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EGYPT
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Volunteer Newsletter

Jan-Mar 2020
By volunteers for volunteers

Museum of Egyptian Antiquities



Restoring Missing Limbs..?

Less gruesome than it sounds!



The Mond Family

Links with Egypt & Swansea.



The Nile in Ancient Egypt

Frank's Fascinating Facts!

egypt.swan.ac.uk



Welcome



Rex Wale
Editor in Chief

Hello, and welcome to the first Volunteer Newsletter of 2020.

The observant newsletter veterans amongst you will have noticed a change; I am your new Editor-in-Chief. I'm sure I don't need to introduce myself to most of you, but if you want to come and say "hi", please do!

In this issue I think we have something for everyone: Treasures from Tutankhamun; local history; casual dismemberment; poetry (yes, really!) If nothing takes your fancy, you know what to do; we are always on the lookout for more contributions. Come and have a chat if you feel the muse take you!

I hope you enjoy this issue, please let us know if there's anything else you'd like to see...



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 Tuesdays & Thursdays; at the computer desk, busily re-arranging these sentences so that they make words; or lurking in Cupboard 8, holding the thin grey line against a relentless tide of biscuits.

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 **Jun 2020**.



Office News

Visitor Comments

"Got great ideas for A-Level graphics!"
- Kieran & Nikki, Cirencester.

"Great museum... despite the lack of
dinosaurs!"
- Kevin Wooldridge, Lowestoft.

"Fantastic! Loved all the interactive stuff. Very
knowledgeable staff. Really enjoyed!"
- Cory Conor, Swansea

Cymraeg

We are looking for a fluent Welsh speaker to help out with the volunteer newsletter, particularly with regard to putting together the Welsh language version. The newsletter is published 4 times a year. Expressions of interest to Rex will be very welcome ☺

Visitor Figures

December

824

January

1514

February

2053

Future Events

We are looking for a volunteer willing to facilitate a Come and Create craft event on Thursday April 9th during the Easter Holidays. If interested, please let Syd know.

Graham Carlsen



Sadly one of our former volunteers, **Graham Carlsen**, passed away in late February. Graham volunteered with us between 2000-2012, a lovely man and a very popular volunteer. Staff and former colleagues were among the mourners at Swansea Crematorium on 5th of March.

Conference

A reminder that our conference **Wonderful Things 2020: The Material Culture of the Egypt Centre** will take place 23-24 May.

Volunteer of the Month

November 2019

Emily Neary

January 2020

Seren Phillips & Molly Osborne



Meet the Volunteer



Egypt Centre Volunteer

Teresa Davison

I come from: Aberavon.

I started volunteering: Spring 2019. I am working on computerising TEC catalogues.

I chose to volunteer because: I had enjoyed the DACE Egyptology course with Dr. Amr Gaber, and wanted to learn more. I had been on a visit to TEC and found it fascinating.

My Favourite artefact is: The beautiful necklace from Amarna.

How volunteering at the Egypt Centre helps me: I enjoy the company and found the work very interesting. The language used in the catalogues is beautiful, and I feel a connection with the people who wrote them in the 1920s. My interest in TEC has led to participation in Dr. Ken Griffin's courses, and becoming a 'Friend of the Egypt Centre', attending lectures and the weekend conference in May 2019.





International Volunteer

Devon Fraser

I come from: Windsor, Ontario.

I started volunteering: Oct 2019.

I chose to volunteer because: I've always loved Egyptian history, and this museum is a way to share that passion with others.

My Favourite artefact is: New Kingdom faience bead collar.

How volunteering at the Egypt Centre helps me: I'm able to meet new people, practice my public speaking skills and pass on my love of Egypt to the next generation.



Egypt Centre Volunteer

Hywel Jones

I come from: Llanelli.

I started volunteering: Oct 2007.

I chose to volunteer because: I have always been interested in history. I also wanted to improve my communication skills.

My Favourite artefact is: Battle axe.

How volunteering at the Egypt Centre helps me: I can communicate better with others. I'm learning all about ancient Egypt and have made good friends.



"An Elegant Age" Transcribing Auction Catalogues

I came to TEC following recommendations by **Peter Black** and **Peter Wheeler**. I studied the Higher Level Certificate in Egyptology via DACE with both Peters and we were fortunate to have Dr **Amr Gaber** as our lecturer. Sadly, we were the last students to have this opportunity as most of the DACE Adult Education courses have been cancelled. I graduated last December at a dignified ceremony in the Grand Hall at the Bay Campus.

I started at TEC last January and as I am a retired teacher, I didn't want to teach, but instead opted for transcribing old catalogues on to Excel. I feel I have the best of both worlds as I enjoy the transcribing but also can listen in to some of the sessions. There are such talented people leading them and they make them so interesting for the young people.

