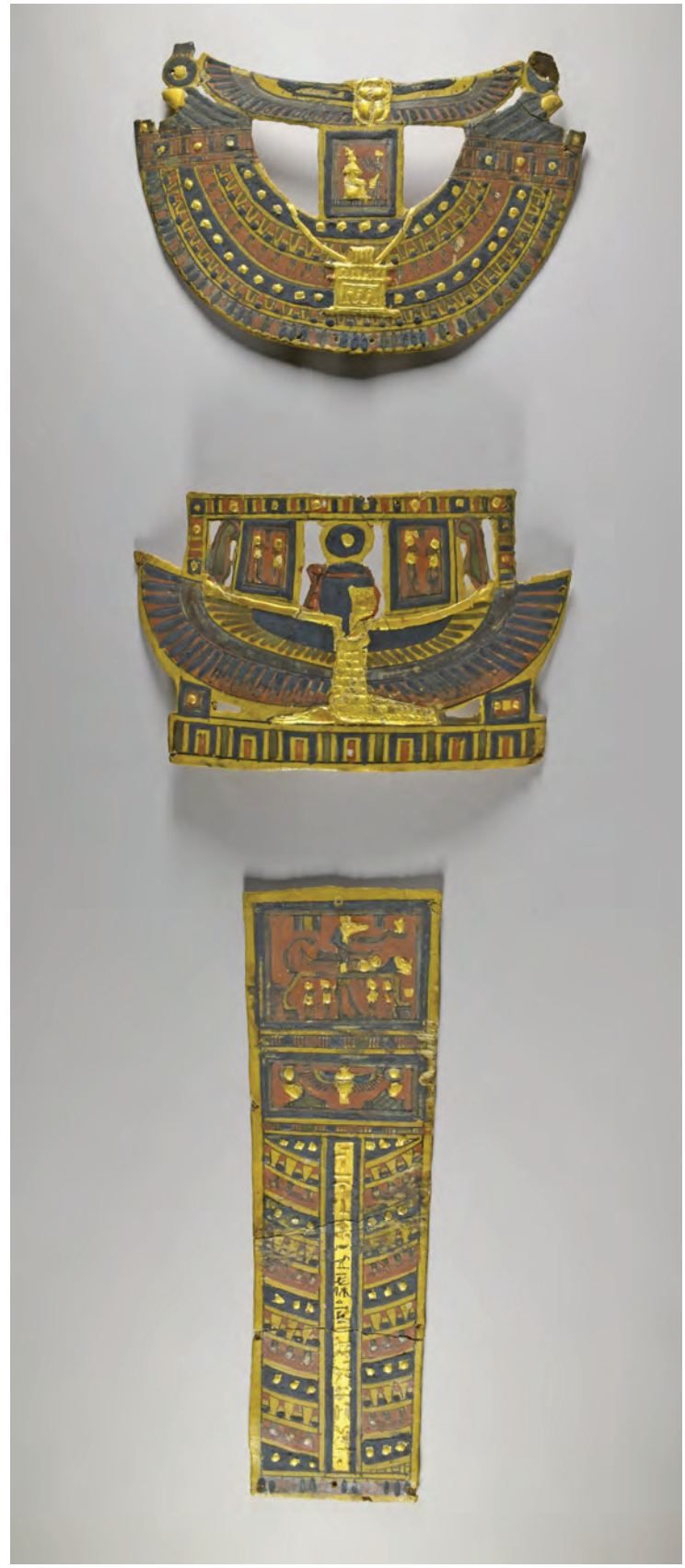

75-Kagemni Cartonnage Trappings

75-Kagemni Cartonnage Trappings

Title	Kagemni Cartonnage Trappings
Era	Egyptian, Ptolemaic Period, 305–30 BCE
Medium	Cartonnage, paint, gilding
Credit	Gift of the Georges Ricard Foundation. 2018.10.248, 2018.10.247, 2018.10.639

Cartonnage elements such as chest and leg trappings, foot cases, and masks adorned wrapped mummies during the Ptolemaic and Roman periods. They are composed of layers of linen or papyrus, gesso, and glue that were molded, brightly painted, and often gilded.[1] As with cartonnage masks, the essential components could vary based on shape, size, time, and place.

This cartonnage ensemble remains unfinished. Thin squares of gold foil were glued on faces, figures, and other important elements and were not trimmed back. On the central text band is the owner's name, "Kagemni born of Ta'a," painted in black, indicating the cartonnage was mass-produced and tailored for the purchaser. Holes in each element were used to sew them to the mummy wrappings.

The *usekh*, or broad collar, held amuletic properties in ancient Egypt.[2] The collar comprises rows of floral element beads and gilded rosettes with an outer row of drop beads. The collar terminates in falcon heads wearing sun disks. Remains of gilding appear on the falcon heads and crowns. Suspended at the center of the collar is a golden pectoral with three schematic seated deities below a cavetto cornice. A square kiosk above shows the deceased worshiping a seated gilded Osiris. A winged gilded scarab tops the entire assemblage.

The chest element depicts the goddess Nut with her wings outstretched. The goddess wears a golden solar disk tied with a red fillet atop her blue wig. In her hands, she holds *ma'at* feathers. Her gilded dress is molded to indicate beading. The four sons of Horus stand above her wings, contained in square shrines. A color block of blue and red stripes interspersed with golden rosettes frame Isis. A painted palace façade design is below her. All elements are painted on a yellow background.

The leg trapping has three registers and a central band of text. A red and blue block border separates the registers. The jackal-headed god Anubis holds the deceased's heart on a red background. He gestures toward the mummy lying on a lion-headed bier. Gilding decorates the heart, Anubis's head and kilt, the head of the mummy and the lion, and the bodies and heads of the four sons of Horus below the bed. The next register contains a golden scarab with painted wings rising between two golden falcon heads with sun disks. Below, a row of golden rosettes on blue ground alternate with floral friezes on yellow or red ground. A central band of raised gilt text reserves a space for Kagemni's name and parentage and is bordered by blue and yellow lines. The leg trapping ends with a painted row of drop beads.

