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GALLERY ASSISTANT WORKBOOK

START DATE: _____

Name: _____

Welcome to your training manual to become a GALLERY ASSISTANT

The primary function of the Volunteer programme is to assist the Museum in the fulfilment of its mission; to provide education and entertainment to the public. Volunteers help us to do this by acting as a bridge between the Museum, the community and the public. Volunteers are our Ambassadors.

You have now started upon a 20 hour induction. This induction pack, together with training, will provide you with the basics so you can fulfil this role. We aim to supply you with sufficient information to prepare you to carry out your duties and fulfil your responsibilities as a Volunteer.

In this induction manual you will find the following pieces of information:

1. Your role description and criteria
2. A sign off sheet
3. Key Tasks for you to complete
4. Questions that must be completed
5. A record of your Volunteering hours for your induction

It is your responsibility to complete the criteria and get it signed off. However, if you are struggling to complete it within the 20 hours, please do not panic – speak to the Volunteer Manager who will be happy to help you and find a more flexible way of completing the requirements!

Volunteering here is fun and very rewarding. This manual and the criteria are designed to help you find your feet and give you confidence in working in an Egyptology Museum, not to be like school! Peer education and interacting with other Volunteers are all part of the Museum, so please ask others to help you, this isn't an exam – as long as you get the knowledge, we don't mind how you do it!!! As always, if you have any problems, or queries, please come and speak to me.

Happy volunteering!

Syd Howells
Volunteer Manager
01792 606065/295960
l.s.j.howells@swansea.ac.uk
(Available Tues-Sat 8.30-4.00pm)

Statement of purpose:

All Volunteer roles must actively support the Museum’s mission in the interpretation and care of Egyptian archaeological material and related documentation for the education and entertainment of the public. They will do this by actively practising the three core roles of the Museum in any role they undertake: **Preservation of the collection; Education and Widening participation.**

Responsible to: The Volunteer Manager

Role Purpose: To ensure the safety and security of the collection, whilst making visitors feel welcome and providing a stimulating and enjoyable experience.

Criteria to be completed prior to role being attained:

- **20** hour induction –to include the completion of the following:
- Health, safety and safeguarding training (induction)
- Customer Care 1 (30 min staff workshop)
- Gallery Tour 1 (staff or designated peer)
- Preventative conservation training
- Library induction/ Modes and Endnote training
- Shop training
- Completion of all tasks in workbook for this role
- All 3 public activities delivery and assessment (mummification/materials/senet)

Key duties and Responsibilities	Outcome Expected
<i>Visitor and customer care (core job)</i>	<i>Make the Museum more enjoyable for visitors.</i>
<i>Gallery maintenance (Core job)</i>	<i>The Museum, collection, visitors and staff are safe and secure.</i>
Delivery of 3 public educational activities	Senet, mummification and materials board activity delivery
Providing information when required	Meet specific needs of visitors
Helping organise group flow	Efficient organisation of visitor flow and timekeeping within gallery
Cleaning/basic preventative conservation	Basic tasks to keep galleries clean tidy and collection safe
Signposting	To ensure visitors visit both galleries and get questions answered effectively, including interactive displays

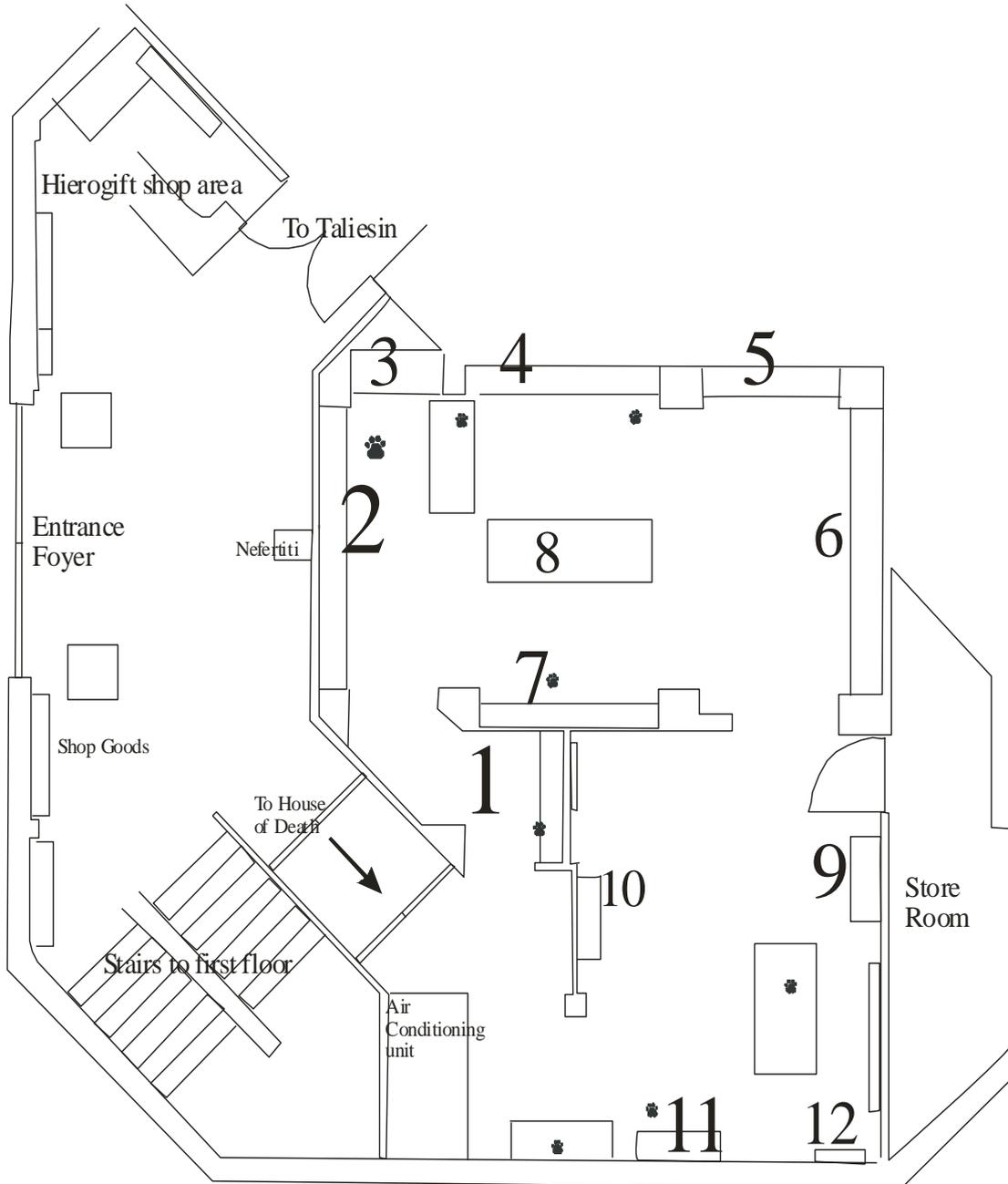
Skills Required

- Communication Skills
- Customer Care
- Understand and follow procedures
- Willingness to learn and develop independently
- Reliable
- Positive manner

