



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



Catalogue for the Special Exhibition

Beyond the Tomb

Ancient Egyptian artefacts from Cyfarthfa Castle Museum, Merthyr Tydfil

University of Wales Trinity Saint David

Lampeter Campus

Roderic Bowen Library and Archives

30 May 2019 – 07 June 2019

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

Curator: Katharina Zinn

With contributions by Shannon Farnon, Hawys Jones, Mandiza Landsmeer, Angharad Mason,
Abigail McKee, Jessica Plunkett, Patrick Sweeney and Georgie Whittock



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ANCIENT EGYPT COMES TO LAMPETER

INCLUDING THE MUSEUM OF LIES



BEYOND THE TOMB

ANCIENT EGYPTIAN ARTEFACTS FROM
CYFARTHFA CASTLE MUSEUM,
MERTHYR TYDFIL

ENTRY FREE

WHERE

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

WHEN

30th May—7th June 2019
Open Mon-Fri 1- 4pm



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

EVENTS:

THU 30TH MAY 2018 @ 4PM – ALL
WELCOME, ENTRY FREE— PUBLIC
OPENING -

- ◇ PRESENTATIONS GIVEN BY THE INVOLVED STUDENTS
- ◇ **MUSEUM OF LIES:**
 - ◇ POEM READING—SAMANTHA WYNNE -RHYDDERCH
 - ◇ PHOTO EXHIBITION—GETHIN BEVAN, MADDIE SMITH, FRIEDERIKE ZINN
- ◇ RECEPTION

WED, 05TH MAY

WORKSHOP DAY WITH YSGOL BRO PEDR
ANCIENT EGYPTIAN AFTERLIFE
BELIEFS

THU, 06TH MAY, 4PM

PUBLIC TALK (DR. KATHARINA ZINN) –
ALL WELCOME, ENTRY FREE
GETTING DRUNK IN YOUR TOMB?
THE WINE JAR CCM 326.004



**DAW'R HEN AIFFT I LANBEDR
PONT STEFFAN**

GAN GYNNWYS Y AMGUEDDFA O GELWYDDAU



Y TU HWNT I'R BEDD ATEBYDDION EFFEITHIOL HANFODOL GAN AMGUEDDFA CASTEFA CYFARTHFA, MERTHYR TUDFUL

MYNEDIAD AM DDIM

LLE

**Lyfrgell ac Archifau Roderic
Bowen, Prifysgol Cymru
Y Drindod Dewi Sant**

PRYD

**30 Mai—7 Mehefin 2019
Agored Llun-Gwener 1- 4pm**



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

EVENTS:

**THU 30TH MAY 2018 @ 4PM – ALL
WELCOME, ENTRY FREE— PUBLIC
OPENING -**

- ◊ PRESENTATIONS GIVEN BY THE INVOLVED STUDENTS
- ◊ **MUSEUM OF LIES:**
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- ◊ RECEPTION

WED, 05TH MAY

**WORKSHOP DAY WITH YSGOL BRO PEDR
ANCIENT EGYPTIAN AFTERLIFE
BELIEFS**

THU, 06TH MAY (ARTS1) 4PM

**PUBLIC TALK (DR. KATHARINA ZINN) –
ALL WELCOME, ENTRY FREE
GETTING DRUNK IN YOUR TOMB?
THE WINE JAR CCM 326.004**



Preface

This exhibition is the sixth in 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 objects 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 who was able to bring together a 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. Centring on the topic of *burial* and *death*, these artefacts form the basis of 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. I asked the students not only to write catalogue entries, but to create presentations, posters and scrap books. For the vernissage, I asked Shannon Farnon (ushebt) to talk about the research on her object. Posters are



presented by Ben Andrews and Jessica Plunkett (frog), Patrick Sweeney and Flavia Stevens (ushebt), Georgie Whittock, Hawys Jones and Joseph Mann (relief), Broyan Dymond (jar) as well as Melisa Pak and Rebecca Carlton (canopic jar lid). All scrap books are so marvellous that they all feature in the exhibition. Take your time and have a look at them. Before we started with the module, I asked the students to craft what they would like to take with them into the afterlife using clay. The outcome of this workshop is showcased as well.

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 continuing our included *Museum of Lies* sub-project, this year with poetry and (alienated) photography. For the first time, we included a poetry reading. Poet **Samantha Wynne-Rhydderch** was so inspired by our inscribed wall relief and especially the hare on it that she contributed her poem “Souvenir” which she will read at the vernissage.



Many thanks as well goes to our story-tellers via photographic and artistic means: Gethin Bevan, Madeleine Smith and Friederike Zinn. I had fun with you at our photography workshop in April.



I am very grateful to **Nicky Hammond** and **Ruth Gooding**, Roderic Bowen Library and Archive, who gave our objects and the exhibition a home in Lampeter and put up with our very lively discussions around the objects. Thank you also for your donations in kind – without you, there would be no posters in the place where they should be.

Katharina Zinn

Katharina Zinn
Lampeter, 30/05/2019



Figure 1: Canopic Jar Head, front view. CCM 184.004, © 2019, UWTSD.



Figure 2: Canopic Jar Head rear view, detailing crack and erosion. CCM 184.004, © 2019,



Figure 3: Canopic Jar Head, side view. CCM 184.004, © Angharad Mason 2019, UWTSD.

Canopic Jar Lid

Cyfarthfa Castle, Merthyr Tydfil – CCM 184.004

Object type: Funerary Object

Material: Clay/Pottery

Period: Pharaonic?

Provenance: Egypt?

Dimensions: (Approximately)

Width – 10.3 cm

Height – 11 cm

Object analysis by **Angharad Mason**

Description

Used in the funerary ritual of mummification in Ancient Egypt, this particular object is referred to as a 'Canopic' jar lid, made on behalf of a deceased person in order to house the soft internal organs removed during the process of mummification. Most commonly, the soft internal organs (stomach, liver, lungs and intestines) were removed from the deceased through an incision on the left side of the abdomen, usually with a ritual stone knife.¹ The body was then dried out with natron, a natural salt found in the Egyptian

¹ Brewer (2007): pp. 168.

desert, as a means to reduce the deterioration process and therefore artificially preserving the deceased body.²

This particular Canopic jar head depicts a human face with a dome shaped headdress. It is very symmetrical in appearance except for the ears, of which one is slightly larger than the other. In addition to this, the setting of the ears appear to be fairly high and not consistent with the natural alignments of a real human face, where the ears sit more or less on the same horizontal line as the eyes. The face is rather round in shape and the chin is extended with a beard, and although most Egyptian men were clean shaven, from numerous wall paintings found in tombs and ancient Egyptian structures it can be seen that pharaohs, even the female ones, wore fake beards.³ There are no further decoration or additions to the Canopic head, and the headdress itself is not adorned with a crown or 'uraeus', an Ancient Egyptian upright cobra found upon a Pharaoh's crown,⁴ suggesting that this particular jar lid is not a royal representation; however this is not conclusive.

