

Funerary Figurines of the Four Sons of Horus from Bab el Gusus

Abir Enany

Associate Professor - Tourist Guidance Department

Faculty of Archaeology and Tourism Guidance - Misr University for Science and Technology, Egypt

Abstract

Miniature figurines in an excellent state of preservation that are on display in the Egyptian Museum in Cairo and the Agriculture Museum at Giza, were originally found inside the mummies of the priests of Amun who were buried in the Second Find of Deir el Bahari in Western Thebes, better known as Bab el Gusus tomb. The figurines are mostly made of wax in the form of the Four Sons of Horus. They were inserted in the body cavity to give magical protection to the internal organs of the deceased, a funerary practice that was common in early first millennium BC Egypt. This novel burial practice is a result of the socio-political changes during the Twenty-First Dynasty that led to numerous changes in the funerary customs of the said period. The lack of security in the Theban area, compelled the priests of Amun to rebury the royal mummies of the New Kingdom that were subject to plundering, thus gaining vast knowledge about the anatomy of the human body. The new techniques to better preserve and enhance the mummy included the placement of such figurines into the abdomen of the deceased.

Keywords: Wax figurines - Four Sons of Horus - Bab el Gusus - Priests of Amun – Mummies - Twenty-First Dynasty

1. Introduction

Similar to the collection here studied that is in the Egyptian Museum in Cairo and in the Agriculture Museum in Giza, other figurines that were once imbedded inside the mummies of the priests of Amun are found today in several museums around the world (Price, 1897, pp. 255-259; Williams, 1918, 174-178 and pl. XXIX bottom; PM I², 1964, pp. 630-649; Raven, 15), mostly coming from the same provenance, namely the Bab el Gusus tomb, (Daressy, 1900, pp. 141-148; Sousa, 2017b, p. 1, n. 1) where a number of 153 mummies of the priests of Amun of the Twenty-First Dynasty were discovered in 1891 by Eugène Grébaud. The mummies are in the Egyptian Museum in Cairo whereas some coffins and other objects were relocated as a result of the Egyptian government decision in 1892 to offer divisions of the find of Bab el Gusus to foreign countries with diplomatic relations with Egypt (Daressy, 1907, p.1; Sousa, 2017b, p. 1, Sousa, 2017a, p. 32).

The collection here studied includes forty-five figurines, forty-four of which are in the Egyptian Museum Cairo, numbers SR 4/8953 a-d and SR 4/9106 to 4/9145, and the remaining one is in the Agriculture Museum in

Giza number 582, (Figures 2-42). Most of these figurines are made of wax and are in an excellent state of preservation. The aim of the current study is to publish the collection that was never studied before and to shed more light on the funerary customs of the period and techniques used in the making of such figurines.

2. Funerary Wax Figurines of the Four Sons of Horus

The funerary role of the Four Sons of Horus is traced back to the Old Kingdom when they were mentioned in the Pyramid texts. Therein they were associated with the legs and arm of the deceased and were responsible for lifting him up to the sky (Mathieu, 2008, pp. 9-10). By the New Kingdom their function as the deities responsible for the protection of the internal organs of the deceased was established (Shaw, and Nicholson, 1995, 275). Each deity oversaw the protection of one organ. The usual association of the liver was with the human deity Imesty, the lungs with the baboon headed Hapy, the stomach with the jackal headed Duamutef and the intestines with the falcon headed Qebhsenuf (Elliot Smith, 1906a, p. 5, 37). This association was not a strict rule at all times (Elliot Smith, 1906a, p. 38-41; van Voss, *LÄ* III, p. 52). For instance, Hapy and Duamutef switched roles sometimes and Duamutef and Qebhsenuf swapped heads in some cases (Dodson, 2001, 562). Other variations are found, mostly dating back to the Third Intermediate Period (Elliot Smith, 1906a, p. 165, 182 & Pls. I, k and VIII, 9; Elliot Smith, 1912, p. 113; Dodson, 2001, p. 562). The figures of the four sons of Horus, who guarded the viscera, were sporadically carved on the plates intended to cover the embalming incision such as on the gold plate of Queen Henttawy (Elliot Smith & Dawson, 1924, p.117).

These deities were often represented as human, or more rarely falcon headed mummies until the early Eighteenth Dynasty when each started to be represented with a distinctive head of the deity it represented (Shaw and Nicholson, 1995, p. 275). The god Horus referred to in the name of those deities is not the son of Isis but rather Horus the Elder who was considered the funerary form of the creator god and therefore of Osiris. The Four Sons of Horus are consequently, considered the conceptual children of the creator Atum and were therefore strongly connected with both creation and resurrection (Mathieu, 2008, p. 9).

A mine of information regarding the practice of using wax figurines of the Four Sons of Horus, is obtained from the mummies found at Bab el Gusus. Most of the mummies were opened at the Giza Museum between 1891-1892 by Fouquet (Daressy, 1896, p. 73; Fouquet, 1896, p. 90), who examined more than a hundred of them. Further examination of the mummies was carried out at the Giza Museum and later at the School of Medicine in Cairo then at the Egyptian Museum in Cairo by Reisner, Elliot Smith, and others (Daressy, 1902, pp. 151-154; Daressy, 1903, pp. 150-155; Allam, *et al.*, 2009, pp. 2091-2094; Badr, June 2015, pp. 31-37).

The scholars observed that the mummification techniques developed greatly during the Third Intermediate Period, most likely due to the fact that early in the Twenty-First dynasty, Herihor carried out a program of restoring the mummies of the New Kingdom royalty and moving them to much safer places, namely KV 35 and DB 320. This gave the restorers the opportunity to closely examine the mummies and gain deep knowledge of the side effects of some mummification techniques. This sophisticated knowledge and the desire to further protect future mummies must have led to the improvement of the methods applied on

mummies of the said period. The methods used revolved mainly around two options; either to add materials to the surface of the mummies, or to pack materials within. Both techniques would ensure that the mummies would be better preserved and look more life-like as well as complete (Elliot Smith, 1912, p. 113, 118; Elliot Smith, 1914, p. 193-5).

One of the practices that served this purpose was the return of the viscera that were removed and treated in a manner that shall be explained below, back into the body cavity that was filled with sawdust (Elliot Smith, 1912, pp. 94-97). This innovation of returning the viscera back to the body cavity started during the Twentieth Dynasty as is proven from the mummy of Ramses V. In this latter case, the organs were not wrapped but were placed loosely into the cavity within sawdust (Elliot Smith, 1912, p. 90, Elliot Smith, 1908, p. 63). This developed furthermore during the Twenty-First Dynasty, as shall be discussed below, and nearly ceased to exist after the Twenty-Second Dynasty (Raven, 1983, p. 15).