I have also taken part in the 10-week courses run by Ken. The last was the History of Egypt through 5 artefacts a week. Each week we had a lecture about each period, then were privileged to handle 5 objects from that period. I look forward to the next course starting late January on the Amarna Period. I also enjoyed the weekend conference last May and was pleased to hear that it will be run again this

As I wanted to write about what I've been doing with the catalogues, I thought it best to have a chat with **Dr Ken Griffin** about the usefulness and importance of them.

TEC has about 150 catalogues, some only partial, dating from 1900–36. There are 5 volunteers working on transcribing, although Ken is always looking for volunteers! About 25 catalogues have been transcribed so far, amassing approximately 10,000 lots. Those prioritised have been: McGregor, de Rustafjaell, Kennard, Hilton-Price, Grenfell, Bryce (which was a partial catalogue) Amherst, Berens, Hood and Tabor collections.

Transcription to an online source from these catalogues is important because it is much easier to search for an object from the collection. A name, or auction lot number could be entered and the object immediately found.

In the future, there are plans to add in the price, buyer and location of each lot. Adding

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Thanks very much to TEC for continuing my interest in ancient history. I studied Archaeology as part of my degree at Lampeter and always vowed to continue that interest when I retired and I was delighted to discover the fantastic Egypt Centre when I moved back home in 2015. Long may you continue providing an excellent service to the local community and beyond.

Written by: Teresa Davison



INTERVIEW WITH DR KEN GRIFFIN, COLLECTIONS ACCESS MANAGER



Hello Ken, I hear you are doing lots of exciting things with the EC archives... Having read Teresa Davison's report on transcribing auction catalogues, could you tell us what else you are digitising?



I'm currently working on several digitisation projects, with the help of some Egypt Centre volunteers and students. This includes transcribing the old "day books", which were produced by Kate Bosse-Griffiths from 1972 until the late 1980s. These often have additional information about the Egypt Centre objects or correspondence with various Egyptologists. The difficulty with these is that Kate's writing is often difficult to read, with her writing in English, Welsh, German, and sometimes other languages! On top of this, as Teresa has already noted, she one of a number of volunteers transcribing auction catalogues ranging between 1900-1936, when Sir Henry Wellcome was purchasing objects. Since many of these are now in the Egypt Centre collection, this project is very useful in finding additional information about our objects, as well as gaining a better understanding about the whole process of his collecting and distribution. A third project involves scanning slides. Last year we received a donation of 25,000 slides of a variety of sites in the ancient world, including Egypt. A group of fourteen students are currently digitising these are part of the university Week of Work (WoW) scheme.



And what is happening with the online catalogue?



Work on the new online catalogue is progressing well. The infrastructure is designed and built by our volunteer Sam Powell and her husband Jon. While the first phase is now complete, work will continue on adding more features and cleaning/improving the object entries.



Could you tell us a little bit about the new store room?



All of our reserve collection (approximately 4,000 objects) has now been moved from our two old storage areas to a new one, which is completely climate controlled and has roller racking shelves. The new store is an important development as it now allows us to keep everything together in a safe and secure collection. The large space will also allow us to redistribute the objects in boxes so that they are no longer as full as they have been previously. Work on this area will continue for quite a while!



Could you tell us about what else is planned for 2020?



Aside from the activities listed above, there are quite a few others planned for 2020 (too many to list here!) We recently received a conservation grant of £4750 to conserve a number of objects in the Provisions for the Dead case. These were transferred to Cardiff University, where the conservation work will be undertaken, and are due to return to us in April. Additionally, the second annual Egypt Centre conference will take place on the weekend of the 23-24th May. Keep an eye out for the programme, which should be released shortly!



Thanks very much for answering all these questions. I'm sure that any volunteers wishing to help you with transcriptions etc. will be in touch!

Interview conducted by: Dulcie Engel



Book Review

Rebecca Reynolds

Curiosities from the Cabinet: Objects and Voices from Britain's Museums (Finca Press 2017)

Museum educator Rebecca Reynolds describes this book as 'a cabinet of words'. It features interviews with museum professionals and visitors about 36 objects found in museums large and small all over the UK (including two from Wales: **St Fagan's** and **The Big Pit**).

The book is divided into twelve themes: Touch, Authenticity, The Ephemeral, The Lethal, The Dead, The Living, The Extinct, The Mobile, The Verbal, The Domestic, The Huge, and The Curious. Within each theme, an introduction on the topic is followed by examination of three objects. The objects range enormously, from a colony of live ants to a packet of toilet paper, a website to a helicopter, a pot of skin-lightening cream to Charles Darwin's weed patch and Jane Austen's table.

Touch has particular interest for us: it discusses the traditional museum display where objects can only be seen, as opposed to handling collections. Reynolds points out that many early museums allowed visitors to handle objects (even such items as human ashes inside an antique urn!) Handling gives us a better understanding of, and connection with, the objects.

