

METHUEN'S
HANDBOOKS OF ARCHAEOLOGY

Ancient Egyptian Jewellery

In the same series

WESTERN ASIATIC JEWELLERY

K. R. Maxwell-Hyslop

GREEK AND ROMAN JEWELLERY

R. A. Higgins

GREEK GEOMETRIC POTTERY

J. N. Coldstream

GREEK PAINTED POTTERY

R. M. Cook

GREEK TERRACOTTAS

R. A. Higgins

ENGLISH COINS

G. C. Brooke

ROMAN COINS

Harold Mattingly

GREEK COINS

Charles Seltman

MOSAICS

H. P. L'Orange and P. J. Nordhagen

GREEK AND ROMAN GOLD AND SILVER PLATE

D. E. Strong

THE ARCHAEOLOGY OF ROMAN BRITAIN

R. G. Collingwood and Ian Richmond

THE ARCHAEOLOGY OF CRETE

J. D. S. Pendlebury

WEST AFRICA BEFORE THE EUROPEANS

Oliver Davies

ANCIENT EGYPTIAN JEWELLERY

ALIX WILKINSON



DEPARTMENT OF ORIENTAL LITERATURE
UNIVERSITY OF CHICAGO

METHUEN & CO LTD
11 NEW FETTER LANE LONDON EC4

*First published 1971
by Methuen & Co Ltd
11 New Fetter Lane EC4
Made and printed by offset
in Great Britain by
William Clowes and Sons, Limited
London, Beccles and Colchester
© 1971 Alix Wilkinson*

SBN 416 12670 7

Distributed in the U.S.A. by
Barnes & Noble Inc

Contents

<i>Text Figures</i>	vii
<i>Coloured Plates</i>	xvi
<i>Black and White Plates</i>	xvii
<i>Acknowledgements</i>	xxxiii
<i>Abbreviations</i>	xxxv
<i>Additional Bibliography</i>	li
<i>Chronological List</i>	lvii
1 Craftsmen	i
2 Predynastic Period	11
3 Early Dynastic Period	13
4 Old Kingdom	23
5 Middle Kingdom	49
6 New Kingdom (1) – XVIIth–XVIIIth Dynasties	91
7 New Kingdom (2) – XIXth–XXth Dynasties	147
8 XXIst–XXIIInd Dynasties	164
9 Kushite Period	184
10 Late Period – XXIIIrd–XXVIth Dynasties	192
11 Conclusion	196
<i>Notes</i>	202
<i>Index of Museums</i>	233
<i>Geographical Index</i>	257
<i>Index of Personal Names</i>	259
<i>General Index</i>	263

Illustrations

DATES

The dates given in round numbers accompanying the descriptions of the illustrations are approximate. In some cases it is not possible to date a particular item and the round figure may conceal an error of anything up to three hundred years. The chronological table giving the dates of the Dynasties should be referred to for further information.

It is not known when any of the princesses at Dahshûr died and so a date roughly corresponding with the latest dated objects in the burials is given.

Tut'ankhamûn probably died in 1352 B.C. but the objects buried with him were probably made before this date.

TEXT FIGURES

- 1 Man drilling beads with a bow drill; he operates three at once. Tomb 75. Amenhotp-si-se, reign of Tuthmosis IV, c. 1420 B.C.
From a drawing in Davies, *Tombs of Two Officials*, pl. x.
- 2 Men treading on bellows while a third man prods the charcoal fire with a stick. Tomb 100. Rekhmire, reigns of Tuthmosis III–Amenophis II, c. 1450 B.C.
From a drawing in Davies, *Rekhmire*, pl. lii.
- 3 Craftsman annealing his work, holding tongs and a blow-pipe. Tomb 181. Nebamûn and Ipuky, reigns of Amenophis III–Akhenaten, c. 1365 B.C.
From a drawing in Davies, *Two Sculptors*, pl. xi.
- 4 Tomb of Ay Akhenaten presenting collars, rings and vases to Ay and his wife. XVIIIth Dynasty, c. 1370 B.C. el-'Amarna.
From a drawing in Davies, *Amarna*, vi, pl. xxix.
- 5 CG 53.821 Beetle-amulet from Nag' el-Deir. Early Dynastic period, c. 3000 B.C. 6.0 cm long.
Drawing by Suzanne E. Chapman (from a photograph).
- 6 CG 53.825 Gold amulet in the form of an oryx from Nag' el-Deir. Early Dynastic period, c. 3000 B.C. 3.8 cm long.

- 7 CG 53.824 Drawing by Suzanne E. Chapman (from photographs). Gold amulet in the form of a bull with the emblem of the goddess *Bat* round its neck. From Nag' el-Deir. Early Dynastic period, c. 3000 B.C. 4.0 cm long.
- 8 CG 52.008 Drawing by Suzanne E. Chapman (from photographs). Bracelet from Abydos. Ist Dynasty, c. 3000 B.C. 15.6 cm long.
- 9 MFA 07.565 Drawing by Suzanne E. Chapman (from photographs). *Serekh*-plaque. Glazed composition. From el-Gîza. Ist Dynasty, c. 3000 B.C. Actual size.
- 10 CG 52.009 Drawing by Suzanne E. Chapman (from photographs). Bracelet from Abydos. Ist Dynasty, c. 3000 B.C. 13.0 cm long.
- 11 CG 52.010 Drawing by Suzanne E. Chapman (from photographs). Bracelet from Abydos. Ist Dynasty, c. 3000 B.C. 15.0 cm long.
- 12 CG 52.011 Drawing by Suzanne E. Chapman (from photographs). Bracelet from Abydos. Ist Dynasty, c. 3000 B.C. 10.2 cm long.
- 13 Brooklyn 09.889.318A Drawing by Suzanne E. Chapman. Bracelet made of bone. Early Dynastic period c. 3000 B.C. Max. diam. 5.9 cm.
- 14 JE 69452 Drawing by Suzanne E. Chapman. Heads of the goddess *Bat* on the girdle of a statue of Zoser. Şaqqâra. IIIrd Dynasty, c. 2600 B.C. From Smith, *Sculp.* fig. 28.
- 15 Sketch map of the pyramids of Dahshûr
Northern brick pyramid of Sesostris III. Sit-Ĥathor and Meret buried on the north side. Middle Kingdom, c. 1843 B.C.
Northern stone pyramid of Snefru. Old Kingdom, c. 2600 B.C.
White pyramid of Ammenemes II. Khnemt,

- 16 MFA 24.1753 It and It-wert buried on the west side. Middle Kingdom, c. 1895 B.C.
Southern stone pyramid of Snefru. Old Kingdom, c. 2600 B.C.
Southern brick pyramid of Ammenemes III. Awebrē'-Ĥor and Nubĥetepti-khrad buried on the northern side. Middle Kingdom, c. 1789 B.C. Drawing based on Morgan, de, ii, pl. i.
- 17 JE 72334 Flower-bead from el-Gîza Tomb 5. 1.0 cm high. Harvard-Boston Expedition. Old Kingdom. Drawing by Suzanne E. Chapman.
- 18 MFA 38.873 Collar of beetle-amulets from el-Gîza. IVth-Vth Dynasties, c. 2500 B.C. Each pendant 4.6 cm long. Drawing by Suzanne E. Chapman (from photographs). (Hassan, ii, pl. lii.)
- 19 Brooklyn 52.131.1-4 Beetle-amulet, a bolt from the canopy of Queen Hetepheres. IVth Dynasty, c. 2600 B.C. el-Gîza. Actual size. Drawing by Suzanne E. Chapman.
- 20 MFA 47.1699 Relief-carving of a priest who wears an amulet based on the Old Kingdom 'fist' type. Tomb of Espekashuti. Thebes. 312. XXVIth Dynasty, c. 600 B.C. Drawing by Suzanne E. Chapman.
- 21 Reproduction of one of Queen Hetepheres' bracelets (inlays original). Silver, lapis lazuli, turquoise and carnelian. From el-Gîza. Old Kingdom, c. 2600 B.C. Max. diam. 11.0 cm. Drawing by Suzanne E. Chapman.
- 22 Louvre E.10958 Bracelet decorated with rosettes and *min*-signs carved on a relief of king Snefru at Dahshûr. IVth Dynasty, c. 2600 B.C. From a drawing in Fakhry, ii, fig. 135.
- 23 Gifts of collars, pectorals and diadems which are to be presented to the weaving women, shown on top of tables. Tomb of Akh-ĥotp. Şaqqâra. Vth Dynasty, c. 2400 B.C. From a drawing in Junker, v, abb. 9.
- Prince Kha'ef-khufu wearing a *Bat*-emblem. IVth Dynasty, c. 2600 B.C. From Junker, xii, abb. 11.

- 24 CG 1385 Kha'bauseker wearing a *sah*-collar. IIIrd Dynasty, c. 2650 B.C. From Borchardt, *CG, Denkmäler*, 1385, p. 45.
- 25 JE 72332 Gilded diadem from el-Giza. Decorated with *akh*-birds seated on papyrus umbels. IVth-Vth Dynasties, c. 2490 B.C. Band: 3.8 cm wide. Drawing by Suzanne E. Chapman (from photograph in *ILN* 1931, Feb. 21).
- 26 Leipzig Gilded diadem from Saqqâra. Vth Dynasty, c. 2450 B.C. Band: 5.2 cm max. width. Drawing by Suzanne E. Chapman (from photographs).
- 27 MFA 37.606A Part of a painted and gilded diadem from el-Giza. Vth Dynasty, c. 2450 B.C. Detail of central element: *akh*-birds and 'ankh'-sign. 10 cm high. Drawing by Suzanne E. Chapman.
- 28 Diadem with papyrus-knot and streamers at the back. From Mereruka's tomb. VIth Dynasty, c. 2300 B.C. Drawing by Suzanne E. Chapman.
- 29 Heidelberg 907 Relief carving of a princess wearing a floral diadem. Vth Dynasty, c. 2485 B.C. Temple of Saḥurē' at Abûsîr. From a drawing in Borchardt, *Sa3hu-re'*, ii, pl. 16.
- 30 Hentkaus with flowers stuck in her hair hunting in the papyrus-marshes with her husband Senzemib Meḥi. Vth Dynasty, c. 2400 B.C. From a drawing in Lepsius, *Erganz.*, pl. xi.
- 31 JE 87078 Belt made of disc-beads and an inlaid gold buckle found with the burial of Ptaḥshepses at el-Giza. VIth Dynasty, c. 2200 B.C. 4.5 cm high. Drawing by Suzanne E. Chapman (from photographs).
- 32 Ifefi wearing *usekh*-collar and pectoral. Tomb of Ifefi. Saqqâra. Early IVth Dynasty, c. 2600 B.C. Based on a drawing in Mariette, *Mastabas*, p. 101.
- 33 a MFA 20.17.20 Large bead from Kerma. Harvard-Boston Exp. Drawing by Suzanne E. Chapman.

- b MMA 22.1.58 Amulet, gold beetle. Middle Kingdom (?).
- c MMA 22.1.1383 Amulet, crocodile. 1.5 cm long. Glazed composition.
- d MMA 22.1.1378 Amulet, lizard or scorpion. 2.0 cm long. Glazed composition.
- e MMA 22.1.1379 Amulet, *hetep*-sign. 1.2 cm long. Glazed composition.
- f MMA 22.1.1381 Amulet, double lion. 1.0 cm long. Glass.
- g MMA 22.1.1382 Amulet, double lion. 1.0 cm long. Glazed composition.
- h MMA 22.1.1377 Amulet, crocodile. Glazed composition. 2.3 cm long
- i MMA 22.1.1375 Amulet, palmette. 2.3 cm long. Glazed composition.
- j MMA 22.1.1380 Amulet, crocodile. 1.3 cm long. Glazed composition.
- All these amulets come from el-Lisht. Excavations of The Metropolitan Museum of Art. First Intermediate period to Middle Kingdom. Drawings by Suzanne E. Chapman.
- 34 MMA 22.1.281 Quartz pendant in a gold cage of 'ankh- and *was*-signs. 1.2 cm high. From el-Lisht. Middle Kingdom, c. 1900 B.C. Excavations of The Metropolitan Museum of Art. Drawing by Suzanne E. Chapman.
- 35 MFA 13.3408 Button-seal. Frog on top. Ivory or bone. Vth Dynasty, c. 2400 B.C. From el-Giza. Actual size. Drawing by Suzanne E. Chapman.
- 36 MFA 24.1535 Button-seal. Back: openwork with *wadj*-signs and uraei. Base: formal lotus and lily pattern. Blue glazed composition. From Semna. Middle Kingdom, c. 1800 B.C. Max. diam. 1.5 cm. (Dunham, *Semna*, fig. 7.) Drawing by Suzanne E. Chapman.
- 37 Details of clasps: el-Lâhûn treasure. Middle Kingdom, c. 1840 B.C.
1. Cowrie girdle-clasp.
 2. Lioness-head girdle-clasp
 3. Bracelet-clasp
 4. *Shen*-clasps.
- From drawings in Winlock, *Lahun*, fig. 4.

- 38 MMA 26.7.1353 Gold shell-amulet with cloisonné and granular decoration giving the name of Kha'kheperre', Sesostris II, *c.* 1897–1878 B.C. 2.5 cm long. Drawing by Suzanne E. Chapman.
- 39 MFA 21.973 Silver wire uraeus from Nag' el-Deir. Middle Kingdom, *c.* 1900 B.C. 6.2 cm long. Harvard–Boston Expedition. Drawing by Suzanne E. Chapman.
- 40 MFA 13.3609 Collar with glazed composition and electrum beads and *udjat*-eyes, falcon, sphinx and two *Heh*-figures. From Sheikh Farag. Harvard–Boston Expedition. Middle Kingdom, *c.* 1900 B.C. Actual size. Drawing by Suzanne E. Chapman.
- 41 MMA 15.3.307 Butterfly-amulet. MMA excavations at el-Lisht. Middle Kingdom, *c.* 1800 B.C. Width: 2.1 cm. Drawing by Suzanne E. Chapman.
- 42 *Menat*-collars with and without counterpoise. Drawings from Jéquier, *Frises*, figs. 195, 200.
- 43 *JE* 30199 Floral diadem and a pectoral worn by a daughter of Dḥutihotp at Deir el-Bersha. Middle Kingdom, *c.* 1840 B.C. From a drawing in Newberry, *Bersheh*, I, pl. xxix.
- 44 MFA 20.1125 Wooden head with a tall headdress. Middle Kingdom, *c.* 1800 B.C. From Deir el-Bersha. 5.6 cm high. Harvard–Boston Expedition. Drawing by Suzanne E. Chapman.
- 45 MMA 15.3.135 Finger-ring of Ameny, the Guardian of the Storehouse, repeating life. Gold and green jasper. Middle Kingdom, *c.* 1800 B.C. 2.7 cm length of scarab. Drawing by Suzanne E. Chapman.
- 46 MMA 11.150.52b Gold cowrie-beads soldered together. From Dahshûr (?). Purchased. Middle Kingdom, *c.* 1900 B.C. 1.8 cm long. Drawing by Suzanne E. Chapman.
- 47 *CG* 381–2 Sketches of pectorals carved on statues of Queen

- Nefert, wife of Sesostris II. Middle Kingdom, *c.* 1880 B.C. From a drawing in Borchardt, *CG Statuen*, 381–382.
- 48 Falcon amulet. Hollow gold. 4.5 cm high. New Kingdom. Bequeathed by Theodore M. Davis, 1915. Drawing by Suzanne E. Chapman.
- 49 MMA 30.8.432 Dedi wearing fly- and lion-amulets, part of an honorific decoration. Tomb of Dedi, Governor of the Deserts of Western Thebes and Head of the Regiment of Pharaoh, Tomb 200. Reigns of Tuthmosis III–Amenophis II, *c.* 1450 B.C. From a drawing in Burton Mss. 25644.58.
- 50 Sheet-gold collars round the neck of the mummy of Tut'ankhamûn. From a drawing by Howard Carter. *Illustrated London News*, Feb. 26th, 1927.
- 51 Daughters of Ramesses II wearing gazelle head-dresses. El-Kâb. From a drawing in Burton Mss. 25646.25.
- 52 MMA 26.7.1355c Earring decorated with small lapis lazuli disc-beads on a wire. New Kingdom. From Mandara, Thebes. Excavations of Lord Carnarvon. 1.8–2.0 cm diam. Drawing by Suzanne E. Chapman.
- 53 MMA 10.130.1540 Earring of gold inlaid with lapis lazuli. New Kingdom. 2.5 cm diam. Gift of Miss Helen Miller Gould, 1910. Drawing by Suzanne E. Chapman.
- 54 MMA 12.180.419 Earring with a pendant in the form of a corn-flower. Gold and blue glazed composition. Late XVIIIth Dynasty. From the Palace of Amenophis III at Thebes. Excavations of the Metropolitan Museum of Art. 3.2 cm long. Drawing by Suzanne E. Chapman.
- 55 Brooklyn 52.149b Glass earrings in the form of lotus flowers. Late XVIIIth–XIXth Dynasties. Said to have come from Thebes. 3.3 cm high. Drawing by Suzanne E. Chapman.

- 56 MMA 22.9.3 Finger-ring with the name of Tut'ankhamūn. Gold. XVIIIth Dynasty. 2.9 cm length of bezel. Gift of Edward S. Harkness, 1922. Drawing by Suzanne E. Chapman.
- 57 MMA 25.6.22 Finger-ring. Plaque of green jasper decorated with the cartouches of Tuthmosis III and Hatshepsut. XVIIIth Dynasty. 2.3 cm total width. Gift of Mrs F. W. Thompson. 1915. Drawing by Suzanne E. Chapman.
- 58 MMA 24.2.8 Double signet-ring with figures of a dancing Bes in two cartouches surmounted by ostrich plumes. Gold. XVIIIth Dynasty. 2.3 cm diam. Rogers Fund, 1924. Drawing by Suzanne E. Chapman.
- 59 JE 62432 Finger-ring of Tut'ankhamūn. Double cartouche bezel. The king before Min. Green chalcedony. XVIIIth Dynasty. Bezel: 2.6 cm long. From a drawing by Howard Carter. Photograph: Griffith Institute.
- 60 JE 62431 Finger-ring found on the mummy of Tut'ankhamūn. The bezel is in the form of a double cartouche inlaid with lapis lazuli. The king in one cartouche offers to Amen-rē' seated on a throne in the other. XVIIIth Dynasty. Bezel 2.6 cm long. From a drawing by Howard Carter. Photograph: Griffith Institute.
- 61 JE 62428 Finger-ring of Tut'ankhamūn. Side view showing tripartite shank with barque with sun's disc. Gold, lapis lazuli, green jasper and glass. 2.2 cm length of bezel. From a drawing by Howard Carter. Photograph: Griffith Institute.
- 62 JE 62448 Finger-ring of Tut'ankhamūn. Double bezel of two uraei with horns and sun's discs on their heads. Gold with glass inlays. XVIIIth Dynasty. 2.3 cm high. From a drawing by Howard Carter.
- 63 JE 62438 Finger-ring of Tut'ankhamūn. Lapis lazuli

- scarab set in a gold mount. XVIIIth Dynasty, c. 1352 B.C. 2.9 cm high. From a drawing by Howard Carter. Photograph: Griffith Institute.
- 64 JE 62440 Finger-ring of Tut'ankhamūn. Turquoise scarab in a gold mount. XVIIIth Dynasty, c. 1352 B.C. 2.5 cm high. From a drawing by Howard Carter. Photograph: Griffith Institute.
- 65 62447 Finger-ring of Tut'ankhamūn. Rē'Harakhti seated on a throne. Gold. XVIIIth Dynasty, c. 1352 B.C. 2.5 cm length of bezel. From a drawing by Howard Carter. Photograph: Griffith Institute.
- 66 Cairo Jewellery on the mummy of Tut'ankhamūn. From a drawing by Howard Carter. *Illustrated London News*, February 26th, 1927.
- 67 Brooklyn 37.703E Piece of cloisonné from a strap or part of a corselet. Gold, dark blue glass and carnelian. Said to be from Šaqqâra. 1.5 cm max. width. New Kingdom. Drawing by Suzanne E. Chapman.
- 68 Brooklyn 54.1 Painted limestone bust of a woman wearing a podium headdress. She has pierced ear-lobes. From Deir el-Medîna. Early XIXth Dynasty, c. 1250 B.C. Drawing by Suzanne E. Chapman.
- 69 Brooklyn 49.60 Glass inlay. The face of a man. XIXth Dynasty, c. 1200 B.C. The holes for earrings in the lobes are indicated. Drawing by Suzanne E. Chapman.
- 70 Brooklyn 57.92 Bronze head of Osorkon showing pierced ears. XXIIInd Dynasty, c. 850 B.C. Drawing by Suzanne E. Chapman.
- 71 MFA 24.972
24.974 Cloisonné amulet from the tomb of an unknown woman, possibly a queen, at el-Kurru, Tomb 55. c. 750 B.C. 10.2 cm high. Drawing by Suzanne E. Chapman. Dunham, *Kurru*, fig. 311.
- 72 Khartûm Double-sided figure. Pataikos and a falcon-headed dwarf. 3.8 cm high. Gold. From Tomb W. 832. Meroë.

Ancient Egyptian Jewellery

- 73 Khartûm 1569 Drawing by Suzanne E. Chapman. Dunham, *W. and S. Cem.*, fig. 18. Gold nugget inscribed with the name of Amûn. 4.5 cm long. From Tumulus 2, el-Kurru. c. 850 B.C.
- 74 MFA 21.319 Drawing by Suzanne E. Chapman. Dunham, *Kurru*, fig. 2d, p. 16. Diamond-shaped pendant decorated with granulation. Gold. From Tumulus 1 at el-Kurru, c. 850 B.C. 2.0 cm long.
- 75 Khartûm 1571 Drawing by Suzanne E. Chapman. Dunham, *Kurru*, fig. 1c. Earring. Gold. 5.0 cm long. From Tumulus 2 at el-Kurru.
- 76 Khartûm 2212 Drawing by Suzanne E. Chapman. Dunham, *op. cit.*, fig. 2c. Finger-ring inscribed with the name of Taharqa. From Tomb W. 585, Meroë. Gold. 2.5 cm length of bezel.
- 77 MMA 35.9.7 Drawing by Suzanne E. Chapman. Dunham, *W. and S. Cem.*, fig. 34c. Gold ring of 'Ankhwennefer, priest of Horus and Temple Treasurer. Gold. 2.2 cm diam. XXVIth Dynasty, c. 600 B.C. Gift of Edward S. Harkness. Drawing by Suzanne E. Chapman.

COLOURED PLATES

- I MMA 16.1.3 Pectoral of Sit-Hathor-int bearing the name of Sesostris II. From el-Lâhûn. The Metropolitan Museum of Art. Middle Kingdom, c. 1840 B.C. Photograph: Nora E. Scott.
- II CG 52.002 Pectoral of Meret, bearing the name of Sesostris III. From Dahshûr. Middle Kingdom, c. 1800 B.C. Photograph: Uni-Dia Verlag. B. Sandkühler.
- III CG 52.642 Bracelet of Queen 'Aḥhotp decorated with sphinxes. From Thebes. Early New Kingdom, c. 1567 B.C. Photograph: Dominique Darbois.

Coloured Plates

- IV MMA 26.8.99 Detail from the gazelle-head diadem belonging to one of the wives of Tuthmosis III. From Thebes. Reign of Tuthmosis III, c. 1490 B.C. Photograph: Nora E. Scott.
- V JE 61890 Pectoral of Tut'ankhamûn. Photograph: Dominique Darbois.
- VI JE 62362 Bracelet of Tut'ankhamûn. Photograph: Dominique Darbois.
- VII CG 52.323-4 Earrings bearing the name of Ramesses III found at Abydos. XIXth Dynasty, c. 1190 B.C. Photograph: Dominique Darbois.
- VIII JE 72171 Pectoral of Heka-kheperre'-Sheshonq. XXIIInd Dynasty, c. 900 B.C. From Tanis. Photograph: Dominique Darbois.

BLACK AND WHITE PLATES

- I.A JE 28169 Amulet in the form of the head of the goddess *Bat*. Gold with remains of inlay. Old Kingdom, c. 2400 B.C. 2.3 cm long. From Abydos. Photograph: Cairo Museum.
- I.B CG 53.070 Shell-amulet from Dahshûr. Burial of Meret. Gold inlaid with carnelian, lapis lazuli and turquoise. 4.6 cm high. Middle Kingdom, c. 1800 B.C. Photograph: Cairo Museum.
- I.C BM 30477-8 Cylindrical amulets. Gold and amethyst. Provenance unknown. 5.3 cm length of longer amulet. Photograph: British Museum.
- I.D Brussels Cylindrical amulet, gold decorated with granulation. Middle Kingdom, c. 1800 B.C. Photograph: Musée royale, Fondation égyptologique Reine Elisabeth.
- I.E Brooklyn 59.199.1 Cylindrical amulet, gold decorated with granulation. From el-Lisht. Middle Kingdom, c. 1800 B.C. 5.3 cm long. Photograph: Brooklyn Museum.

- II.A MMA 07.227.11 *Sa*-amulets from el-Lisht. Burial of Senebtisi. Silver, felspar, ivory and carnelian. Middle Kingdom, *c.* 1970 B.C. 1.3 cm high. The Metropolitan Museum of Art. Museum Excavations 1906-7. Rogers Fund, 1907.
Photograph: Metropolitan Museum of Art.
- II.B MMA 07.227.8 Shell-shaped pendants. Gold. From el-Lisht. Burial of Senebtisi. Gold, carnelian, felspar and glazed composition beads. Middle Kingdom, *c.* 1970 B.C. 1.3 cm high. The Metropolitan Museum of Art. Museum Excavations, 1906-7. Rogers Fund, 1907.
Photograph: Metropolitan Museum of Art.
- III.A MMA 16.1.16-20 Motto-clasps from el-Lâhûn. Burial of Sit-Ĥathor-int. Gold, carnelian and glazed composition. 2.0 cm max. height. Middle Kingdom, *c.* 1840 B.C. The Metropolitan Museum of Art. Contribution from Henry Walters and the Rogers Fund, 1916.
Photograph: Metropolitan Museum of Art.
- III.B CG 52.958 Motto-pendant from Dahshûr. Burial of princess Khnemt. Gold and inlays. 1.7 cm high. Middle Kingdom, *c.* 1890 B.C.
Photograph: Cairo Museum.
- III.C CG 52.919 Motto-pendant from Dahshûr. Treasure of Khnemt. Gold and inlay. 2.2 cm high. Middle Kingdom, *c.* 1890 B.C.
Photograph: Cairo Museum.
- III.D CG 52.916 Motto-clasp from Dahshûr. Treasure of Khnemt. Gold and inlays. 1.6 cm high. Middle Kingdom, *c.* 1890 B.C.
Photograph: Cairo Museum.
- III.E CG 52.913 Motto-clasp from Dahshûr. Treasure of Khnemt. Gold and inlays. 1.6 cm high. Middle Kingdom, *c.* 1890 B.C.
Photograph: Cairo Museum.
- III.F CG 52.912 Claw-amulet from anklet from Dahshûr. Treasure of Khnemt. Gold and inlay. 2.2 cm long. Middle Kingdom, *c.* 1890 B.C.
Photograph: Cairo Museum.

- IV MMA 16.1.7 A-B Anklets. el-Lâhûn, burial of Sit-Ĥathor-int. Gold and amethyst. Middle Kingdom, *c.* 1840 B.C. 3.1 cm length of claws. The Metropolitan Museum of Art, Contribution from Henry Walters and the Rogers Fund, 1916.
Photograph: Metropolitan Museum of Art.
- V MMA 16.1.8-11 Bracelets and anklets from el-Lâhûn. Treasure of Sit-Ĥathor-int. Gold clasps. The beads are gold, carnelian, and turquoise. Inscribed bar: 8.0 cm long. Middle Kingdom, *c.* 1840 B.C.
The Metropolitan Museum of Art. Contribution from Henry Walters and the Rogers Fund, 1916.
Photograph: Metropolitan Museum of Art.
- VI.A MMA 16.1.12-15 Bracelets with miniature figures of recumbent lions. Gold, carnelian and turquoise. From el-Lâhûn. Treasure of Sit-Ĥathor-int. 1.8 cm max. length of lions. Middle Kingdom, *c.* 1840 B.C. The Metropolitan Museum of Art. Contribution from Henry Walters and the Rogers Fund, 1916.
Photograph: Metropolitan Museum of Art.
- VI.B CG 52.042 Bracelet-clasp in the form of a *djed*-sign. From Dahshûr. Treasure of Sit-Ĥathor. 3.9 cm high. Middle Kingdom, *c.* 1850 B.C.
Photograph: Cairo Museum.
- VI.C CG 52.044 Bracelet-clasp in the form of a *sa*-sign. From Dahshûr. Treasure of Khnemt. 3.9 cm high. Middle Kingdom, *c.* 1890 B.C.
Photograph: Cairo Museum.
- VII JE 90199 Collar of princess Nefêru-Ptah. From Hawâra. Middle Kingdom, *c.* 1800 B.C.
Photograph: Ruhlmann.
- VIII MMA 07.227.6-7 Diadem made of gold wire and embossed rosettes. From el-Lisht. Treasure of Senebtisi. 2.6 cm length of forehead pendant. Middle Kingdom, *c.* 1970 B.C. The Metropolitan Museum of Art. Museum Excavations 1906-7. Rogers Fund, 1907.
Photograph: Metropolitan Museum of Art.

Ancient Egyptian Jewellery

- IX MMA 16.1.25-6 Reproduction of the diadem in the Cairo Museum (CG 52.641) from el-Lâhûn and some original gold beads. Treasure of Sit-Ĥathor-int. 6.0 cm height of uraeus and band. The Metropolitan Museum of Art. Contributions from Henry Walters and the Rogers Fund, 1916, and the Dodge Fund, 1931.
Photograph: Metropolitan Museum of Art.
- X CG 52.860 Diadem. Gold and inlay. From Dahshûr. Treasure of Khnemt. 4.2 cm height of vertical elements. Middle Kingdom, *c.* 1890 B.C. Photograph: Cairo Museum.
- XI.A CG 52.859 Diadem. Gold and inlay. From Dahshûr. Treasure of Khnemt. 2.5 cm high. Middle Kingdom, *c.* 1890 B.C. Photograph: Lehnert and Landrock.
- XI.B CG 52.238 Finger-ring decorated with granulation. 1.8 cm diam. Treasure of Meret. Photograph: Cairo Museum.
- XI.C CG 52.239 Finger-ring decorated with filigree. 1.7 cm diam. From Dahshûr. Treasure of Meret. Middle Kingdom, *c.* 1800 B.C. Photograph: Cairo Museum.
- XI.D CG 52.240 Finger-ring from Dahshûr. Treasure of Meret. 1.5 cm max. diam. Middle Kingdom, *c.* 1800 B.C. Photograph: Cairo Museum.
- XII MMA 16.1.5 Girdle of cowries with acacia-seed beads. Gold, carnelian and green felspar. From el-Lâhûn. Treasure of Sit-Ĥathor-int. 4.7 cm length of cowries. Middle Kingdom, *c.* 1840 B.C. The Metropolitan Museum of Art. Contribution from Henry Walters and the Rogers Fund, 1916. Photograph: Metropolitan Museum of Art.
- XIII MMA 16.1.6 Girdle of gold lioness-head beads and amethyst beads. From el-Lâhûn. Treasure of Sit-Ĥathor-int. 4.5 cm length of larger heads. Middle Kingdom, *c.* 1840 B.C. The Metropolitan Museum of Art. Contribution

Black and White Plates

- XIV CG 52.975 from Henry Walters and the Rogers Fund, 1916. Photograph: Metropolitan Museum of Art.
- CG 52.976 Rosette pendants decorated with granulation. 2.4 cm diam.
- CG 52.977 Pendants decorated with granulation. 1.5 cm long.
- CG 52.978 Pendants decorated with granulation. 2.7 cm long.
- XV.A CG 52.001 Star-pendants decorated with granulation. 2.5 cm diam. From Dahshûr. Treasure of Khnemt. Middle Kingdom, *c.* 1890 B.C. Photograph: Cairo Museum.
- XV.B Pectoral with the name of Sesostris II. Gold and inlay. From Dahshûr. Treasure of Sit-Ĥathor. 4.8 cm high. Middle Kingdom, *c.* 1850 B.C. Photograph: Cairo Museum.
- XVI MMA 16.1.3 Reverse side of above. Gold repousse with chased decoration.
- XVII.A CG 52.002 Pectoral with the name of Sesostris II from el-Lâhûn. Treasure of Sit-Ĥathor-int. Gold and inlay strung with drop-shaped and spherical beads of gold, carnelian, and turquoise. 8.2 cm high. Middle Kingdom, *c.* 1840 B.C. The Metropolitan Museum of Art. Contribution from Henry Walters and the Rogers Fund, 1916. Photograph: Metropolitan Museum of Art.
- XVII.B Pectoral with the name of Sesostris III. From Dahshûr. Treasure of Meret. Gold and inlay of semi-precious stones. Middle Kingdom, *c.* 1800 B.C. 6.1 cm high. Photograph: Cairo Museum.
- XVIII.A CG 52.003 Reverse side of above.
- XVIII.B Pectoral with the name of Ammenemes III from Dahshûr. Treasure of Meret. Gold and inlay. 7.9 cm high. Middle Kingdom, *c.* 1800 B.C. Photograph: Lehnert and Landrock.
- Reverse side of above pectoral.

Ancient Egyptian Jewellery

- XIX.A Manchester Pectoral from el-Riqqa. Gold and inlay. Middle Kingdom, *c.* 1880 B.C. 4.0 cm high. Photograph: Manchester Museum.
- XIX.B Reverse side of above pectoral.
- XX.A Eton College Pectoral. Seated Horus and Sēth either side of the *Bat*-emblem. Gold cloisonné with a few pieces of inlay remaining. Probably from Dahshūr. Height: 4.0 cm. Middle Kingdom, *c.* 1880 B.C. Photographs: Michael Ballance. Courtesy of the Provost and Fellows of Eton College.
- XX.B Reverse side of above pectoral.
- XXI.A CG 52.712 Pectoral with the name of Ammenemes III. From el-Lâhûn. Treasure of Sit-Ḥathor-int. Gold and inlays. 4.7 cm high. Middle Kingdom, *c.* 1840 B.C. Photograph: Cairo Museum.
- XXI.B Reverse side of above pectoral.
- XXII.A Beirut A 1 Pectoral with the name of Ammenemes III. Gold. 7.8 cm high. Middle Kingdom, *c.* 1800 B.C. Photograph: National Museum, Beirut.
- XXII.B CG 52.790 Cloisonné decoration from a corselet or similar ornament. From Deir el-Bersha. Middle Kingdom, *c.* 1800 B.C. Silver and inlay. 7.8 cm high.
- XXIII.A CG 52.671 Fly-amulets, treasure of Queen 'Aḥḥotp. Gold. 9.0 cm length of largest pendant. XVIIth Dynasty, *c.* 1567 B.C. Photographs: Cairo Museum.
- XXIII.B JE 61903 *Ba*-bird from the tomb of Tut'ankhamûn. Gold and glass. XVIIIth Dynasty, *c.* 1352 B.C. 33 cm wide. Photograph: Griffith Institute.
- XXIV.A Leiden 320 *Mesketu*-bracelet with the name of Tuthmosis III. Gold. XVIIIth Dynasty, *c.* 1450 B.C. 9.3 cm diam.
- XXIV.B Leiden 318 *Mesketu*-bracelets. Gold. 10.0 cm max. diam. XVIIIth Dynasty, *c.* 1450 B.C.

Black and White Plates

- XXIV.C Leiden 316 'Auaa-bracelets. Gold. 15.0 cm diam. XVIIIth Dynasty, *c.* 1450 B.C. Photographs: Rijksmuseum van Oudheden te Leiden.
- XXV.A CG 52.069 Bracelet of Queen 'Aḥḥotp. Gold and lapis lazuli. The king, Geb and the Souls of Pe and Nekhen. XVIIth Dynasty, *c.* 1567 B.C. 5.5 cm max. external diam. Photograph: Cairo Museum.
- XXV.B CG 52.642 Bracelet decorated with sphinxes and a cartouche. From the treasure of Queen 'Aḥḥotp. Thebes. 11.0 cm max. diam. XVIIth Dynasty, *c.* 1567 B.C. Photograph: Cairo Museum.
- XXVI.A CG 52.068 Bracelet decorated with a vulture from the treasure of Queen 'Aḥḥotp. Thebes. Gold and inlay. XVIIth Dynasty, *c.* 1567 B.C. 6.6 cm max. width. Photograph: the Author.
- XXVI.B CG 52.070 Bracelet of Queen 'Aḥḥotp. Gold and inlay. From Thebes. 16.5 cm circumference. XVIIth Dynasty, *c.* 1567 B.C. Photograph: the Author.
- XXVII.A MMA 26.8.122 Bracelet from the treasure of three wives of Tuthmosis III. The cats are gold and carnelian. 24.0 cm length restored. XVIIIth Dynasty, *c.* 1490 B.C. The Metropolitan Museum of Art, Fletcher Fund, 1926. Photograph: Metropolitan Museum of Art.
- XXVII.B BM 57699-57700 Bracelet terminals decorated with recumbent cats. Gold. XVIIth Dynasty, *c.* 1650 B.C. 3.0 cm long. Photograph: British Museum.
- XXVII.C MMA 26.8.133 Bracelet from the treasure of three wives of Tuthmosis III inscribed with the name of the king. Gold. XVIIIth Dynasty, *c.* 1490 B.C. 5.4 cm wide. The Metropolitan Museum of Art, Fletcher Fund, 1926. Photograph: Metropolitan Museum of Art.
- XXVIII.A MMA 26.7.1339 Plaque from a bracelet. Carnelian. Reign of

- XXVIII.B MMA 26.7.1340 Amenophis III, *c.* 1379 B.C. 6.0 cm long. The Metropolitan Museum of Art. Photograph: Metropolitan Museum of Art. Bracelet plaque. Carnelian. Reign of Amenophis III, *c.* 1379 B.C. 6.0 cm long. The Metropolitan Museum of Art. Photograph: Metropolitan Museum of Art.
- XXVIII.C. MMA 26.7.1342 Plaque from a bracelet. Sard. Reign of Amenophis III, *c.* 1379 B.C. 6.5 cm long. The Metropolitan Museum of Art. Photograph: Metropolitan Museum of Art.
- XXIX.A JE 62369 Bracelet of Tut'ankhamūn. Gold decorated with granulation and inlaid with lapis lazuli. 4.1 cm diam. of disc. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Griffith Institute.
- XXIX.B JE 62370 Bracelet of Tut'ankhamūn. Gold decorated with granulation and inlaid with lapis lazuli. 17.4 cm long. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Griffith Institute.
- XXIX.C JE 62362 Bracelet of Tut'ankhamūn. Scarabs flanked by uraei and *nefer*-signs over *neb*. Gold and inlay. 17.6 cm long. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Griffith Institute.
- XXIX.D JE 62361 Bracelet of Tut'ankhamūn. Scarabs flanked by uraei. Gold and inlay. 17.8 cm long. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Griffith Institute.
- XXIX.E JE 62374 Bracelet of Tut'ankhamūn. Lapis lazuli scarab set in gold and holding a gold cartouche. 6.6 cm length of scarab. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Lehnert and Landrock.
- XXX.A JE 62360 Bracelet of Tut'ankhamūn. Lapis lazuli scarab, gold and inlays. 5.4 cm max. internal diam. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Lehnert and Landrock.
- XXX.B JE 62380 Bracelet of Tut'ankhamūn. Amethyst scarab surrounded by gold granulation. 13.5 cm

- length of strap. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Griffith Institute.
- XXXI.A The daughters of Menna wearing elaborate headdresses with gazelle-heads. Reign of Tuthmosis IV, *c.* 1420 B.C. Copy by Mrs Davies in British Museum. Photograph: British Museum.
- XXXI.B RSM 1909.527.19 *Shebiu*-collar from the burial of a woman at Qurna. Gold. XVIIth Dynasty, *c.* 1600 B.C. Royal Scottish Museum. 38 cm max. length. Photograph: Tom Scott.
- XXXII.A CG 52.672 Collar from the treasure of 'Aḥhotp. Gold. 37.5 cm wide. XVIIth Dynasty, *c.* 1567 B.C. Photograph: Cairo Museum.
- XXXII.B CG 52.673 Collar from the treasure of Queen 'Aḥhotp. Gold and inlay. 40.0 cm max. width. XVIIth Dynasty, *c.* 1567 B.C. Photograph: Cairo Museum.
- XXXIII.A MMA 26.8.135 Collar from the treasure of three wives of Tuthmosis III. Gold. XVIIIth Dynasty, *c.* 1490 B.C. The Metropolitan Museum of Art, Purchase, 1926. Funds from various donors. Terminal 3.5 cm high. Photograph: Metropolitan Museum of Art.
- XXXIII.B MMA 26.8.70 58.153 Collar from the treasure of three wives of Tuthmosis III, XVIIIth Dynasty, *c.* 1490 B.C. (Falcon-heads restored.) Gold and inlay. The Metropolitan Museum of Art, Fletcher Fund and funds from the Huntley Bequest, 1926. Falcon-heads 5.2 cm high. Photograph: Metropolitan Museum of Art.
- XXXIV MMA 26.8.70 58.153 Collar from the treasure of three wives of Tuthmosis III. Gold and inlay. (Shoulder pieces restored.) XVIIIth Dynasty, *c.* 1490 B.C. The Metropolitan Museum of Art, Fletcher Fund and funds from the Huntley Bequest, 1926. Falcon-heads 5.2 cm high. Photograph: Metropolitan Museum of Art.

Ancient Egyptian Jewellery

- XXXV *JE* 61915, 61913, 61911 Sheet-gold collars from the mummy of Tut'ankhamūn. 30·0 cm max. diam. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Griffith Institute.
- XXXVI.A *JE* 61876 Vulture-collar from the mummy of Tut'ankhamūn. Gold inlaid with glass. XVIIIth Dynasty, *c.* 1352 B.C. 46·5 cm wide. Photograph: Griffith Institute.
- XXXVI.B *JE* 61877 Collar in the form of a falcon from the mummy of Tut'ankhamūn. Gold inlaid with coloured glass. 29·0 cm high. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Griffith Institute.
- XXXVII.A *JE* 61880 Collar from the mummy of Tut'ankhamūn. Gold and coloured glass. 36·0 cm wide. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Griffith Institute.
- XXXVII.B *CG* 52.674 Collar from Tomb 55 in the Valley of the Kings, possibly that of Smenkhkarē'. Gold. 31·4 cm max. width. XVIIIth Dynasty, *c.* 1361 B.C. Photograph: Cairo Museum.
- XXXVIII Leiden G. 1 Diadem of King Nubkheperre' Antef. Gilded silver and glass inlays. A, front of diadem; B, back of diadem. XVIIth Dynasty, *c.* 1650 B.C. 17·5 cm diam. Photographs: Rijksmuseum van Oudheden te Leiden.
- XXXIX *MMA* 26.8.117 Headdress of one of the wives of Tuthmosis III. Gold inlaid with carnelian and glass. 36·0 cm long. XVIIIth Dynasty, *c.* 1490 B.C. The Metropolitan Museum of Art. Purchased with funds given by Henry Walters and Edward S. Harkness, 1926. Photograph: Metropolitan Museum of Art.
- XL *MMA* 58.153, 1.2.5.6 Headdress of one of the wives of Tuthmosis III. Gold inlaid with carnelian, turquoise and blue glazed composition. Max. diam. of largest rosettes, 2·0 cm. XVIIIth Dynasty, *c.* 1490 B.C. The Metropolitan Museum of

Black and White Plates

- XLI *MMA* 26.8.99 Art. Funds from the Huntley Bequest, 1958. Photograph: Metropolitan Museum of Art. Cirlet with gazelles' heads. Treasure of the wives of Tuthmosis III. Gold inlaid with carnelian, turquoise, and green glazed composition. Height of heads: 4·5 cm. XVIIIth Dynasty, *c.* 1490 B.C. The Metropolitan Museum of Art. Gift of George F. Baker and Mr and Mrs V. Everit Macy, 1920. Photograph: Metropolitan Museum of Art.
- XLII–XLIII *JE* 60684 Tut'ankhamūn's diadem, gold inlaid with carnelian and glass. 19·9 cm max. diam. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Griffith Institute.
- XLIV *JE* 61842 Vulture of sheet gold and inlaid uraeus from Tut'ankhamūn's head. 20·0 cm wing span of vulture; 18·0 cm length of uraeus. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Griffith Institute.
- XLV.A *MMA* 26.8.92, A,B Earrings from the treasure of the wives of Tuthmosis III. Gold and glass. 3·5 cm diam. XVIIIth Dynasty, *c.* 1490 B.C. The Metropolitan Museum of Art, Fletcher Fund, 1926. Photograph: Metropolitan Museum of Art.
- XLV.B *JE* 61961 A,B Earrings of Tut'ankhamūn. Falcon with a duck's head. Gold and glass. 10·9 cm long. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Griffith Institute.
- XLV.C *JE* 61972 Earrings of Tut'ankhamūn. Beads made of 'red' gold decorated with granulation and beads made of resin. XVIIIth Dynasty, *c.* 1352 B.C. 10·0 cm long. Photograph: Griffith Institute.
- XLVI.A *JE* 61971 Earrings from the tomb of Tut'ankhamūn. The king standing between uraei. Gold, carnelian and glass. 11·8 cm long. XVIIIth Dynasty, *c.* 1352 B.C. Photograph: Griffith Institute.
- XLVI.B *JE* 61968 Earrings from the tomb of Tut'ankhamūn.

- Gold and inlays. XVIIIth Dynasty, *c.* 1352 B.C. 7.3 cm long.
Photograph: Griffith Institute.
- XLVI.C JE 61970 Earrings from the tomb of Tut'ankhamūn. Gold and inlays. 2.5 cm diam. XVIIIth Dynasty, *c.* 1352 B.C.
Photograph: Griffith Institute.
- XLVII.A MMA 26.8.80, 58.153.13 Girdle from the treasure of the wives of Tuthmosis III. Gold nasturtium-seed beads and clasp in the form of a *hetep*-sign over *neb*. XVIIIth Dynasty, *c.* 1490 B.C. Clasp: 4.0 cm long. The Metropolitan Museum of Art. Purchase 1919-20, and 1958, Fletcher Fund and Huntley Bequest.
Photograph: Metropolitan Museum of Art.
- XLVII.B MMA 26.8.60, 58.153.8 Girdle of 'wallet' beads from the treasure of the wives of Tuthmosis III. Gold and lapis lazuli. Beads: 1.1-1.5 cm long. XVIIIth Dynasty, *c.* 1490 B.C. The Metropolitan Museum of Art. Purchase 1919-20 and 1958. Fletcher Fund and Huntley Bequest.
Photograph: Metropolitan Museum of Art.
- XLVII.C MMA 26.8.118, A,B, 58.153.14 Girdle of acacia-seed beads from the treasure of the wives of Tuthmosis III. 7.6 cm length of clasp. XVIIIth Dynasty, *c.* 1490 B.C. The Metropolitan Museum of Art. Purchase 1921 and 1958, Fletcher Fund and Huntley Bequest.
Photograph: Metropolitan Museum of Art.
- XLVIII JE 60676-7 Girdles from the mummy of Tut'ankhamūn. Gold. 77.6 cm total length. XVIIIth Dynasty, *c.* 1352 B.C.
Photograph: Griffith Institute.
- XLIX.A CG 52.004 Pectoral from the burial of Queen 'Ahhotp. Reverse side, chased gold. XVIIth Dynasty, *c.* 1567 B.C. 7.2 cm high.
Photograph: Cairo Museum.
- XLIX.B JE 61946 Pectoral from the tomb of Tut'ankhamūn. The king as Osiris between vulture and

- uraeus. Gold and glass. 15.5 cm high. XVIIIth Dynasty, *c.* 1352 B.C.
Photograph: Griffith Institute.
- L.A JE 61894 Pectoral from the tomb of Tut'ankhamūn in the form of a vulture wearing an *atef*-crown. Gold and lapis lazuli. 14.1 cm high. XVIIIth Dynasty, *c.* 1352 B.C.
Photograph: Dominique Darbois.
- L.B JE 61890 Pectoral from the tomb of Tut'ankhamūn. Gold and glass inlays. 12.5 cm high. XVIIIth Dynasty, *c.* 1352 B.C.
Photograph: Lehnert and Landrock.
- LI JE 61941 Pectoral from the tomb of Tut'ankhamūn. *Heb-Sed* scene of the king between Ptah and Sekhmet. Gold inlaid with carnelian and glass. 11.5 cm high. XVIIIth Dynasty, *c.* 1352 B.C.
Photograph: Griffith Institute.
- LII JE 61885 Pectoral from the tomb of Tut'ankhamūn. Apes of Thoth worshipping the rising sun held by a scarab. 8.6 cm high. XVIIIth Dynasty, *c.* 1352 B.C.
Photograph: Griffith Institute.
- LIII JE 61900 Pectoral from the mummy of Tut'ankhamūn. Three scarab beetles holding up discs over the sign for 'heaven'. 11.5 cm high. Gold, lapis lazuli and glass. XVIIIth Dynasty, *c.* 1352 B.C.
Photograph: Lehnert and Landrock.
- LIV.A JE 61892 Pectoral from the mummy of Tut'ankhamūn. A vulture with outspread wings. The clasp is in the form of two falcons side by side. 6.5 cm high. Gold, lapis lazuli and glass. XVIIIth Dynasty, *c.* 1352 B.C.
Photograph: Griffith Institute.
- LIV.B JE 61897 Pectoral from the tomb of Tut'ankhamūn. Gold inlaid with glass. 11.8 cm high. XVIIIth Dynasty, *c.* 1352 B.C.
Photograph: Griffith Institute.
- LV JE 61896 Pectoral from the tomb of Tut'ankhamūn. Scarab and uraei in a boat. Gold inlaid with

- lapis lazuli and coloured glass. 50.0 cm max. length. XVIIIth Dynasty, *c.* 1352 B.C.
Photograph: Griffith Institute.
- LVI.A JE 61893 Pectoral in the form of a falcon from the tomb of Tut'ankhamūn. Gold inlaid with coloured glass and carnelian. 11.7 cm high. Photograph: Griffith Institute.
- LVI.B JE 61884 Pectoral from the tomb of Tut'ankhamūn. Scarab holding aloft a barque containing symbols of the sun and the moon. Gold and inlays. Green stone scarab. 14.9 cm high. XVIIIth Dynasty, *c.* 1352 B.C.
Photograph: Dominique Darbois.
- LVII CG 52.575-6 Bracelets inscribed with the name of Rameses II from Tell Basta. Gold and lapis lazuli. 6.6 cm wide. XIXth Dynasty, *c.* 1250 B.C.
Photograph: Cairo Museum.
- LVIII.A MMA 30.8.66
26.7.1346 and
1348 Openwork gold beads and pendants from Tomb 56 in the Valley of the Kings. Reign of Tausert, *c.* 1210 B.C. 2.1 cm length of each pendant. The Metropolitan Museum of Art. Photograph: Metropolitan Museum of Art.
- LVIII.B CG 53.184 Collar from Bubastis. Gold. 36.0 cm max. width. XIXth Dynasty, *c.* 1210 B.C.
Photograph: Cairo Museum.
- LIX.A Brooklyn 37.702E Diadem decorated with papyrus. Gold. 16.5 cm diam. XIXth-XXth Dynasties, *c.* 1200 B.C.
Photograph: Brooklyn Museum.
- LIX.B East Berlin 19300 Earring. Openwork gold and inlay. 10.2 cm long. XVIIIth-XIXth Dynasties, *c.* 1200 B.C.
Photograph: Staatliche Museen zu Berlin.
- LX.A CG 52.397 Earring with the name of Sethos II from Tomb 56 in the Valley of the Kings. Gold. 13.5 cm long. XIXth Dynasty, *c.* 1216-1210 B.C.
Photograph: Cairo Museum.
- LX.B CG 52.261-4 Finger-rings from Tomb 56 in the Valley of

- the Kings. Gold and inlay. XIXth Dynasty, *c.* 1210 B.C.
Photograph: Cairo Museum.
- LXI.A Louvre N. 767 Pectoral inscribed with the name of Rameses II. From the Serapeum. Gold inlaid with glass. 12.6 cm high. XIXth Dynasty, *c.* 1250 B.C.
Photograph: Louvre Museum.
- LXI.B Louvre N. 764 Pectoral in the form of a ram-headed falcon. Gold, lapis lazuli and carnelian. From the Serapeum. 13.7 cm wing span. XIXth Dynasty, *c.* 1250 B.C.
Photograph: Institut Mainini, Louvre Museum.
- LXII.A BM 14594-5 Bracelets inscribed with the name of Nema-reth. Gold and lapis lazuli and glass. From Sais (?). XXIIInd Dynasty, *c.* 935 B.C. 4.1 cm high.
Photograph: British Museum.
- LXII.B JE 72184 Bracelet of Heka-kheperre'-Sheshonq. From Tanis. Gold, lapis lazuli, carnelian and glass. 4.7 cm high. XXIIInd Dynasty, *c.* 874 B.C.
Photograph: C. Montet-Beaucour.
- LXII.C JE 72172 Pectoral of Heka-kheperre'-Sheshonq. From Tanis. Gold, lapis lazuli and glass. 6.6 cm high. XXIIInd Dynasty, *c.* 874 B.C.
Photograph: C. Montet-Beaucour.
- LXIII JE 85752 Collar of Psusennes. From Tanis. Gold and glass. XXIst Dynasty, *c.* 1050 B.C. Clasp: 6.2 cm long.
Photograph: C. Montet-Beaucour.
- LXIV.A MFA 21.307 Collar of a queen of Shebitku from el-Kurru. Gold. XXVth Dynasty, *c.* 700 B.C. 16.8 cm max. external diam.
Photograph: Courtesy, Museum of Fine Arts, Boston.
- LXIV.B Khartūm 1355-6 Rosettes from Nuri. Gold. Tomb of Asta-barqa-aman, Nuri 16. *c.* 475 B.C. 2.4 cm diam.
Photograph: Khartūm Museum.

Acknowledgements

I should like to express my gratitude to the people who have helped me in many different ways with the writing of this book. Its imperfections are due entirely to me and not to those who have so patiently answered my questions.

My debt is greatest to Dr I. E. S. Edwards and Professor J. Černý, who encouraged me to begin, and to Miss N. Scott. I gratefully acknowledge the generous financial help given me by the Trustees of the Leverhulme Research Awards and the Board of Management of the Gerald Averay Wainwright Near Eastern Archaeological Fund. I have received unvarying kindness from the staffs of the museums which I have visited and wish to express my personal gratitude to Dr Henry Riad, Mr Gamal Salem, Mr Abdel Kadir Selim, Mr Mohammed Mohsen and to the Director of Antiquities, Dr Gamal Moukhtar; also to Mr Mohammed Saleh, Mr Ramadan Saad and Dr Labib Habachi; to the Director of Antiquities in the Sudan, Dr Hassan Thabit, Mr Rayeh and Professor Peter Shinnie; to Dr Henry Fischer, Mr Bernard Bothmer, the late Dr W. Stevenson Smith, Mr J. D. Cooney, Mr D. O'Connor, Mrs Shaplin and Mr Dows Dunham in the United States; to Monsieur Jacques Vandier, Madame C. Desroches Noblecourt, Monsieur Jean-Louis de Cenival and Mme Ruth Antelme, Dr Hans W. Müller, Dr D. Kaiser, Dr Karig, Dr H. Müller, Dr S. Wenig, Dr S. Curto, Dr A. Klasens, Mr H. Schneider and Miss C. van de Velde, Monsieur C. de Wit, Dr H. Kayser, Mme Marie-Louise Buhl, Dr E. Komorzynski, the late Dr I. Woldering, Mrs Crowfoot Payne, Mr R. Nicholls, Mr Cyril Aldred, Mr Michael Ballance, Mr G. Tait, Mr T. Burton Brown, Dr H. Smith, Mrs B. Adams, Miss J. Townend; and to those who have kindly answered questions by letter, Professor P. Kaplony, Dr E. Brunner Traut, Mrs E. Baumgartel, Dr I. Wallert, Miss H. Kantor, Dr W. A. Ward and Dr R. L. B. Moss.

I am grateful to Mr R. W. Hamilton and the Committee of the Griffith Institute for allowing me to use Howard Carter's notes on the jewellery belonging to Tut'ankhamūn and to Miss H. Murry for her help in this study.

I owe a special thanks to those who have given me a home while I was travelling: Dr and Mrs H. Ricke and the Swiss Institute in Cairo, Dr H. Müller-Weiner and the Deutsches Archäologisches Institut in Cairo, Professor and Mrs Nims and the University of Chicago in Luxor.

I am most grateful to Mr T. Slingsby and Mr B. Kidd for the help they have given me in learning how jewellery is made, and to Mrs H. Lilienfeld and Miss E. Macnamara for their special help. Harry James, Peter Shore and Stanley Baker have been most kind and generous in the help they have given me. I particularly thank Miss Suzanne Chapman for her elegant drawings and for her unflagging help during the preparation of the book and my dear husband who read the manuscript and made many valuable suggestions.

I am indebted for photographs to Dr D. Arnold, Mr Ruhlmann, Mr Burges, Mr Ballance, the Beirut National Museum, the Khartûm Museum, Mr Tom Scott, the Institut Maini of the Musée du Louvre, the Manchester University Museum, Messrs. Lehnert and Landrock, the Trustees of the Brooklyn Museum, the Trustees of the Metropolitan Museum of Art, New York, the Trustees of the Boston Museum of Fine Arts, the Trustees of the British Museum, Mlle Dominique Darbois and Monsieur J. Yoyotte.

Abbreviations

AAA	<i>Annals of Archaeology and Anthropology</i> , Liverpool.
ABSA	<i>Annual of the British School of Archaeology in Athens</i> , London.
Abu-bakr, Giza	Abu-bakr, A. M., <i>Excavations at Giza, 1949-1950</i> , Cairo, 1953.
AE	<i>Ancient Egypt</i> , London.
Aldred	Aldred, C., <i>Akhenaten</i> , London, 1968.
Allam	Allam, S., <i>Beiträge zum Hathorkult (bis zum Ende des Mittleren Reiches)</i> , Berlin, 1963.
ASAE	<i>Annales du Service des antiquités de l'Égypte</i> , Cairo.
AUB	American University of Beirut.
Ayrton, Currelly, Weigall	Ayrton, E. R., Currelly, C. T. and Weigall, A. E. P., <i>Abydos</i> , pt. iii, London, 1904.
Barguet, Karnak	Barguet, P., <i>Le temple d'Amon-Rê à Karnak. Essai d'Exégèse</i> , Cairo, 1962.
Barguet, Livre	Barguet, P., <i>Le Livre des Morts des anciens égyptiens</i> , Paris, 1967.
BASOR	<i>Bulletin of the American Schools of Oriental Research</i> , New Haven.
Baumgartel, Cultures	Baumgartel, E. J., <i>Cultures of Prehistoric Egypt</i> , 2 vols., Oxford, 1947, 1960.
Berend	Berend, W. B., <i>Principaux monuments du Musée égyptien de Florence</i> , Paris, 1882.
Berichte	<i>Berichte aus den preussischen Kunstsammlungen des Berliner Museen</i> , Berlin.
Berlin East Berlin West	The Museums in East and West Berlin which still retain the prewar numbering system which refers to the catalogues listed below.
Berlin, Äg. Mus.	<i>Ägyptisches Museum Berlin. Staatliche Museen Preussischer Kulturbesitz</i> , Berlin, 1967.
Berlin, Inschriften	<i>Ägyptische Inschriften aus den Königlichen Museen zu Berlin</i> , 2 vols., Leipzig, 1901-1924, ed. G. Roeder.
Bersheh	Newberry, P. E., <i>el-Bersheh</i> , London, 1895.

Ancient Egyptian Jewellery

- B.F.A.C., 1922 Burlington Fine Arts Club. (Newberry, P. E. and Hall, H. R., editors.) *Catalogue of an exhibition of Ancient Egyptian Art*, London, 1922.
- Bibl. Or. *Bibliotheca Orientalis*, Leiden.
- BIFAO *Bulletin de l'Institut français d'archéologie orientale du Caire*, Cairo.
- Bissing, *Gemnikai* Bissing, F. W. von, Weigall, A. E. P. and Bollacher, M., *Die Mastaba des Gem-ni-kai*, 2 vols., Berlin, 1905, 1911.
- Bissing, *Grabfund* Bissing, F. W. von, *Ein Thebanischer Grabfund aus dem Anfang des Neuen Reichs*, Berlin, 1900.
- BM British Museum, London.
- BMFA *Bulletin of the Museum of Fine Arts*, Boston.
- BM Guide, 1922 British Museum, *A Guide to the Fourth, Fifth and Sixth Egyptian Rooms and the Coptic Room*, London, 1922.
- B.M. Guide, 1964 *A general introductory guide to the Egyptian Collections in the British Museum*, London, 1964.
- BMMMA *Bulletin of the Metropolitan Museum of Art*, New York.
- Boeser Boeser, P. A. A., *Beschreibung der ägyptischen Sammlung des Niederländischen Reichsmuseums der Altertümer in Leiden*, Rijksmuseum van Oudheden, vol. ii, Hague.
- Bologna Bologna Museum no.
- Bonnet Bonnet, H., *Reallexikon der ägyptischen Religionsgeschichte*, Berlin, 1952.
- Borchardt, *Ne-user-re'* Borchardt, L., *Das Grabdenkmal des Königs Ne-user-re'. Ausgrabungen der deutschen Orientgesellschaft in Abusir, 1902-1904*. Leipzig, 1907.
- Borchardt, *Nofretete* Borchardt, L., *Porträts des Königin Nofret-ete aus den Grabungen, in Tell el-Amarna. Ausgrabungen der Deutschen Orientgesellschaft in Tell el-Amarna*. Leipzig, 1923.
- Borchardt, *Sa3hu-re'* Borchardt, L., *Das Grabdenkmal des Königs Sa3hu-r'. Ausgrabungen der Deutschen Orientgesellschaft in Abusir, 1902-8*, 2 vols., Leipzig, 1910, 1913.
- Borchardt, *Teje* Borchardt, L., *Der Porträtkopf der Königin Teje im Besitz von Dr James Simon in Berlin, Ausgrabungen der Deutschen Orientgesellschaft in Tell el-Amarna*. Leipzig, 1911.
- Boreux Boreux, C., *Musée Nationale du Louvre. Département des Antiquités égyptiennes. Guide-Catalogue Sommaire*, 2 vols., Paris, 1932.

Abbreviations

- Bosse Bosse, K., *Die Menschliche Figur in der Rundplastik der ägyptischen Spätzeit von der XXII bis zur XXX Dynastie*, Gluckstadt, 1936.
- Bothmer Bothmer, B. V., *Egyptian Sculpture of the Late Period 700 B.C.-100 A.D.*, New York, 1960. An exhibition held at the Brooklyn Museum.
- Botti, Romanelli Botti, G., Romanelli, P., *Le sculture del Museo Gregoriano Egizio*, Vatican, 1951.
- Breasted, *AR* Breasted, J. H., *Ancient Records of Egypt*, 5 vols., Chicago, 1906.
- Breasted, *Statues* Breasted, J. R. Jnr., *Egyptian Servant Statues*, Bollingen Foundation, Washington, 1948.
- BROMA *Bulletin of the Royal Ontario Museum of Archaeology*, Toronto.
- Brooklyn Brooklyn Museum no.
- Brunner-Traut, *Scherbenbilder* Brunner-Traut, E., *Die Altägyptischen Scherbenbilder (Bildostraka) der deutschen Museen und Sammlungen*, Wiesbaden, 1956.
- Brunton, *Lahun* Brunton, G., Petrie, W. M. F., *Lahun I: The Treasure*, London, 1920.
- Brunton, *Matmar* Brunton, G., *Matmar*, London, 1948.
- Brunton, *Mostagedda* Brunton, G., *Mostagedda and the Tasian Culture*, London, 1937.
- Brunton, *Qau* Brunton, G., *Qau and Badari*, 3 vols., London, 1927-30.
- Brunton, *Caton Thompson* Brunton, G. and Caton Thompson, G., *The Badarian Civilisation and predynastic remains near Badari*, London, 1928.
- Brussels Brussels Museum no.
- Bruyère, *Fouilles* Bruyère, B., *Rapport sur les fouilles de Deir el-Médineh, 1924-5, Fouilles de l'Institut français d'archéologie orientale du Caire*, Cairo, 1926.
- Buhen Woolley, Sir C. L. and MacIver, D. R., *University of Pennsylvania. Egyptian Department of the University Museum. Buhen*. Philadelphia, 1911.
- Bull. Inst. Arch.* *Bulletin of the Institute of Archaeology*, London.
- Bull. Mus. Bey.* *Bulletin du Musée de Beyrouth*.
- Bull. Mus. Roy.* *Bulletin du Musée royale d'Art et d'Histoire*, Brussels.
- Bull. Soc. Roy.* *Bulletin de la Société royale géographique d'Égypte*.
- Calverley Calverley, A. M. and Broome, M. F., ed. Gardiner, Sir Alan, *The Temple of King Sethos I at Abydos*, vols. i-iv, London and Chicago, 1933-58.

- Capart, *Documents* Capart, J., *Documents pour servir à l'étude de l'art égyptien*, 2 vols., Paris, 1927, 1931.
- Capart, *Rue* Capart, J., *Une rue de tombeaux à Saqqarah*, Brussels, 1907.
- Carnarvon, Carter Carnarvon, the Earl of and Carter, H., *Five Years' Exploration at Thebes, A Record of work done, 1907-1911*, London, 1912.
- Carter Carter, H. and Mace, A. C., *The tomb of Tutankhamen*, vol. i., London, 1923. Carter, H., *The tomb of Tutankhamen*, vols. ii, iii, London, 1927, 1933.
- CG *Catalogue général des antiquités égyptiennes du Musée du Caire.*
- CG, 1-1294 Borchardt, L., *Statuen und Statuetten von Königen und Privatleuten*, 5 vols., Berlin, 1911-36.
- 1295-1808 Borchardt, L., *Denkmäler des Alten Reiches (ausser den Statuen)*, 2 vols., Berlin, 1937, Cairo, 1964.
- 5218-6000 Reisner, G. A., *Amulets*, 2 vols., Cairo, 1907-58.
- 12001-13595 Chassinat, E., *La seconde trouvaille de Deir el-Bahari*, (5 février 1891), Cairo, 1909.
- 6001-6029 Quibell, J. E., *Archaic Objects*, Cairo, 1905.
- 11001-12000 Kuentz, C., *Obélisques*, Cairo, 1932.
- 14001-14754 Lange, H. O., Schäfer, H., *Grab- und Denksteine des mittleren Reichs*, 4 vols., Berlin, 1902-25.
- 1308-1315 Daressy, G., *Fouilles de la Vallée des Rois (1898-1899)*, Cairo, 1902.
- 17001-17036 Daressy, G., *Ostraca*, Cairo, 1901.
- 20001-20780 Lacau, P., *Sarcophages antérieures au Nouvel Empire*, 2 vols., Cairo, 1904-6.
- 24001-24990 Lacau, P., *Stèles du Nouvel Empire*, 2 vols., Cairo, 1908-26.
- 25001-25385 Newberry, P. E., *Scarab-shaped seals*, London, 1907.
- 28001-28126 Legrain, G., *Statues et statuettes de Rois et de particuliers*, 3 vols. + Index, Cairo, 1906-25.
- 34001-34186 Carter, H. and Newberry, P. E., *The Tomb of Thutmôsis IV*, London, 1904.
- 36001-37521 Newberry, P. E., *Funerary statuettes and Model Sarcophagi*, 2 vols., Cairo, 1930-57.

- 51001-51191 Quibell, J. E., *The tomb of Yuua and Thuiu*, Cairo, 1908.
- 52001-53855 Vernier, E., *Bijoux et orfèvreries*, 2 vols., Cairo, 1927.
- 61001-61044 Daressy, G., *Cercueils des cachettes royales*, Cairo, 1909.
- 61050-61100 Smith, G. Elliot, *The Royal Mummies*, Cairo, 1912.
- Champollion, *Mon.* Champollion, J. F., *Monuments de l'Égypte et de la Nubie d'après les dessins exécutés sur les lieux sous la direction de Champollion le Jeune . . .*, 4 vols., Paris, 1835-45.
- Chassinat Chassinat, É. and Palanque, Ch., *Une Campagne de fouilles dans la nécropole d'Assiout*, Institut français d'archéologie orientale du Caire. Mémoires. Cairo, 1911.
- Chronique *Chronique d'Égypte. Bulletin périodique de la Fondation égyptologique Reine Elisabeth*, Brussels.
- COI Chicago Oriental Institute.
- Connoisseur Terrace, E. L. B., 'The Age of Empire and Rebellion: the New Kingdom in Boston' in *The American Connoisseur*, Sept. 1968.
- Cooney Cooney, J. D., *Five Years of Collecting Egyptian Art, 1951-1956*, New York, 1956. Catalogue of an Exhibition held at the Brooklyn Museum, Dec. 1956 to March 1957.
- Davies, *Amarna* Davies, Norman de Garis, *The Rock Tombs of el Amarna*, 6 vols., London, 1903-8.
- Davies, *Amenemhêt* Davies, Nina de Garis and Gardiner, A. H., *The Tomb of Amenemhêt*, No. 82, London, 1915.
- Davies, *Deir el-Geb.* Davies, N. de Garis, *The Rock Tombs of Deir el-Gebrâwi*, 2 vols., London, 1902.
- Davies, *Nefer-hotep* Davies, N. de Garis, *The Tomb of Nefer-hotep at Thebes*, New York, 1933.
- Davies, *Ramose* Davies, N. de Garis, *The Tomb of the vizier Ramose, Mond Excavations at Thebes, I*, London, 1941.
- Davies, *Rekhmire* Davies, N. de Garis, *The Tomb of Rekh-mi-rê at Thebes*, 2 vols., New York, 1943.
- Davies, *Seven . . . Tombs* Davies, N. de Garis, *Seven Private Tombs at Kurnah*, London, 1948.
- Davies, *Sh. Saïd* Davies, N. de Garis, *The Rock Tombs of Sheikh Saïd*, London, 1901.
- Davies, *Two Sculptors* Davies, N. de Garis, *The Tomb of Two Sculptors at Thebes*, New York, 1925.

Ancient Egyptian Jewellery

- Davis, *Hatshopsîtû* Davis, T. M., Carter, H. and Naville, E., *The Tomb of Hatshopsîtû*. (Theodore M. Davis' excavations: Bibân el Molûk.) London, 1906.
- Davis, *Tîyi* Davis, T. M., *The Tomb of Queen Tîyi*, (Theodore M. Davis' excavations: Bibân el-Molûk.) London, 1910.
- Drioton, Vandier Drioton, E. and Vandier, J., "Clio". *Introduction aux études historiques*, *Les peuples de l'orient méditerranéen. II. L'Égypte*, 4th edition, Paris, 1962.
- D.S. *Description Sommaire des Principaux Monuments. Musée du Caire*, République Arabe Unie. Ministère de la culture et de l'orientation nationale. Cairo, 1963.
- Duell Duell, P., *The Mastaba of Mereruka*, 2 vols., Chicago, 1938.
- Dunand Dunand, M., *Fouilles de Byblos*, 2 vols., Paris, 1939-54.
- Dunham, *Egyptian Department* Dunham, D., *The Egyptian Department and its Excavations*, Boston, 1958.
- Dunham, *Kurru* Dunham, D., *The Royal Cemeteries of Kush. I. el Kurru*, Cambridge, Mass., 1950.
- Dunham, *Nuri* Dunham, D., *The Royal Cemeteries of Kush. II. Nuri*, Boston, 1955.
- Dunham, *Semna* Dunham, D. and Janssen, J. M. A., *Second Cataract forts. Vol. I. Semna-Kumma*, Boston, 1960.
- Dunham, *W. and S. Cem.* Dunham, D., *The Royal Cemeteries of Kush. V. The West and South Cemeteries at Meroë*, Boston, 1963.
- Edwards, *Decrees* Edwards, I. E. S., *Hieratic papyri in the British Museum. Fourth Series. Oracular amuletic decrees of the Late New Kingdom*, 2 vols., London, 1960.
- Edwards, *HT* Edwards, I. E. S., *Hieroglyphic Texts from Egyptian Stelae, etc.*, part viii, British Museum, London, 1939.
- Emerson Emerson, A. R., *Handmade Jewellery*, 3rd edition, Leicester, 1967.
- Emery, *GT* Emery, W. B., *Excavations at Saqqara. Great Tombs of the First Dynasty*, Service des Antiquités de l'Égypte, Cairo, 1949.
- Engelbach, *Harageh* Engelbach, R. and Gunn, B., *Harageh*, London, 1923.
- Engelbach, *Riqqeh* Engelbach, R. and others, *Riqqeh and Memphis VI*, London, 1915.
- Evans Evans, A. J., *The Palace of Minos at Knossos*, vols. i-iv, London, 1921-35.

Abbreviations

- Evers Evers, H. G., *Staat aus dem Stein*, 2 vols., Munich, 1929.
- Fakhry Fakhry, A., *The Monuments of Sneferu at Dahshûr. Vol. II. The Valley Temple. Pt i. The Temple reliefs*, Cairo, 1961.
- Fechheimer, *Kleinplastik* Fechheimer, H., *Die Kleinplastik der Ägypter*, Berlin, 1922.
- Fechheimer, *Plastik* Fechheimer, H., *Die Plastik der Ägypter*, Berlin, 1923.
- Feucht-Putz Feucht-Putz, E., *Die Königlichen Pektore: Motive, Sinnegehalt unde Zweck*, Bamberg, 1967.
- Firth, *Arch. Surv.* Firth, C. M., *Archaeological Survey of Nubia, 1908-9*, Cairo, 1912-27.
- Firth, Gunn Firth, C. M. and Gunn, B., *Teti pyramid cemeteries. Excavations at Saqqara*, Service des Antiquités de l'Égypte, 2 vols., Cairo, 1926.
- Florence Florence Museum no.
- Frankfort, Pendlebury Frankfort, H. and Pendlebury, J. D. S., *The City of Akhenaten. Pt. II. The north suburb and the desert altars*, London, 1933.
- Froehner Froehner, W., *Collection d'antiquités. Comte Michel Tyszkiewicz*, Sale Catalogue, Paris, 1898.
- Gaillard Gaillard, C., *Recherches sur les poissons représentés dans quelques tombeaux égyptiens de l'ancien empire*, Mémoires publiés par les membres de l'Institut français d'archéologie orientale du Caire. vol. 51, Cairo, 1923.
- Gardiner, *Grammar* Gardiner, Sir A. H., *Egyptian Grammar*, Oxford, 1952.
- Garstang, *Arabah* Garstang, J., *el-Arabah*, London, 1901.
- Garstang, *B.C.* Garstang, J., *The Burial Customs of ancient Egypt as illustrated by tombs of the Middle Kingdom*, London, 1907.
- Gauthier Gauthier, H., *Le Livre des Rois d'Égypte*, Mémoires publiés par les membres de l'Institut français d'archéologie orientale du Caire. vols. xvii-xxi, Cairo, 1907-17.
- Gauthier, Jéquier Gauthier, J. E. and Jéquier, G., *Fouilles de Licht*. Mémoires publiés par les membres de l'Institut français d'archéologie orientale. vol. vi, Cairo, 1902.
- Goneim Goneim, Z., *Excavations at Saqqara, The Horus Sekhemkhet. The unfinished step-pyramid at Saqqara*. vol. i, Cairo, 1957.
- Griffith Griffith, F. Ll., *Studies presented to F. Ll. Griffith*, London, 1932.

- Hall Hall, H. R., *Catalogue of Egyptian Scarabs, etc. in the British Museum*, vol. i, *Royal Scarabs*, London, 1913.
- Hari Hari, R., *Horemheb et la reine Moutnedjemet ou la fin d'une dynastie*, Geneva, 1964.
- Harris Harris, J. R., *Lexicographical Studies in Ancient Egyptian Minerals*, Berlin, 1961.
- Hassan Hassan, S., *The Egyptian University. Excavations at Giza*, 10 vols., Oxford, 1932, Cairo, 1936–60.
- Hayes, *Scepter* Hayes, W. C., *The Scepter of Egypt. A background for the study of the Egyptian Antiquities in the Metropolitan Museum of Art*, 2 vols., Cambridge, Mass., 1953, 1959.
- Helck, *Beamtentiteln* Helck, W., *Untersuchungen zu den Beamtentiteln des Ägyptischen Alten Reiches*, Glückstadt, 1954.
- Helck, *Ritualszenen* Helck, W., *Die Ritualszenen auf der Umfassungsmauer Ramses' II in Karnak*, 2 vols., Wiesbaden, 1968.
- Helck, *Verwaltung* Helck, W., *Zur Verwaltung des Mittleren und Neuen Reichs*, Leiden, 1958.
- Hermann Hermann, A., *Altägyptische Liebesdichtung*, Wiesbaden, 1959.
- Higgins Higgins, R., *Greek and Roman Jewellery*, London, 1961.
- Hilton Price Hilton Price, F. G., *A Catalogue of the Egyptian antiquities in the possession of F. G. Hilton Price*, Dir. S.A., 2 vols., London, 1897.
- Hoffmann, Davidson Hoffmann, H. and Davidson, P. F., *Greek Gold. Jewellery from the age of Alexander*. Brooklyn Museum, Mainz, 1965. Museum of Fine Arts, Boston. Virginia Museum of Fine Arts.
- Hölscher, *MH* Hölscher, U., *The Excavation of Medinet Habu*, Vol. i, *General views and plans*, Chicago, 1934.
Vol. iii, *The Mortuary Temple of Ramses III. Part II*, Chicago, 1941.
Vol. iv, *The Mortuary Temple of Ramses III. Part II*, Chicago, 1951.
- Hornemann Hornemann, B., *Types of ancient Egyptian Statuary*, 5 vols., Copenhagen, 1951–66.
- ILN* *Illustrated London News*.
- Iraq* *Iraq*, London. (Journal of the British School of Archaeology in Iraq.)
- James, *Khentika* James, T. G. H., *The Mastaba of Khentika called Ikheki*, London, 1953.

- JARCE* *Journal of the American Research Center*, Boston.
- JE* *Journal d'Étude of the Cairo Museum*.
- JE A* *Journal of Egyptian Archaeology*, London.
- Jéquier, *Apouit* Jéquier, G., *Les pyramides des reines Neit et Apouit. Fouilles à Saqqarah*, Cairo, 1933.
- Jéquier, *Frises* Jéquier, G., *Les frises d'objets des sarcophages du Moyen Empire*. Mémoires publiés par les membres de l'Institut français d'archéologie orientale du Caire. Cairo, 1921.
- JNES* *Journal of Near Eastern Studies*.
- Junker Junker, H., *Giza. Bericht über die von . . . Grabungen auf dem Friedhof des alten Reiches bei den Pyramiden von Giza*, 12 vols., Leipzig and Vienna, 1929–55.
- Kaplony Kaplony, P., *Die Inschriften der ägyptischen Frühzeit, Supplement*, (Ägyptologische Abhandlungen, bd. 9.) Wiesbaden, 1964.
- Keimer, *Études* Keimer, L., *Études d'Égyptologie*, fasc. iii, Cairo, 1940.
- Kémi* *Kémi, Revue de philologie et d'archéologie égyptiennes et Coptes*, Paris.
- Knudtzon Knudtzon, J. A., *Die el-Amarna Tafeln*, Leipzig, 1915.
- Lacau Lacau, P., *Sarcophages antérieurs au Nouvel Empire. Catalogue général des antiquités égyptiennes du Musée du Caire*, 2 vols., Cairo, 1904, 1906.
- Lange, Hirmer Lange, H. and Hirmer, M., *Egypt, architecture, sculpture, painting in three thousand years*, London, 1956.
- Lauer Lauer, J. P., *Mariette à Sakkarah. Du Sérapeum à la Direction des Antiquités in 'Mélanges Mariette'*, Institut français d'archéologie orientale. Bibliothèque d'études, Paris, 1961.
- L.D. Lepsius, C. R., *Denkmäler aus Aegypten und Aethiopien*, 12 vols., Berlin, 1849–59.
- Leclant, *Montouemhat* Leclant, J., *Montouemhat. Quatrième Prophète d'Amon. Prince de la Ville*, Institut français d'archéologie orientale. Bibliothèque d'études, Cairo, 1961.
- Leclant, *Mon. Théb.* Leclant, J., *Recherches sur les monuments Thébains de la XXVe Dynastie dite Éthiopienne*, 2 vols., Institut français d'archéologie orientale. Bibliothèque d'études, Cairo, 1965.
- Leemans Leemans, C. and Pleyte, W., *Monuments égyptiens du*

Ancient Egyptian Jewellery

- Musée d'antiquités de Pays Bas à Leyde, parts 1 and 2, Leiden, 1842.
- Lefébure Lefébure, E., *Les hypogées royaux de Thèbes*, Mémoires publiés par les membres de la Mission archéologique française au Caire, vol. iii, fasc. 1, Paris, 1889.
- Leibovitch Leibovitch, J., *Ancient Egypt. An easy introduction to its archaeology including a short account of the Egyptian Museum Cairo with a description of Giza and Saqqâra*, Cairo, 1938.
- Lepsius, *Auswahl* Lepsius, C. R., *Auswahl der wichtigsten Urkunden des ägyptischen Alterthums*, Leipsig, 1842.
- Lippmann Lippmann, E. O. von, *Entstehung und Ausbreitung der Alchemie mit einem Anhang: zur älteren Geschichte der Metalle*, Berlin, 1919.
- Louvre Louvre Museum no.
- Lucas Lucas, A., (ed. Harris, J. R.), *Ancient Egyptian Materials and Industries*, London, 1962.
- Mace, Winlock Mace, A. C. and Winlock, H. E., *The tomb of Senebtisi at Lisht, The Metropolitan Museum of Art Egyptian Expedition*, New York, 1916.
- Macramallah Macramallah, R., *Le Mastaba d'Idout. Fouilles à Saqqarah*, Service des antiquités de l'Égypte, Cairo, 1935.
- Mariette, *Abydos* Mariette, A., *Abydos. Description des fouilles exécutées sur l'emplacement de cette ville*, 2 vols., Paris, 1869, 1880.
- Mariette, *Mastabas* Mariette, A., (Maspero, G. ed.), *Les mastabas de l'ancien empire. Fragment du dernier ouvrage*, Paris, 1889.
- Mariette, *Sérapéum* Mariette, A., *Le Sérapéum de Memphis*, 2 vols., Paris, 1857-82.
- Maryon, *Metalwork* Maryon, H., *Metalwork and enamelling: a practical treatise on gold and silversmiths' work and their allied crafts*, London, 1954.
- Maryon, *Soldering* Maryon, H., 'Soldering and welding in the Bronze and Early Iron Ages', *Technical Studies in the Field of Fine Arts*, Fogg Art Museum, Harvard University, Cambridge, Mass., 1936.
- Maspero, *Guide* Maspero, Sir Gaston, *Guide to the Cairo Museum*, Cairo, 1910.
- Maspero, *Mus. Ég.* Maspero, Sir Gaston, *Le Musée Égyptien*, Vols. ii, iii, Cairo, 1904-15.

Abbreviations

- MDAIK *Mitteilungen des deutschen archäologischen Instituts, Abteilung, Kairo.*
- Médamoud Cotteville-Giraudet, R., *Rapport sur les fouilles de Médamoud (1931). Les monuments du Moyen Empire, Fouilles d'Institut français d'archéologie orientale du Caire*, vol. ix, pt. 1, Cairo, 1933.
- Meir Blackman, A. M., *The Rock Tombs of Meir*, 6 vols., London, 1914-53.
- Mekhitarian Mekhitarian, A., *Egyptian Painting*, Geneva, 1954.
- MFA Museum of Fine Arts, Boston.
- MKDAI *Mitteilungen des Kaiserlich deutschen archäologischen Instituts. Athenische Abteilung.*
- MMA Metropolitan Museum of Art, New York.
- Mogensen, Ny Carlsberg Mogensen, M., *La glyptothèque Ny Carlsberg. La collection égyptienne*, Copenhagen, 1930.
- Möller Möller, G., *Die Metallkunst der alten Ägypter*, Berlin, 1924.
- Montet, *Byblos* Montet, P., *Byblos et l'Égypte*, Paris, 1928.
- Montet, *Tanis* Montet, P., *Fouilles de Tanis*.
Vol. i, *Les constructions et le tombeau d'Osorkon II à Tanis*, Paris, 1947.
Vol. ii, *Les constructions et le tombeau de Psousennès à Tanis*, Paris, 1951.
Vol. iii, *Les constructions et le tombeau de Chéchanq III à Tanis*, Paris, 1960.
- Morenz Morenz, S. and Schubert, J., *Der Gott auf der Blume*, Glückstadt, 1934.
- Morgan de, i Morgan, de J., *Fouilles à Dahchour. Mars-juin, 1894*, Vienna, 1895.
- Morgan de, ii Morgan, de J., *Fouilles à Dahchour en 1894-5*, Vienna, 1903.
- Müller, *Bay. Samml.* Müller, H. W., *Die Ägyptologische Sammlung des Bayerischen Staates*, Ausstellung, Munich, 1966.
- Müller, *Titulatur* Müller, H., *Die Formale Entwicklung der Titulatur der ägyptischen Könige*, Ägyptologische Forschungen, Heft 7, Glückstadt, 1938.
- Murray Murray, M., *Saqqara Mastabas*, part 1, London, 1905.
- Naville, *Bubastis* Naville, E., *The Festival-hall of Osorkon II in the Great Temple of Bubastis (1887-1889)*, London, 1892.
- Naville, *Deir el-Bah.* Naville, E., *The Temple of Deir el-Bahari*, Introductory Memoir, 6 parts, London, 1894-1908.

Ancient Egyptian Jewellery

- Naville, *XIth Dyn.* Naville, E., *The XIth Dynasty Temple at Deir el-Bahari*, 3 vols., London, 1907-13.
- Nelson, *Karnak* Nelson, H. H., *Reliefs and inscriptions at Karnak*.
Vol. i. *Ramses III's temple within the great inclosure of Amon*, Chicago, 1936.
Vol. ii: *Ramses III's temple within the great inclosure of Amon and Ramses III's temple in the precinct of Mut*, Chicago, 1936.
- Nelson, *MH* Nelson, H. H., *Medinet Habu*, vol. ii, *Later historical records of Ramses III*, Chicago, 1932.
Vol. iv, *Festival Scenes of Ramses III*, Chicago, 1940.
- Newberry Newberry, P. E., *Scarabs. An introduction to the study of Egyptian seals and signet-rings*, London, 1908.
- Nims *NKA* Nims, C. F., *Thebes of the Pharaohs*, London, 1965.
Aldred, C., *New Kingdom Art in Ancient Egypt during the Eighteenth Dynasty, 1570-1320 B.C.*, London, 1961.
- Noblecourt, *Temps* Noblecourt, C. Desroches, *Toutankhamon et son temps*, Petit Palais, Paris, 1967.
- Northampton Northampton, The Marquis of, Spiegelberg, W. and Newberry, P. E., *Report on some excavations in the Theban necropolis during the winter of 1898-9, by the Marquis of Northampton*, London, 1908.
- Paton Paton, D., *Animals of Ancient Egypt 'E'. Materials for a 'Sign List' of Egyptian Hieroglyphics. 'E'*, Princeton and London, 1925.
- Peet, *Abydos* Peet, T. E., et al., *The Cemeteries of Abydos*, vols. i-iii, London, 1913-4.
- Pendlebury Pendlebury, J. D. S. and others, *The City of Akhenaten*, part iii. *Central City and the Official Quarters*, London, 1951.
- Penn. Mus. Jour.* *University of Pennsylvania. The Museum Journal*, Philadelphia.
- Petrie, *Abydos* Petrie, Sir W. M. F., *Abydos*, part i, 1902, London, 1902.
- Petrie, *Amarna* Petrie, Sir W. M. F., *Tell el-Amarna*, London, 1894.
- Petrie, *Amulets* Petrie, Sir W. M. F., *Amulets*. Illustrated by the Egyptian collection in University College London, 1914.
- Petrie, *Antaeopolis* Petrie, Sir W. M. F., *Antaeopolis. The tombs of Qau*, London, 1930.
- Petrie, *Deshasheh* Petrie, Sir W. M. F., *Deshasheh. 1897*, London, 1898.

Abbreviations

- Petrie, *Diospolis* Petrie, Sir W. M. F. and Mace, A. C., *Diospolis Parva. The cemeteries of Abadiyeh and Hu, 1898-9*, London, 1901.
- Petrie, *Hyksos* Petrie, Sir W. M. F., *Hyksos and Israelite Cities*, London, 1906.
- Petrie, *Illahun* Petrie, Sir W. M. F., *Illahun, Kahun and Gurob, 1889-90*, London, 1891.
- Petrie, *Kahun* Petrie, Sir W. M. F., *Kahun, Gurob and Hawara*, London, 1890.
- Petrie, *Koptos* Petrie, Sir W. M. F., *Koptos*, London, 1896.
- Petrie, *Lahun II* Petrie, Sir W. M. F., Brunton, G. and Murray, M., *Lahun II: The Pyramid*, London, 1923.
- Petrie, *Medum* Petrie, Sir W. M. F., *Medum*, London, 1892.
- Petrie, *Naqada* Petrie, Sir W. M. F. and Quibell, J. E., *Naqada and Ballas*, London, 1896.
- Petrie, *Qurneh* Petrie, Sir W. M. F. and Walker, J. H., *Qurneh*, London, 1909.
- Petrie, *RT* Petrie, Sir W. M. F., *The Royal Tombs of the First Dynasty, 1900*, part i, London 1900. *The Royal Tombs of the Earliest Dynasties*, part ii, London, 1901.
- Petrie, *Scarabs* Petrie, Sir W. M. F., *Scarabs and cylinders with names illustrated by the Egyptian collection in University College London*, London, 1917.
- Petrie, *Sedment* Petrie, Sir W. M. F. and Brunton, G., *Sedment*, 2 vols., London, 1924.
- Petrie, *Tanis* Petrie, Sir W. M. F., *Tanis*, part i, 1883-4, London, 1885.
Tanis, part ii, 1886, London, 1888.
- Petrie, *Tarkhan* Petrie, Sir W. M. F., Wainwright, G. A. and Gardiner, A. H., *Tarkhan I and Memphis V*, London, 1913.
Tarkhan II, London, 1914.
- Petrie, *Tombs* Petrie, Sir W. M. F., *Tombs of the Courtiers and Oxyrhynchos*, London, 1925.
- Piehl *Dictionnaire du papyrus Harris No. 1*, Vienna, 1882.
- Pierret, *Louvre* Pierret, P., *Musée du Louvre. Catalogue de la Salle Historique de la Galerie égyptienne*, Paris, 1877.
- Pierret, *Recueil* Pierret, P., *Recueil d'inscriptions inédites du Musée égyptien du Louvre*, Paris, 1874.
- PM Porter, B. and Moss, R. L. B., *Topographical Bibliography of ancient Egyptian hieroglyphic texts, reliefs and paintings*, 9 vols., Oxford, 1927-64.

Ancient Egyptian Jewellery

- Prisse Prisse d'Avennes, *Histoire de l'art égyptien*, 3 vols., Paris, 1879.
- PSBA *Proceedings of the Society of Biblical Archaeology*, London.
- PT *Pyramid Texts*. See Sethe, PT.
- Quibell, *Hierakonpolis* Quibell, J. E., *Hierakonpolis*, vol. i, London, 1900.
Quibell, J. E. and Green, F. W., *Hierakonpolis*, vol. ii, London, 1902
- Quibell, *Ramesseum* Quibell, J. E., *The Ramesseum and the Tomb of Ptah-hetep*, London, 1898.
- Quibell, *Saqqara* Quibell, J. E., et al., *Excavations at Saqqara*, 6 vols., Cairo, 1905-14.
- Rec. de Trav. *Recueil de Travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes*, Paris, 1870-1923.
- Reisner, *Kerma* Reisner, G. A., *Excavations at Kerma*, vols. i-vi, Harvard African Studies, Cambridge, Mass., 1923.
- Reisner, *Naga-ed-Der* Reisner, G. A., *The Early Dynastic cemeteries of Naga-ed-Dêr*, part i, Leipsig, 1908.
Part ii (with A. C. Mace), Leipsig, 1909.
Part iii, Oxford, 1932.
- Reisner, Smith Reisner, G. A. and Smith, W. Stevenson, *A history of the Giza necropolis*, vol. ii, *The Tomb of Hetepheres, the mother of Cheops*, Cambridge, Mass., 1955.
- Rev. ég. *Revue égyptologique*, Paris.
- Rev. d'Ég. *Revue de l'Égypte ancienne*. (Continued as *Revue d'égyptologie*.) Paris.
- Revue *Revue du Louvre et de Musées de France*, Paris.
- Robichon, Varille Robichon, C. and Varille, A., *Fouilles de l'Institut français du Caire*, vol. xi, 1934-5. *Le Temple du Scribe royal Amenhotep fils de Hapou*, Cairo, 1936.
- Roeder, Ippel Roeder, C., Ippel, A., *Denkmäler des Pelizaeus Museums*, Hildesheim, 1921.
- Roeder, *Urk.* Roeder, G., *Urkunden zur Religion des alten Ägypten*, Jena, 1915.
- Roeder, *Zauberei* Roeder, G., *Zauberei und Jenseitsglauben im alten Aegypten*, Zürich, 1916.
- Säve-Söderbergh Säve-Söderbergh, T., *Private Tombs at Thebes*, vol. i, *Four Eighteenth Dynasty Tombs*, Oxford, 1957.
- Scamuzzi Scamuzzi, E., *Museo egizio di Torino*, Turin, 1964.
- Schaeffer Schaeffer, C. F.-A., *Ugaritica*, i, 'Mission de Ras

Abbreviations

- Shamra'. Tome iii, 'Études relatives aux découvertes de Ras Shamra. Première Série', Paris, 1939.
- Ugaritica*, iii, Paris, 1956.
- Schäfer, Andrae Schäfer, H. and Andrae, W., *Die Kunst des alten Orients*, Berlin, 1925.
- Schäfer, *Gold-schmiedearbeiten* Schäfer, H., Möller, G. and Schubart, W., *Ägyptische Goldschmiedearbeiten. Königliche Museen zu Berlin. Mitteilungen aus der ägyptischen Sammlung*, Berlin, 1910.
- Sethe, PT Sethe, K., *Die altaegyptischen Pyramidentexte nach den Papierabdrücken und Photographien des Berliner Museums*, vols. i-iv, Leipzig, 1908-10, 1922.
- Smith, *Art* Smith, W. Stevenson, *The Art and Architecture of Ancient Egypt*, Harmondsworth, 1958.
- Smith, *Egypt* Smith, W. Stevenson, *Ancient Egypt as represented in the Museum of Fine Arts, Boston*, Boston, 1952.
- Smith, *Sculp.* Smith, W. Stevenson, *A History of Egyptian Sculpture and Painting in the Old Kingdom*, Boston, 1946.
- Stachelin Stachelin, E., *Untersuchungen zur ägyptischen Tracht im Alten Reich*, Münchner Ägyptologische Studien, Berlin, 1966.
- Steckeweh Steckeweh, H. and Steindorff, G., *Die Fürstengräber von Qâw*, Leipsig, 1936.
- T. Murray, H. and Nuttall, M., *A Handlist to Howard Carter's Catalogue of Objects in Tut'ankhamûn's Tomb*, Tut'ankhamûn's Tomb Series, Oxford, 1963.
- Theban Tomb See PM, vol. i.
- Thomas Thomas, E., *The Royal Necropoleis of Thebes*, Princeton, 1966.
- Tôd Bisson de la Roque, F., *Tôd. Fouilles de l'Institut français du Caire*, 1934-6, vol. xvii, Cairo, 1937.
- Tytus Tytus, Robb de P., *A preliminary report on the re-excavation of the palace of Amenhotep III*, New York, 1903.
- UCL University College, London.
- Vandier d'Abbadie Vandier d'Abbadie, J., *Catalogue des ostrakas figurés de Deir el Médineh*. Fouilles de l'Institut français d'archéologie orientale, 3 vols., Cairo, 1936-59.
- Vandier, *Manuel* Vandier, J., *Manuel d'archéologie égyptienne*, 4 vols., Paris, 1952-64.

