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Volunteer Newsletter

Oct-Dec 2020

Museum of Egyptian Antiquities



Cippi of Horus

Stelae of the Child-God



Cecil Torr

Logic, Wit & Charm



A Woking Collector

Gottlieb Wilhelm Leitner

egypt.swan.ac.uk



Welcome



**Syd
Howells**
Editor in Chief



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.

Hello,

Welcome to another fine edition of the Egypt Centre Volunteer Newsletter. Packed full of all manner of 'wonderful things' including the usual 'meet the volunteer' section, quizzes, wordsearches, news and articles about not only the Egypt Centre but also Egyptology and collecting in general, there is something for everyone.

Thank you to all who have contributed to the Egypt Centre during the pandemic. It has been a difficult time for all and I want to reassure you that even if you have been unable to contribute, you are all still Egypt Centre Volunteers, and one day we will return to the museum.

Finally, if anyone needs any assistance or help, please email me:

I.s.j.howells@swansea.ac.uk

Syd



Rob Stradling

Technical Editor

A volunteer since 2012, you can find me supervising the House of Life on Tuesdays & Thursdays; at the computer desk, crafting yon mighty tome for thy perusal; or skiving in Cupboard 8, because all those biscuits won't eat themselves...

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

The Newsletter is ordinarily published every three months, however publication will be on an *ad hoc* basis for the time being.



Office News

Despite being unable to return to the museum, it has been incredibly important to keep our profile in the public eye, and we have done this in a variety of ways.

Virtual School Visits

It was essential that we continued with the school visits and Hannah Sweetapple devised a way of holding them online through Zoom and Microsoft Teams. Luke Keenan and Hannah have usually led these visits, as well as Donna Thomas, and several volunteers are undergoing training to either lead or assist with the facilitation of the virtual visits. If you are interested in being involved, please contact us.

We have been working in conjunction with Swansea University's Volunteering Scheme, Discovery, to provide Assistant Facilitators for the Virtual School Visits.

Friends of the Egypt Centre

In response to the pandemic FotEC moved its lectures online and has thrived in attracting an international audience. The next talk is from our very own Dr Carolyn Graves-Brown on 16th December and is entitled 'All that Glitters is not Gold'.

Non-Friends of the Egypt Centre can purchase tickets [here](#).

Members of the Friends, check your emails...you've been sent the link.

Egypt Centre Collection Blog

The Egypt Centre Collection Blog site created by Ken has seen increased traffic and many volunteers have created content for it. If you are interested in writing something for it, please let us know. The Blog can be accessed [here](#).

Abaset

The Egypt Centre online collection, [Abaset](#), was launched in October 2020. An incredible and user friendly resource, it is essential when researching the Egypt Centre collection. If you are interested in creating a trail on Abaset, please contact us. You can see from the site the trails which have already been created.

Sam Powell has written an article on Abaset for this issue which you can read later...

Egyptology Classes

Ken has been running courses to raise money for the Egypt Centre, with the most recent being a five-week course on Karnak. The next event is a free Christmas Tour of the Egypt Centre and stores with the opportunity to make a live request to see an object in the stores. It is limited to 500 spaces – book yours [here](#).

CIPEG

In 2018 the annual CIPEG Conference and Annual General Meeting was held at the Egypt Centre. CIPEG is the [ICOM International Committee for Egyptology](#). As with many others they moved their events online due to the current circumstances, and at their recent AGM our own Dr Ken Griffin gave a talk on *The Egypt Centre during the COVID-19 Pandemic*.



Meet the Volunteer



Young Volunteer

Lee Rayner

I come from: Loughor.

I started volunteering: June 2018.

I chose to volunteer because: I wanted to improve my confidence and help people.

My Favourite artefact: Bronze knife.

How volunteering at the Egypt Centre helps me: Meeting new people, and gaining confidence around them.



Student Volunteer

John Restall

I come from: Gloucestershire.

I started volunteering: Spring 2018.

I chose to volunteer because:

When I was in my first year, I was looking for extra-curricular things, and learning about Ancient Egypt while also volunteering in a museum seemed to fit swimmingly. It didn't hurt that the staff were superbly helpful too.

My Favourite artefact: The Pottery Bird **EC25**, found in the games case.

How volunteering at the Egypt Centre helps me: The Egypt Centre has helped me develop ways to greet people and to provide a comfortable visitor experience. Additionally, it has improved my teamwork skills, working with a diverse group of volunteers and learning from each one.





Student Volunteer

Kitty Parker

I come from: Swindon.

I started volunteering: 2018.

I chose to volunteer because: I am very passionate about Egyptology and love working in museums. I find the atmosphere to be calming and it helps me relax when my studies become too much. Also the amazing staff really helped me make my decision to join.

My Favourite artefact: this is a tough one, but I think my favourite has to be **EC93** (pottery vessel from Abydos: in store) as that is the artefact I have spent the most time with, and now it has a special place in my heart.

How volunteering at the Egypt Centre helps me: I have become more confident. I would never have considered doing this kind of thing before, but the EC has become a second home over the years. There's always someone to chat to or just let me help out to take my mind off of the stress of uni. I love my EC family so much that spending time with them never feels like work!



Former Volunteer

Andrew Quirk

I come from: Swansea.

I started volunteering: After placement on a government work scheme.

I chose to volunteer because: I loved my time working in the Egypt Centre, my co-workers were excellent, and it's a great place.

My Favourite artefact: The little mummified crocodile (**HoD**).

How volunteering helped me: Teaching the school groups in the Egypt Centre was my first experience teaching, and the springboard for my work as a learning support assistant at Bishop Gore comprehensive school.

