

INSCRIPTIONS

The Newsletter of the Friends of the Egypt Centre, Swansea

Issue 17

August 2004

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The Egypt Centre and UWICAH Conference 2004

On 19th and 20th of November 2004, Egypt Centre and University of Wales Institute of Classics and Ancient History will be organising a conference called 'Museums and the Making of Egyptology'.

The conference arose from a long held interest of mine, the difference between the way museums and academic Egyptologists treat Egyptology. That all too often academics see museums as simply dumping grounds for objects or places where the public go to see outdated ideas on ancient Egypt, but not places which are terribly relevant to their work. Of course there are exceptions and perhaps museums are partly to blame for this situation. As someone who has worked in museums for over 20 years, I see museums and the objects they hold as extremely important, I would wouldn't I? In Egyptology it sometimes appears to me that much is being lost by outdated notions of how objects should be studied. But that's just my point of view and in the conference others may present different views.

This conference will explore the relationship between museums and the way Egyptology is presented and perceived. Museums, it could be argued, have particular constraints and demands such as the necessity of conserving items for future generations, pressure to uphold or increase visitor figures and the requirement to serve specific demands of the governing body (in some cases academic institutions and in others local government, etc.). Museums also have different target audiences, access problems, problem of display v. storage etc. all of which impact on how they display artefacts. Do the specifics of Museum work mean that Egyptology is presented in a certain way and is this taken up by the wider Egyptological community or is it insignificant? Some of the questions we hope to explore include: How the presentation of Egyptology by museums reflects academic and/or popular conceptions of the topic; do the type of collections on display, collections which are partly selected on museological grounds influence how Egyptology is perceived; have Egyptological displays tended to produce a traditional and uncritical model of the past; how might museums better present Egyptology, etc.

If you want to come along, the cost is only £20 for the two days. More information can be found on our web site at www.swansea.ac.uk/egypt or by ringing us on 01792 295960, or drop us a line at The Egypt Centre, University of Wales Swansea, Singleton Park, Swansea, SA2 8PP.

by Carolyn Graves-Brown

For abstracts of the conference papers, see page 8.



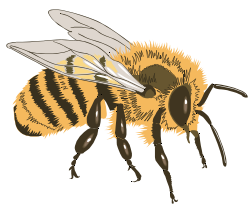


Contraception in Ancient Egypt

Our evidence comes from the *Ebers Papyrus*, some papyrus from the town of Kahun and some texts found at Thebes. All of these texts contain prescriptions for contraceptives for women only! Not all of them would have had much effect, but some would have helped in a small way.



Crocodile dung (!) or honey was probably used to block the passage of the sperm, and actively stops conception. Carob and dates when mixed with ground tips of the Acacia tree, which contains 'gum arabic', has a chemical effect on sperm and actively retards conception.

