



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



Catalogue for the Special Exhibition

‘Six feet under? Funerary aspects of Egyptian culture’

University of Wales Trinity Saint David

Lampeter Campus

Roderic Bowen Library and Archives

25 May 2016 –03 June 2016

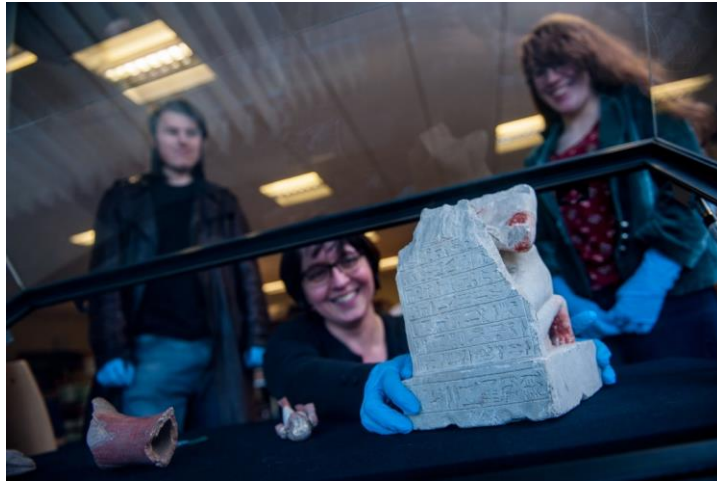
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Cyfarthfa Castle Museum and Art Gallery**

Curator: Katharina Zinn

All catalogue object images © Stephen Thomas

With contributions by

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Contents

Page

Scarab with Hathor head	(CCM 1702.004)
Stelophor of Hwy	(CCM 174.9969)
Amulets	(CCM 1726.004.1-3)
Djed pillar	
Duamutef	
Qebekhsenuf	
Wooden model figurine	(CCM 177.996)
Offering stand	(CCM 320.004)



Y Drindod Dewi Sant
UNIVERSITY OF WALES
Trinity Saint David

6 Feet Under? Funerary Aspects of Egyptian Culture

Exhibition on Ancient Egypt
When: 25th May – 03 June 2016
FREE ADMISSION
Where: Roderick Bowen (in the University Library)



©Jenna-Marie Heard

Preface

This exhibition is the fourth one in the line of the collaborative project between the University of Wales Trinity Saint David and Cyfarthfa Castle Museums and Art Gallery, Merthyr Tydfil.

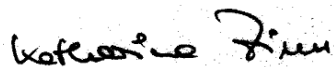
In summer 2011, I was made aware of the Egyptian cases in Cyfarthfa Castle and got in contact with the museum. Being invited to have a look on the artifacts in storage, I was amazed by the small but excellent collection. Most of the Egyptian objects were given to the museum by the family of the late Major Harry Hartley Southey. Major Southey's family owned the Merthyr Express newspaper. He pursued a military career in the Merthyr Tydfil's 'Companies of Territorial's' and the 5th Welsh Regiment using his commitments to travel the Mediterranean and the Middle East. While doing this, he was able to bring together this very interesting collection of ancient Egyptian objects (among Roman, Grecian, and Asian Objects as well as high quality replica) which were shipped to Wales in wooden crates. Major Southey was killed in action during the Battle of Gaza in the First World War.

Due to the existing Memorandum of Cooperation between our two institutions, some objects can come on loan to UWTSD every academic year. Centering on the topic burial and death, these artifacts were the basis of a module assessments of third year undergraduate students, who were introduced to primary research of these otherwise unexplored and unpublished collection. This is a very rare and exciting occasion for the students.

The exhibition and the accompanying events will happen outside this compulsory module. Therefore, I have to thank my student volunteers who put so much of their effort and spare time into the preparation of this exhibition and the accompanying workshop with pupils of Ysgol Bro Pedr, Lampeter. Without you we would not be able to see and understand these wonderful and "weird" objects.

We are very grateful to **Peter Hopkins** and **Sarah Roberts**, Roderic Bowen Library and Archives, who gave our objects and the exhibition a home in Lampeter.

Last, but definitely not least, special thanks go to **Stephen Thomas**, who produced these marvelous catalogue images of the objects combining his professional expertise as archaeologist and photographer.



Katharina Zinn

Lampeter, 25/05/2016

Volunteers:

Hugh Armitage	Victoria Hare
Louise Ashman	Jenna Heard
Olivia Berry	Victoria Knight
Ruth Birtwistle	Toby Lewis
Bobbie Carter	Jerome Ruddick
Danielle Collinwood	David Snook
Jack Elliott	Ashleigh Tibbetts
Dan Fairfield	



Scarab with Hathor head

Cyfarthfa Castle, Merthyr Tydfil 1702.004

Object type: 'Heart'/ commemorative scarab?

Material: Clay (likely)

Period: modern (1910s?)

Provenance: unknown

Dimensions: Length= 8.6cm, Width= 6cm, Height= 2.8cm, Weight= 0.170g

Object analysis by **Jenna-Marie Heard**

Scarabs are perhaps the best known and most widely distributed of ancient Egyptian artefacts with their deposition spanning both Egypt and the ancient Near East¹. Produced since the late Old Kingdom and present until the Graeco-Roman Period, it is likely that scarab amulets and 'heart scarabs' derived from early seal stamps. Because of the scarab beetle's link to Khepri, the ancient Egyptian God associated with solar activity and resurrection, the scarab became more closely associated with protection. However, both the form of the scarab and its use began to develop in the New Kingdom as its protective qualities and popularity was sought out by rulers of the Third Intermediate Period in legitimising their rule through the mass-production

¹ Ward 2003: 219.

commemorative scarabs. 'Heart scarabs', however, begin to appear in the Eighteenth Dynasty and served as a magical substitute for the human heart as the deceased one travelled through the Duat. Therefore scarabs were a popular component in elite burials due to their significance in preparation for the afterlife².

This artefact could be discussed as a Levantine reproduction of an ancient Egyptian heart/ commemorative scarab dating to the New Kingdom (1570-1544 B.C.E). A comparative artefact in the form of a sphinx headed scarab dating to 1915 also suggests the possibility that it was purchased as a souvenir in Cairo and is a modern forgery / pseudo replica.

Upon first glance, 1702.004 appears to be typically Egyptian with a common size for heart scarabs (see fig 1), however, both zoomorphic and anthropomorphic heart scarabs are largely uncommon. The anthropomorphic or 'human headed' heart scarabs developed during the Second Intermediate Period and are consistent until the New Kingdom, especially Nineteenth Dynasty³. They are thought to be representing the deceased person and are often depicted as having a raised head, a pose that is to imply rebirth (see fig 2). Heart scarabs were usually inscribed with the passage 30B from the Book of the Dead. With human headed heart scarabs we also see the introduction of cartouches, replacing the spell that would magically induce the heart scarab's power⁴.

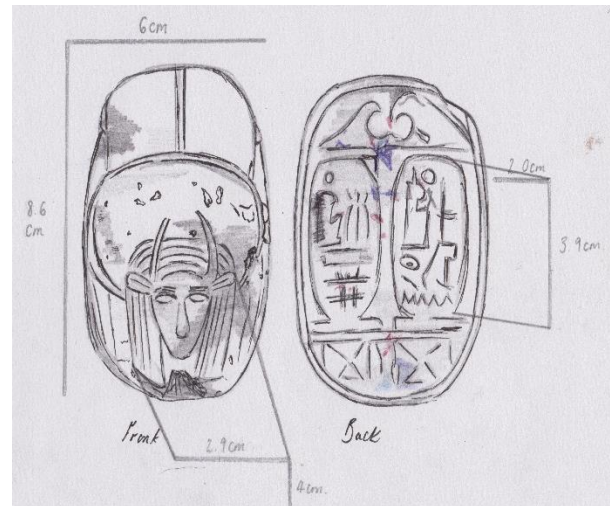


Figure 1 - Initial sketch of artefact 1702.004.

Inscribed upon the base of artefact 1702.004 are two cartouches. Both ('A' and 'B') are unclear and therefore difficult to decipher. There is enough to assume cartouches of pharaoh

Ramesses II, otherwise known as Ramesses the Great (see figs 3 & 4).