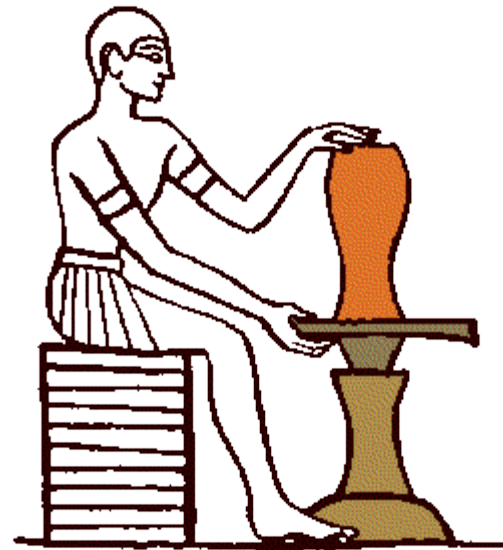


Figure 4: Example of a kick wheel

Although well preserved and presented, there is general deterioration to several parts of the jar lid, but this could be due to numerous possibilities, such as mishandling, time, poor preservation, accidental damage, etc. The most significant damage centres on the nose and the front left hand side of the lower headdress, as well as a long crack/split to the back of the headdress on the upper right hand side (see Figure 3). There also appears to be some 'shaved' areas to the back of the head where the layers of the clay have become visible.

Vessels and containers were made by hand or with a tool, modelling the clay into the preferred shape.⁵ There were various methods in which the clay could be shaped, such as coiling, moulds or on a turning wheel.⁶ Coiling refers to the method of rolling out a long length of clay and coiling it around the base of the vessel in order to shape it. Pottery made by hand was present in the Predynastic Period (c. 3100 BC – 2950 BC), however the use of a turntable became the more common way to shape vessels and containers in later periods.⁷ The turning wheel was rotated by hand, which meant only one hand was free to work the clay, however later developments in the Late Period (c.

² Brewer (2007): pp. 168.

³ Penn Museum (2019).

⁴ Penn Museum (2019).

⁵ Lacovara (2017): pp. 42.

⁶ Lacovara (2017): pp. 42.

⁷ Lacovara (2017): pp. 42.

664-343 BCE) introduced the fast turning kick wheel (see Figure 4), which the potter kicked in order to rotate it.⁸ This permitted a higher rotational speed, better control and enabled artisans to produce more advanced vessels.

It is unclear which of these methods were used to create the object in question,



Figure 5: Underside of the Canopic Jar Head, revealing the rim of the lid and the circular marks on the inside. © 2019, UWTSO.

however the ring marks on the inside of the jar lid (see Figure 5) suggest something akin to a kick wheel, as only such clear distinctions can be seen when made upon a rotating turntable. It is possible that the shape of the jar was made upon the wheel and the features of the face were then added by hand afterwards, possibly with a tool in order to obtain such clearly defined features.

The use of the Canopic jar has been seen to exist since the Old Kingdom.⁹ Early containers

were usually carved from limestone or made of pottery with domed shaped lids, being rather plain and simple in appearance.¹⁰ It was not until later that the jars were given sculpted heads and associated with the 'Four Sons of Horus', four protective deities which traditionally guarded over the organs in the jars.¹¹ The purpose of these vessels was to hold the artificially mummified remains of the viscera (internal organs) of a deceased person so that they could ensure their continued usefulness in the afterlife.¹²

The 'Four Sons of Horus' refer to four Ancient Egyptian deities which were tasked with safeguarding the viscera within the Canopic jars, and they in turn were also protected by four goddesses.¹³

- Imsety = the liver, human headed, protected by Isis.
- Hapy = the lungs, baboon headed, protected by Nephthys.
- Duamutef = the stomach, jackal headed, protected by Neith.

⁸ Klotz (2013): pp. 169-176.

⁹ Taylor (2001): pp. 65-76.

¹⁰ Lacovara (2017): pp. 380.

¹¹ Lacovara (2017): pp. 380.

¹² Taylor (2001): pp. 65-76.

¹³ Taylor (2001): pp. 65-76.

- Qebehsenuef = the intestines, hawk headed, protected by Selkis.¹⁴

The fact that these deities were so largely referred to in funerary practices in Ancient Egypt, suggests a strong connection between death and the afterlife within Ancient Egyptian culture.

From what is known about Canopic jars, this particular example can be seen as intriguing yet problematic, as it is very difficult to date from a visual perspective alone. Human headed Canopic jars first appeared in the Middle Kingdom (c. 1975 BC – 1640 BC), usually as an idealised portrait of the deceased in order to further establish a physical resemblance for the 'ba' and 'ka' to recognise the host.¹⁵ However, later in the New Kingdom (c. 1520 BC – 1075 BC), the representation of the 'Four Sons of Horus' became more popular, three of which are depicted as having various animal heads whilst the fourth, Imsety, is shown to be human headed.¹⁶



Figure 6: Egyptian, New Kingdom, Dynasty XVIII, stone Canopic Jar depicting Imsety with funerary text.



Figure 7: Egyptian, Late Kingdom, limestone Canopic Jar, depicting Imsety.

Due to this lack of clarification, it is difficult to make any accurate assessments of Cyfarthfa's Canopic jar, and therefore pinpoint both the period from when it was made and its provenance. Another factor which contributes to the difficulty in dating this jar lid is the presence of a beard. Imsety, especially in examples from the Late Period (c. 715 BC – 332 BC), is usually shown to be beardless, whereas this particular Canopic jar lid is not. It appears to be more common for there to be a beardless Imsety alongside the three other 'Sons of Horus' (see Figures 6, 7), however other examples do also show figureheads to have beards.

Canopic jars have an extremely close relation to the funerary practices of Ancient Egypt, being the vessels in which the viscera of the deceased is contained. They were protected by not only the Four Sons of Horus, but also by four rather prominent goddesses, indicating that their importance was fundamental to funerary rituals and progression into the afterlife. It was the belief of the afterlife which made the process of mummification necessary, as for an individual to gain immortality in the next life after death, their body needed to be preserved so that the 'ba' and 'ka' could recognise the body and continually return to

¹⁴ Taylor (2001): pp. 65-76.

¹⁵ Lacovara (2017): pp. 380.

¹⁶ Lacovara (2017): pp. 381-382.

it.¹⁷ This is also supported by the fact that despite Canopic jars falling out of use during the Third Intermediate Period (c. 1075 BC – 715 BC), they returned in the Late Period and the practice of using false jars continued even after embalming practices changed.¹⁸

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Images:

Figure 1: Anonymous (2019) *Canopic Jar Head – Front View* [Photograph]. Taken in Class - © UWTSD.

Figure 2: Anonymous (2019) *Canopic Jar Head – Rear View* [Photograph]. Taken in Class - © UWTSD.

Figure 3: Angharad Mason (2019) *Canopic Jar Head – Side View* [Photograph]. Taken in Class - © UWTSD.

Figure 4: Anonymous (2019) *Example of an Ancient Egyptian Kick Wheel* [Digital Art]. Available at: <https://www.pinterest.co.uk/pin/19351473369955944/?autologin=true> (Accessed: 08/04/19).

Figure 5: Anonymous (2019) *Canopic Jar Head – Underside View* [Photograph]. Taken in Class - © UWTSD.