What I'm doing now: I work as an English teacher in Taipei, where I've been living for the past seven years. I'd considered teaching before my time in the Egypt Centre, but I'd never realised how much I would love it.



A Woking Collector

Gottlieb Wilhelm Leitner (1840-99)

A Woking link to the Egypt Centre

Volunteers at the EC, and in particular those who are familiar with the House of Life, will probably have heard of the '**Woking** Loan': on 31st May 2012, the Egypt Centre received a collection of 58 ancient Egyptian objects from *Woking Sixth Form College*, Surrey, on an initial ten year loan. The items originally belonged to *Woking Girls' Grammar School*, which closed in 1976 (when the college was established). The items were donated to the school in 1958. The artefacts are catalogued as **WK1-WK58**, and consist of: 35 shabtis, 8 amulets, 5 pottery vessels, 3 coins, 2 fretwork wooden pieces, 2 glass bottles, 1 faience Bes bell, 1 wooden Sokar hawk, and 1 faience lotus pendant, most of which are on display in the House of Life.¹

I am currently studying the history of this collection, and during my research, the name of **Gottlieb Leitner** came up as a possible source of this material. It is felt however that this is extremely unlikely, as his collection was mostly acquired in the 1860s and 70s, and sold off in 1912; which does not fit with what we know about some of the objects. Nonetheless, his story is a fascinating one.

Gottlieb Wilhelm Leitner: A life



Leitner was born into a Jewish family in **Budapest** in 1840. He was a remarkable linguist from an early age, and is said to have known 50 languages by the time of his death. During the Crimean War, aged just 15, he served as an interpreter for the British forces. He then moved to **London**, to study at *King's College*, and by the age of 23, was professor of Arabic and Turkish law there. From 1864 he worked in India for the British government. He was

appointed principal of *Government College*, **Lahore**, which became the *University of the Punjab* under his leadership. He spent several years exploring a remote region in **Kashmir** and **Afghanistan** known as **Dardistan**. He was particularly interested in *Gandhara* art,² and was a very serious collector.

He returned to England in 1882 for health reasons. In 1884, he opened the *Oriental Institute* in Woking, in a building that had formerly housed the *Royal Dramatic College*. This large building, eminently suitable for his purposes, was conveniently situated near Woking station, on the railway line to London. The Institute awarded degrees validated by the University of the

Punjab in Lahore,³ and also served as a research centre for Indian studies:

'The Oriental Institute, at Maybury, near the Woking Station, occupies buildings erected originally for the "Royal Dramatic College"(...) purchased in 1884, with its grounds, by Dr. G. W. Leitner, who has largely added to it, and it is intended to become a centre of Oriental learning and literature in England: the building is constructed of brick with stone dressings, in a light and elegant but simple variety of Gothic, and consists of a long central block with gabled wings, and annexes in the rear(..). Critical journals in Sanskrit or Arabic are published here'

(From *Kelly's Directory* 1899 listing for Woking)

The buildings also served as a museum for Leitner's large collection of oriental art and antiquities, mainly acquired during his years in **India**, although it did include Greek and Egyptian items. After his death in 1899, the oriental collection was sold off by the family. Most items ended up in the *Asiatic Museum* (*Museum für Asiatische Kunst*) in **Berlin**. It is believed that some of these Leitner pieces may be in the Hermitage in **St Petersburg**, following seizure by the Red Army in the Second World War: about 20% of the Berlin museum's missing collection is still in the Hermitage storerooms.

Here, a visitor describes Leitner's museum:

'Dr. Leitner has so arranged every department that you can trace at once the influence of Greek art on the art of India. He has done this by bringing within a 'chair's length' the sculpture, the literature and the coins of the period There is another species of exhibit which struck me ... a large collection of Punjab fabrics I was also struck by the large collection of Indian manuscripts and books, some of them proving that India possessed the art of printing long before its invention in Europe I considered that India is greatly indebted to Dr. Leitner...'

(G.R. Badenoch, letter to *The Times*, 27 August, 1884, quoted by Ahmad).

On an adjoining plot, he opened England's first mosque in 1889, the *Shah Jahan mosque*, to accommodate visiting scholars, and as part of a pan-religious vision. Sadly plans for a synagogue and a Hindu temple to complete his vision did not come to fruition, but an Anglican church, St Paul's, was opened in 1895, also on what is now called Oriental Road. The Institute closed on his death in 1899, and his son used it as a factory for a while. The building was finally demolished in the 1990s. The mosque fell out of use, but it was re-opened in 1913.



Very little is known about the Egyptian artefacts in Leitner's collection. We just have this paragraph from the Leitner museum catalogue:

An important collection (of which there is a carefully prepared catalogue by the late Egyptian scholar, Basil Cooper⁴), consisting of about 1,400 antiquities which illustrate Egyptian ethnology in a variety of ways, and among the historical specimens of which may be mentioned inscriptions of Rameses III and of Shishak,⁵ who took Jerusalem in the time of Rehoboam;⁶ a blue porcelain⁷ head of a Canopus vase in the shape of a bat; the upper part of a granite statuette with the name of Rameses II; a green basalt fragment of a figure holding Osiris; a gilded wooden fish; some gilded bandlets and other objects; some stone Canopi; terra-cotta figures; a sandstone tablet with a Coptic inscription; a large number of scarabs nearly all inscribed with hieroglyphics; symbolical amulets which were deposited with mummies; numerous bronzes - most of them illustrate the Egyptian Pantheon; a sarcophagus containing the mummy of the prophet Mentu of Menfi-Thebes, which is in a perfect state of preservation. This collection also contains a few Graeco-Egyptian figures, proving the same Greek influence in Africa as in Asia.'