Figure 2 – An Eighteenth/ Nineteenth Dynasty 'human headed heart scarab'.

The similarities between cartouches 'A and 'B' on artefact 1702.004 and figures 6 and 7 are clearly visible, especially with cartouche 'B' and figure 7 being an exact match. However, it is still possible that these cartouches are forgeries

or 'pseudo' writing (intentional emulation of real hieroglyphs with 'pseudo'-fake signs, see fig 5) in order to trick amateurs into thinking



Figure 3 - Cartouche rubbing of artefact 1702.004

² Wilkinson 2008: 7, 10, 16, 18, 33-34, 46.

³ Wilkinson 2008: 35, 38, 41-42.

⁴ Krauspe 1987: 95-96.

the artefact is ancient Egyptian in origin⁵.



Figure 4 - Cartouches of Ramesses II

Egyptian scarabs began appearing in the Levant during the Twelfth Dynasty (Middle Kingdom) as dated by cartouches of Pharaoh or names of high ranking officials during this period. Initially imported, workshops began to produce 'Egyptian scarabs' in the Palestine region from the Second Intermediate Period (Middle Bronze Age IIB: Canaan) onwards. Because of these inscriptions it is also possible that artefact 1702.004 is a commemorative scarab. Commemorative scarabs are especially commissioned scarabs commemorate an event or occasion such as jubilee. They are usually inscribed with the Pharaoh's name and appear

during the new Kingdom, following the reign of Amenhotep III⁶. With Ramesses II succeeding Amenhotep III as the Nineteenth Dynasty Pharaoh it is therefore possible that instead of a heart scarab, 1702.004 may instead be commemorative scarab commemorating Ramesses II eighth jubilee⁷.



Figure 5 - Scarab with vulture decoration

The incorporation of animal shaped backs of heart scarabs may be resulting from their role within the religious and funerary sphere. Parallel to the connection of the God Khepri with the scarab beetle due to their association with rebirth, it might be possible that other divine animals are also used. In Fig. 5 we see a scarab with the back of a



Figure 6 - Hathor face from the temple of Ramesses II at Abu Simbel.

vulture associated with Nekhbet, the Goddess of Upper Egypt⁸. In a similar way we might be able to discuss the Hathor head of CCM 1702.004. Hathor is the main focus at the temple of Nefertari (Ramesses II chief wife) at Abu Simbel (fig. 6). Though this link is elusive, it is possible that the image of the cow-headed Goddess is depicted upon on artefact 1702.004 because of her protective, motherly, attributes, protecting the Pharaoh through his name via the cartouches. However, it is also possible that the creators of the scarab used both Ramesses II cartouches and the Hathor imagery out of convenience, not knowing either's significance.

⁵ Ryholt 1997: 46.

⁶ Cline & Rubalcaba 2005: 96.

⁷ Wilkinson 2008: 45.

⁸ Groff 1979: 94.



Figure 7 – Artefact 5410 from the Egyptian Museum of Leipzig.

Artefact 5410 (Egyptian Museum, Leipzig) was discovered in modern day Nubia. Inscribed with the cartouche of Amenhotep III, and spell 30B from the Book of the Dead, it is likely that this artefact was a heart scarab. Dating to the New Kingdom (ca. 1550-1069 BC.), the dimensions are also similar size (length=7.4cm, width=5.2cm, height=3.1cm). It is made of a brittle limestone, appearing not dissimilar to the material of the Hathor headed scarab, and has remnants of red and blue ochre paint⁹. Sharing stylistic features, this human headed scarab seems to be the closest parallel. Its provenance from Nubia shows the Egyptianisation of funerary artefacts outside Egypt. In comparison, it might be possible that artefact 1702.004 was either crafted in Egypt following international style

and distributed or, more likely, produced in the Canaan in imitating the Egyptian style. This theory may be justified by the rather unusual incorporation of the Hathor head. Although seemingly Egyptian, the iconographic imagery of Hathor depicted upon artefact 1702.004 is a much slimmer face in comparison to the usually broader face of Hathor that is depicted throughout much of ancient Egyptian history (fig 6).

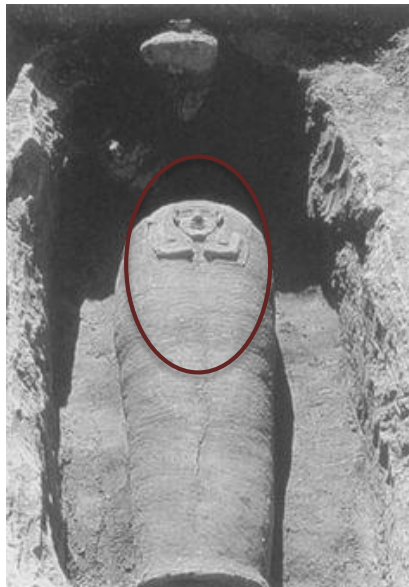


Figure 8 – Clay coffin from Deir el-Balah.

If artefact 1702.004 is based upon a commemorative scarab, celebrating the eighth jubilee of Ramses II, it is possible that the original scarab was distributed throughout the Egyptian territories, such as Nubia and parts of the Canaan, hence the replication of the scarab from and the cartouches of Ramesses II. The Hathor head could be the result of the Goddess' popularity across Egypt, Nubia and the New East,¹⁰ showcasing the transference of Egyptian religious and 'artistic' ideas onto other cultures, likely because of trading connections and Egyptian occupation of these territories during the New Kingdom (Late Bronze Age).

This can also be seen in anthropoid clay-coffins from the Late Bronze Age Cemetery at Deir el-Balah (fig 8). They replicate Egyptian clay coffins in either a realistic or grotesque style. Following this idea, we could argue that the Hathor head has assumed the 'realistic' style in attempting to replicate the human headed aspect of the scarab¹¹.

⁹ Ägyptisches Museum Universität Leipzig online: About the museum>objects>scarabs.

¹⁰ Oakes 2003: 126.

¹¹ Janssen 2000: 60.

With artefact 1702.004 weighing a mere 0.170g it is unlikely to be made from dense stone. In comparison with Leipzig 5410 we could assume low quality limestone¹². However, due to the lack in detail it is also possible that it was produced via the means of a mould. Egyptian scarabs dating to the New Kingdom were constructed on a mass scale. Mostly made of Egyptian faience, scarabs served as protective amulets, commemorative scarabs and heart scarabs, and so, were in demand¹³. Egyptian faience is most commonly blue/ green, though. 1702.004 seems to be made out of clay, a significantly cheaper alternative¹⁴. Also, as the two cartouches are mostly unclear – and the evidence of air bubbles – it is possible that the artefact was crafted from a worn mould suggesting it is of low, rushed, quality (see fig 13).¹⁵



Figure 9 - Artefact 1702.004 'air bubbles'

Because of these factors it is also possible that 1702.004 is a 'modern fake'. Similar objects began to emerge as scarab paperweights during the early 1920's, perhaps with the rise of Egyptomania after the discovery of Tutankhamun's tomb by Howard Carter in 1922¹⁶. Belonging



Figure 10 - Souvenir sphinx scarab paperweight.

to Sergeant David Roberts of the Australian Imperial Force, artefact 15229 is such a 'souvenir sphinx scarab paperweight' (see fig 10). Whilst training in Egypt during 1915, Roberts acquired the clay paperweight as a souvenir travelling around Egypt¹⁷. Most interestingly, this artefact appears to be made of a similar material (clay) to 1702.004.

Although artefact 15229 is headed by the figure of a sphinx its facial style is also incredibly similar to artefact 1702.004. Remarkably the cartouches inscribed upon the base of

the artefact also give the name of Ramses II. Both appear to be purposely chipped both directly below each head (figs 9 & 11) and at the top right corner of each (see fig 11), perhaps because of the use of a decaying mould or to intentionally make the artefact appear far older than it actually is. Also, dark stains covering both the



Figure 11 - Souvenir sphinx scarab paperweight base.

¹² Aston, Harrelland & Shaw 2000: 5-78.

¹³ Ruiz 2001: 141.

¹⁴ Nicholson & Peltenburg 2000: 177-194.

¹⁵ Wileman 2015: 59.

¹⁶ Curl 1994: 211/ 222.

