

C.O.W. Accession No. 1901.1 a,b,c
Object/Work The Mummy
Creation Date 23-26th dynasties (Late Ptolemaic/Early Roman period)
Artist not known
Artist's Dates 23-26th dynasties (Late Ptolemaic/Early Roman period)

Artist Nationality/Ethnicity Egyptian

Title/Name The Mummy

Classification

Physical Description

a) Case: coffin in anthropoid shape; two-piece wooden case with carved face and raised wig, done in gesso and paint; wood dowels hold joints; nose and mouth worn; face is gilded with black and white eyes; chest has "typical breastplate with mythologic representations of Late Period" - no trace of name/title (cf. J. Cooney 1970), with dulled colorful circular decoration and hieroglyphics, white, red, and green; hair is solid black and charred from fire; remaining area is covered with faded hieroglyphics; decorations are not lavish in style or refinement of detail; base is 10 inches from ground; lid is 10 inches high



State

Edition

Exhibition Loan History

in the College of Wooster Administration Building from pre-1901. Mummy suffered burns when fire broke out and destroyed the building in 1901; it was in Scovel Hall (Biology) in 1922. Moved to Art Museum in 1965 or 1967?

--*Ancient Ohio Ancient Egypt*, The College of Wooster Art

Related Textual Reference

--Published:

mentioned: Wooster of the Middle West; Lillian Notestein

described and dated: The Silent One: Investigations on the Wooster/Egyptian Mummy; Diane Yunck;

I.s. paper for Dr. Donald MacKenzie; 1965

reported: Wooster Voice: Friday, April 20, 1979; Ilse Reyvick

--Ancient Ohio Ancient Egypt Text Panel

JEWELRY & AMULETS

Amulets (small plaques or pendants) and traditional jewelry forms were intended to prevent the desecration of the body by potential tomb robbers or to halt the ravages of time. As the chief resting place of the ka, the spirit of the deceased, the body was essential to

Materials case: wood
body: wrapped in linen

Measurements a) case: H: 15 in (38 cm)
L: 67 in (195 cm)
b) body: H: 10 in (53 cm)
L: 56 in (26 cm)

Inscriptions/Marks

Current Location Ebert
Shelf/Drawer No. floor, near furniture island
Date Received pre-1901
Donor not known

the survival of the individual in the afterlife. The efficacy of these objects was ensured by the use of specific materials and the choice of symbolic imagery. The colors of the objects refer to natural phenomena: the blue/green of faience relates to plant life and the Nile river; the red of jasper or carnelian denotes blood or the sun; and the black of basalt is the color of soil. The process of renewal seen in both the solar and agricultural cycles was linked closely with beliefs in the afterlife. Abstract symbols spoke of life, stability, etc., while images of the gods of goddesses of ancient Egypt provided their divine protection.

These items were frequently placed on Egyptian mummies or included within their linen wrappings. The body of the pharaoh Tutankhamun (c. 1333–1323 B.C.E.) was decorated with 150 objects, though most Egyptians could not afford such an extravagant display. By the Ptolemaic period, amulets had become less common; the Wooster mummy has no amulets or jewelry in her wrappings. However, the collar (wesekh) depicted on the coffin

lid was a specific type of object prescribed by the Book of the Dead (Chapter 158). Though painted, the collar fulfills its protective function and was an inexpensive alternative to real jewelry. The broad, U-shaped form of this collar was prevalent on coffins in the Late Period and Ptolemaic era.

C.O.W. Accession No. 1975.545

Artist Nationality/Ethnicity egyptian?

Object/Work necklace

Creation Date

Artist

Artist's Dates

Title/Name

Classification
jewelry

Physical Description

A small beaded necklace with four suspended pendants resembling a lotus flower motif. The necklace is comprised of cylindrical blue/green ceramic beads and small blue glass beads. The beads are generally in a repeated pattern of two small beads and then two cylindrical beads although some variations do occur. Suspended from the main strand are the four larger blue/green ceramic beads that resemble a lotus flower .



State

Edition

Exhibition Loan History

--*Ancient Ohio Ancient Egypt*, The College of Wooster Art Museum, August 30-October 16, 2005, Curator, Stephen Lucey, Asst. Professor of Art History, COW.