SIGN OFF SHEET

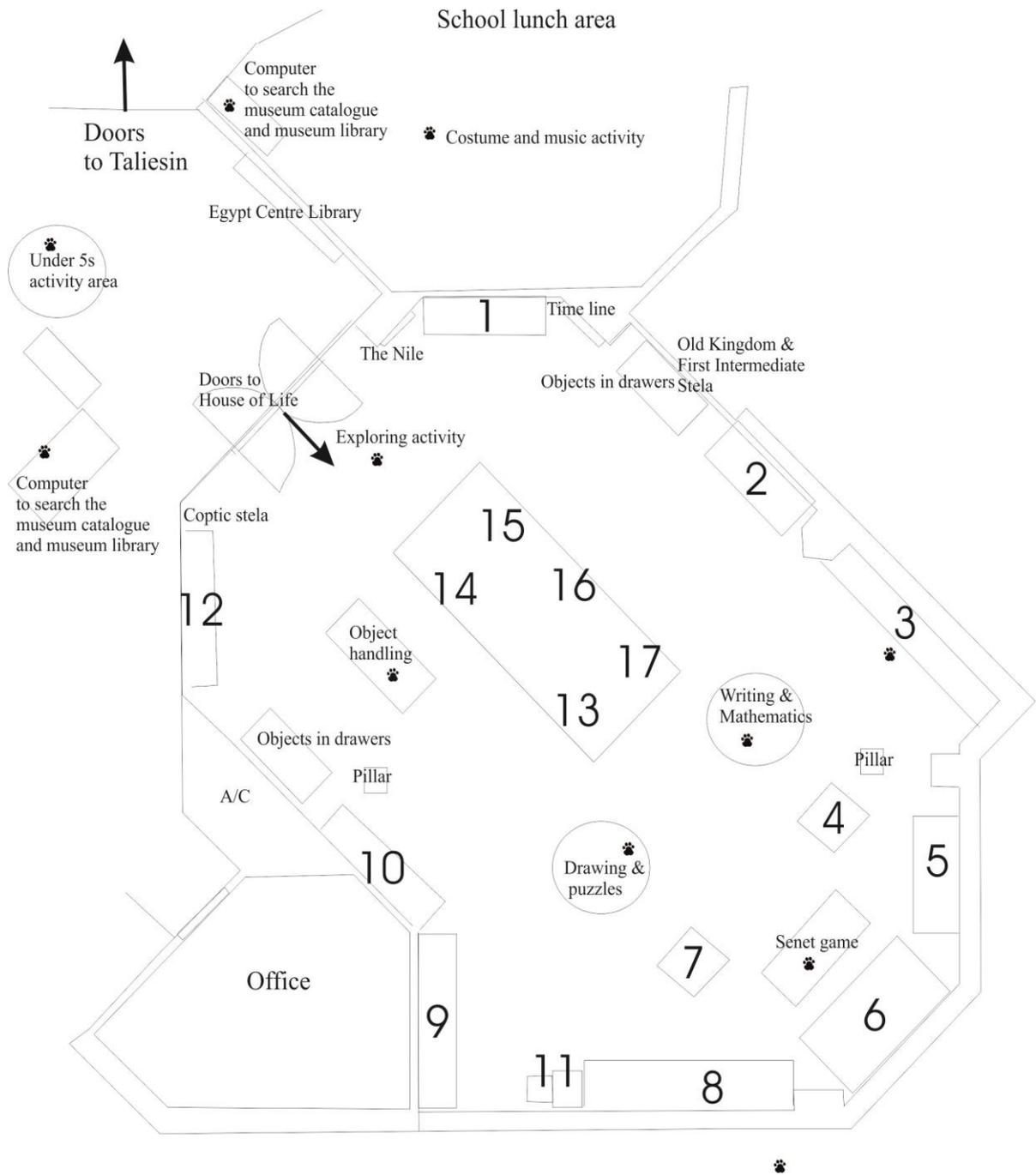
CRITERIA		SIGNED	DATE		
Attended my induction					
Attended a Customer Care workshop					
Attended Gallery Tour 1 workshop					
Attended Preventative Conservation Training					
Attending Library/Modes and Endnotes Training					
Completed all tasks in this task book					
Mummification assessment					
Materials assessment					
Senet assessment					
Completed 20 hours					
Activity	Observed	Trained	Delivered to public	Assessed (<i>signed by staff</i>)	Trained another volunteer
Mummification					
Materials					
Senet					

On the following floor plans, please identify which case is which and describe their contents in your own words.



Egypt Centre Ground floor plan

 Hands-on activities



Egypt Centre First floor plan

 Hands-on activities

History of the Egypt Centre

It is important to know how the Egypt Centre came into being as how we got our objects is a popular question you will be asked by visitors to the museum! Read the 'Henry Wellcome' and 'How the Egypt Centre was born' information sheets and look at object labels in the galleries. Then answer the following questions:

1. Who collected most of the objects in the Egypt Centre?
2. Where and when was he born?
3. What did he collect?
4. What happened to the medical material he collected?
5. What happened to the non medical material?
6. Who legally owns most of the artefacts we have in the Centre? (circle the correct one)
a. The University b. The public c. The Wellcome Trustees
7. When did the objects come to Swansea?
8. What was one of the conditions of the loan?
9. Who was the first honorary curator to look after it?
10. Where was the museum and what was it called?
11. Who took over as honorary curator when she retired?
12. Who purchased the bust of Nefertiti we have in the shop area?
13. When was the Egypt Centre officially opened?
14. Who was the first professional curator of the Egypt Centre?
15. Name two institutions that have loaned/given Egypt Centre objects?
16. What is the Egypt Centre logo?

Egyptian Historical Chronology

For each era please **name some major developments** of the time period and find 2 objects in the Museum that relate to that period, one in the HOL and one in the HOD where possible.

Pre-Dynastic (Both in House of Life)

Object One

Name:

Location

Description

Links to rest of the collection

Object Two

Name:

Location

Description

Links to rest of the collection

Old Kingdom

Object One

Name:

Location

Description

Links to rest of the collection

Object Two

Name:

Location

Description

Links to rest of the collection

First Intermediate Period

<u>Object One</u>
Name:
Location
Description
Links to rest of the collection

<u>Object Two</u>
Name:
Location
Description
Links to rest of the collection

Middle Kingdom

<u>Object One</u>
Name:
Location
Description
Links to rest of the collection

<u>Object Two</u>
Name:
Location
Description
Links to rest of the collection

Second Intermediate Period

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<u>Object One</u>
Name:
Location
Description
Links to rest of the collection

<u>Object Two</u>
Name:
Location
Description
Links to rest of the collection

New Kingdom

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<u>Object One</u>
Name:
Location
Description
Links to rest of the collection

<u>Object Two</u>
Name:
Location
Description
Links to rest of the collection

Third Intermediate Period

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<u>Object One</u>
Name:
Location
Description
Links to rest of the collection

<u>Object One</u>
Name:
Location
Description
Links to rest of the collection

Late Period (Graeco-Roman)

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<u>Object One</u>
Name:
Location
Description
Links to rest of the collection

<u>Object One</u>
Name:
Location
Description
Links to rest of the collection

Coptic

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<u>Object One</u>
Name:
Location
Description
Links to rest of the collection

House of Death

Mummification

How mummies were made

1. How do we know the process?

We get our information from a variety of sources, most of them however are not Egyptian! Archaeologists and Egyptologists have, over the last few years, increased their knowledge through the examination of mummies and through experiments with embalming methods. One of the main sources of mummification was Herodotus, a Greek historian. He claims to be an eye witness of the process of mummification. Herodotus wrote his *Histories* shortly after 450 BC.

The experiments and information archaeologists have subsequently discovered supports Herodotus' theories, especially his thoughts on the use of natron (misinterpreted by Pettigrew who thought that the mummies were soaked in a solution of liquid natron). Herodotus was however discovered to be inaccurate in one part; the length of time that was devoted to the drying out of the corpse. Experiments prove that after 40 days the decay of a body buried in natron is very little, so it would be pointless waiting for 70 days. The 70 days was probably for the entire process of mummification, rather than the drying out of the corpse.

The process of mummification in Ancient Egypt (based on the most developed process in the hey day of mummification 18th – 20th dynasties)

Not long after death the body was taken to an *ibu* (place of purification), probably on the west bank of the Nile and far away from populated areas. The embalming would have taken place in the *waht* or *per nefer* (an enclosure where a tent/booth would have been placed). By the Late Period this had progressed to permanent mud brick buildings.

The corpse would then be stripped and washed with a water solution of natron. This was a ritual process signifying the rebirth of the dead as well as helping to keep the corpse a bit fresher for a bit longer. This is shown in images as the person kneeling or sitting while streams of water are being poured over them from above. The corpse would have been placed on a makeshift table (wooden board on 4 wooden blocks).