The overall manufacture of the trappings is reminiscent of third century BCE cartonnage workshops located near Herakleopolis and necropolises like Abusir el-Meleq.[3]

MH

1. Vandenbeusch, O'Flynn, and Moreno 2021, 281–282.

2. Eaton-Krauss 1982, 234.

3. Jonathan Elias, pers. comm.

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76-Offering Figurine

76-Offering Figurine

Title	Offering Figurine
Era	Egyptian, Late Old Kingdom to the Middle Kingdom, ca.2300–1819 BCE
Medium	Wood, paint
Credit	Gift of the Georges Ricard Foundation. 2018.10.124

From the late Old Kingdom to the end of the reign of Senwosret III (ca. 2300–1819 BCE), elite burials contained three-dimensional wooden models of daily life activities. Tomb models were frequently placed around or on the coffin in the burial chamber or shaft.[1] Models represented methods of transportation, agriculture, food production, and food and craft offerings. Tomb models, in a similar way to Middle Kingdom tomb wall scenes, made manifest the relationship between the tomb owner and activities to be undertaken for the maintenance of the mortuary cult.[2]

In this model, the offering figure strides forward wearing a typical white sheath dress with a seam at the waist and two wide straps modeled in the wood. She holds a large woven basket on her head with her right hand. A collection of foodstuffs is painted on the top of the basket. Her left hand holds the lead for a small horned animal, likely a gazelle, walking at her heel.[1:1]

Contemporary Middle Kingdom tomb paintings depict similar figures identified by the names of funerary estates that produced offerings for the cult of the deceased. Uninscribed model offering figures can be understood to represent offerings brought from the deceased's mortuary estates, whose land, people, and products maintained their ancestor cult.

Hidden chamber before clearance, March 18, 1920. Harry Burton (English, 1879-1940). The Egyptian Expedition of The Metropolitan Museum of Art. Gelatin silver print, (MC 35).

EW

1. Tooley 1995, 14.

2. For an expanded discussion, see Nyord forthcoming.

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77-Offering Figurine

77-Offering Figurine

Title	Offering Figurine
Era	Egyptian, Late Old Kingdom to the Middle Kingdom, ca.2300–1819 BCE
Medium	Wood, paint
Credit	Gift of the Georges Ricard Foundation. 2018.10.124

The female offering figure once stood holding an offering in one hand and supporting a basket on top of her tripartite wig with the other. On the top of the figure's head is a small hole for a dowel to attach to a basket containing food or object offerings. Unlike catalog number 76, this offering figure is naked, which is not uncommon in the depiction of offering bearers.

Over the millennia, this figure lost its arms and legs and sustained loss of pigment and the wearing away of the face. It is the loss of the legs, however, that has had the most impact on its interpretation since, at the same time as offering figures, truncated female figurines were deposited in tombs. Truncated female figures were purposefully missing the legs from the mid-thigh down. They had a different role from the offering bearers, embodying ritual dancers, in the revivification of the deceased.[1] We know this figure is an offering bearer since she is wearing a lappet wig, which is not worn by truncated female figurines.

EW

1. Morris 2011, 103; Tooley 2017, 452–453.

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78-Model Ox

78-Model Ox

Title	Model Ox
Era	Egyptian, Late Old Kingdom to the Middle Kingdom, ca.2300–1819 BCE
Medium	Wood, paint
Credit	Gift of the Georges Ricard Foundation. 2018.010.233

Butchery scenes are frequently found in burials from the late Old Kingdom to the Middle Kingdom. In the Middle Kingdom, they are combined with brewing and baking scenes.

The model ox was crafted from several pieces of wood secured with wooden dowels. It was painted in a piebald pattern with black patches on a white ground. Originally, the ox lay or was trussed on the floor of a butchery scene model. Often a human figure crouched or stood over the ox, preparing to slaughter it.

EW

79-Model Boat

79-Model Boat

Title	Model Boat
Era	Egyptian, Middle Kingdom, Dynasty 11, 2080–1940 BCE
Medium	Wood, pigment
Credit	Gift of the Georges Ricard Foundation. 2018.10.126

Miniature wooden boats are typical in the burials of elite individuals in the First Intermediate period and the Middle Kingdom. The most common types of vessels were pairs of rowing and sailing river vessels. Together this pair encapsulated travel up and down the Nile from Abydos or Busiris, both major cult centers for the god Osiris.[1]

This model sailing boat depicts two men hard at work, wearing knee-length kilts and short wigs. Their outstretched arms once adjusted a sail and rigging, now lost. Initially, the mast was secured into the square U-shaped mast partner, abutting the figure's left leg at the bow of the boat. A framework of ten cross-deck beams is painted in red on white. A raised gunwale encircles the vessel with cleats and deck bindings painted in black. This vessel shows considerable modern repainting and rebuilding of the stern. It is also possible that these two sailors have been moved from their original location as part of the modern rebuilding of the boat or added from different sailing vessels.

EW

1. Tooley 2001.

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80-Model Solar Boat

Title	Model Solar Boat
Era	Egyptian, Middle Kingdom, Dynasty 12, 1939–1760 BCE
Medium	Wood, stucco, pigment
Credit	Gift of the Georges Ricard Foundation. 2018.010.415

Solar Boat by iuegypt on Sketchfab.

