

# The Egyptian Collection

## Antiquarians and Collectors

Kendal Museum currently possesses 147 Egyptian objects; the collection has been built through a series of donations and gifts from six individuals. One of the most prolific donors was John Rankin whose donations included many finds from the excavations of John Garstang in the early 20<sup>th</sup> Century. The artefacts on display in this cabinet reflect many of the interests of the early Egyptologists and Egyptian enthusiasts.

### 1. Small finds

#### Mosaic tiles

Greco-Roman Period (30BC-395AD)

Tesserae glass/gold foil	Temple of Serapis, Alexandria, Egypt	KMA 1993.324
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These mosaic fragments are from the main temple of the Egyptian God Serapis at Alexandria, known as Serapeum. Serapis was an amalgamation of two other gods, Osiris and Apis; his cult was swiftly adapted by the Romans, spreading through the Empire even to Britain.

#### Wax intaglio seal impressions

Wax and paper	Egypt	KMA 1993.327
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#### Seal

Middle Kingdom

Feldspar	Tomb 345, Esna, Egypt	KMA 1993.322
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### 2. Fertility Figurines

From the early Badarian Period (4400-4000BC) we have examples of female figurines made from wood, clay, ivory and stone, which were buried with the dead in their tombs. The real interpretation of these figurines is not yet known; early excavators simply identified them as 'dolls' or toys. More recent studies have suggested that the figurines represent fertility and regeneration, and so they may symbolise the rebirth of the deceased individual, or are intended to magically prolong the fertility of the deceased in the afterlife.

Second Intermediate Period (1650-1550BC)

Clay	Unknown Provenance	KMA 1993.240
Clay	Abydos, Tomb 571 A'08	KMA 1993.239

### 3. Weapons and Tools

#### Scraper

Brown Flint                      Egypt                      KMA 1994.129

#### Pointed Implement

Obsidian                      Egypt                      KMA 1993.309

#### Knife Blade

Copper                      Egypt                      KMA 1993.314

### 4. Scarabs

Scarabs were a common type of amulet and generally made from faience, but were also made from stone, glass and wood. They were made in the form of the sacred scarab beetle which was the symbol of the god of resurrection and the sun, Khepri. The bottom of the scarabs was flat and often carved with hieroglyphic inscriptions or the names of pharaohs.

The ancient Egyptians believed that the heart was the source of human wisdom and emotions, and so a 'Heart Scarab', a large scarab inscribed with passage from the 'Book of the Dead', was placed over the heart of mummies and wrapped up in the bandages during the mummification process.

#### Scarab depicting a gazelle

Second Intermediate Period (1650-1550BC)

Glazed steatite                      Esna, Tomb 190                      KMA 1993.261

#### Fly shaped scarab

New Kingdom (1550-1069BC)

Glazed steatite                      Esna                      KMA 1993.260

#### Scarab with the prenomen of Tuthmosis III and the hieroglyphs 'chosen of Amun'

18<sup>th</sup> Dynasty (1550-1069BC)

Glazed steatite                      Esna                      KMA 1993.345

#### Scarab with a carved image of a necklace on the base

18th Dynasty (1550-1295BC)

Glazed steatite                      Esna                      KMA 1993.304

#### Scarab with the name 'Ne-kha-kha'

Second Intermediate Period (1650-1550BC)

Blue glazed composition      Esna, Tomb 245                      KMA 1993.262



### **Mummified hawk**

The hawk was the guardian of the king, and was sacred to the god Horus. Mummified hawks like these were often offered as votive offerings to Horus at one of his shrines.

Unknown date

Animal remains	Unknown provenance	KMA 1993.250
and linen		KMA 1993.257

### **Mummified hand and fragments of mummy bandage**

Linen was the main cloth of Egypt; made from flax it was used for mummy bandages and sheets alike. The majority of surviving ancient Egyptian linen is in the form of mummy bandages, these bandages were of great interest to many Egyptologists and 19<sup>th</sup> Century Egyptian enthusiasts as many of the patrons and funders of the excavations were Northern textile giants.