After the extraction of the viscera from the body, they were first treated with salt, then they were thickly sprinkled with coarse sawdust powder of various aromatic woods Elliot (Elliot Smith, 1906a, p. 31). The four organs were wrapped in four separate parcels when they were still wet, a technique that caused the bandages to be intertwined with some parts of the organs (Elliot Smith, 1906a, p. 32). Each organ was often wrapped around a wax figurine of the deity associated with it and was returned to the body cavity (Daressy, 1907, p. 36). These were generally made of solid wax with some examples made of a core of resin or clay coated with wax, solid resin, pottery (Elliot Smith, 1906a, p. 4; Varga, 1964, p. 12; Petrie, 1977, 26), and green or blue glaze (Petrie, 1977, 26). These figurines were sometimes found within the folds of the mummy wrappings (Daressy, 1907, p. 35;

Carter *et al.*, 1912, p. 25, pl. XVI, 2). It is worth mentioning that resin was similar to wax in its qualities as a sealing and preservative agent, but it was not very practical for molding into figurines. Consequently, resin figurines often had an outer wax coating (Raven, 1988, p. 239). At least eighteen mummies of the 153 found at Bab el Gusus were equipped with figurines of the Four Sons of Horus (Daressy, 1907, pp. 22-38).¹ Some of the mummies were packed with sawdust with no viscera at all (Klein, 2016, p. 92).

Elliot Smith in his examination of the mummies of this tomb described the great care that was taken in this process. He explained that the small intestines were bent upon themselves several times forming an elongated parcel of bands, within which, a wax figurine, usually that of Qebehsenuef, was often placed. The mass was then sprinkled with sawdust and wrapped in linen. The bandages were usually about 5 cm in breadth. One end of the parcel was in many cases bent. As for the liver, it was coiled to form a hollow tube inside of which was placed a wax figurine, usually of Imesty, and was then treated like the intestines (Elliot Smith, 1906a, p. 32 and Pls. XVI, 2; XVII, 1 and XVIII, 3-4).

The figurines were, in some cases, placed on the viscera packages directly inside the abdomen (Elliot Smith & Dawson, 1924, 120, 146, figs 50-54; Klein, 2016, p. 88). Although the packages and the figurines, could be found in any part of the abdomen, they were often found at definite positions. The intestine parcel and figurine were found vertically in the abdomen, the liver transversely in the lower part of the thorax (Elliot Smith, 1906a, p. 32). The stomach parcel was often found in the place of the stomach (Elliot Smith, 1912, p. 104; Goff, 1979, p. 114) and the lungs parcel

¹ Mummies numbers 12; 13; 32; 43; 48; 54; 59; 64; 65; 85; 91; 106; 107; 119; 127; 133; 13 and 138.

and figurines were often found by the left lung (Daressy, 1903, p. 153, Elliot Smith, 1906a, p. 37). When the viscera parcels were returned to the body, the empty parts of the abdomen were tightly stuffed with sawdust and the body opening was then closed. In most cases, it was covered with a plate made of wax or metal often inscribed with the *wadjet*-eye. This practice is only found in mummies of this period (Elliot Smith, 1906a, p. 33). The reason for this innovation of returning the viscera back to the body, was to produce a less emaciated appearance for the mummy (Klein, 2016, p. 89).

Due to this new practice, sets of canopic jars became less frequently used (Eladany, 2011, p. 98-99), and when found, they were empty and inscribed with a different type of text that was usually found of similar sets since the Middle Kingdom (Klein, 2016, p. 92). The jars during this period became inscribed with offering formulae instead of the usual protective ones indicating the change of the function of the jars (Klein, 2016, p. 92).

As mentioned above, the Four Sons of Horus did not always carry the four usual heads of the creature representing them. This irregularity is similarly observed in some sets of the wax figurines. In some examples, two of the four sons of Hours took human heads or jackal heads. This is likely the result of a mistake by the embalmers (Elliot Smith, 1906b, p. 157; Daressy, 1907, p. 24; Aston, 2009, p. 169, n. 974, p. 178, n. 1173, p. 179, n. 1186). However, it is possible that the use of two human figurines had some religious significance. It was suggested that this was due to the growing belief that Imesty unites with the divine body of Ra at the same time that he unites with the Osirian body of the deceased. In the light of this hypothesis, more than one human head was needed to help in the association of the deceased with both Osiris and Ra (Klein, 2016, p. 94-6).

The use of the wax figurines of the Sons of Horus might have started by the late Twentieth Dynasty, as one figurine might have belonged to the Chantress of Amun Tentamun (Elliot Smith, 1906a, p. 33-34). They were rarely found after the Twenty-First Dynasty. However, some were found in the Ramesseum necropolis in tombs that were reused during the Twenty-Second Dynasty (Aston, 2009, p. 238, 244). Also, a rare occurrence of the practice during the Twenty-Fifth Dynasty was found in the mummy of Irtyru that was dated to 730-680 BC, where wax figurines were wrapped within the bandages (Aston, 2009, p. 218, 302).

2.1 The Four Sons of Horus *in situ*: The Mummy of Tjanefer as an Example

Even though Elliot Smith examined and unwrapped most of the mummies of Bab el Gusus, he left detailed description of only a few of them (Elliot Smith, 1903, pp. 156-160; Elliot Smith, 1906b, pp. 155-182). A CT scan on one of the mummies of the find was therefore of significant importance to obtain more precise information.² The mummy in question is that of Tjanefer, Egyptian Museum Cairo TR 28.4. 26.13 (2) that was found at Bab el-Gusus (Aston, 2014, p. 42).

Tjanefer was Fourth Prophet of Amun during the reign of King Psusennes I and was promoted to Third Prophet of Amun before his death (Dodson and Hilton, 2004, p. 209; Aston, 2014, p. 42-3), and possibly to Second Prophet of Amun (Kitchen, 1973, p. 271, 277, 481; Goff, 1979, p. 76). He was the son of Fourth Prophet of Amun Nespaherenmut and a

² I would like to express my gratitude to Dr. Ibrahim Badr, Associate Professor at the Faculty of Archaeology and Tourism Guidance, MUST, for giving me the permission to use the images of the CT that he conducted on the mummy of Tjanefer for another research that he is working on.

woman called Istemkheb and husband to Guatseshen the daughter of Menkheperre (Kitchen, 1973, p. 276).