Ancient Egyptian Jewellery

- Vernier, *Bijouterie* Vernier, E., *La Bijouterie et la Joaillerie égyptiennes*, Mémoires publiés par les membres de l'Institut français d'archéologie orientale du Caire. vol. ii. Cairo, 1927 and Supplément in *Bulletin de l'Institut français d'archéologie orientale du Caire*, vol. vi, Cairo, 1907.
- Vigneau Vigneau, A., *Encyclopédie photographique de l'art*, vol. i, *Les antiquités égyptiennes du Musée du Louvre*. Editions Tel. Paris, 1935.
- Vilímková Vilímková, M., Darbois, D., *Egyptian Jewellery*, London, 1969.
- Wainwright Wainwright, G. A., *Balabish*, London, 1920.
- Wallert Wallert, I., *Der Verzierte Löffel: Seine Formgeschichte und Verwendung im Alten Ägypten*, Wiesbaden, 1967.
- Wb. Erman, A. and Grapow, H., *Wörterbuch der ägyptischen Sprache im auftrage der deutschen Akademien*, Leipzig, 1926–31.
- Wilkinson Wilkinson, Sir G., *The Manners and customs of the Ancient Egyptians*, (ed. S. Birch), 3 vols., London, 1878.
- Williams Williams, C. R., *Gold and Silver Jewelry and Related Objects in the New York Historical Society, Catalogue of Egyptian Antiquities*, New York, 1924.
- Winlock, *Deir el-Bah*. Winlock, H. E., *Excavations at Deir el-Bahri, 1911–1931*, New York, 1942.
- Winlock, *Lahun* Winlock, H. E., *The Treasure of el-Lāhūn*, New York, 1934.
- Winlock, *Meryet-Amūn* Winlock, H. E., *The Tomb of Queen Meryet-Amūn at Thebes*, New York, 1932.
- Winlock, *Princesses* Winlock, H. E., *The Treasure of Three Egyptian Princesses*, New York, 1948.
- Winlock, *Rise and Fall* Winlock, H. E., *The Rise and Fall of the Middle Kingdom in Thebes*, New York, 1947.
- Woolley, *Ur* Woolley, Sir L., *Royal Cemeteries of Ur*, 2 vols., London, 1934.
- Wresz Wreszinski, W., *Atlas zur altaegyptischen Kulturgeschichte*, 3 vols., Leipzig, 1915–36.
- Yoyotte Yoyotte, J., in *Mélanges Maspero*, I, iv.
- ZÄS *Zeitschrift für Ägyptische Sprache und Alterthums-kunde*, Leipzig.

Additional Bibliography

- Abu-Bakr, A. M., *Untersuchungen über die ägyptischen Kronen*, Glückstadt, 1937.
- Allen, T. G., *A Handbook of the Egyptian Collection*, The Art Institute of Chicago, Chicago, 1923.
- Ausführliches Verzeichnis der ägyptischen Altertümer und Gipsabgüsse*, Berlin, 1899.
- Baumgartel, E. J., 'Predynastic Egypt', *Cambridge Ancient History*, revised edition, vol. i, ch. ix, Cambridge, 1965.
- Bissing, F. W. von and Bruckmann, F., *Denkmäler ägyptischer Sculptur*, 3 vols., Munich, 1911, 1914.
- Brunner-Traut, E. and Hell, V., *Aegypten. Studienreiseführer mit Landeskunde*, Stuttgart, 1962.
- Bruyère, B., *Mert-Seger à Deir el-Médineh*. Mémoires publiés par les membres de l'Institut français d'archéologie orientale du Caire, vol. 58, Cairo, 1930.
- Budge, Sir E. A. Wallis, *An Egyptian Hieroglyphic Dictionary*, London, 1920.
- Buhl, M.-L., *The Late Egyptian Anthropoid Stone Sarcophagi*, Nationalmuseets Skrifter, Copenhagen, 1959.
- Burton MSS; unpublished manuscripts in the British Museum: Add MSS 25613–75.
- Capart, J., *Recueil de monuments égyptiens*, 2 vols., Brussels, 1902, 1905.
- Capart, J. and Werbrouck, M., *Memphis à l'ombre des pyramides*, Brussels, 1930.
- Carter, H. and Newberry, P. E., *The Tomb of Thoutmosis IV* (Theodore M. Davis's excavations), London, 1904.
- Caton Thompson, G. and Gardner, E. W., *The Desert Fayum*, 2 vols., London, 1934.
- Černý, J., 'Egypt from the death of Ramesses III to the end of the Twenty-First Dynasty', *Cambridge Ancient History*, revised edition, vol. ii, ch. xxxv, Cambridge, 1965.
- Černý, J., *Hieratic inscriptions from the tomb of Tut'ankhamūn. Tut'ankhamūn's Tomb Series*, vol. ii, Oxford, 1965.
- Champollion, J. F., *Monuments de l'Égypte et de la Nubie, Notices descriptives*, 2 vols., Paris, 1844–79.
- Coche de la Ferté, E., *Les Bijoux Antiques*, Paris, 1956.
- Curto, S., *L'egitto antico nelle collezione dell'Italia settentrionale. Catalogo della Mostra*, Museo Civico, Bologna, 1961.

- Davies, N. de Garis, *Five Theban Tombs*, London, 1913.
- Davies, N. de Garis, *The Mastaba of Ptahhetep and Akhethetep at Saqqarah*, 2 vols., London, 1900-1.
- Davies, N. de Garis, *The Tomb of Ken-Amūn at Thebes*, New York, 1930.
- Davies, N. de Garis, *The Tomb of Puyemrē at Thebes*, Metropolitan Museum of Art, 2 vols., New York, 1922-3.
- Davies, N. de Garis, *The Tombs of Two Officials of Tuthmosis IV*, Nos. 75 and 90, London, 1923.
- Davies, N. de Garis, *The Tombs of Menkheperasonb, Amenmosē and another* (Nos. 86, 112, 42, 226) London, 1932.
- Davies, N. de Garis, *Two Ramesside Tombs at Thebes*, New York, 1927.
- Davies, N. de Garis and Gardiner, A. H., *The Tomb of Antefoker*, No. 60, London, 1920.
- Davies, Nina de Garis, *Private Tombs at Thebes*, vol. iv. Scenes from some Theban Tombs (Nos. 38, 66, 162, with excerpts from 81), Oxford, 1963.
- Davies, Nina de Garis and Gardiner, A. H., *Ancient Egyptian Painting*, 3 vols., Chicago, 1936.
- Davies, Nina de Garis and Gardiner, A. H., ed., *The Tomb of Huy, Viceroy of Nubia in the reign of Tutankhamūn*, Tomb 40, London, 1926.
- Davis, T. M., Maspero, G., Ayrton, E. et al., *The Tomb of Siptah: the Monkey Tomb and the Gold Tomb* (Theodore M. Davis's excavations: Bibān el-Molūk). London, 1908.
- Davis, T. M., Maspero, G., Newberry, P. E. and Carter, H., *The Tomb of Iouiya and Touiyou*, London, 1907.
- Description de l'Égypte. Commission des monuments d'Égypte. Description de l'Égypte ou Recueil des observations et des recherches qui ont été faites en Égypte pendant l'expédition de l'Armée française publiés par les ordres de sa Majesté l'Empereur Napoleon le Grand*, 19 vols., Paris, 1809-28.
- Edwards, I. E. S., 'The Early Dynastic Period in Egypt', *Cambridge Ancient History*, revised edition, vol. i, ch. xi, Cambridge, 1964.
- Edwards, I. E. S., *Five Thousand Years of Egyptian Art*, The Arts Council, London, 1962.
- Edwards, I. E. S., *The Pyramids of Egypt*, Harmondsworth, 1961.
- Egypt Exploration Society, Catalogue of the Egypt Exploration Society's Exhibition of the results of recent excavations at Amarna and Armant and of a Loan Exhibition of Egyptian Jewellery*, Wellcome Historical Medical Museum, 8th Sept.-3rd Oct., 1931, London, 1931.
- The Egyptian Museum Cairo. A brief description of the principal monuments*, Cairo, 1931.
- Emery, W. B., *Archaic Egypt*, Harmondsworth, 1961.

- Épron, L., Daumas, F. and Goyon, G., *Le Tombeau de Ti*, fasc. 1, Cairo, 1939.
- Wild, H., fasc. 2, Mémoires de l'Institut français d'archéologie orientale du Caire, Cairo, 1953.
- Faulkner, R. O., *A Concise Dictionary of Middle Egyptian*, Oxford, 1962.
- Firth, C. M., Quibell, J. E. and Lauer, J. P., *Excavations at Saqqara. The Step Pyramid*, 2 vols., Service des Antiquités de l'Égypte, Cairo, 1935.
- Fischer, H., *Turtles*, New York, 1968.
- Forman, B., *Egyptian Art*, London, 1964.
- Foucart, G., *Tombe thébaines Nécropole de Dirā abū n-Nāga. Le tombeau d'Amenmos* (No. 19), Cairo, 1935.
- Fox, P., *Tutankhamun's Treasure*, Oxford, 1951.
- Gardiner, Sir Alan, *Egypt of the Pharaohs*, Oxford, 1961.
- Garstang, J., Sayce, A. H. and Griffith, F. Ll., *Meroë. The city of the Ethiopians*, Oxford, 1911.
- Grosvenor, G. and Hayes, W. C., 'Everyday Life in Ancient Times', pp. 71-167, 'Daily Life in Ancient Egypt', *National Geographic Magazine*, Washington, 1951, 1953.
- Gulbenkian, C. S., ed., Smith, S., *Ancient Egyptian Sculpture lent by C. S. Gulbenkian Esq. Temporary Exhibition. The British Museum*, London, 1937.
- Hay MSS. In the British Museum, Add MSS 29812-60, 31054.
- Hayes, W. C., 'Egypt: from the death of Ammenemes III to Seqenenre IX', *Cambridge Ancient History*, revised edition, vol. ii, ch. ii, Cambridge, 1961.
- Hayes, W. C., 'Egypt: Internal affairs from Tuthmosis I to the death of Amenophis III', *Cambridge Ancient History*, vol. ii, ch. ix, pts. 1 and 2, Cambridge, 1962.
- Hayes, W. C., 'The Middle Kingdom in Egypt', *Cambridge Ancient History*, revised edition, vol. i, ch. xx, Cambridge 1961.
- Hayes, W. C., Rowton, M. B. and Stubbings, F. H., 'Chronology: Egypt, Western Asia and the Aegean Bronze Age', *Cambridge Ancient History*, revised edition, vol. i, ch. ii, Cambridge, 1960.
- Holden, G., *The Craft of the Silversmith*, London, 1954.
- Iskander, Z. and Badawy, A., *Brief History of Egypt*, 5th ed., Cairo, 1965.
- James, T. G. H., *British Museum. Hieroglyphic Texts from Egyptian Stelae*, etc., part i, second edition, London, 1961.
- James, T. G. H., 'Egypt: from the expulsion of the Hyksos to Amenophis I', *Cambridge Ancient History*, revised edition, vol. ii, ch. viii, Cambridge, 1965.
- Jéquier, G., *Fouilles à Saqqarah. Le monument funéraire de Pepi II*, 3 vols., Cairo, 1936-40.
- Kaysers, H., *Die Mastaba des Uhemka. Ein Grab in der Wüste*, Hanover, 1964.
- Kees, H., *Ancient Egypt, A cultural topography*, London, 1961.

- Kees, H., 'Farbensymbolik in ägyptischen religiösen Texten', *Nachrichten von der Akademie der Wissenschaften in Göttingen*, 1943, no. 11.
- Klasens, A., *Egyptische Kunst uit de collectie van het Rijksmuseum van Oudheden te Leiden*, Leiden, 1965.
- Lepsius, R., Naville, E., Borchardt, L. and Sethe, K., *Denkmäler aus Aegypten und Aethiopien. Ergänzungsband*, Leipzig, 1913.
- Loret, V., *Le tombeau de l'Am-Xent Amenhotp (Qurna)*, Mémoires publiés par les membres de la mission archéologique française au Caire, vol. i, pp. 23-32, Paris, 1889.
- MacIver, D., Randall and Mace, A. C., *el-Amrah and Abydos, 1899-1901*, London, 1902.
- Mariette, A., *Dendérah. Description générale du Grand Temple de cette ville. Ouvrage publié sous les auspices de S.A. Ismail-Pacha, Khedive d'Égypte*, 4 vols., Paris, 1870-3.
- Marshall, F. N., *Catalogue of the Jewellery, Greek, Etruscan and Roman in the Departments of Antiquities*, British Museum, London, 1911.
- Maryon, H., 'Welding in ancient times' in *Welding and Metal Fabrication*, October, 1955.
- Maspero, Sir Gaston, *Causeries d'Égypte*, Paris, 1907.
- Maspero, Sir Gaston, *Mélanges Maspero*. Mémoires publiés par les membres de l'Institut français d'archéologie orientale du Caire, Cairo, 1934-61.
- Maspero, Sir Gaston, *Les Momies royales de Deir el-Bahari*. Mémoires publiés par les membres de la mission archéologique française au Caire, vol. i, Paris, 1889.
- Mogensen, M., *Le mastaba égyptien de la Glyptothèque Ny Carlsberg*, Copenhagen, 1921.
- Montet, P., *Géographie de l'Égypte ancienne*, 2 vols., Paris, 1957.
- Montet, P., *Scènes de la vie privée dans les tombeaux égyptiens de l'ancien empire*, Strasbourg, 1925.
- Müller, H. W., Wessel, K. and von Beckerath, J., *5000 Jahre Aegyptische Kunst*, Villa Hugel Essen, Essen, 1961.
- Newberry, P. E., *Beni Hasan*, 4 vols., London, 1893-1900.
- Noack, M., *Tut-ench-amun*, Cologne, 1966.
- Noblecourt, C. Desroches, *Life and death of a pharaoh, Tutankhamen*, London, 1963.
- Petrie, Sir W. M. F., *Ancient Gaza*, 5 vols., London, 1931-52.
- Petrie, Sir W. M. F., *Ancient Weights and Measures*, London, 1926.
- Petrie, Sir W. M. F., *Arts and Crafts of Ancient Egypt*, London and Edinburgh, 1910.
- Petrie, Sir W. M. F., *Ceremonial Slate Palettes and Corpus of Proto-Dynastic Pottery*, London, 1953.

- Petrie, Sir W. M. F., *Gizeh and Rifeh*, London, 1907.
- Posener, C., Bottéro, J. and Kenyon, K. M., 'Syria and Palestine, 2160-1780 B.C.', *Cambridge Ancient History*, revised edition, vol. i, ch. xxi, Cambridge, 1965.
- Quibell, J. E., *El Kab*, London, 1898.
- Ranke, H., *The Art of Ancient Egypt. Architecture, sculpture, painting, applied art*, Vienna and London, 1936.
- Redford, D. B., *History and Chronology of the Eighteenth Dynasty of Egypt. Seven Studies*, Toronto, 1967.
- Riesterer, P. P., *Grabschatz des Tut-ench-Amun. Das ägyptische Museum Kairo*, vol. ii, Cairo and Bern, 1965.
- Rosenberg, M., *Aegyptische Einlage in Gold und Silber*, Frankfurt-am-Main, 1905.
- Schäfer, H., *Priestergräber und andere Grabfunde vom Ende des Alten Reiches bis zur Griechischen Zeit vom Totentempel des Ne-user-rê*, Leipzig, 1908.
- Schiaparelli, E., *Antichità egizie. Museo archeologico di Firenze*, part i, Rome, 1887.
- Schiaparelli, E., *Relazione sui lavori della Missione archeologica italiana in Egitto (1903-20)*, 2 vols., 1924-27.
- Scheil, V., *Le Tombeau de Pâri*, Mémoires publiés par les membres de la Mission archéologique française au Caire, vol. v., pp. 581 ff., Paris, 1889.
- Schweitzer, U., *Löwe und Sphinx im alten Ägypten*, Ägyptologische Forschungen, vol. 15, Gluckstadt and Hamburg, 1948.
- Sethe, K., *Urkunden der 18 Dynastie*, 4 parts, Leipzig, 1906-59.
- Shinnie, P. L., *Meroë. A civilisation of the Sudan*, London, 1967.
- Smith, W. Stevenson, 'The Old Kingdom in Egypt and the beginning of the First Intermediate Period', *Cambridge Ancient History*, revised edition, vol. i, ch. xiv, Cambridge, 1962.
- Spiegel, J., *Kurzer Führer durch das Ägyptische Museum der Universität Leipzig*, Leipzig, 1938.
- Steindorff, G., *Das Grab des Ti*, Leipzig, 1913.
- Vandier, J., *Musée du Louvre. Le Département des antiquités égyptiennes. Guide Sommaire*, Paris, 1952.
- Virey, P., *Le tombeau de Khem, seigneur de Thini dans la nécropole de Thèbes*, Mémoires publiés par les membres de la Mission archéologique française du Caire, vol. v, 2, pp. 362 ff., Paris, 1894.
- Wallis, H., *Egyptian Ceramic Art. The MacGregor Collection. A contribution towards the history of Egyptian Pottery*, London, 1898.
- Wallis, H., *Egyptian Ceramic Art. Typical examples of the art of the Egyptian potter portrayed in colour plates*, London, 1900.

Ancient Egyptian Jewellery

Woldering, I., *Bild Kataloge des Kestner-Museums, Hannover, I. Ausgewählte Werke der ägyptischen Sammlung*, Hannover, 1955.

Wolf, W., 'Das Ägyptische Kunstgewerbe' in Bossert, H., *Geschichte des Kunstgewerbes*, Berlin, 1930.

Chronological List

PREDYNASTIC PERIOD

Before 3500 B.C.

Badarian period

Nagâda periods I and II

EARLY DYNASTIC PERIOD

Ist Dynasty, 3100–2890 B.C.

Names of some of the kings

Narmer (Menes)

'Aḥa

Zer

Den (Udimu)

Semerket

IIrd Dynasty, 2890–2686 B.C.

Ḥotepsekhemui

Nynetjer

Peribsen

Kha'sekhem

Kha'sekhemui

OLD KINGDOM

IIIrd Dynasty, c. 2686–2613 B.C.

Sanakht

Zoser

Sekhemkhet

Kha'ba

Huni

IVth Dynasty, c. 2613–2494 B.C.

Snefru

Cheops

Redjedef

Chephren

Mycerinus

Shepseskaf

Ancient Egyptian Jewellery

Vth Dynasty, c. 2494–2345 B.C.	Userkaf Sahurē Neferirkarē Kakai Shepseskare Isi Neferfrē Neuserre Menkauhor Akauhor Zedkarē Isesi Unis
VIth Dynasty, c. 2345–2181 B.C.	Teti Userkarē Meryrē Pepy I Merenrē Antyemsaf Neferkarē Pepy II
First Intermediate period 2181– 2133 B.C.	
XIth Dynasty, c. 2133–1991 B.C.	Mentuhotp I 3 kings named Antef Mentuhotp II–IV
MIDDLE KINGDOM	
XIIth Dynasty, c. 1991–1786 B.C.	Ammenemes I, 1991–1962 B.C. Sesostris I, 1971–1928 B.C. Ammenemes II, 1929–1895 B.C. Sesostris II, 1897–1878 B.C. Sesostris III, 1878–1843 B.C. Ammenemes III, 1842–1797 B.C. Ammenemes IV, 1796–1790 B.C. Sebkare Sebkneferurē, 1789–1786 B.C.

SECOND INTERMEDIATE PERIOD c. 1786–1567 B.C.

XIIIth–XVIth Dynasties

XVth Dynasty (Hyksos kings) 1674–1567 B.C.

XVIIth Dynasty, c. 1650–1567 B.C. Nubkheperre Antef VII
Sekenenre-Ta'a I
Sekenenre-Ta'a II
Kamose

lviii

Chronological List

NEW KINGDOM

XVIIIth Dynasty
c. 1567–1320 B.C.

Amosis, 1570–1546 B.C.
Amenophis I, 1546–1526 B.C.
Tuthmosis I, 1525–c. 1512 B.C.
Tuthmosis II, c. 1512–1504 B.C.
Hatshepsut, 1503–1482 B.C.
Tuthmosis III, 1504–1450 B.C.
Amenophis II, 1450–1425 B.C.
Tuthmosis IV, 1425–1417 B.C.
Amenophis III, 1417–1379 B.C.
(Akhenaten) Amenophis IV, 1379–
1362 B.C.

Smenkhkare, 1364–1361 B.C.
Tutankhamun, 1361–1352 B.C.
Ay, 1352–1348 B.C.

XIXth Dynasty, c. 1320–1200 B.C.

Haremhab, 1348–1320 B.C.
Ramesses I, 1320–1318 B.C.
Sethos I, 1318–1304 B.C.
Ramesses II, 1304–1237 B.C.
Merneptah, 1236–1223 B.C.
Amenmesse, 1222–1217 B.C.
Sethos II, 1216–1210 B.C.

Siptah }
Tausert } 1209–1200(?) B.C.

XXth Dynasty, c. 1200–1085 B.C.

Setnakht, c. 1200–1198 B.C.
Ramesses III, c. 1198–1166 B.C.
Ramesses IV, 1166–1160 B.C.
Ramesses V–X, 1160–1113 B.C.
Ramesses XI, 1113–1085 B.C.

LATE PERIOD

XXIst Dynasty, c. 1085–935 B.C.

Rulers of Tanis

Nesbanebded (Smenides)
Psusennes I
Amenemopet
Siamun
Psusennes II

lix

Ancient Egyptian Jewellery

Rulers of Thebes

	Ḥeriḥor
	Pi'ankh
	Pinezem I
	Masaherta
	Menkheperre'
	Pinezem II
XXIIInd Dynasty, c. 935-730 B.C.	Sheshonq I, c. 935-914 B.C.
	Osorkon I, c. 914-874 B.C.
	(Ḥeka-kheperre'-Sheshonq)
	Takelothis I, c. 874-860 B.C.
	Osorkon II, c. 860-837 B.C.
	Sheshonq II, c. 837 B.C.
	Takelothis II, c. 837-813 B.C.
	Sheshonq III, c. 822-770 B.C.
	Pami, c. 770-765 B.C.
	Sheshonq IV, c. 765-725 B.C.
XXIIIrd Dynasty, c. 817-730 B.C.	Petubastis
XXIVth Dynasty, c. 730-709 B.C.	Tefnakht
	Bocchoris
XXVth Dynasty, c. 750-653 B.C.	Pi'ankhy, c. 751-716 B.C.
(Kushite or Ethiopian dynasty)	Shabako, c. 716-701 B.C.
	Shebitku, 701-690 B.C.
	Taharqa, 690-664 B.C.
	Tanutamūn, 664-653 B.C.
XXVIth Dynasty, c. 664-525 B.C.	Psammetikhos I, 664-610 B.C.
(Saite Dynasty)	Necho II, 610-595 B.C.
	Psammetikhos II, 595-589 B.C.
	Apries, 589-570 B.C.
	Amasis, 570-526 B.C.
	Psammetikhos III, 526-525 B.C.

SOME OF THE KINGS OF KUSH

<i>Approximate dates*</i>	<i>Tomb No.</i>	<i>King</i>
B.C.		
860	el-Kurru	tombs begin
760-751	Kurru 8	Kashta
751-716	Kurru 17	Pi'ankhy, son of Kashta

Chronological List

716-701	Kurru 15	Shabako, son of Kashta
701-690	Kurru 18	Shebitku, son of Shabako
690-664	Nuri 1	Taharqa, son of Pi'ankhy
664-653	Kurru 16	Tanutamūn, son of Shebitku
653-643	Nuri 20	Atlanersa, son of Taharqa
593-568	Nuri 8	Aspelta
568-555	Nuri 9	Amtalqa
555-542	Nuri 5	Malēnaqēn
542-538	Nuri 18	Analma'aye
511-489	Nuri 2	Ameniastabarqa
591		Invasion of Psammetikhos
525		Cambyses
489-471	Nuri 4	Si'aspiqa (?)
355-337	Nuri 15	Nastaseñ (last certain royal burial at Nuri)
315-297	Begarawiye (Meroë) 6	Arakakamani (first royal burial at Meroë)

* The dates for this period are not certain. In this book the dates worked out by Dunham are given, but for a comparison see the table in Shinnie, *Meroe*, pp. 58-9 where Hintze's dates are printed side by side with Dunham's. The difference between the two scholars is slight and does not begin until 520 B.C.

Craftsmen

The earliest known jewellery from ancient Egypt dates from the Badarian period, about 3500 B.C., and the latest from Egypt itself treated in this book is from the XXVIth Dynasty, which ended in 525 B.C. The purpose of this introduction is to describe what is known of ancient Egyptian jewellers and their techniques from the limited evidence available. The most useful source of information, after the jewellery itself, is the reliefs and paintings which show the jewellers at work. A treatise on alchemy, dating from the 3rd century A.D. and written in Greek, throws a certain amount of light on the chemistry of goldworking, but it is really a handbook for forgers telling them how to make the precious metal go further and how to imitate it¹.

Jewellers were called *neshedi* and *nubi* (the gold man) and *hemu nub* (gold-craftsman). A number of goldsmiths can be identified from tombs, statues and inscribed amulets. Those most likely to have been the actual craftsmen have the simple title Goldworker², others are called Chief of the Goldworkers of the Estate of Amūn, Chief of the Goldworkers and Chief of the Goldworkers of Amūn³. Still more exalted persons, who certainly never touched a blowpipe, but who were responsible for the organization of the industry, were those whose titles included that of Overseer of the Treasury of Gold and Silver, Overseer of the Gold Land of Amūn and Weigher of Amūn⁴. Their duties would have been to see that the materials needed for making the treasures for the temples and for the king were available and that the work was carried out as required. Neferronpet, who was Chief of the Makers of Thin Gold, a goldbeater, had his Book of the Dead decorated with gold leaf⁵. This is the only instance where goldwork might be identified with a particular person, but it is doubtful if Neferronpet would have put on the gold himself. The organization of the goldsmithing industry did not lend itself to any personal signatures. The great employer during the New Kingdom was the temple of Amūn at Karnak and most of the workers were probably gathered there.

Some great lords seem at all periods to have had their own workshops where the jewellery for their funeral equipment was made but sometimes it seems to have been a gift from the king and the scene of its manufacture would have been the royal workshop.

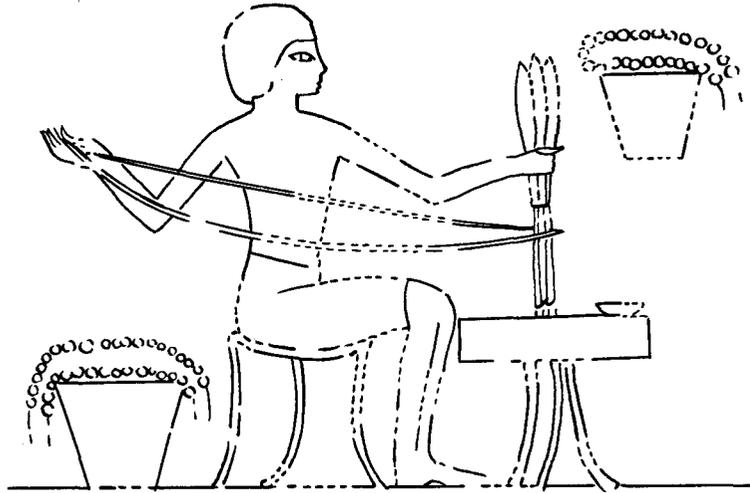


Fig. 1 Man drilling beads with a bow drill

Very little is known about the craftsmen themselves. Their trade like others was probably hereditary and the secrets passed on from father to son. Khensemḥab has the same title, Chief of Goldworkers on the Estate of Amūn, as his father Nekht-dhout, the owner of Theban tomb 189. They belonged to an artisan class situated on the social ladder between the agricultural workers and the scribes.

Scenes of jewellers at work date from as early as the IVth Dynasty in the tomb of Nebemakhet⁶ and there are several from the Vth⁷ and VIth⁸ Dynasties. They are not so common during the XIth and XIIth Dynasties⁹, but become more frequent again during the New Kingdom¹⁰.

A hut in which the craftsmen worked is illustrated in the VIth-Dynasty tomb of 'Ankḥma'ḥor. Its roof is supported on wooden columns with lotus-bud capitals and it seems to be open-sided. But it is impossible to deduce from the reliefs whether such huts were in fact open-sided, since the artist could hardly have represented them otherwise. The name for the workshop was *is n k3.t* (sometimes shortened to *is*), but this must be a

general description since it was also used for the embalmer's workshop.

Among the processes most frequently illustrated are the preliminaries, weighing, giving out the metal and melting the gold in a crucible over a charcoal fire; then pouring out the molten metal, beating it into sheets and bars with a rounded stone, and polishing it. Gilding is first illustrated in the Old Kingdom tomb of Ibi at Deir el-Gabrāwi¹¹. Scenes of drilling and polishing beads occur in the Old and New Kingdoms¹² (fig. 1), but the making up of a collar, as distinct from simply holding it up for inspection, is illustrated only in the New Kingdom. In the Old Kingdom an old man is shown making the thread for stringing beads¹³. Glazing may be illustrated in the Old Kingdom tomb of Rē'-hem at Deir el-Gabrāwi, where a collar dripping with blue liquid is lifted out of a pot. The hieroglyphic signs used to describe the operation have almost disappeared; but they may represent the general word 'furbish'.

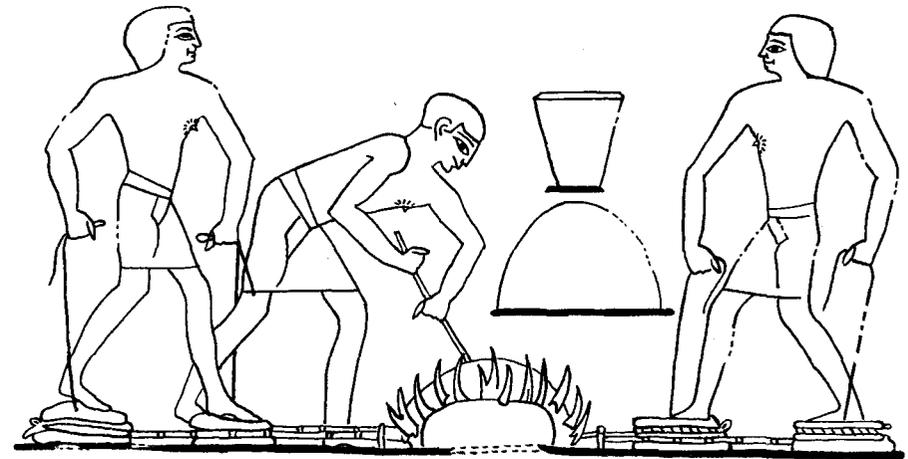


Fig. 2 Men treading on bellows while a third man prods the charcoal fire with a stick

What the men say to each other seldom helps to define the details of what they were doing. Occasionally they speak about the work: 'Reheat this piece of metal! It has hardened!'¹⁴ They also make unfavourable comments on the excessive heat in the workshop, their thirst, and the sweaty appearance of their fellows. They tell each other to blow harder at the fire and to work faster. When the job is completed they congratulate each other: 'Good work, mate' says one of Mereruka's dwarfs.

What took place between the beating of the gold and displaying the finished articles is seldom illustrated. The artists who decorated the tombs drew on a repertoire of conventional scenes and did not often observe for themselves what went on.

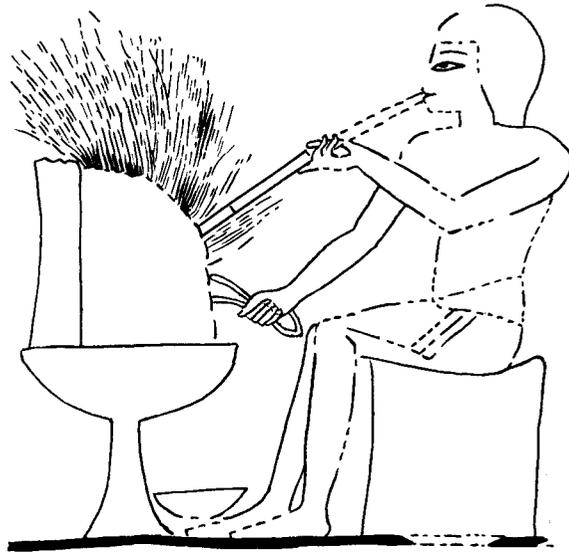


Fig. 3 Craftsman annealing his work, holding tongs and a blow-pipe

The great mechanical innovation in the New Kingdom was the bellows. In earlier times the jewellers' assistants had knelt, or stood, near the fire, blowing down straight tubes to maintain the heat. But the bellows directed a better-controlled draught along longer tubes and though men were still needed they could be at a greater distance from the fire. They trod rhythmically from one bellows to the other pulling on strings to refill the leather bags with air (fig. 2). The tubes of the bellows were reed or papyrus stems protected by nozzles of mud. The fire was sometimes down on the ground and sometimes raised on a pottery stand (fig. 3). Whether or not solder was used has been the subject of much debate¹⁵. The ancient craftsmen probably varied their methods. The easiest for their circumstances might have been colloid hard-soldering, re-discovered by H. A. P. Littledale, for which no solder is required. Yet this was not the only method available.

For this process gum and copper salt (copper carbonate or copper hydroxide) are mixed together to form a thin solution. The pieces to be joined are then glued together and become firm enough not to need any binding-wire or other supports. The whole job is then heated. At 100 deg.C the copper salt changes to copper oxide; 'at 600 deg.C the glue changes into carbon; at about 850 deg.C the carbon absorbs the oxygen from the copper oxide, leaving a streak of copper between the parts to be joined; at 890 deg.C the copper and the gold melt each other, and the join is made'¹⁶. Mrs Davidson discovered that the job could be re-heated many times without the joints becoming loosened.

The melting point of fine gold is 1063 deg.C, which allows a good margin for overheating. This process may have been used to achieve the fine granulation of the Middle and New Kingdom jewellery, including Tut'ankhamūn's treasure.

The normal method of joining metal in modern jewellery is hard-soldering, as opposed to soft-soldering, and this method too was in use in ancient Egypt. The solder is an alloy of gold with a lower melting point than the pieces to be joined and must be used with a flux. Today the flux is borax, but in ancient times it may have been natron or burnt lees of wine. Chips of solder are placed or held near the parts to be joined. When the work has been heated, the flame is concentrated on the place where the solder is to run. A well-made soldered joint is hard but not impossible to detect and there are many cases in which this method of soldering was certainly used. Another problem connected with soldering on ancient jewellery is that it may have been repaired in modern times, particularly by a dealer wanting to make his wares more attractive. The fact that there is often very little difference in colour between the solder and the parts joined may be due to surface enrichment, i.e. the loss in the ground of the less pure metals, or to the joint being overfired. After gold or silver have been heated the modern craftsman cleans off the burnt flux and restores the metal to its original colour by immersing it for a short time in a very hot solution of sulphuric acid and water (the 'pickle'). What the ancient craftsmen used is not known. Vernier suggests that it was strong salted vinegar but alum is equally effective. This pickling process is probably illustrated in a relief in the tomb of Baḳt III at Beni Ḥasan which shows a craftsman blowing at the fire under a large crucible. Although he is described in the accompanying inscription as 'melting gold', the crucible is too large for such an undertaking to be possible for one man; it is more

likely that the artist saw someone cleaning his work in a 'pickle' and raising its temperature by blowing the fire.

Several other processes required for making the elaborate jewellery of ancient Egypt are illustrated in some way, however inadequate. Lapidaries in the tomb of Nebamūn and Ipuky may be preparing pieces of stone as inlays for cloisonné work. In order to make cloisons, strips of gold were fastened to the base-plate either by the colloid hard-soldering method or with solder. These cloisons were filled with a cement-like paste onto which were fixed slivers of different coloured stones or glass cut in the exact shapes of the cloisons. In the tomb of Ibi at Deir el-Gabrāwi men are polishing carnelian with oil and emery powder. Chasing on vases and on the uraeus of a sphinx is said to be illustrated in Old and New Kingdom tombs¹⁷. But chasing is usually done on a firm, slightly soft surface, like pitch mixed with plaster, resin and wax, and if the craftsmen illustrated are in fact chasing they are doing so over a wooden core. Chasing (rather than engraving) was used to delineate the details of figures, dress and facial expression, and also for writing out inscriptions. Granulation was practised by the Egyptians when their craft was at its zenith during the Middle Kingdom and the latter part of the XVIIIth Dynasty. Small gold beads were made by melting chips of wire and they were attached to the base in a pattern either free-hand or by means of a transfer. The design would have been arranged on a chased surface, picked up on a sticky piece of papyrus, coated with the colloid hard-soldering mixture, or even arranged directly on the papyrus, and then stuck down complete on the gold surface it was intended to decorate.

Among the tools which are illustrated are reed pipes, tongs, rounded stones for hammering the metal, stone anvils resting on wooden blocks, crucibles and long rods for lifting them. Moulds used for casting large objects like bronze doors appear in illustrations, but not moulds for small objects. Several of the smaller moulds have however survived¹⁸, both for casting and for stamping. Casting was usually by the 'lost wax' process, but some small objects were cast solid. The 'lost wax' or *cire perdue* method of casting involved making a model in wax. An outer covering of damp clay was pressed around the model and allowed to dry. When the mould had hardened the wax was melted out and the molten metal poured in to the space it had left.

The carpenters had saws, but the jewellers did all their piercing and cutting with chisels. The bead-makers used bow-drills and these must

also have been available to the goldsmiths. Pointed tools survive which may have been used either for repoussé work or for burnishing, and there are measures for gold dust from Naqâda dating from the XVIIIth Dynasty, and hammers in Berlin made of serpentine which date from the first century A.D.

The materials used by the ancient craftsmen were gold and silver, carnelian, lapis lazuli, felspar, jasper, amethyst, button-pearls, turquoise, amber, agate, onyx and glass imitating the coloured stones.

The source of these materials was generally Egypt itself. Gold came from the eastern deserts (on a line from Qena to el-Quṣeir on the Red Sea and southwards to the Sudanese frontier) and from Nubia. It was not imported from Western Asia until the XXth Dynasty.

There were many different qualities of gold¹⁹ from the purest to heavily alloyed electrum; and these types of gold were known by different names. Fine gold was probably referred to as 'good gold'. Silver was enumerated in the lists of precious metals before gold until the end of the Middle Kingdom.

Amethyst came from the Wâdi el-Hûdi near Aswân and from near Abû Simbel. Calcite, occasionally used for beads, was found near Asyût and at el-ʿAmarna. Carnelian and sard, a darker type of chalcedony, is found in abundance in both the eastern and western deserts in the form of small pebbles. Turquoise was mined in Sinai, at the Wâdi Maghâra and Serabit el-Khâdim, and also in Persia. Quartz or rock crystal came from the diorite quarry near Abû Simbel, the eastern desert, Aswân, and possibly also from Philae. Lapis lazuli is the only material much used by the ancient Egyptians which had to be imported. It came from Badakhshan in Afghanistan.

For what purpose was jewellery made? The major part of what has survived was for burial and is amuletic in character designed to protect the dead person and to help him on the journey through the underworld. Other jewellery was certainly worn during the owner's life-time. The king presented rewards of jewellery to his courtiers, nobles made presentations to their dependants and they also gave gifts to the king. Scenes of presentation by the king are illustrated in many tombs. Two early XVIIIth-Dynasty nobles enumerated the gifts they had received as a reward for their services. Parallels for articles such as they listed were found in the treasure of Queen 'Aḥhotp which dates from the XVIIth-XVIIIth Dynasties. The two men, 'Aḥmosi Pennekhbet, Overseer of the Treasury

and of the Seal, and Amenemheb, Commander of the Soldiers under Tuthmosis III and Amenophis II²⁰, stated that they had received daggers, axes, fly-pendants, bracelets with a convex profile, straight-edged ring bracelets (examples of all of these were found with Queen 'Aḥḥotp) and also the honorific *shebiu*-collar and lion-amulets, a diadem and another gold ornament, the exact form of which is not known. The king, Kamosi, had lion-amulets, and an early XVIIIth-Dynasty woman buried at Qurna had a *shebiu*-collar. Scenes illustrating the king presenting these gifts, usually collars, bracelets, daggers and earrings, occur frequently in the New Kingdom²¹ and are particularly common in the tombs of Akhenaten's courtiers at el-'Amarna²² where he and Nefertiti are depicted coming out

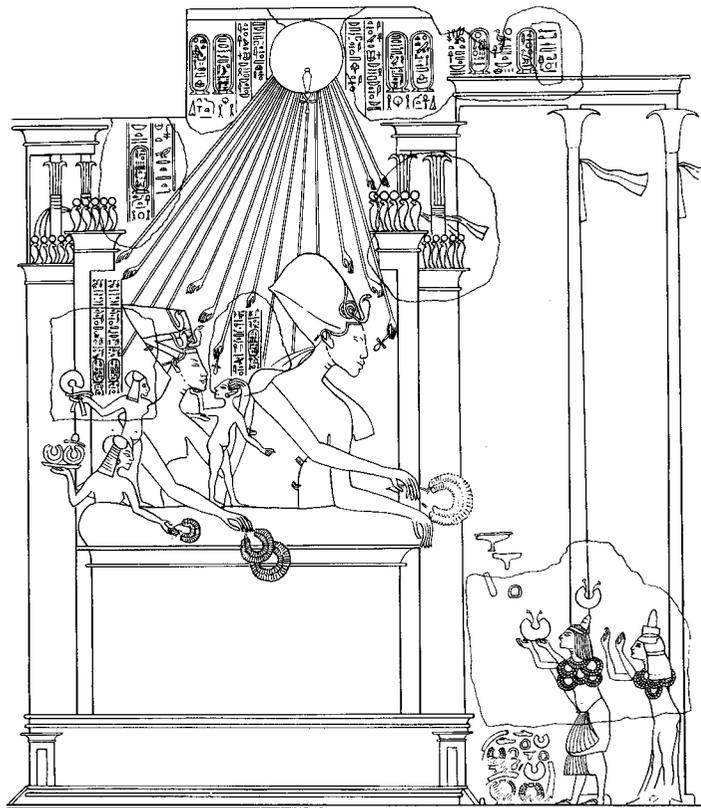


Fig. 4 Akhenaten presenting collars, rings and vases to Ay and his wife

to a special 'Window of Royal Appearances' in the palace²³ and throwing the gifts down to the waiting courtier (fig. 4). Sometimes the little princesses helped too, or received jewellery themselves²⁴. Such a 'Window of Royal Appearances'²⁵ may be seen on the façade of Ramesses III's palace in his mortuary temple at Thebes, Medînet Habu²⁶. There was also a similar 'Window' in the palace of Ramesses II in the Ramesseum²⁷. The window is illustrated in some of the scenes of rewarding and of the appointment of men to high office by Ramesses II²⁸.

The last recipient to portray the presentation in his tomb was Amenemôpet, prophet of Amûn, who lived during the reign of Ramesses III or one of his two immediate successors²⁹. But the latest investiture to be depicted was that of the High Priest of Amûn at Karnak, Amenḥotp, who was presented with *shebiu*- and broad-collars in front of a statue of Ramesses IX³⁰. The collar was still presented as late as the XXIIInd Dynasty, for there is a statue of Sheshonq, the First Prophet of Amûn, wearing a *shebiu*-collar and 'auau'-bracelets³¹.

The span of time covered by illustrations of people wearing *shebiu*-collars and bracelets is the same as the records of the investitures, namely from the early part of the XVIIIth Dynasty to the XXIIInd Dynasty.

The rewards were given not only for military service but also to courtiers who had rendered distinguished service in civil careers³². Neferḥotp was probably rewarded for writing poetry like his famous 'Song of the Harper'. Women also received these rewards, and a tomb-relief shows Ay's wife receiving them from Akhenaten (fig. 4).

Tuthmosis IV was the first king to adopt the *shebiu*-collar. His successors Amenophis III, Akhenaten, Tut'ankhamûn, Ay and Sethos I were frequently depicted wearing it; the last king so illustrated was Ramesses IX³³.

Gods are not usually shown with a *shebiu*-collar, though there is an example of Osiris wearing one on a stela dating from the New Kingdom³⁴. Scenes in tombs of the Old Kingdom and archaizing copies from the Late Period show the presentation of diadems and collars to workers on noblemen's estates³⁵.

Presentations to the king by courtiers took place on royal occasions such as the celebration of the New Year and the *Heb-Sed* jubilee of the king. The custom seems to have grown up during the New Kingdom and the scene is illustrated in several tombs³⁶. The earliest surviving written record of royal donations of jewellery dates from the reign of Sesostris I who gave

necklaces to the temple at Heliopolis. Sesostris III gave jewellery for a new statue of Osiris at Abydos. Amosis gave diadems and necklaces of gold and lapis lazuli to the temple of Amūn at Karnak as part of the programme of restoration of the temples after the defeat of the Hyksos³⁷. Tuthmosis III gave much gold jewellery and other articles to the same temple; his gifts are illustrated on the walls of a shrine at Karnak³⁸. Ramesses III's presentations to the temple are recorded in the Harris Papyrus.

The other purpose of jewellery-making was for burial with the dead. The workshop scenes show mainly the preparation of articles to be buried with a rich nobleman and the finished articles being carried to the tomb. These articles include mummy-masks, *ba*-bird representing the soul, diadems, collars of specific magical forms, scarab-beetle symbolizing rebirth, bracelets and pectorals.

Jewellery for daily wear is hard to distinguish from funerary jewellery. Illustrations in tombs show people wearing collars of beads and floral elements, narrow diadems, bracelets and girdles. It may therefore be assumed that decorative jewellery was also commissioned. Certain articles from excavation show signs of use and it would seem that in addition to the funerary jewellery, articles which had been treasured possessions in life were put into the tomb: the pectorals from el-Lâhûn and the inlaid head-dresses from the burial of the wives of Tuthmosis III are notable instances.

CHAPTER 2

Predynastic Period

BADARIAN PERIOD

By about 3500 B.C. in the Early Predynastic period, disc-shaped beads were manufactured from shell and stones and a large number from glazed steatite at el-Badâri. A few copper beads have also been found at el-Badâri¹ and Mostagedda², but this material did not come into general use until dynastic times. The beads were used for necklaces, girdles, bracelets, and even a circlet for the head. Shells from the Persian Gulf, natural pebbles and animal-bones were also used in quantity. There are solid bangles made of bone and shell, a finger-ring of stone, and a pale green stone stud was found in the nose of a man at el-Badâri. The only representational ornaments are hippopotami and a gazelle-head.

NAQÂDA II

The Badarian civilization was succeeded by a more developed culture, remains of which were found at Naqâda.

Silver was surprisingly plentiful at this period and was used for beads and rings³. Gold, too, first comes into use at this period. Two of the earliest examples of gold-soldering occur on a spoon from Hierakonpolis⁴ and on tooth-shaped gold foil caps from Abûşîr el-Malaq⁵. Lapis lazuli⁶ and other semi-precious stones were apparently also used for the first time.

Women of this period are represented wearing jewellery: some of the terracotta figurines⁷ have painted anklets and markings on the neck and chest, and other figurines⁸ of bone and ivory have necklaces represented by dots. Skeletons were found still wearing strings of beads as anklets, bracelets and necklaces. Ten bracelets were found on the arm of a child⁹. A diadem was found at Abydos still on the head of its owner¹⁰; if it had not

been found in position, it might well have been mistaken for a necklace. It consists of three strings of beads, threaded at intervals through a uniting bead. The beads are roughly cut garnets, turquoises and carnelians of minute size with some small gold disc-beads at intervals.

Amulets in the form of crouching falcons, symbols of the fertility goddess (so-called 'bulls' heads'), fish, birds, hippopotami and crocodiles are typical of the time. They were made of bone, ivory and coloured stones.

CHAPTER 3

Early Dynastic Period

HISTORICAL

The Egyptian annals and Greek historians record some of the names of the kings of the Early Dynastic period, and these have been confirmed and added to by excavations of the royal tombs and cenotaphs at Saqqâra and Abydos. But very little is known about the events of these reigns or their dates, and it is impossible to reconstruct completely the history of the period. Certain events are known from short inscriptions on jars and on small objects like ivory labels. They show the Ist-Dynasty king, Den, smiting the Easterners, Semerkhet's jubilee and the victory of the IInd-Dynasty king, Kha'sekhem, over the Nubians. Sometimes the pictures carved on slate palettes help to fill in some of the gaps: Narmer's ceremonial palette from Hierakonpolis, the capital of the south, illustrates in a graphic composition his triumph over the people of the Delta. Up to his time the country was in two main parts: Upper Egypt centred at Hierakonpolis and Lower Egypt had Buto as its capital. Narmer (Menes), the southern king, conquered the North but the separate identity of the two kingdoms was never forgotten. The power of the central government grew under the officials who formed the king's court. The king was able to undertake centralized works of irrigation and building and there were even trading expeditions as far afield as Byblos on the Syrian coast¹.

DISCOVERY

Abydos

Abydos, in Upper Egypt, was an important centre in Early Dynastic times. Tomb-like structures have been excavated there belonging to several kings of the Ist Dynasty, including Narmer, and two of the IInd Dynasty. These buildings are surrounded by tombs of courtiers. Since

most of the same kings have their tombs at their capital, Saqqâra, near Memphis, which is in Lower Egypt, it would appear that these structures at Abydos were cenotaphs to commemorate them in Upper Egypt. In fact, since they have been thoroughly ransacked, no royal human remains have been found even in the Saqqâra tombs.

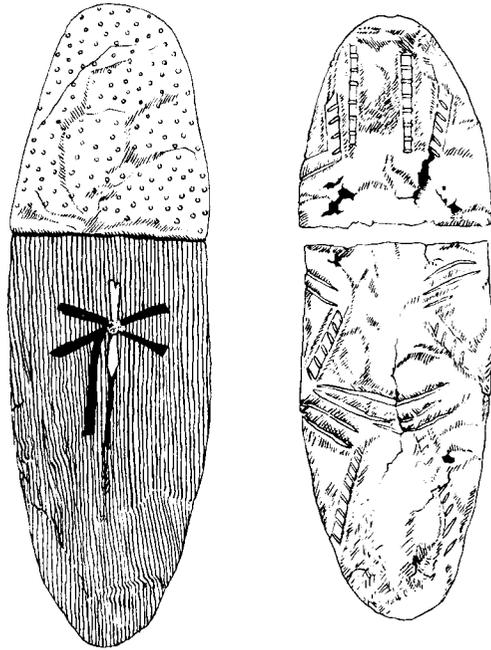


Fig. 5 Beetle-amulet from Nag' el-Deir

The site covers an area of more than four square miles of burial grounds and temples. Many excavators have worked there in the last century, beginning with Auguste Mariette and Émile Amélineau; Flinders Petrie at the turn of the century was followed by Naville, Peet, Frankfort, and many others. The most important Early Dynastic discoveries were made by Petrie, who found, in addition to the 'tombs', the remains of a temple of Khentimentiu, Lord of the Dead, who was at this period the local god at Abydos. His attributes were taken over by Osiris in the later Old Kingdom.

AMULETS

Some of the most interesting gold amulets of this period come from a grave at Nag' el-Deir¹. The largest of them is in the form of a beetle². It is a sheath of gold foil, made in two parts, head and body, which have now come apart. On its upper side the emblem of the goddess Neith was cut in the sheet gold and inlaid with 'blue paste'³ (fig. 5).

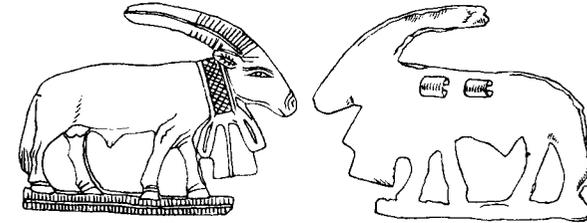


Fig. 6 Gold amulet in the form of an oryx from Nag' el-Deir

In the same grave were two other amulets: an oryx and a bull. The oryx or antelope amulet (fig. 6) is made from two pieces of gold foil stamped out in repoussé and joined along the edge. The animal stands on a hollow bar. It has a collar round its neck in the shape of the *sa*-sign. Reisner says there was pink cement inside it. The bull amulet (fig. 7) has a collar of the same outline with the head of the goddess *Bat* at the top. It is of the same construction as the oryx and has two tubes on the underside in the middle of the back. Also found in this tomb was a small gold box containing a small gold cylinder-seal made from a strip of gold, rolled into a drum with

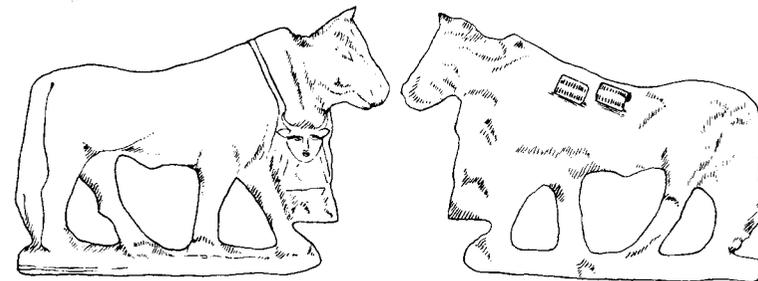


Fig. 7 Gold amulet in the form of a bull from Nag' el-Deir.

caps at the top and the bottom. The joints have now come apart and the core has disappeared. Figures and hieroglyphic signs are scratched on the outside of the cylinder seal. Its box is a similar drum which has also come apart⁴. In addition there are amulets in the form of mollusc shells, bundles of reeds⁵ and bicone and barrel beads of gold foil. There were also two bell-shaped pendants from the same burial which, though Vernier described them as triangular terminals for a collar, seem more like the pendants which decorated the lower fringe of a robe. The copper with which they were lined was forced out when the bells were crushed. Smaller bell-shaped pendants on a necklace with amethyst and carnelian beads also come from Şaqqâra dating from the time of the Ist-Dynasty king, Den⁶.

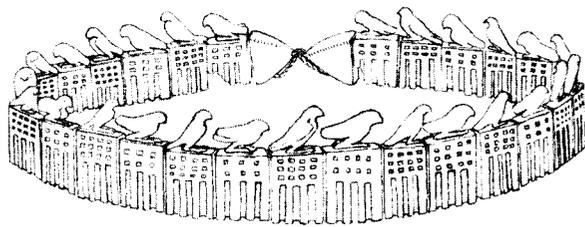


Fig. 8 Bracelet from Abydos

BRACELETS

The most famous jewels of this period are four bracelets from Abydos. When Petrie's workmen found them they were on an arm, but a robber had torn it from its mummy and hidden it in a wall of the tomb. Since the seal-impressions in the tomb bore the name of Zer it has usually been assumed that this was the tomb of one of his queens¹.

One bracelet (fig. 8) is composed of twenty-nine beads of gold and turquoise representing the royal emblem, a falcon perched above a gateway. The Horus name of the king was usually written in the space between, and the punched rectangles on the beads may therefore be a rough rendering of the name of Zer. The emblem is called a *serekh*. The falcon on the gold plaques is different from the falcon on those made of turquoise, and Petrie believed that the turquoise were earlier since the falcon is shown in the crouching position, as on the ivory labels of King

'Aha, Zer's predecessor. He notes that the plaques are graded in size and marked with strokes on the base showing how they should be arranged, and that several are missing. He says that the gold plaques were cast but it is more likely that, as Vernier suggests, they were made from sheet metal, the falcon and the rectangle separately. The details on the two parts were worked with a chasing tool. The turquoise plaques would have been cut out with a drill and the edges smoothed by polishing. The holes for the threads were bored from one side only, since they are conical. The gold terminals, which are in the form of papyrus heads, were made as a cone and closed at the wider end by a small plate which has been soldered in. Four thread-holes were drilled in the plate and the burr of the drill is still visible. Another bracelet of *serekhs* was also found by Petrie at el-Gîza, made of plaques of blue glazed composition (fig. 9, from Reisner's excavations).

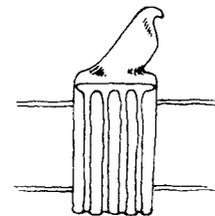


Fig. 9 *Serekh*-plaque from el-Gîza

A second bracelet from the arm (fig. 10) is made of beads of coiled gold wire and lapis lazuli beads ribbed to match them. Gold and turquoise ball-beads and turquoise disc-beads make up the rest of the bracelet. A single bead of coiled gold wire was found by de Morgan at Naqâda². The third bracelet (fig. 11) is made of hour-glass shaped beads of gold and amethyst with one of brown limestone, and lenticular turquoise beads with a gold cap at one end; reel-shaped gold beads in between act as the other cap. The hour-glass beads are not pierced but have a double groove round which the thread was wound.

The last bracelet (fig. 12) has its beads arranged in two groups. The larger group was on the top of the wrist and the shorter underneath, with gold wire and hair twisted together filling in the space at the sides. A clasp is provided by a loop of gold wire and a gold spherical bead which fitted into it. The centrepiece is a rosette, the shape of the centre of a lotus-seed pod. It is made of gold foil covering a core. The rim is notched to indicate

the divisions of the seed pod. The beads on either side are chips of turquoise, polished and pierced, spherical amethyst beads and hollow gold beads. The group on the underside is the same as that on the upper side but without the rosette. The threads are held together by a small gold spacer-bar with three holes in it. There is a similar spacer-bar in the other group. Other Early Dynastic bracelets are simple bangles made of bone,



Fig. 10 Bracelet from Abydos

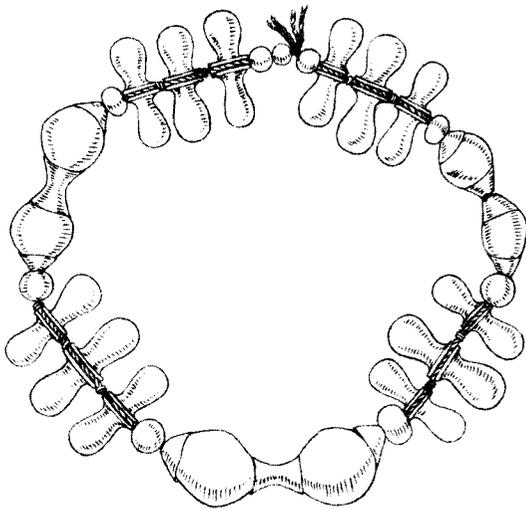


Fig. 11 Bracelet from Abydos

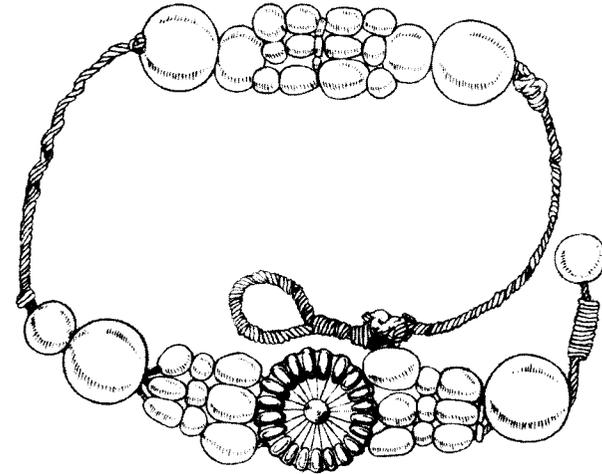


Fig. 12 Bracelet from Abydos

flint and even tortoiseshell³. Bangles of gold foil (probably originally over a core of wood) were found in the tomb of Kha'sekhemui at Abydos⁴. They are so small that they must have belonged to a child. Copper bangles were found at Hierakonpolis⁵ and Saqqâra⁶. Ivory bangles similar to the Naqâda II types, but with the projections in the form of ducks' heads,

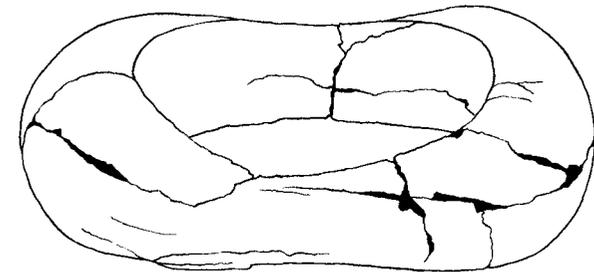


Fig. 13 Bracelet made of bone

were found at Tarkhân⁷. Others from Abydos are decorated in various ways: with inlays in a diamond pattern⁸, with 'ankh-signs and a knotted rope design in raised relief, and with the name of the princess Benerib⁹. A plain bone bangle¹⁰ (fig. 13), probably from Abu Zeidan near Edfu, is dated to the period from Naqâda II to the Ist Dynasty.

COLLARS AND NECKLACES

Collars of the kind which were worn in the Old Kingdom and in later periods do not seem to have been made during the Early Dynastic period, since they never appear on the surviving representations of people. Necklaces of single strings of beads are, however, illustrated on the stela of a princess of the IIInd Dynasty which was found at Şaqqâra¹. She has three strings of beads round her neck, the lowest of which has a pointed pendant hanging from it. This pendant, like many which date from the predynastic period, may represent a tooth or claw.

DIADEMS

Only one diadem remains from the Early Dynastic period, found on a broken skull at Nag' el-Deir¹. It is a complete hoop of sheet gold one centimetre wide; the junction between the two ends is not visible. Vernier remarks that it was a 'petit tour de main' to achieve this effect, since it would have been extremely difficult to weld the two ends together without melting the strip. The diadem is now bent out of shape. There are no indications that anything was attached to it.

The only representation of a diadem from this period is a string of beads worn by a princess of the IIInd Dynasty over her wig.

FINGER-RINGS

Finger-rings are not common at this period, but some small plain gold foil rings were found at Nag' el-Deir¹.

GIRDLES

The king wore a ceremonial animal's tail attached to a girdle as a very important part of his regalia. This girdle and tail were taken over by his subjects as part of their own funerary costume, because they believed that they could receive benefits through the mystical power of the king if they identified themselves with him. The girdle was made of small disc-beads arranged as a flexible cloth-like strip and from it hung an apron of barrel and star-shaped beads. An amulet in the form of a crouching falcon may be seen at the bottom of Narmer's bead apron. Falcon-amulets have been found in Predynastic, Middle and New Kingdom burials, and the instruction in the coffin friezes that they should be placed 'on his stomach' confirms that they are part of the apron¹.

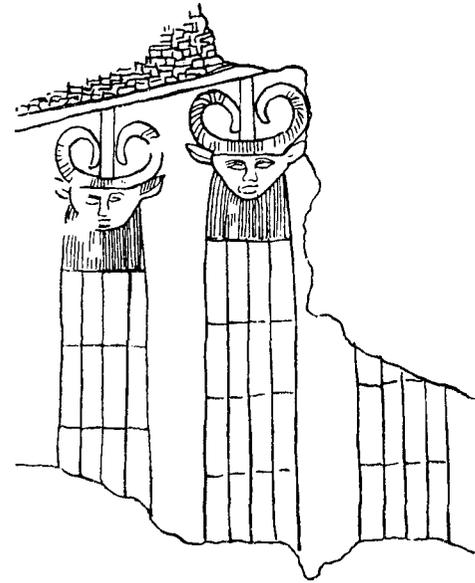


Fig. 14 Heads of the goddess *Bat* on the girdle of a statue of King Zoser

Narmer had another type of bead apron with pendants in the form of heads of the goddess *Bat*². A similar apron with *Bat*-pendants is carved on fragments of a statue of Zoser found at Şaqqâra (fig. 14).

No examples of girdles have been recognized in excavations of Early Dynastic burials.

PECTORALS

There are two representations of pectorals dating from the Early Dynastic period. One is on a man, Narmer's sandal-bearer¹, and the other on a dwarf-woman, S-'ankhuḥathor². No actual pectorals have been found.

Narmer's sandal-bearer wears different shaped pectorals on the two faces of the palette but basically the pectoral consists of a trapeze with a central area framed by a bar across the top and two side-bars which extend below it. There is no decoration on either side. This type of pectoral does not occur in the Old Kingdom.

The dwarf wears a type of pectoral which becomes general in the Old Kingdom. It consists of a trapeze-shaped panel of beads hanging from wide bands.

CHAPTER 4

Old Kingdom

HISTORICAL

Rather more is known about the historical events of the Old Kingdom than of the Early Dynastic period but there are many gaps. The modern historian must piece together what he can from the writings of Greek historians, particularly Manetho (*c.* 200 B.C.), and the fragmentary annals and inscriptions of the Egyptians themselves. Information about daily life in the Old Kingdom is, however, more plentiful, and is found on the carved and painted walls of the officials' and courtiers' tombs.

The all-powerful monarchy had its capital at Memphis. Of its temples very little remains and of its palaces nothing, but the skill and resources of those who built them may be seen in the most famous buildings of this time, the pyramids. The largest pyramids were built in the early part of the Old Kingdom by Zoser at Ṣaqqâra, by Cheops and Chephren at el-Gîza and by Snefru at Dahshûr.

In the early part of the Old Kingdom the Egyptians do not seem to have ventured much beyond their own border except to make raids into Libya and the eastern desert and to secure the route to the copper mines of Sinai. But in the Vth Dynasty there were voyages to Syria and to Punt on the coast of Somalia. Towards the end of the VIth Dynasty the power of the monarchy had greatly weakened. Local overlords (nomarchs) became powerful and independent, especially those at Cusae (Meir) and Elephantine. Central control finally collapsed at the end of the reign of Pepy II, which was said to have lasted eighty-four years.

DISCOVERY

el-Gîza

In 1902 Dr George Reisner was granted a concession at el-Gîza, in the Great West Cemetery beside Cheops' pyramid, and later an area on the

east side of it. From 1905 onwards his work was financed jointly by Harvard University and the Boston Museum of Fine Arts. In 1925, on the eastern side near the causeway of the Great Pyramid, at the bottom of a deep shaft, he discovered the sarcophagus and much of the funerary equipment of Queen Hetepheres, the mother of Cheops. The body and most of her personal jewellery had been plundered. Her original tomb was next to Snefru's Southern pyramid at Dahshûr (fig. 15). But this tomb was soon pillaged, and it is probable that her reburial was ordered by Cheops, or perhaps carried out by some members of his court who feared his displeasure if it were discovered that the queen's body was missing.

A considerable quantity of furniture overlaid with gold-leaf was found, and there were gold vases, the canopic chest, stone vases and a box containing twenty inlaid silver bracelets.

Hermann Junker, who was to become Director of the German Archaeological Institute and Professor of Egyptology at Cairo University, began excavating at el-Gîza in the Great West Cemetery beside Cheops' pyramid in 1912 when he was Ordinarius at Vienna University. Dr Pelizaeus of Hildesheim had, with the University of Leipzig, helped to finance Professor Steindorff's work in the same area: he continued his support when the concession was made over to the Academy of Sciences at Vienna. In 1925, after the Great War, the work was resumed and continued until 1929.

Dr Selim Hassan excavated at el-Gîza on behalf of the University of Cairo in the area west and south of the Sphinx of Chephren during the years 1929-37.

Şaqqâra

In 1951, Zacharia Goneim was excavating at Şaqqâra on behalf of the Antiquities' Service and uncovered the remains of a pyramid which belonged to the Horus-king Sekhemkhet. The sarcophagus appeared to be undisturbed, but proved to be empty. In the corridor leading to the burial-chamber was found a cache of jewellery which comprised gold bracelets, a gold magic wand, hollow gold ball-beads and tubular beads, spacer-beads, faience beads covered in gold and a gold cosmetic box in the form of a scallop-shell opening on a hinge.

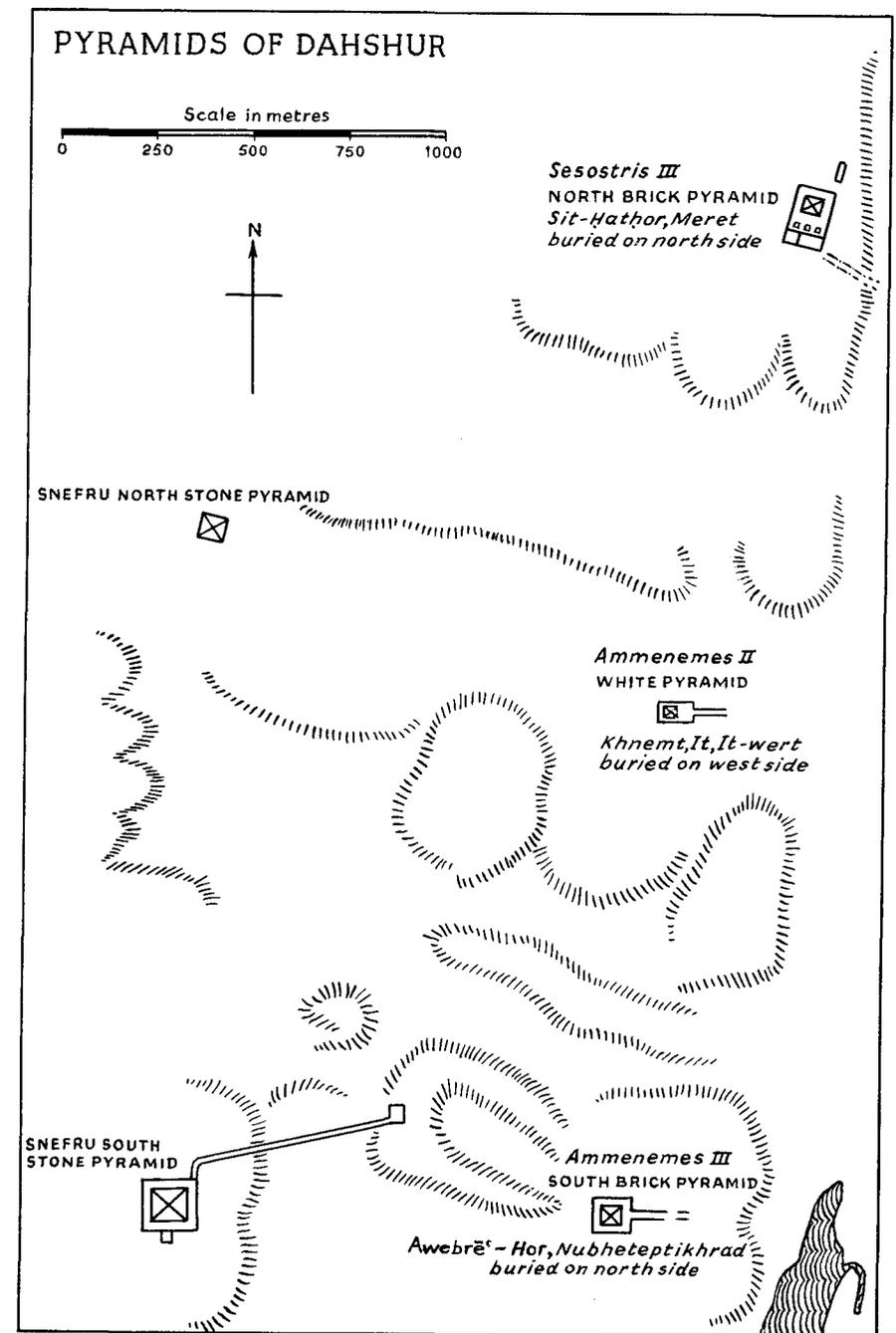


Fig. 15 Sketch map of the pyramids of Dahshûr

AMULETS

The excavations at el-Gîza and Şaqqâra have produced very few IIIrd- or IVth-Dynasty amulets and the range of the forms which have been found is limited.

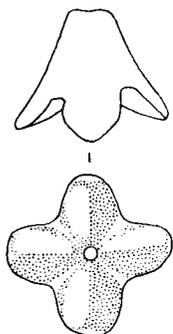


Fig. 16 Flower bead from el-Gîza Tomb 5

In addition to flowers¹ (fig. 16), a spectacular necklace of fifty gold beetles² (fig. 17) was found in the same tomb at el-Gîza as a gold diadem. They represent not the scarab-beetle but a long-bodied insect, *agrypnus notodonta* Latr. which was used as the emblem of the goddess Neith (fig. 18). The same insect was represented in the Early Dynastic amulet from Nag' el-Deir (see fig. 5).

The beetles are made on the box principle, soldered around the outer circumference. A ring is attached to their heads and they are pierced horizontally through the upper part of their wing-cases. The beetles at each end of the necklace have rings at the side for fastening the collar

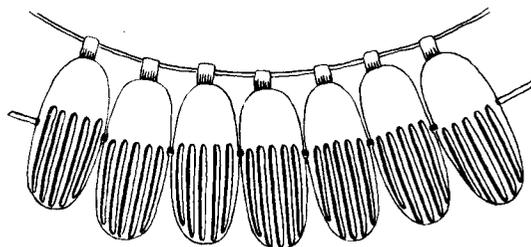


Fig. 17 Collar of beetle-amulets from el-Gîza

together. Glazed composition beetle-amulets of this type have been found in large numbers³ and are sometimes illustrated in collars on relief carvings⁴. Inlaid examples of these beetle-amulets come from the burial of Queen Iput, mother of Pepy I, and from Mendes. The inlay is of lapis lazuli or blue frit and of crystal in pendants from el-Gîza⁵. An inlaid 'ankh'-amulet from Şaqqâra⁶, if indeed it dates from the Old Kingdom, is one of the most elaborate amulets surviving from that period. Another is a gold *Bat*-pendant from Abydos (pl. 1A)⁷.



Fig. 18 Beetle-amulet on Heterphères' canopy

Amulets made of carnelian, felspar, amethyst and glazed composition in the forms of falcon, bee, *udjat*-eye, hand, fist, face, turtle, fish and hippopotamus-head have been found at Nag' el-Deir, Mostagedda and Qâw el-Kebîr. During the VIth Dynasty there was an increase in the number of amulets buried with the dead at these sites.

The amulets illustrated on relief-carvings and on statues are often very hard to identify. One is a rosette, another is a knot or fist⁸, a type worn by men, women and children at all levels of society, including officials and dancing-girls (fig. 19). It is not shown on the coffin-friezes and its name is not recorded. Jéquier thought it represented a fist holding a baton, Schäfer

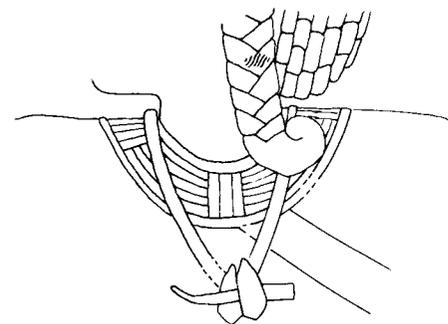


Fig. 19 Relief carving of a priest wearing an amulet based on the Old Kingdom 'fist' type

that it was based on the hieroglyphic determinative for the word meaning 'to sharpen' and 'to unite'. Von Bissing maintained that it represented a knot of rope wrapped in a cloth. The illustrations themselves vary a good deal, but a great many of the pendants illustrated in the Old Kingdom are in this schematic 'knot' shape. Other amulets illustrated on sculptures include an object like a pine-cone⁹, an oval shape – possibly a turtle – and the bundle-amulet which occurs once on the relief of a IVth-Dynasty woman called Int; an actual example of it dates from prehistoric times. The base of a cartouche or *shen* is illustrated, but no example has been found.

ANKLETS

In the Old Kingdom anklets were worn only by women. This fashion began in the Predynastic period and continued into Dynastic times. Although there are illustrations from the Early Dynastic period, none are shown on surviving IIIrd-Dynasty sculptures. During the IVth, Vth and VIth Dynasties, anklets were usually made of beads threaded in several rows held together with spacer-bars and are thus indistinguishable from bracelets, except when the excavator has discovered them on the wearer.

A hoop-type of anklet is not illustrated and it is certain that Hetepheres' hoop bangles (which have sometimes been described as anklets) were intended for the arms.

Dancers, like those in the tombs of Kagemni, Ti and Akh-hotp, wear anklets.

The ancient Egyptian words for anklet are very like the words for bracelet and the anklets are only distinguished from the bracelets on the coffin friezes of the Middle Kingdom by the added phrase 'for his feet'.

BRACELETS

The Old Kingdom word for bracelet was *uaru*. Several other words were used during the Middle Kingdom for the bracelets illustrated on the coffins. They were described as 'guardian of the arms' and as 'encircling' and 'embellishing' them. Smaller bracelets were called *hadjerit*, a word also used for necklaces. In the New Kingdom other words came into use to describe special kinds of bracelet which were part of the regalia given by

the king at investitures. They are the bulbous *mesketu* and wide ring-bracelets called '*auau*'.

The narrow bangles of Predynastic times continued to be worn in the Old Kingdom, but a new type of bracelet appeared consisting of rows of beads joined together by spacer-bars. They are illustrated on coffin friezes¹ and examples have been found in excavation². The bracelets found in the pyramid of the IIIrd-Dynasty king, the Horus Sekhemhet, are of two types: there are twenty-one gold hoop-bangles with the edges bent inwards, made of sheet gold (since the excavator was unable to detect any solder they were probably joined by colloid hard-soldering); and there are 388 hollow gold ball-beads connected by five thin sheet gold spacer-bars pierced with ten holes.

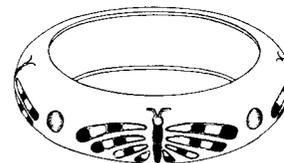


Fig. 20 Bracelet of Queen Hetepheres

Fragments of statues of King Zoser in Cairo show that he wore a single broad bracelet on his left wrist. Women in the IIIrd Dynasty wore either single broad bracelets or many bangles on each arm. Nesa in the Louvre is represented with eleven bangles on her left arm and twelve on her right. Possibly the uneven number was thought to be a way of avoiding the evil eye.

From the IVth Dynasty come the twenty famous bracelets of Queen Hetepheres, mother of Cheops, found in a box labelled 'box containing rings'³. They are made of sheet silver, beaten out over a stake, the edges turned inwards and the inside left open. The outer side is decorated with four butterfly designs composed of hollowed depressions inlaid with turquoise⁴, green jasper, lapis lazuli and carnelian (fig. 20). They are not true cloisons, since no extra pieces of metal have been used to construct a place for the inlay; the shaped pieces of inlay are arranged side by side within each depression. No other inlaid bracelets have been found dating from the Old Kingdom. A portrait of Hetepheres on the gold foil covering of a chair shows her wearing many bangles on her arms, but they are undecorated. The broad bangle depicted on the wrist of Snefru, her hus-

band, is more elaborate. It is decorated with rosettes and the emblem of the god Min, presumably inlaid⁵ (fig. 21). Both men and women in the IVth Dynasty wore plain bangles. The Vth-Dynasty king, Neuserre⁶, is depicted wearing a bracelet also elaborately decorated with a design showing him smiting a fallen enemy⁶. Another type of bracelet found at this time was a single bead threaded on a gold wire⁷.

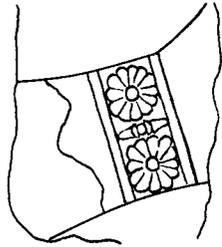


Fig. 21 Bracelet decorated with rosettes and Min-signs carved on a relief of king Snefru at Dahshûr

Some bracelets can only have been made to be put in graves. They consisted of narrow curved pieces of gold foil embossed with the 'rolled mat' design, and have rounded ends with holes for tying with a thread⁸. This design was frequently used in Egyptian jewellery. It imitates the effect of a papyrus-mat rolled up and tied at intervals, resulting in a pattern of short vertical lines alternating with longer horizontal lines. There are also simpler ones with no pattern.

A gold spacer-bar inscribed with the name of Kagemni was found at Saqqâra⁹. Wavy, as opposed to straight spacer-bars, are a fairly common occurrence, both painted on statues and made of glazed composition. Tortoise-shell bangles of VIth-Dynasty date have been found at Diospolis Parva, and at other sites including Mostagedda.

It is unusual for servants to be shown wearing jewellery during the Old Kingdom but in the tombs of Akh-hotp and Ti are illustrations of offering-bearers and dancers wearing bangles. In the VIth Dynasty bead-bracelets became very common for men as well as for women.

COLLARS

General

The broad bead collar is one of the most characteristic ornaments worn by the ancient Egyptians, both men and women. Some of the collars were

made of gold, silver or copper and inlaid, but the greater number were entirely of beads, either steatite or glazed composition, sometimes covered with gold foil, strung together in inter-connecting rows. The connection was normally provided by 'spacer-bars' which kept the rows in place and held them firmly together, giving shape to the collars. Collars were a necessary part of the funeral equipment since they had protective powers as amulets¹.

The earliest words for collar are *nub*, the sign for 'gold', and *khat*. *Usekh*, the word for the broad bead collar, did not come into use until the Middle Kingdom, although the collar itself was worn throughout the Old Kingdom. Many varieties of *usekh* are listed on the coffins. Some are defined by their materials: gold, silver, green stone, lapis lazuli or turquoise. Others had magical names: 'Great of magic', 'Collar of the Lord of Eternity', collars 'of Horus' and 'of Wadjet', 'of Nekhbet' and 'of Wadjet and Nekhbet'³. Directions written beside the illustrations on the coffin-friezes indicate that they were to be placed 'on the breast' or 'on the neck' of the dead person. A counterpoise (*mankhet*) hung down at the back of the neck. When shown in the coffin-friezes it appears laid out beside the collars; it is also depicted on statues. Several other words were used during the Middle Kingdom to describe collars and necklaces, and during the New Kingdom and later further words were added to the vocabulary.

Individual beads shown in the coffin-friezes also had special names and special meanings. Some, like the *sa*-amulet, had a particular form. Other beads are illustrated on reliefs and statues in the Old Kingdom but their names are not known.

Old Kingdom

One of the earliest known collars is that worn by Zoser, or possibly Geb or Seth, on a relief from Heliopolis³. Like the *nub*-sign carved on a fragment from the same relief, it has a disc showing above the rows of beads. The *nub*-sign, which designated precious metals, is ordinarily written without the disc. No collars exactly resembling the regular hieroglyph have been found although they are part of the funerary equipment illustrated on the XIth-Dynasty and Middle Kingdom coffins.

The *usekh*-collar first appears in the IVth Dynasty⁴ and it continues unchanged until the end of the Middle Kingdom and, with some variations, was still illustrated as being worn in the Roman period.

Few complete collars have survived, though at el-Gîza parts of many more have been excavated. A complete collar was found lying on the top of the IVth-Dynasty coffin of Babaef⁵. It consisted of twenty rows of cylindrical and disc-beads of gold, carnelian, steatite, haematite, turquoise and shell. The semi-circular terminals are of sheet gold. Vth-Dynasty collars include one of glazed composition with petal pendants hanging from the lower edge. Collars dating from the VIth Dynasty have been found in excavation at el-Gîza and Şaqqâra⁶. Their pendants are in the form of buds⁷, drops, leaves or beetles⁸ besides the regular cylindrical beads which make up the main part of the collars. Those shown in illustrations and painted on the statues are coloured blue, red, green, yellow and white.

Wire which has survived is of gold. It may have been drawn, as well as beaten from strips of sheet gold, but not enough information is available to be certain. All terminals which have been found are semi-circular or nearly so, but a relief illustrating the preparation of two collars for the burial of Mereruka shows falcon-headed terminals which denote the 'collar of Horus' prescribed in the coffin-friezes⁹. That no falcon-head terminals have been found dating from the Old Kingdom is presumably an accident. They are not, however, shown on statues or relief-carvings, possibly because they were funerary amulets made specifically for burial.

Collars were prominent among the gifts which the tomb-owner proudly recorded as having presented to favoured servants. This custom, too, they borrowed from their royal masters. Şaĥurē had one of his own investitures carved on the walls of his pyramid-temple at Abûşîr¹⁰. When officials made these presentations it was for some reason always to the Overseers of the Royal Weaving establishments¹¹. Donors include Akh-hotp (fig. 22), Scribe of the Morning, Ptaĥhotp, the dwarf Senb, who was Overseer of the Court Weavers, Nebemakhet, the son of Mycerinus, and a woman, Ĥetepet, a fragment of whose tomb is now in Berlin. Kagemni boasts of having received a collar from the king, although the part of the inscription recording the reason for the award is lost¹².

A tight throat-band or 'dog-collar', consisting of several rows of beads, is illustrated on a few women in the IVth¹³ and Vth Dynasties and more commonly in the VIth Dynasty. Although confined to women it was worn by all classes.

Another type of collar consisting of the *usekh*-collar with two thick bands of beads emerging below the front part, is worn by Methethy, an official of the late Vth Dynasty¹⁴. A more elaborate form of this type of

collar, with four ends emerging below it, is illustrated on the false door of Bia at Şaqqâra¹⁵.

A narrower type of collar was also in use. The rows were sometimes joined by wavy spacer-bars. The beads were either gold or glazed composition, steatite or copper overlaid with gold foil. These collars appear to be illustrated on male dancers in the tomb of the vizier Mereruka, and also on his mortuary priests, who carry them in their hands as well. Servants are shown carrying collars of the same type to the tomb of Ipi¹⁶ and they are among the jewellery presented to weaving women by Akh-hotp (see fig. 22) and to the women in the tomb of Ĥetepet.

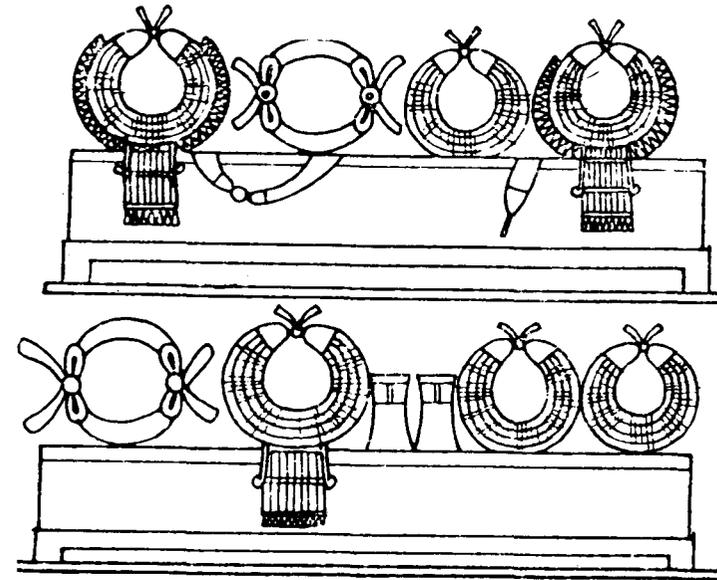


Fig. 22 Gifts of collars, pectorals and diadems which are to be presented to the weaving women, shown on top of tables.

Bat

Two collars of a special type made their appearance in the Old Kingdom and continued in use until late in Egyptian history. They are the *Bat*-emblem and the *Şaĥ*-collar, sometimes called the 'collar of the High Priest of Memphis'. No actual examples of either have survived, apart from small amulets¹⁷ and part of a wooden emblem representing the *Bat*-sign, found on the XIth-Dynasty mummy of Ĥepi-'ankhtefi (in New York).

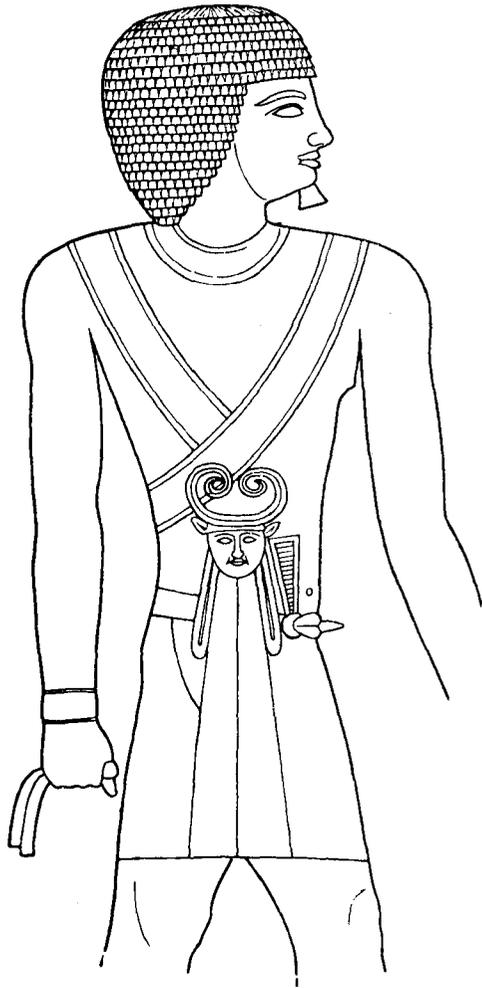


Fig. 23 Prince Kha'ef-Khufu wearing a *Bat*-emblem

The *Bat*-emblem is an elaborate device, the central part of which is a woman's face with cow's ears and two long antennae instead of horns; below the face, as a kind of beard, hangs a wide apron of beads, like the central part of the Old Kingdom pectorals. Sometimes there is a loop either side. The *Bat*-emblem first appears hanging round the neck of a gold foil bull amulet from Nag' el-Deir (see fig. 7). It also decorates the belts of Narmer and Zoser (see fig. 14).

Bat was the goddess of the Seventh Nome of Upper Egypt – the region of Diospolis Parva. Her emblem appears from the time of Mycerinus onwards¹⁸. Officials from the IVth Dynasty until the Late Period wear the *Bat*-emblem as a single amulet on their chests or at their waists (fig. 23). Amenhotp, son of Hapu, vizier of Amenophis III, states that the '*Bat*-emblem of electrum' was placed on his neck, and his painted portrait shows him wearing it¹⁹, but no inscription survives to explain why he was given it. The only title common to all the Old Kingdom wearers of the *Bat*-emblem is *šmr.w' tj*²⁰, but this title is also held by many officials who do not wear the emblem, nor is the Overlord of the *Bat*-nome shown wearing this decoration. The title, Chief of *Bat*, may have been bestowed upon the custodian of the *Bat*-amulet when it was a single article belonging to the king, but even in the Old Kingdom those who wear the *Bat*-emblem do not have this title. Junker has shown that some officials held three titles: 'Priest', or 'Chief of the *Bat*', 'Intendent of the Palace' and 'Intendent of the Black Vase' and he believed that they were responsible for ceremonies connected with Hathor²¹. But he has failed to find any of these wearing the *Bat*-emblem. Only Khentika among the wearers has the titles 'Intendent of the Palace' and 'Intendent of the Black Vase'. James may have been right when he suggested that the *Bat*-emblem might be part of the 'full dress of a vizier of the period'²². Three of the wearers whose titles are recorded were vizier, and the others either have no recorded titles or the inscriptions are incomplete. Grdseloff put forward the theory that the *Bat*- (or as he called it, Hathor-) emblem, was the insignia of judges before it was replaced in the Middle Kingdom by a figure of Maat. Stachelin suggests that it may have been a decoration worn at the *Heb-Sed* festival²³, and this view is supported by two scenes, but it does not provide a complete explanation.

Since all the explanations are so uncertain it must be that, at any rate in the Old Kingdom, the significance of the *Bat*-emblem was so well known that no amplification was needed in the inscriptions. It was a rare honour;

only ten officials wear it out of the hundreds whose portraits have survived. The *Bat*-emblem continued to be worn by high officials until the XXVIth Dynasty.

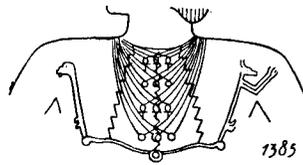


Fig. 24 Kha'bauseker wearing a *sah*-collar

Sah

The *Sah*-collar is another honorific collar, presumably made of precious metal. The only coloured illustration is blue, possibly representing silver or inlay. It is represented in sculpture and painting but no examples have survived. It is illustrated from the time of the IIIrd Dynasty until the XXIIInd Dynasty²⁴.

The word *Sah* describing the collar is found on a New Kingdom inscription in which the dead man is saying 'Receive me on the island of Truth, the sacred land. I am coming in peace . . . while I am wearing the *s'h*-collar'²⁵. The hieroglyph shows the basic design, a trapezoidal figure, with top and bottom lines parallel and the sides sloping outwards: from a circle in the centre of the top bar radiate three lines, one to the middle of the bottom bar and one either side of it: in the top corner on one side is a jackal head and arms raised in adoration: at the other side are the feet. The more detailed representations of the *sah*-collar show many minor variations.

The earliest wearer, Kha'bauseker (fig. 24), has the jackal head on his left, the small arms raised in adoration and stubby back legs lower down. At the other side is the animal's tail and another two pairs of legs. At the corners and in the centre of the bar are circles. The inside bars are zigzag and are attached to a strip round the neck which is hidden by the threads on which six *ankh*- and six *shen*- or *niut*-signs are suspended, each on its own thread. This network of threads and amulets often appears with the *sah*-collar but is not necessarily part of it. There is no indication of it in

the hieroglyph. The IVth-Dynasty statue of Ranefer has traces of a collar with wavy spacer-bars but it is not the *sah*-collar. From the IVth or perhaps the VIth Dynasty come the reliefs of Sabu called They who is shown wearing the *sah*-collar with no network of pendants. Like Kha'bauseker, he has the title Chief of the Overseers of the Craftsmen²⁶. In the Middle and New Kingdoms most of the wearers bore this title.

DIADEMS

In the Old Kingdom several words were used for diadems. They were *si3.t*, meaning 'headcloth', *nfr-h3.t*, *ssd*, *nšd.w* and *w3h*; also *mdh*, which, according to Erman and Grapow meant 'girdle' in the Old Kingdom, but 'diadem' in the Middle Kingdom. Several further words were added in the Middle Kingdom and are found on the coffin-friezes: *hnšd*, *tpsd*, *ššm*. Words for the uraeus on the front of the diadem were also extended to mean the diadem itself. In later times the words *m3h* and *'n.t* also came to be used.

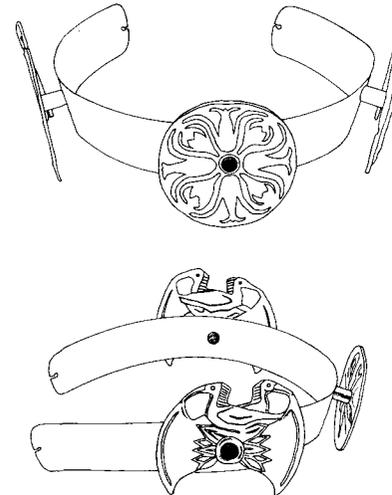


Fig. 25 Gilded diadem from el-Giza

The diadems which have survived from the Old Kingdom are purely funerary. Two types have been found: a simple band of metal with a stylized papyrus-knot¹ or a bow² at the back, and an elaborate diadem decorated with *akh*-birds between papyrus-heads. Three complete dia-

dems of this latter type have been found and pieces of several more. They date from the IVth to Vth Dynasties and come from el-Gîza.

The earliest of these diadems was probably that found at el-Gîza in the intact burial of an unnamed woman³ (fig. 25). It consists of a curved strip of burnished gold with the ends slightly rounded and pierced with holes for the tapes which secured it to her head. The band is decorated with three large sheet gold motifs mounted on short tubes. The central element is a gold disc, worked in repoussé and chased: its design consists of four floral motifs which resemble the lotus-seed vessel resting in the calyx. In between are four lotus buds or petals. At the centre of the disc is a circular boss. The two side elements consist of two papyrus-umbels. Between them sit two *akh*-birds, facing outwards, holding the tips of the papyrus in their beaks. Only one body is fully visible. In the centre is a carnelian boss which, like the one on the central disc, masks the end of the tube. The birds are ibises, *Comatibis comata eremita*, used for the hieroglyphic sign *ihw*, meaning the noun 'spirit' and the verb 'to be efficient'. This design symbolizes the shining spirit of the deceased flying up to heaven after death. The *akh*-bird is frequently mentioned in the Pyramid Texts and was regarded as the 'shadow-bird', the Old Kingdom equivalent of the *ba*-bird, familiar in the New Kingdom⁴.

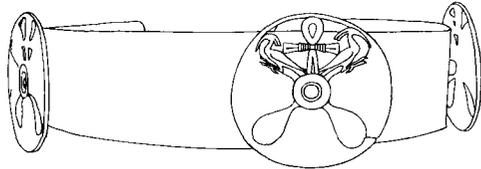


Fig. 26 Gilded diadem from Saqqâra

A separate and puzzling part of the diadem consists of a shaped copper band covered with gold leaf, much of which has now come off. It is curved and is narrower at the top than at the bottom with three copper nails sticking out from it. Selim Hassan, the excavator, thought that this copper circlet was for holding the gold one when it was not in use. Both bands however, could have been worn together, the decorated band resting on the nails of the plain band, but it is not a very secure arrangement⁵.

The diadem in Leipzig (fig. 26) consists of one circlet⁶. The band is made of gilded copper and is slightly wider in the centre than at the two ends. It is open at the back, the rectangular ends being pierced for tapes. Only one of

the three decorative elements survives. It is made of wood, carved in the form of three papyrus-flowers and covered with painted stucco. At the centre is a circular boss surmounted by an *ankh*-sign, which is flanked by two ibises sitting on top of the papyrus and facing outwards. On the inside of the diadem are three tubes, one centimetre long, placed vertically on the lower edge, one under the front element and the other two on either side. These small tubes are joined to a metal band which runs along the lower edge of the diadem. They are not long enough to support an upright decoration and may be intended to take nails projecting from a plain circlet. But in this case no plain circlet has survived.

