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UNIVERSITY OF WALES
Trinity Saint David



Catalogue for the Special Exhibition

Scarabs and Dragons

University of Wales Trinity Saint David

Lampeter Campus

Roderic Bowen Library and Archives

7 June 2012 –15 June 2012

**All objects on display by courtesy of
Cyfarthfa Castle Museum and Art Gallery**

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All catalogue object images © Stephen Thomas

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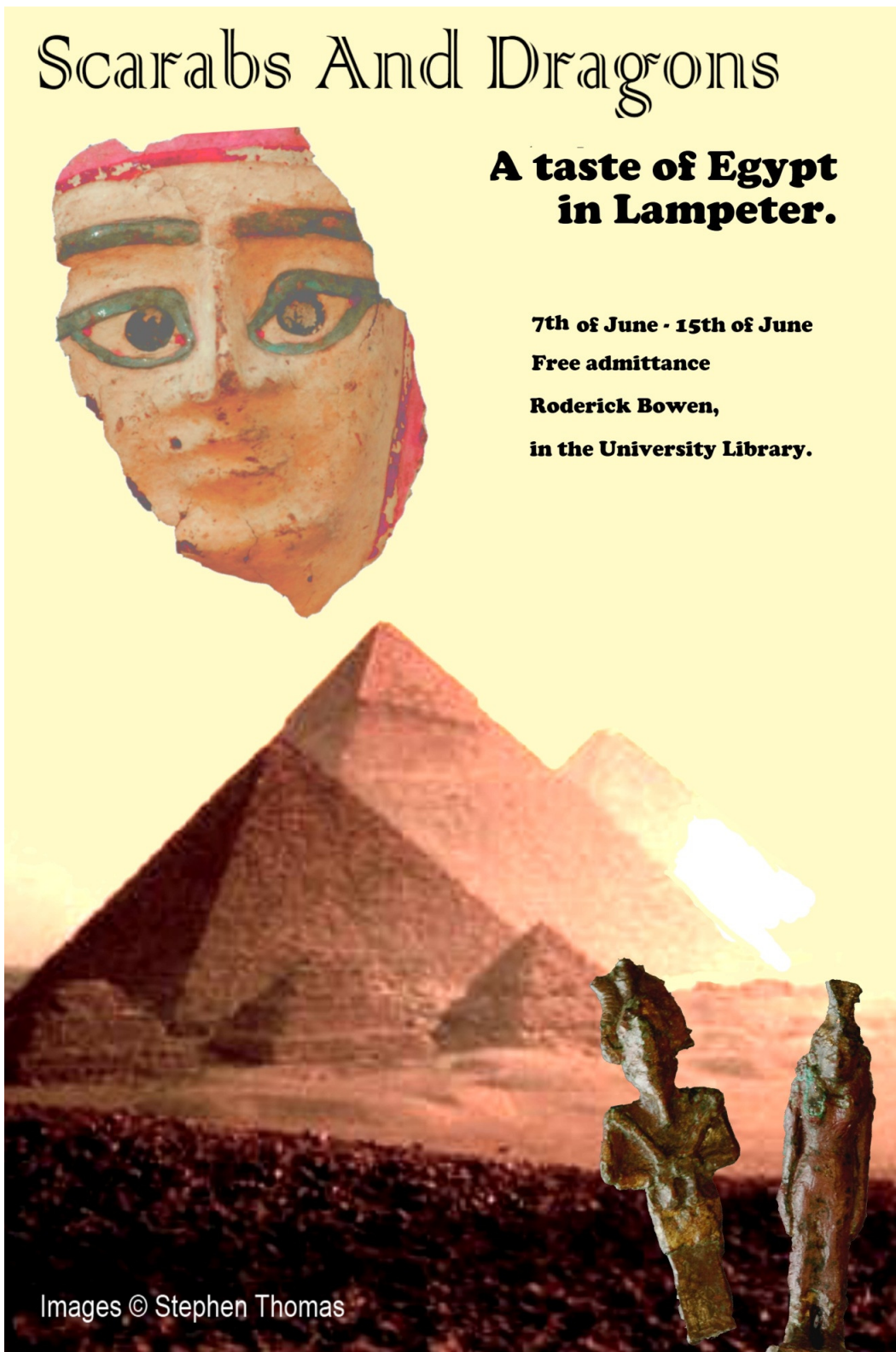
Scarabs And Dragons

**A taste of Egypt
in Lampeter.**

7th of June - 15th of June

Free admittance

**Roderick Bowen,
in the University Library.**



Images © Stephen Thomas

Poster © Daniel Fox



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Preface

This exhibition is the first result of collaboration between the University of Wales Trinity Saint David and Cyfarthfa Castle Museums and Art Gallery, Merthyr Tydfil.

