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EGYPT
centre
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Volunteer Newsletter

Apr-Jun 2021

Museum of Egyptian Antiquities



Who's in Hathor's mirror?
The answer's inside - and it's poetic!



Rapture in Blue

Faience, Religion, and
Connections.



Raiders of the Lost Arm

Swansea beach mystery
becomes clear as mud.



Horus Stories

Casting a fresh eye over a
beloved part of our collection.

egypt.swan.ac.uk



Welcome



**Syd
Howells**

Editor in Chief

Hello again!

Firstly, a massive thank you for remaining with us over the pandemic. It hasn't been easy for any of us, but we will survive and thrive.

Sadly I was unable to offer you all a slice (or several) of the customary celebratory cake for Volunteers' Week. However I am willing to offer a *virtual cake* credit note, which can be used when we eventually do return to the Egypt Centre:



Thank you to all the poets who contributed to our Haiku section! You can view the results on p16.

There's plenty still going on, as the contents of this issue will testify. Enjoy a jolly good read, and I'll see you all soon!

- Syd



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, in The World Before you could find me supervising the House of Life on Tuesdays & Thursdays; at the computer desk, making the thing that's currently happening to your eyes happen; or patrolling Cupboard 8, proudly serving as the first line of defence for our vital biscuit supplies.

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

The Newsletter will be published every three months - Next issue due **Sept 2021**.



Friends of the Egypt Centre



STUDENT PRESENTATIONS

For the last few years, we have used our May lecture for the Friends of the Egypt Centre as an opportunity to invite Swansea University students to hone their presentation skills and give a short talk on their own research. Unfortunately, last year's session was cancelled due to the COVID lockdown, but fortunately our speakers **Mollie Beck** and **Catherine Bishop** were able to deliver their lectures this year instead. Both Mollie and Catherine are also Egypt Centre volunteers, and so it was wonderful to give our volunteers this platform. Given the move to online lectures whilst we are unable to meet in person, this opportunity included a global audience of nearly one hundred people!

Mollie was the first to speak, with her lecture "*Wig snatched: unveiling the process behind wig-making and the wig industry in ancient Egypt*". She provided a fantastic chronological overview of the known wigs from the archaeological record. Mollie also discussed the various types of wigs and their construction, as well as the evidence for the manufacture of wigs.

Catherine was next to speak with her talk "*From rats to robber flies: active pest control in ancient Egypt*". She provided an overview of the various types of insect and rodents that blighted granaries, and the ways in which the ancient Egyptians attempted to overcome them, including fumigation, rat traps, and requests for divine intervention.

Both Mollie and Catherine's talks were well researched and well presented, with the many questions from the audience skilfully and knowledgeably managed. Many of the delegates were keen to praise both for their wonderful presentations. They also expressed how much they enjoyed hearing up and coming researchers give their first online lecture; I'm sure we'll hear more from both Mollie and Catherine in the future! As always, a big thank you to both our speakers.

Written by: Sam Powell



Mollie Beck



Catherine Bishop

The Friends' programme for 2021-22 was unreleased at time of publishing, so please keep an eye on the Facebook page, and the main website, for further updates:

www.facebook.com/Friends-of-the-Egypt-Centre-117081565014305/

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



Meet the Volunteer



Egypt Centre Volunteer
Jenna-Marie Heard

I come from: Bridgend.

I started volunteering: Feb 2021.

I chose to volunteer because: I was attracted by the established volunteering programme.

My Favourite artefact is: I love anything with Hathoric imagery, but I do particularly like the pottery sherd **W1284a**.

How volunteering at the Egypt Centre helps me: The flexibility of volunteering at the Egypt Centre has enabled me to pursue my passion on my own terms, fitting around both work and home-life.



Egypt Centre Volunteer
Jordan Hawkes

I come from: Swansea.

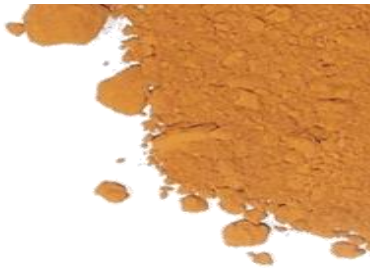
I started volunteering: 2013.

I chose to volunteer because: I enjoyed working at TEC during my Work Experience.

My Favourite artefact is: Statuette of Tarawet (**BM48419**).

How volunteering at the Egypt Centre helps me: Volunteering at the Egypt Centre has not only helped me with my confidence, but it also provides me with a way of enhancing my interest in ancient cultures and the deities they worshipped, as well as giving me the chance for social interaction outside of my family.





Jack Green

I come from: Crawley, W. Sussex.

I started volunteering: 2014 - but I didn't get properly "stuck-in" until 2016!

I chose to volunteer because: I adore museums, and I wanted to gain experience in an educational environment.

My Favourite artefact is: Book of the Dead Papyrus (**W867**). The ability to convey meaning through symbols is one of humanity's most ingenious inventions, and, for myself at least, artefacts of this sort provide the most tangible links with our distant past.

How volunteering at the Egypt Centre helps me: I was a shy awkward young man when I arrived at the Egypt centre. It turned me into a much more confident, eccentric, and well-rounded person. The experience and skills this opportunity afforded me have proved to be invaluable for finding work in education, in which I now work as a teaching assistant.

Yazmin Garnsworthy

I come from: Llanelli.