The head would have been coated in a molten resin (because of the heat) which would have preserved the features. The brain was only taken out after the 18th dynasty. Before that it was left untouched. After the 18th dynasty it became standard to extract it by pushing a pointed instrument up the nostril (breaking the ethmoid bone). A rod with a hooked end was pushed up and swished around the brain to slice the brain into pieces in order to be able to remove it in bits. (Occasionally the brain could be removed via an eye socket or a hole in the skull). The brain was then thrown away. The empty skull would have been filled with sawdust, resin or resin soaked linen.

Next the embalmer made an incision in the lower abdomen (usually on the left side) and pulled out the intestines and stomach. He punctured the diaphragm and pulled out the lungs and liver. The heart was usually left inside the body. If it was accidentally removed then it would be stitched back inside the body, occasionally after being wrapped in linen. This was because it was considered the seat of all intelligence. It was so important that there were 3 *Book of the Dead* spells (27, 28 and 29) dedicated to prevent the heart being taken away.

The internal organs were generally only taken out of the body after the 18th dynasty. Occasionally there is no incision found on the body (Great court ladies buried beneath temple of King Mentuhotep) but the remains of their internal organs were still inside their bodies. Others (in later periods) seem to have had their organs removed via the anus.

The organs once removed were generally dried out in natron, like the corpse. They were then anointed with sweet smelling ointments, coated in molten resin, and wrapped in linen before being packaged into 4 packages that might look a lot like human mummies and then placed in canopic jars, which in turn were placed in canopic boxes. By the 20th Dynasty we start to find evidence of the viscera being returned to the body, this would subsequently become more common (although we still find dummy canopic jars).

The liver	IMSETY	HUMAN HEAD
The lungs	HAPY	BABOON HEAD
The stomach	DUAMUTEF	JACKAL HEAD
The intestines	QUEBSENF	FALCON HEAD

Once this was complete the body would be washed with water, and then palm wine, be packed with natron for desiccation, myrrh/frankincense for scent, and resin for disinfection. The body would be covered with natron, which would probably have been changed over at some point in the drying out period. It would have been laid on a table which would have been concave with a small reservoir at one end to catch the fluids which drained from the body. It would be left this way for approximately 40 days.

Once the body was dried out, it would be wrapped with resin impregnated linen to hold the bodies shape and deter insects. The body would have looked very dark, and weigh up to 75% lighter. The embalming had to restore the desiccated human to a lifelike appearance.

The embalmer would have now removed all the stuffing – but did not dispose of it, as they would have little bits of the body stuck to it, which were needed to get into the afterlife. The body would have then been cleaned and re-stuffed permanently. Before the 21st Dynasty it would have been stuffed with resin soaked linen and bags of natron crystals, but after the 21st Dynasty with the mummified viscera and internal organs. The skin would have been rubbed in sweet smelling oils to return its suppleness – before the closing of the incision.

The incision would have been closed up with resin (NOT honey), and a wadjet eye would have been placed on it. Occasionally we find stitches, but they are usually

large and very untidy. After the 21st Dynasty the face would often be stuffed with linen pads as well, although there is also some evidence of over stuffing (for example, the Theban priestess Henttawy).

The ears, eyes and nose were plugged up with linen. The eye balls were pushed down into the eye sockets and covered with linen over which eye lids were drawn. Later artificial eyes were put in their place.

Finally the whole body was coated in molten resin to toughen it and waterproof it. The soles of feet and hands were stained with henna. Certainly from the New Kingdom onwards makeup was applied to women, and wigs were sewn on. Sometimes the whole body would be painted (yellow for women, red for men). The earliest mummies would be decked in jewellery.

The body was now ready for bandaging. The bandaging process could take up to 15 days because the appropriate magical prayers had to be said while it was being done. The bandaging helped the body retain its shape. The linen itself could have been cast off linen from households (tea towels!) or from textile shops. There were different kinds of linen for different kinds of wrappings.

Layer 1- yellow. (Start with fingers and toes. These were often swathed in metal cases – then do the hands and feet).

Layer 2 - long strip linen from right shoulder around head in fig of 8.

Layer 3 – arms and torso

Layer 4 – head down to legs until all limbs bandaged.

- shaped linen swabs were placed in appropriate nooks and crannies. Each layer was painted with molten resin to make wrappings stick together and improve rigidity.

Non royals were usually bandaged with their arms along their torsos (women along thighs and men over genitals) while royalty would have had the traditional crossed arms pose (from 18th Dynasty onwards). A red dyed shroud would then be placed over the whole mummy held in place by bandages running from head to toe.

Last of all a mummy mask would be placed on the mummy covering the head and shoulders. The features are rarely portrait, but this served to identify the mummy in the afterlife. The masks were usually made of cartonnage. Royalty would often have masks completely made of gold, while nobles may have just had it gilded, if they could afford to.

- **Now find an experienced Volunteer**
- **Shadow them doing the activity**
- **Have a go yourself with visitors**
- **When you are ready, let the Volunteer Manager know and you will be assessed!**

Cases

READ THE INFORMATION ON THE GODS CASE. Answer the following questions:

1. What's the difference between religion in the home and state religion?
2. What was the purpose of most of the items in this case?
3. Find and list 4 objects, which are not in the god's case, which are associated with Amun.
4. What type of musical instrument was associated with the goddess Hathor?
5. Which god was associated with the blue lotus?
6. Name 3 deities associated with Re.
7. Which goddess had more temples than any other in ancient Egypt?
8. Why has Horus got his finger in his mouth?
9. Which three gods were associated with rebirth and were sometimes considered one entity?
10. Which god was associated with chaos?
11. Find and list 5 objects associated with Thoth.
12. Which two commoners were deified after death?
13. Which gods had a cult centre at Memphis?
14. What is unusual about the Ptah-Sokar-Osiris figure in this case?

READ THE INFORMATION ON DOMESTIC PIETY CASE.

Answer the following questions:

1. Which deities are connected with both religion in the home and state religion?
2. From what is the 'magic wand' made?
3. How many depictions of Bes can you see in this case?
4. What is Horus the child holding in his hands?
5. What might have been put in the Hathor vessel?
6. Why do New Year vessels have baboons on them?
7. Which object might you use if you didn't feel well?
8. Apart from in this case, where else might you find objects connected with Taweret?
9. What is an ostracon?

READ THE INFORMATION ON COFFIN FRAGMENTS CASE.

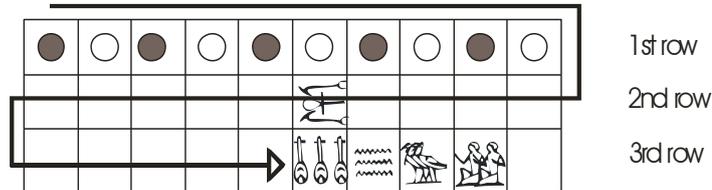
Answer the following questions:

1. Find, and list, the catalogue number for the coffin that has coffin straps on it.
2. What are the distinguishing features of Theban 21st Dynasty coffins?
3. Find 3 depictions of Isis on the coffins.
4. What does 'anthropoid' mean?
5. Why, on one coffin, is the dead person dressed like a man even though the inscription says she was a woman?
6. What are the cone-like objects that some of the coffins show the deceased wearing?
7. What does the beetle symbolise on the coffin fragment showing the sun with arms?
8. Who was Amenhotep son of Hapu?
9. How many pottery coffin lids does the Egypt Centre have?

House of Life Senet

We do not know exactly how senet was played. This is a possible way.

Starting position
with direction
of play.



Throw the die to move. Each role of the die moves only one piece. The aim is to be the first player to play all her/his pieces off 3rd row.

Before any player can play a piece off the board all players must be off the 1st row.

A player can 'capture' an opponent's piece by landing on it. In this case the captured piece is placed from where the 'victor' started.

A throw of '2' or '3' ends a player's turn and is the last move for that turn.

Strategy: A throw of '2' may be useful to protect pieces (see A below), a throw of '3' to advance a 'wall' (see B below).