One object featured in this section is a **Bastet** figurine from the **Petrie Museum**. It was part of a collection of objects taken into a hospital for patients to handle as part of a well-being research project. It was shown that handling these objects (rather than just looking at them) improved well-being among the patients.

Furthermore, the Bastet figurine was the most popular of the objects handled.

The Extinct section features a Babylonian map of the world inscribed on stone with cuneiform writing from the **British Museum**. The curator stresses the contrast in that culture between the known world and the world beyond, which is reflected in this geographical depiction.

The Mobile introduction begins with a story which made the headlines in 2013: a 4000 year old Egyptian statuette of **Neb-Senu** in **Manchester Museum** started to rotate on its stand. This was due to vibrations; the object has since been stabilised.

The Curious features **Hans Sloane's** specimen tray of cures in the British Museum, including a mummy finger, to be ground up and applied to bruises!

Reynolds' conclusion discusses the function of cabinets of curiosities, and their role in museums today.

This is an absolutely fascinating book to read straight through, or dip into, for all those who love museums.

Written by: Dulcie Engel

And | Quote...

"The measure of a museum's success should not be its ability to represent a state, a nation or company, or a particular history. It should be its capacity to reveal the humanity of individuals."

- Orhan Pamuk, 2012



The Nile in Ancient Egypt



Festival of the Nile at Cairo - Frederic Louis Norden

I thought it might be nice to share a few things that I like about the Nile 2500+ years ago.

Obviously it was deadly to drink, but may well have been used for cooking.

Secondly (and as you will see, this is connected to the next thing as well); the Nile was the main influence for the season, which were divided into three even periods of 120 days. The season after the Nile flooded was called *Akhet*, the second (spring) *Peret*, and the third (harvest) *Shemu*. The remaining five days were used to honour various gods.

Linked loosely to Akhet is a fascinating story of how, after **Osiris** was murdered by his brother **Seth**, his wife **Isis** wept so profusely that it overflowed the Nile and caused it to flood!

Written by: Frank Norton



Mostly Armless



1. Sam with the funerary figures.

In preparation for my MA thesis focusing on the Egypt Centre's collection of funerary figures, we have been trying to gather as much information about the figures as possible in order to try and figure out where and when they were made. Ken and I have made good efforts in reuniting several missing limbs with figures (fifteen arms, two legs and one foot to be exact!). Thanks to a grant from AIM Pilgrim Trust Conservation Scheme, the figures in question are currently receiving conservation treatment at Cardiff University this year to reattach their missing limbs. Clues such as information on the Wellcome slips, old photographs in the object files, and examination in-person were all vital in this process.



2. The squatting scribes...

I have grouped together a series of five figures (see fig.2 above) which I referred to as the "squatting scribes" – a nickname I had given them due to their closely cropped hair and the left hand with a hole for holding what I assumed was a reed pen. Last week, as I was scrolling through images online, I spotted an image of a funerary model of a man roasting a goose on a brazier. I remembered seeing a "weird oar" (W699) in the

Restoring Missing Limbs to Wooden Funerary Figures

"armery" (the box in the Egypt Centre stores containing arms, oars and other "accessories" from tomb models). Could the oar actually be a goose on a spit? Sure enough, the scale and type of wood seem to match our "squatting scribe" figures; who now may need to be renamed!!! We still can't quite figure out why there's a hole through the goose – any suggestions gratefully received.

The Wellcome slips had been highlighted in my notes as not seeming to match the figures, in particular the dimensions seemed out. Ken and I concluded that perhaps these sizes may have included bases on which the figures sat.



3. Figure now in Cairo Museum (CCG 245), and the "weird oar" (W699), now thought to be a roasting goose.

Identifying bases for these figures can be really tricky; they're often made of scrap wood, or reused material such as coffins, but we have several likely candidates in the stores that seem to fit the bill. With help from a measuring tape we've managed to rejig the slips to correlate with the figures. Through the process of elimination, the slips have been reassigned in line with this new information.

One of the slips has a slightly different description than the others mentioning the figure to be "squatting before a milling stone". This puzzled us slightly – was the millstone still there when the object was acquired? Does that mean the figure had a base to attach the millstone to? Whilst looking for an arm for another figure, I noticed W697 and once again an image from trawling complete examples of funerary models popped into my head – this time of a figure in front of a brazier. The object was the right shape and size to be a brazier, and the texture of gesso on the