I started volunteering: 2016.

I chose to volunteer because: I found it fun and interesting and because everyone is really nice. Well... when you first meet them they are nice... :-)

My Favourite artefact is: The tiny sarcophagus that everyone thought was fake - but wasn't. Also Bob!

How volunteering helped me: It's helped me with my social skills and being more confident, and now I know a lot about ancient Egypt which is always a bonus. Oh and also I now know how to work a till, which is cool, plus all this will look good on my CV.



Artefact Review: W221



W221 is a square plaque made of faience, depicting the sacred 'wedjat' eye in relief (commonly known as the **Eye of Horus**, or alternatively the **Eye of Ra**).

The plaque is 8.7cm (height) x 10.3cm (width) x 1.3cm (depth). It was donated by the Wellcome Trustees to the Egypt Centre in February 1971; it became part of Wellcome's collection after he had purchased it in July 1922 from the MacGregor collection. It currently resides in the 'Amulets' case in the House of Death.

There is no specified date nor provenance for W221; records for the wedjat begin in the Old Kingdom and continue onto the Roman period, so the dating for such a common symbol could be an issue. However, similar glazed plaques with high relief first appeared in the Third Intermediate Period. Additionally, this period saw an increase in non-royal objects incorporating mythological motifs, and amulets in the form of deities were more common. Sacred eye amulets in particular became key objects.

The wedjat has become one of the most well recognisable phylactic amulets from ancient Egypt. It combines the human feature of brows with the stylised markings of a falcon: an uncurling spiral is depicted

before the shape of a teardrop attempting to imitate the feather pattern.

The orientation makes it clear that W221 was intended to represent the right eye. In theory, the wedjat is usually identified as the left, lunar eye of the falcon headed god Horus, whilst the right is considered the solar Eye of Ra. However, there are many interchanges between the left and right eye and such confusion led to the Eye of Horus and the Eye of Ra having various interpretations as they were not always clearly distinguished, even by the Egyptians themselves. Both sacred eyes were protective, lost and restored by **Thoth** in mythology and viewed as the sun and moon respectively. Therefore, the left eye was commonly transposed with the right to show lunar manifestations on the solar eye. However, the Eye of Ra is well attested as a goddess and wandering daughter of the sun, thus the resulting combination of these views led to dual amulets representing the wedjat and solar goddess.

Common confusion determines the right eye to be the Eye of Horus, as shown within the catalogue entry for 26.7.1032 (MMA) (right), dating to the Third Intermediate Period at the time which produced the most elaborate eye amulets. However, this amulet is most likely associated with Ra instead. The two uraei possibly refer to the return of the wandering goddess to her father, who was then placed on Ra's forehead as the fire spitting cobra i.e. the uraeus. The goddess was played by various lion headed deities who had a fierce side to their character, like **Sekhmet** and **Bastet** in lion form when she embodied the sun's vengeful eye. Therefore, the lion and uraei hold connections to Ra.



leading to mass production. As a square plaque with carved relief, W221 would have been a common example.

The wedjat had important use in funerary contexts to aid the dead as a protective amulet. Plates bearing the eye were attached to the bandages of mummies through the four holes in the corners. They were placed on the mouth and from the New Kingdom, over the embalming wound where the abdominal evisceration incision was made to remove the organs. Prior to this it was placed on the chest. This was believed to heal the wound, the body made whole whilst preventing malign influences invading, thus preserving the deceased in a perfect, idealised state and ensuring safe passage into the afterlife. These protective qualities derive from the Osiris myth, whereby Horus offered his healed eye to restore his father, making the wedjat a powerful protective charm representative of rebirth. The sacred eye was probably the commonest motif to have been found on mummies, more than any other amulet, and the eye amulets constitute the largest collection of amulets accumulated.

Written by: Bethany Saunders

The full (annotated) version of this article can be found on TEC website.

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Egypt Centre Object File.

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Kushite queens dressed and acted quite differently from their Egyptian counterparts, until the advent of the 25th Dynasty.

(en.wikipedia.org/wiki/Kandake).

And who were the black pharaohs?

This is one of the terms used to describe the rulers of the 25th Dynasty in Egypt, who took control after the Nubian invasion. They originated from Nubia (also known as the Kingdom of Kush), and ruled over Egypt from 747-656 BCE. Perhaps the most well-known pharaoh of this dynasty is **Taharqo**, son of **Piye**, the first of the line. Taharqo reigned for 26 years, and was responsible for major building projects both in **Napata** (in Nubia) and **Thebes**, as well as in temples throughout Egypt and Nubia.

A beautiful granite gneiss sphinx with the face of Taharqo is in the *British Museum*. It measures just 73 x 40.6 cm, and dates from 680 BCE. It was excavated at **Kawa** in **Sudan** by **Frances Llewellyn Griffith**

(www.britishmuseum.org/collection/object/Y_EA1770).

Does this link in with the Black Egyptians theory?

The idea that ancient Egyptians originally came from further south in Africa is known as the *Afrocentric Theory*, and has been widely promoted, in particular by controversial Senegalese Egyptologist **Cheikh Anta Diop**. Indeed, the claim that the Ancient Egyptians had black skin has become a cornerstone of Afrocentric historiography. For example, one hears claims that Cleopatra was black, that all the pharaohs were black, that the Egyptian term for Egypt, *kemet* (black), refers to the people...