Following the death of his wife, the Egyptian collection was sold in May 1912 at auction at Woking by *J.C Stevens*, a London auction house based in Covent Garden, which specialised in the sale of natural history specimens, and also sold curiosities and antiquities. A copy of this auction catalogue is held at the National Art Library in the *Victoria & Albert Museum*.⁸ We know that just 268 lots were sold,⁹ but we don't know who bought them...

And this is all we can say so far about the Egyptian part of the collection of this intriguing and talented man...

Acknowledgements: Special thanks to Rosemary & Richard Christophers, heritage volunteers at Woking Lightbox Gallery, who alerted me to the existence of Gottlieb Leitner! And to Silvia Davoli, Research curator at Strawberry Hill House; Ken Griffin, Egypt Centre Collections Access Manager; Robert Storrie, Keeper of Anthropology at the Horniman Museum.

Ahmad, N. 'Dr. Gottliorg/eb Wilhelm Leitner (1840-1899)'

<https://www.worldcat.org/title/egyptian-and-indian-antiquities-and-curios-the-oriental-museum-1912-may-14/oclc/1030502990>

⁹Information from Richard & Rosemary Christophers at the Lightbox Gallery, Woking (which also holds a copy of the Stevens auction catalogue).

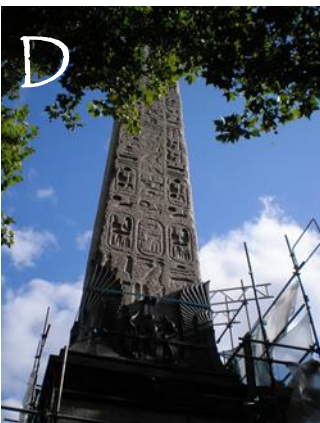


Know Your Obelisks?

Just for fun: Match each obelisk with its location!

(Answers on a later page...)

1. Istanbul 2. London 3. Luxor 4. Paris 5. Rome 6. Washington DC



Photos by: Dulcie Engel

And | Quote...

"In the visual history of humanity, what chapter can compare with the extraordinary contribution of ancient Egypt? What other extinct culture arouses our imagination in such a powerful way?"

Jaromir Malek, 1999



ABASET - Our New Online Catalogue

<https://egyptcentre.abasetcollections.com>

The Egypt Centre is pleased to announce the soft launch of its new online collection catalogue brought to you by **Abaset Collections Ltd.**

As a volunteer at the Egypt Centre as an undergraduate, and since returning for my Masters in 2017, I've had the pleasure of working with this wonderful collection. I began discussions with Carolyn and Ken over a year ago as to whether we could improve virtual access to the collection, as although each object was available online, the information was limited, and the images poor quality, making research on the collection difficult. I felt it would be beneficial to revamp the online catalogue. I began work on a new piece of software nicknamed "Abaset" after a rare Egyptian goddess who sports a hedgehog on her head. In the chaotic hunting scenes shown on Predynastic ceremonial palettes, a hedgehog is often including trotting along, determined to catch an insect despite the melee surrounding it; that is the aim for the software – to carry on and function as required in spite of the chaos surrounding it! Therefore, the name "Abaset" has stuck!

The initial plan was to launch the finished catalogue in mid-2021, however, due to the ongoing COVID pandemic and the museum being closed to the public for the foreseeable future, we pushed for a "soft" launch on 8th October 2020 as part of the British Egyptology Congress 5. As a result, the descriptions were imported as is from our previous catalogue and are still being "cleaned", so please do bear with us if you spot any errors. Additionally, new photos and new features are being produced and will be added over time. The launch went extremely well with Ken providing a live demonstration of the software for a global audience (ten very nerve-wracking minutes for me watching from home!!!).

The Egypt Centre Online Collection has been designed specifically with the Egypt Centre in mind to fit the exact needs of our collection. Through working closely with museum staff, the catalogue has been honed to ensure that the user experience is as intuitive as possible and meets the needs of such a diverse collection. We are immensely grateful to the **Greatest Need Fund** and the Swansea University alumni who helped fund this project.

The new catalogue has many advanced features, many of which are unique. For example, since many of the objects originate from early twentieth century auctions, users can narrow down their searches to specific auctions and even lot numbers. One of my favourite features is the "trails", which allow you to take a "virtual tour" of the collection focused around different themes. There will also be the option to create your own trail (this feature is still in development at the time of writing in October 2020).

Feedback so far has been overwhelmingly positive, and has hopefully increased awareness of the collection on a global scale. Within twenty-four hours of the launch, we were already receiving enquiries about objects from a pottery expert in Australia! We have also received many envious comments from curators of other collections!

It has been an absolute honour to develop this piece of software for the Egypt Centre, and I would be very grateful for any feedback, positive or negative, to help develop the Online Collection further. Please do get in touch at abasetcollections@outlook.com.

Written by: Sam Powell



Cats! More Than A Feline

Imagine living in a time and place where every home was teeming with tiny, dangerous fiends... with new threats creeping around every corner: asps hiding in clay jars, rats spoiling massive amounts of stored grain, venomous scorpions creeping under cradles. This time and place—Ancient Egypt.

However, one creature existed that could make the world safe from these little fiends: the cat.

Even in our lives today, cats can be life saving companions, hence their worship by the Ancient Egyptians.¹ As Egyptians truly domesticated their cats, making them valued family members. Rather than just treating them as semi-feral animals that stalked and protected their owner's homes, Egyptians began regarding their cats as loving, important members of their families, and treated them with as much respect and dignity as their own children.

