

Museum of Egyptian Antiquities





From Scrolls to Books

How TEC's artefacts illustrate the development of writing.



The Belligerence of the Ancient Egyptian Queenship

Gender bias in Egyptian Military History.





Learning: A Joy, Not A Chore

How museums can invoke imagination and stimulation.

Welcome





Syd Howells

Editor in Chief



Since our last issue a lot of change has occurred at the museum. We have a new Curator, Dr Ken Griffin, the lighting in the House of Life gallery has been upgraded, the maths and writing case now reaches the ceiling and alongside it there is the new temporary exhibition case (currently featuring objects relating to the Egypt Exploration Society). Information boards have also been installed at the top of the cases. The improvements to the Gallery have made a world of difference to volunteers, staff, and visitors. It is now more inviting, the wind-up torches are not as important, and more wonderful artefacts appeared from our stores. In short, a win all round!

Thank you once again to the Newsletter Team for their continuing endeavours in putting together an excellent and fascinating newsletter.

EIFF

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, currently on extended sabbatical to allow TEC's biscuit reserves to recover to a sustainable level.

I maintain a virtual presence by assembling the wisdom of others into this eagerly-awaited periodical.

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

The Newsletter will be published every three months - Next issue due **Dec 2022.**

Syd

Visitor Comments

"Terrific collection, everyone so helpful and knowledgeable."

Annie & Emily, Cheshire.

"Great collection! Beautiful books! My son was happy to play with toys in Egyptian style."

- Viktoria & Luka, Odessa, Ukraine.

"Very cool and fun!"

- Theo & Luke, Port Talbot.

"Fantastic activity for a rainy afternoon!"

- Browne family, Derbyshire.

"Brilliant for children - can't wait to return. Love the hands-on activities!"

- Alex & Darcy, Merthyr Tydfil.

"We had so much fun, and learned so much. Thanks to all the volunteers - so knowledgeable and friendly!"

- Finley, Amelie & Mummy, Neath.

Visitor Figures

Total engagement figures including the website, 'blog, Abaset, workshops and in-person visits, are as follows:

June '22

16,334

July '22

6622

August '22

11,831



New Writing Case

In late July 2022, the old *Writing, Maths & Measuring* display case in the **House of Life** was replaced by a new version. This larger case which will also house temporary exhibits.

Meet the Volunteer





I come from: Swansea.

I started volunteering: February 2022.

I chose to volunteer because: I like Egypt!

My Favourite artefact is: The *Ba* birds.



Young Volunteer Seren

I come from: Swansea.

I started volunteering: March 2022.

I chose to volunteer because: I am very interested in Egyptian history.

My Favourite artefact is: Iwesemhesetmut's coffin in the House of Death (W1982).

How volunteering at the Egypt Centre helps me: Improves my knowledge of Egyptology.





Student Volunteer *Karen*

I come from: Neath.

I started volunteering: November 2021.

I chose to volunteer because: I love the ancient world, and I thought TEC would have good opportunities.

My Favourite artefact is: Iwesemhesetmut's coffin in the House of Death (W1982).

How volunteering at the Egypt Centre helps me:

I make friends and improve my confidence when interacting with colleagues and the general public.



Adult Volunteer Dick

I come from: Swansea.

I started volunteering: November 2019.

I chose to volunteer because: I have an interest in history, and a desire to help others.

My Favourite artefact is: Seated figure of **Isis** nursing **Horus** (**W1374**).

How volunteering helped me: I have learned more about ancient Egypt.

From the EC Collection Blog: An Amazing Visit to the Egypt Centre!

overlooking Karnak Temple, but now she through the volunteers. volunteer.

"Liz Esser and I decided we would like to visit the Swansea Egypt Centre when I came to Britain because of the excellent museum for making us so welcome, you courses with Dr Ken Griffin, particularly deserve every accolade possible. inspired by when he showed us objects from the museum. It whetted our appetites! Diolch yn fawr iawn!" I emailed him and he kindly invited us to visit the museum on Monday 30 May when it is closed to give us a personal tour. We had great expectations, but nothing lived up to the reality! Turning up at the museum mid-morning, we were warmly greeted by Ken. We started our tour upstairs in "The House of Life" before going downstairs to "The House of Death" (see photo). There are many interesting and varied objects, ranging from the miniature to the rare. We could write a whole chapter of a book about the artefacts we loved ... *

The blog post for 23/06/22 was written by ...* Even if you visit the museum without **Jeanne Whitehurst**, who completed her the Egyptological encyclopaedia which is Egyptology from the Ken, who is truly unique and incredible, University of Manchester. She moved to there is extra literature to tell you more Egypt over ten years ago, just before the *about the objects near the cases and a QR* revolution. Initially, she lived in **Luxor**, scan in progress. However, the best way is in **Aswan** overlooking the First welcoming and if you need help, they are Cataract. She was extremely fortunate to more than happy to assist you. Whatever have worked with **Ted Brock** on the your age, whatever your experience, sarcophagus of Merenptah (KV 8) as a whether academic or amateur, you should put the Swansea Egypt Centre at the top of your bucket list. It was for Liz and I, a visit beyond our expectations and will live with us forever, so thank you to everyone at the

Written by: Jeanne Whitehurst

*For a full version , see:

https://egyptcentrecollectionblog.blogspot.com

And Ouote...

"Make good your dwelling in the graveyard, Make worthy your station in the West. The house of death is for life."

- The Instruction of Prince Hardjedef, son of Khufu, 5th Dynasty

Edward Lear in Egypt

nowadays as a writer of nonsense verse, in-place, and he exclaimed: 'O sugar canes! O cluding limericks. His most famous poem is camels! O Egypt!' The Owl and the Pussycat.

However he considered himself primarily as an artist, graduating from fine zoological drawings to landscape oils and watercolours, based on his extensive travels in Europe, the Near East and India. He had many rich and well-connected patrons, and often worked to commission. He even gave drawing lessons to a young Queen Victoria. He published some of his paintings and sketch- He loved the changing colours of the Nile as were a sideline, but a profitable one.

ham will feature more than 60 of his works and sunlight, he loved the birds he saw in the first exhibition dedicated solely to his along the Nile: storks, herons, ibis and pelilandscape sketches. 'Edward Lear: Moment cans. The latter feature in a later song, The to Moment' opens in September 2022.

He visited Egypt two or three times, and it was the inspiration for drawings, paintings and limericks, such as this:

There was an old person of Philae,

Whose conduct was scroobious and wily;

He rushed up a Palm, when the weather was calm.

And observed all the ruins of Philae.

