Master Thesis Classics and Ancient Civilizations

SACRED FLORAL GARLANDS AND COLLARS FROM THE NEW KINGDOM PERIOD AND EARLY THIRD INTERMEDIATE PERIOD IN ANCIENT EGYPT.
1550 B.C. – 943 B.C.

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LIST OF ABBREVIATIONS

AJA- American Journal of Archaeology
ASAE- Annales du Service des Antiquités de l’Egypte
AJSL- American Journal of Semitic languages
AEM- Ancient Egyptian Magazine
DFIFAo- Documents de Fouilles de l’Institut Francais d’Archéologie Orientale du Caire
GM- Göttinger Miszellen: Beitrüge zur ägyptologischen Diskussion
JEAO- Journal of Egyptian Archaeology
J. Exp. Bot- Journal of Experimental Botany
KMT- KMT. A modern Journal of Ancient Egypt
MMAB- Metropolitan Museum of Art Bulletin
VA- Varia Aegyptiaca
WA- World Archaeology
INTRODUCTION

The use of flowers in Egypt is well attested throughout all of its historical periods, yet a prominent use was taking practice, especially in the New Kingdom period. At the beginning of the New Kingdom period, ancient Egypt restored its former power and glory, which resulted in wealth and splendor, especially for the royal and elite classes in the social strata. Replete with religious symbolism the rather rudimentary and simple floral decoration and offerings such as bundles of lilies and papyrus gave rise to much more artfully created designs of threaded floral garlands, collars, and bouquets characterized by the significant development of the floral wares. The primary objective of wearing adornments is for decorative purpose, but this was not always the case as in ancient times in many cases they were intended to represent a symbol of status, had a religious or protective function. Therefore, the goal of this research paper is to examine the symbolic attributes of the floral garlands and collars discovered adorning the mummies from the New Kingdom Period and early Third Intermediate Period in ancient Egypt. Firstly, an introduction will be given about the different techniques of production and the handicraftsmen who were in charge of creating these floral wreaths. Secondly, parallels of both types, collars, and garlands from royal and elite tombs will be discussed in order to achieve a more detailed identification of the vegetative elements. Further, depictions and representations of these floral adornments will be presented in forms of faience jewelry, imitations on regalia, depictions of floral garlands on furniture, coffins, and masks, wall paintings and other portrayals. Fourthly, all vegetative elements and their colors identified in this paper will be interpreted, and their symbolism will be discussed. Finally, in the last chapter, coming from the New Kingdom Period preserved written records of the symbolic meaning of these floral garlands will be presented, which will lead the reader to the main beliefs ancient Egyptians had for this type of fresh floral decoration.

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Herbal remains from ancient Egypt are preserved in great numbers and forms to this day. However, the most compelling ones have been found inside the intact coffins of mummies of the New Kingdom and Third Intermediate Period. When G. Schweinfurth, a German botanist, first examined the royal mummies discovered in the Royal Cache TT320, he identified lotus flowers in the outer bandages of the mummies, whole bouquets and clusters of plant branches tied to the sides of the deceased, between them and the inner coffin walls. In other cases, more complex collars (Fig. 1) were found on some of the mummies and the same are often found depicted as offerings to the dead on tomb paintings. The most frequent, however, is in the form of long and many-branched threads that covers the chest of the mummy in concentric rows, many times over each other and are all knotted together behind the neck.

Fig. 1: Reconstruction drawings of some of the garlands found covering the mummy of Ramesses II.

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3 Ibid.
4 Ibid.
5 Ibid.
Schweinfurth pointed that the space between the mummy and the inner wall of the coffin was minimal and could not accommodate floral compositions with significant dimensions which might explain why they had to lie flat and not be very thick. On account of that, only leaves and petals of plants with stronger leathery texture were used and folded in half over a date palm sting. The packets created between the folded leaves served as little hooks and clasps for small flowers, such as Nile acacia, safflower, the oriental larkspur, poppy, and cornflowers or for petals which are torn from the white and blue lotus, the pond-rose of the Nile, and others.

Sometimes, if the leaves are big, they are cut vertically into two, thin and long pieces that were used for the same purpose, to insert flower petals or whole blossoms in the pockets. Last, the folded leathery leaves were threaded over with two thin strips of papyrus or palm leaf threads as a seam, going under and above the folded leaves. The more complex collars were, however, more delicate to create and have been found only on royal mummies so far (Fig.2). A sheet of papyrus was in most cases, cut in a semi-circular form, or as a whole circle with a small neck opening in the middle of the sheet. Various elements of flowers, leaves, petals, fruits, and even glass and faience beads were usually sewn in sequences along with the papyrus sheet. At the back corners of the collar, cloth strings were sewn to keep the ornament secured on the wearer's shoulders.

Fig. 2: Detail of the backside of collar 09.184.216, with visible stitches of palm leaf strings holding the leaves, petals, and flowers tight onto the papyrus sheet.

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7 Ibid.
8 Ibid.
9 Ibid.
12 Ibid.
The people that were in charge of creating these garlands, collars and many kinds of bouquets are in modern terms called ‘florists’\(^{14}\).
Their responsibilities lay mainly in creating these objects of adornment, during the cooler nights in order to keep the flowers fresh for the next day\(^{15}\). Besides the offerings to the dead, a high number of flowers and various floral arrangements were also offered to the gods and goddesses and their temples, which may suggest that a well-organized group of skilled workers was necessary to accomplish the necessary tasks.

While the workers were creating these collars, garlands, and bouquets, other men were assigned to supervise them, control the process, and inspect the flowers picked by the gardeners. A man named Nakht (Fig.3) who carried the titles ‘Bearer of divine offerings of Amun’ and ‘Gardener of divine offerings of Amun’\(^{16}\) was a chief florist during the reign of Amenhotep III\(^{17}\). In his tomb (TT 161) in Thebes, he is portrayed holding incredibly intricate and beautiful flower bouquets\(^{18}\). His sons also held the same titles as suppliers of vegetables and flowers to the god Amun\(^{19}\).

\[^{15}\] Ibid.
\[^{17}\] Ibid.
\[^{18}\] Manniche, *Egyptian Herbal*, 22.
\[^{19}\] Feucht E., *Die Gräber des Nedjemger (TT 138) und des Hori (TT259)* (Mainz, 2006), 62.
Another man who held similar responsibilities is Nedjemger\textsuperscript{20}, the overseer in the Garden of the Ramesseum\textsuperscript{21}. Nedjemger was a man who held official status in the time of Rameses II and presumably after the king’s death as well\textsuperscript{22}. His tomb is not too far away from the temple, and it was built during the second half of the reign of Rameses II\textsuperscript{23}. The official Nedjemger is represented in many scenes in his tomb, some of his funeral processions and some depicting the daily and professional life. Scene two (Fig.4) from his tomb portrays Nedjemger seated on a chair receiving floral garlands and bouquets from gardeners and florists\textsuperscript{24}. The left side of this scene is divided into two registers where florists are presented, creating garlands and bouquets, while one florist stands in front of Nedjemger and hands him one garland\textsuperscript{25}. Floral decoration of the type garlands, wreaths and bouquets are extensively represented decorating the people and furniture portrayed on the wall scenes throughout the tomb.\textsuperscript{26}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig4.png}
\caption{Tomb painting depicting the overseer Nedjemger inspecting the quality of the floral collars and bouquets created by the florists.}
\end{figure}

\begin{flushleft}
\textsuperscript{20} Feucht, \textit{Nedjemger und Hori}, 57.
\textsuperscript{22} Feucht, \textit{Nedjemger und Hori}, 57.
\textsuperscript{23} Ibid, 58.
\textsuperscript{24} Ibid, 8.
\textsuperscript{25} Ibid, 9.
\textsuperscript{26} Ibid, Farbtafel III – XX.
\end{flushleft}
ROYAL TOMBS

Tutankhamun

When Howard Carter opened the third anthropomorphic coffin of the king, on top of the shroud that was covering the second coffin he found a semi-circular pectoral garland 27 (Fig. 5) positioned on the chest of the depicted king on the coffin. The first two rows of this garland are made of olive leaves and cornflowers while the third row of willow leaves (Salix), cornflowers and petals of blue water-lily. The last, fourth band consists of olive leaves, cornflowers, and springs of the wild celery 28. The cornflowers, leaves of olive and celery, and the petals of the water-lily are fastened onto a papyrus pith string by folded willow leaves 29.

The most elaborate example, however, was found over the innermost coffin around the golden face of Tutankhamun 30 (Fig. 6). The floral collar has nine rows of different floral leaves, woody nightshade berries, fruits and blue glass sequin beads arranged on a sheet of papyrus cut into a semicircular form 31. Thin strips of date palm leaves, stringed with alternating groups of four nightshade berries and twenty to twenty-four blue glass beads are forming the first, second, and third row 32. The fourth sequence consists of willow flowers alternating with pomegranate leaves while serving as holders of the water lily petals 33.

Fig. 5: Photo of the floral garland positioned over the linen cover of the second coffin.

Fig. 6: Floral collar 255A positioned on the innermost coffin of Tutankhamun, covering the chest and shoulders. Photo by H. Burton.

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28 Ibid.
29 Ibid.
31 Howard, Tut-ankh-amen, II, 265.
32 Ibid.
33 Ibid.
The next, fifth row is made with the same berries strung on a date palm string, while the sixth of cornflowers, Picris flower and a third floral element that Carter was unable to identify\textsuperscript{34}. Furthermore, fruits of mandrakes sliced in half have been sewn tightly at regular intervals between the flowers of the sixth row\textsuperscript{35}. The seventh sequence is Identically arranged as the first three sequences of the collar. The last two rows have been identified as leaves of olive trees and again unidentified plant\textsuperscript{36}.

The Embalming Cache of Tutankhamun

H. E. Winlock writes that in 1907, T. Davis excavated more than half a dozen fresh flower collars that were placed in jars found in the Embalming cache of Tutankhamun, pit No.54 in the Valley of the Kings. A significant number of the collars have been purposely and primitively destroyed and ripped by T. Davis in order to present to his coworkers how durable these ornaments still were at that point\textsuperscript{37}. Luckily, he left a few samples intact which were sufficient to examine and identify the floral elements\textsuperscript{38}. Davis gifted three of these floral collars to the Metropolitan Museum of Art in New York in 1909\textsuperscript{39} (Fig. 7 an Fig.8). These remarkably well-preserved floral collars, from the embalming cache, were most likely worn at the funeral banquet of the king\textsuperscript{40}. The garlands were created of alternating sequences of flower petals and blossoms, olive leaves, berries, cornflowers, and poppies\textsuperscript{41}. Also, blue faience beads have been sewn onto a hard papyrus backing, while linen ties have been added to the ends to secure the necklace around the wearer's neck\textsuperscript{42}. Several collars in the cache were bound around the edge with red cloth\textsuperscript{43}.

\textsuperscript{34} Ibid, 266.
\textsuperscript{35} Ibid.
\textsuperscript{36} Ibid.
\textsuperscript{37} Winlock H. E., Material used at the embalming of Tutankhamun, 10 (New York, 1941), 17.
\textsuperscript{38} Ibid.
\textsuperscript{39} Winlock H. E. and Dorothea A., Tutankhamun’s Funeral (New York, 2010), 58.
\textsuperscript{40} Ibid, 59.
\textsuperscript{41} Ibid.
\textsuperscript{42} Ibid.
\textsuperscript{43} Ibid.
Meryetamun

The tomb of the queen Meryetamun was discovered on 23.02.1929, by the Egyptian Expedition organized by the Metropolitan Museum of Art. Meryetamun was a daughter of Ahmose I and sister-wife of Amenhotep I\(^44\) and was formerly mistaken for a wife of the king Amenhotep II\(^45\). The first burial of the queen took place in the Eighteenth Dynasty when she was in her fifties, but when Winlock discovered it, he identified various disturbances and robberies\(^46\). The original wrappings of the mummy were in most part torn and removed by robbers looking for treasure and jewelry\(^47\). Winlock carefully examined the mummy and the tomb furnishing and could conclude that the mummy has been re-wrapped in the Twenty-first Dynasty by professionals in the mummification process of the time\(^48\). After the mummy was thoroughly wrapped and sealed with a Twenty-first Dynasty seal of the restorers, two floral garlands were placed on top of the queen’s chest\(^49\) (Fig.9). The first collar had nine rows of flowers from which the first six rows have been made by acacia blossoms, and the three bottom rows of blue lily petals folded and tightened with willow leaves\(^50\). The Second garland was constructed of two separate collars tied together around the shoulders\(^51\). The first nine rows of the second garland were made of poppy flower petals, and the rest of the nine rows again lily petals folded in willow leaves\(^52\). In his detailed notes, Winlock describes that the state of preservation of these garlands was incredible. Remains of red color were still visible on some of the poppy petals\(^53\). The base of these floral garlands has been made of palm leaf stripes on which were folded leaves and petals and held in place with a double running stitch\(^54\). Linen bands fastened at the ends of the collar were then used to tie it behind the neck\(^55\). The mummy of the queen, together with the flower garlands, are displayed in the mummy room on the second floor of the Egyptian Museum in Cairo, Egypt.

\[\text{Fig. 9: The mummy of queen Meryetamun laying in the inner most coffin, adorned with flower garlands.}\]

\(^45\) Ibid.
\(^46\) Winlock H. E., *The Tomb of Queen Meryetamun*, in the MMAB, 33, 2 (1975), 86.
\(^47\) Ibid.
\(^48\) Ibid.
\(^49\) Ibid.
\(^50\) Ibid.
\(^51\) Ibid.
\(^52\) Ibid.
\(^53\) Ibid.
\(^54\) Ibid.
\(^55\) Ibid.
Nauny

Princess Nauny bore the titles Mistress of the House, Chantress of Amun-Re, and King’s Daughter of his body. She was most likely the child of the High Priest of Amun, Painedjem I, a ruler of the Theban area in the early Twentyn-first Dynasty. Like many of the members of her family, she was buried at Deir el-Bahri, in an earlier tomb used by a consort of the New Kingdom pharaoh Amenhotep I, queen Meryetamun. The floral collar (Fig.10) discovered over the left breast of the wrapped mummy is constructed of Persea leaves and lily petals which are sewn with a double running stitch over thin strips of palm leaf.

