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JERUSALEM ARCHAEOLOGY INSTITUTE**

HIGHLIGHTS OF THE EGYPTIAN COLLECTION



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Catalogue by

Arlette David (Editor), Egyptology, Archaeology Institute of the Hebrew University of Jerusalem

With contributions from

Daphna Tsoran, Curator of the Archaeology Institute Collection of the Hebrew University of Jerusalem

Edmund Meltzer, Mythological Studies Program of Pacifica Graduate Institute (California), co-editor of the Journal of the Society for the Study of Egyptian Antiquities

Daniele Abargil

Karin Carni

Advah Danon

Amram Hazan

Toam Meir-Weil

Tamara Mkheidze

Hilla Yechieli

And with the assistance of

Miriam Lavi, Head Conservator of the Archaeology Conservation Laboratory of the Archaeology Institute of the Hebrew University of Jerusalem

Naama Yahalom-Mack, Head of the Ancient Materials Laboratory, Archaeology Institute of the Hebrew University of Jerusalem

Hadas Misgav, Assistant to the Head Conservator of the Archaeology Conservation Laboratory of the Archaeology Institute of the Hebrew University of Jerusalem

Gabi Laron, Photographer

Tal Rogovski, Photographer

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FOREWORD

Arlette DAVID

This catalogue is the fruit of a master degree seminar entitled *Working with Ancient Egyptian Material Culture* held in 2017-2018 in the Archaeology Institute Collections Hall of the Hebrew University of Jerusalem (Mount Scopus). Daphna Tsoran, Curator of the Archaeology Institute Collections, suggested the idea of a class that would acquaint students with our Egyptian artifacts, let them experience ancient objects, and learn how to manipulate, observe, understand, and publish them, while enabling a reappraisal of mostly unpublished pieces in need of a scientific description, attribution, and dating. My enthusiasm was immediately shared by a group of students in Archaeology and in Art History as a wonderful opportunity to learn and work firsthand with ancient Egyptian artifacts. Each student chose to explore one item from our collection. Miriam Lavi, Head Conservator of our Archaeology Conservation Laboratory, welcomed the students to her laboratory and initiated them, through the observation, analysis and preservation of the items, into other aspects of those objects. Those who chose metal figurines and faience items were invited by Dr. Naama Yahalom-Mack to her Ancient Materials Laboratory for further information on copper-alloys and glazes. During our weekly meetings in the Collections Hall, we discussed the progress made by each student, the intricacies of identification and analysis, and the technical aspects involved in the writing and publication process. Each week, I introduced another item from the collection and the multiple challenges it presented.

The Egyptian artifacts of the Archaeology Institute Collections were mostly bought in Egypt around World War II and gifted to the Institute by their private owners, although a few originate from archaeological sites in Israel. The catalogue presents a limited selection of objects belonging to the collection, chosen for their representativeness, interest, and variety.

My deepest gratitude goes to all the participants involved in this project at the HUJI Institute of Archaeology: to Daphna Tsoran, our Curator, for the motivation, the logistics, and her professionalism; the specialists who were consulted and who contributed with helpful references and comments (Emanuele Casini, Milena Perraud, Valentine Roux, Deborah Sweeney, Karl Jansen-Winkel) or co-authored an entry (Edmund Meltzer); the Director of our Institute, Yosef Garfinkel, for encouraging the redaction of this catalogue; and above all, our gifted students for embarking on this unprecedented project with gusto, ingenuity, and amazing learning skills.

THE COLLECTION

Daphna TSORAN



The Archaeological Collections, 1930s

At the groundbreaking ceremony of the Hebrew University, held on Mount Scopus in July 1918, Chaim Weizmann, who would become the first president of the State of Israel, emphasized the role of archaeology in the new university, noting that 'archaeological research, which has revealed so much of the mysterious past of Egypt and of Greece, has a harvest still to be reaped in Palestine, and our university is destined to play an important part in this field of knowledge' (Litvinoff 1983: 194). Part of the Institute of Jewish Studies inaugurated in 1924, Archaeology became an independent department in 1936; the same year Gedaliahu Morris Kootcher of South Africa bequeathed his estate to the Hebrew University for the purpose of building an archaeological museum. His donation enabled the establishment of the Museum for Jewish Antiquities, inaugurated on Mt. Scopus in 1941 in the 'International Style,' first headed by Eleazar Lipa Sukenik, an archaeologist and professor at the Hebrew University of Jerusalem (1889-1953). The museum's second story housed an exhibition hall and a large hall for the archaeological collections.

Following the War of Independence in 1948, Mount Scopus became an Israeli enclave in Jordanian territory and all academic activity was interrupted. The various offices, laboratories, and collections of the Institute of Archaeology were dispersed in Talbieh, Emek Refa'im and Mamila until the construction of a new building on the Givat Ram Campus in 1959. After the Six-Day War in 1967, the Institute of Archaeology returned to its original home on Mount Scopus, the museum building becoming part of the Institute.

The history of the Ancient Egyptian Collections of the Institute of Archaeology is linked to Professor Eleazar Lipa Sukenik's efforts to consolidate the collection of antiquities of the Institute so that it would serve as a teaching and learning aid. Besides focusing on the past of the Jewish people in the Land of Israel and the Diaspora, there was a clear objective to study other cultures in the Land of Israel and its environs that influenced the history and culture of the Jewish people. This is reflected in the antiquities originating in Egypt, Transjordan, Syria, Lebanon, Turkey, Iraq, Cyprus, and Greece. Around the core of artifacts of the original collection, many objects were subsequently added through acquisitions, donations, and finds of the Hebrew University's various excavations. Sukenik wrote in 1942 that a 'gift of paramount importance' was made that year by the widow of the Anglican Bishop of Jerusalem Rennie MacInnes, including books on Egyptian archaeology, a complete set of the journal *Antiquity*, and 'a nice collection of Egyptian antiquities including vessels and bronze statues' (Sukenik 1942: 1). The ancient Egyptian collection encompasses objects representing various aspects of the ancient Egyptian culture, including its scripts, religion, burial customs and belief in the afterlife. The Institute's collection is still used today for teaching, research, and exhibits in Israel and abroad, but most of the ancient Egyptian artifacts were never published prior to the present catalogue.

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Arlette DAVID



Picture: Gabi Laron

Origin	Egypt
Period	Naqada IIC-D (ca. 3700-3300 B.C.E.)
Acquisition	Bought in Egypt; gift
Material	Marl (calcareous) clay of extreme hardness and pale hue (Nordström & Bourriau 1993: 168-82; Bourriau, Nicholson & Rose 2000: 131-2), and mineral red-brown pigments (iron oxides)
Dimensions	14 x max Ø 18-21.5 cm (at the handles level); mouth Ø 8 cm (lip 2 cm wide)
Weight	1127.56 gr.
State of preservation	Limited modern patching and repaint on a body otherwise complete, except for a small hole; lightly scratched, lip indented, wear traces
Analysis	Visual and tactile observation (Valentine Roux); pigments tested for solubility in water (Miriam Lavi)

Description	Squat globular jar, broad flat lip (ledge rim), two lug/string-hole handles on shoulder, rounded base; buff-ware painted in reddish-brown. Around the body, motif of isolated wavy line and various sizes of clockwise spiraled patterns; multiple wavy lines around one handle, and one spiral on each handle; crisscrossed pattern on top of the lip.
Typology	Red-on-buff painted Decorated Ware ('D-ware'), type D 67C/D/L (Petrie 1921: pl. 36)
Manufacture	Hand-coiling, uneven building technique in which coils of clay are laid one above the other, sometimes on a turntable—not on a potter's wheel—then joined together (Bourriau, Nicholson & Rose 2000: 125); after drying, when of a leather-hard consistency, the outer surface is shaved to shape the vessel, then smoothed and painted before firing at high temperature (circa 1000°), probably in a kiln.
Text	Anepigraphic
Discussion	<p>The shape imitates the form of stone vessels (Wodzinska 2010: 119). Often painted with wavy lines and unlinked clockwise spirals (Crowfoot Payne, Kaczmarczyk & Fleming 1977: 8; George 1975: 20-31; Graff 2009: 76 and 78; Wodzinska 2010: 128 Naqada II 17), the spirals probably emulate Nummulite fossils present in Egyptian white and buff limestone (on Egyptian Nummulitic limestone, see Boukhary, Hussein & Kamal 2010).</p> <p>D-ware vessels are found from Lower Nubia to the Nile Delta, mostly in burials, but a few are also known from domestic contexts. Their typology is restricted to the Naqada IIC-D period (Graff 2009: 14-5, following the revised chronology of Hendrickx 1999). Probably produced in highly specialized workshops with the help of improved firing technology, these vessels were thus manufactured during a relatively short period (Wengrow 2006: 93).</p> <p>D-ware forgeries are well known, often by embellishment of authentic pieces (Aksamit 2001; Crowfoot Payne, Kaczmarczyk & Fleming 1977).</p>
Comparanda	<ul style="list-style-type: none"> - UC 6349 from Gerzeh (Wodzinska 2010: pl. 6.3 D67D) - Brooklyn 07.447.440 from Adaima (Needler 1984: 203, pl. 15.54)
Bibliography	<p>Aksamit, J., 2001. <i>False Egyptian Predynastic Antiquities: A Question of Methodology</i>. In <i>Falsifications in Polish collections and Abroad</i>, ed. J. Miziolek. Swiatowit Supplement Series Antiquity 8, 51-60. Warsaw: Institute of Archaeology Warsaw University.</p> <p>Boukhary, M., Hussein, A.I.M. & Kamal, D., 2010. Precursors of the <i>Nummulites gizehensis</i> and <i>N. partschi</i> group from Egypt.</p>

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Picture: Karin Carni

WOODEN HEADREST


Reg. No. HUJI 3136

Arlette DAVID



Pictures: Tal Rogovski

Origin	Egypt
Period	Old to Middle Kingdom (ca. 2570 -1650 B.C.E.)
Acquisition	Bought in Egypt; gift
Material	Wood
Dimensions	Mounted: 21 x 20 x 8.5 cm Upper part: 18.5 x 8.5 x 9.5 cm Stem: 11.3 x Ø 6 cm

	Base: 20 x 8 x 2.8 cm
Weight	523.23 gr.
State of preservation Analysis	Complete, with scratches and splits (some of them patched) Microscope (Miriam Lavi)
Description	Simple, functional wooden headrest built of three smoothed parts: concave headrest, cylindrical stem (with areas of regular grooves left by the carving tool), and base with concave foot. The headrest and base are of almost identical length and width; all pieces are carved following the direction of the wood fibers and assembled with mortise-and-tenon joints. The curved parts and the absence of décor or inscription (no trace of gesso or paint) are the features of a rather generic, classical object. The headrest part has dark stains on its smooth surface, whereas a lighter edge of about 1 cm on half of this part is more roughly textured.
Typology	Tripartite headrest with cylindrical stem without abacus (flat protruding upper part of a column) and curved elements; 'organic form with short base' (Perraud 1997: group B, series [Ba] 1)
Manufacture	Carved wood, smoothed, mounted by means of a rectangular tenon fitted between the upper part and the mortise of the stem, and a square tenon between the lower part of the stem and the base's mortise; four wooden pegs are visible in the stem, placed diagonally on one side of the stem.
Text	Anepigraphic
Discussion	Headrests, <i>wrs</i>  in ancient Egyptian, probably linked to <i>rs</i> 'watchful' and <i>rswt</i> 'awakening, dream' (Perraud 1997: 35; Hellinckx 2001: 93), were mostly made of wood or stone and used since the early dynastic period to support the head during sleep. They were also funerary objects targeted by spells protecting the deceased's raising head at rebirth (<i>Coffin Texts</i> 232 and 823; <i>Book of the Dead</i> chapter 166; see Perraud 2006), the head of the sleeper or deceased emulating the sun's orb rising each morning on the eastern horizon (Hellinckx 2001). Simple tripartite wooden headrests of this type are known since Dynasty 3 (Fischer 1980: 687 no. 1, 689; Petrie & Brunton 1924: pl. 14; Perraud 1997), and remain common during the Middle Kingdom. These wooden objects were certainly functional, traces of use (wear, fabric imprint and fibers, probably from padding, organic residues) marking some of the exemplars found in the tombs; they were often made of indigenous acacia, tamarix, or sycamore wood (Giachi et al. 2016). Beside cloth padding, a 'hypocephalus biscuit of resin,' such as the one found beneath the

Comparanda

headrest under the head of *W3h*'s mummy (Dynasty 12, Asasif Tomb MMA 1102, object MMA 20.3.257, Hayes 1978: 304), may have been used for comfort by the sleeper/deceased and inserted between the linen (also to fix it) and the wooden support. The Egyptians also used pillows (Zinn 2018: 308).

- Fitzwilliam E.86.1921, from Sedment Tomb 1582, Dynasty 9
<http://data.fitzmuseum.cam.ac.uk/id/object/52104>
- Cairo JE 47005, from Sedment Tomb 421, First Intermediate Period (Petrie & Brunton 1924: pl. 14 no. 4/421)

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WOODEN KNEELING FIGURINE Reg. No. HUJI 3118

Arlette DAVID



Pictures: Tal Rogovski

Origin	Egypt
Period	Middle Kingdom (ca. 2000-1650 B.C.E.)