Here are a few of the Egyptian gods that were depicted as cats:

One of the earliest deities of ancient Egypt was the goddess **Mafdet**, often depicted wearing the skin of a cat. She protected against the bites of snakes and scorpions; venomous animals which were transgressors against **Maat**. She was prominent during the reign of pharaoh **Den**, whose image appears on stone vessel fragments from his tomb and is mentioned in a dedicatory entry on the **Palermo Stone**. Mafdet was the deification of legal justice, and possibly of capital punishment.² She was also associated with the protection of the king's chambers and other sacred places. Reference to Mafdet can also be seen in the Pyramid Texts of the Old Kingdom as protecting the sun god **Ra** from venomous snakes.³

Later in Egyptian history, the goddess **Bastet** replaced Mafdet as the feline goddess of choice. Bastet was worshipped in **Bubastis** in Lower Egypt. Bastet was originally a fierce lioness warrior goddess of the sun worshipped throughout most of ancient Egyptian history, but later she became the cat goddess that is familiar today.⁴ She was depicted as the daughter of Ra and **Isis**, and the consort of **Ptah**, with whom she had a son, **Maahes**. As protector of Lower Egypt, she was seen as defender of the king, and consequently of the sun god, Ra. Along with other deities such as **Hathor**, **Sekhmet**, and Isis, Bastet was associated with the Eye of Ra.⁵ She has been depicted as fighting the evil snake named **Apep**, an enemy of Ra. In addition to her

solar connections, sometimes she was called "eye of the moon". Images of Bastet were often created from alabaster. The goddess was sometimes depicted holding a ceremonial sistrum in one hand and an aegis resembling a collar. Bastet was also depicted as the goddess of protection against contagious diseases and evil spirits. Followers of the cult of Bastet would mummify their cats and mourn them in the same way they mourned human family members— and in much the same way we cat-lovers mourn our own furry family members today.

Sekhmet was a warrior goddess as well as goddess of healing. Depicted as a lioness, she was the protector of the pharaohs who led the warriors into battle. Upon death, Sekhmet continued to protect them, taking them to the afterlife. Sekhmet was considered the daughter of the sun god, Ra, and was among the more important of the goddesses who acted as the vengeful manifestation of Ra's power, the Eye of Ra. Sekhmet was said to breathe fire, and the hot winds of the desert were likened to her breath. She was believed to cause plagues, which were called her servants or messengers, although she was also called upon to ward off disease. In a myth about the end of Ra's rule on the earth, Ra sends the goddess Hathor, in the form of Sekhmet, to destroy mortals who conspired against him. Hathor-Sekhmet's bloodlust was not quelled at the end of battle and led to her destroying almost all of humanity. To stop her, Ra poured out beer dyed with red ochre or haematite so that it resembled blood. Mistaking the beer for blood, she became so drunk that she gave up the slaughter and returned peacefully to Ra.⁶

Pakhet was another lioness goddess, regarded as a fierce hunter who terrified her enemies. Pakhet shared some of the traits associated with other lioness goddesses such as Sekhmet.⁷ She is first mentioned around the Middle Kingdom, in the Coffin texts. **Hatshepsut**



AB77 (Egypt Centre)



To bring the topic of cats up to date: at the ancient site of **Saqqara**, just outside **Cairo**, a 4,500-year-old tomb has yielded an unexpected bounty: dozens of mummified cats and cat statues. Within the tomb were 100 gilded wooden cat statues, as well as a bronze statue of Bastet. The tomb dates from the Fifth Dynasty of the Old Kingdom, and archaeologists have found another one nearby with its door still sealed — raising the possibility that its contents are untouched.

Written by: Donna Thomas



AB128 (Egypt Centre)

⁷The Thames & Hudson Dictionary of Ancient Egypt

And I Quote...

- Brainless Angel, 1992



Cippi of Horus

The group of stelae collectively known as the '**Cippi of Horus**' commonly share a new image of the child god Horus, and were widely used for treatment in religious healing practices during the Late Period. They are specifically seen from the 26th Dynasty to the early Ptolemaic Period and reside mainly in Delta sites, where the majority of examples were carved from stone.¹ The cippus held magical qualities that gave protection against the terrors of the river and desert, such as the poison of a scorpion's sting or the bites of snakes and crocodiles. They evoked the power of the divine to aid in healing and to offer the patient their protection against malign influences; various deities are among those represented, but Horus typically acts as the central figure. They are often large in size, but many smaller examples have been found. Nevertheless, they all demonstrate not only the god's victory over creatures, but also his triumph over the forces of chaos and disorder portrayed in the inscribed mythological scenarios.

It was believed that pouring water over cippi would absorb the prophylactic properties of spells and become infused with their magical power to transfer it to the patient who drank it, to either cure or protect them.² In this way, the spells act as a mythological precedent that held power over noxious threats; the water held a divine efficacy as a curative libation to protect patients from the similar threats that Horus faced.³ With the exception of the **Metternich** stela, larger examples stand on bases and include a basin to collect the water poured over the stela or, more uncommonly, channels that ran to an area for bathing.⁴ This effect is reinforced through further contact, such as touching the stela or using the basin for external application to injured limbs or more rarely for total immersion of the body.⁵ Thus, the statues were regularly used in the same manner, as this application and recitation of



Figure 1: The Metternich Stela. The Metropolitan Museum of Art. 50.85.
Provenance: Alexandria Region. Probably originally from Memphite Region, Heliopolis. Temple of the Mnevis bulls.
Material: Meta-Greywacke
Date: Late Period, Dyn 30 (360-343 BC). Reign of Nectanebo II.
Dimensions: 83.5 cm (height), 33.5 cm (width), 7.2 cm (depth), 14.4 cm (base height), 33.5 cm (base width), 14.4 cm (base depth).

spells had powerful resonance within healing.

