

Materials as Source

Material Egypt

including

workshop Object Biography

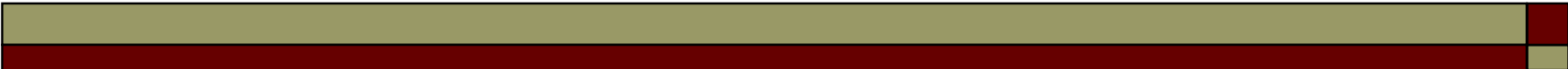
HPFY3010 Academic Skills
(Foundation, Distance Learning)

Dr. Katharina Zinn

Senior Lecturer for Egyptian Archaeology and Heritage

**The Nature of Sources
or
How do we know what we know?**

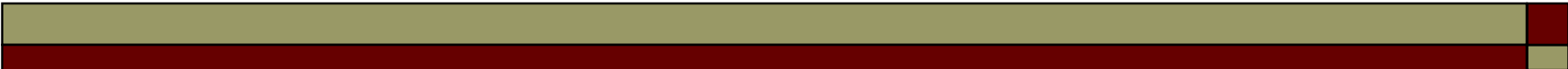
SOURCES



Sources available

???

- Let's compile as much sources as possible
- Also, think about potential problems with each of these groups



Sources

Ancient Egypt

- ❑ been studied primarily through material culture, written but mostly artistic sources that survived
- ❑ reveal ancient Egypt directly experienced by Egyptians themselves
- ❑ BUT: Only a small proportion of sources survived, never covered the full spectrum of experience

Djoser Pyramid

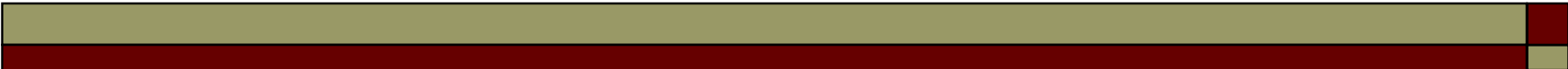
– first stone building





Sources available

- Architecture
 - Tombs
 - Settlements
 - Ritualistic / religious sites

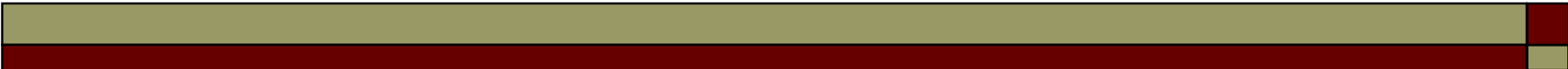


Sources available

- Architecture
- Art
 - What is art?
 - Are all images art?
 - What is the symbolism behind the images?
 - Tomb texts
 - Stela

**Paris,
Louvre 290**



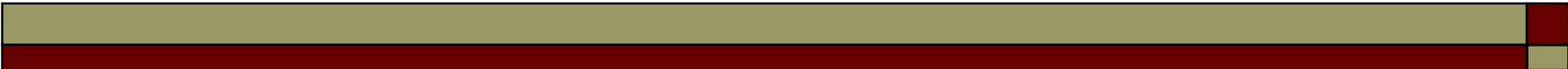


Sources available

- ❑ Architecture
- ❑ Art
- ❑ Archaeological
 - Finds
 - Archaeological record
 - Materials used for dating

Upper part of double granite statue Amenhotep III and Amun, newly unearthed at Kom El-Hittan