Acquisition	Bought in Egypt; gift
Material	Wood, gesso (white ground coating made of powdered limestone and glue), black, white and ochre paint
Dimensions	11.1 x 5.8 x 4 cm
Weight	48.323 gr.
State of preservation	Complete
Analysis	Microscope (Miriam Lavi)
Description	Figurine of a kneeling man wearing a short, rounded, striated wig (central point of striation origin on top of the head) and a long white kilt; right knee on a rectangular basis arched in the back, right hand resting on the right thigh, left arm bent and fist under the right pectoral. The skin is painted in ochre, the large eyes in black and white, the hair and nipples in black, hands and feet digits clearly delineated in black, as is the skirt's hem around the feet. The white elements (skirt and base, including its underside) are in fact the unpainted white gesso coating. A neat hole has been drilled under the base, to fix the statuette on a surface.
Typology	Wooden figurine of a kneeling man in ritual attitude on a base, probably a 'Servant of the Dead'
Manufacture	High quality workmanship, chiseled in one piece, gessoed, painted, drilled (without the circular marks characteristic of a bow-drill perforation)
Text	Anepigraphic
Discussion	Wooden figurines of 'Servants of the Dead,' thus not representing the owner of the tomb or other specific individuals, were placed in the burial chamber since Dynasty 6 (Eggebrecht 1975: 1080; Roth 2002: 117), their number increasing during the Middle Kingdom when they were often integrated in models (Breasted 1948). Their function was to provide for the needs of the deceased in the Afterlife, including his cult. The attitude of our rare and very finely executed kneeling figurine is strictly ritual since the man is not involved in a practical activity requiring a tool or accessory as are many wooden Servants of the Dead. Priests and mourners are also integrated in funerary processions and on boat models, but the relatively high base of the figurine implies that it was not originally embedded in a wooden model (see e.g. Reisner 1913; Winlock 1955). Nevertheless, the hole under the base suggests that it was affixed to a piece of burial equipment. The figurine's attitude is similar to the fifteen witnesses' posture on a relief of <i>Wpmnfrt's</i> Dynasty 5 Giza tomb G 8882 (eastern

wall of *Iby's* chapel), kneeling during his unilateral declaration of will (Hassan 1936: fig. 219, pl. 76), hands inverted; it has been suggested that these witnesses were performing an oath gesture (Menu 2004: 247). The attitude with the left hand on chest is encountered on larger standing statues, e.g. on a wooden figurine from Sheikh Farag Tomb SF5214, First Intermediate Period, a posture that has been variously interpreted as expressing mourning (Kroenke 2010: 278 Cat. 147, fig. 216), humility (Vischak 2015: 47), or worship (Dominicus 1994: 6-7). Middle Kingdom private statuary exhibit the same gesture, either by leg-crossed men (e.g. Wien AS 35 in Vandier 1958: pl. 78 No. 3; Hayes 1978: 213), or women on their knees (e.g. MMA 18.2.2 in Vandier 1958: pl. 82 No. 6).

The facial features and hair style of our piece are reminiscent of the statuette of *W3h* MMA 20.3.210 found in his Theban tomb MMA 1102, reign of Amenemhat I, early Dynasty 12.

Comparanda

Servant of the Dead AS-1793, provenance unknown, Middle Kingdom (with right arm to the chest and left arm hanging):
<https://antiquities.co.uk/middle-kingdom-wood-servant.html>

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Picture: Karin Carni

SCARAB AMULET

Reg. No. HUJI 2485

Arlette DAVID



Pictures: Tal Rogovski

Origin	Israel, Tel el-Kedah (Hazor), surface find
Period	Late MBIB (ca. 1650-1500 B.C.E.)
Acquisition	Gift (1941)
Material	Steatite (soapstone)
Dimensions	1.6 x 1.3 x 0.7 cm
Weight	2.289 gr.
State of preservation	Minor damage to the base (left side chipped)
Analysis	X-ray fluorescent analyzer (Naama Yahalom-Mack)

Description

The scarab's features are schematically rendered by sparse engraving of a triangular head, no eyes, simple straight line separating the head from the pronotum, lateral notches marking the upper part of the elytra, and a lined plinth for the legs; the piece is longitudinally pierced.

On its base, the neatly engraved figure represents a nude woman, her body frontally depicted, head in profile facing left, short but voluminous hair, large ear, eye marked by a stroke, breasts not marked, slender waist, schematic arms hanging alongside the body, pubic area and hips emphasized, feet opposed in profile. The woman does not hold the two schematic leafy branches fused with the one-line oval frame.



Typology

South Canaanite design scarab-seal with triangular D8 head, plain O back, and lined e11 sides (for these features, see Keel 1995: figs. 45, 49, 69). The base design is of the 10D1 class 'standing nude goddess' (Tufnell 1984: 138; Ben-Tor 2007: 101, 149, 181, pl. 105); when associated with two branches, the design is coined as 'branch goddess' (Schroer 1989: 102-10; Keel and Uehlinger 1998: 28).

Manufacture

Carving, polishing, drilling, engraving

Text

Anepigraphic

Discussion


Though scarab (*dung beetle* – *Scarabaeus sacer*) amulets are an Egyptian creation, this specimen is of Southern Canaanite origin, the product of local late MBIIIB manufacture, as evinced by its general shape and base design. About forty exemplars of this design are known, mostly found in South Canaan and only rarely attested in the Egyptian Eastern Delta over which reigned the contemporary Semitic 'Hyksos' Dynasty 15 (Keel 1995: 211; Ben-Tor 2007: 101).

An Anatolian precursor of the frontal female motif, head in profile, associated with two branches, is known in Kültepe II glyptics (ca. 1950-1850 B.C.E., seal impression WAG C57 in Schroer 1989: fig. 09). The motif was disseminated on Syrio-Cappadocian cylinder seals in conjunction with other figures (Schroer 1989: 93; Keel


1995: 211-2). The position of the arms along the body and head in profile is also known in Old Babylonian and Old Syrian glyptics (Keel 1995: 211), again in association with other figures. The 'branch goddess' seems to appear in isolation for the first time on a Beth-Shemesh scarab dated to the early MBIIB period, ca. 1700-1630 B.C.E. (belonging to the specific 'Ω-Group'; Keel 1995: 210, fig. 17; Keel & Uehlinger 1998: 26-9).

The isolated frontal female figure with large ears and branches is a typical design of the Southern Levant (Schroer 1989: 93; Keel 1995: 211). Her enlarged ears may be due to an association with Egyptian cow-eared Hathor (Ben-Tor 2007: 101), a goddess also often (partially) presented frontally, or with the goddess' attention to her worshippers' pleas (Schroer 1989: 132-3).

Frontal female figures have a long history in many cultures (Tefnin 1995, 2003), independently developed by various communities ('cultural convergence'). The major iconographic trend associating femininity with frontality in the Anatolian, Levantine, and Egyptian traditions enabled the depiction on an object whose form obviously belongs to the Egyptian cultural sphere: dung-beetles

(*hpr*  in ancient Egyptian) were conceptualized as a symbol of daily solar regeneration, a potent promise of rebirth for the dead.

Associated here with the Levantine 'branch goddess,' perhaps a fertility and vegetation deity (Schroer 1989: 104), the figure also recalls the Egyptian motif of a god(dess) offering a palm-branch to

the king (with adaptation of the hieroglyph  'year'), a longevity symbol.

Though the frontal presentation emphasizes female sexuality, the frontal branch goddess whose pubic is clearly marked is curiously deprived of breasts in all known exemplars of the motif (Budin 2015: 6). Most exemplars of the goddess with head in profile in this typology show the face turned to the right, unlike our scarab.

Scarabs were worn in the Levant mounted on rings or perhaps as a pendant attached to a leather thong or to a toggle-pin fastening a garment; they were also deposited with the deceased in his tomb. This practice and the positioning of the scarab have been identified on interred bodies in MBIIB tombs (Panitz-Cohen, Mullins & David 2018).

Comparanda

Scarab Irbid DAO 2945, from Pella (Jordan) Tomb 62, MBIIB, ear not depicted (Schroer 1989: No. 18; Keel & Egler 2006: 204-5 No. 11)

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DUCK-SHAPED DISH

Reg. No. HUJI 396

Arlette DAVID



Picture: Gabi Laron

Origin	Israel, Gezer, Tomb III (Late Bronze Period)
Period	Probably Dynasty 18 (ca. 1550-1300 B.C.E.)
Acquisition	Weill 1914 excavations at Tel Gezer (Panitz-Cohen & Maeir 2004: 43, pls. 11.8, 28.8)
Material	Moderately translucent travertine (calcite) known as 'Egyptian alabaster' (Aston, Harrel & Shaw 2000: 21-22)
Dimensions	9.8 x Ø 6.5 x 2 cm
Weight	60.137 gr.
State of preservation	Broken beneath the duck's head and on the right side, restored
Analysis Description	Round, shallow dish built in one piece, with almost flat lip 4 mm wide, protruding bent neck and head of a duck turned to the left (long bill in openwork on the breast along the lip of the dish), tail with six feathers, and ankles extending from the lip on both sides of the tail feathers, all on the same plane as the lip of the dish. Beside the oval flat base (3 x 2.5 cm), the ankles are suggested by slight protrusions on the underside of the dish (webbed feet not depicted). The wings are not represented (they would have been placed higher than the ankles), there is no evidence of trussing with a cord, and if meant to appear plucked, the tail feathers have been left in place.
Typology	Shallow travertine duck-shaped round dish without lid; type 'dead duck dish SIIIA1' for Adler 1996: 60-63)
Manufacture	Carved (partly in openwork), polished, incised
Text	Anepigraphic
Discussion	<p>The earliest fragments of fine travertine plucked-duck dishes may date to Dynasty 12 (Ayrton, Currelly & Weigall 1904: 27, 53, pls. 39-40). The motif gained popularity during Dynasty 18 with exquisite waterfowl-shaped dishes (Petrie 1937: 12, 23, pl. 32), containers, and implements made of stone, wood, and ivory (Fay 1998: 33), the head and neck of the birds often chiseled in openwork.</p> <p>Two broad categories of duck-shaped containers have been distinguished by Adler (1996: 39): the ones suggesting a living, swimming fowl with erect head and plumage, and the ones shaped as dead, plucked birds, on the model of the  hieroglyph. This distinction is not pertinent to our dish since it is</p>

not naturalistically shaped, the bent neck and small side protrusions not convincingly figuring a limp head and cropped wings, while tail feathers are usually absent on depicted plucked fowl (Adler 1996: fig. 17). Hermann (1932: 92) had already distinguished objects constructed as whole birds in a naturalistic way and containers to which were added a few elements imitating bird parts. Another shallow travertine dish in our collection (HUJI 8911), bought in Egypt, features an even more abstract animal, apparently a fish, though its tail type is also associated with birds (see MMA 10.130.1283, probably Dynasty 18).

Such stone shallow rounded dishes (no lid) with protruding heads, wings, ankles, and/or tails have been found in Egypt (e.g. MFA 01.7274 from Abydos tomb D115, Dynasty 18 <http://www.mfa.org/collections/object/dish-in-the-form-of-a-duck-132435>), some sporting two birds heads (e.g. von Bissing 1904: pl. 8; Hermann 1932: 94-5; Bailleul-LeSuer 2012: 161-2). Others have also appeared in Sudan and in the Levant in LBII contexts (Sparks 2007: 18-9 nos. 33-35, 37-9); ours was found in tomb III in Gezer, its ceramic assemblage dating the grave to LBIIA-B (Panitz-Cohen & Maeir 2004: 35).

Though no residues of cosmetics have actually been found in these dishes, they are referred to as 'cosmetic,' 'ointment,' or 'mixing' containers; indeed, some were part of toiletries boxes deposited in tombs (see e.g. in Tombos, Sudan, grave of a woman: <https://tombos.org/duck-cosmetic-spoon/>).

In their funerary context, ducks and geese (dead and alive) represent ritual gifts, and the duck-shaped dishes are ritual objects symbolically providing food and a container for the deceased's ointments (Fay 1998: 29). When the bird is obviously represented alive, it retains the fertility and rebirth connotations associated with living fowl (Wilkinson 1992: 95).