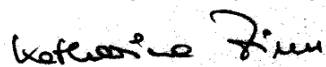
Last summer I became aware of the Egyptian cases in Cyfarthfa Castle and got in contact with the museum. Being invited to have a look on the artifacts in storage, I was amazed by the small but excellent collection, given to the museum by the family of the late Major Harry Hartley Southey. Major Southey's family owned the Merthyr Express newspaper. He pursued a military career in the Merthyr Tydfil's 'Companies of Territorial's' and the 5th Welch Regiment using his commitments to travel the Mediterranean and the Middle East and to collected Egyptian, Roman, Grecian, and Asian Objects. Befriended with the curator of the Egyptian Museum he was able to bring together this very interesting collection of ancient Egyptian objects and high leveled 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, five objects of Major Southey's collection could come on loan for the second semester of the academic year 2011/12. Centering on the topic burial and death, these artifacts were the basis of a module assessments of second 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 Lampeter Secondary School. Without you we would not be able to see the scarab and his companions in the land of the dragon.

We are very grateful to **Peter Hopkins**, Special Collection Advisor of the 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, 07/06/2012

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Roman Mummy mask

Cyfarthfa Castle, Merthyr Tydfil 331.004

Material: cartonnage (linen, plaster) painted

Object analysis by **Bridget Molloy**

After Egypt was incorporated into the Roman Empire and made into a province new funeral traditions began which not only adapted the old Egyptian traditions but also expanded on the Greek traditions, which evolved during the Ptolemaic rule of Egypt. Therefore we have a mixture of cultures seen in such artefacts as this cartonnage mask from the Roman period and other funeral objects such as mummy portraits.

This mask is a fine example of Roman culture in Egypt in the first to third centuries AD. A technique involving layering plaster and linen strips was used to mould an image of the deceased's face to be placed on the mummy ready for burial. Masks in the Egyptian style were still quite popular at the beginning of the Roman Period, however there was an increasing use of masks of thick stucco, also known as cartonnage masks. These were also often entirely

individualised for the deceased.¹ The term mask is often one used by scholars to describe a three dimensional, sculpted or moulded object made to cover the head and chest of a mummy.² Therefore, although we have what appears to be the majority of the mask we are actually missing most of it.

Cartonnage masks, such as this one, were used as headpieces for mummies encased in canvas, cartonnage, plaster and linen. The design and decoration follows Egyptian tradition, but there are signs of Greek influence, which became more apparent as the period progressed.³ The eyes of the masks were generally made of inlaid glass paste and the faces were painted with life like colours. Signs of wealth are seen in burials found with gilded masks which not only portrayed an elite status but also links to the Ancient Egyptian tradition which associated the colour gold to divinity and protection for the mummy.

The features on masks such as this portray the deceased as youthful and idealized with wide open eyes a straight nose and small lipped mouth, which in some cases portray the classic Hellenistic smile, which shows the Greek influences on Roman funerary art in this period. However some of the features are distinctly Egyptian such as the heavily outlined eyes and the straight, thick eyebrows. Although, because of fragmentation, we do not have the sides of the face we can speculate that the outlines of the eyes would have extended out towards the ears in the classical Egyptian style.

The importance of the mummy mask is highlighted by the decline in the use of detailed coffins. Elaborate examples of coffins are still found in the first century or first half of the second century AD, but no later than that. When they are used they are often just simple boxes. As the use of elaborate coffins declined the masks and shrouds became the vessels for the funeral art, which depicted classic Egyptian funerary scenes, deities and so forth. These were all a continuation of the Egyptian tradition of funeral texts and scenes that they represented on their coffins and also on the walls of their tombs to help their passing into the afterlife. Once again it is clear that masks like this one do not depict the deceased in a life like manner but in an idealized form marking the deceased's close association with an Egyptian deity, or as a participant in scenes of the Egyptian afterlife.