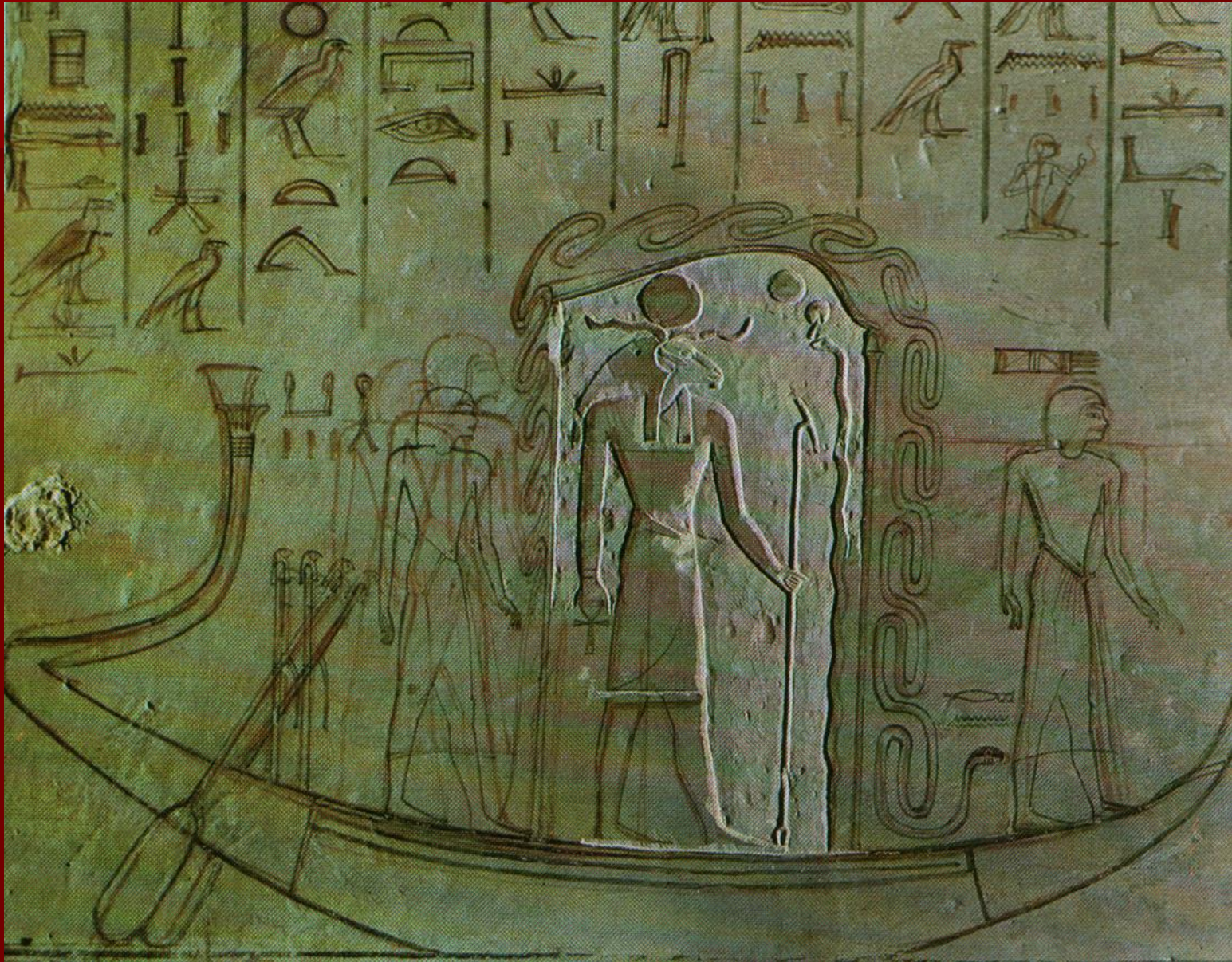


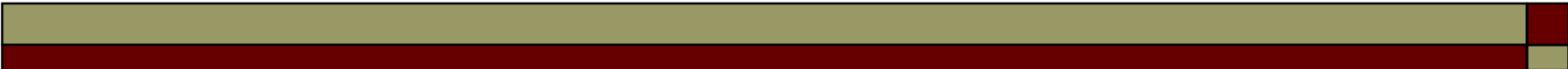


Sources available

- ❑ Architecture
- ❑ Art
- ❑ Archaeological
- ❑ Textual
 - Text and the written word as material culture?

Royal Tomb of Horemhab (KV 57)



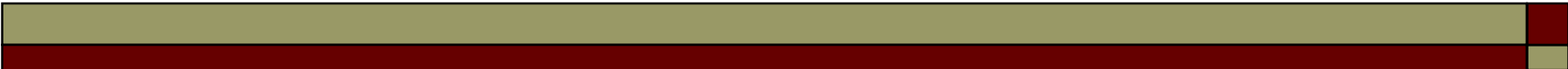


Sources available

- ❑ Architecture
- ❑ Art
- ❑ Archaeological
- ❑ Textual
 - Stela
 - Tomb texts
 - Administrative and legal texts
 - Chronologies

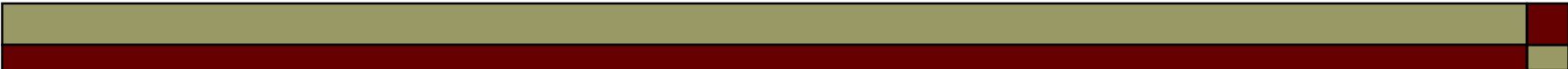
Abydos- Temple Sethos I, King List





Sources available

- ❑ Architecture
- ❑ Art
- ❑ Archaeological
- ❑ Textual
- ❑ Material culture



Material Culture

- ❑ Excavation on settlement sites: large amounts of objects of diverse kinds, usually broken and discarded rather than lost or deliberately buried
- ❑ require skilled examination and recording
- ❑ offer an incomplete picture of the material, but reflect aspects of the lives and activities of people
- ❑ study of material culture needs to consider user's experience of things, how manufactured and how reached user → history of technology and study of distribution networks

Fitzwilliam E.1.2006



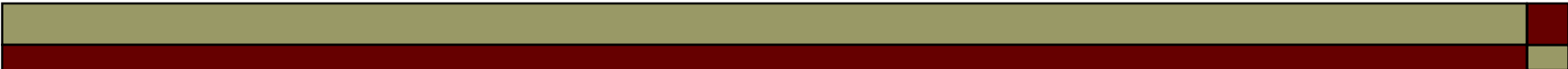
- Dimension: length 0.015 m, width 0.011 m, height 0.006 m
- Base: scarab-beetle with exaggerated wings: above beetle two winged uraei in protecting gesture, guarding two Maat-feathers; single line encircles the inscription
- Beetle, uraei and two feathers can be interpreted as equivalent for the sun disc – cryptographic writing for the god Amun(-Re)

Narmer Palette (31st century BC)



Ramses II in Abu Simbel





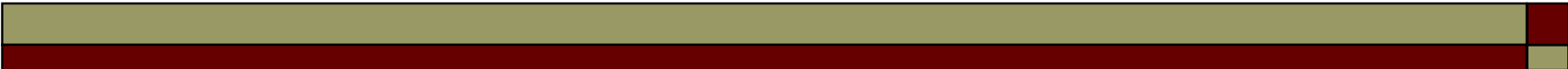
What to do with these sources?

- ❑ Describe them – irrespective of size (nearly...)
- ❑ What can you see / measure / experience?
 - Dimensions
 - ❑ height/length/thickness, diameter of rim/ base; max width/diameter if alternating; thickness of material;
 - key characteristics
 - ❑ Material, shape/form, colour, decoration (what can be seen and how is it applied), inscriptions;
 - Condition
 - ❑ • If relevant, you should record the degree of completeness (any breaks or chips post-depositional, or signs of wear).

Exercise

- ❑ Look around you
- ❑ chose one material thing
- ❑ Try to describe / present it using our indicated features
- ❑ You have 5 min to think about it





What to do with these sources?

- ❑ Describe them – irrespective of size (nearly...)
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Thank you!

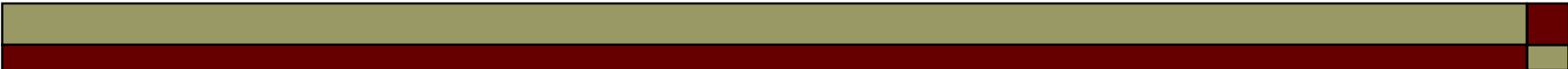
- ❑ But is that enough?
- ❑ What else do we need to know?



What to do with sources? 2

EXPLAIN THE MATERIAL
WORLD:

WHAT IS THIS OBJECT?