¹⁷ Australian War Memorial: Collection> REL> 15229.

scarab backs and most of the base are to be seen on both artefacts. This also creates an older aesthetic for the object. Other similarities include remnants of red and black acrylic paint dotted mainly on the bases of the artefacts. These marks are likely unintentional and appear on the artefacts either because of the workshop environment housed such materials or that the objects came into contact with them during transit. The clear use of tools in creating 'sharper' features especially along the legs of the scarab also supports the theory that these artefacts were likely factory made.

Without proper scientific analysis of the artefact such as radio carbonating it is difficult to definitively state 1702.004 as a modern forgery. Although the artefact is likely to be a souvenir dating to the 1910's, it is still possible that it was produced in Canaan during the New Kingdom.



Stelo-phorous statue of *Overseer of Cattle of the Temple of Amun Hw*

Cyfarthfa Castle, Merthyr Tydfil 174.996

Object type: Statue (stelo-phor)

Material: Limestone, painted

Period: Post Amarna, Early Ramesside Period (New Kingdom)

Provenance: unknown (Egypt)

Condition: head of statue and top of stela is missing, paint coming off

Dimensions: 20x15x24.5cm

Object analysis by **Victoria Knight**

The object is a stelo-phorous statue made from Limestone. The stelo-phor of Hw is a type of offering stela from the Egyptian New Kingdom (Dunn and Jordan, 2000). The statue is damaged and incomplete. It shows a man kneeling behind a stela. His hands, now missing along with part of the forearms, appear to be gripping onto the top sides of the stela. The head, shoulders and the top part of the stela are also missing. An indented line just below the curve of his hips suggests that the man is wearing a kilt that reaches to his ankles and his bare feet are shown with the heels raised and the carved toes bent beneath (Hall, 2001: 21). Stylistically the figure has a rounded form with curved hips and bottom, a slight paunch and large feet. The statue was decorated with paint, and remnants of the paint suggests that the kilt was white and the

exposed skin of his feet and arms were red. The torso may have been bare or wearing a tunic, but this is unclear; the carving of the back shows the indent of the spine suggesting a



Fig 2: Red curator's label © V. Knight

bare back, however the painting on the arm stops abruptly indicating a line of a tunic sleeve. Light brown paint or water damage can also be seen under the armpits on both sides, see figs 2 and 3. The sculptor's tool marks can be seen in the unobtrusive areas such as the back of the stela hidden behind the arms. The kneeling figure holds a stela, the top of which is lost, and both the figure and the stela are positioned on a rectangular plinth. The remaining part of the stela and



Fig 1: Black curator's label © V. Knight

the front of the plinth bears an inscription in indented hieroglyphs and identifies him as Hwy, the Overseer of the Cattle of Amun. The hieroglyphs can be read from right to left which is indicated by the direction the animals are facing.

Within the lines separating the hieroglyphs, and within the hieroglyphs traces of the paint can be seen. The left side of the stela is in better condition than the right as the original frame for the writing can be seen for approximately 12cms. The right side of the stela has broken off leaving only approximately 6cms of frame left. As seen in figs 5 and 6 the stelophor has been marked at some point in the modern era, possibly with museum identifiers. **LS** in black appears on the back of the stela and **S.7** in red can be seen on the back of the plinth (fig. 1 & 2).

Hwy's statue would have begun as a rectangular block of Limestone where the sculptor would have drawn the image onto it and chiselled around until they could concentrate on the face and body. The fact that the statue was left as one piece, the spaces between the arms and feet were left intact, shows not only the desire for the statue to remain intact, but gives an impression of solidity, strength and power (Robins, 2001: 12). All formal statues face straight ahead, known as frontality (Robins, 2001: 16). This was so that the person depicted in the statue could be placed purposefully facing a particular direction in order to witness a ritual or receive offerings.

Limestone statues such as this one would have been carved using copper chisels and stone tools, then, once finished, polished with a smooth rubbing stone (Robins, 2008: 25). Once polished the statue would have been decorated with paint. The red paint that can still be seen on the feet and arms of the Hwy statue indicates that the figurine was representing a deceased male, while a female representation would have been painted yellow (Baines, 1985:285). Stelophorous statues were not used to represent women, only men (Robins, 2008: 144) this may relate to their use to indicate the owner of a tomb. The tomb owner was the head of the

household, in Egyptian society the man, but the tomb itself may contain other men, women, and children of that household (Hodel-Hoenes, 2000).

The stelophor of Hwy is considerably damaged, however, an intact stelophorous statue from a similar period has been found in the tomb builder's village of Deir El-Medina. This can be seen below in fig 3 and gives an idea of how the statue may have looked originally. Ancient Egyptian statues commissioned for funerary rituals were created to represent a person in the afterlife, therefore images of disease, decay, old age, death, or imperfections were rarely included (Quirke and Spencer, 1992).

Here the eyes have been painted black but the rest of the face has not, however it is not clear if the rest of the body was painted. This intact example shows that the top of the stela in front of the figurine is flat, but there are many examples of stelophorous statues with rounded tops such as shown in fig 4. As seen in such statues in the British Museum, most of the stelae have an arched top (Stewart, 1967). As the top of Hwy's stela is missing it can only be hypothesized that it had an arched top.



Fig 3: Stelophorous statue.
Turin Museum Cat. 3040
RCGE 5584 (after Peacock, L.
2013)



Fig 4: Stelophorous statue of
Roy. (after The MET acc. no.
17.109.1960. 2000)

Figure 4 shares many features with the stelophor of Hwy and through comparison with such similar statues the conventions of this form of representation can be seen. This stelophorous statue shows the scribe Roy from the 18th Dynasty (reign of Amenhotep II, Metropolitan Museum of Art, 2000). Like Hwy, he is painted in a dark red paint and he is wearing a kilt. His measurements are nearly the same as Hwy's and the statue is likely to have served the same purpose in Roy's tomb complex.

Figure 5 shows the back view of the statue of Roy demonstrating a similar line on the figurine's back in the same area as on the back of Hwy. It also shows the kilt and feet represented in the same artistic style as Hwy.

Much of the inscription on the stelophor of Hwy is missing, however complete inscriptions such as the one found on the stelophor of Roy can give an insight into the nature of the missing inscription. The hieroglyphs written on the stela in front of Roy have been translated as a hymn to the sun god:



Fig 5: Back view of Stelophor
of Roy (after The MET acc.
no. 17.109.1960, 2000)

Adoration of Re when he rises until it comes to pass that he sets in life. I have provided a free passage for the great barque, I have repelled the attack of the serpent Grim-face, so that the sailing of the mesektat-barque might take place each day. It is the Scribe and Under Steward of the king's Great Wife, Roy, who says, 'Homage to you, Hor-akhty Amun, leader of the gods! May you cross the sky in peace in the course of every day! (Hayes, 1990: 161)

Stelophorous statues from this period most commonly bore inscriptions containing hymns, prayers, or offerings, as well as information of the identity and status of the person represented. It is likely that the stelophor of Hwyt bore an inscription of a hymn or prayer as well the information identifying Hwyt and may have included an inscription indicating offerings to the gods. The figure of Hwyt, as a representation of the deceased, is shown reading aloud the hymn written on the stela (Pinch, 2002: 32).

The identification as coming from the New Kingdom is seen through the artistic style of the carving of the kneeling figure. The Amarna period was a time of religious change in Ancient Egypt. In the reign of Akhenaten and his wife Nefertiti, the Pharaoh changed the principle religious theology to worship the sun disc god Aten.

In the Amarna period personal features began to appear on statuary and art, where the art became close to caricature, this is a departure from strict conventions of traditional Egyptian aesthetic (Baikie, 1926: 295). This can be seen in the stelophor of Hwyt in the rounded bottom, slight paunch and large feet. The head is lost but it too may have contained some personalized features. The personalized features connects this statue to the Amarna period. However, due to the hymn to Amun and this god's name in the title of Hwyt, we have to assume a post-Amarna date, as Amun was a *persona-non-grata* during the Amarna Period, his name hacked out everywhere.

Many of these statues appear to be from the tombs of scribes. Scribes held high status within the Egyptian hierarchy, though the scribe title may have been a symbolic one. Overseer of the cattle of Amun, the title given to Hwyt, may also have been a status title. The Overseer of the cattle was one of the highest ranking administrative posts in Ancient Egypt (University College London, 2002). Holding this title meant that Hwyt was responsible for royal and state estates as a high steward (University College London, 2001).