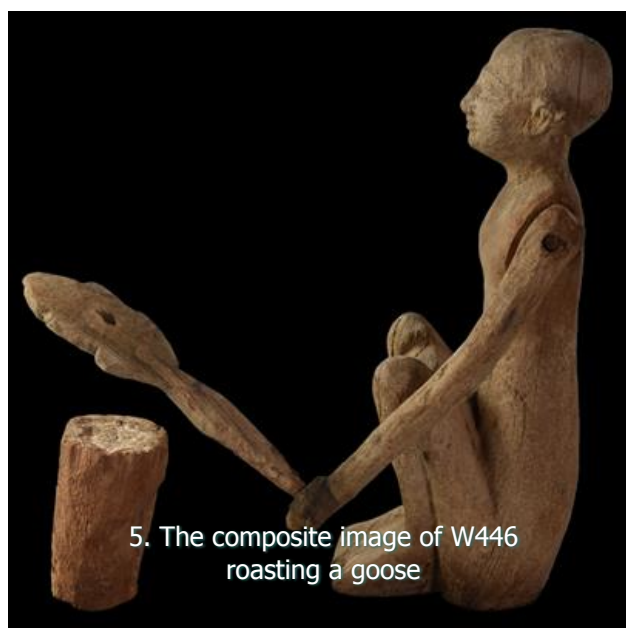


top to represent the coals. It also has a peg in the bottom to secure it to a base – could the Wellcome cataloguer have mistaken a millstone for a brazier if the goose wasn't there?



4. Matching bases to figures with the help of the Wellcome slips

Ken kindly with his photography wizardry managed to capture the reassembled scene (see fig.5) – figure W446, an arm previously assigned to another figure (but which fits much better with this one), the goose W699 and brazier W697. We measured the scene as approximately matching the sizes stated on the flimsy slip (9" x 9 1/2" x 4").



5. The composite image of W446 roasting a goose

Although we can't say for definite that these items go together (I need to continue researching to find more parallels), they do make a very sweet scene. Once these figures return from Cardiff in the coming months, they will hopefully be on display in the offerings case in the House of Death.

Written by: Sam Powell

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Tooley, A. M. J., 1989. Middle Kingdom burial customs. a study of wooden models and related materials. Unpublished thesis (PhD), University of Liverpool.

Flimsy Inventory Cards: <https://wellcomelibrary.org/item/b19142833>.

And | Quote...

"Wellcome was so organized in his pursuit of the perfect museum that his collection rapidly devolved into a state bordering on chaos...The means overshadowed the end. Collecting became a way of life...Since Wellcome's death, entire museums have been founded on a fraction of his collection's treasures."

- Frances Larson, 2009



Treasures of the Golden Pharaoh



On 27th January, before dawn, an intrepid band of Egypt Centre volunteers and friends left Swansea to seek the 'Treasures of the Golden Pharaoh'. We didn't get as far as the Valley of the Kings, but we did fetch up in King's Road, London where we entered that Temple of Art, the *Saatchi gallery* and saw 'Wonderful Things'.

The exhibition began with a wonderful panoramic video view of the *Valley of the Kings* and an excellent introduction to Tutankhamun and the discovery of his tomb via the audio guide which took me back to my visit to the actual tomb in the valley of the Kings. The exhibits were well laid out over five galleries and it was easy to move around and view them from all angles. However, as some of the group pointed out, there were times when the galleries did become very busy in spite of the fact that we had prearranged time slots. I assume it was because people were moving through the exhibition at differing pace, I know I was moving quite slowly as I wanted to absorb every detail. I thought the exhibits were displayed very effectively, lots of black to highlight the gold and very faithful reproductions of the tomb paintings. Visual and audio commentary was good, easy to understand and cinematic lighting and music created an atmosphere of mystery and wonder. One of my favourite features were the extracts from the Book of the Dead, or the 'Book of Coming Forth by Day' to give it its correct title. To me they put the exhibits in context quite charmingly. I even found myself joining in with the Shabti spell, getting some strange looks as I recited 'and to carry the sand from the East to the West, here I am'

The first gallery gave us a glimpse into the privileged life of this Egyptian Pharaoh. There were finely worked faience libation vases and some handsome gold torches that would light his palace chambers. But there were also some very personal items such as inlaid wooden travelling cases; the Pharaoh's court would not be static and there would be travel up and down the Nile. There was also a beautifully worked reed pen holder and even a pair of fine linen gloves. Being able to write and obviously to read would ensure access to the magical texts that would guide the deceased safely into the afterlife.

As we moved through the galleries to quote **Howard Carter**, 'the glint of gold was everywhere'. Laid before us were all the goods and equipment that a young warrior king would need in the afterlife.

Everything was so beautiful that it's difficult to pick just a few of the exhibits to describe. The gilded wooden statues in particular were eye-catching and the statue of the young king with a harpoon really caught my imagination. Hunting, one of the great pleasures in Pharaonic Egypt was also to be enjoyed in the afterlife. The slight figure wears the red crown of lower Egypt and the pleated linen kilt most associated with the Amarna period. He stands on a papyrus raft ready to throw his weapon. The stance of the figure, the workmanship on his hands and feet and on his sandals totally captivated me I must have taken five or six photos of the feet alone. Then there were his throwing sticks or boomerangs, some of which were made as funerary goods, but some had clearly been used, possibly by the King himself. His slender composite bows and were not just wonderfully carved and gilded they were inlaid with semi-precious stones and covered in tiny falcons or cobras. These grave goods were perhaps the most poignant as they spoke of Tutankhamun as a young man, not just as a royal Pharaoh.

