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FOUR UNPUBLISHED AMULETS

AT THE NATIONAL MUSEUM OF IRELAND

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Abstract

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Among the exhibits of the National Museum of Ireland, these four amulets are presented in this research, in order to place them in their appropriate context, and to be part of what previously studied, and what museum catalogues have presented for their exhibits of amulets. The research aims to shed light on four unpublished amulets at the National Museum of Ireland, to allow scholars putting them in their appropriate context, following the descriptive-historical method. The research presents four amulets. First is an amulet of a papyrus column. Second amulet is an amulet of the jackal-headed god Anubis. The third amulet is an amulet of the jackal-headed Duamutef. The fourth is an amulet of the goddess Isis suckling Horus. The research discusses every amulet dealing with its material, color, its position on the Mummy, and its meaning, referring to previously documented amulets of the same kind, trying to date back each amulet to its period.

Introduction

Little carvings or small objects hung around the necks of people are usually called amulets¹. Amulets in Ancient Egyptian language is (*wḏ3w², mkt³, s3⁴*). The ancient Egyptians used amulets extensively, as magical tools to bring benefits⁵, good luck, and fortune, and to

¹ A. KLASSENS, *LÄ I*, 1975, cols. 232-236, s. v. «Amulett».

² *Wb I*, 401.

³ *Wb II*, 159.

⁴ *Wb III*, 413.

⁵ E.A.W. BUDGE, *The Mummy: a handbook of Egyptian funerary archaeology*, Cambridge 1925, p. 306; idm., *Amulets and Superstitions*, London 1930; idm., *Amulets and Talismans*, New York, 1961.

protect their wearer from evil⁶, including the evil eye⁷, and were also used for healing purposes as a tool that receives illness and affliction from the sufferer⁸.

Amulets, as magical objects, derive its power from its material, color, shape, and the spells⁹ or representations they carry. Amulets were made from various materials¹⁰, such as gold and other precious stones¹¹; of lapis lazuli, turquoise, carnelian, and other precious stones¹². Amulets were produced in various colors; white symbolizes milk; green symbolizes vegetation, growth, and flourishing; and red symbolizes blood¹³. As well, amulets also came in various forms; such as the hieroglyphs *Ankh* sign for life, the *nefer* sign for goodness, the *Maat* sign for truth, the *Djed*-pillar for stability, the *was*-scepter for well-being, and the *wadj*-papyrus column for green and fresh¹⁴.

The Ancient Egyptians used amulets from the Predynastic period onwards¹⁵; from Predynastic Period, they used small figurines of animals, their heads, and tusks, used tiny carvings of tools, weapons, vases, palettes, combs, and seals as pendants or amulets. Amulets were used from earliest times throughout the ancient Egyptian history until the Greco-Roman¹⁶ and Christian¹⁷ periods. During the Greco-Roman Period a special class of amulets mistakenly called gnostic¹⁸ was attested, while during the Christian Period, amulets in the form of cross, fish, and written amulets were attested.

The ancient Egyptians wore amulets during their lives, mainly as pendants¹⁹, and they followed them to their tombs, especially from the New Kingdom onwards. We see amulets depicted on some statues and in illustrative scenes and the amulets found in tombs often show signs of wear²⁰. There is overlap between what the Egyptians wore as ornament such as

⁶ G. ROEDER, *Der Ausklang der ägyptischen Religion mit Reformation, Zauberei und Jenseitsglauben*, Zürich, 1961, p. 124; S. SAUNERON, «Le Monde du Sorrier», *Sources Orientales* VII, Paris, 1966, pl.63, no.77.

⁷ S. SCHOTT, «Ein Amulett gegen den bösen blick», *ZÄS* 67, 1931, p. 106.

⁸ J.F. BORGHOUTS, *The Magical Texts of Papyrus Leiden I*, *OMRO* 51, 1970, 123 n. 276: "the affliction will be sent down from him into the Isis-statue".