As the mask is fragmented and we only possess the face, we cannot speculate as to whether it covered only the head and shoulders or if it extended down to the torso like the masks found at Deir el-Bahir from the late second century AD.⁴ This also makes it difficult to deduce the gender of the deceased, however we can hypothesis that it is a woman as there is some remains of a painted headdress bordering the forehead in red paint. However without further evidence, for example other grave goods that could possibly be gender specific, we cannot say for sure whether it is a woman or not, although it is highly likely. If this mask was complete and it did indeed belong to a woman she may have been depicted with long curly hair, a version of the corkscrew hairstyles depicted on the goddesses Nut and Hathor.⁵ However in some masks we find a stronger Roman influence such as the masks found at Hawara whose hair styles were modelled on those preferred, at the time, by the Julio-Claudian family. These differences in styles show that although the Romans were interested in keeping the traditions of the Ancient Egyptians and incorporating them into their culture they still looked to their own traditions and social structure for influence in funeral art.

In conclusion, a mask like this one, made of plaster and linen is a great example of the representations of Greek, Roman and Egyptian cultures which were incorporated into the funeral traditions of the Roman ruling class in the first, second and third centuries AD. Although there are other examples such as funeral portraits and so on the mummy masks, which have been excavated, provide us with invaluable information about this time in Egyptian history. It also gives us a better view of the changing cultural identity of the native people and the foreign ruling people in Egypt at this time.



Divine / Ceremonial Beard

Cyfarthfa Castle, Merthyr Tydfil 1675.004

Material: wood, painted

Object analysis by **Diana Desouza**

Object 1675.004 is a ceremonial beard, which is hand carved from wood and decoratively painted, including the back. The beard is long, pointed and plaited and curls upwards at the end. This specific form is called a ceremonial divine beard, which is different from the royal beard with the straight only slightly curved end.

The extra block of wood at the top of the beard indicates that it was intended to be attached to a statue. The nodule is indicative of the method used to attach it to the statue; it could have been connected by a butt joint.⁶ Given that the beard is not attached, this could mean it has fallen

away from its original place on a statue as it is an extremity thus more likely to do so. However, the beard might be incomplete in its production and had not been placed on the statue. The intended statue could be either belongs to the cult of Osiris, an important god in ancient Egyptian funerary beliefs or the cult of a deceased pharaoh, celebrating and legitimising his kingship.

There is a possibility that this is a statue commemorating the cult of Osiris, this suggests it has to be dated from the 5th Dynasty onwards, as this is the time in which Osiris gained prominence in funerary beliefs.⁷ Osiris is depicted with a beard a part from iconography in later periods which helps refine the possible date of this piece from the 5th Dynasty to the New Kingdom. Nevertheless this beard might have been attached to any other god's statue.

The specific historical context in which the ceremonial beard is attributed to is difficult to place for this particular artefact as wooden sculptures exist throughout Egyptian history. However, during the First Intermediate Period, funerary statues were mainly made of wood.⁸ Osiris was prominent in both Upper Egypt and Lower Egypt, the former referring to Abydos and Ghirga, the latter, Central Delta Samannud,⁹ these places might have been where sculptures and other iconography of Osiris were produced. Osiris is usually depicted with the crook and flail; this can be seen as agricultural implements but also insignia of kingship. An interpretation of this could be that the two are actually intrinsically linked; this is because they are both important for the economy and revival of life with the harvest seasons.¹⁰ Osiris is synonymously represented as an agricultural god; coming from the use of green skin tone, as well as black occasionally for the silts that the Nile produces. The responsibility for everything growing was attributed later to him due to his general resurrection / rebirth symbolic. Equally to his death and rebirth, the flood brought the black Nile silt, everything died, but then the green lush vegetation broke through the black soil – again life beats death, out of dead material comes life. Additionally, the colour black could symbolise Osiris' chthonic role.