This model is a solar boat with a crew and mast added in modern times. Solar boats have no human figures, means of propulsion, and a unique set of boat furniture.[1]

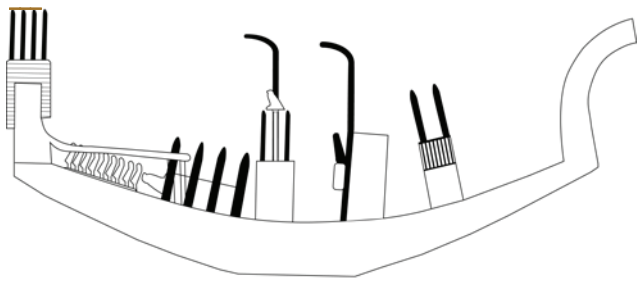

Figure 6.2: Drawing of a solar boat based on Egyptian Museum Cairo, CG 4949. Drawing by Emily Whitehead.

On this solar boat, the original bow and cover are still extant. The striped shrine at the stern originally sat where the kneeling bald figure is now. The falcon on the shrine originally rested on a cylindrical object. The CT scan indicates that this falcon is in its original location but rests on the shrine instead of the cylinder. This was likely a regional variation.

The mast and crew were taken from several sailing vessels. On the Senusret boat, ten figures stand around a central mast, wearing knee-length kilts and short wigs. Their arms are outstretched to adjust the rigging of sails. At the bow and stern, crouching figures face inward, with one arm across the chest in a gesture of reverence toward the seated or mummiform image of the deceased, now lost. They may also have acted as ritual figures or helmsmen on funerary or pilgrimage vessels.

A few model solar boats survive from tombs at Deir el-Bersha, Lisht, and Meir, dating to the reigns of Kings Senwosret II and III.[2] The solar boats were related to royal insignia and ritual objects from private late Middle Kingdom burials and were focused on transforming the deceased into a divine ancestor. By contrast, the sailors come from sailing vessels that depicted a pilgrimage to or from Abydos or the transport of the deceased to the tomb.

EW

1. Reisner 1913, xxvi.

2. Meyer 2016, 92–94.

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81-Shabti of Sety I

81-Shabti of Sety I

Title	Shabti of Sety I
Era	Egyptian, New Kingdom, Dynasty 19, Reign of Sety I, 1290–1279 BCE
Medium	Wood, coating or varnish
Credit	Gift of the Georges Ricard Foundation. 2018.10.609

The shabti belonged to King Sety I, the second king of Dynasty 19. When Giovanni Belzoni excavated KV 17 in 1815, he discovered numerous shabtis of Sety I strewn across the floor.[1] Their exact number was not recorded.[2] The king's wooden shabtis were coated with resin, known as "black varnish," symbolizing the god Osiris and life after death.[3] Reports of resin-covered wooden shabtis being used as torches to illuminate the tomb make it likely that the actual number of shabtis may never be known.

This wooden shabti shows the king wearing a lappet wig. His clenched fists extend outside the mummy wrappings, but nothing is visible within the king's grasp. Stretching from the elbows to the ankles of the mummiform figure is an inscription that includes Sety's prenomen, Menmaatre, and nomen, Sety Meryenptah ("beloved of Ptah") in cartouches. It is then followed with a condensed version of the shabti spell.

EW

1. Janes 2020, 6.

2. Schneider 1977b, 31.

3. Schneider 1977a, 239.

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82-Shabti of Queen Henuttawy

82-Shabti of Queen Henuttawy

Title	Shabti of Queen Henuttawy
Era	Egyptian, Third Intermediate Period, Dynasty 21, 1076–944 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.294

This striking blue shabti belongs to Queen Henuttawy, whose name means “Mistress of the Two Lands.” She was pivotal in the transition from the New Kingdom to the Third Intermediate period.[1] Henuttawy was the daughter of Ramesses XI, the last pharaoh of the Ramesside period, and the wife of Pinedjem I, the high priest of Amun, who assumed royal titles and ruled Upper Egypt from Thebes.[2] Her son, Psusennes I (cat. no. 83), ruled from Tanis. Henuttawy’s marriage and offspring ensured that the same family ruled Upper and Lower Egypt for a time.[3]

Henuttawy wears a black tripartite wig with a simplified uraeus. Her arms are crossed on her chest, and she holds two hoes. A large seed bag hangs down the middle of her back. A column of black hieroglyphs on her front read: “The Illuminated One, the Osiris, King’s wife, Henuttawy,” with her name in a cartouche. Her mummified body and those of her husband, Pinedjem I, her father, Ramesses IX, and their shabtis were found in the famous royal mummy cache in Deir el-Bahari in 1881.[4]

EW

1. *PN*, 244, §12.

2. Niwiński 1979, 51; Grandet 2001; Broekman 2002, 17–18.

3. Broekman 2002, 17; Taylor 2003, 328.

4. Aston 2013, 7; MacLeod and Cooney 2019, 287.

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83-Shabti of King Psusennes I

83-Shabti of King Psusennes I

Title	Shabti of King Psusennes I
Era	Egyptian, Third Intermediate Period, Dynasty 21, 1076–944 BCE
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.320

This small bronze figure is one of at least 226 shabtis belonging to King Psusennes I.[1] Psusennes, the son of Pinudjem I and Queen Henuttawy, who ruled half of Egypt from Tanis during Dynasty 21. At this time, the kingship of Egypt was split between a northern king in Tanis and the high priests of Amun in Karnak to the south. During Psusennes's reign, his brother, Menkheperre, ruled coevally in Thebes during a time of relative prosperity.[2]

Psusennes I's mummiform shabti stands at just under two inches (five centimeters) tall. He wears a lappet wig. His arms are crossed, and he holds an incised hoe in each hand. On his back, a small rectangular bag sits below his wig. Below the king's arms, a single column of hieroglyphs reads, "The Osiris, King Pasebakhaenniwt (Psusennes I), beloved of Amun." Bronze shabtis were uncommon in the Third Intermediate period. However, by having bronze shabtis, Psusennes I followed in the footsteps of the kings of the 19th and 20th Dynasties, Ramesses II and III.[3]

EW

1. Clayton 1970, 348; Clayton 1972, 173.
2. Broekman 2002, 17; Taylor 2003, 328; Dodson and Hilton 2004, 196; Janes 2020, 76.
3. Schneider 1977a, 238; Stewart 1995, 44.