Egyptian private rock-cut tombs consisted of a rock-cut tomb entered through a funerary chapel. After the burial of the deceased the tomb would be closed but the chapel would remain accessible as a focus for ritual practices. A stelophorous statue was most likely placed in a niche over the chapel entrance or in the small pyramidion on top of the chapel facing towards the east and the rising sun (Robins, 2008: 144). Tombs from the New Kingdom were cut out of the rock and contained the coffin and a small number of funerary goods within it. Stelae such as this one would have been placed in the outer section of the tomb as a representation of the person depicted in the act of reading out the prayer or hymn written on the outer stela. The imagery of the person, their pose, and inscribed names may have been in some way a substitute for the person who is now depicted reading a prayer or hymn as an act of ongoing worship. Calvert describes this aspect of statuary saying that images '... provided a place for the recipient to manifest and receive the benefit of ritual action.' (Calvert, 2016). The outer

chapel of Hwyt's tomb may well have been used as a family temple. Family members would meet in the chapel for festivals to make offerings of flowers, food and incense for the afterlife. There is written evidence from preserved letters that show that the deceased family members were petitioned for assistance in the afterlife (Calvert, 2016). This suggests that while stelophorous statues such as the statue of Hwyt may have been commissioned during the lifetime of the subject in preparation for death, they may later become the object of an ancestor cult.

To conclude, the stylistic features of the statue identify it as coming from the New Kingdom Amarna period. The stelophorous statue has a role in the funerary practices of Ancient Egypt. The inscription is key to understanding the purpose of the object. It identifies Hwyt and presents the words that form the ongoing ritual action. The symbolic and possibly magical aspects of the statue serve to recommend Hwyt to the afterlife through the ongoing act of worship depicted. The likely placement of the statue in the funerary chapel of Hwyt's tomb serves to identify Hwyt as the tomb owner and head of his household. As such the object is more about his status in this life than the next. Many people would be buried in the tomb of their household rather than buried in their own tomb. This shows that the stelophorous statue is not a necessary object to pass into the afterlife, if it were all Ancient Egyptians would have had one; rather it gives status to Hwyt within his household and community.



Name and title of Hwyt



Amulets (Two of the Four Sons of Horus: Qebehsenuef, Duamutef; Djed pillar)

Cyfarthfa Castle, Merthyr Tydfil 1726.004.1-3

Object type: Statue (stelophor)

Material: Faience. Fired and Glazed.

Period: Between Third Intermediate Period and Late Period: 25th to 26th Dynasty (900-600 B.C).

Provenance: unknown (Egypt)

Condition: broken (lower parts snapped off)

Dimensions:

- **Djed Pillar:** Height: 2.3 cm. Width: 1.5 cm.
- **Duamutef:** Height: 3.6 cm. Width: 1.6 cm.
- **Qebhsenuef:** Height: 3.5 cm. Width: 1.7 cm.

Object analysis by **Jerome Ruddick**

The 'Sons of Horus – Mummy Amulets' belonging to the Cyfarthfa Castle Museum Tydfil is a set of three faience amulets, placed on the mummies body as part of the funerary ritual. Amulets were thought to depart protection upon the deceased¹⁸ but their potency depended on shape,

¹⁸ Taylor 2001: 201

colour, material and any ritual acts of incantations.¹⁹ A large number of amulets were miniature gods; this protected and endowed the mummy with the deity's powers or attributes.²⁰ The amulets in this report appear to represent the two Sons of Horus; falcon headed Qebhsenuf and jackal headed Duamutef.²¹ A Djed pillar is also present. The context of the location is unknown, as they were sold to the museum.²²

Qebhsenuf (Falcon)



The first amulet appears to be Qebhsenuf who guarded the intestines due to the falcon head.²³ This amulet is small, with a dark green colouring and areas of mottled brown due to age. It is in profile, with the falcon's head facing the left. An 'eye' in the head acted as a hole for netting to be strung through though it gives the appearance of an eye, perhaps connected to the tale of Horus' eye and Thoth's retrieval and restoration.²⁴ It is plain, without detail, and the breakage at the bottom suggests it was originally much longer, in line with the length of comparative amulets.²⁵

Duamutef (Jackal)

The second amulet appears to be Duamutef who guarded the stomach. This amulet is smaller than Qebhsenuf, appearing in a light Egyptian blue. While it is in profile like the former amulet, the jackal head faces to the right and the detail is far greater though it retains a hole. We can see, though slightly faded by time, the remains of robes, ears, a mouth and an eye making it clearly a jackal's head. Most significantly, it is carrying what appears to be the *tyet*. Associated with Isis it was in the shape of a sanitary towel and normally made of red stone linking it to menstrual blood.²⁶ The *tyet*, appearing in the possession of the Sons of Horus though not exclusively, held the power of Isis' blood²⁷, giving the deceased access to the underworld.²⁸ Spell 156 of the Book of the Dead reports it must be red jasper²⁹, though our amulet is not. There seems to be breakage upon the bottom suggesting, like the previous amulet, it was originally longer in length.



¹⁹ Taylor 2001: 201

²⁰ Taylor 2001: 205

²¹ Andrews 1994: 45

²² Personal Conversation with Katharina Zinn

²³ Andrews 1994: 45

²⁴ Taylor 2001: 204

²⁵ See picture below individual descriptions.

²⁶ Pinch 2010: 116

²⁷ Pinch 2010: 116

²⁸ Budge 1979: 44

²⁹ Andrews 1994: 44

The Sons of Horus would carry the principal modes of human existence³⁰; Imsety holds the heart, Hapy the ba, Duamutef the ka and Qebehsenuef the mummy.³¹ They were ancient deities, mentioned in the Pyramid texts³² as supporting the deceased king, joining his limbs together, warding off hunger and opening his mouth.³³ In these early sources at least two of the Sons were female, reflected in the dual endings of -ty/-wy of the names Imsety and Hapy. Taylor suggests the latter was originally Hepwy.³⁴ By the New Kingdom, the Sons even presided over the judgement in the Hall of the Two Truths.³⁵



Sons of Horus after Bridgeman Education n.d.



Sons of Horus after The Amica Library, n.d.

Both are dated to the end of the 25th Dynasty to the Late Period.³⁶ Both appear similar to our own amulets, helping with the comparative dating. The Sons of the right are roughly 5.5-5.8 cm and the left are roughly 6 cm.³⁷ Comparing measurements with ours (see above) and taking into account the breakage we can suggest they would have quite close in size to our comparative objects.

Djed



The third amulet is not a Son of Horus though it has been found in conjunction with them. It looks like a barrel standing on its end, with four grooves running horizontally across it and a small bump at the top with a hole through it. The glazing affect is still visible. *Djed* amulets would usually be blue or green as both were seen as being regenerative.³⁸ It is damaged at the bottom; our comparative amulets suggest it was almost 1 cm longer with its base.³⁹ The comparative amulets, common nature of the *djed* and its repeated appearance with the Sons of Horus⁴⁰ suggests this amulet is a *djed* pillar. The first recorded instance of the *djed* pillar

was in the Third Dynasty as a decorative architectural feature on a building west of Hebsed

³⁰ Taylor 2001: 14

³¹ Taylor 2001: 14

³² Taylor 2001: 65

³³ Taylor 2001: 65

³⁴ Taylor 2001: 65

³⁵ Taylor 2001: 37

³⁶ Bridgeman Education n.d; The Amica Library, n.d

³⁷ Bridgeman Education n.d; The Amica Library, n.d

³⁸ Andrews 1994: 83

³⁹ Egypt Web 1921

⁴⁰ Taylor 2001: 202-3

Court of the Step Pyramid enclosure at Saqqara. It was assumed to be the pillar holding the sky up⁴¹ and appears as an amulet five hundred years later in the Old Kingdom as a promise of protection and safe arrival in the Afterlife.⁴² The *djed* faced many associations throughout its life.⁴³ It symbolised 'stability' or 'immutability' in Egyptian script, it was a pillar of reeds, sheaves of corn⁴⁴ and the tree Isis hid Osiris' body in.⁴⁵ Most likely though, it represented Osiris' backbone, conferring stability to the deceased and allowing them to stand upright.⁴⁶ Regardless, Budge argues it became a highly important religious symbol to the Egyptians.⁴⁷



Selection of Djed pillars after Egyptian Web, 1921.

