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Volunteer
Newsletter Apr-Jun 2018

Museum of Egyptian Antiquities



The Lamassu & The Sphinx

"The very political statement made by Rakowitz shows that art, history and heritage are not apolitical subjects."



Stela in the Egypt Centre

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Holograms & History

The grand unveiling of the new hologram exhibit in the house of death.

egypt.swan.ac.uk



Welcome



Syd Howells
Editor in Chief

Welcome to another Volunteer Newsletter.

You'll see in the news section that TEC has received an award from **Wales Council for Voluntary Action**.

It's lovely to see the chief voluntary organisation in Welsh volunteering recognising the effort the Egypt Centre Volunteers make.

The last time the Egypt Centre Volunteers won the Volunteer Group of the Year Award was back in the halcyonic pre-Syd days of 2010.

Next year we aim to replicate this happy time and all volunteers will be required to make an offering to the ancient Egyptian deity of their choice (not Seth).

A handwritten signature in black ink, appearing to read 'Syd Howells'.

The author of the article on Glynn Vivian in the last edition was **Dulcie Engel**. Apologies for the omission.



Dulcie Engel
Associate Editor

A former French and linguistics lecturer, I have volunteered at the Egypt Centre since April 2014. I am a gallery supervisor in both galleries, and author of the Egyptian Writing Trails. Apart from language, I am particularly interested in the history of collecting. I won the 2016 Volunteer of the Year award.



Rob Stradling
Technical Editor

A volunteer since 2012, you can find me supervising the House of Life on Tuesday & Thursday mornings; at the computer desk, busy assembling this esteemed periodical; or skiving in Cupboard 8, mixing arcane brews and cackling softly.



Sue Cane
Department Features Editor

I started volunteering 8 years ago and now work as a Gallery Supervisor in House of Death. I'm currently studying hieroglyphs with one of our MA graduates, and also doing an on-line course in Egyptology. My particular areas of interest are admission to the Afterlife and the solar barque.



Rhodri Protheroe-Jones
Department Features Editor

I started volunteering 8 years ago at age 10 and for some reason management has kept me around. I can usually be found in the House of Life on a Saturday. I am particularly interested in shabtis, especially their progression from handcrafted, one-off and personal objects to mass-produced miniatures.

If you would like to contribute to the newsletter or submit articles for consideration please contact:
dulcie.engel@icloud.com

The Newsletter will be published every three months
—Next issue due **Sept 2018**



Visitor Comments

"Thoroughly enjoyed the collection, and how interactive the staff were."
- Amber, Cardiff

"Highly impressed with a great collection."
- R. Mudaliq, Canberra, Australia

"I like being an explorer!"
- Florence Browning, Newport

"An mhaith ar fad!"
(Very good indeed!)
- Ramsey & Finlay O'Riordan,
Cork, Ireland

Office News



Each year **Wales Council for Voluntary Action** run their **Volunteer of the Year** scheme to reward those in the Voluntary Sector in Wales. This year we were nominated for the Volunteer Group Award. Although not the winners this time, we earned a 'Highly Commended Award' (see left).

Visitor Figures

Public:

Jan - 473
Feb - 703
Mar - 546

School Pupils:

Jan - 348
Feb - 541
Mar - 578

Visitors can now add themselves to our **visitor maps**, located next to the main notice boards. Colour stickers can be found nearby, and used to show off the far corners of the world that our visitors hail from. As you can see, it's already beginning to fill up with colour as our influence spreads! Please encourage visitors to "leave their mark"...



Volunteer of the Month

January 2018
Pam John



February 2018
Nick Maskell



March 2018
Anne Rees &
Carolyn Harries



Apologies to **Hywel Protheroe-Jones**, who was also awarded VOTM for Dec 2017 but left out of the last newsletter!



Meet The Volunteer



Egypt Centre Volunteer

Name: Roger Hugh Jones

I come from: Gwaen Cae Gurwen

I started volunteering: Tachwedd 2011
November 2011

I chose to volunteer because: Roedd gennyf ddidordeb mewn archeoleg, ac roeddwn wedi ymwad yr Aifft sawl gwayth ac roeddwn i'n meddwl y gallwn helpu I roi gwybodaeth I mi.

I had an interest in Archaeology and visited Egypt several times. I thought it would help me to learn more.

My Favourite artefact is: Llyfr y meirw yn nhy'r farwolaeth.

The Book of the Dead, House of Death.

How volunteering at the Egypt Centre helps me: Mae gwirfoddoli yn fy helpu ddod ac ymdeimlad o gydbwysedd I fy mywydd anhrefnus.

Volunteering helps me bring a sense of order to my busy life.



Student Volunteer

Name: Krys Williams

I come from: London, via Bristol, Zagreb, Sheffield, Nottingham, Treorchy...

I started volunteering: Oct 2016

I chose to volunteer because: It rounds out my experience as a part-time MA student in Ancient Egyptian Culture.

My Favourite artefact is: I love the delicacy and serenity of the painted sandstone female head (W1280). It reminds me of the glorious life-sized Hathor statue in black basalt at Luxor Museum, which is one of my favourite artefacts anywhere.

How volunteering at the Egypt Centre helps me: I love the atmosphere here, the support given to volunteers, and have met some great people. It's the realization that I'd like more of my life to revolve around TEC that has prompted me to move to Swansea.





International Volunteer

Name: Caterina Muscau

I come from: Sardinia, Italy

I started volunteering: March 2018

I chose to volunteer because: I wanted to see the differences (organization, activities etc.) between Italian museums and a foreign museum.