Comparanda

MMA 30.8.135, Dynasty 18, bought in Egypt (Hayes 1978: 191 fig. 106)

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Pictures: Karin Carni

FAIENCE MARSH DISH

Reg. No. HUJI 7545

Adva DANON



Pictures: Tal Rogovski

Origin	Egypt, Thebes (?)
Period	New Kingdom, Dynasty 18, reign of Amenhotep III (?)(ca. 1400-1350 B.C.E.)
Acquisition	Bought in Egypt; gift
Material	Turquoise-blue faience (glazed non-clay ceramic composed of silica, alkali, lime, and copper) and probably manganese-based black pigments
Dimensions	Ø 19 x 2.4 x 0.5 cm
Weight	278.47 gr.
State of	Half the dish has been plausibly restored with modern plaster

preservation



around 15 original fragments

Analysis



Description

Round, shallow dish made of turquoise-blue faience, with a round base (no foot), black-painted flat lip (0.5 cm wide); the black décor is executed with a thin brush, in slight relief. The interior Nilotic décor consists of a central, one-line circle (ca. 7 cm Ø) depicting a pond seen from above, in which a single small fish is drawn schematically in profile (scales marked as dots), and eight blue nymphaea in profile and full bloom radially arranged around the pond equidistant from each other, not touching (paratactic order, see Kantor 1945: 66). Their triangular petals are dotted; the sepals are thinner, slightly curved, and hatched. The bottom of the dish has a pattern of short black lines drawn from the center of

	the dish to its lip.
Typology	Votive faience marsh dish with round base, black rim, interior design of round pond with fish and nymphaea, exterior hatched
Manufacture	Material made of finely ground quartz or sand, lime, and an alkaline binding agent (natron or vegetal ash), the powdered quartz frit containing copper (which gives the blue hue). The object was probably shaped by molding around a core (Allen 2005: 176) and abrasion after drying (Nicholson & Peltenburg 2000: 188). The sodium-calcium-silicate glaze may have been produced by efflorescence during drying (perhaps with additional application of slurry, by dipping or painting, to touch up surface flaws), the black design painted with a manganese-based glaze, followed by firing (Friedman 1998: fig. 27; Nicholson & Peltenburg 2000; Griffin 2002: 7; Richard 2011: 66).
Text	Anepigraphic
Discussion	<p>The monochrome faience 'marsh bowls' décor typically consists of Nilotic marshland imagery associated with fertility and the goddess Hathor, Lady of the Turquoise and of the Western abode (Pinch 1993: 308-15; Allen 2005: 176-7). Hathor is sometimes mentioned on this type of vessel; the aquatic environment may allude to the goddess' womb (Pinch 1993: 308-15), a good omen for birth in this world and rebirth in the Afterlife. Most marsh bowls were produced during Dynasty 18 (Richard 2011: 141, table 4), as votive offerings for shrines of Hathor (Pinch 1993: 78) or furnishing non-royal tombs, mostly in the Theban area (Richard 2011: 142, table 5), predominantly associated with female burials (Friedman 1998: 211). Similar motifs on open vessels (not in faience) can be traced back to the chalcolithic period and are frequent during the Middle Kingdom (Allen 2011).</p> <p>As votive offerings to shrines or as part of funerary assemblages, the marsh bowls played a role in ritual practices; for this intent, it seems that their décor was more important than the eventual content of the vessels (Milward-Jones 1982: 141). The vessels' décor varies, the artisans drawing from a repertoire of forms associated with the fertile marsh thematic; among them, nymphaea and fish are mostly reproduced (Strauss 1974: 72-3). The <i>Nymphaea caerulea Savigny</i> or blue water-lily (<i>sšn</i>  in Egyptian) has four dark-spotted sepals (Kantor 1945: 56) and angular petals (for early depictions see Pommerening, Marinova & Hendrickx 2010); since the flowers open at dawn, they were associated in Egypt with solar rebirth (Derchain 1975: 71).</p> <p>The fish in the round pond may be a tilapia (<i>int</i>  in Egyptian), with its pointed head and large dorsal spines, a fish also associated with fecundity and rebirth since it is a mouth brooder: the female incubates the eggs in the mouth from which the hatchlings</p>

'emerge' swimming (Dambach & Wallert 1966: 275; Derchain 1975: 74-5; Friedman 1998: 211). The image fitted the Egyptian idea of the sun swallowed by the sky goddess each evening, reborn each dawn; the tilapia was meant to accompany and protect the bark of the sun in its journey, nymphaea bud often depicted in its mouth alluding to the oral incubation of the new sun (Dambach & Wallert 1966: 293 and esp. fig. 9 of BM EA 5952).

The bottom décor of the HUJI dish is unique (not mentioned in Richard 2010), but a close example on jar lid MMA 11.215.506 from Malqata, the palace of Amenhotep III, has just such a lined background against triangular floral shapes (<https://www.metmuseum.org/art/collection/search/551235?sortBy=Relevance&ft=Malqata+jar+lid&offset=0&rpp=20&pos=3>). The short-lined motif may offer a close-up of the blue nymphaea sepals, the plant being often depicted on the bottom of such vessels.

The specific arrangement of the interior motif has no exact parallel either: one-line circular ponds are rarer than angular ones, mainly found in Deir el-Bahari and Abusir (Richard 2011: 220 and fig. 100); a unique small fish in a round pond is not attested elsewhere (the closest example of such roughly schematic fish, though holding nymphaea buds in the mouth, appear on Smithsonian SI-W F1907.15 in Richard 2011: fig. 164). Radially arranged nymphaea around a pond usually alternate open and closed flowers (e.g. Ashmolean CI in Richard 2011: fig. 100); hatched sepals in contrast with dotted petals are also rare (e.g. Louvre E22589 / N993 <http://katze.net/5eda78>).

This rare dish may tentatively be associated with the Theban region and the reign of Amenhotep III on the basis of the back short-lined motif and its association with the faience jar lid found in Malqata.

Comparanda

- Ashmolean Fortnum Coll. C.I, from unknown provenance (Richard 2011: 220 fig. 100)
- Kunsthistorisches Museum Wien ÄS INV 8275, from unknown provenance (www.khm.at/de/object/e6652c55c5/)

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AMENHOTEP FUNERARY CONE

Reg. No. HUJI 3134

Arlette DAVID



Pictures: Tal Rogovski

Origin	Egypt, Thebes (Qurna), tomb TT C.3 of <i>Imnḥtp</i>
Period	Dynasty 18, reigns of Thutmose III-Amenhotep II (ca. 1500-1400 B.C.E.)
Acquisition	Bought in Egypt; gift
Material	Fired clay with traces of red wash
Dimensions	25.4 x Ø max 8.5 cm
Weight	1012.95 gr.
State of preservation	Complete, slightly cracked and dented large extremity, weathered stamped hieroglyphs
Analysis	Microscope; pigments tested for solubility in water (Miriam Lavi)
Description	Roughly smoothed baked clay cone, asymmetrical, with

Typology

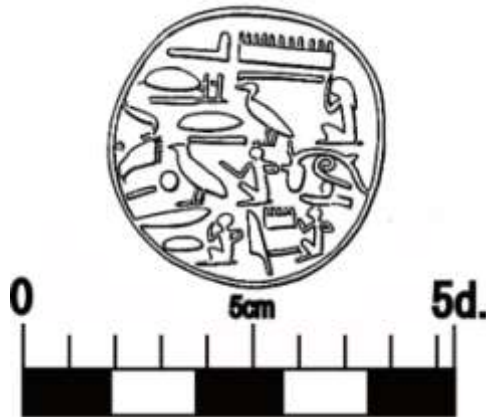
hieroglyphic text arranged without register lines, stamped in raised relief on the circular large extremity of the cone. Fibers imprint traces on the surface.

Manufacture

Cone No. 169 in Daressy (1893); cone No. 374 in Davies & Macadam (1957), Dibley & Lipkin (2009), Zenihiro (2012)

Solid cone fashioned with the help of fabric (traces of the fibers visible on the surface) in Nile marl (denser than HUJI 3133 and of lighter porosity; Michels 2012), impressed with a wooden (?) engraved stamp when still moist, red-washed after firing.





Photograph by K. Zenihiro © Griffith Institute, University of Oxford

Text

1.

šm^cy(t) Imn
Singer of Amun

2.

Rnn3 (and)

3.

idnw n imy-r htmt Imnhtp
deputy of the overseer of the seal *Imnhtp*.

Discussion

Though few inscribed cones have been found in their original context (see e.g. in a wall of the courtyard of TT 47, Kondo 2017: pl. 1, fig. 5), at least some of them were decorative elements of private tombs façades and exterior walls, embedded in rows over the entrance of mainly New Kingdom Theban tombs. Such a tomb décor was depicted in tomb TT 159 (Davies 1938: fig. 14). Funerary cones are known from Dynasty 11 to 26 and may symbolize wooden beams (Ockinga 1993: 5) while providing support for the owner of the tomb's name, titles, and Osirian patronage (Zenihiro 2012: <http://www.funerycones.com/Functions/Functions.html>).

The inscription on our cone presents several difficulties due to the absence of register lines, jumbled hieroglyphs, and haplography (omission of repeated signs). About 140 cones of *Imnhtp* were found in the vicinity of tombs TT29 and 99 in Qurna, one in Dra Abu el-Naga (Bavay 2010: 37; Zenihiro 2012: http://www.funerycones.com/Image_gallery/Image_gallery_361-380/Image_gallery_361-380.html; Theis 2017: 10). *Imnhtp*, a scribe, deputy of the chancellor, royal companion in foreign countries, became part of an important family when he took as

Comparanda

his wife *Rnn3*, daughter of the chancellor of Thutmose II buried in tomb TT99 next to a vizier of Amenhotep II (tomb TT29) belonging to the same family. The exceptional importance attributed to *Rnn3* beside *Imnhtp* in tomb TTC.3 and on his funerary cones may well be due to her family lineage that promoted her husband's status (Bavay 2010: 32, 36).

- Cone Bristol H4016, acquired:

<http://museums.bristol.gov.uk/details.php?irn=82862>

- Cone MMA 49.111.2, from Theban area:

<https://www.metmuseum.org/art/collection/search/546012>

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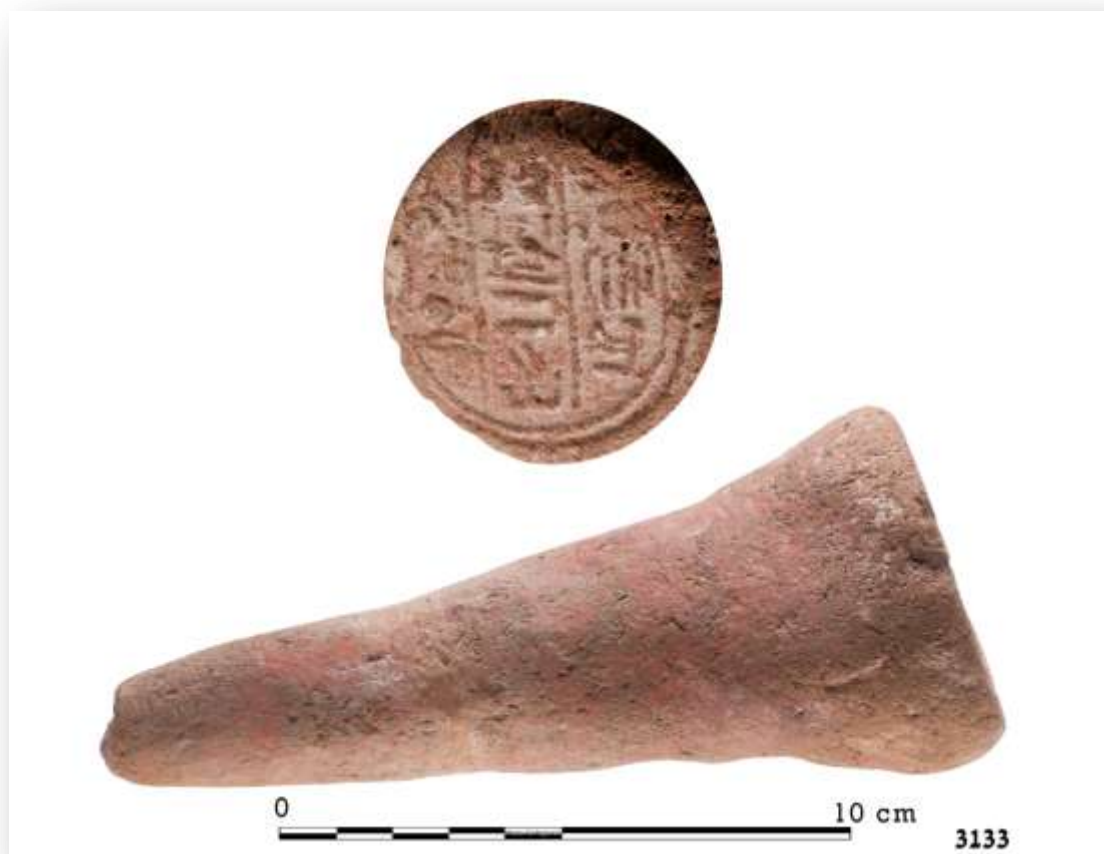
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<http://www.funerarycones.com/>

MERYMES FUNERARY CONE

Reg. No. HUJI 3133

Arlette DAVID



Pictures: Tal Rogovski

Origin	Egypt, Thebes (Qurnet Mura'i), tomb TT 383 of <i>Mryms</i>
Period	Dynasty 18, reign of Amenhotep III (ca. 1400-1350 B.C.E.)
Acquisition	Bought in Egypt; gift
Material	Fired clay with traces of red wash
Dimensions	17.2 x Ø max 7.1 cm
Weight	427.96 gr.
State of preservation	Complete, slightly cracked (traces of patching), dented large extremity, weathered stamped hieroglyphs
Analysis	Microscope; pigments tested for solubility in water (Miriam Lavi)
Description	Roughly smoothed clay cone, asymmetrical, with hieroglyphic text

Typology

arranged in three vertical registers, stamped in raised relief on its circular large extremity

Manufacture

Cone No. 113 in Daressy (1893); cone No. 170 in Davies & Macadam (1957), Dibley & Lipkin (2009), Zenihiro (2012)

Solid cone fashioned without mold in Nile marl (with sand grains and organic traces, high porosity; Michels 2012), impressed with a wooden (?) engraved stamp when still moist, red-washed after firing.





Photograph by K. Zenihiro © Griffith Institute, University of Oxford

Text

1.

im3hy hr

Blessed by

2.

Wsir s3 ni-swt n Kšy

Osiris, Viceroy of Kush

3.

Mrms

Discussion

About 200 funerary cones of *Mrmys* are known, of various length; some were found in the vicinity of tombs TT 40 and TT 276 in Qurnet Mura'i, others in Deir el-Medina and Medinet Habu (Zenihiro 2012: <https://sites.google.com/site/dataonfunerarycones/general-catalogue/davies-macadam-161-180>; Theis 2017: 8-9). Another version of the inscription, made from another stamp, spells the owner's name as *Mrmys* (Cone No. 170 in Davies & Macadam 1957; Zenihiro 2012).

Mrmys' title of Viceroy of Kush was obtained in the service of Amenhotep III, for leading an expedition against the Nubians in Ibhet, as recorded on the Semna stela BM EA 657 (Helck 1957: 1659-61); he accumulated other important titles and functions, which explains the rare privilege of possessing three granite sarcophagi (Meltzer 1974; Ockinga 1993; Kozloff 2012: 166-8). His rock-cut tomb TT 383 was rediscovered in Qurnet Mura'i around 1940; the search for the tomb was prompted by the appearance on the market of funerary artifacts belonging to *Mrmys* (Régen 210: 225-6).