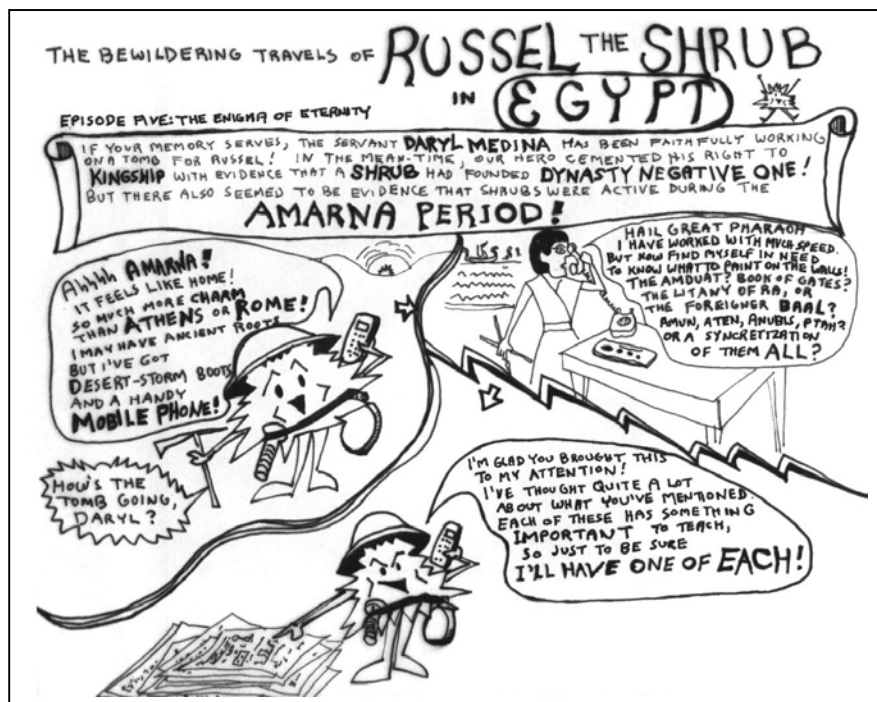


Egyptian women breast-fed their children for up to three years and this may have also reduced the chances of becoming pregnant. Most importantly there is no evidence that there were any methods of contraception that could be used by a man!

So, having looked quickly at the evidence would you say that we have any similar methods to the Ancient Egyptians?

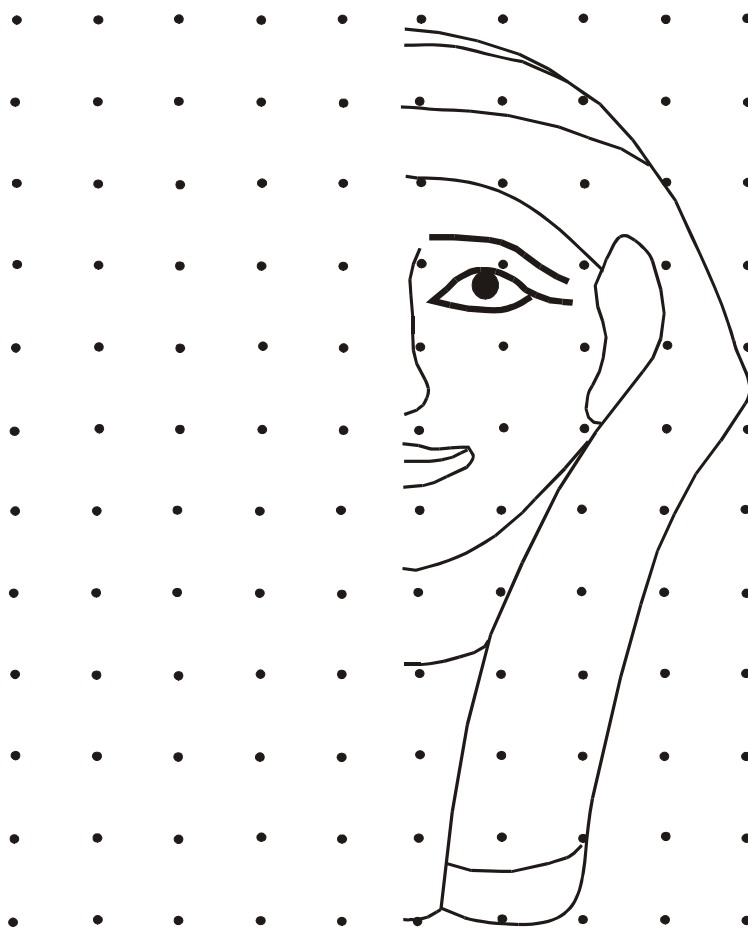
Do you think that attitudes towards 'who should use contraception' have changed?

by Stuart Williams



Egyptian Symmetry

Use the dots to help you draw the other side of the face. The real thing can be seen in the *House of Death*.





Editorial

Welcome to the 17th issue of *Inscriptions*.

Congratulations to the Egypt Centre for being one of the few museums to receive a Barings grant – see front page. This is a tremendous achievement.

Congratulations are also due to all of those who took part in any way whatsoever in support of the Nile Cycle Challenge which raised such a substantial sum to benefit both the Egypt Centre and the Sunshine project in Luxor.

To those of our readers who are students, good luck in your forthcoming exam-inations!

Contributions to the next issue of *Inscriptions* will be gratefully received and should be sent to the Egypt Centre, marked for the attention of Mike Mac Donagh.