Another statue of the King standing upright on the back of a black leopard was equally imposing and just a little mysterious. According to **Zahi Hawass**, (2018);

"This fierce leopard painted black to associate it with rebirth guides and guards Tutankhamun on his journey after death"

The figure standing on the black leopard wears the tall white crown and is actually very feminine looking. While all the statues have breasts in the Amarna fashion on this one the breasts were particularly prominent—could this have been made for a female, **Nefertiti** perhaps? There was some confirmation of this is by Hawass who comments on the feminine look of the figure and advises that the cartouche on the rear of the figure has been eliminated. The gold inlaid straps and mummy bands held a similar mystery, some of the cartouche had been replaced by plain gold indicating that they were not necessarily made for Tutankhamun.

The gilded shrine which would have held the statue of a god was another exhibit that was hard to leave. The relief carvings of the figures of the King and his Queen were just so beautifully detailed that you wanted to



examine every part of them. In one frame she is helping him walk, and in another they are pouring oil onto each other's hands. The Queen's actions as shown on the reliefs were part of the ritual to help the King achieve birth in the netherworld. Of course, one assumes that the figures were of Tutankhamun and **Ankhesenamun** but now we must be aware that some of carvings may represent his predecessors. This may also be true of the beautiful coffinettes that held the internal organs, and the alabaster heads of the canopic jars.

The canopic chest was probably the busiest display where at times the crowd around the exhibit were at least three deep. However, with the help of an excellent video we were able to see every aspect of both the miniature coffin and the lovely alabaster head, which again poses a question about gender.

The collection of the Pharaoh's jewellery was surely the most awesome and sumptuous of the exhibits, the gold beaded and jewelled collars, the beaten gold pectorals and hefty gold bracelets. It's not just the gold and precious stones that takes your breath away, it's the craftsmanship. Each one a masterpiece created by talented and skilled artisans more than 3,000 years ago. It's quite strange really, we are almost intimate with Tutankhamun, he is so well known for his golden treasure, but we don't even know the names of the people who created those famous treasures. Unlike today where the artist is more likely to be the celebrity rather than the owner of the art.

For me though the most striking treasure was without doubt the life size black and gold Guardian figure. Painted with black bitumen, the colour of fertility and rebirth, the figure wears a gold *Nemes* headdress with a *Uraeus*. He has an elaborate gold kilt with a stiff triangular apron and carries a golden staff and mace. He stands erect and his limestone and obsidian eyes stare straight ahead giving him a somewhat sinister and menacing look. The figure portrays the king's *Ka* and stood guard outside the sealed door of Tutankhamun's burial chamber. From what we have come to know of Tutankhamun in life, he appears to have been a fairly frail figure. One can only hope that the young king was reborn as healthy and muscular a specimen as his *Ka* statue suggests. You must admit that this figure and its counterpart performed their roles expertly as the tomb lay virtually undisturbed for millennia.

My vote for the most beautiful exhibit goes to the delicate and translucent travertine wishing cup in the form of an open lotus flower with two buds. Drinking from a cup like this was a way to achieve eternal happiness. This exquisite cup could stand up to anything similar that has been produced over the last 3000 years I'm sure.

Such wonderful treasures you forget at times that they were a collection of grave goods and that the grave in question was of a young man still in his teens. Their discovery however certainly ensured the immortality of this Golden Pharaoh. A 'grand day out' as they say and a big thanks to the Egypt Centre and Syd for organising the transport.



Written by: Carolyn Harries
Photos by Syd Howells



The Mond Family: Swansea & Egypt

The Mond family has interesting links both with Swansea and with Egypt.

Dr Ludwig Mond (1839-1909) was an industrial chemist of Jewish German descent who settled in the UK. He founded the *Mond Nickel Company* in 1900 after discovering a process for extracting nickel. The works are still based at *Clydach, Swansea*, and Ludwig's statue stands outside. The refinery is still referred to as the Mond, although it was taken over by INCO, and then by Vale. Ludwig had 2 sons: Robert (1867-1938) and Alfred (1868-1930).

Sir Robert Mond started his career as a chemist, working with his father, but became interested in Egyptian archaeology. He worked with many of the leading Egyptologists of the day, and is well-known for his excavations at *Thebes* in 1905 and 1906, and, above all, at *Armant* with **Oliver Myers** between 1927 and 1937. At Armant, he mainly sponsored Myers' work, handing over the concession to the *Egypt Exploration Society (EES)*. Furthermore, Robert Mond was one of the major donors who contributed to the acquisition of **Petrie's** collection at **University College London** in 1913. Robert Mond supported the work of the EES, and as a subscriber, would have been given artefacts from EES excavations. During his lifetime, he tended to give away items to various individuals and institutions. After his death, the artefacts which had been on display in his London home on *Cavendish Square* were bequeathed to the **British Museum**. His archaeological papers are held in the **Griffith Institute**, Oxford.