My Favourite artefact is: Book of the Dead fragment, or the Chantress coffin.

How volunteering at the Egypt Centre helps me: To better know how an Egyptian museum is organized; to improve my knowledge of Ancient Egyptian art & history; but most importantly, to help me clarify which paper to do!



Former Volunteer

Name: Ken Griffin

I come from: Belfast, NI.

I started volunteering: Oct 2000

I chose to volunteer because: When I first arrived in Swansea in 2000 I quickly registered to volunteer. Being obsessed with Egyptology from a young age, it felt like the natural thing to do!

My Favourite artefact is: To be honest, I have so many to choose from. The ushabti of Qedmerut has always been one of my favourites. At the minute my favourite object is a relief fragment, which I recently identified as depicting Neferure and likely coming from Hatshepsut's mortuary temple at Deir el-Bahari.

How volunteering at the Egypt Centre helped me: Being a volunteer at the Egypt Centre has had many benefits. In particular, having direct access to the collection has helped me to better understand the material culture of the Egyptians.

What I'm doing now: I am currently a Lecturer in Egyptology with the Department of Classics, Ancient History, and Egyptology at Swansea University.



What's In Store?



W159 is the limestone lid of a canopic jar showing the face of Imsety. It is 9.5 cm high, with a diameter of 10 cm. The carving is fairly crude, and the shape is rather square compared to other examples which show finer features and more rounded heads. The base is clearly incised so the lid will fit into the top of a jar. It came to the museum as part of the Wellcome Loan in 1971. It was acquired by Wellcome at Stevens Auctioneers on 25th November 1919. It is stored in cupboard 16 in the Keir Hardie building and is one of seven stone or wood canopic jar lids in store.



The four sons of Horus, whose heads grace many canopic jars, and who are assigned to guard different organs are also found on various amulets in our collection, including a set of beadwork amulets (W948 c-f); and on a coffin fragment (EC1059).

The term 'Canopic' comes from Canopus in the Delta. This settlement was named after the Greek god Kanopus, who was regarded as a form of Osiris, and human-headed jars were used as part of his worship. The Ancient Egyptians used the term 'embalming jars', and they were an important element of the mummification process for a long period. When early archaeologists first came across the jars, they named them after the similar jars at Canopus. Canopic jars were used to contain mummified vital organs, in the belief that they would be returned to the body in the afterlife.

An orphan canopic jar lid of little artistic merit and unknown provenance has led to a consideration of the changing styles and shapes of canopic jars and their lids over the 3000 plus years of mummification in Egypt, and is just one aspect of how this process changed and evolved throughout that long time span. When we perform a 'deluxe' Eighteenth Dynasty-style mummification on Bob the dummy mummy, it is important to remember that mummification practices changed over time, and according to the wealth of the individual.

Now, without context (i.e. the matching jar or set of jars/lids or chest) and original provenance (i.e. the tomb where it was originally discovered), it is very difficult to date the lid. Furthermore, it is very hard to say whether it is simply a human head, or the head of Imsety, the human-headed god and son of Horus.

A fairly extensive search of the online databases of large Egyptian collections has not yet revealed a similar styled jar lid. However, Reisner (1967) does list some human-headed canopic jars in the Cairo collection where the top of the head is rather flat. The crude carving would suggest to me a fairly late date, originating from a middle to low-ranking burial. Of course, it may also be a fake...

Written by: Dulcie Engel

You can read Dulcie's full article on the EC website:

<http://www.egypt.swan.ac.uk/wp-content/uploads/2018/02/Whats-in-store4.pdf>



From The Curator...



We are looking at a close-up of one of our beaded collars, very interesting in their own right as possibly belonging to royal princesses, but that's another story. Have a look at the centre amulet here which is made of blue faience, a substance a bit like glass. It shows a figure turned to the right, holding the root of its tail in one hand and with its other hand to its breast. The figure has loose dishevelled hair and a human face. It's genuine, but what is it? My predecessor Kate Bosse-Griffiths believed it to be a New Kingdom, female daemon called Beset. The male version is called Bes, and usually it's said that only Bes amulets existed when this was made (c.1350BC)

But, do Besets really exist at this date? To be honest I'm still looking and thinking. So this is just what I think so far:

The Egyptological term 'Bes', covers a whole load of different daemons to whom the ancient Egyptians gave lots of names. One of the best known is 'Aha' the fighter. They were depicted as dwarf type characters with lion heads and tails and often a sticking out tongue. Bes seems to have been protective towards women and children. Female Beses (Besets) seem to have been around in the Middle Kingdom. You also get Besets in the Graeco-Roman Period. However, most Egyptologists don't believe they existed in the New Kingdom; again, I'm not so sure. There are loads of male Bes depictions at Amarna.

In support of ours being an actual female, the females tend to have human faces, and the hair of ours looks more female than male. But there are a few other examples of this date with long hair, though lion faces? So far I haven't found an exact parallel. But, there exists a 19th Dynasty (1295–1186 B.C.) depiction of Bes with breasts. These are not 'manboobs' but proper, female type breasts. The object is in the Fitzwilliam (Brunner Traut 1979).

Kate-Bosse Griffiths said ours had a breast. I can't see it myself. The holding the hand to the breast might be associated with breastfeeding. However, there is a similarly posed but clearly male daemon in a Book of the Dead which is the fighter daemon, Aha (it has a beard).