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84-Shabti

Title	Shabti
Era	Egyptian, Late Middle Kingdom to Early New Kingdom
Medium	Calcite (alabaster)
Credit	Gift of the Georges Ricard Foundation. 2018.10.613

Shabtis first appear at the end of the Middle Kingdom. They were crafted from various materials and deposited in burials or given as votive figurines. The decoration of shabtis at this time was varied.[1] Some shabtis bore offering formulas typically found on stelae, coffins, and other funerary objects. This shows the early development of funerary figurines, possibly depicting the deceased as an Osiris.[2]

This small calcite figure wears a large lappet wig and rectangular beard. The wig, ears, eyes, and nose are carefully modeled. There are faint traces of a mouth. Two hands in low relief protrude from the wrappings of his mummiform body, with one grasping an ankh. The other implement is lost or was never completed. It is possible that an inscription was once painted on the shabti.

EW

1. Stewart 1995, 15.

2. Stewart 1995, 14.

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85-Shabti of the Fan Bearer of the Lord of Two Lands, Nebiry

85-Shabti of the Fan Bearer of the Lord of Two Lands, Nebiry

Title	Shabti of the Fan Bearer of the Lord of Two Lands, Nebiry
Era	Egyptian, New Kingdom, Dynasty 19, 1292–1191 BCE
Medium	Limestone, paint
Credit	Gift of the Georges Ricard Foundation. 2018.10.338

This limestone shabti belonged to the "Fan Bearer of the Lord of Two Lands, Nebiry." This important court title first appeared in Dynasty 18 and was last seen in Ramesses III's reign. Based on the title, the owner lived sometime between Dynasties 18–20, likely Dynasty 19.[1] At some point, the shabti was broken and repaired across the name, which can be reconstructed as Nebiry.

Nebiry wears a deeply striated lappet wig with blue pigment delineating the stripes. His face is carefully modeled, and his ears protrude from his wig. Beneath the lappets is an elaborate broad collar worn around his neck, rendered in relief and painted red. His hands protrude from the mummy wrappings, each grasping a hoe. On his back is an animal pelt with four carefully modeled paws and relief straps over it. A seed bag, yoke, or brick mold would be expected on the back of a shabti of this period. However, there is no comparable shabti wearing this pelt, although a similar panther's pelt is worn by a few grain-milling figures.[2] Milling figures appear in late Dynasty 18 and portray the individual as a personal attendant to the gods. These figures share some similarities in their conception with this shabti.[3] Pelts are also associated with some roles, such as *sem*-priests, but the title "Fan Bearer of the King" is not known to be connected to specific animal pelts.

EW

1. Pomorska 1987, 34.
2. Schneider 1977a, 216–217, Louvre N792 and Copenhagen, Ny Carlsberg Glyptotek A15 AEIN 1548.
3. Schneider 1977a, 293.

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86-Shabti of the Vizier Paser

86-Shabti of the Vizier Paser

Title	Shabti of the Vizier Paser
Era	Egyptian, New Kingdom, Dynasty 19, 1292-1191 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.346

This bright blue faience mummiform shabti wears a striped lappet wig behind his pierced ears marked in black. Around his neck is a large, broad collar with a lily garland below. Paser's crossed arms protrude from the wrappings, a distinctive feature of Dynasty 19 shabtis.[1] His wrist bracelets are painted. On the back is a yoke with two water pots and a small seed bag strung over one shoulder.

The shabti inscription, picked out in black, gives Paser's name and titles as the "Overseer of the city of Thebes" and "Southern vizier," the latter being one of the highest titles in ancient Egypt. He was appointed vizier by Sety I and remained in that role until at least the twenty-first year of Ramesses II.[2] Several of his shabtis were found at the Serapeum in Saqqara, donated to the sacred Apis bulls.[3] This shabti likely came from Paser's tomb at Sheikh Abd el-Qurna in western Thebes (TT106).[4]

EW

1. Mekawy Ouda 2016, 307.
2. Donohue 1988, 106–107.
3. Mekawy Ouda 2016, 309.
4. Mekawy Ouda 2016, 310.

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87-Shabti of Tamehyt

87-Shabti of Tamehyt

Title	Shabti of Tamehyt
Era	Egyptian, New Kingdom, Dynasty 19, 1292–1191 BCE
Medium	Wood, paint
Credit	Gift of the Georges Ricard Foundation. 2018.10.607

The wooden shabti of Tamehyt has a simple lappet wig with her ears protruding. A broad collar and garland encircle her neck, both painted black. Her hands protrude from the mummy wrappings. Below her elbows is a single column of text painted a golden yellow. The inscription reads, “The illuminated one, the Osiris, Tamehyt […], true of voice.” The name Tamehyt is common in the New Kingdom.[1]

While it is unusual for the lower torso of funerary figurines to be colored black with yellow text, similar shabtis exist from Dynasty 19.[2] The black and yellow painted decoration is comparable to anthropoid coffins from the same period.

EW

1. *PN*, 360.