Unknown date

Human remains	Unknown provenance	KMA 1993.333
and linen		KMA 1993.256

## **6. Pottery**

The most common object excavated from the few ancient Egyptian sites and the many tombs is clay pottery. Surviving well in the archaeological record many vessels are still found whole as well as fragmented; pottery is important in the dating of sites through a process called seriation. Seriation is the relative dating method used by archaeologists using typological, chronological and geographical cross referencing data from numerous sites.

### **Spindle bottle**

New Kingdom (1550-1069BC)

Clay	Abydos, Tombs 369 A'07	KMA 1993.365
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### **Tapered jar with a narrow neck**

Middle Kingdom (2055-1650BC)

Clay	Beni Hassan, Tomb 187	KMA 1993.358
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### **Tapered jar**

Second Intermediate Period (1650-1550BC)

Clay	Esna, Tomb 242E'06	KMA 1993.264
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### **Jar**

Middle Kingdom (2055-1650BC)

Clay	Unknown provenance	KMA 1993.278 & KMA 1993.356
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### **Narrow necked tapered jar**

Second Intermediate Period (1650-1550BC)

Clay                      Esna, Tomb 126E                      KMA 1993.266

### **Narrow necked vessel**

Second Intermediate Period (1650-1550 BC)

Clay                      Esna                      KMA 1993.270

### **Narrow necked jar with two handles**

Predynastic period (5300-3000BC)

Clay                      Hierakonpolis, Tomb F42E                      KMA 1993.275

## **7. Shabti-Figures**

Named from the Egyptian verb to serve, the 'Shabti' figures were an essential part of an Egyptian tomb, acting as servants or slaves to the deceased. The ancient Egyptians believed that the afterlife was very much like their own lives but instead of doing their work themselves they would call upon their shabti-figures to do the work for them. The ideal number of shabti to have in a tomb was 365 - one for every day of the year. The shabti were inscribed with either the Shabti Spell from Chapter six of the Book of the Dead, or they were inscribed with the name of deceased as a mark of ownership.

The Shabtis could be made from a variety of materials including stone, wood, clay, wax and bronze, but the most commonly used material was faience. They were a popular artefact of private collectors as they represented many of the contemporary stereotypes of Ancient Egypt such as Mummies, bright colours, slavery, fashion and hieroglyphs.

### **Shabti-figure belonging to Psamtek, 'overseer of the Treasury'**

Late period (664-332BC)

Limestone                      Unknown provenance                      KMA 1993.246

### **Shabti**

Third International/Late Period (1069-332BC)

Faience                      Unknown provenance                      KMA 1993.242, KMA 1993.297, KMA 1993.347-8

### **Shabti**

Third Intermediate/Late Period (1069-332BC)

Blue glazed composition                      Unknown provenance                      KMA 1993.243

### **Shabti**

Third Intermediate/Late Period (1069-332BC)

Clay Unknown provenance

KMA 1993.241 & KMA 1993.317

### **Shabti**

Third Intermediate/Late Period (1069-332BC)

Clay and paint Unknown provenance

KMA 1993.302-3, KMA 1993.308,  
KMA 1993.313, KMA 1993.315-6,  
KMA 1993.318-9, KMA 1993.323,  
KMA 1993.346

## **Ancient Egypt**

Jewellery was made and worn from the earliest times in ancient Egypt; it was used to mark wealth and social status and even the earliest examples boast precious stones and metals. Jewellery was worn by the elite throughout life and would be buried with them in death in their tombs. For those poorer Egyptians who could not afford such luxurious jewellery, less expensive materials such as faience were used.