Could Bes actually be both sexes anyway, hermaphrodite or androgynous? There is an amulet in the Ashmolean which shows a very male Bes suckling the male child god, Horus. Though this dates to a bit later than ours. Permeability of boundaries between male and female may be associated with ancient Egyptian daemons and protective function.

If you want to see our Bes/et in the Egypt Centre pop along and have a look Tuesday to Saturday 10am to 4pm.

Further reading:

Bosse-Griffiths, Kate. 1977. "A Beset Amulet from the Amarna Period." [Journal of Egyptian Archaeology](#) 63: 98-106.

Brunner-Traut, E. 1979. [Egyptian Artists' Sketches. Figured Ostraka from the Gavor-Anderson Collection in the Fitzwilliam Museum.](#) [Cambridge](#). Leiden: Nederlands Instituut voor het Nabije Oosten.

Written by: Carolyn Graves-Brown



Young Volunteers

Holograms and History 10th March 2018

The event was the grand unveiling of the new hologram exhibit in the House of Death in conjunction with **Kids and Museums**, as the young volunteers ran the event. They assisted the close to a hundred visitors to create their own miniature holograms which projected artefacts from their smart phone through plastic pyramids throughout the day. Both visitors and volunteers viewed the day as a success and the hologram will be used as part of future workshops and exhibitions.



Interview with Events Officer Sam Wale:

What was the reason for the new hologram exhibit?



Swansea University implemented a new digital strategy across campus and wanted all departments to play a part. This coincided with **BBC Civilizations Festival** and the British Science Association's Science Week theme which this year was to challenge the idea that science is separate from culture. To challenge this idea, to be a part of the new digital strategy, and to remain relevant on the modern campus, it seemed the right time for an investment in a new technological installation in

the museum. It was important that any digital installation enhanced the collection rather than take its place, so a mixed reality holographic display was chosen. This combined the physical with the digital, providing digital interpretation. Funding was secured from the Art Space Fund Underschool and Swansea University Digital Campus Fund. It was unveiled as part of the family friendly drop-in day '**Holograms and History**' which gave the visitors the opportunity to make their own pyramid projectors.

Would you consider the day a success?



Yes, because to date it had the most visitor numbers of the year so far. There was great feedback and it has proven to be very popular with visitors and school children. One volunteer said it was worth its weight in gold.

What's the future of the exhibit?



As a permanent installation this display will also form the basis of the Easter holiday workshops, the Saturday workshop annual theme 2018-19, and provide an opportunity to work with students in computer science in the university with the hope they can produce future digital interpretations for different artefacts in the future.

Written by: Rhodri Protheroe-Jones



Meet the Young Volunteer



Full Name: Molly-Sue Corcoran

I come from: Swansea

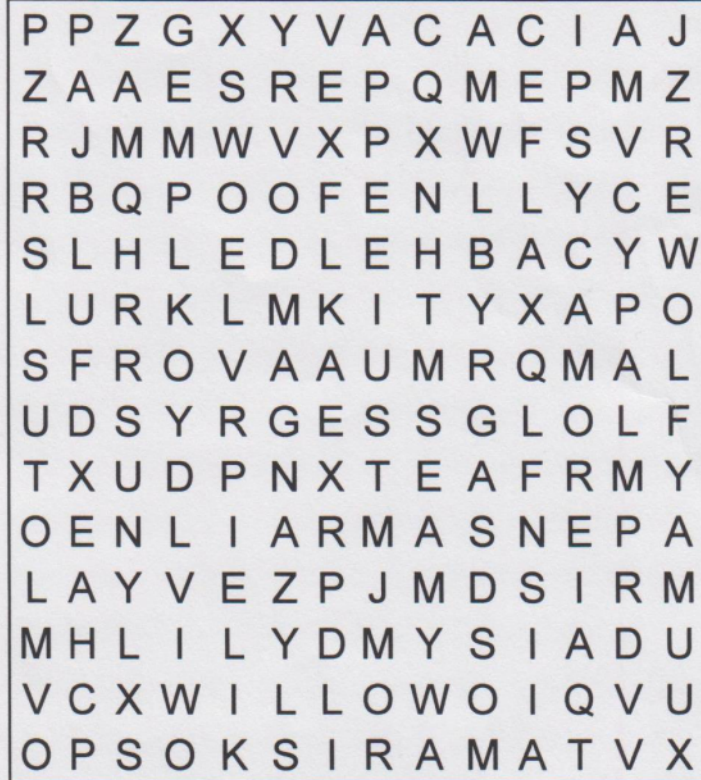
I started volunteering: October 2016

I chose to volunteer because: Learning about Egypt makes me happy!

My favourite artefact is: The canopic jar in the House of Death.

How volunteering helps me: I make new friends!

PLANTS Word Search



ACACIA
DAISY
DATE
DOM
FLAX
LILY
LOTUS
MANDRAKE
MAYFLOWER
PALM
PAPYRUS
PERSEA
SESAME
SYCAMORE
TAMARISK
VINE
WILLOW

Words can appear horizontally, vertically and diagonally in any direction.

Young Volunteer of the Month

March 2018

Sebastian Von Taylan



Volunteer Adventures

My Visit To Luxor

In February 2018 I went on my second visit to Egypt, staying for seven days in the Sonesta St George Hotel in Luxor.

I visited many of the temple and tomb sites and museums located in the Luxor area: The Luxor Museum and Mummification Museum; Karnak Open Air Museum; temples at Karnak, Luxor, Esna, Dendera, and Hatshepsut's Mortuary Temple; Abydos; Valley of the Kings and Valley of the Nobles.