⁹ Papyrus Chester Beatty IX front B 18.7: "this spell is to be spoken over real lapis lazuli, turquoise, carnelian", etc.;

¹⁰ J.R. HARRIS, *Lexicographical Studies in Ancient Egyptian Minerals*, *VIO* 54, Berlin, 1961, p. 15. n. 5; Berlin amulet board 20600: amulets with materials mentioned: *ÄIB* 2.312.

¹¹ J. CAPART, «Une Liste d'amulettes», *ZÄS* 45, 1908, p.14; A. MARIETTE, *Denderah, Description Generale du Grand Temple de cette Ville* IV, Paris, 1873, p. 87.

¹² W. SPIEGELBERG, *Demotische Papyrus aus den Königlichen Museen zu Berlin*, Leipzig-Berlin 1902, pl. 98, 29.

¹³ G. LEFÈVRE, «Rouge et nuances voisines», *JEA* 35, 1949, p. 72; L. KEIMER, «Notes de Lecture (suite) », *BIFAO* 56, 1957, p.118.

¹⁴ F. LEXA, *La magie I*, Paris 1925, p. 88.

¹⁵ É. MASSOULARD, *Préhistoire et protohistoire d'Egypte*, Paris 1949, Index of Amulets; Vandier, Manuel I, 1952, Index of Amulets.

¹⁶ A. DELATTE, PH. DERCHAIN, *Les intailles magiques gréco- égyptiennes*, Paris, 1964.

¹⁷ C. PRÉAUX, « Une amulette chrétienne aux Musées Royaux d'Art et d'Histoire de Bruxelles », *CdE* 10, 1935, p. 361; A.M. KROPP, *Ausgewählte Koptische Zaubertexte* III, Brussels, 1930, p. 158; F. LEXA, *op.cit.*, Paris, 1925, p. 145.

¹⁸ C. BONNER, *Studies in magical amulets chiefly Gracco-Egyptian*, Baltimore, 1951, p. 381, pl. 23.

¹⁹ E. STAEHELIN, *Untersuchungen zur ägyptischen Tracht im Alten Reich*, *MÄS* 8, 1966, p. 100.

²⁰ W.A. WARD, « The Origin of Egyptian Design-Amulets ('Button Seals') », *JEA* 56, 1970, p.66.

beads, collars, pectorals, bracelets and amulets; with ornaments described as “ornaments that give magical protection to the body of the god”²¹; “I made for you (Re) holy amulets of good gold. I attached them to your breast... they protect the holy body as amulets”²². Amulets and beads were often grouped together²³.

Amulets accompanied the deceased being distributed over the mummy and within embalming bandages, as funerary amulet²⁴, their position remained the same from the New Kingdom to the Greek Period²⁵, but after that, they were distributed randomly²⁶.

Amulets are depicted on magical papyri²⁷ and as vignettes in the religious literature. Texts and representations determine the meaning of the written amulet, such as the healing statues (the healing statue of Djed-Hor)²⁸ and the healing Stelae (Horus on crocodiles)²⁹, such kind of amulets served as a house, temple or tomb amulet³⁰, One only needed to pour water over it and then drink it, once it had been imbued with divine power protected against reptiles or heal their bites and stings. The magical wands or knives served as a temple or a house amulet to protect mother and child³¹.

The Book of the Dead, itself is a funerary amulet, which contains amulet spells³² and spells that were engraved on amulets³³. Spells and figures could be written and drawn on vessels³⁴,

²¹ Urk. IV, 634; W. ERICHSEN, *Papyrus Harris I*, BAe 5, Bruxelles, 1933, 26.5.

²² W. ERICHSEN, *Papyrus Harris I*, BAe 5, Bruxelles, 1933, 6.3, 47.5.

²³ G. BRUNTON, *Qau and Badari II*, BSAE 45, 1928, p. 6, pl. 93.

²⁴ A.W. SHORTER, «The study of Egyptian funerary amulets», *CdE* 6, 1931, p. 312; idm., «Notes on some funerary amulets», *JEA* 21, 1935, p. 171.