Amenemhat

The burial of the year-old baby Amenemhat who is thought to be the son of Amenhotep I has been robbed in the ancient past, and his mummy was reburied. The infant's body was reburied in an anthropomorphic coffin of the Nineteenth or Twentieth Dynasty by priests from the Twentieth Dynasty. The Egyptian Expedition discovered the coffin during the winter of 1918-1919 organized by the Metropolitan Museum of Art in the towering cliffs south of Deir el-Bahri. A mass of leaves and flowers was covering the body of the boy in great portion. When the leaves were removed a flower garland of few strings and five long-stemmed lily buds were discovered. All flowers still lie over the little mummy in the museum exactly like when it was discovered (Fig.11).

Fig. 10: The mummy of princess Nany shown covered over her breast with a wreath of Persea leaves and lotus petals.

Fig. 11: Floral garlands resting on the chest of the little mummy of Amenemhat lying in its innermost coffin.

57 Winlock, Meryetamun, in MMAB, 33, 2, 90.
60 Lansing A., The Egyptian Expedition, 1918-1920, in MMAB, 15, 12 (1920), 9; Aston, Burial Assemblages of Dynasty 21-25, 231.
61 Lansing, Expedition 1918-1920, in the MMAB, 15, 12, 9.
63 Ibid.
64 Lansing, Expedition 1918-1920, in the MMAB, 15, 12, 10.
The Royal Cache TT329

In 1871 a tomb-robber named Abd el-Rassul and his brother discovered the famous royal cache TT320. For years they used the tomb as a source for worthy artifacts that they were selling on the markets. The local authorities caught and interrogated the brothers until one of them eventually gave up the location of the tomb. In 1881 Emil Brugsch and Ahmed Kamal, an Egyptian Egyptologist, were sent to explore and examine the cache. Instead of carefully examining and documenting the contents of the tomb, Brugsch had all of them, including the mummies, removed within 48 hours of them entering this tomb. Kamal and Brugsch received an order to clear the tomb and send the inventory to the Egyptian Museum in Cairo. In the royal cache were discovered mummies of kings, queens, their family and mummies of unknown people. Some of them were less well preserved while others were in good state of preservation still carrying the original adornments on their bodies.

The mummy of the queen Ahmose-Inhapy found in the outer coffin of Lady Rai, nurse of Queen Ahmose-Nefertari was carefully examined and unwrapped by G. Maspero on 20.06.1886 in the Boulaq Museum. Later it was re-examined by G. Elliot Smith who by the embalming techniques was able to conclude that she was buried in the later years of the reign of Ahmose I. Maspero reported that the mummy had a floral garland on her chest before it had to be unwrapped. Sadly, he did not take any photographic evidence of the garland itself but only the unwrapped mummy of the queen.

Furthermore, the mummy of Sitkamose who is thought to be the daughter of the last king of the Seventeenth Dynasty, Kamose was also found among the royal mummies covered with floral garlands over her breasts. Just like in the case of queen Ahmose-Inhapy, Maspero did not examine and photograph the garlands. Instead, they were removed so the mummy can be unwrapped.

Other garlands composed of many strings were found on the mummy of the first pharaoh of the New Kingdom, Ahmose I. King Ahmose was the founder of the Eighteenth Dynasty who defeated the Hyksos and reunited Egypt under his rule. Thankfully, the garlands that laid on the king’s body were removed and examined before the mummy was unwrapped. The botanist Georg August Schweinfurth, who examined the floral garlands, identified the flowers as larkspur (Delphinium orientale), Nile acacia (Acacia nilotica) and leaves of the Willow tree (Salix mucronata).

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66 Ibid, 22.
67 Ibid, 19.
68 Ibid, 16.
69 Smith, G. E., The Royal Mummies, CGC (Cairo, 1912), preface.
70 Maspero G., Guide du visiteur musée de Boulaq (Boulaq, 1883), 314.
72 Smith, Royal Mummies, 9.
73 Partridge, Faces of Pharaohs, 37.
74 Smith, Royal Mummies, 21.
75 Ibid, 15.
76 Partridge, Faces of Pharaohs, 45.
77 Smith, Royal Mummies, 15.
The mummy of king Amenhotep I (Fig. 13), second pharaoh of the Eighteenth Dynasty, son of Ahmose I and Ahmose-Nefertari78, was found in the same cache in a nearly perfect state of preservation. Thus, this made Maspero decide against unwrapping the mummy and documenting it undisturbed79. When the coffin of the king was opened the mummy was found wrapped in an orange linen shroud and covered from head to feet with beautiful garlands composed of red, blue and yellow flowers that Schweinfurth identified as (Delphinium Orientale), (Sesbania aegyptiaca), (Acacia Nilotica) and (Carmanthus tinctorius)80 (Fig. 12).

Garlands of Picris (Picris aspleniodes) and Sesbania sesban (Sesbania aegyptiaca) were found on the mummy of the queen Nesikhonsu82, wife of the twenty-first Dynasty pharaoh Pinudjem II83.

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78 Dodson and Hilton, Royal Families, 126.
80 Ibid.
81 Partridge, Faces of Pharaohs, 63.
83 Partridge, Faces of Pharaohs, 214.
She was buried in a set of two cedar coffins that initially belonged to an individual named Isiemkheb. Partridge describes the mummy of the queen as one of the greatest examples of the mummification skills of the embalmers in the Twenty-first Dynasty\textsuperscript{84}.

Besides Amenhotep I, another great king from the Nineteenth Dynasty was found covered with floral garlands and single flowers attached in the wrappings (Fig.14 and 15). Ramesses II, one of the most famous pharaohs in Egyptian history, was found in the royal cache as well\textsuperscript{85}. The son of Seti I great builder and ruler\textsuperscript{86} was discovered neatly wrapped and placed inside an Eighteenth Dynasty coffin, presumably by the Twenty-first Dynasty tomb restorers\textsuperscript{87}. Over the chest and abdomen of the mummy were placed multiple garlands while over the legs were placed and tightened single blossoms. Mention of these floral adornments was not found in the publishing’s of both G. Maspero and G. E. Smith. The reason for this accidental or deliberate omittance of the garlands might be the result of their impatience to unwrap and see the face of the famous pharaoh. Luckily, these garlands were studied and drawn by Schweinfurth who made drawings of the wrapped mummy along with detailed drawings and explanations of the way these garlands were created. The broken garlands positioned over the body of Ramesses were made of Persea leaves (Mimusops laurifolia) and petals of blue water lily (Nymphaea caerulea), threaded on a string of date palm\textsuperscript{88}. The single flowers tied around the lower body of the pharaoh were identified as blue water lily blossoms\textsuperscript{89}.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{garlands.png}
\caption{Fig. 14: Drawing of one of the garlands placed on the body of Ramesses II, made by Schweinfurth.}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{garlanded_mummy.png}
\caption{Fig. 15: Original drawing of the garlanded mummy of Ramesses II made by Schweinfurth.}
\end{figure}

\textsuperscript{84} Partridge, \textit{Faces of Pharaohs}, 214.
\textsuperscript{85} Ibid, 154.
\textsuperscript{86} Ibid.
\textsuperscript{87} Ibid, 157.
\textsuperscript{88} Jacquat, in Jacquat and Rogger (eds), \textit{Fleurs des pharaons}, 38.
\textsuperscript{89} Manniche, \textit{Egyptian Herbal}, 30.
PRIVATE ELITE TOMBS

Kha

In 1906, Ernesto Schiaparelli was excavating in Deir el-Medina and discovered the intact tomb of the architect Kha and his wife Meryt with its entire funerary furnishings as well as the mummies of its owners. Kha was a ‘chief architect’ who lived and worked at Deir el-Medina. However, his career and administrative position has been investigated in depth by Barbara Russo, who stresses out his titles as chief of the Great Palace, overseer of the construction works of the Great Palace, the royal scribe and great chief.90 Existing material evidence alludes on his service during the reigns of Amenhotep II, Thutmose IV, and Amenhotep III91. In his undisturbed tomb were found multiple floral garlands positioned on the coffins of Kha and other funerary objects. When Schiaparelli removed the lid of the outer most coffin, a garland of vegetative elements92 was identified laying on the middle coffin of the famous architect (Fig.16). A second vegetative collar was found placed around the neck of the inner most coffin93.

Other identical collars in small size were discovered on the shoulders of a wooden statue of Kha standing on a pedestal94 (Fig.17-a) placed upon a brightly painted and inscribed chair belonging to the architect95. Fourth small garland was found on the pedestal of the statue in front of Kha’s feet96 (Fig.17-b). The flowers used for the creation of these garlands are lily petals and blossoms, and cornflowers folded over and tightened by papyrus strings97.

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90 Russo B., Kha (TT 8) and his colleagues: the gifts in his funerary equipment and related artefacts from Western Thebes (London, 2012), 67-76.
91 Ibid, 23.
94 Ferraris E., La tomba di Kha e Merit (Modena, 2018), 128.
95 Caporale, in Caporale, Amicone, Giacobino and Spini (eds), Nei Giardini Del Faraone, 110.
96 Ibid, 111.
97 Ibid, 114.
One of the most important discoveries was the intact tomb TT1 of the high official Sennedjem who shared the tomb with his family members. This tomb was discovered complete, and the wall paintings preserved just like they were painted only yesterday. The Catalan diplomat Toda describes how when he and Maspero for the first time entered the mortuary chamber of the tomb; they encountered nine bodies in sycamore coffins and eleven bodies lying on the sand floor without coffins98. The mummies in the coffins were identified by their names inscribed on the wooden coffins while the mummies laying on the floor only wrapped in linen had their names inscribed on the wrappings99. Among the mummies was Sennedjem the ‘Servant in the Place of Truth’, ‘The one who hears the call’ and ‘True of voice’100 who lived and served in the time of Rameses II, the king of upper and lower Egypt101. He shared his eternal home with his wife Iyneferty, their children, and grandchildren102. In the corners of the chamber were found various goods of all sorts like multiple terracotta vases, bread, fruits like dates and doums, and dried floral garlands103 that were likely to have been worn on the funeral banquet of the latest burial phase in this tomb. Other than these offerings were tools that Sennedjem or possibly his sons used while they worked in the

101 Ibid.
102 Ibid.
Valley of the Kings and Queens. Some of the measuring tools found among were a plumb level, a cubit rod, and a right angle. The excavators discovered three additional garlands of natural dried flowers that were used to decorate the bodies of early deceased children from the family. However, Maspero and Toda did not take any photographic evidence nor documented these garlands. Thus, their condition and location is unknown to the present time. Along with the garlands inside the tomb were found few offering bouquets made of Persea branches.

FLORAL GARLANDS ON STATUES OF GODS AND GODDESSES

When Carter entered the Treasury room of Tutankhamun’s tomb, he found many black boxes and chests stacked along the walls. Inside those boxes were statuettes of different gods and goddesses covered in linen and tied with miniature floral garlands around the necks and shoulders (Fig. 18). Owing to the somewhat consistent temperature in the tomb most of the garlands were still in rather preserved condition while some had utterly deteriorated. Carter suggested that this group of gods were the ‘Divine Ennead of Duat’ (Nether world) or they might be associated with the battle of Horus and the god of chaos, Seth. While two statues of the king are related to that myth, others represent the king in various forms in the afterlife, representing his rebirth in the Nether world. Howard Carter never published a detailed description of the statues, although his notes were published by The Griffith Institute at the University of Oxford. In his notes he wrote that miniature garlands were found on the gilded statues of the following gods: Imsety, son of the god Horus, the primordial god Shu, the god Ptah wearing the quadruple feathers on his head, the god Ptah.

Fig. 18: The seated goddess Sekhmet and the god Geb wrapped in linen cloth and floral garlands around their necks.