I enjoyed all my visits to the sites but the highlights to me were:

Karnak Open Air Museum with its different chapels and the range of different blocks everywhere like a jigsaw puzzle waiting to be put together.



Block at Karnak

The Temple of Hathor at Dendera: The Zodiac Relief (not the original, which is in the Louvre in Paris) and is thousands of years old, an ancient

astronomical map which shows the constellations and includes the signs of the zodiac.



Luxor Temple

The tomb of Sennefer: Very steep steps into the tomb but the sight when you stand looking into the room (which is not very big) is inspiring, with the colours looking as if it had been painted the day before, and the lovely scenes on the columns and walls of Sennefer and his family.

I really enjoyed my visit and am hoping to go again next year.

Written by: Shirley Jones



The Lamassu & The Sphinx

In March 2018, the latest artwork was unveiled on the fourth plinth of **Trafalgar Square** in London. It is a statue of a human-faced winged bull known as a **lamassu**, not very different from an Egyptian sphinx. A lamassu had a human head, the body of a lion or bull, and the wings of an eagle. Similarly, an Egyptian sphinx had a human head, the body of a lion, and sometimes the wings of a bird.



The Trafalgar Square statue (above) is 14 ft long, and has been constructed from 10,000 date syrup cans by Iraqi-American artist **Michael Rakowitz**. It is a challenge to the Daesh (Islamic State) militants, who in 2015 destroyed the ancient **Assyrian** city of **Nineveh**, including its monumental winged bulls. The artist has another project: to reconstruct all 7000 items looted from the National Museum of Iraq after 2003.

In the Egypt Centre stores, we have a fake or replica Assyrian winged figure statuette made of black copper alloy (catalogue no. EC309). It is part of the Wellcome Loan (photo below).



You can see genuine full-size Assyrian lamassu at the **British Museum** in London (winged lions from Nimrud; winged bulls from Khorsabad), the **Louvre** in Paris (winged bull from Khorsabad), the **Metropolitan Museum** in New York, and the **Oriental Institute** in Chicago.

These bulls and lions were powerful symbols of an important Near Eastern culture. Assyria was a

northern kingdom of **Mesopotamia**, and was at times a dependency of **Babylon**. Much later, the Assyrians invaded Egypt from 671-663 BCE, and reigned there up to 627 BCE (i.e. during the Late Period). The most important archaeological sites are at Nineveh, **Ashur** and **Nimrud** (in modern day Iraq).

It was in Mesopotamia that **cuneiform** (wedge-shaped) writing was invented in the fourth millennium BCE, before Egyptian hieroglyphs. It was used to write Sumerian, and then **Akkadian**, which had two main dialects: Babylonian and Assyrian. The Egypt Centre holds an Assyrian brick (W956) with cuneiform writing from c. 1280 BCE, two fragments of an Assyrian brick (W958), and an Assyrian brick painted with a flower, W959 (all in store).

Akkadian was the diplomatic language of the area for a long period, and the **Amarna Tablets** (written in the cuneiform script) consist of 382 documents, mainly from the reign of **Akhenaten** (1352-1336 BCE). The Egypt Centre also holds pieces of Akkadian (Babylonian) cuneiform: W950, a brick from **Ur** (c. 2100 BCE; in store); W952, a marble slab (c. 600BCE; in Writing case); W951 an inscribed brick; W957 a fragment of an inscribed brick (both in store).

The very political statement made by Rakowitz shows that art, history and heritage are not apolitical subjects: this is not the first time (and sadly will not be the last) that ancient artefacts have been destroyed in the name of politics or religion. The artist's project to create copies of lost and looted artefacts is admirable. The Trafalgar Square installation has allowed me to explore Assyrian and wider Mesopotamian links with the art and culture of Ancient Egypt and its relationship with a close and powerful neighbour; a relationship also reflected in various items held at the Egypt Centre.

Written by: Dulcie Engel

Photos: Deborah Blackman, Carolyn Graves-Brown



Stelae in the Egypt Centre

What is a Stela?

A stela (Latin) or stele (Greek) is a slab of stone or wood bearing inscriptions, paintings or reliefs. Typically stelae (plural form) are rectangular in shape, and may be topped with a rounded section known as a **lunette**. The decoration in the lunette is usually separate from that in the main rectangle. This separation may be marked by a horizontal line, known as the register. The lunette will often contain short vertical rows of hieroglyphs, where the rest of the stela has horizontal lines of script. The shape of the lunette is linked to that of the primeval mound, or **Benben**, from Egyptian creation myths (as depicted on the coffin in the House of Death, W1982). The Benben was sometimes conceived of as pyramidal in shape, for example when used to refer to the top stone (or pyramidion) of a pyramid or obelisk. However, it could also be stylised as a round-topped shape, used to describe free-standing votive objects and stelae.

Stelae may also be in the form of lintels (large supporting stones bearing the weight of a doorway, for example the entrance to a tomb).

We have about 40 Stelae in the Egypt Centre (including some stone fragments which might not actually be stelae), some being in storage (mainly fragments from Coptic stelae).

What are the main types of Stelae?