The CT scan revealed the position of four wax figurines of the Sons of Horus in their original placing. (Figure 1) The images show that the baboon headed Hapy was placed in its usual position by the left lung. A figurine with unclear head details, likely that of the falcon headed Qebehnef, is placed upside-down in the left side of the abdomen below that of Hapy in the area of the intestines. The other two do not seem to follow the usual positioning. A human figurine representing Imesty the guardian of the liver is found near the center of the abdomen, slightly to the right, in the position of the stomach whereas a seemingly Jackal headed figurine representing Duamutef the guardian of the stomach is found in the place of the liver.



Figure 1 The mummy of Tjanfer CT image showing the Four Sons of Horus figurines *in situ*. Photo credit EMC, Courtesy of Dr. Ibrahim Badr.

2.2 The Magical Symbolism of Wax

The ancient Egyptians considered wax to be a supernatural material of mysterious origin. They also believed that bees had

generated from dead bodies or from dung. In addition, both bees and honey were considered primeval materials related to the sun. Additionally, wax intrigued Ancient Egyptians for its contradictory aspects. It could burn, yet it could preserve. It was therefore used, among other natural products, in a variety of functions including ritualistic, medicinal, and utilitarian ones, serving both secular and religious fields (Serpico, 2004, p. 96). It is possible that the unstable equilibrium between life and death and the uncertainty of wax might have affected the diversity of the wax's symbolism (Raven, 1988, p. 240).

The use of wax in magic can be attested from the Ninth Dynasty (Raven, 1988, p. 239) onward, although it may have existed long before (Raven, 1983, p. 9). By the Middle Kingdom, it was used in a variety of magical contexts; destructive, productive, and defensive. During the New Kingdom, it was additionally used in medicinal and prophylactic context (Raven, 1983, p. 12; Raven, 1988, p. 239). Wax figurines were consequently used in a variety of purposes from 'black' destructive magic aimed at annihilating the enemies, to productive magic such as funerary figurines, and protective like the deities' figurines and amulets used for protecting the living or ensuring a new life for the dead (Raven, 1988, p. 239).

The Ancient Egyptians believed that the state of the wax statues can be transferred to the person it represents through the practices of magic. It is for this reason that the wax statuettes were inscribed with the name of the deceased whom they represented and were placed in his near vicinity (Lexa, 1925, p. 75). When the statuette served the purpose of annihilation, not only the name was written on it, but it was required to allow for a physical contact with the person that it represented in order to obtain some of his spiritual powers (Lexa, 1925, p. 105). A similar idea is found

when the wax statuettes were used to benefit a person. For example, in medicinal practice, ibis figurines representing the god Thoth were burned and their fumes were used in healing. The idea is the same, the spiritual powers of the ibis' figurines would alter into fumes and would heal as it carries with it the spirit of the god (Lexa, 1925, p. 107). This concept is the very reason that made wax the favoured material for making the figurines of the Four Sons of Horus studied in the current paper, as the wax would ensure that the powers of the deities that they represent would be conveyed to the organs of the deceased.

It is the ambivalent nature of wax that led to the diversity of its usage. In other words, the wax preservative affect led to its use in defensive applications, while its combustibility led to its use in destructive rituals and its plasticity and lifelike qualities caused its use in productive magic.

In the funerary context, beeswax was found on mummies covering the ears, eyes, nostrils, and mouths (Daressy, 1907, p. 35; Elliot Smith, 1912, p. 96; Benson *et al.*, 1979, p. 119). In addition, wax plates were often found covering the embalming incision of Twenty-First Dynasty mummies (Daressy, 1903, p. 152; Daressy, 1902, p. 154; Daressy, 1907, pp. 3-38; Klein, 2016, p. 91). These embalming-plates, that were sometimes made of gold and other metals, were intended for the protection of the opening of the body through which the viscera were extracted. They often had the *wadjet*-eye on them (Elliot Smith, 1906a, p. 17; Elliot Smith, 1912, p. 112). Wax amulets in the form of an eye or heart were also found inside mummies (Daressy, 1907, pp. 22-30) as well as wax figurines of the Benu bird or scarabs (Daressy, 1907, pp. 34-37).

Two major categories of wax figurines were used in funerary context. The first category consisted of male and female

figurines that were found in tombs starting from the Ninth Dynasty onward. These may be considered the prototype of ushabties (Raven, 1988, p. 239). The second category is the one studied in this paper. It consists of wax figurines of the Four Sons of Horus that were placed inside mummies during the Twenty-First Dynasty.

2.3 Discussion and Analysis of the Figurines' Data

This work studies the figurines of the Sons of Horus, that came from some of the 153 mummies of the Second Find of Deir el-Bahari (Raven, 1983, p. 15), the Bab el Gusus tomb. After the discovery, the mummies were transferred to the Giza Museum where they were examined by D. Fouquet (Daressy, 1896, p. 73; Fouquet, 1896, p. 90), then to the Anatomical Museum of the Cairo School of Medicine, where further examination was carried on by G. Maspero, M. Daressy, A. C. Mace, G. Elliot Smith and others (Elliot Smith, 1906a, pp. 11-14). A considerable number of the mummies were found without figurines, in some cases due to the deterioration of the corpses and in others because they were not included in the first place (Elliot Smith, 1906a, p. 37). In addition, Elliot Smith did not open the cavity of some mummies to avoid damaging them (Elliot Smith, 1906a, p. 37). Most of the figurines in the collection are of wax with a few exceptions of faience, and mud.

The collection consists of forty-five figurines representing sets of the Four Sons of Horus that were found within the mummies of the said find. As stated above, most of these mummies were examined at the Giza Museum and at the school of Medicine in Cairo then at the Egyptian Museum in Cairo in its early years, a fact that might have delayed the proper numbering of the figurines in their

current museums. The museum Temporary Register reveal that the numbering of the figurines was done between 1919 and 1924 with no mention of the provenance except in one case where the register specified that four figurines were brought from the School of Medicine in Cairo and were found by George Elliot Smith within the wrappings of an unspecified mummy.³ Therefore, assigning figurines into sets, or specifying which mummies they once belonged to, was not possible for the researcher in most of the cases due to insufficient data. Consequently, the researcher examined, measured, and recorded the figurines individually not within sets. However, suggestions were made in some cases to associate figurines to sets based on stylistic similarities as in the cases of SR 4/9109, SR 4/9110 and SR 4/9112. (Figures 7, 8, and 10)

Out of the fort-five figurines only one was made of faience SR 4/9111 (Figure 9), and three of mud, SR 4/9109, SR 4/9110 and SR 4/9112 (Figures 7, 8, and 10). All other forty-one figurines were made of wax. All wax used by the Ancient Egyptian is beeswax that can be used pure or mixed with resin, oil, and pigment (Raven, 1983, p. 7). Beekeeping in Egypt is believed to be the oldest in the world with evidence based on the earliest known images of beekeeping that date back to the Fifth Dynasty (Raven, 1983, p. 9).

