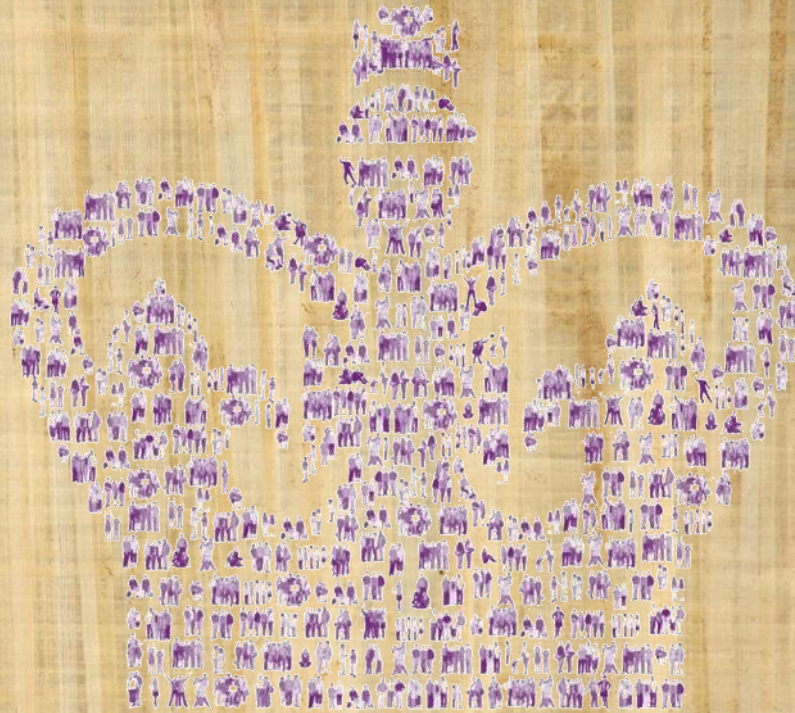


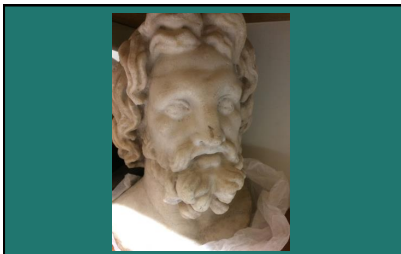


volunteer Jul - Sept 2018 Newsletter

Museum of Egyptian Antiquities



The Queen's Award for Voluntary Service

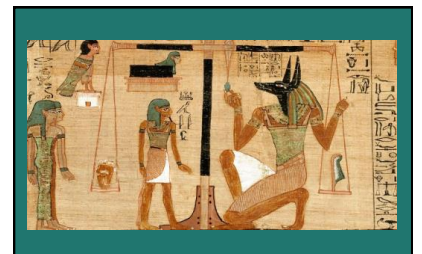


What's In Store?

The cultural crossovers of
the Graeco-Roman period.



(Almost) Everything You Should Know About: Shabtis



Accessing the Afterlife

It's not all about *The Book
Of The Dead...*

egypt.swan.ac.uk



Welcome



**Syd
Howells**
Editor in
Chief

Hello and welcome to the new issue of the Egypt Centre Volunteer Newsletter. As ever it's a bumper edition packed with wonderful articles from our volunteers. From tales of our trip to Oxford, to (almost) everything about shabtis, to reviews of the Friends Lectures, to what is lurking in the stores? (clue: it's not the staff) - there is something for everyone here.

Also you can read about how our volunteers and volunteer scheme won the **Queens Award for Voluntary Service**, the equivalent of an MBE and the ultimate recognition for those who give their time selflessly in the service of others.

Until next time,



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, compiling this revered journal; or in Cupboard 8, researching Biscuits of the 21st Century. Please do say hello - especially if you think you can explain to me what "Technical Editor" means...



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 **Dec 2018**



Visitor Comments

"A lovely & informative museum
with activities for all."
- Reteka Mehra, Kolkata.

"I live in Cairo, so it's fascinating
to see Egyptian artefacts in
Swansea!"
- Liam O'Shea, Cairo

"Really interesting for an
embalmer like me!"
- Cristina, Barcelona

"Un grand merci pour l'accueil
merveilleux de toute l'équipe."
- Famille Bovreau, Angiers

"Best ever in the world! ♥"
- Chloe, Bromsgrove

Office News



Sandra Hawkins is retiring after 16 years as a paid member of staff. Sandra has been volunteering since 30th August 2000, starting her role as Saturday Workshop Assistant in January 2002 along with Alison, Rebecca Williams and Chris Ward.

We wish Sandra all the very best on her retirement and thank her for her wonderful contribution and commitment to the workshops that have made it the award winning success it is today.

Sandra, we are pleased to note, is still going to volunteer at the Egypt Centre!