In a letter to his sister from Philae he writes:

'... so charming is the place & the climate that I shall be very sorry to leave it...it is REFERENCES more like a fairy island than anything else I can compare it too... at morning and evening the scene is lovely beyond imagination'

Many people had commissioned oil paintings based on the sketches he made in for-capturing-the-moment-in-drawings? Egypt, including one entitled The Approach CMP=Share_iOSApp_Other. to Philae (1863).

At Luxor, he described Karnak as 'a great & Faber) ((source of all quotations in italics) forest of columns grown out of the ground'.

Edward Lear (1812-1888) is best known On a later trip, he was still entranced by the

Here is another Egyptian limerick:

There was an Old Man of Boulak,

Who sate on a Crocodile's back;

But they said, 'Tow'rds the night, he may probably bite.

Which might vex you, Old Man of Boulak!

es in travel books. The books of nonsense the sun rose and set, and painted a sunset verse accompanied by his comical sketches entitled Near Gau el Kebir, 6pm, 9 January

This autumn, the Ikon Gallery in Birming- As well as the changing colours of water Pelican Chorus, which begins:

We live on the Nile. The Nile we love.

By night we sleep on the cliffs above ...

The sight of the temple of Abu Simbel took his breath away: apparently he was so moved by the Rameses heads that at first he could not draw at all: his sketch of 9 February 1867 was partly from memory. He describes the 'deep sinking apricot sand' around the great temple.

Written by: Dulcie Engel

Alberge, D. (2022) 'Owl and Pussycat author Edward Lear's no nonsense talent for capturing the moment in drawings

https://www.theguardian.com/books/2022/jul/10/owland-pussycat-author-edward-lears-no-nonsense-talent-

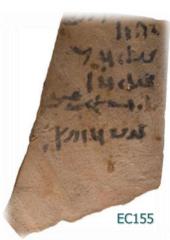
Uglow, J. (2017): Mr Lear. A Life of Art and Nonsense (Faber

rom Scrolls to Books

As the Writing, Maths and Measuring Case scroll (Robinson 2007: 107). Although in the HOL gets a makeover this summer, paper used today is not made from we celebrate here some key artefacts from papyrus, we keep its memory alive in the collection development of books.

The earliest writing surfaces

We have many examples in the EC of early writing on different surfaces: stone, plaster,



list of written in Demotic during script partially priests... two measures of wine... fat... sesame'

However, the most significant development in Egypt was the use of papyrus as a writing surface.

Papyrus

The word is probably derived from the Scrolls and Codices Egyptian pa-en-per-aa (= 'that which belonged to the king'), implying that The scroll, made as we have seen above, pages) can be stuck together to create a became permanent when dry.

which illustrate the word 'paper'. We have a sample of modern papyrus on the handling board, and a fake papyrus roll (EC1924 from the Foulkes Jones collection). Perhaps our best example of a papyrus document is in the HOD: the extract from the Book of the Dead (W867). This particular piece depicts the linen, wood and ceramics (pottery and hymn to the rising sun, Chapter 15 of the faience). In particular, we have ostraca, Book of the Dead. The scroll belonged to fragments of stone or pottery used for Ankh-Hapi, son of Pa-Sheri-en-Min and writing notes, and for apprentice scribes to **Ta-di-Aset**. The illustration at the top practise on. A good shows a funeral ceremony in front of the example of a pottery tomb. This papyrus was probably copied ostracon is **EC155**: a about 600BCE (26th Dynasty). It is commodities, discussed in Bosse-Griffiths (1994: 10-13).

> the Used papyrus was also recycled to make Roman period (30BC- cartonnage (papyrus or linen plus gesso). AD395), and found in Cartonnage was used for coffin covers and Kom Ómbo. It is only masks, such as the beautiful gilded masks deciphered: downstairs (W 917-919).



W867

papyrus was processed under royal by gluing pages of flattened papyrus monopoly (Robinson 2007: 107). The together, was adopted by the Greeks and process of creating a flat writing surface Romans, and in common use until the 8th from the plant involves slicing the pith century CE (Burnell 2019). These were for lengthwise and placing the sections side by important documents. For notes, ostraca side vertically, then adding a layer on top were gradually replaced in the Greek and with the slices placed horizontally. The Roman world by wax tablets: blocks of resulting mat is then beaten with a mallet wood layered with wax, which could be and left to dry under a weight. During the written on with a stylus and then erased for drying out, the sap bonds with the pith to re-use (Burnell 2019). Clay tablets could create a firm sheet. These sheets (or also be inscribed with a stylus, but the text

between 40,000 to 400,000 papyrus (Robinson 2017: 16). scrolls. The library was built during the Ptolemaic period, and destroyed during Ink & writing implements the Roman period (Library of Alexandria).

One of the most famous sets of ancient on papyrus, paper or parchment was scrolls is the *Dead Sea Scrolls*. They are made with ink and a pen-type implement. written in Aramaic (a religious language Usually, a calamus (quill) was used on an used by Jews, written in the Hebrew ostracon, and a metal stylus on a clay or alphabet) on papyrus, leather, and wax tablet. On papyrus, a reed pen or copper and date from the 3rd century brush was used for precision writing. BCE to the 2nd century CE. They were Thicker brushes were used for tomb wall first discovered in caves near the **Dead** scenes. To hold the pen and ink, wooden **Sea** in 1947, but there have been palettes subsequent finds. Most of the texts are ceremonial palettes were made of stone Biblical (Britannica).

In the HOL, there are two (partial) scribe statues, shown in the typical cross-legged tombs. The palettes contained two round pose, with a papyrus scroll on their lap. One is a granodiorite statue of Min-Aha (W301) from Armant, dating from the New Kingdom (1550-1069BC); the scroll on his lap shows an offering to the falcon -headed god **Montu**.

The gradual replacement of scrolls by codices is considered the most important We development in the history of books until the invention of printing. Codex (plural: codices) is the term given to a set of equal-sized pages of papyrus parchment stacked and aligned on top of each other and bound at one edge, which has remained the standard shape of a book to this day. The binding and rectangular shape have their origin in the way wax tablets were produced and joined together. Any ancient handwritten (i.e. manuscript) book can be referred to as a codex. The spread of the codex is linked with the spread of Christianity (Codex).