¹⁷ Brewer (2007): pp. 167.

¹⁸ Lacovara (2017): pp. 382.



Beer Jar

Cyfarthfa Castle, Merthyr Tydfil CCM.326.004

Object type: beer jar, jar, storage jar

Material: marl clay

Period: predynastic- late period

Provenance: Egypt

Dimensions: Height: ca. 48 centimetres

Width (shoulder): ca. 16 centimetres

Width (base): ca. 7 centimetres

Object analysis by **Angharad Mason**

Description

This is an ovaloid in shape, round based¹⁹ Egyptian storage jar. It cannot stand on its own and mystifies with its interesting surface structure due to a beige residue of unknown origin, spotting the surface and especially the base of the jar. The base clay appears in a terracotta like brown-orange colour. What appears to be a white slip or pigment is also detectable, only ceasing for a palms-length underneath the shoulder, a space also untouched by the residue. On one side of the neck, just underneath the rim, a dark brown patch is visible. Halfway to the other side of the neck, the numbers 4/5 are written.

The shoulder of the jar shows crude decorative incised lines. The whole of the object shows some incisions, possible finger and scratch marks likely due to its making, usage and age. A pot mark can be observed just underneath the shoulder of the jar.

Although residue partially covers part of the right side of the mark, it is mostly visible and thus comparable to other pot marks found on similarly shaped jars.

Interpretation

While beer jars make up some of the most excavated pottery types in ancient Egypt, especially from the Old Kingdom,²⁰ only a small body of them are inscribed with pottery marks.²¹ Even fewer vessels were incised, as this one appears to have been, with most marked vessels having been impressed.²² In West Saqqara, only three percent of beer jars recovered bore pottery marks,²³ while beer jars from Giza have been inscribed even more rarely.²⁴ Around 8% of found vessels at Tarkham and 14% of vessels at Minshat Abu Omar were marked.²⁵ Already proving the rarity and value of this object.

From the corpus of overall marked pottery, only wine jars²⁶ bread moulds rival the beer jar in quantity.²⁷ As the finds from Saqqara show however, most markings stay unclassified,²⁸ and to this date remain undeciphered for the most part.²⁹ Additionally, no published pot mark completely matches with this specific example, still the mark can give information about potential origins, a funerary context and a time period in which the jar could have been deposited.

It is known from excavations such as the ones undertaken by Flinders Petrie between 1911 and 1913 in Tarkhan, Egypt, that marked storage jars similar to this made up part of the pottery corpus found in ancient necropoleis.³⁰ Together with pot marks from funerary sites in the east Delta,³¹ Saqqara, Abydos and Minshat Abu Omar, the marked vessels from Tarkhan direct to a potential original location for this jar.³²

¹⁹ Wodzinska, 2009, 4-5.

²⁰ Budka and Kammerzell, 2015, 257.

²¹ Budka and Kammerzell, 2015, 259 and Mawdsley, 2009, 200.

²² Budka and Kammerzell, 2015, 258.

²³ Budka and Kammerzell, 2015, 259.

²⁴ Budka and Kammerzell, 2015, 260.

²⁵ Mawdsley, 2009, 200.

²⁶ Tassie et al, 2005, 209.

²⁷ Budka and Kammerzell, 2015, 260.

²⁸ Budka and Kammerzell, 2015, 259.

²⁹ Budka and Kammerzell, 2015, 262.

³⁰ Mawdsley, 2009, 198.

³¹ Tassie et al, 2005, 209.

³² Mawdsley, 2009, 198.

Petrie mentions in his reports that most of the marked vessels have been found associated with large hill graves or mastabas,³³ with most pot bearing vessels excavated from two types of contexts associated with the dead; either funerary or mortuary.³⁴ As a funerary offering, marked beer jars were often found deposited inside funerary shafts and less often within burial chambers, making up part of the grave goods.³⁵ As part of a mortuary context, these vessels were excavated near or in chapels and in association with false doors, pointing to the use as offering,³⁶ as in the case of beer vessels found at Umm el-Qaab in Abydos, offered to Osiris.³⁷

Most often, incised beer jars are found in burial shafts, with the smaller quantity recovered from so called *dakka*; deposits formed by the cutting of tombs into rock, often used to backfill the finished tombs.³⁸ Through the robbing of tombs, many vessels have been found outside tombs.³⁹ Budka 2015⁴⁰ notices that many beer jars would find equivalents in proximity of temple complexes such as in the one of Mykerinos,⁴¹ while about 300 intact beer vessels have been found in Djoser's pyramid.⁴²

Given that it is testified that it was practice to mark beer vessels prior to and after the Old Kingdom period, dating the vessel proves to be difficult.⁴³ It should be mentioned, however, that most marked beer jars found in the west Saqqara excavations have been dated to the Old Kingdom.⁴⁴ On the other side, most ovoid shaped jars from the Tarkham excavations can be dated to the Naqada IIIA2-Naqada IIIC2 period.⁴⁵ Van den Brink 1992⁴⁶ noticed an increase in pot mark use under Djer, Djet, Merneith and Den. The possible attempts at a floral decoration could be dated to the 19th dynasty, however, Ramesside beer jars, then in use, had a flat base.⁴⁷

In regards to the wealth of the deceased or family associated with a marked beer jar, many tombs that included marked vessels at least contain eight or more funerary goods.⁴⁸ If a tomb contained more than 17 vessels in form of grave goods, the chances increase exponentially for it to include a marked vessel,⁴⁹ making it possible that this example came from a tomb containing quite a few vessels.

Additionally, white washing or coating has been reported as very rare among beer jars.⁵⁰ It could be associated with a funerary rite involving white pigment, possibly a quite elaborate process.⁵¹ Regarding the mark itself, linear marks make up most of the incised vessels, perhaps functioning as a potters' or workshops signature.⁵² Alternatively, marks visible on the shoulder

³³ Mawdsley, 2009, 200.

³⁴ Budka and Kammerzell, 2015, 258.

³⁵ Budka and Kammerzell, 2015, 258.

³⁶ Budka and Kammerzell, 2015, 258.

³⁷ Budka, 2015, 283.

³⁸ Budka and Kammerzell, 2015, 261 and El-Senussi in Bader and Ownby, 2013, 32.

³⁹ Budka and Kammerzell, 2015, 262.

⁴⁰ Budka, 2015, 285.

⁴¹ El-Senussi in Bader and Ownby, 2013, 31.

⁴² El-Senussi in Bader and Ownby, 2013, 32.

⁴³ Budka and Kammerzell, 2015, 261.

⁴⁴ Budka and Kammerzell, 2015, 255.

⁴⁵ Mawdsley, 2009, 202.

⁴⁶ Van den Brink, 1992, 271.

⁴⁷ Budka, 2015, 294.

⁴⁸ Mawdsley, 2009, 200.

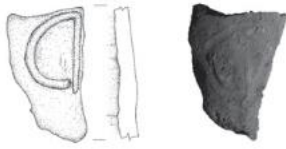
⁴⁹ Tassie et al, 2005, 209.

⁵⁰ Budka and Kammerzell, 2015, 257.

⁵¹ El-Senussi in Bader and Ownby, 2013, 33.