2. Franzmeier 2016.

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Courtesy of the Georges Ricard Foundation and the California Institute of World Archaeology

88-Shabti of the God’s Father Ankh(efen)mut

88-Shabti of the God’s Father Ankh(efen)mut

Title	Shabti of the God’s Father Ankh(efen)mut
Era	Egyptian, Dynasty 21, 1076–944 BCE
Medium	Ceramic
Credit	Gift of the Georges Ricard Foundation. 2018.10.354

The shabti owner Ankhmut is also known by his longer name Ankhefenmut, which appears on his coffins, funerary papyri, and other shabtis. Ankhmut was originally buried in Deir el-Bahri, tomb number TG 813, during Dynasty 21 (ca. 1076–944 BCE).[1] His funerary assemblage was found in the second Deir el-Bahri cache in the Bab el-Gasus.[2] Over 150 bodies of Theban priests and priestesses and their burial assemblages dating to the Third Intermediate period were found in this cache.[3]

His ceramic mummiform shabti wears a long lappet wig. The arms are crossed, and his hands protrude from the wrappings, grasping two hoes. On his back is a large seed bag painted black. The central inscription details that Ankhmut had the priestly title of “God’s Father” for both the god, Amun, and the goddess and Amun’s consort, Mut.

EW

1. Aston 2009, 190–191.

2. Schneider 1977b, 142–143.

3. Sousa 2019, 149-150.

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89-Shabti of the Treasurer Psamtik, (Good Name) Ahmose

89-Shabti of the Treasurer Psamtik, (Good Name) Ahmose

Title	Shabti of the Treasurer Psamtik, (Good Name) Ahmose
Era	Egyptian, Late Period, Dynasty 26, 664–525 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.590

This pale green faience shabti belongs to the treasurer Psamtik, (good name) Ahmose.[1]

The inscription reads, “O, you ushabti, if one counts the Osiris, the Overseer of the Treasury, Psamtik, with the good name Ahmose, true of voice, born to Bastetirdis…”. This text identifies the shabti owner with the Dynasty 26 Giza tomb LG 84, belonging to “Psamtik (good name) Ahmose,” who was the “overseer of the treasury.”[2] Tomb LG84, which he shared with Wahibreemakhet, Pakep, and Nesiut, is also known as Campbell’s tomb, located just north of the causeway of the pyramid of Khafre.[3]

Psamtik’s shabti is mummiform, with his hands extending out of the mummy wrappings. He wears a lappet wig and a plaited divine beard. His broad nose, almond eyes, thick lips, and eyebrows are in relief. His right-hand holds a narrow-bladed hoe and a braided rope secured to a small seed bag over his left shoulder. In his left hand is a pick. The shabti has a back pillar.

EW

1. Janes 2020, 183.
2. Janes 2020, 185.
3. Janes 2020, 185–186.

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Courtesy of the Georges Ricard Foundation and the California Institute of World Archaeology

90-Shabti of the Overseer of the Antechamber, Horiraa

90-Shabti of the Overseer of the Antechamber, Horiraa

Title	Shabti of the Overseer of the Antechamber, Horiraa
Era	Egyptian, Late Period, Dynasty 26, 664–525 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.585

This pale gray-green faience shabti belonged to a man called Horiraa, the Overseer of the Antechamber, who lived in Dynasty 26 during the reigns of Kings Necho II and Psamtik II (ca. 610–589 BCE).[1] In his role, he was responsible for educating the royal children of Necho II and Psamtik II, and possibly even those of King Apries.[2] Horiraa was a respected member of the elite and the royal court. Psamtik II gave Horiraa the significant honor of a "good name," Neferibranefer. A good name was an additional name that incorporated part of the king's throne name.[3] Horiraa's tomb was found intact on the southeast side of the famous Step Pyramid of Djoser in Saqqara, in Tomb LS 23. Approximately four hundred shabtis were discovered in two chests there.[4]

The shabti is mummiform and wears a plain Saite lappet wig and beard.[5] His hands protrude through the mummy wrappings and grasp a hoe. In the right hand, Horiraa holds a rope over his shoulder secured to a small bag. He has a back pillar, a standard feature on shabtis from Dynasty 26 to the Ptolemaic period.[6] The shabti spell is incised in a neat hand without horizontal guidelines to differentiate the rows.

EW

1. Janes 2016, 455.
2. Janes 2016, 455.
3. Meulenaere 1966; Oostenrijk 2012, 59; Janes 2016, 456.
4. Porter and Moss 1974, 588; Oostenrijk 2012, 59; Janes 2016, 456.
5. Oostenrijk 2012, 59.
6. Stewart 1995, 33.

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91-Shabti of the Prophet of Wadjet, Wahibre

91-Shabti of the Prophet of Wadjet, Wahibre

Title	Shabti of the Prophet of Wadjet, Wahibre
Era	Egyptian, Late Period, Dynasty 27–29, 525–380 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.010.602

Please see description of the shabtis of Wahibre in catalog no. 92.

92-Shabti of the Prophet of Bastet, Wahibre

92-Shabti of the Prophet of Bastet, Wahibre

Title	Shabti of the Prophet of Bastet, Wahibre
Era	Egyptian, Late Period, Dynasty 27–29, 525–380 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.010.587

These two gray-green faience shabtis belong to the same man called Wahibre.[1] Both shabtis include his title of "general" and his mother's name, Takhut.[2] Additionally, on catalog number 92, Wahibre's title is "prophet of Bastet, the-Eye-of-Horus," and on catalog number 91, his title is the "prophet of Wadjet in the midst of Mendes (Djedet)."

Wahibre is depicted as mummiform with a short neck. His face has a slight smile, typical of Late Period statuary. He wears a striped lappet wig, a braided divine beard, and a small broad collar. Wahibre's crossed hands protrude from the wrappings. In his right hand, he grasps a pick against his shoulder. On his left, he holds a hoe and a braided rope attached to a small semicircular woven seed bag on his back. A back pillar appears on the rear of the shabti.

