

THE ILLUSTRATED
GUIDE TO THE
HARROGATE LOAN



**Causing Their
Names to Live**

Map of Egypt



Map by Peter Robinson

Introduction

Rediscovering Egypt

Sam Powell (Egypt Centre volunteer and University of Birmingham student) came into our lives at the perfect time. We had been wrestling with what to do with our Egyptian collections for a while, as they seemed trapped in both outdated displays and in storage with no in-house expertise to call on. At the same time, questions of repatriation, colonialism, and the problem of inaccessible collections languishing in store were—and are—being asked of museums nationally.

Sam is an amazing guardian who is proactively shining light on hundreds of Egyptian collections scattered around regional museums, gathered at a time when civic and municipal galleries were in the business of collecting and containing the world. Thanks to Yorkshire collectors like Kent and Ogden, we have been able to gain a better understanding of lives past, bringing the world to the doorstep of local people.

This first exhibition by the Egypt Centre, Swansea University, is a legacy of the work of these early collectors. It shows us and helps us to imagine how these individual lives were lived. This collaboration is just the beginning of our three-year journey of rediscovery with these Egyptian treasures and I hope you enjoy learning more about them and our partnership in both the exhibition and through the videos available online (<https://shorturl.at/bEJT>).

I have so much gratitude and respect for the expertise and generosity of the Swansea team, led by Dr Ken Griffin and Dr Meg Gundlach. Together we believe in sharing work of the highest quality, for as many people as possible, and in learning with an international perspective and reach, so that their names may live.

May Catt (Harrogate, September 2023)



The Harrogate Collection

Harrogate's museum is one of many regional museums in the UK with a collection of Egyptian antiquities. The objects were donated by two local collectors, Benjamin William John Kent (1885–1968) and James Roberts Ogden (1866–1940), who had assembled their collections in the late nineteenth and early twentieth centuries. Many of the objects, particularly those from Kent, were purchased at auction. In fact, objects from Kent's collection are known to have come from the auctions of Robert de Rustafjaell (1859–1943), Henry Martyn Kennard (1833–1911), Frederick George Hilton Price (1842–1909), Field Marshal Francis Wallace Grenfell (1841–1925), and others. These collectors are already well known from material housed in the Egypt Centre, where the Harrogate collection is currently on loan. The Harrogate loan has been called *Rediscovering Egypt*, with the aim to study both the objects and the collectors—how did Ogden and Kent acquire their objects and why?

The material is quite diverse and includes stelae, statues, pottery, stone vessels, shabtis, amulets, canopic jars, a coffin, funerary cones, mummy masks, jewellery, papyrus, copper alloy votive statues, maceheads, terracotta figures, and many more object types. There is even a number of non-Egyptian items that arrived, including Etruscan mirrors and a large collection of cuneiform tablets, bricks, and cylinder seals. Perhaps the most famous object is the Anubis mask (fig. 1), which can be traced back to the 1907 sale of Robert de Rustafjaell.

Some of the highlights include HARGM3584 (Cat 1), which is one of a number of inscribed stelae from the Harrogate loan. Carved across three registers, it contains a winged Behdet in the lunette, with two recumbent jackals on plinths below. In the second register, the deceased is shown in adoration on the far right before a table of offerings, an enthroned Osiris, and standing figures of Anubis and Hathor (all unlabelled). In the register below, five lines of hieroglyphs begin with the offering formula addressed to Osiris. This inscription provides the name of the owner as Hetepnesmin, who held the title “Singer of Min”. The stela was previously in the collection of George Matthews Arnold, the mayor of Gravesend, who established the “Arnold Museum” there at Milton Hall. It was sold at auction in 1911 where it was purchased by the dealer J. E.

& E. K. Preston. It was later acquired by the Kent family, who bequeathed it to Harrogate Museum in 1968.



Fig. 1: The Anubis mask (HARGM10686)

HARGM3722 (Cat 8) is one of three shabtis of Seti I in the collection. While the other two are the more common wooden figures, this one is a beautiful faience example. Seti was the ruler of Egypt during the Nineteenth Dynasty (c. 1294–1279 BC) who was buried in the most wonderful tomb in the Valley of the Kings (KV 17). The shabti was previously part of the collection of Ernest Ambrose Vivian, 2nd Baron Swansea (1848–1922), which was sold at auction in 1919. It was later part of the Kent collection, which was bequeathed to Harrogate Museum in 1968.

HARGM7627 (Cat 18) is a blue glazed steatite scaraboid or plaque with a longitudinal hole for threading. One side is decorated with an image of a sphinx with a winged *uraeus* above it. The throne name of Hatshepsut (Maatkare) is inscribed next to the sphinx. Hatshepsut was one of only a handful of females who ruled Egypt (c. 1479–1458 BC). The reverse side is decorated with a cartouche of Maatkare and a baboon sitting on the hieroglyphic sign *nb* in front of the title “the Good God, Lady of the Two Lands”. Previously part of the Ogden collection, which was gifted to Harrogate Museum in the 1930s.

The Harrogate Loan

The story of the Harrogate loan coming to Swansea is a long one. Back in July 2022, our award-winning volunteer Sam Powell, visited Harrogate to examine a wooden tomb figure (HARGM7673), as part of her ongoing PhD research. During discussions with Harrogate curators, Sam told them about the Egypt Centre, the museum's object-based learning approach, and our collaboration with colleagues teaching Classics, Ancient History, and Egyptology at Swansea. Sam also showed them our fantastic online collection catalogue, which is hosted on the Abaset platform she created. As the Harrogate collection had been largely understudied (research and analysis of a selection of objects had been previously undertaken by Prof. Joanne Fletcher and Dr Stephen Buckley), the curators thought that this might be an opportunity to send it to Swansea on loan. Discussions took place shortly after, and May Catt (Visitor & Cultural Services Manager) visited the Egypt Centre in September 2022 to see the museum and our storage. Impressed with our facilities and resources in Swansea, discussions progressed, loan agreements were drawn up, objects were removed from display and carefully packed, and couriers (Constantine) were tasked with the transportation of the objects (fig. 2).