The first actual book written on paper originates from **China**. Mulberries, hemp, bark and fish were mixed to form pulp, which was then pressed and dried to form paper. The large sheets were called leaves (Burnell 2019). Paper was

Scrolls were often wound around a piece invented in China in the 2nd century BCE, wood for storage and ease of and printing was invented there by 800 unfurling. The Great Library at Alexandria CE; in Europe movable type was invented in Egypt is estimated to have contained much later, in the 15th century CE

Before the invention of printing, writing were used for or faience. Clearly, stone palettes survive than longer wooden especially as they were often placed in depressions for blocks of ink. made from soot, charcoal, or ochre was used for most writing; red ink (from red ochre) was used for special sections. You can see this red highlighting on W867 (see previous page). The ink was diluted with water from a pot.

have quite a few reed (EC1834, EC1835, EC1844 leather case), **EC1845 a-f**). There is also a thick brush (EC157) on display, most probably used for whitewashing walls. W926 and W926b are bronze styli from Amarna. We also have **W926a c-n**, from Amarna. and W1009 Armant. **EC74** is a stone inkwell in the shape of a cartouche with two wells. This probably dates from after the Third Intermediate Period. Examples such as this are usually made from faience. The cartouche is protective and was perhaps intended to protect the writings of the deceased. Palettes often have protective shen ring around them, as with EC2018, a ceremonial stone palette. It features the hieroglyph for scribe: a brush holder, a water pot for mixing pigments and a palette. The two depressions on the palette were for the red and black inks.



W1328 is also part of a stone palette. It has part of an inscription down each side. According to the inscribed nome-name thereon, this is from **Athribis** in the Delta. The nome sign of Athribis is the black bull standing on a standard. The palette probably includes an epithet of **Thoth** as Bull of **Maat**. On the face on the left is an indentation with four holes therein. The style suggests a Nineteenth Dynasty date. Downstairs, **W216** is the upper portion of a meta-siltstone model scribal palette. The even bottom edge indicates that it was sawn off from a complete palette, leaving a smooth surface, probably by a metal saw in modern times. Deep groves on the reverse suggest it had a secondary use, probably in bead production.

Islamic books

'The book has a central role in Islamic Armant (AR50/3539), used as a charm. The civilization, especially considering the object consists of one folded sheet of paper special status of the Qur'an, the first book within a leather wallet. There are also five in the Arabic language and Arabic script, as other folded sheets, along with two loose/ well as the sacred book of Islam' (D'Ottone detached pieces. Rambach 2019)

Islamic manuscript production continued for in the 15th century, and developed much parchment, which is particularly fine. later in Islamic lands. It did not really take (Burnell 2019, National Archives 2016). off until the early 20th century (D'Ottone Rambach 2019).

We have two examples of Islamic texts: AR50/3540 is a miniature book containing sections of the Our'an from Armant (approximately thirteen double pieces). It is block printed and metal bound. Miniature Qur'ans and parts thereof were often used as charms/amulets.



We also have a set of Qur'anic texts from

A later parchment scroll

a very long time, and the volume of In other parts of the world, parchment handwritten books/codices is much larger made from animal skins (such as calf, deer, than that of other cultures (D'Ottone sheep or goat) was used to form scrolls for Rambach 2019). Block printing was used writing important documents. This is partly from the 9th to 14th centuries CE for a because of the fragility of papyrus, and its limited range of religious materials. Arabic limited supply (grown only in Egypt). The was first printed with movable type in **Italy** term vellum is used just for calf-skin

> We have an excellent example: a Hebrew scroll (W967). This is a relatively late document, dating from c.1600 CE, and of

unknown provenance. However, it is typical REFERENCES of a religious artefact which would have been used in the synagogues of ancient Egypt. It is the *Book of Esther*, a text which is read out at the festival of Purim. The two Bosse-Griffiths, K. (1994) Five ways of writing metre long parchment scroll is now too fragile to unwind. The scroll is affixed to a wooden roll and the ivory finials are in the Britannica form of a triple crown. It is discussed in www.britannica.com/topic/Dead-Sea-Scrolls Bosse-Griffiths (1994: 16-17).



Conclusion

Jews, Christians and Muslims are described as the 'People of the Book', and indeed we have mentioned examples from all three religions above. But the book would not have evolved in the West without the development of writing in Mesopotamia and Egypt, or the production of papyrus in Egypt. Furthermore, from the point of view of content, the ancient Egyptians linked writing to religion and magic: they knew the power of the written word.

Written by: Dulcie Engel

Abaset Catalogue The Egypt Centre Collection (for object photos and descriptions)

between 2000 BC and AD 200 (Pictures from the Swansea Wellcome Museum no.3) (Y Lolfa Cyf)

Sea Scrolls' 'Dead https://

Burnell, C. (2019) 'A little history of reading: How the first books came to be'

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And Ouote...

"Man perishes; his corpse turns to dust; all his relatives pass away. But writings make him remembered in the mouth of the reader."

- The Instruction of Ani

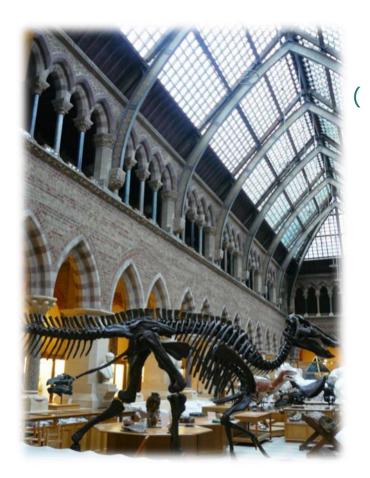
How Museums Can Invoke Imagination and Stimulation

"Learning should be a joy, not a ...and dinosaur bones... chore": a wise quotation shared by our Learning and Engagement Officer Hannah Sweetapple. With the world coming out of Covid-19 restrictions, visiting museums has become more important than ever, iust not economically but for people's being.

trip to a museum open audiences to a world and a sense of awe. This includes our "observational skills teaching the public" &Tisdale 2014: 192). Good examples include a large animatronic woolly (*National* mammoth Museum, Cardiff), genuine Egyptian treasure (various museums)...



Tutankhamun necklace (Saatchi Gallery)



Edmontosaurus annectens (Oxford Natural History Museum)

These can offer not only a sense of wonder to visitors but also escapism from people's stressful lives to a world far removed from their everyday lives (Hohenstein & Moussorui 2018: 182-183).

Many visitors to museums are people in the creative field. In my experience from visiting museums on drawing trips, the first rule to improving in your own practice is observation. Creative people in their nature are always observing the world around them, consistently questioning researching for patterns connecting the dots. A museum opens opportunity to strengthen

observation skills, helping the public probably based on your own life senses to take in experiences. Becoming engaged with information and find moments of the displays helps stimulate connection" (Norris & Tisdale creativity." (Norris & Tisdale 2014: connection" 2014:192) "...lit-up brains are good 201). for creativity. Therefore, it is safe to "It's important as well to document people be 201).