A. Protected Pieces: Two pieces of the same colour in the line are deemed to protect each other and neither can be 'captured'



B. Normally pieces can jump over each other, but not if you build a 'wall'.

A Wall: Three pieces of the same colour in a line are a 'wall'.

In this situation opponents pieces cannot pass until the wall is disbanded. If a player has no piece that can move forward he or she must move a piece backwards.



'Protected Squares': Any piece on one of these squares cannot be captured.

Strategy: It is good to leave pieces here as long as you can, and you can use them as safe areas to start to build a wall on.



'Water Trap': If a player has only one piece that can be moved and that piece lands on this square  that piece goes back to the  Square. If this place is occupied the 'water trapped' piece goes back to the first available square on the row.

Senet or 'passing' was one of the most popular board games played by the Egyptians. The game dates from the 4th millennium BC to the 3rd century AD. It died out, like much of ancient Egyptian culture, with the Christian era. The earliest known examples of *senet* boards come from 1st Dynasty tombs at Abu Rawash though it probably dates to the Predynastic times.

Some wall paintings in tombs show the deceased playing the game, sometimes with no opponent. Therefore, Egyptologists have suggested that the game may represent a sacred journey through the afterlife. That a number of games were found in tombs may also suggest that the Egyptians intended to play the game in the afterlife. There are over 120 games known in Museums throughout the world. *Senet* may well have been a game played in everyday life, for fun. However, it also seems to have had a religious meaning, regarding funerals and Hathoric rites connected with funerals. Often games of *senet* were placed in tombs and Tutankhamun, for example had 4 games in the tomb with him.

Coffin Text spell 405 states that *senet* is a means of the dead communicating with the living. In 1019 the mobility of the deceased in the necropolis is compared to a god travelling across a *senet* board.

The game of *senet* was connected with obtaining the afterlife. At several tombs from the 6th Dynasty onwards the deceased is shown playing against no visible opponent. They may be playing against the powers of the beyond. The game is referred to in Chapter 17 of the *Book of the Dead*. From 19th Dynasty scenes of *senet* playing often incorporated into text of *Book of the Dead* 17. The beginning may be translated as: *Spell for going forth by day, assuming whatever form one will, playing senet, sitting in a pavilion, going forth as a living soul....* Illustrations associated with *Book of the Dead* 17 sometimes show the deceased playing *senet*. Piccione believes that *senet* was played in or near the tomb in a pavilion. There are graffiti *senet* boards in tombs, presumably for games played by the living. At Beni Hasan there is a graffiti *senet* board near a depiction of a game painted on a tomb wall. Piccione suggests that the game allowed the living to contact the dead.

From the 20th Dynasty the game of *senet* was described on sets of papyri describing the journey through the underworld called 'The Great Game Text'. Such an example is P. Turin 1.775. It has been suggested that living people played *senet* to achieve unity with the sun god before they died. 'The Great Game Text' mentions boards in which all the squares are decorated.

The 30 squares of the *senet* board are also associated with the lunar month.

It is usually agreed that the squares had metaphoric meaning associated with the afterlife. We cannot be certain but the following suggestions are usually given: the counters may represent the *ba* travelling between heaven and earth.

Many boards do not have decorated squares. Boards of the Old and Middle Kingdom sometimes had numbers but from the New Kingdom onwards certain squares were decorated with religious symbols. These were not always the same on every board. On some Old and Middle Kingdom boards each player had seven

pieces but by the New Kingdom each player had five pieces. In the earlier games you would start on the House of Rebirth.



This is the House of Rebirth. Sometimes there is a frog on this square since frogs are associated with birth.



The House of Happiness or House of Rejuvenation.



The House of Water or the Waters of Chaos. One of the game texts says of square 27: "I seize his gamepieces so that he might drown together with his gamepieces. I throw him into the water." People who failed to achieve the afterlife would be drowned in the waters of the netherworld.



The House of the Three Truths.



The House of Re-Atum (Some versions have Isis and Nepythys instead of two seated men).

The replica of the board in Tutankhamun's tomb has the standard funerary offering on it showing it was made for the tomb. Such formulae are often put on boards from the 18th Dynasty onwards.

It seems that one of the rules used to be that if you landed on the last three squares you would have to throw the right number to exit - a 3 for the third square, a 2 for the second square and a 1 for the last square.

There are slight variations on the *senet* board squares, depending on when the boards were used. The example we have supplied is typical of the New Kingdom, the time when Tutankhamun's tomb was built.

There are two types of the *senet* game available to buy in the Gift Shop, one is supplied with dice, the other includes both dice and throw sticks. The Egyptians in the New Kingdom would have used throw sticks. Such sticks had one curved and one rounded side. You count how many points you get by the number of sticks falling curved side up.

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Materials Board

Guidelines for Handling Objects Safely

We have to impose certain restrictions in order to protect the collection.

- ❖ Handlers must not eat or drink near the objects in the museum and are asked to conduct themselves in an orderly manner.
- ❖ Handlers should not smoke immediately prior to handling the objects.
- ❖ Staff or Volunteer will supervise all visitors at the materials objects at all times and closed circuit television with video recording is also in use.
- ❖ All persons handling objects must take good care not to damage or impair any object and follow the *safe handling procedures* set out below.
- ❖ If any object sustains damage the incident must be reported to museum staff immediately.
- ❖ Personal photography is not permitted, nor is the making of wax or other impressions (including rubbings), except at the discretion of the curator or assistant curator. Any requests for consideration should be made in advance.
- ❖ Pencils only may be used. Pens and other materials which may stain the artefact should be kept away from the working area.
- ❖ No metal measuring instruments (e.g. callipers, rulers) may be brought into contact with object.

Safe Handling Procedures

- ❖ Place bags and personal belongings safely under the table to avoid tripping over them (Volunteer belongings should be placed in the stock room).
- ❖ Remove large pieces of jewellery or cover rings, watches, necklaces etc. that may cause abrasion or chipping.
- ❖ Ensure that sleeves or fastenings of clothes don't catch on the object and avoid clothing that will restrict your movement or are likely to trip you up.
- ❖ The lint-free cotton gloves provided must be worn in order to handle objects. Fingerprints damage objects because the acids and salts in perspiration have corrosive properties. Porous materials such as plaster, marble, paper, unglazed pottery, and ivory can also be damaged by grease from the skin, which will stain the object and attract dirt from the air.
- ❖ Objects should only be placed on the plastazote never in direct contact with the table.
- ❖ Try to familiarise yourself with the structure, fabrication and condition of the object, making note of any areas that may be vulnerable.
- ❖ Treat all objects as fragile. Hold and support more vulnerable areas by the heaviest part of their body and as near to the centre of gravity as possible.
- ❖ Only pick up one object at a time.
- ❖ Cradle the object. Don't pick objects up by the decorative parts of their structure, handles, knobs, rims or legs.
- ❖ Do not place objects in direct contact with each other because this will cause abrasion damage.

For each object on the materials board you should cover:

- What is it?
- What is it made from?
- Can you date it?
- Where can you find examples in the museum?
- What other information can you give about this object?

Handling Tray 1

(You don't need to tell visitors all this information!)

Faience was made from crushed sand with lime and natron or plant ash. It was modelled into the desired shape or pressed into a clay mould and fired. The most common colour was blue or green, although other colours were produced. The blue colour resembled the precious gemstone *lapis lazuli*. *Faience* was used as jewellery, models, vessels and amulets. Moulds for faience were usually made of pottery. Hundreds of these were found at the royal site of Amarna.

The Egyptian name for faience was *tjehnet* which means shiny or scintillating, like the moon and stars. The epithet *tjehnet* was bestowed on many gods and kings. Faience was also associated with the goddess Hathor who held titles 'Mistress of Turquoise' and 'Mistress of Faience'. She was associated with light, rebirth and fertility. It seems that faience was not just used as a poor substitute for lapis lazuli but was deliberately chosen for its religious connotations. Many of the faience objects in the *House of Life* thus have religious connotations.

If the children are advanced you could mention how faience is shiny and that this linked to the gods who were also shiny like gold, silver and lapis lazuli (all of which when polished were shiny).