Fig. 2: Coffin (HARGM11045) being unwrapped shortly after arrival

On Tuesday 28th February 2023, over 800 objects arrived in Swansea from Harrogate Museums, where they will remain on loan for the next three years. During this time, the collection will be researched, displayed, and presented online, thus making the objects more accessible to Egyptologists and the wider public. Three temporary exhibitions are planned during this time, each running for approximately six months. The first is entitled *Causing their Names to Live*, which takes inspiration from a common vivification formula found on statues, stelae, and other objects. In fact, one of the statues on loan from Harrogate (HARGM10634) is dedicated by Nebamun to his daughter Senetre “in order to cause her name to live” (Cat 22). This exhibition will be opened in October 2023, with two further displays on the Ogden (2024) and Kent (2025) collections.

To document the Harrogate loan, a series of eleven videos were beautifully captured and produced by Katie Greenhalf and Gary Lawson of This Film Production Ltd. These help to record some of the stories relating to the Harrogate collection that were uncovered in the first few months of the loan and can be viewed here: bit.ly/44DQ97u.



Fig. 3: Examining the canopic jar of Djedamuniwefankh (HARGM3727)

Collectors

The Egyptian objects in the Harrogate collection were primarily donated by two local collectors, Benjamin William John Kent (1885–1968) and James Roberts Ogden (1866–1940), who had assembled their collections in the late nineteenth and early twentieth centuries. Many of the objects, particularly those from Kent, were purchased at auction, which is similar to how the Egypt Centre collection was formed. In fact, objects from Kent’s collection are known to have come from the auctions of Robert de Rustafjaell (1859–1943), Henry Martyn Kennard (1833–1911), Frederick George Hilton Price (1842–1909), Field Marshal Francis Wallace Grenfell (1841–1925), and others. These collectors are all well-known from material housed in the Egypt Centre, thus providing an excellent link between both collections.

How and why Kent and Ogden formed their collections are two of the main questions this project hopes to answer. In the case of Benjamin Kent, much of his collection was inherited from his father, Bramley Benjamin Kent (1848–1924). Many of the objects in the Kent collection were acquired from the local Harrogate dealers John Emanuel & Elizabeth Kate Preston or George Fabian Lawrence (1861–1939), an antiquarian dealer and Inspector of Excavations at the London Museum. Others were seemingly obtained directly from William Matthew Flinders Petrie (1853–1942), or through the auspices of the Egyptian Research Account.

Less is known about the formation of Ogden’s collection, although we do know that he received donations from Harold Plenderleith (1898–1997), Sir Henry Sutcliffe Smith (1864–1938), and potentially others. He did acquire at least some of his objects (e.g., HARGM3591) from S. G. Fenton & Co., a London dealer in antiquities and armour. It is likely that Ogden also bought from J. E. & E. K. Preston, who he seems to have known personally. A photograph in the archives of the Ogden family shows Ogden and his son, while on holiday in Egypt, accompanied by the Prestons. Whether Ogden also knew the Kents is not certain, although given their geographical proximity to each other, this seems likely.

Benjamin William John Kent

Benjamin William John Kent was born in 1885, the son of Bramley Benjamin (1848–1924) and Marianne Rosa Kent (1858–1902). The family were wealthy farmers and landowners from Beckwithshaw near Harrogate, North Yorkshire. From a young age, Benny, as he was commonly known, followed his father in developing an interest in the ancient world and a passion for collecting. Through Bramley's connections with William Matthew Flinders Petrie (1853–1942), Benny was apparently invited to participate in excavations in Egypt, an opportunity he declined owing to the demands of the farm business.

Benny's father, Bramley, had formed an impressive collection of antiquities in the late nineteenth and early twentieth centuries, purchasing artefacts from London auctions and local dealers. Benny continued to care for and increase the collection following the death of his father in 1924 through additional purchases and local excavations. At its peak, the collection consisted of roughly 1,500 objects from Egypt, Greece, Rome, Cyprus, Britain, and other regions.



Fig. 4: Benjamin Kent holding a Predynastic vessel
(© Harrogate Museums & Arts, North Yorkshire Council)

The antiquities were housed in what was essentially a private museum at Tatefield Hall. Although a quiet and introverted man, Benny was well informed on a wide range of historical subjects and would share his knowledge with scholars, local societies, or interested individuals. Visitors were a regular occurrence, and museums and historical or archaeological societies across West Yorkshire made regular trips to Tatefield Hall. Scholars from across the world corresponded with Benny, and visited Tatefield Hall when they could. Items from the collection were even published or mentioned in academic literature. Closer to home, Benny often loaned material to the Manchester Museum and the Royal Pump Room Museum in Harrogate.

The Kents kept a handwritten register of their collection (almost 1,000 objects), including information on period and place of origin where available. It often records the auctions the objects were purchased from or the previous collectors who owned them. These details are particularly useful since they help to build a better understanding of the antiquities trade and various networks at the time. They also show that the Kents did not necessarily purchase the items directly at auction, but instead through third-party dealers such as J. E. & E. K. Preston. The register was compiled from loose-leaf notes, which demonstrates that the Kents took the documentation of their collection seriously and signalling their museum-like approach to recording.