Materials ceramic and glass beads on black string

Measurements 10 3/4 x 1 x 1/2 inches

Inscriptions/Marks

Related Textual Reference

Ancient Ohio Ancient Egypt Text Panel

JEWELRY & AMULETS

Amulets (small plaques or pendants) and traditional jewelry forms were intended to prevent the desecration of the body by potential tomb robbers or to halt the ravages of time. As the chief resting place of the ka, the spirit of the deceased, the body was essential to the survival of the individual in the afterlife. The efficacy of these objects was ensured by the use of specific materials and the choice of symbolic imagery. The colors of the objects refer to natural phenomena: the blue/green of faience relates to plant life and the Nile river; the red of jasper or carnelian denotes blood or the sun; and the black of basalt is the color of soil. The process of renewal seen in both the solar and agricultural cycles was linked closely with beliefs in the afterlife. Abstract symbols spoke of life, stability, etc., while images of the gods of goddesses of ancient Egypt

Current Location Kauke Hall, 2nd floor showcase

Shelf/Drawer No. Q4

Date Received

Donor Scott

provided their divine protection.

These items were frequently placed on Egyptian mummies or included within their linen wrappings. The body of the pharaoh Tutankhamun (c. 1333–1323 B.C.E.) was decorated with 150 objects, though most Egyptians could not afford such an extravagant display. By the Ptolemaic period, amulets had become less common; the Wooster mummy has no amulets or jewelry in her wrappings. However, the collar (wesekh) depicted on the coffin

lid was a specific type of object prescribed by the Book of the Dead (Chapter 158). Though painted, the collar fulfills its protective function and was an inexpensive alternative to real jewelry. The broad, U-shaped form of this collar was prevalent on coffins in the Late Period and Ptolemaic era.

C.O.W. Accession No. 1975.546

Artist Nationality/Ethnicity egyptian?

Object/Work necklace

Creation Date

Artist

Artist's Dates

Title/Name

Classification

jewelry

Physical Description

A beaded necklace comprised of cylindrical blue/green beads and a three part ceramic pendant also in blue/green ceramic. The pendants resembles an egyptian bird mottif.



State

Edition

Materials ceramic and string

Exhibition Loan History

--*Ancient Ohio Ancient Egypt*, The College of Wooster Art Museum, August 30-October 16, 2005, Curator, Stephen Lucey, Asst. Professor of Art History, COW.

Measurements 14 1/2 x 3 1/2 x 1/2 inches

Inscriptions/Marks

Related Textual Reference

Ancient Ohio Ancient Egypt Text Panel

JEWELRY & AMULETS

Amulets (small plaques or pendants) and traditional jewelry forms were intended to prevent the desecration of the body by potential tomb robbers or to halt the ravages of time. As the chief resting place of the ka, the spirit of the deceased, the body was essential to the survival of the individual in the afterlife. The efficacy of these objects was ensured by the use of specific materials and the choice of symbolic imagery. The colors of the objects refer to natural phenomena: the blue/green of faience relates to plant life and the Nile river; the red of jasper or carnelian denotes blood or the sun; and the black of basalt is the color of soil. The process of renewal seen in both the solar and agricultural cycles was linked closely with beliefs in the afterlife. Abstract symbols spoke of life, stability, etc., while images of the gods of goddesses of ancient Egypt

Current Location Kauke Hall, 2nd floor showcase

Shelf/Drawer No. Q4

Date Received

Donor Scott

provided their divine protection.

These items were frequently placed on Egyptian mummies or included within their linen wrappings. The body of the pharaoh Tutankhamun (c. 1333–1323 B.C.E.) was decorated with 150 objects, though most Egyptians could not afford such an extravagant display. By the Ptolemaic period, amulets had become less common; the Wooster mummy has no amulets or jewelry in her wrappings. However, the collar (wesekh) depicted on the coffin

lid was a specific type of object prescribed by the Book of the Dead (Chapter 158). Though painted, the collar fulfills its protective function and was an inexpensive alternative to real jewelry. The broad, U-shaped form of this collar was prevalent on coffins in the Late Period and Ptolemaic era.