Funerary stelae (tomb stelae) date back to the First Dynasty, and commemorate a deceased person in a cemetery, marking their burial place. For example:

W491 Limestone lintel, from tomb of overseer Tjenti, Old Kingdom, 5th Dynasty

W946bis Sandstone funerary stela for mother of sacred Buchis bull, Roman period (AD 190)

EC 7 Funerary stela of dignitary Ibi-ia, late Middle Kingdom/2nd Intermediate Period

W1041 Painted wooden stela for army scribe, showing offering formula and mummification scene, Ptolemaic Period

From the Third Dynasty, a combination of the slab and the niche in which it was placed led to the False Door design, symbolising a doorway between the worlds of the living and the dead, through which the Ka could pass to partake of offerings. For example:

EC 272 Doorway with sun disc, Horus & uraeus snakes, limestone, Graeco-Roman period

Funerary stelae are the most common type of stela found, and these continue right into the Coptic period, for Christian burials. Coptic stelae tend to be very decorative, often carved with flowers, animals, and scenes from the Bible. For example:

EC519 Coptic funerary stone stela with cruciform & flower decoration

W1076 Coptic stone stela with columns, eagles & peacock decoration

I Gibbs 1 Coptic stone stela from Edfu, refers to Jesus Christ

Votive stelae were usually erected at sacred sites, often depicting people making offerings to, or worshipping gods. Some were decorated with ears to ensure the prayers were heard by the gods:

EC297 Unfinished limestone stela showing lotus flowers and offerings, Middle Kingdom/2nd Intermediate Period

W1162 Painted limestone stela showing person burning incense to Ptah, New Kingdom

W 354 Wooden Roman stela, with offering table, sun disc, Horus of Edfu

W1710 Roman votive stone stela from a temple courtyard depicting Montu (falcon-headed god)

'Magic' stelae were also set up in houses or tombs for protection against dangers, such as the cippus:

AB110 Steatite cippus: a type of magical stela depicting Horus the child, believed to have healing powers, Late or Graeco-Roman Period



Commemorative stelae (promulgation stelae) such as the Victory Stela of Piy, and the Restoration Stela of Tutankhamun, describe royal exploits or make public royal decrees. The most famous of these is the **Rosetta Stone**, which announces a decree by Ptolemy V in 196 BCE. It is written in hieroglyphic, demotic, and Greek. Copies would have been set up in temples all over Egypt; this one was found in the village of Rosetta by French soldiers in 1799. It became British property after Napoleon's defeat in 1801, and is now in the British Museum. It was finally decoded by French scholar Champollion in 1822.

Liminal stelae were used as boundary markers to indicate the edges of fields, cities and countries. The Twelfth Dynasty pharaoh Sesostris III (1838-1818 BCE) set up boundary stelae during his Nubian campaigns, including a red granite stela at Semna (Heh), with a winged sun disk in the lunette, and a text telling all Nubians to halt there. It is now in the Berlin Museum. The boundary stelae of the Eighteenth Dynasty pharaoh Akhenaten (1352-1335 BCE) were rock inscriptions around his capital Amarna (Akhetaten), marking the city limits. By the reign of Ramesses II (1279-1213 BCE), images and names of the 'heretic' pharaoh were erased from monuments, including the stelae.

In the Eighteenth Dynasty, stelophorus statues were produced; statues of humans holding stelae, usually inscribed with hymns to the sun god.

Inscriptions on Stelae

The offering formula is commonly found at the beginning of the inscription. For example:

An offering that the king gives [Anubis] [in the middle of the embalming place]

An offering that the king gives [Osiris] [Lord Great God] [Lord in Abydos]

An offering that the king gives [Anubis] [He who is on top of his Mountain] [Lord of the Sacred Land]

An offering that the king gives [Osiris] [Lord of Busiris] [Great God] [Lord of Abydos] [Anubis] [On top of his Mountain] [In the middle of the Embalming Place] [Lord of the Sacred Land]

Some commonly used royal titles on stelae:

King of Upper and Lower Egypt (nsw.t-bjtj), Person/Majesty, Osiris, Lord of Busiris, Great God, Lord of Abydos, The One on Top of His Mountain, The One in the Embalming place, Lord of the Sacred Land.



This sketch of the Tjenti Lintel (W491) shows the offering formula. This inscription reads right to left. The first four symbols translate as 'An offering which the king gives'. This is followed by the title 'Anubis (jackal hieroglyph), Lord of the sacred Land'. On the bottom row to the right you can see various food offerings, including beer, oxen and fowl. Tjenti was an overseer at Saqqara. He is shown seated holding his staff of office. Beside him his wife, Ni-ankh-hathor, clasps him in her embrace.

Here is the complete translation of the offering:

'An offering which the king gives and which Anubis Lord of the sacred Land gives, so that he may be buried in the beautiful and great land of the west. Voice offerings of bread and beer, oxen and fowl on the festival of every day for the Overseer of the Craftsmen, Tjenti'

Conclusion

Egyptian stelae are a major source of information about Ancient Egyptian history, religious practices, and particular individuals. Indeed, it was a stela found at Rosetta that permitted many other stelae to be read! They are also important artefacts in the study of Egyptian Art. Furthermore, we can trace tombstones still used today in various cultures (including our own) back to the distinctive round-topped rectangular shape typical of Ancient Egyptian stelae.

Written by: Dulcie Engel

Note: My thanks to Carolyn Graves-Brown for alerting me to the link between the lunette and the primeval mound, and to Sue Cane for information on royal titles and offering formulae.