The Egypt Centre holds a large amount of materials (approximately 755 items) from Armant excavated by Robert Mond and Oliver Myers from 1926 onwards. These come to us via **Sir Henry Wellcome**, who was also a subscriber to the EES, and was given many artefacts by them, in particular from Armant. The Armant artefacts are from various predynastic cemeteries, plus items linked to the mother of the Buchis bull from the bull catacombs at Armant, dating from the Late to Graeco-Roman periods.

These are a few of the objects:

AR50/3401: Arrowhead. Lunate (crescent-shaped) agate arrowhead from A-Group burial excavated by Mond at Armant. Stone arrowheads are known throughout the Dynastic Period. We also have shell bracelet fragments from A-Group burials (AR50/3440).

W347: Middle Kingdom flint pick The excavators, Myers and Fairman (1931, 224), state that picks were found in cemetery 200, tombs 201 and 202 ; pottery and beads date these graves to 11th-12th Dynasty (2055–1795). Picks such as this date from the Predynastic Period (5500–3100 BC) until at least the New Kingdom (1550–1069 BC).

W301: Scribe statue of black granodiorite, excavated by Mond and Myers. The large belly is thought to indicate that this man was wealthy, and such depictions are typical of the Middle Kingdom. It calls upon an Armant god, **Montu** (a falcon-headed god of war). The statue was at one point owned by the EES and later was purchased by Sir Henry Wellcome .





W946bis: Cow stela which commemorates the memory of the mother of the sacred Buchis bull which died in AD190, during the reign of the Roman Emperor **Commodus**. The inscription includes Greek (AUTOKRATOR, sovereign ruler) and Latin (COMMODUS, his name) words that have been rendered into hieroglyphs. It was found at the *Baqaria* (burial place for mothers of Buchis bulls) in front of tomb 27, at Armant. We also have 25 coffin clamps from Buchis bull/mother burials at Armant.

Robert's younger brother, **Sir Alfred Mond** (later the first Baron Melchett) also joined his father's business, before moving into politics. He was MP for Swansea from 1910 to 1923, later representing *Carmarthen*. He served for a time in the cabinet of **Lloyd George**. The **Brunner Mond Company** founded by his father in 1873 (now part of

Written by: Dulcie Engel



Friends of the Egypt Centre



On 22nd January, Phil Parkes (Reader in Conservation at Cardiff University) brought along 20 MA students from Cardiff University to our lecture. During the day, they had visited the EC stores for a tour and a handling session of some of our objects.

Phil's lecture covered some of his favourite Egyptian artefacts he has worked on during his career, including our coffin, which arrived in Cardiff in 1998, where it has received conservation to the both the lid and base, repair of the loose textiles, removal of corrosion from the eyes, removal of dirt and repair to any structural damage. It was really interesting to hear all the different challenges and techniques which have faced the conservators. I was fortunate enough to see the coffin on a tour of the conservation labs in 2002 when applying for undergraduate degrees (although I ultimately chose to come to Swansea after seeing the Egypt Centre!), and have since been to visit with the Egypt Centre, and it's amazing to see just how much work goes into making it look as if nothing has been done at all!

We were also walked through one of Phil's favourite projects (and shown examples of the materials used) to recreate a copy of the false doors within the subterranean chambers of the step pyramid of Djoser at Saqqara. These beautiful features included hundreds of faience tiles arranged to imitate the effect of reed matting. The client had acquired the tiles at auction and wanted a replica false door to be built incorporating the original tiles. The end result of the project was absolutely stunning, and the general consensus of the room was that we would all be very pleased to have one in the Egypt Centre (we can dream!).

It was lovely to have so many of the Cardiff students join us for the evening, and hear about this fascinating work being carried out – thank you Phil!

Written by: Sam Powell

Upcoming...

18th March 2020

Dr. Christian Knoblauch, Swansea University
The Swansea-Brown Excavations on Uronarti: Past, Present and Future.

The project investigates the imposing fortress built by Senwosret III close to the Semna Border.

22nd April 2020

Dr Campbell Price, Manchester Museum.
The Two Brothers of Manchester Museum.

How the 'Two Brothers' have been interpreted over the past century and how they represent much broader problems in the museum presentation of 'Ancient Egypt'.

20th May 2020

Students from Swansea University.
Mini Presentations from Students

We will be asking several students from the University to provide a "mini presentation" on either their dissertation topics, or an area that interests them (topics to be confirmed later in the year).