Comparanda

- Cone Brooklyn 08.480.222, acquired:
<https://www.brooklynmuseum.org/opencollection/objects/19274>

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- Cone MMA 15.2.61, acquired: <https://www.metmuseum.org/>

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Tamara MKHEIDZE



Picture: Tal Rogovski

Origin	Egypt
Period	Dynasty 18, reign of Amenhotep III (ca. 1400-1350 B.C.E.)
Acquisition	Bought by the Hebrew University
Material	Moderately translucent travertine (calcite) known as 'Egyptian alabaster' (Aston, Harrel & Shaw 2000: 21-22); traces of black pigment (?) in carved cartouches
Dimensions	1.2 x Ø 5.5 cm (minimum Ø of underside: 2.5 cm) Cartouches: 2.7 x 1.4 cm
Weight	60.45 gr.

State of preservation Analysis

Complete but slightly chipped, especially the thin outer rim

Microscope (Miriam Lavi)

Description

Circular travertine lid of a vessel apparently made of the same material, the flat-topped, laterally rounded conical protrusion on the underside matching and closing the vessel's mouth. The upper side is engraved with hieroglyphs enclosed in two royal cartouches for Amenhotep III's prenomen (given at coronation) and Queen Tiy's name. The engraving is shallow though some signs were hollowed out, and the carving was probably enhanced with black pigments.

Typology


Inscribed stone vessel lid with Dynasty 18 royal cartouches

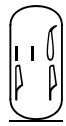
Manufacture

Carving, polishing, engraving

Text



Right cartouche:  *Nbm³tr^c*



Left cartouche:  *Tiy*

Discussion

Probably from a travertine ointment jar. Travertine (*šs* or *bit* in ancient Egyptian, the former often qualified as 'pure' or 'white', emphasizing its essential quality) was used to manufacture vessels from Predynastic to Roman times (Aston 1994: 108); it was quarried in Hatnub (Middle Egypt), Wadi Gerrawi near Helwan, and other sites (Aston, Harrel & Shaw 2000: 59; Aston 1994: 118), and was the most common material used to produce stone vessels (Aston 1994: 119). Most stone vessels produced in Egypt were not inscribed and were found mainly in royal burials and temples, always as prestige items, often as gifts (Sparks 2003: 39, 44). When inscribed with royal cartouches, they may have been part of the funerary equipment of a royal tomb, tomb of a member of the royal family, or tomb of a member of the elite to whom it was gifted; it may also belong to a domestic/palatial or cultic context in Egypt or abroad. The royal cartouches appear on the body of the vessel, and more rarely on its lid; this practice is already attested during the Old Kingdom, e.g. on fragmentary disk-shaped travertine lid HUJI 3124 in our collections, Dynasty 6, with flat circular ledge on the bottom, inscribed *Hwt-ḥr nbt Twn(t s3 Ppy)* '(Pepy I son of) Hathor, lady of Dendera.'

The royal cartouches inscribed on the lid are not accompanied by other typical mentions such as *di ᵑnh* 'given life' during the King's reign or *m³ ḥrw* 'right of acclaim' for a dead king (Lilyquist 1995: 4). Though other travertine vessel lids are attested with the

cartouches of Amenhotep III, not all of them also mention queen Tiye; during this reign, the practice of distributing royal artifacts, also as a diplomatic gift, marked with the King's and his consort's name, is widely attested (Weinstein 1998: 231-3; Sparks 2003: 51, 55; for large commemorative scarabs mentioning Queen Tiye, see e.g. Kozloff & Bryan 1992: 67-9). Such is apparently the case with inscribed Egyptian artifacts found in the palace of Ugarit (modern Ras Shamra, Syria), including a travertine lid inscribed with Amenhotep III's and Tiye's cartouches (Damascus DO 4465 in Schaeffer 1962: 97). Alternatively, the original context of our lid may be Amenhotep III's Theban palace in Malkata, excavated by the Metropolitan Museum in the 1910-1920s, a time frame that would fit the date of the Hebrew University purchase.

The size of the lid is similar to a travertine lid inscribed with the name of Amenhotep II (BM EA 4672, purchased, 0.87 x Ø 5.63 cm at http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=127105&partId=1&searchText=calcite+vessel+amenhotep&page=1).

Comparanda

- travertine lid Damascus DO 4465 with cartouches of Amenhotep III and Tiye, from the palace of Ugarit, court V basin, RS 17.058 (Schaeffer 1962: 97; Bordreuil, Pardee & Cunchillos 1989: 126; Caubet 1991: 232-3)
- fragment of travertine lid Swansea 3543723 inscribed with cartouche of Amenhotep III: <http://museums.eu/collection/object/65497?pUnitId=3431&pDas hed=part-of-the-stone-lid-of-a-vessel-with-the-prenom-en-of-amenhotep-iii-amenhotep-iii-once-built-a-lake>

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SCARAB AMULET

Reg. No. HUJI 4132

Toam MEIR-WEIL



Pictures: Tal Rogovski

Origin	Egypt
Period	Ramesside Period, probably Dynasty 19 (ca. 1300-1200 B.C.E.)
Acquisition	From the region of Kafr Kanna, Galilee, bought in Israel; gift
Material	Blue-glazed steatite (soapstone)
Dimensions	3.3 x 2.9 x 1.1 cm

Weight	15.2 gr.
State of preservation	Minor scratches on the back and slightly chipped frame of the base; faint traces of glazing between the legs and beneath the head
Analysis	Microscope (Miriam Lavi)
Description	<p>Longitudinally pierced, relatively large scarab of excellent workmanship, deeply engraved, with faint traces of glazing. 'Hourglass'-type head with incised double line for the eyes; outlined pronotum with double lined scutellum (thorax), three-lined suture between the elytra (wing cases), two-lined V-notches (humeral callosities on the shoulders) at the outer edges of the elytra which are framed by a continuous line. The sides present notched (feathered) front legs extending past the edges of the upper body, clearly visible from above, smooth middle and hind legs clearly separated and at various angles (front and middle legs meeting at the scutellum line). The edges of the piercing are ringed in relief.</p> <p>The base of the scarab is carved with a design inside a single-line frame: three figures not precisely centered, the central one frontally depicted, rounded arms held at the hips, navel marked, open knees bent, tail between the feet, five vertical lines above the head (feathers), no visible mane, minimal but clearly incised facial features (lateral eyes, mouth, animal ears), double neckline. On both sides and turned toward this figure stand two similar ones in profile (right one slightly bigger), with three vertical lines above the head, a mane, faint and summary facial features mostly distinguishable in the right figure, parallel arms up, squatting with far leg forward, tail downward, and a triangular shape behind their upper back. Above the figures' hands are two hollowed suns.</p>
Typology	Egyptian design scarab-seal with hourglass B8 head, vlv back, and d9 sides (for the determination of these features, see Keel 1995: figs. 45, 49, 69); the base design involves a 'Bes' motif
Manufacture	Carved, polished, and engraved steatite scarab, probably glazed by application of a silica-alkali-copper glazing mixture in a fritted state prior to the firing by which the soft stone is converted into harder enstatite (Tite & Bimson 1989; Nicholson & Peltenburg 2000: 188).
Text	Anepigraphic
Discussion	The scarab (<i>dung beetle</i> – <i>Scarabaeus sacer</i>) amulet can probably be dated to Dynasty 19 on the basis of its typology, especially its relatively large size, feathered front legs clearly visible from above, triple line between the elytra and two-lined V-notches (Keel 1995: 51, fig. 65 and § 100, 102).

The design on the base involves a typical 'Bes' figure; though this typical image is known since the Middle Kingdom, a divinity called 'Bes' is only attested since the Third Intermediate Period, and clearly attached to this depiction in the Ptolemaic Period (Meeks 1992: 423). The name 'Bes' may be etymologically based on Egyptian *bs* 'dwarf' or 'premature child' (Meeks 1992: 424); Bes is associated with the sun and the moon, a protector of (re)birth (Dasen 2013: 68-75).

The animalistic figure became frequent on amulets worn in life and as funerary talisman during the reign of Thutmose III in Dynasty 18 (Malaise 1990: 690), its solar rebirth connotations fused with the scarab's own solar association. During the reign of Amenhotep III, the 'Bes' figure acquired wings, usually depicted folded (Malaise 1990: 699; Romano 1990: 75), and often stood, in various configurations, between two saluting monkeys, their attitude characteristic of the *dw3* ritual, an adoration of the sun (Hornung & Staehelin 1976: 94).

The two figures in profile on our scarab do not appear to be monkeys: these are usually not depicted with head feathers or triangles sticking out of their backs, and their characteristic protruding muzzle and upturned tails are absent here. We can safely assume that the same divinity is depicted thrice; since the reign of Thutmose III, he is often depicted in profile and with head feathers (Romano 1990: 70). Three (frontal) 'Bes' appear on other scarabs (e.g. New Kingdom glazed steatite scarab Walters 42.43 at <http://art.thewalters.org/detail/18743/scarab-with-bes-and-geese/>). As for the triangle showing behind the back in profile, clearly independent of the arms, it may represent the upper tip of folded wings; the same feature is attested on two New Kingdom scarabs (Grenfell 1902: 31 figs. 36-37; compare with Ramesside limestone mold Louvre AF 1957 in online Atlas database). Thus the combination of the various elements, including the two suns and the scarab itself, is meant to impart solar rebirth and protection to the wearer of the amulet.

Comparanda

- scarab BM EA 16831, acquired, Ramesside (Hall 1913: No. 1295)
- scarab Ashmolean Museum(?), from Leontopolis (Tell el-Muqdam), New Kingdom (Grenfell 1902: 31 fig. 36; Griffith 1890: 57, pl. 18 No. 12)

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FRAGMENT OF VOTIVE STELE

Reg. No. HUJI XI

Arlette DAVID



Pictures: Tal Rogovski

Origin	Egypt, Theban region
Period	Dynasty 19, probably reign of Ramses II (ca. 1300-1200 B.C.E.)
Acquisition	Unknown
Material	Limestone
Dimensions	ca. 20 x 15 x 5 cm
Weight	The plaster of Paris patching cannot be dissociated from the limestone fragment without damage
State of preservation	Left side of the stele's fragmentary lunette, cracked and damaged, patched and framed in modern white plaster



Description

Fragmentary lunette of a round-topped stele, framed by a single line carved at 1-1.1 cm from the border; smooth upper left side, back roughly chipped. Sunken shallow relief (max 1 mm), with no patterned surfaces around and inside the figures and hieroglyphs, except for Amun-Ra's collar. Six vertical registers of hieroglyphs oriented to the right are preserved on the upper part of the lunette, naming and providing short epithets for each divinity depicted underneath. Three divine heads facing right are sculpted at the same depth as the text above them: first on the right, Amun-Ra's head and upper torso, crowned with flat-top base and double high falcon tail feathers, back streamer, sporting a long, curved beard, a finely chiseled *wsh* ☉ broad collar, and traces of the right strap of a corselet; behind him, Ptah's head is encased in a skull-cap, the upper parts of his divine beard, and of a compound *w3s* ↑ 'dominion' and *dd* 🏺 'stability' staff held in front of him; last, Hathor's horned sun orb on a simple wig and right eye are the only details preserved of her figure, the tip of the left horn cutting through the frame of the stele. Faint traces of red (and blue?) pigments are visible in and around some of the hieroglyphs above Amun-Ra's figure.

Typology

Inscribed round-topped (private?) votive stele dedicated to the divine triad of Amun-Ra, Ptah, and Hathor

Manufacture

Carving of a limestone slab, smoothing its upper and side surfaces, engraving, coloring some hieroglyphs. Fine workmanship.

Text

1. 🏺 🏺 🏺 🏺 🏺 🏺

Imn-R^c nb nswt t3wy hnty

Amun-Ra lord of the thrones of the Two Lands, foremost of

2. 

Ipt-swt

Karnak.

3. 

Ptḥ nb mꜣꜥt

Ptah lord of truth,

4. 

nī-swt tꜣwy nfr-ḥr ḥry st wrt

king of the Two Lands, perfect of face, chief of the great place (throne).

5. 

Ḥwt-Ḥr ḥrt-tp Wꜣst nbt pt

Hathor mistress of Thebes, lady of heaven,

6. 

ḥnwt ḥrt-ntr


Dame of the necropolis.

Discussion

The figures of Amun-Ra, Ptah, and Hathor are not frequently associated on private votive steles; a stele of the vizier *Hri* (under Ramses III) from chapel B of the Ptah and Meretseger shrine on the path from Deir el-Medina to the Valley of the Queens lists a series of gods, the most prominent being Amun-Ra, Hathor, and Ptah (KRI V, 376; Bruyère 1929: 20-22, figs. 13-14, pl. 3). The association Ptah/Hathor is known on private votive steles of Dynasty 19, from chapels E and G of the same shrine (Exell 2006: 112-3, with same divine epithets), and from the temple of Hathor in Deir el-Medina (Bruyère 1930: 80). The Deir el-Medina community of artists working on the New Kingdom tombs of the Valley of the Kings and Valley of the Queens often worshipped Hathor, a major divinity of Western Thebes, and Ptah as 'her masculine extension' and patron of craftsmen, referring also to Amun-Ra, the King of Gods, on their monuments (Vernus 2002: 241). The references in the text to Karnak and Thebes confirm the geographical assignation of the stele to the Theban area.

As for the dating of the stele, the epithets of Amun-Ra are unhelpful for they are used from the Middle Kingdom on; the exact string of Ptah's epithets is noted by Exell (2006: 110-3) on

22 Ramesside steles (mainly belonging to Ramses II's reign) found in the Deir el-Medina temple of Hathor, chapel E of the Ptah and Meretseger shrine, and the Ramesseum area. The epithet of Hathor 'mistress of Thebes' appears on private steles mainly from Dynasty 19 from the entire West Theban area (Exell 2006: 123-6).