Visitor Figures

April:
2223

May:
1327

June:
1528

Volunteer of the Month

April

Liam Llewelyn
& Jack Brooker

May

Rob Stradling

June

Yuval Mars
& Frank Norton



Meet the Volunteer



Egypt Centre Volunteer
Barbara Gwyn Neilson

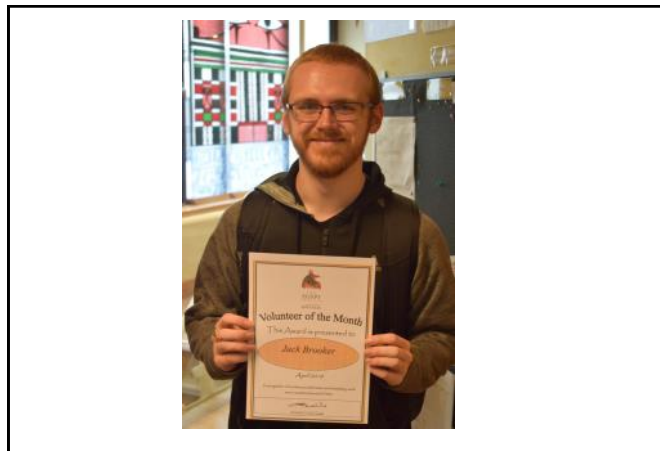
I come from: Rhos, Pontardawe

I started volunteering: 2012

I chose to volunteer because: After I went on holiday to Egypt, I wanted to learn more.

My Favourite artefact is: The Koran (HoL)

How volunteering at the Egypt Centre helps me: I enjoy meeting students from all over the world, and hearing about their different cultures.



Student Volunteer
Jack Brooker

I come from: Cambridgeshire

I started volunteering: March 2018

I chose to volunteer because: I'm interested in a career in the heritage industry, and also have a particular fascination with the ancient Mediterranean world.

My Favourite artefact is: The magic amulets. I find it fascinating how the ancient Egyptians worked magic and spirituality into everyday life.

How volunteering at the Egypt Centre helps me: It's a fantastic opportunity to meet new people. It has expanded my knowledge of Egyptian history, and has provided experience of how museums work 'behind the scenes'.





International Volunteer

Martha Ripamonti

I come from: Italy

I started volunteering: April 2018

I chose to volunteer because: I wanted to try a new experience, and improve my English.

My Favourite artefact is: Coffin Clamp.

How volunteering at the Egypt

Centre helps me: To improve my English, and my Egyptian knowledge. Also, to keep calm.



Former Volunteer

Rebecca Whitmore

I come from: Denstone, Staffs

I started volunteering: 2012

I chose to volunteer because: I wanted to develop a career within the Museums sector.

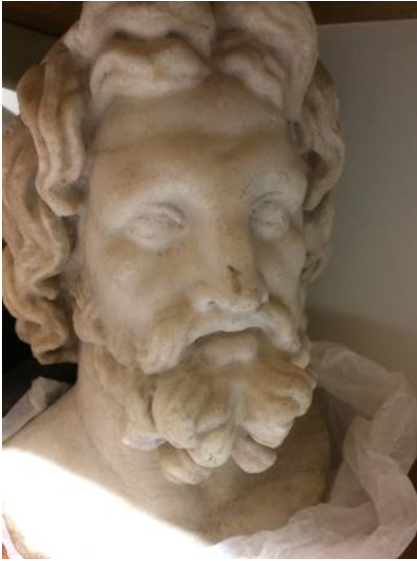
My Favourite artefact is: Stela fragment, HoL. A man and woman in classic embrace, but with a twist! It does not follow the normal rules of Egyptian art.

How volunteering at the Egypt Centre helped me: More than anything; a refuge when the stress of academic work got too much.

What I'm doing now: National Trust House Steward at Shaw's Corner outside London. I'm just about to finish my master's degree in Museum Studies at Leicester University, something Carolyn and Wendy both recommended to me whilst I was a volunteer.



What's In Store?



A marble head of Serapis (GR-)?

GR- is a head from the top of a marble statue. It depicts a bearded male with a band in his curly hair. It is probably a god, and possibly Serapis. It is 30 cm high, and seems to be part of the Wellcome Loan (although there is a question mark on the record). It is kept in the Keir Hardie storeroom.

Focus on this object provides an opportunity to discuss the classical antiquities in the Egypt Centre, the cultural cross-overs of the Graeco-Roman period, and in particular, the cult of Serapis.

The establishment of the cult of Serapis, apparently by Ptolemy I in the third century BCE, in an attempt to unify Greeks and Egyptians in his kingdom; or alternatively, in an attempt to associate the royal family with the gods, showing it had both Greek and Egyptian ancestry. Serapis was depicted as a bearded Greek male, resembling Zeus, with curly hair, sometimes crowned with a grain basket (a modius). He had qualities taken from both Greek and Egyptian deities. He derived principally from the Egyptian god Osirapis, who designated the deceased Apis bull joined with Osiris, god of the afterlife. He also shared features with Greek deities, in particular Zeus, Pluto, and Dionysus. The cult was deliberately spread and encouraged by the Ptolemies, and his popularity increased during the Roman period, surviving until the suppression of paganism under Emperor Theodosius I in 391CE.