Mike Mac Donagh

A tribute to Tom

Thomas Ceredig Evans (1921-2004)

All staff and volunteers were very sad to hear that Tom, our Tuesday volunteer, had passed away. He had been ill and had been in hospital recently but died at home peacefully in the company of his loving wife Avril. Avril has very kindly written information about Tom for me to use in this tribute.



Tom was born in Whitchurch, Cardiff, and educated, from the age of eleven, at a public school in Pontypool. From there he joined the Midland Bank in Dale Street, Liverpool. While there he joined the Liverpool Welsh Tank Regiment and served from the start of the Second World War until he was demobbed in May 1946. He fought in Egypt, Sicily, Italy and finally Greece. After the war he returned to the bank in Cardiff, then Bridgend and lastly in Swansea.

Tom enjoyed attending Greek classes over the years, and had many holidays with Avril in Greece and elsewhere. He had a lifelong interest in his church and particularly in the Sunday School where he taught for over forty years, and the Sunday School Union, where he was a member to the end. Tom gave lectures to other churches and was a very popular speaker. He gave a talk to Gors Mission and I know they thoroughly enjoyed it. I was told he was 'a wonderful, inspirational speaker' by someone who attended the lecture.

After retirement in 1981, he did voluntary work in N.C.H. Support Group at Killay House for many years, and for the last five years enjoyed working as a volunteer at the Egypt Centre. Tom had been a trusty volunteer here since June 2000. Tom could always be found in the *House of Life* (his favourite gallery) with Graham Carlson, and we always had to nag them to go for a break! They made a wonderful team.

Tom was a great favourite with visitors of all ages. He gave visitors a wonderful experience taking them around the gallery on a magical journey into the past. His enthusiasm for ancient Egypt shone through and was infectious. We have so many letters from visitors, especially children, who wanted to give Tom a special mention.

Tom's favourite object was a Pilgrim Flask on display in the *House of Life* and he made a presentation about it that is still shown on the plasma screen at the Egypt Centre shop.

Tom was married to Avril for 54 years, had two children, Janet and Bryan and two Grandsons, Huw and Owen. Tom will be missed by us all.

by Wendy Goodridge

Membership Announcement

Please can you all check your card as some of you are due to renew membership? If you have lost your card and you cannot remember when your membership is due please get in touch with me and I can let you know.

Wendy Goodridge





Annual General Meeting 29th September 2004

The AGM will be held at the Esso Theatre at 6.00pm and is open to all Friends members, followed by a lecture given by Vivian Davies at 7.00pm, which is open to non-Friends for an admission fee of £1.50. The Agenda is given below.

Nominations for Committee posts need to be received by 10th September 2003. All other officers of the committee do not need to be re-elected this year.

Agenda

- 6.00 pm Welcome and Chairman's report (Karen O'Flanagan read by Rebecca Shields)
- Secretary's report (Vivienne Saunders)
- Treasurer's report (Sheila Nowell)
Accounts proposed as accurate by.....
Seconded by
- Membership secretary's report (Wendy Goodridge)

- Elections for committee members – Chair, Vice-Chair, Events Officer, Catering Officer,
All other members remain standing.

- List of committee members:

Chairman	-
Vice Chairman	-
Secretary	- Vivienne Saunders
Treasurer	- Sheila Nowell
Membership Sec	- Wendy Goodridge
Events Officer	-
Marketing Officer	- Lynne Garnet-Jones
Catering Officer	-
Co-opted members	- Cliff Jones

- Merlys Gavin
- Claire Edwards
- Kenneth Griffin

Egypt Centre reps	- Carolyn Graves-Brown
	- Wendy Goodridge
	- Rebecca Shields
	- Stuart Williams

- Presentations:
Mr and Mrs MacDonagh - publishing Inscriptions
Mr Bruce Rees - accountant

- 7.00 pm End of AGM

Stuart Williams will introduce Vivian Davies (British Museum).

Postal Nomination Form

I

wish to be put forward for position

of.....

Nominated by

.....

Seconded by

.....