⁵² Mawdsley, 2009, 202.

of large storage jars were also thought to indicate their contents.⁵³ Only one pot mark (fig.1), although vertical instead of horizontal, matches this mark vaguely.⁵⁴ Fig.1 bears the context number SQ 1816, found at Tarkham in a burial shaft in the lower necropolis and dates back to Pepy II.⁵⁵ Appearance wise, the jar most authentically compares to a large late ware storage jar from ca. 3300-3100 B.C., now on display in The Met museum (fig.2).⁵⁶



Cat. 2

Fig.1(top) marked pottery sherd (Budka and Kammerzell 2015:270).



Fig.2 unmarked large late ware storage jar (The Met, 2019).

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⁵³ Wodzinska, 2009,248.

⁵⁴ Budka and Kammerzell, 2015, 270.

⁵⁵ Budka and Kammerzell, 2015, 270.

⁵⁶ The Met museum, 2019.

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Pictures

Storage jar, picture 1-5. ©Mandiza Landsmeer.02.04.2019, Lampeter.



Figure 1: Ushabti, (Authors own photograph, 2019).



Figure 2: Ushabti, (Authors own photograph, 2019).

Ushabti

Cyfarthfa Castle, Merthyr Tydfil 1693.004.3

Object type: Ushabti, Funerary Figurine

Material: Egyptian Faience (Green/Blue Glaze); **Condition:** Broken at legs, been repaired in modern day by the use of glue.

Period: Late Period (26th Dynasty)

Provenance: Unknown, (Egypt); **Collected by:** Major Harry Hartly Southey, who was a soldier/amateur collector in Egypt. His collection was donated to Cyfarthfa Castle Museum by family members after his death.

Dimensions: Length: 9.5cm, Width: Head: 1.8cm, Shoulder/Arms: 2.9cm, Legs: 1.6cm, Feet: 1.7cm, Depth: 1.9cm.

Object analysis by **Shannon Farnon**

Object 1693.004.3 is a small mummiform funerary figurine, more specifically known as an Ushabti. The small figurine measures only 9.5cm in height, with dimensions of 1.9cm in depth and a varying width, for example the head measuring at 1.8cm, the shoulders 2.9cm, the legs 1.6cm and the feet 1.7cm. The object is made from Egyptian faience, with a slightly rarer blue/green colouring which might suggest a more specific dating to this object. Many of the features of the Ushabti are still visible despite wear. The most prominent feature of this object is the clearly defined face and headdress and also its hands being crossed over its chest, holding a pick and hoe in either hand. Some of the original glaze and / or finish still remains on the back

of the headdress and the beginning of the dorsal pillar, whereas the remainder of the object is slightly worn away. The object does have some evident damage easily visible throughout, such as large chippings of glaze around the headdress and face; there is also damage to the base with a corner of the stone which has broken off. Another section of damage that is present on the object is a clean break along the legs which has been fixed with glue in modern day.

A Ushabti is a small, anthropomorphic statuette significantly important within Ancient Egyptian funerary practice for many reasons. Although they varied in size, material and design⁵⁷, they were all used for the same purpose: to be 'answerers'⁵⁸ or substitutes for the deceased in the afterlife. From the 12th Dynasty⁵⁹ almost every individual would have been buried with some form of Ushabti, although the main purpose of the Ushabti within funerary beliefs changed slightly throughout Egyptian history. In the Old Kingdom, the function of the Ushabti was to be a vessel for the Ka to receive offerings of food from the relatives of the deceased.⁶⁰ The role then progressed and the Ushabti was believed to be a "personal substitute"⁶¹ of the deceased that would perform labour in the afterlife for the production of food. By the New Kingdom the Ushabti was no longer a personal substitute, rather a servant for the deceased, performing agricultural tasks for their masters in the afterlife.⁶²

These traditions then continued throughout the Late and Ptolemaic periods; it is most likely that the Cyfarthfa Ushabti was created within the Late Period, more specifically the 26th Dynasty. Throughout my research I have noted many aspects of the Ushabti which may allow a more accurate dating of this object. According to 'UCLA Encyclopaedia of Egyptology', a typical Ushabti from the 26th Dynasty (Saite Dynasty- the last dynasty Egypt was ruled by native Pharaohs) displays key features of ancient statuary that allow this precise dating. These are: the dorsal pillar; hands grasping two hoes or a hoe and pick; basket with rope handle over the left shoulder; Greek smile; long Osirian beard;⁶³ the object that has been analysed meets these characteristics. Another example of a late period ushabti that may correlate with this data and dating of this object is found in Figure 3. This object gives us an example of a high quality elite ushabti during the Late Period, which displays the difference in quality between both Ushabti's. One of the most important aspects that allows this object to stand out from other dynasties is the basket or bag with rope hanging over the left shoulder which can be seen in Figure 2, which would have been used to carry grain or seeds in the afterlife⁶⁴ enabling the ushabti to carry out their duties.



Figure 3: Late Period Ushabti, National Museum of Ireland. <http://www.globalegyptianmuseum.org/detail.aspx?id=1872>

Another way in which this object can be dated is the fact that the Ushabti is made from a semi-precious stone, known as 'Egyptian Faience'. Egyptian Faience was believed to be "filled with

⁵⁷ J, Assmann. (2001), 110

⁵⁸ Vatican Museum Website.

⁵⁹ H, Milde. (2012), 3

⁶⁰ H, Milde. (2012), 2

⁶¹ A, Megaw. (2016)

⁶² P, Onderka. (2017), 79

⁶³ H, Milde. (2012), 6

⁶⁴ R, Malcolm. (2013), 51

the undying shimmer of the sun, and imbued with the powers of rebirth”,⁶⁵ which may explain why these ushabti figurines were vitally important when preparing for the afterlife. According to Nicholson (2009), the Egyptian desire for faience may have been perceived due to the desire for semi-precious stones; also it may have been desirable due to the “reflective blue colour of the sky”.⁶⁶ A possible way of dating this object is by using the colour of faience in which it was produced. In the Twenty Fifth/Twenty Sixth Dynasty, a “renewed attention to traditional arts including faience” occurred along with a “distinctive apple green colour”⁶⁷ being introduced to the typical blue Egyptian faience seen in previous dynasties. Due to the distinctive blue/green colouring of this object and the features it possesses, it is probable that it was crafted in Dynasty 26.

A further area of study regarding this object is its provenance, and whether it was found in a funerary sphere or daily life context, although there is little information on this subject. It is most likely this object came from a craft workshop as there is no inscription of hieroglyphic text of any kind, and typically within the afterlife beliefs of Ancient Egypt the text (spell and/or names and titles) found on these objects is what gave them magical properties. Another significant factor to this argument is the disproportional head with the body, and the poor, undefined quality of the features which leads me to believe it was created by an apprentice craftsman; which may explain why this object was most likely discovered in workshop rather than a tomb which is typically expected.

To conclude, although we will never for certain know where or when this object came from, with the clear evidence used in other items and literature we can make an educated assumption. This object can be dated may not have been the most beautiful or pristine of objects, however it is an incredibly interesting piece which allows a further understanding of Ancient Egyptian funerary beliefs.