²⁵ Studying of The position of amulets during the New Kingdom, see: H. CARTER, *Tut-ankh-Amun II*, Leipzig, 1927; during dynasty 21, see: G. DARESSY, «Les Cercueils des Prêtres d'Amon», *ASAE* 8, 1907, p. 35; during the Saite Period, see: A. BARSANTI, «Le mastaba de Samnofir», *ASAE* 1, 1900, p. 162, 234, 263; W.M.F. PETRIE, *Amulets*, London 1914, pls. 51-52; during Ptolemaic period, G. DARESSY, «Tombe de Hor-Kheb, a Saqqarah», *ASAE* 4, 1903, p. 80; W.M.F. PETRIE, *Amulets*, London 1914, pls. 52-53. besides, radiographic examination of mummies in the museums of Leiden: P.H.K. GRAY, *Radiological Aspects of the Mummies of Ancient Egyptians*, OMRO 47, 1966; London: W.R. DAWSON, P.H.K. GRAY, *Catalogue of Egyptian antiquities in the British Museum I: Mummies and human remains*, London 1968; and Liverpool: P.H.K. GRAY, D. SLOW, *Egyptian mummies in the City of Liverpool museums*, 1968.

²⁶ A.W. SHORTER, «The study of Egyptian funerary amulets», *CdE* 6, 1931, p. 312; idm., «Notes on some funerary amulets», *JEA* 21, 1935, p. 171.

²⁷ J.F. BORGHOUTS, *The Magical Texts of Papyrus Leiden I*, OMRO 51, 1970, 124 n. 283, 185 n. 456; A.H. GARDINER, *Hieratic Papyri in the British Museum: Chester Beatty Gift*, London, 1935, V vs. 6.5; VI vs. 1; VII vs. 7, 8; W. PLEYTE, *Papyrus de Turin*, Leiden, 1869, rt. 4 (77+ 31), 3.

²⁸ E. JELINKOVÁ-REYMOND, *Les Inscriptions de la Statue Guérisseuse de Djed-Her-le-Sauveur*, BdE 23, 1956, p. 155, 164.

²⁹ G. DARESSY, *Textes et Dessins Magiques* (CG 9401-9449), Cairo, 1903, no.9401, pp.1-2, pl.1.

³⁰ C.E. SANDER-HANSEN, *Die Texte der Metternichstele*, AnOr 7, Rome, p. 87

³¹ H. ALTENMÜLLER, *die apotropaia und die gotter mittelagyptens*, Munich, 1965.

³² E.A.W. BUDGE, *The Book of the Dead*, London, 1898, chapter 19: the wreath of justification, chapter 29B: the heart of *shrt*-stone, chapter 155: the *djed*-pillar, chapter 156: the *tyet*-amulet, chapter 157: a vulture of gold, chapter 158: the *wesekh*-collar, chapter 159: the *wadj*-amulet, chapter 166: the headrest.

³³ E.A.W. BUDGE, *The Book of the Dead*, London, 1898, chapter 6 on Ushabtis, A. DE BUCK, *The Egyptian Coffin Texts*, Chicago, 1935, p. 472; E.A.W. BUDGE, *The Book of the Dead*, London, 1898, chapter 30B on heart scarabs.

³⁴ J.F. BORGHOUTS, *The Magical Texts of Papyrus Leiden I*, OMRO 51, 1970, p. 132 n. 304.

or on narrow bands of papyrus or linen³⁵ to be rolled and placed in containers and be worn as amulet³⁶.

Amulets were first classified into five out of 275 various types³⁷ in an attempt to date them and to determine their meaning, as follow:

- 1- Amulets of similars.
- 2- Amulets of powers.
- 3- Amulets of property.
- 4- Amulets for protection.
- 5- Amulets of gods (the figures of Gods).

Other classifications into three kinds³⁸:

- 1- Real amulet.
- 2- Written amulet.
- 3- Knot amulet.

Other classification into (8) kind³⁹: natural objects, knots, demons and gods, animals and parts of animals, parts of the human body, symbols, crowns and signs of rule, and funerary ornaments and furniture. Other classification divides amulets into natural objects and representations of natural forms, religious symbols, etc. and into amulet those worn during life and those provided for funerary purposes⁴⁰.