Benny had taken a deep personal interest in the development of a museum for Harrogate since its early days in the 1950s. Along with other active members of the Harrogate group of the Yorkshire Archaeological Society, Benny had pressured the local authority to create a municipal museum. Items from the Kent collection had formed part of the displays at the opening of the Royal Pump Room Museum, and Benny attended meetings of the museums sub-committee to advise on material in the municipal collections. He continued to advise on museum matters and lend material throughout the 1950s and 1960s. Following his death in December 1968, the Kent collection was bequeathed to the Harrogate Corporation. However, it was not until 1969 that the collection was transferred into the care of the Corporation.

James Roberts Ogden

James Roberts Ogden was born in 1866 in Leeds (Yorkshire, England), the son of Charles William (1837–1891) and Ellen Ogden (abt 1838–). The family moved to Harrogate the following year, which was the foremost spa-town in the country at the time. Upon leaving school in 1882, Ogden was apprenticed to Harrogate jeweller John Greenhalgh. By 1893, Ogden opened his first jewellery shop, “Ogden’s Little Diamond Shop”, in Cambridge Street, Harrogate. The business expanded in 1896–97 and 1907, taking several further shops in Cambridge Street. In 1910 Ogden moved the business to 38 James Street, Harrogate, and expanded to another shop, no 40, on the same street in 1928. This address is still the site of Ogdens on Harrogate, which remains a family run business.

Aside from jewellery, Ogden was deeply interested in archaeology, especially regarding its connection with biblical studies. He made numerous visits to Egypt and the Middle East, particularly to the recently discovered royal tombs at Ur. He corresponded with and acted as an adviser to two leading figures, Howard Carter (1874–1939) and Sir Charles Leonard Woolley (1880–1960). When the tomb of Tutankhamun was discovered in 1922, Carter sought the expertise of Ogden on ancient metals. Likewise, following the discovery of the royal tombs at Ur, Woolley noted that “without such assistance from an expert craftsman in metals, indeed, much of the evidence as to technique must have been lost”, highlighting Ogden’s important contributions.

As well as being promoter and fundraiser of Woolley’s excavation, Ogden became a restorer of gold objects and replica maker. Many of his copies were as good as the originals and visitors to the exhibitions on Ur at the British Museum were unaware of the fact that they were copies. He was also an excellent lecturer who was in great demand. According to his obituary, he delivered over 2,000 lectures, amassed 10,000 lantern slides, and raised over £50,000.

Ogden formed a modest collection of antiquities from both Egypt and Mesopotamia. The circumstances surrounding the acquisition of many of these objects is not known, but labels accompanying some suggest that he purchased them while on tour. Others, particularly those from Mesopotamia, were perhaps gifts from Woolley in recognition of

his financial support. A large cartonnage mask (HARGM10685) was given to Ogden by Sir Henry Sutcliffe-Smith (1864–1938), a dye and colour expert who lived just a few miles from Harrogate. Some objects were likely acquired through sale-rooms or dealers, with HARGM3591; Cat 4) known to have been purchased by the London-based dealer Samuel G. Fenton at the auction of the collection of Robert de Rustafjaell in 1907. Most of the Egyptian objects were small, such as scarabs and amulets, which perhaps appealed more to Ogden's background in jewellery.



Fig. 5: James Ogden delivering a lecture (© Ogden of Harrogate)

The contribution to local life made by James Roberts Ogden was fully recognised by the town in 1936, when the council conferred on him the honorary Freedom of the Borough. During the 1930s, Ogden spent much of his time disposing of his vast collection of books, newspaper cuttings, historical notes, antiquities, and photographs. The majority of the antiquities, including the Egyptian material, were gifted to Harrogate Library in 1933, before later being relocated to the Royal Pump Room Museum in the 1950s. James Roberts Ogden died on the 13th April 1940, surrounded by his loved ones. When the news of his passing reached the Council, the members stood in silent respect.

Causing Their Names to Live

During the course of the three-year loan of the Harrogate material to the Egypt Centre, three temporary exhibitions are planned. The first, which will be launched at the museum's Twenty-fifth Anniversary event on the 7th October 2023, is called *Causing their Names to Live*. This title takes inspiration from a common vivification formula found on statues, stelae, and other objects. For the ancient Egyptians, one of the most important things was that their name would be remembered. In the autobiography of Montuhotep, the official says that “anyone who shall remember my good name, I will be his protector in the presence of the great god”. Another official, Intef, even goes as far as to hire a Lector Priest “so that my name would be good, and so that the memory of me would last (until) today”.

The thirty objects chosen for this exhibit include stelae, statues, shabti, funerary cones, a canopic jar, and scarabs. The centrepiece of the exhibition is a seated statue (HARGM10634; Cat 22) of a lady called Senetre, the upper half of which is now missing. Fortunately, the inscriptions on the sides and back of the chair do survive, revealing that the statue was dedicated by her father Nebamun “in order to cause her name to live”. Did Senetre die young and without children, the individuals who would normally be expected to undertake the vivification duties? The statue is probably the only surviving object dedicated to this lady, which makes it particularly poignant.

Since the Harrogate collection arrived in Swansea, the names of over eighty individuals have been identified. Future exhibitions will be dedicated to the collections of Ogden (2024) and Kent (2025). Therefore, they will not only fulfil the wish of the ancient Egyptians, but also the collectors immortalised with them by causing their names to live!



1. Funerary Stela of Hetepnesmin



Museum number: HARGM3584

Material: Limestone

Date: Twenty-sixth Dynasty (c. 664–525 BC)

Provenance: Akhmim?