However, with the enormity of how *experiences* easy to become over-stimulated by *memories*, the the whole experience. Therefore, it is *meaningful* artefacts you want to draw, and to 2018: 186-187). document the objects with "The more adept you are at taking in way.

artistic inspiration in the museum, they both 2014:36) explored the archives and collection of the *Victoria and Albert Museum*. For Potter, it was the 17th century clothing that ended up as illustrations in the story "The Tailor of Gloucester". McQueen explored at least once a week a range of items, such as illustrations, textiles, costumes and fashion, that wove their way into his future collections. He has stated: "The collections at the V&A never fail to intrigue and inspire me" (https:// www.vam.ac.uk/articles/alexandermcqueen-an-introduction).

"There will be times whilst exploring a museum when you start making artefacts, attachments to certain

more those experiences in the form of creative." (Norris & Tisdale 2014: photographs, drawings, and notes. Once you've finished visiting the museum, those **Visits** and memories big the museum can be or the amount treasure. Just as seeds grow into of information you have collected exotic flowers! Furthermore, the more throughout the visit, it's sometimes experiences are connected to previous likelv more memory is advisable to pick and choose which *created."* (Hohenstein & Moussouri

information about the environment and people around you, the better individuals who prepared you are to see patterns and understood the creative environment generate new ideas around from a museum can offer were **Beatrix** them. Change your point of view: turn Potter and Alexander McQueen. around from the position you would Hoping to gain some kind of customarily take." (Norris & Tisdale

> '...You start to understand what your individual brain needs to do its creative thinking - what kind physical environment, what kind of schedule, what kind of subtractions with other people. Bit by bit you make changes in the everyday structure of your work to help good ideas surface regularly, and the quality the number and the realization of those ideas increases." (Norris & Tisdale 2014: 48).

Being in a stimulating environment such as a museum leads to better self -knowledge and better creativity. It also stimulates feelings of well-being. At the Egypt Centre, research was

carried out into well-being, using Meet our new curator, Dr Ken Griffin double-sided umbrella cards labelled alert, inspired, happy or excited, which the public would fill in whilst visiting the museum. Taking all the data, the results showed that people's well-being had improved by 27% since visiting the museum.

Positive Wellbeing Umbrella Generic Active hspired 3 Excited

Overall, as a local living in Swansea, I think I am extremely lucky to have the Egypt Centre and the subject of stayed on in Swansea to do my MA and later PhD Egyptology taught here in Swansea. Soon, I want to start an art project based on Ancient Egypt. This museum this post for over 10 years. In the same year, I is very useful in obtaining information about the subject – there's the library, After briefly leaving Swansea for around nine experts, and volunteers etc. becoming a volunteer, you can also and Sudan, I returned to Swansea University in 2015 as a Lecturer in Egyptology. When this post access field trips to other museums, expired in 2018, I was fortunate to be appointed which is an added bonus.

> Written by: Jade Price Photos by: Syd Howells

REFERENCES

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Norris, L. & Tisdale , R. (2014). Creativity in Museum Practice Taylor & Francis



Congratulations Ken, on becoming the new curator of the Egypt Centre. I know that your association with the EC and Swansea University goes back a long way. Perhaps you could briefly outline your career for readers who don't know so much about you?

I arrived at Swansea University in September 2000 in order to pursue a degree in Ancient History and Egyptology. Within a few days I signed up to volunteer at the Egypt Centre, and on my second day was already leading the mummification activity in the House of Death. Since I enjoyed Swansea (and particularly the Egypt Centre) so much, I in Egyptology, the latter I completed in 2014. In 2003 I became part of the Saturday Workshop became Co-ordinating Tutor of Egyptology with the Department of Adult Continuing Education (DACE). In months to participate in excavations in both Egypt Collections Access Manager at the Egypt Centre, a post I held until being appointed Curator of the museum in June of this year!

Can you tell us something about your research interests?

My PhD research was on the rekhyt-people, who are commonly represented as lapwing birds. However, my research interests vary greatly. For twelve years I have been working as part of the South Asasif Conservation Project (SACP) to excavate and restore several Twenty-fifth Dynasty tombs. As part of this, my role is to identify the texts from the walls of the tomb (Book of the Dead, Pyramid Texts, Ritual of the Hours etc). Since the tomb of **Karakhamun** completely collapsed, this involves having to piece together

around 30,000 limestone fragments! Naturally, I completed by the end of 2022. Some objects may also have an interest in Egyptian material culture, also change during this time as we work to which is particularly important when working in a improve the displays. Additionally, the overhead museum with Egyptian artefacts. I have a lighting (halogen spotlights) will be replaced particular interest in Sir Henry Wellcome and his (probably in September) with LED lights. The new Egyptological collecting, which I have been lights will give off less heat, which is both better researching for many years.

What does the post of curator of the EC encompass?

As Curator, there are numerous things I am Looking further ahead, the Egypt Centre will be responsible for. In brief, I am responsible for ensuring the collection is used and accessible for the benefit of the University and the public, now web access, lectures, and seminars.

What plans do you have for the museum in the next year or two?

I think it's important to highlight some of the very recent changes, which not everyone will be aware of. During the final week of July, a new case was Djedhor sometime in 2023! installed in the House of Life to replace our previous Writing, Maths, and Measuring case (see pic on p3). The new case, which is much bigger, is divided into two parts. On the left, the theme of Writing, Maths, and Measuring will be maintained. On the right, we will have space for temporary exhibits. The first to occupy this space is one If you were given more money and space for the relating to objects from excavations conducted by the Egypt Exploration Society (EES), with over 1000 objects in the Egypt Centre originating from here. This exhibition will coincide with the Sixth bi- Our major long-term (5-year) plan is to completely annual EES Congress, which is being hosted by the refurbish the House of Death gallery, which hasn't Egypt Centre and Swansea University. The event really changed since 1998. If I were given money will take place online throughout the month of (and it would need to be a lot!), this would be the September, followed by a two-day hybrid (in- priority. This would include new cases, lighting, person and online) element over the weekend of moving the aircon to the roof to reclaim all this the 1-2nd October. The exhibition will be lost space, and enhancing the displays. For inaugurated during a virtual tour of the museum example, one thought is to create a mummification on the 30th September, so pop by after this to see "tent" (room), which would be used for our

collection much better than the previous lights. beautiful, so I'm really looking forward to having New interpretation panels were installed in the this returned to us! large central case, stone case, pottery case, and the new case, which will help put the objects in Do you have any special message for the volunteers? context. Some objects have moved cases, others have been taken from storage to be displayed, and Be proud of the Egypt Centre collection and the many have been rearranged within their case to role you perform! enhance the display. More work needs to be done. In particular, new labels will be produced for most of the objects in the gallery, which should be

for the objects and the gallery. Additionally, they will use 70% less energy than the halogen lights, so it's much better for our carbon footprint!