This idea has however been strongly refuted by mainstream Egyptologists, relying on archaeological and historical evidence. According to **Bernard R. Ortiz De Montellano**, "the claim that all Egyptians, or even all the pharaohs, were black, is not valid. Most scholars believe that Egyptians in antiquity looked pretty

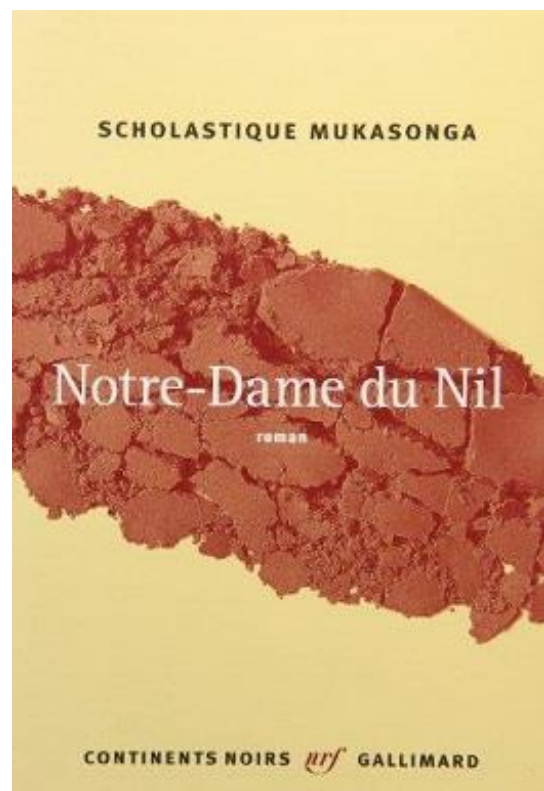
much as they look today, with a gradation of darker shades toward the Sudan"

(en.wikipedia.org/wiki/Ancient_Egyptian_race_controversy).

And, as **Zahi Hawass** has put it recently: "We believe that the origin of Ancient Egyptians was purely Egyptian based on the discovery made by British Egyptologist **Flinders Petrie** at **Naqada**, and this is why the Ancient Egyptian civilisation did not occur in Africa, it occurred only here." Furthermore *kemet* refers to the black land: soil made fertile by the annual Nile inundation.

(dailynewsegypt.com/2021/04/14/claims-that-ancient-egyptians-were-african-untrue-zahi-hawass/).

The exception of course would be the Kushites who ruled Egypt during the 25th Dynasty (see above), and this period is probably the origin of the Black Egyptians theory.



Written by: Dulcie Engel



The Possible Religious Associations of EC139

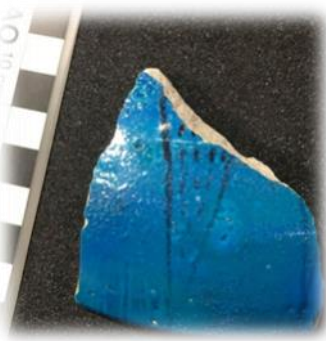
EC139 is a dark blue faience fragment from the rim of a lotus bowl, which would have been originally measured as 18cm in diameter.

The morphology of the bowl is believed to have been carinated, shown from the clear curvature of the sherd (starting at 50.7mm)

which shows the vessel to have been a shallow, open bowl. The inside of the sherd is significantly darker blue than the outside but there are areas with lighter pigment showing an inconsistency within the colouring. Various black lines can be seen on the inside, which join at the tip and extend outward as they move away from the rim. The lines are rounded at the bottom and meet with one another to create a U shape. The presence and placement of additional pointed tips reveal this black design to be a typical lotus flower, as commonly seen in

representations of the blue lotus in ancient Egyptian art. The main flower is clearly visible but the rest of the decoration is visually limited due to damage that removed glaze and potential oxidation. The remnant of a similar faded petal lies next to it, which is shown on similar marsh bowls that follow the pattern of an open lotus covering the base.

The Egypt Centre has dated EC139 to the 18th Dynasty, New Kingdom. Parallel bowls can be used in conjunction, such as EA4790 (BM), and 22.3.73 (MMA) (next page), and are also dated to the New Kingdom, commonly being found in Thebes, Upper Egypt. These pieces are useful comparisons within relative dating to establish a typology, as they share the same style and iconography as EC139 with marshland imagery decorated in manganese, alluding to fertility. They also show what the rest of EC139 could have potentially looked like; the central pool surrounded by numerous blue lotus flowers is seen as a repetitive theme of regeneration, thereby noteworthy within a religious context. The New



Kingdom is considered to be the technological pinnacle of faience craftsmanship. Blue faience bowls with black designs were common products of this time, and were more finely decorated on the interior than the exterior (which is noticeable with EC139). Technological innovations of the New Kingdom declined after its time: traces of cobalt (the blue modifier) virtually disappear and foreign influence led to the replacement of manganese.

Egyptian blue has divine connotations associated with the concept of solar rebirth and blue-haired deities such as **Hathor**. This is exemplified by the depiction of the blue lotus on EC139, which is a common funerary motif incorporated into items of utility and beauty, such as faience bowls used in offerings; it is echoed in the creation myth as symbolic of rebirth, as the new born sun rose out of a lotus on the waters of Nun.