The beard is a divine attribute of god and a sign of power and is therefore attributes with mythological power, worn by gods, pharaohs and from the New Kingdom onwards also by righteous deceased ones. The pharaoh's status was seen as close to that of a god therefore the pharaoh was expected to wear a false beard which is the mark of the king. A false beard was worn rather than a real one because of the importance of cleanliness; furthermore, to be clean shaven was a sign of wealth and pureness, again a sign of closeness to divine forces.

The possible ownership for the beard and the statue it was supposed to be attached to, is problematic because the date is questionable. An earlier date is more likely because of the craftsmanship of the beard and the material used, even though wood is used throughout, an earlier date is more plausible. Considering that this sculpture could be attributed to between the 7th and 10th Dynasties, there are a number of pharaohs and gods this sculpture may have belonged to. Regardless of who owned this piece or whether it is Osiris iconography or not, its purpose is very likely to search in the funerary beliefs. The majority of art in ancient Egypt was created for religious reasons.

The beard could also be a part of a sculpture depicting the Ka of the deceased, which is the double. The Ka needs to be kept alive in the underworld so it needs sustenance which it received in the form of offerings¹¹.

The paint on the beard is superficially gold lines depicting plaits on black; this is plausible as they are typical colours of divinity. However, there was probably discolouration of the paint that causes new colours,¹² this could mean the beard was originally decorated in different colours. Considering it was painted at the back, it could have been elevated so people could see the underside of the beard; it was not attached to the neck of the statue. The possible protrusion of the beard signifies a higher probability that it was Osiris as his beard is usually portrayed as being raised. The size of the ceremonial beard which is approximately 12cms long is suggestive of the overall dimensions of the statue.

This ceremonial beard is a debatable in origin although could be dated to the First Intermediate Period. It is significant in its function and insight into the afterlife, the importance of memory and the power of scribing for the ancient Egyptians.





Bronze Statuettes of Osiris, Horus, Isis (mounted as a triad)

Cyfarthfa Castle, Merthyr Tydfil 1697.004, 1705.004, 1699.004,

Material: Bronze, previously gilded

Object analysis by **Karen Elliott**

These objects are a small group of bronze statuettes or figurines that represent three ancient Egyptian gods; Osiris, Isis and Horus, the Abydene Triad. Osiris stands on the left, Isis on the right and Horus sits in the middle. They are mounted on a black wooden plinth and were attached to the plinth with wax – Isis is still attached but Horus and Osiris have been detached (Fig. 6) most likely accidentally. We do not know the exact provenance but the label on the bottom of the plinth says Lower Egypt (Fig. 4). The actual statuettes date from the Late to Greco-Roman Period in Ancient Egypt which is approximately 700 BC to 300 AD.

The Modern History of the Objects

We know, from the label on the bottom of the plinth (Fig. 4) that these figurines did belong to the Egyptian Museum in Cairo. The set was probably sold to help finance excavations. We know from sources where they were re-found recently in Merthyr Tydfil in Wales by Katharina Zinn, that they were bought on the antiquities market by a soldier positioned in Egypt. When he died aged only 30 his possessions (including these figurines) were sent to his family in Wales who gave them to the museum in Merthyr Tydfil.

The figurines were probably originally separate but then placed together on this plinth, most likely in the early 20th century by this museum in Cairo. Other figurines of the



Figure 1: The Osiris figurine. Note the Atef crown and the flail and crook. (Scale in cm) (Elliott 2012)



Figure 3: The Horus figurine. (Scale in cm) (Elliott 2012)



Figure 2: The Isis figurine. Note the break where the sundisk would have been. (Scale in cm) (Elliott 2012)

same size and made of the same material have been found elsewhere depicting these same gods as a triad (Fig. 7-10), so putting them together might have seemed logical. However, they were probably just put together to sell for more money as complete triads were expected to be seen more valuable. The reasons for these not belonging together are firstly to be seen in the order they stand in. When this triad is normally depicted together, Osiris would be placed in the middle as you can see with the examples below (Fig. 7-10). Secondly, they are all different in quality and preservation, especially the Horus and Osiris figurines (Fig. 2 and 1). Thirdly, we have no way of knowing if they were found/excavated in close proximity of each other and if they were, the base is missing. And lastly, often with depictions of this triad Horus and Isis are connected to Osiris or are gesturing to him, as you can see with the examples below (Fig 7-10); in this triad they are not.