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⁶⁵ C, Riccardelli. (2000)

⁶⁶ P, T, Nicholson. (2009), 1

⁶⁷ P, T, Nicholson. (2009), 184

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Object analysis by Patrick Sweeney



Figure 1: Ushabti, P. Sweeney, Roderic Bowen Library, 2019.

Description



Figure2: Ushabti, P. Sweeney, Roderic Bowen Library, 2019.

The Ushabti is 9.5cm tall, and 2.9cm at its widest point. It is small and can comfortably fit within an enclosed hand. Its legs are stretched out, arms held to the side, bent at the elbows across the chest, with the left hand holding a mattock and the right a hoe, these tools leaning upon each shoulder, see figures 3 and 4. It wears upon its head a lappet wig (Birrell, 1991, p. 152); this is divided into three parts, with the majority falling to the back of the head, and a strand falling to each side of the face over the shoulders (Birrell, 1991, p.152). The beard upon its face forms a small tube sprouting from the chin, approximately 4-5cm in length. The back has what is called a dorsal pillar upon it, a small flat raised area running along the spine from just below the end of the wig/shoulder blades to the base of the feet. This is approximately 10cm wide and 3cm deep. Here, we find usually an inscription, but Ushabti is blank. The features are heavily eroded, dark patches upon the top of the head, face, shoulders, waist, and down the legs. There is a piece broken away from the front left section of the feet and base, approximately 8cm by 6cm, wider at the front and tapering to the left.



Figure 3: shabti, P.Sweeney, Roderic Bowen Library, 2019.

Ushabti means “one who Answers” (Duffy, 2017, p. 28). These are replica statues for humans (Duffy, 2017, p. 28) having grown out of the earlier tomb funerary statues (Taylor, 2001, p.112); and served the dual purpose of being a receptacle for the Ka (Milde, 2012, p.2). Just as in life when the Pharaoh called upon his agriculturally conscripted labour force, so the God’s expected no less from the deceased, but to also answer the call to work (Milde, 2012, p.3). The earliest versions of the Shabti figurines were crudely formed mud or more often wax figurines, which played a strong role in the magical practices of Ancient Egypt (Taylor, 2001), usually naked and wrapped in linen, placed within a small wooden decorated box.

The 12th and 13th dynasties saw the first mummiform figurines that could be described as Shabtis (Milde, 2012, p.3). This name was used from the Late Middle Kingdom and Late Second Intermediate Period, until the 21st dynasty. The name Shawabti appeared in the 17th dynasty, mostly this name was used in the 19th dynasty and particularly on figurines found on the west Bank of Thebes at Deir el-Medina (Taylor, 2001, p.115). Ushabti according to Spanel, is first used on a figurine for Pinudjem II in the 21st dynasty, and its etymology is “to answer” (Spanel, 1986, p.251).

The Shabti is animated by magic from the coffin spell 472, later incorporated into the Book of going forth, or better known as the Book of the Dead (Taylor and British Museum, 2010, p.43). This spell would be written from the waist to the feet, the spell had several variations but would generally command the figurine to rise in place of the deceased, when their name was called to work. Called to perform the hard manual labour, these Ushabti at first were the substitutes, then the servants in the afterlife, answering “here I am” (Taylor and British Museum, 2010, p. 43) before performing their magically induced manual labours. From substitute to servant and possibly ‘slave’ with “answerer” (Taylor and British Museum, 2010, p. 245), altering depending on which version of spell 6 from the Book of the Dead you used.

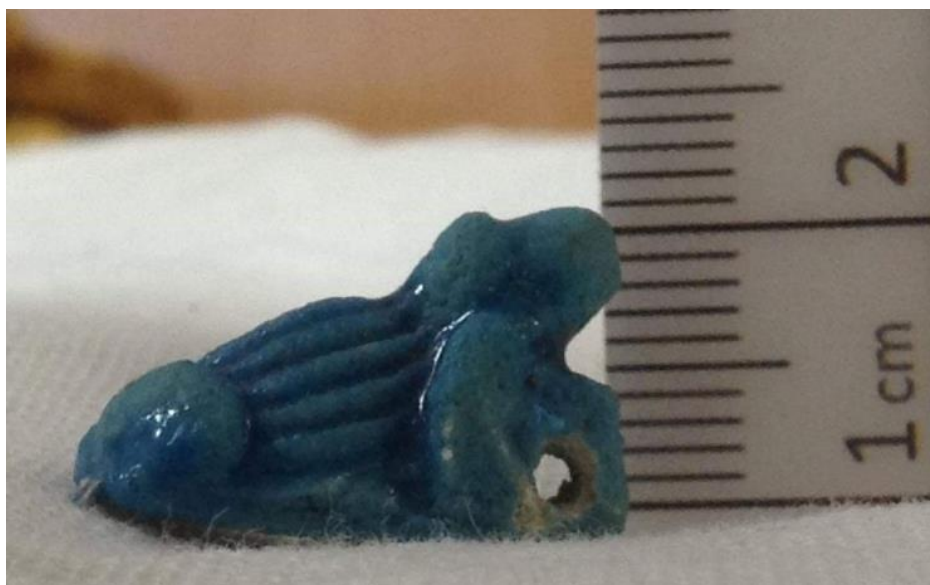
This figurine has no inscription on the waist and legs, nor upon the dorsal pillar. With its arms crossed and holding a just visible mattock and hoe, wearing an Osirian beard that is just visible, a small triangular basket over the left shoulder and a lappet wig upon its head, these components of an Ushabti's appearance, plus the barely discernible ‘Greek’ smile lead me to the conclusion that it dates from after the 26th Dynasty.

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Figure 4: Ushabti, P.Sweeney, Roderic Bowen Library, 2019.



Frog Amulet

Cyfarthfa Castle, Merthyr Tydfil 1725.004

Object type: figurine / amulet

Material: faience

Period: New Kingdom (?)

Provenance: Unprovenanced (Egypt)

Dimensions:

Object analysis by **Jessica Plunkett and Abigail McKeeman**

This frog amulet is approximately 1.8cm long, 1.2cm wide and 1.1 cm high. The frog itself is positioned as if it were sat up, with its head and front legs pointing up and its hind legs relaxed alongside the body. It does not appear to be sat on any kind of base like one would expect from a scaraboid, however it does have a circular extension of faience under its chin and between the two front legs with a hole cut into the centre of it, presumably for the purpose of threading a string through. There is damage around the otherwise quite clean cut hole, possibly from wear and tear but also could just be general damage as this is the weakest part of the amulet. Its body contains vertical stripes from head to rear going all along the body, though the head, neck and legs remain



Figure 1

unmarked. It is made of faience and as a result is a beautiful shiny turquoise colour, darker in places such as the ridges on its back and where the body parts meet (e.g. in the crease between the eyes and the snout).