Hathor is known from her epithet as 'Lady of the Sycamore'. Sycamore trees are symbolically connected to the passage of **Ra** because they grow on the margins of cultivation, thus standing between the desert and alluvium; this is the point of transition connecting the East and West sides of the Nile valley with the movement of the sun – i.e. rebirth in the East and death in the West. This is shown throughout a Middle Kingdom text:

Titled: 'Going in and out of the Eastern Gates of the Sky among the Followers of Re and Knowing the Souls of the Easterners':

'I am he who rows and does not tire in the bark of Re; I know those two sycamores which are of turquoise between which Re goes forth, which go strewn shade at every eastern gate from which Re shines forth ...'

- Coffin Text spell 159.

Hathor's association to the turquoise sycamore places the sherd in a religious context as a vessel used in offerings to the goddess either in a tomb or temple, emphasising the magically potent iconography and colouring of faience holding regenerative symbolism. Thus, the goddess's identification as 'Lady of the Sycamore' (and association with the Eastern horizon and passage of Ra) fuses with her epithet 'Lady of Turquoise' (connoting the ideals of birth) to incorporate several symbolic attributes that can be assigned to funerary objects.



Glazed faience vessels were more commonly found in the contents of tombs and temples, where a less expensive replacement was deemed suitable – thus adhering to the production of faience as an inexpensive and economical substitute to mimic precious stones. The known methods of glazing were rarely applied to domestic vessels of household use, especially bowls, as their low durability proved them dysfunctional as practical items of daily use. The shallow faience bowl is considered by **Patch** and **Hall** to have been a common item decorated with iconography of a watery environment (like the lotus flower), used as funerary equipment. The marshland decoration is suitable within places holding prominent religious symbolism to ensure the survival of one's identity.



EA4790 (BM)



22.3.73 (MMA)

The resources needed for faience would have been difficult to obtain, making it an essential luxury product. The most costly ingredient was probably copper, as it was distantly mined from the Nile valley; this produced the brilliant turquoise colour, thereby suggesting that objects of this colour mainly belonged to the elite whom had access to these resources. However, **Friedman** notes that many parallels have been found in the burial context of female tombs, such as EA4790 (BM). This is supported by **Carter** who found various bowl fragments at **Deir el-Bahri** holding inscriptions of Hathor with queens or princesses. This feminine appeal could be carried by the symbolism of the bowls, as females identify with Hathor regarding fertility within the role of mother or daughter of the sun god.

EC139's shallow morphology, small dimensions (measuring at 18cm) and aquatic decoration show that it would have been suitable for liquids. Intoxicating liquids (wine or beer) were used as important sacred libations for Hathor, due to her epithet as 'Lady of Drunkenness'; this is reinforced in the mythological story 'The Destruction of Mankind', whereby Hathor's wild nature is appeased with dance, music and wine. The general significance of wine links to Hathor's representations of rebirth; its production was combined with the coming of the inundation, thus bringing a renewal of life. The oxidation on the inside of the sherd possibly occurred from the bowl's contents. This is possible with wine as the copper present in the faience accelerates iron oxidation, thus greatly accelerating wine oxidation. The black paint used for the lotus decoration is composed of manganese and iron oxides, but iron is known to discolour glaze and prevent the blue colouring, therefore showing an absence of iron on the inside of the sherd due to the dark blue. This limits the concentration of iron to the manganese, thereby reacting with the wine as a form of oxidation, indicating how the dots follow the decoration with an unusual accuracy. Due to the importance of intoxication associated with Hathor's epithet and primary observations, the bowl would have most likely contained wine. However, further chemical analysis is needed to identify traces of residue in order to tell what the vessel actually contained.

Written by: Bethany Saunders

The full (annotated) version of this article can be found on TEC website.

Useful readings:

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Dulcie Engel and the Mystery of the Mummy's Arm



Avid and long-standing readers of this venerable publication may recall that a few years ago, I took it upon myself, in the guise of a slightly mature Lara Croft type (!), to penetrate the depths of the old storerooms, and examine various objects, which I then discussed in a series called 'What's in Store?' If anything from that ground-breaking series of investigative journalism remains in your memory, it will surely be the 'stolen' mummified arm... And indeed the story is familiar to many volunteers young and old who didn't read that account; and some will have seen the arm itself.



Why re-visit the arm? Well, we have discovered new information about it: but before all is revealed, here is an edited extract from the original article to refresh your memory. Certain points I have highlighted.

Edited extract from 'What's in store? No. 2. Mummified arm EC307' (first published in the Volunteer Newsletter April-June 2017; reprinted in *Inscriptions* no. 46, Sept. 2020)

Description of object

This is a mummified human left arm with a section of bone missing (see below), and with traces of gold leaf, which could indicate finger-stalls were originally attached, as happened with high-ranking mummies in the 26th to 30th Dynasties. And indeed this arm dates from the Late Period, 747-332 BC. There are no longer any bandages on the arm (see below). It is 41 cm long and 10 cm wide.

It was conserved in 2000 by Bob Childs of the National Museum of Wales in Cardiff. A condition report from 2008 notes a lot of flaking, and that it is not to be taken out of its box.

In the light of lack of evidence to the contrary, it is assumed to be part of the original Wellcome Trust donation, but this particular object had a rather exciting history in the early 1990s.

Stealing, mystery, murder, denials, court cases??!!