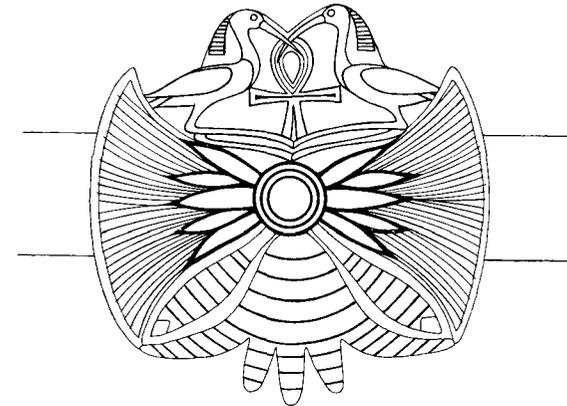


Fig. 27 Part of a painted and gilded diadem from el-Giza

The Boston diadem⁷ is also of gilded copper but, unlike the other two, forms a complete circle. It has three copper decorative elements clustered towards the front of the diadem. The central one is the most elaborate with two *akh*-birds facing each other, their beaks crossing over the top of an *ankh*-sign (fig. 27). They sit on top of papyrus umbels; the umbels meet at an inlaid carnelian boss which masks the rivet attaching the papyrus element to the band. Below it hangs a stylized lotus flower with buds on either side. The two side elements are the same, except that they lack the lotus below. The design is in raised gesso on a repoussé copper base, painted and covered with gold foil. The papyrus was greenish-blue with inlaid carnelian tips finished with a gold border, and the calyx was inlaid with carnelian. The outline of the birds' feathers and legs is drawn in black ink on gold foil. Their wings are filled in with green painted gesso.

The 'ankh-signs are green. A plain copper circle, covered with gold foil, was found with the decorated diadem but it has no means of attachment to the main diadem, and must have been worn separately. It may be compared with the forehead bands found in Tut'ankhamūn's burial which secured a cloth-headress.

The combination of *akh*-birds and papyrus, found in these three diadems and on single discs⁸ which have come from other diadems at el-Gīza, occurs in the illustration of a new diadem made by Mereruka's goldsmiths for his funeral. It differs in several ways from the diadems which have been found. Streamers, like those on diadems in other wall-reliefs, hang from two of the three papyrus knots. A single bird is shown perched on two of the knots. A diadem with streamers is mentioned by Selim Hassan but unfortunately not illustrated⁹. It was found inside a coffin on the body of a daughter of Chephren: 'a golden fillet adorned with golden ribbons'. The same excavator found 'fragments of a copper fillet covered with gold leaf' in another Old Kingdom burial¹⁰. Discs from a diadem found by Reisner at el-Gīza are decorated with a pattern of lotus flowers and buds¹¹. They are made of gesso, linen and papyrus and are painted with thick Egyptian blue over yellow and green paint with the outlines drawn in black ink.

The masks of Khety and Nakhti¹², dating from the Xth and XIth Dynasties, are decorated with headbands with a central disc which are similar to discs found at Saqqāra, Maṭmar and Sedment¹³ dating from the First Intermediate period. They are made of silver and copper and are inlaid with glazed composition.

At Qāw el-Kebīr a copper headband 'almost corroded away' was found on a skull¹⁴, and a ribbon of gold foil, probably a diadem, comes from Kōm el-Hiṣn¹⁵.

On the walls of the Old Kingdom tombs diadems are plentifully illustrated, being worn by the living. They consist of bands round the head meeting at the back in a papyrus knot, or in a bow, which was probably inspired by the cloth headband worn by workers in the fields or kitchens. Women occasionally wore very elaborate diadems decorated with flowers and streamers. There is no illustration in which the *akh*-bird was worn by the living.

The diadem with a bow at the back was worn by men and women from the IVth to the VIth Dynasties. A version with two bows, one on either side, appears on an offering list of the Early Dynastic period¹⁶ and in the

tomb of Akh-hotp (see fig. 22). It is hard to see how it was intended to be worn; possibly the artist is showing a pile on a table, since the weavers, who have just been presented with them, wear a single bow at the back of the head. Scenes of presentation of this kind of diadem, and never any other kind, are found in the tombs of Nebemakhet and the dwarf Senb, as well as of Akh-hotp. The kings Saḥurē' and Neuserre' presented them to their courtiers. This type of diadem was part of formal dress and worn by both men and women on their false-doors. It seems to have been confined to the Old Kingdom and to have gone out of use at the end of this period.

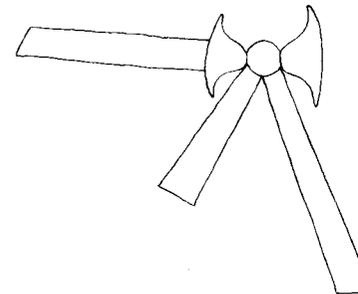


Fig. 28 Diadem with papyrus-knot and streamers at the back

The diadem with the papyrus-knot continued in use during the Middle and New Kingdoms and inspired the diadems of the kings Nubkheperre' Antef and Tut'ankhamūn (fig. 28). It also formed the basic element in headresses surmounted by crowns. When worn by the king the diadem often had an uraeus entwined in the band. The kings Snefru, Userkaf, Saḥurē' and Neuserre' are shown wearing this diadem surmounted by an *atef*-crown. Nobles such as Mereruka and Kagemni were also illustrated wearing it, as were their wives. The metal band was often decorated with a pattern of vertical lines imitating a rolled papyrus-mat. The 'knot' was inlaid with a carnelian disc and the papyrus-flowers with semi-precious stones or glazed composition. Sometimes the circlet itself was inlaid with coloured stones. The wearing of this type of diadem does not seem to have been confined to any particular occasion: nobles and their wives are shown wearing it not only in the formal portraits on their false-doors, but also when they are out hunting hippopotami, fishing in the marshes or receiving offerings. Variations of this type of diadem include the circlet with a papyrus-knot at the back but without the streamers, and sometimes a papyrus-knot in the front as well. The latter are usually worn by women¹⁷.

The third type of diadem is much the most elaborate and was worn only by princesses and the wives of high officials. It consisted of the usual circlet with papyrus-knot and streamers at the back, but with more flowers added round the band. These flowers may have been made of metal, inlaid with semi-precious stones, but on some occasions natural flowers were used.



Fig. 29 Relief-carving of a princess wearing a floral diadem

An inlaid diadem is painted on the statue of Nefert, wife of Rē'hotp¹⁸. The ground colour is white, imitating silver. The inlay pattern consists of circular leaves with buds either side and leaves in between. It was evidently inlaid with different coloured stones or glaze, and the design has similarities with that of the diadem from Dahshūr belonging to Princess Khnemt, though Nefert's was flat and had no upright pieces. Other diadems which are illustrated have tall flowers standing up round the circlet. A girl, possibly a princess, in a scene in Saḥurē's temple, wears a crown painted yellow (indicating gold) with free-standing floral motifs, very similar in design to the discs on the funerary headdresses, but without the *akh*-birds¹⁹ (fig. 29). Sometimes these floral headdresses were worn on bucolic occasions such as hunting hippopotami or fishing in the marshes, but were also worn at banquets and when receiving the produce of the rivers and canals, and also form part of the formal dress worn on false-doors²⁰.

Some of the crowns in the scenes of boating and receiving offerings from the marsh-dwellers pose a problem unlikely to be resolved. The flowers are rendered so naturalistically that they appear to be real. Were the flowers natural or artificial? The problem is most acute with Nefert and with another IVth-Dynasty woman, Ḥetepet, with Hentkaus (fig. 30),

wife of Senezemib Mehi and the wife of Khunes at Zâwyet el-Maiyitîn²¹. Equally naturalistic flowers decorate headdresses which are being worn as formal dress in portraits on false-doors²² and here, too, it is difficult to tell whether real or artificial flowers are represented. Flowers, represented in such a naturalistic manner that they must be intended to be real, are stuck into the hair of the boatmen, who are taking part in mock-fights in their canoes²³: but on exactly similar occasions other illustrations show boatmen wearing the diadem with a papyrus-knot and streamers. Crowns of real sedge are illustrated on the heads of Itet's sons who are doing various jobs about the farm²⁴. Dancers and musicians shown entertaining at banquets or in the open air sometimes wear what seem to be real flowers in their hair and sometimes the conventional diadems with streamers²⁵.



Fig. 30 Hentkaus with flowers stuck in her hair

Another type of diadem illustrated in this period sharply contrasts with these naturalistic headdresses. It has three stylized floral elements represented in so formalized a manner that they appear to form a complete headcovering with rounded projections at the front, back and above the head. This is most clearly illustrated in the mastaba of Nema'etre²⁶.

EARRINGS

The Egyptian word for earring is not known. The Coptic word is *kashabel*. Budge in his Dictionary gives two words, *shaqa* and *nus* or *nusa*, but these are general words for rings and need not refer exclusively to earrings. On the Pi'ankhy stela earrings are expressed as 'rings for the ears'¹.

Since earrings do not appear in the painted coffin-friezes of the Middle Kingdom it may safely be inferred that they were not part of the royal equipment during the Old Kingdom. Nor are earrings shown in the Old Kingdom sculpture apart from one notable example. It is a statue of a man of the Vth Dynasty who has a break in his wig and a piece of copper protruding from it, which may be an earring. Borchardt seems to regard it as an attachment for an earring and Staehelin thinks that it must be an earring². The break is unsightly, but the copper may originally have been hidden in the same way as the earrings on the Berlin head of Queen Teye.

FINGER-RINGS

Rings are not part of the equipment listed for the dead on the Middle Kingdom coffins, which means that they were not an important part of royal regalia during the Old Kingdom.

Some simple hoops of gold and copper have, however, been found at Matmar, on the fingers of skeletons in graves which date from the Old Kingdom and First Intermediate period¹.

GIRDLES

In the Early Dynastic period three types of girdle were worn by the kings, and all three continued in use during the Old Kingdom. The type with the row of *Bat*-heads was worn by Narmer and also by Zoser, but then disappears. Narmer's other type, the apron of beads, was worn by Cheops and Neuserre¹ and is illustrated in the Middle Kingdom coffin-friezes¹. It is called *besau*, which comes from the verb 'to protect'. The beads are long convex bicones alternating with flattened star-shapes which could be emblems of the goddess Neith. The girdle with a bull's tail attached, which remained an important part of the royal costume throughout Egyptian history, was called *djeba*, a word which dates from the Old Kingdom. There were several words for tail such as *watet* and *menkerit*. The tail was possibly of Libyan origin since Libyans are shown wearing it. Another type of bead-apron, narrower and combined with a linen kilt, was called *bahit*, a word which is found in the 'Pyramid Texts'. By the Vth Dynasty a simplified version of the *bahit* begins to be worn by nobles such

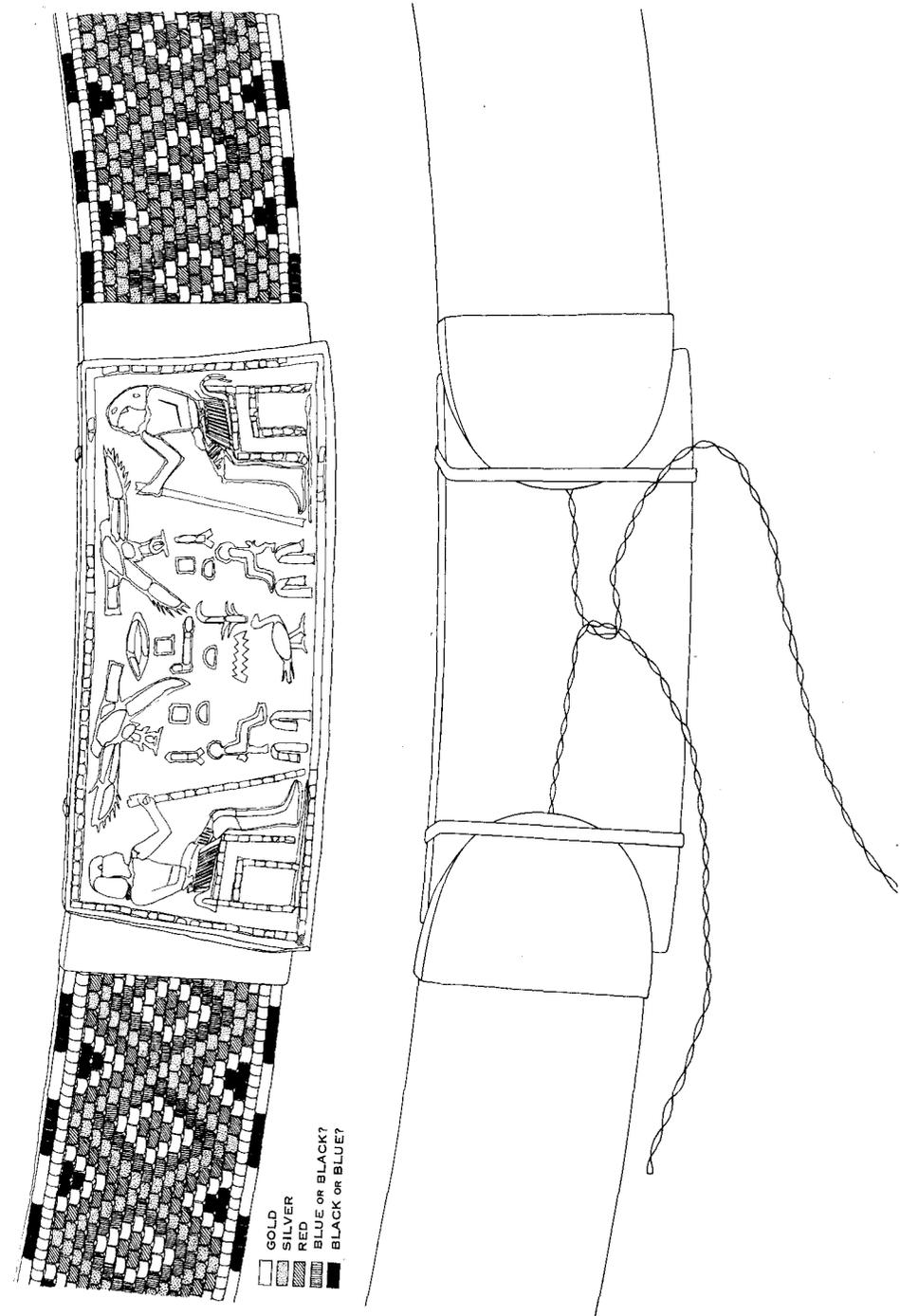


Fig. 31 Belt made of disc-beads and an inlaid gold buckle from el-Giza

as 'Ankhma 'hor, Kem-ked and Kaḥef², and evidence that this custom continued during the VIth Dynasty is found in the tomb of Ibi at Deir el-Gabrâwi.

Few actual examples of girdles of Old Kingdom date have been published. From the IVth Dynasty there is a copper belt 'plated' (presumably covered by hand) with gold, found on the waist of a daughter of Chephren³. Other copper belts covered with gold leaf have been found at el-Gîza⁴ and also bell-shaped pendants which were found on the waist of a boy⁵ and in other burials at el-Gîza found by Hassan and Reisner⁶. One cone is even inscribed with the name of Pepy II⁷. These pendants probably decorated the bottom of a bead-apron or a long garment made of a network of beads like those worn by goddesses, which is known to have covered mummies.

Prince Ptaḥshepses, who lived during the VIth Dynasty, had a belt made of small disc-beads threaded to resemble a piece of cloth, and a solid gold buckle inlaid with carnelian, obsidian and turquoise hieroglyphs giving his name and titles⁸ (fig. 31). 'The belt itself is made of a thin band of gold with the threaded bead ornament fixed over it by means of a series of small golden tubes attached lengthwise on each edge of the band. This band is 90.0 cm long and 4.5 cm wide. The ornament is composed of carnelian and gold beads threaded on gold wires in a geometrical pattern. . . . At each end of the belt a semicircular piece of solid gold covers the ends of the ornamental net. Under these plates are gathered the ends of the wires fixing the net to the band. They also serve to attach the ends of the belt to the clasp'⁹. The clasp is made of a piece of sheet gold, slightly narrower at the top than at the bottom, with sloping sides. The decoration was partly inlaid and partly chased, the same technique as was used for Hetepheres' bracelets. The design consists of two seated figures of the prince facing each other and holding a staff. At the top are two falcons flying outwards holding *shen*-signs. Between them are the titles of Ptaḥshepses and below them his name on either side. At the back, the other ends of the bead-network were gathered 'into a rectangular plate of gold which had a vertical slot in the middle for the funerary tail. Prince Ptaḥshepses has not been satisfactorily identified. His belt clasp provides the titles *rp'(t)* and *s3 nsm*, which establishes that he was the son of a king, but the king's identity is not known. Ptaḥshepses' coffin was found near the Valley Temple of Unis at Saqqâra and is probably of VIth-Dynasty date. A bead-girdle of the First Intermediate period from Diospolis Parva,

which is ten inches deep, is much wider than the girdles illustrated on the coffin-friezes. It consists of rows of blue and black glazed disc-beads, shell disc-beads, had a fringe of shells and was probably sewn on a leather backing¹⁰.

PECTORALS

The pectorals illustrated during the Old Kingdom are of two kinds: an apron of beads attached to the bottom of an *usekh*-collar and a similar trapeze-shaped 'apron', suspended either from a broad band of beads or from a stiff, curved neck-piece.

Most of the words for pectorals are later than the Old Kingdom. Three (*wḏ3*, *hḏr.t*, and *šb.t*) date from the Middle Kingdom and another five are later.



Fig. 32 Ifefi wearing *usekh*-collar and pectoral

Although men are sometimes shown with pectorals, the wearers were usually women. From the IVth Dynasty there are six examples: two women in a procession of offering-bringers from Snefru's estates in the Oryx nome; Kha'ef-khufu's daughter; Setet, the daughter of Re'hotp at Maidûm; Satmert, wife of Ny-ptah-nefer-her-fefi and a girl dancer in the tomb of the Overseer of the August Places of the Great House, Debhen, at Saqqâra¹. From the Vth Dynasty there are a painted limestone statuette of Mesy and his wife, Seseseh, who has a flower in the middle of her pectoral, a wooden statuette of an unnamed woman with a pectoral on which two lions are seated back to back painted in blue, and the statue of another woman of the same dynasty from Saqqâra, with a painted trapeze-shaped pectoral².

In the VIth Dynasty one of the women receiving jewellery, in the tomb

of Hetepet, wears a pectoral³, as do women shown on false-doors: Sethu's wife and daughter, princess Idut and Meni's daughter (and son⁴). Masculine wearers include a *sem*-priest, whose pectoral enclosed an emblem which may have been that of the goddess *Bat*, though the surface of the stone is too broken to be certain⁵. The pectoral illustrated on the Overseer of the Royal Granary, Ifefi (fig. 32), looks as if it may have been inlaid⁶. Hesuf, who was Overseer of the Weavers, portrayed as a boy on his father Neter-nūfer's stela, also wears a pectoral⁷. Pectorals were among the jewellery manufactured for Ibi's and Mereruka's funerals⁸ and they were presented at investitures, both royal and private⁹. Reliefs remain showing the ceremonies in the Valley Temple of the King Saḥurē' at Abūšir and in the tombs of Akh-hotp (see fig. 22), Ptaḥ-hotp and Senb the dwarf, at which both men and women received pectorals.

A more elaborate pectoral with uraei either side is worn by Mereruka's wife, Wa 'etkhet-Ḥor. It is shown among gifts from the king illustrated in Mereruka's tomb, and also among the burial jewellery of Rē'hem and 'Ankhma'hor. A further variation in design appears in Mereruka's tomb. This type had falcon-head terminals on the ends of the curved part which went round the neck. 'Ankhma'hor's had both the uraei and the falcon-head terminals¹⁰.

CHAPTER 5

Middle Kingdom

HISTORICAL

Between the death of Pepy II and the accession of Ammenemes I (2181–1991 B.C.) Egypt suffered from civil strife and disorder.

Opportunities for artistic expression were few and although the sage Ipuwer laments that 'gold, lapis lazuli and turquoise are fastened on the necks of slave-women' none of these ornaments has survived.

Crudely carved stelae show men and women wearing collars and diadems with the papyrus-knot, and women wearing anklets.

With the rise of the XIth Dynasty, fine sculpture and architecture began to flourish again and the details of dress are well illustrated on the coffins and shrines of the royal ladies of the family of Mentuhotp (*d.* 1991 B.C.) discovered in his temple at Deir el-Baḥri, as well as in the tombs of his courtiers.

Ammenemes I, the first king of the XIIth Dynasty, was probably the vizier of the last king of the XIth Dynasty. He seized power for himself and moved the capital from Thebes to el-Lisht, which he called Itj-towy, the Seizer of the Two Lands. His successors were members of his family and the line continued unbroken for two hundred years (1991–1786 B.C.).

Provincial governors (nomarchs), although under the control of the king, retained much of the wealth and autonomy they had gained during the break-down of the kingdom. Their self-esteem is reflected in the decoration of their tombs at Beni Hasan, Elephantine and Cusae.

Ammenemes I was murdered. His son, Sesostris I immediately succeeded him and continued his father's campaigns in Nubia, but not those against his eastern neighbours. He was apparently satisfied that the wall built by his father in the eastern Delta would keep them out. He began building temples, the remains of which show the very fine artistic standards of the time.

The reign of Ammenemes II appears to have been more peaceful, for

there was an expedition to Nubia to bring back gold, and there is evidence of trade with Syria and Punt¹, since Egyptian products of this period have been found in Syria, and a treasure buried at Tôd, south of Luxor, contained articles of Mesopotamian and Aegean manufacture. Ammenemes was buried at Dahshûr, but robbers have completely plundered his pyramid (the White Pyramid) (fig. 15). Sesostri II, his successor, seems to have enjoyed a peaceful reign, and probably initiated the scheme for land-reclamation and control of the flood waters of the Nile in the Faiyûm. He was buried in a pyramid of stone and brick at el-Lâhûn.

By the time Sesostri III came to the throne (1878 B.C.), the central power was strong enough to crush the nomarchs and as a result the administration of their regions was taken over by royal officials. Sesostri made an expedition to Syria and probably reached Shechem near Samaria. The 'Execration Texts' show that the foreigners on the eastern boundary, as well as those to the south, were regarded with some fear by the Egyptians. The Second Cataract marked Egypt's southern boundary and a canal was built at el-Shallâl to facilitate military operations against the Nubians. Eight forts in the area were built or rebuilt, including Semna, Kumma, and Buhen, and a trading-post was set up at Kerma, south of the Third Cataract. Sesostri was buried at Dahshûr in the northern brick pyramid (see fig. 15).

Ammenemes III continued and expanded the economic progress of the previous reigns. Many acres of land were brought under cultivation in the Faiyûm. Relations with foreign countries continued to be peaceful and trade flourished. The king built two pyramids for himself – one at Hawâra, possibly the site of the labyrinth mentioned by Herodotus – and the other at Dahshûr (the southern brick pyramid).

Ammenemes IV was the last king of the XIIth Dynasty, and its final ruler was a queen. The central government gradually lost control and foreigners from the east were able to infiltrate the eastern Delta while local Egyptian rulers grew in independence.

DISCOVERY

In the temple of Mentuhotp of the XIth Dynasty at Deir el-Bahri, six royal ladies were buried in deep shafts. Some of their silver beads and amulets were discovered when the temple was first excavated by Naville

and more were found by the Metropolitan Museum of Art's expedition. Some of the jewellery is now in Cairo, and some in New York.

The most famous hoards of jewellery come from Dahshûr and el-Lâhûn. They belonged to the daughters of Ammenemes II and Sesostri II. The first group, who were buried beside their father's pyramid at Dahshûr, were It, It-wert and Khnemt, wife of Sesostri II, whose treasure contains some of the most important objects of this date. The daughters of Sesostri II were Sit-Hathor-int, buried beside Sesostri's pyramid at el-Lâhûn, Sit-Hathor, possibly her elder sister, buried near the pyramid of Sesostri III at Dahshûr, and Meret, who was the wife of Sesostri III, and was buried beside his pyramid, not far from Sit-Hathor. Both Meret and Sit-Hathor-int were still living in the reign of Ammenemes III. Much of the jewellery of these three princesses is so similar in design and execution that it may have been made by the same craftsmen.

A third generation is represented by a daughter of Ammenemes III, Neferu-Ptah, who was buried south of her father's pyramid at Hawâra. Her jewellery is very similar to that of King Awebrê-Hor, who may have been her husband. Princess Nubhetepkhrad also belongs in this generation. She and King Awebrê-Hor were buried beside the southern brick pyramid of Ammenemes III at Dahshûr.

Another important discovery was a tomb of an earlier period in the same dynasty belonging to Senebtisi. Nothing is known about her or her family except that it must have been wealthy and connected with the court for she was buried at el-Lisht near the pyramid of Ammenemes I.

All the women were very small. Sit-Hathor-int, to judge from her jewellery (her mummy was not found), was under five foot tall and very slender. Senebtisi was about four foot eight inches in height. Her portrait is provided by her inner coffin and by her canopic jar-stoppers¹. A much damaged sphinx found at Qatna represents Princess It², and the lower part of a seated statue, also found in Syria, is the only surviving representation of Princess Khnemt³.

Senebtisi

Senebtisi's tomb was discovered during the Metropolitan Museum of Art's first season's work at el-Lisht in 1906-7, under the direction of Arthur Mace, assisted by Herbert Winlock.

The tomb consisted of a shaft and a chamber containing offerings, a coffin and a canopic chest. Some jewellery was outside the mummy-

wrappings and covered by resin which had been poured over the body. The rest of the jewellery was inside the bandages and included collars, bracelets and anklets. The main articles of the treasure were a diadem, a girdle of acacia-seed beads, ceremonial girdle, *hes-* and *sa-*amulets, shell-pendants, and two collars, one with falcon-head terminals.

It

During his second season's work at Dahshûr, in the winter of 1894-5, Jacques Jean-Marie de Morgan, Director of the Egyptian Antiquities Service, discovered, within the enclosure wall of the pyramid of Ammenemes II, several burials of members of the royal family. Four were undisturbed and three of these contained jewellery. The tombs lying to the west of the pyramid were long, low mounds of carefully worked blocks of stone built over small compartments containing the sarcophagus- and offering-chambers. The mummies, poorly prepared and very friable, were laid in wooden coffins placed inside stone sarcophagi. Canopic jars were found in the rooms with the food-offerings. The first to be discovered was that of Princess It. Her coffin contained a dagger with a gold pommel and inlaid decoration, bracelets with *djed*-clasps, the network of beads from a bead-apron, a collar, a carnelian swallow-amulet and weapons.

Khneft-nefert-hezet

The next burial discovered by de Morgan was that of the princess Khneft, which contained not only the jewellery placed on her mummy but a cache of articles lying on the floor of the offering-chamber under a box of perfume-jars. The jewellery on her body comprised collars, bracelets, anklets and a bead-apron. The jewellery in the cache was some of the most spectacular ever found. It included two diadems, two plain gold circlets, and clasps and pendants in the form of inlaid hieroglyphic signs. There were more than two thousand beads and pendants of gold and semi-precious stones and cloisonné work, and a remarkable collection of pendants of various shapes decorated with gold granulation.

It-wert

Princess It-wert was found in her coffin and the jewellery on her mummy consisted of bracelets, a girdle, a collar and a dagger.

Sit-Hathor-int

Flinders Petrie had been excavating at the pyramid of Sesostris II at el-Lâhûn in 1889-90 but did not complete his operations at that time. In December 1913 he returned, and in February 1914 his workmen found the entrance to a pit leading to an antechamber, sarcophagus-room and an offering-room, all plundered in antiquity. But in a recess in the northern side of the ante-chamber a cache of jewellery had remained hidden. The most important pieces were a diadem, beads for covering the hair, a pectoral with the name of Sesostris II, a pectoral with the name of Ammenemes III, a girdle with cowrie-shell beads, a girdle with leopard- or lioness-head beads, scarab finger-rings, gold claw-pendants, bracelets with the name of Ammenemes III, lion-amulets from bracelets and clasps in the form of hieroglyphic signs. All these objects had been used by the princess and showed signs of wear. Because of the painstaking way in which Guy Brunton excavated the treasure, it has been possible to reconstruct the jewellery with considerable confidence. Many of the articles in the new find were so similar to the treasures from Dahshûr, particularly that of Meret, that the British School of Archaeology and the Egyptian Research Account, of which Petrie was Director, were allowed to keep everything except the diadem, the pectoral of Ammenemes III, an inlaid scarab and a mirror. He offered the treasure for sale to British institutions but was unable to obtain a price which met his valuation of the objects. Finally, the Metropolitan Museum, already a contributor to his work, was offered the treasure. But war had broken out, and although it had become the property of the Museum in 1916 it was not until 1919 that it reached New York.

Sit-Hathor

In 1894 de Morgan began his work at Dahshûr by excavating the much destroyed northern brick pyramid of Sesostris III. In the north-west corner of the enclosure he found a shaft which led him first into one subterranean gallery and then into a lower one. He found there the plundered remains of the burials of a queen and a court official. After removing the stone slabs which blocked the way, he found, lying near an empty sarcophagus, a wooden chest bound with gold and containing canopic vases. Beside this chest, in a cavity in the floor, he found a cache of jewels. The wooden box which had held them was now reduced to powder, but silver

inlays from the lid gave the name of the owner: Sit-Ḥathor. The principal objects in this 'First Treasure', as de Morgan called it after he had found a 'Second Treasure', are: a pectoral with the name of Sesostris II, a scarab with the name of Sesostris III, bracelet-clasps decorated with *djed*-signs, clasps in the form of hieroglyphic signs and knots, gold shell-pendants, gold amulets in the form of lions, cowrie-beads from a girdle, two cylindrical pendant-amulets, claw-pendants from anklets and some loose beads.

Meret

The very next day, moving further along the gallery, de Morgan discovered another empty coffin and nearby a hoard of jewellery, again hidden under the floor. The owner of the coffin and the jewellery was not the same person. The jewellery belonged to the princess Meret and de Morgan called it 'Second Treasure'. The main items are: a pectoral with the name of Sesostris III, a pectoral with the name of Ammenemes III, rings with granular decorations, cylindrical pendant amulets, oyster-shell amulets, leopard- (or lioness-) head beads and cowrie-beads from girdles, motto-clasps in the form of hieroglyphs, lion-amulets from bracelets, mace-head beads, claw-amulets from anklets and scarabs with the names of Ammenemes III and Meret.

Awebrē'-Hor

In April 1895 de Morgan continued his exploration with work on the southern brick pyramid at Dahshūr, that of Ammenemes III (who was probably buried in the second pyramid at Hawāra). Inside the enclosure-wall his workmen discovered a shaft which led to a disturbed but not completely plundered burial. It was that of King Awebrē'-Hor, a ruler of the XIIIth Dynasty. In the filling of the shaft was a gilded wooden statue bearing the king's name. The very small tomb-chamber had been plundered in ancient times but what had been left included the famous life-sized *ka*-statue of the king, his coffin, mummy, canopic chest, vases, weapons and other possessions. Jewellery found on the body in the coffin included a flail made of beads, the 'knot' from a diadem, bracelets made of gilded wood, two gold beads bearing the royal cartouche and falcon-head collar-terminals and carnelian beads; the handle and sheath of a dagger and a mask wearing the royal headdress. De Morgan says that the canopic chest was sealed with the cartouche of Nima'etrē', Ammenemes III.

Nubheteptikhrad

Shortly after he had cleared the tomb of King Awebrē'-Hor, de Morgan descended by another shaft into a tomb close by, which was completely undisturbed. The paving-stones of the small chamber containing the offerings formed the lid of the sarcophagus. The occupant was a princess, Nubheteptikhrad. The main objects with her much-perished mummy were: part of a diadem, bracelet, falcon-headed collar-terminals and some pendants, a flail with a falcon-head top and a dagger.

AMULETS

Amulets were popular during the Middle Kingdom and some of the most elegant examples date from this period. The characteristic amulets of the Middle Kingdom are the 'motto-clasps' from Dahshūr and el-Lâhûn, the oyster-shell and cylinder-amulets and knot-clasps. A great many other types of amulet (see figs. 33, 34) were worn.

Among these amulets are button-seals, which originated during the Old Kingdom (fig. 35) and continued in use during the Middle (fig. 36) and Early New Kingdoms. Like scarabs, they have a flat base engraved with the seal-motif, but whereas the rounded back of the scarab represents a beetle, the button-seals display a variety of decoration.

A distinctive amulet which made its appearance during the Middle Kingdom is in the form of a slim cylinder (pls. 1 C, D, E) with straight or slightly fluted caps. The smallest complete example of these cylinders, which comes from el-Ḥaraga, is 3.3 cm long and 0.2 cm in diameter, and the largest is 6.8 cm long. There are three main types, those made entirely of metal—usually gold and sometimes silver—those made of stones threaded on a pin, and similar-looking metal cylinders inlaid with stones and composition. Some of the all-metal examples are decorated with granulation¹, or a wire pattern². The amulets of beads or stones threaded on a pin are provided with conical gold caps. The beads are of amethyst³, carnelian, green felspar, lapis lazuli, turquoise or glazed composition⁴. Except for one pendant which may have come from a man's tomb⁵, the pendants which have been found in excavation have come mainly from women's burials⁶, but nowhere is there an illustration of anyone wearing them. There are two instances where men are illustrated wearing long cylindrical beads horizontally⁷, but it is certain that these cylinder-amulets hung

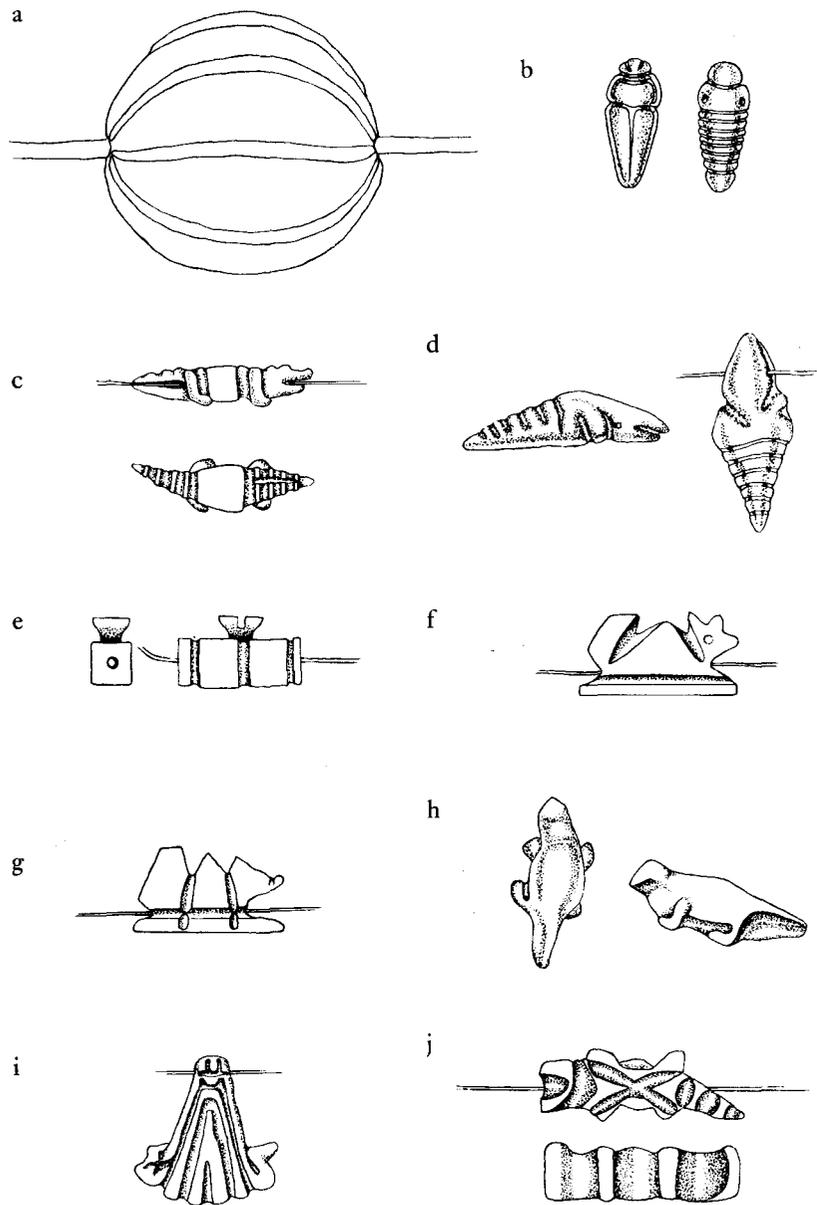


Fig. 33 Large bead from Kerma and amulets from el-Lisht

vertically from a ring at one end. Petrie called the hollow pendants 'charm-cases' and support for his theory is found in a bronze pendant from Saqqâra which contained three small amulets⁸, and in bronze cylinders which contained spells written on papyrus⁹.



Fig. 34 Quartz pendant in a gold cage of 'ankh' and 'was' signs

In the treasures of Dahshûr and el-Lâhûn are a number of clasps in the form of hieroglyphs. They have been called 'mottoes' but they are rather wishes or prayers. Made of gold, they are inlaid with semi-precious stones, and represent such thoughts as 'All protection and life', 'joy', 'contented life', 'birth', 'the heart of the two gods is satisfied' and 'all protection and life is around thee'. None of these clasps is more than 2.0 cm high.

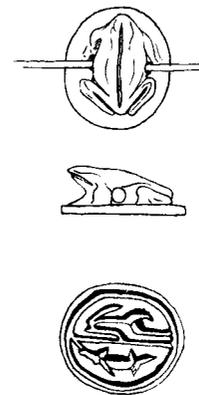


Fig. 35 Button-seal with a frog on top

Winlock suggested that they were for bracelets of plain cord with no beads, worn around the upper arm, since in the el-Lâhûn treasure, which was very carefully excavated, there were not enough beads left over to make bracelets to go with these clasps after the other bracelets, necklaces and girdles had been assembled. But the clasps lock only when hanging vertically from their rings, and if they had been bracelets there would have been a danger of their becoming unfastened. More probably they were pendants worn round the neck. The rings probably enclosed the knotted

ends of the cord, since they are, in fact, tubes with a narrow opening on the outside and a larger one inside. All but one of these clasps has the same locking device. A rod, T-shaped in section, lies along the back surface of the amulet, and a sleeve slips over it. Both have rings at the top which lie side by side when the clasp is fastened¹⁰ (fig. 37). Clasps of this type come from Dahshûr, el-Lisht, Buhen, Thebes, Abydos and el-Lâhûn. A relief from Deir el-Bahri shows a god with a shoulder-brace decorated with three 'ankh-over-*neb* signs¹¹. If the relief is to scale, the signs would be larger than the motto-clasps. Ushabti figures of the XIXth Dynasty occasionally have a pendant indicated on their chests in the form of 'ankh-over-*hetep* signs¹² similar to the 'ankh-*hetep* sign in Khnemt's treasure¹³ (pl. III C).



Fig. 36 Button-seal with *wadj*-signs and uraei on back

Some of these inlaid amulets may be representations of objects on the coffin-friezes, particularly the *shen*¹⁴, which is described in the coffin-friezes as 'source of life'¹⁵, the *mesit*¹⁶, representing three fox-skins hanging by their mouths from a disc, and the *Bat*-emblem. But otherwise they seem to be simple good wishes applicable equally to the living and the dead.

Khnemt had three *shen*-signs, a *mesit*-sign and a sign meaning 'joy'¹⁷, inlaid with carnelian, felspar and lapis lazuli. She also had two amulets which may be an abbreviated version of the magical formula 'All protection and life is around thee'¹⁸ (pl. III B). Her ninth motto is a pendant, not a clasp. It is decorated with two vultures standing on *neb*-baskets, facing each other with *mer*-signs between them¹⁹ (pl. III E). These two vultures are inlaid with lapis lazuli, carnelian and turquoise or light blue glass.

Sit-Hathor had two clasps, one of a heart between the signs for 'god'²⁰ and the other decorated with the emblem of the goddess *Bat* between lotus-flowers²¹. The face is inlaid with turquoise, the knot with lapis lazuli.

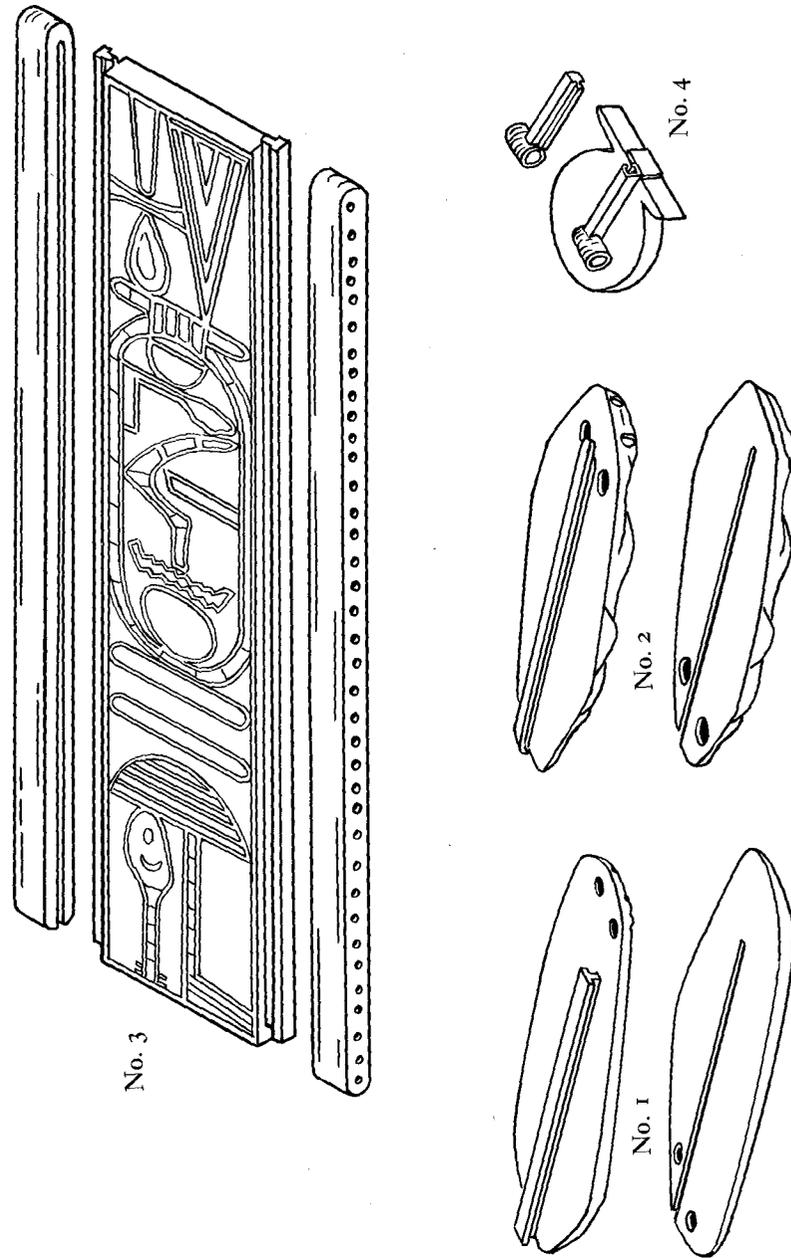


Fig. 37 Details of clasps from the el-Lâhûn treasure

Sit-Hathor-int had five mottoes: two *shen*, one 'joy' (*3w-ib*), one 'all protection and life' (*s3-nh-s3-over-nb*) and one 'the heart of the two gods is satisfied' (*ib-ntrw-htp*)²² (pl. 111A).

Meret had six motto-clasps: three 'joy' signs²³, one 'life and protection'²⁴, one *shen*-sign, one 'the heart of the two gods is satisfied' and twenty-one mace-head pendants.

Mace-head pendants represent the maces which were part of the funerary equipment and were frequently put in the coffin. They are represented on the coffin-friezes²⁵ and were called *hd*, the 'shining one'. The pendants in Meret's treasure were inlaid with lapis lazuli and carnelian²⁶.

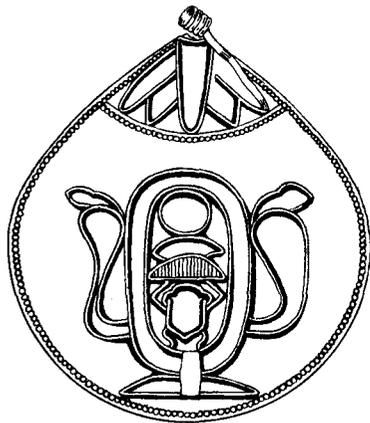


Fig. 38 Gold shell amulet

Another amulet popular with the women of the Middle Kingdom and illustrated on statuettes and wall-paintings is the oyster-shell²⁷. Most examples are made of plain sheet gold or electrum and are between one and two centimetres high. Some are decorated with royal names executed in filigree, cloisonné, granulation and chasing²⁸ (fig. 38). Real oyster-shells with royal names engraved on them were probably military decorations²⁹. But the smaller and more elegant examples from women's treasures, those of Meret and Sit-Hathor, were probably amuletic in character. In the coffin-friezes they are called *udja*, 'healthy ones'³⁰.

Princess Khnemt had small shell-pendants³¹ similar in shape to the gold cosmetic box of IIIrd-Dynasty date, which is double-sided and opens on a hinge³². The unusual shape may be a revival of the earlier design (pl. XIV).

One magnificent example, inlaid with carnelian, lapis lazuli and turquoise, was found in Meret's treasure at Dahshûr³³ (pl. 1B). The surface of the shell is decorated with a lotus flower and a rim of flowers and petals which surrounds a central bud-shape of carnelian. Another shell, also belonging to Meret, is similar but has lost its inlay³⁴. In Munich there is a shell-pendant decorated with an animated sistrum (a musical instrument and emblem of Hathor) holding *menats* in each hand, beneath an inlaid butterfly flanked by lotus flowers, which is probably of Late New Kingdom date³⁵. From Byblos comes an inlaid shell-pendant with a cloisonné inscription giving the name of Ypshehib, a ruler of Byblos contemporary with Ammenemes IV³⁶. Another very elaborate shell-pendant from Syria, probably of New Kingdom date, is decorated with a winged beetle and a yellow bead hanging over its head³⁷.

Other amulets typical of the Middle Kingdom are uraei made of gold and silver. They were pendants or possibly part of funerary crowns (fig. 39).

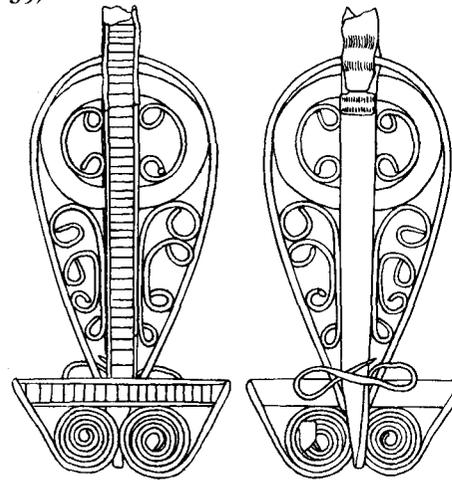


Fig. 39 Silver wire uraeus from Nag'el-Deir

ANKLETS

In the Middle Kingdom anklets were worn by both men and women. They are similar to the Old Kingdom type of anklet consisting of rows of beads threaded between spacer-bars. But a new design appeared consisting of a single or double string of amethyst beads from which hung a claw-pendant. The first kind is hard to distinguish from bracelets of the

same construction, but some were found worn as anklets on the mummies of 'Ashayt¹ and on the Estate Manager, Wah² (XIth Dynasty), It³ and Nubhetptikhrad (XIIth Dynasty)⁴. Sit-Hathor's⁵ and Sit-Hathor-int's⁶ anklets consisted of twenty-three rows of beads held together by spacer-bars. Senebtisi had a narrow pair of bead anklets which must have been used only for her burial since they have wooden spacers and no clasps and are too flimsy for ordinary wear⁷.

A wall-painting at Qâw-el-Kebîr shows a dancing-girl with a claw-pendant hanging from her ankles⁸. It is thus evident that the claw-amulets in the treasures at el-Lâhûn and Dahshûr were intended for anklets. The most beautiful of these were in Khnemt's treasure and are gold inlaid with a formal feather-pattern which suggests that they represented birds' claws⁹. For this reason it has been thought that all claw-amulets imitate birds' claws. But the claw-amulets in the treasures of Sit-Hathor-int at el-Lâhûn¹⁰ (pl. IV) and of Meret at Dahshûr¹¹ were found with girdle-beads representing leopard- or lioness-heads, so these claws might represent feline claws. The claw-amulets found with Sit-Hathor are identical with those from the treasures of Meret and Sit-Hathor-int, being made of gold with the two halves soldered together down the sides and two ball-beads at the top¹². The earliest claw-amulets come from Naqâda and date from Predynastic times¹³. These amulets continued in use until Roman times¹⁴.

At Nag' el-Deir Reisner found the undisturbed burial of a woman who was wearing on her ankles two gold claws and six of bone overlaid with bronze, threaded with small carnelian beads¹⁵. Other Middle Kingdom claws which have been found are made of gold, electrum, silver and carnelian¹⁶.

Many large statues, statuettes and wall-paintings show anklets being worn. In nearly every case the anklets are a variation of the type made of beads and spacer-bars. A statuette from Asyût in the Louvre has matching anklets and bracelets, with the anklets wider than the bracelets¹⁷. Another statuette of a woman from Thebes named Amendidit wears anklets of silver foil¹⁸.

BRACELETS

Middle Kingdom bracelets continued the designs known from the Old Kingdom, but display four completely new features well exemplified in

the finds from Dahshûr and el-Lâhûn. There is a new type of gold spacer-bar, a new inlaid clasp and new amulets in the form of lions used exclusively for bracelets. The new knot-clasp is used on bracelets as well as on other Middle Kingdom jewellery.

On the coffin-friezes the traditional forms are illustrated, but on the coffin of Kaut, a princess of the XIth Dynasty, beside the bead-bracelets are others which look as if they are double threads of gold wire (or of beads) joined by a knot-clasp¹.

The inlaid clasps of the Middle Kingdom are particularly fine. Some display the name of the royal donor: Nima'etrē (Ammenemes III)². This design occupies the surface of the central element of the clasp. Down its edges run T-shaped bars into which fit the other two members which form the ends of the bead-bracelets. The threads of the bracelet enter holes in the outer face of these members, on the inner side of which is a groove for the T-bar with a stop at the bottom. The wearer put the bracelet round her arm and slid the central member into it. The central panel of the clasp is inlaid with carnelian which forms the background to the hieroglyphic signs of the name. The signs themselves are composed of green felspar (Dahshûr) and finely ground blue frit (el-Lâhûn) held in cloisons (see fig. 37).

Sit-Hathor³ (pl. VIB) and It⁴ had smaller bracelet-clasps in the form of *djed*-signs. They are inlaid with lapis lazuli in the central triangles and with carnelian and felspar either side. Khnemt had very beautiful *sa*-clasps with small gold leopard-heads at the top of the loop⁵ (pl. VIC). They are inlaid with lapis lazuli in the main curve and with bands of turquoise and carnelian at the sides. Bracelet clasps decorated with an '*ankh*' were found on the wrists of It, according to the drawing of her mummy made at the time of its discovery⁶, but in the subsequent text they are described as *djed*-signs. A bracelet-clasp in the form of an '*ankh*' within a trapeze-shape was found on princess Khnemt⁷ (pl. IIID).

The new type of spacer-bar consisted of units each comprising a narrow gold tube over which two or three shorter pieces of tubing were fixed with spaces showing between them. The bracelet threads ran through these units, which were soldered together to form a bar. Some are strengthened by being attached to a rectangular gold backing-plate. Each spacer is two or three thick tubes wide and up to thirty rows deep. Fragments of these spacers were found in the treasures of Khnemt and It, It-wert, Sit-Hathor, Meret and Sit-Hathor-int⁸.

The small gold lion-amulets measuring from one to two centimetres long were probably arranged in pairs facing each other. They were found in the treasures of Sit-Ḥathor-int at el-Lâhûn⁹ (pl. VIA) and of Sit-Ḥathor¹⁰ and Meret¹¹ at Dahshûr. The join down the centre of their backs is clearly visible. They may have been stamped in a mould or made by the *cire-perdue* method. They are hollow. Four are slightly larger and the thread holes pass from front to back through the body of the lion. On the smaller lions the thread goes through the base-plates to which the figures are soldered. Details of their faces and paws are delicately chased. Much more roughly made gold lions were found at Saqqâra, el-Ḥaraga, Beni Ḥasan and Nag' el-Deir¹². Lions made of silver come from Beni Ḥasan and Tôd¹³ and of carnelian from el-Ḥaraga, Kôm el-Ḥiṣn and el-Lisht¹⁴.

Lions were among the sets of objects given as honorific decorations by kings of the XVIIth and XVIIIth Dynasties. Although no other objects which made up these sets have been found from the Middle Kingdom, it may be that these lions were part of such a gift. The coffin-friezes offer no example of this kind of lion, though they show a different amulet which consists of the head and fore-parts of a lion. Since the lion was a symbol of royalty, it would have been appropriate as a gift from a king. Sphinxes are represented on a bracelet belonging to Queen 'Aḥhotp, and cats on the clasp of Queen Sebkemsaf (XVIIth Dynasty)¹⁵ (pl. XXVII B) and in the treasure of the three wives of Tuthmosis III found at Thebes.

The Old Kingdom type of bracelet, with rows of beads joined by narrow spacer-bars and fastened by plain gold clasps was common during the Middle Kingdom. Neferu-Ptah's bracelets consist of ten rows of turquoise, carnelian and gold cylindrical beads joined by a box clasp, possibly closed by a pin¹⁶. Similar bracelets come from el-Lisht with spacers made of gold spherical beads soldered together¹⁷. Nubḥeteptikhrad's bracelets¹⁸ are also very like those of Neferu-Ptah. Other bracelets of similar type found with Senebtisi were intended only for funerary use, since the spacer-bars are made simply of wood overlaid with gold leaf¹⁹. Gold foil bracelets of the Old Kingdom type, some with a groove around the middle, giving them the appearance of a pair, were found on the arms of the princesses It, Meret, Sit-Ḥathor²⁰ and possibly Khnemt²¹. A wide gold bangle, open on one side, was found on It's wrist, and Khnemt wore a more massive gold hoop bangle²². There were also plain gold foil bands with holes in the ends for tying on the wrist of a mummy²³ which are

familiar from the Old Kingdom²⁴. Single beads were sometimes used as bracelets. They were made of gold or carnelian and are illustrated on the coffins. Usually they are large cylindrical beads. The direction 'for his right (or left) hand' is written beside the picture. Plain hoop bangles of ivory and alabaster continued to be used for the jewellery of the XIth-Dynasty princess 'Ashayt found at Deir el-Bahri²⁵.

COLLARS

Middle Kingdom collars are usually the same type of *usekh*-collar familiar from the Old Kingdom. But innovations were made and some collars included, or were composed entirely of, amulets. Falcon-head terminals which had been illustrated in the Old Kingdom were actually found for the first time in the treasures of Senebtisi and Khnemt.

A considerable number of broad *usekh*-collars of the XIth and XIIth Dynasties have been found still threaded and several more can be confidently restored. Illustrations on the coffins provide evidence for the many variations among collars buried with the dead¹. Servants taking collars to the tomb, or manufacturing them for the funeral, are shown on the walls of Middle Kingdom tombs, as they had been in the Old Kingdom. In most of the Middle Kingdom reliefs and statues the men and women wear collars. They were composed of the same types of cylindrical and disc beads which were used in the Old Kingdom, and had semi-circular terminals.

Amulets were found with the princess Khnemt at Dahshûr. They are in the form of inlaid 'ankh-, was-, djed- and sma-signs. Other small amulets are miniatures of objects painted on the coffin-friezes. These amulets have been restored as a collar² comprising small falcon-head terminals, petal-shaped pendants³ and gold ring beads. The amulets are symmetrically arranged, so that there are two similar sets leading inwards to a central amulet. They are arranged in the following order: bee (symbol of royalty), sma (union), 'ankh (life), djed (stability), nšnm-vase (for oil)⁴, udjat-eye, Bat-face, cobra on a basket, vulture on a basket, Anubis-head and, in the centre, a motto in the form of 'ankh over hetep (pl. III C). The amulets are delicately and precisely made. They are inlaid with lapis lazuli, carnelian, felspar, turquoise and probably also glass. The falcon-heads are

inlaid with lapis lazuli round the eye and outer edge, and light blue glass or felspar on the cheeks. The eyes are of carnelian.

The large collar made of 'ankh-, djed- and was-signs with falcon-head terminals, which de Morgan says was found on Khnemt's mummy, but which he does not illustrate as a complete collar, has also been put together for exhibition: The falcon-heads are hollow⁵. The feathering round the eye is inlaid with lapis lazuli. The dot and crescent at the side are inlaid with carnelian and green glass or jasper. There are five rows of pendants, graded in size so that the top row is smaller than the bottom row. Each sign is inlaid with turquoise or light blue glass and carnelian. The pieces of inlay seem to have been cut to fit the cloison exactly and there are no indications of a cement filling beneath the inlays.

Another collar, belonging to Khnemt, is composed of petal pendants inlaid with lapis lazuli and turquoise⁶.

Khnemt had quantities of beads which have been strung together in modern times, without any attempt to reproduce the possible ancient arrangement. Many are spherical, biconical and barrel beads made of carnelian, turquoise, lapis lazuli and gold, but there are also more interesting shapes including gold toggle-beads decorated with granulation⁷, hanging flower-pendants⁸ made of carnelian, lapis lazuli and gold and flat-backed, petal-shaped pendants inlaid with a single piece of turquoise or light blue glass⁹. There were no amethyst beads.

Khnemt also had a collection of gold jewellery which is supposed to be of foreign origin (pl. xiv). It comprises a medallion with an ox painted in the centre and covered by a disc of rock crystal¹⁰. Three star-shaped ornaments hang from the medallion by chains and two elaborate circular ornaments have also been attached to its short chain. The stars and the circles are decorated with granulation. A Cretan parallel for this design of a star within a circle is to be found on a gaming-board from Cnossos¹¹. A butterfly pendant¹² and five-pointed star pendants, both decorated with granulation, are completely Egyptian in design, but twenty-four *ba*-birds, or falcons with drooping wings¹³, cannot be paralleled exactly either from Egyptian or from Minoan jewellery¹⁴.

No collars belonging to Sit-Hathor or Meret have been reconstructed although Meret's shell pendants, similar to those belonging to Senebtisi, were certainly worn as a necklace. Sit-Hathor-int's treasure at el-Lâhûn had no collars.

Three collars closely related in design were found in the treasures of

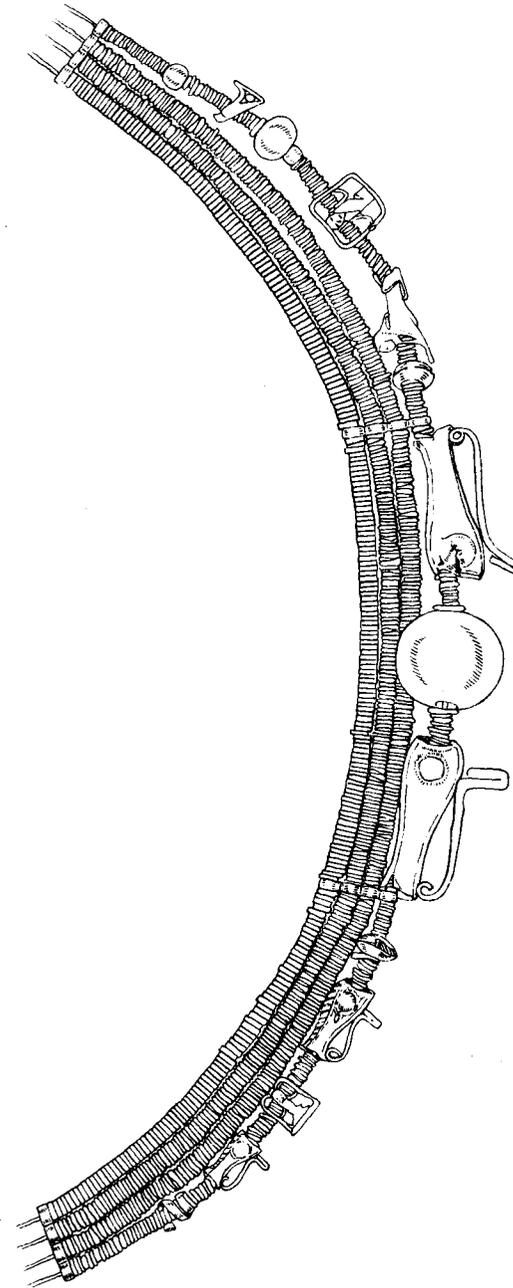


Fig. 40 Collar from Sheikh Farag

King Awebrē'-Hor¹⁵, Princess Nubhetepkhrad¹⁶ and Princess Neferu-Ptah. They contain carnelian and felspar cylindrical beads, gold ring beads and pendants inlaid with carnelian and felspar or light blue glass.

A complete collar, somewhat smaller, comes from Sheikh Farag. It includes small gold and electrum amulets representing a falcon, a sphinx, two figures of Heh and *udjat*-eyes (fig. 40). Many other amulets dating from this period have been found (fig. 41).

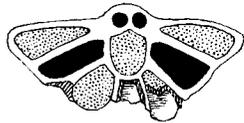


Fig. 41 Butterfly-amulet

Menat

The word *menat* was applied to two different articles of jewellery. The first was a collar consisting of many strings of small beads collected up and threaded through two or more circular spacer-beads. The second type is similar, but with the addition of a single or a double counterpoise, long and narrow in shape with rounded ends (fig. 42). In the New Kingdom, one of the round ends was sometimes carved in the form of the head of the goddess Hathor.



Fig. 42 Menat-collars

The first type of *menat*-collar is worn in the Old Kingdom by Nebet, priestess of Hathor¹⁷, and by Sesheseshet (possibly a daughter of Teti), who may have served the same goddess¹⁸. Male attendants of Hathor, the *Ihwey*-dancers, illustrated in a Middle Kingdom tomb¹⁹, wore *menat*-collars when they performed a ritual for the dead. Girls who may have been taking part in the funeral procession of Queen Nofru²⁰, wear the *menat*-collar. And it is also to be seen on funerary statuettes of women²¹.

The king Ammenemes III himself wore the collar as part of a priestly costume, the exact significance of which is not known²².

Menats were part of the funerary jewellery depicted on the walls of tombs, on coffins and on funerary stelae²³. They were also offered as a gift to the deceased²⁴. They were so offered possibly because the *menat* was regarded as equivalent to the 'ankh' and possessed the same life-giving properties. *Ihwey*-dancers are illustrated holding out the *menats* which are round their necks. The accompanying inscription explains that they are offering the 'menats of Hathor' to the spirit of the dead man and asking the goddess to grant him a long life and the destruction of his enemies²⁵. Hathor herself performs this ritual for Ammenemes III at his *Sed*-jubilee²⁶ and also for kings of the XVIIIth and XIXth Dynasties²⁷. On one occasion 'Ankhesenamūn takes her place and holds out a *menat* to Tut'ankhamūn²⁸. The king's daughters who greeted Sinūhe, when he came back from his long exile, held out their *menats* to him²⁹. Another way of greeting with the *menat* was to loop it round the neck of the other person, but there are no scenes before the New Kingdom which show this custom. Hathor binds herself to the pharaoh³⁰ and the gesture explains what the young man in the love-poem meant when he said: 'She embraces me with her *menat*'³¹.

During the New Kingdom, and later, other goddesses besides Hathor occasionally wore the *menat*³² and it was also taken over by some of the gods, especially Khons³³ and Osiris³⁴, at the *Sed*-festival. Nefertem has *menat*-shapes on either side of his lotus-headress. The wearing or carrying of a *menat* often showed that the person was a priest or priestess of Hathor³⁵.

Women with *menats* do not always have the title 'priestess of Hathor'; among them is the wife or daughter of Ramesses II, who was 'sistrum player of Mut and dancer of Horus'³⁶. The title 'sistrum player' may, however, be enough to connect her with Hathor, and not all her other titles are known because the inscription is broken.

Since *menats* are frequently illustrated with sistrums they were possibly used as rattles played at the same time as the sistrums³⁷. No earlier *menats* than those of the New Kingdom have survived. Some were found at the palace of Amenophis III at Thebes³⁸ and in the city of Akhenaten at el-'Amarna³⁹. They are made of coloured glazed composition and are decorated with motifs connected with Hathor. Other *menats* dating from the XIXth and from the XXIIInd Dynasties are known⁴⁰.

DIADEMS

Middle Kingdom headdresses are much more varied than those of the Old Kingdom. Royal and noble figures are illustrated during the First Intermediate period and Middle Kingdom, wearing the circlet with a papyrus-knot at the back. Fragments of a similar circlet have been found at Dahshûr, in the burial of Princess Nubhetepkhrad, and a papyrus-knot in the burial of King Awebrê'-Hor.

To modern eyes, the glory of the Middle Kingdom jewellers is the three elegant crowns found with the princesses at Dahshûr and el-Lâhûn. They are all completely different in design and, unlike all the Old Kingdom diadems which have been found, were intended to be worn during life and not only for burial.

The earliest Middle Kingdom headdress, however, comes from the burial of the Lady Senebtisi at el-Lisht and dates from the reign of Ammenemes I¹. Senebtisi was not a princess but probably the wife of an official (pl. VIII).

The headdress was found in position on the wig of the mummy. It consists of a circlet made of twisted wires and small rosettes which were sewn on to the wig. A hood found in the tomb of Tut'ankhamûn may provide a parallel². It is made of linen on which small gold discs have been sewn. The design of Senebtisi's headdress was not immediately apparent, and only after much experimenting did Winlock discover how to arrange the rosettes, which he had found embedded in a mass of resin poured over the head and wig of the mummy. Ninety-eight rosettes were found, of which eighty-five were pierced with two holes, and thirteen had a strip of gold soldered across the back. The rosettes were struck on dies: one with sixteen divisions and the other with twelve.

Princess Khnemt, daughter of Ammenemes II, had two diadems in her treasure at Dahshûr. The first (pl. XIA) has the airy lightness of Senebtisi's³. Delicate artificial flowers, made of gold and inlaid stones, give the impression of a real crown of flowers. It resembles a bush consisting of gold wires with flowers and berries growing on it. Six quatrefoils of papyrus-heads provide gathering points for the ten gold wires. The umbels are inlaid with turquoise or turquoise-coloured glass and carnelian. The central disc is a single piece of carnelian held by a rivet with a gold head (as on the discs on Tut'ankhamûn's diadem). One of the papyrus

quatrefoils acts as a starting and finishing point for the wires, which are fixed in tubes on the side-umbels. The wires pass through rings on the backs of the flowers and berries and through three holes in the other five papyrus elements. The small flowers have five-pointed petals inlaid with turquoise around a carnelian centre. The berries, which are even smaller, consist of two lapis lazuli barrel-beads threaded on separate wires.

No headdress as fragile and delightful as this could be imagined from those illustrated in wall-paintings or sculpture. The probability that it was part of the court-dress of the princess is supported by the fact that it was found in a jewel-case near the coffin and not on the mummy.

Khnemt's other diadem is much more solid⁴ (pl. x). It comprises eight elements consisting of a disc from which three identical flowers grow out, two horizontally and one vertically. The horizontal flowers are joined together by further discs to form a band surrounding the head. Over the forehead a gold vulture hangs poised, attached to the diadem by tenons in its wing-tips, and on the opposite side is a tube to hold a gold 'tree'.

The flowers are gold cloisonné, and are of a highly formalized shape resembling lyres, but they probably represent lotuses or lilies⁵. Four florets grow from each, two inlaid with carnelian which sprout from a point a little way down the inside of the arms of the 'lyre' and two inlaid with lapis lazuli which sprout from the top, touching the other floret but extending well beyond it. The combination of florets is so arranged that when soldered to a disc they form a firm joint. The surfaces of the vertical 'lyres' are diagonally striped with cloisons of carnelian, lapis lazuli and turquoise, and the horizontal ones have petal-shaped cloisons, inlaid with turquoise and lapis lazuli and a round carnelian disc in the centre. The stones of the inlay are very thin and are fixed on a thick white cement base. Where one of the carnelian bosses is missing the small gold pin by which the boss was fixed to the base-plate is visible. The pattern which appears on the outside is repeated on the inside of the crown in chasing. The gold tenons which hold the different elements together are skilfully concealed.

The vulture is an exquisite piece of work. It is made up of several pieces of sheet gold. The wings are so finely chased that they have the texture of feathers and the edges are ragged and made to overlap each other. It is not known whether the body is hollow or made over a core, but it comprises upper and lower halves joined together. The head could have been cast but it is more likely, at this date, to have been made over a core. It has been

soldered between the upper and lower plates of the body. Its eyes were inlaid with obsidian. In its claws it holds *shen*-signs inlaid with carnelian.

On the opposite side to the vulture is the curious tree which fits into a tube on the inner side of a disc. It consists of a tube of gold, 14.0 cm high, with gold leaves stuck in holes in the trunk and fruits of dark, light blue and orange coloured disc-beads, stuck together very closely and resembling dates. The meaning of the tree is not known. It may simply have been added to give height to the headdress. But a date-palm among the funerary amulets of Zanehibu⁶ suggests that there may have been some special significance in the tree.

Winlock believed that both Khnemt's diadems were worn with strings of beads threaded on the wigs giving the same effect as the rosettes on Senebtisi's headdress. He noticed that there were many cylindrical gold beads from Dahshûr which could have been used for this purpose⁷.

Two plain circlets of gold were also found in Khnemt's treasure⁸. They are undecorated strips folded in half with the long edge left open. The ends are soldered together to form a continuous hoop. They were probably intended to hold a cloth-headdress in position.

Princess Sit-Hathor-int's diadem⁹ (pl. IX), also found among the remains of her jewel-casket, consists essentially of a plain burnished gold band joined at the back. Into the front is fixed an uraeus with a T-shaped sliding joint. At the back, attached by rivets, is a tube holding a papyrus-flower surmounted by two tall plumes. Three long double streamers of plain sheet gold hang from the sides and the back by hinges. The circlet is decorated with fifteen rosettes identical in design, but slightly different in size. These rosettes are divided into cloisons made of strips of gold soldered to a base-plate. One rosette is twisted and the underside of the cloison can be seen. The design is of four bud-shapes between petals, alternating with four formal stamens or seed pods which are divided into three at the top. Both the pods and the buds are inlaid with lapis lazuli and felspar. The petals round the buds are inlaid with carnelian. The inlay was attached by cement, white and brownish in colour. The rosettes were attached to the diadem by means of pegs which fitted into holes in the gold band. The uraeus has a lapis lazuli head with garnet eyes set in gold. The hood is entirely openwork and inlaid with lapis lazuli and carnelian. The windpipe is inlaid with glazed composition and felspar alternating with lapis lazuli. In the sides are strips of carnelian inlay. Tubular gold beads found underneath the wig in the same area (presumably a decayed box) were

probably for threading on the wig. There is no sign that they were attached to the diadem itself.

Some of the women depicted in the tomb of Ukhhotp III at Meir¹⁰ wear diadems which, like Sit-Hathor-int's, have plumes at the back. The wearers are priestesses of Hathor, who are taking part in processions or playing musical instruments. Ukhhotp was High Priest of Hathor and lived during the reign of Sesostri III, as did Sit-Hathor-int, who was herself probably a priestess of Hathor, since the name of the goddess forms part of her own name. This diadem, with the addition of the royal uraeus to denote her rank, was presumably part of her sacerdotal regalia¹¹. Brunton, Petrie and Winlock believed that the diadem could be dated to the reign of Ammenemes III. Their reasons are the relatively poorer workmanship of the crown compared with the pectoral of Sesostri II, and the use of 'paste' inlays. They also thought that the princess was more likely to receive this crown when she had reached a senior position at the court.

A partially destroyed diadem was found still on the brow of Princess Nubhetepkhrad at Dahshûr. It was of the classical type of circlet with papyrus-knot at the back¹², and is the first actual example to have survived, although many are illustrated during the Old and Middle Kingdoms. It consists of a double band of silver once inlaid with twenty-five rectangular stones (most of which have been lost), and a papyrus-knot in which the inlays are preserved. A papyrus-knot also comes from the burial of King Awebre'-Hor¹³.

A diadem made of sheet gold and decorated in repoussé with alternating '*ankh*- and *djed*-signs flanked by *was*-sceptres comes from a tomb at Byblos dating from the reign of Ammenemes IV¹⁴. A plain gold foil band, also a funerary diadem, was found at Kôm el-Hiṣn and dates from the First Intermediate Period¹⁵.

What may be the only surviving example of the royal vulture headdress worn by queens, was found at Kerma¹⁶ on the head of a young negress who was a sacrificial victim in the grave of Hēpzefa, an Egyptian prince from Asyût, sent to be governor of Kerma by Sesostri I. This surprising and quite un-Egyptian burial must have been accorded the dead governor by his local people who were following their own customs.

The headdress is a beaten silver cap, probably sewn over a piece of cloth, with cut-out side-pieces which may represent the wings of the vulture. The negress would not have been queen any more than Hēpzefa

was king, but in far away Kerma he may have been honoured as a king. Royal diadems were usually decorated with uraei and vulture-heads and some have survived although no diadem has been found with them. Some of them may have belonged to mummy-masks.



Fig. 43 Floral diadem and pectoral worn by a daughter of *Dḥutihotp* at Deir el-Bersha

A magnificent uraeus, possibly worn by the king himself, was found at el-Lâhûn inside the pyramid of Sesostri II¹⁷. Since it has a ring at the back it seems to have been intended for sewing on to a cloth or for fixing into a wig like the uraeus in the wig of Queen Nofret¹⁸. It is very different from the uraeus on Princess Sit-Hathor-int's diadem, which is openwork. Sesostri's uraeus is made of hammered sheet gold over a core which can now be seen on the underside. The head is lapis lazuli with the garnet eyes set in gold. The central windpipe is gold with a bar of lapis lazuli across the centre. The highest part of the hood is inlaid with turquoise-coloured felspar surrounded with lapis lazuli. The sides of the narrower part of the hood are inlaid with carnelian and smaller strips of lapis lazuli. The pin which joins the head of the uraeus to the top of the hood can be seen through the hole where one eye is missing. The outlines of the eyes are provided by a tube of gold, now broken, some of which remains in the cavity.

A small gold uraeus of simpler design was found at Dahshûr¹⁹. It is inlaid with lapis lazuli and has holes and loops, probably for sewing it to a cloth.

The diadems so far found show that a tree or plumes could be attached to the back. But there are illustrations of this period which show a single lotus flower in this position²⁰. It is possible that this was not jewellery but

a fresh flower. The colours of the flowers in the headdresses of the daughters of *Dḥutihotp* at Deir el-Bersha²¹ (fig. 43) are green and white but in all probability the colour represents green and white inlays. In another procession of women in the same tomb²², the diadems are of the simple circlet type with papyrus-umbels either side of a carnelian disc. The bandeau is coloured grey representing silver. At Meir the women and *Ukhhotp* himself wear the simple circlet with papyrus-knot at the back²³. A dancer in the tomb of *Wahka* II at Qâw el-Kebîr wears a headband of beads²⁴.



Fig. 44 Wooden head with a tall head-dress

Diadems were by no means the only type of jewellery worn in the hair; and there were many different styles of hair-dressing in the Middle Kingdom. A harpist in the VIth-Dynasty tomb of *Pepy-anh-ḥir-ib* at Meir has her hair in a long plait, the end of which is threaded through a disc or ball²⁵. Servant-girls wear cylindrical hair-pendants on their pig-tails²⁶, and also tall headdresses (fig. 44). A particularly interesting pendant is worn by a girl out fishing with *Ukhhotp* III at Meir. Hanging from her side-lock is a small fish-amulet, which is like quite a number which have been found in Middle Kingdom tombs. Some are made of plain gold, silver and electrum and several are beautifully inlaid. It may have been one of these very ornaments which provided the subject for a story about King *Snefru*. In order to relieve his boredom he was being rowed on his lake by a crew of girls wearing only nets. One of the girls suddenly stopped rowing and refused to continue until something she had dropped over-board was recovered. The king, enraged at this interruption, summoned

his Magician, Dedi, and commanded him to find it. Dedi, by his magic arts, parted the waters, revealing a tortoise. And there, on its back, was the lost fish-shaped pendant²⁷ of new turquoise.

EARRINGS

Although Vernier says that there were no earrings before the XVIIIth Dynasty¹, he records in his catalogue one of the XIth Dynasty² and one of the XIIth. The latter, from the excavations of de Morgan at Dahshûr³, is a small irregularly shaped ring with a garnet as pendant. An earring from Sheikh Farag (now in Boston) is also said to be of Middle Kingdom date⁴. It is a wide, open hoop which had a narrow slit to pinch the ear. Another earring of the same type and also in Boston is said to date from the Hyksos period and comes from Kerma⁵.

An ivory female figure with silver wire through the ears may be one of the few remaining Middle Kingdom representations of an earring being worn, at least if it can be dated to the XIIth Dynasty, as Petrie maintained⁶. But he was contradicted by Möller who believed that the figure dates from the Hyksos period⁷.

FINGER-RINGS

Finger-rings again come into use as articles of Egyptian jewellery in the Middle Kingdom. Three of the rings which have been recorded from the XIth Dynasty are simple hoops and were found on the mummy of a priestess called Ament at Deir el-Bahri¹. They are made of silver wire. The rings with scarabs as a bezel, which appear during the XIIth Dynasty, were not necessarily usable as seals, because some are uninscribed and others too shallowly cut. But not all rings had scarab-bezels: two of those from Meret's treasure at Dahshûr are decorated with granulation. No rings or scarabs were found in the treasures of Senebtisi at el-Lisht or of Khnemt or It at Dahshûr. They first occur in the treasures of Sit-Hathor and Meret. Sit-Hathor had five scarabs without rings² and four scarabs with rings³.

Scarabs were usually made from a single stone. Often they were mounted in gold base-plates either left plain or inscribed with the name and titles of

the princesses or of the king. Other scarabs were gold cloisonné inlaid with chips of semi-precious stone.

Two finger-rings were found in Sit-Hathor-int's treasure at el-Lâhûn, and two lapis-lazuli scarab-bezels without shanks⁴. The bezels of her inlaid rings, now in Cairo and New York, are scarabs made of gold cloisonné and inlaid with carnelian, lapis lazuli and green felspar. They are alike in decoration with striped inlays along the length of the wing-cases, a separately inlaid thorax, heads of lapis lazuli and pale green felspar and sides inlaid with green felspar, carnelian and dark blue and green (now white) paste – probably the cement on which the inlays were fixed. The shank is a piece of fine gold wire twisted together on the underside of the finger. The base-plate is plain uninscribed sheet gold.

Queen Meret had twenty scarabs. Two were inlaid scarab-rings⁵ like those of Sit-Hathor-int, but the back of one of the scarabs is inlaid according to the natural divisions of the wing-cases and not in stripes. She also had inlaid scarabs with no rings but with gold base-plates inscribed with her titles⁶, and some scarabs inscribed with the name of Ammenemes III⁷, or with her name and titles. The scarabs are made of lapis lazuli, glazed composition, amethyst, green and white felspar or glass⁸; some are mounted in gold, others are plain.

Two of her rings are made entirely of gold and decorated with granulation and filigree. One has an oval bezel decorated with twenty diamond-shapes composed of granules. Around the rim of the bezel and the shank is a border of gold granules. The bezel is composed of two identical pieces of sheet gold cut out and joined together⁹ (pl. XI B). The slightly smaller ring is constructed in the same way, except that the shank is made of twisted wire. The decoration on the bezel consists of four spirals executed in gold wire with a granule at the centre of each and five granules completing the pattern¹⁰ (pl. XI C). Möller was of the opinion that the two rings were derived from Cretan prototypes, if not actually of Cretan manufacture¹¹. The shape of the bezels resembles rings from Crete¹² (Tomb B at Praisos), and granulation was used to decorate the bezel of another ring, also from Praisos¹³ (Tomb A). The dates of these rings is not known precisely but they are of the Middle Minoan period (*c.* 2000–1700 B.C.).

Other rings which certainly date from the Middle Kingdom come from el-Barnûgi. They have beads of turquoise, quartz and amethyst as bezels instead of scarabs¹⁴. A very fine turquoise scarab mounted in a gold fundu which was found at el-Lisht dates from the reign of Sesostrius III¹⁵.

Until the New Kingdom there was little variety in the ways in which rings were mounted. In addition to methods employed for the rings from Dahshûr and el-Lâhûn, there is the mounting illustrated by the gold and green jasper ring of Ameny where the shank goes directly into the scarab¹⁶ (fig. 45).

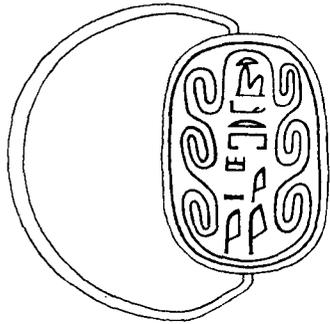


Fig. 45 Finger-ring of Ameny, the Guardian of the Storehouse, repeating life

Möller thought that mounting a scarab in a gold plate began in the reign of Ammenemes III¹⁷ and quotes as an example a ring in Berlin. But there are also several from Meret's treasure, and in Sit-Hathor's treasure there is a scarab in a gold mount inscribed with the name of Sesostris III¹⁸.

GIRDLES

Ceremonial Girdles

The ceremonial girdles and bead-aprons usually worn with an animal's tail, are illustrated on the coffin friezes and can be traced back through the Old Kingdom to Predynastic times. But the first bead-apron and tail to be identified in excavation dates from the early part of the XIIth Dynasty, and comes from the burial of Senebtisi at el-Lisht¹. It was found outside her mummy-wrappings. The waistband consists of forty rows of glazed composition disc-shaped beads: dark green, light green and black forming a zigzag pattern with a central row of diamond shapes. In the middle is a name-plate, or mock-buckle, of wood covered with gold-leaf, inscribed in black paint with the name of Senebtisi. Twenty-two strings of beads hang from the belt. On the left side are lily-flower pendants symbolizing Upper Egypt and on the right papyrus for Lower Egypt. Both are threaded with

black foliated beads and dark green and blue long convex bicone beads. The tail was also composed of beads, ending in a beadwork covering over a wooden core where the tail is thickest. To judge from the quantity of these types of bead scattered in plundered graves at el-Lisht, such girdles must have been common. The princesses at Dahshûr also had them, and several girdles have now been assembled from the loose beads found there by de Morgan. Khnemt had long bicone beads alternating with star-shaped beads; the pendants are papyrus flowers². It had similar beads of a similar shape made of carnelian and glazed composition. She also had a silver buckle. The girdle of King Awebrê'-Hor has also been rethreaded for exhibition. Another reconstructed girdle is from Deir el-Bersha. It has brown papyrus-head beads, a beadwork tail and a belt of green disc beads on which is a pattern of green and brown diamond shapes. The remains of a tail from Dahshûr are recorded by Vernier from the excavations of 1894-1895, but it is not known to which burial it belonged³. A network of boat-shaped beads of unknown provenance is reminiscent of the *besau* on the coffin-frieze of Wernûfer at Meir⁴. Princess Neferu-Ptah, whose burial was found near Hawâra, has a girdle, part of which has been reconstructed. It consists of small glazed composition disc beads coloured brown and white and arranged in a zigzag pattern. At the centre is a mock-buckle of gilded wood with no inscription. From the girdle hang strings of cylindrical blue frit and white composition beads. On the left side, horizontal cross-strings of white disc-beads have been arranged. At the intersection of the vertical and horizontal strings are small frit quatrefoil beads. Along the top of the girdle are papyrus-flower beads on the wearer's left and lily-flower beads on the right⁵.

Star-shaped beads from a girdle were found in Tomb 7 at el-Lâhûn⁶ near Tomb 8 where the treasure of Sit-Hathor-int was found. Remains of beadwork girdles have been found in Nubia⁷. A bead-apron worn by the XIth-Dynasty king, Mentuhotp S'ankharê', depicted on reliefs from Tôt⁸, has a crouching falcon or *mnt*-bird (swallow) at its lower edge. Other reliefs from Tôt show him wearing the bead-apron and ceremonial tail⁹. A bead-apron with a bird-amulet is shown in a relief of Sesostris III from el-Madâmûd¹⁰. This tail is often depicted on statues of kings of the XIIth Dynasty, although it is represented as if it were made, not of beads, but of hair, in imitation of a bull's tail. A bead-apron without a tail is illustrated in the coffin-friezes. It is combined with a cloth kilt from which it takes its name, *bahit*.

Another royal girdle, which has not been identified in excavation although it is illustrated on the coffin friezes, was called *besau* or *djeb bity*, which Jéquier translates as 'ornaments of the King of Lower Egypt'. It was also a bead-apron, but much more rigid than the other *besau*, and was distinguished by two uraei hanging on either side of the bottom. Mentuhotp S'ankhkarē wears one for his coronation¹¹, but it does not seem to have been worn by kings before the XIth Dynasty.

Women's Girdles

As part of their ordinary dress women and small girls wore a girdle consisting of a string of beads. Sometimes this was all they wore. The fashion seems to have become general during the Middle Kingdom, since there is only one example of an Old Kingdom female statuette with a girdle¹².

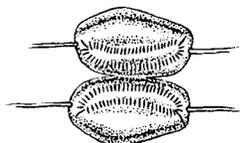


Fig. 46 Gold cowrie-beads soldered together

Flat beads were chosen as particularly suitable. They are in several forms: cowrie-shells, leopard- or lioness-heads and acacia-seeds, threaded with small disc- and bicone-beads. They were found in the great treasures at Dahshūr, el-Lâhûn and el-Lisht as well as at other sites.

The most spectacular cowrie-girdles belonged to the daughters of Sesostris II, Sit-Hathor¹³ and Meret and Sit-Hathor-int¹⁴. The latter's cowries (pl. XII) were strung with acacia-seed beads made of gold, green felspar and carnelian. Similar acacia-seed beads were found in Sit-Hathor's treasure¹⁵ and are now strung with her cowrie girdle. Queen Meret's cowries¹⁶ are larger than Sit-Hathor's. She had nine cowries and one clasp. She also had twenty-two smaller cowrie-beads¹⁷ which de Morgan thought belonged to a separate 'necklace' but they have now, probably correctly, been strung together as a single girdle. The shells all have pellets inside them which would have rattled as the girls moved. They are identical on each side, and have holes for two threads. All the cowries made for a single girdle are identical. The separate halves appear either to

have been cast (or possibly punched with a stamp) in the same mould, and then finished by hand. The notches of the shell pattern are chased. The two halves were joined round the edge with solder¹⁸.

Many other cowrie-shell beads dating from the Middle Kingdom have been found (fig. 46). They are made of gold, silver and electrum and are sometimes combined with amethyst or garnet spherical beads.

Girdles of cowrie-shell beads appear on the doll-like figures which are thought to be 'concubines of the dead' and date from the Middle Kingdom. The beads are painted in a darker glaze on the faience figures. There are also figures of women made of wood wearing only a cowrie girdle (in Boston), and a steatite figure of a girl holding a cosmetic vase who has the cowries showing at her back (British Museum)¹⁹.

Many explanations have been offered for the significance of the cowrie shell. It was certainly used as an ornament in Badarian times²⁰ and is still popular among primitive peoples. It may represent the human vulva and have been regarded as a fertility amulet.

The acacia-seed beads, sometimes strung with the cowries, were also used on their own for girdles, like that of Senebtisi²¹. She had felspar, lapis lazuli and carnelian beads arranged in six rows. They were held by spacers. No clasp was found with this girdle and the beads are very small compared with those from Dahshūr and el-Lâhûn.

Khneft also had acacia-seed beads, but those now exhibited are not enough to make up a complete girdle²². Sit-Hathor's acacia-seed beads, which are slightly larger than Khneft's, have been strung with her cowrie-girdle²³. Meret has eight acacia-seed beads made of gold. Acacia-seed beads have been found at other sites including el-Haraga²⁴, Saqqâra²⁵ and el-Lisht, where, in addition to the small lapis lazuli, turquoise and carnelian beads²⁶, a large gold acacia-seed bead threaded with a single row of spherical lapis lazuli beads has been found²⁷. On a girdle of amethyst spherical beads found at Dendera²⁸, the central large acacia-seed bead is engraved with the name of Sesostris I.

In modern times, country-women in Egypt immediately after giving birth, are bathed in the water from boiled acacia-pods²⁹ or they inhale the steam³⁰. Thus in ancient times the acacia may also have been thought to have beneficial properties at child-birth. In the Late Period the acacia was venerated in twenty-four of the nomes of Egypt³¹.

Sit-Hathor-int (pl. XIII) and Meret both had girdles composed of beads in the form of the head of a large feline. They have been called

leopard- and lion-head but they are probably the heads of lionesses. Lions and lionesses were symbols of royalty, and lionesses the animals of the sun-god. There were several lioness-headed goddesses including Mut, Sekhmet and Wadjet. The heads are arranged in pairs joined at the top, and are double-sided. Seven large double and seven small quadruple beads were found at el-Lâhûn³². Amethyst spherical beads found nearby complete the girdle. Diorite pebbles inside six of the heads made them tinkle like the cowrie-girdles and confirm the opinion that they are from a girdle and not from a collar. The seventh bead is a clasp. Meret's girdle had seven large double-heads and a clasp, but no small heads³³. Amethyst spherical beads have been added from Meret's treasure to make up the necessary length. Brunton describes the manufacture of the el-Lâhûn heads as follows: 'Each double head is double-sided; all the pieces are from the same mould. The use of a mould is evident, as on each piece the distance between the inner ridges of the eyes is 7.11 mm on one face and 6.47 mm on the other face. The hollows of the casting have all been worked out with a fine scraper, before the general polishing down of the surface. . . . The solder joint at the edges can be traced in some, but is in most cases quite invisible. The small quadruple lion-heads were made in the same way as the larger ones, and then soldered together, side by side, in pairs. The smaller details about the eyes were not scraped out, but accentuated by light punching with a chisel. The lines over the convex muzzle were made by grinding out with a sharp-edged piece of hone-stone. Where there has been a punched or ground line the surface is much yellower than in general. It seems as if the compacting of the metal by pressure prevented the formation of the ruddy matt surface seen elsewhere.' The work on the individual beads is very variable, especially on the small heads. The details of the face are not at all the same for each bead. 'In the clasp, the tongue is well finished with a rounded end. . . . The groove is slightly tapering to the end; it has clean flat edges. The threading holes are cut clean without any burr. The work of the tongue, groove and thread-holes is altogether much better than in the cowries. It suggests that the lion-heads were earlier, perhaps of Senusret II, and the cowries later, perhaps of Amenemhêt III. The groove slider piece contains grains of osmiridium.³⁴ Meret's beads were probably constructed in exactly the same manner (see fig. 37).

Miniatures of the same heads decorate the tops of bracelet-clasps in Khnemt's treasure; and Meret's mirror-handle has a feline head below the

reflector where there is more commonly a Hathor-head or papyrus umbel. The lioness-head type of bead continues in use during the New Kingdom when it is usually made of glazed composition or frit and only occasionally of gold.

PECTORALS

With Middle Kingdom pectorals the ancient Egyptian artists produced some of their greatest masterpieces. The craftsmanship is superb and the designs at once simple and full of meaning. They are all cloisonné work, inlaid with semi-precious stones, glass and composition, representing kings and gods. The design is always repeated on the reverse side, in repoussé, and the smaller details of dress and physical features are chased.

Three (probably four) pectorals were found at Dahshûr, two at el-Lâhûn, one at el-Riqqa, one at Byblos and fragments at el-Haraga. As far as is known, they all belonged to women, and there are no certain representations of men wearing pectorals¹ during the Middle Kingdom although men had worn them in the Old Kingdom and were also to do so in the New Kingdom. The shapes illustrated during the Old Kingdom were tall and narrow, but in the Middle Kingdom they were often developed into a small trapeze form, sometimes enclosed in a frame in the form of a shrine.

The earliest pectorals that can be dated bear the name of Sesostri II and belonged to Sit-Hathor and Sit-Hathor-int (pls. xv, xvi and col. pl. 1) of whose pectoral Winlock said: 'No more exquisitely fashioned example of goldsmith's and lapidary's work has survived from all ancient Egypt and no lighter and at the same time classically restrained design has come down to us to represent the Egyptian jeweller's art.'² The design consists of two royal falcons resting their upraised feet against palm-branches held by the god Heh, who has a tadpole hanging from his arm. Their other claws rest on *shen*-signs. Above the palm-branches is the central feature of the design, the royal cartouche. It is held by two uraei which are coiled round sun's discs on the heads of falcons. From their necks hang *'ankh*-signs. There is a bar at the bottom decorated with wavy lines between upright divisions, imitating matting bound with a cord. There is no frame on the other three sides. The whole design may be interpreted to mean that the sun-god (represented by the falcons and the uraei), gives many thousands

of years' life to Kha'kheperre' (Sesostris II). The base-plate appears not to be in one piece but in sections: each falcon, the cartouche, Heh, the cobra, sun's disc and 'ankhs and the base-mat are all made separately. Each of the hieroglyphs inside the cartouche is also separate. The falcons' base-plates are worked in repoussé and the level of the feathers of the wing is deeper than the tail feathers. The legs are made in two halves and deeply hatched to represent the wrinkles of the skin. The *shens* are separate entities and the knots are chased: the claws overlap the *shens*. On the upper side, the falcons' cheeks are made of a small piece of gold, cut out in the conventional pattern and mounted on strips of gold. The ribs for the inlay of the wing are arranged separately from those for the tail thus making a clear division between the two areas. Heh has one base-plate: his body and the flesh of his arms are slightly moulded and raised. On the reverse side his hands rest on top of the palm branches but on the inlaid side they break through the line of the branches. The sides of the palm-branches are notched all the way down, though the sides of the other inlays are smooth. At Heh's elbow is a junction marked by the cord holding the tadpole. Small pieces of gold make the line appear to follow on. On the reverse side, the scarab's wing-cases in the cartouche are raised by repoussé and speckled by chasing. The lapis lazuli inlay on the upper side is also rounded. The top of the *kha'*-sign is even indented to represent the rays of the rising sun. The inlays, which are very thin slivers of carnelian, turquoise and lapis lazuli, were fixed on a cement of lime plaster mixed with an adhesive. The feathers on the falcons' wings are divided into minute cloisons inlaid with turquoise and lapis lazuli: one trouser is dark blue and the other light blue. The discs on the falcons' heads are unexpectedly inlaid with turquoise instead of a red-coloured stone. Possibly they represent the moon rather than the sun. But the sun's disc in the cartouche is inlaid with carnelian and so are the tips of the falcons' tails, the *shen*-signs which they hold and Heh's kilt. Even the minute bracelet on his wrist is inlaid with lapis lazuli. The falcons' eyes are inlaid with chips of garnet. In all there are 372 pieces of inlay.

The cylindrical rings by which it hung are soldered on the underside horizontally to the falcons' discs.

A second pectoral found in the same tomb is almost exactly identical in design, except that the cartouche of Sesostris II has been replaced with that of Ammenemes III. It is the only replica of an ancient work of art to have been found with its model.

Sit-Hathor's pectoral³ (pl. xva, B) has several elements like those of Sit-Hathor-int's, but, like the other Dahshûr pectorals, it is bordered by a shrine. The central motif is again the cartouche of Kha'kheperre', this time surmounted by three *neter*-signs (the hieroglyph for god) over the sign *hetep*, meaning 'the gods are pleased with Kha'kheperre''. Falcons standing on *nub*-signs (meaning gold) flank the cartouche without touching it. They represent the Horus of Gold, one of the royal titles. (Each king had five names preceded by the titles Horus, the Two Ladies (Nebti), Horus of Gold, King of Upper and Lower Egypt and Son of Re'.) They wear the Double Crown and behind their heads are sun's discs with uraei hanging from them. The device of sun's disc with uraei is one emblem of Horus the Behdetite and was often represented in jewellery⁴. 'Ankh-signs swing from their necks at an angle behind the birds' backs⁵. The sides of the shrine incline inwards slightly and the cornice is shallow. The general effect of the pectoral is of two shades of blue, lightened with touches of red. Lapis lazuli provides the dark blue, beautifully carved in high relief for the scarab, and shaped inlays to fit the cloisons in the wings. The red is carnelian and the light blue probably turquoise, although Vernier says that it might be glass. The pieces of inlay are larger than in Sit-Hathor-int's pectoral but the effect is in no way clumsy. The White Crowns are light blue inlays and the Red Crowns carnelian, which is also used for the sun's discs, the flecks on the throats of the uraei, the *kha'*-sign in the cartouche, the strings and the central row of the *nub*, and the tips of the falcons' tail-feathers. The surfaces of the reverse side are chased with a degree of detail which was impossible on the inlaid side. The feathers of the falcons' wings and trousers are minutely worked, as is the binding on the uprights of the *neter*-sign and side walls and the striations of the reeds in the rolled-mat design. On either side of the cornice are horizontal tubes for a cord.

Two pectorals were found in Meret's treasure (pls. xvii-xviii and col. pl. II). One dates from the reign of Sesostris III⁶ and the other from the reign of Ammenemes III. Both show the kings overcoming their enemies. Sesostris III is represented as a griffin trampling his fallen foes. The vulture goddess of el-Kâb spreads her wings over the elegantly formalized triumph. The sides of the frame are lotus flowers, and the base is a rolled mat. The king had been shown as a griffin trampling on his foes since the Old Kingdom; the griffin was regarded as the most powerful creature in Egyptian mythology with a power like death itself. It was also a power

protecting the dead⁷. No words are used, except the king's name, to convey the meaning of the design.