Figure 4: The label on the bottom of the black wooden plinth. (Scale in cm) (Elliott 2012)

The Figurines

The purpose of these figurines is expected to be in the sphere of personal piety as objects for protection, because they are small and portable. These could have been in everyday life or in a funerary context as amulets in the wrappings of the mummy or general grave goods – this depends on where they were found. It could also

be feasible that these objects were sold in temples as a type of pilgrimage souvenir. They would have also been expensive to buy because they are made of bronze and would have therefore been bought by at least a 'middle class' person. They would have been made using moulds that were used repeatedly to create many of these same figurines and this would account for Osiris being slightly lesser quality than the others - the mould was probably well used and was losing its detail.

The Osiris figurine measures 65mm tall, 24mm wide and 4mm deep which is quite flat and wide – this could be to do with using the figurine as an amulet in mummification wrappings. He also would have been taller and deeper if he had had feet originally – these may have been broken off. Isis is 63mm tall, 14.5mm wide and 8mm deep. Horus is 47mm tall 13mm wide and 5mm deep – smaller than the others. Usually in a triad set, all the figurines are the same size (See Fig. 7-10).



Figure 6: The entire object, without Osiris. He should stand in the hole to the left of Horus. (Scale in cm) (r Elliott 2012)



Figure 5: Horus close-up. Note the royal crown and quality/detail. (Elliott 2012)

We know that the left figurine is Osiris because of the Atef crown he is wearing which combines the white crown of Upper

Egypt with ostrich feathers (Fig. 1). He is also carrying a crook and flail, which again are associated with Osiris¹³ (Fig. 1), thought to represent justice and kingship. There are also remains of gold paint which was the skin colour of the gods.

We know the middle figurine is Horus because he has a side lock of hair that only Horus is depicted with as a sign of youth (Fig. 2). He is also wearing the white crown of Upper Egypt and the Red crown of Lower Egypt, which together make the royal crown of unified Egypt that some Pharaohs wore (Fig. 5) – Horus was the royal god and all Pharaohs are meant to be descended from him. Technically, to show that it is Horus you only need one of these two pieces of symbolism but during this period people often mixed



Figure 8: An example of a triad, note the same symbolism on Horus and the physical connection between the figurines. Made from bronze. (After Kelvingrove Museum)

and overlapped certain symbolisms.

The right figurine is most likely Isis. You can see where a sun disk would have sat on top of her head but has snapped off, which is commonly associated with Isis as seen on figures 7-9, but her dress has been painted red (Fig. 3) – Isis is usually shown in white. This could be the god Hathor, who is usually depicted in red and also has a sun disk (the two gods are often difficult to tell apart). But, during the Late Period onwards, the associations of certain pieces of symbolism for the gods were often confused or changed. The red dress was re-interpreted

for Isis and because these figurines are from this time we can assume that this is Isis.



Figure 70: An example of a triad, of similar quality to the Osiris figurine. Note the connection between the figurines here and Osiris being in the middle. Made from bronze and of similar date. (After MMA)

The Myth

These three Gods are actually a family; Osiris and Isis are twins and Horus is their son. The myth surrounding the three gods at a basic level is said to be based on actual events¹⁴ and was written down by Plutarch, a Greek writer.¹⁵ Osiris was born of Geb and Nut and became King of Egypt, teaching law, religion and skills to his people. He was murdered by his brother Seth (or Set) and cast into the Nile. Isis found his body parts and resurrected him. They then had a son, Horus who avenged his father and killed Seth.¹⁶ And so Osiris became the god of resurrection and re-birth, and Isis goddess of fertility and magic.