Please return to Secretary of the Friends of the Egypt Centre, University of Wales Swansea, Singleton Park, Swansea, SA2 8PP. 01792 295960

The Egypt Centre, University Of Wales Swansea
& University of Wales Institute of Classics and Ancient History

Present

Museums and the Making of Egyptology

19th -20th November 2004



A conference exploring the proactive role of the museum in Egyptology

Speakers (Provisional)

Stephen Quirke: Petrie Museum
 Richard Parkinson: British Museum
 Christina Riggs: Manchester University Museum
 Kasia Szpakowska: University of Wales Swansea
 Angela Thomas: Bolton Museum and Art Gallery
 Stephanie Moser: University of Southampton
 Francesca Monti: University College London
 David Gill: University of Wales Swansea
 Sally MacDonald: Petrie Museum

Conference cost is £20

For further details and a booking form contact;

The Egypt Centre,
 University of Wales Swansea, Singleton Park, Swansea, SA2 8PP.
 01792 295960

Carolyn Graves-Brown, University of Wales Swansea: Organiser

www.swan.ac.uk/egypt





Colour (Iwen) and Symbolism

*“O Elder who sees his father, keeper of the book of Thoth
Bring me the mud of Aker (an earth god), in which is Seth
Bring me the waterpot and palette in that writing-kit of
Thoth.*

*And the secrets of their contents. See, I am the scribe!
Bring me the rotting of Osiris with which I may write.”*

This is an extract above is from the Book of the Dead. It is a nice example of colour symbolism from ancient Egypt. The scribal palette typically held two colours, red and black. Here we can see these two colours being symbolised by the gods Seth and Osiris:

The mud of Aker in which is Seth = Red.

Bring me the rotting of Osiris = Black.

Black (Kem) — The colour black was made from carbon compounds such as soot, ground charcoal or burnt animal bones. The residue that remained inside cooking pots was also often used. Black was the colour of death and of course night but also fertility. New life formed from the Black silt that was laid down during the inundation. Black was the colour of Khol the makeup that they used to paint their eyes. Coffins of the Late Period are often painted black as a symbol of resurrection, and many heart scarabs are also black. Black stone was almost always the material chosen for the magical healing statues such as our statue base of Djed hor which can be found on the upstairs landing at the Egypt Centre. We have many objects at the Egypt Centre that show the symbolism of the colour black. Including black Heart Scarabs, black Statue base of Djedhor the Saviour, black faces on Ptah Sokar Osiris figures and the fragments of the Sarcophagus of Amenhotep Son of Hapu.

Red (Deshet) – Red was created from naturally occurring oxidised iron and red ochre. Red was often associated with fire and blood, but it could also represent regeneration and rebirth. Red also symbolised the hostile desert, and remember that Seth had red hair and red eyes. In the ancient Egyptian language *Deshet ib*, literally means red of the heart, or anger! It is thought that the Egyptians wore red carnelian during festivals, and would paint their bodies with Henna. We have some objects at the Centre that show the symbolism of red perfectly, a Wooden Seth and a beautiful Carnelian belt.

White (hedj) – white was created from calcium carbonate, chalk or gypsum.

White, just like today, suggests purity and was the colour of simple and sacred things. The name of the city of Memphis meant ‘white walls’. Evidence shows that white sandals were worn at holy ceremonies. The material

most often used for ritual objects was white alabaster. White was also the colour of the crown of Upper Egypt. At the Centre we have some nice objects which show the symbolism of the colour white such as the limestone offering stand of Paneb, a white alabaster Offering stand and the limestone statue of the scribe Aba.

Yellow (Khenet) – Yellow was created by using natural ochre’s or oxides. From the New Kingdom onwards arsenic trisulphide was used! The symbolism of the colour yellow equates to imperishable and eternal, like the sun and gold. Therefore most objects and decoration using this colour generally carried this connotation. The ancient Egyptians believed the skin of the gods was made of gold, and the Akh, the transfigured dead were believed to ‘glow’ like gold. We have some objects at the Centre that show this symbolism. The coffin of Iwesemhestemwt and the other 21st Dynasty coffin fragments, flakes of gold on the mummified hawk coffin and the golden faces of the mummy masks.

Blue (irtiu) – Blue was created by combining iron and copper oxides with calcium and silica. Blue was a symbol of the Nile. The god Amun was often shown with a blue face symbolising his role in the creation of the world. The hair of the gods was said to be made of lapis lazuli and in many of the opening of the mouth ceremonies both Anubis and the mummy have blue hair. At the Egypt Centre we have numerous objects that show this symbolism. The goddess figurine with Blue Hair. Numerous faience objects and we also have a chunk of Lapis lazuli. We now sell lapis chunks on sale at our shop!