The largest and most elaborate cippus known is the Metternich stela, dating to the 30th Dynasty (360-343BC); it measures 83.5 cm high, and resides in the *Metropolitan Museum of Art* (50.85).⁶ The stela contains the most complete and commonly recognisable body of inscriptions recounted on cippi, as well as a collection of myths that provide generalisations of parallel texts associated with the poisoning and healing of Horus. It is carved from Meta-



Greywacke, i.e. a hard, fine grained, dark green stone, thereby following the typicality of the stone medium.⁷ It was commissioned by the priest **Nesu-Atum** during the reign of **Nectanebo II**, with its placement intended to honour the Pharaoh and Mnevis bull in the temple of its necropolis at Heliopolis.⁸ It emphasises the Delta by relating the divinities mentioned with the north, who are also worshipped, like **Mnevis**, at **Heliopolis** – the religious centre of worship to the Sun-god; therefore, it was likely aimed towards the inhabitants of this area.⁹ The dedicatory inscription states that it had the purpose of “giving air to the suffering” thus relating to the content of other stelae.¹⁰



Figure 2: Egypt Centre, Swansea. EC AB110.

Provenance: Possibly Abydos

Material: steatite

Date: Late Period – Graeco-Roman (716- 332 BC)

Dimensions: 11.5 cm (height)

The main panel portrays Horus the child (alternatively called **Harpocrates** or **Shed**) in the conventional style for a youth with a sidelock and nude form. He is carved in high relief (indicative of importance) and is trampling crocodiles whilst grasping malign entities in either hand: snakes, scorpions,

an antelope and a lion suspended by the tail.¹¹ This mythological motif derives from texts that convey similarities with Old Kingdom Pyramid Texts, such as *Utterance 378*, which claims “the sandal of Horus is what tramples the *nekhi* snake”.¹² This became standard on cippi, but with the relation to crocodiles to demonstrate how the innocent child prevailed over the animals that existed as pressing dangers to daily life.¹³

It also names numerous gods and demons, but the main emphasis is on the central panel, which shows **Isis** and **Thoth** holding a primeval chapel above Horus and **Ra-Horakhty**. The face of **Bes** is seen above, as a repeatedly represented guardian figure to Horus who typifies the helplessness of childhood. These divinities are well known in mythology as traditional defenders of the sun god, and therefore stand on serpents as protective deities that frequently appear in the context of healing rituals.¹⁴ The suffering of a divinity is neutralised through the influence of the collective group of gods by portraying their protective and divine power. In mythology, Isis as the divine mother was a benign goddess who devoted herself to defending Horus and brought about his victory over venomous and poisonous influences, thus resulting in ‘Horus the Saviour’ who conquers the dangers of Egypt.

Smaller examples of cippi are less elaborate in iconography and inscription, but nevertheless reveal similar functional aspects. One such example is AB110, which resides in the Egypt Centre and dates from the Late Dynastic to Graeco-Roman period (716-332BC).¹⁵ Among many other examples made of stone, it is made from steatite and measures 11.5cm high. Horus the Saviour is similarly depicted holding snakes and trampling crocodiles, with accompanying spells on the reverse and around the edge of the object. It typically follows the representation of the child Horus with the sidelock of youth and a rather damaged face of Bes above his head. As larger statues were provided with basins and erected in temple compounds as public benefactions, smaller ones were



commonly found within the homes of both the rich and poor for domestic use.¹⁶ They bear no inscription of the donor's name (unlike the Metternich stela), therefore indicating that they were manufactured for whoever needed protection. Similarly, water would have been poured over it and the worn status of the cippus marks its repeated use; the flexibility in their location led to smaller cippi often being rubbed and submerged in water to gain their healing properties, and the disfigurement of AB110 suggests that it was likely exposed to this contact.¹⁷

Overall, the divine protection of benign gods was evoked in the spells of cippi to aid the inflicted against the malign inhabitants of the Delta. There is a close relationship between religious and medical practices, as the attributes of physical ailments caused by stings or bites were effectively treated in the magical domain of healing statues that were believed to provide relief and protection against noxious threats. There was little distinction between medical ailments and supernatural influences, and the combined approach thus led to the desired outcome in healing practices during the Late Period.

Written by: Bethany Saunders

¹Price, C. (2016) 169; Shaw, I. & Nicholson, P. (1995) 133.

²Allen, J. P. (2005) 12; Price, C. (2016) 170.

³Scott, N. (1951) 203-204; Allen, J. P. (2005) 51.

⁴Lang, P. (2013) 190.

⁵Nunn, J. F. (1996) 111.

⁶The Metropolitan Museum of Art. (2000). Retrieved from <https://www.metmuseum.org/art/collection/search/546037>.

See figure 1.

⁷The Metropolitan Museum of Art. (2000). Retrieved from <https://www.metmuseum.org/art/collection/search/546037>.

⁸Allen, J. P. (2005). 49.

⁹Scott, N. (1951) 216.

¹⁰Allen, J. P. (2005) 49.

¹¹See Figure 1. Note that Horus the child is commonly referred to as the 'Saviour' for such stela. However, Ritner (1993: 44) believes this to be misidentified, and instead should be "Horus-Shed" ("Horus-the-Enchanter"). Though 'Shed' and 'Harpocrates' are also generally used, this article follows the more commonly accepted term "Saviour".

¹²Nunn, J. F. (1996) 108.

¹³El-Saeed, E. (2016) 116-117.

¹⁴El-Saeed, E. (2016) 116.

¹⁵See Figure 2. Egypt Centre Information Sheet. (2009).

¹⁶Egypt Centre Information Sheet. (2009); Lang, P. (2013)

96.

¹⁷Egypt Centre Information Sheet. (2009); Ritner, R. K. (1993) 107.

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Wordsearch

Stay as sharp as an adze by trying out our Egyptian-themed wordsearches. Find all the terms listed for maximum kudos.