Figure 7: An example of a triad, of similar quality to the Horus figurine. Note Osiris is in the middle and that they are all a similar size. (After)



Figure 9: An example of a triad. Note Osiris being in the middle and the gesturing of Isis and Horus towards him. (After Blanchard 2004)



Heart Scarab

Cyfarthfa Castle, Merthyr Tydfil 1704.004

Size: Length = 4.5cm, Width = 3cm, Thickness = 2cm, Circumference (around the centre) = 11cm

Material: anorthosite gneiss

Object analysis by **Laura White**

The Scarab Beetle was associated both with the sun god and with the notion of rebirth; the association was derived from the living beetle itself. After observing some of the beetle's habits the Egyptians associated these dung beetles with resurrection. The adult beetle would lay its eggs inside a ball of dung which the beetle would propel before it, wrapping up the embedded eggs and providing the larvae with nourishment.

This ball of dung from which new life sprang apparently prompted the minds of the Egyptians to associate with the sun-disc that moves across the sky during the day and is reborn anew every

day. This is also identified with the symbolic meaning and embodiment of the new-born deity, Khepri, depicted repeatedly propelling the solar disc across the sky.¹⁷

This scarab is made from hard stone; this particular hard stone is called Gneiss found in the Eastern Desert. It is a smooth, polished piece of stone that has not been glazed as usual when hard stone was used. These stones were chosen for their durability, shine and colour. As these were the reasons to glaze scarabs, hard stone scarabs were unglazed.

The colours of the stone; green and black, represent rebirth in analogy to the black Nile silt left behind on the river banks after the inundation has gone back and the fresh green leaves coming out of this very fertile soil.

There is a drilling running through the scarab starting in middle of the head, where the mouth would be, through the central thorax and out of the scarab's abdomen.

This hole was possibly used to thread some kind of wire or chain through which would enable the scarab to be suspended around the neck of the mummy or fix it to the bandages.

Six lines of hieroglyphic inscription reside on the base of the scarab, spell 30B seems to be the likely incantation on the back of the heart scarab as this was the reason and purpose for the artefacts placement, why the wearer wore it: to prevent the heart betraying its owners misdeeds of life.¹⁸

Due to the precious material we can assume, that this scarab was possibly owned by a high ranking official. It is not lavish enough to have been made for a Pharaoh but as it is from the eastern desert, which is one of the only places gneiss was mined, meaning it must have been in some relation to a person who served that of a high status master, to have this type of stone protecting the heart.

The bottommost line of a heart scarab is often naming the owner. As I cannot discern a name on this particular heart scarab, further research into the hieroglyphs and depiction of what has actually been written upon the base is still needed. It is not uncommon for the space provided for the name of the eventual owner to be left empty.¹⁹

This object is due to its size and form to be seen as a heart scarab. According to Ikram,²⁰ the human heart was regarded as the most important part of a person's physical body, as this was believed where the spirit, soul, personality and essence of an individual resided. She defines them as a "[l]arge scarab placed over the mummy's heart, inscribed with a spell to prevent the organ bearing witness against its owner."²¹

As with the essence it would contain a record of its owner's behaviour and deeds in life, the heart is what the gods would examine in the judgement hall to determine whether its owner deserved eternal life.²² This organ which identifies an individual's 'essence' was weighed on a



scale against the feather of Maat. If the heart balanced with the feather then it meant the individual had led a good and just life. However if the heart were heavier, the person would forfeit their eternal life and the privilege of being reborn.²³

There are several similar artefacts pictured in the Fitzwilliam Museum Cambridge. As well as in the British Museum.

Fitzwilliam museum example (Fitzwilliam Museum, Date Unknown):

Translated title – Stone inscribed heart scarab

Description - Gabbro heart scarab, with traces of resin on the surface and inscribed with 6 lines of text.

Dimensions - length 0.05 m

Period - Third Intermediate period / Late Period



© The Fitzwilliam Museum, Cambridge. UK

Fig 3



© The Fitzwilliam Museum, Cambridge. UK

Fig 4

After viewing this scarab our object must definitely be classed alongside those as a 'heart scarab'. The physicality's are the same and this artefact fits into the funerary category as protector of the heart in the afterlife.

This heart scarab would have been placed in the middle of its owner's mummified chest, either during or after the process of wrapping the mummified corpse, so within the wrappings or upon the wrappings. Enabling the wearer to go on into the afterlife regardless of whether the life lived was a righteous and just one, the heart scarab would protect the deceased's heart divulging the misdeeds (if there were any) of the wearers life.