On a paleographic note, the simplified form of the  sign is typical of the New Kingdom (Fischer 1999: 50; Derchain-Urtel 1999: 347-9); on a stylistic level, Hathor's horn often crosses the frame of Dynasty 18-20 round-topped steles of Upper Egypt (e.g. Cairo CG 34095 and 34137 in Lacau 1926: pls. 45 and 57).

This fine votive stele was probably erected by a private worshipper in one of the Theban shrines, perhaps in a chapel of the Ptah and Meretseger rock-cut shrine visited by the members of the Deir el-Medina community, on the path leading to the Valley of the Queens, in order to obtain the gods' attention and favors.

Comparanda

Limestone stele dedicated to Ptah and Hathor by *Dḥwtyḥrm^cktwf*, Florence 2524/1623/Cat. 55, from Deir el-Medina, Dynasty 19, Ramses II's reign (Berend 1882: 41; Bruyère 1937: fig. 23)

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GRANITE STATUE FRAGMENT Reg. No. HUJI X2

Edmund MELTZER and Arlette DAVID







Picture: Tal Rogovski

Origin

Egypt

Period

Third Intermediate Period, probably Dynasties 22-23 (ca. 950-700 B.C.E.)

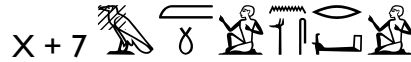
Acquisition	Unknown
Material	Dark grey granite
Dimensions	28 x 14.5 x 6.5 cm
Weight State of preservation	Fragment with well-preserved but incomplete hieroglyphic inscription
Analysis Description	Oblong fragment with part of an engraved hieroglyphic text arranged in horizontal lines not separated by register lines, oriented from right to left: parts of nine lines of text, with blank space beneath the last register marking the lower end of the text. The smooth surface bearing the text is convex and is probably shaped to depict part of the right leg covered by a tightly fitted garment, perhaps from a block statue.
Typology	Inscribed (block?) statue
Manufacture	Carving, careful polishing, and delicate engraving
Text	<p>X + 1 </p> <p>(...sš n) pr (Im)n Twfnimn m³^c hrw ḏd.f s(h)n.t(w.i ?...)</p> <p>(...scribe of) the house of (Amun) Twfnimn, right of acclaim, and he said: (I was) commissioned (?) (...)</p> <p>X + 2 </p> <p>(... g)sgs ḏb3.i sw tm (...)</p> <p>(...) be affluent/regulate that I might clothe him, so that (he) might not (be naked?) (...)</p> <p>X + 3 </p> <p>(...)w.f n m³^cw.f n idbw Hr ḏsr ḏsr(w ...)</p> <p>(...) of his gifts for the River-banks of Horus (= Egypt), the most sacred/who sanctified what is (or ought to be) sacred (...)</p> <p>X + 4 </p> <p>(...) ḥnt.i wd s3-t3 ḏdw (...)</p> <p>(...) in front of me praise was shouted/may praise be shouted, enduring (...)</p>



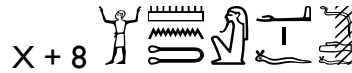
(...) *hpr.s sn^{cc}.n.i sw ir.n(i ...)*
 (...) it happened after I soothed him and (I) did (...)



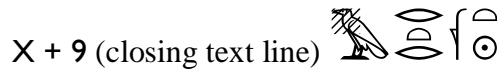
(...) *n.i nmtt.i n spr n.i (...)*
 (...) I (took) action for the one who appealed to me (...)



(... *t)3m.i n wsr.i (...)*
 (...) I showed indulgence because I was powerful (...)



(...) *k3 Mntw ^c.f dd.f (...)*
 (...) Montu lifted his arm and said: (...)






(...) *tyw r trt (...)*
 (...) at the time (...)

Discussion

Statues on which a horizontal text is engraved without dividing lines are known in Dynasty 18 (e.g. block statue of *Snmwt* and *Nfrwr^c* Cairo CG 42114 in Tiradritti 1998: 343; Schulz 1992: No. 190) and in the Late and Ptolemaic Periods. Leahy (2011: 58) notes that Late Period stelae exhibiting right to left texts without dividing lines allude to contemporary hieratic papyri of the Book of the Dead.

The proper name *Iwfnimn* 'He belongs to Amun' is a theophoric name representing a performative declaration, a phrase that activates the person's appropriation by the god Amun (David 2017: 414-5). For Thirion (2003: 177-8) the name is attested exclusively during Dynasties 20-21 (e.g. papyrus Turin 2075vo in Kitchen 1983: 654.9; Ranke 1935: 14 No.13); but two early mentions of the name date to Dynasty 19: a votive stela to Amenhotep I, Min, and Isis by *Iwfnimn*, stonemason of the house of Amun, probably during the reign of Ramses II (Hamburg private collection, Altenmüller 1981) and, as recalled by Bierbrier (1975: 52), papyrus Bologna 1094, reign of Merneptah (Gardiner 1937: 8). Genealogic mentions of men named *Iwfnimn* appear on statues and documents of Dynasty 21 (Jansen-Winkel 2007a: 111, 116-7, 220, 261), Dynasty 22-23 (Jansen-Winkel 2007b: 62-4, 243-5, 308; Vittmann 2002: 366), and Dynasty 25 (Jansen-Winkel 2009: 226).

A scribe of the house of Amun (*sš n pr Imn*) named *Iwfnimn* (written the same way) dedicated a statuette of Thot of Hermopolis to the baboon-god (Catalogue Drouot 1932: 6 and pl. I No. 3; Legrain 1894: No. 21, Dynasty 19-21). The traces of the fragment's first line could accommodate this title, though *Iwfnimn* may not be the owner of our fragment, just a reference to the owner's filiations.

On a paleographic note, the form of the hand  sign is inconsistent on the fragment in lines 1, 4, and 8 (a phenomenon observed by Moje 2007: 273), and seems reversed in the first line (*dd.f*), an inconsistency also observable on Cairo JE 37512, the statue of *Hr*, Dynasty 22 (Tiradritti 1998: 349); the *m3c* sign in the first line is not the expected  or  signs, but a simple stroke with small notches (Moje 2007: 427).



Jansen-Winkel (personal communication) suggests that this original, quite individualized biography centered on the owner's care for the underprivileged is to be dated to Dynasties 22-23 since no private statues with biographical inscriptions are attested from Dynasty 21, and post-Dynasty 23 biographies are of a far more stereotypical character. We thank him for his suggestions which markedly improved the understanding of the text.

Comparanda

Statue of *Hr* Cairo JE 37512, from Karnak, Dynasty 22 (Tiradritti 1998: 349)

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UDJAHOR'S FAIENCE USHABTI Reg. No. HUJI 3106/1-2

Arlette DAVID



Pictures: Tal Rogovski

Origin	Egypt, Saqqara North (<i>Wnis</i> pyramid area), tomb of <i>Wd3hr</i> (Porter & Moss 1981: 503; Stammers 2009: 115)
Period	Late Period, Dynasty 26-27 (664-404 B.C.E.)
Acquisition	Bought in Egypt; gift
Material	Light blue-green Egyptian faience (glazed non-clay ceramic composed of silica, alkali, lime, and copper)
Dimensions	HUJI 3106/1: 15.6 x 4.2 x 3.3 cm HUJI 3106/2: 15.7 x 4 x 3.4 cm
Weight	HUJI 3106/1: 113.4 gr. HUJI 3106/2: 124.89 gr.
State of	HUJI 3106/1: broken in two at knee-level up to the elbow,

preservation

patched with plaster, acrylic/gouache repaint.
HUJI 3106/2: broken at knee-level, first register of hieroglyphs damaged, patched with plaster, acrylic/gouache repaint.
Both present variations in surface color and stains due to the application of modern animal glue (e.g. under the base).

Analysis

Microscope (Miriam Lavi)

Description

Mummiform figurines standing on a slightly trapezoid plinth, with finely modeled facial features and plaited divine beard, striated tripartite wig whose lappets end with a horizontal band, wig separated from the flat, uninscribed back pillar. Hands are crossed on the chest, right hand with long sleeve over the left one, both protruding from the shroud and holding a pick without cross-bar on the right shoulder, a narrow hoe and the rope of a seed-bag with patterned fibers in relief on the left shoulder. Four vertical registers of hieroglyphs in sunken relief, unframed, cover the front of the body beneath the arms; the calves are slightly protruding under the shroud. The two ushabti slightly vary in dimensions, hands, accessories, and seed-bags pattern.

Typology

Ushabti of type 5.3.1 (Late to Ptolemaic Period faience ushabti, named private owner), class XIA2 mummiform with back-pillar and separated striated Saite wig (Schneider 1977: 228, fig. 31; Janes 2002: 239). Their features are categorized as:

- W38 Saite common striated lappet wig, with one horizontal band on lappets (Schneider 1977: 167, fig. 11, Janes 2002: 242)
- H2 hands crossed right over left, right sleeve long (Schneider 1977: 167, fig. 12; Janes 2002: 243)
- I8 implements (right: pick without cross bar, left: narrow hoe and cord in Schneider 1977: 170, fig. 13; Janes 2002: 244)
- B26a Saite trapezoid bag with crossed fibers for HUJI 3106/1; B28 crossed oblique pattern without loop for HUJI 3106/2 (Schneider 1977: 173, fig. 14; Janes 2002: 245).

Manufacture

Material made of finely ground quartz or sand, lime, and an alkaline binding agent (natron or vegetal ash), the powdered frit containing copper for the blue hue. Object shaped by molding faience paste into a pottery mold composed of two pieces (Janes 2002: xvii); the sodium-calcium-silicate glaze is produced either by efflorescence (appearing during drying) or cementation (by immersion in glazing powder), and firing (Nicholson & Peltenburg 2000: esp. 185 for ushabti). Excellent workmanship with detailed features.

Text



I wšbty pn ir ip.tw

○ this ushabti, if one reckons



2. *Wsir Wd3hr ms n 3stn3hbit*
 Osiris *Wd3hr*, born of *3stn3hbit*,



3. *r ir(t) k3t nb ir m hr(t)-ntr mk wi*
 to do any work that is done in the divine realm, 'Here I am,'



4. *k3.k*
 shall you say.

Discussion

In 1902, Barsanti discovered the shaft-tombs of *Wd3hr* and his father *Hr3hbit* in Saqqara North (Barsanti 1902; Daressy 1903; Aubert & Aubert 1974: 225); both tombs are now lost (Porter & Moss 1981: 503, 588; Stammers 2009: 115, 164). In the tomb of *Wd3hr* Barsanti found about fifty ushabti at a depth of four meters in the shaft and 396 ushabti in two niches on the north and south shaft walls (Barsanti 1902: 209-10).

Named *wšbty* 'respondent' in the text inscribed on the figurines, the function of these funerary statuettes, usually 365 servants and their 36 overseers per tomb, is to answer to any demand and magically perform any work required from the deceased in the Netherworld as his servicing substitute. The pick, hoe, and seed-bag evidently refer primarily to agricultural duties. Though the idea of such figurines is probably to be traced back to the Old Kingdom, the first mummiform figurines appear in Dynasty 12 tombs (Milde 2012: 3). The inscribed text on *Wd3hr*'s ushabti is an abbreviated form of chapter 6 of the *Book of the Dead* (Schneider 1977: 120-3). There are several other ushabti in the collection of the Institute of Archaeology (e.g. HUJI 3107/1-2, 3108/1-2, 3109).

Comparanda

- ushabti of *Wd3hr* in private collection Charles Bouché, Paris (de Maigret 2012: 73 No. 114)
- two ushabti of *Wd3hr* in Uppsala Museum (Sandman 1931: 106)

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HUJI 3106/1



HUJI 3106/2







VOTIVE BRONZE OF OSIRIS

Reg. No. HUJI 3095




Arlette DAVID



Pictures: Tal Rogovski

Origin	Egypt
Period	Late Period (664-332 B.C.E.)
Acquisition	Bought in Egypt in December 1941; gift
Material	Leaded bronze (copper-tin-lead alloy, Cu-Sn-Pb): 75% copper, 20 % lead, 2.6 % tin, with 1.1 % arsenic (from arsenical copper) and 0.6 % antimony
Dimensions	14.5 x 4.5 x 3.4 cm
Weight	338.814 gr.
State of preservation	Complete, except for the back loop
Analysis	Microscope (Miriam Lavi); X-ray fluorescent analyzer (Naama Yahalom-Mack)

Description

Bronze statuette of standing mummiform Osiris with plumed *3tf*  crown (Upper Egypt miter framed by two large striated ostrich feathers, frontal cobra with long body centered on the miter, no ram-horns) and plaited divine beard. Only the face and hands emerge from the mummy shroud; the fists are opposed, auriculars touching, the *hk3t* 'ruler'  crook held in the right fist, the *nḥh* 'shaker'  flail in the left hand at chest-level. The scepters are lightly patterned, the pearls of the flail tails visible. The crudely formed face has rounded cheeks, wide open eyes, lids marked, large nose and ears (set back behind the feathers of the atef-crown), mouth wider than the nostrils with upward tipped corners, beard straps faintly marked. The elbows, knees, and calves are silhouetted under a shroud that tightly envelops the body. Osiris stands on a thin trapezoidal plinth, corners cut, fitted with a ring on the god's right side; a straight, unadorned back pillar up to the neck supports a second ring. The entire surface of the statuette is pitted. The standing body is inclined backwards (angle of about 80°). The frontal part of the base is engraved with a dedication line of hieroglyphs facing the reader.