Large limestone funerary stela with incised decoration on the front face. The stela is divided into three registers. In the lunette is a winged sun disk representing the god Behdety. Below this are two recumbent jackals on plinths facing one another. The lunette is separated from the second register by a sky sign. This register contains the female deceased on the far right with her hands raised in adoration, with a table of offerings in front of her. To the left of the table is an enthroned Osiris wearing the *Atef*-crown and holding the crook and flail. He is followed by Anubis and Hathor(?). In the lower register are five lines of hieroglyphs naming the deceased as Hetepnesmin. She was a musician of Min from a priestly family at Akhmim, where this stela almost certainly originates from. The name of her father possibly reads as Hordiefnakht, while her mother is Asetweret.

2. Funerary Stela of Padiamun



Museum number: HARGM3586

Material: Limestone

Date: Twenty-sixth Dynasty (c. 664–525 BC)

Provenance: Abydos?

Limestone stela dating to the Twenty-sixth Dynasty with decoration painted on the front face. The decoration is divided into three registers, all of which is surrounded by blue framing lines. In the upper lunette is a winged sun disk flanked by *uraei*. Directly beneath the disk is a *sekhem*-sceptre flanked by large *wadjet*-eyes. The eyes are flanked by recumbent jackals atop platforms, who face toward the centre of the scene. In the central register, two men are shown on the right with their arms in adoration before Re-Horakhty and Isis. The labels above identify the first figure as Padiamun, who is followed by Harsiese. An offering table separates the adorers from the deities. The lower register contains three lines of hieroglyphs, beginning with the offering formula addressed to Osiris, which name the deceased as Padiamun, son of Harsiese.

3. Funerary Stela of Ammonius



Museum number: HARGM3587

Material: Limestone

Date: Byzantine Period (fourth–seventh century AD)

Provenance: Theban neighbourhood

Round-topped rectangular limestone stela. The architectural design includes a triangular pediment containing a conch-like hemispherical feature over four identical columns, spiral decor above plant-leaf motif, all set on (or behind) a base or balustrade. Behind and above the whole, the area has palm fronds, flowers, and foliage. The doorway is replaced by a rectangle bearing a five-line Greek inscription reading εἷς θεός ὁ βοηθῶν ἀμμωνίος (there is one God who helps. Ammonius). Ammonius is a personal name, which was common at the time. Previously part of the collection of Robert de Rustafjaell, which was sold at auction (lot 88) in 1907. It was purchased by the dealer Lawrence before becoming part of the Kent collection. Bequeathed to Harrogate Museum in 1968. According to Rustafjaell, the stela comes from the neighbourhood of Thebes. It dates to the fourth–seventh century AD.

4. Funerary Stela of Iwefenirpeseshi



Museum number: HARGM3591

Material: Limestone

Date: Thirteenth Dynasty (c. 1803–1649 BC)

Provenance: Rizeikat?

Round-topped limestone funerary stela with incised decoration dating to the Thirteenth Dynasty. The decoration is divided into three registers, all of which are surrounded by a thin incised border. In the upper lunette are two large *wadjet*-eyes. The second register consists of three lines of hieroglyphs containing the offering formula addressed to Osiris. In the lower register, two figures are shown standing and facing each other. A large table of offerings is located between them. On the left is a male figure, who holds a lotus blossom in his left hand. The inscription identifies him as Iwefenirpeseshi. Opposite him is a female, likely his mother, who holds a duck by the head in her right hand. The hieroglyphs in front of her face identify her as Neferhotep. Previously part of the Ogden collection, which was gifted to Harrogate Museum in 1933.

5. Funerary Stela of Psenmont



Museum number: HARGM3595

Material: Sandstone

Date: Ptolemaic Period (c. 305–30 BC?)

Provenance: Armant?

Large sandstone stela likely dating to the Ptolemaic Period. The content of the stela has been divided into three registers. In the lunette is a winged sun disk, representing the god Behdety, with pendant *uraei*. The lunette is separated from the central scene by a sky sign. In this scene is a recumbent bull before an offering table. While unlabelled, the bull wears a headdress consisting of a solar disk with double plumes, which is associated with the god Montu at Armant. Behind the bull is a winged solar disk with a single pendant *uraeus*. The lower register consists of three lines of a demotic text, which mentions Psenmont, son of Psenmont. This stela was previously part of the collection of Robert de Rustafjaell, which was sold in 1913. It was purchased by the dealers J. E. & E. K. Preston before being acquired by the Kent family. The stela was bequeathed to Harrogate Museum in 1968.

6. Shabti of Psamtik



Museum number: HARGM3632

Material: Faience

Date: Twenty-sixth Dynasty (c. 664–525 BC)

Provenance: “Campbell’s Tomb”, Giza

Complete faience mummiform shabti of Psamtik with blue-green glaze. He wears a striated tripartite wig with horizontal bands on lappets defined, as well as a plaited beard. The face is notable for the particularly prominent eyebrows/brow ridge that forms a ‘T’ with the nose. The arms are crossed right over left, a pick held in the left hand and a hoe in the right. A small square seed bag with crossed fibres is slung over the left shoulder, suspended from a twisted rope held in the right hand. The figure stands on a short plinth and is supported by a broad back pillar. The incised inscription is arranged into eight horizontal bands that run from right to left. The text contains Chapter 6 of the Book of the Dead (the ‘Shabti Spell’) and identifies the deceased as the Overseer of the Treasury, Psamtik, who has the ‘good name’ Ahmose. His mother, Bastetirdis, is also named.

7. Commemorative Scarab of Amenhotep III



Museum number: HARGM3683

Material: Glazed steatite

Date: Eighteenth Dynasty, reign of Amenhotep III (c. 1380 BC)

Provenance: Unknown

Glazed steatite commemorative lion hunt scarab dating to the tenth year of Amenhotep III. This large scarab has standardised markings on the back to indicate the head, prothorax, wing cases, and scorings on the legs imitating feathering. It is one from a series that were produced during the reign of Amenhotep III to commemorate various important royal events. The inscription incised over eight lines on the underside of this example records that in the first ten years of his reign, the king himself killed 102 lions. It also provides the full royal titulary of five names borne by Amenhotep III and states that Queen Tiye was his chief wife. There is slight damage to the scarab around the edges, which includes a loss of the glaze. The scarab was previously in the collection of George Arnold until it was sold at auction in 1912. Previously part of the Kent collection, which was bequeathed to Harrogate Museum in 1968.