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104 Farid and Farid, ‘Sennedjem’s Tomb, KMT, 46.
107 Jacquet, in Jacquet and Rogger (eds), Fleurs Des Pharaons, 41.
110 Ibid, 52.
111 Ibid.
112 Ibid.
No.: 291a-6)\textsuperscript{115}, the hawk-headed god Harwer (Carter No.: 293a-2)\textsuperscript{116}, the god of the ‘rising sun’ Khepry (Carter No.297a-2)\textsuperscript{117}, Geb (Carter No.299a-2)\textsuperscript{118}, Sekhmet (Carter No.300a-2)\textsuperscript{119} and Atum (Carter No.290a-1)\textsuperscript{120}. The only detailed research done on these statues found in Tutankhamun’s tomb was published by Friedrich Abitz\textsuperscript{121}. However he completely omits the wrappings and garlands in his research.

The small garlands were mainly composed of olive leaves and cornflower, leaves of a willow tree and barley sprouts bound over a strip of papyrus pith fastened by thinner papyrus threads.\textsuperscript{122}

Even though Carter was unable to preserve the floral garlands around the wooden statuette of the goddess Isis (Carter No.: 295a)\textsuperscript{123} and Horus of Letopolis (Carter No.298a-1)\textsuperscript{124}, the fragments were sufficient to prove that before they decayed these garlands were hanging around the wrapped neck and shoulders of the gods\textsuperscript{125}

Another garland composed of olive leaves, petals of blue water lily and cornflowers was found on the forehead of the second coffin of King Tutankhamun Fig.19), surrounding the serpent goddess Wadjet and the vulture goddess Nekhbet\textsuperscript{126}. The way this garland was created was by folding the leaves of the olive over the cornflower flowers and lily petals onto a papyrus pith which served as a foundation\textsuperscript{127}. On the papyrus string, were secured the olive leaves by using two even thinner strings of papyrus pith, one placed over while the other under alternating among the leaves\textsuperscript{128}.

\textit{Fig. 19: Small wreath of leaves and petals placed surrounding the royal symbols on Tutankhamun’s outermost coffin.}

\textsuperscript{120} Ibid, http://www.griffith.ox.ac.uk/gri/carter/290a.html accessed 02.08.2019.
\textsuperscript{125} Howard, Tut-ankh-amen, III, 52.
\textsuperscript{126} Howard, Tut-ankh-amen, II, 264.
\textsuperscript{127} Manniche, Egyptian Herbal, 27.
\textsuperscript{128} Howard, Tut-ankh-amen, III, 264.
A slightly more elaborate and larger example of a floral garland was found on the statuette of the god of underworld and embalming as well. Placed in the center of the treasure chamber, partially blocking the doorway, lied a figure of the jackal god Anubis (Carter No.261 and Carter No.261c) carved of wood, thinly coated with gesso, and painted black, the jackal god Anubis rests on a shrine, with sledge and carrying poles. The beautifully carved and painted statue was found covered with two layers of linen shroud, a shall and two floral garlands tied on the neck of the Jackal (Fig.20). Both garlands tied around the neck of the jackal were in poor preservation state but preserved enough to identify most of the stringed floral elements by Newberry. The uppermost row on the first garland was composed of petals and small flowers of blue water lily alternating with flowers that were not identified, tightened by thin strings on a papyrus pith. The second garland was composed of leaves of an unidentified plant and fragments of cornflower flowers.

Fig. 20: Original photo by T. Burton, representing the two badly preserved garlands tightened on the neck of Anubis.

130 Howard, Tut-ankh-amen, III, 33.
131 Ibid.
133 Ibid.
134 Ibid.
135 Ibid.
FAIENCE COLLARS IMITATING FRESH FLOWER GARLANDS

Many scholars have discussed the purpose of production of the 'wsh' collars\(^{136}\) and have interpreted the bead elements as vegetation. Wilson P. states that this type of faience necklace is supposed to imitate the fresh flower garlands and collars\(^{137}\). Likewise, Aldred\(^{138}\), Vilímková\(^{139}\), Hepper\(^{140}\) and others argued compellingly in favor of this point of view. The royals and officials have worn these collars and garlands on many occasions, especially in the New Kingdom Period. The faience necklaces were faster to produce in considerable quantities and lasting material while the real floral garlands must have been more delicate to create. In this chapter of the thesis, examples of these collars will be listed and explained in details in order to support the interpretation given above.

A floral necklace JE53023 (Fig.21) kept in the Egyptian Museum in Cairo was excavated by the Egypt Exploration Society mission in Amarna by Pendlebury and Frankfort in 1929. Notably, this piece was excavated in house U.36.25, carefully folded, and then wrapped in linen, buried under the ground in the courtyard of the house\(^{141}\).

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137 Ibid.
The thread was deteriorated entirely, but the order of the beads was easy to trace and reconstruct. The necklace is referred to as find 29/400, a collar of faience, consisting of two polychrome terminals shaped like lotus flowers, between which are strung molded beads. From top to bottom: One string of blue and green cornflowers, one row of pomegranate beads, another sequence of bunches of blue grapes, next are white lotus petals with yellow base and long cornflowers, blue on a green stem, row of dates: 2 red, 1 green, 2 red, 1 green (and repeat) and last a string of lotus petals with blue and yellow tips\(^\text{142}\). Also, there is a large number of small red and yellow ring beads used for spacing between the floral pendants. There are several small white lotus petals with yellow tips, and they are unlike all the others, found clustered together. Frankfort and Pendlebury suggested that they were either a hanging tassel at the necklace or a string connecting the terminals as shown in their reconstruction\(^\text{143}\) on plate XXXVI.2 in their 1933 publication. Except for this detail, and the spacing of the small ring beads, the re-stringing is certain.

Another similar collar registered as 29/402 (Fig.23) was also found in the North suburb, at the north-western quarter of the large estates in house S.35.4. The string of the necklace was found complete\(^\text{144}\), but the order of the beads and pendants could not be determined immediately. This necklace that was found during the same excavation season in 1929 also bears pendants in the form of lotus petals with blue and yellow tips, green date palm leaves, and the fruit of a mandrake\(^\text{145}\). Just as in the previous example, the pendants are separated with small ring beads. This necklace is displayed at the British Museum in London under the number EA59334\(^\text{146}\).

\(^{142}\) Ibid, 18.
\(^{143}\) Ibid, 19.
\(^{144}\) Ibid, 44.
\(^{145}\) Ibid, 44.
A third very elaborate example of the same kind also comes from the same period in Amarna (Fig. 24). The necklace is permanently displayed at the Metropolitan Museum of Art, New York, with an accession number 40.2.5, in Gallery 999. This necklace was purchased by Rogers Fund from Carter’s private collection in London, 1940. The appealing example is typical for the late Eighteenth Dynasty, Amarna period. The necklace consists of five strings of different elements made out of polychrome faience. Enumerated top to bottom:

One sequence of cornflowers assorted in colors left to right: three yellow, three green, three red and three blue, (and repeat). One string of yellow dates, one of the green dates and the third row of dates made with red faience. The last outer string is made of typical lotus petals with yellow and blue tips.

All the floral elements are connected by strands of tiny ring beads in white, yellow, red, green, and blue colors. The ends of the bead rows are connected to rectangular terminals, decorated with blue lotus blossoms, buds, and petals with Persea fruit and poppy petals. The cylindrical pendants hanging on the bottom of the terminal plates represent stringing threads of the collar. The dimensions of the necklace are the diameter of 31.5 cm, terminal length 8.7 cm, width 2.5 cm, and thick 0.6 cm. The necklace comes from Akhetaten although it’s specific context is unknown.

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149 Aldred, Jewels, 135.
The same type broad collars were also found in a funerary context in the tomb of Tutankhamun. These necklaces can be found on the website of The Griffith Institute, ‘Tutankhamun: Anatomy of an Excavation’ under Carter no:021u, 044n, 046b, 046c, and 046qq or displayed in the Egyptian Museum in Cairo.

Besides these elaborately stringed collars, small single pendants (Fig.25) of the same shapes, and similar like chamomile flowers, picris flowers, olive leaves, and others have also been excavated in high numbers. These pendants might have once been worn as a single pendant by people from lower social classes or belonged to more elaborately designed collars worn by the elite.

What is evident here is that this necklace had more than one context. The examples that are shown here in this chapter indicate that these necklaces were possibly worn during particular religious or festival rituals, banquets, and ceremonies by the living but were also put in the tombs of the deceased. All the collars carry the same elements threaded in similar patterns, ranging mostly between five and six sequences of different beads and pendants. All necklaces carry the same colors of blue, red, yellow, white, and green.

Fig. 25: Single faience beads in various forms some of which represent, dates, grape bunches, mandrakes, water lily petals, and other.

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154 Petrie W. M. F, Tell el Amarna (Warminster, 1894), plates XVIII-XX.
Coffins are one of the most beautiful and fascinating objects of Egyptian antiquities. These objects give a glimpse into the world of techniques and crafts used by the ancient craftsmen, and more importantly, they are a source of information about the ancient beliefs of the afterlife and religious concepts of the Egyptians. When anthropomorphic coffins first appeared in the Twelfth Dynasty, they served the purpose of depicting the deceased, and as a substitute body for the owner's soul in case the body was missing or if it was destroyed. As time passed, the stylistic representations of anthropomorphic coffins changed as a result of the changing beliefs of the Egyptians throughout all periods. Periods of interest, specifically for this research paper are the New Kingdom and Third Intermediate Period. Coffins of these periods are elaborately decorated in schemes. The lids of the innermost coffins in these periods are in most cases separated in two parts: the first top part depicting the dead person wearing a tunic and flower collar as in the daily life, while the bottom part of the body is depicted wrapped like a mummy. A few examples of coffins coming from different sites and dynasties will be examined and described in this chapter.

Fig. 26: Inner coffin of Khonsu depicting the deceased wearing a double wig, short beard and big flower collar.

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156 Ibid, 11.
A depiction of a floral collar that can be described as vivid is found on the wooden inner coffin of Khonsu (Fig.26) a servitor in place of truth during the Nineteenth Dynasty\(^{158}\). Khonsu was a son of Sennedjem and Iy-neferty and was buried in his parent's tomb\(^{159}\).

Here, Khonsu is depicted in a double wig and a short beard\(^{160}\), with crossed arms over a big floral collar. The bright colors of this depicted collar show lotus flowers in black red and yellow, green leaves and big yellow mandrakes in the center. There are also other floral elements represented on this collar, but their form is very abstract, which makes it hard to interpret them. The terminals of this collar are depicted as green and yellow water lily flowers, exactly like on the ‘wsh’ collars.

Another example of a beautifully painted coffin depicting a floral garland is the one of Henetawy, chantress of Amun-Ra and mistress of the house who died in the late Twenty-first Dynasty\(^{161}\). Henetawy (Fig.27) died at the young age of around twenty and was buried in a plundered tomb, which had been initially the resting place of an official who served under the reign of Hatshepsut\(^{162}\). The outer coffin lid is depicting the deceased in a mummy form, wearing an elaborate pectoral in the shape of a small shrine.

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\(^{158}\) Hayes, *The Scepter of Egypt II*, 416.

\(^{159}\) Ibid.


within which stand two wedjat eyes\textsuperscript{163}. Decorative elements like water lily flowers, buds, and petals can be easily identified as part of the garland composition. Other elements that can be interpreted are the yellow round figures that allude on mandrake or persea fruits and falcon-head terminals. Below, two falcons are surrounding a central scarab that holds a sun disk upward, an image of the rising sun and rebirth\textsuperscript{164}. Along with the garland, an identical floral composition of water lily petals is depicted on the head of the woman, in red, green and blue color. Hanging above the forehead is a water lily blossom cornered by two bulbs.

Further, a pottery coffin measuring 110 cm (Fig.28) in height comes from Amadna and belongs to a young boy named Paneferneb\textsuperscript{165}. The coffin is made of alluvial clay, and the face and chest are part of a removable plate that served as an opening. The head of the depicted boy is decorated with blue and yellow striped headdress tied with a head garment of water lily petals and a central pendant of a blue lily blossom\textsuperscript{166}. The face and hands are painted red, crossed over an elaborate floral garland made of blue and yellow lily petals, typical for the creation of this type of garlands. This coffin was donated to the Museum of Fine Arts in Boston by Dr. Eric Stahl from Sweden, who excavated the coffin during the Second Aswan Dam Salvage Project in 1937\textsuperscript{167}.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig28.png}
\caption{Pottery coffin belonging to a young boy named Paneferneb, decorated with garlands of blue lotus petals.}
\end{figure}

\textsuperscript{164} Dorman, Harper and Pittman, Egypt and the Ancient Near East, 74-75.
\textsuperscript{166} Ibid.
\textsuperscript{167} Ibid.
Besides the coffins, painted garlands also appear on the funerary masks of the deceased, some highly detailed and some poorly sketched, depending on the owner’s social status. For instance, the funerary mask of Khonsu, who was mentioned previously is an excellent example of the painter's skills and dedication (Fig.29). The mask was found laid on his mummy representing the dead man just like on the coffin lid mentioned earlier. This mask carries the same floral and elements arranged in a composition of red, green, blue, yellow, and black color.