The interpretation beyond / in addition to description

- ❑ how it might have been used?
 - Was it made for multiple uses
 - An ad hoc / throw away object
- ❑ Was it meant to be looked at, handled, destroyed?
 - if so how, why?
- ❑ Was it meant to be displayed publicly, within a certain context?
 - What is this context? (everyday, high level, ritualistic)
- ❑ Did the people at the time of production understood it in the same way as we think we do? How was it perceived and valued by the communities who made/used it?

Let's continue our exercise 😊😊😊

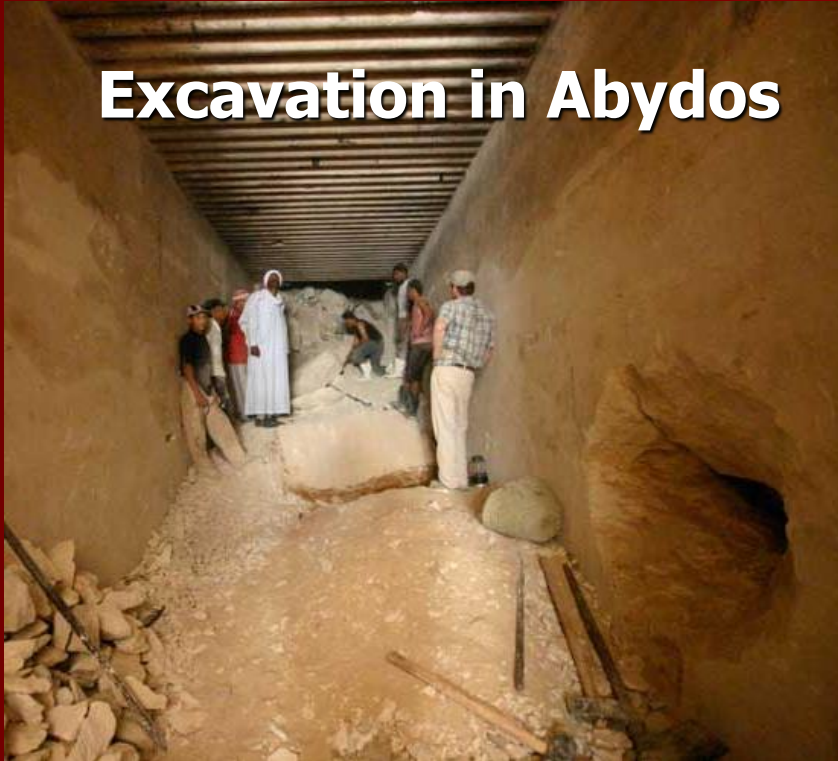
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How do we get help to answer these questions?

- We acquire / borrow
 - Facts
 - Knowledge
 - Methods
 - Theories
- From our discipline
- And adjacent ones!!!!!!!!!!!!

Archaeology and Egyptology

Excavation in Abydos



Egyptology and Material Culture – one of the Mykerinos Diads (MFA excavation)