We can give a description of our four unpublished amulets in the National Museum of Ireland as follow:

Amulet of a papyrus column: (fig.1)

A blue-green glazed faience⁴¹ amulet in the form of a papyrus column, topped with circle⁴² allowing a string to be inserted and hung around the neck, of unknown provenance. It may have been worn by a living person or placed within a mummy's bandages, as these kinds of amulets became commonly used in the Late Period when the goddess wedjat was most

³⁵E.A.W. BUDGE, *The Book of the Dead*, London, 1898, 101; W. WRESZINSKI, *Der Londoner medizinische Papyrus (British Museum no. 10059) und der Papyrus Hearst*, Leipzig, 1912, 13.7-9.

³⁶C. LEEMANS, *Monuments Egyptien du Musée d'Antiquités des Pays-Bas*, Leiden, 1840, pl. 170; J.F. BORGHOUTS, *op.cit.*, 1970, 358, an amulet for the high priest of Amon, Harmachis, son of Shabaka; E. CHASSINAT, «Les Papyrus Magiques 3237 et 3239 du Louvre», *Rec. Trav.* 14, 1893, p. 10.

³⁷W.M.F. PETRIE, *Amulets*, London 1914, p.6.

³⁸F. LEXA, *La magie I*, Paris 1925, p.80.

³⁹H. KAYSER, *Ägyptisches Kunsthandwerk*, Braunschweig, 1969, pp. 195-205.

⁴⁰C. BRUNTON, *Introduction to Egyptian archeology*, Cairo, 1961, p. 249.

⁴¹This kind of amulet usually made of various materials such as stone and glass, see: W. M. F. PETRIE, *Amulets*, London 1914, p.12.

⁴²Also many examples of this amulet, see: G.A. REISNER, *Amulets I*, (CG 5218-6000, 12001-12527), 1907, nos. 5394,97,98,5400,5409,413,419,422; other topped with deities such as the cat see: *Ibid.*, nos. 12395,96,97,98 , and the hawk see: idm, *Amulets II*, (CG 12528-13595), 1958, no. 12915.

worshipped⁴³. In Ancient Egyptian language, the papyrus column is wad (Wadj), meaning fresh and youth, making it an appropriate amulet for the preservation of a mummified body. It was usually placed on chest, throat, forehead, stomach or slightly below it⁴⁴.

Amulet of Anubis: (fig.2)

A blue-green glazed faience amulet in the form of the jackal-headed god Anubis, depicted with his characteristic features and his left foot forward, the left hand is broken⁴⁵. Anubis was the god of mummification. The hole at the back of the amulet served to attach a string allowing it to be fitted to the mummified body, as Anubis was the god of mummification, the protector of the dead, and the god of cemeteries. Amulets of Anubis were commonly used from the 26th Dynasty to the Roman Period. It was used as a funerary amulet placed within a mummy's bandages, usually on the chest⁴⁶.

Amulet of Duamutef: (fig.3)

A blue-green glazed faience amulet in the form of the jackal-headed Duamutef (Duat Mute) whose name means "the underworld is his mother"⁴⁷, one of the four sons of Horus. Duamutef is represented in mummiform with the mummy bandages crossing diagonally on his chest, wearing a plain black tripartite wig against a blue background. Duamutef was one of the four sons of Horus; each son protects a part of the body; Duamutef protects the lungs and heart. It was usually placed in two facing pairs, on the chest or stomach. It was made of several materials, such kind used from 23th Dynasty to Roman Period⁴⁸.

Amulet of Isis suckling Horus⁴⁹: (fig.4)

A blue-green glazed faience amulet in the form of the goddess Isis, depicted with her characteristic features, wearing a wig topped by a horned sun-disk, seated on a throne⁵⁰ and suckling her child, Horus. The hole at the back of the amulet served to attach a string allowing it to be hung around the neck or wrapped around the body. This kind of amulet is attested in various materials, and symbolizes the protection of Isis. The motif of mother-goddess and child-God is one of the most popular in Late Period Egyptian amulets, and appears in religious literature from all periods⁵¹.

⁴³ W. M. F. PETRIE, *op.cit.*, pp.12-13, pl 2, fig 20.