DEPICTIONS OF FLORAL GARLANDS ON VESSELS AND JARS

In some occasions, specific vessels or vessel types are suggested to have functioned within a particular sphere like a cult, domestic use, commercial use, or other purposes as a result of specific factors such as decorative characteristics, their repeated appearance or particular contexts. When used for religious purposes, vessels and jars might have possessed practical functions, concretely as receptacles for offerings or in other rituals. The offering of liquids such as wine, beer, and water was a common practice during the New Kingdom period, and those offerings required the use of some repository. The surface of the New Kingdom pots was decorated in many

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169 Ibid.
171 Ibid.
ways. A variety of paint schemes were used, and painted motifs included: simple horizontal or vertical lines, geometrical patterns, such as triangles and squares, flower petals and more elaborate designs like complicated flowers, floral wreaths and garlands, papyrus and lotus plants and even animals\textsuperscript{173}. However, some vessels may have had attributes that made them become one of the central components of a particular ritual\textsuperscript{174}.

Whether the following group of garlanded vases had some double purpose, it is unclear, but they certainly are a vivid picture of the artistry skills of the ancient potters. The wine jar on (Fig. 30) belonged to the family of Khonsu\textsuperscript{175} and was excavated at the tomb of Sennedjem\textsuperscript{176}. It is decorated with painted floral garlands in red, blue, black and white color\textsuperscript{177} like those put over the mummies and in representations of funerary feasts. Many jars of this kind were discovered in the tomb of Sennedjem.

\textsuperscript{173} Wodzińska A., \textit{A manual of Egyptian Pottery, Second Intermediate period - Late Period}, Vol 3 (Boston, 2010), 55.
\textsuperscript{174} Stevens, \textit{Private Religion}, 167.
\textsuperscript{175} Roehrig H. C., \textit{Life Along the Nile: Three Egyptians of Ancient Thebes}, MMAB, 60, 1 (New York, 2002), 46.
\textsuperscript{176} Hayes, \textit{The Scepter of Egypt II}, 406.
\textsuperscript{177} Metropolitan Museum of Art, Collection, Jar from the tomb of Sennedjem, \textless https://www.metmuseum.org/art/collection/search/544702\textgreater accessed 19.04.2019.
Another almost identical miniature vase was also found in the same tomb, painted lotus blossoms and petal garlands draped over the handles are schematic representations of real floral wreaths which would have embellished the real jars used for festive or ceremonial occasions. Both vases are now displayed at the Metropolitan Museum of Art in New York under accession numbers 86.1.10 and 86.1.12.

A third example of a vase decorated with flower garlands and blossoms belongs to Iy-neferty (Fig.31) from the Nineteenth Dynasty, Deir el-Medina. Even though this vase does not have the same decorative quality as the ones belonging to Khonsu and Sennedjem, their abstract polychrome decoration represents a flower collar surrounding two water lily buds and one blossom.

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Fragments of pottery with identical decoration that belonged to a once undoubtedly beautiful large vessel (Fig. 32) were found in Amarna by the EES in 1921-22. The fragmentary vessel depicts collars or similar floral arrangements in blue, black, and red colors\(^\text{180}\).

**REPRESENTATIONS OF FLORAL COLLARS ON FURNITURE**

Just like everything else, the Egyptians decorated their furniture as well. The decoration was usually consisting of elaborate paintings, often representing members of the royal family performing their daily life duties and even ceremonies and festivals. The depictions of flower garlands and collars were not absent in these scenes. Instead, they are painted and incised in details, even to the smallest elements.

One detailed depiction of King Tutankhamun and his wife wearing this type of broad collar is represented on his golden throne\(^\text{181}\) (Fig. 33). Here he is portrayed in a sitting position in the company of his wife Ankhesenamun who is standing next to a table on which is placed another floral collar as seen from a bird’s perspective\(^\text{182}\). The coloring of the back panel is incredibly vivid: the faces and bodies of the figures are made of red glass, the headdresses are of turquoise faience and the regalia of silver\(^\text{183}\). The crowns and collars, and all other ornaments are made of inlay colored glass and faience\(^\text{184}\).

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\(^{180}\) Peet E. and Woolley L., *The city of Akhenaten I, Excavations of 1921 and 1922 at Tell el Amarneh* (London, 1923), 141, pl. XLV, fig. 2.

\(^{181}\) Hawass Z., *King Tutankhamun: The Treasures of the Tomb* (Cairo, 2007), 56.

\(^{182}\) Ibid.


\(^{184}\) Ibid.
Further representations of the king and queen wearing the same type of collars can be found portrayed on the ornate wooden chest (Carter No.: 551) from the tomb of King Tutankhamun. This chest measures 72 cm in length, 63.5 cm in height, and 40.6 cm in width\textsuperscript{185}. The scenes on the front panel of the chest present the royal couple in the garden hunting for ducks\textsuperscript{186} (Fig.34).

\textit{Fig. 33: Golden throne of Tutankhamun portraying the queen and king wearing collars of the same kind. A third collar is represented positioned on the offering table behind the queen.}

\textit{Fig. 34: Front panel of the ornate wooden chest (Carter No.: 551) showing the king and the queen hunting ducks in a garden.}

\textsuperscript{186} Ibid.
Both the king and the queen are seated, wearing white regalia typical for the time while decorated with big garlands on their shoulders. Moreover, on this scene, a composition that resembles a wreath is presented hanging on the side of the king’s chair. In the center there is a pool with fish seen as from a bird’s perspective, surrounded by bushes of mandrakes, poppies, and other flowers growing, alongside with big arrangements of lotus and papyrus bouquets.\footnote{Ibid.}

To continue, these collars appear on multiple scenes on the wooden shrine (Fig.35) covered in sheet gold, resting on a sledge layered with silver sheets, found in the tomb of Tutankhamun.\footnote{Silverman P. D., \textit{Masterpieces of Tutankhamun} (New York, 1978), 56.} One particular scene (Fig.36 a-b) given as an example here is of the seated king giving an ointment or drink to his wife, who is sitting on a cushion beside the king’s legs while resting her elbow on his knees. Here the king wears a necklace of the type floral collar on which elements of petals, leaves, and fruits of mandrakes can be identified.\footnote{Ibid.}

\textit{Fig. 35. Small golden shrine of Tutankhamun.}

\textit{Fig. : Drawing of the front panel of the chest depicting the king and queen hunting ducks in the gardens.}
Fig. 36 a-b: Details from the small golden shrine showing the king pouring ointment in the hand of the queen. On this scene the king is wearing a collar on which miniature mandrakes are positioned on equal intervals along the strings.

IMITATIONS ON TEXTILES
Not that these collars were only worn as adornments made of fresh flowers and fruits, faience and glass imitations, they were also portrayed on clothing. One particular sleeveless tunic (Fig.37) with a fringed bottom that is part of the collection in the Museum of Fine Arts in Boston (52.28) serves as a sufficient example. The exact provenance of this tunic is not certain, but it is said to have been acquired in Deir el-Bahri by Robert de Rustafjaill in 1906, and that it was donated to the Museum of Fine Arts in Boston by Mrs. John M. P. Thatcher. This tunic is painted with a broad floral collar in red, blue and black colors while two black and one red line are visible on the tunic boarders. Below the collar on the left side is depicted the goddess Hathor, sitting while holding a wadj scepter in front of an offering stand surrounded by a tall lotus flower. Inscriptions of the title of the sun goddess and the name of the donor - Lady Mutemwia and her daughters Tary and Nofretete are inscribed on the right side of the tunic.

**Fig. 37:** Sleeveless tunic depicting a broad floral collar and the goddess Hathor sitting in front of an offering table, and hieroglyphic inscriptions of the donors.

**WALL DECORATION AND TOMB PAINTINGS**

191 Ibid.
192 Ibid.
193 Ibid.
The floral garlands and similar arrangements of floral elements can also be seen on wall decorations in houses and tomb wall paintings. These vegetative arrangements can be found portrayed on the wall friezes in the central halls of houses belonging to nobles in Akhetaten. In the house of the Vizier Nakht (K.50.1) that was excavated in 1922, a frieze created of blue lotus petals on a green background, and a red ribbon tied above was found on the remaining walls of the central hall\textsuperscript{194}. When looking at the reconstruction painting (Fig.38) of the central hall of the house\textsuperscript{195}, these flower clusters look exactly like fresh flower wreaths. More similar floral constructions were found in some of the galleries of house N.49.18\textsuperscript{196}, the home of an Egyptian named Ranufer. In the north gallery of this house a considerable amount of the wall plaster was discovered and on it were identified fragments of typical floral festoons of fruits, flowers, petals, and leaves (Fig.39). These wreaths were surmounted by a straight frieze of inverted lotus blossoms and buds\textsuperscript{197}. Matching floral decoration was also found on the plaster walls of house M.50.16\textsuperscript{198}.

\textsuperscript{194} Peet and Woolley, Akhenaten I, 5.
\textsuperscript{195} To see the reconstruction painting of the central hall: Peet and Woolley, Akhenaten I, pl. IV.
\textsuperscript{196} Ibid, 43.
\textsuperscript{197} Ibid.
\textsuperscript{198} Ibid.
Up until now, the most intricate and vibrant depictions of wreath-like compositions have been found in the North Riverside Palace in Amarna\textsuperscript{199}. Precisely, one small frieze fragment (Fig. 40) of a wall and one large fragment (Fig. 40), both composed of several pieces illustrate flowers and fruits\textsuperscript{200} already seen as elements used in the creation of original fresh floral compositions at the time. Representations of cornflowers, poppies, lotus blossoms and petals, grapes, dates, mandrakes and chamomile flowers are illustrated on these fragments. Moreover, these fragments show the beauty of what once belonged to floral compositions of considerable size.

Besides the above mentioned and exemplified decoration of house walls with collars and similar floral compositions, more identifiable representations of the same can be found on wall paintings in tombs from the New Kingdom and First Intermediate Period.

\textsuperscript{199} Weatherhead F. J., \textit{Amarna Palace Paintings} (London, 2007), 232.

\textsuperscript{200} Ibid.
Despite the damage implied by the fungus caused by the humidity of the long-sealed tomb of Tutankhamun, a clear image of procession and inscriptions can be seen on the East wall of the Burial Chamber\textsuperscript{201} (Fig 42 a-b). The upper part of the east wall is showing the mummified body of the king covered with flower garlands\textsuperscript{202} of white lotus petals, green leaves, and some red berries or fruits covering his shoulders and chest. The mummy of the deceased king lays on a shrine\textsuperscript{203} that is decorated with the same type of floral wreath compositions that are seen on the king’s body.

Five rows of men are pulling the sledge of the shrine and are dressed in white tunics and skirts. All men wear a white band fastened on their foreheads as a sign of mourning\textsuperscript{204}. The hieroglyphic inscriptions above, are the men saying (cited from Nicholas Reeves): ‘Nebkheprure: come in peace, Ohh god, protector of the land!’\textsuperscript{205}, while above the dead body of the king is inscribed his name and titles\textsuperscript{206}.

\textbf{Fig. 42-a:} Scene from the East wall of the burial chamber of Tutankhamun depicting five rows of men pulling the shrine of Tutankhamun on which lays the mummified king adorned with a floral collar on his shoulder.

\textbf{Fig. 42-b:} Detail of the king’s mummy adorned with garlands made of lotus petals and leaves. Above the king ‘s body hang identical garlands of greater size attached to the corners of the shrine.

\textsuperscript{202} Ibid.
\textsuperscript{203} Howard C., \textit{The tomb of Tut-ankh-amen II} (New York, 1927), 71.
\textsuperscript{204} Reeves, Tutankhamun, 72.; Howard, \textit{Tut-ankh-amen II}, 71.
\textsuperscript{205} Reeves, Tutankhamun, 72.; Howard, \textit{Tut-ankh-amen II}, 71.
\textsuperscript{206} Reeves, Tutankhamun, 72.
The following representations of the same collars were found in the tomb chapel of the scribe and grain accountant of the Eighteenth Dynasty, Nebamun. The tomb’s plastered walls were decorated with lively fresco paintings, depicting scenes of Nebamun’s life and everyday activities. The scene of interest for this paper is the banquet ceremony, which has survived in three fragments that are now displayed at the British Museum under EA37981 (Fig.43 a-b), EA37984, and EA37986\(^{207}\) (Fig.44 a-b). This scene has been divided into two registers that portray the gathering of the deceased family and friends, attended by musicians and offered food, wine, and perfumes\(^{208}\).

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\(^{208}\) Ibid.
On the upper register two couples are sitting on chairs and under the chairs are two bowls with food crowned with water lily flowers. The men are being offered wine in some cups made of precious metals, possibly silver\textsuperscript{209}. All of the quests, followed by the seated musicians, dancers, and the servants are adorned on their shoulders with flower wreaths, while only the women on this scene are wearing identical small wreaths on their heads accompanied by lily blossoms extending from the backs of their heads to the foreheads. Next to the sitting musician's naked women are dancing beside two rows of wine jars decorated with vines at the bottom and flower garlands in blue, white, red, and black colors around them.