Anthropology and Egyptology

**Gender, Sex and female
kings**

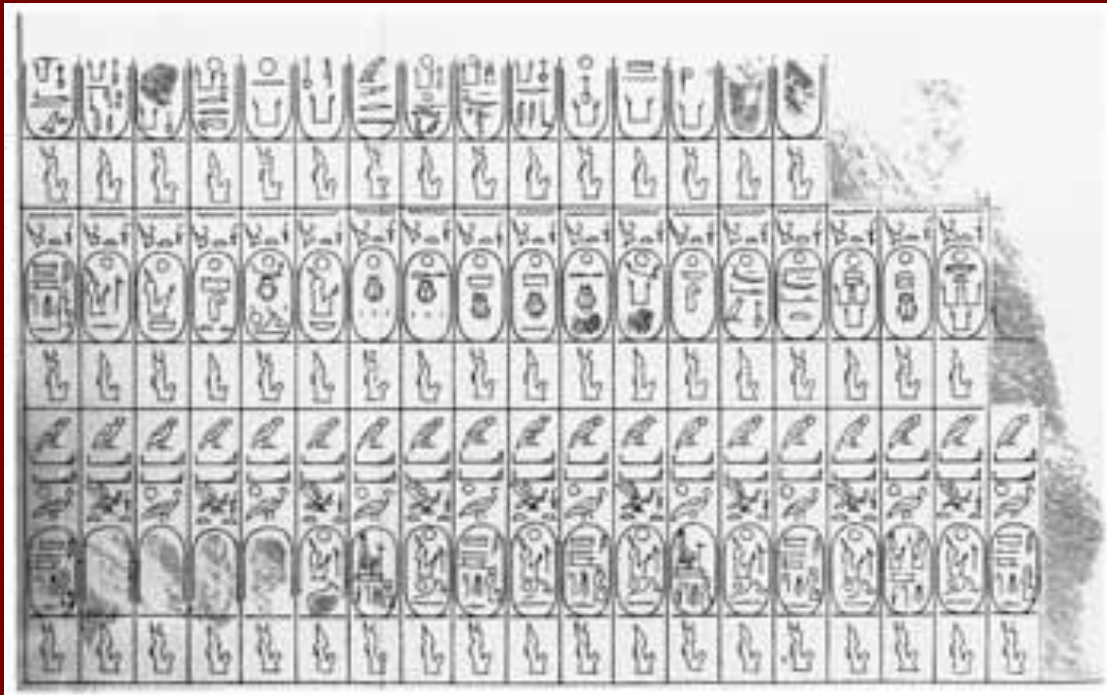


Daily life

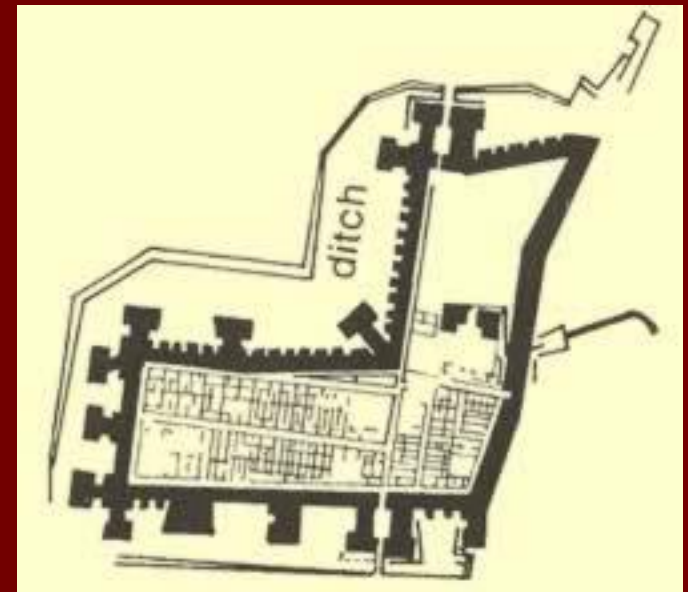


History and Egyptology

**Chronologies (king list
Abydos)**



**Historical Theory
– Imperialism,
Empire, ...
(fortress in
Semna)**



Art History and Egyptology

Art

(Tiye, Louvre)



Architecture

Sakkara - Steppyramid



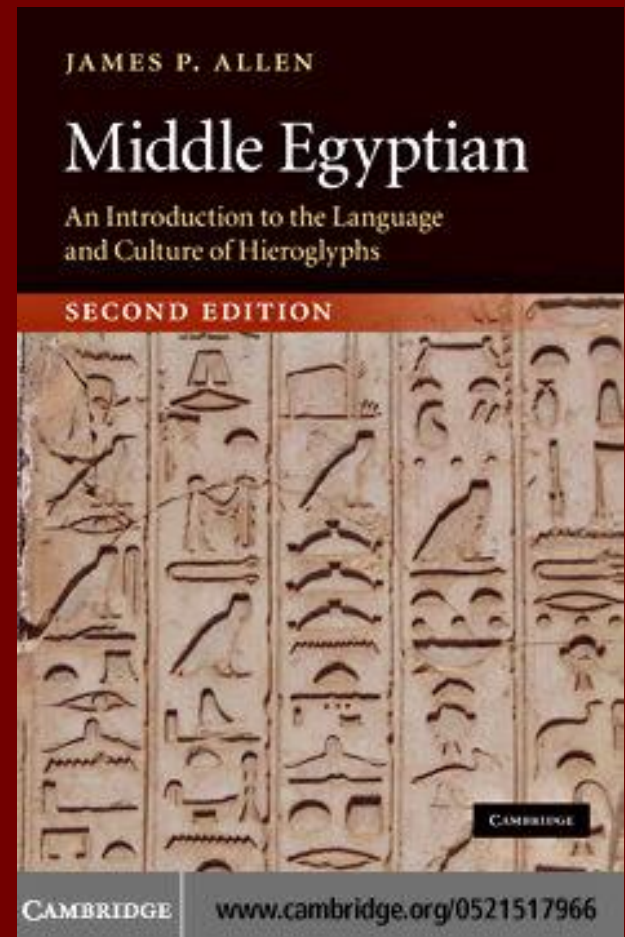
Philology / Linguistic and Egyptology

Texts

Heqanakhte Papers



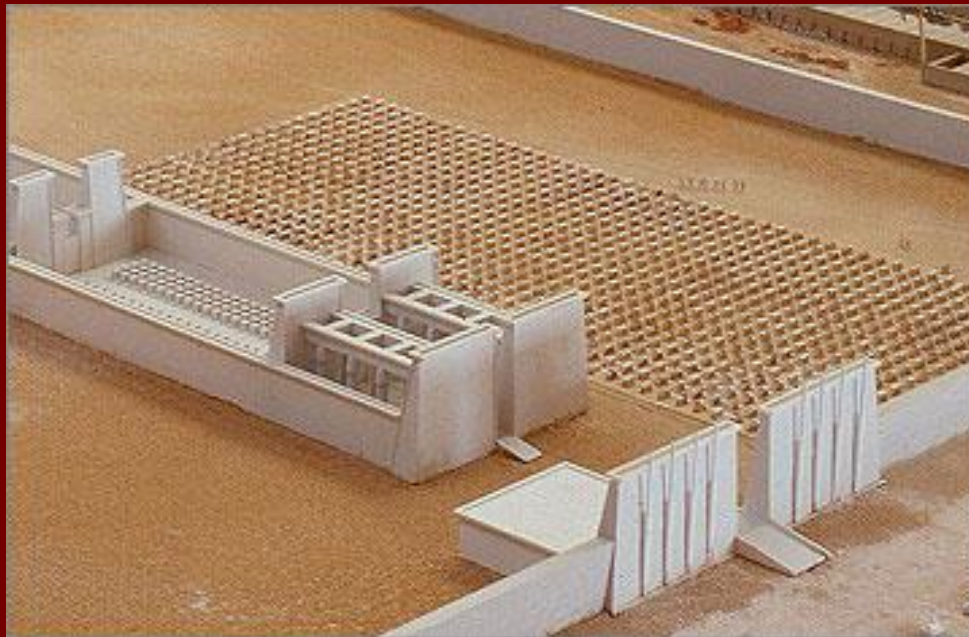
Grammar



Religious Studies / Theology and Egyptology

**Temples, Priests and
Theologies**

**Great Aton Temple
Amarna**



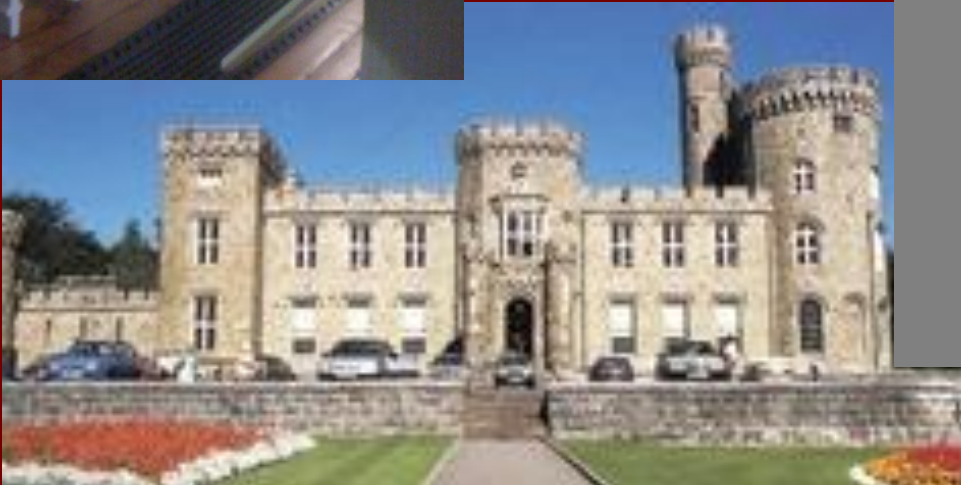
**Egyptian Religion and its
influence on Western
religious ideas**