The wax used in the figurines studied in this paper had a variety of colors from whitish yellow to deep brown. Previous studies revealed that the ancient Egyptians obtained the white wax from the newly built honeycombs while they got the darker wax from brood-combs, which is the part of the hive where the young are reared (Nicholson and Shaw, 2000, p. 410). As for the darker

colored wax objects, it is not yet proven if this was natural or due to the addition of darker materials. Some of the figurines of the four sons of Horus were made from red wax that seem to have been deliberately colored (Nicholson and Shaw, 2000, p. 411). Other methods of coloring wax were used. For instance, beeswax can turn green if heated in copper pots and can be bleached to white by rolling softened wax into thin sheets or sherds and leaving them in the sun for a few weeks (Nicholson and Shaw, 2000, p. 411). Wax was likely melted using hot water due to its inflammable nature. Some archaeological remains show that ancient Egyptians used relatively pure beeswax but also mixed it with resinous propolis to give it a higher melting point. This technique was identified on some wigs (Nicholson and Shaw, 2000, p. 411, 422).

Solid wax figurines were either modelled in the round by hand or made in the half round, i.e., in a mold giving it a flat back (Aston, 2009, p. 302). Molds used for making wax figurines of the Sons of Horus were found dating back to the Third Intermediate Period (Varga, 1964, p. 4, n. 7; Petrie, 1977, 26; Raven, 1983, p. 8). These molds were made from stones carved with the figurines' impressions (Varga, 1964, 9-12, fig. 4; Petrie, 1977, 26; Raven, 1983, p. 8). Two types of molds were used; the flat figurines were made by impression in semi-molds while the statues in the round were made in bipartite molds with the details of their faces, wigs, and clothes carved on (Varga, 1964, 11).

When examining the collection, the researcher noticed that most of the figurines studied in this paper were rounded at the back indicating that they were made in bipartite molds with details added by hand. These included facial details, and accessories with some figurines showing traces of adjustments done manually. Three figurines have irregularities indicating that they were

³ Four figurines SR 4/8953 (a-d), TR 24. 12. 31. 2, number 1 of our catalogue.

modelled by hand, these are SR 4/9109, SR 4/9110, and SR 4/9112. (Figures 7, 8, and 10)

The collection is in a very good state of preservation, but some figurines have been partly broken, damaged or melted. Remains of an adhesive material are found on the back of a few examples revealing that they were fixed in their place within, or on the linen packages of internal organs such as in SR 4/9121, SR 4/9122, SR 4/9128, SR 4/9129, SR 4/9131, SR 4/9133, SR 4/9139. (Figures 19, 20, 24, 25, 27, 29, 35)

2.4 Concluding Comments

The embedment of figurines representing the deities of the Four Sons of Horus was a customary practice during the early Third Intermediate Period. These were placed in the chest and abdomen cavity of the deceased, each with the internal organs that it was believed to protect. The options of the placement varied from the organ being wrapped around the figurine; the organ and the figurines wrapped together in linen wrappings, the figurines placed in the body cavity or tucked within the mummy wrappings.

When inspecting the figurines, the researcher found out that wax was by far the favored material due to its magical protective symbolism. Out of forty-five, forty-one figurines were of beeswax, one of faience, and three made from a mixture of mud, resin, wax and sawdust. The figurines were mostly cast in bipartite molds with the addition of details done manually with a few figurines totally modeled by hand.

2.5 Catalogue of Wax Figurines

The figurines studied in the current paper are on display in the Egyptian Museum in Cairo with one figurine in the Agriculture Museum in Giza. Their provenance is the Bab

el Gusus tomb, also known as the Second Find of Deir el Bahari, where the mummies of the priests of Amun during the Twenty-First Dynasty were found in 1891. The collection contains forty-five figurines that were found with the above-mentioned mummies. Due to insufficient data, it was not possible in most of the cases to specify which figurines belonged to which mummies.

The catalogue includes figurines of the Sons of Horus, Egyptian Museum Cairo numbers SR 4/8953 a-d, SR 4/9106 to 4/9145, Figures 2-41,⁴ in addition to the Agriculture Museum in Giza figurine number 582. Figure 42.



Figure 2 The collection of the figurines of the Four Sons of Horus in the Egyptian Museum in Cairo

1. SR 4/8953 (a-d) TR 24. 12. 31. 2

Description:

A set of four brown wax figurines of the Four Sons of Horus. Remains of sawdust and glitter. Cast in a bipartite mold with details added by hand. Moved from the School of Medicine after the examination of the mummies by Elliot Smith. According to the museum register, these were found together within the

⁴ All photos of the Egyptian Museum in Cairo figurines were taken by Ahmed Amin, the Museum photographer.

wrappings of one mummy that has not been specified. (Figure 3) This set is one of few that the researchers were able to confirm that they were found together. Lack of data regarding other figurines made it difficult to confirm which sets they belong to.

SR 4/8953 a: Figure 3a

Description: Falcon headed with a tripartite wig with arms in the position of holding scepters. Cast in a bipartite mold with details added by hand. Slightly melted.

Color: light beige

Height: 8 cm



Figure 3a SR 4/8953 a

SR 4/8953 b: Figure 3b

Description

Description: Baboon headed with arms in the position of holding scepters. Cast in a bipartite mold with details added by hand. Previously broken and restored.

Color: light beige

Height: 11.4 cm



Figure 3b SR 4/8953 b

SR 4/8953 c: Figure 3c

Description

Description: Jackal headed with a tripartite wig and arms in the position of holding scepters. Cast in a bipartite mold with details added by hand.