8. Shabti of Seti I



Museum number: HARGM3722

Material: Faience

Date: Nineteenth Dynasty, reign of Seti I (c. 1294–1279 BC)

Provenance: Valley of the Kings, KV 17

Upper portion of a faience mummiform shabti of Seti I with bright blue glaze. He wears a striated tripartite wig with horizontal bands on lappets defined. The arms are crossed right over left, a hoe held in each hand, with a wide cuff-style bracelet on the right wrist. A broad collar is indicated by four horizontal lines across the chest. A large trapezoidal seed bag with horizontal bipartite structure is suspended between the shoulders. The wig, face, and arms are modelled in relief, with the other details added in black ink. The painted inscription is arranged into four remaining horizontal bands that run from right to left. The text contains Chapter 6 of the Book of the Dead (the ‘Shabti Spell’) and identifies the deceased as the Pharaoh Seti I. Previously part of the collection of Lord Swansea, which was sold at auction in 1919. It then became part of the Kent collection, which was bequeathed to Harrogate Museum in 1968.

10. Shabti of Horemkhebi



Museum number: HARGM7250

Material: Faience

Date: Twenty-first Dynasty (c. 1070–1032 BC)

Provenance: Thebes

Complete faience mummiform shabti of Horemkhebi with bright blue glaze. He wears a striated tripartite wig with horizontal bands on lappets defined, as well as a *seshed*-band created by the negative space between the painted lines. The arms are crossed over the chest without indicating which is on top, a hoe held in each hand, with a thick bracelet painted on both wrists. A rectangular seed bag with crossed fibres is suspended between the shoulders. The wig, face, and arms are modelled in relief, with the other details added in black ink. The painted inscription is arranged into two vertical columns down the front and onto the feet, defined by lines on all sides but the bottom. The text identifies the deceased as the God's Father and Scribe of the Temple of Amun, Horemkhebi. Previously part of the Kent collection, which was bequeathed to Harrogate Museum in 1968.

11. Shabti of Henuttawy



Museum number: HARGM7263

Material: Faience

Date: Twenty-first Dynasty (c. 970 BC)

Provenance: Deir el-Bahari Cache, Thebes (TT 320)

Complete faience overseer shabti of Henuttawy with blue glaze. She wears a plain tripartite wig and a *seshed*-band with a twisted knot. This overseer was modified from a standard worker figure by the application of a protruding triangular kilt, to represent the dress of daily life. This conversion can also be seen in the crossed hands holding a whip each, rather than the 'one raised whip/one arm at the side' posture more common of this type. The wig, face, and hands are modelled in relief, with the other details added in black ink. The painted inscription is arranged on the front of the kilt as a vertical column concluded by a horizontal cartouche. The text identifies the deceased as the Divine Adoratrice Henuttawy. The shabtis of Henuttawy were discovered in the Deir el-Bahari (TT 320) cache in 1881. Previously part of the Kent collection, which was bequeathed to Harrogate Museum in 1968.

12. Shabti of Kay



Museum number: HARGM7294

Material: Faience

Date: Ramesside Period (c. 1292–1069 BC)

Provenance: Unknown

Complete faience mummiform shabti of Kay with pale green glaze and splotches of bright blue. He wears a plain tripartite wig painted black. The arms are crossed left over right, a hoe held in each hand, with a cuff-style bracelet depicted by two lines on the left wrist. A broad collar is indicated by horizontal lines across the chest, without the addition of drop beads. A rectangular seed bag with crossed fibres is suspended between the shoulders. All features are rather crudely modelled with little dimension to the face or arms and the other details added in black ink. The painted inscription is arranged into a vertical column down the front and onto the bottom of the feet, defined with a painted line at either side. The text identifies the deceased as the Chief of the Doorkeepers Kay. Part of the Kent collection, which was bequeathed to Harrogate Museum in 1968. 23

13. Shabti of Pinedjem I



Museum number: HARGM7309

Material: Faience

Date: Twenty-first Dynasty (c. 1070–1032 BC)

Provenance: Deir el-Bahari Cache, Thebes (TT 320)

Upper portion of a faience mummiform shabti of Pinedjem II with bright blue glaze. He wears a striated tripartite wig with horizontal bands on lappets defined only on the front. A black line is painted around the top of the head, but there are no additional loops or knot elements to indicate the *seshed*-band. The arms are crossed right over left, a hoe held in each hand. A rectangular seed bag with crossed fibres is suspended between the shoulders. The wig, face, and arms are modelled in relief, with the other details added in black ink. The painted inscription is arranged into five remaining horizontal bands that run from right to left. The text contains Chapter 6 of the Book of the Dead (the ‘Shabti Spell’) and identifies the deceased as the High Priest of Amun Pinedjem II. Previously part of the Ogden collection, which was gifted to Harrogate Museum in the 1930s.

14. Shabti of Padiamun



Museum number: HARGM7301

Material: Faience

Date: Twenty-first Dynasty (c. 1077–943 BC)

Provenance: Unknown

Complete faience mummiform shabti of Padiamun with light blue glaze. He wears a plain tripartite wig painted black. The arms are crossed right over left, a hoe held in each hand. A rectangular seed bag with crossed fibres is suspended between the shoulders. The wig, face, and arms are modelled in relief, with the other details added in black ink. There is some surface damage and the figure has been broken across the legs and repaired. The painted inscription is arranged into a vertical column down the front and onto the feet. The text identifies the deceased as the God's Father of Amun Padiamun. An overseer shabti for the same person is housed in the Egypt Centre collection (AB111). Previously part of the Ogden collection, which was gifted to Harrogate Museum in the 1930s.