Headrest

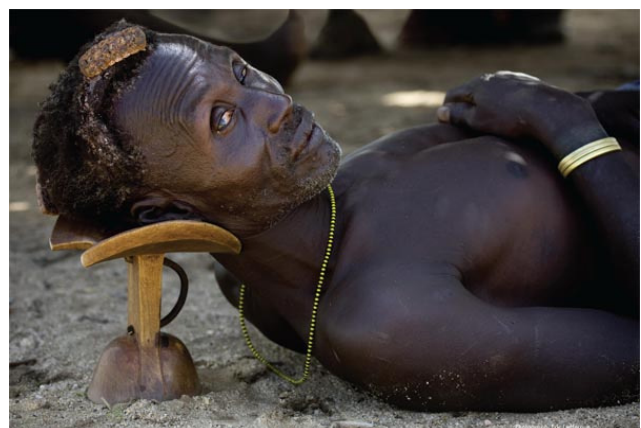
Cyfarthfa Castle, Merthyr Tydfil 331.004

Size: 12.5cm long, 19.5cm at its widest point

Material: wood, wrapped in linen

Object analysis by **Megan Seehra**

Headrests in Ancient Egypt first started to appear from the Old Kingdom (c. 2707BC – c. 2369BC), and were in use until the Ptolemaic Period (c. 323 – c. 30BC);²⁴ these headrests were used in the same way we use pillows today; to provide comfort and support for the head and neck. However, due to their hot climate, using a headrest allowed there to be a gap between a person's head and the ground or another surface (as demonstrated in picture 1), cooling down the person, as well as keeping the head away from insects on the ground.²⁵ In other cultures – such as the Tellem (Mali), Garamantes (Sahara) and the Dogons (Mali) – headrests were used to protect their headdresses (this can also be seen in picture 1: A man from the Karo people in Ethiopia using a headrest to protect his clay headdress – he also uses it as a seat)²⁶, and also to support their necks; this may also be the case in Ancient Egypt. We do



not know for sure whether the use of headrests in Ancient Egypt after the Ptolemaic Period increased or decreased – their change in their beliefs (i.e. the Afterlife) due to the Roman occupation meant that there were less headrests being preserved, as they were not being placed in tombs or graves anymore.²⁷

This particular headrest is approximately 12.5cm long, and is 19.5cm at its widest point – it is obvious that this headrest had a base of some sort (again, see below for more detail), therefore meaning that the headrest was made from at least 2 separate pieces – picture 2 shows a line around the ‘neck’ of the headrest, suggesting that this headrest was made in 3 pieces; however it is likely that this it is just a crack, and looks as though it has been fixed with a sort of glue. It is unknown what specifically this headrest is made from, although it is a local Egyptian wood.

This headrest is thought to have come from Cairo originally, where it was acquired by Major Harry Hartley Southey, a British army officer from Merthyr Tydfil who was based in Cairo in the 1910s. After he died, his collection was given to the newly founded Cyfarthfa Castle Museum in Merthyr Tydfil.

As stated above, this headrest is actually incomplete, as headrests usually have a base to stand upright. This would usually either be separate of the composite headrest (picture 2:)²⁸, or incorporated into the whole object (picture 3)²⁹, so that it did not appear separated.



In the case of our object, it is likely that the base is a separate piece; most likely is it very similar to the object in picture 2, as the hole in this headrest is representative of where the base would be attached and screwed in - this hole for the base to be attached for this headrest is shown in picture 4³⁰. As seen in picture 5,³¹ there is a hole at the bottom of the headrest, indicating that something was once attached to it – i.e. a base.



Although picture 2 shows a three piece headrest (instead of our assumed two piece object), it is almost identical in style and material to our headrest; so it is possible that this headrest is from the 6th Dynasty (Old Kingdom) as well, although this is just speculation. Another theory for the date of this headrest is that the main material used for headrests in the Middle and New Kingdom was wood;³² approximately dating this headrest to somewhere between 2,055 – 1,069 BC.