### **1. Beads**

#### **Seven cream and red beads**

Glass Unknown provenance

KMA 1993.340

#### **Eight blue and green beads**

Glazed composition Unknown provenance

KMA 1993.321

#### **Selection of multi-coloured necklace beads**

Stone Unknown provenance

KMA 1993.300 I

#### **Selection of blue beads**

Stone Unknown provenance

KMA 1993.305 I

### **2. Necklaces**

#### **1000 red bead necklace**

Various semi-precious stones and faience Unknown provenance

KMA 1993.253

#### **Blue beaded necklace with charms**

Various semi-precious stones and faience Unknown provenance

KMA 1993.255

### 3. Jewellery

#### 314 red bead necklace

Stone                      Unknown provenance                      KMA 1993.341

#### Blue beaded necklace

Stone                      Unknown provenance                      KMA 1993.300

#### Bracelet with gold clasp

Glass and gold              Unknown provenance                      KMA 1993.311

### 4. Vanity objects

#### Veneered wooden box

The small size and ornate ebony detail of this box indicated that it was probably used to store jewellery. This box would have been considered a luxury item, as good quality wood was unavailable in Egypt and had to be imported from the Lebanon, Nubia or Punt.

Middle Kingdom (1550-1069BC)

Wood and string      Beni Hassan Tomb 287, Egypt              KMA 1993.355

#### Comb

Combs have often been found in tombs, placed in baskets filled with other vanity items such as tweezers, razors and mirrors for the use of the deceased in the afterlife.

Wood                      Unknown provenance                      KMA 1993.234

#### Mirror

Mirrors were an expensive item for the use of a high status individual in ancient Egypt; in use from the Old Kingdom, mirrors were shaped from flat discs of highly polished bronze or copper.

Bronze                      Unknown provenance                      KMA 1993.332

### 5. Jewellery

#### Blue fringed necklace

Faience                      Unknown provenance                      KMA 1993.254

#### Necklace with lotus pendants

Blue glazed composition      Unknown provenance                      KMA 1993.342

#### Forty blue bead necklace

Blue glazed composition      Unknown provenance                      KMA 1993.338

## 6. Jewellery

### Long blue necklace

Faience                      Unknown provenance                      KMA 1993.343

### Central necklace

Faience                      Unknown provenance                      KMA 1993.325

### Necklace

Blue glazed                      Unknown provenance                      KMA 1993.337  
composition and stone

### Coil

Bronze                      Egypt                      KMA 1993.339

### Ninety-one bead necklace

Stone                      Egypt                      KMA 1993.320

## 7. Other tomb goods

### Hand-shaped clapper

Clappers were used to keep the beat in temple ceremonies and celebrations and hand-shaped clappers were very popular. Ivory was imported into Egypt so this would have been a luxury item.

Middle Kingdom (2055-1650BC)

Ivory                      Abydos, Tomb 641 A'08                      KMA 1993.238

### Foldable headrest

The use of headrest in ancient Egypt is still debated; they may have been used for sleeping to allow air circulation in the hot climate though this would have been uncomfortable. They were frequently used in tombs to support the head of the mummy. This is an unusual example because it was made to be folded for storage or transportation; it was found in the tomb of Senu-Atef, which was filled with high quality grave goods including the wooden jewellery box.

Middle Kingdom (2055-1650BC)

Wood and metal                      Beni Hassan, Tomb 287                      KMA 1993.248



## 8. Alabaster

The tomb of Prince Apa, number 481 at Beni Hassan, was one of a group of tombs cut into a rocky mountain at the foot of the main cemetery. Garstang described this tomb as:

*'fairly spacious...its sides are decorated in colours, and an inner door faces the entrance. The Southern shrine... is inscribed with a prayer that the king may give to Anubis the usual offerings to the dead, whose name appears in thee places as Apa... confidential friend of the king.'*

Apa's wife was the lady Seneb, and they have had two daughter-Teta and Thena. The tomb was decorated with scene of Apa and is family, as well as farming and aquatic scenes.

A group of alabaster vases were found in this tomb, including the vase and the alabaster plate on display, together with an alabaster headrest and sandals made from wood and leather which are not in the Kendal Museum collection. This tomb is very important as it is representative of burial customs at the end of the Old Kingdom around 2250BC.