Our marble head bears a close resemblance to other attested heads of Serapis in many museums, as depicted in books and online. And just as Serapis bridged the cultural ties between Egypt and Greece, and then Rome, the development of our museum at Swansea University moved, like the Classics department, from Greece and Rome to embrace Egypt. As the Egypt Centre celebrates its 20th anniversary in 2018, we must not forget its Classical origins, nor the cross-cultural links between these three centres of early civilisation which have shaped our own culture in so many ways.

Written by: Dulcie Engel

Read the full text of Dulcie's article here:

<http://egypt.swan.ac.uk/wp-content/uploads/2018/08/Whats-in-Store-6.pdf>



Egyptology In The News

Roman era temple remains uncovered

Ruins were found near the Siwa Oasis in the western desert, include limestone foundations, and a 5m-long painting of the sun disc surrounded by cobras, bearing Greek inscriptions, which could have lined the entrance. The temple dates to the reign of Emperor Antoninus Pius, in the 2nd century.

Language primer found on Egyptian ostrakon

New research by Prof. T. Schneider (British Columbia) on a 3,400-year-old ostrakon from Luxor suggests that the writer was trying to learn both Phoenician (precursor to the Greek & Roman alphabets) and Semitic (used for Ancient Arabic & Classical Ethiopian). The letter sequences seem to be a method of remembering alphabetical order. It may be the oldest known example of the Phoenician alphabetical sequence. The ostrakon was found in the tomb of an official called Sennefer from the reign of Tuthmose III.

Ancient Egyptian coin found in Australia

A bronze coin minted in the reign of Ptolemy IV (221-204 BCE) was brought into the Cairns Museum. It had been dug up in far north Queensland in 1912. It most likely belonged to a 19th century European immigrant miner. However, conspiracy theorists have seized on the 'proof' that ancient Egyptians sailed to Australia over 2000 years ago...

Rosetta-style Stela discovered

A 2200-year-old limestone stela has been found at the Taposiris Magna temple near Alexandria by archaeologists working with the Catholic University of Santo Domingo. Like the Rosetta stone, it dates from the reign of Ptolemy V (204-180 BCE), and is a royal decree. It was inscribed two years earlier, in hieroglyphs and demotic. It is an exact copy of a stela at the Philae temple near Aswan, in which the pharaoh offers a large area of Nubia to Isis and her priests.

Rock art discovered in Eastern desert

Archaeologists have discovered 3500-year-old rock art in the Eastern Desert, depicting various animals. They believe that this will provide more insights into the pre-hieroglyphic period. The team also

found large flint working areas from different epochs, burial tumuli, and Roman era ruins, all in the Bir Umm Tineidba area.

Brewing Ancient Egyptian beer in London

Brewers in London have been working with food historians and British Museum experts to reproduce beer using Ancient Egyptian methods and ingredients. The attempt was based on analysis of museum artefacts, and a clay tablet bearing a hymn to Ninkasi, goddess of beer, which details the brewing process. The finished product is light in colour, fizzy and aromatic, tasting more like wine than beer.

4,500-year-old homes found near Giza

Two ancient homes were discovered in the area of the ancient port of Giza, which flourished during the construction of Menkaure's pyramid (2490-2472 BCE). They appear to have been occupied by officials overseeing food production for soldiers, and possibly also for pyramid construction workers. One official was linked to animal slaughter, the other, a priest, to brewing and baking. They are near a series of 'galleries'; barrack-like constructions believed to hold about 1000 paramilitaries. To make bread for 1000 people would have required 877.54 kg of emmer wheat per day. Excavations will resume in 2019.

Osiris statuette found inside step pyramid

During routine restoration work on the step pyramid of Djoser in Saqqara, archaeologists discovered a precious and important statuette of Osiris, secreted in a small hole on the eastern side of the pyramid. Questions are being asked as to why it was placed there.

Sealed granite sarcophagus discovered in Alexandria

The sarcophagus, dating from the early Ptolemaic period, was unearthed by workmen, along with an alabaster head. Both are most likely to have belonged to a nobleman. The sarcophagus weighs over 30 tonnes, including the lid, which weighs 15 tonnes. As the lid is sealed down with mortar, archaeologists are hoping that the burial contents will be intact. It will take extensive preparations before the lid can be removed.

Compiled and summarised by: Dulcie Engel



Young Volunteers

(Almost) everything you should know about: Shabtis

Greetings!

Welcome to the first article in my *(almost) everything you should know about:* series.

In every newsletter I will be alternating in writing about either an object that we have on display or a specific case in the gallery. To start things off I thought I'd start with my favourite object that we have on display: Shabtis.

I've always been fascinated by these guys; how they went from individual statuettes of the deceased in the middle kingdom which were wrapped in bandages and placed in miniature coffins that represented the deceased, to mass produced statuettes with hundreds being placed in tombs by the new kingdom. Also who doesn't like the idea of slaves doing your chores in the afterlife?