Differences in the falcon suggest it is not part of the set, unlike the Jackal and djed. Whilst faience was originally a luxury item⁴⁸ during later periods Sowada argues faience became a low cost alternative to lapis lazuli.⁴⁹ This explains the basic design of our Qebhsenuf; faience's declining status allowed the lower classes to gain possession of it. Qebhsenuf might be a result of cheaper manufacture; Liu describes that in lower production, Egyptian blue as a pigment can become green over time⁵⁰, which might have happened here. Furthermore, the lack of *tyet* makes him appear out of place. Having been sold by Harry Hartley after circulation⁵¹, it was likely that sellers placed them together to charge additional costs or for 'completion'.

The Early Dynastic Period saw the size of faience pieces increasing⁵² and by the Middle Kingdom and Second Intermediate Period diversity is seen in faience production. Colour mixing became common⁵³, yet it was the New Kingdom that produced the most varied works.⁵⁴ Glass

⁴¹ Pinch 2002: 128

⁴² Andrews 1994: 83

⁴³ Budge 1979: 44

⁴⁴ Budge 1979: 44

⁴⁵ Pinch 2002: 128

⁴⁶ Pinch 2002: 128

⁴⁷ Budge 1979: 44

⁴⁸ Aruz et al. 2008: 259

⁴⁹ Sowada 2009: 234

⁵⁰ Liu 2009: 40-47

⁵¹ Personal Conversation with Katharina Zinn

⁵² Shaw et al. 2009: 179

⁵³ Shaw et al. 2009: 181

production was increasing, faience was used to create the stronger items instead – such as amulets.⁵⁵ Due to the strength and rich colours of our amulets it is unlikely they were created earlier than the New Kingdom. Qebhsenuf's basic design suggests a poorer burial, so it was likely created around the late Third Intermediate Period, when state control was lessened.⁵⁶

The unification of Egypt in 3100 BC and the creation of court culture affected everyday beliefs⁵⁷ leading to a greater variety of amulets and materials used.⁵⁸ The Old Kingdom tomb of Medunefert features amulets closer in shape to later examples.⁵⁹ Though the workmanship was clumsy, it shows the growing importance of amulets in tombs.⁶⁰ The first half of 2nd millennium saw creatures and symbols as wards⁶¹ but as new beliefs came forth, amulets were used to protect the deceased.⁶² The first millennium had funerary papyri specifying amulet placement⁶³ and by Ramses II, everyday goods in tombs were being replaced with specifically made funerary items, like amulets.⁶⁴ The 25th Dynasty introduced nets that would hold the amulets on a regular basis, continuing into the Ptolemaic Period.⁶⁵ The earliest versions were limited to a winged faience scarab and Sons of Horus but the 26th Dynasty saw nets expanded over the head with a wider range of amulets. Two tombs, dated to the 26th Dynasty, show similar comparative amulets to our objects found in the Tomb of priest Amun-Re' Wahibre⁶⁶ and the mummy of Tjanehebu.⁶⁷ Based off our conclusions of faience, our comparative examples above and the frequency of netting during later periods, we can suggest our amulets were created during the late Third Intermediate Period, around the 25th to 26th Dynasty.

The Middle Kingdom saw the Sons become four singular gods, the canopic jars they appeared on becoming common in burials of the elite.⁶⁸ Early depictions at Deir el-Bersha show all the Sons with falcon heads, like Horus but by the 19th and 20th dynasties they appeared with their regular iconography.⁶⁹ Throughout the New Kingdom and Late Period, the *djed* pillar continued to be one of the most common, even in common burials.⁷⁰ From the 21st and 22nd dynasties, canopic jars fell out of popular use and the Sons were invoked in inscriptions on jars and chests⁷¹ though canopic jars still existed for those of very high status.⁷² Instead, the organs were packaged with the corresponding son of Horus, and placed inside the body cavity before

⁵⁴ Shaw et al. 2009: 182

⁵⁵ Shaw et al. 2009: 182

⁵⁶ Shaw et al. 2009: 182

⁵⁷ Pinch 2010: 113

⁵⁸ Pinch 2010: 113

⁵⁹ Grajetzki 2004: 31

⁶⁰ Grajetzki 2004: 31

⁶¹ Pinch 2010: 115

⁶² Budge 1979: 25

⁶³ Pinch 2010: 118

⁶⁴ Grajetzki 2004: 66

⁶⁵ Taylor 2001: 207

⁶⁶ Grajetzki 2004: 120

⁶⁷ Grajetzki 2004: 116

⁶⁸ Taylor 2001: 67-8

⁶⁹ Taylor 2001: 67-8; Grajetzki 2004: 84

⁷⁰ Taylor 2001: 202-3

⁷¹ Taylor 2001: 202-3

⁷² Grajetzki 2004: 97

the mummy was completed.⁷³ The Sons of Horus appeared, like our amulets, as mummies facing frontal or in profile and made almost exclusively of glazed materials⁷⁴ holding the *tyet* if their hands were showing.⁷⁵ They were commonly made of beeswax, deliberately manipulated to be gold (divine or solar associations), red (solar, or protection), black (death and rebirth) or white (ritual purity).⁷⁶ These amulets were first attested to the mummy of Ramses V (mid-20th Dynasty) but became the standard in the Third Intermediate Period.⁷⁷ Taylor suggests this change was an attempt to restore the physical integrity of the corpse.⁷⁸ Although canopic jars regained use during this period, Sons of Horus amulets would still be stitched onto the bandages or looped into a net.⁷⁹ It is unlikely our amulets were wrapped in packages; the holes on each suggest they were looped on a net. Their style is similar to the ones developed from the Third Intermediate Period and so combined with our previous conclusions on faience and netting, we can tentatively place them within the Third Intermediate to Late Period, around 730-525 B.C.

Amulets meant *Mk-t* (protector) in the dynastic period,⁸⁰ and were created by amulet makers (*sau*) associated with the magical arts.⁸¹ The Book of the Dead gives specific instructions upon the form, placement and materials used in creating amulets; the appearance of the amulet often



Book of the Dead on Amulets, after Teeter 2011, 74, 174.

related to its function.⁸² Earlier 'amulets' were simple smoothed pebbles chosen for protection based on their size and colouring.⁸³ Significantly, this explains the use of faience in our amulets; Egyptians referred to faience as *thnt*, meaning 'shining'.⁸⁴ Its appearance held magical importance to the funerary sphere⁸⁵ as it was thought to provide renewal due to its affecting presence.⁸⁶ This, along with their shape, would help amulets to protect the deceased. The Sons of Horus and *djed* were placed on the mummy before being given power by The Book of the Coming Forth by Day.⁸⁷ The Sons of Horus would reside with the glazed

amulets on the outer layer, around the stomach, with the *djed* pillars just below⁸⁸ where each would protect a specific part of the body, though the placement would not always be perfect.⁸⁹ Variations would occur and the

⁷³ Andrews 1994: 45

⁷⁴ Andrews 1994: 45

⁷⁵ Andrews 1994: 45

⁷⁶ Taylor 2001: 72

⁷⁷ Taylor 2001: 72

⁷⁸ Taylor 2001: 72

⁷⁹ Andrews 1994: 46

⁸⁰ Budge 1930: 133

⁸¹ Teeter 2011: 170

⁸² Teeter 2011: 170

⁸³ Andrews 1994: 9

⁸⁴ Shaw et al. 2009: 178

⁸⁵ Shaw et al. 2009: 185; Schlik-Nolte 2012: 100

⁸⁶ Meskell 2005: 52

⁸⁷ El Mahdy 1989: 150

⁸⁸ El Mahdy 1989: 151

⁸⁹ El Mahdy 1989: 150

wealth of the family depended on the amount of amulets.⁹⁰

During the New Kingdom, in funerary ritual the *djed* pillar was dipped in water seeped with ankh flowers before being laid upon the neck of the deceased.⁹¹ It gave them the power to reconstitute their body and become the perfect spirit in the afterlife.⁹² Furthermore, the Egyptians believed they were the successors of Horus and so the Sons of Horus would be present, even when there were few amulets.⁹³ The basic Qebhsenuf compared to our *djed* and Duamutef reflects an idea from the New Kingdom beyond, that death led to equality in the afterlife; Qebhsenuf may be of cruder quality in comparison to the others but this did not diminish its effectiveness.⁹⁴ Despite your class, including the Sons of Horus in your burial was becoming significantly important⁹⁵ seen in the abundance of Sons amulets and the New Kingdom's 'Nine Friends'; they represented the Followers and the Sons of Horus in the funeral.⁹⁶ From this examination of the funerary sphere we can ascertain the importance of our amulets to anyone embarking upon death. The *djed* gave strength and the Sons of Horus protected four vital components of survival after death and so were significant to anyone of any class.⁹⁷ The Pyramid Texts show the Sons of Horus protecting Osiris from the followers of Seth and from New Kingdom onwards they are part of the seven star gods who help Anubis to do one thing; stop the fate of Osiris from being repeated again.⁹⁸ We can conclude they were vital to comforting the family of the deceased that their dead would find its way to the afterlife safely, protected by the amulets we hold now.