**Great Aten
Hymn
→ Psalm 104**



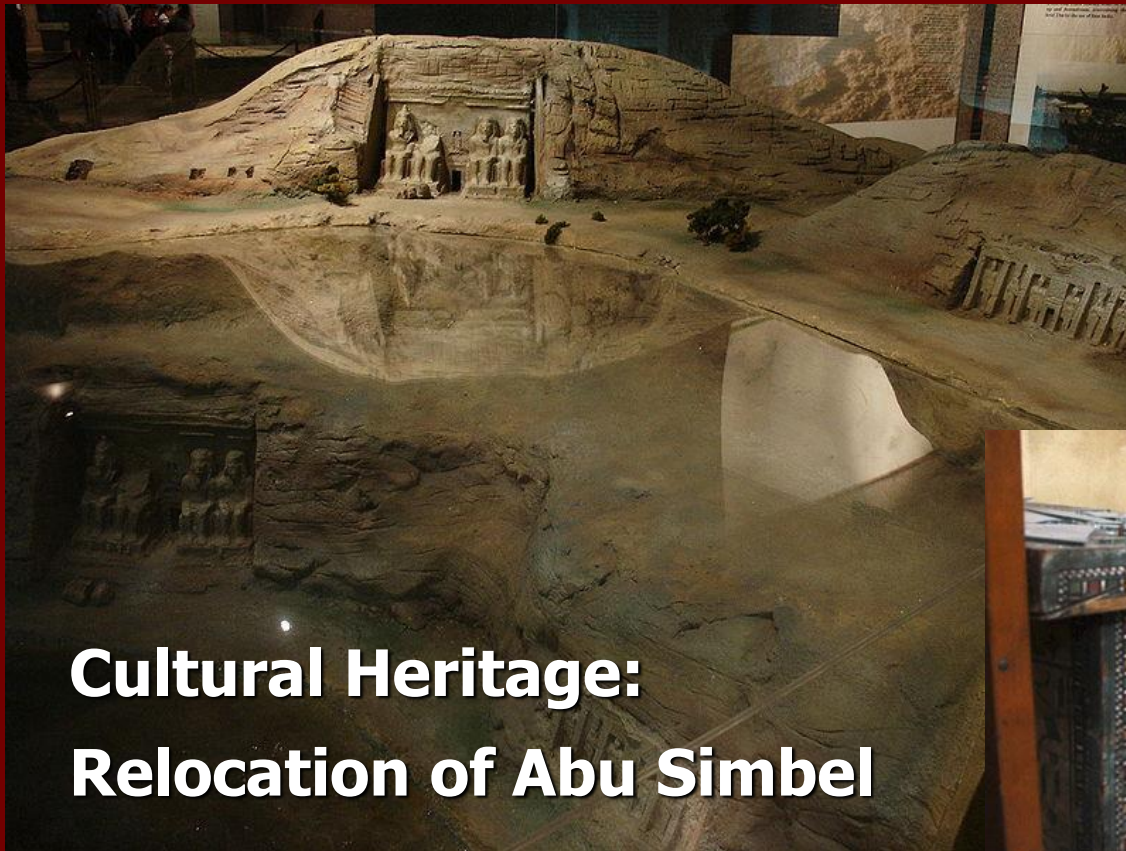
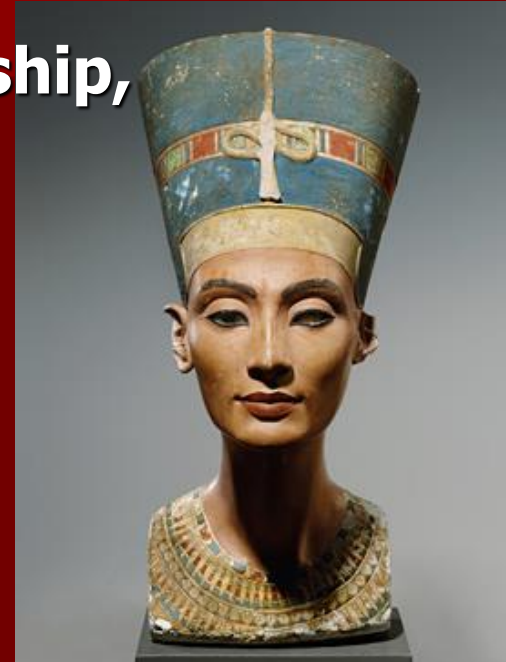
Museum Studies and Egyptology