Fancy a tougher challenge? Why not set yourself a time limit?

The Amarna Period

K	A	R	E	D	I	S	C	G	M	I	A	N	A
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RING
SMENKHKARE
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NECKLACE
TUTANKHAMUN
TEMPLE
AMARNA
NEFERTITI
AKHENATEN
AMENHOTEP
SUN

Know Your Obelisks?

Answers:

A: 6 . Washington DC B: 3. Luxor C: 4. Paris D: 2. London E: 1. Istanbul F: 5. Rome



Friends of the Egypt Centre



Review of Friends Talk: Campbell Price 'The Two Brothers of Manchester Museum'

On 18th November, the Friends were fortunate to have Dr Campbell Price from Manchester Museum provide us an overview of "the Two Brothers of Manchester Museum", **Khnum-Nahkt** and **Nakht-Ankh**. This lecture had initially been scheduled for April. One benefit of having to move the lectures online is that they are now reaching a global audience, with 95 attendees joining us live, with more planning on watching the recording.

Campbell started with the discovery of the intact burial of these two individuals, and covered the unwrapping of the bodies, and the various ways the material has been exhibited at Manchester over the years. It was particularly interesting to hear about the bandages and linens being cut up and given as souvenirs to the audience!

There has been much discussion over the years as to the nature of the relationship between Khnum-Nahkt and Nahkt-Ankh. It has been suggested that they may have been brothers, a couple, or that one or both may have been adopted. Their coffins describe both as having the same mother, Khnum-aa. DNA tests conducted in 2018 seem to suggest that the two were indeed half-brothers with different fathers, but Campbell warned such results can never be conclusive.

Campbell also highlighted the issues surrounding many of the interpretations of the Two Brothers, noting many statements made about these individuals were based on assumptions, and oftentimes racist preconceptions and generalisations.

The lecture was highly informative, engagingly delivered, and full of beautiful images of this fascinating burial assemblage, and we are very grateful to Dr Campbell Price for speaking to the Friends.

The next Friends lecture is on 16th December, delivered by our own Dr Carolyn Graves-Brown who will highlight some often overlooked treasures of the Egypt Centre. Members you will receive an email with a link to join the lecture, or non-members can book a place [here](#).

Written by: Sam Powell

Upcoming...

16th Dec 2020

Carolyn Graves-Brown (TEC)

All That Glitters Is Not Gold

Some of the most 'dull' objects in The Egypt Centre are actually 'golden stars'. Of course, "beauty is in the eye of the beholder"...

20th Jan 2021

Wolfram Grajetzki

Looking Like A God: Jewellery In Old- and Middle-Kingdom Tombs of Egypt

Egyptian jewellery found in burials was often already worn in everyday life, but there are also examples made specifically for burial.

17th Feb 2021

Urška Furlan, Swansea University.

Amulets And The Nile Delta: An Insight Into Style, Production And Trade

The lecture will discuss amulets of the 1st millennium BCE, from Lower Egypt.

All presentations online only until further notice.

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



Cecil Torr - Logic, Wit & Charm

Cecil Torr was a gentleman, antiquarian, writer and member of the Bar. His only specific work on ancient Egypt was entitled *Memphis and Mycenae: An Examination of Egyptian Chronology and its Application to the Early History of Greece*, an example of his stance being the following quote from the work: *"If anyone likes to put the beginning of Dynasty 18 a century before 1271 B.C., I cannot prove that he is wrong, although he cannot prove that he is right."* A man of logic and determination, he wrote extensively on several aspects of the ancient world though perhaps his most well-known works are a three-volume series of local history entitled *Small Talk at Wreyland* (published between 1918 and 1923 by Cambridge University Press). A well-travelled man for the time, Torr speaks of the history of the Devon village of Wreyland in a chatty and unorthodox manner, often seeing parallels in events which occurred during his travels. What does this have to do with Egyptology you may ask? At present I am working my way through the series and have just completed Volume One. To my delight it features several references to Egypt, archaeologists, and people he met.

Page 14 offers us this anecdote:

"Maspero was supervising one of these removals [of mummies], with a gang of natives to do the work. The mummies were brought out one by one, and laid down in the shade below a ledge of rock. In the heat of the day the natives rested, and he went on working at his notes. Suddenly he heard a fearful shriek; and, looking up, saw one of the natives pointing at a mummy – the mummy was slowly raising itself with the gesture that Orientals use in uttering a solemn curse. All the natives fled, and he was left alone to face the mummies: but he soon saw what was happening. The mummy was no longer in the shade, as the sun was coming round the ledge of rock; and the heat was causing a contraction of some glutinous substance in the mummy, and thus producing this movement..."

Torr clearly valued his friendship with the French Egyptologist, Prof. **Gaston Maspero** (1846-1918), twice Director General of the Department of Antiquities in Egypt and allegedly the man who recommended **Howard Carter** to **Lord Caernarvon**. The use of colonial language such as 'natives' dates the book as very much of its time.

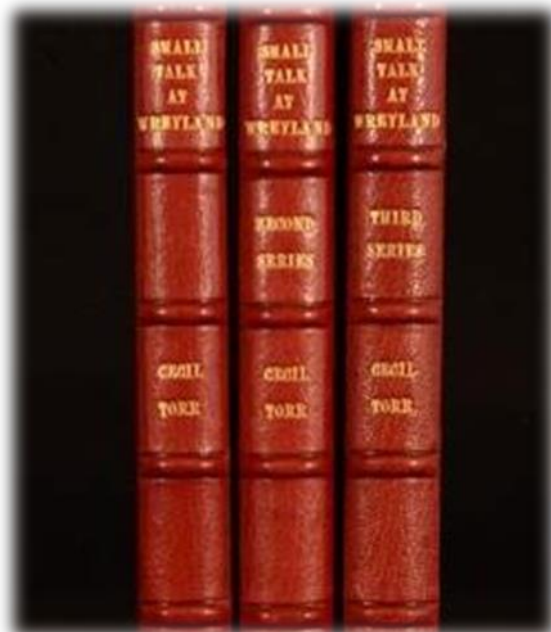
On Page 71 Torr informs the reader that at the age of 63 his mother climbed the "pyramids at Gizeh and Sakkarah". No easy feat, though judging by the extensive amount of graffiti at the top of the Great Pyramid at Giza, a popular one for the time. It is now strictly forbidden, and rightly so.