This is the evidence we have from the object file, in chronological order, where known:

- A small black and white photograph of a fully bandaged arm (no date), which seems to match our arm.

- 3 newspaper articles from the archives of the South Wales Evening Post:

a) 4/11/92 'Severed arm found in garden': 'A major investigation was today underway in Swansea after the discovery of a severed human forearm in an Uplands back garden. A large team of detectives is now carrying out inquiries to see if a murder investigation will have to be launched. The bandaged arm, thought to be that of a woman, was found in a garden at Gwydr Crescent yesterday. Initial tests at a Cardiff hospital indicate it may be of recent origin.'

b) 5/11/92 'Severed arm may have been on sale': '...The latest theory is that the bandaged limb may have been on sale at a shop in the city and is part of an Egyptology collection...the arm was discovered by a tenant ...as he cleared up the back garden...some bones, thought to be animal remains, were also found nearby. The arm was today due to undergo further tests and X-rays. It will be examined by an expert in Egyptology at University College Swansea...Meanwhile, detectives are continuing inquiries in the Essex area... They wish to interview a former Swansea tenant'

c) 6/11/92 'Arm for British Museum': 'A severed forearm discovered in a Swansea back garden was today being taken to the British Museum in London for more expert examination. As yet there is no firm conclusion as to the age of the limb...police are still considering the theory that it is part of an Egyptology collection. They are keeping an open mind until it has been further examined in London, along with other relics, thought to be animal bones, found near the scene'

- A black and white photograph, dated 13th November 1992, of Kate Bosse-Griffiths(KBG) holding the arm; the gold leaf on the fingers is very clear. This is likely to have been taken by the Swansea University arts photographer, Roger Davies, who was the museum's main photographer, and a key museum assistant.



- A note from Professor Alan Lloyd (AL) to KBG, dated December 1992, saying the police had returned the arm and that he had put it in the storeroom.

- A report from the Western Mail, dated April 2nd 1993, saying a Swansea University student ended up in police custody last November (i.e. Nov. 1992) after a severed arm was found in his lodgings in the Uplands. The student said he had found the arm, along with old axe heads and flints, on a Gower beach. He sold off the other objects to an antiques dealer, but not the arm, which was later discovered and reported to the police. He was arrested and held for two days. His girlfriend left him, thinking he was a killer. It was soon established that the arm was not from a recent corpse, and the student was released. The arm was taken to the British Museum. The article describes the arm as covered in bandages with the remains of finger bones protruding. The reason for the April article was that the student's solicitor was asking for the arm to be returned to her client from Swansea University, where they believed it now was, although this was strongly denied in the article by the registrar at the time. (This article is reproduced in the Abaset online catalogue).

- An e-mail from our curator Carolyn Graves-Brown in 2004, summarising the story, and explaining a few loose ends. Carolyn was told in November 2004 by Joyce Filer of the British Museum that she was the person asked to identify the arm in 1992. Carolyn also explains that the arm is in the Egypt Centre as it was assumed it was stolen, and we already had an Egyptian collection.

With regards to the condition, we can safely assume that the missing section was a piece removed for dating analysis by the British Museum; and somewhere on its journey, the bandages got lost.

The note from AL, and the small photo of the bandaged arm might suggest that this arm was originally part of our collection, stolen from a store cupboard (as other items were), possibly as part of a student prank, and then perhaps dumped on a local beach, where it was found by the unlucky student suspected of murder... We do not know what happened to his claim, but assume that it was quietly dropped as there is no material about a court case, and the arm is still here... We also do not know what happened to the animal bones mentioned in the press, nor where the other artefacts the student claimed to have sold ended up.

However, there are alternative possibilities. For example, the arm may have simply been dumped by a previous owner. This could be because they no longer wanted human re-

mains in the house. Alternatively the items could have been stolen from outside the Swansea area and the human remains dumped on the beach. Given that there is no proof of the existence of the arm prior to this story (it was not catalogued) this remains a possibility.

New evidence

During lockdown, I have been transcribing some of KBG's daybooks, and one day in March, I came across the following entry from the 1980 daybook:

Monday 1-9-80

W1312 left arm of mummy with gilt nails, bent

part of linen still preserved otherwise all bones & darkened skin.

lower arm elbow & small part of upper arm.

This immediately sounded familiar to me. However, a quick look on Abaset revealed that **W1312** is the catalogue number for a shabti... but the description under **EC307** is very close to Kate's 1980 one above:

A mummified human left arm with a section of the bone missing. There are remains of gold leaf still attached to it.

The two main differences are the missing bone section and lack of bandages, which have already been accounted for. With regards to the catalogue number, our collections manager Ken Griffin was able to offer an explanation:

"She must have catalogued the arm as W1312 at the beginning of September, before cataloguing the shabti as W1312 after it arrived in Swansea on 25 Sep 1980, just a few weeks later. I guess she forgot/hadn't realised that number was already assigned!"

We must remember that the cataloguing system at the time was not computerised. It consisted of index cards for each object, and number stickers on the actual objects where possible. So it is not surprising that index cards got misplaced and stickers fell off...



As Ken says:

With some objects it's obviously easy to attach a sticker, but a little harder with human remains! There are index cards, but only the shabti for W1312. Usually she numbers things when she wants Roger to take a photo of them, so we must have an archival photo of it from 1980.