On fragment EA37986\textsuperscript{210} both registers start with big offering tables pilled with splendid food and drink. On the side which is now unfortunately missing is thought to be the position of the seated figures of Nebamun and his wife, which can explain the orientation of all the other guests towards

\textsuperscript{209} Ibid, 72.
that side\textsuperscript{211}. On the first register of this fragmented piece of wall in front of the table stand servants offering drinks and floral collars to couples who are sitting on chairs with animal legs\textsuperscript{212}. The lower register depicts a group of women seated on chairs, receiving wine\textsuperscript{213}. Everyone on this scene is again represented adorned with colorful garlands hanging on their shoulders and chest, and similar compositions on their heads. However, the most eye-catching element on this piece of decorated plaster is shown in the right upper corner of the fragment, where the third couple is sitting and receiving a flower collar by a young male servant\textsuperscript{214}.

More depictions of the deceased and family members wearing the same collars occur in other scenes such as: viewing the produce of the estates\textsuperscript{215}, and the fishing and hunting scene\textsuperscript{216}. Scenes possibly depicting a banquet or some festive occasion can also be recognized in the tomb of Amenhotpe-si-se, priest of Amun\textsuperscript{217}. The west side of the north wall depicts the deceased and his wife sitting on chairs and receiving food and flower offerings by guests\textsuperscript{218}. The guests wear floral garlands and are smelling lotus flowers\textsuperscript{219} as well as the servants and musicians just like in the tomb of Nebamun.

\textsuperscript{211} Parkinson, \textit{Nebamun}, 70.
\textsuperscript{212} Ibid, 86.
\textsuperscript{213} Ibid.
\textsuperscript{214} Ibid.
\textsuperscript{216} Parkinson, \textit{Nebamun}, 123.; Middleton and Uprichard, \textit{Nebamun}, pl. 9.
\textsuperscript{217} Davies G. N., \textit{The Tomb of Two Officials of Tuthmosis the Fourth} (London, 1923), 5.
\textsuperscript{218} Ibid.
\textsuperscript{219} To see the facsimile of this scene: Davies, \textit{Two Officials}, pls. 4- 6.
IDENTIFICATION AND INTERPRETATION OF THE FLORAL AND FRUIT ELEMENTS

The plants included in this chapter present only a small selection of the ancient Egyptian flora, including only flowers, trees, and herbs that have been identified on the garlands and collars throughout this research.

Water Lily (*Nymphaea lotus* and *Nymphaea Caerulea*)

The water lily or also called lotus is the most famous aquatic plant from Egypt that belongs to the Nymphaeae family, which grows in the Nile. Two different kinds of lily were frequently used in architectural, personal, and ceremonial decoration.

- The white lily (*Nymphaea lotus* \(^{221}\)) (Fig.45) grows in South Africa and Southeast Asia. Its petals are white with a yellow base, and yellow stamen, while the sepals of this flower are green. This flower was used as a remedy, along with many other plants that will be mentioned later in this chapter. The leaves of the white lotus were used for liver disease, headache remedy in the form of an ointment or paste, and as a cure for constipation caused by a demon.\(^{222}\)

- The blue water lily (*Nymphaea Caerulea* \(^{223}\)) (Fig.46) has petals with variable light to sometimes darker blue tips descending to a white and yellow base.\(^{224}\) The stamen is yellow as well, while the sepals are green with small dark spots.\(^{225}\)

The oldest form of the lotus as a sign and symbol is a group of two lily flowers tied together.\(^{226}\) In the earliest periods, the lotus was a symbol of southern Egypt and was later found in relation with the papyrus to the union of upper and lower Egypt.\(^{227}\) According to the ancient Egyptian beliefs, the water lily was the first aquatic plant that grew in the water during the creation of the world. Hence, it is found related to life and believe in the rebirth after death.\(^{228}\)

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\(^{221}\) Ibid.

\(^{222}\) Manniche, *Egyptian Herbal*, 126.

\(^{223}\) El-Saghir M., *The Lotus and the Papyrus in Ancient Egyptian Civilization* (Cairo, 1985), 313.

\(^{224}\) Germer R., *Flora des pharaonischen Ägypten* (Mainz, 1985), 38.

\(^{225}\) Ibid.


\(^{227}\) Ibid, 66.

\(^{228}\) Jacquat and Rogger (eds), *Fleurs Des Pharaons*, 142.
Papyrus (*Cyperus papyrus*)

The papyrus is another native plant of Ancient Egypt that was used for a variety of purposes (Fig. 47). This plant comes from the reeds and sedge family and can grow up to three meters. It was used as a source for producing writing surface and light boats but also as a decorative and symbolic element in art, architecture, and body ornaments. The lower stock and rhizome of this plant were used in the cuisine. The papyrus, which was initially a symbol of upper Egypt is the other element besides the water lily representing the unification of Egypt. In scenes representing funeral rituals, the papyrus is represented growing next to a river or lake which shows the growth of this plant in the wild and when cultivated by people. The flower and their long stems were an ideal base for tall bouquets that were used to decorate temples and tombs which can be seen on scenes like in the tomb of Nebamun and Ipuky where big bouquets are presented next to the mummies in their final rites. The papyrus scepter was also used as an amulet that symbolized new life and resurrection. By the time the book of the dead was used, this amulet was prescribed and used by everybody, especially when preparing the dead for the afterlife. Papyrus and lotus, together with other floral elements, were used in the production of floral garlands that were placed on the mummies.

![Fig. 47: Papyrus reed (*Cyperus papyrus*).](image)

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231 Ibid.
235 Ibid, 82.
Cornflower (**Centaurea depressa**)

This plant grows wild up to 40cm in height; it has small gray leaves and little blue flowers²³⁷ (Fig.48). An extract made of the flowers has a mild tightening effect on the skin and is a great eye tonic²³⁸ while the juice of the petals was used for dying linen²³⁹. The cornflower is often represented on the wall paintings of gardens in the tombs, jewelry, and other decoration. Further, this plant was also used in the creation of fresh flower garlands that were used at the funeral banquets held for Tutankhamun²⁴⁰, the official Khn²⁴¹, and many others. Single cornflower amulets and amulets as part of elaborate compositions of jewelry have been identified in many sizes²⁴². In addition to all symbolic plants, this plant became a symbol of life and fertility as well²⁴³. It was cultivated as a garden plant, portrayed, for instance, on wall friezes, and wall and floor designs in houses and palaces of the Amarna period²⁴⁴.

Mayweed (**Anthemis pseudocotula**)

Mayweed or also called Chamomile²⁴⁵ (Fig.49) is a popular daisy-like plant that has large white petals and yellow disk florets²⁴⁶. It grows around 30 cm in height close to the water but also, certain types grow in dry sandy areas. Small faience pendants in the form of this plant have been found on collars but also as single pendants that might have once belonged to this type of jewelry²⁴⁷. Inlaid representations of these flowers have also been found on the ankle straps of Tutankhamun’s sandals²⁴⁸. Records of this plant as a symbolic motif have not been found so far.

Poppy flower (**Papaver rhoeas and Papaver somniferous**)

There are two notable species of poppy flowers in Egypt; one is the red poppy (**Papaver rhoeas**) and the pink poppy flower (**Papaver somniferum**).

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²³⁸ Ibid, 85.
²⁴⁰ See footnote 36.
²⁴¹ See footnote 92.
²⁴³ Keimer L., ‘Egyptian Formal Bouquets (Bouquets Montés)’, *AJSLL*, 41, 3 (1925), 153.
²⁴⁷ See footnote 128.
²⁴⁸ Vogelsang- Eastwood G. M., *Tutankhamun’s wardrobe: Garments from the tomb of Tutankhamun* (Rotterdam, 1999), 44.
The red poppy flower was often used for practical uses like creating oil as a substitute for olive oil\textsuperscript{249}. Leaves and whole blossoms of this flower have been used in the creation of fresh floral necklaces\textsuperscript{250} just as being recreated with faience into small molded pendants. Poppy flowers are very often depicted on tomb scenes growing around basins and lakes as well\textsuperscript{251}. In modern herbal medicine, this type of poppy is used as a sedative and as a remedy for coughs\textsuperscript{252}.

The pink poppy is a crop that has narcotic characteristics\textsuperscript{253}. The main component in the plant is morphine, and it acts as stimulant, analgesic, and sedative. Thus, an overdose can be fatal for a human\textsuperscript{254}.

Poppy flowers (Fig.50) were additionally eminent in the ancient Egyptian rites associated with the commemoration of the deceased\textsuperscript{255}. In many New Kingdom tombs, there are paintings of a lake or pond on which the funeral boat floats or in which an island is portrayed where the ritual ‘Opening of the Mouth’ takes place\textsuperscript{256}. For example, in the Tomb of the high official Sennedjem, at the village, Deir el-Medina, the pond is surrounded with poppies, cornflowers and mandrake plants, a combination of plants which might have had at one point an important significance in the worship of the deceased\textsuperscript{257}. This might be because the god of the dead and afterlife, Osiris, was also worshiped as a god of agriculture\textsuperscript{258}. During harvest time, the cutting of the corn was seen as symbolic death of Osiris, who was according to the myths, killed and cut in pieces by the god of chaos, his opponent brother, Seth\textsuperscript{259}. The red poppies that were growing amongst the cereal would look like splashes of blood states H. Wilson\textsuperscript{260}. The seeds of the poppies would drop on the ground by being shaken together with the grain, who would later be collected accidentally, to be planted the following year again with the seed corn\textsuperscript{261}. The resilient poppy, with its ability to regrow, represented an ideal symbol of rebirth and regeneration, which promoted the rebirth of the deceased in the netherworld\textsuperscript{262}.

\textsuperscript{249} Wilkinson, \textit{The Garden}, 53.  
\textsuperscript{250} Winlock, \textit{Embalming of Tutankhamun}, 17.  
\textsuperscript{251} Hepper, \textit{Pharaoh’s Flowers}, 14.  
\textsuperscript{252} Manniche, \textit{Egyptian Herbal}, 131.  
\textsuperscript{253} Ibid, 130.  
\textsuperscript{254} Ibid.  
\textsuperscript{255} Ibid.  
\textsuperscript{257} Ibid.  
\textsuperscript{258} Ibid.  
\textsuperscript{259} Ibid.  
\textsuperscript{260} Ibid.  
\textsuperscript{261} Ibid.  
\textsuperscript{262} Ibid.
Safflower (*Carthamus tinctorius*)

Safflower is an herb with yellow flowers (Fig.51), that is indigenous to Persia and north-west India\(^{263}\). This plant grows annually, and it has been found in Egypt as well. According to Manniche, this plant was frequently used in the Ptolemaic time, and many texts of this period stand as a proof for its use\(^ {264}\). This plant produces seeds that were used for making cooking oil, but the plant was in Coptic times also used as a remedy against venomous animals and mushrooms\(^ {265}\), as well as an aid for faster healing of wounds\(^ {266}\). Besides its medicinal and cookery use, the Egyptians used these small but beautiful flowers in their garland and collar compositions. This flower was one of the components used in the creation of the garlands laid on the body of pharaoh Amenhotep I\(^ {267}\) and remains were also found in the Tomb of Tutankhamun\(^ {268}\).

Picris (*Picris aspleionides*)

This plant is an annual plant that grows wild in the fields, and it can reach up to 30 cm in height. The leafy petals of this flower have vibrant yellow color (Fig.52) while the stem of this plant is bright green\(^ {269}\). These flowers were used for decorative purposes and have been found as some of the elements consisting the floral garlands on some of the royals. Remains of this flower are found on the floral collar or Tutankhamun and the garlands of Nesikhonsu\(^ {270}\).

Oriental Larkspur (*Delphinium orientale*)

Delphinium is a flower also known under the name Larkspur\(^ {271}\). The number of species is great and widely distributed over the globe. The plant is herbaceous, and it has vertically branching stems, and palmately divided leaves\(^ {272}\). The flower has violet-purplish color consisting of five petals\(^ {273}\). This flower (Fig.53) is often found of floral garlands and collars of the New

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\(^{263}\) Manniche, *Egyptian Herbal*, 83.
\(^{264}\) Ibid.
\(^{265}\) Brewer, Redford and Redford, *Plants and Animals*, 45.
\(^{266}\) Manniche, *Egyptian Herbal*, 84.
\(^{267}\) See footnote 75.
\(^{268}\) Manniche, *Egyptian Herbal*, 84.
\(^{269}\) Jacquat and Rogger (eds), *Fleurs Des Pharaons*, 146.
\(^{270}\) Ibid.
\(^{271}\) Lindley J. and Moore T., *The Treasury of Botany: A Popular Dictionary of The Vegetable Kingdom with which is Incorporated a Glossary of Botanical Terms* (London, 1866), 391.
\(^{272}\) Ibid.
\(^{273}\) Jacquat and Rogger (eds), *Fleurs Des Pharaons*, 137.
Kingdom and early Third Intermediate period. In comparison to some other plants, the state of preservation of these flowers is impressive.  