Color: light beige

Height: 10.6 cm



Figure 3c SR 4/8953 c

SR 4/8953 d: Figure 3d

Description

Description: head details not clear but highly expected to be human with a tripartite wig. Arms in the position of holding scepters. Bent from head and legs most likely as a result of bending the package by embalmers (Elliot Smith, 1906a, 32). Cast in a bipartite mold with details added by hand.

Color: light beige

Height: 7.4 cm



Figure 3d SR 4/8953 d

2. SR 4/9106 TR 18/11/24/36

Description:

Human mummiform wax figurine with a tripartite wig and an exaggerated upturned beard. Cast in a bipartite mold with details added by hand. (Figure 4)

Color: light beige

Height: 7.5 cm



Figure 4 Human wax figurine SR 4/9106

3. SR 4/9107 TR 18/11/24/8

Description:

Jackal-headed mummiform wax figurine clad in material that is likely the stomach of the deceased. Remains of a lump of dark material on the back indicate that it was likely used to fix the figurine in its place. Cast in a bipartite mold with details added by hand. One ear is broken, and the legs are bent by embalmers during packaging. (Figure 5)

Color: light beige

Height: 11.5 cm



Figure 5 Jackal-headed wax figurine SR 4/9107

4. SR 4/9108 TR 18/11/24/14

Description:

A falcon-headed wax mummiform figurine with a tripartite wig. Arms on the in the position of holding scepters in front of the body. Cast in a bipartite mold with details added by hand. Remains of sawdust on the outside. The legs are slightly bent due to the bending of the package by embalmers. (Figure 6)

Color: light beige

Height: 11.5



Figure 6 Falcon-headed figurine SR 4/9108

5. SR 4/ 9109 TR 18/11/24/21

Description:

A human figurine with arms in the position of holding scepters in front of the body. Made from mud that is mixed with beeswax, resin and sawdust. A dark lump on the back suggest it was used to fix figurines in its place. Slightly bent due to the bending of the package by embalmers. Likely to be a set with SR 4/ 9110 and SR 4/ 9112. Modelled by hand. (Figure 7)

Color: dark brown

Height: 11

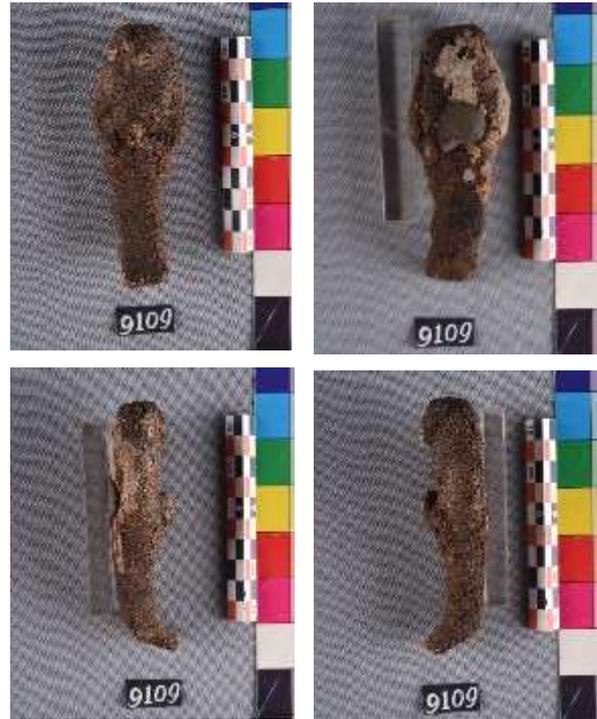


Figure 7 Human figurine SR 4/ 9109

6. SR 4/ 9110 TR 18/11/24/19

Description:

A baboon-headed figurine with arms in the position of holding scepters in front of the body. The head gear of the figurine seems to be a combination of the usual head hair of the animal and a tripartite wig. Made from mud that is mixed with beeswax, resin, and sawdust. A dark lump on the back suggest it was used to fix figurines in its place. Slightly bent at the lower part of the legs due to bending of package by embalmers. Likely a set with SR 4/ 9109 and SR 4/ 9112. Modelled by hand. (Figure 8)

Color: dark brown

Height: 12

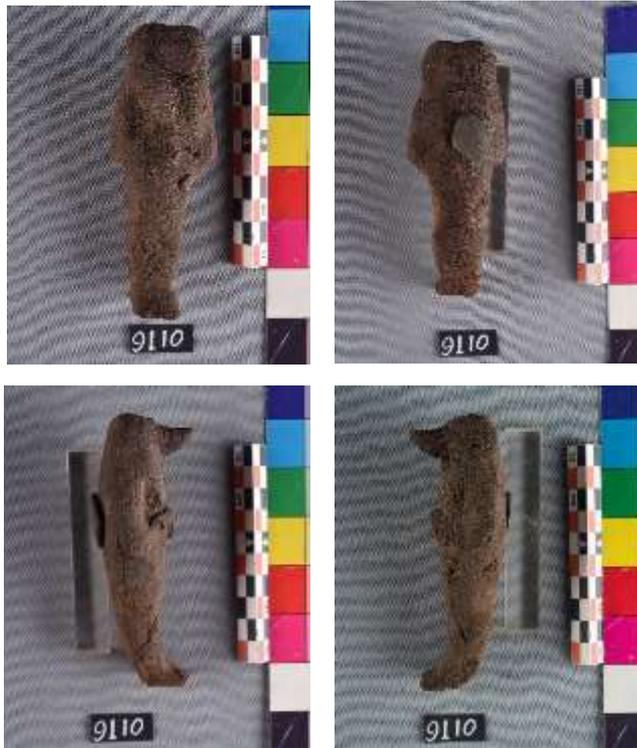


Figure 8 Human figurine SR 4/9110

7. SR 4/9111 TR 18+/11/24/18

Description:

A baboon-headed figurine made from a light-colored metallic faience. Found in the abdomen of the Priestess of Amon Ta-Userm-pr-nsw wrapped in the liver that Elliot Smith had to remove a large part of to expose the figurine. It was placed by the embalmers across the lower part of the right side and center of the thorax (Elliot Smith, 1906b, 165, 182 & Pls. I, k; VIII, 9). Cast in a bipartite mold. (Figure 9)

Color: light metallic greyish beige

Height: 14 cm



Figure 9 Baboon-headed figurine SR 4/9111

8. SR 4/9112 TR 18/11/24/20

Description:

Jackal-headed figurine of a dark material of mud that is mixed with beeswax, resin, and sawdust. Arms in the position of holding scepters in front of the body. Likely a set with SR 4/9109 and SR 4/9110. Modelled by hand. (Figure 10)

Color: dark brown.