This is the most perfect of all the pectorals, and perhaps of all ancient Egyptian jewellery. The central feature is the cartouche, which rests on the outstretched forelegs of the elegant griffins, who in turn press upon the heads and stomachs of protesting, red-bodied Libyans and blue-bodied Nubians. There is no crowding in the composition but the four small foreigners give the impression of a turbulent battlefield, their writhing bodies trapped under the griffins' feet. The Nubians have red belts and the Libyans have blue cod-pieces. The griffins are very slim, with falcons' heads and lions' bodies. On their heads are tall, narrow *atef*-crowns. Their bodies are covered by wings divided into very small cloisons inlaid in three colours and getting smaller towards the rump. The counterpoises of their collars lie along their backs, and the dark blue side-pieces of their wings fall over their shoulders. Their heads are mainly of gold with lapis lazuli around their cheeks and carnelian or garnet eyes. The horns are also separate and entwined. A gold uraeus completes the royal head-dress. The vulture's wings are inlaid and tipped at the sides with dark blue lapis lazuli. In her claws she clutches red *shen*-signs rimmed with turquoise which, with the red sun's disc in the cartouche, make a strong pattern. The cornice and floral frame are very light and do not overpower the design. Narrow stems of alternating colours support four lotuses: two heads bend inwards, filling the space between the griffins' tails and the wings of the vulture. The cornice is low and the stems of the lotuses are narrower than the base. The back of the pectoral is chased with exquisite detail.

A string of gold, turquoise and amethyst drop-beads alternating with turquoise and gold ball-beads has been made up for the pectoral from beads found loose in Meret's treasure.

Queen Meret's second pectoral⁸, dating from the reign of Ammenemes III, has the same theme as her earlier one, but represents it in a more literal manner since the king is shown in human form. The two corresponding royal figures in either half of the pectoral swing their upraised maces in one hand while with the other they grip the hair of a crouching figure. Near each figure is the name Mentiu and between the king's legs the name Sethiu – both names of peoples on the eastern frontiers. The Sethiu were Asiatics and the Mentiu were a tribe in the north-east Delta. As in the earlier pectoral, the presiding figure is the vulture. She is named above her

outstretched wings 'Lady of Heaven', and below 'Lady of the Two Lands'. In her claws she holds 'ankh-signs with a *djed* attached, which rest against the king's arms. The two figures of the king are named: Nima'etrē', in the cartouches, between which are his titles 'Good God, Lord of the Two Lands', and 'Lord of all Foreign Lands'. Behind him are 'ankh-signs holding fans and in front kneel the captives, their daggers and boomerangs useless in their hands. The frame is shrine-shaped with straight sides and a cornice along the top. Great attention has been given to the detail of the inlays which are lapis lazuli, carnelian, turquoise and a buff-coloured composition which has a matt surface. The cloisons are deep (0.5 cm) and filled with a white cement on which were stuck the thin pieces of inlay. The sizes of the pieces of inlay are, on the whole, larger than in the other pectorals, particularly for the figure of the king. The reverse side of the pectoral is delicately chased with the same design as the front though it does not display quite the skill which distinguished the earlier pectorals. The tubes for the suspension thread are set at the edges of the cornice, as in the earlier pectorals, but in this case vertically and not horizontally. A necklace for the pectoral has been put together from beads found in Meret's treasure. They are carnelian, lapis lazuli and gold drop-beads alternating with gold ball-beads.

This pectoral, the one in Beirut and one from the treasure of Queen 'Aḥhotp have a more crowded composition than the earlier pectorals. The artist tried to fill every available space instead of making space part of the composition. However, in spite of this criticism it remains one of the outstanding pieces in one of the finest collections in the world.

Another pectoral with the name Ammenemes III is the one already mentioned from el-Lâhûn⁹ (pl. XXI A, B) and belonged to Sit-Ḥathor-int. It may have been a gift from her nephew, Ammenemes III. Apart from the cartouche (Ammenemes III instead of Sesostris II), the design is identical in composition with the pectoral made for her twenty years before. But the craftsmanship shows that the highest standards of the XIIth Dynasty were not long maintained. The central feature is the cartouche of Nima'etrē', supported by Ḥeḥ on the palm ribs that he holds. Two falcons flank the figure and hold the palm ribs with one claw while in the other they grasp *shen*-signs. On their heads they have sun's discs inlaid with carnelian (not turquoise as in the earlier pectoral). Uraei wound round the sun's discs have 'ankh-signs hanging from their necks. The base is a rolled-mat design with wavy pieces of carnelian in the long sections. There is no

outer frame. The inlay that remains in the many cloisons of the falcons' wings is dark lapis lazuli with some buff-coloured inlays. Their claws and faces are gold. Heḥ has dark blue hair and beard; his skin is buff-coloured. His kilt is inlaid with carnelian and the tadpole hanging from his arm is inlaid with lapis lazuli. The inlays of the cartouche are made of carnelian and lapis lazuli. The same combination is used for the uraei. The buff-coloured inlay is the same as in Queen Meret's jewellery and it may have been coloured to imitate turquoise in the same way as in the Dahshūr treasures. The eyes were inlaid with amethyst.

The difference in craftsmanship shows most clearly on the reverse side of the pectoral and especially in the chasing of the details of the birds' feathers.

A third pectoral with the name of Ammenemes III (pl. XXII B), is in Beirut¹⁰. Its exact place of origin is not known, but it may have come from a royal tomb at Byblos. However, it is Egyptian in style and execution but with slightly unusual arrangements of motifs. The framework is a shrine within which is a symmetrical design. In the lower corners are two Hathor cows with the cartouches of Nima'etrē lying along their backs. Standing in front of them, touching their chins, are two small figures of the king as Horus the Child and son of Hathor. They have pigtails rather than side-locks, which may suggest non-Egyptian craftsmanship. Between them is a *was*-sign which they also touch. Two more figures of the king kneel sucking at the cows' udders. Their action is explained by the two *di*-signs between the cows' forelegs: 'Nima'etrē given life and power'. The cows have sun's discs between their horns, straps round their bodies and the emblem of the goddess *Bat* below their necks (though one is now missing). In the upper corners are *udjat*-eyes with uraei below them, whose curved bodies rest on the cartouches. The central feature may also be due to a provincial rather than Egyptian origin, since the elements of which it is composed are not interlaced in the manner exemplified by the best Egyptian designs. It is surmounted by an *atef*-crown, on the horns of which are balanced *wadj*-signs and uraei. On either side of the disc are *'ankh*-signs with their bases touching the disc. Most of the stones used for inlaying have disappeared; those which remain are mainly carnelian and a green stone.

The idea of Hathor as mother of the king goes back at least to the time of Pepy I¹¹ and the representation of the king being suckled by the divine cow is common in the time of Hatshepsut and Tuthmosis III¹².

Pieces of silver pectorals dating from the reign of Sesostri II were found at el-Ḥaraga¹³. They may have been arranged as a *Bat*-symbol between bees, surmounted by *udjat*-eyes within a frame of papyrus stems. The other pieces, a falcon on a *nub*-sign and the cartouche of Kha'kheperre' may have been elements from the same pectoral or from a second one. The three-dimensional bee illustrated in the plate is probably not part of a pectoral but an independent piece.

A pectoral from el-Riqqa¹⁴ (pl. XIX) was found with an amulet in the form of the name of Sesostri II. The design consists of two confronted birds standing on *nub*-signs. If these were falcons the group would stand for 'Horus of Gold' (one of the royal titles), but the birds look more like song-birds, which would give no known meaning. They could be herons which are important in the mythology of the Book of the Dead¹⁵. Between the birds is a sceptre¹⁶ and above, *udjat*-eyes flanking a sun's disc. The sides are formed by papyrus stems bending inwards. Carnelian, lapis lazuli and turquoise have been used for the inlays.

Another pectoral, now at Eton College (pl. XX) shows the royal griffin as in Meret's earlier pectoral¹⁷. He is Horus-Harmachis and is confronted by Sēth, a fairly rare representation of this god and the only one in the surviving jewellery. They are seated either side of an emblem of the goddess *Bat*. Above the figures are *udjat*-eyes flanking the sun's disc and uraei. The sides are papyrus stems. Sēth was a mythological combination of animals, with an okapi body (?). In the Old Kingdom Horus and Sēth were two aspects of the royal person, but later Sēth came to be regarded as the personification of evil and the enemy of Horus¹⁸. Here Horus and Sēth represent Upper and Lower Egypt. *Bat* was the goddess of the Seventh nome of Upper Egypt, the region of Diospolis Parva. It is thought that this pectoral probably came from Dahshūr¹⁹.

Other fragments of cloisonné found at Deir el-Bersha²⁰ probably belonged to a set of four openwork pendants rather than a pectoral. They were enclosed within a trapezoidal frame and have rings at the bottom. The design was arranged in registers and the elements which survive are two falcons, with flags over their shoulders and *nefer* signs in front of them, four kneeling Heḥ (?) figures with upraised arms and the sign for priest (*hm*) behind them; two uraei fit into the uppermost section of the design. The inlays which survive are carnelian and green felspar (pl. XXII A).

Two jewels, which are not pectorals but are inlaid in the same manner as the pectorals, are in the form of winged beetles spelling out the name of

Sesostris II, Kha'kheperre'. The one now in the British Museum is complete²¹, the other, from el-Riqqa, is broken²². The beetle holds a sun's disc in its forelegs and rests its back legs on a *kha'*-sign. Below are papyrus flowers bending inwards. The inlays of the wings of the British Museum piece are not divided by cloisons but are cemented side by side. The stones used are carnelian, green felspar and lapis lazuli.

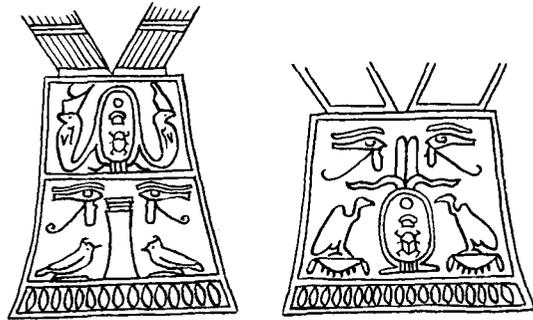


Fig. 47 Sketches of pectorals carved on statues of Queen Nefert

Illustrations of pectorals on statues and reliefs show that they were suspended on wide bands and hung well below the breasts. Two statues of Queen Nefert from Tanis (fig. 47) have pectorals rather similar to those found at el-Riqqa, decorated with confronted birds, *udjat*-eyes above and the royal cartouche in the centre²³. But there is a wooden statue of an unnamed woman which shows a completely different design of free-standing uraei flanking a trapezoidal pectoral, with beads hanging beneath it²⁴. The daughters of Dḥutiḥotp at Deir el-Bersha (see fig. 43) have the same type of long trapeze form. Two of the pectorals are decorated with a sun's disc flanked by uraei wearing crowns of Upper and Lower Egypt. They are suspended from wide bands of beads.

Senebtisi's coffin is decorated with a pectoral made of beads in the Old Kingdom style but the original of this pectoral was not found among her possessions.

New Kingdom (I) XVIIth–XVIIIth Dynasties

HISTORICAL

Second Intermediate Period *c.* 1786–1567 B.C.

The two centuries which followed the collapse of the Middle Kingdom (Second Intermediate Period) were a time of decline and occupation by the Hyksos, who were nomads from Western Asia. The XIIIth Dynasty, whose capital was at Thebes, lost control over the country and a rival dynasty (the XIVth) established itself in the Delta. The XIVth Dynasty was in turn overcome by the Hyksos, who made Avaris in the eastern Delta their capital. Although Egyptian writers described the Hyksos domination (the XVth and XVIth Dynasties) as a time of great oppression, the conquerors do not seem to have been particularly harsh. They adopted Egyptian customs and encouraged native arts and crafts. At Thebes a new Dynasty (the XVIIth) began to gather strength in about 1670 B.C. under such kings as Nubkheperre' Antef, Se'enenre' Ta'a, who called himself 'the Brave', and Kamosi. Their power gradually increased until Amosis I, the first king of the XVIIIth Dynasty, finally drove the Hyksos out of Egypt in about 1567 B.C.

XVIIIth Dynasty (*c.* 1567–1320 B.C.)

Amenophis I succeeded Amosis and the kingdom was further consolidated. Tuthmosis I, his successor, fought against the Mitanni and commemorated his victory in an inscription which he set up on the banks of the Euphrates. Tuthmosis II crushed uprisings in Nubia and southern Palestine but did not make any new advances. Hatshepsut, his widow, followed him on the throne as regent for her nephew Tuthmosis III, whom she prevented from becoming king when he came of age. Her most famous act of foreign policy is recorded on the walls of her magnificent mortuary

temple at Deir el-Bahri. The reliefs depict a trading expedition which she sent to Punt – a spice country probably on the coast of Somalia. When Tuthmosis came into his inheritance he did everything he could to obliterate Hatshepsut's memory. He was faced with a rebellion of Syrian princes which he crushed at Megiddo and then he carried out a series of campaigns in Palestine which brought him to the Euphrates and the borders of the Hittite kingdom. Amenophis II continued the wars of his father with campaigns in Syria and Nubia and established Egypt's southern frontier at Napata near the Fourth Cataract. Aten, the sun's disc, and Reshep, the Syrian god, made their first appearance in Egypt at this time. Tuthmosis IV married a Mitannian princess and ceded the town of Alalakh (Atchana) on the Orontes to the Mitannians in an attempt to consolidate the Egyptian Empire against the rising power of the Hittites. Mitanni was an important kingdom whose power extended over northern Syria and Mesopotamia during the XVIth to XIVth centuries B.C.

Amenophis III ruled an empire at the height of its power. He amused himself with hunting and the only foreign campaign he undertook was in Nubia. He built palaces and temples to embellish his city of Thebes. Many foreign princesses entered his harem, bringing with them retainers from all over western Asia and rich gifts, but his chief wife was the elegant Egyptian lady, Teye.

Amenophis IV lost the great empire his ancestors had built up. He and his famous wife, Nefertiti, adopted the worship of the Aten as the official religion; he moved his capital to el-'Amarna and changed his name to Akhenaten. A new artistic style was developed at el-'Amarna depicting intimate scenes in the life of the royal family and portraying the king in an unflatteringly realistic manner. Akhenaten was so much absorbed in his new city and its new religion that he ignored his vassals in Syria and Palestine who were threatened by the Hittites and were calling for help. Their appeals, inscribed on tablets known as the 'Amarna Letters' written in cuneiform, were found at el-'Amarna. Smenkhkarē', possibly his half brother, may have ruled with Akhenaten for a time and then succeeded him briefly. He died and was followed by a boy, Tut'ankhaten, who was closely related to Akhenaten.

Tut'ankhaten's claim to the throne was strengthened by marriage with one of the daughters of Akhenaten and Nefertiti, 'Ankhesenpaaten. After a short time his advisers arranged for the capital to be restored to Thebes and for a reconciliation with the priesthood of Amūn in which the king

and queen replaced the reference to Aten in their names with 'Amūn'. Tut'ankhaten, now Tut'ankhamūn, soon died at the age of about eighteen. He was succeeded by the chief of his advisers, Ay, who may have been a son of Yuia, the father of Queen Teye. He married Tut'ankhamūn's widow but died after only four years. Haremhab, his successor, had also been powerful at Akhenaten's court: he was a soldier and energetically set himself to the long task of restoring the lost fortunes of the empire and eradicating the memory of Akhenaten.

The development of the jeweller's art during the two disturbed centuries between the end of the Middle Kingdom and the rise of the XVIIth Dynasty is unknown, since there are no remaining personal ornaments from that time apart from some scarabs. The jewellery which next appeared showed that the traditional forms and techniques had not been completely forgotten and that several new ideas had been introduced. New Kingdom jewellery like that of Nubkheperre' Antef, Kamosi and Queen 'Ahhotp contrasts with the Middle Kingdom treasures like those from Dahshūr partly by new motifs in the designs (such as running animals), and partly by its larger size, though the details are often equally minute in both. A characteristic of New Kingdom jewellery is the more frequent use of glass in place of semi-precious stones. The art of granulation seems to have been forgotten in the early part of the New Kingdom, though some rather coarse examples occur in the treasures of 'Ahhotp and the Three Princesses. The finest examples come from the reign of Tut'ankhamūn, particularly his dagger and bracelets (pl. XXI A, B).

The style of decoration is different from that of the Middle Kingdom. There are elaborate collars of cloisonné. Floral elements were introduced on a much larger scale than hitherto, and were particularly popular during the Amarna period. Amuletic signs and articles connected with the funeral rites were common, as is inevitable when so much of the evidence which has survived comes from burials and was designed solely for the after-life.

DISCOVERY

Nubkheperre' Antef

King Nubkheperre' Antef VII's body was discovered by thieves in 1827 in its wooden coffin inside a sarcophagus cut from the rock of the floor of

the tomb at Thebes¹. The mummy fell to pieces and the only objects which were salvaged were a diadem, a heart-scarab mounted in gold, some bows and arrows and the coffin itself. The coffin (provided with another mummy, belonging to a priestess) and the scarab were sold to Henry Salt, British Consul in Egypt, and bought by the British Museum in 1835. The diadem was bought by the Dutch government from the collection of Anastasi in 1828.

Mariette excavated the area in 1860 but seems to have made no further discoveries of funerary equipment; he did however find the two obelisks which had flanked the entrance. They were subsequently sent to the Museum at Cairo, but were lost in the Nile on the way.

Queen Sebkemsaf's bracelet clasps (pl. XXVIII), decorated with figures of recumbent cats and inscribed with her name and that of her husband, Nubkheperre Antef, are the only pieces of her jewellery to have survived²; their place of origin is not known.

Kamosi

Auguste Mariette found the burial of King Kamosi in 1857³. The reason for its excavation makes a bizarre story. Prince Napoleon, a cousin of Napoleon III, who was addicted to travelling, announced that he wished to visit Egypt for the purpose of making a collection of antiquities, so the Khedive engaged Mariette to prepare some 'discoveries' for him. Although the Prince remained in Paris and never, in fact, reached Egypt, Mariette suggested that he might still like to have some souvenirs of Egypt. The Khedive commissioned Mariette to find something suitable. Mariette dug in the Dra' abû el-Naga' area at Thebes where he had previously made discoveries and found an intact coffin lying in some rubbish. The body fell to pieces as soon as it was touched but on the arm was a dagger and on the chest two lion-amulets and a box in the form of a cartouche bearing the name of Amosis. There were also a mirror, a scarab and some amulets. The Khedive presented the collection to the Prince. The lion-amulets, the cartouche and the mirror are in Paris, the dagger is in Brussels and the scarab and amulets have disappeared.

The only other important treasure of the XVIIth Dynasty was excavated by Petrie at Dra' abû el-Naga'. It is the intact burial of an unnamed woman⁴ who may have been a member of the royal family, since she had well-made and costly possessions including a gold *shebiu*-collar (pl. XXXI), a girdle of wallet-beads, bracelets and earrings.

'Aḥhotp

The main hoard dating from the early part of the XVIIIth Dynasty is that of Queen 'Aḥhotp⁵, who was the wife of Sekenenre Ta'a II and mother of Kamosi, the last king of the XVIIth Dynasty, and of Amosis, founder of the XVIIIth Dynasty.

The Khedive had given Auguste Mariette permission to carry out an ambitious programme of excavation in Egypt. Mariette chose the area at Dra' abû-el-Naga', which had already produced the burial of Kamosi, and arranged for some workmen to start digging. He returned to Cairo. In February of 1859 he received a letter from the French consular agent in Thebes telling him that his workmen had discovered a coffin and enclosing a copy of the inscription on it. The Governor of the province unwrapped the mummy himself and sent the jewellery he found on it to the Khedive. Mariette, afraid that the Khedive might not wish to give up the treasure to the Museum even if it reached him intact (which was unlikely), obtained an order to stop all boats on the river. He found the one he was looking for and after a tempestuous argument bullied the crew into surrendering their treasure. He immediately took it to the Khedive himself in order to show him the fruits of the excavation which he had blessed. Amused by his audacity in stopping a government boat, the Khedive allowed him to keep the treasure in the Bulaq Museum. Mariette even succeeded in bringing it to Europe where he exhibited it in France and in 1862 in London.

The treasure comprises ceremonial axes, daggers, bracelets, an inlaid pectoral, three large fly-amulets, a gold collar composed of many small amulets, a scarab on a gold chain, the handle of a fan, another collar and silver models of boats. Most of the objects buried with Queen 'Aḥhotp bear the cartouches of her son, Nebpehtire Amosis, in whose reign she was buried, and a few those of his elder brother, Kamosi.

Wives of Tuthmosis III

The treasure of the Three Princesses⁶, like that of Nubkheperre, was discovered by villagers from Qurna, by chance in 1916. Summer rains had dislodged rocks in a gorge connected with the Apes' Cemetery, near the Valley of the Kings, and revealed a tomb. Inside was a large quantity of jewels, vases and other valuable objects as well as the bodies of the princesses. One of the thieves said that he had seen two mummies and

there is a finger of one of them in the Metropolitan Museum. The thieves began to sell their spoils in Luxor and the police were called in. Some of the tomb-robbers were identified but the treasure had vanished⁷. Ten years later it began to appear on the market and most of it was bought by the Metropolitan Museum, New York.

The owners of the treasure were three minor wives of Tuthmosis III, called Menhet, Menwi and Merti. The syllabic writing of their names shows that they were foreigners, possibly the daughters of Syrian kings. They bear the title 'King's Wife'. (Only the mother of the heir was called 'King's Great Wife'.) The cause of death is unknown. The treasure includes two headdresses made of plaques of inlay which covered the whole head, one headdress decorated with gazelle-heads, earrings, collars, cylindrical amulets, gold shell-pendants, necklaces of pendants, falcon- and fly-pendants, plaques with figures of deities, girdles of fish-amulets and wallet-beads, finger-rings, heart-scarabs, model bandages, *seweret*-beads, toe- and finger-stalls of gold, mirrors, canopic jars and vases.

Kha'

The mummies of Kha' and his wife were discovered at Thebes by Schiaparelli⁸. Kha' was architect from the reign of Amenophis II to that of Amenophis III. In 1966 these mummies were examined by X-ray and jewellery was found on both⁹. The jewellery on Kha' is part of the honorific regalia and includes a *shebiu*-collar round the neck, bracelets on the upper arm and – most interesting of all – earrings. He also has a scarab on a gold chain. Meryt has earrings as well, but of a different pattern, a broad-collar composed of hard stone, floral pendants and a girdle of wallet-beads.

Tut'ankhamūn

Howard Carter had spent six years in the Valley of the Kings, working for Lord Carnarvon. He was looking for the hitherto undiscovered tomb of Tut'ankhamūn and was about to abandon his quest, when his workmen reported that they had found a flight of steps. The steps led to a sealed door marked with cartouches bearing the very name for which he had been searching. Behind the door lay four small rooms containing the hastily buried funerary and personal possessions of the young king. Ten

years were spent treating the objects, recording them and emptying the tomb. The mummy of the king, after being unwrapped and examined, was returned to its sarcophagus in the tomb. The other treasures were taken to the Egyptian Museum in Cairo.

The main items of jewellery include a diadem, collars, bracelets, belts, earrings, anklets, daggers, pectorals and amulets¹⁰.

AMULETS

Ba-bird

Ba-bird amulets are illustrated in Books of the Dead¹, and among the objects illustrated in the tombs of New Kingdom courtiers. The *ba*-bird represented the soul. The earliest example of the amulet is a very fine piece of jewellery which was found on the mummy of Tut'ankhamūn². It has a beautiful head in profile crowned with a diadem, outstretched wings, and the body is adorned with an elaborate collar (pl. XXIII B). The figure is worked in cloisonné and inlaid with coloured glass. In its claws it holds *shen*-signs. No other *ba*-bird amulets of the XVIIIth Dynasty have survived, but ushabti-figures of the period sometimes have *ba*-birds clasping their chests. *Ba*-birds are also painted on the outside of coffins in the same protecting attitude. Another bird-amulet is the falcon which represents the god Horus and is commonly found in the Middle and New Kingdoms (fig. 48).

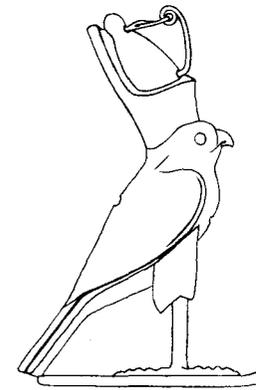


Fig. 48 Falcon amulet

Fly-amulets

The honorific regalia found with Queen 'Aḥhotp included three large gold fly-pendants³ (pl. XXIIIA). The wing-shape is formed of a single sheet of plain gold which forms the base-plate: the body and head are added as a single piece which forms a gold *ajouré* 'cage', and the head has large embossed eyes. The smaller fly-amulets in her treasure are made in a similar way but they are of silver and the body is represented by an undecorated, hollow dome.



Fig. 49 Dedi, wearing fly- and lion-amulets

Many smaller and less well made examples, some of gold, have been found in excavations, for example in the burial of the priest Abmu of Diospolis Parva and in the treasure of the Three Princesses, both dating from the XVIIIth Dynasty. In Nubia gold-headed fly-amulets of ivory, silver and bronze dating from the Middle Kingdom to Hyksos periods have been found; others of blue glazed composition dating from the Middle Kingdom were found at el-Lisht⁴.

There are several representations of people wearing their fly-amulets. One of these people is the Governor of the Deserts of Western Thebes and Head of Pharaoh's Regiment, Dedi (fig. 49), who also has the lion decoration⁵. Another is Suemnut, Royal Butler, who is twice represented

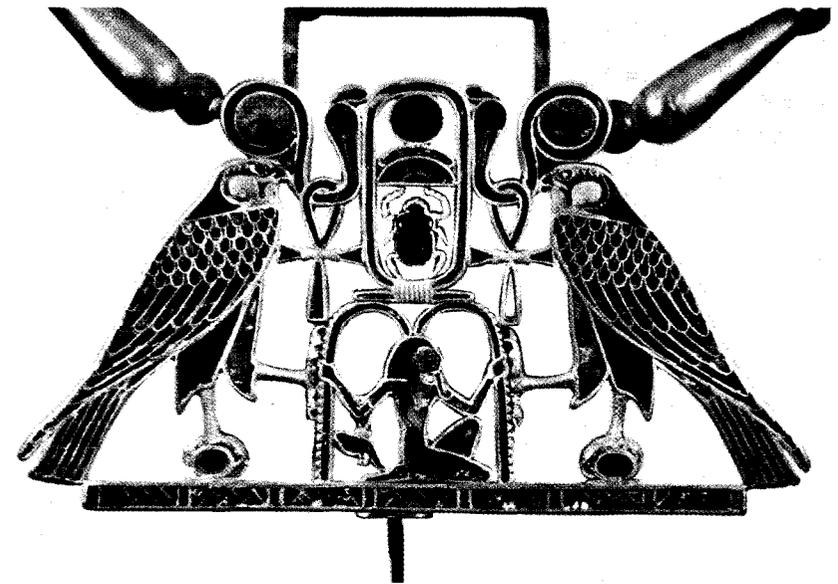


Plate I. Pectoral of Sit-Hathor-int bearing the name of Sesostri II

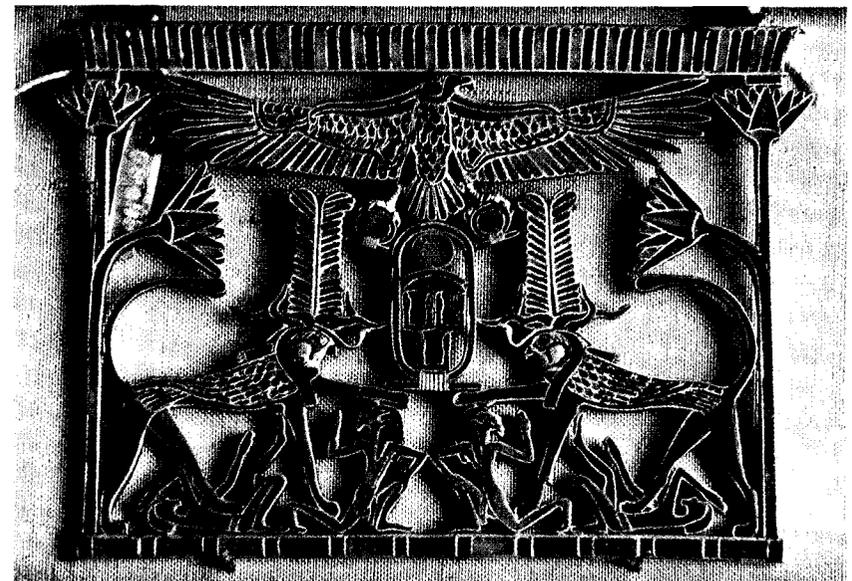


Plate II. Pectoral of Meret bearing the name of Sesostri III

in his tomb, once with a gold and once with a silver decoration consisting of the fly-pendants flanked by lions⁶. A statue of a man, found at Tell Edfu, has fly-pendants at the neck but no lions⁷. Why a fly should have been chosen as a mark of honour is not known. The complete regalia was thought to have been a military decoration but is now believed to have been a decoration which could be bestowed on any courtier⁸. But it may be that certain articles, such as the fly- and lion-amulets, did have a military significance and that the fly symbolized persistence and powers of annoyance in the face of the enemy.

Heart-amulets

An amulet which appears to have been an honorific decoration was given to Sennūfer, who boasts that 'Two heart-amulets of silver and gold . . . were fastened on my neck'⁹. In the tomb he is shown with his silver and gold hearts, one of which is inscribed with the cartouches of Amenophis II¹⁰. Ushabti-figures of officials dating from the XIXth Dynasty wear these amulets¹¹, and a relief in the Cairo Museum of Siēse¹² shows a variation of it: a heart between *udjat*-eyes. Single heart-amulets are sometimes illustrated on reliefs in tombs and on ushabti-figures, and even in a sketch of a naked girl, possibly Astarte, riding a horse¹³. They were still worn in the XXVIth Dynasty.

Heart-amulets are mentioned in a list on an ostrakon in the British Museum and in the Papyrus Harris¹⁴.

ANKLETS

Anklets were very common during the XVIIIth Dynasty and are shown on statues, reliefs and paintings as the normal wear for men and women as well as for the gods. Usually it is not possible to distinguish between anklets and bracelets in the objects found.

BRACELETS

Kamosi

All that remains of King Kamosi's bracelets¹ are two small gold lions and a cartouche-shaped box, which would make up a similar combination to

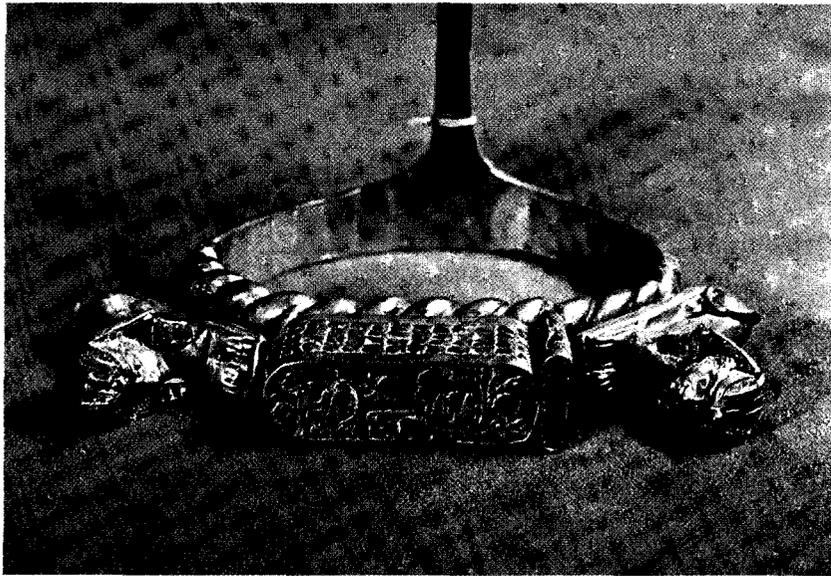


Plate III. Bracelet of Queen 'Ahhotp decorated with sphinxes



Plate IV. Detail from the gazelle head diadem belonging to one of the wives of Tuthmosis III

that of 'Aḥhotp's bracelet with two sphinxes and a cartouche. In the cartouche is the name of Amosis, brother of Kamosi. The tops of the signs have been left plain and are not chased as they are in 'Aḥhotp's bracelet. No inlay remains in the cartouche.

The lions are hollow, details of the body being shown in repoussé, with the thighs in very high relief. They are joined down the middle of the muzzle and along the back. The bodies and the base form one hollow unit 4.0 cm long. On the bottom the gold is folded in, not neatly finished off. Roughly made rings are added to cover the join. Details of the mane are chased in a formal pattern with a single line of ruff chased separately. The face is broad, so that from above it has the appearance of the Middle Kingdom girdle-bead lioness-heads though it is not so well made. Workmarks show how much effort was made to smooth the surface and conceal the joints. The tail is made of wire coiled round into a spiral over a central pin. The ears are folded in towards the top of the head. One lion is broken on the base and at the joint there are signs of solder. Though the two lions are alike in general shape and size, they are different in detail.

Quite a few slips of the chasing tool can be seen on the manes. No whiskers are shown on the muzzles. On one lion the tail is broken off. The other curls back onto the rump. The cartouche forms an open oval-shaped box (4.8 cm long) with another smaller open box joined to it, forming the knot of the cartouche. A rim, soldered inside the cartouche near the top, supports the lid-plate on which the hieroglyphs are mounted. It is also held in position by two tubes of different bore soldered to the base of the cartouche and to the lid so that one fitted inside the other when the lid was in position. This lid is decorated with a border of twisted wire and the signs are cut from sheet gold. The disc and the body of the *sa*-goose are covered cloisons. The 'h'-sign is a shaped piece of gold, not simply a piece of wire. The technique used for making the hieroglyphs is the same as in 'Aḥhotp's treasure. This cartouche and the two lions which face it to form the central motif of the bracelet were attached to a thread or wire by rings on their bases.

'Aḥhotp

Queen 'Aḥhotp had examples of several different patterns of bracelet in her treasure. Some were made of many rows of small beads held together by narrow upright spacer-bars and with a clasp inscribed with the name of the king² (pl. XXVIB), a type already familiar from the Middle Kingdom.

Another bracelet comprised a base-plate over which the rows of beads were arranged³. Bracelets made in two halves and hinged were innovations in design. One bracelet was decorated with gold figures on a lapis lazuli ground (pl. XXVA); another represented a vulture with outspread wings⁴ (pl. XXVIA). Yet another was decorated with miniature sphinxes facing a cartouche (pl. XXVB and col. pl. 111)⁵. 'Aḥhotp also had bracelets which were part of an honorific decoration: 'auau-ring bracelets in two sizes, only the larger of which could have been worn⁶. She had, too, a *mesketu*-bracelet with bulging profile which was usually worn on the right wrist. Not many other examples of 'auau- and *mesketu*-bracelets have survived⁷ (pl. XXIV). The 'auau-bracelets were first illustrated in the early XVIIIth Dynasty⁸ and continued to be worn until the reign of Sethos I⁹. Queen 'Aḥhotp also possessed a hoop bracelet with a triangular profile and tubular hoop bracelets made of electrum and of gold¹⁰.

'Aḥhotp's inlaid bracelets were new in style. The one with the two sphinxes and the cartouche-shaped box was massive and heraldic (pl. XXVB and col. pl. 111). The sphinxes are made of sheet gold, presumably over a core. Their *nemes*-headdresses are inlaid with red and blue glass¹¹. Whereas Kamosi's pair of lions and cartouche were provided with rings by which the bases were attached to the wire of the bracelet, 'Aḥhotp's bracelet has no wire, but a thick moulding representing plaited cord, to which the two sphinxes and cartouche are soldered. The moulding is sheet gold over a core, and forms half the bracelet. The other half is lighter and narrower, being a gold band inlaid with *djed*- and *tet*-signs. This half is provided with a long tongue which would have lain along the underside of the wearer's arm, and had the effect of holding the bracelet itself at right angles to the forearm. The tongue is inlaid with a feather pattern with chevrons of the same materials as the band. The faces of the sphinxes are brightly burnished and their white glass or quartz eyes with black pupils give them a lively expression.

The lid of the cartouche-shaped box is decorated in cloisonné with the name of King Amosis, and his title: Son of Rē followed by 'living forever', in gold signs raised above the lapis lazuli background. The sides of the box are inlaid with triangles of gold, red, and light and dark blue glass. The same triangular pattern occurs on one of the queen's bead bracelets. The knot of the cartouche is decorated with blue glass or lapis lazuli inlay scored with a feather pattern.

The vulture-bracelet is inlaid with carnelian, lapis lazuli and green

glazed composition (pl. xxvIA). It is hinged at either end of the vulture's wings so that the vulture forms the upper side of the bracelet. The underside is formed of three independent sections lying parallel: two have dark blue inlay and one is a piece of gold wire forming a stem which emerges from the sides of a central disc inlaid with carnelian and has a lotus bud either end. The vulture's wings are outstretched and it holds *shen*-signs in its claws. The tips of the wings and the uppermost line of feathers are inlaid with carnelian, the other feathers are inlaid with lapis lazuli and green glaze. On the body the colours are arranged symmetrically with the blue and green inlays skilfully combined. In the tail the colours are green and red. The claws are blue and the *shen*-signs red. The cloisons are extremely fine and narrow and were assembled in the same manner as in the Middle Kingdom and in the later jewellery of Tut'ankhamūn: the wide divisions were first marked out on the base-plate and then smaller and smaller cloisons were made by the addition of further strips of metal.

Since the vulture was the symbol of the queen it might be supposed that this bracelet, unlike some of the other objects in the treasure, belonged to her and not in the first instance to her son. But the vulture is frequently represented on men's funerary jewellery, and appears many times in Tut'ankhamūn's regalia, usually forming collars and pectorals.

A third bracelet, made in two halves opening on a hinge, is decorated with gold figures surrounded by a lapis lazuli background¹² (pl. xxvA). Two figures of Geb are seated on thrones back to back. They wear the crown of Lower Egypt and the Double Crown and are separated by a fan (flabellum) resting on a *shen*-sign. They touch the arms and shoulder of a kneeling king who wears a short wig, uraeus on his forehead, broad collar and kilt. He is Amosis, with the title son of Rē of his body, and described as 'living like Rē', and as the 'Good God, Lord of the Two Lands, Nebpehtirē, given life'. On the other side of the bracelet, figures of the Souls of Pe and Nekhen, falcon- and jackal-headed, kneel facing outwards from the inscription written with the *ba*-hieroglyphs of birds standing on the names of the towns. Above them other hieroglyphic signs complete the inscription. Between the Pe figures is the crown of Lower Egypt and between the Nekhen jackals the remains of a Double Crown¹³. The inscription above reads: 'They who are at the head of the Souls of Pe and Nekhen give all joy forever', and 'They give all life and power forever.'

Of the four bracelets composed of several rows of small disc-beads, one

is interesting because it has been enlarged by the addition of a plain panel, in the middle of the inscribed clasp, which splits the signs in half¹⁴ (pl. xxvIB). On the opposite side is a decorative bar inscribed 'The Good God, Nebpehtirē, given life'; the signs are gold surrounded by lapis lazuli. The gold beads are rigid strips joined together to imitate rows of separate beads. The rest of the beads are of carnelian, turquoise and lapis lazuli.

The Wives of Tuthmosis III

The bracelets belonging to the wives of Tuthmosis III are simpler than those of Queen 'Aḥhotp. Hinged and bead bracelets were found, none of them as elaborate as the inlaid bracelets of the queen except for a set of five bracelets each decorated with five couchant figures of cats¹⁵. Some of the cats were made of carnelian, turquoise and glazed composition, others were made of gold. The gold figures were made in two halves, over a core, with the joint along the spine masked by chasing. On one pair of bracelets the cats are spotted with a chasing tool and both the stone and the gold cats are fitted into a cloison. On the other bracelets the gold cats are soldered directly on to the platform (pl. xxvIIA). The armband is made of fifteen rows of carnelian, turquoise and lapis lazuli beads. Narrow box-shaped spacer-bars provide the clasp and lock with a pin through a hinge.

These bracelets provide a clue to the use of lion- and sphinx-amulets which have no holes or rings for threading, since they too may have been fixed in shaped cloisons.

A pair of spacer-bars, small and made entirely of gold, date from the XVIIth Dynasty and belonged to Queen Sebkemsaf¹⁶ (pl. xxvIIB). They are decorated with three cats but in a slightly different attitude from the cats just described. They are not cast and are attached directly to the base-plate.

The three wives of Tuthmosis III had other sets of bracelets. There are six decorated with strips of red and green stone and blue glass ribbed to imitate cylindrical beads. This *trompe-l'œil* effect was used again by Tut'ankhamūn's jewellers¹⁷. The bracelets are made in two halves opening on a hinge. Cartouches of Tuthmosis III are engraved on the inside and the bracelets show signs of having been worn a good deal.

There is a narrower pair of plain gold bracelets (pl. xxvIIC), made and inscribed in the same way, but without the inlays. They are not so robust and were probably made for the funeral. Another pair helps to date the

hoard since it is inscribed on the outside with the name of Ḥatshepsut, 'Beloved of Amūn, who rules his Harim'. The clasp is made with a hinge either side of a box clasp. A third pair was lost by the robbers.

Small amulets which may have belonged to a collar were made into a bracelet by Winlock because there were not enough of them for a collar. They are figures in gold foil of Bes and Tuēris, the special guardians of women.

Another bracelet was reconstructed from small spherical beads and gold spacer-bars.

Amenophis III

Amenophis III's burial treasure must have been one of the richest in the Valley of the Kings, yet almost nothing remains because the tomb has been open since antiquity¹⁸.

Five plaques, of carnelian and sard, presumably from bracelets, are now in New York. Lord Carnarvon found three in a dump left outside the entrance to the tomb by the robbers¹⁹ (pl. xxviii). Two plaques are decorated with scenes depicting the king himself. On one he is represented seated on two thrones as king of Upper and Lower Egypt at the celebration of his *Sed*-festival. Queen Teye stands in front of him holding out an 'ankh-sign in one scene and in the other she holds a small unidentified object. The *Sed*-festival is also represented on another plaque. The king is the central figure seated on a throne. Two of his daughters come towards him holding, in one hand a sistrum, symbol of the goddess Ḥathor, and in the other hand a palm-rib with a tadpole at the bottom. Queen Teye is seated behind him. Another plaque, more schematically carved, shows a similar scene. Amenophis's coronation is celebrated on another (broken) plaque. The king kneels before Rē'-Harakhti who places the crown on his head. Queen Teye is alone on the last plaque. She is represented as a sphinx holding a cartouche with the king's name. The sphinx motif of this type is less usual at this time than in the relief carving of the Amarna and post-Amarna periods.

Faience bangles inscribed with the name of Amenophis III may have come from his tomb.

Tut'ankhamūn

Most of the bracelets buried with Tut'ankhamūn are very different from those which have survived from earlier in the New Kingdom. They are

much more elaborate than those of the wives of Tuthmosis III and display a greater variety of design and technique.

Not all the most spectacular of the bracelets were found on the king's arms. Some were in the mummy-wrappings on other parts of the body and others, including one of the most splendid, were in the cartouche-shaped jewel-casket.

Funerary symbolism plays a major part in their design which includes scarabs, uraei, and *neheh*-signs signifying 'eternity'. Several contain cartouches and three-dimensional representations of the king's name, Nebkheperurē', using a scarab of carved stone as the central element. Sacred *udjat*-eyes form the main element in five of the bracelets and others have purely abstract designs.

In addition to the elaborately made bracelets there are many plain hoops, some of gold and inlaid but others made of glass, alabaster, ivory, wood and leather.

Twenty-four bracelets were found on the mummy of the king, nearly all crowded together on his forearms, seven on the right and six on the left (see fig. 66). Six are pairs, worn one on each arm. The remainder were scattered elsewhere in the mummy-wrappings.

Some of the bracelets were wide bands with a hinge opening. One is decorated with a carnelian vulture in relief between two uraei. The vulture has outspread wings, wears an *atef*-crown, and holds *shen*-signs and fans which are chased in the gold background. The spaces between the legs have been covered with gold foil giving the impression that the legs are fully-cut, though they are in fact bas-relief. The shank is decorated with granulation. Inlaid *udjat*-eyes and zigzag patterns alternate with squares of carnelian, green felspar and malachite; at the sides are papyrus-flowers of malachite and red buds of carnelian on a dark blue glass ground²⁰.

Another pair of hinged bracelets is inlaid with right and left *udjat*-eyes. The shanks are decorated with alternating squares containing pieces of black and white striped glass, triangles of granulation, squares of red (quartz over a painted ground) and a square of resin. The sides are inlaid with carnelian poppy flowers flanked by blue glass buds. A further pair of bracelets is decorated with cylindrical centre-pieces mounted in the bezel. One is of crocodile scale²¹ and the other a piece of green stone²². The flat part of the bezels is elaborately decorated with triangles of granulation, applied wire rope-braid decoration, small bosses with granulation round them and spiral applied-wire decoration. The underside is composed of

gold and electrum tubes imitating stems, supporting on one side papyrus flowers and on the other side lilies.

Another hinged bracelet is made of three main hoops with wires either side and inlaid with squares of lapis lazuli, green and dark blue glass, between plaques (much disintegrated) decorated with granulation. The upper side consists of three wires threaded with beads of gold, green felspar, carnelian and amethyst (which was rare in the New Kingdom). Between the rows of beads are two plain gold wires²³.

Several of the bracelets have flexible bead-straps. Two hold carnelian *udjat*-eyes; one is set in gold²⁴ and the other, with no mount, is pierced for threading²⁵.

The third of the pairs of bracelets has lapis lazuli central discs surrounded with granulation²⁶. The pattern of this granulation is different on each. The clasp is in the centre on one and beside the decorated disc in the other (pls. XXIXA, B).

Another bead-strap holds a pale green scarab mounted in a gold base-plate²⁷.

Two other elaborate bracelets (not a pair) were found, one on each arm. One consists of uraei on baskets flanking a scarab which holds aloft a sun's disc. In the centre is a third scarab. The tails of the uraei on either side of the central scarab have *h*-signs at the top, so that the signs combine with the sun's disc held by the central beetle to mean 'eternity'. The clasp is a cartouche with feathers at the top. One side is inlaid with the signs for Nebkheperurē and the other with the signs for Tut'ankhamūn. Along the top and bottom is a row of small beads. The central scarab is made of pale green stone and the other two of lapis lazuli²⁸ (pl. XXIXD). The other bracelet also has a central feature of three scarabs. They are flanked by three devices consisting of uraeus and *nefer*-signs on a basket with a sun's disc above. The clasp is decorated with a locust and a rosette. There are six rows of small beads top and bottom²⁹ (pl. XXIXC and col. pl. VI).

Among the less elaborate amuletic bracelets are two which deserve notice. One contains an *udjat*-eye made of the rare metal iron³⁰, and the other has a carnelian *mnt*-bird³¹ (worn in earlier times on the lower edge of a ceremonial apron), particularly associated with the funeral. Chapter 86 of the Book of the Dead has the spell 'For becoming a *mnt*-bird' or swallow³². It is mounted on a gold band which opens on a swivel.

In the cartouche-shaped jewel box was one of the most magnificent of all the bracelets³³ (pl. XXXA). On a broad gold band which swells out to

the centre is mounted a free-standing scarab of lapis lazuli set in gold and raised on gold legs. On either side of the scarab are inlaid persea or mandrake fruits of yellow quartz between carnelian poppy buds. The edge of the platform over which the scarab seems to crawl is outlined with lapis lazuli, carnelian and light green turquoise beads. The shank is similarly inlaid with alternating green and dark blue beads with gold between. Carter thought that this bracelet was worn by the king during his life-time and was not simply funerary equipment.

Another bracelet from this box has as its main feature a scarab holding the royal cartouche in its forefeet and a *neb*-sign in its back feet³⁴ (pl. XXXE). The strap is provided by twelve rows of beads. The third bracelet from this box has as its central feature a scarab of amethyst³⁵ (pl. XXXB). The stone is very pale in colour. On the bezel is a rim of triangles of granulation around the scarab, which is flanked by flat, inlaid uraei. Around the edge of the bezel are carnelian, lapis lazuli and gold beads. The wrist-band consists of four rows of very small openwork scarabs inscribed with the king's name, lapis lazuli and turquoise spherical beads and small gold granulated beads, red jasper barrel-beads and gold spacer-bars of spherical beads with a tube joining them. There are also a few *udjat*-eye beads.

A completely different type of bracelet was found, not on the king's arms, but in the mummy-wrappings on the abdomen and thighs. They are eight hoops of gold about 1.5 cm wide with a diameter of about 8.0 cm; some are inlaid with glass³⁶. Similar light blue glass bracelets covered with gold foil³⁷ were found in other parts of the tomb; one bracelet may have the name of Smenkhkarē inscribed on it³⁸.

Other bracelets found in the tomb, some in a wooden chest, were made of alabaster, triangular in section with a coloured rim and inlaid with diamond shapes³⁹. There were similar hoop bracelets of wood⁴⁰, some decorated with running animals⁴¹. Others were hoops of ivory and bone⁴²; ten were of leather⁴³.

Carter found two double circlelets which puzzled him⁴⁴. He likened them to the *'aqal* or bedouin headband. They are, however, only about 11.0 cm in diameter and may well be bracelets. They were not found on the mummy.

They are made of inlaid cylindrical sections of highly polished black resinous material and white crystalline limestone which are threaded alternately on a copper core. The resinous sections are inlaid with gold,

and the limestone sections with quartz backed with red pigment. They were fastened by double lotus-clasps of gold.

COLLARS

General

The broad collar, *usekh*, continued to be the main type of collar worn by men and women. Seldom are people shown without it. A greater variety of beads than previously were used for its composition. One of Queen 'Ahhotp's collars is made almost entirely of amulets. Floral motifs, so characteristic of the Amarna period, were also found in the collars of 'Ahhotp and with the wives of Tuthmosis III whose collars imitated garlands. New types of terminal were introduced: a human face¹, not found in excavation but illustrated on a Theban tomb-wall², and a lotus flower which frequently occurs with floral pendants and was sometimes of gold and sometimes of glazed composition. Tut'ankhamūn had several floral terminals made of gold inlaid with glass and semi-precious stones as well as glazed composition and some terminals decorated with geometric patterns.

Painted representation of these floral collars may be found in nearly all the tombs of the XVIIIth Dynasty. The collars appear to have become wider and sometimes entirely covered the shoulders.

A different type of collar already mentioned is the *shebiu*, which was part of an honorific decoration. The collar consists of up to four rows of thick biconical disc-beads strung tightly together. A few *shebiu*-collars have survived. One is from the intact burial of a woman of the XVIIth Dynasty at Qurna³ (pl. xxxiB). Another comes from the Castellani collection⁴. Several were found in Tut'ankhamūn's burial including one on the inner coffin and another on the mummy mask⁵. X-ray examination revealed one on the neck of Kha', the architect⁶.

Glazed composition examples or imitations of *shebiu*-collars have also been found. They come mainly from Thebes. The wives of Tuthmosis III had beads which have been strung into tight-fitting collars⁷ and there is a similar necklace from Deir el-Bahri. Tut'ankhamūn had five.

'Ahhotp

Two collars, or rather the amulets and beads from two or more collars,

were found in Queen 'Ahhotp's treasure. The larger is composed of fourteen rows of amulets which are stamped out of sheet gold⁸ (pl. xxxiA). They comprise animals including lions chasing leaping gazelles, seated cats, winged uraei with tails erect, gazelles running with their heads turned back over their shoulders and geometric shapes, bosses, coils and crosses, and along the lower edge, papyrus umbels. The terminals are falcon-heads decorated with niello in the eyes, cheeks and beaks. Niello is a composition of silver, copper, lead and sulphur fused at a low temperature into recesses or lines cut in a piece of metal.

The other collar consists of three rows of pendants⁹; first a row of circular rosettes with rounded carnelian petals on a lapis lazuli background, and turquoise in the centre. The next row is composed of drop-shaped pendants with an inlay of dark blue and red glazed material, now decaying, and granulation round the rim. Granulation is not common in 'Ahhotp's treasure, but there are a few beads of granulation on one of her daggers¹⁰. Below is a row of button-pearl dome-shaped beads set in a gold cloison around which is a twisted gold wire decoration (pl. xxxiB).

The Wives of Tuthmosis III

Three collars have been made up from the beads and pendants in the treasure of the three wives of Tuthmosis III at Thebes. There are also some single strings of beads and amulets.

The first collar is composed of five identical rows of hieroglyphs with a final row of palmettes (pl. xxxiA). The hieroglyph could be *nefer* (meaning 'good' or 'beautiful') but it lacks the side-projection at the top. It might therefore be '*heru*' meaning 'voice' and stand for the phrase '*maat heru*', 'true of voice', which means 'deceased'. The same sign is found on another collar possibly from the tomb of Smenkhkarē' in the Valley of the Kings¹¹, on a necklace in Leiden¹² and on mummy-masks, one from the tomb of the parents-in-law of Amenophis III¹³. *Nefer*-signs are certainly illustrated as pendants in collars on New Kingdom statues, such as those on Rennut and a queen or daughter of Ramesses II¹⁴.

Of the other two collars, one has been made up to include the elements in a good state of preservation and the other consists of five rows of drop-pendants of gold foil with gold bars across, which have lost their inlay; the latter includes small gold ring-beads (pl. xxxiB).

The first of the two collars has large falcon-head terminals, one of which has been restored (pl. xxxiv). As assembled, below the top row of

cylindrical blue glazed composition beads comes a row of folded papyrus leaves which are U-shaped and inlaid with light and dark blue glass (or lapis lazuli) with a gold band across; attached to the side of the folded leaf is an element inlaid with white stone or glass which exactly fills the space between one leaf and the next. Then comes a row of drop pendants inlaid with carnelian, green felspar and light and dark blue glass and below it a row of folded leaves, gold miniature buds and more drop-pendants, followed by a row of carnelian cylindrical beads. The final row consists of alternate beetle and round-ended pendants with small crescent-shaped pendants hanging at the bottom. The beetles are inlaid with lapis lazuli or dark blue glass. The other pendants are decorated with a vase-shape inlaid with dark red jasper or glass below two adjoining light blue glass panels almost square in shape. Strung between all the pendants in every row are small gold ring-beads.

In addition to their everyday collars the princesses had funerary collars of sheet gold similar to those found in the tombs of Tut'ankhamūn and Smenkhkarē'. They comprise three *usekh*-collars with falcon-head terminals and imitation beads chased on them¹⁵, and three vultures holding *shen*-signs.

Tut'ankhamūn

Tut'ankhamūn had three different types of collar buried with him; the amuletic collars prescribed in the coffin friezes which were found on the body, floral collars made of glazed composition and the *shebiu*-collars already mentioned, the most resplendent of which were attached to the mummy-mask and to the innermost coffin.

The amuletic collars occur in two sets. One set is made of sheet gold with the details chased on the surface of the metal¹⁶ (pl. xxxv) and the other is a set made of gold cloisonné¹⁷. The amulets represented are the Horus falcon, the Nekhbet vulture, Edjo – the winged cobra, winged Edjo and Nekhbet together (the Nebti collar), and the *usekh* with falcon-head terminals. Horus and Nebti are introductory titles for two of the king's names¹⁸. The sections of which the falcon with outspread wings is composed are chased and numbered on the back¹⁹. Head, body, legs and tail form one section and the wings are divided into thirty-eight plaques, each decorated with cloisons arranged in different forms to represent the patterns of the feathers. A counterpoise (*mankhet*) hung below the nape of the neck of the king's mummy. The inlays are of dark blue, light blue and

red glass in each of the feather sections on the body. The bird's trousers and legs are chased to show the feathers and skin formation. In each claw is a *shen*-sign (pl. xxxviiB). The Nekhbet-vulture collar, which covered the entire chest of the mummy, was equally carefully constructed²⁰ (pl. xxxviiA). Two hundred and fifty separate plaques were joined together to complete its shape and there are small rings around the edge as though it

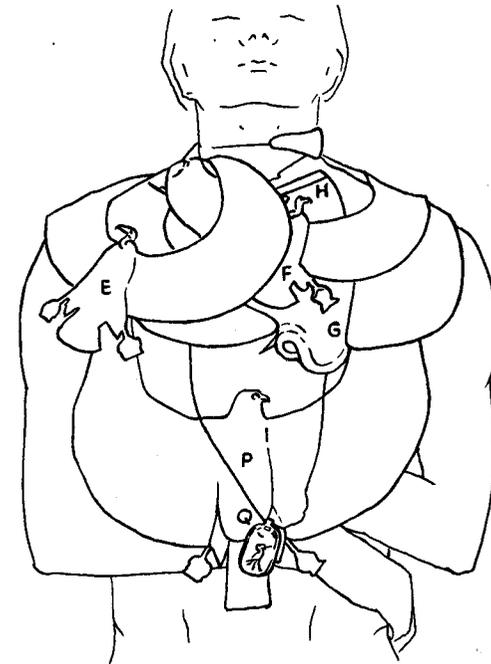


Fig. 50 Diagram showing the way in which the sheet gold and inlaid collars were placed on the mummy of Tut'ankhamūn. They were laid one on top of another and some were fastened round the neck by means of gold wire

was supposed to be sewn onto the mummy-wrappings. The Nebti-collar²¹, representing the vulture and cobra together, consisted of one hundred and sixty-six plaques with a separate plaque for every two feathers, but in some cases three plaques were required for one feather. It was large enough to cover the king's chest and extend across his shoulders. There is no cloisonné collar of Edjo alone. The *usekh*-collars with falcon-head terminals²² contrast with the collar just described by their extreme

economy (pl. XXXVIIA). Rows of ribbed coloured glass panels imitating cylindrical beads have been used instead of individual pieces and only the bottom row of drop-pendants is inlaid in the ordinary way. One collar was found on the shins of the mummy and consists of thirty-two sections (fig. 66). Two others were found on the thighs.

The sheet gold amuletic collars were all round the neck of the mummy and spread over his chest overlapping each other (fig. 50). There are two Horus falcon-collars, one Nebti, one Nekhbet-vulture and two winged cobras of Edjo; also two *usekh*-collars with falcon-head terminals²³. A Nekhbet vulture-collar of sheet gold was found in the tomb, now believed to have belonged to Smenkhkare²⁴. The excavator thought it was a diadem because it was found on the head, but it was certainly a collar, differing only slightly from Tut'ankhamūn's. The details of the feather-patterning are well chased and in the wing tips are holes for threads.

The collars made of glazed composition are imitations of garlands formed of rows of pendants representing fruit, flower-petals and leaves. They were given to guests on festive occasions. The terminals represent lilies, lotus, sometimes combined with separate leaves and petals to form a pattern, a spiral decoration and concentric circles. The colours are bright blue, red, green, yellow and white. Two collars found on the body are glazed in purple with semicircular terminals²⁵. These collars of glazed composition, which included plaques in the form of cartouches, continue the tradition begun at el-'Amarna where very many floral pendants from collars have been found²⁶.

A bib-like collar, the major part of which was left on the mummy, was composed of small disc-beads so closely strung together that they resemble a cloth of beads²⁷. The main design was a chevron-pattern with a border of drop-pendants. Another collar, found in the lowest layer of mummy-wrappings, consisted of four strings of beads: gold and green, black and violet coloured glass²⁸.

One of Tut'ankhamūn's collars fits none of the main categories. It is more like the Badarian girdles in appearance and Carter was perhaps right to describe it as a 'stole'. It is composed of seven rows of thin disc beads of glazed composition joined by thirteen gold spacer-bars. The two finials are cartouches each with four '*ankhs*' attached²⁹.

The *shebiu*-collars on Tut'ankhamūn's innermost coffin and on his mask are made of disc beads measuring about two centimetres in diameter and composed of yellow and red gold and dark blue glazed composi-

tion. The terminals are cup-shaped lotus buds inlaid with carnelian, lapis lazuli and turquoise. The collar on the coffin consists of two rows. The collar on the mask has three rows and a clasp consisting of the same lotus terminals added to an oval box which is decorated with an uraeus inlaid with blue glass (?). The head of the cobra is translucent blue glass. It is not clear how the *shebiu* was attached to the mask. From Carter's photograph it looks as though it may have been held by a thread through the holes in the lobes of the ears. Tut'ankhamūn also had five glazed composition *shebiu*-collars, with lotus terminals like those on the gold collars³⁰.

DIADEMS

Nubkheperre Antef

The earliest New Kingdom diadem to be discovered belonged to King Nubkheperre Antef¹ and is so fragile that it must have been made especially for the burial. It consists of a circlet of gilded sheet silver with a gold uraeus in the front and a papyrus-knot and streamers at the back (pl. XXXVIII).

The circlet is decorated with a pattern of alternating rectangles and groups of four vertical lines. Soldered to the front is a sheet gold uraeus with its tail hooked over the rim of the diadem. The tail is made of gilded wire and the hood is chased with perfunctory triangles representing the windpipe, and criss-cross lines for the side. The cobra's head is sculpted in the round, with the details of eyelids and mouth deeply chased. The eyes are separate discs of gold fixed over the slits of the eyes. At the back is a knot in the form of lotuses flanking a disc. The flowers are inlaid with seven pieces of blue glass. The colours of the inlay are peacock blue, the central inlays being slightly lighter, evidently in imitation of lapis lazuli and turquoise. Four streamers hang from the knot, all cut out of one piece of sheet and repeating the pattern on the circlet.

Two rows of beads and some pendants were attached to the diadem when it was bought, and are illustrated by Leemans. Boeser believed that they had been added by the discoverers, and they have now been removed. Winlock notes that the inlay in the pendants and the knot is similar and that the pendants probably belonged to a collar which was in the mummy-wrappings.

A diadem like Nubkheperre⁵ Antef's is illustrated on the XIth-Dynasty coffin of Hepi 'Ankhtefi from el-Lisht² and on many representations of kings and gods in the Old and Middle Kingdoms.

The Wives of Tuthmosis III

The diadems found in the treasure of the three wives of Tuthmosis III exemplify the elaborate court dress of the XVIIIth Dynasty. They are not lightly constructed diadems made only for the funeral, but the headdresses worn by the young princesses in the royal harem. One diadem consists of a band of gold with two small gazelle-heads mounted on the front and may have denoted rank. The other headdresses are not based on a circlet but covered the wig with a flexible cloth of inlaid gold rosettes. Two such headdresses have survived and there are elements from headdresses of the same type in Paris, Berlin and Cambridge³ (pls. xxxix, xl).

The Great Headdress in the Metropolitan Museum completely covered the wig⁴ (pl. xxxix). The central gold skull-plate consists of an oval base with a small segment cut out at the front, and forms the shape of a fan-head. Raised on it in hollow sheet-gold 'boxes' are a central feather from which radiate twenty-one narrow feathers which reach the raised rim: the spaces between each feather repeat the feather-shape. The inlaid floral elements are arranged in tapering vertical strands which increase in size from top to bottom. The basic unit consists of a circular rosette with two sections protruding downwards. Each element fits into the one directly above and below it and each has two ring-beads at either side which are staggered to fit into the rings of the next strand with a separate ring-bead between.

In the uppermost line of elements attached to the skull-plate each rosette has a diamond shape above it, some of which still have carnelian inlay. The lowest line of elements has three crescents below the rosette which gives the impression of similar strands lying beneath the main surface of the headdress. As reconstructed, the Great Headdress is about 36.0 cm long at the sides, and slightly shorter at the back. Since the pieces came to the Museum in no order and with many missing, there can be no certainty about the original size and shape of the headdress.

The same difficulty applies to the second headdress⁵. It has no centre plate and is shorter than the Great Headdress.

A relief from Saqqâra shows the wife of Kairi wearing a light circlet

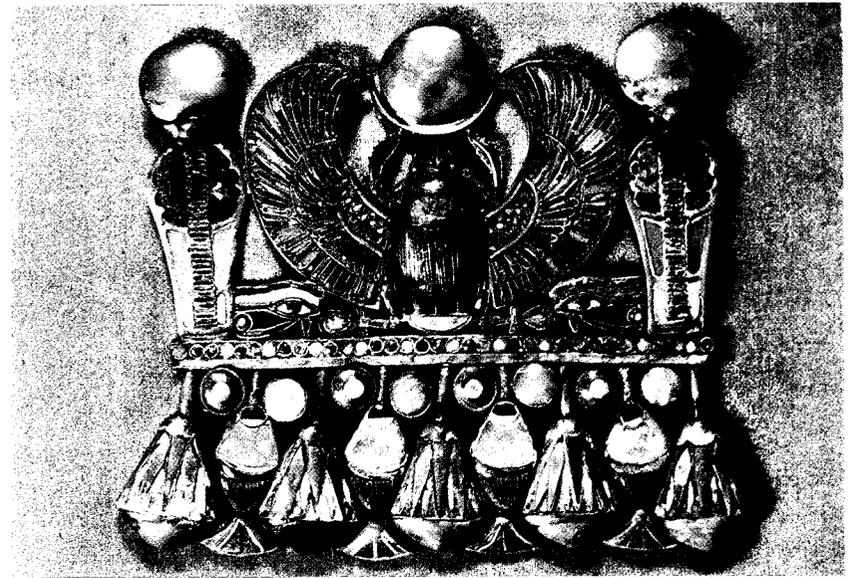


Plate V. Pectoral of Tut'ankhamûn

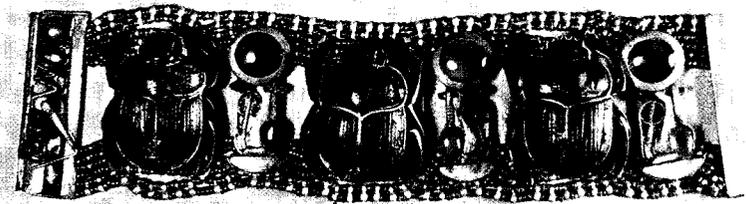


Plate VI. Bracelet of Tut'ankhamûn

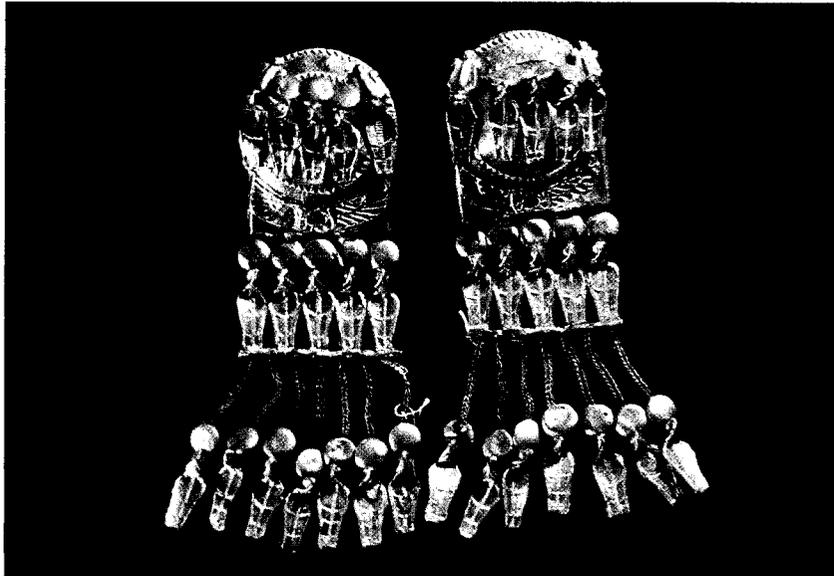


Plate VII. Earrings bearing the name of Ramesses III

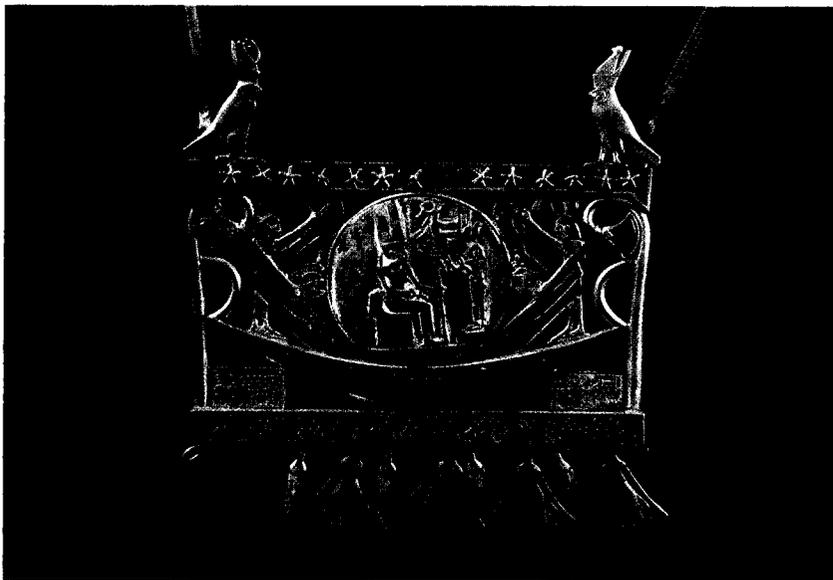


Plate VIII. Pectoral of Heka-kheperre^c-Sheshonq

from which hang pendants forming a network which reaches the ears and follows the line of the wig at the front. The same cut-away is repeated at the back. This headdress contains leaf-, rosette- and cornflower-pendants⁶. Rosettes also decorate the wig of a green stone head of a woman, now in Boston⁷. Wall-paintings show women wearing what may be inlaid headdresses. These headdresses usually consist of a band about three inches deep, painted yellow to indicate gold, or white to indicate silver, with a coloured floral pattern painted on it. In the tomb of Amenemōpet, a gold headband inlaid with a single row of round elements like those in the Great Headdress is illustrated⁸. A similar headband is worn by the wives of Nebamūn and of Suemnut⁹. A headdress which reaches to the ears is shown on the portrait of a woman in the tomb of Shuroy which dates from the XIXth Dynasty¹⁰. Grey petals over a blue ground hang from a red ribbon. They may represent natural lotus petals or an inlaid silver headdress. Merytamūn's coffin has a feather-patterned headdress covering the whole wig¹¹. A cosmetic spoon in the British Museum is carved in the form of a Syrian woman bowed beneath the weight of a large pot. On her head is a cloth embroidered with beads, which is perhaps the peasant version of the Syrian court headdress¹².

The skull-plate of the Great Headdress has an interesting but obscure parallel in a statuette of a man and a woman, now in the Metropolitan Museum¹³. The woman has a leaf-shaped skull-plate on her head, but it has no attachments. It is the only example in sculpture of the skull-plate with or without attachments. Nefrubiti, daughter of Hātshesut and a contemporary of the wives of Tuthmosis, also has a headband decorated with rosettes. They are arranged on a circlet in a single row. On her brow is the royal uraeus¹⁴.

The gazelle-headdress is delicate and intriguing¹⁵ (pl. XLI and col. pl. IV). It consists of two bands of gold: one round the forehead and the other across the top of the head. Two gazelle-heads made of hollow-cast gold are soldered to the band. Two rosettes decorate the band over the head. A cord which tied the two ends of the headband together at the back was held by small leopard- or lioness-heads. Seven rings soldered along the lower edge of the forehead band held pendants. The gazelle-heads are mounted on curving necks. Proud, alert little faces look out with wide nostrils and wrinkles on their noses. Their eyes are large and above them are chased the details of the eyebrows. The horns are ribbed and have a curved profile. The ears are fitted into the top of the head. The junction between the necks

and the gold bandeau is masked by a wire; a great deal of solder is visible around the joint.

The rosettes are composed of twelve round-ended petals of carnelian and light and dark blue glass surrounding a carnelian disc at the centre. A second rim has been made as an extra protection for the inlays and again there is much overflow of solder on the outside edge of the rosettes¹⁶. The forehead band is tapered, and three outer rosettes are slightly smaller than the ones nearest the gazelles.

Not many women wore this type of headdress. Those who did had the title 'Concubines of the Royal Harem': the daughters of Menna and Pairi, and princesses who were also concubines, Sitamūn, daughter and wife of Amenophis III, and Merytamūn and Bent'anta, daughters of Ramesses II. The title 'Concubine of the Royal Harem' is an old one, known from the Old Kingdom, and only a few of those to whom it was applied are shown wearing either a gazelle-headdress or the tall papyrus-crown also worn by women with this title. The daughters of Menna, who lived during the reign of Tuthmosis IV, have tall papyrus headdresses with the gazelle-heads on their foreheads (pl. XXXIA). Their titles are: 'Praised ones of Ḥathor (concubines of Ḥathor), ornament of the king (royal concubine), beloved of their lord'¹⁷. Portraits of Sitamūn decorate chairs found in the tomb of her grandparents Yuia and Thuiu. On the back of one chair she is shown twice, wearing a headdress consisting of a podium with papyrus-flowers standing above it and a gazelle-head in the front. The inscription records that she is receiving 'gold of the southern lands'¹⁸. On the other chair, where she is shown standing in front of Queen Teye, she wears a papyrus headdress without any gazelle-head¹⁹. (Thuiu, incidentally, had the title 'concubine' inscribed on a gilded wooden sistrum.) Pairi's daughter wears a headdress consisting of a low podium with two plumes at the front and a gazelle-head below them. Red, blue and gold pendants hang down round her forehead below the podium²⁰.

Two further paintings of papyrus-headdresses are more difficult to place, since both happen to have lost the portion which might have shown gazelle-heads. Princess Amenemōpet, a daughter of Tuthmosis IV, has a papyrus-crown with the tips of plumes still visible. She has no title except 'daughter of the king', and she is shown as a child seated on the knee of her tutor, Ḥaremḥab, in whose tomb the scene is painted²¹. Nebamūn's daughter, who has the title 'Royal Concubine', wears a tall papyrus head-

dress but again the wall is damaged where the gazelle-head might have been²².

Two daughters of Ramesses II, Merytamūn and Bent'anta, were portrayed on the walls of a temple at el-Kâb²³ wearing headdresses consisting of podia with a gazelle-head on the forehead. They also carry gazelle-headed wands²⁴ (fig. 51).

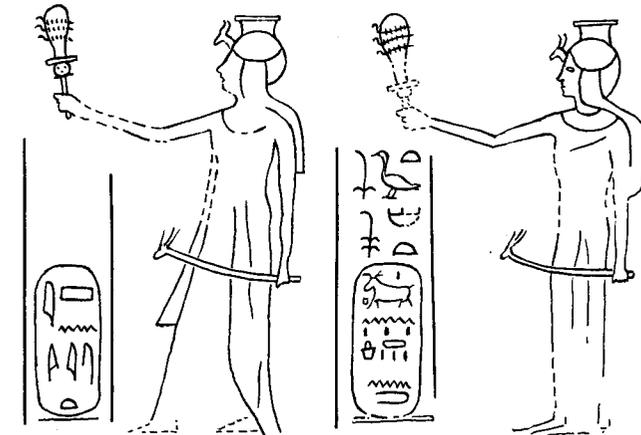


Fig. 51 Daughters of Ramesses II wearing gazelle-headdresses

Plumes are a feature of most of the paintings of headdresses with gazelle-heads. But there are no plumes on the gazelle-headdress from Thebes and it may be that the plumes shown in the wall-paintings indicate that the wearer was a priestess of Ḥathor as they probably did in the Middle Kingdom headdress from el-Lâhûn. Pairi was a priest of Ḥathor and the reference of Ḥathor in the titles of Menna's daughters may mean that they were in her service. Sometimes in the Old and Middle Kingdoms the title 'Royal Concubine' was borne by a woman who was also 'Priestess of Ḥathor' but who had no distinguishing ornament²⁵.

The homely scene of a man playing draughts with his wife or concubine is parodied in a satirical papyrus where a grinning lion flourishes his draughtsman at a gazelle²⁶. The most disturbing feature of this representation of the gazelle is that in nature only the males have horns²⁷. An interesting rider to this discussion is provided by a decorated fragment of an alabaster vase found at Râs Shamra which celebrated the marriage of Prince Niqmad of Ugarit with an Egyptian princess, who may have been a

daughter of Akhenaten²⁸. The princess is seated under a canopy decorated with a frieze of gazelle-heads. Gods and kings were provided with a frieze of uraei over their canopies; ordinary mortals had flowers or a plain cornice. It may be that there is some connection between these gazelle-heads and princesses, and 'royal concubines'.

The only other wearer of a gazelle-head is Reshep, the Syrian god, who is always shown with one attached to his tall cap. Sometimes the gazelle-head is fixed to a band and sometimes it springs directly from his forehead. There may be a connection between the women's headdress and the foreign god, but it is difficult to establish. The type of gazelle is the same as that on the Theban diadem, being the *gazella dorcas*²⁹. Isis of Coptos and Anukis, a cataract goddess with foreign origins, both had the gazelle as their sacred animal. The Syrian origin of the wives might possibly explain their gazelles, but it is more likely that the gazelle was a purely Egyptian symbol for 'Royal Concubine'.

Merytamūn

No diadem was found on the head of Merytamūn, the wife of Amenophis II and daughter of Tuthmosis III³⁰, but on her skull was the impression of a circlet consisting of gold wires from which were suspended leaf-shapes – 'spines with pendants either side'³¹ – and pomegranate pendants.

A headdress consisting of gold leaf-shaped pendants about five centimetres long arranged in a circle so as to leave the top of the head uncovered, was the commonest ornament for women. It was worn on every possible occasion: at solemn banquets, for formal portraits and when going for a swim. Natural leaves or imitation leaves of glazed composition were also worn in this way by ladies out fishing or hunting birds in the marshes; at banquets they are shown being garlanded and presented with crowns and bouquets by their hosts' serving-maids. Women are also occasionally shown wearing the older type of circlet with flowers standing up around it as if they were natural flowers stuck into a metal band³².

Tut'ankhamūn

A diadem of the same type as that found on the mummy of King Nubkheperre' Antef but far more elaborate and not designed only for the funeral was found on the head of Tut'ankhamūn (pls. XLII–III). It consists of a

circlet of gold with cobra and vulture insignia attached to the front³³. At the back there are four streamers and a papyrus-flower knot. Over the head winds the body of the cobra which is fixed by a hinge and pin to the knot. The heads of the vulture and cobra fit on to a T-section bar on the front of the diadem. They were found beside the thighs (fig. 66a). Presumably they were put there for safety in case they broke under the weight of the mummy-mask. On the left, the northern side, was the uraeus of Edjo, and beside the right leg was the vulture, insignia of the goddess of el-Kâb. The head of the cobra is made of glazed composition and the eyes are outlined in gold. The hood is inlaid with dark blue glass and carnelian. The windpipe is composed of small cloisons of dark blue and red glass and the body is hollow gold chased to represent the cobra's scales. The vulture-head is made of gold with obsidian eyes. Details of beak, nostrils, brows and ears, wrinkled occiput and parietal covering of stiff, scraggy feathers on the back of the neck are beautifully modelled.

The circlet itself consists of a plain gold ribbon. Between two rims are circular cloisons inlaid with carnelian³⁴, fixed to the gold circlet by means of rivets masked by gold bosses. The space left around these circles is filled with blue glass imitating turquoise and lapis lazuli. The papyrus-flower knot at the back consists of a red chalcedony central disc flanked by umbels inlaid with a dark blue substance, probably malachite. At the back of the circlet at the lower edge where it joins the knot are hinges which connect with the hinges of the two curved streamers each consisting of two parts: a ribbon and uraeus. The ribbons are narrower at the top than at the bottom, and are decorated in the same way as the circlet but with the bosses increasing in size towards the bottom. Soldered along the upper edge of these streamers are the bodies of the uraei. The hood and head are inlaid with blue glass and a red powdery substance, probably the remains of red glass. The bodies are of gold, possibly hollow, like the cobra body over the head. Two narrower streamers of the same construction as the side streamers are hinged to the underside of the chalcedony disc. Loops on the inside of the back streamers and on the head and neck of the uraeus were probably intended for sewing them to the cloth headdress.

Tut'ankhamūn is shown wearing this diadem on the side panels of a small gold shrine found in his tomb.

Other kings were frequently shown wearing this type of diadem, although it was sometimes only one element in a complex headdress. One difference between the illustrations and the actuality is that in some of the

illustrated examples the uraeus is wound along the side of the diadem rather than across the head; probably a conventional rendering of the design of Tut'ankhamūn's diadem. In the tomb of Hatshepsut, Tuthmosis III is shown wearing a diadem represented in this way with a papyrus knot and two streamers, one of which is decorated with an uraeus at the side³⁵. But no vulture is shown, nor is there a vulture on the very similar diadem worn by Haremḥab³⁶. Representations of Ramesses II show the uraeus entwined in his diadem but no streamers³⁷.

All these examples have the same pattern on the diadem: upright lines inlaid with different colours and not the circular bosses which decorated the diadem of Tut'ankhamūn. Other examples of this type of diadem are worn by Akhenaten, Sethos I, and XIXth-Dynasty representations of Amenophis I³⁸.

Beneath the great diadem was another set of cobra and vulture insignia sewn to two linen headdresses³⁹ (pl. XLIV). A vulture with outspread wings was sewn to a *khat*-headdress – a piece of linen covering the wig and tied at the back. It was made of curved sheet gold with details of the feathers chased on it. In its talons it holds *shen*-signs. Its head is modelled in the round. On the underside are rings for sewing it to the *khat*. Below the *khat*-headdress was a linen *nemes*-headdress. This was the characteristic head-covering for a king. Tut'ankhamūn's mask has a representation of it in gold. On the *nemes* was sewn a cobra which was partly covered by the vulture on the *khat*. The cobra's head is inlaid with violet-coloured glazed composition, the eyes with obsidian and the remainder of the hood with blue and red glass and quartz coloured to represent carnelian. The body and the flexible tail consist of twelve gold segments, triangular in section, held together by a central thread and bordered by violet-coloured glass beads.

The linen *khat*-headdress was held in place by a burnished gold forehead-band with slits at the ends for the tape which held it to the head⁴⁰.

This type of forehead-band is frequently seen on statues, notably on the famous one of Queen Nefertiti and on a wooden head of Amenophis III⁴¹. Below this forehead-band was another which held an embroidered skull-cap in place. This cap was decorated with thin gold cartouches of the Aten – a sign perhaps that Tut'ankhamūn still maintained a secret loyalty to the discredited god.

EARRINGS

Before the New Kingdom there is only sparse evidence that the Egyptians wore earrings: certainly the practice was rare. But XVIIIth-Dynasty wall-paintings show that it was then the fashion for all women to have large gold earrings, and men soon followed the same custom.

Some of the earliest earrings of this period were found in Pan Graves dating from the Second Intermediate Period (1786–1567 B.C.). Petrie was the first excavator to recognize the 'Pan Graves' and gave them this name on account of their shape. Since the goods found in them have some affinities with those of a people known as the C-group in Nubia, it has been suggested that the owners were Nubian mercenaries. The earrings are hoops of silver wire, gilded and plain copper, alabaster and shell and come from Qâw el-Kebîr, Mostagedda and el-Balâbish¹. The owners seem on the whole to have been women though one of those at Mostagedda may have been a man.

An ivory female figure with silver wire earrings in her ears, found at Diospolis Parva, may date from the Hyksos period². A skull with the earring still in the ear was also found at Diospolis Parva. From the caption it would seem that the tomb from which it came is to be dated between the VIth and XIth Dynasties, but the text seems to imply a date between the XIIIth and XVIIIth Dynasties³.

Brunton and Möller both believed that earrings were introduced from the south, but they had been known since the IIIrd Dynasty at Ur (c. 2100 B.C.) and therefore eastern influence may be expected, especially during the Hyksos occupation. The Egyptians illustrated Nubians wearing earrings during the New Kingdom. An early example is a captive on the base of a throne in the tomb of Antef which dates from the time of Hatshepsut and Tuthmosis III⁴. The Queen of Punt herself wears no earrings, but some of the men with her are shown wearing them in the temple-reliefs at Deir el-Baḥri⁵.

The earrings which date from the early part of the XVIIIth Dynasty are of seven types: open hoops of varying widths from a barrel-shape⁶ to a narrow ring, an open hoop with rings at the top which hung from a wire ring or a bar, a wide ribbed hoop composed of triangular tubes⁷, a so-called 'boat' or 'leech' type⁸, a wire hoop with a pendant, a spiral wire which might be round or triangular in section⁹ and a tube with bosses at each end

which lay either side of the lobe (see figs. 52-4). Gold ribbed earrings from 'Aḥhotp's treasure, and from the intact burial of a woman of the XVIIth Dynasty at Qurna¹⁰ are made of tubes of gold, triangular in section, and soldered side by side. The two inner tubes pass through the ear-lobe, and the outer tubes are shortened to lie against them. This design of earrings recurs in the treasure of the three wives of Tuthmosis III, and was common during the New Kingdom. The mummy of Maḥirper, Standard Bearer in the time of Ḥatshepsut and Tuthmosis III, had triangular perforations in the ears¹¹. On the mummy of Kha', who died in the reign of Amenophis III, are earrings held on to the lobe with screws¹². His wife Meryt has earrings of the same type as those of the wives of Tuthmosis III.

The earliest representations of earrings being worn by Egyptians occur in two Theban tombs. The first tomb, belonging to Tetiky, was thought by Davies to be not later than the reign of Amenophis I¹³. Men seated at the funerary banquet wear gold hoop earrings and Tetiky's wife has a perforation in the lobe of her ear. The other tomb belonged to Antef (mentioned above), Great Herald of the King, and dates from the reigns of Ḥatshepsut and Tuthmosis III¹⁴. The wearer is a naked girl who is standing beside the overseer of the vineyard.

Earrings found in the treasure of the three wives of Tuthmosis III are very like those from the burial at Qurna. They are made of similar tubes of gold soldered together, six in one pair and eight in the other¹⁵ (pl. XLVA). Four pairs are decorated with circular cloisons inlaid with glass and one pair is surmounted by a lily flower. They show evidence of wear and tear. There are similar earrings in many collections. A wooden statuette of a naked girl in the British Museum has earrings of this type¹⁶.

It is not certain when kings began wearing earrings. Amenophis I as a boy is shown wearing large disc-shaped earrings on a relief from his mortuary temple at Thebes¹⁷. He was the second king of the XVIIIth Dynasty, and it may well be that Dr Moss is right in assigning the relief to his own time. But other representations of this king all date from the XIXth Dynasty when he was worshipped in the Theban area.

Tuthmosis IV's mummy has pierced ears, but he is nowhere shown wearing earrings. Two of his sons, however, are illustrated on the wall of the tomb of Heḳerneḳḥ¹⁸ wearing gold hoop earrings. The mummy of Thuiu, mother of Queen Teye, has a double perforation in the lobes of the ears¹⁹ and Queen Teye's husband, Amenophis III, is shown with perfor-

ated ears on the great sphinx in Turin. But he, like Tuthmosis IV, is never shown actually wearing earrings. Teye, however, is shown with a variety of earrings. Her famous portrait in Berlin has a gold disc protruding from beneath her wig, decorated with inlays and with two gold uraei. But it has been revealed only because her wig is damaged at this point, and the existence of the second earring, under the wig on the other side, was confirmed by X-ray examination²⁰. These earrings are very like a pair owned by Tut'ankhamūn²¹ (pl. XLVIC). The dark green stone head from Sinai shows Teye wearing the simple open hoop type of earring, a thick double band clipped over the lobe of the ear²². In a relief on a gilded shrine, found in a tomb which probably belonged to Smenkhkarē', she is shown wearing an earring in the form of a papyrus flower of gold threaded through the lobe of her ear²³. Akhenaten, though never shown wearing earrings, is depicted with perforations in his ears on statues from Karnak. Nefertiti, his queen, who is probably represented in a limestone statuette in Berlin²⁴, wears a stud-type of earring which also has its parallels among earrings found in excavation²⁵, though other representations of her, including the famous head in Berlin, are without earrings. Her daughters as small girls often wore little else (see fig. 4). Their disc-earrings sometimes have strings of beads hanging from them. Part of a wall-painting from the palace at el-'Amarna shows two princesses seated on red cushions and wearing earrings very like those found in the tomb of Tut'ankhamūn²⁶.

Sculptured heads of the princesses in the round in Berlin and Cairo have depressions in the lobes indicating that they were accustomed to wear earrings²⁷. A pair of gold earrings in Edinburgh may have come from the burial of Nefertiti at el-'Amarna²⁸. They are in the form of rosettes joined by tubes.

Tut'ankhamūn's mummy had pierced ears but the earrings from the treasure were found neither on his ears nor in the mummy-wrappings, but in a cartouche-shaped jewel-box. The gold mummy-mask has perforated ears and discs of gold had been put in the holes, possibly in order to disguise the fact that there had been a perforation. Nowadays, Egyptian boys often wear earrings up to the age of about eight, but not thereafter. Other representations of the king which have perforated ears include a head rising from a lotus and wooden ushabti figures. On the small gilded shrine, 'Ankhesenamūn is shown wearing an earring with strings of pendants. Since it is like those found in the tomb the suggestion has been made that these earrings belonged to her rather than the king. But such a theory is

unnecessary. It was certainly not unusual for men to receive earrings as gifts from the king²⁹, and they are sometimes shown wearing them³⁰.

Five pairs of earrings were found in the jewel-box and other smaller earrings were scattered in other parts of the tomb.

One pair consists of gold inlaid falcons, their wings forming a circle round a deep blue glass head (pl. XLVB). Five gold uraei on elongated streamers hang from beneath the bird's tail. The earring was fixed in the ear by means of a screw-bar; it passed through the lobe, and at either end has a boss inlaid with quartz over red pigment, the front boss being slightly larger and decorated with inlaid uraei. The central design has a falcon's body, but the head is that of a duck, so arranged that when the earrings were worn the ducks would be facing in the same direction as the wearer. The tips of the feathers are red glass, and the other sections are prussian blue and an unusual inlay of white opaque glass. The body is inlaid with the same white glass, as well as red and blue glass and has feather-shaped sections of gold. The tail is red, blue and white and the *shen*-signs which it holds are inlaid with turquoise and blue and red glass. From a connecting bead in the form of a curved oblong box hang the bodies of the uraei inlaid with translucent greenish-blue glass, opaque lapis-blue glass and carnelian (?). Below hang their heads which are inlaid with lapis lazuli and carnelian. Carter notes that these earrings show evidence of wear and tear³¹.

The second pair of earrings have as their central motif a figure of the king as Osiris flanked by two uraei³² (pl. XLVIA). Above the king's head is a falcon with outstretched wings. Six strands of beads hang from the hoop. This design seems to echo the 104th Chapter of the Book of the Dead, the vignette of which shows the deceased seated between two gods.

The minute figure of the king is carved from carnelian. He wears an apron and the Blue Kheprish Crown and holds a wire crook in his left hand. The gold uraei on either side are inlaid with dark and light blue glass and carnelian. They stand on a *heb*-sign for 'festival'. A gold hoop surrounds the figures and is in turn bound by a rim of mock granulation and a circle of beads of gold, carnelian and dark blue glass. Suspended from six of the gold beads are six strings of beads with pendants in the form of vases. Joining the ornamental circle to the screw bar is a small falcon made of gold and inlaid with clear glass³³. Its feathers are painted on the gold. This falcon is suspended on two wide rings over the screw which passed through the ear. Bosses at either end of the screw are decorated

with cylindrical beads of dark and light blue glass between gold beads. An uraeus, inlaid with dark and light blue glass and carnelian, is fixed across them. The heads of the uraei are of glazed composition. On the boss at the other end of the screw are two uraei, their heads missing, and their hoods inlaid with light blue glass.

The third elaborate pair of earrings is a circle of dark resin beads alternating with gold beads decorated with granulation (pl. XLVC). From a shaped spacer-bead below the hoop hang six strings of disc-beads which terminate either in a lotus-seed pendant or a gold drop-pendant³⁴. The gold beads of the main circle are wider on the outside than on the inside – the resin beads are also shaped in the same way but not so markedly. The gold beads are of red gold decorated with yellow gold granulation arranged in triangles at the edges and small bosses surrounded by a ring of granulation in the centre. Between the gold and the resin beads are narrow disc-beads made of resin sandwiched between two flat discs of gold. They alternate with the large beads. Below this circle is a curved gold box decorated with a scroll pattern in applied gold wire – yellow gold on red gold. It is suspended from two of the disc beads mentioned above. The strings of beads are cylindrical gold and blue glass; the pendants are yellow gold lotus-seed vessels and shells decorated with red gold. The screw which passed through the ear has a red gold rosette at either end. It is made in three parts: an outer rim of gold wire, petals punched out in the required shape and soldered to the wire, and a central button. Suspended on the tubes of the screw is a crescent-shaped element, consisting of two sides of a box with loops for holding it to the bar. It is made of red gold with yellow gold granules in a pattern of flowers and buds joined by loops – the stems of the flowers. The thread holding the main circle of beads presumably passes through this box. All three earrings are constructed in the same way. Carter remarked that the effect of the two colours of gold combined with the dark resin was 'barbaric but not unpleasing'.

In addition to these earrings there are three pairs of screw earrings (pl. XLVIB, C). Two include uraei, and the third is a plain inlaid boss³⁵. Simple hoop-earrings were found in various parts of the tomb. They are made of alabaster, limestone, resin, striped glass and glazed composition decorated with a pattern of diamond shapes³⁶.

Most of the other earrings which have survived are much less spectacular than those from the royal treasures or the ones illustrated in the tomb-

paintings. The main types are variations of the earrings belonging to the wives of Tuthmosis III, such as one in the Metropolitan Museum from Thebes with beads threaded round the rim (fig. 52). Another type is a hoop fixed to the ear by means of a screw made of gold and sometimes

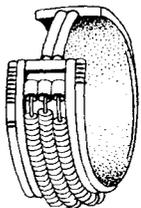


Fig. 52 Earring decorated with small lapis lazuli disc-beads on a wire

inlaid in a feather pattern (fig. 53). Part of an earring decorated with a rosette comes from the palace of Amenophis III at Thebes. The petals are inlaid with carnelian and lapis lazuli. A characteristically late XVIIIth-Dynasty earring consists of a plain gold hoop with a cornflower pendant hanging from it (fig. 54). There are also glass earrings which resemble the lotus-flower terminals popular in Amarna faience jewellery (fig. 55).

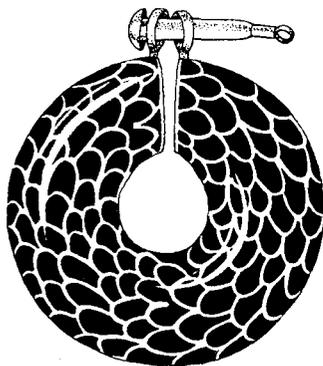


Fig. 53 Earring of gold inlaid with lapis lazuli

Wall-paintings show earrings of several different types. There is the 'Amarna style', like the ones found in Tut'ankhamūn's tomb, consisting of a decorated disc and pendant strings of beads. There are also multiple gold hoops, illustrated (but not found in excavation), single gold hoops and a type resembling those illustrated in his Memphite tomb among the jewels bestowed upon Haremḥab by Tut'ankhamūn, consisting of two discs joined by the screw-shank which passes through the ear-lobe. The

outer disc is larger than the one which lies behind the ear, and has a boss in the centre. An inlaid disc decorated with a rosette pattern or concentric circles is also frequently illustrated.

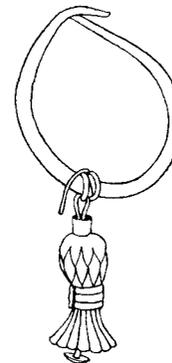


Fig. 54 Earring with a pendant in the form of a cornflower

XVIIIth-Dynasty sculpture in the round seldom shows earrings and none are found before the reign of Amenophis III (the head of Queen Teye in Berlin and the statuette of Nefertiti, see p. 123. At el-'Amarna, schematic disc-shaped earrings are shown on some of the plaster masks from the workshop of Tuthmosis, dating from the reign of Akhenaten. Some of the heraldic animals in Tut'ankhamūn's tomb have wires through their ears with a small pendant on them. Statuettes of girls have earrings very similar to the ones illustrated in XVIIIth-Dynasty wall-paintings, but they cannot be dated exactly.

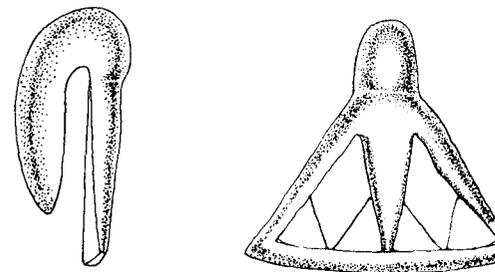


Fig. 55 Glass earrings in the form of lotus flowers

Literary references to earrings are not at all precise. Tushratta, king of the Mitanni, sent a great quantity of jewellery with his daughter, Tadukhepa, on her marriage to Akhenaten, including a gift of thirty-six pairs of what may have been earrings. Thirty of them were expressly sent for

'thirty maidens' but the word used might mean 'pendants' or 'rings' as well as 'earrings'³⁷.

FINGER-RINGS

The types of ring which were popular in the Middle Kingdom remained in vogue during the New Kingdom. The only feature discontinued was the joining of the wire shank on the underside of the finger. A scarab mounted in a gold ring remained the most common design. Scarabs with their gold mounts still remaining and bearing the names of Hyksos kings are known: one is inscribed Khyan¹.