Vine grapes (Vitis vinifera)

The vine is one of the oldest cultivated fruits in Egypt. The grapes of this fruit are dark red, and the leaves are hairy on the underside (Fig. 54), which is similar to the grapes that grow today in the Fayum. They were stored in jars with an inscription indicating the contents and have been used to produce wine but also as an offering to the dead. This kind of jars was found in the tomb of Tutankhamun. Although it was used as a motif in all periods, it appears mainly in the floral designs of the late Eighteenth Dynasty. In this period the ceiling was often decorated with either vine leaves and grape bunch paintings or as faience grape clusters hanging on the ceiling attached to wooden beams. According to Petrie, this is based on the idea of the plant's ability to vertically grow over the houses. Thirty-eight Theban Tombs contain viticulture representations, mainly as part of general agricultural scenes. Depictions of wine production are relatively common as well since wine was considered an essential drink for the deceased as it symbolized renewal and rebirth. Another pointer of the symbolic meaning of the grape is its yearly cycle. By its very nature, the plant would have had the symbolic appearance of dying and then returning to life. This particular cycle may resemble the story of Osiris, and as such, the grape became associated with the death and rebirth of Osiris and gave the grape the symbolic properties of regeneration and fertility.

Date palm (Phoenix dactylifera)

The date palm has a slender, unbranched trunk, large leathery feather-like leaves and needs to grow for at least five years in order to start producing fruits. In the New Kingdom orchards represented a regular part of an

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274 See footnote 81.
275 Wilkinson, The Garden, 44.
276 See footnote 81.
277 Wilkinson, The Garden, 45.
278 Petrie, Decorative Art, 79.
279 Ibid, 80.
281 Hartwig M., Tomb Painting and Identity in Ancient Thebes, 1419-1372 BCE (Turnhout, 2004), 107.
283 Brewer, Redford and Redford, Plants and Animals, 47.
estate and one of the most distinctive fruit-producing trees in these gardens is the date palm \(^{284}\). Dates (Fig. 55) were part of the daily diet of all social classes in the hierarchy of Ancient Egypt. They were often used as a natural sweetener for food and drinks, but they were mainly used in the production of different kinds of cakes \(^{285}\). In the tomb of Rekhmire from the Eighteenth Dynasty, a bakery scene shows most of the stages in the preparation of a cake called *shat*, a valued temple offering \(^{286}\) where inscriptions of date sweeteners have been found. Small pendants of this fruit made out of faience and glass from the New Kingdom and later periods have been interpreted as amulets of offerings by Petrie \(^{287}\). The date palm symbolized longevity \(^{288}\), and have been associated with the passage of time, resurrection and is found sacred to the sun god Re \(^{289}\). It was a common belief in the New Kingdom period that the deceased used the date or doum palm roots to drink water in the dry and hot deserts \(^{290}\). In some of the tombs at Deir el-Medina, the deceased is portrayed kneeling under the palm tree, drinking water from the nearby canal to receive the palm’s blessings \(^{291}\).

**Doum Palm (*Hyphaene thebaica*)**

In contrast to the date palm, the cultivation of the doum palm is restricted to the Egyptian region and the neighboring deserts \(^{292}\). This palm can reach a height of up to 20 meters and its easily identified by its terminal crown of leaves and its forked trunk \(^{293}\). The doum fruit (Fig. 56) has a round shape similar to an apple while its pit is white and has a rectangular shape \(^{294}\). Like the dates, the fruit of the doum palm was used as a sweetener in food and beverages. Additionally, the trunk of the tree was used as a building material because of its exceptional strength, quality, and compactness \(^{295}\). Therefore, its symbolism of male strength can be justified \(^{296}\). Besides the meaning that the date and doum palms shared \(^{297}\), this tree is also related to the god Thoth \(^{298}\). The god Thoth was often represented as a baboon eating fig and doum fruit, so the doum was considered Thoth’s special tree. Frequently, the

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\(^{286}\) Ibid.


\(^{288}\) Brewer, Redford and Redford, *Plants and Animals*, 50.


\(^{291}\) Brewer, Redford and Redford, *Plants and Animals*, 50.

\(^{292}\) Ibid.

\(^{293}\) Ibid.


\(^{295}\) Brewer, Redford and Redford, *Plants and Animals*, 50

\(^{296}\) Ibid.

\(^{297}\) See footnotes 266.

\(^{298}\) Brewer, Redford and Redford, *Plants and Animals*, 50.
doum palm and baboons were represented together on scenes, and even in papyrus Sallier, Thoth is said to resemble a tall doum palm\textsuperscript{299}.

Figs (Ficus carica and Ficus sycomorus)

Two species of figs were cultivated in ancient Egypt, the classical fig (F. c.) and the sycamore fig (F. s.)\textsuperscript{300}.

\textbullet The fruits of the classic fig trees are eaten fresh, dried, or even candied, but they also have other valuable properties (Fig.57). They were also used in laxative recipes for people suffering from constipation and stomach ache, but also as a treatment for the heart\textsuperscript{301}. Besides real figs, fig models have also been found in tombs and according to Wilkinson ‘figs were necessary for the deceased’\textsuperscript{302}. Wilkinson stresses that the following Pyramid Text: ‘Those whom the gods love, who live on figs and who drink wine, who are anointed with ointment’ shows that figs were considered necessary for the dead.\textsuperscript{303} Also, the god Thoth was often represented as baboon eating figs. Therefore, the baboons were considered immortals\textsuperscript{304}.

\textbullet The sycamore tree can grow taller than the classic fig tree, but it bears smaller fruits instead\textsuperscript{305}. The tree has pear shaped leaves and fruit that grows in clusters on the branches around the big trunk of the tree (Fig.58), while each fruit has a cavity that allows pollination\textsuperscript{306}. The wood of the sycamore tree and its fruit have been found in tombs dating back to the predynastic period\textsuperscript{307}. Just like the doum palm, the trunk of the sycamore tree was used as timber wood for building\textsuperscript{308} and for making coffins. Also, the sycamore fig and the leaves of the tree were used as a cooling remedy for broken bones that were applied over the wounded area as bandages.

\textbullet Further, the leaves and the figs were used to treat stomachache, swollen belly, to kill stomach worm, and help relieve toothache\textsuperscript{309}. In the Old Kingdom, the goddess Hathor was related to the sycamore tree and was

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\textsuperscript{299} Brewer, Redford and Redford, \textit{Plants and Animals}, 50.
\textsuperscript{300} Ibid, 51.
\textsuperscript{301} Manniche, \textit{Egyptian Herbal}, 102.
\textsuperscript{302} Wilkinson, \textit{The Garden}, 45.
\textsuperscript{303} Ibid.
\textsuperscript{304} Ibid.
\textsuperscript{305} Manniche, \textit{Egyptian Herbal}, 103.
\textsuperscript{306} Ibid.
\textsuperscript{307} Ibid.
\textsuperscript{308} Ibid.
\textsuperscript{309} Ibid.
the one represented as sycamore tree receiving offerings\(^{310}\). One of the titles of the goddess Hathor was “Mistress of the Sycamore.” However, in the New Kingdom period, the goddess Nut was the one represented as a sycamore tree giving water and nourishment to the deceased entering the netherworld\(^{311}\). Also, the sycamore tree was sometimes perceived as a “trysting” tree where lovers meet\(^{312}\).

**Mandrakes (Mandragora officinalum)**

The mandrake is a perennial, fruit growing plant with short stems, thick roots, and long green leaves\(^{313}\). The flowers of this plant can vary in color between purple and orange, while the fruit carries the yellow color and fleshy structure\(^{314}\) (Fig.59). Evidence of this fruit was found stitched on the floral collar (255A) of Tutankhamun\(^{315}\). Illustrations of the same are also found on the panel of a wooden box from Tutankhamun’s tomb\(^{316}\) representing the king hunting ducks in the garden with a bow and arrow. On this scene, papyrus, mandrakes, poppy, cornflowers and other plants are shown growing in and around it\(^{317}\). This fruit is found illustrated on wall paintings in tombs growing beside the water in the afterlife\(^{318}\). This plant is poisonous and is connected with mysticism and magic through the past\(^{319}\). The poison from the root’s acts like a narcotic and an aphrodisiac at the same time\(^{320}\). If a larger dose of this plant was consumed, narcotic effects would power over the mind which made the ancient Greeks and Romans believe that it possessed the human mind\(^{321}\). In ‘Enquiry into Plants’ book IX, 8.7-8 the Greek Theophrastus, gives an idea of the importance of the mandrake in the ancient times. He writes: ‘It is said that one should make three circles around the mandrake using a sword, and cut it with one’s face towards the west, and at the cutting of the second piece one should dance around the plant and say many things about the mysteries of love\(^{322}\).

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310 Brewer, Redford and Redford, *Plants and Animals*, 53.
312 Brewer, Redford and Redford, *Plants and Animals*, 53.
314 Ibid.
315 See footnote 32.
317 See footnote 161.
320 Ibid.
Pomegranate (Punica granatum)

The pomegranate grows with several stems that are forming a rounded bush or a small tree that reaches a height of a man. The scented flowers of the tree later grow into hard red-yellow fruit filled with soft red seeds (Fig. 60). This fruit was introduced to Egypt by the southern Caspian Sea region early in the Eighteenth Dynasty. The fresh leaves of this fruit, together with leaves of willow and lotus petals have been included in the large flower collar, that was put on the innermost coffin of Tutankhamun. Along with the leaves, the bright red flowers of this tree were used for making collars and garlands as well. Further, slightly earlier evidence of this fruit was found in the tomb of Djehuty (TT11) overseer during the reign of Hatshepsut. The pomegranate was discovered together with other fruits and flowers. This fruit is depicted in tombs growing in garden scenes together with the rest of the fruits mentioned above, flowers, and other plants. The dark red and yellow color of the fruits skin, red juice and abundance of its seeds associated the pomegranate with fertility and thus with life and death.

Persea (Mimusops laurifolius)

The Persea tree grows tall and has dense greenery of stiff, leathery leaves. The fruits of this tree are around 4 cm long, with a round shape and pointed tip. When fully ripe, this fruit has a yellow color and a sweet taste, and it looks similar to the mandrake (Fig. 61). Fruit from this tree has been discovered in many tombs from all dynastic periods, while the branches and leaves have been found in many tombs from the New Kingdom period surrounding the mummy in the form of small bouquets or on garlands. The Persea tree was regarded as sacred in ancient Egypt, and pharaohs were often portrayed as being protected by its branches and leaves or emerging from it. Moreover, it is thought that the cartouche resembled a Persea leaf on which the god Thoth inscribed the king’s name on his succession to the

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323 Hepper, Pharaoh’s Flowers, 64.
324 Manniche, Egyptian Herbal, 139.
325 Ibid.
326 See footnote 33.
327 Germer, Flora des pharaonischen, 42.
328 Hepper, Pharaoh’s Flowers, 64.
329 Manniche, Egyptian Herbal, 121.
330 Ward C., ‘Pomegranates in eastern Mediterranean contexts during the Late Bronze Age’, WA, 34, 3 (2003), 532.
331 Manniche, Egyptian Herbal, 121.
332 Ibid.
333 Ibid.
334 Ibid.
335 Brewer, Redford and Redford, Plants and Animals, 63.
The Persea tree remains as the tree of life and renewal dedicated to the goddess Hathor\(^\text{337}\).

**Acacia tree (Acacia nilotica)**

The acacia (Fig.62) is a tall tree that is known for its bright yellow flowers and dark stems and branches\(^\text{338}\). In the past Egyptians used the wood for building, the outermost layers of the stem for tanning and the leaves, flowers, and pods for medicine\(^\text{339}\). The paste created from the acacia leaves was used against stomach worms and coughs\(^\text{340}\). Along with these uses, the leaves were used as an external remedy for swollen feet, healing wounds and cuts, eye pain and headaches, and skin diseases\(^\text{341}\). Manniche reports and describes all recipes of the medicinal remedies in her book ‘An Ancient Egyptian Herbal.’

**Sesbania sesban (Sesbania aegyptiaca)**

Sesbania is a bush or shrub (Fig.64) that can grow 1 to 3 m high\(^\text{342}\). The yellow cluster flowers adorning the shrub have purple spots and can grow about 1 cm long. It was formerly indigenous to the flora of the Nile, but its growth in Africa is currently restricted to the tropical areas\(^\text{343}\).

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\(^{336}\) Brewer, Redford and Redford, *Plants and Animals*, 64.
\(^{337}\) Jacquat and Rogger (eds), *Fleurs Des Pharaons*, 139.
\(^{339}\) Ibid, 66.
\(^{340}\) Ibid, 67.
\(^{341}\) Ibid.
\(^{342}\) Jacquat and Rogger (eds), *Fleurs Des Pharaons*, 149.
\(^{343}\) Ibid.
In Ancient Egypt, it was most likely cultivated in gardens\(^{344}\). Flowers of this plant were discovered on the garlands placed over the mummy of queen Nesikhonsu and pharaoh Amenhotep I as well\(^ {345}\).