15. Shabti of Nesypernub



Museum number: HARGM7370

Material: Faience

Date: Twenty-first Dynasty (c. 1070–1032 BC)

Provenance: Bab el-Gasus Cache, Thebes

Complete faience mummiform shabti of Nesypernub with bright blue glaze. He wears a striated tripartite wig and a heart amulet suspended from a cord over his chest. The arms are crossed right over left, a hoe held in each hand. A rectangular seed bag with oblique fibres is suspended between the shoulders. The wig, face, and arms are modelled in relief, with the other details added in black ink. There is some cracking to the surface. The painted inscription is arranged into two vertical columns down the front and onto the feet, defined by vertical lines. The upper line of the text follows the shape of the arms to the elbow and there is no line at the bottom. The text identifies the deceased as the God's Father of Amun Nesypernub. Previously part of the Kent collection, which was bequeathed to Harrogate Museum in 1968.

16. Shabti of Nesamun



Museum number: HARGM7371

Material: Faience

Date: Twenty-second Dynasty (c. 943–716 BC)

Provenance: Cemetery E, North Cemeteries, Abydos

Complete faience mummiform shabti of Nesamun with greenish white glaze. He wears a plain tripartite wig and a *seshed*-band with a twisted knot. The arms are crossed right over left, a hoe held in each hand. A rectangular seed bag with vertical fibres is suspended between the shoulders without an associated rope. The wig, face, and arms are modelled in relief, with the other details added in black ink. There is some surface damage to the face. The painted inscription is arranged into a vertical column down the front and onto the bottom of the feet. The text identifies the deceased as the God's Father and the Scribe of the Temple of Khonsu, Nesamun. Previously part of the Kent collection, which was bequeathed to Harrogate Museum in 1968.

17. Shabti of Horudja



Museum number: HARGM7373

Material: Faience

Date: Thirtieth Dynasty (c. 380–343 BC)

Provenance: Hawara

Complete faience mummiform shabti of Horudja with pale turquoise glaze. He wears a striated tripartite wig with horizontal bands on lappets defined, as well as a plaited beard. The arms are crossed right over left, a pick held in the left hand and a hoe in the right. A small square seed bag with crossed fibres is slung over the left shoulder. All features are fully modelled in relief. The figure stands on a short plinth and is supported by a broad back pillar. The incised inscription is arranged into nine horizontal bands that run from right to left, defined with a carved line between each. The back pillar is not utilised. The text contains Chapter 6 of the Book of the Dead (the ‘Shabti Spell’) and identifies the deceased as the God’s Servant of Neith Horudja. His mother, Shedet, is also named. Previously part of the Kent collection, which was bequeathed to Harrogate Museum in 1968. 28

18. Scaraboid of Hatshepsut



Museum number: HARGM7627

Material: Glazed steatite

Date: Eighteenth Dynasty, reign of Hatshepsut (c. 1479–1458 BC)

Provenance: Unknown

A blue glazed steatite scaraboid or plaque with a longitudinal hole for threading. One side is decorated with an image of a sphinx holding an offering. A winged *uraeus* is above the sphinx. The throne name of Hatshepsut (Maatkare) is inscribed next to the sphinx. The sphinx and griffin were seen as special manifestations of the king in ancient Egyptian iconography. The reverse side is decorated with a cartouche of Maatkare and a baboon sitting on the hieroglyphic sign *nb* in front of the title “the Good God, Lady of the Two Lands”. Previously part of the Ogden collection, which was gifted to Harrogate Museum in the 1930s. Scaraboid plaques are plaque-shaped amulets similar to flat beads and inscribed in the same way as seal scarabs. The plaques were often perforated to be used as pendants. However plaques, like scarabs, could have been used as seals.

19. Funerary Cone of Nentawaeref



Museum number: HARGM10219

Material: Brick

Date: Eighteenth Dynasty (1550–1292 BC)

Provenance: Thebes

Funerary cone of the Child of the Kap and Overseer of the *Wab*-priests of Amun, Nentawaeref, which dates to the Eighteenth Dynasty (c. 1550 BC–1292 BC). The full length of the cone is preserved with a circular stamp of three columns on the front. The stamp is much worn, thus making it difficult to read. The tomb of Nentawaeref remains undiscovered, although it was perhaps located in the el-Khokha necropolis where many of his cones have been identified. This cone is type 13 of Davies & Macadam. The cones read “Revered one before Osiris, Child of the Kap, Overseer of the *Wab*-priests of Amun, Nentawaeref, true of voice.” Children of the Kap are believed to have been educated in the palace. Previously part of the Kent collection, which was bequeathed to Harrogate Museum in 1968.

20. Funerary Cone of Iy



Museum number: HARGM10220

Material: Brick

Date: Early Eighteenth Dynasty (1550–1400 BC)

Provenance: Dra' Abu el-Naga' (TT 12), Thebes

Funerary cones are associated with tombs and are commonly attested in the Middle and New Kingdoms at Thebes. Usually, 100s of these would be placed above the doorway leading to the tomb, which help to identify the owner. This particular cone is inscribed for the Chief of the Weavers, Iy, and dates to the first half of the Eighteenth Dynasty. The cone is unusual in that it is prism-shaped rather than the typical cone shape. Additionally, the stamp has a vertical oval frame rather than circular one. The full length of the cone is preserved, which has a deep red colour. There is a large chip near the front of one side. This cone is type 334 of Davies & Macadam. Iy was buried in a tomb adjacent to TT 12 in the Dra' Abu el-Naga' necropolis, which was recently rediscovered by the Djehuti Project directed by José Galán.