Height: 13.5.



Figure 10 Jackal-headed figurine SR 4/9112

9. SR 4/ 9113 TR 18/11/24/24

Description:

A human wax figurine with arms in the position of holding scepter in front of the body. Cast in a bipartite mold with details added by hand. (Figure 11)

Color: light brown

Height: 11 cm



Figure 11 Human wax figurine SR 4/ 9113

10. SR 4/ 9114 TR 18/11/24/25

Description:

Human wax figurine with arms crossed on the chest in the position of holding scepters. Cast in a bipartite mold with details added by hand. Remains of sawdust are stuck on the surface. (Figure 12)

Color: Light beige

Height 10.7 cm



Figure 12 Human wax figurine SR 4/ 9114

11. SR 4/9115 TR 18/11/24/5

Description:

A human wax figurine with a tripartite wig and arms crossed on the chest in the position of holding scepters. Broken just above the feet with the broken part still attached. The inner part is of a darker color with remains of sawdust. Cast in a bipartite mold with details added by hand. (Figure 13)

Color: Light beige

Height 8.5



Figure 13 Human wax figurine SR 4/9115

12. SR 4/9116 TR 18/11/24/28

Description:

Human wax figurine with remains of sawdust, with a tripartite wig and arms crossed on the chest in the position of holding scepters. Cast in a bipartite mold with details added by hand.

(Figure 14)

Color: Brown metallic

Height: 8.5 cm



Figure 14 Human wax figurine SR 4/9116

13. SR 4/9117 TR 18/11/24/39

Description:

Baboon-headed wax figurine. Plain mummiform with no details of arms. Cast in a bipartite mold with details added by hand.

(Figure 15)

Color: Light beige

Height: 6 cm

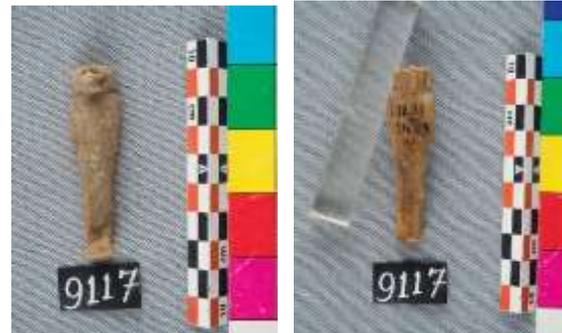


Figure 15 Baboon-headed wax figurine SR 4/9117

14. SR 4/9118 TR 18/11/24/2

Description:

Falcon-headed wax figurines with a tripartite wig and arms in the position of holding scepters. Cast in a bipartite mold with details added by hand. Excellent state of preservation.

(Figure 16)

Color: Brown

Height: 7.6



Figure 16 Falcon-headed wax figurines SR 4/9118

15. SR 4/9119 TR 18/11/24/13

Description:

Jackal-headed wax figurine with a tripartite wig and arms in the position of holding scepters. The left ear is bent over the head and the right ear is missing together with tip of the face of the jackal. Cast in a bipartite mold with details added by hand. **(Figure 17)**

Color: beige with some glaze

Height: 9 cm



Figure 17 Jackal-headed wax figurine SR 4/9119

16. SR 4/9120 TR 18/11/24/16

Description:

Human wax figurine with a tripartite wig and arms in the position of holding sceptres. Cast in a bipartite mold with details added by hand. Excellent state of preservation. **(Figure 18)**

Color: brown

Height: 8.4



Figure 18 Human wax figurine SR 4/9120

17. SR 4/9121 TR 18/11/24/12

Description:

Baboon-headed wax figurines. Arms not visible but their shape is represented like a mummy in a seemingly position of crossed arms. Cast in a bipartite mold with details added by hand. Remains of an adhesive substance on the back likely to fix the figurines in its place. Marks of linen wrapping are clearly seen on the figurine. **(Figure 19)**

Color: beige

Height: 8 cm



Figure 19 Baboon-headed wax figurines SR 4/9121

18. SR 4/ 9122

TR 18/11/24/9

Description:

Human wax figurine with a tripartite wig and arms in the position of holding scepters. Face details are damaged. Remains of an adhesive material on the back as well as marks of wrappings indicate that it was fixed in its place within the mummy wrappings. Cast in a bipartite mold with details added by hand.

(Figure 20)

Color: beige
Height: 8 cm



Figure 20 Human wax figurine SR 4/ 9122

19. SR 4/ 9123-9126 TR 18/11/24/31-34

Description:

Four wax figurines of the four sons of Horus. Human, baboon-headed, falcon-headed and jackal-headed figures. The figurines are represented in an unusual posture standing on a base with their left leg forward. The lower part of the left leg of the human figurine is missing. The arms stretch beside the body with clenched fists. They were found together

inside the mummy of an eighteen-year-old girl that was found in coffin number 127 of Daressy's list A of the Bab el Gusus find (Daressy, 1907, 34). They were registered in the museum records as wood but when examined by the researchers they proved to be made from beeswax. Carved out from lumps of wax with some details made separate and attached. These include the beard of the human figure, and the bases that are attached to the figurines with a resinous adhesive. The base measurements vary from 1.8 to 2.00 cm by 3.1 to 3.8 cm and the breadth at the shoulders varies from 2.2 to 2.5 cm. **(Figures 21-22)**

Color: brown
Height: 8.5-8.9 cm



Figure 21 Four figurines SR 4/ 9123-SR 4/ 9126



Figure 22 Four figurines SR 4/ 9123-SR 4/ 9126

20. SR 4/ 9127 JE 60535

Description:

Baboon-headed mummiform wax figurine with crossed arms and a ribbon carved around the chest. Broken towards the feet and restored. High resemblance with number 39 of this catalogue, the Agriculture Museum no. 582. Cast in a bipartite mold with details added by hand. **(Figure 23)**

Color: brown

Height: 9 cm



Figure 23 Baboon headed wax figurine JE 60535

21. SR 4/ 9128 TR 18/11/24/7

Description:

Human form wax figurine with a tripartite wig and arms in the position of holding sceptres in front of the body. Face damaged and figurine bent by the feet due to a degree of melting. Remains of straw that once filled the abdomen

cavity are stuck on the outer surface. Remains of adhesive for fixing figurine in its place as well as wrappings marks are visible on the back. Cast in a bipartite mold with details added by hand. **(Figure 24)**

Color: Beige

Height: 8.8 cm



Figure 24 Human wax figurine SR 4/ 9128

22. SR 4/ 9129 TR 18/11/24/22

Description:

Jackal-headed wax figurine with a tripartite wig and arms in the position of holding sceptres in front of the body. Its left ear and the face are bent, and the body has straw remains. The back has remains of what is likely to be an adhesive material for fixing it in its place. **(Figure 25)**

Cast in a bipartite mold with details added by hand.