EW

1. Yoyotte 1983, 208–210 suggests a Dynasty 30 date.
2. Cihó 1983, 25–28, n. e, discusses the debate between the translation as "overseer of the army (general)" or the "overseer of linen." Yoyotte 1983, 208; and Podvin 2017, 511. Both translate the title as "general."

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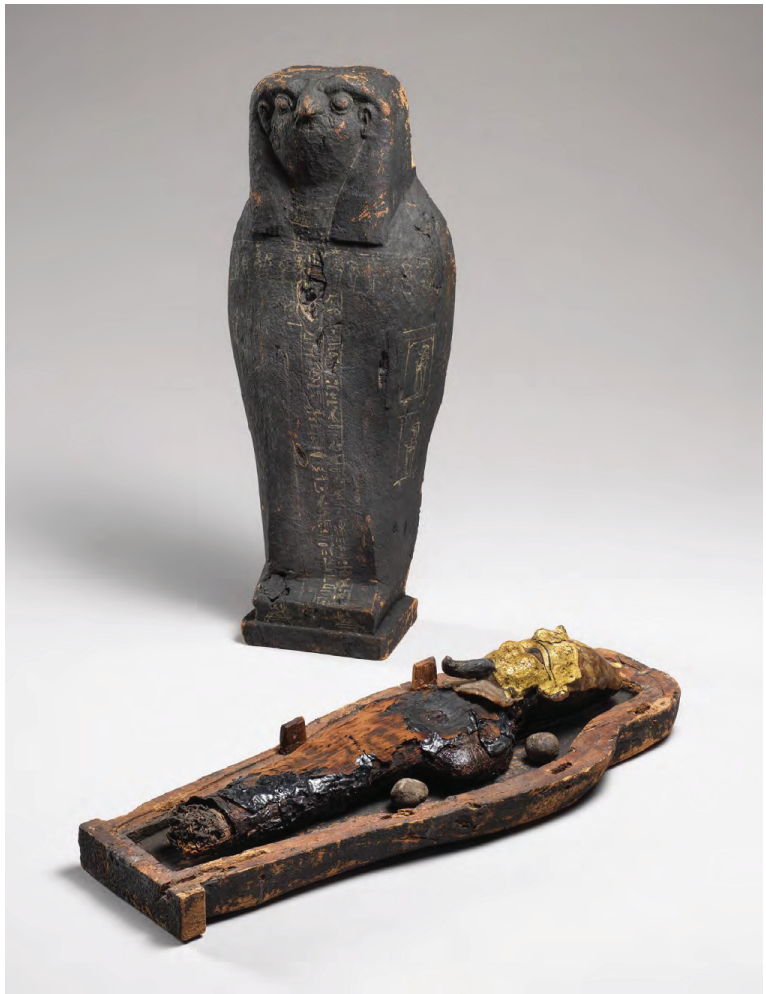

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93-Falcon Sarcophagus with Corn Osiris Mummy and Four Clay Magic Balls

93-Falcon Sarcophagus with Corn Osiris Mummy and Four Clay Magic Balls

Title	Falcon Sarcophagus with Corn Osiris Mummy and Four Clay Magic Balls
Era	Late Period, Dynasty 26, 664–525 BC
Medium	Coffin: wood, paint; Mummy: barley, sand, clay, soil, resin, linen; Mask: beeswax, gilding, paint
Credit	Gift of the Georges Ricard Foundation. 2018.10.1a–h

Corn mummies were made from a mixture of earth and grain, wrapped in resin-coated linen bandages, and placed inside wooden falcon-headed coffins. Corn mummies embody the forces of rebirth under the control of the god Osiris. The process of assembling grain and earth in the form of Osiris symbolized the cosmic cycle of death and resurrection. It also aided the ritual transformation of the one to whom the corn mummy was given.

The falcon head has a short beak, bulging eyes, human ears, and wears a tripartite wig. Around the falcon's neck is a five-row beaded collar. Below is a register of standing deities buttressed by human-headed vessels. A row of stars is at the top of the register. Below are two columns of text with the image of a "sprouting heart" painted at the beginning of the first column. On the side of the text are the four sons of Horus. Two jackals resting on their shrines decorate the feet. The coffin has a thin, rectangular plinth.

The corn mummy is fitted with a gilded beeswax Osiris mask wearing a white crown and divine beard. The eyebrows, eyes, and pupils are painted in black pigment. Four clay magic balls with white markings lie aside the corn Osiris to provide magical protection.

The columns of text correspond to Utterance 368, paragraphs 638–639 of the Pyramid Texts, reading: "words spoken by Osiris […]. Your (mother) Nut (spreads herself) over you in her name […]. For you are the greatest of her children. Geb is gracious to you […]. He has given you your head. […] He has caused Thoth to reassemble you […].[1]

MH

1. Centrone 2009, 70–73, pl. XXXVII.

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From top to bottom, left to right © Bruce M. White, 2022

94-Udjat Eyes

Title	Large Udjat Eye
Era	Egyptian, Late Period–Ptolemaic Period
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.368

Title	Udjat Eyes
Era	Egyptian, Late Period–Ptolemaic Period
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.203–204

Title	Small Udjat Eye
Era	Egyptian, Late Period–Ptolemaic Period
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.198

Title	Multiple Udjat Eyes
Era	Egyptian, Late Period–Ptolemaic Period
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.986

Title	Small Udjat Eye
Era	Egyptian, Late Period–Ptolemaic Period
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.978

Title	Udjat Eye
Era	Egyptian, Late Period–Ptolemaic Period
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.992

Title	Udjat Eye
Era	Egyptian, Late Period–Ptolemaic Period
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.238

The *udjat* eye amulet, or the Eye of Horus, combines elements of the human eye and the cheek markings of a falcon. Its ancient Egyptian name means “the one that is sound (again),” symbolizing the healed eye of the falcon god, Horus. The right *udjat* eye is associated with the sun, and the left is connected to the moon.