receiving the plaster cast of the statue of **Diedhor the Saviour** from the *Petrie Museum* (**London**). This statue goes with the base, which is part of and in the future, through permanent display, the Egypt Centre collection (W302). Therefore, temporary exhibitions, publications, special events, both the base and statue will be reunited after having been separated during the distribution of Wellcome's Egyptian collection in 1971. It is hoped that this can be displayed in the House of Death gallery, just to the right of the mummification case. To commemorate the reuniting of these pieces, I'm planning on having a study day on

> In September 2023 the Egypt Centre will be marking 25 years since the museum (as the Egypt Centre) opened to the public. Once again, we plan to mark this occasion with some events etc. Details to follow as soon as they are known!

museum, what would be first on your list of improvements/changes?

mummification activity. This could be enhanced by use of smellscapes and soundscapes, which are In addition to the new case, twelve of the other becoming popular in museums these days. We cases in the House of Life had new lighting also expect to receive our Twenty-fifth Dynasty installed (LED instead of fibre optic). Visitors to the coffin (AB118) from the Cardiff conservation gallery will immediately see the difference, with department in the next 4-5 years, which we will be the new lighting really helping to illuminate the putting on display in the gallery. This coffin is very

Interview by: Dulcie Engel

The Belligerence of the Ancient Egyptian Queenship

The study of gender and war, women's masculine activities, such as warfare, since great contribution and influence on military war was an exclusive male activity. political history, continues experience serious contradictions. Historical cases of women warriors, such as **Joan of Arc** and **Queen Boudica**, are considered exceptional, and the military policies of many other women rulers or regents are simply ignored in modern historiography. of Descriptions warrior women, example, the Amazons, have frequently impartial character in scientific literature (Kirk, 1987:33), while examination of the military policies of many ancient female rulers has been absent from recent studies, supporting the long-standing myth of 'peaceful' female kings, who were reluctant to wage wars. Ancient sources, having been primarily written by men, in most cases avoid references to military campaigns led by female kings. The modern study of women and war in the Ancient Near East is primarily faced with two main, related issues: the deliberate exclusion of women from military duties in ancient times due to the existence of a strict division of gender roles in societies, resulting in a significant reduction of available sources of women's military activity; and the absence of recent historical research into this topic due to lack of interest among scholars till the end of the 20th century.

War and Gender in Ancient Egypt

Ancient Egyptian society was patriarchal; a person was always perceived about what a man or a woman should be pharaohs (Robinson, 1994:34). and how they should they behave. Ancient people demonstrated their differences and similarities through their interaction with material objects that represented and affected gender, for example, dresses, weapons, or weaving tools (Sørensen, 2007:46). Women were seen as a separate group without access to many strictly



In Ancient Egypt the ideology of war and aggression had also been the basic concept of the Egyptian kingship since the earliest times. Warfare was a necessary ritual of protection of the world order **maat**. The king was a god, the head of the country and the warrior leader. During the New Kingdom, the Egyptian pharaoh became a symbol of strength and belligerence due to the threat of invasions, further militarization country and the conquering international policy of the 18th Dynasty kings.

On the other side, the queen was identified with the goddess, symbolized the female principle of fertility and accompanied the pharaoh during his religious duties, political events, or sed-celebration, except for the warrior scenes. The title 'queen' is also strictly conditional, because royal Ancient Egypt did not have a separate through gender, and not through their independent title emphasising their political personal traits, skills, or character. There influence, and in texts they were referred were universally recognized stereotypes as sisters, wives, or mothers of the ruling

> Women's subordinated position in society can be seen clearly through Egyptian art, which had strict rules for the depiction of women. The size of female figures, their positions towards men and even gestures were strictly enforced (Routledge, 2008: 158). Because of the lack of representation

doing especially with their type of dress, there fight for Egypt. (Diamond, 2020:3-5). was no special tradition in art to represent warlike, or even active women in Ancient Queen Ahhotep the mother of King Egypt. The equality of political influence **Ahmose**, the founder of the 18th Dynasty, and power between king and queen was was a regent on behalf of her son during not possible primarily because of the basic features of kingship, such as belligerence, explicitly interaction with gods and the has been recorded on a stela by her son traditional identification of kings with male Ahmose. Queen Ahhotep's tomb contained aods.

Female kings came to power only in exceptional cases, but when this happened, their secondary position changed to the main one, and the female rulers had to demonstrate all the necessary features of the pharaoh, having the obligations to maintain order and guard the borders of Egypt by military force.

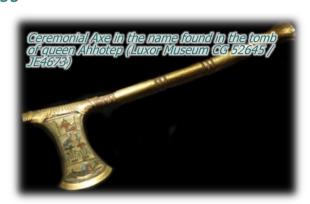
Warrior Queens

The earliest evidence of warrior symbolism in female royalty comes from the Early The sole ruling queen of the 18th dynasty, emblem of crossed arrows appears in the with her feet atop the Nine **Hetepheres**. (Hollis, 2021: 13-19).

The female pharaoh of the Middle Kingdom **Sobekneferu**, who ruled at the end the 12th Dynasty, presented herself as a military leader and a defender of Egypt. On the seated statues Sobekneferu is shown putting her feet atop the symbols of Nine bows, the traditional enemies of Egypt. The image of trampling the Nine bows was used by the pharaohs to emphasize their dominance over Egypt's enemies. The epithets of Sobekneferu such as 'Daughter of Power' and 'Lord of Action' could

physical activities, symbolise her ability and willingness to

long and very troubled times. She was involved in warfare and her military activity a great number of weapons, including daggers and axes.