Friends of the Egypt Centre



21st March 2018

"Uneasy Lies the Head that Wears the Crown"

Ancient Egyptian Conspiracies

**Speaker: Prof. Emeritus Alan Lloyd,
President of EES.**



'Throughout Pharaonic history the king was regarded as a god, the incarnation of the god Horus. These ideas ...form part of the Pharaonic media image of kingship which has often been described, not without reason, as the 'propaganda of kingship', and it is easy to get mesmerized by this image into thinking that all always went well with the Pharaoh' (A. Lloyd)

The principal functions of kingship are explained in a New Kingdom religious treatise, summarised as follows by Jan Assman:

'Ra has placed the king on the earth of the living for ever and eternity:

1. To judge between men
2. To make the gods content
3. To make what is right happen
4. To annihilate what is wrong
5. To offer divine offerings to the gods and voice offerings to the blessed dead'

Prof. Lloyd mentioned two examples of the "propaganda of kingship": At Abu Simbel, Rameses II is shown in huge relief enforcing the idea of his importance. Also, at the Battle of Kadesh, he was described as the victor whereas we know that the battle was inconclusive.

Montuhotep III is shown in the Saqqara Tablet and Abydos kings list as the last king of the 11th D immediately preceding Amenemhet 1 (founder of the 12th D). However, the fragmentary Royal Canon of Turin papyrus states there was a 7 year period without a king after the death of Montuhotep III. It is believed that Nebtawyre Montuhotep IV reigned for 6 years during this period. He was not considered a legitimate king – (we believe his mother was Imi, a harem "wife" of Montuhotep III) but he tried to assert his legitimacy. His name is omitted from the Saqqara Tablet, Abydos Kings List and the Seti I papyrus.



For further information or to become a member please contact:
Membership Secretary Wendy Goodridge:
01792 295960 w.r.goodridge@swansea.ac.uk



Montuhotep IV in regnal year 2 authorised an expedition to Wadi Hammamet searching for greywacke (for his sarcophagus) and gold. His vizier (Amenemhet 1, we believe) who led this expedition, became the next king. Monuhotep IV's tomb was started but has not been discovered. A papyrus detailing the expedition mentioned the sacrifice of a pregnant gazelle who had led the expedition to discover the block of greywacke intended for the Pharaoh's tomb and also mentioned "Queen" Imi as the mother of Montuhotep IV.



Amenemhet I

The first king of the 12th Dynasty was Amenemhet I, the vizier who led the expedition and also asserted his legitimacy. He associated himself with Sneferu, and decided that Ijtawy (near Fayyum) was now the new capital city, replacing Thebes. After reigning for 30 years he was finally killed by guards in a harem conspiracy. We believe he introduced the concept of co-regency, bringing in his son Senwosret towards the end of his reign.

Texts give evidence of dynastic squabbling throughout Ancient Egypt and classical authors later gave us more information on conspiracies that occurred throughout the ages in Ancient Egypt.

Written by: Sue Cane

Upcoming...

Wed 16th May 2018 - Carolyn Graves-Brown
Magic Wands & Serpopards

Wed 20th June 2018 - Lee Young
Letters from the Desert: The Story of Amice Calverley and Myrtle Broome

Check the Friends' website for more dates & information:

egypt.swan.ac.uk/about/friends-of-the-egypt-centre

Adventures in Auditing

I like auditing because you get to see things nobody else does. Although when we first started auditing, we had box after box after box of wooden arms, wooden oars - I was seeing them in my sleep! We soon migrated to boxes of faience and glass eyes, which was disconcerting as they seem to follow you around...

Auditing involves matching the catalogue number on the artefact to the number on the computer; making sure all the information is correct on the item sheet and the computer (not always the case); writing down any discrepancies and damage; then moving on to the next piece.

Auditing normally takes place on a Tuesday; if you'd like to take part, see Carolyn. I'd recommend it as you get to handle so many wonderful things that ordinarily you wouldn't be able to.

After all the things I've seen though, my favourite item is still the one million year-old axe-head in the House of Life!

Written by: Micheala Garnsworthy



Egyptology in the News

Robots help to explore Egyptian tombs

At el-Hibeh, archaeologists from Ryerson and Berkeley Universities are using a robot to explore tunnels dug by looters. Looting and cultural destruction create unsafe conditions for archaeologists. Robots act as a reconnaissance team, seeing what has been left behind, and whether it is worth sending a person in.

Rameses II moves to Grand Egyptian Museum

The 83-ton and 30-foot-high statue was transported in a specially built metal cage to the new museum from a temporary building nearby. It now stands in the entrance atrium of the GEM. The 3,200-year-old colossus was carved in an Aswan quarry, moved to a temple in Memphis, and rediscovered in 1820 by Giovanni Battista Caviglia, who was unable to move it. It was transported to Cairo in 1954, where it graced a roundabout before being moved to Giza in 2006.

4,400-year-old tomb discovered near Cairo

The tomb of Hetpet, a priestess to Hathor, is decorated with well-preserved wall paintings, and dates from the Fifth Dynasty of the Old Kingdom. It was found in the western cemetery at Giza, where high officials were buried.

Screaming mummy on display in Cairo

A mummy with an expression of agony has been put on display for the first time. Discovered at Deir El Bahri in 1881 in an undecorated coffin, it was unwrapped in 1886, revealing a distorted face. The body was covered in sheepskin, suggesting he was considered unclean. One theory is that it is the body of Prince Pentewere, who unsuccessfully plotted to kill his father Ramses III. He may have been buried alive or poisoned.

Ancient necropolis discovered

Eight tombs with burial shafts have been discovered at Minya, dating from the Late to the Ptolemaic Period. Many burials are associated with

Thoth, one of which is a high priest wearing a bronze collar. This mummy is inscribed in hieroglyphs with the message 'Happy New Year'. As well as 40 sarcophagi, archaeologists have found canopic jars and 1000 shabtis, plus other funerary objects. It will take an estimated 5 years to uncover the whole necropolis.