Cyfarthfa Castle Museums and Art Gallery



Heritage and Egyptology

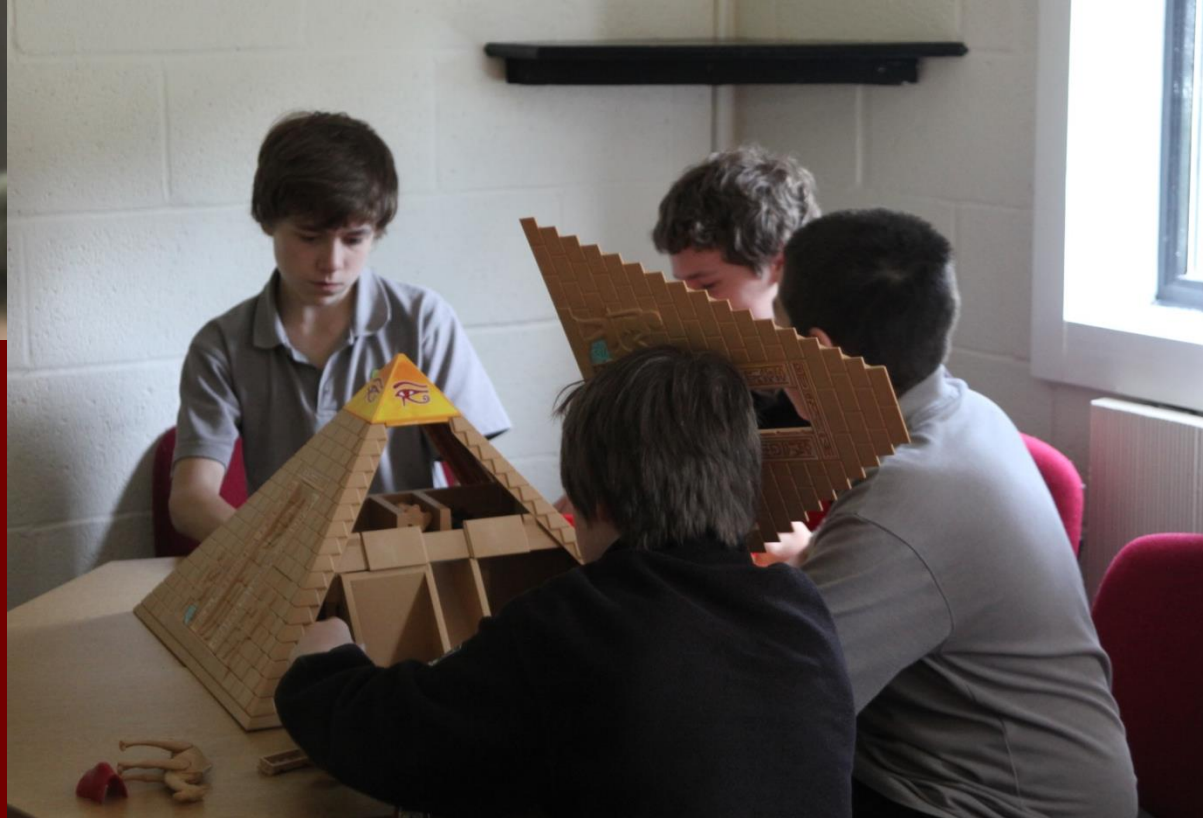
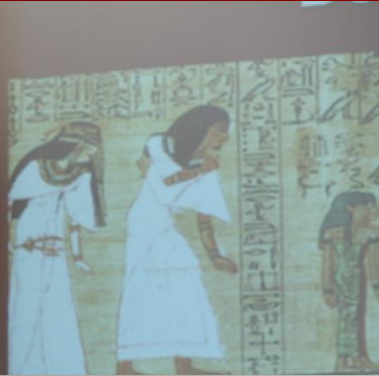
**Looting, Ownership,
Restitution**



**Cultural Heritage:
Relocation of Abu Simbel**

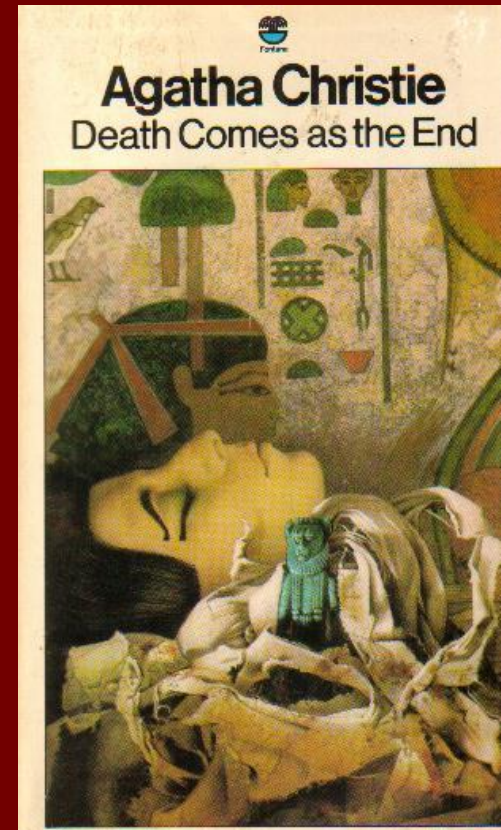


Education and Egyptology



Representation of ancient egypt

Agatha Christie: Death Heghanakhte Papers comes at the End



Problem

- ❑ Often all of this is needed to answer to objects and to understand the things
- ❑ Chance



Headrests CCM 190.996 and **CCM 189.996**



THE MATERIALITY OF THE ANCIENT EGYPTIAN AFTERLIFE

Cyfarthfa Castle Museums and
Art Gallery Merthyr Tydfil





ANCIENT EGYPT COMES TO LAMPETER

EXHIBITION OF
ARTEFACTS FROM CYFARTHFA CASTLE
MUSEUM, MERTHYR TYDFIL

"I HAVE FLOWN UP IN PRIMEVAL TIME"

ANCIENT EGYPTIAN FUNERARY BELIEFS

ENTRY FREE

WHERE

Roderic Bowen Library and Archives,
University of Wales Trinity Saint David

WHEN

24th May—2nd June 2018
Open Mon-Fri 10am - 4pm



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David



EVENTS:

THU 24TH MAY 2018 @ 3PM – ALL WELCOME,
ENTRY FREE

PUBLIC OPENING - WITH
PRESENTATIONS GIVEN BY THE
INVOLVED STUDENTS AND RECEPTION,
ALL WELCOME

FRI, 25TH MAY

WORKSHOP DAY WITH YSGOL BRO PEDR
ANCIENT EGYPTIAN AFTERLIFE
BELIEFS

TUES, 29TH MAY

PUBLIC TALK (DR. KATHARINA ZINN) –
ALL WELCOME, ENTRY FREE

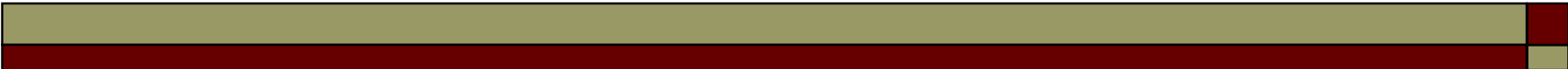
DID YOU SLEEP WELL? – THE BODY,
THE SENSES AND ANCIENT
EGYPTIAN HEADRESTS FROM
CYFARTHFA CASTLE MUSEUM,
MERTHYR TYDFIL