W5091 The Egypt Centre, like many other museums with Egyptian antiquities has a large number of 'shabtis'. We have around 350 of them. The Centre refers to this group as 'shabtis' but it could be argued that this is not the right term. They may also be called 'ushabtis' and 'shawabtis'. The term 'shabti' is usually given to late Middle Kingdom and New Kingdom figures, 'shawabti' for 17th Dynasty figures and 19th Dynasty figures largely from Deir el-Medina. 'Ushabti' is given to the figures from the 21st Dynasty onwards, that is, from the Third Intermediate Period. The word 'shabti' may be derived from the Egyptian word for 'stick', or alternatively the word for food and 'Ushabti' has been connected to the verb 'wesheb', 'to answer'.



Faience Shabti 2700 years old. You can see similar ones downstairs and in the faience case upstairs. This is probably a Third Intermediate Period Shabti. The shabti was a personal substitute for the deceased, so shabtis are found in temples to stand in for the deceased and may also do the work for the deceased in the afterlife.

Ask: What is this? What does it look like? (This question if they are struggling to answer the question). What is it made from? It was a servant in the afterlife who would do the bidding of the dead person. This is because one idea of the afterlife was that it was very much like life on earth so you had to cook, clean, farm etc. Shabti servants would leave you time to relax in the afterlife. If they are advanced then you could mention how faience is shiny and

that this linked to the gods who are described as shiny (like gold, silver and lapis lazuli (all of which when polished were shiny). You can date it by its shape.

Other objects in our gallery

Shabtis in large case showing faience objects, also in technology case by brick mould

Shabtis downstairs in House of Death

Faience amulets downstairs

Faience items in glass case other side of body adornment case

Bead necklaces

There are four sets of original beads that have been restrung in modern times. Some beads are made of stone, others faience and shell. These are very difficult to date but could be anywhere from 3000 BC onwards. The faience ones would have been manufactured by putting the malleable faience around a stick which would then be fired. The stick would be burnt off and the beads could be broken into lengths as required. The small stone beads would be drilled using small flint drill bits.



Ask what do the children think they are made of? They are made of stone, faience and shell. The strings are modern. Ancient thread would have been made of linen. They are probably about 2000 years old but we can't tell for certain as similar beads were made over a long time spell.

Other objects in our gallery

Collars around the gallery

Carnelian necklace and other jewellery in the adornment case

Stone was used for making tools, vessels, weapons, statues, buildings, tombs and jewellery. Egypt had a wide range of different types of stone. There were hundreds of stone quarries across the deserts. Stone tools were used as knives, picks, etc. Embalmers used stone knives. Arrowheads were often made of stone too. *Stone* was expensive for building as it had to be quarried, transported and then cut into shape. Only royalty and the rich could afford stone buildings. Most people lived in mud-brick houses.

EC5962 Flint.

The Egypt Centre has a number of objects, which are made from flint. Of course this is not surprising since until the New Kingdom, Egypt was very much a civilization of flint. It was used alongside metal for tools as well as being specially chosen for certain rituals.

The importance of flint is particularly clear in the Predynastic and early Dynastic periods when it was used to manufacture beautiful knives sometimes partly covered in sheet gold (for example the knife in the Myres collection at Eton College). Fragments of such knives are displayed in the Egypt Centre (unfortunately without the gold covering). Bracelets too were skilfully crafted from flint into the Old Kingdom (there is an example in the Egypt Centre's 'Egypt Before Writing' case), as was the instrument used in the opening of the mouth ceremony.



In later times the skill displayed in the manufacture of flint artefacts seems to decline, but the use of flint was far from over. Flint knives, for example, continued to be used into the New Kingdom for the ritual slaughter of cattle. In the Egypt Centre we have flint sickle blades from the New Kingdom town of Amarna. We do not know if such blades were used in the

actual cutting of corn or if they were used for ritual purposes. Perhaps they were used for both. Stone knives were also used to make the incision for embalming.

Stone tools were also used for more clearly secular activities. Stone tools are mentioned as barbers' knives in the Amarna Letters and excavations at Karnak, Kahun and other Egyptian settlements have shown that flint was widely used. We have a Middle Kingdom flint pick from Armant in the Centre. The material even appears in Middle Kingdom cosmetic boxes, perhaps used for shaving. Thousands of flint tools were found on the Middle Kingdom town site of Abu Khalib, perhaps used in bead manufacture.

Modern Egyptologists tend to distinguish flint by its typologies. The Egyptians were interested in colour and distinguished three types: clear (*ḥd*); dark or black (*km*); and shiny (*ṯn*). The knives mentioned above tend to be made of pale flint, at least until the Middle Kingdom.

Sometimes the material occurs in a strange context for which it is difficult to see a purpose. Newborn infants for example, were buried at Deir el-Medina in clay pots with a flint. Perhaps the flint was used to cut the umbilical cord. It is also mentioned in medical papyri and for circumcision. All these aspects would require a clean, sharp cut, which flint is better suited to deliver than metal. Indeed, even today, some forms of eye surgery are carried out using obsidian as it gives a cleaner cut than steel.

The Egyptian name for flint was *ds*. In ancient Egyptian texts, some deities have teeth or claws of flint. Many of these same deities also spit fire. A sceptre of *ds* is mentioned in Chapter 125 of the *Book of the Dead*. In the same book the enemies of the gods may be defeated with flint. For example the serpent Apophis is killed with a *ds* lance. Flint is used to indicate invincibility and durability.

The Egyptians, it seems, used flint tools longer than other Mediterranean civilizations. This may have been partly due to the availability of the raw material or perhaps it was due to the perceived special qualities of durability and invincibility. Flint is actually sharper and lighter than metals, so if you wanted a light, sharp arrow, flint would have been better than metal.

The patina, surface discoloration due to chemical changes resulting from weathering, suggests this is Palaeolithic. We cannot be sure where it comes from. It has Seman marked on it. Nazlet el-Seman is a village by the Giza Pyramids. It may have been found there. It may be a tool or it may be a waste piece. It is at least 50,000 years old, and is the oldest piece on our board.

Ask If children have done mummification in the morning ask where flint has been used elsewhere. If you are in the morning session you could tell them (if they don't know) that it was used in mummification and used to make the first cut and that they should remember this to impress the person in the afternoon session.

Other objects in our gallery

The stone hand axe 250,000 years old at least in Predynastic case.

Flint arrows in the stone case

Flint knives in the technology case

W239

This travertine bead could be almost any date in the Dynastic Period but the large size suggests it is Late Period or Graeco Roman (so it is about 2000 years old). The material is often called 'alabaster'. However, because it is not the same time of alabaster as that which comes from Italy, so some people don't like to use this term. They prefer to call the material travertine or Egyptian alabaster. It could have been one of 15 on a single necklace. Imagine how heavy that would be!



Ask What do you think it is? How might it be used? What material is it made of? How do you think it might have been made?

Other objects in our gallery

Travertine/alabaster in the stone case and in the body adornment case

EC4006. This is a **travertine cosmetic container** or makeup pot and would have been used to hold eye makeup. This piece is about 3000 years old and is made of travertine of Egyptian alabaster. If you look carefully then you can still see the remains of the makeup that was last stored in it. If visitors are interested you could show them the pictures of how such a pot would have been made (these images are in the red folder). The outside profile of this vessel suggests it might be Middle or New Kingdom but the vertical hollowing narrows it down to New Kingdom. Men and women wore eye makeup. Black eye make-up would be made from ground up galena. In the earlier periods green malachite would also be used. Why was eye makeup used? Early sunglasses to stop glare!



Denys Stocks (2003, *Experiments in Egyptian Archaeology* pp139-168, we have the book in our library) describes how stone vessels were made. He states that the outsides of vessels were shaped with flint tools. The interiors of some vessels could have been shaped using a tubular drill made of copper. Flint scrapers could then be used to undercut the shoulders on the inside. A borer could then be inserted to further hollow the piece. The borer gives the Egyptian hieroglyph for craftsman.