⁹⁰ El Mahdy 1989: 151

⁹¹ Budge 1979: 47

⁹² Budge 1979: 47

⁹³ El Mahdy 1989: 154-5

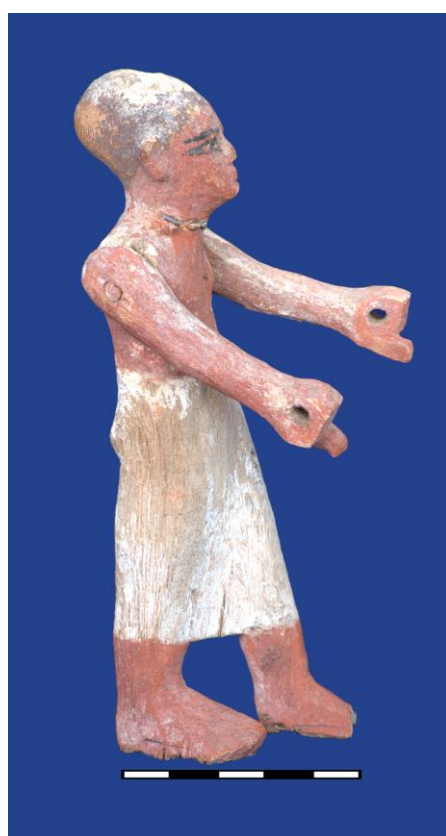
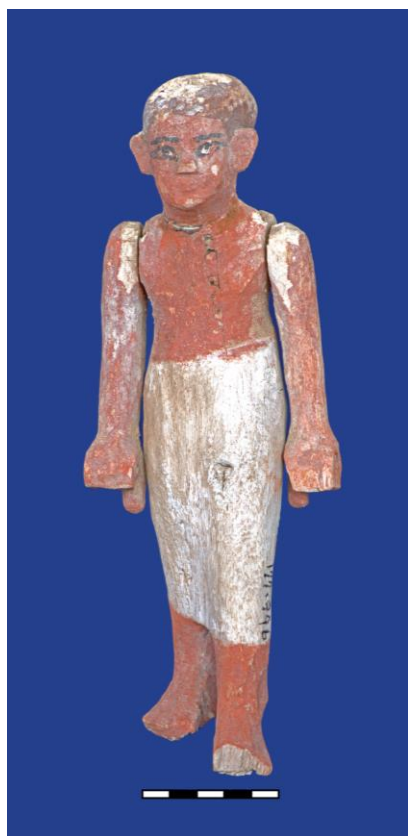
⁹⁴ Teeter 2011: 121

⁹⁵ Teeter 2011: 138

⁹⁶ Teeter 2011: 138

⁹⁷ Pinch 2002: 204

⁹⁸ Pinch 2002: 204



Wooden model figurine

Cyfarthfa Castle, Merthyr Tydfil 177.996

Object type: wooden figurine, part of a model scene

Material: (sycamore) wood, plastered and painted

Period: Middle Kingdom

Provenance: unknown

Dimensions: •Height: 15.2cm, Width from hand to hand: 5.6cm, Width of head: 3cm., Length of head: 3.9cm, •Length of arms: 6.7cm, Length of back foot: 2.3cm, Length of front foot: 3cm

Object analysis by **Bobbie Carter**

This statuette was once part of a model scene. Unfortunately the original location in which this object was found is unknown, not only making this particular piece harder to date but also making the damage to the object more problematic. For instance, the damage could either have occurred naturally over time or it could have been due to its relocation from Egypt to Wales. The main features of the figure that have received the most damage are the head and feet; the back foot is missing most of its form, as is the front foot, while the damage to the head makes it

difficult to identify how elongated the cranium was intended to be. There is also some minor damage to the arms but unlike the affects to the head and feet, I believe this may mainly be due to natural causes as the deterioration looks more like cracks and wear due to age and possibly the type of wood it has been made from. According to Robins (2001:13) there were three common types of wood that the Egyptians either imported or grew and used in the making of boats, life sized statues and figurines: Sycamore, Acacia and Tamarisk. Unfortunately, it is rather difficult to distinguish these woods from one another but I believe it may be made from either Sycamore due to the fact that many artefacts that are similar to this statuette are made from this specific type of wood, or Acacia; because of its colouring, grain and multiple functions such as dyeing ink, producing perfume and adhesive properties (<http://www.2020site.org/trees/acacia.html>).

The statuettes overall appearance is quite simplistic; its body parts have been painted red and no real detail has gone into any bodily details such as the chest or arms. Although still very simplistic, the most amount of detail can be seen on the face, where the eyes have been given the most attention with quite a heavy black colour and the hair is, I believe, been made to intentionally appear very short. The lack of detail on the chest, the red coloured body parts and the cropped hair line all suggest that this statuette is male (Baines, 1985: 282-297).



Figure 1: Close-up of statuettes face and neck.

Photo taken by B. Carter 2016.

The shape of this statuette is quite bulky looking, for example the arms and legs are rather wide in comparison to the body and the hands have been given little attention and actually look rather square; with no detail to the knuckles or fingers other than the thumb. The hands do, however, have holes in them suggesting that this statuette may have been holding something or 'engaging' in an activity such as manual labour.

What is particularly interesting about this wooden model is its artistic style; the dress and body shape is similar to models from the Early Middle Kingdom and Second Intermediate Period. With its rather bulky body, wide set

hands and feet, and white painted tunic. However, when inspecting the head and feet they are quite elongated compared to the rest of the body which could suggest an artistic style reminiscent of the Amarna Period.

Another interesting feature on this object is the black line/ imprint that can be seen on the front of the neck. This feature can be interpreted in a number of ways, for instance it could possibly be a depiction of personal adornment due to the fact that it looks like black paint that has been deliberately painted on to create a necklace. It may also be that the line that runs the front of the neck is a possible sign of either minor damage e.g. the wood around the neck may have started to crack and wear away causing the line to appear on the front of the neck, or major damage: the head may in fact have been separated from the body at one point, has been reattached and the mark from this painted over to hide the damage.

Another very small feature, that could be very easily missed, is the peg on the base of the back (right) foot. This wooden peg would have attached the model to a base / stand or as part of a larger model scene. The stance that this statuette is designed in, with one foot in front of the other could represent movement or activity of some kind. The statuette of the steward Senbi (Figure 3, Middle Kingdom) is in the same pose. He has been designed to look as if he is walking, attached to a base with a wooden peg. Both of these statuettes also have moveable arms and this is an attribute that not many of these statuettes have. The overall appearance of Senbi is



far nicer and it has much more detail compared to the statuette being displayed by Cyfarthfa Castle Museum. There

has been far more attention paid to the detailing of the chest, stomach and hands although the hands are in a very similar shape to the statuette from Cyfarthfa Castle Museum.

Figure 3. Statuette of the steward Senbi.

Source:

<http://www.metmuseum.org/art/collection/search/545477?ft=statue+of+steward+sennbi&pg=1&rpp=20&pos=3>

For instance the thumbs are quite prominent on both of the figures and they both have similar shaped hands despite the Senbi model (Figure 3) having more detail.