Amulets like this could be taken in two different contexts, in life and in death. In life, frog amulets such as these could be worn by pregnant women hoping for the blessings of Heket, the frog-headed goddess of fertility and childbirth. It was thought she could breathe life into not only new-borns, but also the dead too, so this amulet could also be a funerary item.⁶⁸ Looking simply at the objective it would be easy to say that this was an item worn in life due to the only real damage on it being centred around the hole in which a thread would enter, therefore we can deduce that it has been worn a lot, possibly rethreaded again and again, passed down between females in a family when they are pregnant? However, the fact that this is made of faience, a material that the Egyptians thought to be associated with rebirth as it is 'filled with the undying shimmer of the sun' would be foolish to ignore.⁶⁹ A frog on its own was a symbol of resurrection and regeneration due to its life cycle which would have been highly visible to the Ancient Egyptians as the Nile provides the perfect breeding ground for them during the annual floods. The way an egg changes to a tadpole then a frog is similar to the Ancient Egyptian belief that in death they transition into a new, eternal body.⁷⁰ Because of this reoccurring motif concerning resurrection, this object has been determined to be funerary.

Dating this object is difficult due to the popularity of frog iconography, with frogs been a popular symbol associated with resurrection from the pre-dynastic period all the way through to Roman times when frogs were used to symbolise Jesus' resurrection in Christian ideology.⁷¹ However,



due to the fact that the New Kingdom saw an increase in faience production (possibly due to Western Asiatic influence) and the fact that the positioning of the frog with its head upraised is more common amongst later designs, it is likely that this is when our frog is from.⁷² An example of this can be found in the Metropolitan museum archives (Figure 1) in which the frog is a similar size and shape and made of the same material (faience) yet is not as detailed and doesn't have an obvious hole to make into jewellery.

⁶⁸ <https://ancientegyptonline.co.uk/heket> Andrews (1994) p63

⁶⁹ https://www.metmuseum.org/toah/hd/egfc/hd_egfc.htm

⁷⁰ Assmann (2005) p142

⁷¹ Arnold, D (1995) p34

⁷² <https://www.ucl.ac.uk/museums-static/digitalegypt/faience/nk.html>, Andrews (1994) p63

In contrast, a frog figure from the early dynastic period is on display in the Brooklyn museum and it shows a clearly different style. (Figure 2) This frog is almost four times the size of CCM 1725.004 and the design of the frog is so drastically different, that dating our frog to New Kingdom Egypt seems a lot more plausible. The early Dynastic frog is a more triangular shape, with clear emphasis being put on the face as it has very clear big eyes and mouth, although interestingly it is still looking up. Could this be important? Is the frog looking up into sky a sign of

Frog Amulet, ca. 1550-1070 B.C.E. Metropolitan Museum of Art, 10.130.1918

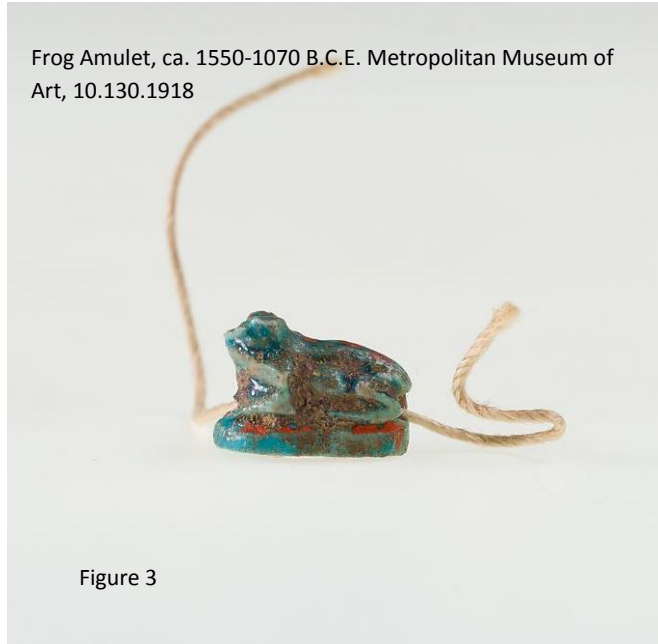


Figure 3

hopefulness rather than looking down in misery? Or maybe it is looking forward into the future? Pointedly not looking at the mummy it's been buried with. Though, with our frog, the placement of the holes indicate that the frog will be looking at the face of the wearer- perhaps to establish a more intimate connection with Heket whether in life or death?

Another interesting feature about CCM 1725.004 is the lack of hieroglyphic text on the base. At first glance, this amulet seems to be in a scaraboid type fashion, however, it is missing a key element of this, It does not appear to be sitting on anything and has no text on the base like you would expect to

see from a scaraboid. This difference is clearly seen by looking at item 20.1.32 from the Metropolitan Museum of Art (figures 3 and 4) - a frog scaraboid of similar size and design, also made of Faience – only the position of the holes makes the frog face a different way to our frog. Also it has clear hieroglyphs on the base. Why leave this feature out? Maybe the iconography of the frog is so well understood by the New Kingdom that this is rendered pointless? Or perhaps the placement and direction of the frog told a tale that has since been lost to us?

In conclusion, Item CCM 1725.004 is most likely a funerary amulet from the New Kingdom purchased so that the deceased can have the intercession of Heket, the frog headed goddess whose breath brings eternal life.⁷³ Though it is possible that this was used in life as well as shown by the wear around the hole in which a string would have been threaded.

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Scaraboid, ca. 1981-1295 B.C.E
Metropolitan Museum of Art, 20.1.32



Figure 4

⁷³ <https://ancientegyptonline.co.uk/heket>

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Images

Figure 1:

<https://www.metmuseum.org/art/collection/search/544109?&searchField=All&sortBy=Relevance&ft=frog+amulet&offset=0&rpp=20&pos=4>

Figure 2: <https://www.brooklynmuseum.org/opencollection/objects/126589>

Figures 3&4: <https://www.metmuseum.org/art/collection/search/545710>

Additional object analysis by **Abigail McKeeman**

The scaraboid frog amulet is 1.8cm in length, 0.9cm height and 1.2 cm width (each at tallest, widest point), showing that this object is minuscule. It has a supporting pillar beneath the head which has a hole through it so it could have been a bead. Taking into consideration its size the likelihood of it being a bead is further strengthened.

This object is made of faience and blue in colour. Faience is mixture of materials that form a paste which is put into a mould (see figure 1) and then fired.