⁴⁴ *Ibid.*, p. 13.

⁴⁵ Anubis here is depicted as a jackal-headed standing human, also depicted as a jackal within pectoral as amulet sitting on a Naos, see: G.A. REISNER, *op.cit.*, nos. 12186,87,88,12197,12206,209,213; or enthroned, see: G.A. REISNER, *op.cit.*, nos. 12210,217.

⁴⁶ W. M. F. PETRIE, *op.cit.*, p.42, fig 197.

⁴⁷ There is an example of Duamutef amulet as a canopic jar, see: G.A. REISNER, *op.cit.*, no. 13593.

⁴⁸ W. M. F. PETRIE, *op.cit.*, pp.39-40, fig 182.

⁴⁹ An amulet of Isis suckling Horus and a statuette are on display in the Metropolitan Museum of Art, see: N.E. SCOTT, «Recent Additions to the Egyptian Collection», *BMA* 15:3, (November) 1956, pp. 87–88, fig. 18; J.P. ALLEN, «Isis Nursing Horus», in J. P. Allen, D. T. Mininberg (eds.), *The Art of Medicine in Ancient Egypt*, New York, 2005, pp. 34–35, no. 29.

⁵⁰ Enthroned examples used from 26th Dynasty to Roman Period, earlier from the 6th Dynasty depicted sitting on the underground, see: W. M. F. PETRIE, *op.cit.*, p.35.

⁵¹ *Ibid.*, p. 35, fig. 148.

Results

- 1- Although the typological diversity of these four amulets and their provenance is usually unknown, they deserve to be studied to allow scholars to place them in their appropriate context.
- 2- Most amulets dating back to the Late Period are made of blue-glazed faience. The use of such material for these purposes may reflect cost considerations or the availability of the material and manufacturing techniques during the Late Period.
- 3- According to Petrie's classification, amulet (fig.1) is categorized as a "similar amulet" and an amulet for protection. Amulet (fig.2) is classified as an amulet of the gods. Amulet (fig.3) is classified as an amulet for protection. Amulet (fig.4) is classified as both an amulet of the gods and an amulet of power.

الملاحق



Fig. (1) Amulet of a papyrus column, National Museum of Ireland (1922:37).

After: Museum official website



Fig. (2) Amulet of Anubis, National Museum of Ireland (1922: 29).

After: Museum official website



Fig. (3) Amulet of Duamutef, National Museum of Ireland (1920: 392).

After: Museum official website



Fig. (4) Amulet of Isis suckling Horus, National Museum of Ireland (1920: 391).
After: Museum official website



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أربعة تمائم غير منشورة بمتحف أيرلندا الوطني

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الملخص

من بين معروضات متحف أيرلندا الوطني، هذه الأربع تمائم و التي تعرض لها هذه الورقة البحثية بالدراسة لوضعها في السياق المناسب لها، و لتكون جزء مما تقدمت له الدراسات السابقة، وما عرضته كتالوجات المتاحف لمعارضاتها من التمائم. يهدف البحث إلى إلقاء الضوء على أربعة من التمائم غير المنشورة والمعروضة بمتحف أيرلندا الوطني لتمكين الباحثين من وضعهم في السياق المناسب لهم، وذلك باتباع المنهج الوصفي التاريخي. تعرض المقالة أربعة تمائم. الأولى تميمة على شكل عامود البردي، الثانية تميمة على شكل المعبود أنوبيس بجسد إنسان ورأس ابن أوى. التيممة الثالثة دواموتيف بشكل إنسان محنط ورأس ابن أوى. التيممة الرابعة بشكل المعبودة إيزيس ترضع حورس. تقدم المقالة وصف لكل قطعة وبيان مادة الصنع والإشارة إلى المعنى والمغزى من التيممة وأهميتها من الناحية التصويرية أو من ناحية لونها وموضعها على المومياء في حالة استخدامها كتيممة جنزية، والإشارة إلى تمائم مماثلة منشورة من قبل لبيان الفترة الزمنية التي تنتمي إليها كل تميمة.

معلومات المقالة

الكلمات المفتاحية

التمائم؛ القلاند؛
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