21. Stela Fragment of Amenemhat



Museum number: HARGM10534

Material: Limestone

Date: Early Eighteenth Dynasty (1550–1400 BC)

Provenance: Unknown

Fragment of a limestone stela with sunk relief decoration. The remaining scene depicts the deceased, facing right, sniffing a lotus blossom, which he holds in his left hand. Above the head of the deceased are the hieroglyphs identifying the owner as Amenemhat (written *imn-h't*). The name Amenemhat was particularly common during the Middle Kingdom and New Kingdom. Atop the scene are the remains of a single column of hieroglyphs providing the offering formula. This fragment likely dates to the early Eighteenth Dynasty, though the provenance is unknown. Previously part of the Kent collection, which was bequeathed to Harrogate Museum in 1968.

22. Statue of Senetre



Museum number: HARGM10634

Material: Sandstone

Date: Early Eighteenth Dynasty (1550–1400 BC)

Provenance: Unknown

Limestone seated statue of Senetre, which dates to the Eighteenth Dynasty. The statue is only preserved from the waist down. Senetre is depicted seated and wearing an ankle-length dress. She holds a closed lotus blossom in her left hand while her right hand lies flat on her lap. Inscriptions are present on the sides and back of the statue. The right side contains an offering formula addressed to Amun-Re and Osiris; the left side to Anubis and Hathor; and the back to Re-Horakhty. The back pillar inscription also notes that the statue was commissioned by Senetre's father, Nebamun, "in order to cause her name to live". This vivification formula is first introduced during the First Intermediate Period and continues to be used through the Late Period. Previously part of the Kent collection, which was bequeathed to Harrogate Museum in 1968.

23. Funerary Cone of Hor



Museum number: HARGM10642

Material: Brick

Date: Twenty-third Dynasty, reign of Sheshonq VI (c. 800 BC)

Provenance: Thebes

A funerary cone inscribed for the Prophet of Montu and Secretary of the King, Hor. The cone is broken at the rear and the inscription is difficult to read in places. It dates to the Twenty-third Dynasty and the reign of Sheshonq VI. This cone is type 26 of Davies & Macadam. The tomb of Hor is currently unknown, although several cones have been excavated in or close to the Ramesseum, suggesting a possible provenance. A second cone for Hor is also in the Harrogate collection (HARGM10641). The cones read “Prophet of Montu, secretary of the Pharaoh, Hor, true of voice, prophet of Usermaatre Meryamun Sheshonq (VI), prophet of Amun, hereditary noble, mayor, Hor, true of voice.”

24. Funerary Stela of Amenemhat



Museum number: HARGM10680

Material: Limestone

Date: Early Eighteenth Dynasty (c. 1550–1400 BC)

Provenance: Unknown

Fragment of a round-topped stela with only the upper left side preserved. The stela would have had two wadjet eyes flanking hieroglyphs, although only the left eye and the final hieroglyph (a vessel) are preserved. Below this, two figures are seated on the left. The male, who is identified as the scribe Amenemhat, is shown in front holding a scribal palette in his left hand. His wife, Tanetnebu, is depicted behind him with her left arm over his shoulder and her right grasping his right arm. Stelae such as this typically depict an officiant libating in front of the deceased, with a table of offerings between them. The column of hieroglyphs to the right of the male's name identifies the officiant as "his son", although his name has not survived. Previously part of the Kent collection, which was bequeathed to Harrogate Museum in 1968.

25. Shabti of Padihorenpe



Museum number: HARGM10748

Material: Faience

Date: Twenty-sixth Dynasty (c. 664–525 BC)

Provenance: Unknown

Complete faience mummiform shabti of Padihorenpe with yellow-green glaze. He wears a plain tripartite wig that merges into the back pillar without distinction, save perhaps a small diagonal dash at the right edge, and a beard. The hands are shown emerging from the wrappings with a hoe held in each. A small square seed bag with crossed fibres is slung over the left shoulder, suspended from a twisted rope held in the right hand. All features are rather crudely modelled with little dimension to the hoes or seed bag. The figure stands on a short plinth and is supported by a broad back pillar. The incised inscription is arranged in a vertical column down the front, defined with a carved line at either side. The back pillar is not utilised and the final sign is added to the top of the foot. The text identifies the deceased as the Overseer of the Army Padihorenpe. His mother, Neithemhat, is also named.

26. Ostracon of Nakhtamun



Museum number: HARGM10823

Material: Limestone

Date: Nineteenth Dynasty, reign of Ramesses II (c. 1279–1213 BC)

Provenance: Deir el-Medina?

Limestone ostracon containing a letter written in hieratic by the draughtsman Nakhtamun to his brothers Khay and Baki. In the letter, Nakhtamun asks for some goose fat to be sent to ease their father's (Nebre) illness. In a possible follow-up to this, an ostracon in Berlin has a letter written by Nakhtamun to Khay asking for a new portion of goose fat to be sent because the cat has eaten the one that was sent yesterday. Nakhtamun and his family are well-known from the village of Deir el-Medina, where this letter almost certainly originates from. The ostracon can be dated to the reign of Ramesses II (c. 1279–1213 BC). This object was previously in the Ogden collection, which was gifted to Harrogate Museum in the 1930s.