So here we have it, the six things you should know about Shabtis:

1. **Shabtis are funerary human figurines** representing a person who would perform a given task for the deceased in the afterlife. The Amduat included tracts of land granted to the deceased by the sun god Ra from which the "blessed dead" could receive their nourishment. Unsurprisingly, wealthy nobles and royalty did not plan on doing any work themselves and so they

would take their (symbolic) servants with them.

2. During the Pre-dynastic and Early Dynastic Period, there is some evidence of **sacrificial burials** (called retainer sacrifices) of servants with the deceased and some believe shabtis later replaced these sacrificial burials. However others think this is a rather improbable theory, as there are hundreds of years between the last sacrificial burial and the appearance of shabtis.

3. Early versions of shabtis were **modelled to represent the task that they would perform**, complete with tiny tools to assist them with their specified task. However, by the time they were mass produced in moulds during the Third Intermediate Period, they had taken the mummiform shape and were divided into two distinct groups: the overseers (36; one for each group of ten workers) and workers (365; one for each day of the Egyptian year).

4. **Shabtis actually have more than one name** depending on the time and place they were used. The term shabti applies to these figures prior to the Twenty-first Dynasty of Egypt, but only after the end of the First Intermediate Period (2181–2055 BCE). The *shawabti* were a distinct class of funerary figurines within the area of Thebes during the New Kingdom. The term *ushabti* became prevalent after the 21st Dynasty and



5. Shabtis were around from the Middle kingdom (2050-1710 BCE) to the Ptolemaic Kingdom (305–30 BCE) and ranged in styles, materials, numbers and quality.

Written by: Rhodri Protheroe-Jones

A J E Y Z O E G R A B O C B S
M U R M E L T T A B C V I M U
K L A E N A C M F T Z S N A T
O I E L E O N L A X S N I P S
J U P O X E Z V E C R R M U U
C S S T A R I J A O D D A S G
H W E P Z A B E I N P J R O U
A J K V N T S J A O C A K G A
R Y A S U A L X Q A N Y T F X
M W H K R X E O E F X F O R B
I X S I L L A S Y U J M E F A
A G O N A U A M P S A M M H X
N N D V W R J S T T P H Y N M
N O K Z P Y N O T N A J T Y V
X D C L X P Y A C T I U M K W

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

"They absolutely LOVED it!! The kids were all great!! So knowledgeable — everyone knew SO much about the subject we were blown away."

A close-up photograph of a mummy's face, showing greenish-blue skin and dark, possibly painted, features. A color calibration bar is visible at the bottom of the image.

Archie Phillips



Other Collections

Egypt Centre trip to the Oxford museums, June 2018

It was a grey early Sunday morning in June and Re was conspicuously absent, so hitching a lift in the solar barque was out of the question. Fortunately, the jm.j-r^c-jz.t (overseer of the crew) aka Syd had organised a shiny green coach, into which we all piled: Egypt Centre volunteers/friends, their families as well as others who had seen the posters around the campus. Maybe it was just because I was reading a cracking thriller, but the journey seemed far shorter than anticipated and suddenly there we were, in the centre of Oxford just across the way from the Martyrs' Memorial. People fanned off in various directions and with various intents so my account of this day is of necessity a personal one as I spent much of it alone.



Not surprisingly, a number of us made a beeline round the corner to the Ashmolean Museum and straight through to the Egyptian galleries. There were some hushed *ooh-errs* as we encountered the large predynastic statues of Min, which left no doubts about his role as a

fertility god even though the relevant appendage, designed to be removable, was missing in each case. Going round the

galleries, I mainly concentrated on trying to read and translate hieroglyphic script on various items, which highlighted how much I still have to learn. The piece that charmed me the most on this visit was tucked away at the bottom of a display case and barely noticeable. It was a small statuette of Imhotep made of copper alloy and dating from the Second Intermediate Period. I wondered if the artist had profited from the advances in metalwork introduced by the Hyksos.

On leaving the Egyptian galleries, I went quickly round the Assyrian and Cypriot collections because I particularly like the art from there. The rest of the Ashmolean was left on my list for another visit, as there were other things to be done.

Pitt-Rivers Museum was the next stop. To get there, it is necessary to go through the Museum of Natural History and its very tempting gift shop. Actually all of the museums have tempting gift shops, but this one trapped me because I am a cat person. The Pitt-Rivers is a museum concept unto itself. It is crammed full of display cases, themselves crammed full of objects, which are arranged thematically regardless of the historical period or geographic region from which the objects have come. This must actually be wonderful for certain types of research, but can also be overwhelming. I meandered around the ground floor looking at cases that caught my fancy, in particular the ones



with masks, clothing, musical instruments, Buddhas and magical implements. After that, I was too museumed-out to face the upper floors.