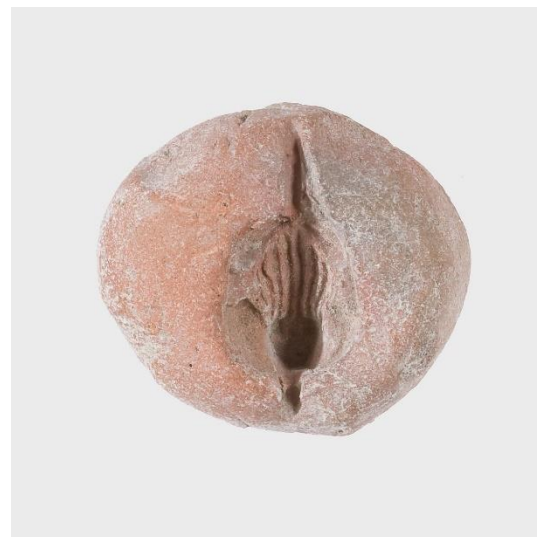


Figure 1. Electronic: Metropolitan Museum. Frog Mould, ca. 1390-1353 B.C [Photograph]. Electornic (2019)



Inscribed Wall Relief

Cyfarthfa Castle, Merthyr Tydfil CCM186.996

Object type: Relief

Material: Limestone

Period: Pharaonic, possibly New Kingdom

Provenance: Unprovenanced (Egypt)

Condition: well worn but decent condition

Dimensions: height: 6cm-9.2cm; width: 8.1cm-11.9cm; depth: 3.1cm-3.6cm

Object analysis by **Georgie Whittock**, schematic sketch by **Hawys Jones**

This object is an off-white/grey colour piece of limestone which has three hieroglyphic signs, a column divider, and a further hieroglyphic sign which, in this case, has been used as a decorative feature to encompass the columns of text, carved out of it. The three hieroglyphic signs are the hare (*wn*), and two water signs (*n*), and the decorative sign is the sky (*p.t*). The *wn*, *n*, and *n* signs are laid out with the hare at the head of the column, with the first *n* sign beneath it, and the second *n* sign lying below again. The hare is an important feature in this object as it shows the reading direction (explained later), and it is very decorative, which is still visible despite the amount of wear and erosion that has occurred. On the back of the object are two clear tool marks which, as discussed below, suggests that it was originally part a wall which has been broken off.

The relief was most likely to have been painted, which would have been the standard practice; Wilson (2003: 70) describes the sequence of events of the craftsmen for the creation of an inscription similar to this object. Firstly, the text would have been recorded on a papyrus roll before being inked onto the wall in its correct layout, then craftsmen would have begun carving out the basic design. From here, the more skilled craftsmen would have taken over to carve the sign out properly, and finally the painters would paint the signs the correct colours. Ashton *et al.* (2009: 42) states that paint was used on statues because the rock has a plain appearance, and the stone was used not for aesthetics but for how easy it was to work with. Although this object is a relief rather than a statue, the concept of painting to alter the appearance could possibly have applied to other objects as well.

From the design of the partial relief, it would seem to have been the top left corner of the full inscription, which would have been read from right to left, based upon the direction of the hare *wn* sign. Ancient Egyptians read towards the direction of the depicted beings' eyes, as they faced the beginning of the inscription (Manley, 2012: 14). Words were intended to be spoken; those which were written were given authority (Zinn, 2018: 70), so the hieroglyphic signs of living beings faced the beginning of the text in order that when the reader is reading the text, they are still essentially having direct communication with those signs (Zinn, 2018: 79). The text direction right to left was the standard direction of reading and writing, though it could also be written left to right (Davies, 1990: 84).

The relief is surmounted by the *p.t* sign, which was used in reliefs, monuments, and on stelae and enclosed the inscription. This sign was also interchangeable with the goddess Nut or her

animal manifestation, the cosmic cow, particularly in 'mythological iconography and portrayals of solar circumnavigation' in order to highlight the cosmic ambience (Betrò, 1996: 150).

The context and provenance of this relief is unknown, but it could be assumed that it was on an interior wall or in an enclosed area because of the raised style. An inscription carved into the wall could have been on the exterior walls in order to catch the sunlight, while interior walls had raised reliefs so that any light emphasised the hieroglyphic text or depicted scenes (Wilson, 2003: 71). The two tool marks on the back of the object are most likely as a result of chisels as they are straight and were probably used with a hammer so the wall could be split in depth to allow the relief to be taken off and moved in full. This separation from its original context probably occurred in recent history as opposed to antiquity because of the number of antiquarians and looters who would have destroyed walls in order to retrieve the reliefs to collect or sell, respectively.

From the piece we have, it is difficult to understand what the sign is referring to, and whether it is a single word or part of a word, as there are a number of different meanings to the word *wnn*, as well as the words it could potentially be a part of. With the presence of the two *n* signs, it is most likely the case that the word we see is *wnn* because of the Egyptian uses of complementary signs (signs which complement a letter which is also in the previous sign). In this case, the first *n* sign would be complementary to the *n* in the *wn*, so only one *n* sign would be necessary to the transliterated word. The word *wnn* means "to be", "to be present", "to exist", "to run", or "to open", and can alter depending on the determinative sign used at the end of the word. If we only have part of a word in this object, it could be a diverse range of words, including: *Wnn-nefer*: meaning "Who-exists-perfectly" and an epithet of Osiris (Bussman, 2017: 269); *Wnn.t* referring to the goddess Wenet/Wenenut ("the Swift One") (van Ryneveld, 2016: 20); or could be part of the phrase *iw wn-n w hr* which means (property) which was (i.e. came into) [x]'s possession (Johnson, 1994: 128).

It is also not known when this relief dates from. It can be assumed that it is post-12th Dynasty, due to the presence of the *p.t* sign, though it is probable to date to the New Kingdom, because of the large amount of evidence for the use of the *wn*, *n*, and *n* signs together with the *p.t* sign. The material could be used to date it alongside comparative reliefs: limestone was used prominently throughout antiquity north of Thebes, however in the Eighteenth Dynasty, Thebes and the southern region of Egypt substituted limestone for sandstone (Ashton *et al.*, 2009: 42).

If the design on this object is particularly similar to another relief, it could suggest the period it was from, and possibly its provenance.



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The Museum of Lies

Souvenir (Poem and Live Reading)

Artist: Samantha Wynne-Rhydderch



Samantha grew up in New Quay, Ceredigion where she still lives. She read Classics at Cambridge followed by an M.A. in the Teaching and Practice of Creative Writing at Cardiff University. Samantha's first book, *Rockclimbing in Silk* was published by Seren in 2001 and described by Patrick McGuinness in *Poetry Wales* as "one of the finest collections (first or otherwise) to appear this year". She is the first Welsh poet to reach the **Picador** list and both of her Picador collections, *Not in These Shoes* (2008) and *Banjo* (2012) were shortlisted for Wales Book of the Year.

Her poems appeared in anthologies, journals and newspapers and have won awards. She has held residencies at the Dylan Thomas Boathouse and at the National Wool Museum. Samantha is the recipient of a Hawthornden Fellowship and a Creative Wales Award.

Her poem was inspired by the Inscribed Wall Relief (CCM 186.996) with the hare hieroglyph, featuring the Cape Hare living in the Egyptian deserts.



Souvenir

Dear hieroglyph here, did he mention you in his letter home, the man who chipped out this picture, not thinking that you are just a word? Without your presence at whichever tomb or temple he nicked you from, the silence no longer makes sense, and hasn't done for a hundred years.

You float on a row of "w"s and "n"s: when when when. So many questions unanswered: when did he take you away? When did you arrive in Merneptah to grace a mantelpiece, you who had observed the world from the top of a temple or the gloom of a tomb, guarding your conversations with the dead?

When you look back at us from a glass case in this place of learning, we will stop and listen to what you have to teach us about unexpected journeys, about context, about stillness and change, what it is like to live in the boundary between the desert and the fertile land, to speak through time.

by Samantha Byrne-Rhydderch
lecturer in Creative Writing @CWTSB

22nd April, 2019

Souvenir

Samantha Wynne Rhydderch

Dear hieroglyph hare, did he mention you
in his letters home, the man who chipped out this
picture, not thinking that you are in fact a word?
Without your presence at whichever tomb
or temple he nicked you from, the sentence no longer
makes sense, and hasn't done for a hundred years.