Typology

Bronze mummiform Osiris with atef-crown standing on a plinth, fists opposed (Weiß 2012: 171-2, 627-33, pl. 22 Type 81 esp. No. 423)

Manufacture

Solid cast in lost-wax process: a model in low-melting-point material such as wax is coated in clay and dung, leaving a hole in the coating; when fired, the wax flows out and the molten alloy is poured into the clay mold. The mold is broken after the bronze has solidified. During the Late Period, the use of heavily leaded alloy permitted one-piece casting (with plinth and rings) of mass-produced, but relatively detailed figurines (Ogden 2000: 154, 157, 159). The pitted surface of the statuette evinces the porosity of the casting.

Text



Wsir-Wnnfr di ʿnḥ Hr

Osiris-*Wnnfr* who caused that *Hr* would live



Discussion

Lost-wax casting is known in Egypt since the Old Kingdom; bronze was seldom produced before the Middle Kingdom (Ogden 2000: 153, 158; Schorsch 2007: 191).

Stylistically similar bronze figurines are dated to the Late Period (rarely provenanced and often smaller than HUJI 3095); they are characterized by relatively rough features, no inlays, atef-crown

without ram horns or disk, crook in right hand and flail in left one, the lower ends of the scepters enclosed in opposed fists, thin plinth with ring on right side, and simple back pillar with ring. The rings could have been used to suspend the figurine around the neck of worshippers/priests/larger statues, from walls, or to secure the figurine on a support; they might also not be functional (Hill 2007: 87-8). The backward inclination of Osiris is known from other pieces (Roeder 1956: 156).

The rigid posture is typical for the King and God Osiris, a stance derived from royal presentation: the archaic ceremonial attitude with crook on the right, flail on the left (Fischer 1977: 516; Roeder 1937: 90 and 1956: 156-7) characterizes the royal persona *en majesté* since Dynasty 2 (Dreyer & Josephson 2011: 59 fig. 20). Explicit textual references to this attitude are attested since the Ramesside Period: hymns to Osiris in the *Book of the Dead* mention 'the fisting of the ruler (crook) and of the shaker (flail).' The gripping of the scepters frontally at chest-level, as if protecting the body, is a highly-formalized ritual emblematic gesture (David, forthcoming). The piece, probably produced in a temple workshop, is a votive statuette dedicated for the benefit of an individual named *Hr* to Osiris *Wnnfr*; this epithet, attested since the Middle Kingdom, is thought to relate to Osiris' royal status as King-of-the-Living rather than King-of-the-Dead (Tillier 2011: 161).

Since large numbers of such statuettes have been discovered in temple votive caches, it may have been disposed of by the priests with hundreds of other bronze figurines (Coulon 2010: 12-13).

There is another small bronze of Osiris in the collections of the Institute of Archaeology (HUJI 1221)

Comparanda

- Jerusalem 34.23, from Ashkelon, 4th c. B.C.E. (Iliffe 1935: pl.30.1)
- Boston 87.441, from Tell Nebesheh, Late Period:
<http://www.mfa.org/collections/object/bronze-figurine-of-osiris-133291>

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VOTIVE BRONZE OF BASTET Reg. No. HUJI 1222

Clement HAZAN



Picture: Gabi Laron

Origin	Egypt
Period	Late Period (664-332 B.C.E.)
Acquisition	Bought in Jerusalem; gift
Material	Leaded bronze (copper-tin-lead alloy, Cu-Sn-Pb): 59.30 % copper, 30.87 % lead, 8.33 % tin
Dimensions	8 (9.5 with tang) x 2 x 1.5 cm (plinth: 3 x 1.8 x 0.2 cm)
Weight	63.973 gr.
State of preservation	Right arm, top of right ear and part of the right corner of the plinth missing; filled crack running from right knee down to left calf, where the broken legs were reassembled and secured with synthetic resin. Superficial cracks around right shoulder, center of

	breast, bottom of legs, calves, and upper back. Both corrosion and chemical cleaning before acquisition have altered the surface which presents now a golden shine.
Analysis	Microscope (Miriam Lavi); X-ray fluorescent analyzer (Naama Yahalom-Mack)
Description	Bronze figure of cat-headed goddess Bastet with wide-open, triangular ears, elongated square-shaped muzzle slightly chiseled on the sides, superficial cavities for the eyes; left elbow bent, forearm pointing at the breast, hand holding an <i>aegis</i> representing the head of a lioness wearing a three-row broad collar and crowned with solar disc. The goddess is wearing a dress that covers her from shoulders to calves, with a vertical pattern of dots on the front from the hips down. The human feet stand parallel on a thin, trapezoidal plinth with downward conical tang to anchor the statuette on a base.
Typology	Bronze figurine of standing anthropomorphic, cat-headed Bastet holding an <i>aegis</i> (Roeder 1937: 34-5 §149; 1956: 267 §329d and 269 §330g; Weiß 2012: 222-3, 678-84, pl. 32 Type 121).
Manufacture	One-piece solid cast, mass-production (Hodges 1964: 69-73; Ogden 2000: 157-9). The statuette was made using the lost-wax technique: a wax model was overlaid with clay and exposed to heat in order to melt the wax and bake the clay; the resulting mold was then filled with molten bronze; once cooled, the clay was smashed to reveal the solid figurine. Wax models used to cast this ubiquitous kind of statuettes were sometimes made up from separately formed wax components (Ogden 2000: 159). Details were probably obtained by cold working the metal, e.g. the dot pattern in front of the dress or the chasing of the muzzle (Hodges 1964: 77-8).
Text	Anepigraphic
Discussion	<p>Though Bastet was worshipped as a lioness-headed goddess as early as Dynasty 2, the female-cat became a manifestation of Bastet during Dynasty 22 whose kings were believed by Manetho to originate from Bubastis (Sagrillo 2009), the prime residence and main cult center of Bastet. Since cats were favored as pest predators and noted for their fertility, Bastet was granted apotropaic qualities and worshipped as protector of women and childbirth (Quaegebeur 1991: 120).</p> <p>Small bronze figurines of Bastet became especially common in Egypt during the Late and Ptolemaic Periods, as the popularity of sacred animals reached its peak (Delvaux 1991: 129; Malek 1993: 100). Some Bastet bronzes were shaped as cats (e.g. BM EA I 1556 https://lc.cx/gsz9), others as anthropomorphic cat-headed figures (e.g. LM N 3857 https://lc.cx/gskw). Many of these objects have</p>

been found in cat necropoleis (such as Bubastis and Saqqara) and in Bastet temple deposits of votive surplus organized by Egyptian priests (Pubblico 2017: 207).

Although the original location of HUJI 1222 cannot be ascertained, we may assume that it was intended to be affixed to a stand as a votive statuette in a shrine. The wide ears of the figurine are erect in an attentive stance toward the pleas of the worshipper, and through its mediation Bastet would provide protection, a role emphasized by the goddess' paraphernalia. The *aegis*—the head of a deity wearing a broad collar (Lurker 1995: 24; Ivanov 2003: 332), here a lioness – hinting at Sakhmet, the wild counterpart of Bastet known for her ferocity, and at Bastet's ancient form. The solar disc on the lioness's head refers to the Eye of Re, the female power generated by the Sun-god to destroy his enemies (Troy 1986: 24), and her broad collar to protective and regenerative properties (Handoussa 1981: 148; Beaud 1990). Although Bastet does not carry the *sistrum* – a soothing music instrument identified with Hathor but also carried by other goddesses— we may confidently assume that it was originally held by the goddess in her right hand, as it is the case with similar complete figurines (e.g. BM EA12590 <https://lc.cx/gemV>; MMA 58.67 <https://lc.cx/gsKS>).

Bastet's role as a fertility goddess is here somewhat disregarded: she does not hold on the left arm the little basket in which kittens would have been carried (Pubblico 2017: 211), a common implement of Bastet's statuettes (e.g. LM N 3857, MMA 58.67) and there are no kittens on the plinth (as for BM EA37641 <https://lc.cx/gsrs>; BM EA12590).

The stylistic study of the figurine is impaired by its poor state of preservation: the rough design of the eyes, feet, plinth, and tang, and the coarseness of the lines betray a rather low-quality product (compare e.g. with WAM 54.409 <https://lc.cx/gsHS>). The basic and limited decorative pattern of the dress (see Museum Folkwang 158 in Roeder 1956: 267 §329d, fig. 327; WAM 54.409) is perhaps a vestige of an original more extensive ornamentation; there is no *uraeus* on the *aegis* (as in KHM 317 <https://lc.cx/gesq>), and the cat's ears are not pierced for earrings (as in BM EA64525 <https://lc.cx/gese>).

Taken separately, the rectangular plinth, the dress, the lioness-head *aegis*, and the cat's head design of HUJI 1222 have close equivalents among several Bastet bronze figurines; however, the characteristics of each figurine vary, a repertoire of items and shapes on which the smith drew according to his clients' means and needs. The poor quality of the design and elementary symbolic features are indicative of a mass-produced artifact. The high percentage of lead in the alloy supports this assumption, since it lowers the melting temperature of the copper-tin alloy, thus facilitating production (Ogden 2000: 154-5); it also allows the relative dating of HUJI 1222 to the Late or Ptolemaic Period, when Bastet bronzes were common personal votive offerings of

Comparanda

Egyptian worshippers.

Bronze MMA 57.101, acquired, Late to Ptolemaic Period
<https://lc.cx/gsrk>

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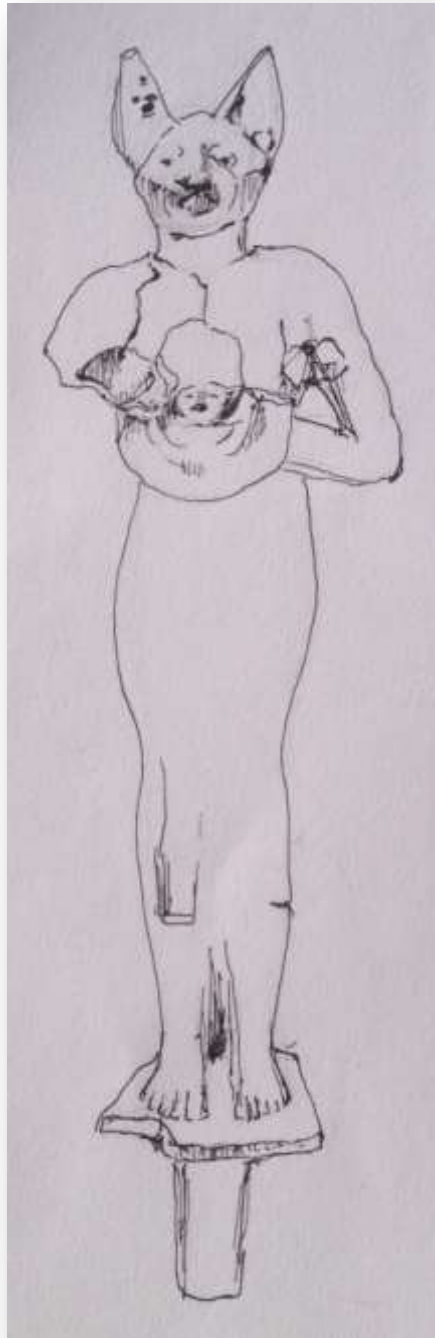
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Drawing: Aya Ganor



Picture: Clement Hazan

FAIENCE WINGED SCARAB

Reg. No. HUJI 3075

Karin Carni




Pictures: Tal Rogovski

Origin	Egypt
Period	Late to Ptolemaic Period (664-30 B.C.E.)
Acquisition	Bought in Egypt; gift
Material	Light blue Egyptian faience (glazed non-clay ceramic composed of silica, alkali, lime, and copper); modern thread. The composition of the body and of the wings is similar.

Dimensions	14.7 x 5 cm (body: 5 x 3.5 cm; wings: 5.6 x 2 cm)
Weight	65.382 gr.
State of preservation	Well-preserved, with slightly damaged glazing on the left top of the head-plate, its right side, and the bottom of the left wing case; slight crack on the bottom; the body and wings were linked with a modern thread at the Institute
Analysis	Microscope (Miriam Lavi); X-ray fluorescent analyzer (Naama Yahalom-Mack)
Description	Finely executed large faience scarab amulet with spread wings, produced in three separate parts (body, two wings) and pierced in twelve points for attachment (six on the body, three on each wing). All parts have a flat underside, the upper side being in relief. The body is depicted in fine detail: eyes and serrated clypeus (head-plate); smooth pronotum (thorax); regularly striped elytra (wing cases), without V-shaped humeral callosities; hairy front- and hind-legs, flat middle legs, all free-standing. The extended wings are divided in three rows separated by a broad band: the uppermost, smaller part is not textured, the other two rows bear falcon feathers, the last row protruding on both sides over the others.
Typology	Funerary faience tripartite pectoral scarab with eyelets for attachment, smooth back, and finely modeled features
Manufacture	Faience is made of finely ground quartz or sand, lime, and an alkaline binding agent (natron or vegetal ash), the powdered quartz frit containing copper for blue hue. The object is shaped by molding faience paste into a pottery mold; the sodium-calcium-silicate glaze is produced either by efflorescence (appearing during drying) or cementation (by immersion in glazing powder), and firing (Nicholson & Peltenburg 2000). Excellent workmanship with detailed features.
Text	Anepigraphic
Discussion	Breast funerary ornament in the form of a scarab (<i>dung beetle</i> – <i>Scarabaeus sacer</i>) with extended falcon wings, pierced for stitching to a mummy bead-net or to wrappings (Silvano 1980). Scarab amulets were worn by the living and the dead from Dynasty 5 (see <i>supra</i>), but large winged scarabs became part of the funerary trappings from Dynasty 25 (end of the Third Intermediate Period, Kushite Dynasty), and were still in use during the Ptolemaic Period (Andrews 1994: 59). The hybrid beetle-bodied and bird-winged shape is already alluded to in the <i>Pyramid Texts</i> , Spell 267 § 366: the deceased king is flying as a bird and alighting as a scarab

on the throne of the Sun Bark (Cambefort 1987: 32). Images of scarabs with bird-wings appear in Dynasty 18, e.g. Tutankhamun's precious pectoral Cairo JE 61886 (Tiradritti 1998: 243; Keel 1995: 189-90).