With the cache log duly signed, heading back to the centre, I was distracted by the Oxfam bookshop and came out of it with three extra books in my bag. It was now definitely time to eat. I went to the falafel stand I had previously noticed near the Martyrs' Memorial. It proved a good choice, supplying me with an enormous wrap stuffed with falafels, hummus, baba ghanoush and a variety of salads, all for £4! Moving on to the shopping centre, I heard some very captivating fiddle sounds. This turned out to be the highly talented Joel Grainger (he has a web site), who records little snippets of sound as he plays, then loops them while adding other looping snippets on top, and improvises a tune over all the looping. The result is magical. I ended up listening to him until it was time to go back to the coach.

Next followed a brief indulgence in an occasional hobby of mine, geocaching. For the uninitiated, this is a game in which people leave containers for others to find using GPS coordinates and to sign the log inside. The phone app showed me that most of the caches in Oxford require complex and cryptic puzzles to be solved or difficult codes to be deciphered in order to obtain the coordinates, for which time was lacking.

However, one normal cache was not too far away. I activated the compass and set off. It brought me to the entrance of the William Dunn School of Pathology, the academic home of the late Henry Harris, one of my scientific heroes, whose book *Nucleus and cytoplasm* was much consulted during my undergraduate studies in the mid-70s.



Judging by the smiles, everyone had had an excellent day out. I'm certainly looking forward to the next Egypt Centre trip.

Written by: Krys Williams



Other Collections

This summer, I was fortunate enough to visit three places in East Anglia with an Egyptian connection:

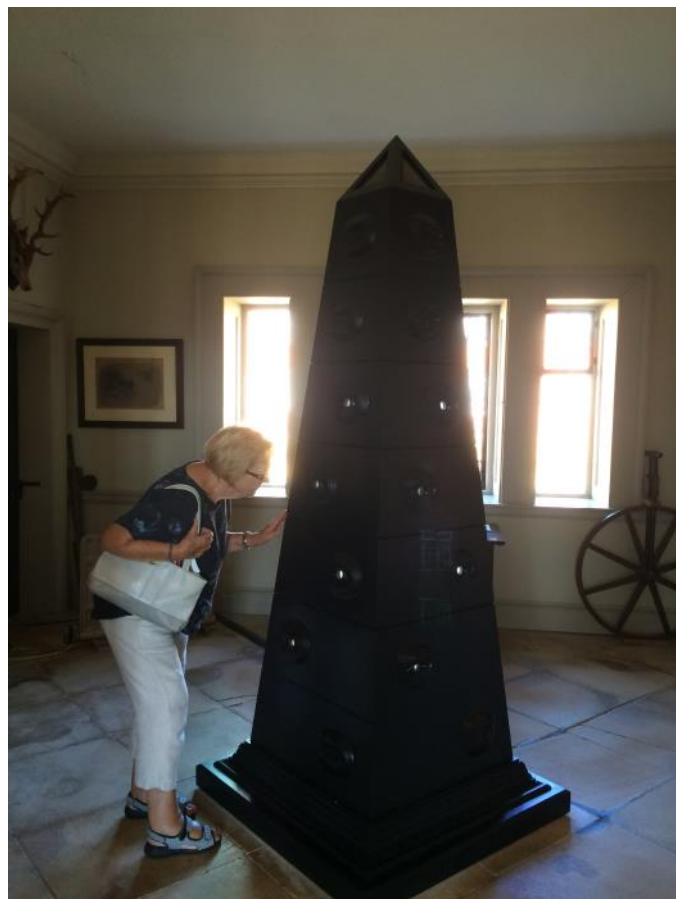
1. Swaffham Museum

The small market town of Swaffham in Norfolk is the birthplace of both Howard Carter's parents, the place he grew up in, and first learnt about Egyptology. Indeed, it was a Norfolk contact which led to his employment as a tomb artist in Egypt, aged just seventeen. Swaffham Museum houses *The Carter Connection*, a gallery exploring the link with the town, and showcasing Carter's achievements. The gallery contains genuine artefacts relating to the Carter family, and 16 objects on loan from the British Museum, mainly from the period of Tutankhamun. The most impressive of these is a brass bowl inscribed with the pharaoh's prenomen. There is also a lovely limestone hippo with four holes drilled in its back to hold kohl.



moment he saw the sarcophagus for the first time...the dark space lights up to show a replica of the burial chamber!

2. Felbrigg Hall, near Cromer, Norfolk



A wide range of child-friendly posters and hands-on activities surround the gallery. However, the most memorable installation is a replica entrance to the tomb: press a button and you hear Carter describing the

sarcophagus for the
face lights up to show
chamber!

As part of the Hall's 'Wild and Exotic' season, there is a focus on objects brought back by generations of owners from their travels. Theatre designer Gary McCann has created four cabinets to display some of these items. One of these is in the shape of a black obelisk, entitled '**The Tears of Ozymandias**', a reference to Shelley's poem of 1818 referring to the giant statue of Ramesses II (Ozymandias was the Greek name for that pharaoh). The obelisk is embedded with eyes, through which small objects can be seen (a glass perfume bottle, a shark's tooth, a pair of spectacles...).