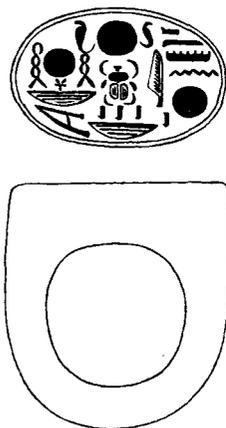


Fig. 56 Finger-ring bearing the name of Tut'ankhamūn

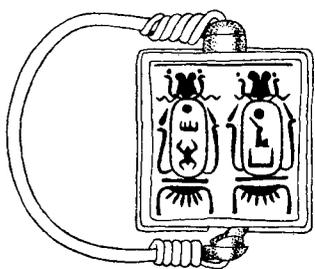


Fig. 57 Finger-ring decorated with the cartouches of Tuthmosis III and Ḥatshepsut

A stirrup-shaped signet-ring made its first appearance in Egypt at the beginning of the New Kingdom. The bezel was oval in shape and either chased or engraved with an inscription or pictorial device (fig. 56). One

of the earliest examples may have the name of Nubkheperre Antef engraved on an inlaid bezel². Rings with a rectangular plaque bezel on a swivel also came into fashion during the New Kingdom: several have the names of Tuthmosis III³ and one has the cartouches of Ḥatshepsut and Tuthmosis III side by side (fig. 57). A rectangular gold bezel not on a swivel but rigid with the shank was not uncommon at this time. Some are inscribed with the names of Amenophis II⁴. The names of Amenophis II⁵, Amenophis



Fig. 58 Double signet-ring with figures of a dancing Bes in two cartouches surmounted by ostrich plumes

III, his wife Teye and Akhenaten⁶ are found on the bezels of other gold rings. Akhenaten's portrait occurs on the bezel of a gold signet-ring⁷. He and Nefertiti appear together on another gold signet-ring⁸ and possibly he and Nefertiti or Amenophis III and Teye are shown on a ring from En-komi⁹. Nefertiti's name is found on rings from the Karnak cachette¹⁰ and possibly from her tomb at el-'Amarna¹¹. Tut'ankhamūn had many rings in his mummy-wrappings and several are in the form of signet-rings. The names of Ay and Ḥaremḥab are found on rings. The latter has a massive gold ring with a thick oblong bezel on a swivel, deeply engraved on each face with the royal cartouche, a lion *passant*, a scorpion and a crocodile¹².

Signet-rings were among the jewels given as rewards by the kings. At el-'Amarna Akhenaten is shown throwing them down to Ay (see fig. 4), and Amenhotp H̄uy was given a signet-ring as his seal of office as Viceroy of Nubia; the ceremony is illustrated in his tomb at Thebes.

A design of rings which is found in the XVIIIth Dynasty, but is rare, has its bezel in the form of a glass cylinder¹³ mounted in gold or silver. Another type of ring is decorated with a group of scarabs or scaraboids, arranged sometimes in a circle¹⁴ or more usually three side by side¹⁵.

Another design is based on the signet-ring with the bezel in the form of a cartouche. A further elaboration consists of two rings soldered together, the bezels in the form of two cartouches with feathers at the top, and a figure of Bes replacing the royal name (fig. 58). The certainly datable finds of the XVIIIth Dynasty have produced few variations on the designs already described. The treasure of Tuthmosis III's three wives contained scarabs all mounted in the same way¹⁶. The scarab is bound in gold with a gold collar at either end. The hinge was provided by a dowel of gold passing through the ends of the shank.

Tut'ankhamūn

Most of the rings in Tut'ankhamūn's burial were found on the royal mummy; others were found in a cloth, obviously moved from their original place by the robbers.



Fig. 59 Finger-ring of Tut'ankhamūn, showing the king before Min

On the second and third fingers of the king's left hand were two rings. Over the right wrist was a group of five rings wrapped in the bandages and beside the left wrist was a group of eight rings. Often, even if the devices on the bezels included the king's name or his cartouches, his name was also engraved on either side of the shank or on the underside of the bezel. There seems to be a recurring symbol on the rings: it is Thoth in the form of ape and ibis, just as on the pectorals the recurring symbol is the scarab.

Of the rings actually on his fingers, one is massive gold with the bezel in the form of a cartouche on which is engraved a portrait of the king kneeling on a *neb*-sign meaning 'Lord', and offering a figure of Maat¹⁷. Above his head is a falcon holding a *shen*-sign, and cartouches are engraved either side of the shank. The ring next to it was of gold inlaid with dark blue glass. The design on the bezel is a boat with the apes of Thoth worshipping a disc within a crescent¹⁸.



Fig. 60 Finger-ring of Tut'ankhamūn showing the king in one cartouche offering to Amen-Rē seated on a throne in the other

In the group of rings over the back of the king's right hand¹⁹ was one made entirely of green translucent chalcedony. Its bezel is a double cartouche engraved with a figure of the king before the god Min²⁰ (fig. 59). There is also a lapis lazuli double-cartouche ring²¹ (fig. 60): in the left cartouche a figure of Amen-rē holds a *was*-sceptre and in the right cartouche the king kneels on a *heb*-sign, holding out two vases to the god. Above the king's head is a winged beetle. On the underside of a milky chalcedony scarab-ring Thoth is shown holding out an *udjat*-eye. The



Fig. 61 Finger-ring of Tut'ankhamūn, side view, showing tripartite shank with barque with sun's disc

gold setting is of papyrus flanked by buds²². A very elaborate ring consists of a triple shank; the bezel is in the form of a cartouche surmounted by a solar barque together with small figures of a scarab wearing an *atef*-

crown, and a falcon with outstretched wings. The ends of the shanks are bound with wire and decorated with papyrus umbels between inlaid red buds. The shank is of gold foil over a core, probably of resin which is visible on the underside. On the underside of the bezel the king's name is inscribed²³ (fig. 61). The last item in this group is a relic from childhood: a double ring bezel, two uraei inlaid with glass²⁴ (fig. 62).

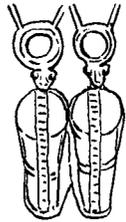


Fig. 62 Finger-ring of Tut'ankhamūn with two horned uraei and sun's discs on their heads

Four of the group of eight rings beside the king's left hand have scarab-bezels. Two are of lapis lazuli, one inscribed with the name of Nebkheperurē (fig. 63) and the other with an 'ankh- and two nefer-signs²⁵. A third has a turquoise scarab engraved with the figure of the king offering to Ptah²⁶, and a fourth scarab is inscribed with the king's two cartouches²⁷ (fig. 64). These cartouches, executed in sunk relief, form the double bezel for one ring of gilded wood and another of resin²⁸.

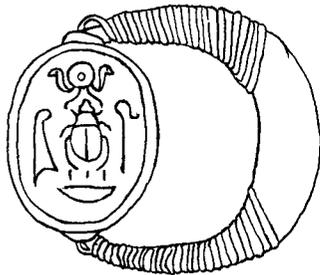


Fig. 63 Finger-ring of Tut'ankhamūn; lapis lazuli scarab set in a gold mount

Eight rings were found in a casket wrapped in a piece of linen, presumably left by the thieves who had broken into the tomb. Shortly afterwards officials tidied up the tomb, stuffed the cloth into the first available box, and resealed the tomb. One ring, a bezel only, consists of a group of figures in the round: a kneeling figure of the king before Rē', who is seated on a

throne, an 'ankh in one hand and a was-sceptre in the other. Two apes stand beside the king and all three have their arms raised towards Rē'. The group is protected by a vulture standing behind Rē' and a falcon behind the king; their outstretched wings enclose the figures²⁹. A group of scarabs decorates the cartouche bezel of another ring³⁰; two are of gold, and one is of blue glass with a moon's disc on its head.

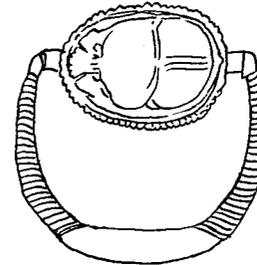


Fig. 64 Finger-ring of Tut'ankhamūn; turquoise scarab in a gold mount

Three gold rings have double-cartouche bezels. On one the king is offering a vase to Rē'³¹. On another is engraved the seated figure of Rē'-Harakhti³² (fig. 65). The third has a blue glass plate inlaid into the cartouches and to one is fastened a figure of Rē', to the other a cynocephalus ape. At the sides of the shank are chased an udjat-eye and an ape³³. A gold relief barque flanked by apes decorates the bezels of the two remaining rings in this group³⁴.



Fig. 65 Finger-ring of Tut'ankhamūn showing Rē'-Harakhti seated on a throne

Other rings found in the tomb were made of glazed composition, resin and limestone. A roll of linen with thirteen glazed composition rings bear-

ing the name of the king was found on top of a wooden box. The rings are simple hoops and stirrup-shaped rings and their bezels are decorated in relief with *udjat*-eyes, fish, uraeus between papyrus flowers, divine barques, cats, floral designs, hieroglyphic signs and figures of gods and goddesses. Many similar rings were produced during the New Kingdom in carnelian, felspar, lapis lazuli and jasper and comparable rings have been found at many sites in Egypt and the Sudan.

GIRDLES

The earliest women's girdles dating from the New Kingdom include bean-shaped 'wallet'-beads which are probably an adaptation of the cowrie-shell beads used for girdles in the Middle Kingdom. Other beads used for girdles were in the form of acacia-seeds, fishes, and nasturtium-seeds.

A complete wallet-bead girdle was found in the intact burial of a woman of the XVIIth Dynasty at Qurna. The 'wallets' are of gold and are threaded with electrum beads. Queen 'Aḥhotp had twenty-seven wallet-beads¹ varying in size which were undoubtedly part of a girdle. Queen Merytamūn had lapis lazuli wallet-beads still adhering to the back of her mummy², and Kha's wife, Meryt³, had glass or faience wallet-beads around her hips. In the treasure of the three wives of Tuthmosis III were enough wallet-beads for one girdle⁴ (pl. XLVII B) and many other examples of these beads have survived, but it is not known where they were found. Many illustrations show girls wearing wallet-bead girdles. Nefrurē', daughter of Hatshepsut, is shown wearing one well down over her hips on the wall of her mother's temple at Deir el-Baḥri⁵. Nefrubiti, her sister, depicted on the opposite wall of the corridor, also has a girdle, but it appears to be of spherical beads. Both girls are wearing a considerable amount of jewellery: diadems, collars, necklaces, bracelets and anklets, but no clothing. Perhaps this omission is to emphasize that they are children, but it may be due to the disappearance of the faint white paint of their robes. Nefrurē' also wears another belt with a clasp of papyrus-flowers flanking a disc; a form already seen in the knot at the back of a diadem. Wooden statuettes and spoon-handles represent girls wearing wallet-bead girdles; some are swimming, while others are standing and playing a tambourine or a lute.

The treasure of the three wives of Tuthmosis III also includes a girdle composed of twenty-two fish amulets made of gold⁶, representing *Tilapia nilotica* (Nile Chromis⁷). They were struck in two halves in a die and soldered round the edge. The wives also had two girdles made of acacia-seed beads⁸ (pl. XLVII C). There are seven rows of gold, carnelian and green felspar beads with spacer-bars made of acacia-seed beads soldered together. The clasps are plain gold boxes with interlocking tubes joined by a gold pin. (A girdle of this type but with much smaller beads was found on the body of Senebtisi at el-Lisht and dates from the XIIth Dynasty.) Another of the princesses' girdles consists of gold nasturtium-seed beads joined by a clasp which is decorated with a *hetep*-sign over a *neb*. The *neb* is inlaid with agate – a stone rarely used at this period. The design signifies 'All contentment' (pl. XLVII A).

On his mummy Tut'ankhamūn had two sheet-gold belts with a fitting for the ceremonial tail. The king wore his daggers⁹ in these belts. One belt was roughly chased with vertical lines and the other with a herring-bone back-ground and a central row of diamond shapes¹⁰ (pl. XLVII I). Both belts have in the front a chased cartouche of the king's name, and at the back, next to the tube fitting, an inscription chased. One belt has the words 'Protection and Life are behind him, like Rē' and the other 'Protection and Life. Lord of the Two Lands!' On the lower edge of the belts are small holes, perhaps intended to hold strings of papyrus and lily-flower beads as on the Middle Kingdom girdles. Tut'ankhamūn, however, had a different type of apron which was much more solid and these holes were not used for any pendants at the time of burial.

The tail was a part of the royal regalia and had been worn since the earliest times. Tut'ankhamūn's tail, most of which still remains in the coffin, was a bead-network over a cloth core¹¹.

PECTORALS

Inlaid pectorals were found only in the treasures of Queen 'Aḥhotp and King Tut'ankhamūn although they are illustrated on wall-paintings and coffins throughout the XVIIIth Dynasty.

The pectoral found with the burial of Queen 'Aḥhotp is like Meret's second pectoral in that it is in the form of a shrine and two-dimensional in its design¹ (pl. XLIX A). It thus follows the Middle Kingdom tradition, and differs from the pectorals found in the treasure of Tut'ankhamūn.

The central figure is the king, Amosis. Amūn and Rē pour a libation over him. The three figures stand in a boat which rests on a rectangle of water represented by cloisons of wavy lines inlaid with lapis lazuli or dark blue glass. Falcon-headed Rē is behind Amosis, and Amūn in front of him. They pour a libation of light blue water over him from *hes*-vases inlaid with dark and light blue stones. In the top corners are two falcons whose wings are partly obscured by the disc on Rē's head and the light blue feathers on Amūn's head. The signs for 'Given Life' rest in the boat behind Amūn, suggesting that the pectoral was made not for 'Aḥhotp's funeral but for that of Amosis. The cartouches of the king rest one on the prow 'Son of Rē, Amosis' and one on the stern 'Nebpeḥtirē'. Behind the stern are the titles: 'Good God. Lord of the Two Lands'.

The frame is provided by the water at the bottom, a cornice at the top and on three sides a pattern of rectangles and oblongs. Red is the dominating colour. The figures have red bodies and the design contains several sun's discs. Vernier describes the material as carnelian and the other inlays as lapis lazuli and turquoise, or possibly pale blue glass.

The reverse side is chased with the same design as is represented on the front. Vernier says that the back is made from a single piece of sheet gold. Tubes to hold a wire or string of beads are soldered vertically on the underside of the cornice.

The scene of the gods cleansing the king may find a place in several contexts. It may represent a coronation-cleansing, a cleansing at a *Heb-Sed* festival² or a cleansing after death.

The only other pectorals dating from the XVIIIth Dynasty belonged to Tut'ankhamūn. No inlaid pectorals were found in the treasure of the

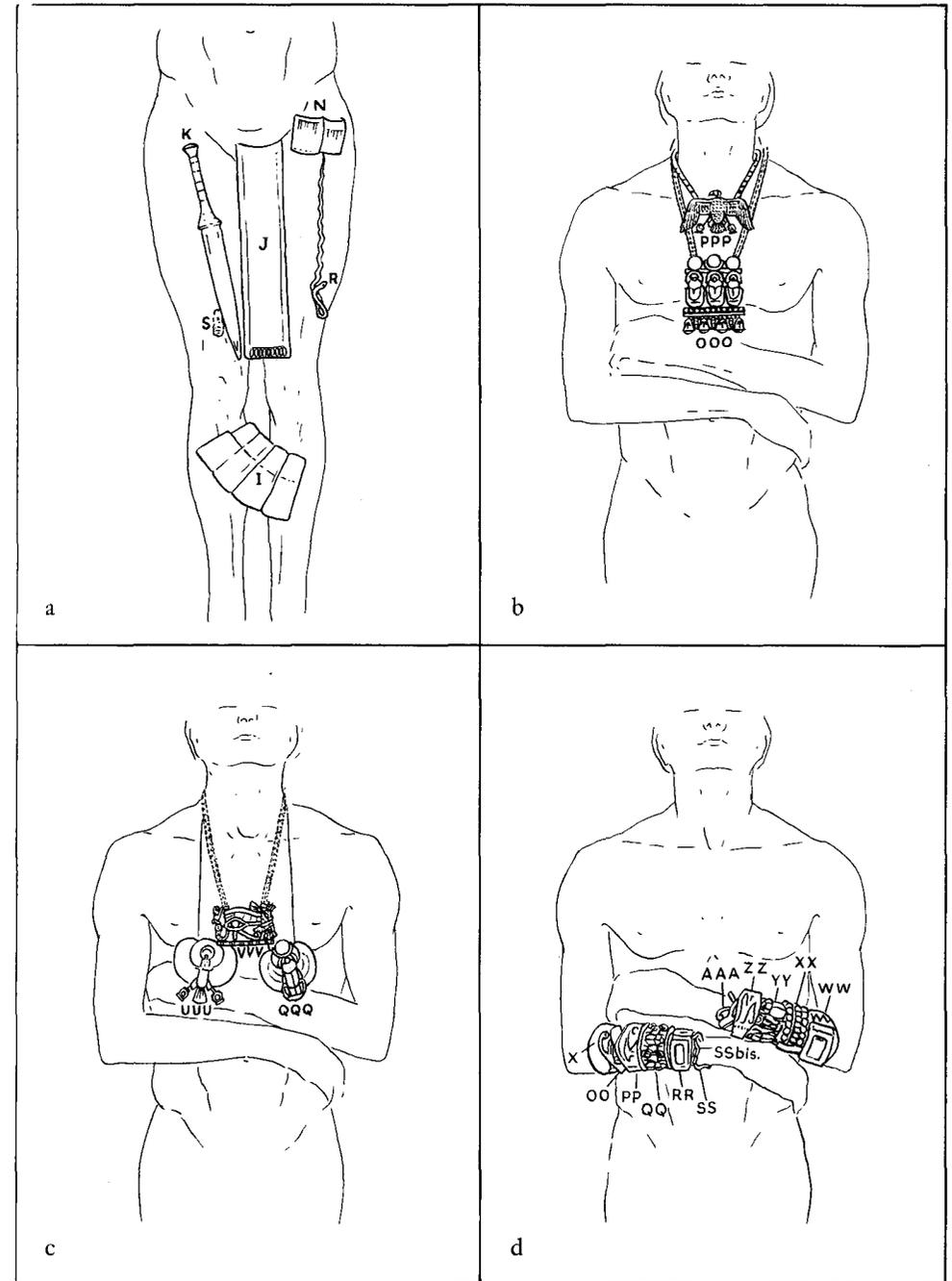
Fig. 66 Jewellery on the mummy of Tut'ankhamūn.

a. The objects over the thighs and shins; J – the ceremonial apron; K – the iron dagger in its sheath; N – a bracelet; R and S – cobra and vulture from diadem; I – parts of a collar, folded

b. Two pectorals: a vulture and three scarab-beetles, found in the eleventh layer of the wrappings

c. Three pectorals found in the twelfth layer of the wrappings: VVV – an *udjat*-eye flanked by vulture and cobra; UUU – solar falcon; QQQ – a winged scarab holding the moon in its crescent and the *heb*-sign with three strokes above it.

d. Bracelets tightly packed together on the forearms of the mummy



three wives of Tuthmosis III but they had what may have been a substitute in the form of seventeen sheet-gold plaques. They are shaped like shrines and roughly chased with a seated figure of Maat³. A larger plaque is in the form of a rounded-topped stela and is chased with a figure of the lioness-headed Mut-Sekhmet⁴. Although roughly made, these plaques appear to have been in use for a long time and were not simply funerary.

Tut'ankhamūn

Tut'ankhamūn had twenty-six⁵ pectorals (fig. 66b, c). Some were found on his body, others in various boxes: a box in the form of a cartouche, an ivory and ebony casket and a shrine surmounted by the figure of Anubis.

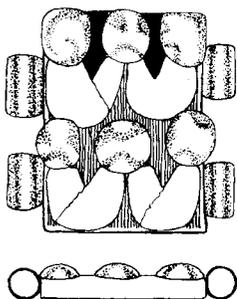


Fig. 67 Piece of cloisonné from a strap or part of a corselet

They fall into two categories. There is the traditional, two-dimensional shrine-shape which has been given new subjects: Isis and Nephthys, the scarab-beetle, the vulture-goddess Nekhbet; one of the pectorals represents the *Heb-Sed* or jubilee-festival. The other type of design is almost three-dimensional, often without a frame: the scarabs are fully-modelled and seem to crawl across the jewel, the flowers have fleshy petals and some are completely in the round. But these three-dimensional motifs are still combined with motifs in flat inlay. The inspiration for both types of pectoral is still derived from the amulets depicted in the coffin-friezes and the ideas expressed in literature about the after-life. But these ideas are interpreted with great variety and inventiveness. Some of the pectorals are visual representations of words from the Pyramid and Coffin Texts and the Book of the Dead and others are inscribed with magical spells.

Another innovation was the elaboration of the straps from which the pectoral hung. Some were made of inlaid plaques, which enhance the general effect of solidity and importance and allow for further development

of the theme of the pectoral (fig. 67). A counterpoise hung at the back of the neck, its design matching or complementing that of the pectoral.

Scarab-beetles are the most common motif. There are six with wings and five without. The beetle is usually of lapis lazuli, but a dramatic effect is obtained by a translucent pale green stone scarab glowing above the glass inlays⁶ (pl. LVIB). Boats, the barques of the sun and the moon, occur three times. Vultures, which are represented on several pectorals, include one magnificent specimen with its head completely in the round and wearing an *atef*-crown⁷; Carter called it the sun-god at midnight (pl. LA). There are two falcons, one of the conventional side-facing type⁸ (pl. LVIA) and the other frontal, its green stone body enclosed in a gold mesh cage⁹.

Uraei – the royal insignia and symbols of the sun – and *udjat*-eyes – the eyes of the god Horus – occur repeatedly, as they do on other articles of jewellery, together with the ever-present sun's disc, and the moon disc resting in its crescent. The king himself appears in human form only four times, on two pectorals, a counterpoise¹⁰ and the pectoral incorporated in the front of the corselet¹¹, but his name is either written out or implied in all the designs. Heavy, inlaid lotus flowers and buds hang below some of the pectorals.

The counterpoises (which are sometimes also clasps) are made as elegantly as the pectorals and often show a variation on the same theme. The *Heb-Sed* scene of the king between Ptaḥ and Sekhmet is balanced by a counterpoise-clasp showing the king seated on a throne with Maat standing before him holding out her wings¹². The vulture with drooping wings is complemented by a clasp in the form of two falcons with folded wings lying side by side¹³ (pl. LIV A). The uraei which flank the central beetle on the most heavily decorated of the pectorals are repeated in a freer form on the counterpoise clasp¹⁴ (pl. LV). It cannot be said that any of these jewels go in 'sets', though several display similarities in decoration and workmanship, such as the pectoral just described and the bracelet with the large beetle¹⁵ (pl. XXXA), but not even these are a complete match. The themes which recur again and again in Tut'ankhamūn's jewellery are those connected with resurrection and the journey into the world beyond the grave.

The pectorals are made of the same materials as the rest of this treasure. Sometimes glass is used to imitate lapis lazuli and turquoise but often the stone itself is used and all the bodies of the dark blue scarabs are lapis

lazuli. Turquoise is less in evidence but can be seen (among other instances) on the hulls of two of the boats¹⁶ (pl. LVIB). Gold, usually of high quality, is used for the framework, cloisons and many details; silver is rarely used. Carnelian, felspar, jasper, quartz and obsidian are all employed and an imitation of carnelian is made by covering a red painted base with clear quartz.

Sizes vary, but Tut'ankhamūn's pectorals are all larger than those of the Middle Kingdom. The smallest is 6.8 cm high, 6.0 cm wide, and the largest 16.5 cm high, 24.4 cm wide.

There appears to be no distinction in style, design and subject between the pectorals found on the royal mummy and those in the jewel-caskets. But the collection in the Anubis-figure shrine is of a different type. The nine pieces are all pylonic in form, with a two-dimensional design, and the subjects are Isis and Nephthys, scarab-beetle and the goddess Nut. Only one of these pectorals has a string of beads¹⁷ and none has a counterpoise. The materials and workmanship are of a poorer quality than on the other pectorals.

Besides the falcon and vulture collars already described¹⁸, six pectorals were found on the royal mummy: two *udjat*-eyes, a falcon, a vulture, a single scarab and a group of three scarabs. The single scarab demonstrates a somewhat obscure play on the name Nebkheperurē¹⁹: the scarab is winged and represents the king flying up to heaven. It holds in its back feet plural strokes resting on the *heb*- (not the *neb*-) sign. In its front feet it holds, not Rē⁵, the sun's disc, but the full moon in a crescent: the 'sun which shines in the night'. The counterpoise is a heart-amulet.

On the pectoral with the three scarabs, two spell out the king's name and flank one which holds the moon instead of the sun (pl. LIII). In their back legs they all hold *neb*-signs²⁰. At the top is a gold *pt*-sign for 'heaven' over which they are pushing their discs. At the bottom is a bar decorated with rosettes representing the earth. Below this bar hang lotus flowers and buds. The lotus was often a symbol of re-birth. The counterpoise shows Hēh, the god of time and eternity, holding up the royal cartouche as if it were the disc of the sun. He is flanked on one side by an uraeus and on the other by *was*- and *djed*-signs.

One of the vulture pectorals represents the goddess Nut or Nekhbet with drooping wings²¹. The head and neck are of gold and the inlays of the wings mainly lapis lazuli with some touches of carnelian. On its underside the bird is itself wearing a pectoral which consists of the cartouche

flanked by uraei and surmounted by feathers. The clasp is in the form of two falcons, lying side by side as though dead. They are inlaid with lapis lazuli, felspar, onyx (or glass), carnelian and green glass.

The falcon-pectoral is front-facing and has the solar disc on its head²². Its body is a pale green stone enclosed in a gold mesh cage. The head, chin and throat are plain chased gold. The wings, which form a crescent, are inlaid with carnelian and lapis lazuli. The counterpoise is a chalcedony heart decorated with granulation and inlays of glass. It bears the royal cartouche between uraei. The falcon was a symbol of the sun, Horus and Rē⁵.

One of the *udjat*-eye pectorals is flanked on either side by the vulture Nekhbet and the cobra Edjo, who wear the *atef*-crown and the crown of Lower Egypt respectively. The inlays round the eye are of lapis lazuli and green quartz or turquoise. The vulture is inlaid mainly with lapis lazuli together with carnelian and turquoise-coloured glass. The counterpoise is a *tet* between *djed*-signs²³. The other *udjat*-eye is made of blue glazed composition with an uraeus beside it and a *sa*-sign, 'protection', below it²⁴.

Eleven pectorals and four counterpoises were found in the jewel-casket of ivory and ebony. They are some of the most magnificent and sumptuous objects in the treasure (pls. L, LII, LVI and col. pl. V). The scarab-beetle predominates. Two are like the one on the mummy, representing the name of the king flying up to heaven. There is a winged scarab between uraei, a scarab holding a cartouche, and one holding aloft the barque of the moon. Two representations of vultures and one of a falcon are like those on the royal mummy and there is also a pectoral representing the *Heb-Sed* scene, which is the counterpart of the scene in the corselet. One represents the ceremony before the gods of Lower Egypt and the other the same ceremony with the gods of Upper Egypt. The winged scarab-beetles hold the sun's disc in their front feet and the *neb*-sign with three plural strokes resting on it in their back feet²⁵. A more elaborate version with the moon above and the *neb* and plural strokes below is flanked by uraei facing forwards²⁶. They rest on a bar which supports two small *udjat*-eyes and '*ankh*-signs above it and lotus flowers and buds below (pl. LB and col. pl. V). The replacing of the sun's disc by the moon's points a deliberate policy to link the king's name with the forces of the moon and the moon-god.

A silver moon in a gold crescent is the principal feature of another resplendent pectoral²⁷. It surmounts the lavish composition, and applied to its disc is a gold figure of the king wearing the Blue Crown, between the

gods Ḥarakhti and Thoth (pl. LVIB). In the main part of the pectoral, the king is represented as a bird-scarab (with falcon's wings, tail and claws which hold lily and lotus flowers, symbols of Upper and Lower Egypt, besides the usual *shen*-signs). Above his head the beetle holds a barque containing two uraei and an *udjat*-eye, which is surmounted by the gold crescent. The lower part of the pectoral consists of hanging floral pendants. The king's flight up to heaven, the theme of this pectoral, is described in the Pyramid Texts: 'He flies like a bird, he lays himself down like *kheper*'²⁸. And 'He traverses the heaven like Rē', He traverses the heaven like Thoth'²⁹.

Boat, scarab-beetle and uraei also appear on a pectoral which links the king with the sun-god (pl. LV). This is the most magnificent and richly encrusted of all the jewels³⁰. A lapis lazuli beetle stands in the gold sun's barque holding the horizon and the sun's disc above his head; beside the disc are uraei with '*ankh*-signs round their bodies. Uraei are lashed to the stem and stern of the barque and between them and the beetle are *djed*-, '*ankh*- and *nefer*-signs. The boat rests on a lapis lazuli rectangle of water: the waters of the *Duat* or underworld. The gently tapering straps which join the pectoral to the counterpoise each comprise five sections, ending in shoulder-pieces in the form of vultures. Each of the five sections has a sun's disc or double sun's disc at the top. The bottom and middle sections are the same and comprise large three-dimensional beetles resting on a *heb*-sign and holding up the sun's disc with uraei. The sections above the beetles are made of uraei surmounted by carnelian sun discs. In the lower section they flank a *nefer* over an '*ankh*', and in the upper, which is slightly narrower, the *nefer* is omitted. The topmost section next to the vulture comprises the two *djed*-signs resting on a *heb*, which support a large carnelian sun disc. The clasp is in the form of two coiled uraei.

The sun's barque, again on water, is represented in another pectoral³¹. In the boat rides the *kheper*-beetle holding a *shen*-sign in his back feet (pl. LII). He is the king seen as the rising sun worshipped by the apes of Thoth. There were traditionally six apes who greeted the sunrise, but here only two are shown. A starry *pt*-sign representing the sky, and slender *was*-sceptres which support it, form with the water a graceful frame for the pectoral. The chain is made up of open plaques. Next to the pectoral itself is the figure of Ḥeḥ, kneeling below the sign for heaven. The plaque above shows the *Sed*-pavilion containing two thrones back to back and resting on a *heb*-sign. Above this comes a succession of three different

compositions, three times repeated. All these compositions have *heb*-signs as their base and *was*-sceptres on either side. The central sign alone varies, reading (from the bottom) *djed*, '*ankh*, *sa*: meaning stability, life and protection. The clasp is decorated with Ḥeḥ holding above his head the *shen*-sign instead of the sun's disc. He is flanked on either side by uraei, one wearing the Red Crown of Lower Egypt and the other the Upper Egyptian White Crown.

The next pectoral also connects the king with the sun³². The *kheper* is flanked by solar uraei and holds a *shen*-sign in his back feet and a cartouche instead of the sun's disc on his front feet. A variant of this design, a cartouche flanked by uraei and a moon's disc resting on top of it, is found on a counterpoise for which the pectoral is missing³³.

The vulture Nekhbet is depicted twice in this group of pectorals: as a large flying vulture wearing an *atef*-crown³⁴ (pl. LA) and as a vulture with drooping wings³⁵. Although its head is in the round it has no crown.

Another pectoral represents the solar falcon with the sun's disc on its head and holding '*ankh*- as well as *shen*-signs in its claws³⁶ (pl. LVIA).

In the *Heb-Sed* scene³⁷ Tut'ankhamūn stands between Ptaḥ and Sekhmet who are seated on thrones (pl. LI). It is the only pectoral in this group to be enclosed in a true architectural frame representing a shrine. Ptaḥ says to the king: 'I, Ptaḥ, lord of truth, give you all life, power, and health.' And Sekhmet says 'I, Sekhmet, lady of heaven, give you years of eternity.' Ḥeḥ is also present behind Ptaḥ's throne holding two palm-ribs. Behind Sekhmet's throne is the king's *ka* or spirit holding a feather. The principal figures are arranged on a mat and above them is a starry heaven. A cornice roofs the whole scene, and below is a frieze of signs meaning 'eternity'.

Another *Heb-Sed* scene occurs on the king's corselet which may have been his actual coronation garment³⁸. There the king is presented to Amen-rē by Atum with a goddess standing behind him holding palm-ribs. The king looks so young that he seems little more than a child, although he is shown the same size as the gods. Amen-rē holds out the '*ankh*-sign for the king to smell. In the other hand he has a palm-rib with the *sed*-sign at the top and a tadpole at the bottom. Above the king is a carnelian sun's disc with cobras either side and '*ankh*-signs hanging from their necks.

The corselet itself is composed of a feather pattern of glass plaques joined at the sides and front by hinges and pins. Two straps go over the shoulders. At the back is a clasp consisting of a rectangular frame contain-

ing a winged beetle with bird's tail, flanked on either side by uraei wearing the crowns of Upper and Lower Egypt and 'ankh-signs hanging from their necks. The beetle has falcon's legs and claws in which it holds two more 'ankh-signs (instead of the more usual *shen*-signs). The figures rest on a gold mat, below which hang strings of beads and lily-, poppy-, and papyrus-pendants.

Only one pectoral was found in the cartouche-shaped jewel-box which contained the earrings and some of the bracelets. It represents a boat floating over a gold lake beneath which are lotus flowers and buds growing up from a lapis lazuli *pt*-sign for heaven³⁹ (pl. LIVB). Below the *pt*-sign is a gold rectangle inset with long petal-shapes. In the boat is a silver moon-disc in a crescent. The counterpoise is inlaid with lotus flowers, buds, rosettes and poppies and has ten tassels hanging from it.

Eight pectorals were found in the shrine surmounted by the recumbent figure of Anubis. They are all pylonic in form, and Isis and Nephthys occur on four of them. In two of the pectorals they kneel and support a beetle, on another they are winged and stand beside a *djed*-column, and the remaining pectoral is broken and the central feature lost; it may have been either a beetle or a *djed*. Isis and Nephthys are represented as Nekhbet and Edjo, the winged vulture and cobra flanking a figure of the king in the form of Osiris, and described as 'Lord of Eternity, great God, Lord of the kingdom of the dead'⁴⁰ (pl. XLIXB). Isis promises 'Life and protection behind him like Rē'. Nephthys offers 'Life and protection'.

The Nekhbet vulture⁴¹ and the goddess Nut⁴² with outstretched wings are both represented in pectorals in this group.

The *djed*-pillar symbolized not only Osiris but also the underworld from which the sun rose. Isis and Nephthys protect with their wings the *djed* which has a sun's disc on the top⁴³. Between the wings of the goddesses is written the king's name. Carnelian is the only stone used for the inlays, the rest are of glass. The scarab which had been removed from this pectoral was discovered in the cartouche-box.

Another pectoral shows Isis and Nephthys kneeling beside a large green stone scarab with formalized wings⁴⁴. This is a heart-scarab with the text from Chapter 30B of the Book of the Dead written on the underside. The dead person pleads with his heart not to bear witness against him at the last judgement. In the texts in front of them the goddesses speak of the beetle: 'Rē has come to my heart' and, words also found in the Pyramid Texts: 'I am Nephthys, I am come. I embrace you and give you

your bodily heart.⁴⁵ The text in front of Isis invokes the Aten, showing possibly that this pectoral was made before his worship was abandoned.

Another very similar pectoral has a scarab inscribed with the thirtieth chapter of the Book of the Dead and the royal cartouches. The scarab, which has no wings, is made of glass or glazed composition, imitating lapis lazuli. The figures of the goddesses are inlaid with opaque light blue and red glass. Each figure has a collar of opaque coloured glass and gold bracelets, armlets and anklets⁴⁶.

Many illustrations of pectorals occur in tomb-paintings. Three are to be seen among the gifts presented by Thenuna to Tuthmosis IV and by Surero and Kharuef to Amenophis III⁴⁷. Tuthmosis III is shown wearing pectorals in reliefs at Deir el-Bahri⁴⁸. They are also worn by sons of Tuthmosis IV in the tomb of Heḳerneḳel⁴⁹. The designs are of winged scarabs holding cartouches and *shen*-signs, like one of Tut'ankhamūn's pectorals⁵⁰ and uraei beside a cartouche. The infant sons of Amenophis III wear the old-fashioned type of elongated pectoral in the tomb of Menkheperra'sonb⁵¹. Ra'mosi has a winged scarab⁵² like Tut'ankhamūn's pectorals, and Ay (depicted in the tomb of Neferḥōtep) an empty shrine-shape⁵³. Pectorals are also represented on coffins, for example on the one belonging to Thuiu.

Only one of the subjects illustrated on these pectorals, the winged scarab worn by Ra'mosi, is exactly the same as a design found in Tut'ankhamūn's treasure⁵⁴. The other designs, which include standing lions facing each other, uraei beside a heart, a scarab holding a cartouche and a shrine-shape, are not exactly paralleled in any pectorals which have been found. One of the motifs illustrated, namely the lions, is a revival of an Old Kingdom design and is also illustrated in the New Kingdom as a separate amulet worn with the honorific fly-pendants.

Many pectorals are illustrated in the temple of Sethos I at Abydos. Some are shown with floral pendants at the bottom which are exactly like the pendants decorating pectorals from the tomb of Tut'ankhamūn. These pectorals are usually shown on statues of gods or being given to the gods by the king who does not wear any himself. They always decorate the prow and stern of the sacred barques. They are pylonic in form and are decorated with the king's name, uraei and one with a scarab in a sun's barque⁵⁵.

In the tomb of Khons, which dates from the reign of Ramesses II⁵⁶, Osiris is shown wearing a shrine-shaped pectoral. Ramesses II presents Amen-rē with a pectoral and collars 'honouring his father so that life

may be given with it⁵⁷. Ushabti figures are also sometimes shown wearing pectorals⁵⁸.

The list of pectorals does not end here. Large numbers, made of wood, glass and glazed composition, have been found. Their designs are often similar to the examples incorporating precious metals but there are many variations. Anubis occurs on several, but Isis and Nephthys, scarab, sun's barque and *udjat*-eyes are also regularly depicted. The pectorals are pylonic in shape; none have the free composition of the pectorals from Tut'ankhamūn's mummy and jewel-casket.

CHAPTER 7

New Kingdom (2) XIXth–XXth Dynasties

HISTORICAL

Ḥaremḥab was succeeded by Ramesses I who founded the XIXth Dynasty. He was an army commander who had been promoted by Ḥaremḥab. His home was in the Delta and he moved the capital from Thebes to Per-Ramesses, the site of which has not been identified: it may have been Tanis or Qantīr. After a period of co-regency, his son, Sethos I, succeeded him. Sethos was a great builder who restored many temples. One of his best-known buildings is a temple at Abydos dedicated to Osiris, who had been worshipped there since the earliest times. Sethos's tomb is the largest in the Valley of the Kings. He fought the Hittites who had taken the place of the Mitanni as Egypt's chief enemies in western Asia, to recover Bethshan in Palestine, and Kadesh on the Orontes. He also had to deal with rebellions in Nubia and invasions from the Libyans of the Western desert.

Ramesses II, his son and successor, was another great warrior. He reopened the struggle with the Hittites and fought a battle at Kadesh which, though he claimed to have won it, nearly cost him his life. After twenty years of inconclusive fighting Ramesses made a treaty with the Hittites. Thirty years later, the reigning king sent one of his daughters as a wife for Ramesses. Ramesses II's reign was one of great prosperity and building activity. He is probably associated with the building of more monuments than any other pharaoh. The tomb of Nefertari, his wife, in the Valley of the Queens, is decorated with particularly fine paintings. Towards the end of his reign, Hittite power began to decline and the real threat came from the 'Sea Peoples' – groups of warlike migrants who were seeking places to conquer and settle. Ramesses succeeded in defeating one of these tribes, the Sherden.

Merneptah had to contend with further invasions by the Sea Peoples and with invasions by the Libyans, upon whom he inflicted a decisive defeat.

It is difficult to place the rulers who followed in a satisfactory order since the country was in a state of disruption and the records are incomplete.

Sethos II was married to Queen Tausert who was herself of royal descent, and may thus have provided him with his title to the throne. They had a son and a daughter who died before them. When Sethos died, Tausert and the Chancellor Bay, who was the real power in the land, acted as regents for the boy-king, Siptah. When he died Tausert herself became pharaoh and ruled for a short time.

Setnakht, the first ruler of the XXth Dynasty, succeeded Tausert and removed her body from its tomb in the Valley of the Kings in order to make the tomb his own. He claimed to have restored order in the country after the disastrous rule of his predecessors.

When Ramesses III came to the throne Egypt again enjoyed a period of prosperity. But the first years of his reign were occupied with repulsing the invasions of the Sea Peoples. Illustrated accounts of these exploits are recorded on the walls of his mortuary temple at Medinet Habu on the west bank at Thebes. Work on the construction and decoration of his tomb was interrupted by the necropolis workmen, who staged one of the first strikes in history. Ramesses died by assassination, the conspirators being one of his wives and their son.

His successors, who all bore the illustrious name of Ramesses, followed each other in a swift procession. Egypt lost what remained of her empire and there was increasing unrest at home. Ramesses IV and V ruled for about ten years between them but little is known about the events of their reigns nor why Ramesses VI tried to obliterate their memory. In his reign there were disturbances in the Theban area but no details are known. Egypt no longer had her Asiatic empire and the temple at the turquoise mines in Sinai was abandoned after Ramesses VI's time.

Towards the end of the reign of Ramesses IX and also during the reigns of his successors, investigations were carried out into the flagrant thefts which had been committed in the royal tombs. Records of the trials have been preserved on papyri and provide valuable information about the tombs, their whereabouts and the articles stolen.

Libyan invaders made incursions as far south as Thebes where they

terrorized the workmen at the royal tombs. They settled particularly in the Delta and in the Faiyûm, and descendants of these settlers became kings of Egypt as the XXIIInd Dynasty. Another powerful figure at this time was the High Priest of Amûn at Karnak, whose vast temple-estates made him the rival of the king. Ramesses IX presented the reigning High Priest, Amenhotp, with valuable gifts of gold and jewellery and the occasion is illustrated on the walls of the temple at Karnak. There is more evidence of trouble during the reign of this king when Medinet Habu was stormed by 'foreigners' whose identity is not known. Further trials of robbers of the royal tombs are recorded.

DISCOVERY

Serapeum

In 1850 Auguste Mariette was commissioned by the French Government to buy Coptic manuscripts in Egypt. His negotiations with the Coptic Patriarch were inconclusive and he decided to visit the pyramids by way of relaxation. While he was exploring in the desert he came across a sphinx almost covered by sand which reminded him of Strabo's description of an avenue of sphinxes leading to the temple of Serapis. He confesses that he forgot everything – even the Coptic manuscripts, the reason for his visit to Egypt – and only thought of rediscovering the statues, inscriptions and unknown wonders of the temple of Serapis.

He found this avenue of sphinxes which led to a group of Greek statues of philosophers and poets, but later on he discovered a shrine containing the statue of an Apis bull. By April 1851 all the money intended for the manuscripts had gone. But the French authorities were excited by his discoveries and voted him a remarkably large sum for further work. He was able to clear the chambers containing the sarcophagi of the Apis bulls of the XIXth–XXIIInd Dynasties. Near the centre of the tunnel the way was blocked by a fall of rock and under this débris lay a wooden coffin containing an undisturbed burial. A gold mask covered the head and around the neck were amulets on chains and an inlaid falcon pectoral. The name on the amulets was that of Kha'emwaset, a son of Ramesses II, though it is not certain that this was his body¹. His tomb is near the Great Pyramid. Two large sarcophagi were near his burial. The tomb was untouched and Mariette thought he could see the footprint of an ancient priest in the sand.

In one coffin (of Apis III) were ushabti figures of Apis bulls and objects inscribed with the names of Kha'emwaset, Paser and other high officials. In the other (of Apis II) was a pectoral inscribed with the name of Ramesses II and more ushabti figures of Apis bulls.

El-Zaqâziq

El-Zaqâziq² was the scene of a chance discovery in 1906 by workmen engaged on railway construction. For two years the Railways Administration had been removing earth from Tell Basta at the ancient site of Bubastis, to the benefit of the local antiquities' dealers. One day a gang of workmen discovered a hoard of treasure which they attempted to conceal. The police were called in and though some vases were recovered from villagers' houses, a large part of the find escaped detection. The Antiquities' Service then began its own examination of the site; at the same time the railway workmen discovered a second hoard which included magnificent gold bracelets inscribed with the name of Ramesses II. Both hoards were found outside the temple, and the position of the second treasure gives the impression that it was deliberately hidden, either by its rightful owner or a thief. Edgar suggested that the pieces might have been the stock in trade of a court goldsmith, since it included both finished objects and pieces only suitable for melting down. The hoards consisted mainly of gold and silver vases and bowls, a jug with a goat looking into it, a cup inscribed with the name of Tausert, a gold collar of lotus-seed vessel pendants, earrings, a collar with drop-pendants, a miscellaneous collection of small silver objects and the famous bracelets of Ramesses II (pls. LVII-LVIII B).

Much of the treasure is in the Cairo Museum but several pieces were acquired by the Metropolitan Museum in 1907 and from Theodore Davis in 1930³. Other objects from Tell Basta are in Berlin⁴.

Tausert's name suggests that the treasure dates from late in the XIXth Dynasty, and Edgar believed that the whole treasure, including the objects of poorer workmanship, dated from her reign, with the exception of the bracelets which were evidently an heirloom. Other scholars, including Maspero, have disagreed with him, placing the inferior pieces later, but Edgar was probably right. Further excavations have been undertaken in recent times, but little jewellery was found⁵.

Thebes Tomb 56

In 1908 Theodore Davis discovered the 'Gold Tomb', an uninscribed

tomb in the Valley of the Kings⁶. Embedded in the hard-packed mud which had filled it in ancient times was gold jewellery bearing the cartouches of Queen Tausert, her husband, Sethos II, and Ramesses II. No body or coffin was found and the name of its royal occupant is thus unknown. It cannot have been Tausert. The only clue is that besides the collection of adult jewellery there are a small silver sandal and glove which suggest that the body was that of a child less than four years old. It may have been a child of Tausert and Sethos II, hastily provided with adult jewellery for her burial⁷.

The main items included a diadem of rosettes, bracelets, finger-rings, earrings, necklace, scarabs, pendants, plaques and vases.

BRACELETS

Massive gold bracelets inscribed with the cartouche of Ramesses II¹ were found at Bubastis (pl. LVII). The bezels are decorated with a two-headed duck or goose, its heads are gold and turned across its large lapis lazuli back. The size of this stone gives each bracelet a somewhat inelegant appearance, but the granulation around the stones is extremely fine. The bracelets are made in two parts, opening with a hinge. The curved bezels, their decoration arranged in triangles and bosses with a ring of granulation around them, and the pattern of the granulation, are like some of Tut'ankhamun's bracelets. There are also large granules in a row round the base of the body and on the flange, and a rim of rope-braid decoration. The bird has granulated decoration on its shoulders, which are formed by a hoop of sheet gold holding one end of the stone, and on its tail, which is a similar hoop joined to a splayed box embossed with the outline of the feathers. On the birds' heads and the surfaces of the hoops, applied wire forms part of the decoration. The detail is of very high quality, but the general effect, like that of so much of the art of Ramesses the Great, is cumbersome. The work on the other half of each bracelet is sketchy. It is constructed of seventeen rows punched to imitate alternating round wires and ball beads. The same technique was used on a pair of Psusennes' bracelets which are, however, much more crudely made. A plain piece of sheet gold forms the inside, masking the whole interior.

A pair of silver bracelets found in the Gold Tomb are inscribed with the cartouches of Tausert and Sethos II². They are made of sheet silver with

embossed and chased decoration of mediocre workmanship. The design shows Tausert standing in front of the king, who is seated on a chair. She is about to pour a libation from a vase into a cup held out by the king. In his other hand the king holds a staff surmounted by the sign for millions of years. This scene thus represents part of the *Heb-Sed* ceremonies which are also shown on bracelet-plaques belonging to Amenophis III. The other half of the bracelet is decorated with embossed chevrons and circles.

More bracelets found in the same hoard are made of gold wire.

COLLARS

The lotus-seed vessel provided the model for a type of pendant which makes its appearance during the New Kingdom. The pendants are often made of carnelian and sometimes of gold.

A particularly fine example was found in the Gold Tomb¹ (pl. LVIII A). The stylized lotus-seed vessel consists of a stem and a sphere with a small trumpet attached. Three roughly hemispherical units, each consisting of six rings of gold wire which radiate like petals from a central ring, are joined together. Two of these units form the sphere (and also the beads) and a third unit is attached to the sphere to form the trumpet. The stalk is made of a ribbed cylindrical piece of gold foil with a wire core which provides a loop for the thread. These beads and pendants provide the earliest example of the technique, still common in the east, of making jewellery from wire.

Lotus-seed vessel pendants were used for a collar found at Bubastis² (pl. LVIII B). They are small, flat-backed and hollow and are threaded with beads of gold and carnelian.

Although scant evidence for collars has been found in excavation there is plenty from statues and wall-reliefs to show that *usekh*-collars were normally worn by the kings and the nobility whenever they were portrayed. *Shebiu*-collars are also frequently shown on kings and on statues of gods as well as on some of the officials. Women continued to wear floral collars and *usekh*-collars as they had done earlier in the New Kingdom.

DIADEMS

A circlet of gold decorated in repoussé with papyrus stems and umbels surmounted by discs, which probably represent a bird's eye view of the

top of a papyrus, is believed to come from Saqqâra¹ (pl. LIX A). It is made from a single strip of sheet gold. The different elements in the design were punched and the intervening spaces cut with a chisel. The fact that the edges are bent very slightly inwards gives the diadem the appearance of solidity. Each umbel is individually chased. The surface between the smaller umbels is much scratched. The ends of the circlet were joined and soldered at one point, and there is now a slight break beside the joint. Twisted and straight wires mask the division between the papyri and the plain band and provide a finish at the lower edge.

The exact date of the diadem is not known although the applied-wire decoration is like that on objects in the Bubastis treasure (e.g. bracelets of Ramesses II and the boss from a gold bowl²); the parallels are far from conclusive. The diadem is now in Brooklyn.

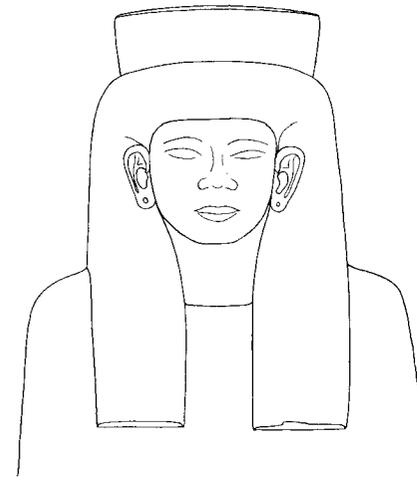


Fig. 68 Painted limestone bust of a woman wearing a podium headdress

According to the illustrations, papyrus headdresses were as high again as the wearers' heads, but no absolute reliance can be placed on this evidence. And, if their coloured inlays were of glass, they were also very heavy. The basic item for almost any headdress was a flat-topped pad which sometimes had a cornice (fig. 68). The long stems with papyrus flowers may have sprouted from such a pad, as in illustrations of princess Sitamûn³. Alternatively, the headdresses may have been hollow – something like a diadem in Brooklyn but very much taller (see pl. XXXIA).

A similar headdress, perhaps not so high, is worn by Nebamûn's

daughter⁴, the little princess Amenemōpet⁵ and by the princess who went to Ugarit⁶. Queen Teye herself may be shown on a small piece of relief with a smaller, more fragile version of this headdress⁷. Princess Sitamūn and the Syrian princess depicted on her chair wear this type too.

Another headdress of the same kind is shown on a carved piece of furniture⁸. The finials of the arms of Sitamūn's chair are good representations of such a headdress: the decoration, like that of the Brooklyn diadem, is in raised relief.

Girls, who were daughters of Amenophis III or of Kharuef, are depicted in the latter's tomb with headdresses made up of lilies and what might be either papyri or poppies. They were more probably papyri, since a vase painted on the wall of Kenamūn's tomb⁹ shows papyrus flowers both side-view and from above. Another example with long stems and the addition of uraei to the podium was worn by Queen Nebttaui, a daughter of Ramesses II¹⁰. The whole headdress is red and gold.

Daughters of Ramesses III carved on walls of rooms in the High Gate at Medinet Habu wear papyrus headdresses¹¹. The flowers have long stems which are joined halfway up by what appears to be a binding or spacer. Queen Tausert is shown in her tomb wearing a similar headdress¹².

A headdress of the same type is worn by a sistrum-player illustrated on the side of a bronze sistrum of the Late Period¹³. On one side of the instrument the stems are shown as stiff, but on the other side they are bent in the manner of the Nile god Ḥa'pi's headdress.

The hey-day for this type of headdress was the XVIIIth and XIXth Dynasties. Since it is sometimes worn by women known to have had the title Concubine of the Royal Harem, it may have been part of their insignia. But if the owner of the Brooklyn diadem was a royal concubine the headdress is more likely to be a funerary substitute than the one she normally wore.

A third royal diadem which has been discovered (the others being those of King Nubkheperre Antef and Tutankhamūn) belonged to one of Egypt's rare women pharaohs, Queen Tausert, and was found in the tomb where the child was buried¹⁴.

The diadem is composed of fourteen gold rosettes mounted on a narrow strip of sheet gold¹⁵. Each sheet gold rosette consists of ten petals with chased lines dividing them; the cartouches of Tausert and her husband are written at random on the petals. In the centre of each flower is a boss, to which a ring was attached on the underside of the flower. A piece of wire

through the ring and the hole in the metal band held the two together.

A ushabti figure of an unnamed woman has a diadem of gilded gesso rosettes exactly resembling Tausert's diadem¹⁶. A woman of the XXVth Dynasty is shown wearing a similar rosette diadem¹⁷, and nearly a thousand years later, statues of men in the Ptolemaic and Roman periods also wore them¹⁸.

Rosettes dating from the reign of King Talakhamani, c. 453-423 B.C. were found by Reisner at Nuri in the Sudan¹⁹ (pl. LXIVB). They are deeper than Tausert's rosettes and vary in size, the largest being about 2.2 cm deep and 2.5 cm in diameter. Possibly they came from a diadem similar to the Egyptian queen's.

EARRINGS

Two pairs of earrings with long pendants, which might have belonged to the child of Tausert and Sethos II, were found in the Gold Tomb. One is a large pair of gold lotus- or poppy-seed pendant earrings¹ (pl. LXA) and the other a pair with glazed composition pendants hanging from a thick hoop². The poppy-seed earrings have a tube which passed through the ear. It is decorated at one end with an open flower composed of eight petals and at the other with a convex boss similar to the earrings from Tell Basta. From the tube hangs a double-sided trapezoidal piece of gold with the cartouches of Sethos II chased on it: the same cartouches are chased on the petals of the rosettes and on the bosses. A wire threaded through rings soldered along the bottom of the plaque holds the pendants, each of which is made in four parts. A tube of gold, ridged as if with rings of wire, forms the stem. The seed-pod is made of two ribbed hemispheres soldered to make a sphere. A bell-shaped lip completes the pendants.

The second pair of earrings with pendants found in the Gold Tomb has blue glazed composition flower-pendants alternating with carnelian buds. Both are mounted in a gold calyx. They are suspended by strings of carnelian beads from thick gold hoops, with a twisted wire round the outer edge.

Barrel-shaped open hoop-earrings were also found in the Gold Tomb. One pair is decorated with the name of Tausert in cloisonné³. The cartouche is surmounted by two feathers. The other pair is similar in shape but undecorated⁴.

Large gold earrings decorated with an embossed design of petals were found at Bubastis (Tell Basta)⁵. They consist of flat-rimmed domes decorated with wire. Tubes attached to the inner surface fit together and hold the earring in the ear. The centre of the dome had an inlay with a ring of wire around it. A similar pair of earrings is in Leiden. This type of earring is a larger version of the stud-earring worn by Nefertiti, and a pair now in Berlin⁶. The embossed design consists of separate pieces of shaped gold joined to the surface of the dome.

A pair of earrings inscribed with the name of Ramesses III was found in 1869 by Mariette⁷ (col. pl. VII). They were on a mummy at Abydos buried below and in front of a stela of Ramesses IV 'on the road to the portal of Ramesses II'⁸.

The front disc of each earring is decorated with granulation and five sheet gold uraei, two with crowns and three with sun's discs. Below is a projecting piece of gold decorated with a winged sun's disc in granulation and joined to this piece of gold are five more uraei resting on a horizontal bar. From the bar hang seven uraei on gold chains.

The decoration of the rear disc consists of two cartouches side by side flanked by uraei wearing the *atef*-crown. One has a *shen*-sign hanging from its neck. Below the cartouches is a *nub*-sign for 'gold'. The richness of the effect is enhanced by the use of red gold on the bosses and on the uraei. With the earrings were found some small aegis amulets⁹.

A single earring, which Schäfer has dated by comparison with earrings in Cairo to the XIXth Dynasty, may perhaps date from the XVIIIth Dynasty, since its general design is very like the earrings of Tut'ankhamun¹⁰ (pl. LIXB). It consists of an elaborately decorated disc surrounded by an openwork hollow wire hoop. Below is a box decorated with a cloisonné pattern of mandrake- or persea-fruits and leaves from which hang attachments for five pendants, three of which remain. The central disc is incomplete, the centre decoration having broken away. A circular area round it is decorated with alternating triangles of granulation, surrounded by a circle of mandrake-fruits with some red dust remaining in the cloisons. The floral pendants are blue glazed composition encased in a gold calyx; the stems were once stiff. The earring is held on a horse-shoe shaped element and rod designed on the same principle as Tut'ankhamun's earrings. The rosettes at each end of the rod are small.

The mummies of several kings of the XIXth and XXth Dynasties, (they include Sethos I, Ramesses II, Merneptah, Sethos II, and Ramesses

IV and V), have pierced ears, and there are also representations of kings wearing earrings. Relief carvings of Ramesses II as a child show him wearing an earring of the same type as Tut'ankhamun's and an uraeus-earring¹¹. A fragment of relief sculpture representing Amenophis I as a child shows a hoop-earring in his ear and probably dates from the XIXth Dynasty¹². A further instance is a drawing in ink on ostrakon of a fully-grown king, unfortunately not identified, but to judge from the style of drawing, a Ramesside¹³. He has a scale-shaped earring in his ear like that worn by Queen Nefertari¹⁴. Another sketch in ink on an ostrakon depicts Ramesses IX wearing a ring hooked through his ear¹⁵. Statues and reliefs of Ramesses II show a depression in the ears where they were pierced and this detail is observed on many statues and reliefs of men throughout this period (fig. 69).

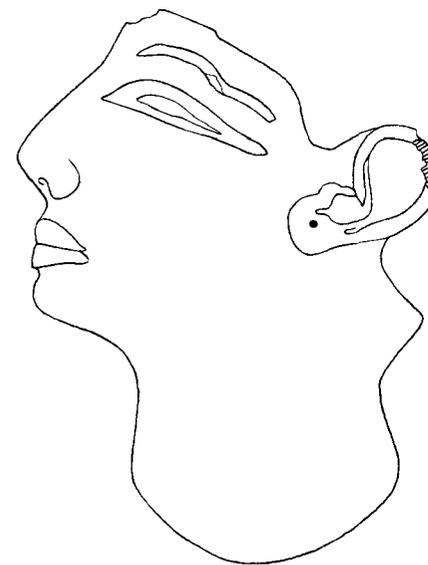


Fig. 69 Glass inlay of a man's face. His ear lobes are pierced to hold earrings

The queens of the XIXth and XXth Dynasties, like those of the XVIIIth Dynasty, are usually shown wearing earrings. Scale-shaped earrings perhaps representing stylized papyrus flowers are worn by 'Ahmosi Nefertere and Nefertari. Disc-earrings are worn by Queen Tyti of the XXth Dynasty¹⁶. A long gold uraeus through the ear is worn by the goddess Hathor in a relief from the tomb of Sethos I¹⁷. Imentet and Mertesger both have the same type of earrings¹⁸. It is also worn by Sethos

himself¹⁹, by Queen Ēsi II, mother of Ramesses VI²⁰, and by an unknown queen depicted on an ostrakon at Deir el-Medīna²¹. Rosette earrings are worn by Isis on XXIst-Dynasty coffins in London and Leiden²². Illustrations of goddesses with earrings do not appear before the XIXth Dynasty, but the goddesses protecting Tut'ankhamūn's canopic shrine have depressions in their ears.

FINGER-RINGS

The rings from the Gold Tomb offer an interesting variety of shapes and designs, though they do not rival Tut'ankhamūn's. They are of gold open-work, in the form of signet-rings, and are also decorated with cloisonné.

One of the inlaid rings bears the decoration of a falcon with outstretched wings¹ (pl. LXB). It holds a flabellum and wears the solar disc with two uraei. On the opposite side of the ring is a cartouche of Sethos II, Userkheperurē-meriamūn, which the falcon holds in its wing tips. A wire forms the rim and a row of granules lies next to it. The inlays were probably glass. On the inside is chased the same design of a falcon but in the cartouche is the name Setimery-en-Ptah.

The other inlaid ring is decorated with eight elliptical cloisons arranged in a double row². The inlays are either much decayed or missing (pl. LXB).

Another gold ring has a bezel composed of figures whose heads project well above the shank, although they would have lain on the finger and not stood away from it. These figures form the name of Ramesses II³ (pl. LXB). The gods Tanen and Rē face each other with the sun's disc and uraei over an *user*-sign between them. Tanen rests upon the sign *mery* and Rē upon *setep-en*. The shank of the ring is decorated with gold wire forming a group of two *mas*-signs flanking an *'ankh* over a *neb*, repeated four times.

There are two double cartouche rings (pl. LXB), each made of two similar rings soldered together and bearing cartouches surmounted by plumes⁴. The name in one of the cartouches is that of Tausert. The same name is also inscribed on scarabs which form the bezels for the two other rings: one scarab is made of lapis lazuli and the other of whitened glazed composition.

The names of Ramesses II and his Hittite queen are inscribed on a rectangular lapis lazuli plaque mounted in a silver hoop⁵.

A delightful finger-ring decorated with a pair of three-dimensional

prancing horses has been dated to the reign of Ramesses II⁶. The oval bezel is flat and inlaid round the edge with six mandrake-fruits. One cloison still retains its red inlay. The shank is inlaid with alternating bands of gold and blue colours, and the ends are papyrus flowers with buds at either side.

The silver finger-rings found at Tell Basta are not of very good quality and were part of the collection of metal probably destined for melting down. Some are stirrup-shaped, one is decorated with an engraved design of goats facing each other⁷, and another appears to have a leopard on it. Other rings in this collection are decorated with Hathor heads, uraei, an *udjat*-eye (in pierced work), a figure of Bes, fish and lotus flowers.

The Harris Papyrus, which gives a list of gifts presented by Ramesses III to the temple of Amūn at Karnak, records that rings were among these gifts.

Other examples of rings dating from this period were found at Kahūn in the burial of Meket⁸.

Ducks appear on a gold ring inscribed with the name of Ramesses IV⁹. The shank consists of three gold wires. On the bezel are three oval settings into two of which are soldered the swimming ducks, their heads facing forwards. Below the ducks is an inscribed block of gold.

A massive signet-ring inscribed with the name of Ramesses VI is now in New York¹⁰.

GIRDLES

There are no girdles in any of the main hoards dating from this period but girdles are illustrated on wooden figures of women which are probably of XIXth-Dynasty date. Generally, they are represented as plain gold bands¹.

PECTORALS

A large pectoral decorated with the cartouche of Ramesses II was found by Mariette on the mummy of an Apis bull¹ (pl. LXIA). Made in several pieces, with the central motif cut *à jour*, it is of pylonic form enclosing the Nebti, the winged vulture and cobra side by side, their wing-tips touching the cartouche. Above their heads is a ram-headed falcon, the *ba* (soul) of

Ramesses II. In each of the lower corners stands a *djed*-column. The border is composed of a rolled-mat design with a cornice above. The suspension cord was threaded through cylinders at the upper corners of the cornice which are masked by rectangular pieces of gold.

The material seems to have been silver covered with unusually thick sheet gold, much of which has disappeared. (Cf. the objects from Tell el-Muqdâm².) The gold may have been removed during repair but this is an unlikely explanation. The *djeds* are made separately, and their reverse side is very roughly chased. The soldering is imperfectly done and there are signs of overheating on the wing of the uraeus. The wings, divided into two rows of cloisons representing the feathers, are inlaid with glass. The inlays nearer their bodies are red and green, and those at the wing-tips are blue. The hood of the uraeus is inlaid with green glass and red glass of the bright sealing-wax type. The top section of feathers nearest to the bodies is made of gold chased with a feather pattern. The vulture's single leg holds a *shen*-sign and the feathers at the top of the leg are inlaid with light green glass. The inlay of the leg itself has now decayed to a brownish colour. The centre of the *shen* is red, and its surrounding knot light blue faded to white. The vulture has a red head, and the uraeus a blue one. The head, wig and small horns of the ram-headed falcon are gold. On the reverse side the face is human. The wings have been inlaid with two colours of blue. It holds *shen*-signs which are now green but were presumably originally red, the usual colour for the *shen*. The cartouche is of gold sunk relief with an inlaid blue rim³. In the signs User-ma'et-rē'-setep-en-Rē' the inlay is now brown, but was once blue and red. The knot also had blue inlay, and its gold foil tie is roughly chased. The cornice is divided into three zones: red, dark blue and light blue.

Tut'ankhamūn had no pectoral exactly like this one although he had a Nebti collar of cloisonné work and also a single vulture within an architectural frame. This pectoral combines the elements of the Nebti collar with the ram-headed falcon.

One of the very few articles of jewellery recovered from the cache of royal mummies was a pectoral of Ramesses III⁴. It is very simple compared with the pectorals of Tut'ankhamūn and Ramesses II. Pylonic in shape, it is made like a shallow, covered box of sheet gold. The decoration, chased in a very summary manner, consists of two figures of Amen-rē' seated on thrones facing each other; between them is the cartouche of Ramesses III over a *nub*-sign with uraei and disc above. The group is

enclosed within a rolled-mat design below which hangs a border of 'ankh- and 'aper- or *mankhet*- (counterpoise) signs. The reverse is decorated in the same manner except that the king's name and the inscriptions giving the names and titles of the gods are slightly different. It is strung with gold beads with collars at each end and drop-shaped beads of gilded composition.

Another pectoral found in the Serapeum by Mariette⁵ bears the name of the vizier Paser, a son of Ramesses II. It is pylonic in form and the design consists of Isis and Nephthys standing at either side of a lapis lazuli heart-scarab. The dresses of the goddesses are lightly chased gold foil. Their heads and arms were once inlaid but the cloisons are now empty, though some blue inlays remain in the signs on their heads. Round the rim is a rolled-mat design with some blue inlays: all the inlays are glass. The design is one found both in Tut'ankhamūn's pectorals and in the Tanis treasure. The back is made in several pieces, not well joined: the sides, the top, the goddesses and the rim surrounding the scarab are all separate pieces. The gold suspension hooks are folded pieces of sheet gold with a tube soldered inside. The design is roughly chased. The joints are soldered but Isis's hand is joined to the scarab by an extra square of gold. The red glass inlays are of the 'sealing-wax' type.

Another pectoral belonging to Paser is made of dark green serpentine overlaid with thick gold foil, and has his names and titles written under the cornice. The design also consists of Isis and Nephthys standing at either side of a scarab⁶.

A magnificent ram-headed falcon-pectoral⁷ was found by Mariette in the Serapeum in the tomb of the Third Apis⁸ of the XIXth Dynasty (pl. LXIB).

This pectoral is a particularly fine piece of work. It is made of high quality gold with inlays entirely of lapis lazuli, red jasper or carnelian and turquoise. The head of the ram has its back to the viewer and looks upwards. It is well modelled and has delicate horizontal horns made of twisted gold. In front of the head (above the wings) is a flat semi-circular *usekh*-collar with minute falcon-heads visible on the shoulders. The wings are inlaid in three rows. The top row is composed of short feathers inlaid with turquoise and lapis lazuli with a small inset of carnelian, as on Tut'ankhamūn's corselet. The top edge of the outer gold cloison is thickened to imitate an extra line of feathers. In the other two rows the outer feathers are pointed and the ones nearer the body are rounded. The outer feathers

are inlaid with dark blue lapis lazuli and with red jasper or carnelian between the tips. The inner feathers have red tips.

The body is oval and raised. It is inlaid with dark blue lapis lazuli and turquoise with small red insets of carnelian or red jasper. The tail is inlaid with an alternating pattern of lapis lazuli and turquoise with red at the bottom. The falcon's trousers are made of two pieces of gold foil over a core. The upper side of the trouser is in one piece, soldered to the rim of the body, which is also built up over a core, masked at the sides by a strip of gold. The trousers are tooled with feather-markings and scored with three deep cuts above the legs, and the legs themselves are cross-hatched. Clutched in the claws are *shen*-signs. The rim of the left hand *shen* is inlaid with turquoise, but the centre is empty, and the *shen* in the right claw has only a grey cement remaining. The knots of the *shen* are gold.

The head has been added to the body. The wig is of cloisonné in long lines coming from the top of the head. The inlays in the wig are of lapis lazuli and the face is gold, presumably over a core, with the horns and ears made separately. The ram has a small beard and the area under his chin is cloisonné. His miniature collar has rows of gold wire cloisons and is edged with a row of drop pendants. The inlay which remains is carnelian, ribbed like the glass inlays on one of Tut'ankhamūn's collars and on Psusennes' scarab pectorals, but the neatness and delicacy of this work outclasses both the earlier and later examples. The minute falcon-head terminals are made of plain gold and fixed to the shoulders of the bird. There are two rings on the upper edge of the wings from which the pectoral hung.

On the underside is the same design of feathering as on the upper side. There is a small extra piece of gold added to the body section which is roughly etched with short straight lines. It is a strangely clumsy addition but does not seem to be a repair. The tail, however, seems to show signs of repair.

The cloisons contain three distinct areas of adhesive⁹. The bottom section is a whitish mixture of grains of silica and finely powdered glass, and above it is a very thin layer of resin to which the stone was fixed. On either side of the stone was a cement similar to that in the bottom of the cloison, but coloured with powdered glass or stone to match the inlay.

The ram-headed falcon is illustrated in the vignette of the eighty-fifth chapter of the Book of the Dead entitled: 'Of changing into the soul: of not going to the place of punishment.'

A further pectoral found at the Serapeum, possibly on the body of

Kha'emwēset, represents a falcon with curved wings outstretched and head facing to the left¹⁰. It is long and narrow by comparison with similar pectorals in the treasure of Tut'ankhamūn.

It is decorated with cloisonné and inlaid with glass. The wings are divided into three sections with a rib at the top inlaid with dark blue. The next section is of round-ended cloisons inlaid (like the body) with light blue and green glass. In the next row the outer feathers are pointed and the inner rounded. They are all inlaid with dark blue glass, the inner ones being tipped with red. Head, trousers, legs and claws are of gold. The claws and *shen*-signs are all part of the same base-plate.

This pectoral is not as good a piece of work as the ram-headed falcon-pectoral and has suffered some damage. The underside is roughly chased. Eleven rings were provided for sewing it to the mummy-wrappings.

CHAPTER 8

XXIst–XXIInd Dynasties

HISTORICAL

The office of First Prophet of Amūn at Thebes became so important that during the life-time of Ramesses XI, Ḥeriḥor, the First Prophet, not only became the real ruler of the kingdom but even adopted the royal titles. This kingdom was split into two: Ḥeriḥor was the head of the southern state and Nesbanebde (Smendēs) and his wife, Tentamūn, were the rulers of the Delta with their capital at Tanis. The two states were not unfriendly. Daughters of Smendēs were sent as wives to Pi'ankh, one of the First Prophets, and to Pinezem I, thus uniting the two families.

It was at this time that the royal mummies were collected together by the Theban priests and hidden in the tomb of Queen Inḥa'pi, where they remained until Maspero removed them in 1881. Ḥeriḥor sent an envoy named Wenamūn to Byblos to buy wood for a new barque for the god Amūn, and the sad tale of his misadventures illustrates the low ebb to which Egypt's prestige abroad had fallen. The office of First Prophet of Amūn passed from father to son, and amongst others who succeeded Ḥeriḥor were two descendants with the name of Pinezem.

Little is known about the Tanite dynasty except the order in which the kings ruled; the lengths of their reigns is not certain. The standard of living of the court is illustrated by the furnishings found in the burials of King Psusennes and his successors. Silver was used rather than gold and the accoutrements are by no means lavish. One of the kings of the XXIst Dynasty, possibly Siamūn, sent one of his daughters to be the wife of Solomon, with Gezer in Palestine as her dowry.

The kings named Sheshonq and Osorkon of the XXIInd Dynasty were descended from Libyan mercenaries who had served the kings of the XXIst Dynasty. Sheshonq I may have justified his claim to the throne by marrying a princess of the XXIst Dynasty. Bubastis was the capital city of the XXIInd Dynasty.

Sheshonq I attempted to gain control over the Theban priesthood by appointing his son as First Prophet of Amūn and a see-saw struggle seems to have ensued, with the First Prophet, Ḥarsiēse, assuming the royal titles in the reign of Osorkon II (c. 860–837 B.C.). Sheshonq I is credited in the Old Testament with sacking Jerusalem, though for some reason the name does not appear on the ceremonial gateway at Karnak (called the Bubastite Portal) which is inscribed with his campaigns in Palestine.

Egypt was unsettled at this time, and it is difficult to piece together a continuous account of events from the few records which have survived. The Theban priesthood forced Osorkon II to grant it freedom from taxation, yet it could not prevent disorders in Thebes itself or raids from outside attackers.

Sheshonq III reigned for about fifty years (c. 822–770 B.C.) which seems a surprisingly long time for a ruler whose kingdom was disintegrating. Further decline took place during the XXIIIrd Dynasty when Pi'ankhy, ruler of Napata in Nubia, invaded Egypt. He was to become the first ruler of the XXVth Dynasty.

Pi'ankhy's kingdom, although Kushite, was thoroughly Egyptian in character. Pi'ankhy had no difficulty in capturing Thebes, but met determined opposition further north from a new Delta prince, Tefnakht of the XXIVth Dynasty. Although Pi'ankhy defeated him at Memphis, he had to allow Tefnakht to remain ruler in the Delta. He then withdrew to Napata. Shabako, his brother, invaded Egypt and this time overthrew Tefnakht's successor, Bocchoris, and established himself at Thebes as king of both Upper and Lower Egypt.

The jewellery of this period comes mainly from Tanis, from the royal treasure of the XXIst and XXIInd Dynasties. Bracelets belonging to Pinezem of the XXIst Dynasty were found on his mummy in the second Deir el-Baḥri cache (discovered in 1886), and small collections of jewellery dating from the XXIInd Dynasty were found in the burial of Prince Sheshonq at Memphis and at Tell el-Muqdām.

A remarkable feature of the period after the XXIInd Dynasty (though not in Nubia) is the scarcity of hoards. It may be that the state of the country was so disturbed and economic conditions so bad that elaborate jewellery was no longer commissioned. Or it may be that wealth, such as it was, was in the Delta. Apart from Tanis, Delta sites have been less excavated than those of Upper Egypt, nor is the climate of the Delta favourable for the preservation of fragile objects.

Earrings with long pendants went out of fashion but the other categories of New Kingdom jewellery continued to be made.

DISCOVERY

Memphis

In 1942 the Egyptian Antiquities' Service undertook an excavation at Memphis in the area known as Kôm el-Fakhri, near the colossal statue of Ramesses II and the place where the sacred Apis bulls were embalmed. Ahmad Badawi and the Inspector of Saqqâra were in charge of the operation¹. Tombs belonging to various high officials of the XXIIInd Dynasty were discovered, including one of a High Priest of Memphis called Sheshonq, who is known from a statue found in the Serapeum and inscriptions in this tomb to have been a son of Sheshonq II and Ker'am'. Some of the reliefs on the walls can be paralleled with similar reliefs from the tomb of Osorkon II at Tanis. Inside the room and almost filling it was a stone sarcophagus, but it is not evident from the report whether or not a body was found inside it. Canopic jars, ushabti figures and faience and gold amulets were found either in the sarcophagus or in the tomb. The jewellery includes part of a girdle, bracelets, earrings, cowrie-shells of gold and two heads of the goddess Hathor.

Tanis

Professor Pierre Montet began his work at Tanis² in 1929 but it was not until 1940 that he discovered, in a corner of the temple of Anta, the burials of kings of the XXIst and XXIIInd Dynasties. These included Psusennes, Amenemōpet and a Sheshonq, as well as the general, Wenw-djebaw-n-djedet and Prince Harnakht, a son of Sheshonq I.

The first tomb to be discovered was that of Osorkon II. It was a granite-lined chamber, with scenes carved on the walls, containing four granite sarcophagi. The tomb had been robbed and the coffins of Takelothis and an unnamed person were empty. Another coffin belonging to the First Prophet of Amūn, Harnakht, was also almost entirely robbed, although the body remained in it. The burial of Psusennes was undisturbed. Montet remarks that no vizier or High Priest of Amūn would have contemplated burial in such humble circumstances in the great days of Egypt's glory, but the king Psusennes prepared the stone-lined chamber

for himself and his mother and later enlarged it to make room for the coffins of two of his generals, 'Ankhefenmūt and Wenw-djebaw-n-djedet. His successors however did not respect his arrangements and removed his mother's burial in order to bury King Amenemōpet. A century later the tomb was again re-opened and Heka-Kheperre'-Sheshonq's burial was added. His position in the order of kings is not certain but he probably ruled between Osorkon I and Takelothis I³.

Tell el-Muqdâm

At Tell el-Muqdâm⁴, the ancient Leontopolis, jewellery was found which may have belonged to Queen Mery-Mut Ker'am'. She was a wife of Takelothis II (837-813 B.C.) and the mother of Osorkon III.

In 1915 a landowner, knowing that there was treasure on his land to the north-west of Tell el-Muqdâm, obtained permission to excavate in accordance with the law which allowed him to keep half the finds on condition that he reported the discovery and worked under the supervision of the local Antiquities' Inspector⁵.

Two small vaulted tombs were discovered, each containing a coffin. Conditions were difficult because the tombs were water-logged. The walls of the southern tomb were decorated with mythological scenes in sunk relief. One of the coffins had been broken open and robbed, but the other, made of very heavy red granite, was intact. The jewellery found in this coffin was somewhat damaged by water. The pieces included a diadem, a pectoral, bracelets, scarab, *djed*, frog and Tūeris amulets, and a scorpion with the head of the goddess Hathor. A scarab of white steatite is inscribed with the name of Kama, the diminutive form of Ker'am'⁶.

AMULETS

A single gold amulet (now in Paris) representing a ram seated on a lotus¹ may be the insignia of a priest of Harsaphes. It is a complete entity with one ring at the back. The body of the ram is made in two halves, presumably over a core, the front inlaid and the back chased². The wig was inlaid with dark blue glass. The face is plain gold, with beautifully-made details applied in wire, and shaped pieces of sheet gold for eye-socket, ears, and beard. He has horns and uraeus on the head and an *atef*-crown, formerly inlaid with dark and light blue glass; only the dark glass remains.

The lotus, which is between two buds, has remains of blue cement in it. Two of the side petals and the calyxes are gold and these flowers rest on a plain bar. The crown has traces of white glass inlay in the uprights and side feathers: it was made in several pieces and only the central part has chasing on the back. The ram wears a collar round his shoulders shown by chasing. Where the collar would have been on the right side the cloison is now empty except for pieces of cement and glue. In the ram's hand is a hole to take the thin stem of some object such as an 'ankh-sign.

Like the ram-headed amulet in Paris, but much smaller, is a falcon-headed amulet, now in New York³. The figure is seated in the same pose as the larger amulet. On the falcon's head is a gold disc in a crescent with a small uraeus in the centre. His wig has remains of red inlay. The falcon's collar, like that of the ram, fits over his shoulder and under the wig. Alternating rows of red and blue inlay make up the collar, and the lower edge is finished with a row of drop-pendants represented by open cloisons. The reverse side is decorated in the same way with chased details of face, wig and collar, and on the disc is a ring for suspension. He is seated on a rolled mat with remains of blue inlay in the cloisons.

A human figure seated on a lotus, the sun-god rising from a lotus, is represented in a very fine single amulet now in Boston⁴. Its date is not certain. Although the face resembles that of Tut'ankhamūn, it may be later in date. The construction is the same as that of the ram on the lotus, and a white cement core now shows through where the sidelock has broken away. The details of the face are delicately chased. He has a shaven head (or close-fitting cap) and sun's disc on his head. The side-lock of youth would have been inlaid with lapis lazuli. The collar is represented by cloisonné from shoulder to shoulder with the counterpoise hanging from a gold wire thread at his back. The inlays were dark and light blue, of which some remains in the top row and the drop-pendants. The collar is represented on the reverse side by chasing. A line chased in the ear-lobe on the reverse side suggests that it dates from the late XVIIIth or early XIXth Dynasties, when earrings were worn by boys and men, and the two lines under the chin are a feature found in Tut'ankhamūn's jewellery. The lotus flowers and buds growing up from a pool are made of two separate halves joined back to back. The cloisonné side has been inlaid with dark and light blue. The 'pool' is empty but is represented on the reverse side by wavy lines.

BRACELETS

Psusennes

Twenty-six bracelets were found in the burial of Psusennes I, all on the arms and legs of the mummy. Some are elaborately inlaid with hieroglyphs and designs and others are gold rings of tubular or twisted wire threaded with beads and amulets. The larger bracelets are inscribed with the names and titles of the king.

One of the larger gold bracelets in this collection is reminiscent of the *mesketu*-bracelets, though probably too narrow to be one. Inscribed on the inner surface are the words: 'Spoken by Amonresonter: I have given you courage and power, and you have broken your enemies' heads'¹; then follow the king's titles.

Another bracelet of sheet gold has an unusual form of decoration in sunk relief inlaid with turquoise and carnelian². The technique is the same as that used for Psusennes' collars. The inscription is arranged in a band round the outside of the bracelet and gives the name and titles of the king. In the centre of the hieroglyphs is a baboon holding an *udjat*-eye larger than the other signs. This way of writing the royal title was used also during the Ptolemaic Period. The inscription on the inside of the bracelet gives the name and titles of 'Akheperurē'-setep-en-Amūn Psusennes.

Other inlaid objects are described by Montet as anklets because they were found resting on the ankles of the mummy, but they seem too small to be anything but bracelets³.

The central plaque is decorated with a winged scarab with the '3-sign below and the sun's disc of Rē above, to form the royal prenomen 'Akheperurē'. In each of the lower corners is an uraeus. The remaining three-quarters of the bracelet is composed of crescent shapes, consisting of lapis lazuli and gold inlays between upright gold frames. The inside is finished with a plain sheet of gold.

The next pair of bracelets⁴ was found on the king's knees. They consist of rectangular plaques decorated with cartouches between which hang long crescents inlaid with black stone or glass. Instead of a crescent in the bottom there is a gold shape curved to fit the crescent on one side and to provide a straight edge for the bracelet on the other. The inlay round the

signs in the cartouches has decayed and in some places disappeared entirely. On the inner side of the cartouches is inscribed: 'King, First Prophet of Amūn, Psusennes, son of Nesbanebded'. On the outside the inscription alternates: 'Psusennes, beloved of Amūn' and 'King of Upper and Lower Egypt, First Prophet of Amūn'.

A pair of inlaid ring bracelets, made in two unequal parts, has the sides decorated with gold interlocking spirals on a background of lapis lazuli inlay⁵. The rim is decorated with gold hieroglyphs giving the name and titles of the king. The inner surface is plain gold inscribed with the sign for 'left'. Here the inlay looks as if it is true lapis lazuli and has the graining and white patches of lapis lazuli. It is fixed on a bed of whitish cement.

A plain gold ring bracelet⁶ is engraved on the inner side with an inscription telling how Mut has given the king power against his enemies.

Another bracelet is composed of seven alternating plain and ridged tubes, superimposed on each other⁷. Each bracelet has two parts joined by interlocking hinges. Inside one of the tubes are inscribed the names and titles of 'Psusennes, First Prophet of Amūn, son of Mutnezemt'.

Psusennes' other bracelets are simpler, consisting of tubes of wire or lengths of twisted wire. On each is threaded one or more beads, pendants, or *udjat*-eyes. Some beads are capped with gold and some are plain, and some have a gold bead masking the end of the bracelet.

Amenemōpet

Amenemōpet had three pairs of bracelets, one of which bears the name of Psusennes⁸. They are openwork and decorated with two winged scarab-beetles holding sun's discs above their heads. On either side of the hinges are Psusennes' cartouches. The scarabs are of lapis lazuli and the legs and sun's discs of gold. The wings are gold inlaid with a chevron feather-pattern in dark and light blue glass and carnelian and red jasper. The cartouches are made in sunk relief inlaid with glass and carnelian. The rims at the top and bottom each comprise a ring of alternating gold and lapis beads between two rings of plain gold wire.

Amenemōpet's other pairs of bracelets have no inscription. One pair is in the form of tubular gold hoops ending in a gold bead-shaped terminal⁹ and the second¹⁰ is similar except that lapis lazuli beads are used.

Wenw-djebaw-n-djedet

Wenw-djebaw-n-djedet had a bracelet which in technique resembles one

of Psusennes¹¹. It was made from two pieces of sheet gold over a core of gum. The outside is decorated with inlaid *udjat*-eyes, and figures of apes praying to the *udjat*-eyes. These were punched from the reverse side. On the back of the bracelet are 'ankh'-signs between *udjat*-eyes. On the inside is inscribed a prayer to the ram of Mendes on behalf of the lady Tarud.

Wenw-djebaw-n-djedet's other bracelet consists of a hoop of thick gold with an agate bead between gold caps. On the hoop is a design of spirals and discs applied in wire and sheet gold, and on the caps on either side of the bead there is rope-braid decoration¹².

Pinezem

A pair of bracelets found at Deir el-Bahri on the mummy of the High Priest Pinezem I¹³ has some similarities with bracelets found at Tanis, but are much more delicate in design and execution. They are a variation of the familiar hoop with beads, but they also have tassels attached to the side opposite the beads. They consist of an inlaid hoop, with the cloisonné pattern arranged in a stylized floral or feather motif, separated by plain bands of carnelian and lapis lazuli. A lapis lazuli bead is threaded between gold beads decorated with granulation. The tassels are formed of three strings of lapis lazuli, carnelian and gold cylindrical beads and two chains, terminating in lotus-flower pendants, alternately gold and lapis lazuli.

Heka-kheperrē'-Sheshonq

A particularly fine pair of bracelets was discovered with the body of Heka-kheperrē'-Sheshonq¹⁴ (pl. LXIIB). These bracelets are inscribed with the cartouches of Hēdj-kheperrē'-Sheshonq I, founder of the XXIInd Dynasty. They open on a hinge and are decorated with an inlaid *udjat*-eye for the right wrist, and a left eye for the left, over a *neb*-basket inlaid with rectangles of red, blue and gold. The border is decorated with a pattern of rectangles inlaid with carnelian and what may be lapis lazuli. The *udjat* is framed within strips of gold. The eye is white with a black iris. The other side of the bracelets is inlaid with vertical strips of red and blue.

Prince Harnakht has a similar bracelet, but the *udjat* is over a *nub*-sign¹⁵.

Five other bracelets belonging to Heka-kheperrē'-Sheshonq were of the hoop type threaded with a bead or amulet. One pair is rather more elaborate, consisting of a flat-sided hoop with papyrus-flower ends

between which is mounted a lapis lazuli scarab¹⁶. One of the scarabs is inscribed with the name of Zeptahef 'ankh¹⁷ and the other shows Tuthmosis III as a sphinx trampling his enemies. One bracelet was found on each arm.

A large lapis lazuli Akkadian cylinder-seal is threaded on another bracelet¹⁸. It is decorated with various scenes, including Gilgamesh holding up an antelope. The bracelet opens at the side. Other bracelets are threaded with an agate bead¹⁹ and an *udjat*-eye of glazed composition²⁰.

The name of Nemareth, father of Takelothis²¹, one of the XXIIInd-Dynasty kings, is inscribed on a pair of bracelets which may have come from Saïs²² (pl. LXIIA). The main panel is decorated with raised gold figures of Harpocrates seated on a lotus and flanked by uraei; the other side of the bracelet is decorated with a design of chevrons. The chevrons and the lotus are inlaid with dark blue glass over a paler blue cement, and the buds with red. The Harpocrates figures are gold chased with the details of a child's body. They are protected by uraei with their tails curling up, and have a disc in a crescent on their heads. From the necks of the uraei hang *shen*-signs. The inscription says that the bracelets were: 'Made for the King's Son of Ramesses, the leader of the whole army, Nemareth, justified, whose mother is the daughter of the great chief of the Meshwesh, Pa-ta-reshnes.' Nemareth was also First Prophet of Harsaphes and later became High Priest of Amūn at Thebes.

Harnakht

Prince Harnakht, whose burial had been robbed, was left with five bracelets. One is decorated with an inlaid design of apes praying either side of an *udjat*-eye over a *nub*-sign²³. On either side of the apes are the cartouches of Osorkon II.

The other side of the bracelet is decorated with lily and papyrus flowers inlaid with a powdery blue substance (decayed glass or the remains of cement) and carnelian. On the inner surface are eight decans, the personifications of the stars which determined the hours of the night, and six deities. Below, in neat hieroglyphs, are the words spoken by the gods and goddesses of the heaven, earth and underworld. 'Protection to you . . . the First Prophet of Amunrasonter, Son of his body . . . Harnakht . . . his mother is the royal wife, the royal daughter of the Lord of the Two Lands, Ker'am'.' Wenw-djebaw-n-djedet had a bracelet with a similar design.

Another frieze of decans is found on the inner surface of a different

bracelet belonging to Prince Harnakht²⁴. It is a flat hoop with inlaid papyrus-flower ends and a scarab inscribed on the base: 'Beautiful mystery of Soped'. Again the inlay is a much decayed powdery blue substance. Six scarabs and a frog amulet are mounted on another of Prince Harnakht's bracelets²⁵. Two of the scarabs are inscribed with the name of Pediwadjt. The shank is formed of three hoops inlaid with much decayed composition. Caps at the ends of these hoops are decorated with niello. The prince's other bracelets consist of twin gold tubes joined together, with knobs either end, and a cylinder between floral terminals²⁶.

Tell el-Muqdâm

On a pair of bracelets found at Tell el-Muqdâm²⁷, the front panel is decorated with winged uraei protecting a beetle which stands on the sign for 'union', *sma*. The uraei are crowned and stand on *serekhs*, the 'palace facade' which was often used as the frame for the king's Horus name. They had an *udjat*-eye between their wings (but only the *udjat* on the left-hand uraeus remains) and they hold *shen*-signs in their tails. The beetle held a sun's disc. Above the uraei were squares, now empty of inlay or hieroglyphs. The design is framed within a rolled-mat design. The figures are all cut from sheet gold and made up over a core. Inlay remains in the squares of the *serekh* and its doors are of gold.

The other sides of the bracelets are decorated with vertical, evenly-placed strips of sheet gold between which are cloisons in the shape of leaves and petals, very few of which remain.

Prince Sheshonq

Prince Sheshonq had two bracelets. One is flat on the inside, and inscribed. The ends are papyrus-heads bound with gold wire²⁸. The other is a plain gold round-wire bracelet.

COLLARS

Psusennes

Six collars were found on the mummy of Psusennes. Three may be described as *shebiu*-collars¹. They are more elaborate than the New Kingdom type of *shebiu* and consist of several rows of closely-packed disc-beads

joined by a clasp (pl. LXIII). The beads of one of the *shebiu*-collars are thicker than those of the others, but the construction is the same. Two of the *shebiu*-collars have many chains threaded with floral pendants hanging from the clasp, which itself acts as the counterweight. The clasps are inscribed with the king's name and are made from a piece of thick sheet metal with the inscription in sunk relief inlaid with glass and natural stones. One clasp is decorated with two cartouches separated by a papyrus sceptre. Above is a row of uraei surmounted by a winged beetle holding a sun's disc and uraei; below there is also a row of uraei. The same design is engraved on the inner surface. A more elaborate design decorates the other clasp, which besides its two cartouches and winged sun's disc, has on either side of the cartouche figures of Amonrasonter and Mut, lady of Asheru. The surviving inlays are of blue glass. The beetle which forms part of the royal name is made of lapis lazuli, and the other inlays are carnelian. The decoration on the inside is slightly different. In the centre is a long, narrow cartouche crowned by wings with uraei hanging on both sides, one of which is called 'Wadjet, lady of Asheru' and the other 'Nekhet, White One of Nekhen'.

Two other collars were very different² from the elaborated *shebiu*-collars. They consisted of large beads, spherical and slightly elliptical, made of gold and lapis lazuli. One bead is broken showing a composition core. Similar beads are illustrated in the XVIIIth-Dynasty tomb of Kenamün. On the clasp of one collar (stolen in 1943) was written: 'King of the North and South 'Akheperurē' Setepenamün . . . has made a great collar (lit. protector of the neck) of true lapis lazuli the like of which has never been made by any king.' The sixth collar includes a lapis lazuli bead inscribed in cuneiform. The inscription appears to be addressed to Napalte, presumably a member of the harem of Psusennes, by her father, the Grand Vizier of Assyria.

Amenemōpet

The clasp of a smaller *shebiu*-collar, found in the burial of Amenemōpet, is chased with the cartouches of Psusennes³. The collar consists of three rows of narrow gold ring-beads. The clasp is a box slightly curved to follow the line of the necklace. Into either end of it slide the fitting to which the strings of beads are attached. A similar collar but without the clasp is in the British Museum.

Amenemōpet also had a large collar, similar in general appearance to the

shebiu of Psusennes, but now in a poor state of preservation⁴. Instead of disc-beads it is composed of gold tubes with chevron-shaped cloisons alternating with similarly-shaped plain gold pieces. In the open cloisons are remains of blue inlay made of glass or glazed composition. The clasp is of the same construction as Psusennes'. From it hang five gold chains with papyrus flowers at the bottom. The chains, which are made of the same gold elements as the collar but hang vertically not horizontally, divide into two inside the flowers, and on the bottom of each is a further flower. A similar collar is illustrated in the XXth-Dynasty tomb at Thebes of Imiseba.

Heka-kheperre'-Sheshonq

Heka-kheperre'-Sheshonq had an impressive collar in the form of a large cloisonné vulture⁵. Its wings encircled his neck and were joined at the back by a *mankhet*-pendant. The head, legs and claws are of gold. The *shen*-signs in the claws are inlaid with carnelian discs. At the edge of the wings, filling the spaces between the tips of the feathers, are the remains of powdery red cement; similar blue cement remains in the feathers. The collar is hinged on the shoulders and fixed with a pin.

DIADEMS

The only diadem from this period to be discovered was at Tell el-Muqdām¹. It is a very much simplified version of Tut'ankhamūn's diadem, consisting of a gold circlet to which is attached an uraeus which was once inlaid. The gold body of the uraeus passes over the crown of the head in the same way as the uraeus on Tut'ankhamūn's diadem, and is decorated with gold bosses in repoussé, imitating granulation.

EARRINGS

All the mummy-masks found at Tanis have perforations or dents indicating a perforation in the ears. They belonged to Psusennes, Amenemōpet, Wenw-djebaw-n-djedet and the XXIInd-Dynasty king, Heka-kheperre'-Sheshonq, but no earrings were found except one pair of the small leech type in the tomb of Wenw-djebaw-n-djedet¹. Similar earrings were found in the burial of Prince Sheshonq at Memphis².

It may well be that earrings had become less popular: the statues of the XXIst Dynasty are not shown wearing earrings, though there is a statue from the XXIInd-Dynasty of King Osorkon with depressions in his ears (fig. 70). However, glazed composition earrings were common at this time and earrings continued to be shown on coffins: nearly all the women have painted rosette-earrings of a type which three centuries later re-appears on the statue of Amenardais of the XXVth Dynasty³.



Fig. 70 Bronze head of Osorkon showing pierced ears

FINGER-RINGS

Psusennes had twenty-three finger-rings on his hands, several of which are inscribed with his name¹. They were found in position on the gold-sheathed fingers of his mummy. Some are tubular gold hoops with bezels in the form of *udjat*-eye plaques, or scarabs. There are also plain gold hoops and shaped broader rings. One ring of gold inlaid with glazed composition is decorated in cloisonné with the cartouches of Psusennes and a pattern of diamond shapes.

Wenw-djebaw-n-djedet

Wenw-djebaw-n-djedet had six finger-rings with *udjat*-eye bezels on a wire swivel². He also had a square-sided gold ring with an inscription recording a prayer to Khons: 'May the king give an offering to Khons, the great, the restful, so that he may grant life, prosperity and health to the spirit of the servant of Khons, the commander of the soldiers, Wenw-djebaw-n-djedet'.

Amenemōpet

Amenemōpet had only two finger-rings. One a plain gold ring threaded with an agate bead and the other a hoop of gold wire³.

Heka-kheperrē'-Sheshonq

The two rings found with Heka-kheperrē'-Sheshonq are similar in design to those of Psusennes. One has a scarab bezel and the other an *udjat*-eye⁴. The scarab is of lapis lazuli mounted between gold papyrus-flower heads forming the end of the shank. The name Horemneb is inscribed on the base of the scarab. The *udjat*-eye is of turquoise and the shank is of twisted gold wire.