And indeed that small black and white photo listed as being in the object folder fits the bill:



Re provenance, here is Ken again:

For me there was little doubt about it originating from the collection, particularly with the gold on the fingers. It was clearly Egyptian ... It should be Wellcome, but whether we can trace it to a specific collector is going to be very hard!

And here is Kate with the recovered arm in 1992:



Furthermore, evidence from the 1980-81 daybook would suggest that the mummy arm was one of the Swansea Wellcome objects that was taken to the University of Aberystwyth in October 1980 for an exhibition called 'Y Llong' (The Ship) to coincide with the awarding of a prize for a novel of that title which had an Ancient Egyptian theme. It appears to be on a list of objects for the exhibition (p.13-14: list

partly in Welsh), along with a boat, bandage, beads, an ushabti, an alabaster vessel, masks, and a mummy case from Budapest (another mystery?). What I assume is this object appears on p.14 as 'arm mummy'.

So, to conclude, the mummified arm was stolen from our collection, and thanks to the daybook transcription project, we have been able to explain why we could not find evidence of it in the catalogue before. Ken has now added a note to Abaset re the previous catalogue number. And maybe one day we will find out how Henry Wellcome acquired this arm!

Written by: Dulcie Engel

NOTE

I'd like to thank Ken for his help in understanding the new evidence; also Carolyn and Syd for their help with the original article.

And | Quote...

'The smell of cedar-lined drawers and the stare of glass-fronted cabinets were haunting. The locked cases contained careful arrangements of innumerable curiosities drawn up like royalty at the saluting base: mummies, coins, walking-sticks, bottles of water from the Jordan, watches, rhino horns, specimens of the smallest in the world or the largest of unlikely objects, all meticulously preserved, dusted and dominated by my grandfather's commanding voice booming incessantly at the young, 'keep off dirty paws!'

- Ronald Penrose, 1998

"My world is pyramid. The padded mummer
Weeps on the desert ochre and the salt
Incising summer.

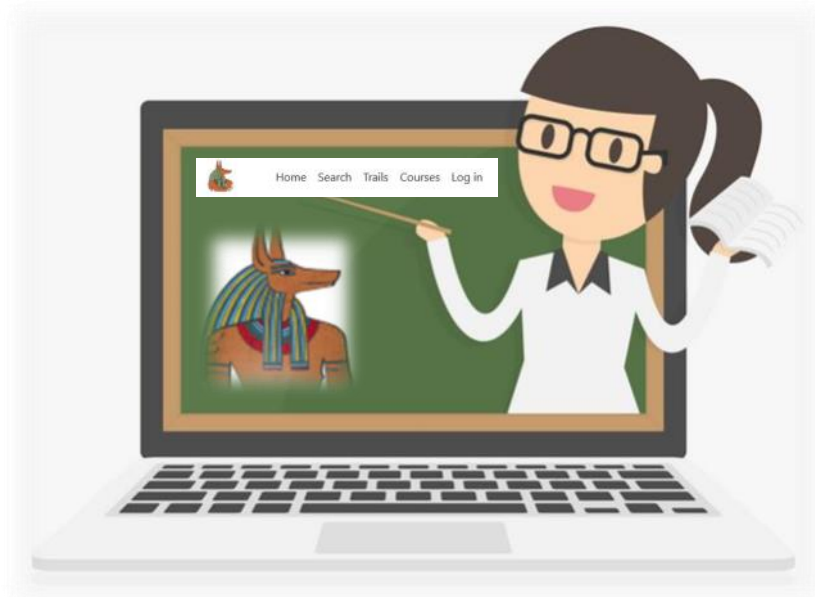
My Egypt's armour buckling in its sheet
I scrape through resin to starry bone
And a blood parhelion. "

- Dylan Thomas, 1934



Zoom Class

My Experience as an Online Education Assistant.



When I was first asked to work with the schools online as part of the Egypt Centre's Education programme, I had two issues. Firstly, I was a bit concerned that I would not always be able to see the children. Being in face-to-face contact with the groups that come into the centre has always been for me a very enjoyable part of the activity. Secondly, I wasn't sure that the great atmosphere the children experience when they come into the centre could be reproduced online.

Nevertheless, I agreed to become an online assistant and I'm glad I did. The assistant's job is mainly to act as back-up for the leader, and to provide a link to the children if there is a hitch in the technology. So not difficult in any way.

Strange as it may seem, although you can't always see the children and they can't see you, you still feel a connection. As they engage with the Education leader and start to answer the questions regarding the artefacts, you get a real sense of their interest and excitement. I was pleasantly

surprised by how much they were enjoying seeing the artefacts, listening to the talk, and responding to questions.

Of course, this was clearly supported by the leader who was very enthusiastic and enjoyed engaging with the children. Also, this is not a 'see & tell' session; the children are actively engaged through questioning about the artefact. They are encouraged to think about what it is made of, how it was made and so on. As an ex-teacher, I appreciate the importance of this type of engagement, which allows the children to actively learn about the daily life of the ancient people of Egypt. Of course, this is much more stimulating than simply listening to an explanation.

I have enjoyed working as an assistant and could tell from the questions asked at the end of the sessions that the children had learned something about Ancient Egypt. Nothing changes of course, and a favourite question still is, 'Do scarab beetles eat your flesh?'

Written by: Carolyn Harries



You Do Haiku

HAIKU is a style of short-form poetry originating in Japan, which is traditionally made up of seventeen syllables, in the arrangement 5/7/5.