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

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



For further information or to become a member please contact:
Membership Secretary Wendy Goodridge:
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The Fowlers of the Marshes

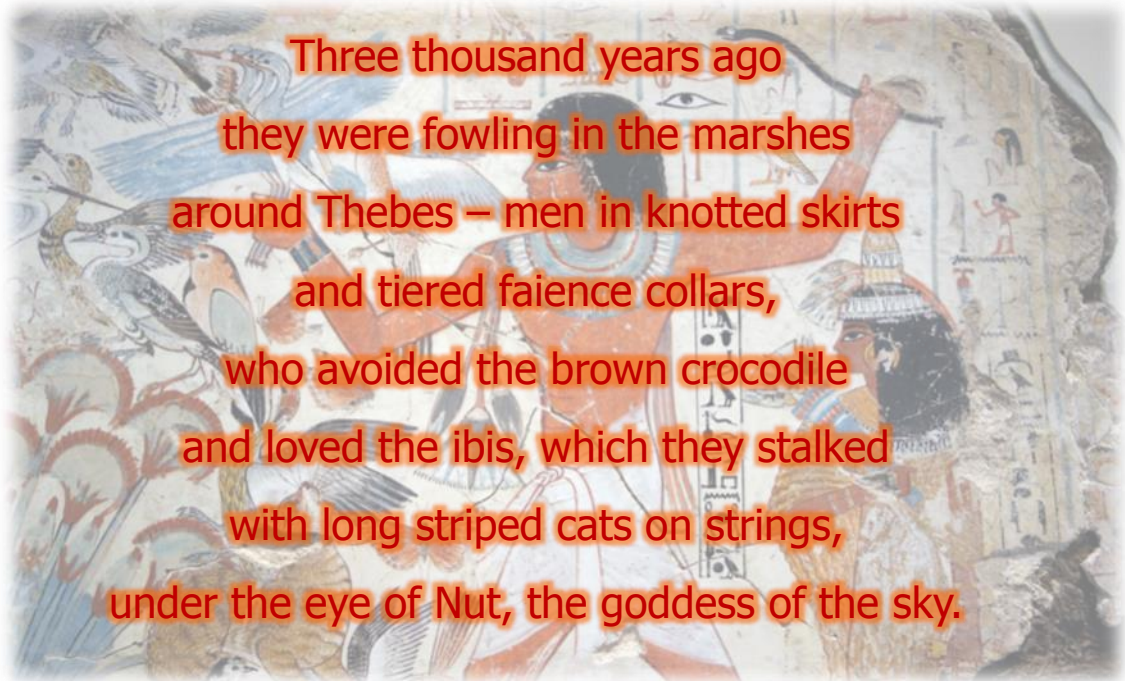
Selima Hill was born in London in 1945, and this poem was published in 1984 in her first collection, *'Saying Hello at the Station'*. Interestingly, she comes from a family of painters, so the theme should not surprise us.

The title, *'The Fowling of the Marshes'* refers to a famous tomb painting, *'Fowling in the Marshes'*. It is a fragment of a wall painting from the tomb chapel of **Nebamun** in *Thebes* (Luxor), dating back to c. 1350 BCE, and now in the **British Museum**.

Nebamun was a wealthy official, and the paintings from his chapel reflect an idealised version of daily life at the time. The tomb owner is shown hunting birds in a boat with his wife **Hatshepsut**, their daughter and their cat. A second fragment depicting Nebamun spearing fish is lost. The detail on the painting is very fine, including lotus flowers, papyrus plants and butterflies.

This is the first verse of the poem:

The Fowlers of the Marshes



Three thousand years ago
they were fowling in the marshes
around Thebes – men in knotted skirts
and tiered faience collars,
who avoided the brown crocodile
and loved the ibis, which they stalked
with long striped cats on strings,
under the eye of Nut, the goddess of the sky.

Written by: Dulcie Engel
Photo: Steve Zucker



Egyptology in The News



Cat mummy reveals its secret

A 2,500-year-old mummified cat in a museum in *Rennes* (France) turns out to have been made up of body parts from several different cats, and has a textile ball in place of the head. The team used advanced scanning technology that allowed them to create a 3D image of its insides. They identified five hind legs and three tails.

A surprising cache of big cat mummies and a catacomb found at Saqqara

Archaeologists have discovered five mummified big cats, of which two have already been identified as lion cubs. Dozens of mummified cats, 75 wooden and bronze cat statues, mummified birds, cobras and crocodiles, and an enormous mummified beetle were also found. A Roman Period catacomb has also been discovered thereby a Japanese team, containing mummies, stelae and a statue of Isis-Aphrodite.

Pyramid climbing now illegal!

Egypt's parliament has amended its antiquities protection law with tougher jail sentences and higher fines for smuggling antiquities out of the country, and for the first time, the climbing of ancient monuments has been criminalised.

5,600 year old beer vats

The ceramic vats, which would have been heated from below, were discovered at *Hierakonpolis*. Together, they were capable of brewing 325 litres of beer.

DNA proof: ibises were not bred for mummification

A comparison of the genes in mummified ibises and modern wild ibises has shown little difference, which indicates a lack of domestication: so in contrast to other animals, it seems that wild-caught ibises were used for sacrifice.