Dynastic Period with the dominance of the **Hatshepsut**, also used military symbols. góddess Neith, who had been worshipped Officially she gained political power as a since the Late Predynastic Period. As a regent on behalf of her young stepson goddess, Neith possessed the Thutmose III and during the early years emblem consisting of crossed arrows and of her regency Hatshepsut had herself bows, she was called 'mistress of the bow', portrayed in the traditional image of 'ruler of arrows', and her theophoric names Egyptian queen, and by the seventh Kegnal included 'Neith fights' or 'Neith victorious'. Year of Thutmose III Hatshepsut had her The name of Neith was added to the royal titles and her representations had names of two queens of the 1st Dynasty, assumed the masculine form. As well as Neithhotep and Meirneith. The Neith Sobekneferu, Hatshepsut was represented chair decoration of the 4th Dynasty queen Hatshepsut was also depicted as a sphinx trampling her enemies at the temple at Deir el-Bahari. Hatshepsut used the epithet of strong-armed **Horus** on the north wall of the Chapel XII of the Palace of Maat at **Karnak** and has been described as a Female Horus or a strong-armed female. It has also been suggested that Hatshepsut led 3 military campaigns during her reign. (Taterka, 2017). There is an inscription on the walls of the temple at Deir el-Bahari about a military campaign to the south 'to make a massacre' among local peoples and a great victory. The expedition

to the southern lands is confirmed by a depicted holding a weapon: Nefertiti, Iaret, graffito at **Tangur** in **Nubia** which is dated Hatshepsut and Ankhesenamun. to Regnal year 12 and mentioned the 2002:23). 'overthrowing of the wretched **Kush'**. A graffito at **Sehel** in the first cataract region that was carved for an official named **Ty**, stressed that he accompanied the king Hatshepsut at her campaign in Nubia. (Taterka, 2007: 95).



Hatshepsut was depicted as a sphinx trampling her enemies at Deir el-Bahari on the south wall of the Northern Lower Portico. (Naville É. 1908. 'The Temple of Deir El Bahari', VI, Pl. CLX)

The 19th Dynasty Queen **Tawosret** also emphasized her belligerence in her official titles. Tawosret was a regent on behalf of a young king **Siptah** and after his death she seized the throne as a king of Egypt and ruled approximately two years. Her Horus name is 'Strong Bull, beloved of Maat' and her Nebty name is 'Founding Egypt and crushing the foreigners'. Both names have masculine forms, and they are derived from the 'Strong Bull' names of **Ramesses II** and **Thutmose I**. The title 'Founding Egypt foreigners' crushing the exceptional one, and she is the only one who bore this title. It has been assumed that this title reflects foreign invasions into Egypt or a military conflict with people from the Near East. (Callender, 2012: 36).

Violent images **Egyptian Queens**

There are only six queens in Ancient Egypt the other scene Tutankhamun is presented who were represented in violent scenes of sitting on a decorated stool and hunting smiting the enemy: Hatshepsut, **Iaret** (a birds with bow and arrows. Ankhesenamun wife of **Thutmose IV**), **Tiye** (a wife of is sitting on a cushion near the king, **Akhenaten**), **Ankhesenamun** (a sister presents this arrow to her husband, while and wife of **Tutankhamun**) and **Nefertari** her left-hand points to the birds hiding in (a wife of Rameses II). Four of them were the bush. (Eaton-Krauss, 1985:17).

On the throne from the Tomb of **Kheruef**, Queen Tiye is presented in the form of sphinx trampling female Nubian and Asiatic enemies, and there is a winged serpent wearing a white Egyptian crown with the characteristic 'trampling the foreign lands.' Oueen Nefertiti was depicted with weapon in her hand, smiting the female enemy. During the reign of her husband, King Akhenaten, all the religious and political scenes were duplicated with the participation of Nefertiti, including the most important violent scenes of demonstration of physical strength.



Queen Nefertiti is trampling a female enemy (drawing of Museum of Fine Arts, Boston, No. 63.260)

Queen Ankhesenamun, the Great King's Wife of Tutankhamun, often appears in the scenes of hunting, presenting the symbolic attributes of royal dominance over the united Egypt. The royal hunting scenes were traditionally a symbolic representation of royal power, belligerence, and the king's potency to maintain the order in the terrestrial realm. On the Golden Shrine from **Ancient KV62**, Tutankhamun is shown hunting birds with a throw-stick, while Queen Ankhesenamun is standing behind him. On **Amenhotep III)**, **Nefertiti** (a wife of holding an arrow in her right hand, and she

representation of have been represented in such kind of powerful women. The importance Regnal year, Nefertiti could have ruled by restore historical justice. **Ankhkheperura** of **Nefernefruaten** after Akhenaten's death (Dodson, 2020:79), and Ankhesenamun possibly was a co-ruler with her young brother-husband Tutankhamun. Moreover, <u>Bibliography</u> after the death of King Tutankhamun, Ankhesenamun tried to sign a treaty with the Hittite king to marry the Hittite prince Egypt, edited by Richard H. Wilkinson, 25-47. Oxford: University Press, 2012. and continue the dynasty. The strong opposition in Egypt to her international However, the political significance of Ankhesenamun has not been Dodson, Aidan. Nefertiti: Queen and Pharaoh of Egypt. Her Life and Afterlife. Cairo, New York: The American University



The hunting scene with Ankhesenamun and Tutankhamun on the Golden Shrine from KV 62 (Cairo JE 61481)

Conclusion

The main problem of studying the role of royal women in the military history of the Ancient Near East is not the absence of warrior queens or their insignificant Frauen in der fiktiven und realen Aussenpolitik des influence on military history, and not even the lack of evidence, but, first and Ruprecht, 2002. foremost, the prolonged lack of appropriate approach, free from prejudice and bias, and the elaborated methodology for Modern Issues, edited by Sue Hamilton, Ruth D. Whitehouse studying gender. The representation of and Katherine I. Wright, 41-51. Walnut Creek, California: Left Coast Press, 2007. queens in Ancient Egypt has always been subordinated to the rules of art where the Taterka, Filip. "Military expeditions of King Hatshepsut." In women since the late 17th Dynasty led to Walsh, 90-106. Oxford: Oxbow Books, 2017. their active participation in politics,

It could be assumed that this type of international affairs, and military activities, gueens which has resulted in breaking the rules of emphasized their exclusive political position traditional presentation of women in art in the state. All these three gueens who and in changing of the perception of scenes were rulers, regents, or co-rulers. revealing women with significant political Queen Tiye could have been possibly a influence lies in the need to reconstruct the regent of her son Akhenaten during his first real political situation, to fill the gaps and

Written by: Olga Zapletniuk

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pharaoh played a dominant role. Current Research in Egyptology 2016: Proceedings of the Seventeenth Annual Symposium, edited by Julia M. Chyla, Nevertheless, the growing influence of Joanna Dêbowska-Ludwin, Karolina Rosińska-Balik and Carl

Taste of Summer

Two Egyptian style bean salads To garnish: a drizzle of olive oil, with a pinch of (both vegan)

An old Arab saying: 'Beans have satisfied You really need an electric mixer for this! even the Pharaohs'

FUL MEDAMES (based on the recipe by Claudia Roden): the 'national' dish of Egypt.