Ask What do they think it is? What did we look at earlier that may need a pot for storage? Can you see others in the cases around us? Older children and adults might like to compare this with the Middle Kingdom cosmetic cases in the stone case. These have the same outside profile but are not vertically hollowed.

Other objects in our gallery

The makeup pots opposite the materials board (in the body adornment case)

The alabaster pots at the back of the gallery in the stonework case.

Wood

Large pieces of timber were expensive because large trees rarely grew in Egypt and there were no big forests. However, there were lots of little scrubby trees. Therefore, the Egyptians were experts at joining wood! Wood from fruit trees was used for furniture and buildings, coffins, weapons, tools, statues and boat building. It was also used for lighting fires. Rich and poor people both used wood, it's just that only rich people could use the large beams of imported wood such as cedar of Lebanon. Small strips of wood were joined together to form larger pieces. If you look in the technology case you will see how a coffin has been made from several small fragments using joints and wooden dowels. Veneers of expensive woods or faience were sometimes applied. In some cases gold gilding was applied. Often gesso (plaster and gum) was applied and then the whole painted so that you couldn't see the joins.

The finest timber, such as cedar (including the famous Cedar of Lebanon) and pine was imported and thus used by the rich. Most of the objects in the wood work case were found in tombs. We do not know what type of wood these objects are made of, however, sycamore fig, acacia, tamarisk and carob wood was widely used for objects in ancient Egypt and grew in the country. Christ's thorn was also used for smaller objects. Date palm also grew in Egypt and was used for building materials. If you look in the metalwork case you will see some of the implements used for working wood. Axes were used for chopping down trees, chisels for shaping the wood, etc. The lathe was probably not introduced until the Graeco-Roman period. Additionally, flint tools were used. You can see these in the stone case.

The types of object you see here are largely from tombs of the elite. Some pieces may therefore be funerary items (such as the lion bed legs) rather than everyday objects. Although there are several pieces which are parts of furniture Egyptians had very little furniture in their homes. Chairs and beds would have only been used by the elite. Most people would have slept on a mat on the floor.

W370 This is a wooden headrest. It is probably made from cedar or pine.

Let the class know that to have an imported piece of wood would have shown wealth. However if this small item made from wood found in Egypt poorer people could have owned it.



With the exception of AB80, which was donated to the Egypt Centre by the University of Wales, Aberystwyth, the headrests on display in the Egypt Centre were purchased by Sir Henry Wellcome at a Sotheby auction in 1906. They had been part of the collection owned by Robert de Rustafjaell.

Instead of pillows, the Egyptians used headrests of wood or stone. Headrests have been found in tombs from the beginning of the Old Kingdom. Usually they consist of a curved upper piece on which the head rested, mounted on a pillar set in a supporting base. They have not only been found in graves but also in the houses of workmen. The importance of the headrest is shown by the fact that even the poorest graves at Giza had a brick or rough stone block beneath the head of the dead person.

Symbolically, the headrest was connected with the sun, which like the head was lowered in the evening and arose in the day. The headrest represents the hieroglyph for the sun in the horizon, the *akhet* sign:



A headrest from the tomb of Tutankhamun has two lions upon the base. Two lions were said to guard the sun's passage across the sky. Because of the connotations of renewal and rebirth, headrest amulets are also found and they are mentioned in the *Coffin Texts* and Spell 166 of the *Book of the Dead*. Headrests with fluted stems are typical of the Old Kingdom. Alabaster examples are known from the 5th Dynasty, although the most common type was of wood.

Ask what this is made out of? Also and maybe a more stretching question, ask what it is/was used for? If they can't guess show the replica and see if that helps then prompt them with ideas like what do you use at night? What do you sleep on? Etc.

Other objects in our gallery

The headrests in the wood case (opposite the Amana case)

Other objects made of wood in the woodwork case

Wooden objects in the technology case.

Metal

Different types of metal used by the ancient Egyptians include gold, silver, copper, iron, tin, bronze, lead and platinum. Metal was used to make weapons, jewellery, coffins, musical instruments, amulets, statues, and mirrors. Crude metal was melted and molten metal was sometimes poured into a mould (arrowheads, statues). Some tools and weapons, such as flat axes and chisels) were made by open-mould casting. Lots of craftsmen needed metal tools they include carpenters, stonemasons, and leather workers. Also barbers, doctors and butchers needed metal tools.

Metal may have been first introduced into Egypt because of its exotic or attractive qualities. Early metals were not superior to flint. A freshly knapped piece of flint, for example, has a sharper cutting edge than metal. Metal smelting was closely connected with kings who boasted of smelting certain metals. The king himself was at least partly a god and so it would be natural for him to control the smelting of metal. The extraction of metal ores was also in the hands of kings.

The most common metal in ancient Egypt was copper. This often had a natural amount of arsenic in it which made the copper harder. Arsenic was also sometimes deliberately added. Mirrors in particular had arsenic added to them to give a silvery sheen to the surface. Copper was worked in ancient Egypt in the Predynastic Period. It was mined from the Eastern desert and Sinai. Bronze is an alloy of copper and tin. It is harder and sharper than copper. Although bronze is occasionally known from the Old Kingdom it was not common until the New Kingdom. Iron was not common until the Graeco-Roman period. Although an iron dagger is known from the tomb of Tutankhamun it is believed to have been a gift from a foreign king. There are occasionally earlier instances of iron in Egypt but this is believed to be meteoric iron. Gold was used for jewellery and was also mined from the Eastern desert. Silver was used from the Predynastic Naqada II Period and was imported from Crete, Mesopotamia and Cyprus. Until the New Kingdom it seems that silver was more expensive than gold.

Certain metals were particularly linked with gods. The blessed dead and some metals were shiny so placed in tombs. It was said that gold was the flesh of the gods and silver was their bones. The sun-god Re was sometimes referred to as 'the mountain of gold'. Hathor was often called 'The Golden One'. Gold was also important because it did not tarnish and for its shininess. Gold, was shiny like the blessed the dead. All these reasons may explain why mummy masks were sometimes gilded (see *House of Death*) and why embalmers workshops were known as 'The House of Gold'.

The first iron to be used by the Egyptians seems to have been meteoric iron. This naturally had magical connotations. Its Egyptian name was *biA*, which also means wonder. It was thought to have come from heaven. In the *Pyramid Texts* *biA* is said to have come from Seth. The bones of Seth were sometimes said to be made of iron. Meteoric iron was important in the *Opening of The Mouth Ceremony* when an adze with an iron blade was used.

Some of the items on display in the metalwork case were made using a simple one-piece mould. At other times two-piece moulds might be used. Other, more complicated, asymmetric items would be made using the lost wax technique. The latter technique can be simplified as follows: A representation of the object to be made is first produced in wax. A clay mould is then formed around the object, leaving a hole in the clay. The wax object is then melted and poured out through the hole. Molten metal can then be poured into the mould

to replace the void left by the wax. Once the metal has hardened the mould is broken. A more detailed description of this technique can be found in Ogden (2000, 157). There are also pictures in the information sheets accompanying the metal working case.

EC2081 Coffin clamp, 2nd century AD from cow burial 13 at Armant, in a burial place for buchis bulls. Excavated by the Egypt Exploration Society. Such items were used to keep the body in place. Made of copper alloy. Cows would have been placed on a board. Metal clamps like this one would have been placed around them and then linen bandages tied across the body and threaded through the clamps to ensure that the cow stayed in place. A papyrus called the *Apis Papyrus* describes the rituals for the mummification of the Apis bull. It seems that similar rites were also carried out on the Buchis and the mother of the Buchis. The Papyrus states that 22 coffin clamps should be used. Excavations have shown that most of the burials of the Buchis and the mother of the Buchis used between 21 and 23 clamps. The Buchis bull was considered to be the incarnation of Montu and Re and the centre of the Buchis cult was at Armant. The bull was so important that even its mother was celebrated and buried in a group of tombs at Armant known as the Baqaria.