In Ancient Egypt, headrests were used first and foremost as a pillow in life and after death, although the cushion-type pillows we think of today were not used in Egypt until the later periods.³³ In death, headrests were 'used' in two ways; firstly, one way can be seen in picture 6 (picture above, headrest encircled)³⁴, where the deceased's head is being held up as it is being prepared for mummification. Also, headrests were sometimes made specifically for the deceased, to be placed in their tomb for the afterlife; picture 7³⁵ presents a headrest found in Tutankhamun's tomb. It is very elaborately decorated and made of ivory – very different to our object!



Our headrest also shows signs that a fabric (most likely cotton) was placed over it, obviously used to 'soften' the wooden headrest,³⁶ as one assumes it would not be that comfortable just resting one's head on the hard wood – these signs left on the headrest can be seen in pictures 8 and 9, with an actual piece of the fabric left on the headrest (picture 9)³⁷.



We know for a fact that this headrest would not have been used for funerary purposes as it is not inscribed headrests that would be in the tomb, or actually used to prop the deceased's head up would be covered in spells from the Book of the Dead.

Therefore, we can conclude that this is a wooden headrest, made from a local Egyptian wood, was used as a headrest in daily life (and not only in death), had some sort of material (e.g. cotton) over it to cushion a person's head, and dates possibly from Middle Kingdom to New Kingdom.

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Scarab

British Museum. 2012. *Heart Scarab* Found at

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British Museum. Date Unknown . *Green porphyry heart-scarab* Found at

http://www.britishmuseum.org/research/search_the_collection_database/search_object_details.aspx?objectId=110819&partid=1&searchText=heart+scarab&fromADBC=ad&toADBC=ad&numpages=10&orig=%2Fresearch%2Fsearch_the_collection_database.aspx¤tPage=2.

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Images:

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² Riggs, 2005

³ Corbelli, 2006

⁴ Riggs, 2000

⁵ Riggs, 2000

⁶ Nicholson, 2000: 359

⁷ Hart, 1986:151

⁸ Taylor, 2001: 167

⁹ Wilkinson, 2003: 86

¹⁰ Hart, 1986:158

¹¹ Taylor, 2001:19

¹² Nicholson, 2000:104

¹³ Taylor 2001: 27

¹⁴ Silverman 1991: 44

¹⁵ Budge 1904: 124; Taylor 2001: 27

¹⁶ Budge 1904: 124-128; Silverman 1991: 44

¹⁷ Ikram, 2003

¹⁸ Taylor, 2010: 44

¹⁹ Taylor, 2010: 44

²⁰ Ikram, 2003: 24

²¹ Ikram, 2003: 204

²² Taylor, 2001:205

²³ Ikram, 2003: 24

²⁴ University of Cambridge(a), n.d.

²⁵ Capel *et al*, 1996

²⁶ after The Fitzwilliam Museum n.d.

²⁷ University of Cambridge(c), n.d.

²⁸ a complete wooden composite headrest from Faiyum in Egypt, possibly from the 6th Dynasty, BM 55726

²⁹ a complete wooden headrest from Sudan, from the Kerma Classique period, c. 1750-1550 BC, BM 55437

³⁰ A view of the whole headrest from one side – paying particular attention to the holes at the bottom of the headrest, own photograph 2012.

³¹ A close-up of the hole in the bottom of the headrest, indicating that this would be attached to something, indefinitely a base of sorts, own photograph 2012

³² University of Cambridge(b), n.d.

³³ Bunson, 2002:162

³⁴ Scenes of mummification painted on the coffin of the priest Djedbastiuefankh from el-Hiba – in the top right hand corner the body can be seen lying on a lion-shaped table with a head rest supporting the head, c. 600-300 BC, after Taylor 2001, ill. 20.

³⁵ An elaborately decorated ivory headrest, featuring Shu, god of the atmosphere, and two lions representing the eastern and western horizons. This is the headrest found in Tutankhamun's tomb, one object of many, after Partridge 2011.

³⁶ Bunson, 2002:162

³⁷ Two images of the headrest in question; both show imprints of the fabric used to make it more comfortable to rest ones head on this headrest – in the case of the right picture, it seems there is some of the actual fabric left on the object, own photographs 2012.



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