THU, 31ST MAY

WORKSHOP FOR HOME-SCHOOLED
CHILDREN (AGE 10-16) – ENTRY FREE
BUT RESERVATION REQUIRED (RVSP
K.ZINN@UWTS.D.AC.UK)

Sleep like an ancient Egyptian – hear
about sleep in death, try to lie down on an
Egyptian headrest and make a headrest
amulet





Egyptology

- unusual part of furniture (Peck) as Egyptians had pillows (used to cushion balustrades, chairs, ...)
- Made of wood, travertine, limestone, ivory, glass, ...
- Could be decorated, inlaid

MMA 12.181.308 (18th dyn.) – front; Albany Institute ??? (MK); MMA 19.3.152 (MK), Tomb of Tutankhamun (KV 62, 18th dyn.)



Egyptology

- ❑ unusual part of furniture (Peck) as Egyptians had pillows (used to cushion balustrades, chairs, ...)
- ❑ Made of wood, travertine, limestone, ivory, glas, ...
- ❑ Could be decorated, inlaid
- ❑ Predynastic: stones in tombs under heads – precursor? (Petrie)
- ❑ Usual equipment of households (part of furniture), therefore also in tombs: found examples show use or were produced for tomb
- ❑ Appear in religious texts: CT 232; BoD 166
- ❑ Since 3rd dyn. – depicted on tomb walls, coffins, stelae

Tomb of Ramose (TT55)



Kestner Museum
Hannover
1964.29 — from
Hermopolis

Sleeping on a headrest



Sleeping on a headrest



Your task now



-
- Get a pillow
 - Lie down on it (no, do not fall asleep!)
 - What do you feel – be very aware of that
 - Now get a box, little bench or similar
 - Again lie down
 - What do you feel, could you sleep on that – why? Why not?
 - Does the experience really match your expectation (I assume you think, you could not sleep on it)

Sleeping on a headrest



What was the linen for?

□ “Dust sheet”



□ Padding?



TT8 Kha and Merit – Merit's bed with headrest

wooden headrest encased in two layers of cloth



Shall we ask?

- Anthropological fieldwork
 - Observation, survey, questionnaire
 - Experiencing to sleep on a headrest: perceptions, sensual involvement, changed knowledge / understanding