Green (wadj) – the colour green was created from malachite, which is a naturally occurring copper ore. Of course, it’s a symbol of naturally growing things. Another name for the afterlife that was frequently used in early texts was ‘the field of malachite’. Osiris was frequently painted with a green face. And in the 26th Dynasty the bandages on the face of some mummies were painted bright green.

Wadjet eyes are often coloured green because of its positive connotations. Wadjet ‘the green one’ was the name of the serpent of Lower Egypt. At the Egypt Centre we have lots of green coloured objects including wadjet eyes, scarab beetles, and the face of Ptah Sokar on the Khabakhenet wall fragment is coloured green.

by Stuart Williams





Reserve Head

Simple Name: Head

Date: 4th Dynasty (2589-2532 BC)

Catalogue Number: W164

Although most reserve heads, such as this, date to the fourth Dynasty, a few have been found dating to the 5th. About 30 examples are known, and all come from private mastaba tombs around Memphis (usually Giza). They are not usually found in the burial chamber itself but are walled-up in the passage or at the bottom of the tomb shaft (Vandersleyen, 1977). However, some were found within the burial chamber. (Smith, 1949, pp.25-27). It is possible that those not found in the burial chamber had been thrown into the shaft by thieves. Reisner believed that the heads had been originally placed in the burial chamber. (D'Auria et al., 1988 p 82)

At least some reserve heads were painted. A black painted reserve head was found in a burial chamber (Eaton-Krauss 1976 p24) and a head of Kanofer had traces of black and yellow paint (Knudsen, 1987 quoted in D'Auria et al., 1988). Red paint was also found on a male reserve head now in the Museum of Fine Art in Boston, Massachusetts (D'Auria et al, 188 p83).

Their purpose is uncertain. It is possible that they were intended as an enduring substitute for the actual head of the deceased, or a means by which the dead could identify their own body. At this date mummification had not been fully developed and so a 'spare' head would be necessary.

Many of the heads have damaged or unfinished ears and incisions cut into their surface around the neck and down the back of the cranium. These features have been interpreted as ritual destruction, suggesting perhaps that the heads symbolised a decapitation and a

means of protecting the living from any evil intentions on the part of the dead. Alternatively, the intention may have been to protect the dead.

Interestingly, other structures associated with death and burial were often similarly dismembered. For example, the southern ships of Khufu, or the canopy found under Khafre's satellite pyramid. This canopy had probably been used for transporting a funerary statue but was then chopped up and put in a blind passage under the pyramid. In the Pyramid Texts, hieroglyphs representing human beings are decapitated.

Disassembled items, including bodies themselves seem to be a feature of some, but not all, early burials, from predynastic times until the end of the Old Kingdom. Often skeletal and mummified remains are found dismembered, although often put back (sometimes incorrectly) in a way representing a living form. Or pieces may be entirely missing. This is perhaps somehow linked with the Osiris myth, in which the god Osiris was chopped up by his brother Seth. Maybe the practise gave rise to the Osiris myth or perhaps the myth gave rise to the practise of dismembering. (Fragmentary burials are not uncommon even in the recent past and may be associated with secondary burial, the taking of parts of bodies as mementoes for the living, or with ancestor rites).

However it is perhaps dangerous to make too much of this theory. The destruction of representations of the deceased is not known in other Egyptian tombs.

A recent hypothesis states that reserve heads were sculptor's prototypes and that moulds were taken from them, perhaps at the tomb site for workers on relief portraits or in the

sculptor's workshop (Kelly 1974 p 9). This might explain the scoring around the back of the skull. The sculptor would remove the mask, once it had dried, by cutting down the skull, leaving a groove. The ears would often break off in the process. However, it is difficult to see how a mask could be removed without damage to the mask. It could be removed in two halves, in which case one would expect the groove to run from ear to ear, which it does not. Reisner believed the cranial groove to be the result of thieves looking for gold in heads they believed to be hollow (D'Auria et al, 1888, p 83.)