On page 82 he tells us that during an 1871 visit to Paris following a period of unrest in the French capital, he noted:

"In the Place de la Concorde, the statue of Lille had been knocked to pieces by a shell, also one of the fountains – the further from the river – but the Luxor obelisk was safe."

The obelisk was originally one of a pair which stood outside **Luxor** Temple until **Muhammed Ali Pasha**, ruler of Egypt during the Ottoman period gifted it to France in 1832 (eventually being erected in Paris in 1836).

On page 119 he states, *"I have noticed that the Pyramids at Gizeh also look puny at a distance"* following a description of the Acropolis in **Athens**. Such asides contained within the book do not particularly add anything to the text, instead



seeming to have been placed there to reinforce the fact he had travelled widely.

The book contains other descriptions of Egypt and other Egyptologists within its pages. From reading this book you gain a sense of how mischievous a person he was. He clearly was a bright man and unafraid to correct the perceived mistakes of others, with one paragraph speaking of him pointing out to Maspero a mistake he had made in the pronunciation of a particular hieroglyph. This pugnacious nature can be evidenced outside of the first volume of *Small Talk at Wreyland*. An interesting article was published by **Bill Manley** (joint author of *How to Read Egyptian Hieroglyphs*) in 2001, looking at an 1892 argument on chronology between Torr and **William Flinders Petrie**. Manley writes, *"he seems to have derived particular enjoyment from antagonizing Petrie"* and goes on to state, *"Torr challenged the logic of Petrie's chronological conclusions, exposing the inherent racism of his historical beliefs."* Torr accused Petrie of speculation, overblowing his discoveries of Mycenaean material in Egypt and abandoning logic. There can be little doubt Petrie's Eurocentric impositions upon Egyptian chronology were linked to his personal political stance. Manley's article is well worth reading, relating the battle of Torr and Petrie in detail, and illustrating Torr's fondness for the pastime of puncturing stuffy academic thought. Manley concludes his article *"whereas Petrie embroidered history with his extreme political beliefs, Cecil Torr put his faith instead in logic, wit and his own quirky charm."* In conclusion, an accurate and fair description of an interesting man.

Written by: Syd Howells

Thanks to Gerald Gabb.

References and Further Reading

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Egyptology in The News



Child's mummy portrait shows a more mature person

German and Austrian scientists have recreated the face of a 2000-year-old mummy of a young boy, using CT scanning and 3D imagery technologies. The 78cm long mummy was excavated at **Hawara** in the 1880s. The reconstructed face was compared to the mummy portrait. The portrait was found to be fairly accurate, apart from having older features than a 4-year-old boy, which could be attributed to artistic conventions of the period.

Saqqara : the site that keeps on giving

Near **Djoser's** step pyramid, archaeologists found 59 2,500-year-old coffins in three wells. They are in an excellent state of preservation, with clear painted decorations and hieroglyphs, and do not appear to have been opened. In October, around 40 were displayed to the press, and one coffin was opened. Furthermore, a 35 cm tall carved bronze statue of **Nefertum** has also been found. He is wearing a lotus flower on his head, with petals of inlaid lapis lazuli, red agate and turquoise. The statue dates from the 26th dynasty, and was found along with 28 statues of **Ptah-Soker**. In other news, the examination of the bones of an older, 4,500-year-old mummy found at **Saqqara** in a beautifully decorated intact tomb has led to speculation that the 35-year-old Fifth Dynasty priest **Wahtye** suffered from malaria. If true, this would be the earliest ever documented case of the disease. And in mid-November, the biggest archaeological discovery of the year was announced: around 100 sealed human coffins and 40 impressive statues plus masks and amulets, from three different shafts. The coffins date from the 26th Dynasty and belonged to high officials and priests. Again, one coffin was opened at a press conference, and the mummy was X-rayed.

Egypt renews claims for return of Nefertiti bust

The iconic bust was discovered at **Amarna** by German archaeologist **Ludwig Borchardt** in 1912, and removed to Germany the following year. Egypt has always said that this was illegal according to the regulations at the time regarding the division of archaeological finds, a claim disputed by Germany. So far, all attempts of restitution have failed, including this latest one in September 2020, and Nefertiti remains in the *Neues Museum* in **Berlin**.

More proof that wild ibises were used for mummification

Following a study of the DNA of ibis mummies (see Egyptology in the News, Jan.-Mar. 2020), new chemical analysis has shown that the birds ate a wide and varied diet, which would not have been the case for captive-bred birds. Isotopic analysis of the feathers, bones and embalming strips of 20 ibis and other bird mummies from the *Musée des Confluences* in **Lyon** (France) led to this conclusion, which implies that large-scale hunting operations were carried out.

New exhibition in France: 'The Pharaoh, Osiris and the Mummy'

This exhibition is showing at the *Musée Granet* in **Aix-en-Provence**, which has a large Egyptological collection. More than 200 artefacts are on show (some on loan from the *Louvre* in **Paris**), including a very rare monitor lizard mummy, reliefs from the Great Pyramid of **Khufu**, and a royal Ramesside colossus. Check out some great images on YouTube: <https://youtu.be/Wx01R6bzCkw>

Sci-fi: from Steampunk to Ancient Egyptian inspired Archaeopunk!