Ask What do you think it is? What was it used for? What is it made of? In an afternoon session you could prompt them asking what process (mummification?) they learnt this morning that may have used it? It is a coffin clamp. It was used to secure a body that had been mummified. As if you can imagine it took 14/15 days to bandage a human how much longer would it take to bandage a huge bull?! You can show them the picture of the bull burial to aid in description. It dates to the 2nd century AD so might be the youngest item on the table (the bead might also be the same date or younger).

Other objects in our gallery

More coffin clamps in the gallery downstairs in the animal case.

A coffin in House of Death

Mummies in House of Life (the snake) and animal case in death

Apis bulls on coffins downstairs in the animal case

Bull stele

Pottery is the most common item found from ancient Egypt because it is easily preserved. Some pottery was made of clay from the Nile banks. Earlier pots were hand- made before the development of the potter's wheel. The pots are shaped then fired to harden them. *Pottery* had many uses for rich and poor: vessels, models, offering trays, moulds, coffins, stools.

A potter is under (i.e. carries) clay. His lifetime is like that of an animal. Dirt besmears him more than a pig....His clothes are stiff from dry clay, his loin-cloth is like a rag.' Satire of the Trades' Papyrus Sallier II quoted in Bourriau, 1981.

This Middle Kingdom text shows the scribes attitude to the potter. While some potters owned land and houses, it appears that they were low on the Egyptian social scale. Most of those depicted manufacturing pottery are men though sometimes children are shown lending a hand.

In pottery manufacture, not only of the Amarna Period, the potters' first task was to 'puddle' the clay, spreading it out with their feet so as to break down lumps in the clay. At this stage additives are sometimes added to the clay to make sure it bonds. The pot would then be shaped on a wheel. It would then have been left to dry, where necessary painted and then

fired in a kiln. Both wheels (Powell 1995) and kilns have been found at Amarna. Experimental work by Powell (1995) suggests the wheel would require the potter to have an assistant to ensure that it continued turning. Several kilns have been identified in residential areas (Nicholson 1989), both in industrial and private estates.

Paul Nicholson has carried out a series of experimental firings of pottery based on modern Egyptian potters, excavated examples and iconographic evidence (Nicholson 1995). The experiments helped explain the reasons for some of the ways kilns are depicted in Egyptian iconography. They also showed the ease with which large quantities of pottery could have been produced at Amarna.

The Egypt Centre has over 60 items of pottery in its collection believed come from Amarna. However, a number of these are single pottery sherds. Many of our pottery sherds are decorated with blue paint. Blue painted pottery is sometimes called 'Malqata wear' from the place where it was first found. Arnold and Bourriau (1993, 100) suggest the blue painted wares originated in Memphis. Such pottery dates generally dates from the mid 18th the late 20th Dynasty. It seems to have been made for festivals.

Blue painted ware seems only to have been made at royal residences or palaces and apparently by a small number of craftsmen in a few workshops. However, see Borriau et al (2000, 140) which states that at Amarna blue painted pottery was also found in poorer areas. The main difference in pottery between rich and poor areas appears to be in the quality of decoration. It was used in the house, in religious activities and in tombs and traded in its own right rather than as a container.

It is believed that such pots were decorated before firing. The blue paint is cobalt blue. Red and black derived from oxides of iron (ochre) and manganese. Cobalt may have derived from the deposits of alum which occur in the Kharga and Dakhleh oasis. The decorative elements appear to imitate floral garlands which were placed around vessels (Freed 1982, 38). Some (though we have none in the Centre) also show animals or gods such as Bes. The garlands, it has been suggested, were perhaps to cool or maybe simply provided an aesthetic experience. It has also been suggested that the predominance of the lotus may be related to the possibility that wine contained within such vessels was infused with lotus. Lotus contains a narcotic substance which perhaps was used to enhance the effects of the alcohol. Other floral motifs show the white lotus, the cornflower, poppy, mandrake and chrysanthemum (Freed 1982, 38).

The Centre also has a wine jar, W960 which is on display in the upstairs gallery. Wine labels are inscriptions painted on the shoulder of Amphora giving the year in which wine was made, by whom and where. Ours has an inscription written in hieratic stating that the wine comes from the western Delta and was bottled in the 12th year of the reign of Akhenaten. Wine labels were not only found in the main city but also in the Workmen's Village. Leahy (1985, 66) believes that this does not mean the inhabitants could afford wine but that perhaps the jars were reused.

EC4005. Pottery from Amarna about 3300 years old.

Ask What do you think this is? What is it made out of? Once these questions are answered (is it a fragment from a pot about the same size as our large Amana pot. It is made of Nile mud). Notice the *rilling* on the side of the pottery, the potter's fingers made this as he made the pot on a wheel you can then ask what are the marks on the inside of the pot (you could, as a hint, run your fingers along each groove to try to get



them to say they are finger marks). Oxygen during firing turns the clay red; notice the black inner part of the pottery, which did not come into contact with oxygen. If they ask why one side is shiny and the other not, it is because the outside was rubbed with a smooth pebble before it was fired to get a different finish. It also has decorative markings on the outside made with either a reed/stick or a flint

Other objects in our gallery

The large pot in the Amana case is the size and age of this pot
Wine jar fragment



EC663. Wadjet eye mould. Many of these have been found on New Kingdom sites such as Amarna. A number of artefacts made through these moulds can be seen in the downstairs gallery.

Ask what is inside this and what does it look like? If they are struggling then ask what was put on the body of a mummy over the embalming cut? Try to get the answer an eye, or the Eye of Ra, Eye of Horus or the Wadjet eye. It was used as a mould to make faience amulets that could have been used to put on a mummy or used in life as a lucky charm. It would have been used to ward off evil and act to protect against illness and disease. You could ask older children or adults whether this would make a right or left eye. In theory the right eye was the Eye of Re, associated with the sun. The left eye was the Eye of Horus associated with the sun. The Eye of Horus is the one associated with the fight between Horus and Seth where Horus's eye is removed by Seth but then healed by Isis? Thoth (there are different versions of the story). Because it is healed it is associated with the waxing and waning of the moon. The right eye of Re is associated with the creative powers of the sun god. But don't worry- the Egyptians often confused the too!

Other objects in our gallery

Moulds in drawer

Faience items in faience case

There are wadjet eye embalming plaques in the maths case (these were put over the embalming incision to heal it).

There are lots of wadjet eye amulets downstairs

Glass

Egyptian glass was made from the same materials as faience, that is silica, natron/plant ash and lime. Like faience, it was also coloured from cobalt. It also seems that the production of faience and glass was carried out side by side. Briefly, in glass production, the raw materials would be ground together and then heated in a process called 'fritting'. This needs temperatures of 750-850 degrees c. The fritting process allows gases to escape so that bubbles do not appear in the glass. The frit would then be allowed to cool and ground up. The material would then be placed in vessels and heated to between 1,000 and 1,200 degrees c. At this temperature the glass would be a sticky mass. Cooling, regrinding and reheating might be necessary to remove more air bubbles. The glass ingots would then be broken up and worked. At Amarna a number of rods or canes of glass were found.

A shaped core of mud might be used to dip into the molten glass, or the glass poured over a core. The glass might be cooled and moulded into shape or allowed to go cold and cut like stone. A lot of skill was needed to do this! Core formed, striped glass, is made by winding different coloured strips of cooled glass around a core of mud. Glass was regarded as a precious stone and was used to make jewellery, amulets, statues, and vessels (glass was not blown until Roman times).

Early glass is often treated like stone and may be cut like a gemstone rather than blown or moulded. An 18th Dynasty kohl pot of glass in the British Museum was solid cast and then had its interior drilled out like stone. Glass sickle blades were made in the same way as flint sickle blades in the tomb of Tutankhamun. Indeed, one of the words for glass in ancient Egyptian is 'the stone that flows'.