### Plate

6<sup>th</sup> Dynasty (2345-2181BC)

Alabaster

Beni Hassan, Tomb 481

KMA 1994.66

### Tapered cosmetic jar with a flared rim

6<sup>th</sup> Dynasty (2345-2181BC)

Alabaster

Beni Hassan, Tomb 481

KMA 1993.230



## Alabaster vessel in John Garstang's original excavation photograph

### Cosmetic Jar

Old Kingdom (2686-2125BC)

Alabaster	Unknown Provenance	KMA 1993.293 & KMA 1993.295
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### Cosmetic Jar

Alabaster	Unknown Provenance	KMA 1993.360
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### Cosmetic Jar

Middle Kingdom (2055-1650BC)

Alabaster	Barabit, Tomb 19	KMA 1993.294
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### Cosmetic Jar

12th Dynasty (1985-1773BC)

Alabaster	Unknown Provenance	KMA 1993.364
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## 9. Make up

Both men and women in ancient Egypt paid a lot of attention to personal appearance, and the Kendal Museum collection includes objects that high-status individuals would have used in everyday life, such as a bronze mirror, stone cosmetic jars, and jewellery.

Stone kohl containers were among the most common articles found in high status Egyptian tombs. The Ancient Egyptians used kohl (made from malachite or galena) in a paste or powdered form to darken the area around their eyes, both for cosmetic affect but also to protect the eyes from the rays of the sun. The kohl would have been applied to the face either with the fingers or a kohl-stick. Make up was linked with the eye of the god Horus, so it also served a magical function.

### Black cosmetic jar

Middle Kingdom (2055-1650BC)

Alabaster	Abydos	KMA 1993.235
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### Tripartite cosmetic jar

Middle Kingdom (2055-1650BC)

Serpentine	Abydos	KMA 1993.236
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### Tripartite cosmetic jar

Middle Kingdom (2055-1650BC)

Serpentine and alabaster	Abydos	KMA 1993.237
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### **Tripartite cosmetic jar**

Middle Kingdom (2055-1650BC)

Serpentine                      Unknown provenance                      KMA 1993.269

### **Narrow necked cosmetic jar with handle**

Probably Greco-Roman period (30BC-395AD)

Probably serpentine Unknown provenance                      KMA 1993.361

### **Cosmetic jars**

Old Kingdom (2686-2125BC)

Alabaster                      Tomb 493 A'06, Abydos                      KMA 1993.296

Middle Kingdom (2055-1650BC)

Alabaster                      Tomb 493 A'06, Abydos                      KMA 1993.233

Alabaster                      Abydos                      KMA 1993.232

Alabaster                      Esna                      KMA 1993.359

Old/Middle kingdom (2686-1650BC)

Alabaster                      Abydos                      KMA 1993.231

### **Cosmetic jar lids**

Faience                      Unknown provenance                      KMA 1993.298

Alabaster                      Unknown provenance                      KMA 1993.289, KMA 1993.290-2

## 1. Statuette of Sobekhotep, son of Nehsey

Sobekhotep, son of Nehesy, was an official who lived at Abydos during the Second Intermediate Period. Although the figure is somewhat crude, it has been carefully painted. The supporting back pillar serves as a base for the hieroglyphic inscription which tells us that Sobekhotep's sister, Kemet, gave this statuette as an offering at Abydos after her brother's death as an offering to the god Ptah-Sokar-Osiris:

*'A boon which the king gives (on behalf of) Ptah-Sokar-Osiris, that he may give offerings to the La of...Sobekhotep the justified, begotten of Nehesy, by his sister who causes his name to live'*<sup>1</sup>

Second Intermediate period (1650-1550BC)

Painted limestone Tomb 357 A'08, Abydos

KMA 1993.245

## 2. Ptah-Sokar-Osiris Altar

Standing mummiform figures of the god Ptah-Sokar-Osiris, made from painted wood, were frequently made for burials during the Third Intermediate period. Sometimes a rolled papyrus inscribed with spells from the Book of the Dead was left inside the pedestal of the figure, in a specially made compartment. This altar does not have a papyrus inside, but the painted decoration is very well preserved, and one of Garstang's original photos shows the Kendal statue next to the coffin in the tomb.