3. Museum of Archaeology & Anthropology, Cambridge

The *Photographing Tutankhamun* exhibition, curated by Dr Christina Riggs of UEA (Norwich), explores some of the pioneering images taken by Harry Burton during Carter's excavation of Tutankhamun's tomb. Burton took more than 3,400 photos, and this small exhibition features many which were previously unpublished. Close analysis of the photos shows evidence of staging, the unrecognised contribution of locals, the use of photos specifically for the archaeologists,

and particular photographic techniques used to obtain certain effects. Apart from the photos lining the walls, there is also a case showing how frequently reproduced they were as postcards, cigarette cards, etc. For example, the Illustrated London News gave away a hand coloured print of Burton's black and white photo of the mummy mask in order to celebrate the Silver Jubilee of King George V in 1935, as it represented the most significant archaeological discovery of his reign.

Written by: Dulcie Engel



Friends of the Egypt Centre



Letters from the Desert; talk given by Lee Young, independent researcher, June 2018.

Amice Calverley and Myrtle Broome: These two women had a career as artists in Egypt around the 1930s period.

There are 4 volumes of their work (paintings and photos) in Seti 1's temple and the survey of this work was undertaken by EES and the Chicago University (Oriental Institute). These published volumes were edited by Alan Gardiner and costs were undertaken by J.D. Rockefeller who had visited the site and seen their work. The volumes were published between 1933-58. Although a fifth was partly prepared, World War II interrupted this work and it has not yet been published. However, the recording and copying work has recently been restarted by Professor John Baines of Oxford University.

Abydos received many visitors including quite a number of foreign royals and the women had a busy social life entertaining these visitors, including attending a ball held by Howard Carter. They had a heavy working schedule; usually six days in every week and starting at 7 am. They suffered the constraints typical of the

Upcoming...

Wed 12th Sept 2018—Dr. Linda Steynor
Undercurrents & Inkings: Behind the Words of an ancient Egyptian literary classic

Wed 10th Oct 2018—Dr. Kasia Szpakowska
The Curious Case of Hedjerit: A Girl's Life in Lahun

Wed 14th Nov 2018—Dr. Aidan Dodson
The Mysteries of Nefertiti

Wed 12th Dec 2018—Hana Navratilova
The Time Traveller, and The Time Traveller's Wife

Check the Friends' website for further information, and more dates:

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

social world of that period, but managed to integrate with the locals, learning the local dialect and assisting them with alleviating minor illnesses.

Amice Calverley (1896-1959) led an extraordinary life for a female of that era. She was a Slade student and moved to Canada, then returned to London and worked as a nurse during the 1st World War. She attended UCL with Flinders Petrie as her teacher and

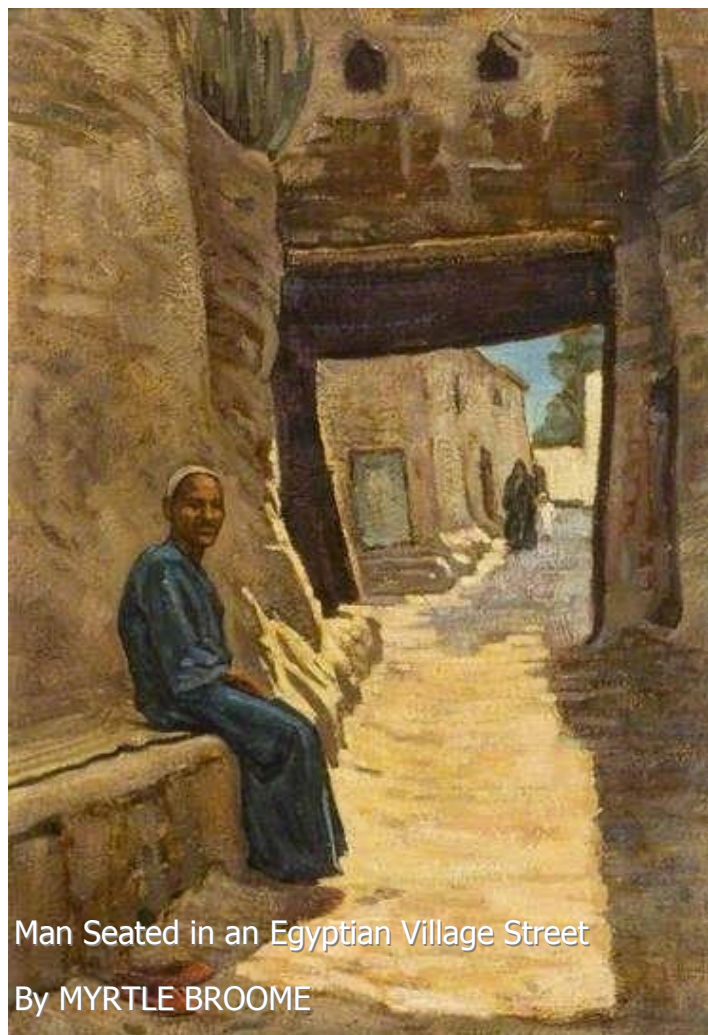


For further information or to become a member please contact:

Membership Secretary Wendy Goodridge:

01792 295960 w.r.goodridge@swansea.ac.uk





Myrtle Broome (1888-1978) was an archaeological artist and epigrapher, known for her paintings of Egyptian life in the 1920's and 1930's. Like Amice, she was also a pupil of Flinders Petrie. Her descriptive letters to her family of her life in Egypt are now with the Griffith Institute in Oxford, and are being edited for publication by Lee Young. These letters give us a clear picture of her working and social life alongside Amice – she also learnt Arabic, enabling them to socialize with the local population. She left Egypt in 1937 and accepted several ad hoc assignments from Alan Gardiner, eventually dying in 1978.

Come dine with the speaker!

After most talks we take the speaker for a meal. The Patti Raj is the usual restaurant and we would love it if you could join us and come along and mingle with the speaker. If you would like to attend a meal let one of the committee know beforehand and we will book you a place.

Inscriptions

The Friends produce a newsletter called Inscriptions. We welcome contributions, whether interesting chatty snippets, or scholarly! If you would like to write an article or have any news or information you want to contribute please contact the Editor Mike MacDonagh. The success of the newsletter depends on the Friends contributions. You can email Mike **Mike_Mac_Donagh@msn.com** or post a hard copy to the Egypt Centre marked FAO Mike MacDonagh.



Accessing the Afterlife

When we talk to school parties or visitors about the *Weighing of the Heart* ceremony, we usually also mention the “negative confession” (Spell 125 in the Book of the Dead), i.e. the denial of a list of sins/crimes. Egyptians called The Book of the Dead; *Per Em Hru*, “Book of Coming Forth By Day” or “Journey of the Light”. However we have some evidence of a number of alternative/additional “tests” thought to be used for successful entry into the Netherworld.



After death, the Ancient Egyptians believed the dead went on a spiritual journey encountering demons and other malevolent creatures who attempted to disrupt their path to the Netherworld. Unable to negotiate these obstacles alone, the dead needed the assistance of various gods.

There are a number of texts giving general advice on successful entry to the “Field of Reeds”. Firstly the *Pyramid Texts* (the oldest) gave advice to pharaohs only, as did the Books of the Netherworld and the Sky. The *Amduat* (Book of the Netherworld) described the nightly journey of a dead pharaoh through the Netherworld accompanied by Ra on his boat. This was a perilous journey encountering many

obstacles and demons but Ra eventually successfully emerges into a new day.

The *Coffin Texts* superseded the Pyramid Texts at the end of the Old Kingdom and could be used by non-royals. The idea of mounds in the Underworld started around this time. Probably these texts were mainly used by nomarchs and other wealthy families.

We believe The Book of the Dead first emerged around 1500BCE when papyrus became widely used and people could afford to be buried with papyrus rolls rather than pay for expensive tomb paintings or decorated wooden coffins. This “book” was used into the Late Period and contained approximately 200 spells covering different aspects of death and journeying to the Afterlife. Many were designed to obstruct specific demons and obstacles on the journey to the Field of Reeds. It was used for the next 1500 years although changes were made during this period. Funerary texts were also sometimes placed in Sokar-Osiris figures. These spells could also take the form of tomb decoration or were written on mummy wrappings/shrouds.

The Ancient Egyptians also believed there were various ways to successfully access the Afterlife, and the board game Senet is an allegory of the journey.

After the tomb door was sealed, another belief was that the deceased had to negotiate 21 Portals of the *House of Osiris* (Spell 146 in the Book of the Dead) before entering the Hall of Judgment for the Weighing of the Heart ceremony.



Knowledge of the demon guardians' names and appropriate spells was needed to pass through safely. *was a very dominant, desirable addition to a rich burial."*

In the Afterlife cabinet in the HoD we have a papyrus fragment (W868) depicting 3 mounds in the Underworld guarded by fierce demons brandishing knives, who may be protective gatekeepers. These are vignettes from Spells 148 and 149 in Book of the Dead. Spell 149 mentions 14 mounds in the Netherworld that needed to be traversed.