Making – experimental and experiential archaeology

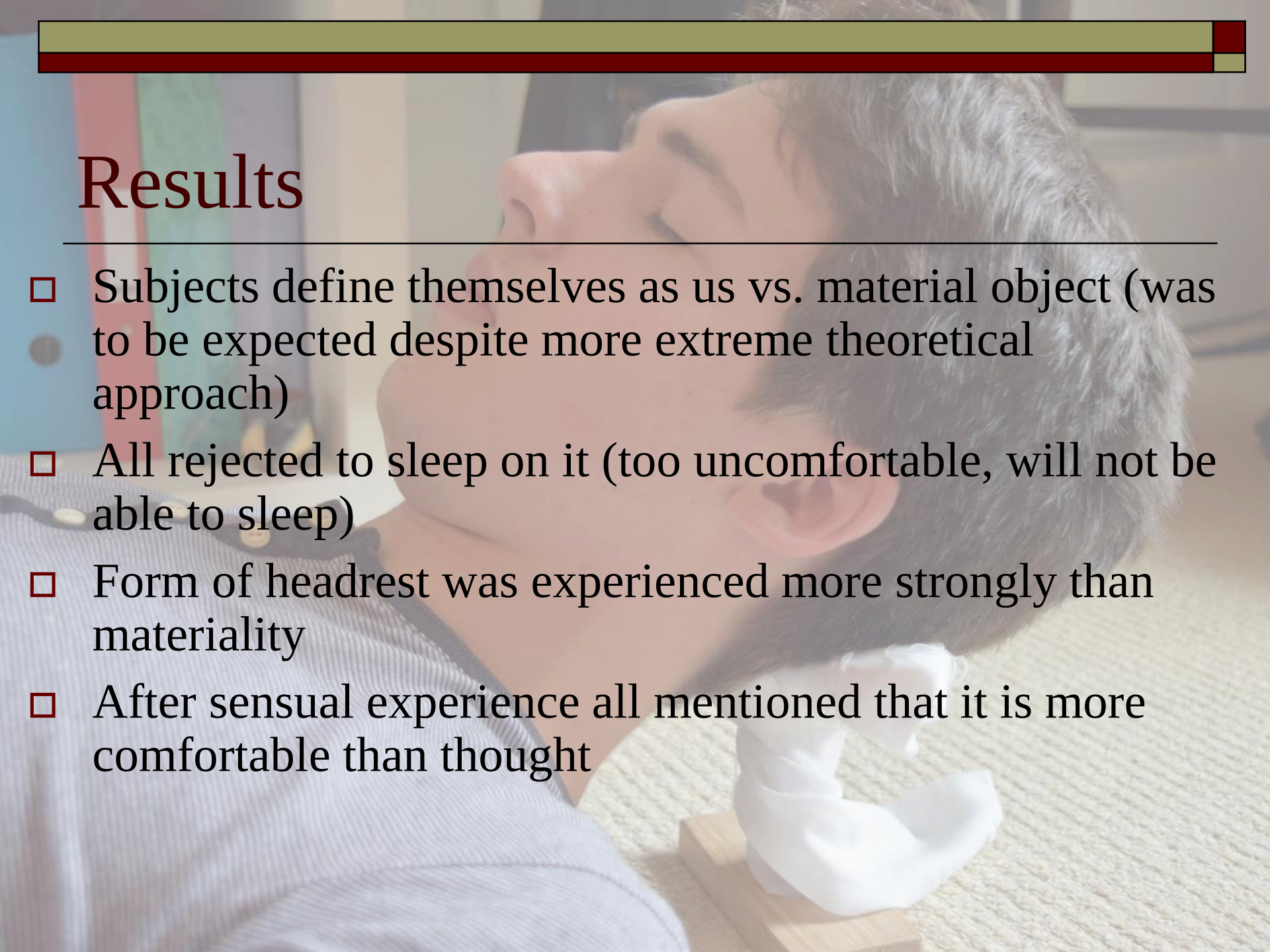


Sleeping on a headrest



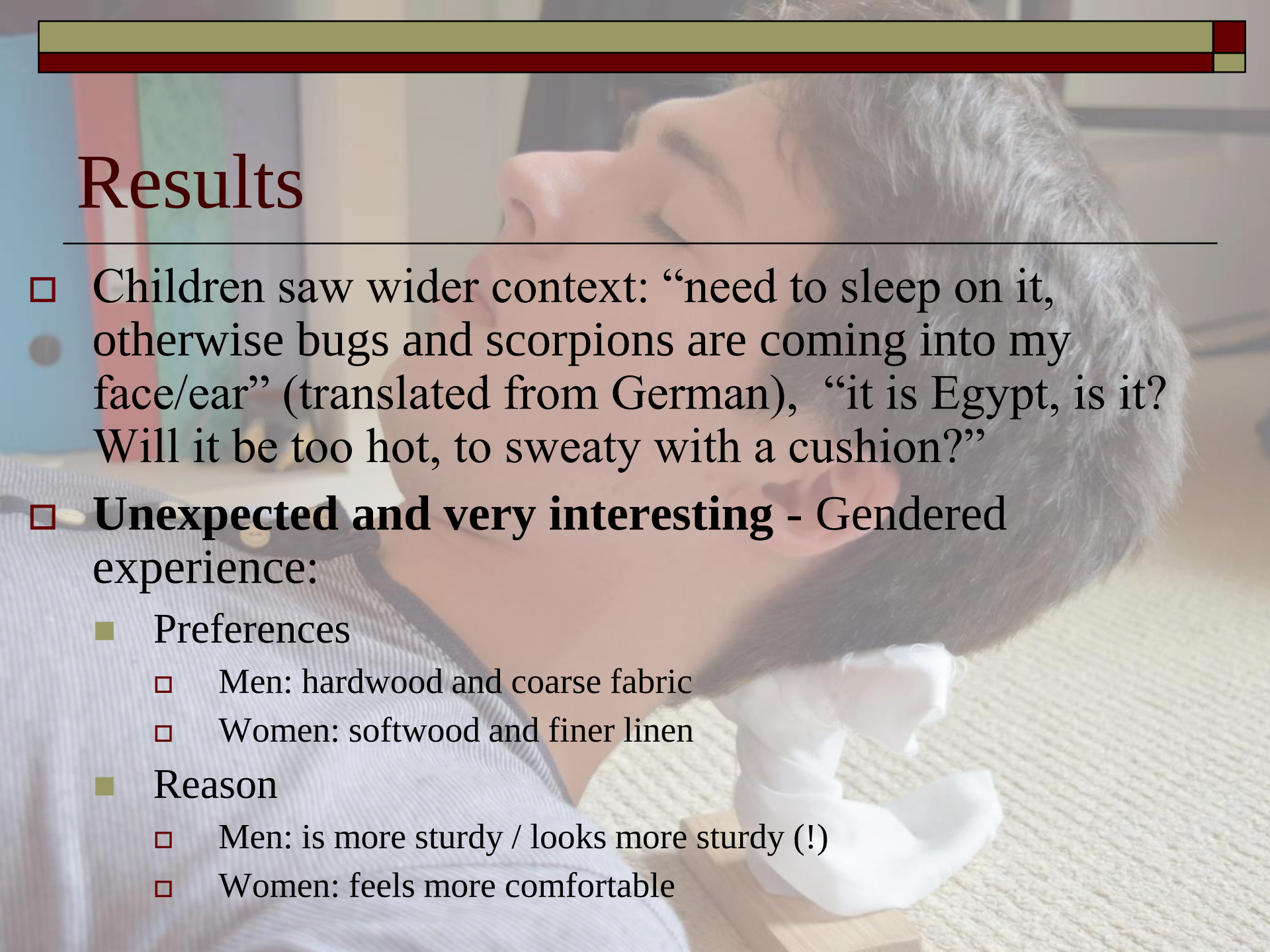
Anthropological fieldwork

- ❑ Observation, survey, questionnaire
- ❑ Experiencing to sleep on a headrest: perceptions, sensual involvement, changed knowledge / understanding
- ❑ Up to now: 21 subjects
 - Non-Egyptologists and Egyptologists!
 - male, female, children (8,10) – age, gender, size specifics
 - British, German, Chinese – differences in cultural background

A photograph of a person with dark hair lying down, their head resting on a white, sculptural headrest. The headrest is placed on a wooden base. The background is slightly blurred, showing what appears to be a bookshelf. The overall tone is soft and focused on the tactile experience of the headrest.

Results

- ❑ Subjects define themselves as us vs. material object (was to be expected despite more extreme theoretical approach)
- ❑ All rejected to sleep on it (too uncomfortable, will not be able to sleep)
- ❑ Form of headrest was experienced more strongly than materiality
- ❑ After sensual experience all mentioned that it is more comfortable than thought



Results

- ❑ Children saw wider context: “need to sleep on it, otherwise bugs and scorpions are coming into my face/ear” (translated from German), “it is Egypt, is it? Will it be too hot, too sweaty with a cushion?”
- ❑ **Unexpected and very interesting** - Gendered experience:
 - Preferences
 - ❑ Men: hardwood and coarse fabric
 - ❑ Women: softwood and finer linen
 - Reason
 - ❑ Men: is more sturdy / looks more sturdy (!)
 - ❑ Women: feels more comfortable