GIRDLES

Heka-kheperrē'-Sheshonq

A ceremonial girdle and apron was preserved in the burial of Heka-kheperrē'-Sheshonq¹. It is a plain electrum band decorated inside and out with an engraved zigzag pattern, and a cartouche in the centre reading 'Sheshonq, beloved of Amūn'. Attached to the belt is a stiff open frame decorated with cloisons in a pattern of rectangles. The rectangular space enclosed by the belt and frame is surrounded by rings to hold the strings of the bead-apron². The beads and inlaid chevron-plaques of this apron were discovered in the coffin. The bottom of the frame is a plaque with a roughly drawn pattern of leaves and flowers on it.

The waist-band has been lengthened by about two inches – the undertakers presumably misjudged the girth of the king. It is secured by means of a pin passing through interlocking tubes. There are two rings soldered to the lower side of the belt at the back for the attachment of a tail but no tail was found. A bronze statue dating from the XXIIIrd Dynasty with a similar girdle engraved on it is in the Gulbenkian collection. A sheet silver swallow or *mnt*-bird in the middle of whose back is a flat *shen*-sign may well have belonged to this girdle.

In the Middle Kingdom, as far as is known, only women wore cowrie-girdles, but twenty-two cowrie-shaped beads were found with Prince Sheshonq at Memphis³. Whether or not they belonged to a girdle is not known.

PECTORALS

The pectorals found at Tanis have many affinities with those of Tut'ankhamūn, though the workmanship is inferior and there is much less detail in the design. The jewellery from Tanis was found in coffins and the designs all have funerary themes. Isis and Nephthys are frequently represented protecting the deceased, who is shown in the form of a winged beetle pushing the sun's disc, the symbol of rebirth. Tut'ankhamūn's jewels often made a play on his name and the same was done, though less elegantly, for 'Akheperurē' Psusennes.

Materials were gold, glass, glazed composition and stones, particularly lapis lazuli.

Psusennes

Psusennes had two pectorals of openwork design with architectural frames and four unframed in the form of winged beetles holding cartouches. The first is an openwork pectoral with a design of Isis and Nephthys standing with outstretched wings protecting a scarab which is supported on a *djed*-sign¹. On either side of the scarab are cartouches and *shen*-signs. Above the wings, on a level with the signs on the heads of the goddesses, are *udjat*-eyes with uraei hanging from them. The arms and bodies of the goddesses are inlaid with a blue-green stone, possibly turquoise or felspar, and the scarab is made of ivory, now decayed. The feathers of the wings are inlaid with light and dark blue coloured glass or possibly with green jasper. The lower part of the pectoral consists of a separate pendant, the same width as the pectoral and divided into three scenes, each resting on a *pt*-sign for 'heaven'. On the left is a boat with the king rowing Osiris across the heaven. On the prow and stern are the royal cartouches. Both the front and back of the figures are chased gold. The feathers on Osiris' crown have, however, been inlaid. On the outer edge is a *djed*-sign inlaid with a dark blue substance. On the other side (right) the king is rowing a boat containing a phoenix, *benu*-bird; an 'east' sign, inlaid with red and green jasper, forms the outer element complementing the *djed* on the other side. The central section is cloisonné work: a *mankhet*-counterpoise with uraei hanging from it. Three hinges from the lower section interlock with four hinges on the main part and are joined with a pin. The pectoral is suspended on a chain of twin gold beads and drop-shaped beads of red jasper,

turquoise and lapis lazuli. In Chapters 100 and 129 of The Book of the Dead there is a spell for the dead man to row the *Benu* to the east and Osiris to Busiris – here symbolized by the *djed*-column. A later text has Abydos instead of the east and Mendes instead of Busiris. The intention of the spell is that the dead king should be like Re' and travel across the heaven without ceasing. Wenw-djebaw-n-djedet had a similar pectoral but without the lower part.

Psusennes' second pectoral is openwork with a design of Isis and Nephthys kneeling beside a winged beetle with a winged sun's disc above². From the disc hang uraei either side of an inlaid cartouche. The wings of the beetle are inlaid in large strips of turquoise, carnelian and lapis lazuli (or glass) notched to imitate greater detail of inlay. The cloisons have not been rubbed down as is sometimes the case when glass inlays are used. The goddesses are of carnelian with turquoise arms and faces; their hair is gold. Gold plaques, inscribed with epithets of the goddesses, are awkwardly placed between their arms and the wings of the sun's disc. Nephthys is saying 'We have come to protect you.' In the upper corners are uraei, their bodies filling the triangular space. They have sun's discs on their heads. Above them, covering the whole composition, is the sign for heaven, which is enclosed within a rolled-mat design surmounted by a cornice. Hinged to the lower edge of the frame is an openwork pendant of *tet*- and *djed*-signs, all surmounted by discs. They are inlaid with turquoise or green jasper and carnelian. A *mankhet* counterpoise goes with this pectoral. It is inlaid in the same way as the wings of the beetle. Tut'ankhamūn³ had a pectoral very like this one in design and so had Amenemōpet and Sheshonq⁴.

The other pectorals, all of the same design and rather ungainly, comprise a winged scarab with a cartouche above and *shen* below⁵. Three pectorals are suspended on double rows of drop-shaped beads, of which the gold beads are 'twins' soldered together; and one is suspended on a gold chain and has no counterpoise. The largest pectoral of the group is 14.5 cm high. The scarab is made of polished black granite and is inscribed with a funerary text in which Anubis calls on the Four Sons of Horus to protect the king when he goes to the necropolis: 'The devourer shall not overwhelm him and he shall enjoy the cool north wind.' The signs of the cartouche are inlaid with stones. A green jasper scarab is inscribed with part of Chapter 126 of the Book of the Dead which calls on the gods in the Barque of the Sun-god to protect Psusennes. Chapter 30 of the Book of the Dead is

inscribed on a blue turquoise scarab. This chapter calls on the heart of the dead man not to bear witness against him in the judgement. According to the instructions in the Book of the Dead, the heart-scarab was to be made of a green coloured stone set in gold and laid on the heart of the dead man⁶.

The smallest pectoral is suspended from a gold chain. The scarab is well polished blue granite and the wings are inlaid with stones scored to represent smaller inlays. Tut'ankhamūn wears a similar pendant, but without the cartouche at the top, in the painting of him as Osiris in his tomb⁷.

Wenw-djebaw-n-djedet

Wenw-djebaw-n-djedet had three pectorals like those of Psusennes, but in poorer condition. One shows Isis and Nephthys standing either side of a scarab resting on a small *djed*-pillar⁸. Beside the scarab are plaques bearing the name of the Osiris Wenw-djebaw-n-djedet. The necklace of the pectoral is of gold and red jasper beads, flat on one side and convex on the top.

Wenw-djebaw-n-djedet's second pectoral is also inscribed with the text for the heart-scarab. In this pectoral the central scarab is made of green stone with cloisonné wings inlaid with light green glass. The sides of the frame are papyrus-columns on top of which are crowned uraei. Above the scarab are *udjat*-eyes over a *neb*-sign with a *nefer* in front. The upper frame is composed of a *pt*-sign, rolled-mat design and cornice. The chain is made of cylindrical gold tubes with interlocking rings holding them together⁹.

Wenw-djebaw-n-djedet's third pectoral is another in the series of a kneeling Isis and Nephthys supporting a winged scarab¹⁰. Above the scarab are two flying vultures holding *djed*-signs and above them is a winged sun's disc with a plaque inscribed: 'The Osiris, Wenw-djebaw-n-djedet, true of voice'. Pendant uraei hang beside this plaque. Above the sun's disc is the sign for heaven and then the frame of rolled-mat design and cornice. In front of the goddesses are *tet*-signs. They wear no identifying headdresses, but their names are written on gold plaques under the scarab's wings. Below the pectoral is a frieze of pendants in the form of counterpoises and *madj*-signs meaning 'green'. The counterpoises are inlaid with horizontal bars of green and white glass or glazed composition and the *madj*-signs with glazed composition.

In addition to his decorative pectorals Wenw-djebaw-n-djedet had a single scarab set in a gold base and suspended from a chain consisting of

gold tubes with a curved tube passing behind the neck. The scarab has the colour and appearance of turquoise¹¹.

Amenemōpet

A gold pectoral made of sheet gold over a core and its gold chain were found on the mummy of Amenemōpet at Tanis¹².

Osiris is seated on a throne, and before him stands the king with (on the front) a libation of water and (on the back) a dish of burning incense. On a plaque between them is an inscription which says that the king is 'making offerings of incense and a libation of water to Osiris'. Above the king is a sun's disc with uraei and the cartouches of Userma'etre'-setepenamūn Amenemōpet Miamūn and above Osiris, plaques referring to him as 'Lord of Eternity'. The frame is a rectangle of rolled-mat design and the cornice above displays a winged sun's disc. Below, in a lower frieze (not detached), are chased *djed*- and *tet*-signs.

Amenemōpet had another type of pectoral in the form of a large falcon¹³. It is inlaid with yellow carnelian, glazed composition and lapis lazuli. The feathers in the first row are of the same overlapping shape shown, for instance, on Tut'ankhamūn's corselet. In its claws it holds *shen*-signs inlaid with carnelian and below are inlaid cartouches over gold plaques. One cartouche reads 'Userma'etre'-setepenamūn' and its plaque, 'Beloved of Osiris of Ro-setau', and the other cartouche 'Amenemōpet Miamūn' and its plaque 'Beloved of Osiris, Lord of Abydos'.

Heka-kheperrē'-Sheshonq

Heka-kheperrē'-Sheshonq had three pectorals. The best in design and execution is probably earlier than the others¹⁴ (col. pl. VIII).

The design represents the gold barque of the sun floating on water. Lotus-flower and bud pendants hang below, and above is the sign for 'heaven' in lapis lazuli with gold stars pinned to it. On the heaven-sign stand two falcons, one at each corner, wearing Double Crowns. In the boat is a lapis lazuli sun's disc set in a gold cloison, and carved with a figure of Amen-Rē'ḥarakhti seated on a throne. Before him stands a figure of Maat making offerings to him. Gold goddesses with inlaid wings support the disc. They are Maat and Ḥathor or Isis and both hold gold *maat*-feathers. The discs on their heads are of carnelian. Between their wings they grasp *udjat*-eyes on a *neb*-sign with a smaller *nefer*-sign in front. From the water grow, as the side frame of the pectoral, on one side a lily, and on

the other a papyrus. They support the sky on the curve of their stalks. The lily is inlaid with lapis lazuli and carnelian, and the papyrus with lapis lazuli.

Two gold plaques between the boat and the water read: 'May Amen-Rē^cḥarakhti cross the sky every day for the protection of the great chief of the Ma (or Meshwesh, a Libyan tribe), the great of the great ones, Sheshonq, true of voice, son of the great chief of the Ma, Nemareth.' The pectoral shows the manner in which the sun-god crosses the sky. A hymn to the sun describes the scene: 'Thou (Amen-rē^c) spendest the day in thy barque; thy heart glad, while Maat appears before thee.'¹⁵ Flower pendants hang from a pin attached to the bottom of the pectoral. The petals are inlaid with lapis lazuli and turquoise or pale blue glass.

This pectoral was found slightly damaged. A lotus pendant, a bud and two of the stars from the sky were missing. It may have been an heirloom from Sheshonq I or his grandfather who bore the same name. Exactly the same writing of Ma is to be found on a pair of bracelets in the British Museum which also mention Nemareth (pl. LXIIA).

Ḥeka-kheperre^c-Sheshonq's second pectoral also has a border of lotus flowers hanging below the main composition¹⁶ (pl. LXIIC). These form a solid frieze hinged to the main pectoral comprising three flowers and two buds of cloisonné. No frame surrounds the main design which is of a scarab, representing the king, holding a gold sun's disc in its forefeet. It is flanked on either side by uraei inlaid with lapis lazuli and wearing gold crowns of Upper Egypt; their tails curl up to the top of the sun's disc and their bodies pass through *shen*-signs, which are resting on the rolled-mat base line.

The third of his pectorals is a winged heart-scarab between goddesses¹⁷. The scarab is made of green jasper set in gold. On the reverse side is inscribed Chapter 30B of the Book of the Dead. On either side of the scarab kneel gold goddesses supporting the wings of the scarab in their hands. Above and below the scarab are the cartouches of the king. Across the top of the composition is a winged sun's disc. The whole is enclosed within an architectural frame surmounted by a cornice also decorated with a winged sun's disc. The frieze along the bottom is of roughly chased *djed*- and *tet*-signs. The pectoral is suspended on a ribbon of gold foil on which hangs a lightly chased gold counterpoise.

The large pectoral found at Tell el-Muqdām depicts a ram seated on a lotus flower between two goddesses¹⁸. The ram is carved in relief from a

piece of lapis lazuli which is set in a frame. On its head is a sun's disc, in front of which is a uraeus with sun's disc and horns. On the left stands Ḥathor or Isis holding a palm-rib with a tadpole and *shen*-sign at the bottom. Maat, on the other side, has a sun's disc on her head to which is soldered wire forming the outline of her Feather of Truth: she is offering some object to the ram. He is seated on a lotus with buds either side. The open design rests on a bar of gold with cloisons in the usual rolled-mat design. The goddesses are hollow, but may originally have been over a core. The metal used is gilded silver.

A similar ram between Maat figures is represented in a relief. The ram, which represents Harsaphes, appears on the barque of Amūn in the *Ḥeb-Sed* ceremony of Osorkon II in his temple at Bubastis.

Kushite Period

HISTORICAL

Kush, the land of the kings of the XXVth Egyptian Dynasty, lay to the south of Wadi Halfa. Its capital, Napata, on the bend of the river, was near the modern village of Kareima between the Third and Fourth Cataracts. The Holy Mountain, Gebel Barkal, with its sanctuary of the Theban god, Amūn, faces it across the river.

Three burial sites were used by these kings: the earliest is el-Kurru, across the river from Napata. Burials here date from shortly before about 850 B.C. to about 650 B.C. The last king to be buried at el-Kurru whose name is known was Tanutamūn, son of Shebitku (653 B.C.). Nuri, the next burial-ground, is a few miles to the south of Napata on the same side of the river. Here the kings and most of the queens from Taharqa to Nastaseñ (690–337 B.C.) were buried. Meroë, the latest of the royal cemeteries, is one hundred and fifty miles distant, across the desert from Napata, and one hundred and thirty miles north of Khartūm between the Fifth and Sixth Cataracts. The earliest burials here date from about 750 B.C. Meroë was an important town during the XXVth Dynasty and by about 300 B.C. it had taken the place of Napata as the capital of Kush. The caravan route across the desert linked these two trading centres and carried gold, ivory, slaves, cattle and all the produce of Africa to Egypt.

The early burials at Meroë in the West Cemetery are contemporaneous with those at el-Kurru, and though they are not royal they are none the less important. In the South Cemetery, which came into use at the same time, stand the ruins of the pyramids of two kings and six queens who lived before 275 B.C. (when this part of the cemetery ceased to be used). Egyptians were also buried here, mummified and placed in coffins, according to their own customs. They were relatively poor and may have been scribes and craftsmen serving Kushite masters. Kushite burial customs

remained different from those of the Egyptians despite the long Egyptian domination which was strongest during the New Kingdom. Their practice was not to mummify the dead. The body was placed on a bed in a pit and surrounded with its worldly possessions. Human sacrifice, for which some evidence was found at Kerma (south of the Third Cataract) during the Middle Kingdom, died out but may have been re-introduced later.

The shape of the superstructure of the tombs changed from the early circular tumuli to a mastaba-form and finally to a true pyramid with an underground chamber reached by a staircase instead of the earlier shaft. In this last stage, mummification was introduced, but the body was still left on a bed and not enclosed in a coffin. Canopic jars for the entrails and the use of ushabti figures also date from this time, which was the moment when the Kushite prince, Pi'ankhy, became the pharaoh of Egypt (c. 730 B.C.).

Taharqa built his pyramid on the opposite side of the Nile from el-Kurru, at Nuri. His is the largest pyramid in the cemetery. Coffins were used at Nuri and the whole paraphernalia of Egyptian funerals was introduced including heart-scarabs, stelae, offering-tables and extracts from the Book of the Dead carved on the walls.

The pyramid of King Aspelta (c. 593–568 B.C.) shows an even greater elaboration of architecture and included a chapel, staircase and three burial chambers.

DISCOVERY

The excavations at el-Kurru, Nuri, Gebel Barkal and Meroë were undertaken between 1916 and 1923 by Harvard University and the Museum of Fine Arts, Boston, under the direction of Dr G. A. Reisner. The finds were divided between the museums at Khartūm and Boston. Reisner wrote only preliminary reports and the complete publication of the excavations was undertaken by Mr Dows Dunham from the field notes and photographs left by Dr Reisner¹.

Meroë had been partly excavated in 1910–1914 by Professor Garstang, who found mainly remains of the Meroitic Period. The sites had all been robbed throughout the centuries and very few burials were intact. Stones had been removed for building and treasure-seekers had tunnelled into the burial-chambers scattering the contents as they went. Of the intact

burials, the most spectacular was that of the lady Mernua at Meroë, dating from about 600 B.C.² A silver mask, covering her face, resembled the masks found at Tanis. A silver vulture covered the top of her head. The upper part of the body was covered with a netting of silver and faience and a wide silver scarab holding a sun's disc. An *usekh*-collar of silver and amulets representing the Four Sons of Horus completed the ornaments. Many traditional amulets made of electrum were found in the mummy-wrappings including *udjat*-eyes, *was*-sceptres, barque of Sokari and several rams, symbol of Amūn, and ushabti figures.

Sanam is the modern name for the cemetery at Napata, where the non-royal inhabitants of the Ethiopian capital were buried and where a temple to Amūn was built by Taharqa. The graves span the time between 730 B.C. and 530 B.C. Professor F. Ll. Griffith led the Oxford University Expedition there in 1910–1913³. The graves were pits lined with mud-brick and sometimes roofed and provided with stairways. Some of the bodies had been mummified but others were laid in the graves either in extended or crouched positions. Many of the graves had been robbed.

Jewellery was mainly made of glazed composition: it included bead-netting covering the mummies, scarabs, *udjat*-eyes, and other amulets. Silver amulets, finger-rings and earrings were also found, and some carnelian, glass and lapis lazuli beads. The objects from two of the richest graves are in the Ashmolean Museum.

The jewellery which has come from Nuri, el-Kurru and Meroë is colourful, being made of gold, always abundant in Nubia, green felspar and some amethyst. The individual elements are rather large. Earrings in particular are big and crude, and out of scale with the necklaces. Amulets representing *udjat*-eyes and the ram of Amūn are directly inspired by Egyptian iconography as are the winged goddesses and uraei which decorate the Kushite tubular silver cases: these objects, whose purpose is unknown, have not been found in Egypt. Rosettes, a borrowed Egyptian ornament, are found in several burials (pl. LXIVB).

The art of granulation survived, though it lost some of its delicacy. It appears on a ram-headed amulet from the tomb of Taharqa⁴ and on rings of gold surrounded with granules from the tombs of Nastaseñ and Queen Asata, a wife of Aspelta⁵. Granulation continues in Meroitic jewellery and is found in Egypt in the Treasure of Tūkh el-Qarâmûs, dating from the reign of Ptolemy I Soter (304–283 B.C.)⁶. But very little Egyptian jewellery of the period between the end of the XXIIInd Dynasty and the Ptolemaic

Period has survived and so it is not possible to be certain that granulation had died out.

Gold objects predominate over silver, which is not surprising in a country which was the main source of gold. There is a far greater quantity of objects from the Kushite kingdom than from Egypt during the XXIIIrd to XXVIth Dynasties: indeed, the civilization of the south probably revitalized the flagging north and helped to bring about the revival of art in the XXVIth Dynasty. 'It has usually been maintained that a renaissance in Egyptian art came as the result of a great upsurge of nationalistic feeling which accompanied the freeing of the country from the Assyrians. It is more probable that the main elements in the renewal of Egyptian culture are to be attributed to the new strength imparted to the country by the Kushite conquerors.'⁷

AMULETS

A string of amulets in the form of animals seated on top of inlaid columns comes from el-Kurru and dates from the time of Pi'ankhy and Shabako (c. 751–701 B.C.). They are from the tomb of an unnamed woman¹.

The largest of these amulets represents a ram-headed sphinx who is seated on the top of a column and decorated with a cloisonné chevron pattern, inlaid with lapis lazuli, red jasper and light blue glass (fig. 71). The base has been inlaid in the same way and some of the inlays still remain. The column is inlaid on both sides and its capital has a feather pattern on the cornice. The horns (only one survives) were made of thick wire covered with foil and the sphinx is made of sheet electrum over a core, which shows through where the metal is broken. His back is chased with a feather pattern. Another sphinx amulet, more broken, has its column made of yellowish stone. There is also a ram's head on top of a crystal column, and the head of a goddess on top of a crystal ball. The details of the face and wig have been chased in the sheet gold. Another of the amulets represents a falcon standing with wings folded.

Cylinder amulets, familiar from the Middle Kingdom in Egypt, are found among the Kushite jewellery. They are smaller and squatter than the Middle Kingdom examples and are undecorated, being made of plain sheet gold or electrum². Twin children are a characteristically Kushite decoration for an amulet, dating at Meroë from the seventh century. They represent Horus and are made of gold wire³. Fly-shaped amulets

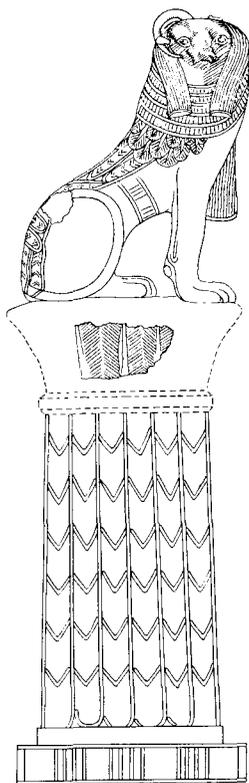


Fig. 71 Cloisonné amulet from the tomb of an unknown woman at el-Kurru



Fig. 72 Double-sided figure of Pataikos and a falcon-headed dwarf

with a gold ball for the head (or it could be a leaf with the ball as a berry)⁴ and a tube on the underside for suspension, were found in the tomb of King Tanutamün. Gold cowrie-shells from Meroë, dating from the mid-seventh century B.C., are shorter and fatter than the Egyptian type of cowries⁵. An amulet from one of the earliest burials at el-Kurru, dating from the ninth century B.C., was a strange little double-sided gold figure: Pataikos on one side and a falcon-headed human figure on the other⁶ (fig. 72). A gold nugget, inscribed with the name of Amün⁷, is threaded with this figure (fig. 73). In the same burial was a collection of twenty-seven gold *udjat*-eye beads⁸. *Udjat*-eyes occur frequently in Kushite jewellery but it is mainly the glazed composition examples which have survived⁹. Hathor-heads are another popular amulet¹⁰.

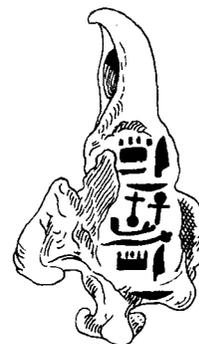


Fig. 73 Gold nugget inscribed with the name of Amün

COLLARS

Because most of the tombs were robbed, few complete collars have been found. One from el-Kurru dating from the period before King Kashta, has a pendant of gold granules soldered together to form a diamond shape¹ (fig. 74). Large gold bicone beads were found in another early tumulus² together with garnet spherical beads³. Heavy gold barrel beads come from Tumulus 1⁴ at el-Kurru and bicone heads from Tumulus 2⁵. Drop-pendants inlaid with beryl⁶ may have been part of a collar from Nuri.

The gold collar, possibly belonging to a queen of Shebitku⁷ (pl. LXIVA), is a magnificent piece of jewellery. It is made of two pieces of sheet gold edged with a double row of granules. They are curved to fit the line of the neck and attached to each other by two curved pins. One side is

decorated with the figure of a goddess kneeling with outstretched wings. The opposite side has a scarab holding a sun's disc in fore- and back-feet. These figures are applied in repoussé sheet gold and their features chased. The scarab is remarkable for its un-Egyptian appearance.

Large gold trapeze-shaped beads were found at Meroë in a chamber under the royal palace⁸. They are inscribed with the names of Amtalqa and Malenaqēn who lived between about 568 and 542 B.C.



Fig. 74 Diamond-shaped pendant decorated with granulation

EARRINGS

Earrings are uncommon both at el-Kurru and Meroë and no earrings were found at Nuri. From el-Kurru come large flattened ball earrings¹ dating from the period before king Kashta (fig. 75). Earrings of the usual New Kingdom ring type were found in a tomb possibly belonging to the wife of Pi'ankhy². Other thinner examples have also been found.

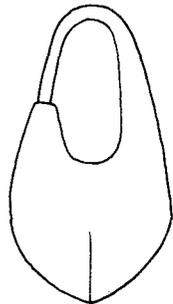


Fig. 75 Gold earring from el-Kurru

At Meroë plain strips of sheet gold were found, which pinched on to the lobes of the ear³ or were provided with a wire to pass through them. Others were crescent-shaped flat pieces of sheet gold⁴. Plain gold hoops and studs of the New Kingdom type are the only other shapes found⁵.

FINGER-RINGS

A plain gold band comes from a burial at el-Kurru dating from before the time of Kashta¹. A gold ring decorated with an eye was found in the tomb of Taharqa² at Nuri and a ring with a cartouche-shaped bezel, bearing the name of Taharqa, was found on the finger of a woman at Meroë³ (fig. 76). A beryl plaque on a piece of gold wire comes from the tomb of Amtalqa⁴ at Nuri, and two gold rings with rectangular bezels from the tomb presumed to be that of King Si'aspiqa also at Nuri⁵.

The scarcity of rings in this period contrasts with the profusion of gold signet-rings during the Meroitic period.



Fig. 76 Finger-ring inscribed with the name of Taharqa

PECTORALS

Two pectorals, probably from the same tomb, are known from Kush. They date from the sixth century B.C. The first¹ was found in the pyramid of King Amaniastabarqa at Nuri, and the other was bought at Qift². Both are made simply of chased sheet gold plaques. The design on them shows a god, holding out 'ankh- and djed-signs to the king for him to smell. On one pectoral the god is falcon-headed and on the other he is Amūn. The pectorals are rectangular, slightly wider at the top than at the bottom; a form reminiscent of the New Kingdom shrine-shaped pectorals but with no separate framework. The only frame is the *pt*-sign with stars on it above the heads of the figures. From the same burial there is a much more substantial pectoral made of green beryl and decorated with a *was*-column in raised relief³. It is inscribed with Chapter 160 of the Book of the Dead.

CHAPTER 10

Late Period XXIIIrd–XXVIth Dynasties

HISTORICAL

During the eighth century B.C. Egypt's borders were seriously threatened by the Assyrians. In 700 B.C. Shabako's army, which was then helping Hezekiah of Judah, was defeated and the Assyrians captured Lachish. Taharqa of Napata set up his capital at Tanis in an attempt to meet the Assyrian threat, but in 671 B.C. Esarhaddon took Memphis and Taharqa was forced to flee. On the Assyrian withdrawal he was able to return, but four years later, in 667 B.C. the Assyrians under Assurbanipal again seized Memphis and may even have reached Thebes. Taharqa was succeeded by Tanutamun who recaptured Memphis from the Assyrians. Again it fell, and much booty and several royal princes were taken away to Nineveh. The son of one of these princes, Necho, was allowed to return to Egypt and was set up as king in the Delta at Saïs.

Psammetikhos, of the XXVIth Dynasty, son of Necho, succeeded in reuniting the country and made his daughter, Nitocris, Divine Consort. This title was conferred upon the senior priestess of Amun at Karnak, whose position was very powerful at this time. In spite of continual warfare, the Theban region enjoyed an artistic revival under both the XXVth and XXVIth Dynasties. In the Delta, Greek settlers were welcomed and Ionian and Carian mercenaries formed the major part of Psammetikhos's army.

In 612 B.C. the Babylonians sacked Nineveh; Babylon, in its turn, was sacked in 539 B.C. by the Persians under Cyrus. The Persians advanced towards Egypt, and eventually invaded and conquered it in 525 B.C. In the century before the conquest, however, the Delta kingdoms under Necho, Apries, and Amasis were relatively prosperous and successful, and Amasis even captured Cyprus.

AMULETS

A variety of amulets are listed and illustrated in the MacGregor papyrus¹ and on the walls of the Roman temple at Dendera². They were the equipment necessary for burial with the dead. Several sets, more or less complete, have been found, including those on burials at Hawâra, Saqqâra and Tûna³.

One of the amulets which occurs frequently is a *ba*-bird. Its design is different from that of Tut'ankhamun's *ba*-bird since it is shown from above and is partly in high relief. The wings are usually inlaid with coloured stones or glass and on the gold underside the human face, wig, and small birds' feet are usually clearly modelled. Many *ba*-amulets are in museum collections, but there is no information about their place of origin or their exact dates. They are of two designs: those inlaid in strips and those decorated with small cloisons arranged in a feather-pattern. There are also plain gold foil *ba*-amulets with outstretched wings of about the same size as the inlaid ones. Some *ba*-birds are shown standing with wings closed, an attitude illustrated in the Book of the Dead⁴. A few others are shown in profile, like the *ba* of Tut'ankhamun in miniature.

Another important amulet at this period was a small figure of Maat which according to Diodorus was the insignia of Judges⁵. Some statues are shown wearing the amulet, and examples made of lapis lazuli and gold are known, although they were probably not the actual insignia.

Other amulets represented in the reliefs in tombs and on statues are the *Bat* and the 'fist', neither of which disappeared completely in the New Kingdom, but they were less common than they had been in the Old Kingdom.

The significance of the *Bat*-emblem during the Late Period is still not clear; it may also have been a Judge's insignia⁶, but it was worn by many of the important officials at Thebes including Mentuemhêt, Nesiptah and Pabasa⁷.

The fist-amulet, much changed, is worn by Mentuemhêt, Espekashuti and others⁸ (see fig. 19). The Ethiopian kings wore a distinctive amulet consisting of ram-heads on a thick thread and it is shown in statues and reliefs of Taharqa of the XXVth Dynasty⁹. Other pendants worn at this time include a crocodile, a figure of Osiris and an '*ankh*'¹⁰.

COLLARS

Collars were represented on both men and women on wall-reliefs and coffins. Sometimes they were plain and undecorated *usekh*-collars but usually on coffins, beads and floral pendants were indicated. Statues were less often shown with collars but several are known¹.

No actual collars have been found dating from this period in Egypt.

DIADEMS

The headdresses worn in the XXVth and XXVIth Dynasties in Egypt are known only from statues and wall-reliefs. Men, in general, wear no headdress, except for kings who have their usual crowns or the traditional cloth headcoverings. Queens and goddesses wear the vulture headdress and the circlet of uraei standing erect. Other women often wear the traditional garland of leaves and petals, but a new type of headdress appears on the small bronze 'concubines'¹. These naked figures have circular headdresses, some of which may represent uraei with sun's discs or papyri. The surviving examples do not enable us to say which, since the inlays are missing. Other headdresses have a purely geometric pattern.

EARRINGS

The wearing of earrings appears to cease between the XXVth Dynasty and Hellenistic times. The latest female statue wearing earrings which can be dated is of Amenardais, wife of Shabako¹. She wears rosette earrings like those of the bronze statuettes of naked women². A woman represented on a stela, also of the XXVth Dynasty³, wears rosette-earrings, and Shebitku is shown on a relief at Karnak wearing an earring⁴. An ivory female statuette has a silver earring in one ear⁵.

No actual earrings can conclusively be dated to this period.

FINGER-RINGS

The shape of finger-rings changed to a very distinctive form during the XXVIth Dynasty. The rings are cast from gold or silver and the bezel is

thick and raised high above the shank; the underside of the bezel is cut away to leave room for the finger (fig. 77). It is rectangular or oval.

One of the most famous of these rings belonged to a priest of Isis and Khufu, Neferibrē¹ – at one time mistakenly believed to have belonged to the IVth-Dynasty king, Cheops. It is made of solid gold, the bezel and shank being cast separately. A silver ring belonging to another priest who served the cult of Sheshonq and Psammetikhos is in the British Museum². The name of Psammetikhos II is inscribed on the silver bezel of a ring also in the British Museum. Rings with an oval bezel³ are inscribed with the name of the XVIIIth Dynasty king, Tuthmosis III.

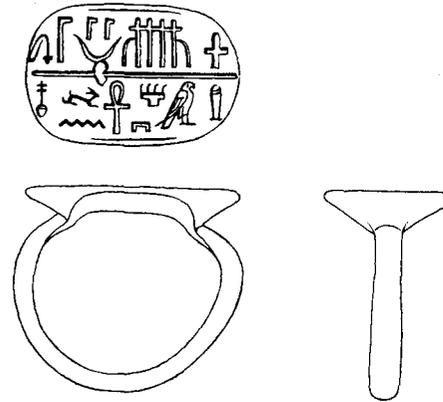


Fig. 77 Gold ring of Ankhwennefer, priest of Horus and Temple treasurer

Yet another design, a long thin bezel, oval in shape and cast in one with the shank, was in use at this time⁴.

PECTORALS

No pectorals have been found dating from the Late Period but they were illustrated on statues. Iahmes-sa-neith had a pectoral decorated with a king worshipping a seated deity¹ and 'Ankh-ef-er-sekhmet has a king offering before Rē². A figure in the British Museum has a string of figures not enclosed in a pectoral, engraved on his chest³.

Ptaḥhotp⁴ was an Egyptian who adopted Persian dress during the Persian occupation. He wears a Persian-style torque with ibexes on it⁵ and an Egyptian pectoral decorated with figures of a king before Ptaḥ and Sekhmet.

Conclusion

The range of Egyptian jewellery includes diadems, collars, pectorals, bracelets and anklets, finger-rings, earrings and girdles. They had no brooches, buckles or decorated hair-combs.

There is no way to distinguish between amuletic and ornamental jewellery because so much of the jewellery had magical significance. It is a mistake to expect to find purely decorative jewellery in the modern sense and the only distinction that can be drawn, and that not always very conclusively, is between jewellery worn in life and that made only for burial with the dead. But it must be remembered that people expected to go on living after death in the same manner as they had been living up to that moment, and that they would need not only the magical talismans to help them on their mystical journey but the ornaments they were accustomed to wear, just as they would need their clothes and food and furniture. Equally, the ornaments they wore during their life-time would often have had protective significance either in the materials or design, or both. Some jewellery, particularly that dating from the Old Kingdom, was obviously made only for the grave, in particular the crowns decorated with *akh*-birds and the very flimsy bracelets and the circlets with papyrus-knot and bow. But the jewellery buried with the princesses at Dahshûr and with the wives of Tuthmosis III show signs of repair and were undoubtedly used by the princesses. Their funerary jewellery in their treasures is easily distinguishable by its flimsiness. Some of the headdresses may have been insignia: the diadem from el-Lâhûn with its tall, standing plumes, may have been the insignia of a priestess of Hathor, and the gazelle headdress found with the treasure of the three wives of Tuthmosis may have meant that the owner was a royal concubine.

The most frequently illustrated piece of jewellery and the one which is most characteristic of ancient Egypt is the collar: examples have been found dating from all periods. In the Old Kingdom, collars were made of cylindrical beads with simple beetle or petal pendants. In the Middle

Kingdom the beads and petals continued to be used but hieroglyphic signs were added, not to make a sentence, but for their individual amuletic value. Falcon-head terminals made their first appearance at this time. In the New Kingdom, floral motifs became more plentiful. Different flowers and fruits were introduced, usually as decorative elements in the general design, particularly in the Amarna period (late XVIIIth Dynasty). Pendants for a collar in the form of animals are found in the early part of the New Kingdom but not later on. No complete collars have been found from the period between the end of the XVIIIth Dynasty and the early third century B.C., except for collars from Kush dating from the seventh century.

Bracelets have been found dating from all periods and the illustrations show that during the Old and New Kingdoms it was the custom for women to wear several on each arm. In the Middle Kingdom there were seldom more than two on each arm.

Anklets were usually of the bead type and were nearly always worn by women. Men wore them only up to the end of the XIXth Dynasty, but women continued to wear them.

Between the Early Dynastic period and the New Kingdom, finger-rings are not common. They were re-introduced during the Middle Kingdom as a means of holding a scarab (with the notable exception of Meret's gold rings). In the New Kingdom the primary decoration for rings was still a scarab but innovations were made: making the bezel in the form of a cartouche, decorating it with chasing and even arranging a group of figures upon it in a miniature tableau in the round. Such elaboration is not found again after Tut'ankhamûn's reign, but the gold or silver bezel provided a surface for decoration in the XXth and XXVIth Dynasties and into Meroitic times.

Ornamental girdles go back to Badarian times and occur again in the Middle and New Kingdoms as a form of jewellery worn by women. The bead girdle with a tail was purely funerary.

Pectorals, like collars, were a distinctive form of jewellery characteristic of the ancient Egyptians. They began large and long in the Early Dynastic Period when they seem to have been made entirely of beads. In the Old Kingdom they incorporated a picture above the long pendant of beads and in the Middle Kingdom only the picture remained. Tut'ankhamûn's pectorals were larger and more flamboyant with inlaid straps but no beads underneath. The pectorals of the XXIst and XXIInd Dynasties retained

the shrine-shape which began in the Middle Kingdom and was much used in Tut'ankhamūn's treasure, but the materials were cheaper and the designs more limited.

Four royal diadems have survived: two were funerary, that belonging to Nubkheperre' Antef and the one from Tell el-Muqdam. Although Tut'ankhamūn was buried in his, it is such a fine piece of work that it has generally been assumed that this was his own diadem for state occasions. Of course it may be that this diadem was made especially for the burial and had to be of the same standard as the other jewellery and funeral equipment. The headdresses buried with the princesses at Dahshūr and the three wives of Tuthmosis III were probably their court wear: those from Dahshūr are inspired by crowns of natural flowers and the New Kingdom headdresses were decorated with a pattern of rosettes; a more formal design of flowers. The Old Kingdom diadems were purely funerary being made of gesso over copper and decorated with *akh*-birds which represented the spirit of the deceased.

The range of decoration used on the ancient Egyptian jewellery is fairly limited. Hieroglyphic signs were used both for their meaning as part of a word and as separate amuletic signs. The scarab is an instance of double meaning where the sign means both *kheper* 'become' 'come' into existence', and also the beetle which rolls the ball of the sun across the horizon.

Floral designs were frequently used, the papyrus of Lower Egypt and the lotus of Upper Egypt being the most common. The lotus also had significance as the first living thing on the face of the watery chaos, from which, or on which, the sun was born. It was also a symbol of resurrection. Other flowers and fruits were added in the XVIIIth Dynasty which had no definite mythological connections known from literature, such as poppy, cornflower, mandrake fruit (which was a love-token), and grapes, and it is probable that the religious and territorial significance of the lotus and papyrus were not always uppermost in the minds of the artists who made the jewellery.

Animals were not often represented. The apes of Thoth occurred in Tut'ankhamūn's treasure on pectorals and rings. Lions, part of the honorific decoration, occurred in illustrations and on the bracelets of Kamosi. Lion-heads were found in 'Aḥhotp's treasure and may have been part of the honorific decoration but were more probably gaming-pieces. Horses

are found only once on a ring which may be later than the New Kingdom, the date usually assigned to it. Rams' heads are found in Kushite jewellery representing the god Amūn. Leopard- or lioness-heads on Middle and New Kingdom beads may be connected with the goddess Mafdet. The gazelle-heads on a diadem of the New Kingdom may show that the wearer was a concubine of the king. The domestic cats in the same treasure decorating bracelets have no known amuletic significance, nor do the running animals on 'Aḥhotp's collar, apart from being based on hunting scenes frequently illustrated at all times. They are a further example of the current interest in animal forms displayed in the decoration of her dagger and Tut'ankhamūn's dagger. Cobras were protectors of the kings, spitting fire from their diadems, and also the symbol of the goddess Edjo of Buto. Nekhbet, the vulture, and Edjo, the cobra, were the two main protectors of the king. The mythological animals were the griffins and sphinxes which represented the king himself on Meret's and the Eton College pectorals and on 'Aḥhotp's axe and bracelet. In jewellery only one example survives of the composite animal representing the god Sēth. It is found on the Eton College pectoral. Half-human, half-animal gods, with animals' heads on human bodies are shown on 'Aḥhotp's pectoral and in the treasure of Tut'ankhamūn. Winged scarabs, part-scarab, part-falcon, which appear on some of Tut'ankhamūn's pectorals, were reduced in later times to a scarab-body with wings. Emblems of the gods, especially the *Bat*-head, are found at all times.

The birds, which appeared much more often than the animals, always had a particular significance, such as the falcon, symbol of Horus and of the king, and the vulture, the other royal protector and goddess of el-Kāb. Ibises represented the god Thoth and also the spirit of the dead person on Old Kingdom diadems. The *ba*-bird also represented the soul of the dead person; it was winged but with a human head.

Insects were represented as a single amulet. Flies were part of an honorific decoration; locusts are also found as beads, and on a bracelet belonging to Tut'ankhamūn; butterflies appear in Old and Middle Kingdom jewellery. The scarab beetle was a symbol of the sun and the beetle *agrypnus notodonta* was the symbol of the goddess Neith. Fish are not often portrayed except on the bezels of rings and as girdle-beads in the XVIIIth Dynasty. Shells were used as separate amulets, probably meaning 'health', but not as part of a decorative scheme.

Human beings were seldom shown: the king occurs most frequently,

depicted on pectorals, bracelets, rings and earrings, and the wife and daughters of Amenophis III are shown on his bracelet plaques.

Abstract and geometric designs are not as frequently found as motifs based on known natural forms, particularly flowers or hieroglyphs, and these abstract designs are usually executed in granulation in the form of triangles, circles and bosses, or as curves of filigree or twisted wire.

Precious metal was the only material used on its own: for cylinder amulets, small figures of gods and other small amulets. Colours were usually dark and light blue and red, and were almost always combined. Amethyst purple combined with gold was used in the Middle Kingdom but seldom found in the New Kingdom. Blue (lapis lazuli or glass) and gold are sometimes also combined, no other colours being used. The colours were dictated by the materials available and may have had a magical significance. Green was the colour of growing things and blue may have been thought to have the same protective powers as the blue beads which are to this day carried in the Middle East to avert the evil eye. Certain signs had their own proper colours and were almost always correctly coloured. *Was*-signs had to be green, scarabs black or dark blue, being the nearest to black, unless it was a heart-scarab in which case it had to be green. *Djed*-signs were multicoloured, red, blue and green. *Shen*-signs and the sun's disc were always red, except for the discs in the el-Lâhûn pectoral which are unusual in being coloured blue. Sky, water and the flesh of goddesses was coloured blue and the flesh of humans, red.

The idea of covering the surface with a pattern of colours is very characteristic of the Egyptians. Cloisonné inlaying had been practised since the Ist Dynasty, not only in jewellery but for decorating stone dishes and discs. It is found again in the Old Kingdom on some of Hetepheres' furniture and on wooden vases found at Abûsir.

The elegance and control of the best of the designs is remarkable and it is present even in the most ornate of Tut'ankhamûn's jewellery. Balancing and pairing was much practised by the Egyptians but the orderliness of the jewellery is not due entirely to its symmetry. Neatness and precision, necessary anyway in making jewellery, are attributes particularly needed for carving hieroglyphs and shaping the forms required by tradition, and these attributes are very evident in the designs. The progress of the craft might be said to have reached its zenith with Tut'ankhamûn's treasure,

but the design of many of these objects lacks the purity of the Middle Kingdom jewellery. After the end of the XVIIIth Dynasty a decline set in which, according to the evidence at present available, was not arrested until the arrival of Hellenistic craftsmen in the third and second centuries B.C. But the evidence gets less and less and no generalizations can be made. The amulets from Haruza's burial of the XXVIth Dynasty were very well made, and bring unexpected evidence of technical skill and accuracy in reproducing the traditional designs which would otherwise seem to have been lost. Even in the third century B.C. jewellery of outstandingly high quality and of the traditional design was made. The hoard at Tûkh el-Qarâmûs in which it was found is particularly interesting since it contains very fine Hellenistic jewellery, bracelets and earrings with animal-head terminals, together with miniature gold floral collars of purely Egyptian design. Other jewellery from Mansura shows an attempt to adapt the Egyptian tradition to the Hellenistic conventions, but the pieces in the Tûkh el-Qarâmûs hoard are quite separate and distinct. Portraits of Greek settlers from their mummies and from coffins show them wearing the Hellenistic types of jewellery: animal-head earrings, necklaces with large stones, finger-rings decorated with uraei; whereas in the reliefs in the temples, strictly Egyptian conventions were adhered to even quite late into Roman times.

While Hellenistic craftsmen were gradually converting Egypt to Greek ideas, the jewellers of Meroë, the kingdom which developed out of the Kushite kingdom, and flourished, with Meroë as its capital, from about 591 B.C. to the fourth century A.D., were creating a rich art based on Egyptian ideas, but transformed into something distinctly Meroitic.

Notes

Chapter 1 Craftsmen

- 1 Lippmann, *passim*.
- 2 e.g. PM, v, 164; *MKDAI, Athenische Abt.*, 1913, p. 239; Davies, *Amenemhêt*, p. 64; Theban Tomb 165.
- 3 e.g. Theban Tombs 114, 169, 189; PM, iii, 145; Berlin, 2312, 2314, *Berlin Inschriften*, ii, pt. i, p. 51; Louvre stela C.83, Pierret, *Recueil*, ii, p. 51; Quibell, *Ramesseum*, p. 21, pl. XXXA, 4 (*ASAE*, 1911, p. 172).
- 4 Theban Tombs 18, 63, 93, 100, 106, 260, 276; Helck, *Verwaltung*, pp. 180ff., and Chapters 22-3; Helck, *Beamtentiteln.*, pp. 59ff.
- 5 *JEA*, 1965, p. 51.
- 6 PM, iii, 61-2.
- 7 PM, iii, 15 (6), 33-5 (12), 79 (7), 116-121 (49), 147, 153-4 (1); iv, 121-2 (1), 187-8 (3); Hassan, ii, fig. 219, pl. lxxvi, pp. 179-201.
- 8 PM, iii, 135-8 (22), 140-3 (14)-(15), 132-3 (10), 160-3 (23)-(24); iv, 243-4 (12)-(13), 243 (9), 247.
- 9 Theban Tombs 103, 366 and PM, iv, 141 (6), 151-2 (2)-(6), 156 (7), 249-50 (4).
- 10 Theban Tombs 39, 86, 131, 100, 172, 17, 95, 63, 66, 75, 276, C.1, 181, 106, 178, 36, B.4.
- 11 Davies, *Deir el-Geb.*, ii, pl. xix, p. 24.
- 12 e.g. Theban Tombs 17, 39, 63, 75, 100, 178.
- 13 *Meir*, v, pl. xvii.
- 14 Hassan, ii, fig. 219, p. 193.
- 15 Vernier, *Bijouterie*, pp. 68-71; Möller, pp. 17-19; Williams, pp. 37-9; Higgins, pp. 8-36; Maryon, *Soldering*, *passim*; Hoffmann, Davidson, pp. 41-8. (Another possibility has been suggested to me by Mr P. Lyon, who pointed out that a copper coating on granules would have the same effect as Littledale's copper solution, and that it was only necessary to roll the balls in a copper dish to produce the same results.); Maryon, *Metalwork*, pp. 9-10.
- 16 Emerson, pp. 30-1.
- 17 Davies, *Deir el-Geb.*, i, pl. xiv and Theban Tombs 39, 75, 181.
- 18 Pendlebury, iii, pl. lxxix, 10, Cairo; MMA 41.160.124, MFA 05.99; Schäfer, *Goldschmiedearbeiten*, p. 71, fig. 77, Late period; Roeder, Ippel, p. 163.

Notes

- 19 Harris, pp. 32-41. See Harris for other materials.
- 20 PM, v, 176-7; Theban Tomb 85.
- 21 Theban Tombs 23, 49, 50, 55, 57, 75, 85, 106, 188, 192, 217; PM, iii, 195; v, 3; Boreux, i, p. 80, pl. viii.
- 22 PM, iv, 212-3, 216-8, 221-2, 229.
- 23 *ZÄS*, 1925, pp. 50-6; Pendlebury, iii, pls. ii, xiv.
- 24 Borchartd, *Nofretete*, pl. i; Petrie, *Illahun*, pl. xxiv, 10; Edwards, *HT*, pl. xxiii.
- 25 Hölscher, *MH*, iii, p. 3.
- 26 *ZÄS*, 1931, pp. 43-51; Nelson, *MH*, ii, pls. 75-6, 80, 111; iv, pl. 238; Hölscher, *MH*, iii, pt. i, pls. 3, 4, 34D, pp. 37-43.
The window is illustrated tomb of Ramesses III, *BMAA*, 1916-9, Suppl., fig. 3, and at Karnak, Nelson, *Karnak*, ii, pl. 123; *Penn. Mus. Jour.*, 1917, p. 222 (Memphis).
Unidentified kings of the XIXth Dynasty are shown at their windows on sketches on ostraka: Brunner-Traut, *Scherbenbilder*, no. 26, pl. xi; Capart, *Documents*, i, pl. 71.
- 27 Hölscher, *MH*, iii, pt. i, p. 77.
- 28 Theban Tomb 157; *ZÄS*, 1926, p. 65.
- 29 Theban Tomb 148.
- 30 PM, ii, 56 (27) and Wresz., *Atlas*, I, 388.
- 31 *CG* 42.194.
- 32 *ZÄS*, 1954, pp. 83-9; Davies, *Amarna*, vi, pls. xxviii-ix; Louvre, B6, B8.
- 33 Hari, pp. 403-5; *CG* 34.023; *CG* 42.084; Hayes, *Scepter*, ii, fig. 142; *ZÄS*, 1934, pl. iii; *CG* 34.026; Theban Tomb 57 (11); Hayes, *op. cit.*, ii, fig. 141; Berlin, *Äg. Mus.*, 746; BM 52943; *JEA*, 1923, pl. xxii; T. 108, 'Ankhesenamün tying a *shebiu* on Tut'ankhamün; Davies, *Neferhotep*, ii, pls. ii, ix, xii, xxxvi; Vigneau, 88; Berend, 2468; PM, ii, 56.
- 34 *CG* 34.055.
- 35 See Chap. 4, Collars, notes 10-12; PM, iii, 224.
- 36 Theban Tombs 47, 48, 63, 73, 75, 76, 77, 92, 93, 96, 192, 226; *JEA*, 1969, pp. 73ff.
- 37 Breasted, *AR*, i: § 500, 534, 661-70; ii: 29-32; *ASAE*, 1903, 101-2.
- 38 PM, ii, 36-7.

Chapter 2 Predynastic Period

- 1 Brunton, Caton Thompson, p. 27, grave 5413, pl. 1.
- 2 Brunton, *Mostagedda*, p. 37, grave 596.
- 3 Baumgartel, *Cultures*, ii, pp. 6-10.

- 4 Quibell, *Hierakonpolis*, ii, p. 50.
 5 Schäfer, *Goldschmiedearbeiten*, p. 13, no. 1.
 6 *Iraq*, 1968, pp. 58-62.
 7 Hayes, *Scepter*, i, fig. 11.
 8 Petrie, *Nagada*, pls. lix.1, 7.
 9 Petrie, *Nagada*, p. 42.
 10 *JEA*, 1930, p. 214, pl. xxx.

Chapter 3 Early Dynastic Period

HISTORICAL

- 1 For a full account of the history of Egypt see the revised edition of the *Cambridge Ancient History*.

AMULETS

- 1 *CG* 53.821-4, 53.819, 53.802, 53.807.
 2 *ASAE*, 1931, pp. 156-9.
 3 'Paste' is mentioned by Reisner, but it must have disappeared before Vernier catalogued the amulet. He wrongly described the emblem as a 'flower'.
 4 See also Schäfer, *Goldschmiedearbeiten*, pl. 2, n. 7 and Reisner, *Naga-ed-Der*, i, pl. 43, p. 86.
 5 Reisner, *op. cit.*, i, pl. 6, no. 5.
 6 Emery, *GT*, iii, pl. 99; Hassan, ii, pl. 1.

BRACELETS

- 1 *CG* 52.008-11.
 2 *CG* 14.143 and *JE* 43559.
 3 *BMAA*, 1935, pp. 35-45, fig. 10.
 4 Petrie, *RT*, ii, p. 27, pl. ix, 3, 4.
 5 *BMAA*, 1935, fig. 10.
 6 Emery, *GT*, i, pl. 8b.
 7 Petrie, *Tarkhan*, ii, pl. iii.10.
 8 Petrie, *RT*, ii, pl. vi, 20-21.
 9 Petrie, *Abydos*, i, pl. iv.3, p. 5.
 10 Brooklyn 09.889.318A.

COLLARS AND NECKLACES

- 1 Smith, *Art*, pl. 14.

DIADEMS

- 1 *CG* 53.801.

FINGER-RINGS

- 1 *CG* 53.804-5.

GIRDLES

- 1 Jéquier, *Frisés*, p. 92.
 2 Smith, *Sculp.*, fig. 28.

PECTORALS

- 1 *CG* 14.716.
 2 Kaplony, 1067, pl. v.

Chapter 4 Old Kingdom

AMULETS

- 1 MFA 24.1753. El-Giza, tomb 5.
 2 Hassan, ii, pl. 52.
 3 Listed, *ASAE*, 1931-4, 1936-7; also from el-Giza, tombs 6012A, 2381A, 2385 and 2004.
 4 e.g. *CG* 1536 and 1660, 1663.M.K.; and Winlock, *Rise and Fall*, pl. 2.
 5 *CG* 52.749, 52.762; MFA 13.3424, el-Giza.
 6 Jéquier, *Apouit*, p. 48.
 7 *JE* 28169.
 8 Stachelin, p. 101.
 9 Stachelin, p. 103.

BRACELETS

- 1 Jéquier, *Frisés*, figs. 262-8 and 270-6.
 2 MFA 37.1311 from el-Giza; Goneim, pl. xxxii bis, xxxiv; *CG* 52.138 from el-Kâb.
 3 Reisner, Smith, pls. 36-8, pp. 43-5, fig. 44.
 4 In a few places the turquoise has been supplemented with plaster, painted blue.
 5 Fakhry, ii.1, figs. 134, 135.
 6 Borchardt, *Ne-user-re'*, abb. 19.
 7 Hassan, ii, pl. liii, p. 150.
 8 *ASAE*, 1934, p. 79; Brunton, *Qau*, i, p. 37; Hassan, iii, p. 142; *CG* 52.012; Firth, Gunn, pl. 15.

9 Firth, Gunn, pl. 15.C.1.

COLLARS

- 1 Barguet, *Livre*, p. 226.
- 2 Jéquier, *Frises*, pp. 62-72.
- 3 Smith, *Sculp.*, figs. 48, 50.
- 4 Staehelin, pp. 113ff.
- 5 Hassan, vii, pl. xiv, pp. 7-10.
- 6 MFA 37.1313; Firth, Gunn, pl. 15.B.4; *BMFA*, 1913, p. 60, fig. 14; *JE* 68317A.
- 7 Junker, vii, 181, abb. 75B.
- 8 See amulets, p. 15.
- 9 Duell, i, pl. 29-30; Wresz., iii, pl. 2; Davies, *Deir el-Geb.*, ii, pl. xix.
- 10 Borchardt, *Ša3hu-re'*, ii, pls. 52-4, pp. 60-64; Borchardt, *Ne-user-re'*, p. 76, abb. 51d.
- 11 Junker, v, abb. 8-12.
- 12 Firth, Gunn, ii, p. 111.4.
- 13 Staehelin, pp. 116, 127-8, note 6.
- 14 Cooney, pls. 1-3.
- 15 *ASAE*, 1941, fig. 78.
- 16 *CG* 1537.
- 17 *JE* 28169; Bologna 3103, 3069; *Buhen*, frontispiece; BM 29035.
- 18 Lange, Hirmer, pl. 46, king between *Bat* and *Hathor*; *JARCE*, 1962, pp. 7-18.
- 19 Robichon, Varille, ii, pt. i, pls. xxxiv-v; *ASAE*, 1940, pp. 187-202.
- 20 PM, iii, 50, 75, 117, 133, 155, 173, 217; MMA 09.180.18 and 22.1.1; Brussels E.5036.
- 21 Junker, ii, pp. 161-2.
- 22 James, *Khentika*, p. 25.
- 23 Staehelin, p. 134.
- 24 Old Kingdom, PM, iii, 100; *CG* 1756; Middle Kingdom, Louvre A.47; New Kingdom, Louvre A.72, see Vandier, *Manuel*, iii, Index; *CG* 852, 870; *JE* 89046, Florence 2607, Cairo temp. no. 14.6.24.12; Murray, i, pl. 36.3; Florence 1505; Boeser, iii, pl. 15; UCL 16614; PM i.2, p. 679; Nelson, *Karnak*, pl. 21; Louvre 518, Boreux, p. 481; *Rev. ég.*, 1919, pl. v, pp. 173-4.
- 25 *ZAS*, 1895, pp. 18-24.
- 26 *JE*, 1955, pp. 56-63; Helck, *Beamtentiteln*, p. 103.

DIADEMS

- 1 Petrie, *Sedment*, i, pl. xxii.315. First Intermediate period.

- 2 Junker, vii, abb. 19, and parts of one, *ibid.*, iii, abb. 45.
- 3 Hassan, ii, p. 149.
- 4 *ZAS*, 1926, pp. 104-8; *ASAE*, 1930, p. 25.
- 5 *Rev. d'ég.*, 1951, pp. 79-90.
- 6 Schäfer, Andrae, pp. 270, 629.
- 7 *BMFA*, 1946, pp. 23-9.
- 8 Abu-bakr, *Giza*, p. 84, fig. 69 and MFA excavations from G.6028 f.
- 9 Hassan, vi, pt. ii, p. 8 and *ibid.*, vii, p. 4.
- 10 Noted by Junker, vii, p. 53.
- 11 Smith, *Art.*, fig. 21b and MFA 13.3396.
- 12 Chassinat, pls. xxvi-xxvii and pl. iii.2.
- 13 Firth, Gunn, i, pl. 37c, p. 50; Brunton, *Matmar*, p. 50, pl. xli.9; see also Brunton, *Qau*, i, pl. xxix.18, pp. 8, 66; Petrie, *Sedment*, i, pp. 11, 15.
- 14 Brunton, *Qau*, i, p. 66, pl. xxix.13.
- 15 *ASAE*, 1948, p. 302, pl. ix. Correction of dating to First Intermediate period by Brunton, *ASAE*, 1947, pp. 143-5, not challenged by authors.
- 16 Kaplony, fragment 1057A, Taf. 24.
- 17 e.g. Junker, viii, abb. 13, 15.
- 18 *CG* 4.
- 19 Borchardt, *Ša3hu-re'*, ii, pl. 16.
- 20 PM, iii, 50-51, 151 (1); iv, 122 (8) Wresz. i, pl. 377; *CG* 1778; MMA 09.180.71; PM, iii, 33-4 (10), 147 (6), 83, 112; *CG* 1425; Fechheimer, *Plastik*, 125; Abu-bakr, *Giza*, fig. 10.
- 21 Petrie, *Medum*, pl. x; Wresz., i, pl. 376; PM, iii, 33; PM, iv, 134.
- 22 Staehelin, p. 162.
- 23 PM, iii, 160-1, 157-8 (8), 105 (2); Hassan, i, fig. 26; Davies, *Deir el-Geb.*, i, pl. iv, ii, pl. xx; Duell, i, pl. 13; Borchardt, *Ša3hu-re'*, ii, pl. 14.
- 24 *JE*, 1937, pls. iv, vii.
- 25 PM, iii, 63 (6); Davies, *Deir el-Geb.*, pl. xvii; Junker, x, abb. 44-6; Capart, *Rue*, pl. 68.
- 26 Hassan, ii, p. 205, fig. 226 and PM, iii, 33 (4)-(8).

EARRINGS

- 1 *Wb.*, iv, 414 (6).
- 2 *CG* 35; Staehelin, p. 144.

FINGER-RINGS

- 1 Brunton, *Matmar*, pl. xxxv.27, 29, p. 50.

GIRDLES

- 1 Smith, *Sculp.*, pl. 29; Griffith, pp. 316–323, *ššmt*, a leather girdle; Hassan, x, pl. 7a; Borchartd, *Ne-user-ré*, abb. 18; Jéquier, *Frises*, figs. 279–82.
- 2 CG 119, 268.
- 3 Hassan, vi, pt. ii, p. 8 and vii, p. 4.
- 4 G. (Giza) 2095 (1) and G.4733, 27–1–124 in Boston.
- 5 Hassan, iii, p. 242, fig. 216.
- 6 Hassan, ii, pl. liii; Smith, *Egypt*, 1960, p. 67; MFA 27–2–462; *JE* 60558.
- 7 *JE* 87193.
- 8 *ASAE*, 1947, pp. 125–137.
- 9 *ASAE*, 1957, p. 150.
- 10 Petrie, *Diospolis*, p. 41.

PECTORALS

- 1 Fakhry, ii, pt. i, fig. 17; PM, iii, 50; PM, iv, 91; Hassan, v, pl. liv; PM, iii, 63 (6).
- 2 Smith, *Sculp.*, pl. 24b, p. 69; CG 139; *JE* 51738; also CG 269.
- 3 Junker, v, abb. 12.
- 4 *MDAIK*, 1939, pl. 30; Macramallah, pl. xx; PM, iii, 190.
- 5 MMA 22.1.1.
- 6 PM, iii, 105.
- 7 CG 1447.
- 8 Davies, *Deir el-Geb.*, i, pl. xiii; Duell, i, pl. 30.
- 9 James, *Khentika*, pl. xxxviii; Bissing, *Gemnikai*, ii, pl. xli.
- 10 Capart, *Rue.*, pl. lxiii.

Chapter 5 Middle Kingdom

HISTORICAL

- 1 Possibly the coast of Somalia.

DISCOVERY

- 1 A jar for the entrails of the mummy.
- 2 PM, vii, 392.
- 3 *ibid.*, 294.

AMULETS

- 1 BM 24774; Dunand, i, pl. cxxxvi, 2314, 1859; Williams, pl. i; MMA 22.1.61; Brooklyn 59.199.1, *BMAA*, iii, 1908, p. 188; MMA 22.1.139a, 166a, and 166 (top only); Brussels, Fondation égyptologique Reine

- Elizabeth; Engelbach, *Harageh*, pl. xiv.5; CG 52.807; Garstang, *Arabah*, pl. i; MMA 10.130.1536; Hilton Price, 1184; New Kingdom, Winlock, *Princesses*, pl. xii, p. 26; MMA 30.8.376.
- 2 CG 53.139; Brooklyn 13.1038, Peet, *Abydos*, iii, p. 27; COI 1567.
 - 3 BM 30477–8; Cooney, pl. 68, no. 49; Ashmolean Museum EE 570–3 = Garstang, *Arabah*, p. 45.
 - 4 Petrie, *Diospolis*, pl. xxvii, p. 43; CG 52.808–10; MMA 15.3.86; CG 53.140; CG 53.072; *ASAE* 1933, p. 139; Engelbach, *Harageh*, pl. xiv, p. 16, also pl. lx; Cleveland 15.26 and UCL 25970; Dunham, *Semna*, i, figs. 57, 67; Louvre, AF 2339.
 - 5 Engelbach, *Harageh*, p. 16.
 - 6 Garstang, *B.C.*, figs. 104–5; Morgan de, i, p. 61, no. 16, p. 70, no. 56.
 - 7 MMA 22.1.16 and Theban Tomb 103. Described by Davies as ‘The Chancellor’s blue cylinder seal’.
 - 8 *Bull. Soc. Roy.*, 1932, pp. 83–4. Quibell’s excavations.
 - 9 Edwards, *Decrees*, pp. xviii–xix and AUB 3450.
 - 10 Winlock, *Lahun*, pl. xiii. The odd clasp has the sleeve attached to the amulet and the T-rod separate.
 - 11 Berlin East 18541; Petrie, *Koptos*, pl. x.2.
 - 12 CG 47.208; Pierret, *Louvre*, p. 30, no. 35; Cairo 7733, number on the figure; Naville, *XIth Dyn.*, iii, pl. v.3; BM 888 (*ankh* only. XVIIIth Dyn.).
 - 13 Morgan, de, ii, pl. v.47.
 - 14 Winlock, op. cit., pl. xiii; CG 53.077, 52.957, 52.922, 53.076; *ASAE* 1933, p. 139.0; Carnarvon, Carter, pl. li; Mace, Winlock, pls. xxii–xxiii; Garstang, *Arabah*, pl. iii; Khartûm 97 from Buhen.
 - 15 Jéquier, *Frises*, p. 336, figs. 855–6.
 - 16 *ibid.*, p. 93; CG 52.955. *Mesit* was a kind of apron and placed beside the clothing in the lists; *ms.t* ‘fan, fly-whisk’, the word *ms̄* means ‘birth’.
 - 17 CG 52.956.
 - 18 CG 52.914, 52.958.
 - 19 CG 52.913.
 - 20 *JE* 30863 (not in CG) = Morgan de, i, pl. xv.4 also MMA 43.2.3.
 - 21 CG 53.142. See Louvre E. 12978 d and f, gold repoussé plaques bearing a similar design.
 - 22 Winlock, *Lahun*, p. 52, pl. xiii.
 - 23 CG 53.079–80.
 - 24 CG 53.083.
 - 25 Jéquier, *Frises*, p. 203.
 - 26 CG 53.069 and *ASAE*, 1933, p. 138, I.
 - 27 *BMAA*, Suppl. 1920, fig. 8, p. 18, described p. 16; Winlock, *Deir el-Bah.*, pl. 35; Breasted, *Statues*, 90 b; *Meir*, vi, pl. xi, p. 23.

- 28 Petrie, *Amulets*, 112c, d, pl. xiv; Hayes, *Scepter*, i, fig. 149; Engelbach, *Riqqeh*, pl. i, p. 12; *BMMA*, 1924, pt. ii, fig. ii, p. 41.
 29 Griffith, pp. 388-91.
 30 Jéquier, *Frisés*, pp. 58-60.
 31 *CG* 52.978.
 32 Goneim, p. 13, pl. xxxii bis. Compare Woolley, *Ur*, pl. 165, p. 245.
 33 *CG* 53.070.
 34 *CG* 53.168.
 35 Müller, *Bay. Samml.*, p. 34.
 36 Montet, *Byblos*, 618, pl. xcvi; *BASOR*, 1964, pp. 38-46.
 37 *Bull. Mus. Bey.*, i, pl. ii.2.

ANKLETS

- 1 *CG* 52.759-60; *BMMA*, 1921, p. 50.
 2 *BMMA*, 1920, pt. ii, p. 32; 1940, pp. 253-9.
 3 Morgan de, ii, fig. 105, p. 53, no. 8.
 4 Morgan de, i, fig. 264, p. 111.
 5 Morgan de, i, pl. xvii.8-9, p. 61.
 6 Winlock, *Lahun*, pl. x, p. 47.
 7 Mace, Winlock, pl. xxvi.
 8 Petrie, *Antaeopolis*, pl. xxiv.
 9 *CG* 52.911-2.
 10 Winlock, *Lahun*, pl. ix, p. 36.
 11 *CG* 53.169-70.
 12 *CG* 53.144.
 13 Petrie, *Naqada*, pl. lxiv.93.
 14 Petrie, *Amulets*, pl. ii.24.
 15 *BMFA*, 1941, pp. 94-8. (The reference to Sheikh Farag is a mistake for Nag' el-Deir.) The tomb is Nag' el-Deir N.453b.
 16 Ayrton, Currelly, Weigall, iii, pl. xii, p. 8; Petrie, *Tombs*, pl. xx.7, p. 11; Brussels E 7279; Garstang, *Arabah*, pp. 5 and 25, pl. i; Ashmolean 1931.625; *BROMA*, pl. i.5.
 17 Vigneau, pl. 42b.
 18 *BMMA*, Suppl. July 1920, p. 16, fig. 8.

BRACELETS

- 1 Naville, *XIth Dyn.*, i, pl. xx.
 2 *CG* 52.026-7; Winlock, *Lahun*, pl. xA, xiA, pp. 44-5.
 3 *CG* 52.041-2.

- 4 *CG* 52.024-5.
 5 *CG* 52.044-5.
 6 Morgan de, ii, p. 46, fig. 105; also p. 48.
 7 *CG* 52.916.
 8 *CG* 52.031-3, 52.036-7, 52.039, 52.046-9; Winlock *Lahun*, pl. iv.
 9 Winlock, *ibid.*, pl. xii, pp. 50-2.
 10 *CG* 53.137; Winlock, *ASAE*, 1933, pp. 135-9.
 11 *CG* 53.096.
 12 *CG* 52.753; Engelbach, *Harageh*, pl. xiv.3, 14; *CG* 52.784.
 13 Garstang, *B.C.*, p. 113, pl. v; *Tôd*, 1934-6, p. 119, pl. xvii.1; *JEA*, 1918, p. 172; *CG* 52.780-1; *Buhen*, pl. 60.
 14 *BROMA*, 1953, pl. i.3 and *JE* 87433A, B; *ASAE*, 1948, p. 302, no. 4, pl. x; *JE* 63896.
 15 *B.F.A.C.*, 1922, pl. i.
 16 *JE* 90197-8
 17 *JE* 63895.
 18 *CG* 52.051-4; also Schäfer, *Goldschmiedearbeiten*, no. 12.
 19 Mace, Winlock, pl. xxvi.
 20 *CG* 52.022-3, 52.064, 52.043.
 21 *CG* 52.056.
 22 *CG* 52.050; Morgan de, ii, p. 55.
 23 Petrie, *Tombs*, pl. xxv, p. 10.
 24 Firth, Gunn, pl. 15.
 25 *BMMA*, 1921, p. 50.

COLLARS

- 1 Lacau, pl. 51; *JEA*, 1916, p. 195; Mace, Winlock, p. 65; Jéquier, *Frisés*, pp. 62-71.
 2 *CG* 52.926, 52.929-31, 52.959-61, 52.963-8, 52.969-74.
 3 *CG* 53.038.
 4 Gardiner, *Grammar*, W.9.
 5 *CG* 52.861-2.
 6 *CG* 53.018.
 7 *CG* 52.865.
 8 *CG* 52.869.
 9 *CG* 53.019.
 10 *CG* 52.975; Lucas, p. 391; Evans, iii, p. 108 for Cretan parallel.
 11 Evans, i, pl. v, date: Middle Minoan III which is later than Khnemt's burial.
 12 *CG* 52.977-8.
 13 *CG* 52.979.

- 14 Small bird-pendants on pendant from Aegina treasure, Higgins, pl. 4B, p. 65.
 15 Morgan de, i, p. 99, fig. 230.
 16 Morgan de, i, pp. 112-3, no. 4, fig. 266, 266 bis.
 17 *ASAE*, 1943, pl. 40, p. 454.
 18 Smith, *Sculp.*, pl. 54a.
 19 Theban Tomb 60.
 20 *BMAA*, 1924, p. 13, fig. 10.
 21 *CG* 439.
 22 *CG* 395.
 23 *ASAE*, 1935, p. 139, no. 10; Jéquier, *Frises*, figs. 188-99; Theban Tombs 60, 82; *CG* 20.752.
 24 Louvre C.15. XIth Dyn.
 25 *Meir*, i, pl. ii, p. 23 and *ibid.* ii, pls. xv, xxxv.3, p. 24. Similar inscriptions in Tomb 82. See also Tombs 39, 109.
 26 Gauthier, Jéquier, p. 106, fig. 131.
 27 Barguet, *Karnak*, pl. xxib and p. 212; Vigneau, pl. 88 and Berend, 2468.
 28 Carter, i, pl. xxix.
 29 *Rec. de Trav.*, 1912, pp. 72-5.
 30 Naville, *Deir el-Bah.*, iv, pl. civ.
 31 Hermann, p. 155.
 32 Naville, *Deir el-Bah.*, pl. ci; *L.D.*, iii, pl. ccxxxix.
 33 *CG* 38.488; Maspero, *Mus. Ég.*, ii, fig. 2.
 34 *ZÄS*, 1901, pls. 4-5, pp. 71-4; *BIFAO*, 1953, pp. 110-3; *BIFAO*, 1957, pp. 110-2.
 35 Hayes, *Scepter*, ii, fig. 220; Vandier, *Manuel*, iii, pl. cxlviii.4 and pl. cxxxviii.6.
 36 *CG* 600, see also *CG* 779b; Theban Tombs 55, 63, 77; Edwards, *HT*, pl. xxix.
 37 *Kémi*, 1954, pp. 99-102.
 38 Hayes, *Scepter*, ii, figs. 153, 164.
 39 Frankfort, Pendlebury, ii, pl. xxxvi.3.
 40 Hayes, *op. cit.*, pp. 45-6; Hilton Price, i.1740.

DIADEMS

- 1 Mace, Winlock, pp. 18, 58, pls. xxi, xxvii.
 2 Carter, i, pl. lxxviii.
 3 *CG* 52.859.
 4 *CG* 52.860.
 5 Smith, *Art*, p. 111; Steckeweh, pl. xv and pectoral pl. xxiiA; *CG* 4.
 6 *CG* 53.309.

- 7 Winlock, *Lahun*, p. 28.
 8 *CG* 52.863-4; wire circlet Hayes, *Scepter*, i, p. 237.
 9 *CG* 52.641.
 10 *Meir*, vi, pls. x, xix.
 11 Brunton suggested that the plumes were emblems of Hathor. See also *Rev. d'ég.*, 1936, pp. 165-171; and *ASAE*, 1910, pp. 191-2.
 12 *CG* 53.111.
 13 *CG* 53.138; other knots: Mariette, *Sérapéum*, pl. 20.
 14 Montet, *Byblos*, pl. xcvi, 644, p. 171.
 15 *ASAE*, 1948, p. 302.
 16 Reisner, *Kerma*, i-iii, pl. 26, 1, pp. 341-3, fig. 111 and *Kerma*, iv-v, p. 283.
 17 *CG* 52.702, Petrie, *Lahun II*, pl. xxv, pp. 12-13.
 18 *CG* 381.
 19 *CG* 52.831.
 20 *Meir*, vi, pl. ix.
 21 *Bersheh*, frontispiece.
 22 *Bersheh*, pls. ix, xxx.
 23 *Meir*, vi, pls. xi, xiii, xvi, xix.
 24 Petrie, *Antaeopolis*, pl. xxiv; Engelbach, *Harageh*, pl. lxi, 524.
 25 *Meir*, iv, pl. x, also *JNES*, 1956, pls. xii, xiv. A string of beads over the head.
 26 Breasted, *Statues*, pls. 59a, 89b-c; *CG* 248; *JE* 36290.
 27 *JEA*, 1925, p. 212.

EARRINGS

- 1 *BIFAO*, 1907, pp. 15-41.
 2 *CG* 52.289.
 3 *CG* 52.843.
 4 MFA 13.3650; possibly Garstang, *Arabah*, pl. i, p. 4.
 5 MFA 20.1726.
 6 Petrie, *Diospolis*, pl. 26. Also a figure in MMA, a gift, probably Middle Kingdom. MMA 66.78.
 7 Möller, p. 41.

FINGER-RINGS

- 1 *CG* 52.289-91.
 2 *CG* 52.233-7.
 3 *ASAE*, 1933, p. 137, D and E.
 4 *CG* 52.689; Winlock, *Lahun*, pl. xii, p. 55.
 5 *CG* 52.240, 52.243.
 6 *CG* 52.249.
 7 *CG* 52.244-5.

- 8 CG 52.247, 52.250-52.260.
 9 CG 52.238.
 10 CG 52.239.
 11 Möller, pp. 29, 54.
 12 *ABSA*, vol. 8, p. 248, fig. 16.
 13 *ABSA*, vol. 8, pp. 243, fig. 11; Higgins, p. 208.
 14 CG 52.187-9.
 15 *BMA*, 1924, pt. ii, p. 41.
 16 *BMA*, 1914, fig. 13, p. 220; silver rings from Tôd, *JE* 70535-6.
 17 Möller, p. 55 and note 238.
 18 CG 52.233.

GIRDLES

- 1 Mace, Winlock, pls. xxvii, xxviii, xxxi, pp. 19 and 70-1.
 2 Cairo temp., no. 18.3.27.4.
 3 CG 52.838.
 4 Jéquier, *Frises*, fig. 279.
 5 *JE* 90189.
 6 Brunton, *Lahun*, p. 15.
 7 Firth, *Arch. Surv.*, 1908-9, i, pl. 39d; *AAA*, viii, pls. xii, 1, xiv, p. 75.
 8 Tôd, pl. xxviii and fig. 50. See also Naville, *XIth Dyn.*, ii, pl. vi.
 9 Tôd, figs. 35, 39, 43, 49.
 10 *Médamoud*, 1931, ix, i, pl. ii (bird not drawn) and p. 10.
 11 Tôd, fig. 32 and pl. xxii, not complete.
 12 Breasted, *Statues*, 89b-c, p. 95.
 13 CG 53.136; and *ASAE*, 1933, p. 137.
 14 Winlock, *Lahun*, pl. viii, p. 37.
 15 CG 53.123, 53.146, 53.131.
 16 CG 53.074.
 17 CG 53.165.
 18 Brunton does not mention solder but Winlock says the el-Lâhûn beads were soldered. They are burnished and one bead seems to show signs of solder. Brunton says that they were cast *cire-perdue* but Winlock disagrees.
 19 *BIFAO*, 1953, pp. 7ff. and BM 2572; *AE* 1920, pt. iii, fig. 6.
 20 Brunton, *Mostagedda*, pl. xii, 36, p. 38.
 21 Mace, Winlock, pl. xxiii, p. 68.
 22 CG 52.898.
 23 CG 53.123.
 24 Engelbach, *Harageh*, pl. liii.
 25 Firth, Gunn, pl. 37.
 26 *D.S.* 6220.

- 27 *JE* 63897; CG 52.766; Hayes, *Scepter*, i, fig. 153.
 28 CG 52.758.
 29 *AE*, 1923, p. 13.
 30 *Bibl. Or.*, 1949, p. 138.
 31 *Bull. Soc. Roy.*, 1932, p. 94.
 32 Winlock, *Lahun*, pl. ix, p. 41.
 33 CG 53.075.
 34 Brunton, *Lahun*, p. 31.
- PECTORALS
- 1 CG 430, 432 (pectorals may have been added later).
 2 Winlock, *Lahun*, p. 31; all the pectorals are discussed by Feucht-Putz.
 3 CG 52.001.
 4 *JE*, 1944, pp. 23-60.
 5 This design of the falcon wearing a sun's disc and with an 'ankh at his back is found frequently, e.g. CG 17.014-8, 17.021-4, where it forms part of the introductory Horus-title of the king.
 6 CG 52.002.
 7 Bonnet, pp. 262-3.
 8 CG 52.003.
 9 CG 52.712.
 10 *Bull. Mus. Bey.*, i, pp. 7-8 and pl. i.
 11 Allam, pp. 1, 46, 60.
 12 Naville, *Deir el-Bah.*, iv, pl. cv; Naville, *XIth Dyn.*, i, pl. 28c.
 13 Engelbach, *Harageh*, pl. xv, p. 15. St. Louis. The beard and face of *Bat* are shown in the plate (the face upside down).
 14 Engelbach, *Riqqeh*, pl. i, p. 12.
 15 *ZAS*, 1926, p. 106.
 16 Evers, ii, § 447.
 17 *B.F.A.C.*, 1922, pl. I.
 18 Bonnet, pp. 702-715.
 19 *B.F.A.C.*, 1922, gives Dahshûr as the provenance, but Winlock, *ASAE*, 1933, pp. 135-9 doubted that it came from there. Mr G. A. D. Tait has confirmed that Major Myers bought his half of the pectoral in Egypt at the time of the excavation by de Morgan at Dahshûr. It is not known when or where the Reverend W. MacGregor purchased his half.
 20 CG 52.790.
 21 BM 54460.
 22 Engelbach, *Riqqeh*, pl. i.1, p. 12.
 23 CG 381-2.
 24 CG 230.

Chapter 6 New Kingdom (I) XVIIth–XVIIIth Dynasties

DISCOVERY

- 1 Thomas, pp. 35–8.
- 2 *B.F.A.C.*, 1922, pl. 1, p. 18 and *PSBA*, 1902, p. 285, now lost.
- 3 *PM*, i, 2, 600; Thomas, pp. 39–40.
- 4 *PM*, i, 2, 606.
- 5 *PM*, i, 2, 600–2.
- 6 Winlock, *Princesses*, passim.
- 7 Missing pieces listed *Bibl. Or.*, 1949, pp. 137–9.
- 8 Theban Tomb 8.
- 9 *JEA*, 1968, pp. 77–81, pls. xii–xiii.
- 10 Carter, 3 vols., passim.

AMULETS

- 1 Barguet, *Livre*, pp. 122, 126, 128; *ZÄS*, 1911, p. 53, note 4.
- 2 T. 256b (2).
- 3 *CG* 52.671.
- 4 Reisner, *Kerma*, pl. 53, pp. 131, 261 and *MFA* 20.1775a, b; *Buhen*, pl. 51, p. 225; *MMA* 22.1.1389; *BMFA*, 1915, p. 81, fig. 16, no. 18; *BMFA*, 1913, fig. 21.
- 5 Theban Tomb 200.
- 6 Theban Tomb 92 (4).
- 7 Hornemann, ii, 529.
- 8 *ZÄS*, 1954, pp. 83–9.
- 9 *ZÄS*, 1910, pp. 144–5.
- 10 *CG* 42.126; Theban Tomb 96; Nims, pl. 54 and dustcover.
- 11 e.g. *BM* 86111; *CG* 47.229.
- 12 Leibovitch, p. 120.
- 13 Hayes, *Scepter*, ii, fig. 166; Theban Tombs 57, 148, 255; Wresz, i, 389; *JEA* 46381; *BM* 53974; *CG* 47.725, 46.829; Berlin East, 4401; Brunner-Traut, *Scherbenbilder*, no. 16; *BM* 49243, bronze.
- 14 *ZÄS*, 1905, p. 103; Piehl, p. 61.

BRACELETS

- 1 Boreux, ii, pl. xliv, p. 336.
- 2 *CG* 52.070, 52.072.
- 3 *CG* 52.688.
- 4 *CG* 52.069, 52.068.
- 5 *CG* 52.642.

- 6 *CG* 52.074–7, 52.078–81, 52.073.
- 7 Leemans, ii, pl. xli, 316; *BM* 66840–1; Schäfer, *Goldschmiedearbeiten*, no. 59; Leemans, pl. xli, 318, 320.
- 8 Theban Tomb 15.
- 9 Vigneau, pl. 88; *CG* 193, 42.126.
- 10 *CG* 52.083–8.
- 11 It is not certain that this substance is glass. Bernier *Bijouterie*, says it is lapis lazuli, but the signs of decay suggest glass. He says that the other inlays of the bracelet are carnelian and amazonite, i.e. felspar.
- 12 *CG* 52.069. It is not certain whether the material is lapis lazuli or glass. It is mounted on a black matrix.
- 13 Vernier states that it is the Lower Egyptian crown. However, in view of the connection of Nekhen with Upper Egypt it is more likely to be either the White Crown or the Double Crown.
- 14 *CG* 52.070.
- 15 Winlock, *Princesses*, pl. xvi, pp. 30–1.
- 16 *B.F.A.C.*, 1922, p. 1, p. 18.
- 17 T. 256n.
- 18 *PM*, i, 2, pp. 547–50.
- 19 Hayes, *Scepter*, ii, fig. 147.
- 20 T. 256 x.
- 21 T. 256 rr.
- 22 T. 256 ww.
- 23 T. 256 xx.
- 24 T. 256 oo.
- 25 T. 256 aaa.
- 26 T. 256 ss bis and ddd.
- 27 T. 256 ss.
- 28 T. 256 qq.
- 29 T. 256 yy.
- 30 T. 256 hh (1).
- 31 T. 256 uu.
- 32 Barguet, *Livre*, pp. 123–4.
- 33 T. 269 n.
- 34 T. 269 g.
- 35 T. 269 m.
- 36 T. 256 jj (1)–(4), 256 u, v, w, cc (pair).
- 37 T. 620 (40).
- 38 T. 620 (41)–(42).
- 39 T. 585 m–o.
- 40 T. 585 i–l.

- 41 T. 585 q.
 42 D.S. 598-607, 606 has a horse on it.
 43 T. 585 p.
 44 T. 574 b; 620 (123).

COLLARS

- 1 See Higgins, pl. 4A, p. 65.
 2 Theban Tomb 76.
 3 Petrie, *Qurneh*, pl. xxix.
 4 BM 14693.
 5 Vilímková, no. 52.
 6 *JEA*, 1968, pl. xii.
 7 Winlock, *Princesses*, pls. iii, vi, xv.
 8 *CG* 52.672.
 9 *CG* 52.673; *ASAE*, 1925, pp. 69-71.
 10 *CG* 52.660.
 11 *CG* 52.674; *JEA*, 1966, pp. 92-116.
 12 Leemans, ii, pl. xxxv.92.
 13 *CG* 51.006, 51.009.
 14 Hayes, *Scepter*, ii, fig. 220; *CG* 600.
 15 Winlock, *Princesses*, pl. xxiv-xxv.
 16 T. 256 e, f, g, h, p, t, gg, ll; *ILN*, Feb., 26th, 1927.
 17 T. 256 i (1), (2), z, aa, (1), (2), mmm, nnn.
 18 Müller, *Titulatur*, p. 7.
 19 T. 256 z.
 20 T. 256 mmm.
 21 T. 256 nnn.
 22 T. 256 i (1), (2), aa (1), (2).
 23 T. 256 t, p, f, e, g, ll, h, gg.
 24 *CG* 52.643. Illustrations of vulture collars being taken to the tomb, e.g. Davies, *Amenhemhêt*, pl. xi; Wilkinson, iii, pl. lxvi, and Sennüfer. Theban Tomb 96 (6).
 25 T. 44 n, T. 46 c, qq, 53 a, 54 r, 46 rr, 256 o, bb.
 26 Petrie, *Amarna*, pls. xvii-xix; Pendlebury, pls. xxviii-xxix.
 27 T. 256 ttt.
 28 T. 256.4.m.
 29 T. 269 o.
 30 T. 21 y, 44 bb, cc, dd, 525.

DIADEMS

- 1 Boeser, iii, pls. xviii, xxii, p. 8; *JEA*, 1924, p. 231.

- 2 MMA 12.183.11.
 3 Louvre 25387, in private possession from 1890; Winlock, *Princesses*, p. 15, n. 5 issues the *caveat* that the elements with round-ended petals are forgeries. He may have been mistaken in this view. *Berichte*, 1930, p. 118, abb. 6, ten pieces of which seven are in West Berlin, Berlin, *Ag. Mus.* no. 682; Fitzwilliam Cambridge E. 67.1939, and Hamburg.
 4 Winlock, *Princesses*, pp. 13ff., pls. iii, iv, v.
 5 *BMAA*, 1964, p. 233.
 6 Quibell, *Saqqara*, iv, pl. lxviii.5.
 7 Vandier, *Manuel*, iii, pl. cxxxvii.1.
 8 Theban Tomb 29 (8) also Tomb 229, *JEA*, 1917, pl. xv.
 9 Theban Tombs 17 (2), 92.
 10 Theban Tomb 13 (11).
 11 Winlock, *Meryet-Amün*, pls. xxii-xxvi. See also coffins of 'Aḥhotp II, *CG* 61.006 and Ahmes Nefertari, 61.003.
 12 Wallert, L. 50.
 13 MMA 62.1.186 not published. Early XVIIIth Dynasty.
 14 Naville, *Deir el-Bah.*, v, pl. cxlv.
 15 Winlock, *Princesses*, pl. vii.
 16 MMA 30.8.252 similar but thinner rosettes also with outer rim, from tomb of Sennüfer, Thebes.
 17 Theban Tomb 69.
 18 *CG* 51.113.
 19 *CG* 51.112.
 20 Theban Tomb 139.
 21 Theban Tomb 78.
 22 Theban Tomb 90. (Similar headdress Smith, *Art*, fig. 59.).
 23 PM, v, 175.
 24 See also Petrie, *Deshasheh*, pl. xii and Naville, *Bubastis*, pl. xiv.
 25 *CG* 1622, 1522, 1626, 20.010; Davies, *Sh. Said*, pl. xxv.
 26 Lepsius, *Auswahl*, pl. xxiii.
 27 *ASAE*, 1942, p. 167, fig. 26.
 28 Noblecourt in Schaeffer, iii, p. 197, figs. 118, 126.
 29 Paton, p. 10.
 30 PM, i, 2, p. 629. Or the sister and wife of Amenophis I, as Hayes believed, *Scepter*, ii, p. 53.
 31 Winlock, *Meryet-Amün*, p. 13, fig. 2; Carnarvon, Carter, p. 55, similar diadem (?); Petrie, *Hyksos*, p. 15, plain gold band.
 32 Theban Tombs 261, 19.
 33 T. 256.4.o.

- 34 Many are restored. Carter notes that some of the discs are quartz over a red painted base.
 35 Davis, *Hatshopsîtû*, pl. opp. p. 20.
 36 Möller, abb. 6.
 37 e.g. Prisse, pl. 19.
 38 Berlin, *Äg. Mus.*, 749; Berend 2468; Mogensen, *Ny Carlsberg*, cviii.A.731; *L.D.*, iii, 1; Scamuzzi, pl. lxxv.
 39 T. 256.4.r, q.
 40 T. 256.4.p.
 41 Borchardt, *Nofretete*, pls. 2 ff.; Borchardt, *Teje*, abb. 15.

EARRINGS

- 1 Brunton, *Qau*, iii, pp. 7, 9, pl. viii; Brunton, *Mostagedda*, pl. lxxv; Wainwright, p. 13, pl. vii.1.
 2 Petrie, *Diospolis*, pl. 26; Möller, p. 41.
 3 Petrie, *idem.*, pl. xxv, p. 51.
 4 Theban Tomb 155.
 5 PM, ii, 177.
 6 Ivory earring found *in situ*, Wainwright, pl. xx.
 7 *CG* 52.378.
 8 Schäfer, *Goldschmiedearbeiten*, pl. 14, no. 90.
 9 *BMA*, 1915-16, Eg. Exp. Supp., fig. 12, pp. 18, 20.
 10 Petrie, *Qurneh*, pl. xxix; Carnarvon, Carter, pl. lxxix.83, pp. 80, 86.
 11 PM, i.2, pp. 556-7.
 12 *JEA*, 1968, pp. 77-81, pl. xii, fig. 2.
 13 Theban Tomb 15.
 14 Theban Tomb 155.
 15 Winlock, *Princesses*, pl. viii.
 16 BM 32749.
 17 *JEA*, 1916, pp. 153-4. 'Sandstone blocks belong to later additions to the chapel.'
 18 Theban Tomb 64 (7).
 19 *CG* 51.191.
 20 *ZÄS*, 1932, pp. 81-6.
 21 T. 269a (6).
 22 *NKA*, pls. 83-4.
 23 Davis, *Tîyi*, pl. xxxiii.
 24 Smith, *Art*, pl. 131.
 25 Schäfer, *Goldschmiedearbeiten*, no. 91.
 26 Mekhitarian, p. 116 (colour); See also Borchardt, *Nofretete*, pl. i; Petrie, *Ilahun*, pl. xxv.10.

- 27 *NKA*, 113, 114; Fehheimer, *Plastik*, 91.
 28 Aldred, pp. 156, 243, pl. xii.
 29 Boeser, iv, pl. xxii.
 30 Boeser, vi, no. 13; Hari, pl. lxxviii and *CG* 42.154.
 31 T. 269 a (1).
 32 T. 269 a (3).
 33 Lucas, p. 190.
 34 T. 269 a (2).
 35 T. 269 a (5), a (6); T. 620 (94).
 36 T. 620 (47-9), 25 a, 54 ss, 620 (74-5).
 37 Knudtzon, no. 25, lines 15-20 and 59-62. I am indebted to Dr Sollberger for this information.

FINGER-RINGS

- 1 Hall, no. 290.
 2 Hall, no. 2652 also BM 57698, *B.F.A.C.*, 1922, pl. L.
 3 *CG* 52.183; Hall, no. 1016; Leemans, ii, pl. xl, 207.
 4 Hall, no. 2657; Williams, no. 26.
 5 Williams, no. 25.
 6 *Berichte*, 1930, p. 117 and Hall, no. 2665; *CG* 52.173; Hayes, *Scepter*, ii, fig. 180; Hall, no. 2678.
 7 Hall, no. 2688.
 8 Hayes, *Scepter*, ii, fig. 180.
 9 Hall, no. 2660.
 10 *CG* 52.191.
 11 Aldred, pl. xii.
 12 Boreux, ii, p. 349.
 13 Hall, pl. opp. p. xv; BM 54535; *CG* 52.197; Williams, no. 24.
 14 Williams, no. 18.
 15 *CG* 52.165, 52.166; Williams, no. 19.
 16 Winlock, *Princesses*, pl. xix.
 17 T. 256 ccc, possibly a pair to 44 g.
 18 T. 256 bbb.
 19 T. 256 ff.
 20 T. 256 ff (4).
 21 T. 256 ff (1).
 22 T. 256 ff (3).
 23 T. 256 ff (5). Similar ring 44 i.
 24 T. 256 ff (2).
 25 T. 256 vv (1), (3).
 26 T. 256 vv (4).

- 27 T. 256 vv (5).
 28 T. 256 vv (8), (2).
 29 T. 44 j.
 30 T. 44 d.
 31 T. 44 c.
 32 T. 44 f, pair to 256 vv (7).
 33 T. 44 h.
 34 T. 44 g, e.

GIRDLES

- 1 CG 52.733.
 2 Winlock, *Meryet-Amūn*, pl. xvii, A, p. 11.
 3 *JEA*, 1968, pl. xiii.3, p. 79.
 4 Winlock, *Princesses*, pl. xxi, pp. 37-8.
 5 PM, ii, 126 (137).
 6 Winlock, op. cit., pl. xxi.
 7 Gaillard, pp. 85-9. See also *Chronique*, 1966, pp. 273-94.
 8 Winlock, op. cit., pl. xx, pp. 35-6.
 9 T. 256 dd, k.
 10 T. 256 l, 256 ee.
 11 T. 256 eee.

PECTORALS

- 1 CG 52.004; Bissing, *Grabfund*, pls. v-vi.
 2 Feucht-Putz, pp. 47-9.
 3 Winlock, *Princesses*, pls. xiv, xii.
 4 Winlock, op. cit., pl. xii, p. 27.
 5 Excluding three inlaid collars, (see p. 110 ff.) and a gilded wooden pectoral, T. 101 w.
 6 T. 267 d.
 7 T. 267 i.
 8 T. 267 m (1).
 9 T. 256 uuu.
 10 T. 267 q, 261 o, 269 i, j.
 11 T. 54 k.
 12 T. 269 i, j.
 13 T. 256 ppp.
 14 T. 267 g.
 15 T. 269 n.
 16 T. 267 d, l.

- 17 T. 261 p (1).
 18 See p. 110 ff.
 19 T. 256 qqq.
 20 T. 256 ooo.
 21 T. 256 ppp. Compare Nut in pectoral 261 p (3).
 22 T. 256 uuu.
 23 T. 256 vvv; T. 256.4.e, counterpoise.
 24 T. 256 rrr.
 25 T. 267 a, p. Winged scarab beetle worn by Ramose after he was dead. Davies, *Ramose*, pl. xxviii.
 26 T. 267 n; counterpoise 267 e.
 27 T. 267 d.
 28 *PT* 366.
 29 *PT* 130 d.
 30 T. 267 g. Counterpoise 267 h.
 31 T. 267 l. Counterpoise 267 j.
 32 T. 267 k.
 33 T. 267 b.
 34 T. 267 i.
 35 T. 267 o.
 36 T. 267 m (1).
 37 T. 267 q.
 38 T. 54 k and 108 b; *JEA*, 1969, p. 75.
 39 T. 269 k.
 40 T. 261 o.
 41 T. 261 p (3).
 42 T. 261 p (1).
 43 T. 261 i.
 44 T. 261 m.
 45 *PT* 1786 b.
 46 T. 261 n; *ASAE*, 1939, pp. 232.
 47 Theban Tombs 76, 48, 192 and also 226 and 40.
 48 Naville, *Deir el-Bah.*, iii, pl. lxxxii; v, pl. cxxiii.
 49 Theban Tomb 64.
 50 T. 267 k.
 51 Theban Tomb 226, also boy in Tomb 78.
 52 Theban Tomb 55.
 53 Theban Tomb 49.
 54 T. 267 a, p, 256 qqq.
 55 Calverley, vols. i-iv, passim. and ii, pl. 12.
 56 Davies, *Seven . . . Tombs*, pl. xiv. Tomb 31.

- 57 Helck, *Ritualszenen*, pl. 45.
58 *CG* 47.191, 47.195.