Lacovara (1997) convincingly suggests that the grooves are actually sculptor's guidelines, and points out that they are very similar to the hairline marks. In seemingly more finished examples the marks can hardly be seen or are not present. The damaged noses and ears could well be the result of grave-robbars, throwing the artefacts aside. Lacovara also suggests that the heads were used in the same way as the wooden busts of the deceased placed in other tombs, however, a large stone sculpture would have been difficult to manoeuvre down a tomb shaft and so more portable heads were placed there.

Unfortunately we know little about the history of our head. It was purchased by Sir Henry Wellcome at a Sotheby auction on 12th-13th November 1928 (item 334). It has traces of red and green paint, though these may not be original.

(Reproduced from Egypt Centre Information Sheet *Reserve Head*, ©Egypt Centre 2004.)

Come and see the real thing in the *House of Death!*

Further Reading overleaf...!

Death of Professor J. Gwyn Griffiths



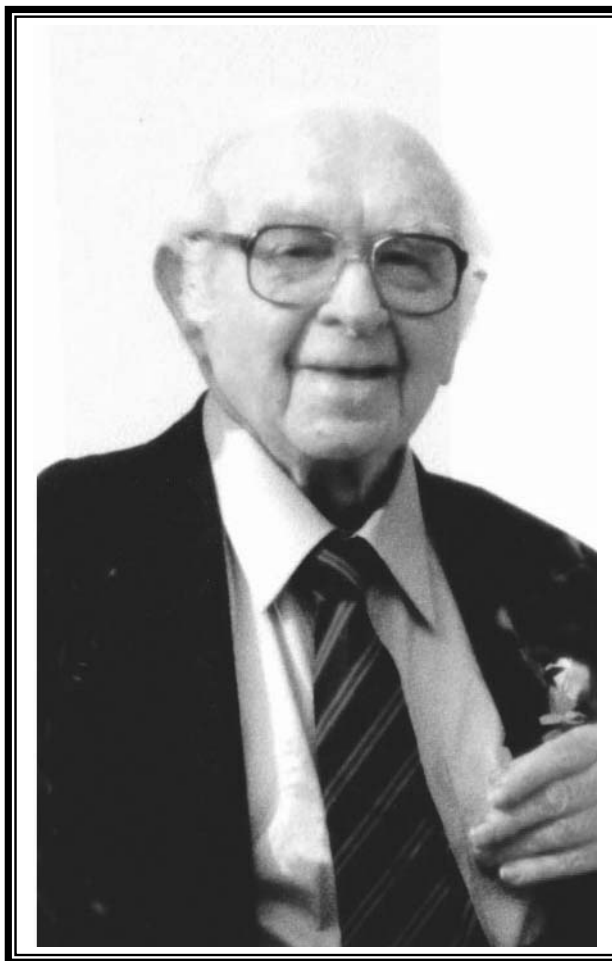


Professor J. Gwyn Griffiths of Swansea has died, aged 92. His scholarly works in the Classics and Egyptology had won worldwide acclaim. In Wales he was a prominent literary figure and poet, and an ardent campaigner for Plaid Cymru, the national party of Wales.

He was brought up in Porth, Rhondda as the third of five children of the Reverend Robert Griffiths, a Baptist minister and Mrs Mimah Griffiths, who before her marriage had aspired to become a missionary. He was educated at the universities of Wales, Liverpool and Oxford. Having taught at Porth, Rhondda, and then at Y Bala, Gwynedd, he was appointed lecturer in the Department of Classics at the University of Wales, Swansea in 1946. In 1973 he was awarded a personal chair for Classics and Egyptology. During his distinguished academic career he won the degrees of M.A. (Liverpool), Ph.D. and D.Litt. (Oxford), and D.D. (Wales)

He had been Visiting Professor in Cairo, Bonn and Tübingen and was Fellow of All Souls College, Oxford.

He published numerous studies of Egyptian religion and Greek and Latin texts. His academic output included *Conflict of Horus and Seth* (1961); *Origins of Osiris* (1966); *Plutarch's de Iside et Osiride* (1970); *Metamorphoses, Apuleius* (1975); *The Origins of Osiris and Isis Cult* (1980); *The Divine Verdict* (1991) *Atlantis and Egypt* (1991) and *Triads and Trinity*



(1996). He also published a translation of Aristotle's *Poetics* into Welsh.