Salix willow tree (\textit{Salix mucronata})

The Salix tree (Fig. 63) is a tall evergreen willow tree that can grow 10 m in height\(^ {346}\). This tree is dioecious, and perhaps it originated from the Near East. The green leaves of this tree have narrow oval shape tapering to a point at each end which made them ideal for creating garlands for decorating the bodies of the deceased. The only representation of this tree was found in the tomb of Ipui from the Nineteenth Dynasty. Including the mention in medicinal texts which point the trees healing properties, this tree was regarded as sacred\(^ {347}\).

The olive tree (\textit{Olea europaea})

The olive has around twenty species of evergreen trees and shrubs commonly found in the Mediterranean and Africa\(^ {348}\). These trees have leathery leaves and produce terminal or axillary panicles of small white flowers that later grow into oval-shaped olive fruits\(^ {349}\) (Fig.65). A mention of this tree in written texts dates back to about 2500 B.C. in Ebla while the first material evidence for its presence was found in the Eighteenth Dynasty\(^ {350}\). In the beginning, the trees and the olives were imported from Syria, and Greece then were later planted in the Fayum Oasis in Egypt\(^ {351}\). The leaves of the tree were used by the Egyptians to create bouquets, wreaths, and garlands along with other colorful flowers, while the olives were used for oil production that was later used in many Egyptian dishes. The olive oil was also used as a base for fragrant oils and as a light lamp to light the temples and palaces\(^ {352}\).

Woody nightshade (\textit{Solanum dulcamara})

The woody nightshade is a perennial shrub that can grow up to two meters, carrying oval-shaped leaves, red berries, and violet flowers\(^ {353}\) (Fig.66).
This plant possesses toxins that can be dangerous to the nervous system\textsuperscript{354}. It is not known for what purposes did the Egyptians use the nightshade berries, but they have been found in the tomb of Tutankhamun as part of the elements sewn on his collar. Manniche states that the Copts used the berries in a soothing unguent combined with other herbal ingredients\textsuperscript{355}.

**Celery (Apium graveolens)**

Celery is a marshland plant that has a long fibrous stalk, fleshy root, and strongly scented leaves\textsuperscript{356}. It has a bulbous form with yellowish roots and green leaves (Fig.67). It has been growing wild and cultivated in Egypt for a millennium’s, and it has been used for many purposes\textsuperscript{357}. Celery was used as a remedy to treat teeth, to cool the uterus, and as a contraceptive when combined with emmer seeds\textsuperscript{358}. According to Manniche, Celery was crushed and applied on wounds and burns and served as a healing bandage. Further, it served as a cure against eye pain, swollen limb, and many more\textsuperscript{359}. Besides being used as a remedy, celery was found on floral collars from the New Kingdom period as well. Leaves of this plant were found on the garland covering the second anthropomorphic coffin of king Tutankhamun and in another instance where a garland was solely made of celery leaves tightened and threaded over a string. This garland comes from the Twentieth Dynasty, and it is now displayed at the Agricultural Museum in Cairo, Egypt\textsuperscript{360}.

**COLORS IN ANCIENT EGYPT**

During this research, a group of colors was frequently appearing and outstanding. Therefore, it can be of use to present a brief overview of the colors and their significance in Ancient Egypt.

**White**

The white color in Ancient Egypt has been regarded as a color of purity and innocence\textsuperscript{361}. White was the color of the linen garments in which the deceased were wrapped before they were placed in their coffins\textsuperscript{362}. Linen garments in this

\textsuperscript{354} Ibid, 149.
\textsuperscript{355} Ibid.
\textsuperscript{356} Ibid, 76.
\textsuperscript{357} Ibid.
\textsuperscript{358} Ibid.
\textsuperscript{359} Ibid, 76-77.
\textsuperscript{360} Ibid, 77.
\textsuperscript{361} Taylor H. J., ‘Patterns of colouring on ancient Egyptian coffins from the New Kingdom to the Twenty-sixth Dynasty: an overview’, in Davies W. V. (ed.), *Colour and Painting in Ancient Egypt* (London, 2001), 165.
\textsuperscript{362} Ibid.
color were worn by the consecrated dead souls who lived in the underworld\textsuperscript{365}. The white shroud was, in most cases used in the representation of the wrappings of the god Osiris. White petals of water lily appear on the wreaths draping over the mummified body of Tutankhamun on a tomb scene covering the East wall of the Burial Chamber\textsuperscript{364}.

Yellow (Gold)

Since gold was a material that only the richest could afford yellow color often served as a cheap substitute for the gold, which was a color of immortality\textsuperscript{365}. The skin of the gods was said to be of gold; hence, by painting the face and hands of the deceased on the coffin lid with yellow color, it was expected for the deceased to resurrect\textsuperscript{366}. The gold color was also associated with the sun god Re\textsuperscript{367}, the most significant source of power and life\textsuperscript{368}. This color appears in many shapes on the garlands discussed above: flowers of picris\textsuperscript{369} and safflower\textsuperscript{370}, Acacia\textsuperscript{371} and Sesbania\textsuperscript{372} flowers as well.

Green

The green color in ancient Egypt was associated with the papyrus reed\textsuperscript{373}. Green was the color of vegetation, fertility, growth, and resurrection\textsuperscript{374}. Rebirth in the netherworld was the most important symbolic interpretation of the green color in ancient Egypt. Often the skin of Osiris was painted green to symbolize re-birth. Robes in green color were not given as offerings but were instead used for festival purposes\textsuperscript{375}. The green color appeared through precious stones like feldspar, turquoise, and even faience, in the Book of the Dead through amulets of ‘prosperity’ in the afterworld\textsuperscript{376}.

Blue

The ancient Egyptians thought that the hair of the gods and goddesses was made of the lapis lazuli gemstone\textsuperscript{377} hence, the people of the higher social statuses made the deceased hair on the coffins of lapis lazuli. While the members of the lower statuses used cheaper materials like blue paint. When painted hair of the deceased was colored blue or when it was inlaid with lapis lazuli, it

\textsuperscript{363} Ibid.
\textsuperscript{364} See footnote 179.
\textsuperscript{365} Taylor, in Davies (ed.), \textit{Colour and Painting in Egypt}, 165.
\textsuperscript{367} DuQuesne T., \textit{Black and Gold God: color symbolism of the god Anubis with observations on the phenomenology of colour in Egyptian and comparative religion} (London, 1996), 16.
\textsuperscript{368} Aufrére, \textit{L'univers mineral}, 27-9.
\textsuperscript{369} See footnotes 34 and 82.
\textsuperscript{370} See footnote 80.
\textsuperscript{371} See footnotes 50 and 87.
\textsuperscript{372} See footnotes 34 and 82.
\textsuperscript{373} Kees H., \textit{“Farbensymbolik in agyptischen religiosen Texten”}, in \textit{Nachrichten der Akademie der Wissenschaften in Gottingen} (Gottingen, 1943), 425.
\textsuperscript{374} Pinch, \textit{Magic}, 81.
\textsuperscript{375} Kees, in \textit{Nachrichten der Akademie der Wissenschaften in Gottingen}, 429.
\textsuperscript{376} Ibid, 428.
\textsuperscript{377} Taylor, in Davies (ed.), \textit{Colour and Painting in Egypt}, 167.
resembled the hair of all immortal deities. Blue represented a heavenly and divine color. Cornflowers, blue water lilies, larkspur, faience grape clusters, and bead rings were representing the blue color on the garlands and collars.

Red

Red color can have two very opposing meanings. On the one hand, the red color is associated with the early rising sun, resurrecting from the underworld and with its evening descent giving the sky a red color. On the other hand, red color was associated with Seth, brother of Osiris, and god of the chaos. This meant that the red color was also associated with destruction, anger, and evil. It is doing 'red things' as Pinch says meant to do wrong things and sins. Further, it is said that Seth was red-haired and in magical books, the representations and names of Seth or Apep were often drawn with red ink, while the rest of the text was drawn in black. The red color appears through the poppies, as symbols of resurrection which used in many of the collars and garlands placed on the mummies of the deceased. Several of the collars found in the embalming cache of Tutankhamun also have red cloth strings that were used to tie the collar around the wearer's neck. Further, this color appears through the woody nightshade berries threaded on Tutankhamun’s floral collar.

Black

The darkest color on the palette was black, and it was closely associated with death and rebirth and the darkness of the primordial chaos. From this chaos, life came forth: the deceased who laid in the darkness, waiting for the sun god to come through his passage from the west to the east horizon and bring them back to life. Black was also associated to Min, the god of male fertility, and to the god, Osiris who was sometimes in the Coffin Texts referred as the ‘great black one’ and was related to the rich dark and fertile soil in the earth that promoted life. The black color is also associated with the god of embalming, Anubis. He is represented in black and gold and is referred to as ‘The bringer of life’ by scholars because he is the one who revived Osiris and the deceased.

379 Pinch, Magic, 81.
380 See footnote 27, 41 and 110.
381 See footnote 88 and 110.
382 See footnote 77 and 80.
383 See footnote 119.
384 See footnote 42.
386 Taylor, in Davies (ed.), Colour and Painting in Egypt, 166.
387 Ibid.
389 Ibid.
390 Ibid.
391 See footnotes 52 and 129.
392 See footnote 43.
393 Taylor, in Davies (ed.), Colour and Painting in Egypt, 166.
394 DuQuesne, Black and Gold God, 20.
395 Taylor, in Davies (ed.), Colour and Painting in Egypt, 166.
396 Ibid.
from the dead\textsuperscript{397}. Even though the black color is not directly found on the garlands, black border lines were discovered on the little tunic\textsuperscript{398} from the Museum of Fine Arts in Boston, and the pottery from the tomb of Sennedjem\textsuperscript{399}. On both tunic and pottery, stylized depictions of garlands are found in near distance to the black coloring.

BOOK OF THE DEAD: SPELL 20

The following Spell 20, characteristic for the Eighteenth Dynasty is cited from ‘The Book of The Dead or Going Forth by Day’ translated by Thomas G. Allen (1974)\textsuperscript{400}. Another derivate of Spell 20 is Spell 18\textsuperscript{401}, and a later variant of these magical Spells is coming from the Twenty-fifth Dynasty, and it can be found as Spell 19\textsuperscript{402}.

Spell for wreaths of vindication\textsuperscript{403}:

1. Oh, Thoth who did vindicate Osiris against his enemies, may you catch the enemies of Osiris (name of deceased) before the Council of every god and every goddess: Before the great Council that is in Heliopolis on that night of battle, that is, of overthrowing the rebels;
2. (before) the one in Busiris on that night of erecting the two $\delta d$-pillars;
3. (before) the one in the sanctuary on that night of the evening meal in the sanctuary;
4. (before) the one in Pe and Dep on that night of confirming the inheritance to Horus, namely possessions of his father, Osiris;
5. (before) the one in Shores on that night when Isis was mourning for her brother Osiris;
6. (before) the one in Abydos on that night of the $hskr$-feast and of counting the dead and the Blessed;
7. (before the one in) the road of the dead on the night of taking stock of the nobles;
8. (before) the one at the great earth-fertilizing;
9. (before) the one in Naref;
10. (before the one) in Rosetau on that night of vindicating Horus against his enemies.
12. Horus’ (heart) is happy, while the two sanctuaries are content therewith, and Osiris’ heart is glad. Thoth (it is) who vindicates Osiris (name of deceased) against his enemies before the Council of every God and every Goddess and before the Council which you assign to Osiris around the shrine.

1. If a man recites this spell and purifies himself with natron-water, it assures going forth after death and accepting any form at will.

\textsuperscript{397} Hermann A., \textit{Die Stelen der thebanischen Felsgräber der 18 Dynastie} (Glückstadt, 1940), 59.
\textsuperscript{398} See footnote 168.
\textsuperscript{399} See footnote 154.
\textsuperscript{400} Allen G. T., \textit{The Book of the Dead or Going Forth by Day: Ideas of the ancient Egyptians concerning the Hereafter as expressed in their own terms} (Chicago, 1974), 35-36.
\textsuperscript{401} Ibid, 32-34.
\textsuperscript{402} Ibid, 34.
\textsuperscript{403} Ibid, 35-36.
2. It assures escape from the fire.
3. A truly excellent spell (proved) a million times.

According to Spell 20 from the ‘Book of the Dead’ a garlanded composition constructed of various vegetative elements placed upon the body of the deceased while a priest preached this spell and washed the body of the deceased with natron-water, was cleansing the deceased from all evil. All enemies will be destroyed, and the deceased resurrection will be assured.