Writers for *Arkworld Comics* have created an alternative world where Ancient Egyptians use futuristic technology: pyramid-shaped alarm clocks, floating temples and much, much more!

Restoration of The Grand Avenue of Sphinxes

This almost 3000-year-old, 1.7 mile long road runs from **Luxor** Temple to **Karnak** Temple, and is lined on both sides with hundreds of sphinxes, mainly with ram's heads. For centuries the avenue was submerged, and built upon as the city of Luxor expanded. Part of the site was rediscovered in the 1940s, with work carried out also from 1958-60. Serious efforts to restore the avenue from 2005-11 were variously interrupted due to lack of funding and/or political unrest. This final push started in 2017, and the enormous excavation project is 97% complete. Churches, mosques and hundreds of homes have had to be demolished. The grand re-opening as an open-air museum is planned for 2021.

Cleopatra controversy

The announcement from Hollywood that a new film about **Cleopatra** is to be made, with Israeli actress **Gal Gadot** in the leading role, has led to claims of whitewashing. While scholars agree that Cleopatra's



father **Ptolemy XII** was of Macedonian-Greek heritage, the ethnic origin of her mother is unknown, and many believe that Cleopatra VII was of mixed heritage.

Osiris lands on asteroid!

A *NASA* spacecraft, **Osiris-Rex**, has successfully landed on an asteroid named **Bennu** in a mission to collect dust samples. The samples will be the largest collection from space since the Apollo moon landings, and are due to be returned to Earth in 2023.

Attack on Berlin artefacts

At least 70 artworks and ancient artefacts across three galleries on Berlin's Museum Island were vandalised with an oily substance in early October. The damaged objects include Egyptian sarcophagi. According to the press, coronavirus deniers and Q-Anon conspiracists are behind the vandalism.

New insights into the composition of Ancient Egyptian ink

Scientists have carried out powerful analyses (micro X-ray fluorescence, micro X-ray diffraction and micro-infrared spectroscopy) at the *European Synchrotron Radiation Facility* in **Grenoble** (France), to probe the chemical composition of the red and black ink on papyri fragments from the **Tebtunis** temple library. They discovered that lead was added to the ink mixture, not as a dye, but as a dryer, to ensure the ink would stay on the papyrus.

Solar phenomenon eclipsed by Covid 19

The solar alignment over the statue of **Ramses II** at the Temple of **Abu Simbel** at dawn on 22nd October coincided with the start of the inundation and agricultural season in Ancient Egypt. In more recent times, it is an event which attracts international attention. This year however, the few tourists there will see no celebrations, and strict sanitary measures to prevent the spread of coronavirus.

Luxor: the title and setting of a new film

Andrea Riseborough and **Karim Saleh** star in this film directed by **Zeina Durra**, in which the ancient city of Luxor is showcased. In a haunting and evocative film, a British aid worker returns to Luxor, twenty years after her first visit and romance with an Egyptian archaeologist. There's a nice cameo from real Egyptologist **Salima Ikram** too. Check out the trailer and virtual screening details on YouTube: <https://youtu.be/0KKOGdgBpIc>

Temple of Esna conservation resumes

A joint Egyptian-German archaeological mission is resuming work at **Esna**, which was interrupted by the coronavirus pandemic. The Roman period temple dedicated to **Khnum** lies 55km south of Luxor. It was covered with layers of soot, dirt and salt crystals, but

now the colourful inscriptions and decoration can be appreciated.

New Egyptian antiquities museum opened at Sharm El-Sheikh

This is the first museum of antiquities in the **Sinai** region, and it showcases ancient Egyptian history, and interaction with the environment and with neighbouring cultures. For example, relationship to wildlife is illustrated by a display of animal statues and mummies. There is also a complete Roman bath on display, plus two ancient boats from **Dahshour**, and some objects relating to **Tutankhamun**.

CT scans carried out on 3 stucco-shrouded portrait mummies

Three Roman era mummies from Saqqara, which were discovered 400 years ago, have recently been scanned to reveal that their organs were not removed in mummification, and that they were buried with jewellery and gold coins. They belong to a female in her thirties suffering from arthritis and a man in his mid-twenties with bad dentition, both currently exhibited in **Dresden** (Germany); and a teenage girl, on display in **Cairo**.

Compiled & Summarized by: Dulcie Engel

And | Quote...

"While I was examining here a fine old mummy, one of the men came running with his hatchet and offered to sever the head off for me: he assured me it was very "good", and he could let me have it "cheap"... these savages think themselves at liberty to practise any indignity upon the bodies of the ancient Egyptians... Many of those relics have come over to England; and here they are now, honoured with a glass-case in some museum of antiquities, or stuck up on some gentleman's mantel-piece, to be fingered by callers and friends. "

John Foulkes Jones, 1860



Recently @TheEgyptCentre collected a group of objects recently conserved at @CUConservation by @LingleMeeklah as part of an @Aimuseums & @PilgrimTrust small grant. We are delighted with the results and brilliant work done. Here's a before and after image of our painted plaster!

- Ken Griffin

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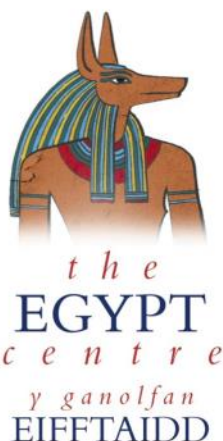
Swansea University
Prifysgol Abertawe



Before



After



WE WANT YOU!

We need volunteers to help with transcribing documents and catalogues
and facilitating our online Virtual School Visits

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