Juice of 2 lemons

2 cloves crushed garlic

1 handful chopped flat parsley

Olive oil to taste

Salt & pepper to taste

Cumin/paprika to taste (optional)

Drain the tinned (or cooked) beans, and combine with other ingredients to taste. You can serve this with pitta bread, tomatoes or salad. **Egyptians** green traditionally eat this for breakfast, but you don't have to!

HUMMUS: known all over the Middle East and Eastern Mediterranean; would go well with ful medames or any other salad (great for buffets and picnics). This is my own * You can buy Greek or Cypriot tahini in basic recipe:

1 400g tin chickpeas (or dried chickpeas soaked overnight then cooked)

chickpea water from tin/cooking water

Juice of 1 lemon

1 clove crushed garlic (optional)

At least 2 tbsp of tahini *(crushed sesame seeds)

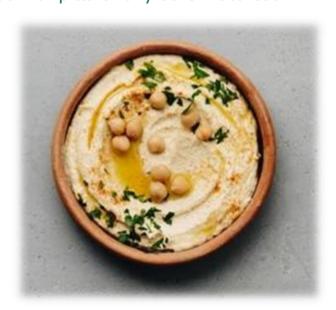
Olive oil to taste

Pinch each of salt, cumin, coriander

optional: handful of chopped flat parsley or coriander leaves

paprika, a few pine nuts, some parsley or coriander leaves, or a few whole chickpeas...

Start off by mixing the chickpeas with a of their water. Add the other little ingredients to the mix...it is important to taste along the way as you don't want too 1 400g tin (brown) fava or broad beans (ful much of the water, and you may prefer medames) (or dried beans soaked overnight then more tahini, lemon juice or olive oil. The cooked) consistency should be fairly thick and smooth. Serve in a shallow bowl or swirled on a plate with the garnish if desired, and eat with pitta or any other flatbread.



most supermarkets, but the best tahini comes from Lebanon, and you can find this in the world supermarkets on St Helen's Road. These shops are also good for ful medames (tins or dried). NB do not store tahini in a fridge as it sets very hard: it is fine in a cupboard. If the oil has separated, give it a good stir before use.

Written by: Dulcie Engel

EGYPT **TECHNICAL** NEWSLETTER: **NOTES & GUIDELINES**

The Egypt Centre welcomes articles by copyright-free. volunteers in English or Welsh.

Length of articles

As general guideline, each page takes use for non-commercial purposes. about 400 words or 200-250 words & Please consult this photos. One double page with one photo commercial use of British Museum images: would take about 650 words.

There is no ideal length: anything from half a page to 4 pages approximately.

Editing

The editors reserve the right to make minor alterations to articles for reasons of factual accuracy, language or formatting. If major references changes are required, the author will be informed.

Images and formatting

Please submit as a WORD document if possible.

text. If you wish, leave to-be-deleted notes EC website version. within the text, to indicate preferred positioning of the images. Obviously, it also helps if the image files are clearly labelled Please send your articles to: to match such notes! If for some reason you are unable to separate the two, please dulcie.engel@icloud.com be aware that articles need to be extensively re-formatted to fit newsletter template, and rendered in our I.s.j.howells@swansea.ac.uk "house" fonts and style. Therefore, any arrangement / design that YOU do to the For January-March Newsletter: piece beforehand, will most likely be lost of February. For that reason also, side-notes can be helpful, to guide us in how you would For April -June: Last week of May. prefer the article to be formatted.

Please avoid the of use indented paragraphs, and double-spaces after full stops. Those of us of a certain age were all taught to do this, but it looks terrible in Thank You! modern formatting, especially online!

VOLUNTEER Copyright and acknowledgements

1.Use of photos/pictures

All pictures must be fully acknowledged and

Online image searches normally state whether a picture is copyright or free to

website non-

https://www.britishmuseum.org/terms-use/ copyright-and-permissions/images-andphotography

Check with other museum websites for their quidelines.

2. Ouotations from other sources: notes &

Please use quotation marks necessary, and acknowledge brackets in the text or footnotes/endnotes; and in your references. NB for formatting reasons outlined above, we may have to omit references and notes in the e-mail Keep images, tables etc. separate from the version, but they will appear in full on the

Copy deadlines

last week

For July-September: Last week of August.

For October-December: Last week of November.

The Editorial Team

Friends of the Egypt Centre

Upcoming...

28 Sep 2022

Tutankhamun - Excavating the Archive.

Daniela Rosenow (Griffith Institute)

To celebrate the centenary of the discovery, the Griffith Institute, in collaboration with the Bodleian Libraries, is hosting the exhibition "Tutankhamun. Excavating the Archive", that displays a selection of about 150 objects of this archive. They present a vivid and first-hand account of the events and give an intimate insight into the records of one of the world's most famous archaeological discoveries.

26 Oct 2022

The Egypt of Harold Jones

Peter Rowland

Harold Jones was an artist who grew up in Carmarthen, Carmarthenshire. His work was greatly admired by prominent Egyptologists, and this talk is a look at his work and those he worked for.

16 Nov 2022

Thomas Whittemore between archaeology & humanitarianism, c1914–1926

Tomás Irish (Swansea University)

This paper explores an aspect of the career of the American archaeologist Thomas Whittemore (1871-1950). Whittemore is best remembered for his work restoring the mosaics at the Hagia Sophia in Istanbul from 1932 and also for being the first American to participate in the excavations of the Egypt Exploration Fund.

7 Dec 2022

Hieroglyphs: Unlocking ancient Egypt

Ilona Regulski (British Museum)

In trying to reconstruct the history of writing, we often turn to sources from ancient Egypt... This lecture will follow the journey as told in the British Museum's exhibition.

Future...

18 Jan 2023

htmyt, 'Place of Destruction'

Amr Gabr

There are several places to punish the dead in ancient Egypt and one of those places is called **htmyt**. This talk will throw the light on this locality and will show how the dead were punished, and who controls it.

15 Feb 2023

Updates from Conservation students at Cardiff University

Phil Parkes & Students

29 March 2023

Statues from the Karnak Cachette

Jen Turner (British Museum)

This talk will take some fascinating examples from the cachette to explore how elite statues and their accompanying inscriptions shed light on how people continued to engage with their gods...

19 April 2023

Isis and the Status of Goddesses in ancient Egypt

Edward Scrivens (EES)

By following Isis' representations over time - with reference to EES objects in TEC - we can observe her rise to prominence, question how her power was understood, and better appreciate the complexity of goddesses' roles and agency.