SUMMARY

Flowers were the most common motif of art and decoration in ancient Egypt, but this vegetation reached a new scale of importance when it possessed divine properties. The two most frequently represented plants, papyrus and lotus entwined together stood as the symbol of the unification of Upper and Lower Egypt and represented a simple offering to the dead in the Old Kingdom. The simple floral offerings turned to much more elaborate designs of garlands, collars, and bouquets when a selection of other flowers and fruits were added to the compositions during the era of riches and luxury of the New Kingdom Period. Beautiful floral collars and garlands of all sizes were created by florists, by sewing flowers, leaves, berries, fruits and sometimes even beads on a papyrus sheet or a date palm string. Besides serving as offerings to the gods and goddesses, and decoration appearing on wall paintings in tombs and houses, furniture, jewelry, festival, and ritual body adornment, the Egyptians placed these intricate garlands and collars on the body of the deceased to accompany them on their way to the underworld, as an aid for regeneration. Multiple examples coming from the New Kingdom Period and early Third Intermediate Period have been placed on the mumified bodies of the royalty and elite classes of ancient Egypt. The most commonly used plants were the white and blue lily flowers, papyrus, cornflowers, poppies, leaves of date and doum palms, leaves of the olive tree, willow tree, persea tree, figs, mandrakes, and many others. In most instances, the plants themselves were associated with particular symbolic qualities. As an example, the lily and the papyrus were believed to possess reanimating powers and connection to the process of resurrection after death. Additional plants that were believed to be connected to the rebirth and fertility were poppies who resembled the blood of Osiris in the cornfields. The roots of the Date and Doum palm trees were used for drinking water by the deceased which were buried in the deserts. Bunches of grapes and dates were created of imperishable materials and worn as symbols of life and death by the living but were also placed as offerings in the tombs of the deceased to serve them in the underworld. It can also be suggested that through the mandrake fruit, a symbol of eroticism, fertility, and love the deceased was able to find love in the underworld. Moreover, the repetitive palette of colors amongst the plants mentioned above has mainly positive properties associated with the rebirth of the deceased. As it may be noticed throughout this research, the most frequent symbolic property appears to be the belief in resurrection by the ancient Egyptians. In order to assure their resurrection after they depart from the world of the living, the

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ancient Egyptians even created and prescribed magical spells that were intended to promote and aid rebirth. They combined the symbolic attributes of the flowers, leaves, and fruits into delicate artistic designs of collars, garlands, and bouquets that not only adorned the bodies of the deceased but promoted protection and resurrection. As claimed by the ancient writers of Spell 20 from the ‘Book of the Dead’ a floral composition in the form of wreaths, garlands, and collars was put on the body of the deceased in order to protect the deceased and vindicate them against their enemies, which will assure a safe passage in the underworld and rebirth after death.

For these reasons, it can be concluded that the garlands and collars which were placed on the mummies carried revitalizing symbolic power which ensured justification and resurrection of the dead in the Nether world. Consequently, the main idea that stood behind the garlanded decoration in the homes, tombs and regalia intended to accentuate the resurrectional beliefs the Ancient Egyptians had.
LIT OF ILLUSTRATIONS

Fig. 1: Reconstruction drawings of some of the garlands found covering the mummy of Ramesses II, Jacquat C., and Rogger I. (eds), Fleurs des pharaons: Parures funeraires en Egypte antique (Neuchâtel, 2013), 34.

Fig. 2: Detail of the backside of collar 09.184.216, with visible stitches of palm leaf strings holding the leaves, petals, and flowers tight onto the papyrus sheet, <https://www.metmuseum.org/art/collection/search/544782?&searchField=All&sortBy=Relevance&ft=09.184.216&offset=0&rpp=20&amp;pos=1> accessed 15.07.2019.

Fig. 3: Facsimile portraying Nakht the florist, holding his elaborately created bouquet in front of an offering table. Wall painting from his tomb TT161, Manniche L., An Ancient Egyptian Herbal (London, 1989), 22.

Fig. 4: Tomb painting depicting the overseer Nedjemger inspecting the quality of the floral collars and bouquets created by the florists, Feucht E., Die Gräber des Nedjemger (TT 138) und Des Hori (TT259) (Mainz, 2006), Farbtalfl III.

Fig. 5: Photo of the floral garland positioned over the linen cover of the second coffin, <http://www.griffith.ox.ac.uk/gri/carter/gallery/p0718.html> accessed 15.07.2019.

Fig.6: Floral collar 255A positioned on the innermost coffin of Tutankhamun, covering the chest and shoulders. Photo by H. Burton, <http://www.griffith.ox.ac.uk/gri/carter/gallery/p0731.html> accessed 15.07.2019.

Fig. 7 and Cover photo: Circular-shaped floral collar from the embalming cache of Tutankhamun (Collar 09.184.216), Winlock H. E. and Dorothea A., Tutankhamun’s Funeral (New York, 2010), 62.

Fig. 8: Alternating sequences of berries and blue glass beads (Collar 09.184.214), Winlock H. E. and Dorothea A., Tutankhamun’s Funeral (New York, 2010), 60.

Fig. 9: The mummy of queen Meryetamun laying in the innermost coffin, adorned with flower garlands, Winlock H. E., The tomb of queen Meryet-amun at Thebes, The Metropolitan Museum of Art Egyptian Expedition (New York, 1932), pl. XLV.

Fig. 10: The mummy of princess Nany shown covered over her breast with a wreath of Persea leaves and lotus petals, Winlock H. E., The Tomb of Queen Meryetamun, in the MMAB, 33, 2 (1975), 90.

Fig. 11: Floral garlands resting on the chest of the little mummy of Amenemhat lying in its innermost coffin, Lansing A., The Egyptian Expedition, 1918-1920, in MMAB, 15, 12 (1920), 9.
Fig. 12: Detailed drawing of the garlands found on the body of Amenhotep I, drawn by G. Schweinfurth, Schweinfurth. G., Der Blumenschmuck Ägyptischer Mumien, Die Gartenlaube, 38 (1884), <https://de.wikisource.org/wiki/Der_Blumenschmuck_%C3%A4gyptischer_Mumien> accessed 05.05.2019.

Fig. 13: Mummy of Amenhotep I found intact, covered with many garlands made of colorful flowers,

Fig. 14: Drawing of one of the garlands placed on the body of Ramesses II, made by Schweinfurth. Schweinfurth. G., Der Blumenschmuck Ägyptischer Mumien, Die Gartenlaube, 38 (1884), 628., <https://de.wikisource.org/wiki/Der_Blumenschmuck_%C3%A4gyptischer_Mumien> accessed 05.05.2019.

Fig. 15: Original drawing of the garlanded mummy of Ramesses II made by Schweinfurth, Schweinfurth. G., Der Blumenschmuck Ägyptischer Mumien, Die Gartenlaube, 38 (1884), 629., <https://de.wikisource.org/wiki/Der_Blumenschmuck_%C3%A4gyptischer_Mumien> accessed 05.05.2019.

Fig. 16: Fragments of the garland found over the middle coffin on Kha, <https://collezioni.museoegizio.it:443/eMP/eMuseumPlus?service=ExternalInterface&module=collection&objectId=102287&viewType=detailView> accessed 15.07.2019.

Fig. 17-a: Small floral garland found hanging on the shoulders of the wooden statue of Kha, <https://collezioni.museoegizio.it:443/eMP/eMuseumPlus?service=ExternalInterface&module=collection&objectId=102514&viewType=detailView> accessed 15.07.2019.

Fig. 17-b: Second small floral garland found deliberately placed or fallen in front of the feet of Kha, <https://collezioni.museoegizio.it:443/eMP/eMuseumPlus?service=ExternalInterface&module=collection&objectId=102513&viewType=detailView> accessed 15.07.2019.

Fig. 18: The seated goddess Sekhmet and the god Geb wrapped in linen cloth and floral garlands around their necks, <http://www.griffith.ox.ac.uk/gri/carter/299a-p1517.html> accessed 15.07.2019.

Fig. 19: Small wreath of leaves and petals placed surrounding the royal symbols on Tutankhamun’s outermost coffin, Gilbert S.K, Holt K. J. and Hudson S., Treasures of Tutankhamun (New York, 1976), 3.

Fig. 20: Original photo by T. Burton, representing the two badly preserved garlands tightened on the neck of Anubis, <http://www.griffith.ox.ac.uk/gri/carter/261-p1110.html> accessed 15.07.2019.


Fig. 24: Floral collar 40.2.5 from The Metropolitan Museum of Art, <https://www.metmuseum.org/art/collection/search/549199> accessed 20.07.2019.

Fig. 25: Single faience beads in various forms some of which represent, dates, grape bunches, mandrakes, water lily petals, and other, <https://collections.mfa.org/objects/132725/beads-and-amulets?ctx=7fe291a6-8c32-42fd-bcc4-8d96466ed47e&idx=29> accessed 20.07.2019

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Fig. 27: Outer coffin of Henettawy depicting the deceased in a mummy form adorned with a floral collar on the chest, <https://www.metmuseum.org/art/collection/search/548264> accessed 20.07.2019.

Fig. 28: Pottery coffin belonging to a young boy named Paneferneb, decorated with garlands of blue lotus petals, <https://www.mfa.org/collections/object/childs-coffin-164596> accessed 17.04.2019.

Fig. 29: Colorful funerary mask of the Nineteenth Dynasty official Khonsu, representing the deceased wearing an elaborate floral/fruit collar, <https://www.metmuseum.org/art/collection/search/544709?&searchField=All&sortBy=Relevance&ft=mask+of++khonsu&offset=0&rpp=20&pos=1> accessed 20.07.2019.

Fig. 30: Wine Jar found in the tomb of Sennedjem, decorated with flower garlands of lotus petals, <https://www.metmuseum.org/art/collection/search/544702> accessed 20.07.2019.

Fig. 31: A wine jar painted with blue and red flower collar extending from the neck of the vase to the bottom, <https://collezioni.museoegizio.it/eMP/eMuseumPlus?service=ExternalInterface&module=collection&objectId=103024&viewType=detailView> accessed 20.07.2019.

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Fig. 33: Golden throne of Tutankhamun portraying the queen and king wearing collars of the same kind. A third collar is represented positioned on the offering table behind the queen, <http://cityzenart.blogspot.com/2011/02/king-tutankhamuns-tomb-and-treasures.html> accessed 20.07.2019.

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Fig. 36: Details from the small golden shrine showing the king pouring ointment in the hand of the queen. On this scene the king is wearing a collar on which miniature mandrakes are positioned on equal intervals along the strings, Gilbert S.K., Holt K. J., and Hudson S., *Treasures of Tutankhamun* (New York, 1976), pl. 9.


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Fig. 40: A color facsimile of the small reconstructed fragment from the floral/fruit frieze found in the North Riverside Palace, Weatherhead F. J., *Amarna Palace Paintings* (London, 2007), pl. 43, fig. 124.

Fig. 41: A color facsimile of the large fragment from the floral/fruit frieze found in the North Riverside Palace, Weatherhead F. J., *Amarna Palace Paintings* (London, 2007), pl. 44, col. Pl. 10, fig. 125.

Fig. 42- a/b: Details from the scene from the East wall of the burial chamber of Tutankhamun depicting five rows of men pulling the shrine of Tutankhamun on which lays the mummified king adorned with a floral collar on his shoulder, <https://www.cnn.com/travel/article/tutankhamun-tomb-conservation/index.html> accessed 20.07.2019.

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Fig. 47: Papyrus reed (Cyperus papyrus), <https://www.plantsworld.in/?attachment_id=3380> accessed 15.04.2019.

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Fig. 49: Mayweed (Anthemis pseudocotula), Thomé W. O., Flora von Deutschland, Österreich und der Schweiz, IV (Gera, 1885), 585.

Fig: 50: Red and Pink poppy (Papaver rhoeas and Papaver somniforum), Mills C., The Botanical Treasury (Chicago, 2016), Papaver somniferum printout.

Fig. 51: Safflower (Carthamus tinctorius), Thomé W. O., Flora von Deutschland, Österreich und der Schweiz, IV (Gera, 1885), 606.

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Fig. 53: Oriental Larkspur (Delphinium orientale), Thomé W. O., Flora von Deutschland, Österreich und der Schweiz, II (Gera, 1885), 606.

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Fig. 62: Acacia tree (*Acacia nilotica*), Chaumeton F. P., *Flore médicale*, I (Paris, 1833), t. 2.

Fig. 63: Salix willow tree (*Salix mucronata*), Thomé W. O., *Flora von Deutschland, Österreich und der Schweiz, IV* (Gera, 1885), 168.

Fig. 64: Sesbania sesban (*Sesbania aegyptiaca*), [https://pfaf.org/user/Plant.aspx?LatinName=Sesbania+sesban](https://pfaf.org/user/Plant.aspx?LatinName=Sesbania+sesban) accessed 15.07.2019.

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Fig. 66: Woody nightshade (*Solanum dulcamara*), Thomé W. O., *Flora von Deutschland, Österreich und der Schweiz, IV* (Gera, 1885), 348.

Fig. 67: Celery (*Apium graveolens*), [https://www.britannica.com/plant/celery](https://www.britannica.com/plant/celery) accessed 15.07.2019.
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