Third Intermediate Period (1069-664 BC)

Painted wood Beni Hassan  
and cartonnage

KMA 1993.249

## 3. Painted plaster

The ancient Egyptians had a limited colour palette for decoration; the paints were all created from natural pigments combined with an adhesive. Brushes were made from palm-fibres with one end chewed to form bristles. Egyptian art was highly stylised, with a strict set of criteria for tomb paintings. The painted reliefs from tombs are very useful to archaeologists as they often depict scenes of daily life, rituals, stories and fashion. Each Egyptian period has a distinct artistic style, with the Pharonic New Kingdom (1550-1069 BC) being the most famous and recognisable due to the rich finds of the Tomb of Tutankhamun.

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<sup>1</sup> Steven Snape, 'Statues and Soldiers at Abydos in the Second Intermediate Period' in C.J. Eyre (ed.) *The Unbroken Reed: Studies in the Culture and Heritage of Ancient Egypt* (London, 1994), p.310

### **Painted raised relief of a male head**

Probably New Kingdom (1550-1069BC)

Limestone and Unknown provenance KMA 1993.350  
paint

### **Wall fragment**

Plaster and paint Al Quantara, Egypt KMA 1994.61

### **Wall fragments**

Plaster and paint North Africa KMA 1994.60 I-II

## **4. Fragment of a door jamb inscribed with incised hieroglyphs**

Probably New Kingdom (1500-1069 BC)

Limestone Unknown provenance KMA 1993.287 & KMA 1993.351

## **5. Stelae**

A stela was a commemorative carving or tombstone listing the name and titles of the deceased; this stela depicts the seated figures of the goddesses Hathor and Queen Ahmose-Nefertari. It was made to be dedicated in a local shrine at the site of Deir el-Medina, Thebes during the New Kingdom (1500-1069BC), where both the goddess and the Queen were patrons.

### **Translation of Deir el-Medina Stela**

1889 AD

Paper Probably UK KMA 1993.286

### **Painted Stela**

New Kingdom (1550-1069BC)

Limestone and Deir el-Media, Thebes KMA 1993.288 & KMA 1993.349  
paint

## **6. Facsimile Tablet of King 'Mena' or 'Menes'**

This tablet is a modern facsimile (copy) of an Early Dynastic (c.3100BC) tablet found by John Garstang at the site of Nagada in Upper Egypt. The original tablet is extremely important for the history of Early Egypt as it contains the name of the Mythical King Menes.

According to the ancient Egyptian historian Manetho, Menses was the first king of Egypt and the founder of the two lands of Egypt (Upper and Lower Egypt). Menes is still believed to be a mythical character in Egyptian history, and it is argued that he may actually have been king Narmer, known from the famous Narmer Palette in Cairo Museum.

Because the tablet was so important it was sent for exhibition at Cairo Museum, but several copies were made for the patrons of Garstang's excavations in Egypt, including John Ruskin who donated his facsimile to Kendal Museum.

Modern (20th Century)

Resin                      Unknown provenance                      KMA 1993.306

## 7. Writing

### Fragment of plastered wood with a painted hieroglyphic inscription

New Kingdom or later (1550 BC)

Wood, gypsum              Unknown provenance                      KMA 1993.284  
and paint

### Writing stylus

Scribal brushes were generally made from bundles of rushes, which were then chewed at the end to make bristles. However styluses were also made from wood, as shown by this example.

Unknown date

Wood                      Unknown provenance                      KMA 1993.285

### Fragment of painted papyrus

In ancient times, papyrus, growing on the bank of the river Nile, was a useful commodity. Every part of the plant was used to create boats, baskets, sandals and most famously paper. To create a flat sheet of paper the pith of the plant was sliced into layers and placed at right angles, beaten together and left to dry. Paper was used for a variety of purposes including official records and religious works such as the Book of the Dead.

Unknown date

Papyrus                      Unknown provenance                      KMA 1993.252

## 8. Coffin fragments

Coffins in ancient Egypt had a dual purpose. Primarily they protected the body, but they also offered magical protection from both their shape and the hieroglyphic inscriptions. The two coffin fragments in the Kendal Museum collection are rectangular coffins, which represented a house.