British Museum mummy has world's oldest tattoo

New infrared techniques have revealed animal tattoos on a 5,200-year-old Egyptian mummy which has been on display for the past 100 years. The tattoos were made with a carbon-based pigment and depict an auroch (a giant wild bull) and a Barbary sheep (a wild goat-like creature). These animals are linked to strength and masculinity, and indeed sacred bulls and sheep gods are well represented in Ancient Egyptian religion.

Large cache of Meroitic inscriptions found near temple of Queen Tiye, Sudan (Nubia)

At Seidinga on the west bank of the Nile, a large archaeological site contains the temple of Tiye, royal wife of Amenhotep III, and a large necropolis. Here tombs, stelae and lintels have just been discovered by a team led by French researchers. It is one of the largest collections of Meroitic inscriptions ever found. Meroitic was an ancient Nubian language, and its written system consists of two scripts adapted from those used to write Ancient Egyptian: hieroglyphs and demotic (see my article 'What's in Store 1' on EC470).

Rare relief found here in Egypt Centre!

On International Women's Day (8th March 2018), Swansea Egyptology lecturer Dr Ken Griffin discovered a rare relief of the 18th Dynasty princess Neferure in the storeroom, while preparing for a student handling session. It is part of the original Wellcome Loan. It is most likely to have been taken from Hatshepsut's mortuary temple at Deir el-Bahri.



Mummy remains discovered in 'empty' coffin

A 2500 year-old Egyptian coffin acquired by the University of Sydney in 1860 has only just been found to contain mummy remains. For over 150 years, it was assumed to be empty apart from a few bandages. Now, it is clear that it contains a partial mummy, about 10% of the total, including parts of the head and torso. The coffin belonged to Mer-Neith-it-es, high priestess at the Temple of Sekhmet around 600BC. The remains will now be carbon-dated to see whether they match up with the coffin.

DNA helps identify severed mummy head

At Boston Museum of Fine Arts, cutting edge DNA technology has helped to identify a mummified head from the tomb of a local governor in the early Middle Kingdom named Djehutynakht as belonging to him, rather than to his wife who was also buried in the same tomb. The DNA was extracted from a molar tooth at the FBI forensics lab.

Assassin's Creed: Egyptology and gaming

The new Assassin's Creed Origins game set in ancient Egypt includes a Discovery Tour mode. An expert mummy conservator at the Chicago Museum has cast a critical eye over the mummification tour. The game depicts a much earlier, more luxurious process than that in the late Ptolemaic period in which the game is set.

Fresh allegations against Paneb

The Egypt Centre holds the offering table of Paneb, an overseer at Deir-el-Medina, and a poster in the House of Life outlines his criminal past. However, a new examination of Salt Papyrus 124 in the British Museum suggests that he was guilty of sexual assault. A woman he violated is named as Yeyemwaw, which implies the crime was significant, and not tolerated at the time says researcher Carly Silver.

1,500yo papyrus reveals biblical human sacrifice

An Egyptian papyrus written in Coptic script has been in the archives of the Metropolitan Museum in New York since it was discovered in 1934. It

has now been studied in detail and found to contain biblical stories. However, in this version Abraham kills his son Isaac, rather than being prevented by God. This would suggest a link to Gnostic beliefs (a mixture of Jewish and Christian beliefs). It dates from the sixth century CE, a period when Christianity was the official religion of the Roman Empire (including Egypt).

Bible passages behind Qur'an manuscript

A French scholar noticed that there are traces of Coptic script behind 8th century AD Arabic parchment fragments being offered for sale by Christie's. It is the only example of an Arabic text on top of a non-Arabic text. The manuscript is likely to have originated in Egypt, where Coptic script was the last script used to write the ancient Egyptian language, and was closely associated with the Christian church in Egypt. The Coptic text probably dates from at least the 7th century AD, and consists of a passage from the Old Testament. It shows links between the different communities in Egypt in the earliest centuries of Islam.

No hidden rooms in Tutankhamun's tomb

New radar scans have proved conclusively that there are no hidden chambers in the tomb of Tutankhamun. Ground penetrating radar has shown that there are no man-made blocking walls, after the study of laser scans in 2015 suggested there might be a room behind, possibly the burial chamber of Nefertiti.

Army general's tomb discovered in Saqqara

The 3,300 year-old tomb belonged to Iwryha, a general under Seti I and Ramesses II. The large complex includes a chapel, forecourt and statue room.

New statues of Amenhotep III and Sekhmet

Excavations in Luxor as part of the Amenhotep III Temple Conservation Project have revealed the statues. The temple was built too close to the Nile and suffered damage from flooding, and from an earthquake in 27 BC.