Although we know it as the Book of the Dead, in fact no two books were made the same. *"There wasn't a standard Book of the Dead – every manuscript contained different texts,"* explains John H Taylor, the expert on the funerary archaeology of ancient Egypt at the British Museum. *"There was a pool of texts [around 200] from which you could choose, but no known manuscript contains every known spell. There are some that occur in nearly every copy of the Book of the Dead and others that are really rare, of which we have only one or two examples. It was widely used, and indeed thousands of examples have survived to the present day. Yet it is clear that such books were not available to all Egyptians. Carefully written and often beautifully illustrated, Books of the Dead would have been beyond the resources of the majority of people. They are only found in the tombs of the upper echelons of Egyptian society."*

Were they, therefore, not essential? *"The Book of the Dead didn't seem to be something you absolutely had to have,"* says Professor Stephen Quirke of the Petrie Museum, University College London. *"It was an additional luxury to shore up and reinforce the chance to get eternal life. It*

Once you had navigated your way through these difficult situations, where exactly would you want to end up? *"There is no single goal in the Book of the Dead,"* explains John H Taylor. *"It is a collection of texts that contains spells and texts from different periods and different localities in Egypt. They're all a bit contradictory, so there are actually several different possible end points you could reach on your journey."*

"One possible destiny would be to sail across the sky every day with the sun god Ra in his bark. A second option would be to live in the underworld with Osiris. But the place that you would most like to visit was the Field of Reeds, an idealised version of Egypt in which you could continue many of your earthly activities. Ploughing, reaping, eating, drinking and copulating are all explicitly mentioned in Book of the Dead descriptions of this tempting place."

Were there any other tests to obtain entry into the Netherworld? Were there only 21 Portals of Osiris or only 14 Mounds? Are these figures accurate? Possibly.... maybe! Unfortunately we are denied knowledge at this moment in time. However, Egyptology rarely stands still and one day further evidence may emerge.

Reference:

www.historyextra.com (for quotations from Quirke and Taylor)

Written by: Sue Cane





The Queens Award for Voluntary Service

is the highest award a voluntary group can win in the UK, being equivalent to an MBE. This year, in recognition of many years of outstanding service in bringing ancient Egypt alive to the museums visitors, the Egypt Centre Volunteers and the scheme itself were bestowed the award.

We were nominated by Deborah Cooze, who had worked closely with the Egypt Centre in the past in her role of the Children's University organiser for the Swansea area.

In November 2017 we were visited by the Assessor for the Queens Award for Volunteering, Mr Mark Mathias QPM former South Wales Police Chief Superintendent, who thoroughly inspected the museum, the volunteer scheme and the assorted paperwork.

It was not until 7th April 2018 that we received an email confirming that we had won. The news was not to be made public until the anniversary of the Queen's coronation on 2nd June. It was incredibly difficult to keep quiet however there was a possibility of the award being rescinded if it became public knowledge.

I was invited, along with Wendy Goodridge, to the Queens Garden Party at Buckingham Palace on 5th June. The Garden Party was a lot larger than you imagine it to be; there were 7-8,000 people attending. The Queen's website states "Once

inside a Garden Party around 27,000 cups of tea are served, 20,000 sandwiches and 20,000 slices of cakes are consumed." I can report back that the food was lovely and that they did cater for vegans (the cake was very nice indeed). We did not have the opportunity of meeting the Queen, but we did see her from afar. I knew exactly when the Queen walked into the Garden Party as I heard the band start playing "Nobody Does It Better".

The Lord Lieutenant of West Glamorgan, D. Byron Lewis, presented the award to our volunteers on July 17th in a ceremony held in the Taliesin. Also attending were the Vice Chancellor of Swansea University, Richard B. Davies and the Deputy Mayor of Swansea, Peter Black (not to be confused with our volunteer of the same name). It was a great day and just reward for what I consider to be the finest group of volunteers I've ever worked with.



Written by: Syd Howells



SWEDES by EDWARD THOMAS (1915)

**They have taken the gable from the roof of clay
On the long swede pile. They have let in the sun
To the white and gold and purple of curled fronds
Unsunned. It is a sight more tender-gorgeous
At the wood-corner where Winter moans and drips
Than when, in the Valley of the Tombs of Kings,
A boy crawls down into a Pharaoh's tomb
And, first of Christian men, beholds the mummy,
God and monkey, chariot and throne and vase,
Blue pottery, alabaster, and gold.**

**But dreamless long-dead Amen-hotep lies.
This is a dream of Winter, sweet as Spring.**



Edward Thomas (1878-1917) was born in London during the Napoleonic expedition. It was of Welsh parents. He was partially excavated between 1905 and 1914 a literary critic, biographer by Theodore M. Davis; the work was and writer on nature, resumed and completed by Howard Carter whose first verse dates in February-March 1915.

from 1914. Despite being a mature married man, he decided to enlist in the army in 1915 and was killed at the Battle of Arras in 1917, soon after arriving in France. He was 39 years old. He is considered an important first world war poet, although he wrote mainly about nature and the countryside.

The poem 'Swedes' combines his deep knowledge of the countryside and agricultural life with an interest in very recent Egyptian discoveries. Amenhotep

III's tomb, KV 22, was discovered originally in their stunning colours is compared to the excavation of the pharaoh's tomb, and just as the swedes are exposed to sunlight, so are the royal treasures. It is rather a striking juxtaposition of a banal pile of vegetables with stunning artefacts, but expressed with tenderness, and an appreciation of the vital importance of winter food for man and beast.

Written by: Dulcie Engel



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