MH

From bottom-left: Isis Knot, Heart-amulet, Djed-Pillar, Natural scarab, Two Fingers Amulet, Two Fingers Amulet. From upper-left: Shu Amulet, Wepwawet Amulet, Sphinx Amulet with Nubian Hairstyle, and Amulet of Lion-Headed Goddess. © Michael C. Carlos Museum, Emory University

95-Amulets

Title	Isis Knot
Era	Egyptian, Late Period
Medium	Wood, gilt
Credit	Gift of the Georges Ricard Foundation. 2018.10.1018

Title	Heart-amulet
Era	Egyptian, Late Period
Medium	Wood, gilt
Credit	Gift of the Georges Ricard Foundation. 2018.10.1019

Title	Djed-Pillar
Era	Egyptian, Late Period
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.196

Title	Natural scarab
Era	Egyptian, Late Period
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.1031

Title	Two Fingers Amulet
Era	Egyptian, Late Period
Medium	Gabbro, gilt
Credit	Gift of the Georges Ricard Foundation. 2018.10.995

Title	Two Fingers Amulet
Era	Egyptian, Late Period
Medium	Gabbro-peridotite
Credit	Gift of the Georges Ricard Foundation. 2018.10.1008

Title	Shu Amulet
Era	Egyptian, Late Period, Dynasty 26
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.980

Title	Wepwawet Amulet
Era	Egyptian, Third Intermediate Period – Late Period
Medium	Bronze
Credit	Gift of the Georges Ricard Foundation. 2018.10.955

Title	Sphinx Amulet with Nubian Hairstyle
Era	Egyptian, Dynasty 25, Third Intermediate Period
Medium	Quartzite or sandstone with hematite staining
Credit	Gift of the Georges Ricard Foundation. 2018.10.1010

Title	Amulet of Lion-Headed Goddess
Era	Egyptian, Late Period
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.572

In ancient Egypt, amulets of animals, deities, and symbols were placed on the mummy or inserted in the mummy bandages to aid and protect the deceased. Certain funerary amulets were associated with parts of the mummified body.[1] The Isis knot, when placed on the throat, protected the body (from left to right). Multiple heart amulets were laid on the upper body. The *Djed*-pillar amulet stabilized the throat and lower torso. Scarabs promised resurrection and were placed on the throat, chest, and stomach. The “Two-Fingers” amulet, which represents Osiris’s index and middle fingers, was positioned over the evisceration incision on the body. Amulets depicting the god of air Shu and the deity Wepwawet, “the Opener of the Ways,” were positioned on the lower body.[2] Amulets of female sphinxes and lion-headed goddesses brought the protective power and ferocity of big cats.[3]

MH

1. Petrie 1914.
2. Andrews 1994, 19, 25, fig. 21c.
3. Andrews 1994, 14, fig. 8a; 78–79, fig. 78c.

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96-Figure of a Baboon Playing the Lute

96-Figure of a Baboon Playing the Lute

Title	Figure of a Baboon Playing the Lute
Era	Egyptian, Third Intermediate Period, Dynasty 22–Dynasty 26, 943–525 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.564

Animals playing musical instruments appear in Egyptian art from the Old Kingdom to the Roman period. The baboon crouches on his hindquarters and plays the lute, an instrument introduced in the New Kingdom. Composed of spotted faience, this figurine likely dates to the Third Intermediate period or later when workshops producing spotted faience operated in the eastern Delta.

A recent interpretation suggests these figures relate to the myth of “The Return of the Faraway Goddess”.[1] In this myth, the feline goddess Bastet was angry at the sun god Re and left Egypt for Nubia. Re sent the baboon god Thoth to entice Bastet with fables. Musicians and dancers accompanied Bastet back to Egypt, and her arrival brought good fortune to Egypt.

MH

1. https://www.metmuseum.org/art/collection/search/550062?ft=44.4.17&offset=0&rpp=40&pos=1, MMA 44.4.17.

97-Mummy Bead Net with Winged Scarab and Amulets

97-Mummy Bead Net with Winged Scarab and Amulets

Title	Mummy Bead Net with Winged Scarab
Era	Egyptian, Third Intermediate Period to Late Period, 1076–343 BCE
Medium	Faience, modern stringing
Credit	Gift of the Georges Ricard Foundation. 2018.10.243

Title	Imsety Amulet
Era	Egyptian, Third Intermediate Period to Late Period, 1076-343 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.984

Title	Duamutef Amulet
Era	Egyptian, Third Intermediate Period to Late Period, 1076–343 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.821

Title	Qebehsenuef Amulet
Era	Egyptian, Third Intermediate Period to Late Period, 1076–343 BCE
Medium	Faience
Credit	Gift of the Georges Ricard Foundation. 2018.10.993

In the Third Intermediate and Late Periods, bead nets were purely funerary and positioned on top of the mummy wrappings. Composed of faience beads, called *tjehnet*, meaning “dazzling” in ancient Egyptian, relates to luminosity and the sun.[1] Their blue-green hues symbolized heaven and water, Nut as the “Mistress of the Sky” and Hathor as the “Lady of Turquoise.”[2]

This bead net is composed of tubular turquoise, blue, and brown faience beads laid in a lattice pattern. Additional faience beads in hues of brown to light turquoise provide a frame. A winged scarab is sewn into the net. Three funerary genies are laid on the net. These deities protected the viscera and guaranteed the eternal survival of the deceased. The genies include the human-headed Imsety, who protected the liver; the jackal-headed Duamutef, who safeguarded the stomach; and the falcon-headed Qebehsenuef, who guarded the intestines. The winged scarab, composed of a beetle with bird wings, protected the heart, believed by the ancient Egyptians to be the seat of thought, memory, and emotion. The bead net’s material, color, and amulets played a protective and magical role in regenerating the deceased.[3] The stringing

of this bead net is a modern reconstruction using ancient faience beads and amulets.