You float on a row of 'w's and 'n's: when when when.
So many questions unanswered: when did he take you
away? When did you arrive in Merthyr to grace
a mantelshelf, you who had observed the world
from the top of a temple or the gloom of a tomb,
guarding your conversations with the dead?

When you look back at us from a glass case
in this place of learning, we will stop and listen
to what you have to teach us about unexpected
journeys, about context, about stillness and change,
what it is like to live in the boundary between
the desert and the fertile land, to speak through time.

Ushebti (graphic design)

Artist: Gethin Bevan



Gethin is attending the Sixth Form of Bro Pedr, Lampeter with Art and Photography as some of his A-Levels.

At the moment, he preparing his art map for his application for art / graphic design to university.

After shooting all objects, Gethin was most inspired by the ushebti (CCM 1693.004.3) which he used for his graphic experiment.



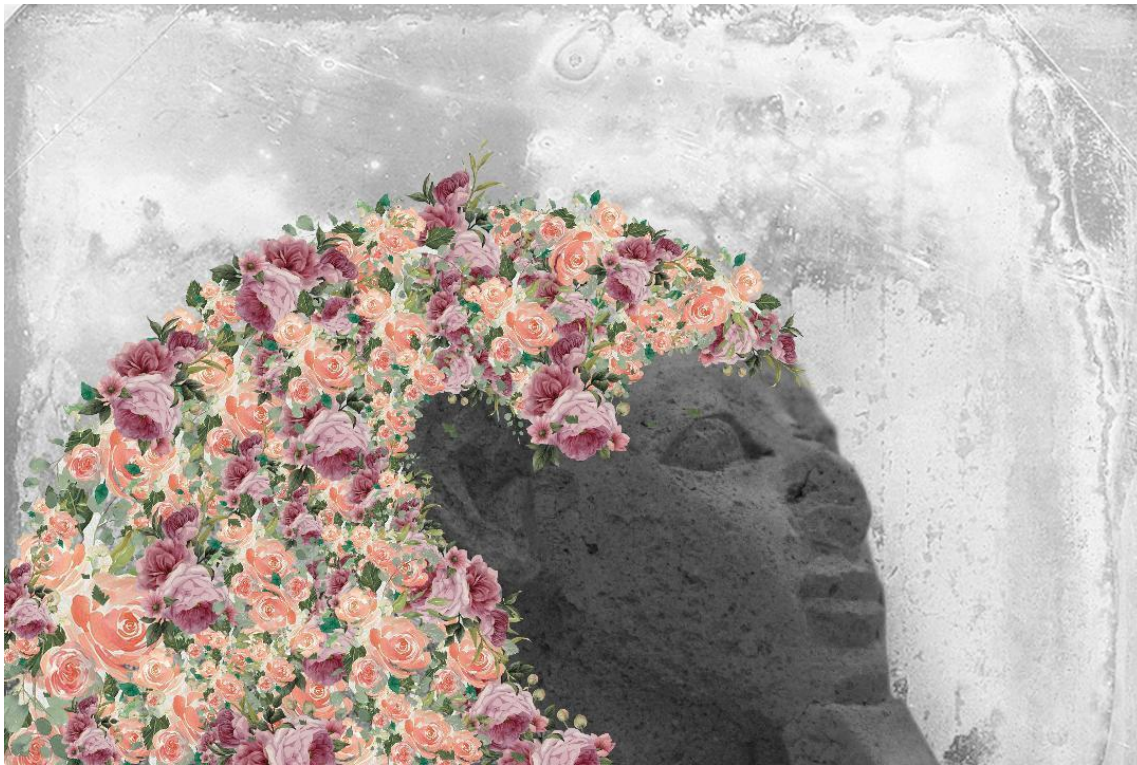
Photographic collage

(Flowery Face – following Canopic Jar Lid CCM 184.004)

Artist: Madeleine Smith



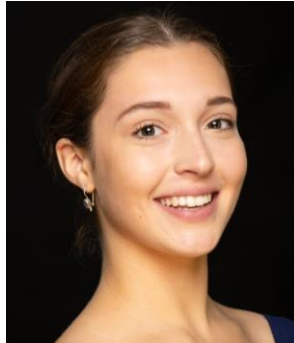
Maddie studies in year 12 of Bro Pedr, Lampeter towards her A-Levels. As a young artist in West Wales she is hoping to pursue a career in art. Her main focus is painting and portraiture. However, she is interested in projects like the Museum of Lies as this helps her to expand her skills by working and experimenting with a variety of media and styles such as computer manipulation and photography to truly capture the aspects of pieces.



Where am I? – the Inbetween / Hopp, hopp, hopp

(photo collages)

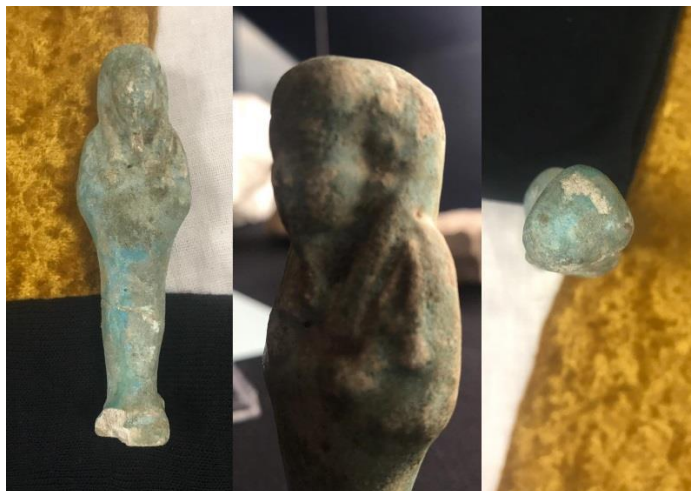
Artist: Friederike Zinn



Friederike studies BA (Hons) Ballet at Ballet West, Taynult, Scotland.

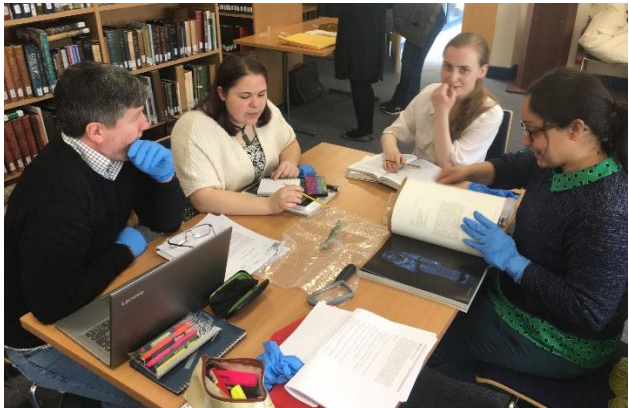
Having to be in motion all the time, she relaxes while photographing still lives around the themes bodies, rigidity, movement and the inbetween.

Where am I? – The Inbetween



Hopp, hopp, hopp





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