As a Welsh language poet and author, he was the founder of Cylch Cadwgan, an avant-garde literary circle in the Rhondda which included novelist Rhydwen Williams and poet and author Pennar Davies. He co-edited a literary magazine, *Y Fflam*, and published four volumes of poetry and a volume of

literary studies. He also edited volumes on the author D. J. Williams. He was also editor of *Y Ddraig Goch*, Plaid Cymru's monthly newspaper.

He was Secretary and President of the Classical Section of the Guild of Graduates of the University of Wales and edited two volumes of translations of classical poetry on behalf of the Section, *Cerddi o'r Lladin* and *Cerddi Groeg Clasurrol*.

As a Welsh nationalist, he had fought local and general elections for Plaid Cymru. He was a campaigner for Welsh medium education and campaigned for a Welsh medium university college.

His marriage to Dr Käthe Bosse in 1939 proved a strong influence on his life. She was a Jewish refugee, and their joint interest in Egyptology and literature was a life-long bond. She was for many years keeper of archaeology at Swansea Museum and later honorary curator of the Wellcome Egyptology Museum at the University of Wales Swansea. She also became an accomplished Welsh language novelist.

They had two sons: Robat Gruffudd, Y Lolfa Publishers, and Heini Gruffudd, who was also a lecturer at the University of Wales Swansea.

by Heini Gruffudd

Reserve Head - Further Reading

D'Auria, S. et al, 1988, *Mummies and Magic - The Funerary Arts of Ancient Egypt*. Boston: Museum of Fine Arts.

Eaton_Krauss, M., 1984, *The Representations of Statuary in Private Tombs of the Old Kingdom*. Wiesbaden.

Knudsen, J., 1987, 'A Question of Paint: An Investigation into Traces of Paint on the Reserve Head from the Tomb of Kanofer,' paper presented at the Annual Meeting of the ARCE, April 24, 1987.

Lacovara, P., 1997, 'The Riddle of the Reserve Heads', *KMT* 8 (4) 28-36.

Naville, E., 1909, *Les têtes de pierre déposées dans les tombeaux égyptiens*. Geneva.

Millet, N.B., 1981, 'The reserve heads of the Old Kingdom', *Essays in honor of Dows Dunham*, ed., W.K. Simpson and W.M. Davis (Boston), 129-31.

Smith, W.S., 1949, *A History Of Ancient Egyptian Sculpture and Painting In The Old Kingdom*. London.

Vandersleyen, C.L., 1977, 'Ersatzkopf', *Lexikon der Ägyptologie II*, ed. W. Helk, E. Otto and W. Westendorf, 11-14.





Conference Abstracts

David Gill

The material and intellectual consequences of collecting Egyptian antiquities

The surfacing of Egyptian antiquities through excavation, 'old collections', the antiquities market, or by modern manufacture has consequences, both material and intellectual, for Egyptology. This paper will explore a series of issues by taking examples from public and private collections, recent public exhibitions, and internet sales. The study will build on the methodology developed by David Gill and Christopher Chippindale (University of Cambridge) for the study of Cycladica and classical antiquities.

Supporting information:
<http://www.swan.ac.uk/classics/staff/dg/looting/>

Carolyn Graves-Brown **Building Bridges**

This paper is intended as an optimistic and personal account of how I believe a museum of Egyptian antiquities has the potential to build bridges, not only between the diverse groups who call themselves 'Egyptologists', but the larger group 'out there'. Museums containing Egyptian artefacts are liminal centres where academic meets public; romantic centres where the enchantment of the object can assert an influence beyond narrow traditional Egyptological parameters; and finally the multi-vocal nature of the artefact is perfect for inter-disciplinary approaches. Museums should not be seen as unfashionable misfits but individual creative centres, with a real role to play in the development of Egyptology.

Sally MacDonald

Patronage of the past: how funders' priorities affect our view of Egypt

This paper contrasts the processes in designing two exhibitions about ancient Egypt, drawn at different times (within a five year period) from the same collection; one for exhibition in the UK, the other for the US. It examines the political and funding contexts, target audiences, marketing strategies, curatorial and other staff input, the processes applied to the selection and interpretation of exhibits and the reception, or expected reception, of each. It takes these case studies as a starting point for a discussion of the politics involved in the construction of exhibitions apparently about the ancient past, and of the implications specifically for the public perception of ancient Egypt.