The coffins would be brightly coloured and highly decorated with either spells or depictions of grave goods. Mummies in box coffins were positioned to lie on their left side so that they faced east, the land of the living, with eyes painted on the outside of the box so that they could both see out of the coffin, and the rising sun.

### **Yellow and blue fragment from the coffin of Nakht**

Middle Kingdom (2055-1650BC)

Painted wood and gesso	Probably Beni Hassan or Abydos	KMA 1993.283
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### **Blue and cream fragment**

This fragment is from the end-section of a rectangular box coffin. The inscription reads:

*'It is that which has been commanded that I endure, endure, enduring like Re eternally'.*

Middle Kingdom (2055-1650BC)

Painted wood and gesso	Probably Beni Hassan or Abydos	KMA 1993.352
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## **9. Vessels**

### **Pot stands**

The majority of storage vessels in ancient Egypt were made with a pointed base, so that they could stand upright in the sand or mud floor. Pot stands were also developed for pointed vessels, such as those used for drinking, needed to be on a solid surface such as a table.

Middle Kingdom (2055-1650 BC)

Clay	Esna, Tomb 100E	KMA 1993.279
Clay	Unknown provenance	KMA 1993.268

### **'Feathered motif' vessel**

Egyptian pottery had very distinct patterns and decorative motifs in the different epochs; this Feather motif with line drawings of humans and animals on a red background is an excellent example of the early ceramic industry in the Naqada II period (3500-3200BC). This distinct decorative style disappears in the pharaonic period, making it distinctive to the early Pre-dynastic era of Egyptian history.

Naqada II period (3500-3200BC)

Painted clay	Hierakonopolis	KMA 1993.363
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## Stone jar

There were many stone quarries in Egypt that were worked by the ancient Egyptians. Stone was needed for buildings, for example the pyramids and temples, and also for small stone vessels which stored expensive oils and the pigments used for eye make-up.

Stone vessels began to be produced in the Early Dynastic Period (3000-2686BC) but they were an item of luxury, so only the very wealthy could afford them. They were expensive as some of the stones used for the vessels were very hard and it would take a long time for just one vessel to be made. The stone would be roughly shaped, and then different boring tools would be used to hollow out the stone. The outside of the vessel would then be smoothed with stones.

Stone	Unknown provenance	KMA 1993.353
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## 10. Collection of pottery

Pottery vessels were first made in the Pre-dynastic Period (5300-3000BC). The ancient Egyptians made clay pots from two types of clay; Nile silt clay found on the banks of the Nile, and marl clay which was found at the edge of the desert.

Some vessels were made very quickly by hand, such as drinking cups, but others were made very finely on a turntable, such as storage jars. Storage vessels would have been used to keep liquids such as water or oil, and smaller jars would have been used for storing food. Cups would have been used for drinking water, beer or wine.

### Pot

Pre-dynastic (3500-3000BC)

Clay	Hierakonopolis, Egypt	KMA 1993.274
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### Wide necked jar with spout

Middle Kingdom (2055-1650BC)

Clay	Beni Hassan	KMA 1993.357
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### Course narrow-necked jar

Middle Kingdom (2055-1650BC)

Clay	Beni Hassan	KMA 1993.263
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### Narrow necked round jar

Middle Kingdom (2055-1650BC)

Clay	Unknown provenance	KMA 1993.271
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**Vessel with handle**

18th Dynasty (1500-1295BC)

Clay Unknown provenance KMA 1993.267

**Dish with a restricted rim**

15th Dynasty (1650-1550BC)

Clay Unknown provenance KMA 1993.280

**Dish**

Unknown date

Clay Unknown provenance KMA 1993.276

**Narrow necked Jar**

Middle Kingdom (2055-1650BC)

Clay Unknown provenance KMA 1994.63

**Jar**

Middle Kingdom (2055-1650BC)

Clay Abydos KMA 1994.65

**Dish**

Early Dynastic Period (3000-2686BC)

Clay Hierakonopolis, Egypt KMA 1993.277

**Dish**

Unknown date

Clay Unknown provenance KMA 1993.272

**Jar**

Middle Kingdom (2055-1650BC)