The earliest glass in Egypt dates to around 1500 BC and is of a very high quality. That some of the words for glass in Egyptian are Hurrian or Arkadian has led to the belief that the early glass was imported. Indeed the Amarna letters mention imported glass. Soon after it appears that there is some evidence of actual working but as there is no experimental period it has been suggested that this glass was made by foreign glass workers, perhaps brought over by Tuthmosis III (1479-1425 BC).

Petrie believed the glass was made at Amarna and outlined a possible method. However, there has been some dispute as to how this was carried out and some recent commentators believe that during the Amarna Period glass was imported into Egypt. Nicholson (1998, 809), however, believes that while we do not understand the details of glass production at Amarna we have kilns probably used in production of frit. These kilns are much larger than known pottery kilns and contain slag showing they were heated to much higher temperatures than would be necessary for faience production. He also states all stages in glass production present at Amarna but very few actual finds of glass, as it was a novel material.

Although Amarna is important for understanding glass working in Egypt (Nicholson and Peltenburg 2000, 183), we have only one piece of glass in the Egypt Centre which probably from this site. However, given that very little glass is known for this period its lack is not surprising.

This is an inlay in the shape of an Egyptian 'h' sign (W244) made of blue glass and purchased by Welcome at auction in 1930. Perhaps it is a piece of furniture inlay (Bianchi 1993). This is on display in the glass case. There are other pieces of glass which are in the Egypt Centre and are stylistically 18th Dynasty but we cannot be sure of the site.



EC4004 blue glass

Ask What do you think this is? What might it have made up? This is a piece of Roman glass and was probably part of a bottle and would be 2000 years old. As once the Romans arrived the glass that was produced was a lot clearer. (stress that the Egyptians could make glass it was just not as clear as we are used to today). You could show them the Amenhotep II glass fragment.



Other objects in our gallery

The pieces of glass on the other side of the case facing the materials board.
Glass eyes in the corner of House of Death (with the Cartonnage coffins).
Glass bottle in the glass case

AR50/3440 Shell or ivory bracelet from Armant. These type of bracelets usually date to the Predynastic Period and are found in graves.

Ask what do you think it is? What is it made of? (what are tusks made of? Could be hippo or elephant) Where did the ivory come from?

Hippos lived along the Nile in Egypt but not elephants. There was a trade in elephant ivory – particularly from Nubia.



It is a bracelet that is made from Ivory or shell and is around 5000 years old.
Other objects in our gallery Predynastic case bracelets

Non Ancient objects

Papyrus

Ask What is this? How would it have been used?

This is a piece of modern papyrus. (You could show them the pictures of the papyrus from the red folder). It is from the papyrus reed that was found in abundance in the Nile Delta. What has happened to the Nile in modern times which means that papyrus does not grow there anymore? [The building of the Aswan Dam]. They would cut it into strips then lay them at 90° to each other then put a heavy weight on them. The sap in the reed glues it all together and makes a good writing surface.



Was a green reed-like plant, which grew along the Nile bank. It was used to make baskets, rope, boats, sandals and paper. To make paper the outer skin was peeled away and the inner core was cut into strips and soaked in water. The wet strips were placed overlapping side by side and beaten to mesh the strips together then another layer placed across the top of these. A heavy weight was placed on top and it was left to dry. When it was dry the sheet was polished with a stone or a shell. The inner layer of the papyrus plant made the best quality paper. Sheets could be joined together to make a roll.

Other objects in our gallery

Papyrus sandals in House of Life

Papyrus *Book of the Dead* in House of Death

The Galena.

Ask what they think it is. If they are struggling try to bring their minds back to the clothing activity and what was mentioned during that, which may be of some use. (This is only a useful question if galena was mentioned in the Clothing activity when talking about makeup.



This was used as makeup, ground down on a make-up pallet (point to the make-up pallets in the cases) then mixed with oil or water then applied with a make-up tool [again point to the case with the make up pots in. This is a modern piece but is on the board to give the group an idea of what makeup was used in ancient Egypt. The makeup from galena today is usually called 'kohl' and is still used in many parts of the world. Galena in Egypt is found in Aswan and on the Red Sea coast.

Other objects in our gallery

Make up palettes opposite the materials board and the Predynastic case to grind the galena. Make-up pots. They can look in some of the pots and see if they can see the galena.

Now find an experienced Volunteer

- **Shadow them doing the activity**
- **Have a go yourself with visitors**
- **When you are ready, let the Volunteer Manager know and you will be assessed!**

READ THE INFORMATION ON THE WRITING CASE. Answer the following questions:

1. Which type of writing came first, Coptic or hieroglyphs?
2. Find and list the catalogue number of 2 objects with Coptic writing
3. Find and list the catalogue number of 4 objects with hieroglyphs.
4. Find and list the catalogue number of 3 objects with Arabic script.
5. Find and list the catalogue number of 1 object with hieratic script.
6. What percentage of the population was literate in new Kingdom Egypt?
7. What was the name of the scribe of the gods?
8. Which two colours of ink were commonly used by scribes?
9. How do you know if you should read hieroglyphs from left to right or from right to left?
10. What might pens be made from?
11. Why do we think that the fragments of scribal palettes were used in ritual rather than for everyday purposes?

READ THE INFORMATION ON THE BODY ADORNMENTS CASE. Answer the following questions:

1. Think of three different ways in which the Egyptians could decorate their bodies.

2. Which objects in this case were used to decorate a person's hair?
3. What size hole in your ear do you think you would need to wear the earrings in this case?
4. Which items were found in a woman's grave at Qau? (list cat' no')
5. Which Museum has the rest of the items which were found in this grave?
6. Were girdles usually worn by men or women?
7. Which objects in the case are made of glass?
8. What object in the case might show tattooing?
9. What were paddle dolls used for?
10. How many ways did the Egyptians have to remove body hair?

READ THE INFORMATION ON THE POTTERY CASE.

Answer the following questions:

1. Which objects might be grenades?
2. What does D-ware mean?
3. Give the catalogue numbers of 4 vessels which date to before the Old Kingdom.
4. Give the catalogue numbers of 2 wavy-handled vessels?
5. Which vessels are wheel thrown (find at least 5 examples)?
6. Which item might have contained perfume?
7. Which vessels are associated with the Hyksos?

PROGRESSION TO GALLERY SUPERVISOR

Statement of purpose:

All Volunteer roles must actively support the Museum's mission in the interpretation and care of Egyptian archaeological material and related documentation for the education and entertainment of the public. They will do this by actively practising the three core roles of the Museum in any role they undertake: **Preservation of the collection; Education and Widening participation.**

Responsible to: The Volunteer Manager

Purpose: To supervise and ensure the safety and security of the collection and gallery, whilst making visitors feel welcome and providing a stimulating and enjoyable experience.

Criteria to be completed prior to role being attained:

- 60 hours completion
- (Completion of Gallery Assistant criteria)
- Customer Care Refresher (Staff workshop)
- Gallery tour 2
- Preventative Conservation Refresher
- Modes and Endnote Training
- Mentor for Gallery Assistant
- Working knowledge of at least 2 other educational activities in the galleries
- Completion of work book (to provide a core knowledge of all the cases in your chosen gallery)
- MAINTENANCE OF ROLE: 'Customer Care and Health and Safety' refresher course attended every year

Key duties and Responsibilities	Outcome Expected
<i>Visitor and customer care (core job)</i>	<i>Setting an example in visitor interaction to ensure visitors enjoy their visits.</i>
<i>Gallery maintenance (Core job)</i>	<i>The Museum, collection, visitors and staff are safe and secure.</i>
Providing information when required	Meet specific needs of visitors
Organising the behaviour of groups	Efficient management of visitor flow and timekeeping
Cleaning/basic preventative conservation	Take the lead in keeping galleries clean tidy and collection safe. Report any problems.
Leading Gallery work	Leading the gallery, ensuring all staff have had breaks, setting examples in visitor interaction and other Museum practices
Full working knowledge of the chosen gallery	Visitors can ask more in depth questions about the gallery.

Skills Required

- Communication Skills
- Organisation
- Customer Relations
- Understand and follow procedures
- Reliable
- Positive manner
- Willingness to learn and develop
- Willingness to lead