Although the funerary figurine of Senbi is a good comparison and has similar features, I believe that the statuette currently being researched may have been part of a more active model scene such as ploughing or brewing. I have chosen to compare the statuette with the ploughing scene (Figure 5) for a number of reasons: firstly, the fact that wooden statuettes and wooden model scenes in the Middle Kingdom and Second Intermediate Period were incredibly popular in tombs and burials of both the elite and the lower classes (Grajetzki, 2009: 39; Teeter, 2007). In terms of the



Figure 2: Fragment of a peg on the bottom of the right foot. © B. Carter

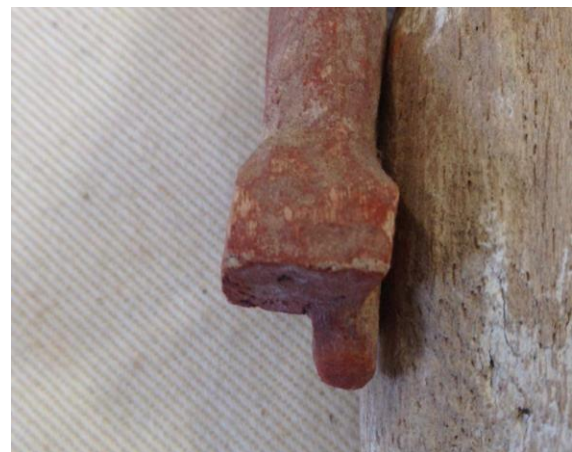


Figure 4: Hand of Statuette © B. Cartee

elite, the majority of the wooden statuettes found in their tombs, mainly from Giza and Saqqara, were representations of their servants, slaves and estates and were used as substitutes in the afterlife (Taylor, 2001:100). Secondly, the majority of the wooden scenes and statuettes found mainly represented manual work and labour e.g. ploughing, brewing and brick laying and the statuette examined in this catalogue could quite possibly be from one of these scenes. Another reason Figure 5 has been compared with the statuette is due to the design of the hands. For instance in Figure 5, the male figure's hands are shaped very similarly to the statuette and it is one of the only models I have seen through my research whose hands are angled like the statuettes (Figure 4). However, the model's (Figure 5) posture and body language differ quite greatly to that of the statuette in discussion. The male depicted in figure 5 is slightly hunched, lacks feet and is a different colour in comparison. Through my research it has become apparent that the body language of a wooden statuette e.g. a slightly hunched back, bent arms etc. display and represent physical labour rather than just slight activity such as walking.



Figure 5: Ploughing Model. Middle Kingdom

Source:

http://www.britishmuseum.org/explore/highlights/highlight_image.aspx?image=ps317424.jpg&retpage=15672

Another model scene that was examined that is now held in Cairo Museum and can be compared to the statuette is of a laundry scene (Figure 6). According to Hall (2001:

48) only males took jobs in laundrettes and it was considered quite a low ranking position and



Figure 6.

Model Laundrette (Cairo Museum. JE 46765)

Source: Tooley, A.M.J. *Egyptian Models and Scenes*. 2008.

job. The reason this scene is comparable is due to the two figures on the left hand side of figure 6 because their appearance is remarkably similar to the statuette in discussion. For example, their legs and arms, like the statuette, are very wide compared to their bodies and from what one can make out from the picture their feet are relatively long as well. However, it is mainly due to the design of their arms, hands and posture that I have chosen to compare this scene to the statuette in question. The arms of the two models in figure 6 are incredibly straight and from what I can see from the incredibly old

photo is that they lack definition and were not designed in a way to convey work that consists of brewing, baking etc. In terms of their hands, they look very similar to the statuettes hands in Figure 4 (holes through the centre): positioned by their sides with thumbs to the side rather than behind the hand. The pose of these models and the statuette are also very similar as they are all quite straight backed, with one foot forward.

In conclusion, this wooden statuette could have many purposes however, I believe that although the location in which it was found is unknown it may be safe to assume that it was found in a tomb, or burial site possibly in Saqqara. Due to its artistic style and its similarities with the Senbi model (Figure 3) I believe it may have actually been a rough interpretation of a deceased person, possibly of lower class, rather than a substitute servant for the afterlife. This is mainly due to its posture and moveable arms. However, the possibilities for this statuette are numerous but I hope to have delivered a thoughtful discussion of 'George' the statuette.



Fragment of an Offering Stand

Cyfarthfa Castle, Merthyr Tydfil 320.004

Object type: Statue (stelophor)

Material: Pottery: Reddish/brown colour 'Nile silt' clay

Period: Middle Kingdom, 12th Dynasty?

Provenance: unknown (Egypt); label states Omdurman (Khartoum), Tomb of the Mahdi

Condition: broken (both ends snapped off)

Dimensions: Diameter: 7.4cm, Height of longest side: 15cm, Height of shortest side: 8.5cm, Base: 5.5cm

Object analysis by **Lauren Redman**

The offering stand from the Cyfarthfa Castle Museum was a part of Major Harry Hartley Southey's collection, which was charitably donated by his family after his death. Major Southey had acquired his collection after befriending a curator of an Egyptian museum in Cairo, who aided him in collecting treasures from the tombs. Following Szpakowska (2008: 133) we could argue, that the offering stand originally came from a tomb at Lahun, as multiple offering stands were found at the settlement of Lahun and appear to be unique to that area, along with other objects that are used within the funerary sphere by the ancient Egyptians. In addition, as the majority of the finds from Lahun that are mentioned in Szpakowska (2008:133) are from the Middle Kingdom, it is conceivable that this offering stand is also from the Middle Kingdom.

Arguably from around the beginning of the Middle Kingdom such as the 12th Dynasty as the material used for the stand is not as prestigious and extravagant as later offering stands and models from the periods that follow. As well as the classification of the clay being of a poorer quality and more easily accessible.

The offering stand is a ceramic stand, the material which it is most likely to be made of is the 'Nile silt' clay which is a grainy consistency and also a poorer quality of clay therefore making it more easily accessible to the ancient Egyptians (Bourriau and Nicholson 2000:121). Furthermore, when it is fired it turns a reddish/brown colour, making this type of clay easily identifiable for Egyptologists and archaeologists. The offering stand is now an incomplete stand, as parts have broken away however, from the remaining piece it can be assumed the stand was a hyperboloid shaped object (Wodzinska 2010: 5) it cannot be said whether the stand was found broken *in situ* or if it has broken over the years since it was found, however it is most plausible that there was some minor damage prior to the offering stand being found and due to poor preservation it has been damaged more during movement.

Along the edges of the offering stand are tension marks and indicators, this contributes to the fact that the stand is breaking up over time. A number of reasons could be the cause of this, such as poor quality material and a low quality of making this stand, or damage to the offering stand during movement.

Despite the object being incomplete, on the remaining piece it can be seen that there was a design on the top of the offering stand comprising of lines and a downward pointing triangular pattern. In addition, the offering stand was painted red and polished, although

the paint and polish from the top of the offering stand have worn away over time, but the residual finish is smooth and even to touch, indicating it could have been handmade.

Additionally, another indicator of this object being hand crafted is the inside of the object where there are inconsistencies in the thickness on the inside are suggestive that it was not a wheel made piece. Thirdly, from this it can be deduced that this offering stand was likely an object for specific rituals involving offerings but it was most likely not an object from the elite as its atypical of lower social classifications, it could also be symbolic due to the small size of the offering stand, as within the archaeological record there is an abundance of symbolic and impractical objects regarding the ancient Egyptian funerary sphere (Grajetzki 2003: 19). Furthermore, from other examples of the offering stands we can see that it would hold an offering bowl on the top, like this example from the Cyfarthfa Castle Museum. Due to the small size of these objects it could be assumed they were from the same tomb, however, the dating of these two objects does not coincide and as well as the size of this offering bowl being too small to be place on this offering stand. But it does show that there were several symbolic offering stands being used in the funerary sphere for the ancient Egyptians.



Fig. 1. *Offering Bowl from the Cyfarthfa Castle Museum 308.004.*
Photo taken by L Redman 2015.