Clay Beni Hassan KMA 1993.273

**Jar**

Middle Kingdom (2055-1650BC)

Clay Esna, Tomb 142E KMA 1993.281

**Coarse quatrefoil jar**

Middle Kingdom (2055-1650BC)

Clay Beni Hassan KMA 1993.362

**Narrow necked jar**

New Kingdom (1550-1069BC)

Clay Thebes KMA 1994.64

## Gods

Religion was very important to the ancient Egyptians, and every aspect of their lives was linked in some way to their religious beliefs. A polytheistic religion, the Egyptians had numerous gods who personified different aspects of life, and could be relied upon for help or guidance. Each god had their own cult, and the spirit of the god resided in the cult statue in the associated temple sanctuary. Only the priests had access to these sacred statues and would leave regular offerings, whilst the general populous would pray in the temple's courtyard.

### 1. Fragment of painted cartonnage depicting Horus

Cartonnage was made from layers of linen and papyrus, and was used for making mummy coffins and masks. They were highly decorated and some examples were even gilded with gold leaf. This piece of Cartonnage comes from the mummy casing person of high status; it depicts the hawk God Horus, with outstretched wings protecting the mummy. Hours was associated with the earthly Kings, after he himself was King of the living as reward for avenging his father Osiris' murder.

Third Intermediate/Late Period (1069-332BC)

Cartonnage and paint	Unknown provenance	KMA 1993.251
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### 2. Wooden statues

#### Horus as a falcon

Late/Third Intermediate

Wood	Unknown provenance	KMA 1993.354
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### 3. Votive statues and amulets

#### Amulet of Horus

Amulets of the various gods were mass-produced throughout the pharonic period; they were worn as talismans to ward off evil spirits. The amulets of Horus were popular both in his bird form and of his eye, the 'wedjat-eye'. The amulets of Horus would serves as a metaphor for strength, perfection and protection.

Blue-glazed composition	Unknown provenance	KMA 1993.344
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### **Horus with lock of youth hair**

This small votive depicts the god Horus as a child; it was made by the lost-wax technique popular in the Ptolemaic Periods (747-30BC). The figure was made in wax then coated in clay, the wax was then melted and molten metal poured into the clay mould; when the metal had cooled the clay was broken away.

Bronze                      Unknown provenance                      KMA 1993.244

### **Votive statues of Osiris**

Osiris was one of the most important Egyptian gods. Associated with death, resurrection and fertility, Osiris became the ruler of the underworld after he was murdered by his brother Seth, and resurrected by his wife and sister Isis. He is often portrayed in the form of a mummy, in full regal costume with black or green skin to signify the fertility of Egyptian soil. The centre of his cult was at Abydos where thousands of votive statues like these have been found.

800BC  
Bronze                      Unknown provenance                      KMA 1993.331

Late period  
Bronze                      Unknown provenance                      KMA 1993.329

### **Votive of Hathor or Isis**

This votive represents either the cow goddess Hathor, patron of women, music, love and the desert, or the mother and royal goddess Isis. Both women represent the 'mother' in Egyptian belief.

Late period  
Bronze                      Unknown provenance                      KMA 1994.100

### **Votive aegis of Sekhmet or Baset**

Aegis is the term used to describe the broad necklace around the head of a deity. This aegis belongs to either the cat headed goddess of protection Baset or the lion-headed goddess of war Sekhmet.

Late period  
Bronze                      Unknown provenance                      KMA 1993. 328

#### 4. Egyptomania

As a result of the rise of Egyptology, Egyptomania struck in the 19<sup>th</sup> Century. Many tourists and amateur enthusiasts wanted Egyptian souvenirs and from this interest sprung a whole new industry, replicas of statues like these would have been popular and bought in large quantities.

##### Replica statuette

Facsimile	Unknown provenance	KMA 1993.326
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##### Replica of pharaoh statuette

19<sup>th</sup> Century

Stone	Unknown provenance	KMA 1988.14
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##### Leg fragment

Bronze	Unknown provenance	KMA 1993.330
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