

Acknowledgements

This book is the outcome of my doctoral research with the Ägyptologisches Institut at the University of Leipzig in Germany. The dissertation was submitted to the Fakultät für Geschichte, Kunst- und Orientwissenschaften in late 2017 and successfully defended on the 2 February 2018.

First and foremost I must sincerely thank my supervisors Professor Hans-Werner Fischer-Elfert of Leipzig and Professor Diamantis Panagiotopoulos of Heidelberg for their support and advice throughout the process of this dissertation. In addition, I must thank Katharina Stegbauer of the Egyptological Institute here in Leipzig for her support, academic input and for Middle Egyptian, which was an important factor in the broadening of my understanding of this topic, and I am grateful to her. I also thank Professor Fischer-Elfert for Hieratic. In addition, I thank all other members of the faculty who were contributors to my experience and research at Leipzig, inclusive of Lutz Popko, Dietrich Raue and Franziska Naether, and to everybody else who made me feel welcome.

I must also thank those directors and staff of museums who were responsive and generous with information regarding objects in their collections. Margaret Maitland from the Scottish National Museum, Jan Picton from the Petrie, John Taylor at the British Museum and Campbell Price from Manchester were all a tremendous support. Another thankyou must go to Jaromir Malek and Francisco Bosch-Puche from the Griffith Institute in Oxford who are responsible for the database that provided research data for this thesis. The *Tutankhamen: Anatomy of an Excavation* site is an incredible research tool and in part made this thesis possible. I am also grateful for prompt responses from the site whenever I have had an inquiry and owe a debt of gratitude to Dr Bosch-Puche for a solution to the mystery of the unnumbered buckle from the tomb.

I am in fact very grateful to every international museum or university that has provided a digital database for their collections or for linguistic lexica. My life would have been significantly more complicated had I not had access to many superb digital resources, with particular thanks to the creators of *HEIDI*, *ORACC*, the *Thesaurus Linguae Aegyptiae* and *AWOL* (thankyou Chuck Jones!). Beyond research sources, I must thank Lisa Manniche of Copenhagen University for some useful suggestions regarding academic sources on the volute tree, and also Marianne Eaton-Krauss for some interesting private conversations on the gold appliqués and daggers from the tomb of Tutankhamen.

Equally, I must thank all the scholars and friends who provided support of one description or another over the past four years: Alison Cameron, Louise Hitchcock, Silvia Alvean Gabrieli, Bruce Allardice, Hannah Gwyther, Uroš Matić and Lyn Green. Finally, I must thank my family: both my daughter Layla and son Karym for their interest and support of my pet obsessions over a considerable period of time. And my partner Frank Merten, who is not only my chief technical support for graphics and computer issues, but who determinedly reads everything that I write, contributes important input and is also infinitely supportive of my work.

This dissertation is the result of four and a half years of research, in fact more, if my Honours and Masters theses are taken into consideration. Any errors within the text are my sole responsibility and this caution equally applies to the original illustrations drawn by me in the text. When I began this research I had no intention of being so prolific, but it rapidly escalated as time progressed. However, while the drawings serve as detailed visual shorthand for the iconography they represent, they are reading aids and are not considered to be an adequate substitute for the original object. Some of the past errors associated with this topic may be laid firmly at the door of misleading illustrations from earlier publications or to the absence of images.

Finally, all of my original illustrations are under my ownership and if you wish to use them please credit me and consult with me beforehand.