Color: Beige

Height: 9.2 cm



Figure 25 Jackal-headed wax figurine SR 4/ 9129

23. SR 4/ 9130 TR 18/11/24/29

Description:

Jackal-headed wax figurine with a tripartite wig and arms in the position of holding scepters in front of the body. Head, hands and feet are partly damaged due to packaging and an apparent degree of melting. Cast in a bipartite mold with details added by hand.

(Figure 26)

Color: Beige

Height: 9 cm



Figure 26 Jackal-headed wax figurine SR 4/ 9130

24. SR 4/ 9131 TR 18/11/24/3

Description:

Baboon-headed wax figurine with a tripartite wig, an unusual feature for such baboon-headed figurines that were usually represented with their hair with only a few exceptions such as SR 9110 and SR 9140 of this collection and others (Raven, 1983, pl. 2 no. 2 and 14). Arms in the position of holding sceptres in front of the body. The back has remains of what is likely to be an adhesive material. Cast in a bipartite mold with details added by hand.

(Figure 27)

Color: Dark beige

Height: 8 cm



Figure 27 Baboon-headed wax figurine SR 4/ 9131

25. SR 4/ 9132 TR 18/11/24/4

Description:

Jackal-headed wax figurine with a tripartite wig and arms in the position of holding scepters in front of the body. Remains of straw. Cast in a bipartite mold with details added by hand. **(Figure 28)**

Color: Dark beige with a light metallic hue.

Height: 10 cm



Figure 28 Jackal-headed wax figurine SR 4/ 9132

26. SR 4/ 9133 TR 18/11/24/30

Description:

Jackal-Headed wax figurine with a tripartite wig and arms in the position of holding scepters in front of the body. Its left ear is bent more likely due to packaging. The back has remains of what is likely to be an adhesive material. Some remains of straw are attached to the figurine. Cast in a bipartite mold with details added by hand. **(Figure 29)**

Color: Dark beige

Height: 8.8 cm



Figure 29 Jackal-Headed wax figurine SR 4/ 9133

27. SR 4/ 9134 TR 18/11/24/6

Description:

Baboon-headed wax figurines with arms in the position of holding scepters in front of the body. Cast in a bipartite mold with details added by hand. Some remains of straw are stuck to the figurine’s surface. **(Figure 30)**

Color: Light beige

Height: 9.5 cm

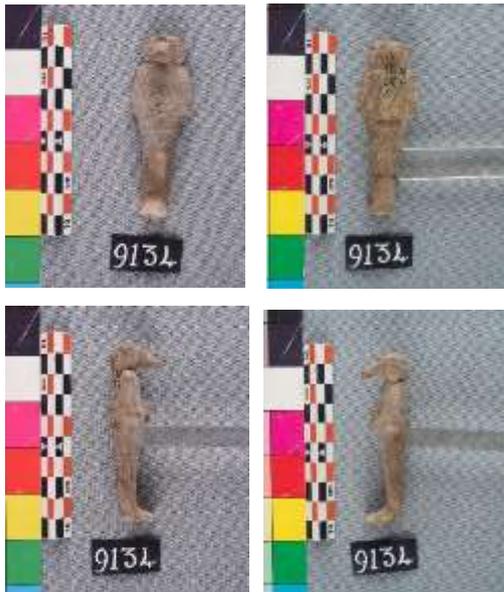


Figure 30 Baboon-headed wax figurines SR 4/ 9134
28. SR 4/ 9135 TR 18/11/24/17

Description:

Jackal-headed wax figurines with a tripartite wig and arms in the position of holding scepters in front of the body. Ears and feet partly damaged. Remains of straw are stuck on the surface of figurine. Cast in a bipartite mold with details added by hand. **(Figure 31)**

Color: Light beige
 Height: 9.2 cm

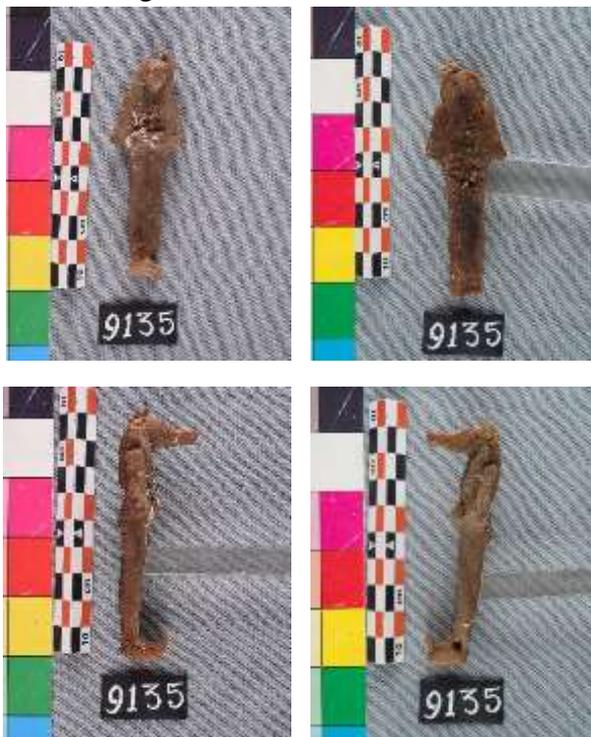


Figure 31 Jackal-headed wax figurines SR 4/ 9135

29. SR 4/ 9136 TR 18/11/24/23

Description:

Jackal-headed wax figurines with a tripartite wig and arms crossed in an Osirian position. One ear is broken. Body is slightly bent due to the bending of the funerary package. Cast in a bipartite mold with details added by hand. **(Figure 32)**

Color: Light beige
 Height: 9 cm



Figure 32 Jackal-headed wax figurines SR 4/ 9136
30. SR 4/ 9137 TR 18/11/24/26

Description:

Baboon-Headed wax figurine with arms crossed in an Osirian position. Cast in a bipartite mold with details added by hand. **(Figure 33)**

Color: Light beige with dark shades of beige
 Height: 7.8 cm



Figure 33 Baboon-Headed wax figurine SR 4/ 9137

31. SR 4/ 9138 TR 18/11/24/10

Description:

Human wax figurines with a tripartite wig and arms in the position of holding scepters in front of the body. Face is damaged and body slightly bent inward. Cast in a bipartite mold with details added by hand. (Figure 34)

Color: Reddish brown

Height: 7.5 cm.