Francesca Monti

Aesthetically challenged objects in Egyptian collections

Museum visits are subjective experiences. Personal taste and interests, socio-cultural background, educational level, nature of the visit, and circumstantial events all contribute to the dynamics of a visit. Among these variables, the importance of the aesthetical component strongly emerges from personal research. The way something looks, and its appeal to the visitor's eye plays an important role in a museum visit.

Egyptology collections, like archaeological assemblages in general, comprise a diversity of objects. From a visual perspective, some are inherently attractive, other are *aesthetically challenged*. This paper explores some issues related to the interpretation and presentation of content-rich exhibits which, due to their poor visual impact, and/or to their difficult and specialist content, are uncommunicative to the general public in a traditional display environment. If *aesthetically challenged* objects are overlooked during visits, individuals may leave the museum with a partial or erroneous knowledge of the displays. An *ad hoc* presentation and interpretation of all objects, regardless of their nature and visual appeal, leads to a comprehensive visitor understanding of the collections, and ultimately informs museum goers of the purposes of Egyptology as a discipline.

Stephanie Moser

Exhibiting Egypt: displays of ancient Egypt at the British Museum

This paper presents the results of a major research project on the exhibition of Egyptian antiquities at the British Museum from 1759-1880. The study focused on the acquisition, display and reception of antiquities in the five main installations of 1759, 1808, 1823, 1834 and 1854, with the aim of examining how these displays contributed to the construction of knowledge about ancient Egypt. It was found that the displays had a profoundly influential role in creating ideas of ancient Egypt before the scholarly discipline of Egyptology was established, and that these representations have maintained their grip on the perception of this ancient culture today.

Richard Parkinson

Papyri and the Display of Expressive Culture

Academic egyptological activity has traditionally been conducted within two institutional frames, the university and the museum, which can foster diverse habits of thought and approaches. The egyptological treatments of texts on papyrus offer one example of how distinct approaches, if pursued in isolation, can be limiting, and how the treatment of the manuscript, the editing of the text and the analysis of its cultural significance are diverse parts of a single

interpretative process. A more fully integrated approach can encourage fresh ideas about how to re-contextualise these artefacts with, for example, 'experimental philology'. Both the traditional display of manuscripts and the traditional conventions of philology can exclude aspects of material and expressive culture and performance which were once arguably integral to the original experiences of the audience(s), and which can now encourage a fuller engagement with these works.

Christina Riggs

Egyptology and Museum Curatorship

How museums present Egyptology and are perceived by Egyptology can be examined in microcosm through the role of the curator. Who curates Egyptian collections, and who will curate them in the future? University training in Egyptology arguably prepares students for academic careers rather than museological ones, and the route to curatorship has been circuitous for many of us in the profession. Moreover, contemporary museum concerns such as public access, learning experiences, and market-ability have added to the variety of job-specific skills that museum curators require. This paper will consider the background of Egyptology-based museum curatorship, its current state, and its future prospects.

Kasia Szpakowska

My Sweet Lord: The (re)presentation of Ancient Egyptian religion in museums

Religion is at all times a delicate subject as is the display of religious icons—whether modern or ancient. The way museums present, display, and label the material remains of religious practice has a deep impact on the viewer's perception of the Ancient Egyptian culture, yet is a matter rarely discussed. Labeling an artifact as 'magical', 'superstitious', 'religious', 'pious', or 'strange' will influence the viewer to look upon it and the underlying beliefs that determined its use with respect or derision. The problems associated with displaying these objects are exacerbated by our limited knowledge of the beliefs and practices of a people long dead. This paper will explore the problems and issues associated with exhibiting artifacts that have been removed from their original context yet were once religiously charged.

Angela Thomas

Egyptology collections may develop in a particular museum as a result of interest deriving from a local industry and earlier displays may reflect this fact. Over time these local circumstances may no longer apply and such a collection loses its focus within the surrounding community. In adapting to changes, how can such a collection move forward in interpreting the past and yet retain and explain the historical aspects of its identity?