The scarab was associated by the Egyptians with the new sun, the young god Kheperi (*Hpry*) 'He who came into being,' and the image of the beetle rolling a dung ball identified with the idea of the sun rolled out of the night across the morning sky. The

winged scarab ϵ_{py}  'the flying sun' and its falcon feathers add the solar connotations of the divine falcon Horus Behdety (Wildung 1977: 278) to the scarab. The flying scarab combines solar and chthonic aspects throughout its cycle: scarab laying the eggs in the ground, larva growing under the earth, pupa transforming into scarab that flies to the sky at dawn (Cambefort 1987: 29).

The winged scarab on the mummy bead-net (see *infra* HUJI 3049) projects the idea of the deceased's rebirth as a rising sun in the morning sky to which the bead-net alludes (Silvano 1980: 89; Friedman 1998: 247 No. 158; Zibelius-Chen 2011: 406), faience (*thnt*) possessing a solar 'gleam' (*thn*) for the ancient Egyptians.

Similar pieces sold on the market are usually attributed to the Ptolemaic Period, but a typology of this specific type of large scarabs is still lacking.

The Institute of Archaeology has other winged scarabs in its collection (HUJI 3076 and 8865).

Comparanda

Winged scarab, Ptolemaic Period (?) (Eisenberg & Williamson Price 2015: 86 No. 247)

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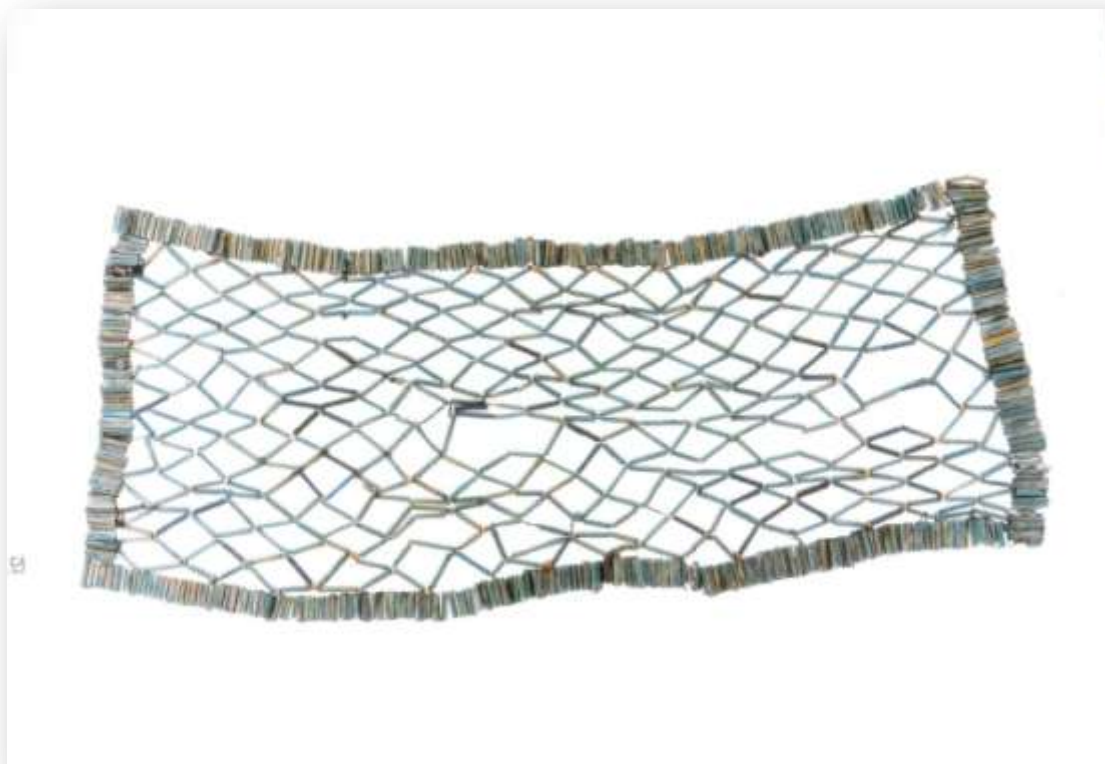


Picture: Karin Carni

FAIENCE MUMMY BEAD-NET

Reg. No. HUJI 3049

Hilla Yechieli



Picture: Gabi Laron

Origin	Egypt
Period	Late to Ptolemaic Period (664-30 B.C.E.)
Acquisition	Bought in Egypt in the early 1940s; gift
Material	Several nuances of blue/turquoise Egyptian faience (glazed non-clay ceramic composed of silica, alkali, lime, and copper); three types of thread, two probably wool (main blue, the second off-white used for restoration), one probably silk (white, also for repairs)
Dimensions	38-40.2 x 16.7-17.1 x 0.2 cm
Weight	93 gr. (estimated on the basis of 1106 beads of various dimensions, the object being affixed to a Perspex board with a transparent nylon thread for protection)
State of preservation	Few broken beads; netting restored

Analysis

Microscope (Miriam Lavi)

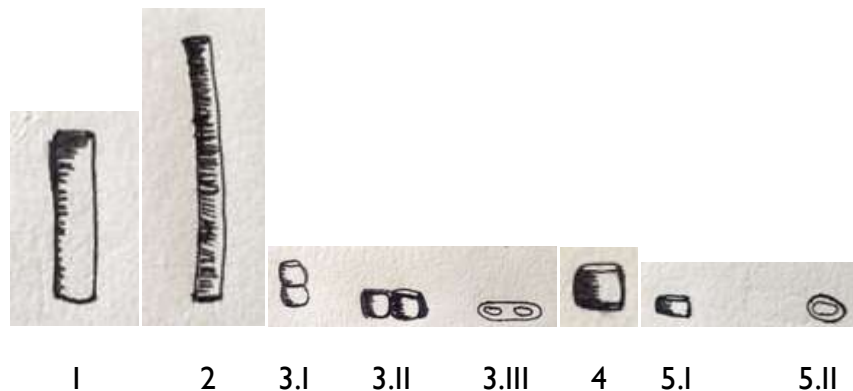
Description

The I106-bead net is composed of several types of undecorated blue beads arranged in two basic patterns:

- a framing pattern with cylindrical beads (type 1) tightly threaded side-by-side in order to form a large band around the piece;
- a netting of long tubular beads (type 2) in a reticulated/diamond pattern joined by smaller beads (types 3-5).

Beads types:

- (1) 451 framing cylindrical beads, average length 1.2 cm
- (2) 450 slender netting tubular beads, average length 1.42 cm
- (3) 10 double spacing beads, average length 1.5 mm (I), 1mm (II), or 1.2 mm (III with parallel perforation)
- (4) 67 large barrel beads, average length 2.6 mm
- (5) 128 small ring beads, average length 1mm (I) or 1.2 mm (II).



Typology

Short blue-turquoise faience mummy bead-net framed by closely strung beads. Silvano's bead-net typology (1980: 84), based on the various attached figures which are missing here, does not refer to this short type; Aston (2009: 290) includes in Silvano's types A and B short nets covering shoulders and torso.

Manufacture

Faience is made of finely ground quartz or sand, lime, and an alkaline binding agent (natron or vegetal ash), the powdered quartz frit containing copper for blue hue. The core of the beads made of quartz and a vitreous material was probably shaped into hollow cylinders around a rod or thread, rolled on a board, cut into beads with a knife, glazed/dried and fired in a kiln (Xia 2014: 38 'Ordinary Modeling Method A'); the sodium-calcium-silicate glaze was produced either by efflorescence (appearing during drying) or cementation (by immersion in glazing slurry) (Nicholson & Peltenburg 2000; Xia 2014: 37).

Text

Anepigraphic

Discussion

Bead-nets appear above the mummy wrappings during Dynasty 22, becoming frequent during Kushite Dynasty 25, Saite Dynasty 26, and the Ptolemaic Period (Silvano 1980: 83). They are attested in Lower, Middle, and Upper Egypt (Aston 2009: 290, 292). Several types of amuletic figures were stitched to the bead-nets, such as the large winged scarab in our catalogue (HUJI 3075) and the four sons of Horus. The mummy nets are made of faience beads, which explains the overwhelming prevalence of this type of beads during the Late Period, as compared with glass beads (Xia 2014: 127). Elaborated bead-nets are also found in non-elite burial equipment (Gosford 2014: 544).

Short bead-nets covering the shoulders and torso of the mummies are mentioned by Aston (2009: 290), but our particular type of 'framed net' is not addressed in studies, and though found in several museum collections, always remains unprovenanced. This may mean that authentic faience beads were strung in this particular fashion in modern times; moreover, linen was the main textile fiber used in Egypt during the Pharaonic Period, with sheep wool rarely used for funerary implements and silk not available before the seventh century A.D. (Vogelsang-Eastwood 2000: 268). Thus the types of knots used to build the netting cannot be studied on the basis of these particular exemplars.

The bead-net has a protective quality, as do its magical knots (Wendrich 2006: 257-8, 261), its blue hues being connected with heaven, and thus associated by scholars with the sky goddess Nut (Silvano 1980: 89-91) and the reborn sun (Friedman 1998: 249 No. 163). Some have proposed a symbolical connection of the net with the trapping of evil (Arnst 1998), and an identification of the mummy it covers with Osiris-*ḥmꜣg* 'wrapped/protected Osiris' (Favard-Meeks 1991: 367-8; Zibelius-Chen 2011).

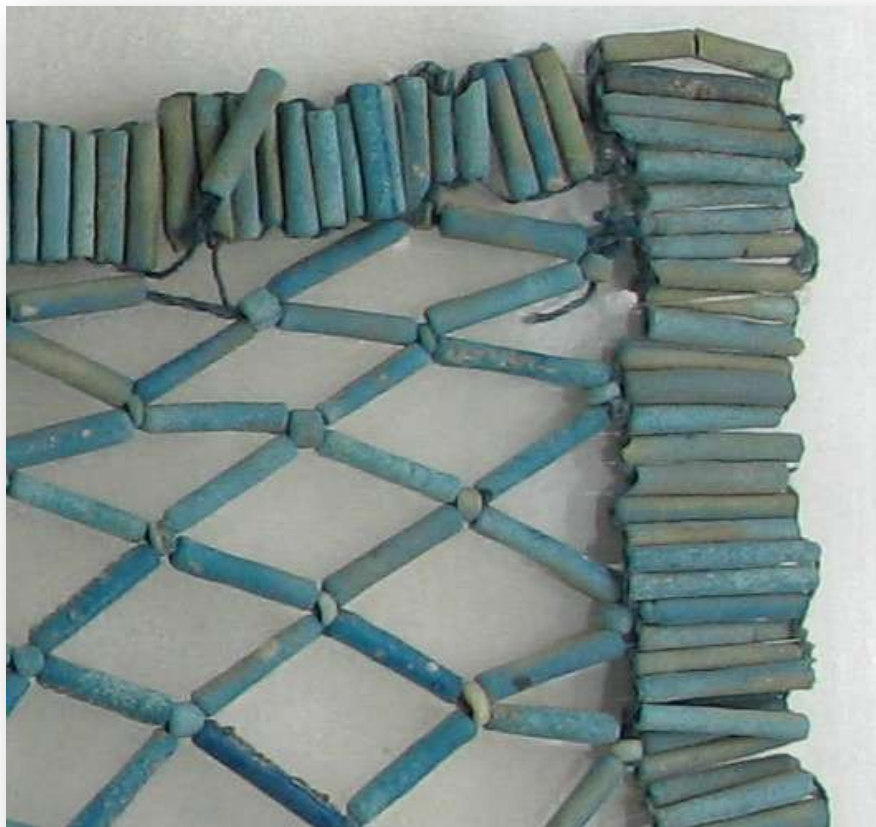
Comparanda

- Bead-net UC 73933, unprovenanced, Third Intermediate Period: <http://petriecat.museums.ucl.ac.uk/>
- Bead-net Cleveland 1927.459, unprovenanced, Late-Ptolemaic Period, 35 cm: <http://www.clevelandart.org/art/1927.459>
- Bead-net Smithsonian USNM A362436-0, gift (from Qena, no details), Third Intermediate to Late Period, 71 cm: http://collections.si.edu/search/detail/edanmdm:nmnhanthropology_8110603?date.slider=&q=bead+net&dsort=&record=13&hlterm=bead%2Bnet

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VOTIVE BRONZE OF ISIS

Reg. No. HUJI 3098

Daniele Abargil






Pictures: Tal Rogovski

Origin	Egypt
Period	Late to Ptolemaic Period (664-30 B.C.E.)
Acquisition	Bought in Egypt ca. 1940; gift
Material	Leaded bronze (copper-tin-lead alloy, Cu-Sn-Pb): 81 % copper, 10 % lead, 8 % tin with 0.01 % nickel and 0.05 % gold at the crown
Dimensions	10.5 (including tang of 1 cm) x 2 cm (plinth: 3 x 1.8 x 0.2 cm)
Weight	84.5 gr.
State of preservation	Complete, except for broken upper part of Isis' crown; surface abrasion probably due to chemical cleaning
Analysis	Microscope (Miriam Lavi); X-ray fluorescent analyzer (Naama Yahalom-Mack)