Chapter 7 New Kingdom (2) XIXth–XXth Dynasties

DISCOVERY

- 1 Lauer, p. 15, believes that it was his body. Mask in Paris Pierret, *Louvre*, no. 536; Maspero, *Guide*, 1903, p. 441.
2 *PM*, iv, 32–5.
3 Hayes, *Scepter*, ii, figs. 224–6.
4 *Berichte*, 1930, pp. 114–21.
5 *ASAE*, 1964, pp. 85–98. Except for an interesting schist pectoral decorated with a figure of Ammenemes IV slaying a hippopotamus.
6 *PM*, i, 2, p. 567.
7 *JEA*, 1963, pp. 176–8.

BRACELETS

- 1 *CG* 52.575–6.
2 *CG* 52.577.

COLLARS

- 1 *CG* 52.679 and MMA 30.8.66, 26.7.1346, 1348.
2 *CG* 53.184. See *CG* 600. Statue wearing collar containing similar pendants.

DIADEMS

- 1 Williams, no. 2.
2 *BMA*, 1949, p. 63.
3 *CG* 51.113.
4 Theban Tomb 90. Compare also Tytus, fig. 10.
5 Theban Tomb 78. Haremhab.
6 Noblecourt in Schaeffer, iii, fig. 126.
7 Hayes, *Scepter*, ii, fig. 157; also MMA 26.7.1340 bracelet plaque of Amenophis III. An unnamed princess standing in front of the king. (pl. XXVIII B)
8 Borchardt, *Teje*, abb. 27.
9 Theban Tomb 93.
10 *PM*, i, 2, p. 761 also Northern Mert, Bruyère, *Fouilles*, 1924–5, fig. 69.
11 *PM*, ii, 174 (17)–(40). See also, *JE* 32016 relief from Medinet Habu, and *ASAE*, 1942, p. 27.

- 12 Lefébure, p. 144; *PM*, i, 2, p. 527–32; Tomb 14.
13 *BM* 38172 also *CG* 25.043.
14 *PM*, i, 2, p. 567.
15 *CG* 52.644.
16 *CG* 47.692.
17 *ASAE*, 1921, p. 191, fig. 2.
18 *ASAE*, 1940, pp. 1–50; Cooney, no. 21.
19 Dunham, *Nuri*, pl. cxiii, fig. 16.

EARRINGS

- 1 *CG* 52.397.
2 *CG* 52.399–400.
3 *CG* 52.331 and *BM* 54459.
4 *CG* 52.401–2.
5 *CG* 52.325–6 and 52.327–8.
6 Leemans, ii, pl. xxxiv, 53–5; Smith, *Art*, pl. 131: Schäfer, *Goldschmiedearbeiten*, no. 91, pl. 14.
7 *CG* 52.323–4.
8 *PM*, v, 44.
9 *CG* 53.218 and *ASAE*, 1925, p. 133.
10 Schäfer, *Goldschmiedearbeiten*, no. 92, pls. 1a, 14; Williams, p. 241, Ramesses II.
11 Boreux, ii, pl. lxvi, pp. 479–80; Mariette, *Abydos*, i, pl. 46.
12 Northampton, p. 7.
13 Vandier d'Abbadie, no. 2570.
14 Mekhitarian, pp. 140, 142–3.
15 Hayes, *Scepter*, ii, fig. 236.
16 Champollion, *Mon.* ccxxix.3.
17 Berend 2468 and Vigneau, pl. 88.
18 Keimer, *Études*, iii, pl. x, no. 35; *CG* 25.072, pl. xv; Leemans, iii, M.5, pl. viiia and L.D. iii, 239a; Bruyère, *Fouilles*, 1924–5, p. 87, fig. 57.
19 Mariette, *Abydos*, i, pl. 46.
20 Champollion, *Mon.*, ccxxix.4.
21 Vandier d'Abbadie, no. 2959.
22 *BM* 29591; Boeser, viii, pl. ii.

FINGER-RINGS

- 1 *CG* 52.261.
2 *CG* 52.263.
3 *CG* 52.262.

- 4 CG 52.264-5.
- 5 BROMA, 1953, pl. 2.
- 6 Vernier, *Bijouterie*, pl. i.4; Pierret, *Louvre*, no. 486.
- 7 CG 52.268.
- 8 Petrie, *Illahun*, pl. xxvi.8.
- 9 Louvre E. 11607.
- 10 Hayes, *Scepter*, ii, fig. 235.

GIRDLES

- 1 Scamuzzi, pl. xl; Fehheimer, *Kleinplastik*, pl. 60.

PECTORALS

- 1 PM, iii, 206.
- 2 CG 52.715; Lucas, p. 232 also BM 16529.
- 3 Not true champlevé but made from two pieces of metal, one raised above the other and cut à jour to receive the inlay.
- 4 CG 52.005.
- 5 Boreux, ii, p. 341.
- 6 Mariette, *Sérapéum*, pl. 12.
- 7 Mariette, *Sérapéum*, pl. 12, pp. 12-15; Boreux, ii, pl. xlvi, N.764.
- 8 'Found under the coffin at the right when you come into the room of Kha'emwaset', Mariette's notes. Information kindly supplied by M. de Cenival. PM, iii, 206.
- 9 Report kindly supplied by Mlle. Delbourgo, Institut Maini, Laboratoire du Musée du Louvre.
- 10 Boreux, ii, pl. xlvi, N.765. Mariette, op. cit., pl. 20, pp. 15-16.

Chapter 8 XXIst-XXIInd Dynasties

DISCOVERY

- 1 ASAE, 1956, pp. 153-77.
- 2 Montet, *Tanis*, i, pp. 35ff., and *ibid.*, ii, pp. 19-26.
- 3 Drioton, Vandier, p. 567.
- 4 PM, iv, 39.
- 5 ASAE, 1921, pp. 23-6.
- 6 Gauthier, iii, pp. 355-8, 383-4.

AMULETS

- 1 Boreux, ii, pl. xlvi, p. 348, Froehner, no. 169, pl. xxi; Morenz, pp. 28-9.
- 2 Compare CG 52.715.

- 3 BMAA, *Annual Report*, 1966, p. 76.
- 4 *Connoisseur*, p. 49.

BRACELETS

- 1 Montet, *Tanis*, pl. cxxii, 548, fig. 54.
- 2 *ibid.*, pl. cxx, 538, fig. 54.
- 3 *ibid.*, pl. cxxii, 600-1.
- 4 *ibid.*, pl. cxxii, 598.
- 5 *ibid.*, pl. cxx, 540, 541.
- 6 *ibid.*, pl. cxxii, 540.
- 7 *ibid.*, pl. cxx, 539.
- 8 *ibid.*, pl. cxxxvii, 653-4.
- 9 *ibid.*, pl. cxxxvii, 655-6.
- 10 *ibid.*, nos. 657-8.
- 11 *ibid.*, pl. liii, 710.
- 12 *ibid.*, pl. lii, 709.
- 13 CG 52.089.
- 14 Montet, op. cit., pl. xxix, 226-7.
- 15 *ibid.*, i, pl. lviii, 161.
- 16 *ibid.*, pl. xxx, 228-9.
- 17 *ibid.*, no. 228.
- 18 *ibid.*, pl. xxx, 230.
- 19 *ibid.*, pl. xxx, 232.
- 20 *ibid.*, pl. xxx, 231.
- 21 Yoyotte, p. 137.
- 22 *BM Guide*, 1964, p. 211.
- 23 Montet, op. cit., i, pl. lviii, 161, p. 67, fig. 22.
- 24 *ibid.*, pl. lviii.164, p. 67, fig. 23.
- 25 *ibid.*, pl. lviii.163.
- 26 *ibid.*, pl. lviii.
- 27 CG 52.717, 52.719.
- 28 ASAE, 1958, pl. xvA, pp. 153-177.

COLLARS

- 1 Montet, op. cit., ii, 482, 483, 484.
- 2 *ibid.*, pl. cx, 485; Montet, ii, pl. cxi.486.
- 3 *ibid.*, pl. cxxxiv, 643.
- 4 *ibid.*, pl. cxxxiv, 644.
- 5 *ibid.*, pls. xxii-xxiii, 216.

DIADEMS

- 1 CG 52.714.

EARRINGS

- 1 Montet, op. cit., ii, pl. lii, 726-7.
 2 *ASAE*, 1958, pl. xvB.
 3 CG 565.

FINGER-RINGS

- 1 Montet, op. cit., ii, pl. cxxiii, pp. 155-8.
 2 *ibid.*, pl. liii.
 3 *ibid.*, ii, pl. cxxxvii.
 4 *ibid.*, pl. xxix.

GIRDLES

- 1 *ibid.*, ii, pl. xxxii, 236.
 2 *ASAE*, 1943, pp. 187-91.
 3 *ASAE*, 1956, pl. xvG.

PECTORALS

- 1 Montet, op. cit., ii, pl. cxiv.506. Most of these pectorals are described in Feucht-Putz.
 2 *ibid.*, pl. cxiii, 505, p. 144.
 3 T. 261 m.
 4 Montet, op. cit., ii, nos. 645, 218, 721.
 5 *ibid.*, nos. 507-10.
 6 Roeder, *Urk*, p. 254.
 7 Noblecourt, *Temps.*, opp. p. 141.
 8 Montet, op. cit., ii, pl. 1, 720. (There seems to be confusion of numbering in the description of the plate.)
 9 *ibid.*, pl. xlix, 719.
 10 *ibid.*, pl. 1. The lapis lazuli scarab is too small for the base-plate and was an ancient make-shift addition.
 11 *ibid.*, ii, pl. xlix, 718. Also *JE* 87710.
 12 *ibid.*, ii, pl. cxxxv, 646.
 13 *ibid.*, pl. cxxxiii, 642.
 14 *ibid.*, pl. xxviii, no. 219, pp. 43-5.
 15 *Bull. Inst. Arch.*, 1967, p. 45.
 16 Montet, op. cit., pl. xxix, 220, p. 45.

- 17 *ibid.*, pls. xxvi-ii, 218, p. 75.
 18 CG 52.715.

Chapter 9 Kushite Period

DISCOVERY

- 1 Dunham, *Royal Cemeteries of Kush*, 5 vols.; Dunham, *Egyptian Department*, passim.
 2 Dunham, *W. and S. Cem.*, pp. 366-373.
 3 *AAA*, 1923, pp. 73-171 and 1924, pp. 115-125 and 141-180.
 4 Dunham, *Nuri*, fig. 5, p. 15.
 5 *ibid.*, pl. cxx; *ibid.*, p. 117.
 6 PM, iv, 27.
 7 Smith, *Egypt*, p. 175.

AMULETS

- 1 Dunham, *Kurru*, Ku. 55, fig. 311, pls. lx, lxi.
 2 Dunham, *W. and S. Cem.*, pp. 41, 54, 61.
 3 Dunham, *ibid.*, p. 51, see also *ibid.*, fig. 28a.
 4 Dunham, *Kurru*, p. 61, pl. lxiii.B, C.
 5 Dunham, *W. and S. Cem.*, p. 41, fig. 28a.
 6 Dunham, *Kurru*, pls. lii, lvii.
 7 Dunham, *ibid.*, fig. 2d, pl. lii, A-B, lvii.B.6.
 8 Dunham, *ibid.*, pl. lii, A-B.
 9 e.g. Dunham, *ibid.*, pl. lxviii.
 10 Dunham, *ibid.*, pl. lxix, B, p. 112.

COLLARS

- 1 Dunham, *Kurru*, p. 13, pl. lvii, B, fig. 1c.
 2 Dunham, *ibid.*, pls. lii, lvii, fig. 1c.
 3 Dunham, *ibid.*, pl. lii, A-B.
 4 Dunham, *ibid.*, fig. 1c, p. 13.
 5 *ibid.*, fig. 2c, p. 16, pl. lvii, B.6.
 6 Dunham, *Nuri*, p. 163, fig. 122.
 7 Dunham, *Kurru*, p. 104, pl. lxiii.
 8 Khartûm 511/1 from no. 294; Brooklyn 49.28, 63.35.2; *AAA*, 1912, p. 59 'the pyramids of the gold tribute' which may refer to these beads.

EARRINGS

- 1 Dunham, *Kurru*, fig. 2, p. 16.
 2 Dunham, *ibid.*, p. 91.

- 3 Dunham, *W. and S. Cem.*, fig. 17, p. 211.
- 4 Dunham, *ibid.*, p. 280.
- 5 *ibid.*, figs. 29, 43, 238; Dunham, *ibid.*, fig. 41, p. 56. These flat crescent shapes may be earrings or they may be miniature collars. They were found at the head.

FINGER-RINGS

- 1 Dunham, *Kurru*, p. 15, pl. lvii.B.3-3.
- 2 Dunham, *Nuri*, p. 12, pl. cxii.C, E.
- 3 Dunham, *W. and S. Cem.*, p. 49, fig. 34.
- 4 Dunham, *Nuri*, p. 122, fig. 91.
- 5 Dunham, *ibid.*, p. 177, fig. 135, pl. cxiv A.

PECTORALS

- 1 Dunham, *Nuri*, pl. cxvii.B, p. 169, 171, fig. 128; Feucht-Putz, no. 19.
- 2 *JNES*, 1951, p. 225; Feucht-Putz, no. 18.
- 3 See note 1.

Chapter 10 Late Period XXIIIrd-XXVIth Dynasties

AMULETS

- 1 Petrie, *Amulets*, pl. xlvi; *ZÄS*, 1908, pp. 14-21. See also the Amulet Table, Roeder, *Zauberei*, pl. 12.
- 2 *PM*, vi, 96 (36).
- 3 Petrie, *Kahun*, pp. 10, 19-20; *CG* 53.242, etc., 53.546, etc., 53.738, etc., 53.416, etc.; *JE* 63572-63603.
- 4 *ZÄS*, 1911, p. 53, no. 4.
- 5 *ASAE*, 1940, pp. 185-202. Diodorus I, 75.
- 6 *ASAE*, 1940, p. 195.
- 7 Leclant, *Montouemhat*, pls. vi, xxi, xxiii, lxii; *CG* 42.235; Smith, *Art*, pl. 181.
- 8 Leclant, *op. cit.*, pl. lxi; Cooney, pl. 56.
- 9 e.g. *CG* 823; Leclant, *Mon. Théb.*, pl. lxiv.
- 10 *CG* 688, 894, 42.238.

COLLARS

- 1 *CG* 657, 861.

DIADEMS

- 1 Bosse, nos. 170-2; *Chronique*, 1940, pp. 197-204.

EARRINGS

- 1 *CG* 565.
- 2 Boreux, pl. liv, p. 406; *Brooklyn Journal*, 1944, pp. 7-23.
- 3 *ASAE*, 1921, p. 191, fig. 2.
- 4 Leclant, *Mon. Théb.*, pl. xxiii, also pl. xl. Taharqa; Boston MFA 07.281. Sculptor's trial piece head of a queen with hoop earring, XXVIth Dynasty.
- 5 Bosse, no. 174.

FINGER-RINGS

- 1 Williams, no. 34; Schäfer, *Goldschmiedearbeiten*, no. 85, pl. 13.
- 2 Petrie, *Scarabs*, pl. lviii, a, b; Hall, 2738.
- 3 *BMAA*, 1935, p. 43, fig. 3; Hall, no. 2656.
- 4 Newberry, fig. 116.

PECTORALS

- 1 Bothmer, no. 57; Botti, Romanelli, no. 42 and *CG* 784, 1085.
- 2 *Revue*, 1961, pp. 254-8 and BM 37903, XXVIth Dynasty; *JE* 37416, 36705.
- 3 BM 37891; *CG* 1055.
- 4 Bothmer, no. 64.
- 5 Compare actual gold torque Brooklyn L. 48.7.11 and statue of a man wearing lion-head bracelets. Botti, Romanelli, no. 40.

Index of Museums

This list includes museum numbers of objects mentioned in this book, excluding objects in museums which have been given a reference in Porter, Moss, *Top. Bibl.*

Abbreviations:

Page number, title of section, number of note. A = Amulets, Ank = Anklets, B = Bracelets, C = Collars, Cr = Craftsmen, D = Diadems, Disc = Discovery, E = Earrings, F = Finger-rings, G = Girdles, P = Pectorals, Pre = Predynastic Period (Chapter 2).

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Beirut, American University Museum</i>				
3450	amulet	209A9	—	—
<i>Beirut, National Museum</i>				
Montet,				
	<i>Byblos, 618</i> amulet	210A36	—	—
Montet,				
	<i>Byblos, 644</i> diadem	213D14	—	—
Dunand,				
	<i>Byblos, 1859</i> amulet	208A1	—	—
Dunand,				
	<i>Byblos, 2314</i> amulet	208A1	—	—
<i>Chéhab, Bull.</i>				
<i>Mus. Bey.,</i>				
	<i>i.pl.i.A.I</i> pectoral	215P10	XX11A	—
<i>Berlin, pre-1939 numbers (present location appears in parentheses after object)</i>				
1785	ring	221F6	—	—
1804	earring (West)	220E25, 225E6	—	—
1819	bracelet (lost)	217B7	—	—
2061	wall-painting (East)	220D38	—	—
2088	relief (lost)	203Cr30	—	—
2312	statue	202Cr3	—	—
2314	„	202Cr3	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Berlin, pre-1939 numbers—continued</i>				
2820	statue	230D 1	—	—
3316	ostrakon	203Cr 26	—	—
4401	ushabti (East)	216A 13	—	—
8000	ring	231F 1	—	—
9583	statuette (West)	209A 27	—	—
10510	ring	221F 6	—	—
10511	ring (lost?)	221F 6	—	—
11978	coffin	212C 34	—	—
12463	statuette	226G 1	—	—
13466	relief (East)	208P 4	—	—
14102	relief	207D 20	—	—
14113	head (East)	221E 27	—	—
14145	relief (West)	220D 38	—	—
15420	relief (East)	207D 21	—	—
15421	„ „	206C 11, 208P 3	—	—
17000	statuette	231E 5	—	—
17306	bracelet (East)	211B 18	—	—
17835	head (lost)	220D 41	—	—
17854	relief (wood) (East)	224D 8	—	—
17909	relief (East)	208G 1	—	—
17910	„ „	205B 6	—	—
18541	„ „	209A 11	—	—
18846	die	202Cr 18	—	—
18927	amulets	204Pre 5	—	—
19300	earrings (East)	225E 10	LIXB	—
20600	amulet table (lost)	230A 1	—	—
21223	head (East)	221E 27	—	—
21263	statue (East)	220E 24, 225E 6	—	—
21300	head (West)	220D 41	—	—
21826	ostrakon (West)	216A 13	—	—
28136	statue (West)	203Cr 33	—	—
21945	ring	221F 6	—	—
22019	„	221F 6	—	—
22801	pendants (West)	219D 3	—	—
<i>Bologna, Museo Civico</i>				
3069	amulets	206C 17	—	—
3103	beads	206C 17	—	—
<i>Boston, Museum of Fine Arts (MFA)</i>				
00.607	statuette	214G 19	—	—
05.99	mould	202Cr 1	—	—
07.281	relief	231E 4	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Boston, Museum of Fine Arts (MFA)—continued</i>				
07.565	bead	—	—	9
13.3396	disc of diadem	207D 11	—	—
13.3408	button-seal	—	—	35
13.3424	beads	205A 5	—	—
13.3609	beads, amulets	—	—	40
13.3650	earring	213E 4	—	—
13.4006	amulet	216A 2	—	—
20.250	ring	230F 2	—	—
20.281	beads	229C 5	—	—
20.296-7	rings	230F 5	—	—
20.370	beads	229Disc 5	—	—
20.379	„	229Disc 5	—	—
20.1125	head	—	—	44
20.1726	earring	213E 5	—	—
20.1775a, b	amulets	216A 2	—	—
20.1776	amulet	216A 2	—	—
20.2052	cap	213D 16	—	—
21.230	beads	229C 4	—	—
21.307	collar	229C 7	LXIVA	—
21.314	amulets	229A 4	—	—
21.319	pendant	229C 1	—	74
21.321	amulet	229A 1	—	—
21.973	„	—	—	39
21.984-5	amulets	210Ank 5	—	—
21.2802	head	219D 7	—	—
23.332	amulets	229Disc 5	—	—
23.347	earring	230E 5	—	—
23.440	„	230E 4	—	—
23.843	„	230E 5	—	—
23-M-567	amulet	229A 3	—	—
24.972	„	—	—	71
24.974	„	229A 1	—	71
24.976	„	229Disc 1	—	—
24.1082-3	earring	229E 2	—	—
24.1535	button-seal	—	—	36
24.1753	bead	205A 1	—	16
27.886	amulet	209A 4	—	—
27.918	„	209A 4	—	—
27-1-124	girdle	208G 4	—	—
27-2-462	„	208G 6	—	—
37.606A	diadem	207D 7	—	27
37.1311	bracelets	205B 2	—	—
37.1313	beads	206C 6	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Boston, Museum of Fine Arts (MFA)—continued</i>				
38.873	bolt	—	—	18
Loan 15.64	amulet	227 A 4	—	—
<i>Brussels, Fondation Égyptologique Reine Elisabeth</i>				
E.5036	stela	206 C 20	—	—
E.7279	amulet	210 Ank 16	—	—
<i>Cairo, Egyptian Museum. Catalogue Général (CG)</i>				
4	statue	207 D 18, 212 D 5	—	—
35	"	207 E 2	—	—
119	"	208 G 2	—	—
139	"	208 P 2	—	—
193	"	217 B 9	—	—
230	"	215 P 24	—	—
248	"	213 D 26	—	—
268	"	208 G 2	—	—
269	"	208 P 2	—	—
381	"	213 D 18, 215 P 23	—	47
382	"	215 P 23	—	47
395	"	206 C 22	—	—
430	"	215 P 1	—	—
432	"	215 P 1	—	—
439	"	212 C 21	—	—
565	"	228 E 3	—	—
600	"	212 C 36,	—	—
		218 C 14, 224 C 2	—	—
657	"	230 C 1	—	—
688	"	230 A 10	—	—
779b	"	212 C 36	—	—
784	"	231 P 1	—	—
823	"	230 A 9	—	—
852	"	206 C 24	—	—
861	"	230 C 1	—	—
870	"	206 C 24	—	—
894	"	230 A 10	—	—
1055	"	231 P 3	—	—
1085	"	231 P 1	—	—
1385	relief sculpture	—	—	24
1425	"	207 D 20	—	—
1447	"	208 P 7	—	—
1522	"	219 D 25	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Cairo, Egyptian Museum. Catalogue Général (CG)—continued</i>				
1536	relief sculpture	205 A 4	—	—
1537	"	206 C 16	—	—
1660	"	205 A 4	—	—
1663	"	205 A 4	—	—
1622	"	219 D 25	—	—
1626	"	219 D 25	—	—
1756	"	206 C 24	—	—
1778	"	207 D 20	—	—
14.143	bracelet	204 B 2	—	—
14.716	palette	205 G 2, 205 P 1	—	—
17.014-8	obelisks	215 P 5	—	—
17.021-4	"	215 P 5	—	—
20.010	relief sculpture	219 D 25	—	—
20.752	"	213 C 23	—	—
24.000	mummy	220 E 11	—	—
25.043	ostrakon	225 D 13	—	—
25.072	"	225 E 18	—	—
34.023	stela	203 Cr 33	—	—
34.026	"	203 Cr 33	—	—
34.055	"	203 Cr 34	—	—
38.488	"	212 C 33	—	—
42.084	statuette	203 Cr 33	—	—
42.126	statue	216 A 10, 217 B 9	—	—
42.154	"	221 E 30	—	—
42.235	"	230 A 7	—	—
42.237	"	230 A 7	—	—
42.238	"	230 A 10	—	—
46.829	ushabti	212 C 33	—	—
47.208	"	209 A 12	—	—
47.191	"	223 P 58	—	—
47.195	"	224 P 58	—	—
47.229	"	216 A 11	—	—
47.692	"	225 D 16	—	—
47.725	"	216 A 13	—	—
51.006	mummy-mask	218 C 13	—	—
51.009	"	218 C 13	—	—
51.112	chair	219 D 19	—	—
51.113	"	219 D 18	—	—
51.191	mummy	220 E 19	—	—
52.001	pectoral	215 P 3	XV	—
52.002	"	215 P 6	col. pl. 11,	—
			XVII	—
52.003	"	215 P 8	XVIII	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Cairo, Egyptian Museum. Catalogue Général (CG)—continued</i>				
52.004	pectoral	226P 1	XLIX A	—
52.005	"	226P 4	—	—
52.008	bracelet	204B 1	—	8
52.009	"	204B 1	—	10
52.010	"	204B 1	—	11
52.011	"	204B 1	—	12
52.012	"	205B 8	—	—
52.022-3	"	211B 20	—	—
52.024	"	211B 4	—	—
52.025	"	211B 4	—	—
52.026-7	"	210B 2	—	—
52.031	"	211B 8	—	—
52.032	"	211B 8	—	—
52.033	"	211B 8	—	—
52.036-7	"	211B 8	—	—
52.039	"	211B 8	—	—
52.041	"	210B 3	—	—
52.042	"	210B 3	VIB	—
52.043	"	211B 20	—	—
52.044-5	"	211B 5	VIC	—
52.046	"	211B 8	—	—
52.050	"	211B 22	—	—
52.051	"	211B 18	—	—
52.052	"	211B 18	—	—
52.053	"	211B 18	—	—
52.054	"	211B 18	—	—
52.056	"	211B 21	—	—
52.064	"	211B 20	—	—
52.068	"	216B 4	XXVIA	—
52.069	"	216B 4, 217B 12	XXVA	—
52.070	"	216B 2, 217B 14	XXVIB	—
52.072	"	216B 2	—	—
52.073	"	217B 6	—	—
52.074-7	"	217B 6	—	—
52.078-81	"	217B 6	—	—
52.083	"	217B 10	—	—
52.084	"	217B 10	—	—
52.085	"	217B 10	—	—
52.086	"	217B 10	—	—
52.087	"	217B 10	—	—
52.088	bracelets	217B 10	—	—
52.089	"	227B 13	—	—
52.138	"	205B 2	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Cairo, Egyptian Museum. Catalogue Général (CG)—continued</i>				
52.165	ring	221F 15	—	—
52.166	"	221F 15	—	—
52.173	"	221F 6	—	—
52.183	"	221F 3	—	—
52.187	"	214F 14	—	—
52.191	"	221F 10	—	—
52.197	"	221F 13	—	—
52.233	"	213F 2, 214F 18	—	—
52.234	"	213F 2	—	—
52.235	"	213F 2	—	—
52.236	"	213F 2	—	—
52.237	"	213F 2	—	—
52.238	"	214F 9	XIB	—
52.239	"	214F 10	XIC	—
52.240	"	213F 5	XID	—
52.243	"	213F 5	—	—
52.244	"	213F 7	—	—
52.245	"	213F 7	—	—
52.247	"	213F 8	—	—
52.249	"	213F 6	—	—
52.250	"	213F 8	—	—
52.251	"	213F 8	—	—
52.252-9	"	213F 8	—	—
52.260	"	213F 8	—	—
52.261	"	225F 1	LXB	—
52.262	"	225F 3	—	—
52.263	"	225F 2	—	—
52.264	"	226F 4	—	—
52.265	"	226F 4	—	—
52.268	"	226F 7	—	—
52.289	earring	213E 2, 213F 1	—	—
52.290	ring	213F 1	—	—
52.291	earrings	213F 1	—	—
52.323-4	"	225E 7	col. pl. VII	—
52.325-6	"	225E 5	—	—
52.327-8	"	225E 5	—	—
52.331	"	225E 3	—	—
52.378	"	220E 7	—	—
52.397	"	225E 1	LXA	—
52.399-400	"	225E 2	—	—
52.401-2	"	225E 4	—	—
52.575-6	bracelets	222B 1	LVII	—
52.577	"	222B 2	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Cairo, Egyptian Museum. Catalogue Général (CG)—continued</i>				
52.641	diadem	213D9	—	—
52.642	bracelet	216B5	col. pl. 111, XXVB	—
52.643	collar	218C24	—	—
52.644	diadem	225D15	—	—
52.660	dagger	218C10	—	—
52.671	amulets	216A1	XXIIIA	—
52.672	collar	218C8	XXXIIIA	—
52.673	„	218C9	XXXIIB	—
52.674	„	218C11	XXXVIIIB	—
52.679	„	224C1	—	—
52.689	ring	213F4	—	—
52.702	uraeus	213D17	—	—
52.712	pectoral	215P9	XXIA	—
52.714	diadem	228D1	—	—
52.715	pectoral	226A2, 229P18	—	—
52.717	bracelet	227B27	—	—
52.719	„	227B27	—	—
52.733	collar	222G1	—	—
52.749	amulets	205A5	—	—
52.753	„	211B12	—	—
52.758	girdle-beads	215G28	—	—
52.759	anklet	210Ank1	—	—
52.760	„	210Ank1	—	—
52.762	amulet	205A5	—	—
52.766	beads	214G27	—	—
52.780-1	amulets	211B13	—	—
52.784	amulet	211B12	—	—
52.790	cloisonné	215P20	XXIIB	—
52.807	amulet	209A1	—	—
52.808-10	amulets	209A4	—	—
52.831	uraeus	213D19	—	—
52.838	girdle, tail	214G3	—	—
52.843	earring	213E3	—	—
52.859	diadem	212D3	XIA	—
52.860	„	212D4	X	—
52.861	falcon-head terminal	211C5	—	—
52.862	„	211C5	—	—
52.863-4	diadem	213D8	—	—
52.865	beads	211C7	—	—
52.866-9	„	211C8	—	—
52.898	girdle-beads	214G22	—	—
52.911	amulet	210Ank9	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Cairo, Egyptian Museum. Catalogue Général (CG)—continued</i>				
52.912	amulet	—	IIIF	—
52.913	„	209A19	IIIE	—
52.914	„	209A18	—	—
52.916	„	211B7	IIID	—
52.919	„	—	IIIC	—
52.922	„	209A14	—	—
52.926	„	211C2	—	—
52.929	amulets	211C2	—	—
52.930	„	211C2	—	—
52.931	„	211C2	—	—
52.955	amulet	209A16	—	—
52.956	„	209A17	—	—
52.957	„	209A14	—	—
52.958	„	209A18	IIIB	—
52.959	amulets	211C2	—	—
52.960	amulet	211C2	—	—
52.961	„	211C2	—	—
52.963	„	211C2	—	—
52.964	„	211C2	—	—
52.965	„	211C2	—	—
52.966	„	211C2	—	—
52.967	„	211C2	—	—
52.968	„	211C2	—	—
52.969-70	„	211C2	—	—
52.971	„	211C2	—	—
52.972	„	211C2	—	—
52.973	„	211C2	—	—
52.974	„	211C2	—	—
52.975	pendants	211C10	XIV	—
52.976	„	—	XIV	—
52.977	„	211C12	XIV	—
52.978	„	210A31, 211C12	XIV	—
52.979	amulet	211C13	—	—
53.018	pendants	211C6	—	—
53.019	„	211C9	—	—
53.038	„	211C3	—	—
53.069	amulets	209A26	—	—
53.070	amulet	210A33	IB	—
53.072	„	209A4	—	—
53.074	girdle-beads	214G16	—	—
53.075	„	215G33	—	—
53.076	amulet	209A14	—	—
53.077	„	209A14	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Cairo, Egyptian Museum. Catalogue Général (CG)—continued</i>				
53.079	amulet	209 A 23	—	—
53.080	„	209 A 23	—	—
53.083	„	209 A 24	—	—
53.096	amulets	211 B 11	—	—
53.111	diadem	213 D 12	—	—
53.123	girdle-beads	214 G 15, 23	—	—
53.131	„	214 G 15	—	—
53.136	„	214 G 13	—	—
53.137	amulets	211 B 10	—	—
53.138	diadem	213 D 13	—	—
53.139	amulet	209 A 2	—	—
53.140	„	209 A 4	—	—
53.142	„	209 A 21	—	—
53.144	anklets	210 Ank 12	—	—
53.146	bead	214 G 15	—	—
53.165	girdle-beads	214 G 17	—	—
53.168	amulet	210 A 34	—	—
53.169	„	210 Ank 11	—	—
53.170	„	210 Ank 11	—	—
53.184	collar	224 C 2	LVIIB	—
53.218	amulets	225 E 9	—	—
53.242	amulet	230 A 3	—	—
53.309	„	212 D 6	—	—
53.416	„	230 A 3	—	—
53.546	amulets	230 A 3	—	—
53.738	„	230 A 3	—	—
53.801	diadem	205 D 1	—	—
53.802	beads	204 A 1	—	—
53.804	ring	205 F 1	—	—
53.805	„	205 F 1	—	—
53.807	pendants	204 A 1	—	—
53.819	amulet	204 A 1	—	—
53.821	„	204 A 1	—	5
53.824	„	204 A 1	—	7
53.825	„	—	—	6
61.003	coffin	219 D 11	—	—
61.006	„	219 D 11	—	—
<i>Cairo, Egyptian Museum. Description Sommaire (DS)</i>				
623	coffin	210 B 1	—	—
3987	collar	212 C 15	—	—
4257	head	220 E 22	—	—
6010	relief	206 C 11	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Cairo, Egyptian Museum. Description Sommaire (DS)—continued</i>				
6219	bracelet	211 B 17	—	—
6220	girdle-beads	214 G 26	—	—
598-607 (Tut. no.)	bracelets	218 B 42	—	—
<i>Cairo, Journal d'entrée (JE)</i>				
28169	amulet	205 A 7, 206 C 17	1A	—
30199	wall-painting	213 D 21	—	43
30863	amulet	209 A 20	—	—
32016	relief	224 D 11	—	—
34417	stela	216 A 12	—	—
36279	mummy-mask	207 D 12	—	—
36290	statuette	213 D 26	—	—
36705	statue	231 P 2	—	—
37416	„	231 P 2	—	—
38670	relief	208 P 2	—	—
43275k	„	219 D 6	—	—
43559	bead	204 B 2	—	—
44865	stela	203 Cr 24, 220 E 26	—	—
44869	head	221 E 27	—	—
45277	statue	225 D 18	—	—
46320	„	225 D 18	—	—
46381	amulet	216 A 13	—	—
46916	statuettes	225 D 17, 231 E 3	—	—
47839	bracelet	211 B 24	—	—
47849	girdle-beads	214 G 25	—	—
47920	disc of diadem	207 D 13	—	—
48393	amulet	210 A 28	—	—
48394	ring	214 F 15	—	—
48850	wall-painting	207 D 24	—	—
49565	statue	216 A 5	—	—
51738	„	208 P 2	—	—
51937	amulet	209 A 8	—	—
52809	relief	225 D 18	—	—
53140	coffin	219 D 31	—	—
53266-81	bracelets	205 B 3	—	—
55175	girdle-beads	222 G 2	—	—
56497	relief	214 G 10	—	—
57175	„	220 E 23	—	—
60558	pendant	208 G 6	—	—
63112b	bracelets	205 B 8	—	—
63572-63603	amulets	230 A 3	—	—
63895	bracelet	211 B 17	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Cairo, Journal d'entrée (JE)</i> —continued				
63896	amulets	211 B 14	—	—
63897	girdle	214 G 27	—	—
63898	girdle-beads	214 G 26	—	—
66333	relief	214 G 11	—	—
66334	"	214 G 8	—	—
66335	"	214 G 9	—	—
68317A	collar	206 C 6	—	—
69452	statue (pieces of)	—	—	14
70535-6	rings	214 F 16	—	—
72168	collar	227 C 5	—	—
72170	pectoral	228 P 4, 229 P 17	—	—
72171	"	228 P 14	col. pl. VIII	—
72172	"	228 P 16	LXIIC	—
72184	bracelets	227 B 14	LXIIB	—
72185	"	227 B 16, 17	—	—
72186	bracelet	227 B 19	—	—
72187	"	227 B 18	—	—
72188	"	227 B 20	—	—
72190	ring	228 F 4	—	—
72332	diadem	207 D 3	—	25
72334	collar	205 A 2	—	17
72339	bracelet	205 B 7	—	—
72347	"	205 B 7	—	—
85735	collar	227 C 1	—	—
85751	"	227 C 1	—	—
85752	"	227 C 1	LXIII	—
85756	"	227 C 2	—	—
85758	bracelet	227 B 5	—	—
85759	"	227 B 2	—	—
85772	"	227 B 1	—	—
85779	"	227 B 4	—	—
85781	"	227 B 3	—	—
85785	pectoral	228 P 2	—	—
85786	"	228 P 1	—	—
85787	"	228 P 5	—	—
85788	"	228 P 5	—	—
85789	"	228 P 5	—	—
85790	"	228 P 5	—	—
85823	rings	228 F 1	—	—
86025	"	227 C 4	—	—
86026	collar	227 C 3	—	—
86027	bracelet	227 B 8	—	—
86031	bracelets	227 B 7	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Cairo, Journal d'entrée (JE)</i> —continued				
86033-4	rings	228 F 3	—	—
86036	pectoral	228 P 13	—	—
86038	"	228 P 12	—	—
86773	bracelet	227 B 28	—	—
86775	earrings	228 E 2	—	—
86782	cowrie-beads	228 G 3	—	—
87078	girdle	—	—	31
87102	bracelet	227 B 15, 23	—	—
87103	"	227 B 24	—	—
87104	"	227 B 25	—	—
87193	amulet	208 G 7	—	—
87433A, B	amulets	211 B 14	—	—
87700	bracelet	227 B 11	—	—
87701	"	227 B 12	—	—
87702	rings	228 F 2	—	—
87703-6	"	228 F 2	—	—
87707A	earrings	228 E 1	—	—
87708	pectoral	228 P 8	—	—
87709	"	228 P 4	—	—
87710	"	228 P 9	—	—
87711	"	228 P 9, 11	—	—
87806	statuette	208 P 1	—	—
87980B	circlet	213 D 15	—	—
89046	statue	206 C 24	—	—
90189	girdle	214 G 5	—	—
90197-8	bracelets	211 B 16	—	—
90199	collar	—	VII	—
91085	necklace	204 A 6	—	—
<i>Cairo. Temporary numbers</i>				
1924				
14.6.24.12	statue	206 C 24	—	—
1927				
18.3.27.4	girdle	214 G 2	—	—
<i>Cairo. Objects from the Tomb of Tut'ankhamün. T. nos.</i>				
21p, q, r	hood	212 D 2	—	—
21y	collar	218 C 30	—	—
25a	earring	221 E 36	—	—
44c	ring	222 F 31	—	—
44d	"	222 F 30	—	—
44e	"	222 F 34	—	—
44f	"	222 F 32	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Cairo. Objects from the Tomb of Tut'ankhamūn T. nos.—continued</i>				
44g	ring	221 F 17, 222 F 34	—	—
44h	"	222 F 33	—	—
44i	"	221 F 23	—	—
44j	"	222 F 29	—	—
44n	collar	218 C 25	—	—
44bb-dd	beads	218 C 30	—	—
46c	collar	218 C 25	—	—
46qq	"	218 C 25	—	—
46rr	"	218 C 25	—	—
53a	"	218 C 25	—	—
54k + 108b	corselet	222 P 11, 223 P 38	—	—
54r	collar	218 C 25	—	—
54ss	earring	221 E 36	—	—
101w	pectoral	222 P 5	—	—
108	shrine	212 C 28	—	—
256a	"	218 C 5	—	—
256b(2)	amulet, JE 61903	216 A 8	XXIIB	—
256e, f, g, h	collars, JE 61911, 13, 15	218 C 16, 23	XXXV	50
256i(1)	collar	218 C 17, 22	—	—
256i(2)	"	218 C 17, 22	—	—
256k	dagger	222 G 9	—	—
256l	girdle, JE 60677	222 G 10	XLVIII	—
256n	bracelet	217 B 17	—	—
256o	collar	218 C 25	—	—
256p	"	218 C 23	—	—
256t	" , JE 61913	218 C 23	XXXV	—
256u	bracelet	217 B 36	—	—
256v	"	217 B 36	—	—
256w	"	217 B 36	—	—
256x	"	217 B 20	—	—
256z	collar, JE 61877	218 C 17, 19	XXXVIB	—
256aa(1)	" , JE 61880	218 C 17, 22	XXXVIIA	—
256aa(2)	"	218 C 17, 22	—	—
256bb	"	218 C 25	—	—
256cc	bracelets	217 B 36	—	—
256dd	dagger	222 G 9	—	—
256ee	girdle, JE 60676	222 G 10	XLVIII	—
256ff(1)	ring, JE 62431	221 F 21	—	60
256ff(2)	" , JE 62448	221 F 24	—	62
256ff(3)	ring	221 F 22	—	—
256ff(4)	" , JE 62432	221 F 20	—	59
256ff(5)	" , JE 62428	221 F 23	—	61
256gg	collar	218 C 16	XXXVIA	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Cairo. Objects from the Tomb of Tut'ankhamūn. T. nos.—continued</i>				
256hh(1)	bracelet	217 B 30	—	—
256jj(1)	"	217 B 36	—	—
256jj(2)	"	217 B 36	—	—
256jj(3)	"	217 B 36	—	—
256jj(4)	"	217 B 36	—	—
256oo	"	217 B 24	—	—
256qq	" , JE 62361	217 B 28	XXIXD	—
256rr	"	217 B 21	—	—
256ss	"	217 B 27	—	—
256sss(bis)	" , JE 62369	217 B 26	XXIXA	—
256uu	"	217 B 31	—	—
256vv(1)	ring, JE 62438	221 F 25	—	63
256vv(2)	"	222 F 28	—	—
256vv(3)	"	221 F 25	—	—
256vv(4)	" , JE 62440	221 F 26	—	64
256vv(5)	"	222 F 27	—	—
256vv(7)	" , JE 62447	222 F 32	—	65
256vv(8)	"	222 F 28	—	—
256ww	bracelet	217 B 22	—	—
256xx	"	217 B 23	—	—
256yy	" , JE 62362	217 B 29	XXIXC, col. pl. VI	—
256aaa	"	217 B 25	—	—
256bbb	ring	221 F 18	—	—
256ccc	"	221 F 17	—	—
256ddd	bracelet, JE 62370	217 B 26	XXIXB	—
256eee	tail	222 G 11	—	—
256lll	collar	218 C 16, 23	—	—
256mmm	" , JE 61876	218 C 17, 20	XXXVIA	—
256nnn	"	218 C 17	—	—
256ooo	pectoral, JE 61900	223 P 20	LIII	—
256ppp	" , JE 61892	222 P 13, 223 P 21	LIVA	—
256qqq	"	223 P 19, 54	—	—
256rrr	"	223 P 24	—	—
256ttt	collar	218 C 27	—	—
256uuu	pectoral	222 P 9, 223 P 22	—	—
256vvv	"	223 P 23	—	—
256.4.e	"	223 P 23	—	—
256.4.m	beads	218 C 28	—	—
256.4.o	diadem, JE 60684	219 D 33	XLII-III	—
256.4.p	temple-band	220 D 40	—	—
256.4.q, r	headdress, JE 60684, 61842	220 D 39	XLIV	—
261i	pectoral	223 P 43	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Cairo. Objects from the Tomb of Tut'ankhamun. T. nos.—continued</i>				
261m	pectoral	223P 44	—	—
261n	"	223P 46	—	—
261o	" , JE 61946	222P 10, 223P 40	XLIXB	—
261p(1)	"	223P 17, 42	—	—
261p(3)	"	223P 41	—	—
267a	"	223P 25, 54	—	—
267b	counterpoise	223P 33	—	—
267d	pectoral, JE 61884	222P 16, 223P 27	LVIB	—
267e	"	223P 26	—	—
267g	" , JE 61896	222P 14, 223P 30	LV	—
267h	counterpoise	223P 30	—	—
267i	pectoral, JE 61894	222P 7, 223P 34	LA	—
267j	counterpoise	223P 31	—	—
267k	pectoral, JE 61897	223P 32, 50	LIVB	—
267l	" , JE 61885	222P 16, 223P 31	LII	—
267m(1)	" , JE 61893	222P 8, 223P 36	LVIA	—
267n	" , JE 61890	223P 26	col. pl. V, LB	—
267o	"	223P 35	—	—
267p	"	223P 25	—	—
267q	" , JE 61941	222P 10, 223P 37	LI	—
269a(1)	earring, JE 61961A, B	221E 31	XLVB	—
269a(2)	" , JE 61972	221E 34	XLVC	—
269a(3)	" , JE 61971	221E 32	XLVIA	—
269a(5)	" , JE 61968	221E 35	XLVIB	—
269a(6)	" , JE 61970	220E 21, 221E 35	XLVIC	—
269g	bracelet, JE 62374	217B 34	XXIXE	—
269i, j	counterpoise	222P 10, 12	—	—
269k	pectoral	223P 39	—	—
269m	bracelet, JE 62380	217B 35	XXXB	—
269n	" , JE 62360	217B 33, 222P 15	XXXXA	—
269o	necklace	218C 29	—	—
525	collar	218C 30	—	—
547b	bracelet(?)	218B 44	—	—
585i-1	bracelets	217B 40	—	—
585m-0	"	217B 39	—	—
585p	"	218B 43	—	—
585q	"	218B 41	—	—
620(40)	"	217B 37	—	—
620(41-2)	"	217B 38	—	—
620(47-9)	earrings	221E 36	—	—
620(74)	earring	221E 36	—	—
620(75)	"	221E 36	—	—
620(123)	bracelet(?)	218B 44	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Cambridge, Fitzwilliam Museum</i>				
E.16.1899	statuette	220E 2	—	—
E.67.1939	amulets	219D 3	—	—
<i>Chicago, Oriental Institute Museum (COI)</i>				
1567	amulet	209A 2	—	—
<i>Cleveland, Ohio, Museum of Art</i>				
307.311.14	amulets	211B 13	—	—
15.26	amulet	209A 4	—	—
<i>Copenhagen, Ny Carlsberg Glyptotek</i>				
Ae.In. 731	relief	220D 38	—	—
<i>Edinburgh, Royal Scottish Museum</i>				
1883.49	ring	221F 11	—	—
1883.49.9-10	earrings	221E 28	—	—
1909.527, 18,				
18A	earrings	220E 10	—	—
1909.527.19	collar	218C 3	XXXIB	—
<i>Eton College</i>				
	pectoral	215P 17	XX	—
<i>Florence, Museo Archeologico</i>				
1505	amulet	206C 24	—	—
2468	wall-painting	203Cr 33, 212C 27	—	—
2607	relief	206C 24	—	—
<i>Heidelberg, Ägyptische Institut der Universität</i>				
907	relief	207D 19	—	29
<i>Hildesheim, Römer-Pelizaeus Museum</i>				
2505	amulets	206C 7	—	—
<i>Khartûm</i>				
97	amulets	209A 14	—	—
966	"	216A 2	—	—
1038	"	216A 2	—	—
1348	amulet	229Disc 4	—	—
1355-6	amulets	—	LXIVB	—
1362-6	"	225D 19	—	—
1569	amulet	—	—	73
1570	amulets	229A 8, C 3	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Khartum</i> —continued				
1571	earring	229E 1	—	75
2212	ring	230F 3	—	76
511/1	beads	229C 8	—	—
<i>Leiden, Rijksmuseum van Oudheden</i>				
C.1-3	relief	221E 29	—	—
F.93/10.4	coffin	225E 22	—	—
G.1	diadem	218D 1	XXXVIII	—
G.53-5	earrings	225E 6	—	—
G.92	mummy-mask	218C 12	—	—
G.207	ring	221F 3	—	—
G.316	bracelets	—	XXIVC	—
G.318	„	—	XXIVB	—
G.320	bracelet	—	XXIVA	—
M.5	coffin	225E 18	—	—
V.12	stela	221E 30	—	—
<i>London, British Museum, Department of Egyptian Antiquities</i>				
888	statue	209A 12	—	—
1150	wall-painting	213D 22	—	—
1397	relief	214G 8	—	—
2572	statuette	214G 19	—	—
2922	ring	221F 13	—	—
5620	ostrakon	203Cr 26	—	—
8611	ushabti	216A 11	—	—
10016	papyrus	219D 26	—	—
14349	ring	221F 3	—	—
14594-5	bracelets	—	LXIIA	—
14693	collar	218C 4	—	—
16529	cloisonné	226P 2	—	—
23857	ring	231F 2	—	—
24431	stela	203Cr 24	—	—
24774	amulet	208A 1	—	—
24777	ring	231F 2	—	—
29035	amulet	206C 17	—	—
29591	coffin	225E 22	—	—
30446	ring	221F 6	—	—
30477-8	amulets	209A 3	IC	—
32723	ring	221F 6	—	—
32749	statuette	220E 16	—	—
37532	diadem	204Pre 10	—	—
37664	scarab	221F 1	—	—
37891	statue	231P 3	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>London, British Museum, Department of Egyptian Antiquities</i> —continued				
37903	statue	231P 2	—	—
37924	spoon	219D 12	—	—
38172	sistrum	225D 13	—	—
43425	ring	221F 2	—	—
49243	statuette	216A 13	—	—
52943	relief	203Cr 33	—	—
53974	ushabti	216A 13	—	—
54459	earring	225E 3	—	—
54460	cloisonné	215P 21	—	—
54535	ring	221F 13	—	—
54549	„	221F 4	—	—
54655	„	231F 3	—	—
57603	bracelets	205B 8	—	—
57698	ring	221F 2	—	—
57699-57700	bracelet-clasps	217B 16	XXVII B	—
62158	beads	203Pre 1	—	—
62186	shells	214G 20	—	—
66840-1	bracelets	217B 7	—	—
<i>London, British Museum, Department of Greek and Roman Antiquities</i>				
97-4-1, 617	ring	221F 6	—	—
97-4-1, 741	„	221F 9	—	—
<i>London, University College</i>				
11329	amulet	210A 28	—	—
16218	„	210Ank 16	—	—
16614	statue	207C 24	—	—
25970	amulet	209A 4	—	—
<i>Manchester, University Museum</i>				
6133A	pectoral	215P 14, 22	XIX	—
<i>Munich, Ägyptische Sammlung des Bayerischen Staates</i>				
AS 5301	amulet	210A 35	—	—
<i>New York, Brooklyn Museum</i>				
37.353	statue	231P 4	—	—
37.701E	amulet	208A 1	—	—
37.702E	diadem	224D 1	LIXA	—
37.703E	cloisonné	—	—	67
37.718E	ring	221F 14	—	—
37.719E	„	221F 15	—	—
37.724E	„	221F 13	—	—
37.725E	„	221F 5	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>New York, Brooklyn Museum—continued</i>				
37.726E	ring	221 F 4	—	—
37.734E	„	231 F 1	—	—
09.889.318A	bracelet	204 B 10	—	13
13.1038	amulet	209 A 2	—	—
16.580.186	relief	230 A 7	—	—
49.28	beads	229 C 8	—	—
49.60	inlay, face	—	—	69
51.226	amulet	209 A 1	—	—
52.131, 1-4	relief	230 A 8	—	19
52.149b	earring	—	—	55
53.222	statuette	206 C 14	—	—
54.1	„	—	—	68
55.120	head	225 D 18	—	—
57.92	statuette	—	—	70
59.77	statue	231 P 1	—	—
59.199.1	amulet	208 A 1	IE	—
L.48.7.11	torque	231 P 5	—	—
63.35.2	beads	229 C 8	—	—
<i>New York, Metropolitan Museum of Art (MMA)</i>				
04.18.23	amulets	210 Ank 16	—	—
07.227.6-7	diadem	212 D 1	VIII	—
07.227.8	amulets	—	II B	—
07.227.9	„	209 A 14	—	—
07.227.11	„	—	II A	—
07.227.13	girdle	214 G 21	—	—
07.228.71	statuette	204 Pre 7	—	—
08.200.25-8	anklets	210 Ank 7, 211 B 19	—	—
08.200.29	girdle	214 G 1	—	—
09.180.18	relief	206 C 20	—	—
09.180.71	„	207 D 20	—	—
10.130.1536	amulet	209 A 1	—	—
10.130.1540	earring	—	—	53
11.150.52b	amulet	—	—	46
11.215.450	amulet	212 C 38	—	—
12.180.419	earring	—	—	54
12.183.11	coffin	219 D 2	—	—
13.180.1	diadem	213 D 8	—	—
13.180.11	amulets	214 G 27	—	—
15.2.1	statue	212 C 35, 218 C 14	—	—
15.3.86	amulet	209 A 4	—	—
15.3.135	ring	214 F 16	—	45

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>New York, Metropolitan Museum of Art (MMA)—continued</i>				
15.3.307	amulet	—	—	41
16.1.3	pectoral	215 P 2	col. pl. I, xv1	—
16.1.5	girdle-clasp	—	XII	37
16.1.6	„	215 G 32	XIII	—
16.1.7	amulets	210 Ank 10	IV	—
16.1.8-9	bracelets	210 B 2	V	37
16.1.10-11	anklets	210 Ank 6	V	—
16.1.12-15	bracelets	211 B 9	VIA	—
16.1.16	amulets	209 A 22	IIIA	—
16.1.24	ring	213 F 4	—	—
16.1.25-6	diadem	—	IX	—
19.3.1	statuette	209 A 27, 210 Ank 18	—	—
20.17.20	amulet	—	—	33a
22.1.1	relief	208 P 5	—	—
22.1.16	„	209 A 7	—	—
22.1.58	amulet	—	—	33b
22.1.61	„	208 A 1	—	—
22.1.139A	„	208 A 1	—	—
22.1.166A-C	„	208 A 1	—	—
22.1.166	„	208 A 1	—	—
22.1.281	„	—	—	34
22.1.1375	„	—	—	33i
22.1.1377	„	—	—	33h
22.1.1378	„	—	—	33d
22.1.1379	„	—	—	33e
22.1.1380	„	—	—	33j
22.1.1381	„	—	—	33f
22.1.1382	„	—	—	33g
22.1.1383	„	—	—	33c
22.1.1389	„	216 A 2	—	—
22.9.3	ring	—	—	56
24.2.8	„	—	—	58
25.6.22	„	—	—	57
26.7.754-7	„	213 F 3	—	—
26.7.759-65	rings	221 F 16	—	—
26.7.768	ring	226 F 10	—	—
26.7.1308	amulet	209 A 4	—	—
26.7.1310-2	amulets	209 A 26	—	—
26.7.1313-4	„	211 B 10	—	—
26.7.1338	beads	214 G 13	—	—
26.7.1339	bracelet	217 B 19	XXVIII A	—
26.7.1340	„	217 D 7	XXVIII B	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>New York, Metropolitan Museum of Art (MMA)—continued</i>				
26.7.1342	bracelet	—	XXVIII C	—
26.7.1346	amulets	224 C 1	LVIII A	—
26.7.1347	amulet	209 A 14	—	—
26.7.1348	beads and pendants	277 C 1	—	—
26.7.1349	beads	209 A 14	—	—
26.7.1353	amulet	209 A 28	—	38
26.7.1355c	earring	—	—	52
26.7.1409	relief	224 D 7	—	—
26.8.60,				
58.153	girdle	222 G 4	XLVIII B	—
26.8.61	„	222 G 6	—	—
26.8.65	plaques	222 P 3	—	—
26.8.66-9	beads	218 C 7	—	—
26.8.70+				
58.153	collar	—	XXXIII B, XXXIV	—
26.8.73	amulets	222 P 3, 4	—	—
26.8.76-8	„	208 A 1	—	—
26.8.80+				
58.153.18	girdle	—	XLVIII A	—
26.8.92	earrings	220 E 15	XLVA	—
26.8.99	diadem	219 D 15	col. pl. IV, XLI	—
26.8.100	collars	218 C 15	—	—
26.8.117	diadem	219 D 4	XXXIX	—
26.8.118A, B				
+ 58.153.14	girdles	222 G 8	XLVIIC	—
26.8.122-4	bracelets	217 B 15	XXVIII A	—
26.8.133-4	„	—	XXVIIC	—
26.8.135	collar	—	XXXIIIA	—
30.8.66	„	224 C 1	LVIIIA	—
30.8.74	statuette	203 Cr 33	—	—
30.8.83	relief	203 Cr 33	—	—
30.8.371	boss	224 D 2	—	—
30.8.376	amulet	209 A 1	—	—
30.8.432	„	—	—	49
34.130	ring	231 F 3	—	—
35.9.7	„	—	—	77
36.3.272	relief	216 A 13	—	—
41.160.124	amulet	202 Cr 18	—	—
43.2.3	„	209 A 20	—	—
58.153, 1, 2, 5, 6	diadem	219 D 5	XL	—
62.1.186	statuette	219 D 13	—	—
65.194.1	amulet	227 A 3	—	—
66.78	statuette	213 E 6	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Oxford, Ashmolean Museum</i>				
EE 472-4	amulet	209 A 14	—	—
EE 570-3	amulets	209 A 3	—	—
1890.763	ring	226 F 8	—	—
1893.1	wall-painting	220 E 26	—	—
1921.1411	diadem	207 D 13	—	—
1931.625	amulet	210 Ank 16	—	—
<i>Paris, Musée du Louvre. Département des antiquités égyptiennes</i>				
A 47	statue	206 C 24	—	—
A 72	„	206 C 24	—	—
B 6	relief	203 Cr 32	—	—
B 7	„	212 C 27	—	—
B 8	„	203 Cr 32	—	—
C 15	stela	212 C 24	—	—
C 83	„	202 Cr 3	—	—
C 213	„	203 Cr 21	—	—
N 498	ostrakon	225 E 13	—	—
Inv. 518	relief	206 C 24	—	—
Inv. 522	„	225 E 11	—	—
N 728	ring	226 F 6	—	—
N 747	„	221 F 12	—	—
N 762	pectoral	226 P 5	—	—
N 764	„	226 P 7	LXIB	—
N 765	„	226 P 10	—	—
N 767	„	226 P 1	LXIA	—
AF 2289	diadem (part of)	213 D 13	—	—
AF 2339	amulet	209 A 4	—	—
E 3435	head	225 D 18	—	—
E 7167-8	bracelets	216 B 1	—	—
E 10958	relief	206 C 11	—	22
E 11074	amulet	226 A 1	—	—
E 11607	ring	226 F 9	—	—
E 11995	mummy-mask	207 D 12	—	—
E 12003	statuette	210 Ank 17	—	—
E 12029	„	213 D 26	—	—
E 12978d, f	amulets	209 A 21	—	—
E 14241	statue	212 C 35	—	—
15113	relief	214 G 9	—	—
15116	„	214 G 9	—	—
25325	ostrakon	225 E 21	—	—
25387	diadem (pieces of)	219 D 3	—	—
25390	statue	231 P 1	—	—
25459	„	231 P 2	—	—

Index of Museums

<i>Mus. No.</i>	<i>Object</i>	<i>Note</i>	<i>Pl.</i>	<i>Fig.</i>
<i>Philadelphia, University of Pennsylvania Museum</i>				
E.9198	amulet	208 A 1		
<i>Rome, Museo Egizio del Vaticano</i>				
Inv. 163-4	statue	231 P 1	—	—
Inv. 196	„	231 P 5	—	—
<i>St. Louis, Missouri, City Art Museum</i>				
9064.1	pectoral (pieces of)	215 P 13	—	—
<i>Toronto, Royal Ontario Museum of Archaeology</i>				
922.8.31	amulets	210 Ank 16	—	—
932.13.1	ring	226 F 5	—	—
<i>Turin, Museo Egizio</i>				
2671 Suppl.	relief	206 C 3	—	—
3107	statuette	226 G 1	—	—
7051	ostrakon	220 D 38	—	—
8431 Suppl.	mummy	218 C 6, 220 E 12	—	—
<i>Vienna, Kunsthistorisches Museum</i>				
8028	relief	207 D 25	—	—
<i>Washington, Dumbarton Oaks</i>				
—	statuette	213 D 26	—	—

Geographical Index

Abûsîr, 32, 48, 200	el-Ĥaraga, 55, 64, 81, 83, 89
Abûsîr el-Malaq, 11	Hawâra, 51, 79
Abu Zeidan, 20	Hierakonpolis, 13, 19
Abydos, 10, 11, 13, 14, 16, 20, 27, 58, 145, 156, 179	Heliopolis, 10, 31
el-'Amarna, 8, 69, 92, 123, 127, 129, 130	el-Kâb, 117
el-Badâri, 11	Kahûn, 159
el-Balâbish, 121	Karnak, 1, 9, 10, 123, 149, 159, 165, 192
el-Barnûgi, 77	Kerna, 50, 56, 73, 76, 185
Bašta, Tell, 150-1, 153, 156, 159, 164	Kôm el-Fakhri, 166
Beni Ḥasan, 5, 49, 64	Kôm el-Ḥiṣn, 40, 64, 73
Bubastis, <i>see</i> Bašta, Tell	Kumma (Semna East), 50
Buhen, 50, 58	el-Kurru, 184, 187-90
Byblos, 61, 83, 88, 164	el-Lâhûn, 10, 50-1, 53, 55, 57-9, 62-4, 66, 74, 77-80, 82-3
Coptos, <i>see</i> Koptos	el-Lisht, 49, 51, 56, 58, 64, 70, 76, 78, 80-1, 98, 114, 135
Crete, 77	
Cusae, <i>see</i> Meir	
Dahshûr, 23-5, 42, 50-5, 57-8, 61-5, 70, 72, 76, 80, 83, 85, 88, 89, 198	el Maṭmar, 40, 44
Deir el-Baḥri, 49-50, 58, 65, 76, 92, 108, 121, 145, 171	Medînet Habu, 9, 148, 154
Deir el-Bersha, 74-5, 79, 89-90	Meir, 49, 73, 75, 79
Deir el-Gabrâwi, 3, 6, 46	Memphis, 14, 165-6, 177, 192
Dendera, 81, 193	Mendes, 27, 179
Diospolis Parva, 30, 35, 46, 89, 98, 121	Meroë, 185-6, 189-91, 201
Dra' Abû el-Naga', 94-5	Mostagedda, 11, 30, 121
	Muqdâm, Tell el-, 160, 165, 167, 175, 182, 198
Edfu Tell, 99	Nag' el-Deir, 15, 20, 35, 61-2, 64
Faiyûm, 149	Napata, 165, 184, 186
	Nuri, 155, 190-1
el-Gîza, 17, 23, 26-7, 32, 37-40, 45-6	Qantîr, 147
'Gold Tomb', 150-2, 155	Qatna, 51

Geographical Index

- Qâw el-Kebîr, 40, 62, 75, 121
 Qurna, Sheikh 'Abd el-, 95, 108, 122, 134
- Râs Shamra, 117
 el-Riqqa, 83, 89
- Sâis, 192
 Saqqâra, 13-14, 16, 19-21, 23, 27, 30, 32-3,
 40, 46-7, 64, 81, 153
 Sedment, 40
 Serabit el-Khâdim, 7
 Serapeum, 149, 161
 Serapis, temple of, 149
 Sheikh Farag, 67-8, 76
- Tanis, 90, 147, 166, 175, 178, 181
 Tarkhân, 20
 Thebes, 49, 69, 91-2, 94, 96, 164
 Tôd, 50, 64, 79
 Tôkh el Qarâmûs, 186, 201
- Ugarit, *see* Râs Shamra
- Valley of the Kings, 95-6, 104, 148
 Valley of the Queens, 147
- Wâdi el-Hûdi, 7
 Wâdi Maghâra, 7
- el-Zaqâziq, 150

Index of Personal Names

- 'Aha, 17, 92
 'Ahhotp, 7, 87, 93, 95, 98, 100-3, 122,
 134-5
 'Ahmosi Nefertere, 157
 'Ahmosi Pennekhet, 7
 Akhenaten, 8-9, 120, 122, 127, 130
 Akh-hotp, 28, 30, 33, 41, 48
 Amanastabarqa, 191
 Amélineau, Émile, 14
 Amen-rê', 131, 143
 Amenardais, 176, 194
 Amenemheb (Mahu), 8
 Amenemhêt, *see* Ammenemes
 Amenemôpet Userma'etrê'setepenamûn,
 166, 170, 174, 177, 179, 181
 Amenemôpet (d. of Tuthmosis IV), 116,
 154
 Amenhotp (High Priest of Amun), 9
 Amenhotp Hûy, 130
 Amenhotp, son of Hapu, 35
 Amenophis I, 91, 120, 122
 Amenophis II, 92, 129
 Amenophis III, 69, 92, 102, 104, 120, 122,
 129, 152
 Ament, 76
 Ameny, 78
 Ammenemes I, 49
 Ammenemes II, 49, 52, 70
 Ammenemes III, 50, 53-4, 63, 69, 73, 78,
 84-5, 87-8
 Ammenemes IV, 50, 61, 73
 Amosis Nebpehtirê', 10, 94, 101-2, 136
 Amtalqa, 190
 Amûn, 1, 136, 159, 164, 177, 186, 199
 Amûn, High Priest of, 164, 166, 170, 172
- 'Ankh-ef-er-sekhmet, 195
 'Ankhesenamûn, 69, 92
 'Ankhma'hor, 2, 48
 Antef (Tomb 155), 121
 Anubis, 144
 Anukis, 118
 Apis, 161
 Apuit, *see* Ipuit
 'Ashayt, 62, 65
 Aspelta, 185
 Aten, 120
 Atet, *see* Itet
 Atum, 143
 Awebre'-Hor, 51, 54-5, 69, 70, 73, 79
 Ay, 9, 129, 145
- Babaef, 32
 Baht III, 5
 Bat, 15, 21, 27, 35, 48, 58, 65, 88, 89, 193,
 199
 Bent'anta, 116-17
 Benu-bird, 178-9
 Bes, 104, 130
 Bia, 33
- Carnarvon, Earl of, 96, 105
 Carter, H., 96, 107
 Cheops, 23, 44
 Chephren, 23
- Davidson, P. F., 5
 Davis, T. M., 150
 Debhen, 47
 Dedi, 98
 Den (Wedemu), 13

Index of Personal Names

- Dhutihotp, 74-5, 90
 Dunham, D., 185
- Edjo, 110-12, 119, 141, 144, 199
 Ēsi, II, 158
 Espekashuti, 193
- Frankfort, H., 14
- Geb, 31, 102
 Goneim, Z., 24
- Ḥarakhti, 142
 Ḥaremḥab, 93, 120, 126
 Harnakht, 166, 172-3
 Harsaphes, 183
 Harsiēse, 165
 Hassan, Selim, 24, 38, 46
 Ḥathor, 68-9, 73, 88, 117, 166-7, 181, 189
 Ḥatshepsut, 88, 91-2, 121
 Ḥeḥ, 68, 83-4, 89, 142-3
 Ḥekerneḥeḥ, 122, 145
 Hentkaus, 42
 Ḥepi-'ankhtefi, 33
 Ḥepzefa, 73
 Ḥerihor, 164
 Hesuf, 48
 Ḥetepet, 33, 42, 48
 Ḥetepheres, 24, 29
 Horus, 97, 110, 112, 188, 199
 Horus-Harmachis, 89
- Ibi, 3, 6
 Ifefi, 48
 Inḥa'pi, 164
 Ipi, 33
 Ipūt, Queen, 27
 Ipuwer, 49
 Isis, 140, 144, 161, 178
 It, 51-2, 62-3, 76
 Itet, 43
 It-wert, 51-2, 63
- Junker, H., 24
- Kagemni, 28, 30, 32, 41
 Kairi, 114
 Kha', 96, 122
 Kha'baseker, 36
 Kha'emwēset, 149, 150, 163
 Kharuef, 154
 Khentika, 35
 Khentimentiu, 14
 Khensemḥab, 2
 Khety, 40
 Khnemt-nefert-ḥezet (Khnemt), 42, 51-2,
 58, 60, 63-6, 70-2, 76, 81-2
 Khons (Tomb 31), 145
 Khons, 69, 176
 Khyan, 128
- Littledale, H. A. P., 4
- Maat, 131, 138, 181
 Mace, A., 51
 Maḥirper, 122
 Mafdet, 199
 Mariette, A., 14, 94-5
 Menhet, *see* Tuthmosis III, Wives of
 Menkheperra'sonb, 145
 Menna, 116-17
 Mentuemḥēt, 193
 Mentuhotp S'ankkharē', 79-80
 Menwi, *see* Tuthmosis III, Wives of
 Mereruka, 3, 32-3, 41, 48
 Meret, 51, 54, 60-2, 66, 76-8, 80-2, 85-6,
 88-9, 135
 Merneptah, 148, 156
 Mernua, 186
 Mertesger, 157
 Merti, *see* Tuthmosis, Wives of
 Meryt (w. of Kha'), 96, 122, 134
 Merytamūn, 'Aḥmosi, (d. of Tuthmosis
 III), 115, 118, 134
 Merytamūn, (d. of Ramesses II), 116-17
 Methethy, 32
 Min, 131
 Montet, P., 166, 169
 Morgan, J. de, 17, 52-5, 66, 76, 79, 80
 Mut-Sekhmet, 138

Index of Personal Names

- Nakhti (Asyūt), 40
 Narmer, 13, 21-2, 35, 44
 Nebamūn, 115-16, 153
 Nebemakhet, 2, 32, 41
 Nebttauī (d. of Ramesses II), 154
 Neferibrē', 195
 Nefert, Queen, 90
 Nefert (Maidum), 42, 90
 Nefertari, 147, 157
 Nefertiti, 8, 92, 120, 123, 127, 129, 156
 Nefertem, 69
 Neferu-Ptah, 51, 64, 79
 Nefrubiti, 115, 134
 Nefrurē', 134
 Neith, 15, 26, 199
 Nekhbet, 110, 112, 140-1, 143, 174
 Nekhen, Souls of, 102
 Nekht-dhout, 2
 Nema'etrē', 43
 Nemareth, 172
 Nephthys, 140, 144, 161, 178
 Nesa, 29
 Nesbanebded, 164
 Nespekashuty, *see* Espekashuti
 Neuserre', 30, 41, 44
 Niqmad, 117
 Nofret (w. of Sesostris II), 74
 Nofru (w. of Mentuhotp), 69
 Nubkheperre' Antef, 91, 93, 113, 129
 Nubḥetepi-khrad, 55, 62, 73
 Nut, 140, 144
- Osiris, 14, 69, 124, 144, 145, 147, 178,
 180-1, 193
 Osorkon, 164
- Pairi, 116
 Paser, 150, 161
 Pe, souls of, 102
 Pepy I, 27, 88
 Pepy II, 46, 49
 Pepy-'ankh-ḥir-ib, 75
 Petrie, Sir W. M. F., 14, 17, 53, 94
 Pi'ankhy, 43, 165, 185, 188
 Pinezem, 165, 171
 Psammetikhos I, 192
- Psammetikhos II, 195
 Psusennes, 164, 166, 169, 176, 178
 Ptah, 132, 139, 143, 195
 Ptahhotp, 32, 48
 Ptahshepses, 46
- Ramesses I, 147
 Ramesses II, 9, 120, 145, 147, 151, 153,
 156-60, 166
 Ramesses III, 9, 10, 148, 154, 160
 Ramesses IV, 148, 156, 159
 Ramesses V, 148, 156
 Ramesses VI, 159
 Ramesses XI, 164
 Ra'mosi, 145
 Ranefer, 37
 Rē', 132, 136, 140, 142, 144
 Rē'-Ḥarakhti, 104, 133
 Rē'-ḥem, 3, 48
 Reisner, G. A., 17, 23, 40, 46
 Rennut, 109
 Reshep, 118
- Saḥurē', 32, 41, 48
 S'ankhuḥathor, 22
 Satmert, 47
 Sebkemsaf, 103
 Sekhemhet, 24, 29
 Sekhmet, 143, 195
 Semerkhet-Semsem (Semempses), 13
 Senb, 32, 41, 48
 Senebtisi, 51, 62, 65, 70, 78, 90
 Sennufer, 99
 Sesesch, 47
 Sesostris I, 9, 73, 81
 Sesostris II, 50, 53, 74, 80, 84, 89-90
 Sesostris III, 10, 50, 54, 73, 78, 85
 Setet, 47
 Sēth, 89, 199
 Sethos I, 120, 145, 147, 156-7
 Sethos II, 148, 151, 155-6, 158
 Setnakht, 148
 Shabako, 165, 188, 192, 194
 Shebitku (Shabataka), 184, 189, 194
 Sheshonq I, 165, 171
 Sheshonq III, 165

Index of Personal Names

- Sheshonq, Heka-kheperre^c, 167, 171, 175, 177, 181
 Sheshonq, Prince, 165-6, 173, 177
 Shuroy, 115
 Siamun, 164
 Si'aspiqa, 191
 Siäse, 99
 Siptah, 148
 Sitamun, 116, 153
 Sit-Hathor, 51, 53-4, 58, 60, 62-4, 66, 76, 78, 80-1, 83, 85
 Sit-Hathor-int, 51, 60, 62-4, 66, 71-4, 77, 79-81, 83, 85, 87
 Smendes, *see* Nesbanebded
 Smenkharé^c, 123
 Snefru, 23, 41, 75
 Suemnut, 98, 115
 Surero Amenemhet, 145
- Taharqa, 192-3
 Takelothis I, 167
 Takelothis II, 167
 Talakhamani, 155
 Tanutamun, 184
 Tausert, 151, 154-5
 Tefnakht, 165
 Teye, 44, 92, 104, 116, 123, 127, 129
 Thoth, 131, 199
 Thuiu, 116, 122, 145
 Ti, 28, 30
 Tuëris, 104
- Tut'ankhamun, 69-70, 93, 102, 104, 108, 110, 118, 120, 122, 126, 130, 135-6, 138-40, 146, 151, 161
 Tuthmosis I, 91
 Tuthmosis II, 91
 Tuthmosis III, 10, 88, 91, 95-6, 103, 108, 114, 121, 122, 126, 145, 195
 Tuthmosis III (Wives of), 96, 98, 103-4, 108, 109-10, 114, 122, 126, 130, 134-5, 138
 Tuthmosis IV, 9, 92, 122
 Tyti, 157
- Ukhhotp III, 73, 75
 Userkaf, 41
- Vernier, E., 17
- Wah, 62
 Wa'tetkhet-Hor, 48
 Wenamun, 164
 Wenw-djebaw-n-djedet, 166, 170, 172, 175-6, 180
 Winlock, H. E., 51
- Ypshemib, 61
 Yuia, 116
- Zanehibu, 72
 Zeptahef'ankh, 172
 Zer, 16
 Zoser, 21, 23, 29, 35, 44

General Index

- acacia-seed bead, 52, 80-1, 134
 adhesive, 72, 77, 84, 87
 agate, 7, 171, 177
akh-bird, 37-40, 42
 alabaster, 65, 107, 125
 amber, 7
 amethyst, 7, 17, 27, 55, 57-8, 66, 77, 82, 88, 106-7
 amuletic clasps, 7, 57-60, 77
 amulets, 15-16, 26-8, 55-61, 97-9, 167-8, 188-9, 193
'ankh, 27, 65, 193
ba-bird, 10, 66, 97, 193
Bat, 15, 21, 27, 35, 48, 58, 65, 88-9, 193, 199
 beetle, *agrypnus notodonta*, 27, 65
 bull, 12, 15
 cartouche, 112
 cat, 64, 94, 103, 109
 claw, 54, 61-2
 cowrie, 53-4, 80-1, 166, 177, 189
 crocodile, 12, 193
 cylinder, 54-5, 96, 188
djed, 65
 face, 27
 falcon, 12, 21, 27, 96, 168, 181, 188
 fish, 12, 96
 fish-pendant, 75
 fist, 27, 193
 fly, 8, 95-6, 98-9, 145, 188
 gazelle, 11, 109
 hand, 27
 Hathor-head, 189
 heart, 99
hes-vase, 52
- hippopotamus, 11-12, 27
 Horus, 168
 lion, 8, 53-4, 64, 99, 109
 mace-head, 54, 60
mesit, 58
nefer, 109
nšm-vase, 65
 oryx, 15
 palmette, 109
 Pataikos, 189
 ram, 167
 rosette, 17, 27, 109
sa, 31
serekh, 16
 shell, 52, 54-5, 60
shen, 28, 52, 60-1
sma, 65
 star, 66
 sphinx, 64, 68, 100-1, 188
 tooth, 20
 turtle, 27
udjat-eye, 27, 68, 107, 189
was, 65
 anklets, 11, 28, 61-2, 99, 169
atef-crown, 105, 156, 167
- bahit*, 44, 79
 bellows, 4
 beryl, 189
besau, 80
 bone, 12, 19-20
 Book of the Dead, 89, 124, 138, 144, 162, 179-80, 182, 191, 193
 bow-drill, 6
 bow, of a diadem, 40-1

General Index

- bracelets, 8, 10, 11, 16-17, 19, 24, 28-30, 52, 54, 62-5, 84, 94, 99-101, 151, 165-6, 167, 169-173
'auau', 9, 29, 101
mesketu, 29, 101, 169
 button pearl, 109
 button-seal, 55
 calcite, 7
 canopic jar, 51-3, 96, 166
 carnelian, 29, 32, 38, 55, 58, 60-1, 63-5, 68, 70-1, 79-80, 84, 87, 89-90, 101, 103-4, 109, 114, 119, 140, 144, 169, 172, 181, 186
 casting, 6, 194
 chasing, 6, 17, 60, 83, 86, 100, 119, 141, 163, 168, 188, 190
 chisel, 6, 153
 cloisonné, 6, 60, 62, 77, 83, 89, 93, 101, 155-6, 168, 171, 175, 182, 187
 coffin-frieze, 27, 29, 31, 44, 47, 60, 63-4
 Coffin Texts, 138
 collars, 20, 30, 32-3, 52, 65-9, 108-13, 152, 173-5, 189-90, 194
bat, 33-6
'dog', 32
 floral, 108, 112, 194
menat, 61, 68-9
sah, 33, 36-7
shebiu, 8-9, 94, 96, 108, 112-13, 152, 173-5
'stole', 112
 colloid hard-soldering, 4
 concubine, 116-18, 154, 194
 copper, 11, 16, 19, 31, 33, 39-40, 46, 107, 121
 cornflower-pendant, 126
 coronation, 136, 143
 corselet, 143, 161
 crocodile scale, 105
 cylinder seal, 172
 dagger, 8, 52, 55
 diadems, 10-11, 20, 37-42, 53, 70-6, 94, 113-15, 118-19, 151-5, 167, 175, 194
 diorite, 82
djeba, 44
djed-clasp, 52, 54, 63, 65
 ducks, 19, 124
 earrings, 43-4, 48, 76, 94, 96, 121-8, 150-1, 155-8, 166, 175-6, 186, 190, 194
 electrum, 7, 81, 106, 134, 190, 194
'Execration Texts', 50
 falcon-head terminals, 32, 48, 52, 55, 65, 109
 felspar, 7, 27, 55, 58, 63, 65, 68, 72, 77, 80, 90, 140
 finger-rings, 20, 44, 76-8, 128-34, 152, 158-63, 176, 186, 191, 194-5
 frit, 63
 garnet, 74, 76, 84
 gazelle-headaddress, 96, 114-16
 gesso, 39-40
 gilding, 83, 113, 121, 132, 160
 girdles, ceremonial, 10, 21, 44-7, 52, 78-80, 135, 159, 166, 177
 women's amuletic, 53, 80, 134-5, 159, 166
 glass, 58, 65-6, 83, 85, 101, 110-13, 119, 126, 144, 160-1, 167-8, 172, 174, 178, 186
 glazed composition, 17, 27, 79, 102-3, 133, 178, 181, 189
 glazing, 85-6
 gold, 3-5, 7, 11, 15-16, 31-3, 38, 46, 64, 72, 74, 81-2, 86, 99, 106, 112, 115, 119, 134-6, 140, 151, 155, 160-1, 168-9, 174, 178, 184, 189, 194-5
'red', 112, 125
 goldsmith, 1
 granulation, 5-6, 52, 54-5, 66, 77, 105-7, 109, 125, 151, 156, 186-7, 189
'Great' Headaddress, 96, 114-15
 granite, 179-80
 griffin, 85-6, 89
 haematite, 32
 hammer, 7

General Index

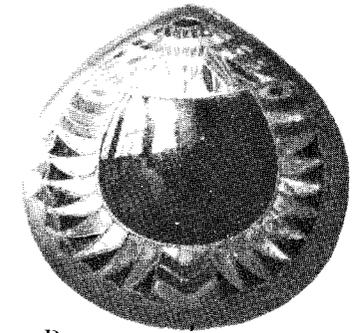
- Harris Papyrus, 10, 99, 159
Heb-Sed, 9, 35, 69, 104, 141, 143, 152, 183
Heb-sign, 7
hetep-sign, 99
 horses, 159
 ibis, 38, 130
Ihwey-dancers, 68-9
 Insignia of Judges, 35
 iron, 106
 ivory, 19, 65, 76, 98, 107, 178
 jasper, green, 29, 78, 178-9
 red, 107, 178, 180, 188
ka, 54, 143
khat-headaddress, 120
 knot-clasp, 55, 63
 lapidary, 6
 lapis lazuli, 7, 11, 27, 29, 55, 58, 60-1, 65-6, 71-2, 74, 77, 84-5, 87-90, 101-3, 106-7, 113, 124, 139-41, 161, 170, 172, 174, 178, 181, 186
 lioness-head (leopard) bead, 54, 82
 limestone, 17, 107
 locust, 106
 lotus-seed vessel pendant, 125, 150, 152
 lotus-clasp, 108, 113
'lyre', 71
 malachite, 105
mankhet, 31
 measures, 7
mnt-bird (swallow), 52, 79, 106, 177
 mummies, 156
 nasturtium-seed beads, 134-5
 necklace, 20
nefer-sign (not amulet), 106
nemes-headaddress, 101, 120
 niello, 109
nub-sign, 31, 89
 nugget, 189
 obsidian, 46, 72, 140
 onyx, 7
 osmiridium, 82
 papyrus-knot, 41
 papyrus-flower earring, 123
 papyrus-headaddress, 116, 153-4
 pectorals, 10, 22, 47-8, 54, 83, 90, 135-46, 149, 159-63, 167, 178-83, 191, 195
 pickling, 5
pt-sign, 53-4, 140, 142, 144, 178
 Pyramid Texts, 38, 44, 138, 142
 quartz, 77, 101, 124, 140
 resin, 107, 125, 132
 rewarding, 7, 9, 32, 41, 124, 130
 rock-crystal, 7, 27
sa-clasp, 63
 sard, 7, 104
 scarabs, 10, 53-4, 76-7, 78, 96, 105, 130, 186
 scarab, heart, 182
 scorpion, 182
 serpentine, 7
seweret-bead, 96
 shell, natural, 11, 32, 60
shen-sign, 28, 58, 60, 72, 83, 86, 102, 105, 120
 signet-ring, 129-30, 191
 silver, 5, 7, 11, 36, 40, 42, 61, 73, 76, 79, 81, 89, 99, 112, 121, 151, 159, 183, 186, 191, 194
 solder, soldering, 4, 5, 11, 26, 29, 81, 116
 sphinx, 51, 123, 149
 steatite, 31-2, 81
 sun-barque, 181
 tail, 44, 79, 135
tet-sign, 101
Tilapia nilotica, 135
 tongs, 6

General Index

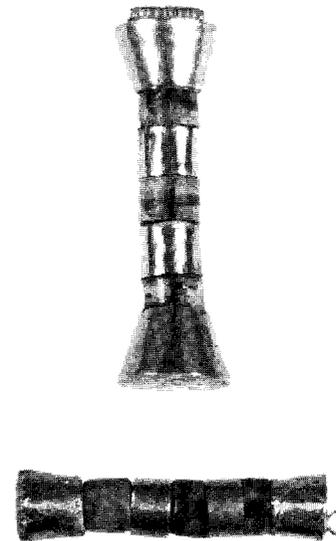
- torque, 195
 'tree', 72
 turquoise, 7, 16-17, 19, 29, 58, 61, 64, 70, 77, 85-6, 89, 107, 139-40, 169, 177, 179, 181
udjat-eye (not amulet), 105-6, 139, 141, 177
 uraeus, 61, 72, 74, 106, 119-20, 139, 156-7
 ushabti, 58, 97, 146, 150
 vulture, 58, 71-2, 86-7, 90, 101-2, 105, 110-12, 119-20, 133, 139-41, 144, 159-60, 175, 178-80, 194, 199
 wallet-bead, 94, 96, 134
was-sign, 65-6, 73, 131, 140, 158, 191
 Window of Royal Appearances, 9
 wire, 6, 17, 32, 71, 170, 173, 177, 188
 wood, 107, 132
 workshop, 1-3



A



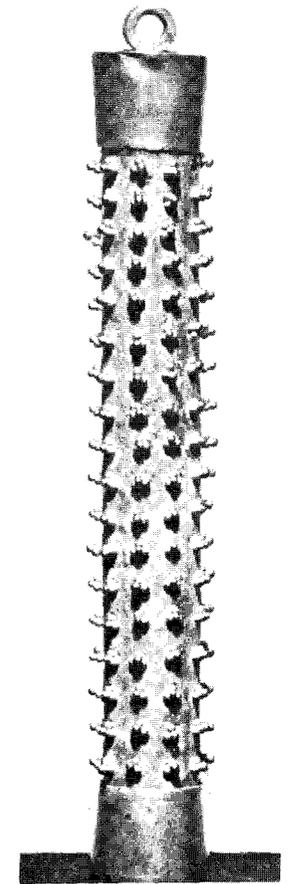
B



C



D



E

Fly-amulets

The honorific regalia found with Queen 'Aḥhotp included three large gold fly-pendants³ (pl. XXIIIA). The wing-shape is formed of a single sheet of plain gold which forms the base-plate: the body and head are added as a single piece which forms a gold *ajouré* 'cage', and the head has large embossed eyes. The smaller fly-amulets in her treasure are made in a similar way but they are of silver and the body is represented by an undecorated, hollow dome.



Fig. 49 Dedi, wearing fly- and lion-amulets

Many smaller and less well made examples, some of gold, have been found in excavations, for example in the burial of the priest Abmu at Diospolis Parva and in the treasure of the Three Princesses, both dating from the XVIIIth Dynasty. In Nubia gold-headed fly-amulets of ivory, silver and bronze dating from the Middle Kingdom to Hyksos periods have been found; others of blue glazed composition dating from the Middle Kingdom were found at el-Lisht⁴.

There are several representations of people wearing their fly-amulets. One of these people is the Governor of the Deserts of Western Thebes and Head of Pharaoh's Regiment, Dedi (fig. 49), who also has the lion decoration⁵. Another is Suemnut, Royal Butler, who is twice represented

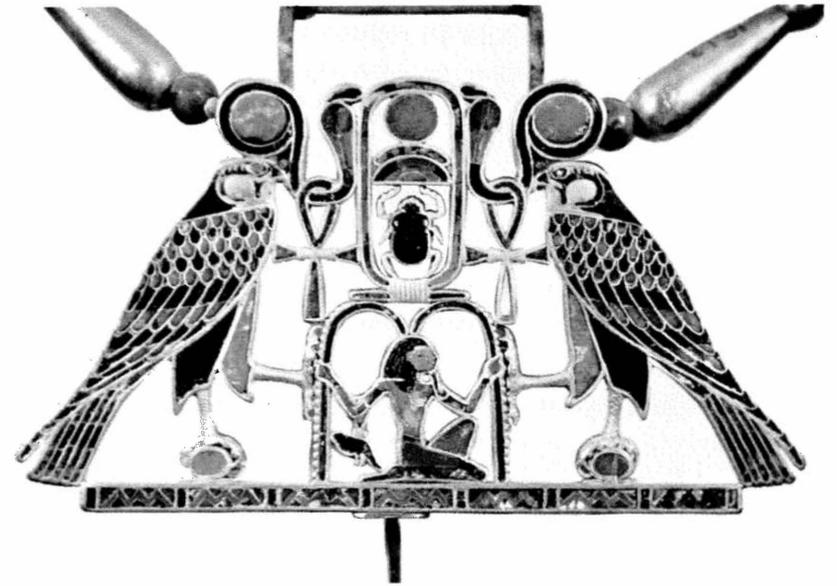


Plate I. Pectoral of Sit-Hathor-int bearing the name of Sesostri II

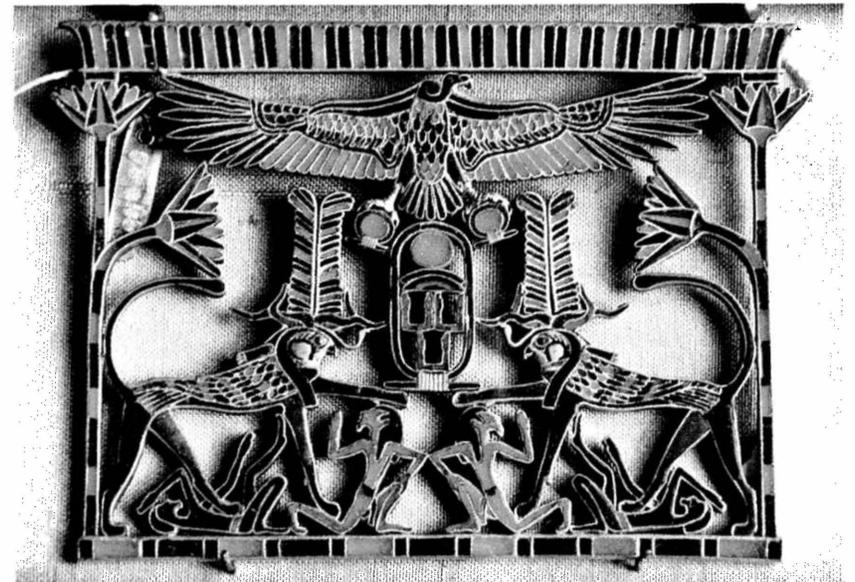


Plate II. Pectoral of Meret bearing the name of Sesostri III



Plate III. Bracelet of Queen Aḥhotp decorated with sphinxes

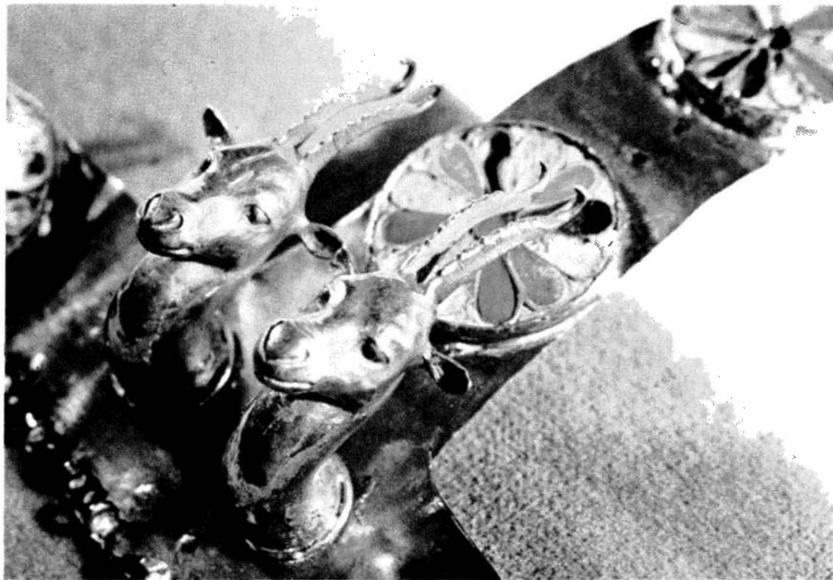


Plate IV. Detail from the gazelle head diadem belonging to one of the wives of Tuthmosis III

in his tomb, once with a gold and once with a silver decoration consisting of the fly-pendants flanked by lions⁶. A statue of a man, found at Tell Edfu, has fly-pendants at the neck but no lions⁷. Why a fly should have been chosen as a mark of honour is not known. The complete regalia was thought to have been a military decoration but is now believed to have been a decoration which could be bestowed on any courtier⁸. But it may be that certain articles, such as the fly- and lion-amulets, did have a military significance and that the fly symbolized persistence and powers of annoyance in the face of the enemy.

Heart-amulets

An amulet which appears to have been an honorific decoration was given to Sennūfer, who boasts that 'Two heart-amulets of silver and gold . . . were fastened on my neck'⁹. In the tomb he is shown with his silver and gold hearts, one of which is inscribed with the cartouches of Amenophis II¹⁰. Ushabti-figures of officials dating from the XIXth Dynasty wear these amulets¹¹, and a relief in the Cairo Museum of Siēse¹² shows a variation of it: a heart between *udjat*-eyes. Single heart-amulets are sometimes illustrated on reliefs in tombs and on ushabti-figures, and even in a sketch of a naked girl, possibly Astarte, riding a horse¹³. They were still worn in the XXVIth Dynasty.

Heart-amulets are mentioned in a list on an ostrakon in the British Museum and in the Papyrus Harris¹⁴.

ANKLETS

Anklets were very common during the XVIIIth Dynasty and are shown on statues, reliefs and paintings as the normal wear for men and women as well as for the gods. Usually it is not possible to distinguish between anklets and bracelets in the objects found.

BRACELETS

Kamosi

All that remains of King Kamosi's bracelets¹ are two small gold lions and a cartouche-shaped box, which would make up a similar combination to

A diadem like Nubkheperre^c Antef's is illustrated on the XIth-Dynasty coffin of Hepi 'Ankhtefi from el-Lisht² and on many representations of kings and gods in the Old and Middle Kingdoms.

The Wives of Tuthmosis III

The diadems found in the treasure of the three wives of Tuthmosis III exemplify the elaborate court dress of the XVIIIth Dynasty. They are not lightly constructed diadems made only for the funeral, but the headdresses worn by the young princesses in the royal harem. One diadem consists of a band of gold with two small gazelle-heads mounted on the front and may have denoted rank. The other headdresses are not based on a circlet but covered the wig with a flexible cloth of inlaid gold rosettes. Two such headdresses have survived and there are elements from headdresses of the same type in Paris, Berlin and Cambridge³ (pls. XXXIX, XL).

The Great Headdress in the Metropolitan Museum completely covered the wig⁴ (pl. XXXIX). The central gold skull-plate consists of an oval base with a small segment cut out at the front, and forms the shape of a fan-head. Raised on it in hollow sheet-gold 'boxes' are a central feather from which radiate twenty-one narrow feathers which reach the raised rim: the spaces between each feather repeat the feather-shape. The inlaid floral elements are arranged in tapering vertical strands which increase in size from top to bottom. The basic unit consists of a circular rosette with two sections protruding downwards. Each element fits into the one directly above and below it and each has two ring-beads at either side which are staggered to fit into the rings of the next strand with a separate ring-bead between.

In the uppermost line of elements attached to the skull-plate each rosette has a diamond shape above it, some of which still have carnelian inlay. The lowest line of elements has three crescents below the rosette which gives the impression of similar strands lying beneath the main surface of the headdress. As reconstructed, the Great Headdress is about 36.0 cm long at the sides, and slightly shorter at the back. Since the pieces came to the Museum in no order and with many missing, there can be no certainty about the original size and shape of the headdress.

The same difficulty applies to the second headdress⁵. It has no centre plate and is shorter than the Great Headdress.

A relief from Şaqqâra shows the wife of Kairi wearing a light circlet



Plate V. Pectoral of Tut'ankhamûn

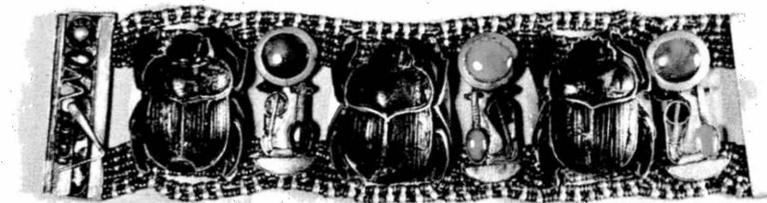


Plate VI. Bracelet of Tut'ankhamûn

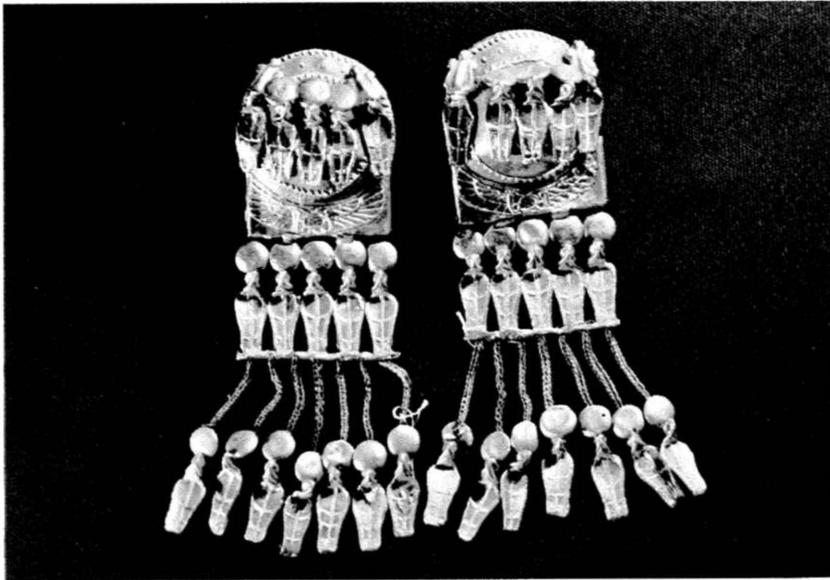


Plate VII. Earrings bearing the name of Ramesses III



Plate VIII. Pectoral of Heka-kheperre^c-Sheshonq

from which hang pendants forming a network which reaches the ears and follows the line of the wig at the front. The same cut-away is repeated at the back. This headdress contains leaf-, rosette- and cornflower-pendants⁶. Rosettes also decorate the wig of a green stone head of a woman, now in Boston⁷. Wall-paintings show women wearing what may be inlaid headdresses. These headdresses usually consist of a band about three inches deep, painted yellow to indicate gold, or white to indicate silver, with a coloured floral pattern painted on it. In the tomb of Amenemōpet, a gold headband inlaid with a single row of round elements like those in the Great Headdress is illustrated⁸. A similar headband is worn by the wives of Nebamūn and of Suemnut⁹. A headdress which reaches to the ears is shown on the portrait of a woman in the tomb of Shuroy which dates from the XIXth Dynasty¹⁰. Grey petals over a blue ground hang from a red ribbon. They may represent natural lotus petals or an inlaid silver headdress. Merytamūn's coffin has a feather-patterned headdress covering the whole wig¹¹. A cosmetic spoon in the British Museum is carved in the form of a Syrian woman bowed beneath the weight of a large pot. On her head is a cloth embroidered with beads, which is perhaps the peasant version of the Syrian court headdress¹².