The ancient Egyptian culture primarily focused on the religious beliefs and rituals, including the



Fig. 2. *Offering Stand of Irukaptah with Bowl from the Brooklyn Museum 37.18Ea-b.*

characteristic rituals within the funerary sphere such as the preparation for the afterlife and the offerings that went along with this (Brewer and Teeter 2007: 166). The human soul is comprised of different entities and the life energy connected to the body of the deceased is the 'Ka' (Brewer and Teeter 2007: 166). When the deceased is placed in the tomb, the familial descendants are expected to honour the deceased with offerings to take into the afterlife in order for the 'Ka' to survive, as the 'Ka' required sustenance to take with it to the afterlife and was dependant on those that lived in the realm of the living for the provisions needed in the realm of the dead (Taylor 2001: 95). Sustaining the living energy of the 'Ka' was fundamentally important within the funerary sphere and this explains why offerings were a large part of the funerary rituals.

However, the provisions for the afterlife were not necessarily real foodstuffs and drinks but symbolically charged objects relating to the offerings for the 'Ka' (Taylor 2001: 92).

Although, another function for the offering stands may have been to hold incense (Szpakowska 2008: 136) as there is one example of an offering stand/lamp currently held in the Petrie Museum that has residue of dark substance that has not been analysed, therefore it could be incense or some kind of foodstuffs. *Fig. 2* is another example of an offering stand which dates to the Old Kingdom, particularly the 5th Dynasty, there are notable differences between these two offering stands. Firstly, the offering stand of Irukaptah was inscribed to him on the front of the stand and on the inside of the bowl (Brooklyn Museum: 2007), this indicates the personalisation of objects within the funerary sphere and that this offering stand was for someone of a higher social standing than the object from the Cyfarthfa Castle Museum. In addition, the inscription on the stand is an inscribed practice linking the deceased to the object, a cultural transmission from the land of the living to the afterlife. The description of the Irukaptah offering stand also includes in the description that this offering stand was for food offerings to made to him (Brooklyn Museum: 2007), but this offering stand is considerably larger in size meaning the bowl placed



Fig. 3. *Bronze Offering Stand and Cup from the University of Leipzig Museum 1550-1292v.*

on top could hold more in terms of foodstuffs. Allowing the conclusion to be made that this offering stand was more for symbolic use rather than practical use for food offerings, although it may have held incense instead. But as the bowl for this stand is not present it is impossible to say for certain as there is no residue to test for.

Offering stands were viewed as highly visual and still functional markers within the tombs and funerary sphere (Szpakowska 2008: 135). *Fig. 3* is an offering stand and bowl/cup dating to the New Kingdom, the offering stand is a prime example that the ancient Egyptians needed for funerary rituals and practices to be extremely visual. This particular offering stand was most likely in the tomb of a member of the

elite or the higher social classes of the Egyptian society contemporary to the time. This example differs to the other two as the decorations and patterns are floral based, whereas the earliest example is simply inscribed with the deceased name. Our example from the Cyfarthfa Castle Museum has a repetitive pattern around the top of the stand but its more simplistic than this floral element on this stand. Suggesting that each period brought changes to the funerary beliefs and rituals as the offering stands began as symbolic vessels similar to the offering tables depicted in the Old Kingdom (Grajetzki 2003: 11) to provide foodstuffs to sustain the 'Ka' in the afterlife and within the tomb. Although, over time the offering stands became less functional and more symbolic and decorative as opposed to functional and practical which can be seen in the change of materials used and the decorative elements to the offering stands. This could also indicate a change in what was being offered for the deceased, whether the offerings were symbolic or actual the shift could have been from foodstuffs to incense to water or beer. Without the offering bowl used for the stand, there can be no conclusion on the function for this offering stand as any residual evidence in the offering bowl cannot be used or found. Lastly, another argument is that the offering stand is a symbolic object or a model vessel as they are described by Grajetzki (2003: 19), and that pottery as a medium was vital for enlightening beliefs in the afterlife as there were objects for daily use and the vessels that were models and therefore symbolic by nature. As models were cheaper to produce and less space consuming for the tomb emplacements, however, the models still appear within the tombs of high status, this may have been because symbolic objects within the tombs would not be appealing to the looters that were all over Egypt at the time (Grajetzki 2003:19). Although Grajetzki's theories are based on model vessels and objects from the Old Kingdom and in particular the fourth dynasty, these theories are still applicable to a later date as the elite may have wished to retain their affluence for more important daily uses rather than provisions for their ancestors.

Comment of the editor:

The label states that this object comes from the Tomb of the Mahdi in Omdurman (near modern Khartoum, Sudan). This catapults this object into the modern history of Egypt and Sudan. In 1884, Muḥammad Aḥmad, "the Mahdi", took his military headquarters in the village of Omdurman resulting in the Mahdist War: a British colonial war, which was fought between the Mahdist Sudanese (following their religious leader Muhammad Ahmad bin Abd Allah) and the forces of the Khedivate of Egypt and subsequent the forces of Britain, in which Muḥammad Aḥmad was successful. Following the defeat of the defenders of Khartoum in 1885, the Mahdi's successor, Khalifa Abdullahi ibn Muḥammad, made Omdurman his capital. The former village grew rapidly.



In September 1898 the British army of twenty thousand of well drilled men equipped with the latest arms under the command of General Herbert Horatio Kitchener invaded Sudan. In the Battle of Omdurman, the British army faced Sudanese defenders consisting of over 52,000 poorly armed desert tribesmen dervishes . In space of five hours the battle was over. The Sudanese defenders suffered over 93 percent casualty with at least 10,000 killed. By contrast there were fewer than four hundred casualties on the British side with forty eight British soldiers lost their life. Then, General Kitchener proceeded to order the destruction of the Mahdi's tomb and in Churchill's words "carried off the Mahdi's head in a kerosene can as a trophy". (Muller, J.W. 1991. War on the Nile: Winston Churchill and the Reconquest of the Sudan. In: Political Science Reviewer 20,1:257)

Kitchener restored Khartoum as the capital and, from 1899 until 1956 Sudan was jointly governed by Great Britain and Egypt. Although most of the city was destroyed in the battle, the Mahdi's tomb was restored and refurbished.

Objects, pieces and materials from the tomb became memorabilia, especially to British soldiers. This might have been the reason this object appealed to the collector, even it seems clear that it cannot come from the tomb.



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Figure 1: Initial sketch of artefact 1702.004. Drawn by author on 3rd March 2016.

Figure 2: An Eighteenth/ Nineteenth Dynasty human headed heart scarab from Nubia measuring in at 7cm. Accession no: 2439. Krauspe, R. (1977). *Das Ägyptische Museum der Universität Leipzig*. Ägyptisches Museum: Berlin. (pp. 95).

Figure 3: Cartouche rubbing from artefact 1702.004. Drawn by author on 3rd March 2016.

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Figure 8: Ramesses II cartouche (comparative to cartouche 'B'). [online] Available from: <http://digital.library.upenn.edu/women/edwards/nile/263b.gif> (Accessed 17th March 2016).

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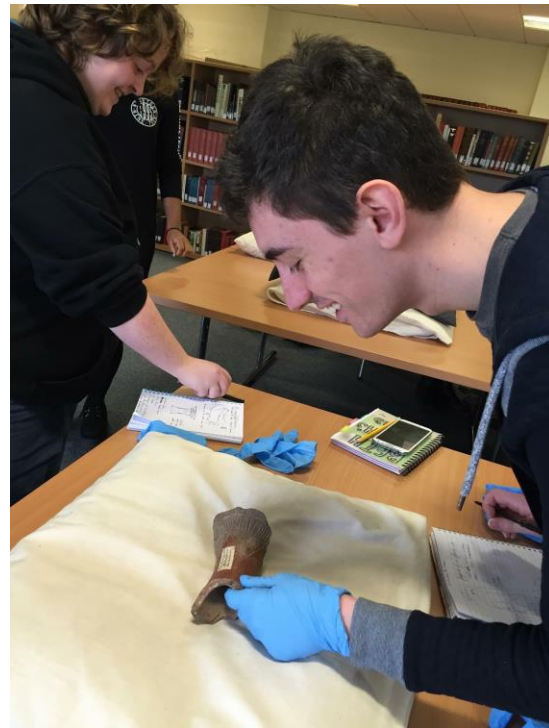
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