27. Coffin Fragment of Osirismes



Museum number: HARGM10877

Material: Wood

Date: Twenty-fifth Dynasty (c. 744–656 BC)

Provenance: Unknown

Wooden fragment of a coffin with painted polychrome decoration. The fragment contains the lower part of a goddess, who is shown wearing a red dress and having green feet. In front of her are six columns of hieroglyphs, with an additional two located behind the figure. The hieroglyphs are difficult to read due to soiling of the surface. The object has been mounted onto a modern wooden support at an unknown date. It was previously part of the Ogden collection, which was gifted to Harrogate Museum in the 1930s. The coffin fragment joins directly with Egypt Centre EC385 (above), which helps to identify the figure as Nephthys. The join also reveals that the columns of hieroglyphs are painted in alternating yellow and white, with blue dividing lines. The inscription identifies the owner of the coffin as Osirismes, who was the son of Horentabiat and Shepenhenuttaneb.

28. Stelophorous Statue of Hay



Museum number: HARGM11863

Material: Limestone

Date: Ramesside Period (c. 1292–1069 BC)

Provenance: Deir el-Medina?

Limestone stelophorous statue of the Servant in the Place of Truth, Hay, dating to the Ramesside Period. The statue depicts Hay wearing a long linen dress, with the folds outlined in red ink. His hands are raised in adoration with his fingers resting on the stela in front. The back and head of Hay are now missing. The stela would have consisted of seven lines, although only the first five lines are preserved. Above the text are traces of a solar barque of the son god Re-Horakhty. The text consists of a solar hymn to the sun god on behalf of Hay. The text is found in extended versions of Chapter 15 of the Book of the Dead. An additional line of hieroglyphs on the left side of the statue identifies the owner as the Servant in the Place of Truth (Deir el-Medina), Hay. Previously part of the Kent collection, which was bequeathed to Harrogate Museum in 1968.

29. Double Statue of Tetisoneb



Museum number: HARGM12379

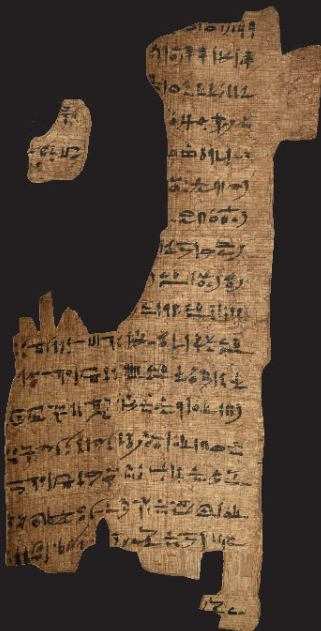
Material: Limestone

Date: Seventeenth Dynasty (c. 1580–1550 BC)

Provenance: Dra' Abu el-Naga' (outside TT 11), Thebes

Double statue of Tetisoneb dating to the Seventeenth Dynasty. Crudely carved of limestone painted brown, the statue depicts two naked boys standing on a plinth while holding hands. They are shown with shaved heads except for a single twisted plait at the back. The back is inscribed with a single column of hieroglyphs for each figure. The boy on the right is identified as the “Child of the Kap” Tetisoneb. The one on the left carries the same title, with the name also beginning Teti. The remainder of the second name is missing due to some damage to the statue on the lower left corner of the back. The relationship between the two boys is unknown, although given their similar names and titles, it is possible that they were twins. This statue was found at Dra' Abu el-Naga' in 1898–9 in one of the dumps outside the tomb of Djehuti (TT 40 11) during the excavations of the Marquess of Northampton.

30. Papyrus of Padineferhotep



Museum number: HARGM T8

Material: Papyrus

Date: Ptolemaic Period (c. 305–200 BC)

Provenance: Unknown

Fragments of papyrus, written in hieratic, mounted onto cardboard. Hieratic was a type of shorthand used by scribes to write quickly. The papyrus dates to the early Ptolemaic Period (c. 305–200 BC) and belongs to the very beginning of the Book of the Dead (Chapter 1) of a man called Padineferhotep. The name of Padineferhotep is known from other Book of the Dead papyri, but none of them match the Harrogate fragments. When the fragments were mounted onto the cardboard, one of them was erroneously added upside down, albeit in the right location. The small fragment in the lower right of the photo has not been identified yet. Previously part of the Ogden collection, which was gifted to Harrogate Museum in the 1930s.



It is my good name that you should remember

Amenemhat	Henuttawy	Nesmut
Ammonius	Hetepenesmin	Nespaperennub
Amunetemhab	Hor	Nestairtre
Amunmes	Hordiefnakht	Nesypernub
Ankhefenbastet	Horemkhebi	Nitiqret
Ankhefenkhonsu	Horentabiat	Osirismes
Ankhefenmaat	Hormaakheru	Padiamun
Ankhesenaset	Hornakht	Padihorenpet
Ankhesenpare	Horudja	Padineferhotep
Ankhmut	Iretiru	Pauseramun
Asetenakhbit	Iwef	Pay
Asetweret	Iwefenirpeseshi	Pinedjem
Bakenkhonsu	Iy	Psamtik
Baki	Iyhetepememmut	Psenmont
Bastetirdis	Kay	Satmut
Dios	Khaapataaset	Senetre
Disukhonsu	Khay	Shedet
Djedamuniwefankh	Meretneith	Shephenhenuttaneb
Djedaset	Mut	Siamun
Djeddjehutiiwefankh	Mutenipet	Tanetaset
Djedhor	Nakhtamun	Tanethor
Djediah	Nebamun	Tanetnebu
Djedkhonsuiwefankh	Nebre	Tanetnebumaat
Djedmut	Neferhotep	Tasamtik
Djehutimes	Neferibre	Tetisoneb
Harsiese	Neferiiu	Thekla
Haty	Neithemhat	Userhat
Hay	Nentawaeref	Wadjet
Henutentaneb	Nesamun	Wahibre
	Nesankhefenmaat	