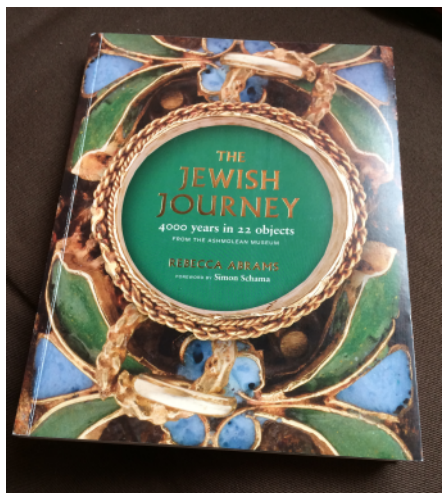
Compiled & summarized by: Dulcie Engel



Book Review

The Jewish Journey: 4000 years in 22 objects from the Ashmolean Museum

by Rebecca Abrams (Ashmolean Museum, 2017)



This beautifully designed and illustrated book traces the history of the Jews through a selection of artefacts in the Ashmolean Museum, Oxford. Of particular interest to us are these five objects with a clear link to Ancient Egypt:

A **Canaanite perfume flask** from Jericho (1650-1550 BCE) is clearly influenced by Egyptian style: it is painted turquoise. However it is not clear whether this container is made of faience or pottery. Interestingly, Jericho was gifted to Cleopatra by Mark Antony, and later leased back to King Herod.

A **jasper seal** (750-700 BCE) found in Israel shows a winged sphinx wearing the red crown of Lower Egypt and a kilt, next to an Ankh sign. However, the inscription below these Egyptian symbols is in Paleo-Hebrew and reads 'belonging to Hannah'. This is very rare, as most Hebrew seals belonged to men. The kingdoms of Israel and Judah were sandwiched between the two regional powers of Assyria and Egypt, so it is not surprising that many elements were absorbed from these dominant cultures. The Hebrew

kingdoms also sided with the Egyptians against the Assyrians in territorial wars.

Pottery royal jar handles (700BCE) excavated in Jerusalem have seals depicting either a 4 winged scarab or a solar disc. Once more, we see how Egyptian symbols were adopted across the Ancient Near East, as a kind of 'visual lingua franca to indicate power and authority' (p.42). The jars were probably used to collect oil or wine in the form of taxes.

A **Passover potsherd** (475 BCE) from Elephantine Island (Egypt). In the fifth century BCE, Elephantine was home to a thriving Jewish community. In total, 17 ostraca (or potsherds) and several hundred papyri have been found, the majority written in Aramaic. Many of these are now preserved in the Brooklyn Museum, New York. This particular ostrakon bears a message in Aramaic written and delivered to someone living on the island. It refers to looking after children, preparing dough, and celebrating Passover.

Egyptian plate fragments (c. 1150) from Fustat (now Cairo). Fustat was home to a large Jewish community, and was also a centre of production for ceramics. Many Jews worked alongside their Christian and Muslim neighbours in a range of trades and professions there. Furthermore, an important cache of Hebrew religious documents was found in 1896 in a hiding place (Hebrew **genizah**) in the Ezra synagogue in Fustat (built in 882), and these are known as the Cairo Genizah. Many of these documents are now in Cambridge University Library; a smaller collection is in the Bodleian Library in Oxford.

Written by: Dulcie Engel



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EGYPT
centre



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FAMILY
FUN DAY

Saturday 29th Sept Dydd Sadwrn 29 Medi
10.00am - 3.00pm

Hands on Activities

- Arts & Crafts
- Face Painting
- Build a Pyramid
- Birds of Prey



Falconry UK

20
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Gweithgareddau Ymarferol

- Celf a Chrefft
- Peintio Wyneb
- Adeiladu Pyramid
- Adar Ysglyfaethus

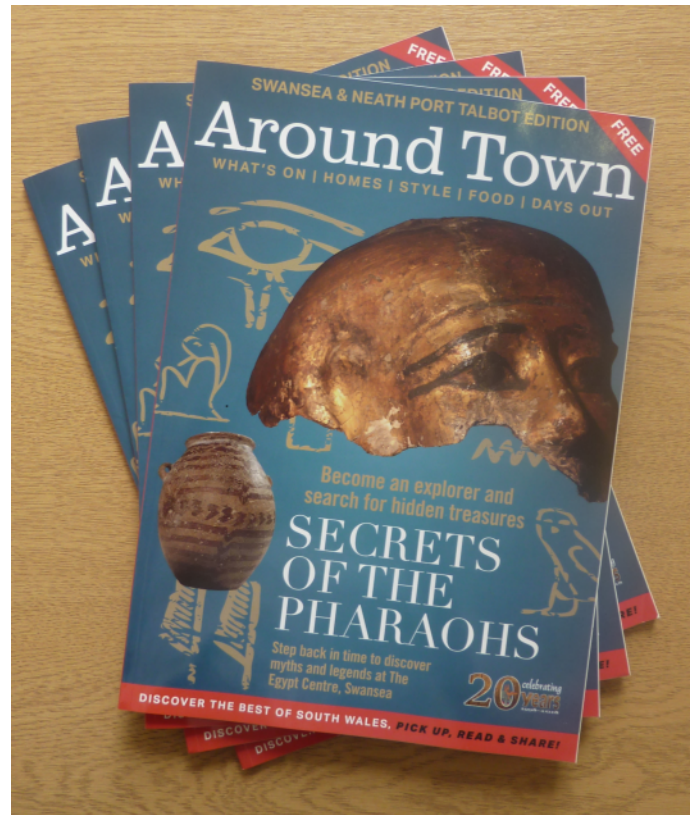
Performance by / Perfformiad gan
Briton Ferry Musical Theatre Company



egyptcentre@swansea.ac.uk 01792 295960



The Egypt Centre formed the cover feature of the Spring 2018 edition of Swansea's **Around Town** magazine; "Secrets of the Pharaohs".



WE WANT YOU!

We need gallery and education volunteers to help run our museum

For further details email the Volunteer Manager on l.s.j.howells@swansea.ac.uk