We challenged our readers to compose haiku on the theme "In An Egyptian Museum". Here are some of your responses...



**Four sons: Imsety
Qebesenuief Hapy
And Duamutef**

(Anne Rees)

**A sole shabti waits,
Toiling in the sun-bleached field
Magic conjures life**

(Syd Howells)

Cake on landing rests
There for a moment only
The crumbs evident

(Syd Howells)

**In the air, they speak,
The souls of the dead still live.
Eerie day today.**

(Josh Restall)

A broken pot sherd
Displaced, lost and meaningless?
A fragment of time

(Jenna-Marie Heard)

Shining in the dark
Neither silver, gold or gem
But are treasures still

(Jenna-Marie Heard)

King Tutankhamun
Gold and gems glitter, but it's
Just about a boy

(Dulcie Engel)

Lapis lazuli
Royal blue of pharaoh's hair
And tiny scarabs

(Dulcie Engel)

Faces from the past
They stare intently at me
- Tell me your secrets

(Jenna-Marie Heard)



Lucy, V CC BY-SA 3.0, via Wikimedia Commons



**From tombs to rooms of
Pointing fingers, grazing
gaze;**

May your kas forgive.

(Krys Williams)

**Selfie in silver:
Transmillennial vanity.
Whose face was usurped?**

(Krys Williams)

www.metmuseum.org/art/collection/search/548673

Photo by Krys Williams



Egyptology in The News



Extinct goose species spotted on tomb painting

University of Queensland researcher **Dr Anthony Romilio** has spotted a speckled goose, which he believes to be extinct, on the famous wall painting 'Meidum Geese' from the tomb of prince **Nefermaat I** and his wife **Itet**. The beautiful painting is now in **Cairo's Museum of Egyptian Antiquities**, and is known for its realistic depictions of animals.

More Ancient Egyptian themed trainers from Nike...plus clothes to match!

Following the 'Khepri' and 'Golden Mummy' designs from **Kyrie Irving** and Concepts, the latest design, **Kyrie 7**, or "**Horus**", features a large gold Eye of Horus on one side, plus symbols including an all-seeing eye and an ankh on the lace anchor and eyestays. Hues of blue are used, inspired by glazed ceramics. Furthermore, a collection of clothes, "Feather of **Maat**", has been launched by the same team. The designs reference faience: shades of blue contrast with orange hues evoking the desert. Symbols such as the ankh and lotus flower adorn the garments.

Manual reveals new mummification details

Based on the discovery of what is the oldest surviving manual on mummification, in the 3,500-year-old medical Papyrus Louvre-Carlsberg, Egyptologist **Sofie Schiødt** (*University of Copenhagen*) has been able to reconstruct the embalming process, including new information. For example, to embalm the face, a mixture of aromatic substances was coated onto red linen, which was then placed over the face. Another key finding is that the whole process was divided into regular intervals of four days with active work on the mummy only taking place on those days.

Is this the world's oldest pet cemetery?

Outside the walls of what was once the bustling Red Sea port city of **Berenike**, a graveyard of animals, dating from the first and second centuries CE, was found in 2011 by Polish archaeo-zoologist **Marta Osypinska** and her team. Now, excavation and careful analysis of the nearly 600 burials is complete. More than 90% are cats, about 5% are dogs, and 5% monkeys. The animals have been laid gently in pits and covered with pieces of textile and pottery, and many have iron or bronze collars, or bead necklaces. The animals appear to have died from injuries, disease or old age: they bear no resemblance to those found in sacrificial burials, and have not been mummified.

A cat comes home

The Canadian authorities have repatriated a 2,300-year-old bronze cat statuette to Egypt. It is not known how it reached Canada, but it was not legally exported from Egypt. In recent times, social media sites have been used to trade stolen antiquities.

Virtual Reality brings Death in Ancient Egypt to life

At the *Phoebe Apperson Hearst Museum of Anthropology, UC Berkeley*, Egyptologist **Rita Lucarelli** has created an immersive tour of the 2,500-year-old **Saqqara** tomb of a head physician and military leader named **Psamtik**, using virtual reality headsets. "The Book of the Dead in 3D" will open to the public once Covid 19 restrictions are lifted.

Among the 50 most beautiful buildings in the world...

A list published by the Daily Mail website, compiled according to the scientific theory of the "Golden Ratio", has placed the Great Pyramids at No. 19, and the Temple of **Luxor** at No. 23.

Facial reconstruction of controversial mummy KV55

A team of scientists in **Sicily** have revealed the face of mummy KV55, believed by many to be the 'heretic pharaoh' **Akhenaten**, and father of **Tutankhamun**. The mummy is that of a young man (aged 19-22), and the facial reconstruction does not resemble that shown on contemporaneous **Amarna** artworks. However, this does not rule out the identification.

Did a volcano cause Berenike to be abandoned?

Berenike was abandoned when the supply of fresh water dried up. According to archaeologist **Marek Woźniak** of the *Institute of Mediterranean and Oriental Cultures, Warsaw*, Poland, this was most probably due to a large volcanic eruption somewhere in the world, which triggered a severe drought. The city was founded between 275 and 260 BCE, but temporarily abandoned sometime between 220 and 200 BCE, before being repopulated, and serving as an important Roman port.