Scientists shed new light on Egyptian yellow pigment

Working with limestone reliefs from the entrance to the 26th Dynasty palace of the Pharaoh *Apries* (now in the collection of the **Ny Carlsberg Glyptotek**, Denmark), scientists found two yellow pigments previously unknown in Egyptian painting. Rather than the typical ochre base, the micro X-ray powder diffraction technique showed that the pigments used were lead-antimonate yellow and lead-tin yellow. These are more commonly known from 17th century Dutch painting.

...and on daily life through mummy bones

Researchers from *Cairo* have brought mummy bone and soil samples to the US Department of Energy's **Berkeley National Laboratory** to study their chemical make-up. Using small angle X-ray scattering and infra-red light, it is possible to analyse environmental influences as well as the health of different individuals.

Secret scans finally revealed

High quality scans of the famous bust of **Nefertiti** have only now been made public by the Egyptian museum in Berlin. These scans are currently used to make replicas of the bust for the museum shop.

More wooden coffins found in al-Asasif

At the site near *Luxor* where 30 coffins were found in October, French archaeologists have now unearthed three painted wooden coffins 500 years older than those in the previous find: they date back to the 18th Dynasty. Two of them are inscribed for women called **Ti Abo** and **Rau**.

Skeleton confirms uprising described on Rosetta Stone

Evidence has now revealed that the skeleton of a badly injured warrior found in *Thmouis* in the Nile Delta in 2001 was probably a casualty of the revolt in the area



from 206-186 BCE against **Ptolemy V**, whose victory is recorded on the famous stela.

Deir el-Medina tattoos revealed

Infrared photography has helped to identify tattoos on 7 mummies at the site. In the most striking case, one female mummy had 30 tattoos on her body, including cross-shaped patterns and hieroglyphs. Another had a wedjet eye tattoo on her neck, with a seated baboon depicted on each side of the eye tattoo.

Heliopolis Project finds

In the 13th season of the joint German-Egyptian project, archaeologists have found a block depicting **Ramses II** in front of **Ra Horakhty**; and the section of the base of a brown quartz statue of **Seti II**, as well as other statue fragments and a section of mud brick wall.

Merit Ptah was not the earliest female physician after all...

A researcher at *Colorado* has concluded that it was a case of mistaken identity, and confusion with a woman called **Peseshet**, an overseer of women healers.

Illegal excavation near Giza leads to rare discovery

A man digging for artefacts under his house was caught by the authorities. A temple to **Ptah** and a rose granite statue of Ramses II with a rare depiction of the pharaoh's ka were discovered.

Climate change, pollution and Egyptian monuments

Stronger winds, increased humidity, heavier rains, more flooding and higher temperatures are all taking their toll on Egypt's open air monuments. Experts worry about their long-term future. In additional news, the government's decision to re-erect an obelisk from *San el-Haggar* (Nile Delta), and 4 ram-headed sphinxes from *Karnak* on a roundabout in the capital's busy *Tahrir Square* has drawn anger from archaeologists. Cairo has some of the worst air pollution in the world.

Fashion takes inspiration from Ancient Egypt: 'mummy' trainers and 'pharaoh hair'!

Concepts' *Nike Kyrie 6* collaboration consists of two takes on Ancient Egypt for its new trainers: the "Khepri" and for children, the "Golden Mummy." Meanwhile, there has been a row at the *Comme des*

Garçons catwalk show in *Paris*, over white male models wearing cornrow wigs. However, the hair stylist responsible has said he was referencing 'Egyptian pharaoh hair', and found the Egyptian prince look 'truly beautiful and inspirational'.

4,500 year old Lebanese pots found at near Menkaure's pyramid at Giza

The pots would have contained luxury goods imported from the area of what is now *Lebanon*: olive and cedar oils, resins and wine. Once empty, they would have been discarded by the royal household, and re-used by ordinary people.

Leeds mummy speaks after 3000 years

Nesyamun was a priest at Karnak under **Rameses XI**, and his mummy rests in **Leeds City Museum**. Now a team of researchers at **Royal Holloway** (London) and **University of York** have 3D-printed a reproduction of Nesyamun's vocal tract based on CT scans to hear what his voice would have sounded like: and you can listen to it on YouTube.

Accidental discovery of ancient cave paintings in Egyptian desert

A tip-off from a 'desert adventurer' has led to the discovery of cave paintings in a remote area of the Sinai desert. Some depict donkeys or mules and date back to between 5,500 and 10,000 BCE; others which show women and animals may date back to the Copper Age (5th-4th millennium BCE).

Compiled & Summarized by: Dulcie Engel

And | Quote...

"Egypt is not then but now, conditioning the way we look at things. The image of the Sphinx is familiar to those who have never heard of pharaohs or dynasties; the new brutalism of Karnak is homely to anyone who grew up with 'thirties architecture."

- Penelope Lively, 1987.



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