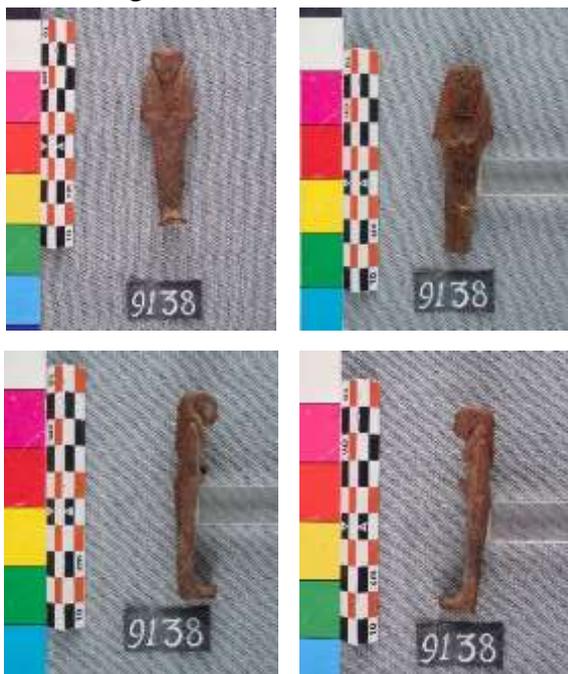


Figure 34 Human wax figurines SR 4/ 9138

32. SR 4/ 9139 TR 18/11/24/15

Description:

Baboon-headed wax figurine with arms in the position of holding scepters in front of the body. The back has remains of what is likely to be an adhesive material. Body slightly bent and facial features not clear due to partial melting. Cast in a bipartite mold with details added by hand. (Figure 35)

Color: Brown

Height: 9.7 cm



Figure 35 Baboon-headed wax figurine SR 4/ 9139

33. SR 4/ 9140 TR 18/11/24/35

Description:

Baboon-Headed wax figurines with arms in the position of holding scepters in front of the body. The ears of the baboon are integrated with a tripartite wig like number 24 of this catalogue. Body slightly bent. Cast in a bipartite mold with details added by hand. (Figure 36)

Color: Light brown

Height: 8.5 cm

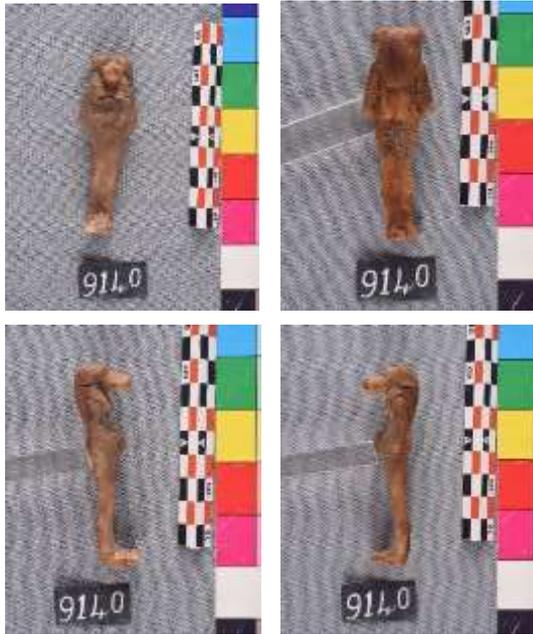


Figure 36 Baboon-Headed wax figurines SR 4/ 9140

34. SR 4/ 9141 TR 18/11/24/11

Description:

Jackal-headed wax figurines with arms in the position of holding scepters in front of the body. Lower part of legs missing. Cast in a bipartite mold with details added by hand. (Figure 37)

Color: Reddish brown

Height: 8.5 cm



Figure 37 Jackal-headed wax figurines SR 4/ 9141

35. SR 4/ 9142 TR 18/11/24/27

Description:

Human wax figurines with a tripartite wig and arms crossed in an Osirian position.

Cast in a bipartite mold with details added by hand. (Figure 38)

Color: Dark Beige

Height: 7.8 cm



Figure 38 Human wax figurines SR 4/ 9142

36. SR 4/ 9143 TR 18/11/24/38

Description:

Baboon-headed wax figurine with arms in the position of holding scepters in front of the body. Feet slightly bent downward. Cast in a bipartite mold with details added by hand. (Figure 39)

Color: Reddish brown

Height: 7.5 cm



Figure 39 Baboon-headed wax figurine SR 4/ 9143
37. SR 4/ 9144 TR 18/11/24/40

Description:

Jackal-headed wax figurine with a tripartite wig and no visible arms except for a slight curve in the usual position of the arms. Ears missing. Resemblance with SR 4/ 9145 suggests that they belonged to the same set. Cast in a bipartite mold with details added by hand. **(Figure 40)**

Color: Light beige

Height: 7.7 cm



Figure 40 Jackal-headed wax figurine SR 4/ 9144

38. SR 4/ 9145 TR 18/11/24/37

Description:

Falcon-headed wax figurine with a tripartite wig and no visible arms except for a slight curve in the usual position of crossed arms. Legs slightly bent to one side. Resemblance with SR 4/ 9144 suggests that they belonged to the same set. Cast in a bipartite mold with details added by hand. Excellent state of preservation. **(Figure 41)**

Color: Light brown

Height: 6.5 cm



Figure 41 Falcon-headed wax figurine SR 4/ 9145

39. Agriculture Museum no. 582

Description:

Baboon-headed wax figurine with no visible arms except for a slight curve in the usual position of the arms. Feet slightly bent, and legs broken and restored. Chest and body decorated with imitation of a broad necklace and ribbons. The museum's records states that its provenance is Thebes and that it dates back to the New Kingdom. However, the style of the figurine confirms a Third Intermediate Period and resemblance with number 20 of this catalogue, JE 60535, (**Figure 23**) above suggest that it came from the same provenance, namely, the Bab el Gusus tomb. Cast in a bipartite mold with details added by hand. (**Figure 42**)

Color: Brown

Height: 10 cm



Figure 42 Baboon-headed wax figurine Agriculture Museum no. 582

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