MH

1. Friedman 1998, 15.
2. Kaczmarczyk and Vandiver 2006, 57.
3. Spizzichino 2022.

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98-Wax Figurine of Imsety

98-Wax Figurine of Imsety

Title	Wax Figurine of Imsety
Era	Egyptian, Dynasty 21–22, ca. 1076–746 BCE
Medium	Beeswax
Credit	Gift of the Georges Ricard Foundation. 2018.10.133

This dark amber beeswax figurine once belonged to a set of the four sons of Horus, whose heads usually adorned canopic jar lids. By Dynasty 21, canopic jars were rarely used to house the embalmed organs of a deceased individual.[1] Instead, the organs were embalmed, wrapped in linen, and placed at the back of the mummified body. Within each of these four linen parcels was placed a wax figure of one of the four sons of Horus.[2]

The god Imsety protected the liver. His human head is carefully modeled, and he wears a lappet wig. The remains of his protruding elbows suggest the arms were once crossed. The figurine has incised crossed bands at the front and back and an etched horizontal band at the waist.[3]

EW

1. Raven 1983, 15; D'Auria, Lacovara, and Roehrig 1988, 222, cat. no. 172; Grajetzki 2003, 97, 106–107.
2. Varga 1964, 10–12; Raven 1983, 15; Aston 2009, 293 and 302.
3. Aston 2009, 302, notes that these figures can be modeled in the round or have flat backs.

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99-Ptah-Sokar-Osiris

99-Ptah-Sokar-Osiris

Title	Ptah-Sokar-Osiris
Era	Egyptian, Late Period, 713–332 BCE
Medium	Wood, pigment, gilt
Credit	Gift of the Georges Ricard Foundation 2018.10.287

This wooden mummiform figure of Ptah-Sokar-Osiris is commonly found in elite burials from the Third Intermediate period onward. The god represents one of the most identifiable transitions in ancient Egyptian religious worship and reached the peak of popularity during the Late Period.[1] Ptah-Sokar-Osiris combined three deities associated with rebirth into a single god. Ptah, a creator god from the Memphite region, brought life into existence through the spoken word. Sokar, a solar god, assisted the sun god Re through the twelve hours of night traveling from west to east through the underworld. As a result, Sokar became associated with the transformation of the deceased during their journey toward rebirth. Osiris was the archetype of death and resurrection and represented the transfiguration of the deceased into a divine being.

The figure's divinity is indicated by the gilded face representing the golden skin of the gods. The striated tripartite wig and plaited divine beard are delineated by carefully drawn lines of yellow paint. The figure's shape mimics a fully wrapped mummy that obscures the arms but suggests the legs and feet. The feet rest on a plinth, which may have attached to a larger base in the past. Fastened at the shoulders with falcon terminals is a *usekh* or broad collar that includes floral and geometric motifs invoking the funerary sphere. The inclusion of a Ptah-Sokar-Osirian figure in a burial would evoke the cyclical process of birth, death, and resurrection that the deceased hoped to follow.

TDB

1. Nuzzolo 2013, 193.

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100-Canopic Chest of Dibastet

100-Canopic Chest of Dibastet

Title	Canopic Chest of Dibastet
Era	Egyptian, Ptolemaic Period, 305–30 BCE
Medium	Wood, gesso, paint
Credit	Gift of the Georges Ricard Foundation 2018.10.426a–c

Representing a divine shrine, this canopic chest was designed to offer physical and spiritual protection to the deceased's mummified internal organs. The four tapered sides narrow at the top and are crowned by a cavetto cornice, which mimics the architectural details found above temple doors and shrines. The front of the richly decorated chest is carefully painted with a single pair of bolted doors, while on the sides, the niche façades symbolize the walls of temples and funerary enclosures. Like the orientation of full-sized architecture on which this chest is based, the front entrance is associated with the south.

The owner of the chest is identified as Dibastet. The clearest representations of Dibastet's name are on the sides showing the d-hand, the b-foot, and the sealed oil jar. The theophoric name honoring the cat goddess Bastet is attested in the Ptolemaic period for both males and females. On the columns framing either side of the front panel, the expression of filiation is rendered differently: in the left column, the egg is followed by a stroke indicating he may be a son, while on the right the egg-hieroglyph is followed by a t-loaf indicating that Dibastet may be female and a daughter.

In addition to the architectural form, the chest displays deities who will offer spiritual protection to the owner in the afterlife. On the front and back of the chest are different representations of the solar falcon god Horus the Behdetite, who represented rebirth in the afterlife for nonroyal elite in the Late and Ptolemaic periods.[1] Protection is mirrored through image and text by the four sons of Horus depicted on the left and right sides, representing the western and eastern cardinal directions.[2] As with earlier periods, these four gods—often depicted on canopic jar lids that held the four mummified internal organs—are the baboon-headed Hapy, the falcon-headed Qebensenuef, the jackal-headed Duamutef, and the human-headed Imseti. Each of the four gods holds the symbol for protection in their hands reflecting their accompanying text. Beneath each pair of gods are amuletic symbols: the *Djed* -pillar symbolizing the backbone of Osiris, flanked by the Isis-knot (*tyet*). Surmounting the chest is the mummified falcon god, Sokar, who assisted and protected the deceased's spiritual transfiguration during the journey through the underworld. Protective recitation texts on the front left, and right sides of the chest confirm that Dibastet has transformed into a divine being. In these texts, she is called Osiris-Dibastet, a transformation name that reflects that she has transfiguration into an Osirian being.[3]

TDB

1. Shonkwiler 2014.
2. Wilkinson 1994, 71.
3. Hornung 1996.

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