Aten family in the news

According to *NASA*, an asteroid measuring 370m across, and named after the Ancient Egyptian god of chaos **Apophis**, no longer presents a danger of colliding with Earth in the next century. Apophis belongs to a group of asteroids called the Aten family (Ancient Egyptian for sun-disc), which are found between our planet and the sun.



Long-awaited Pharaohs' Golden Parade takes place in Cairo

On April 3rd, 22 royal mummies were transferred from the *Egyptian Museum* in Tahrir Square along a 5km route to the *National Museum of Egyptian Civilization* in **Fustat**. The mummies were placed in nitrogen-filled boxes inside specially decorated wagons fitted with shock absorbers. They were accompanied by horse-drawn chariots, dancers and musicians. The mummies included those of Queen **Hatshepsut** and King **Ramses II**.

First-rate replicas to go on sale

A factory for archaeological replicas in Egypt's **El-Obour** City (Greater Cairo) has just been opened. Its aim is to produce good quality certified copies of ancient artefacts, in an effort to protect cultural heritage and intellectual property rights, as well as to satisfy demand from tourists for high quality souvenirs. They will mainly be sold in museum shops.

Ancient woodworking techniques get a modern twist; as do ancient lotus vases

'Don Tanani' is a new Egyptian brand of wooden furniture which has just been launched. Tables and seating have been crafted using traditional joinery and carving techniques from ancient Egypt. Typical features are curved lines and the use of inlay. Furthermore, Khawarizm Studio has developed a 3D printed collection of vases and pots called 'Ward' ('Warda' is Arabic for 'rose'), inspired by ancient Egyptian lotus flower designs.

'Lost golden city' found near Luxor

In what has been described by some Egyptologists as the most significant discovery since that of Tutankhamun's tomb, **Dr Zahi Hawass** and his team have announced the find: the remains of a 3000 year old city called 'The Rise of Aten', dating from the reign of **Amenhotep III**. The city was active during his co-regency with his son **Amenhotep IV** /Akhenaten, and used later by Tutankhamun and **Ay**.

Belfast mummy murder mystery solved!

Egyptologist Rosalie David and her team have finally been able to explain the sudden death of **Takabuti**, the well-preserved 25th Dynasty mummy in the *Ulster Museum*. It seems she was attacked from behind with an axe. This could have been yielded by an Assyrian or an Egyptian soldier, as both armies used the same kind of axe.

Pharaoh TV series cut

A new Egyptian TV drama *Al-Malik (The King)* about the reign of **Ahmose I**, founder of the New Kingdom, has been temporarily suspended amidst uproar over historical inaccuracies, including the main actor sporting a beard.

"Queens of Egypt" come to Canada

This major exhibition will run from May to August at the *Canadian Museum of History* in **Quebec**, and will show more than 300 iconic objects from the *Museo Egizio* in **Turin** and the *Museum of Egyptian Antiquities* in Cairo. They include Queen **Nefertari**'s burial chamber and a large statue of Hatshepsut.

And mummies come to Cairo airport...

Two museums were officially inaugurated at the airport (in Terminals 2 and 3) on International Museum Day (May 18th). The objects have been selected from various Egyptian museum stores and aim to showcase the Ancient Egyptian, Coptic and Islamic periods. The main attraction at each site is a well-preserved mummy.

Afrocentric theory of Ancient Egyptians dismissed

Renowned Egyptologist Zahi Hawass has stated recently that claims that Ancient Egyptians were black have no basis in the archaeology/history. Of course, there is evidence of Kushites in Egypt during the 25th Dynasty, when Nubian pharaohs ruled Egypt, and this is probably what gave rise to the theory of Ancient Egyptians' black African origins.

Nile Delta rare tombs find

Egyptian archaeologists working at **Com Al-Khaljan** in **Dakahlia** province have uncovered rare predynastic tombs, including 68 from the Buto period (c. 3300 BCE), and 5 from the Naqada III period (c. 3100 BCE). They also found 37 tombs from the later Hyksos period (1650 to 1500 BCE).

Warsaw Mummy Project surprise

Researchers studying mummies in the *National Museum* have discovered the first known well-preserved mummy of a pregnant woman. She was inside a coffin inscribed for a male priest, which had been in Poland since 1826. Scans show that the woman, between 20 to 30 years of age, was 26-28 weeks pregnant at death. Egyptologists are surprised that the foetus had not been removed during embalming. The mummy has not yet been dated.

Young Vic to livestream future productions: starting with Sinuhe's tale

Kwame Kwei-Armah, the theatre's artistic director, has announced a production of 'Changing Destiny', a play adapted by **Ben Okri** from the 4,000-year-old Egyptian poem 'The Tale of Sinuhe'.

Sohag rock tomb discovery

A large number of ancient rock tombs have been found at the **Al-Hamdiya** necropolis in **Sohag** governorate's Eastern Mountain area. The tombs contain several models of c. 250 tombs placed at several levels in the mountain, as well as many pottery items for use in daily life and as votive offerings.



ANCIENT EGYPTIAN ARCHITECTURE Word Search

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

BATTER
 CAVETTO
 COLUMN
 HYPOSTYLE
 LINTEL
 MASTABA
 OBELISK
 PROPYLON
 PYLON
 PYRAMID
 PYRAMIDION
 SERDAB
 STELA

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



the
EGYPT
centre
y ganolfan
EIFFTAIDD



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