The skull-plate of the Great Headdress has an interesting but obscure parallel in a statuette of a man and a woman, now in the Metropolitan Museum¹³. The woman has a leaf-shaped skull-plate on her head, but it has no attachments. It is the only example in sculpture of the skull-plate with or without attachments. Nefrubiti, daughter of Ḥatshepsut and a contemporary of the wives of Tuthmosis, also has a headband decorated with rosettes. They are arranged on a circlet in a single row. On her brow is the royal uraeus¹⁴.

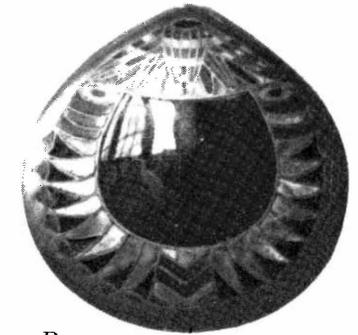
The gazelle-headdress is delicate and intriguing¹⁵ (pl. xli and col. pl. iv). It consists of two bands of gold: one round the forehead and the other across the top of the head. Two gazelle-heads made of hollow-cast gold are soldered to the band. Two rosettes decorate the band over the head. A cord which tied the two ends of the headband together at the back was held by small leopard- or lioness-heads. Seven rings soldered along the lower edge of the forehead band held pendants. The gazelle-heads are mounted on curving necks. Proud, alert little faces look out with wide nostrils and wrinkles on their noses. Their eyes are large and above them are chased the details of the eyebrows. The horns are ribbed and have a curved profile. The ears are fitted into the top of the head. The junction between the necks

General Index

- | | |
|--|--|
| torque, 195 | vulture, 58, 71-2, 86-7, 90, 101-2, 105, 110-12, 119-20, 133, 139-41, 144, 159-60, 175, 178-80, 194, 199 |
| 'tree', 72 | |
| turquoise, 7, 16-17, 19, 29, 58, 61, 64, 70, 77, 85-6, 89, 107, 139-40, 169, 177, 179, 181 | wallet-bead, 94, 96, 134 |
| | <i>was</i> -sign, 65-6, 73, 131, 140, 158, 191 |
| <i>udjat</i> -eye (not amulet), 105-6, 139, 141, 177 | Window of Royal Appearances, 9 |
| uraeus, 61, 72, 74, 106, 119-20, 139, 156-7 | wire, 6, 17, 32, 71, 170, 173, 177, 188 |
| ushabti, 58, 97, 146, 150 | wood, 107, 132 |
| | workshop, 1-3 |



A



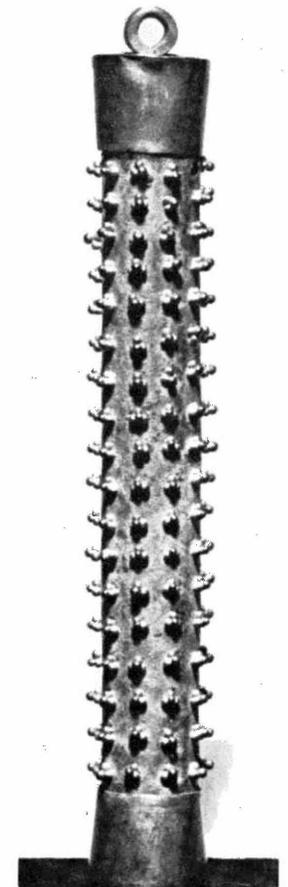
B



C

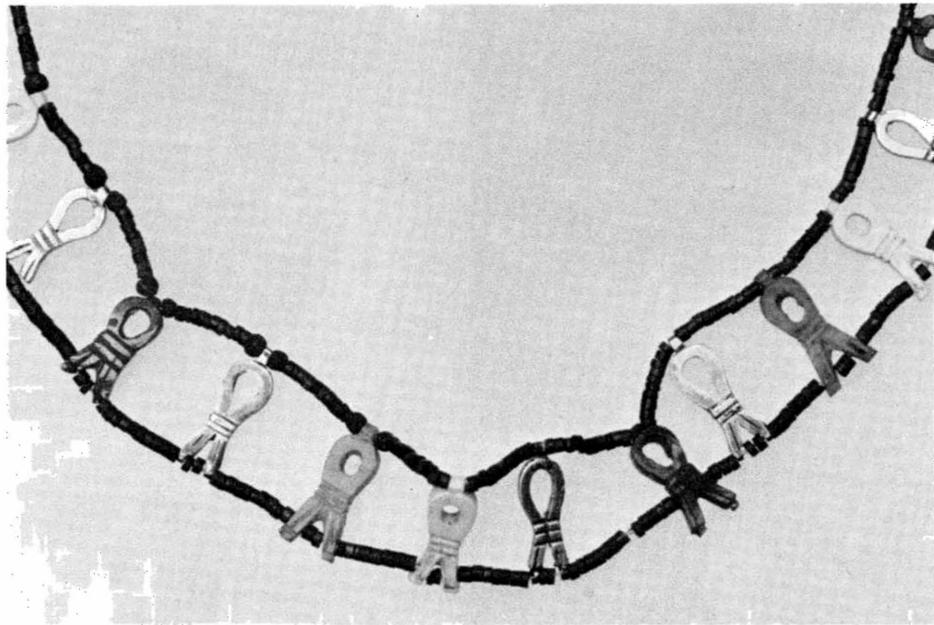


D

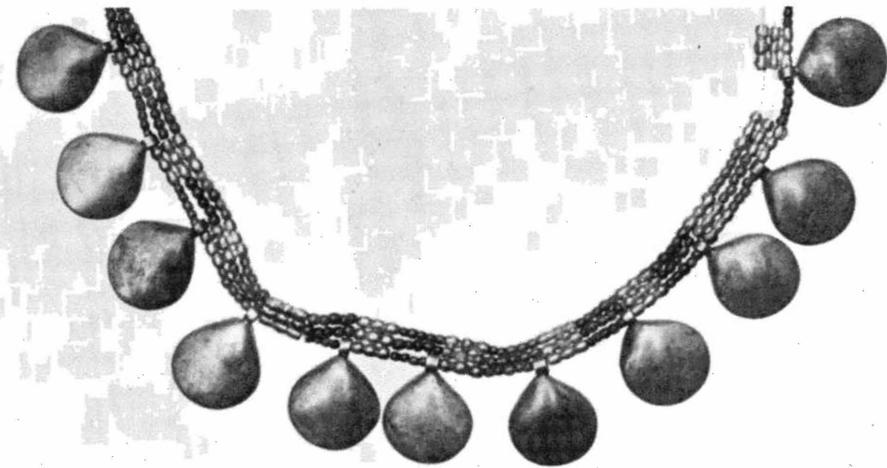


E

I. Old and Middle Kingdom amulets, c. 2400-1800 B.C.

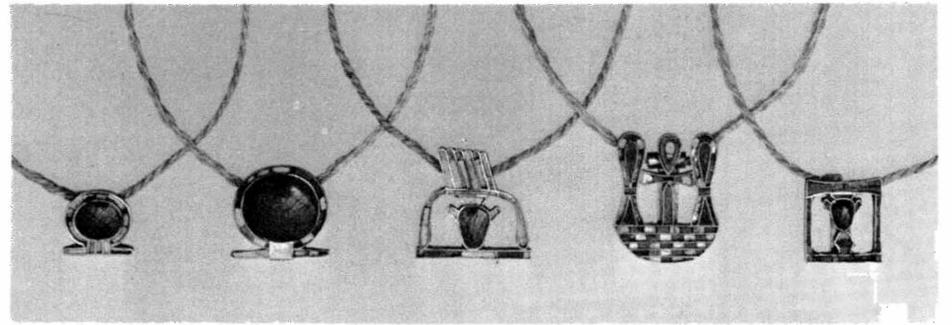


A



B

II. Middle Kingdom amulets, *c.* 1970 B.C.



A



B



D



C



E



F



III. Middle Kingdom amulets, *c.* 1890–1840 B.C.

IV. Middle Kingdom anklet, *c.* 1890–1840 B.C.



V. Middle Kingdom anklets and bracelets, c. 1840 B.C.



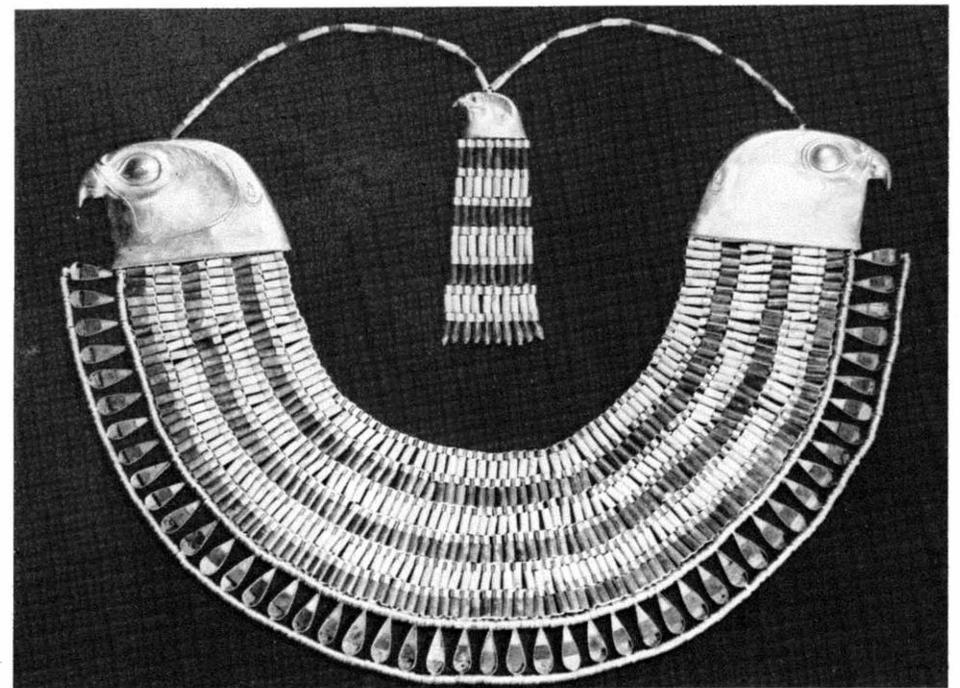
A



B



C



VI. Middle Kingdom bracelets, c. 1890-1850 B.C.

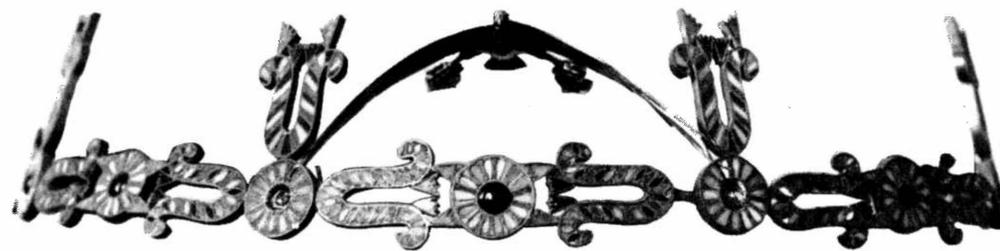
VII. Middle Kingdom collar, c. 1800 B.C.



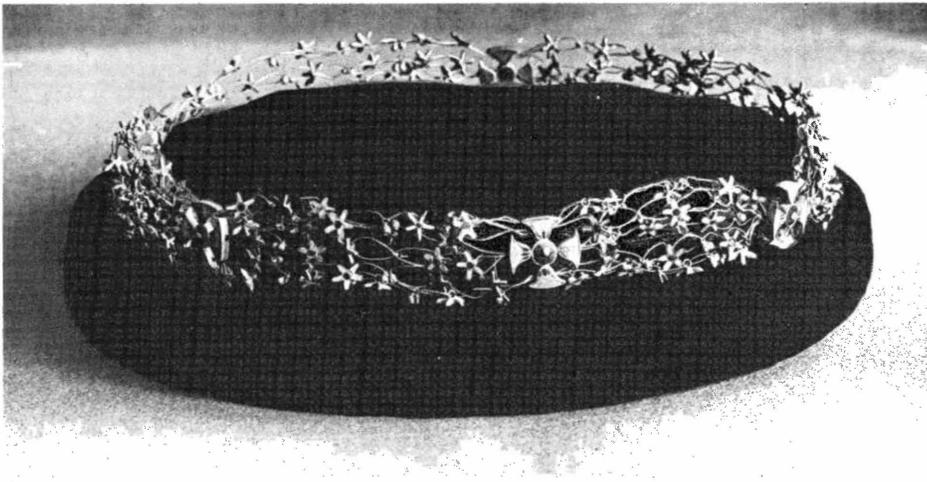
VIII. Middle Kingdom diadem, *c.* 1970 B.C.



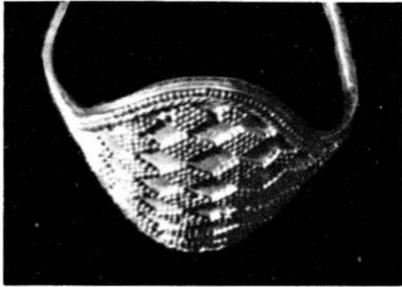
IX. Middle Kingdom diadem. (Reproduction.)



X. Middle Kingdom diadem, *c.* 1890 B.C.



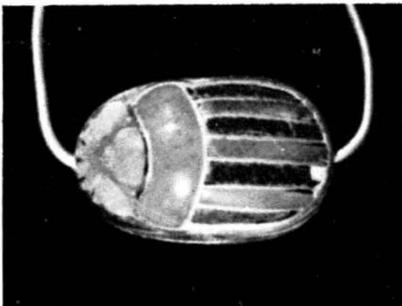
A



B



C



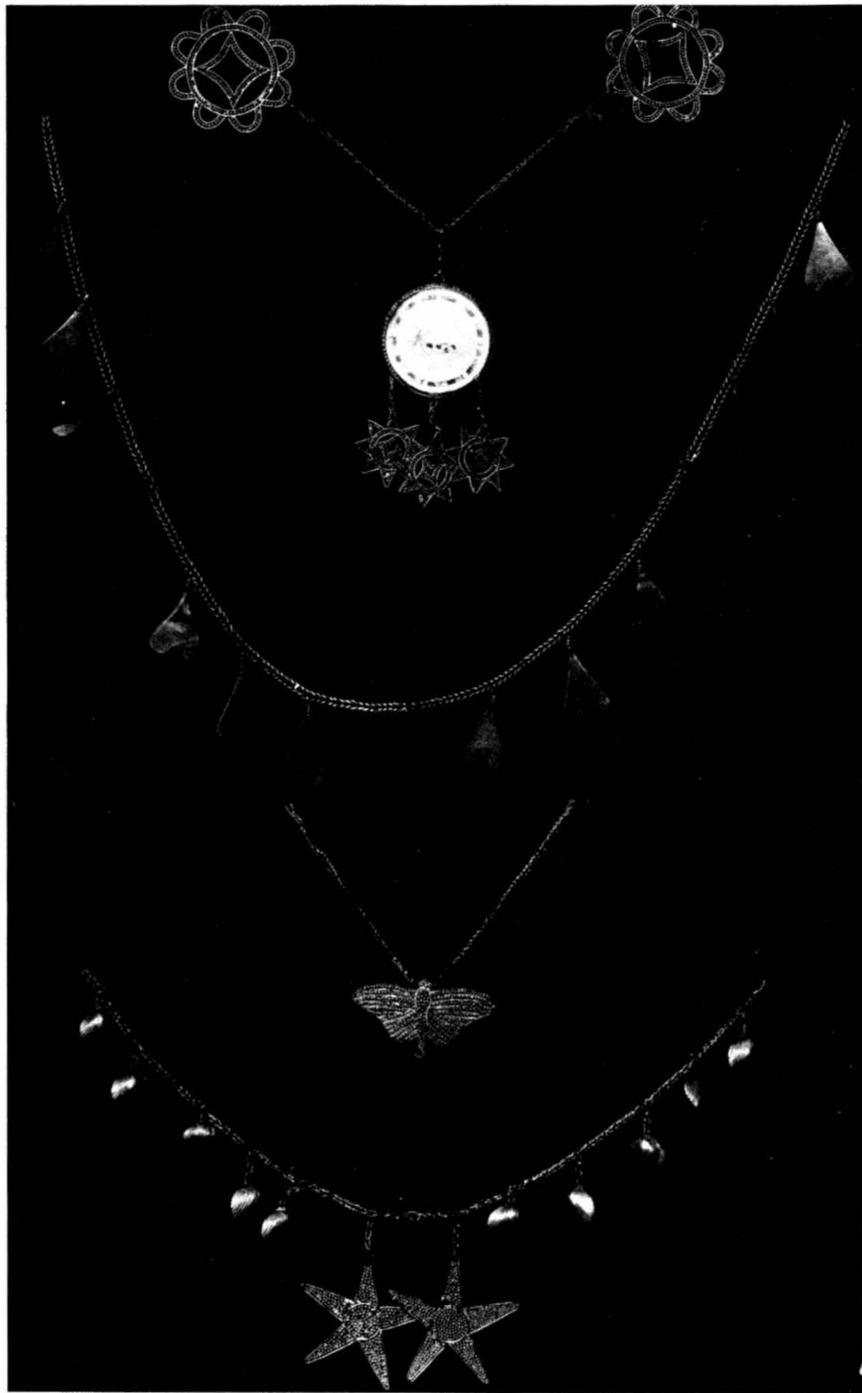
D

XI. Middle Kingdom diadem, *c.* 1890 B.C.
and finger rings, *c.* 1800 B.C.

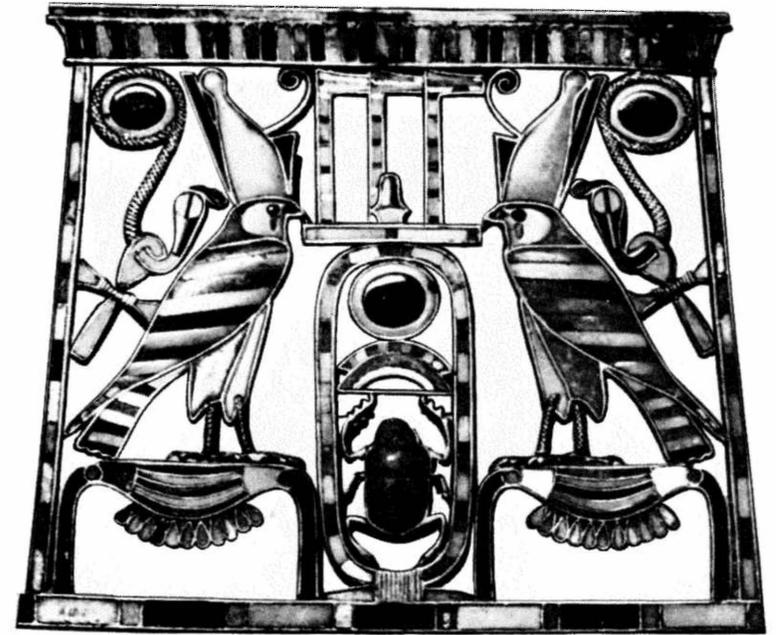


XII. Middle Kingdom girdle, *c.* 1840 B.C.

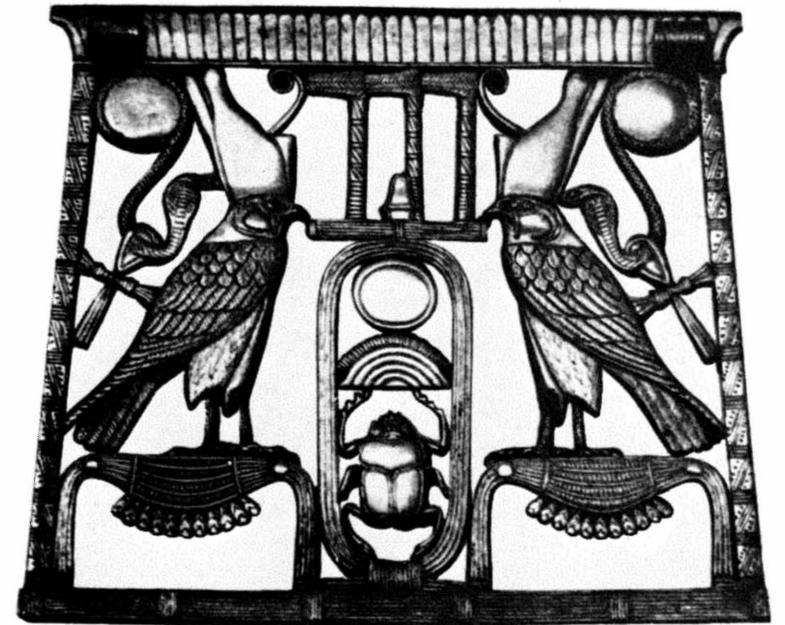
XIII. Middle Kingdom girdle, *c.* 1840 B.C.



XIV. Middle Kingdom granulation on pendants, *c.* 1890 B.C.



A



B

XV. Middle Kingdom pectoral, *c.* 1850 B.C.



XVI. Middle Kingdom pectoral, *c.* 1840 B.C.



A



B

XVII. Middle Kingdom pectoral, *c.* 1800 B.C.

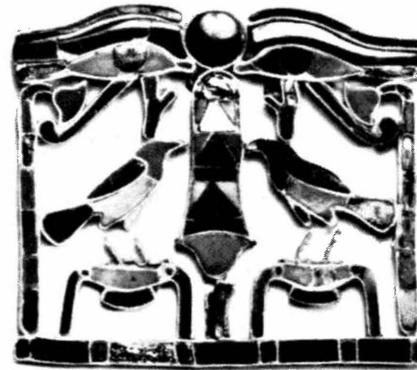


A

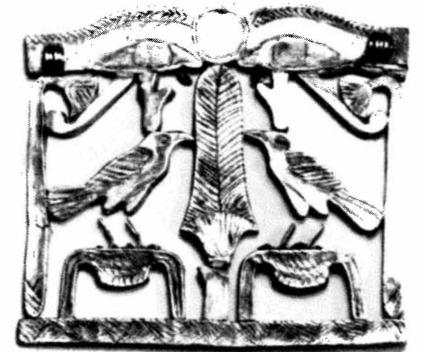


B

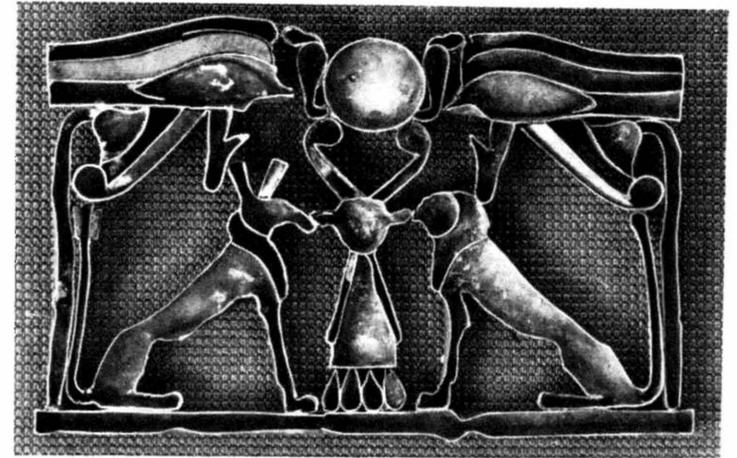
XVIII. Middle Kingdom pectoral, *c.* 1800 B.C.



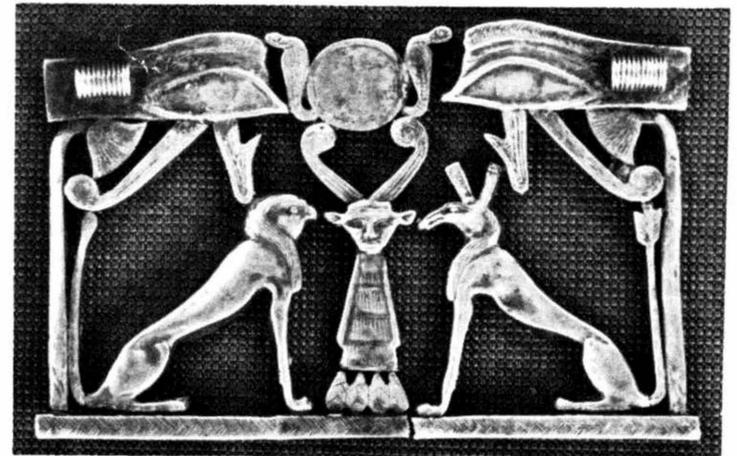
A



B



A



B

XIX. Middle Kingdom pectoral, *c.* 1880 B.C.

XX. Middle Kingdom pectoral, *c.* 1880 B.C.



A



B

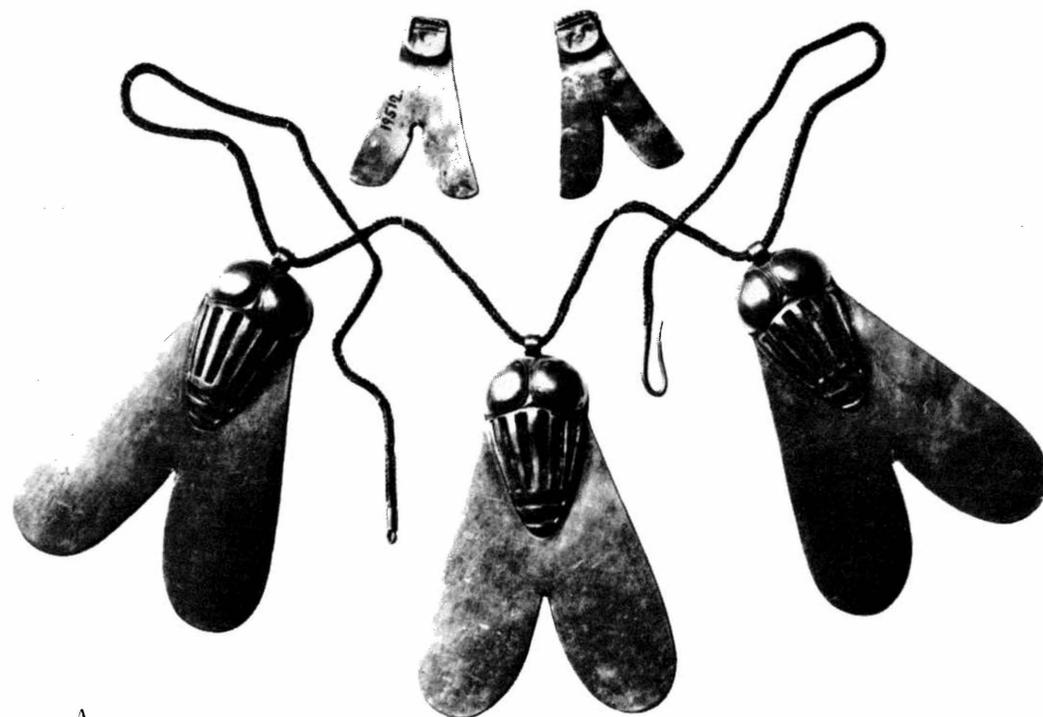


A



B

XXI. Middle Kingdom pectoral, *c.* 1800 B.C.
 XXII. Middle Kingdom pectoral, *c.* 1800 B.C.
 and cloisonné ornament, *c.* 1800 B.C.



A

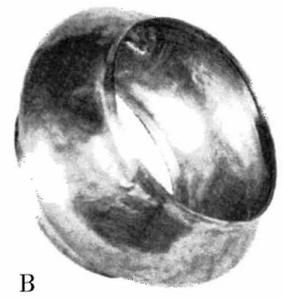


B

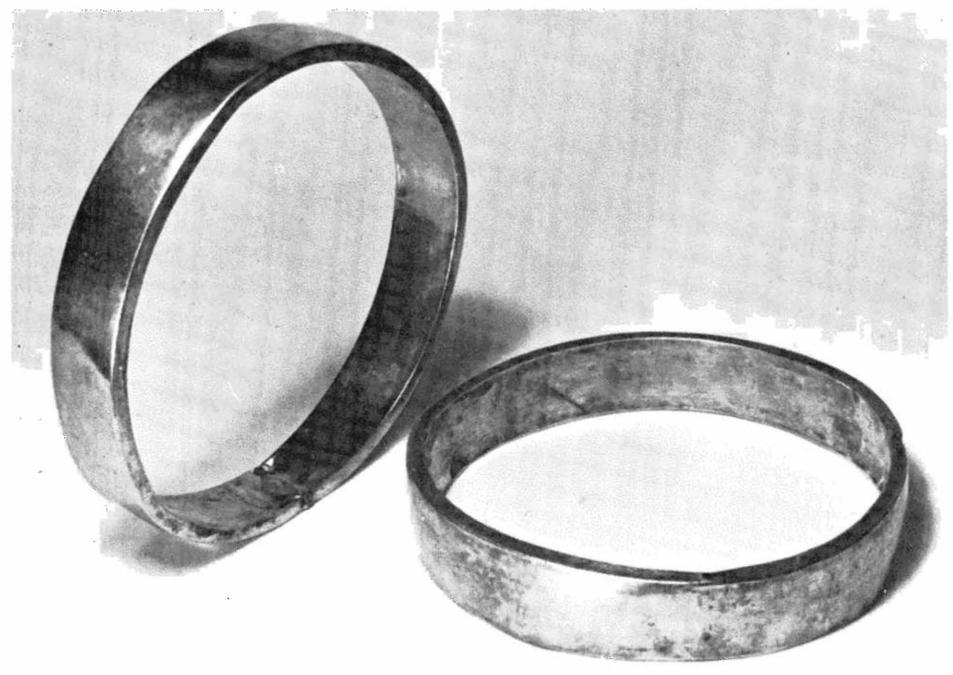
XXIII. New Kingdom amulets, *c.* 1567 B.C.–1352 B.C.



A



B

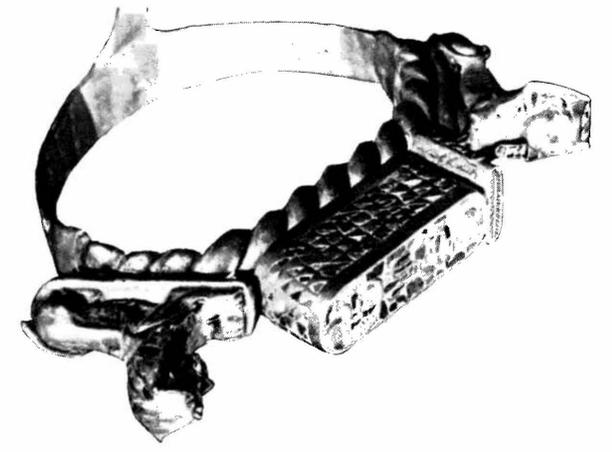


C

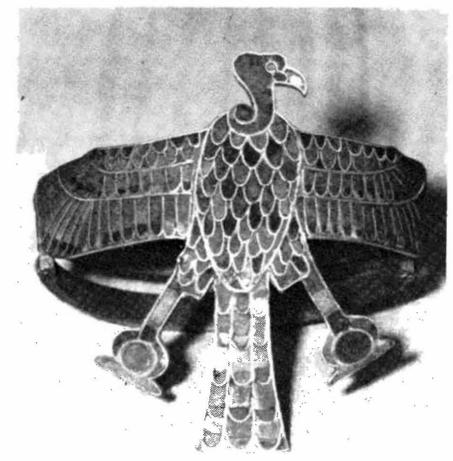
XXIV. New Kingdom bracelets, c. 1450 B.C.



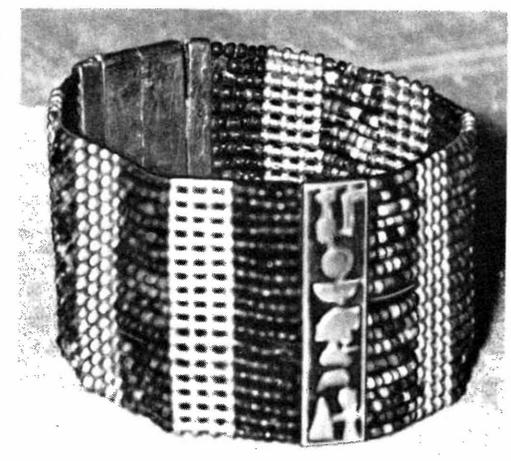
A



B

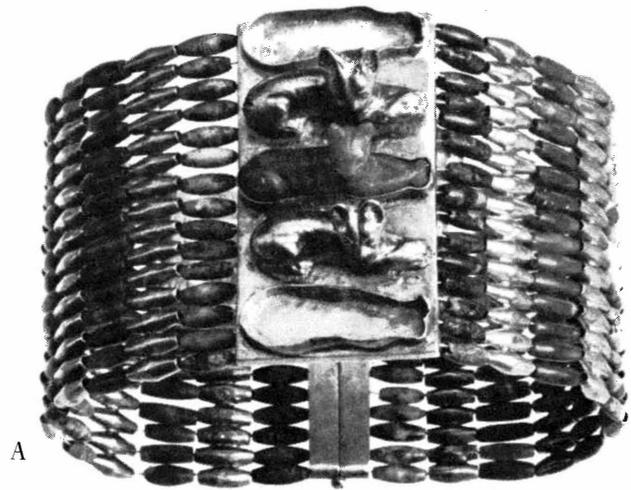


A



B

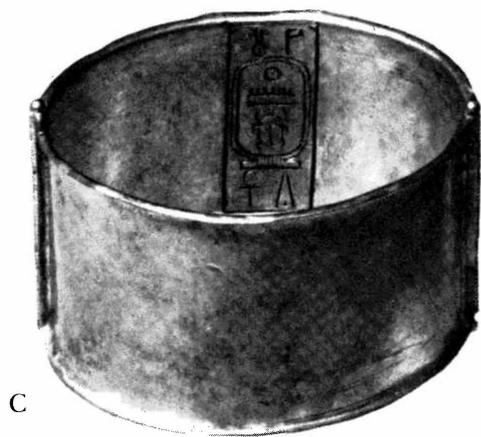
XXV. New Kingdom bracelets, c. 1567 B.C.
 XXVI. New Kingdom bracelets, c. 1500 B.C.



A



B



C

XXVII. New Kingdom bracelets, *c.* 1650–1490 B.C.



A



B



C

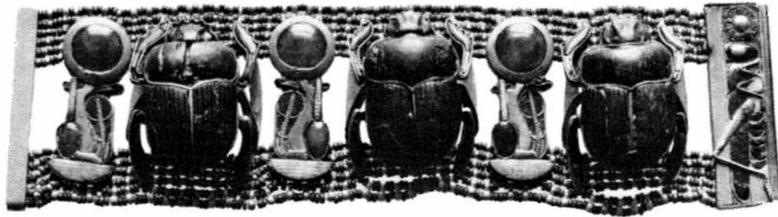
XXVIII. New Kingdom bracelet-plaques, *c.* 1379 B.C.



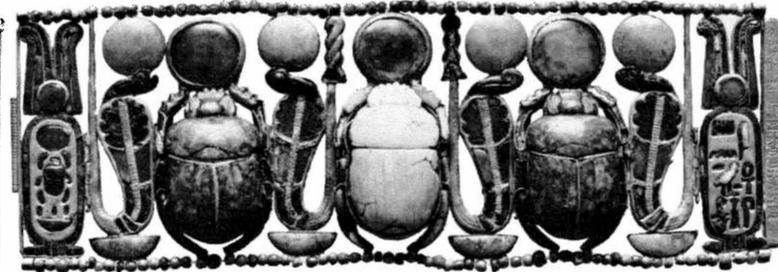
A



B



C

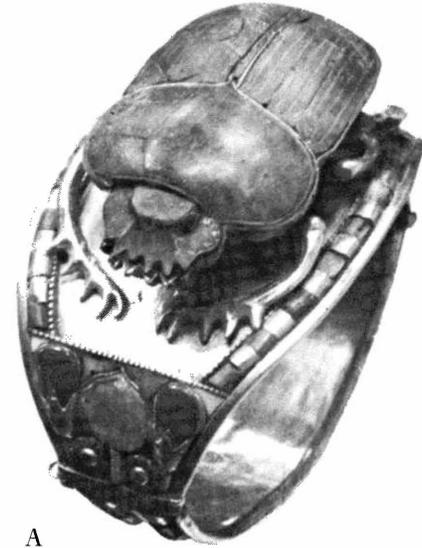


D



E

XXIX. New Kingdom bracelets, *c.* 1352 B.C.

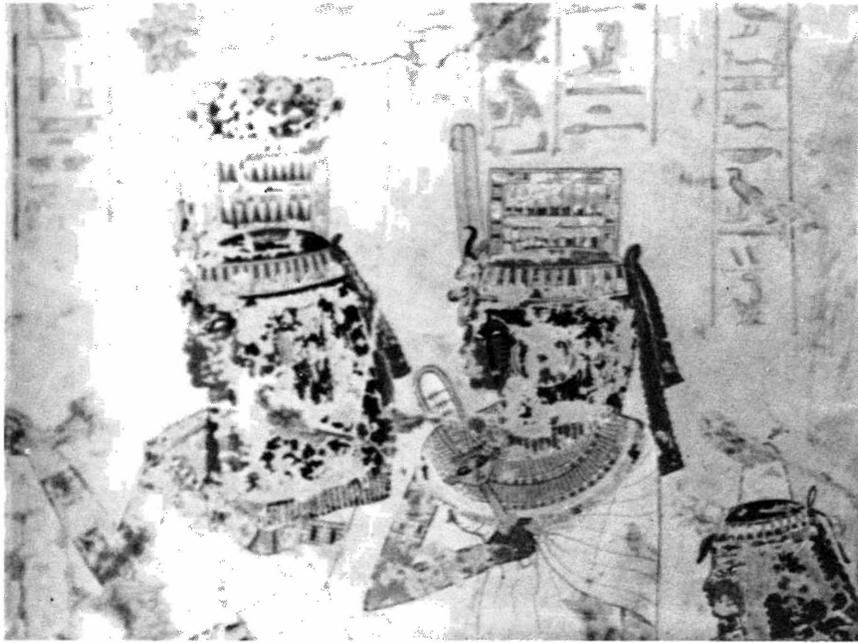


A

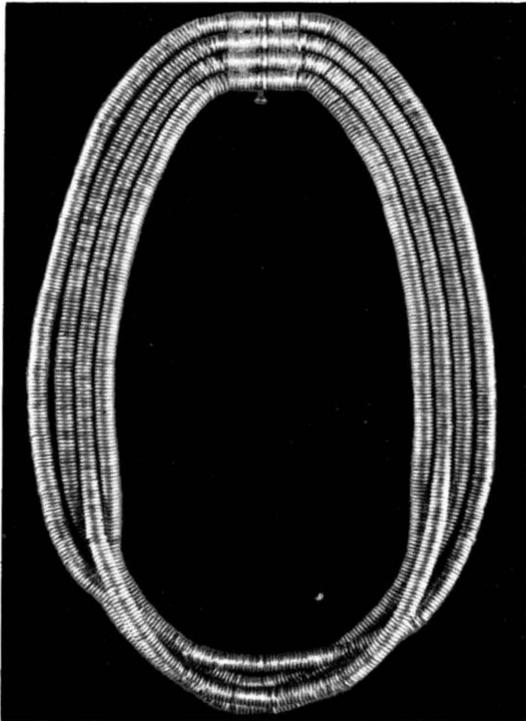


B

XXX. New Kingdom bracelets, *c.* 1352 B.C.

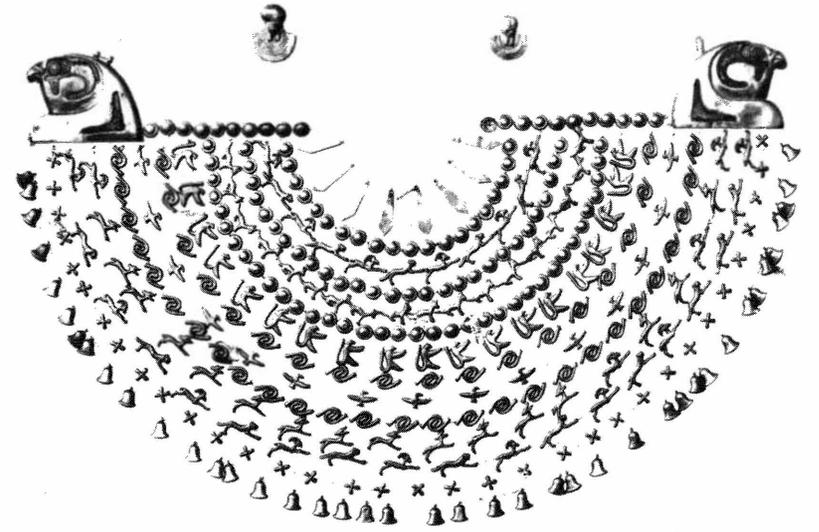


A



B

XXXI. The daughters of Menna, *c.* 1420 B.C. and New Kingdom collar, *c.* 1600 B.C.

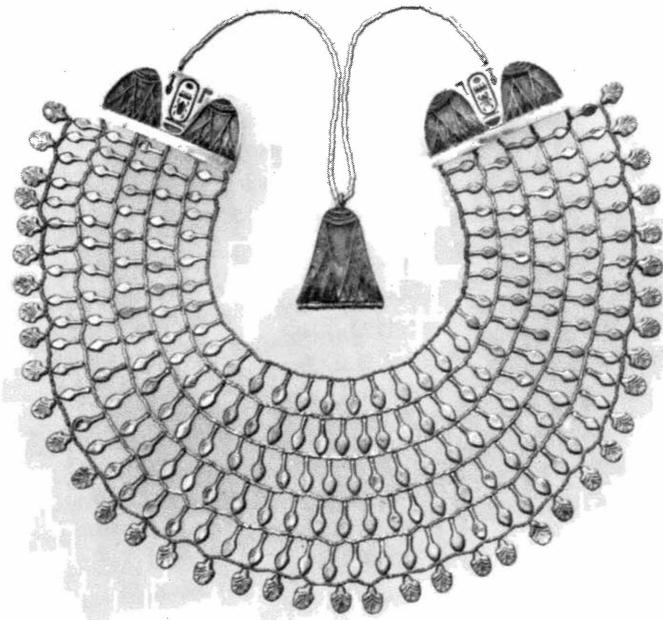


A

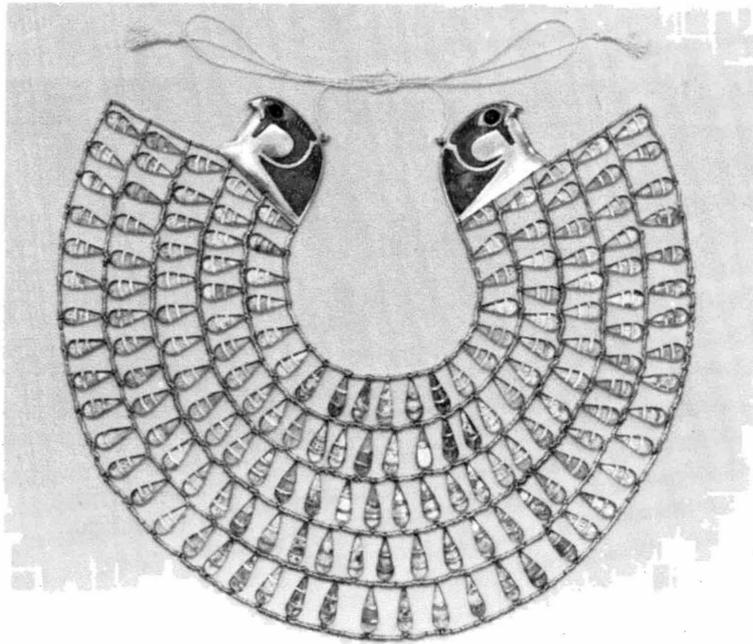


B

XXXII. New Kingdom collars, *c.* 1567 B.C.

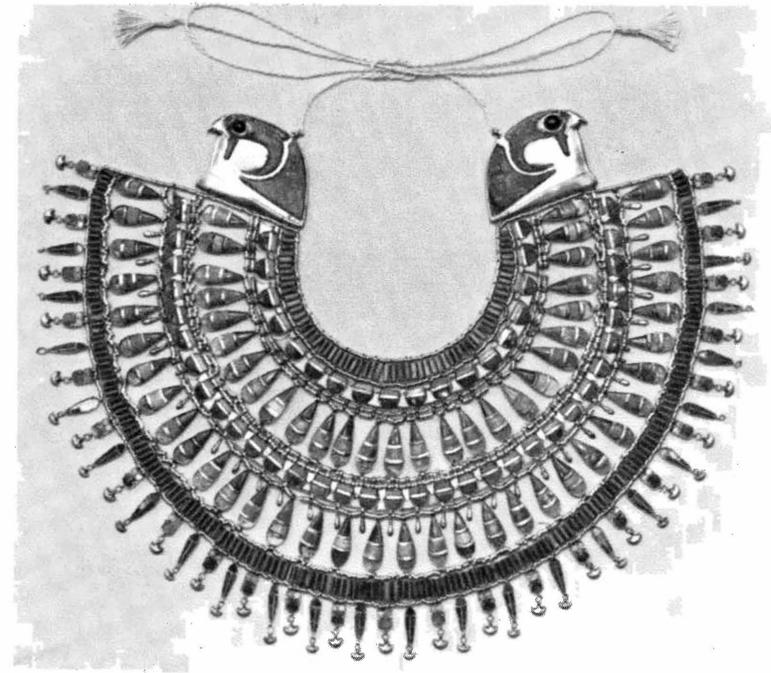


A



B

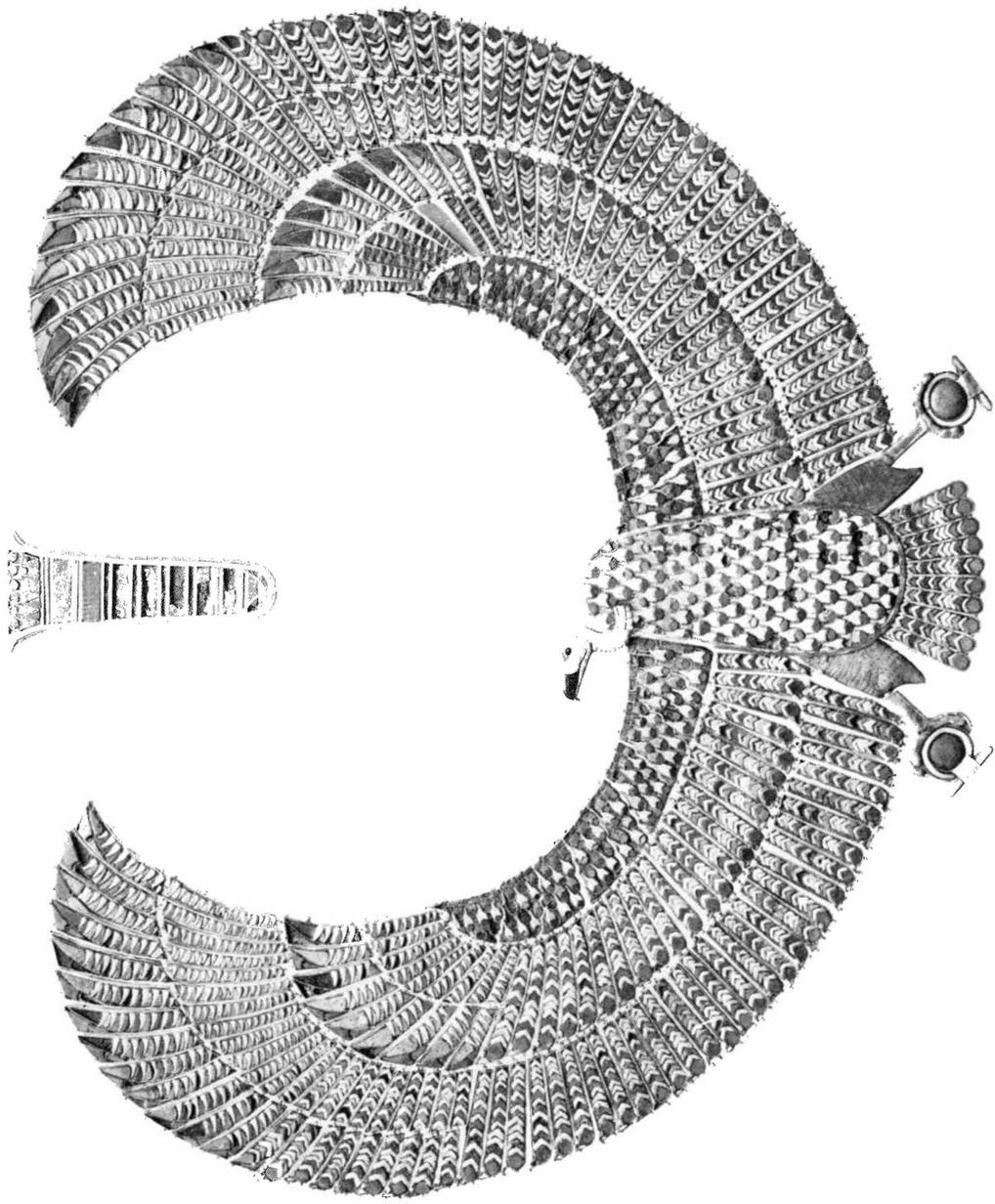
XXXIII. New Kingdom collars, *c.* 1490 B.C.



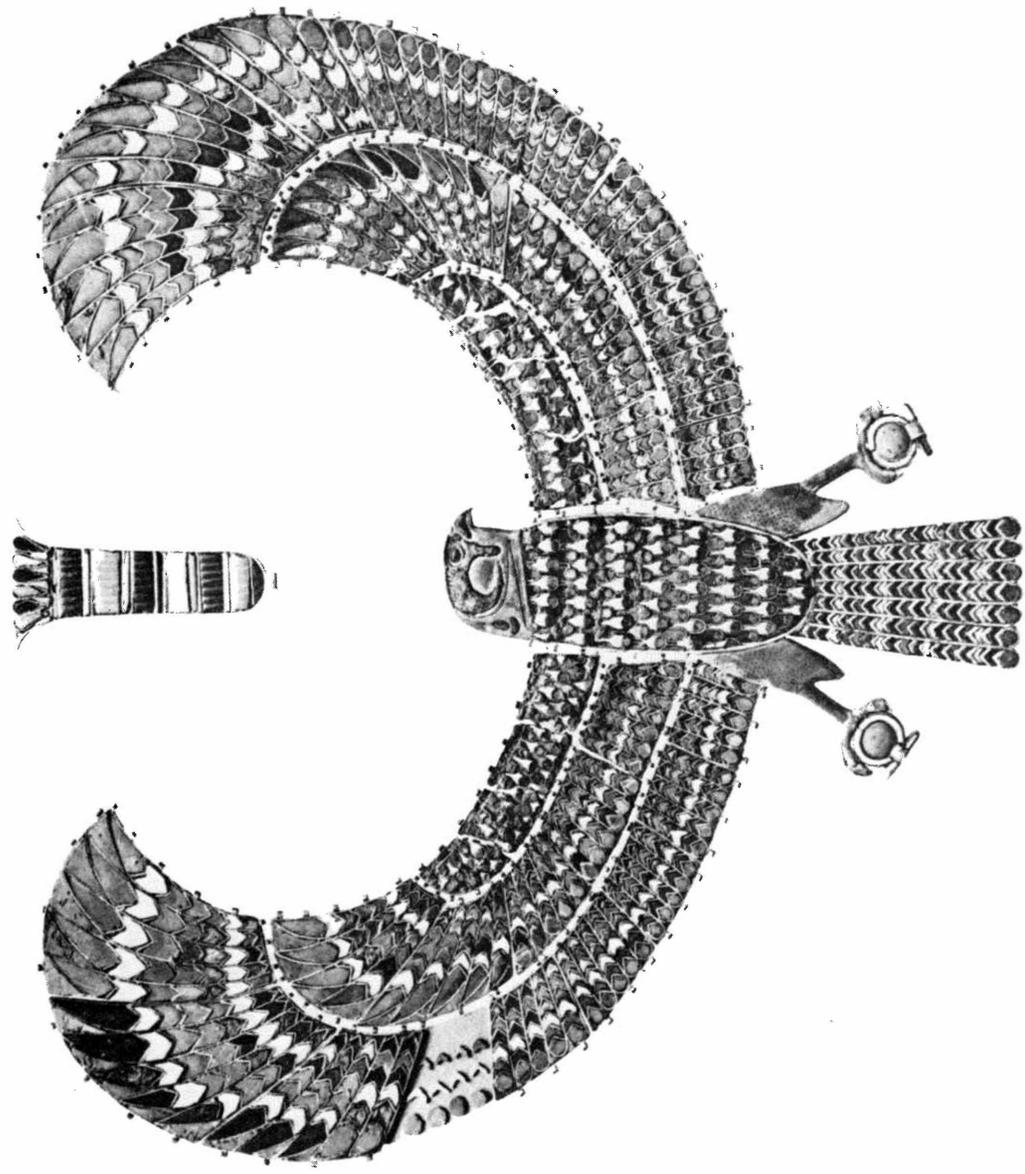
XXXIV. New Kingdom collar, *c.* 1490 B.C.

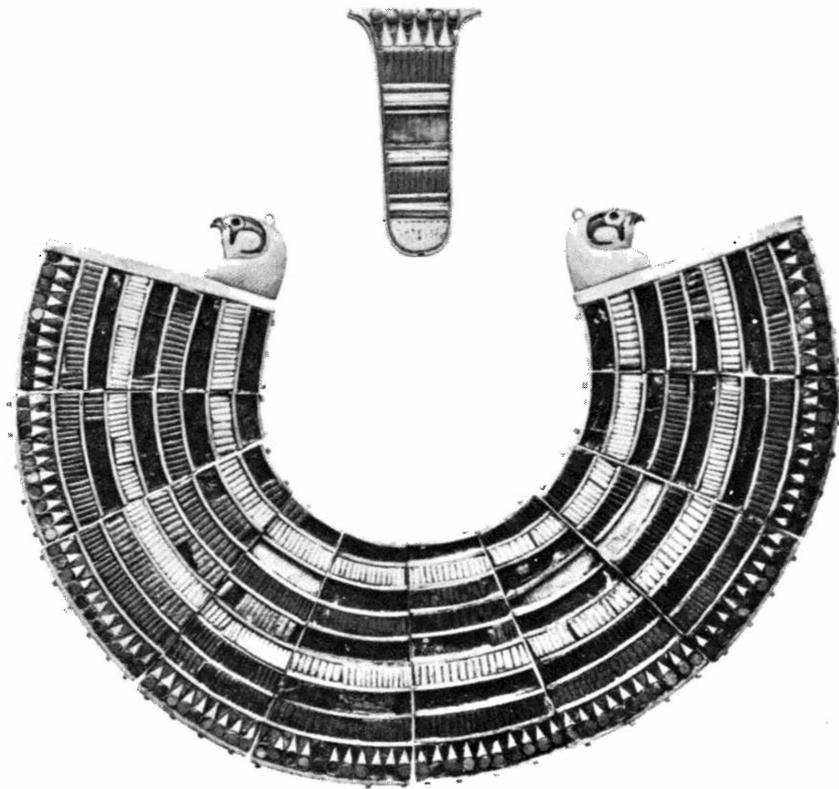
XXXV. New Kingdom collars, *c.* 1352 B.C.

XXXVIA.
New Kingdom collar,
c. 1352 B.C.



XXXVIB.
New Kingdom collar,
c. 1352 B.C.





A



B

XXXVII. New Kingdom collars, *c.* 1361–1352 B.C.



A



B

XXXVIII. New Kingdom diadem, *c.* 1650 B.C.



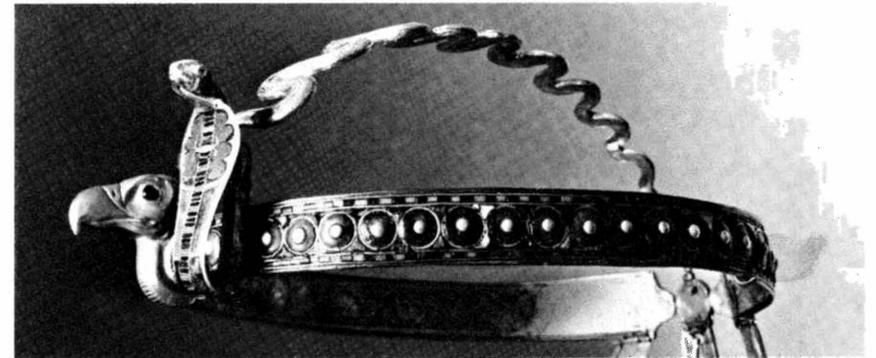
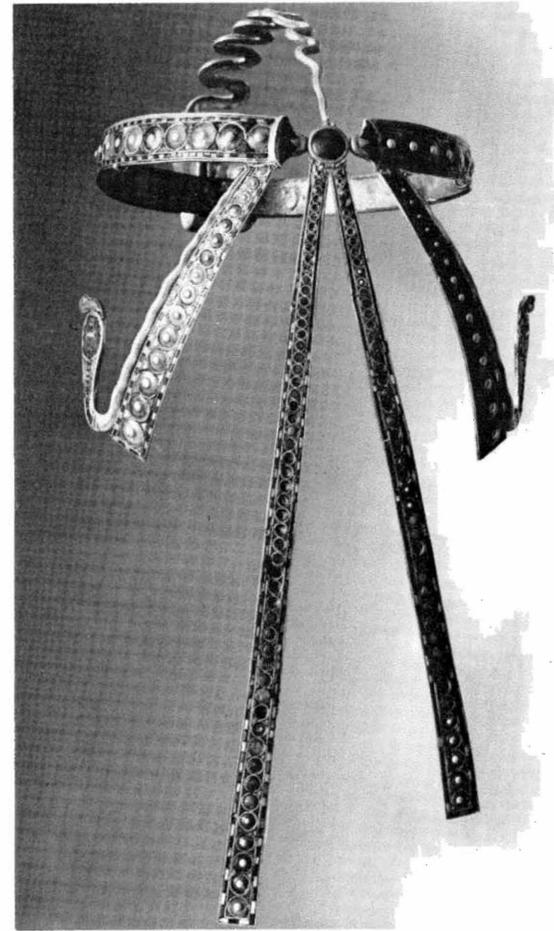
XXXIX. New Kingdom diadem, *c.* 1490 B.C.



XL. New Kingdom diadem, *c.* 1490 B.C.



XLI. New Kingdom diadem, *c.* 1490 B.C.



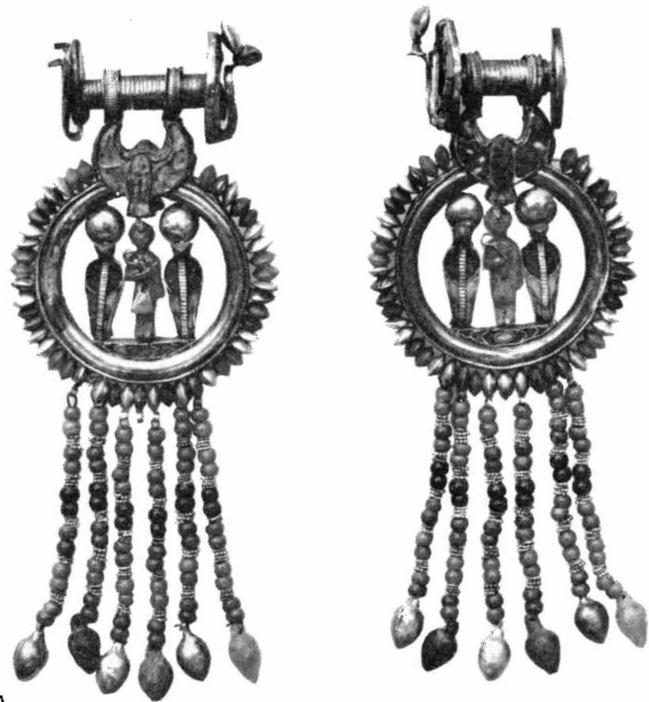
XLII, XLIII. New Kingdom diadem, *c.* 1352 B.C., backview and detail



XLIV. Decoration from two headdresses, *c.* 1352 B.C.



XLV. New Kingdom earrings, *c.* 1490 B.C. and 1352 B.C.



A



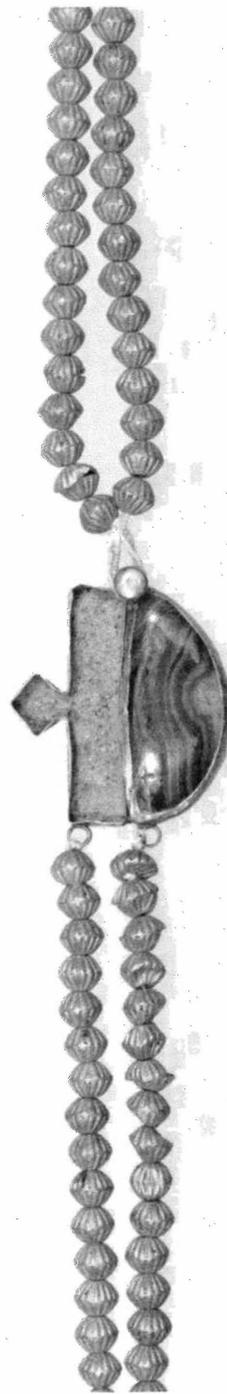
B



C



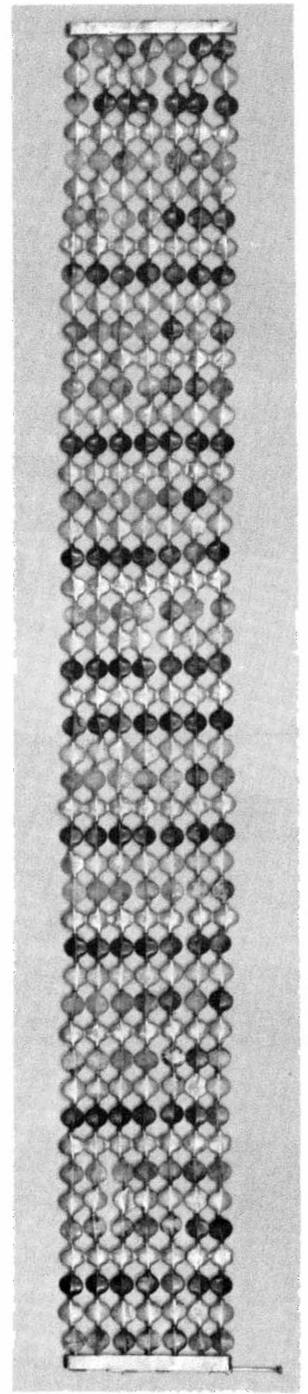
XLVI. New Kingdom earrings, *c.* 1352 B.C.



A

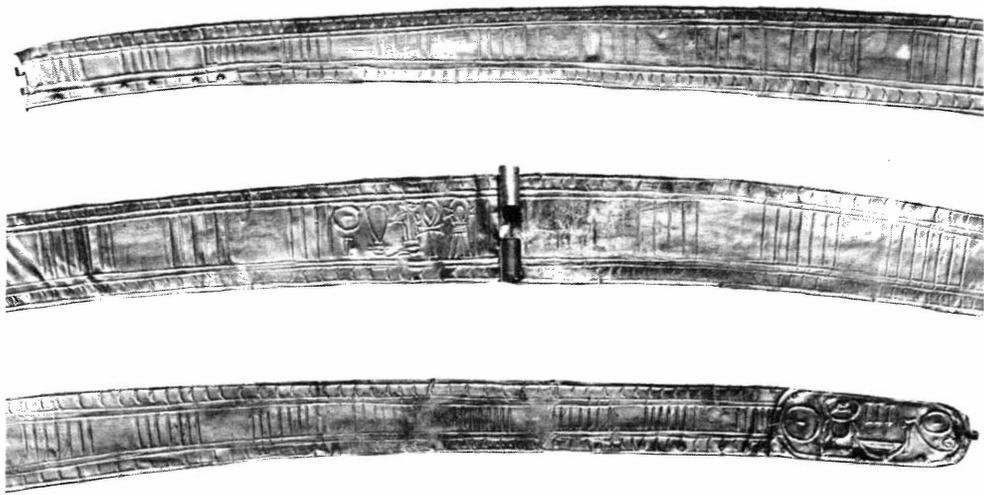


B

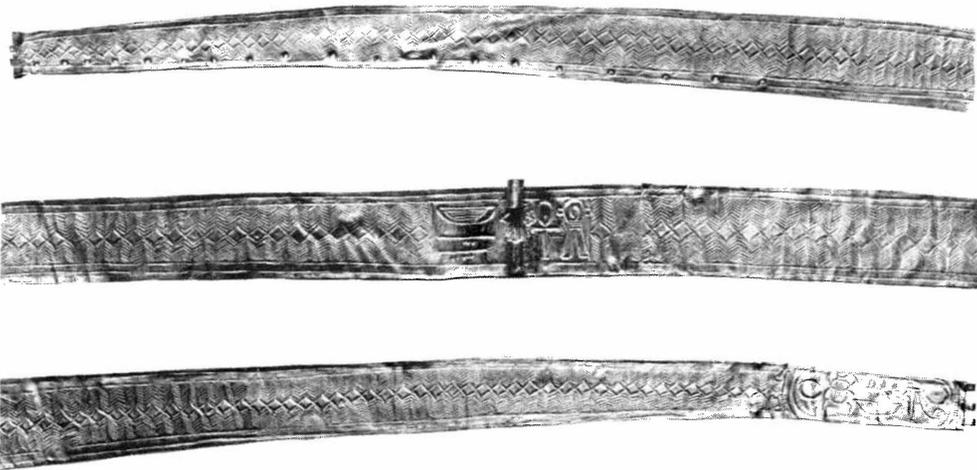


C

XLVII. New Kingdom girdles, *c.* 1490 B.C.

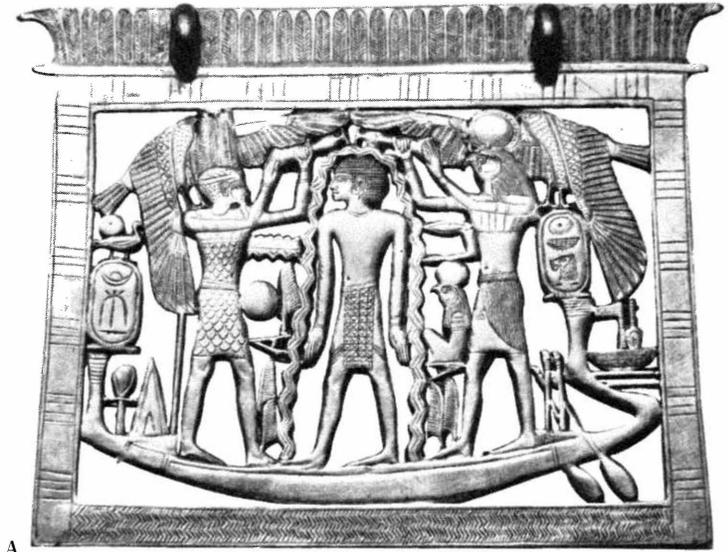


A

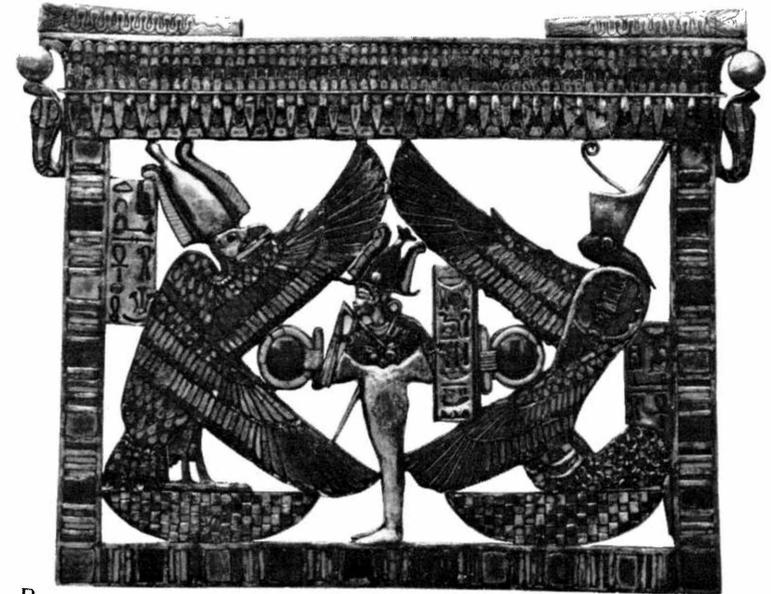


B

XLVIII. New Kingdom girdles, *c.* 1352 B.C.



A

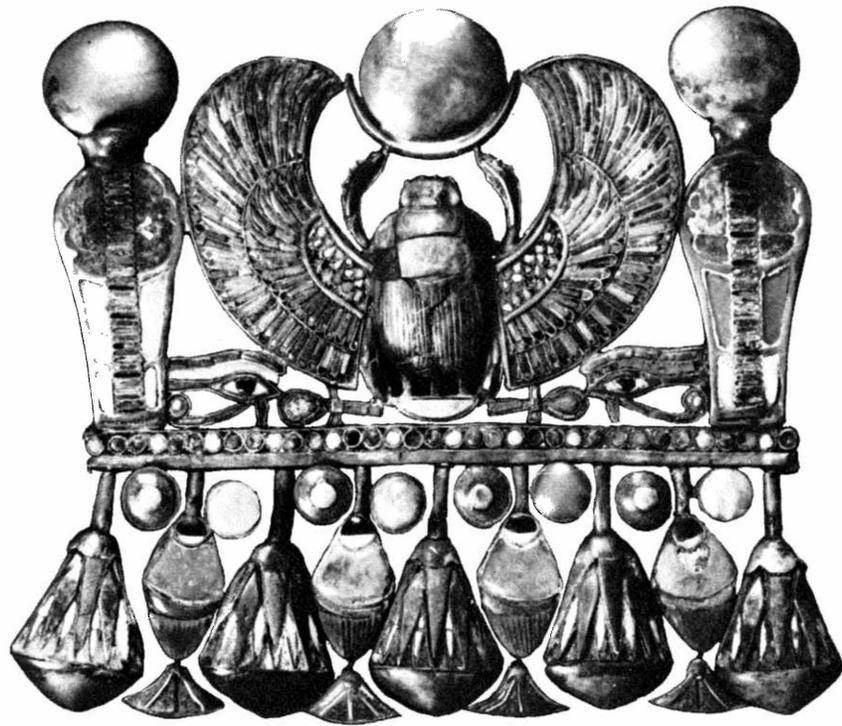


B

XLIX. New Kingdom pectorals, *c.* 1567 B.C. and 1352 B.C.

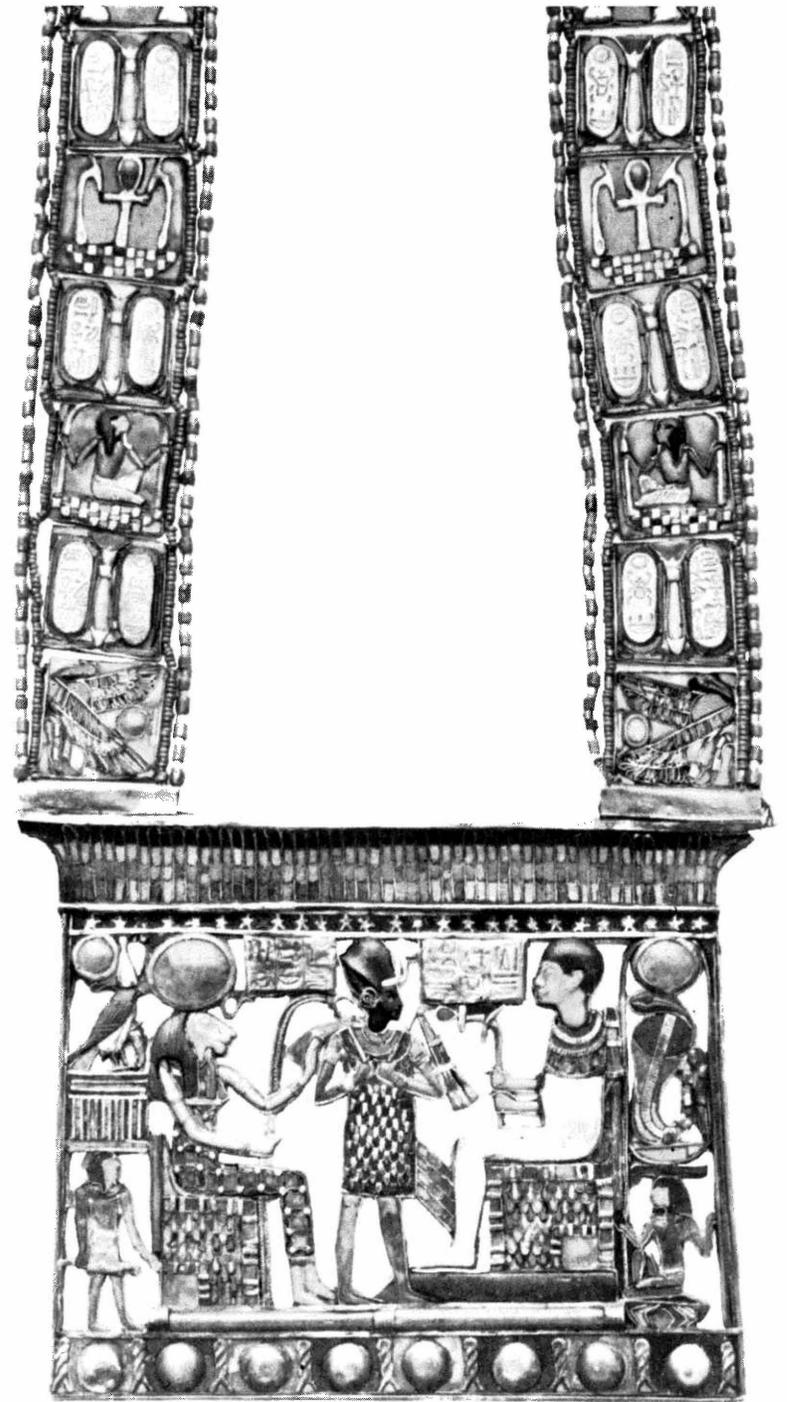


A

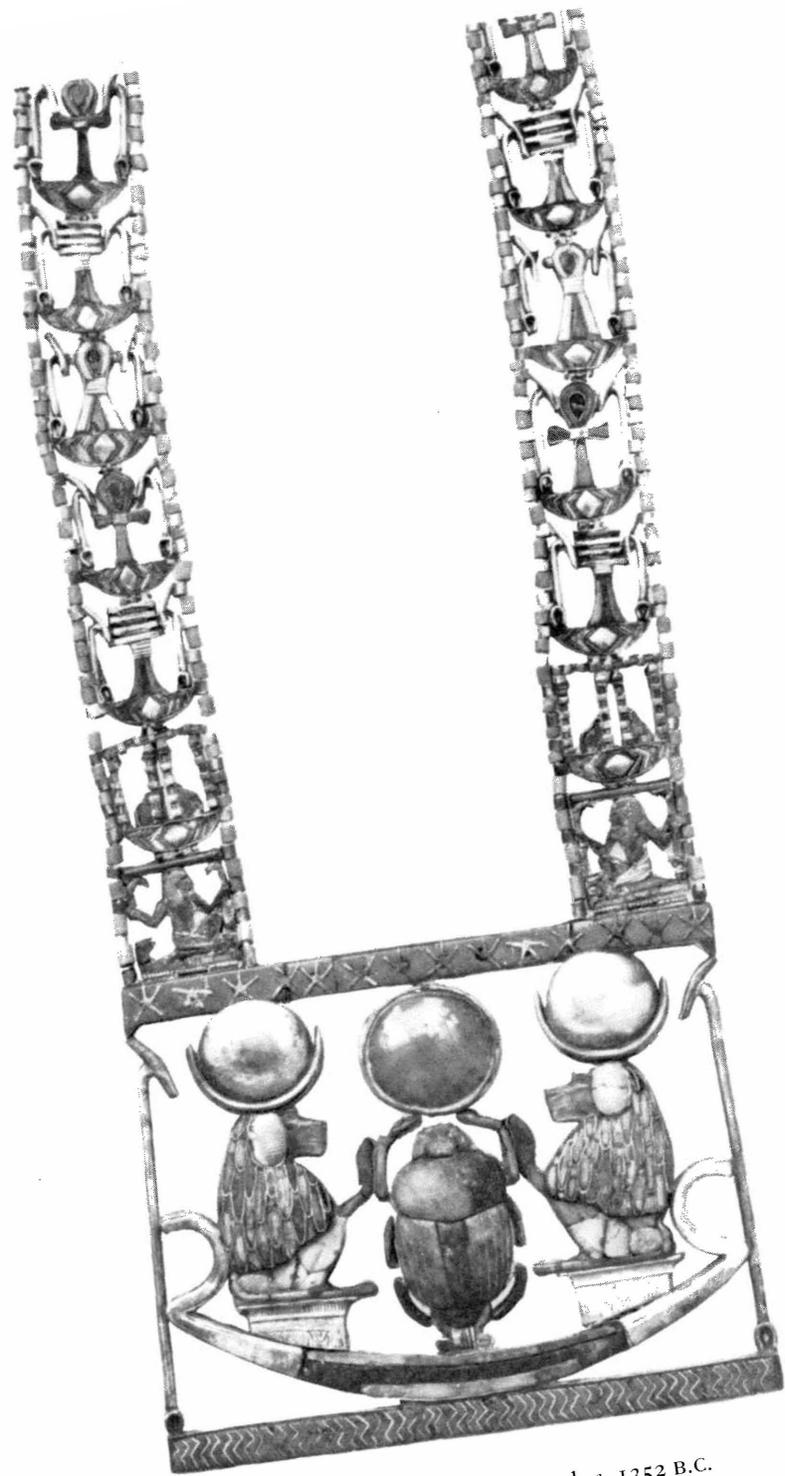


B

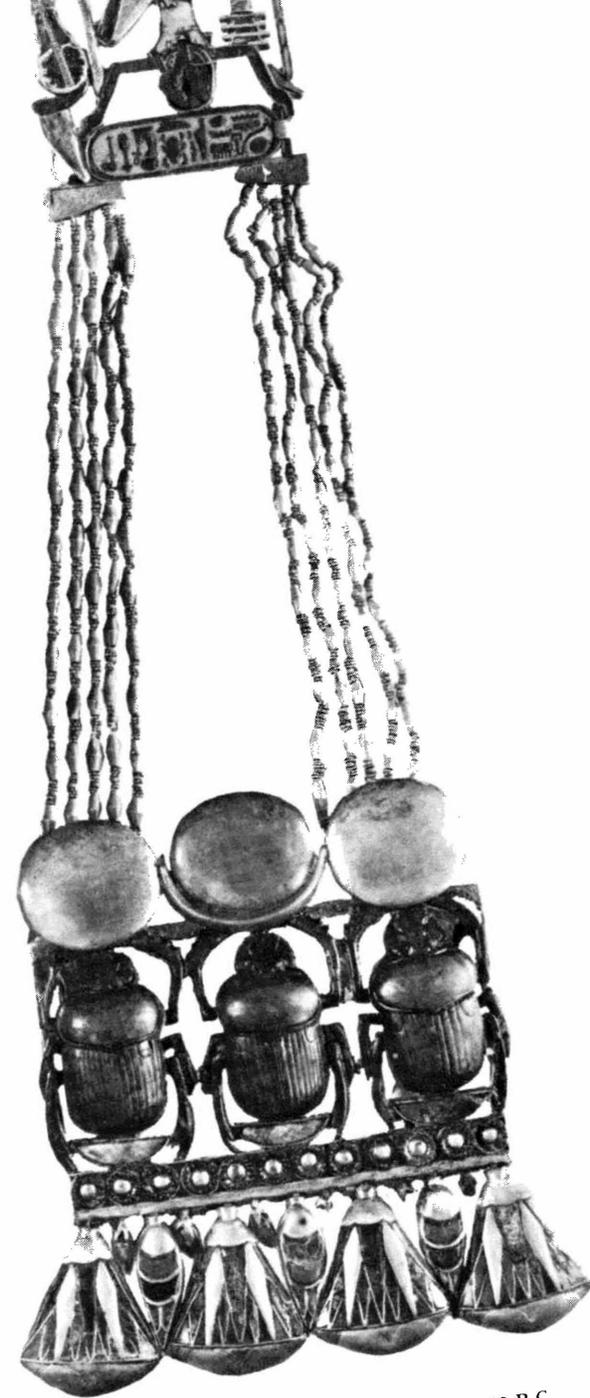
L. New Kingdom pectorals, c. 1352 B.C.



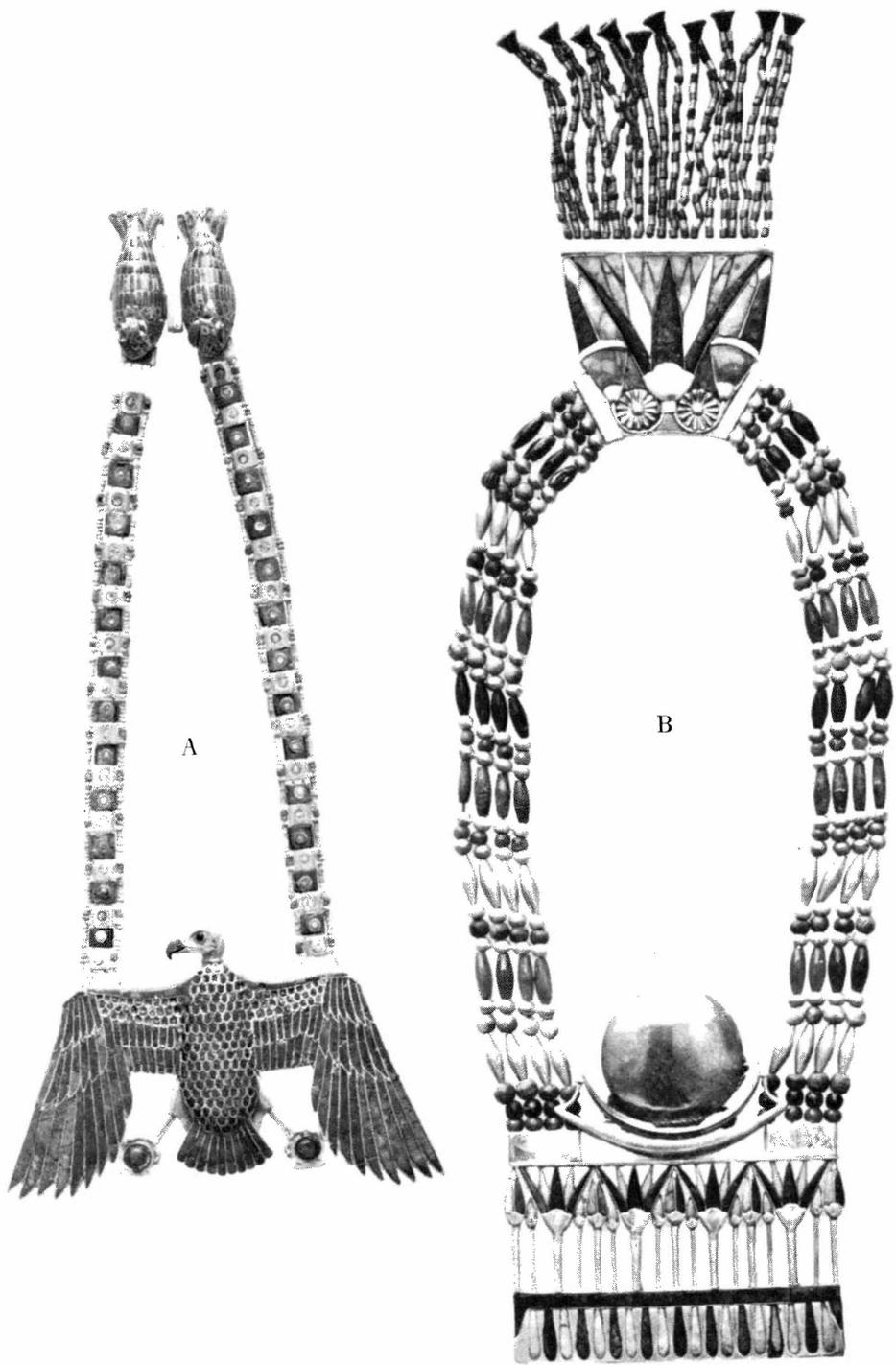
LI. New Kingdom pectoral, c. 1352 B.C.



LII. New Kingdom pectoral, *c.* 1352 B.C.



LIII. New Kingdom pectoral, *c.* 1352 B.C.



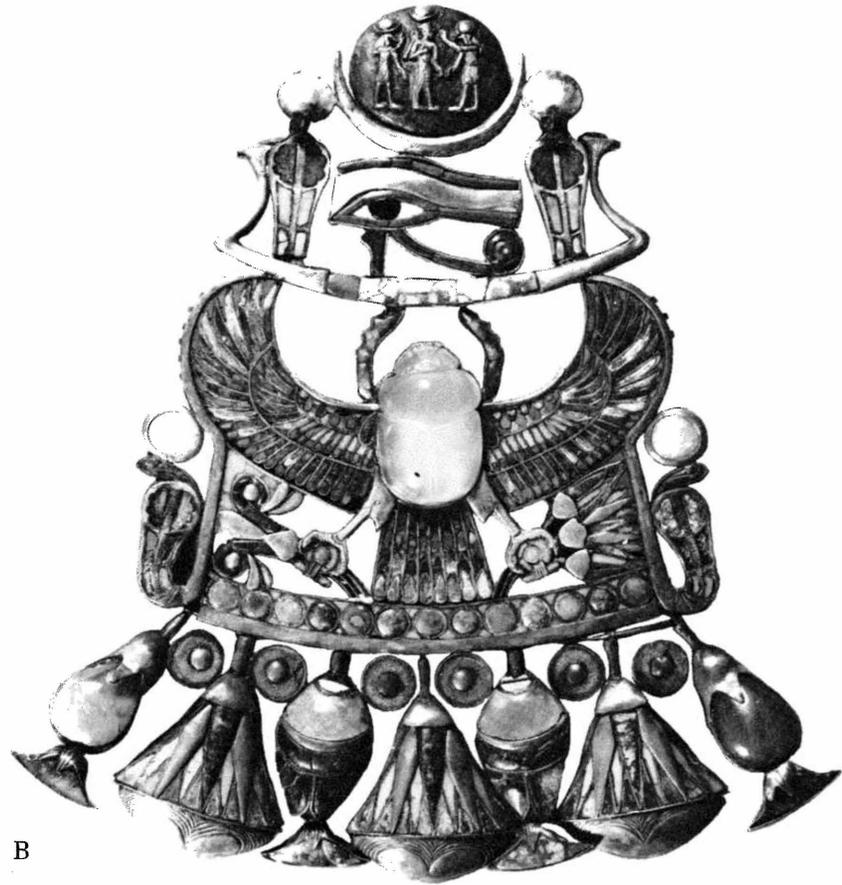
LIV. New Kingdom pectorals, *c.* 1352 B.C.



LIV. New Kingdom pectoral, *c.* 1352 B.C.



A



B

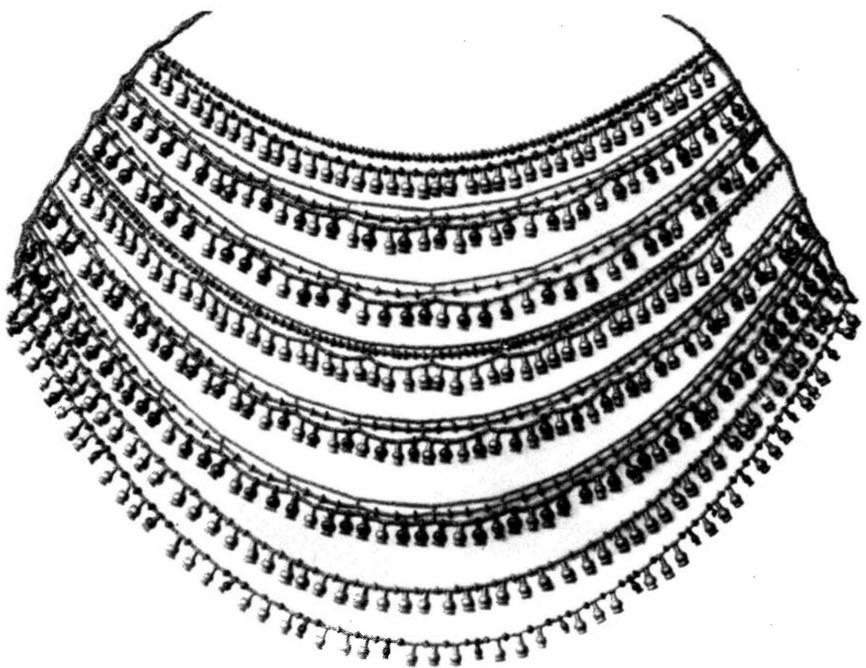
LVI. New Kingdom pectorals, *c.* 1352 B.C.



LVII. New Kingdom bracelets, *c.* 1250 B.C.

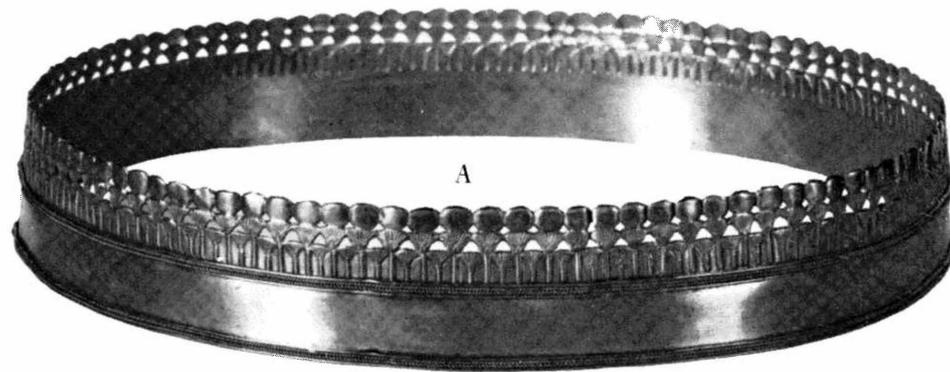


A



B

LVIII. New Kingdom pendants and collar, *c.* 1210 B.C.



A



B

LIX. New Kingdom diadem and earring, *c.* 1200 B.C.



A



B

LX. New Kingdom earring and finger-rings, *c.* 1210 B.C.



A

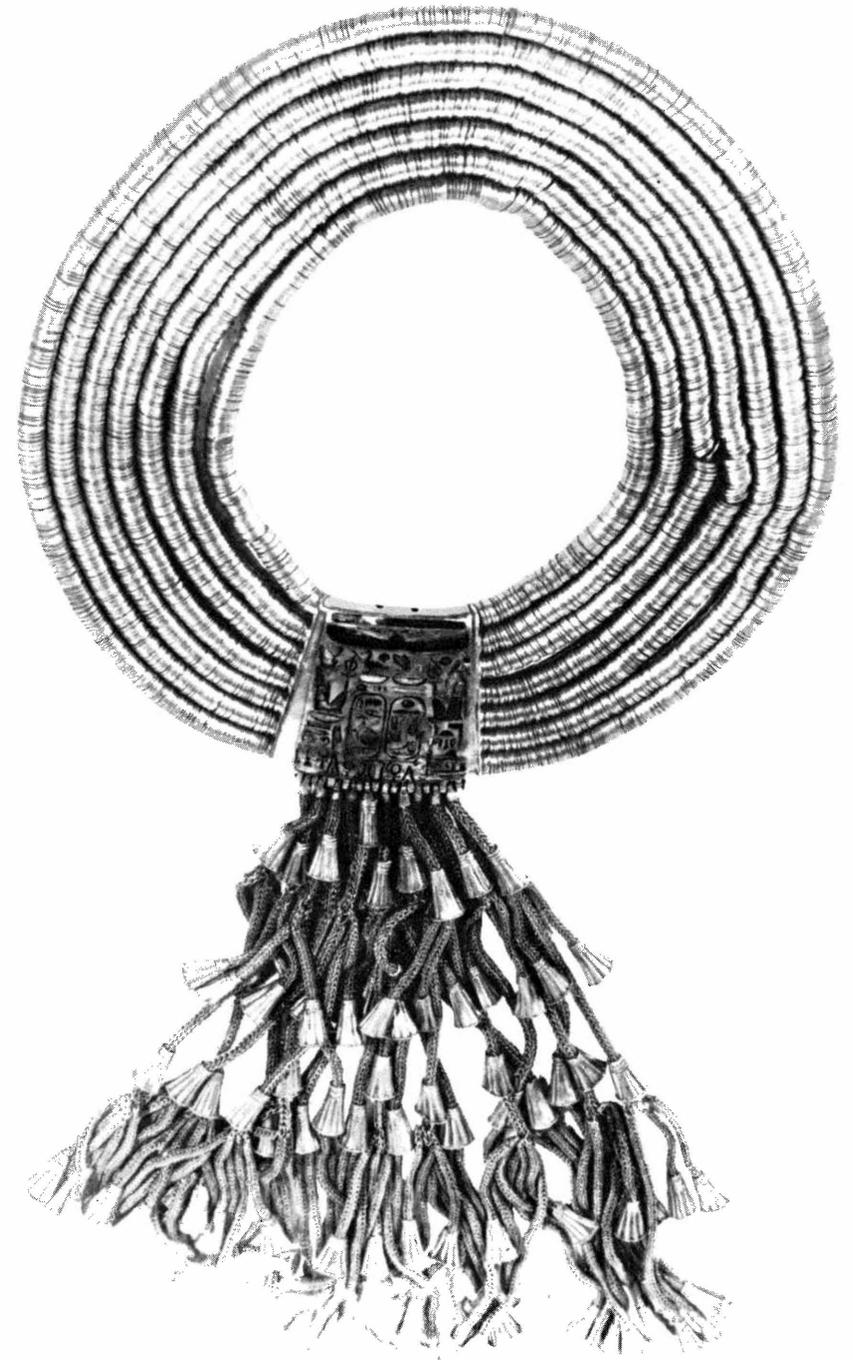


B

LXI. New Kingdom pectorals, *c.* 1250 B.C.



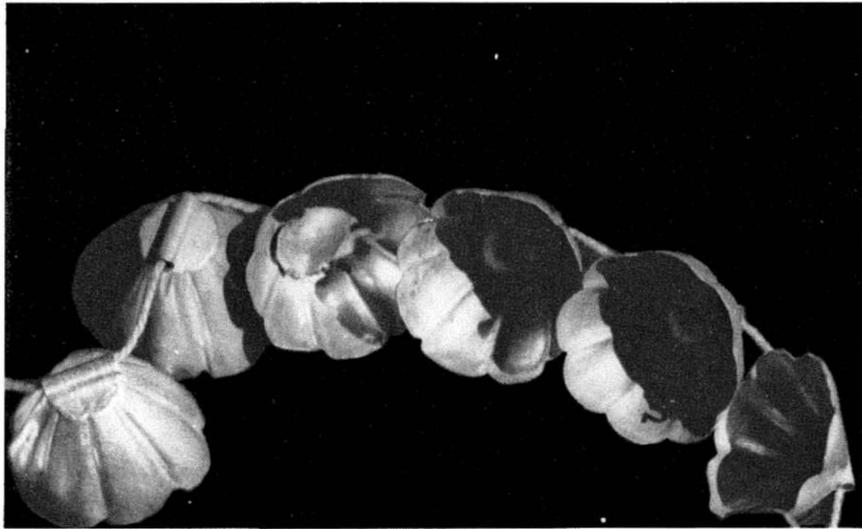
LXII. Bracelets and pectoral, XXIInd Dynasty, *c.* 935–874 B.C.



LXIII Collar, XXIst Dynasty, *c.* 1050 B.C.



A



B

LXIV. Jewellery from Kush, VIIth-Vth centuries B.C.