Description	Bronze statuette of sitting goddess Isis with her child Horus in her lap. Isis is sitting stiffly, looking straight ahead, her naked joined feet on the plinth, wearing a Hathoric crown on a circular base (modius) embellished with dots (orbs crowning a frieze of cobras), frontal uraeus (cobra), a striped tripartite wig (no trace of a vulture headdress), and the traditional tight dress down to mid-calf. Her right hand is placed beneath her left breast, the left hand supporting Horus' neck. Horus is attached to his mother's lap, looking straight ahead, his face not touching Isis' breast; the plaited sidelock of youth adorns the right side of the head with a conical tenon above it, probably to join a crown (no trace of frontal uraeus), arms along the body, right hand on his thigh, joined feet. The features of both divine faces are coarsely delineated, probably damaged by chemical cleaning. The tang beneath the plinth was intended to affix the statuette to a throne of which no trace remains. Coarse workmanship, no visible inlays.
Typology	Bronze statuette of enthroned Isis with tripartite wig and Hathoric crown, Horus the child in her lap (Weiß 2012: 330-2, 822-34, pls. 56-7 Types G12-13?)
Manufacture	Solid cast in one piece, using lost-wax process (Hodges 1964: 69-72; Ogden 2000: 155-60); the throne would have been separately produced, as is often the case, and the statuette secured to it with the tang (see e.g. Cairo CG 39322 in Daressy 1906: 331-2; Roeder 1956: 245).
Text	Anepigraphic
Discussion	<p>Such votive, mass-produced bronze figurines of Isis with child became popular during the Late Period, on the model of the hieroglyph relating to nursing (<i>rnn</i>), with added elements signaling the mother's divinity (Hathoric crown with cow horns around a solar orb, crown-base with small suns and uraei) and her son Horus with characteristic 'Horus sidelock' (<i>srt</i>, Tassie 2005: 66). This type of statuette is traditionally coined 'Isis lactans enthroned' (Roeder 1956: 247; Tran Tam Tinh 1973: 8-9) despite the fact that Horus is not shown suckling; nevertheless, Isis' right hand gesture suggests breastfeeding.</p> <p>Though meeting the main characteristics of this typology (Roeder 1956: 244-59), our piece exhibits some particularities: the orb of Isis' crown was originally enhanced with gold foil (a fact evinced by XRF analysis) and Horus probably wore the double crown, made separately and secured with the tenon, now lost (Roeder 1956: 259; e.g. MFA 1971.749, Third Intermediate Period http://educators.mfa.org/ancient/statuette-isis-nursing-horus-68668).</p> <p>From the Late Period, Isis is chiefly worshipped as the divine</p>



mother of Horus rather than Osiris' consort (Russmann 2007: 149); her motherly nature is expressed by her gestures, simultaneously preparing for nursing, supporting and protecting her child's back. The votive statuette refers to the Osirian myth in which Horus was conceived by Isis after Osiris' death; nevertheless, Horus, the royal heir, was also the son of Hathor, mother, daughter, consort, and Eye of the Sun (Troy 1986: 53-5). The Hathoric crown worn by Isis manifests the iconographic conflation of the two goddesses' attributes (Goebes 2015: 14, 21), and their common association as motherhood icons. The block-throne on which Isis was originally seated is also the hieroglyphic sign  phonetically part of her Egyptian name,   *3st*, though the notion that she personifies the seat of the royal heir remains speculative (Kuhlmann 1977: 96-101). In any case, it is her name that was sometimes engraved on the plinth or the throne of such figurines.

Though such statuettes may have been favored by women as icons of maternal care, some of them were dedicated to Isis by and for the benefit of men (e.g. MMA 45.4.3 in Russmann 2007: 149), probably due to their royal symbolism.

Comparanda

- Bronze MMA 04.2.442, acquired, Late to Ptolemaic Period <https://www.metmuseum.org/art/collection/search/570676> (last accessed 20/1/2018)
- Bronze MMA 04.2.582, acquired, Late to Ptolemaic Period <https://www.metmuseum.org/art/collection/search/570684> (last accessed 20/1/2018)

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WOODEN BA-BIRD

Reg. No. HUJI 1227

Arlette David



Pictures: Tal Rogovski

Origin


Egypt


Period

Late to Ptolemaic Period (664-30 B.C.E.)

Acquisition

Bought in Jerusalem, in the 1930-1940s; gift

Material	Wood, gesso, black, blue, green, red, yellow, and white paint
Dimensions	11 x 9.5 x 4.4 cm (height of base: 1 cm)
Weight	75.038 gr.
State of preservation	Complete, slightly abraded and splinted (head, beard, between the legs), facial features partly erased; red and yellow colors patchy
Analysis	Microscope (Miriam Lavi)
Description	Statuette of hybrid ba-bird with human yellow face, tripartite dark-blue wig, dark-blue straight beard with securing ribbons on both sides of the face, and damaged carved and painted facial features (black eyes). The neck, breast, and belly were painted yellow, the fading of which lets the gesso white layer peek through. The red-colored legs are planted symmetrically on the white rectangular base, three front-toes and one hind-toe clearly delineated, typical of birds of prey; the wings have not been separated from the plinth and the bird's body (negative material not hollowed out) and their various sets of feathers are translated in bands of different colors: wing coverts in dark-blue, secondaries in yellow with red stripes festooned by a dark line, crossed primaries in green, tail rectrices in white. There is no evidence that a disk was ever affixed to the ba's head.
Typology	Polychrome wooden ba-bird with tripartite wig, beard, collar, no drilled hole under the base
Manufacture	Chiseled in one piece, gessoed, painted
Text	Anepigraphic
Discussion	Figurines of a human-headed bird, probably a falcon (Meeks 2012: 520; Janák 2016: 1), are known since Dynasty 18 (Žabkar 1968: 76, 144 n. 125) when a new hybrid hieroglyph  emerges for the <i>b3</i> (Casini 2015: 9, 17). Earlier depictions of the ba in art and script show a saddle-billed stork, one of the largest flying birds in the Egyptian ecosystem (Janák 2011). The concept they refer to was already known early in Egyptian history and becomes personified in the Middle Kingdom (Žabkar 1968: 98). Though the notion of 'ba' evolved as did its representation, it represents a manifestation of the (human or divine) personality which, when freed from the human body at death, mediates between 'worldly and otherworldly states of being' (Riggs 2010: 2), able to attain divine status (Žabkar 1968: 153-6). This winged mediator between the bark of the sun and the deceased in his tomb is exceptionally represented on a vignette of the papyrus of <i>Nbkd</i> , Dynasty 19 (Louvre N 3132 in Žabkar 1968: pl. 5), flying down

the tomb shaft toward the mummy resting in the burial chamber to reunite with it (spell 89 of the Book of the Dead). The ba was often depicted as a falcon (*bik*  in ancient Egyptian) probably because this bird was admired for its flying and hunting skills and excellent vision. As for the ornithological species represented here, the red-colored legs are typical of the migratory red-footed falcon (*Falco vespertinus*) which winters in Africa, the female having a golden-orange head and body, and bluish-grey wings as our specimen.

Found exclusively in funerary context, a ba-bird statuette is represented among funerary furniture on a wall of the tomb TT 78 of Horemheb (reign of Amenhotep II-III in Brack 1980: pl. 17a). The oldest known ba-statuettes, made of stone, were found in KV46, the tomb of *Ywib* and *Twiw*, parents of Queen Tiye (Cairo JE 95312, reign of Amenhotep III, in Casini 2015: 11 fig. 1). Nevertheless, most wooden ba statuettes were produced for Late to Ptolemaic Period tombs.

The Institute of Archaeology has another wooden ba-bird (HUJI 3119).

Comparanda

- Ba statuette Bonn 1006, unprovenanced, Late to Ptolemaic Period (Grallert & Stünkel 2004: 20-21 No. 5)
- Ba statuette MFA 72.4179, unprovenanced, Ptolemaic Period <https://www.mfa.org/collections/object/ba-bird-statulette-36496>

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Egyptian(izing) Artifacts in the Collections

HUJI	
69	Travertine vessel
111	Scarab amulet, Gezer
112	Scarab amulet, Gezer
113	Scarab amulet, Gezer
396	Travertine Duck-Shaped Dish, Gezer
564	Travertine vessel, Gezer
568	Travertine vessel
1028	Scarab amulet, Galilee
1029	Scarab amulet
1031	Scarab amulet
1032	Scarab amulet
1033	Scarab amulet
1034	Scarab amulet
1035	Scarab amulet
1036	Scarab amulet
1037	Scarab amulet
1038	Amethyst scarab amulet
1039	Scarab amulet
1040	Scarab amulet
1042	Scarab amulet
1043	Scarab amulet
1045	Amulet
1050	Amulet
1051	Amulet
1201	Shabti
1202	Enthroned figurine
1218	Bronze statuette of Osiris
1220	Bronze statuette of Osiris
1221	Bronze statuette of Osiris
1222	Votive bronze statuette of Bastet
1223	Bronze statuette of Nefertum
1224	Bronze
1225	Bronze statuette of Nefertum
1226	Bronze statuette of Bastet
1227	Wooden Ba-bird
1228	Wooden figurine
1229	Wooden flat figure
1230	Shabti
1233	Shabti
1237	Bronze strigil
1242	Wooden figurine
1244	Travertine vessel
1246	Travertine vessel
1248	Bead necklace
1252	Faience udjat amulet
1253	Faience udjat amulet

1254	Faience Taweret amulet
1260	Faience Hathoric amulet
1264	Faience Bastet amulet
1585	Scarab amulet
1586	Scarab amulet
1587	Scarab amulet
1588	Scarab amulet
1589	Scarab amulet
1590	Scarab amulet
1591	Scarab amulet
1592	Scarab amulet
1593	Scarab amulet
1594	Scarab amulet
1595	Scarab amulet
1596	Scarab amulet
1597	Scarab amulet
1598	Scarab amulet
1599	Scaraboid
1600	Scarab amulet
1601	Scarab amulet
1602	Scarab amulet
1603	Scarab amulet
1605	Scarab amulet
1606	Scarab amulet
1607	Scarab amulet
1608	Scarab amulet
1609	Scarab amulet
1610	Scarab amulet
1611	Scarab amulet
1762	Scarab amulet, Samaria
1955	Scarab amulet, Gaza
1956	Scarab amulet, Gaza
1986	Scarab amulet, Akko
2085	Travertine lid
2402	Scarab amulet
2403	Scarab amulet
2485	Southern Canaanite steatite scarab amulet with 'branch goddess' design, Hazor
3003	Rosette
3004-13	Faience rosettes
3048	Scarab amulets and scaraboids
3049	Faience mummy bead-net
3050-63	Bead necklaces
3056	Faience Bes amulet
3064	Conical pawn
3065	Conical pawn
3067	Scarab amulet
3068	Scarab amulet
3072	Scarab amulet
3073	Scarab amulet

3074	Bone dice
3075	Faience winged scarab
3076	Faience winged scarab
3078	Three stones (game)
3079	Scarab amulet
3080	Scarab amulet
3081	Faience udjat amulet
3082	Faience udjat amulet
3085	Bes amulet
3086	Faience bead
3089	Bovine amulet
3092	Bes amulet
3095	Votive bronze statuette of Osiris
3096	Bronze statuette of Osiris
3098	Votive bronze statuette of Isis with child
3099	Bronze cobra
3100	Bronze cobra
3101	Bronze statuette of Osiris
3105	Bronze amulet of Osiris
3106/1-2	Udjahor faience shabti, Saqqara North
3107/1-2	Shabti
3108/1-2	Shabti
3109	Shabti
3111	Amulet
3112	Faience cat head
3118	Wooden kneeling figurine
3119	Wooden Ba-bird
3120	Wooden Anubis head
3121	Faience plaque of Nebmaatre
3123	Amulet
3124	Travertine lid of Pepy I
3125	Amulet
3126	Squatting baboon figurine, probably fake
3128	Wooden cobra with solar orb (leg)
3129	Wooden figurine
3130	Wooden figurine
3131	Fragment of ibis figurine
3132	Wooden miniature bed
3133	Merymes clay funerary cone, Theban tomb TT383
3134	Amenhotep clay funerary cone, Theban tomb TTC.3
3135	Canopic vessel
3136	Wooden headrest
3137	Wooden weaver flax-comb
3138	Comb
3139	Hedgehog
3140	Stone vessel
3141	Vessel
3142	Cup
3143	Cup
3144	Cup

3145	Cup
3146	Travertine vessel
3147	Stone lid
3148	Vessel
3149	Black-topped redware
3156	Bead
3158	Marl clay vessel
3159	Flint knife
3162	Painted vessel fragment
3166	Painted vessel fragment
3167	Vessel
3168	Beads
3175	Signet ring
3177	Beads
3180	Ring
3181	Scarab amulet
3182	Faience seal
3183	Scarab amulet
3185	Amulet
3188	Clay
3189	Painted wooden stele
3276	Scarab amulet
3502	Three faience objects
3503	Faience udjat amulet
3504	Cobra?
3505	Faience udjat amulet
4132	Scarab amulet with triple Bes design, Kafr Kanna
7545	Faience marsh dish, Thebes?
8844	Scarab amulet
8845	Scarab amulet
8846	Scarab amulet
8847	Scarab amulet
8848	Scarab amulet
8849	Scarab amulet
8850	Scarab amulet
8851	Scarab amulet
8852	Scarab amulet
8853	Scarab amulet
8854	Scarab amulet
8855	Scarab amulet
8856	Scarab amulet
8865	Faience winged scarab
8866	Beads
8889	Shabti
8890	Shabti
8907	Head of ibis figurine
8909	Vessel
8910	Vessel
8911	Travertine dish
8915	Beads

8928	Scarab amulet
9725	Vessel
10340	Shabti
10341	Shabti
10343	Bes figurine
11571	Black-topped redware
X2	Granite inscribed block statue fragment
X1	Fragment of inscribed limestone votive stele, Thebes