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

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





My name is **Katherine** and I am the volunteer librarian for the Egypt Centre. My job, which I have been doing for about 10 years now, is to add donations and new books to the library Endnote catalogue which shows the holdings of all the Egypt Centre Libraries. This includes the Museum Library outside the office, and the John Brumfitt Library, both of which are available for Egypt Centre staff and volunteers to use. There are also the library management books in the Office, the Children's Library and the Reserve collection. Currently there are over 3,000 books with more being entered all the time.

I also maintain the catalogue and make sure that all the entries are correct and up to date. If anything changes, such as the location of a book, I amend the catalogue record. Within the past year, the Egypt Centre has received a few large donations and most of my time has been spent cataloguing them. I also can do training for any volunteers or staff who need help finding books on Endnote.

The Egypt Centre Libraries Craft Corner: Clever Cat

With thanks to Hannah Sweetapple, our Learning and Engagement Officer.

See more craft activities and links to 'how to' videos at:

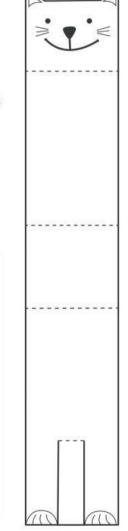
https://www.egypt.swan.ac.uk/learning-from-home/

Clever Cat Cath Glyfar

- 1. Cut around the cat following the solid line. Torrwch o amgylch y gath yn dilyn y llinell solid.
- 2. Fold the cat along the dotted lines. Pluwch y gath ar hyd y llinellau doredig.
- 3. Decorate your cat. Addurnwch eich cath.
- 4. Glue the tab between the legs to the back of the cat to make a triangle shape. Gludwch y tab rhwng y coesau i'r cefn y gath i wneud siâp triongl.
- 5. Glue the tail onto the back of your cat. Gludwch y gynffon ar gefn eich cath.
- 6. Share your cats with us on social media! Rhannwch eich cathod gyda ni ar gyfryngau cymdeithasol!

Did you know... The ancient Egyptians vorshipped a cat-headed goddess called Bastet!





Egyptology in The News



Ancient Egyptian musical theme (1)

Oxford Egyptology Professor **R.B. Parkinson** is a superfan of **Philip Glass**'s opera 'Akhenaten' (1984); so much so that he has offered a visiting fellowship to **Anthony Roth Costanzo**, countertenor star of the opera since 2016. Parkinson says this was motivated by Costanzo's efforts to change long-held historical biases in our perception of Ancient Egyptian culture, and in particular the status of Akhenaten.

Ancient Egyptian musical theme (2)

The French-Cuban sister duo **Ibeyi** have a released a new album called 'Spell 31', referencing the spell from the Egyptian Book of the Dead: "O You with a spine who would work your mouth against this magic of mine/It has been handed down in an unbroken line/The sky encloses the years. stars/And I enclose magic." The sentiment fits with their theme of knowledge and culture seemingly lost through colonisation, when in fact it is within us and we can reconnect to it.

Ancient Egyptian musical theme (3)

An update on 'Tutankhamun the Opera' by **Zahi Hawass**: this will be premiered at the Cairo Opera House and Grand Egyptian Museum (GEM), and then shown on November 5th in front of the Temple of Queen **Hatshepsut** in **Luxor** for five days. The musical composition has been completed by an Italian composer, whose name will be revealed when the opera is performed.

Mediterranean Archaeology say the unfinished tomb belonged to a high official named **Mehtjetju**, who, according to the inscription, was a priest and inspector of the royal estate, and was trusted with handling sealed royal documents. The incomplete carving on the façade of the tomb suggests that he may have died unexpectedly. Furthermore, Egyptian archaeologists have found 250 Late Period painted wooden coffins (intact with mummies) in two burial shafts, plus the largest cache of bronze statues(150) in the Bubastian cemetery (Bubastis was the cult centre for cat goddess **Bastet**), and in one of the coffins, the "first intact papyrus in over 100 years."

Re-creating Ancient Egyptian faces with AI

American artist **Becca Saladin** uses her blog 'Royalty Now' to showcase her modernised, photo-shopped and coloured images of historical figures alongside contemporaneous representations. She has recently re-imagined Cleopatra **VII**, Hatshepsut, **Nefertiti**, Akhenaten, **Ahmose I** and the Fayum mummy boy.

GEM work nearing completion

The Egyptian Ministry of Tourism and Antiquities has announced that all works related to the GEM will be

Covering an area of approximately 500,000 m2, the museum is just 2 km from the pyramids of **Giza**, and will house the world's largest antiquities collection dedicated to the heritage of a single culture. It has 12 exhibition halls, and will contain (5,000 100,000 artefacts of which Tutankhamun).

Strange 'huddled' skeletons found near Red Sea

The remains of seven skeletons buried in stone boxes have been discovered at the site of Berenice Troglodytica (an ancient Red Sea port) by a Polish team led by Dr. Mariusz **Gwiazda** of the Centre of Mediterranean Archaeology at the University of Warsaw. The bodies were tied into this unusual position by ropes or cloth, bringing the legs up to the chest. The burial goods would suggest that these were elite members of society. The tomb complex dates back 1,500

Paris and New York: Egyptian antiquity smuggling, conspiracy and fraud

Jean-Luc Martinez, the former head of the *Louvre Museum* (from 2013 to 2021), has been charged with conspiring to hide the origin of Egyptian archaeological treasures that police suspect were smuggled out of Egypt during the Arab Spring uprising in 2011. In 2016, the Louvre's branch in **Abu Dhabi** bought five artefacts for 8 million euros, including a rare pink granite stela depicting Tutankhamun. The judicial case was opened 2 years later. Martinez is accused of turning a blind eye to fake certificates of origin.

Saggara discoveries: 4300 year-old tomb... and more In further related developments, the office of the Attorney General in New York has confiscated five Egyptian artefacts Researchers at the University of Warsaw's Polish Centre of from the Metropolitan Museum, with a total value of over \$3million. Four of the items were sold to the museum by Robin Dib, a German-Lebanese merchant, currently awaiting trial in Paris for fraud and money laundering. The seized artefacts include the Fayum Mummy Portrait.

Ancient Egyptian olive oil production process recreated successfully

Dr Emlyn Dodd, Assistant Director of Archaeology at the British School in Rome, has recreated the original Egyptian torsion method, first documented 4,600-4,500 years ago. First, the olives are crushed and placed inside a permeable bag. Then, a stick is attached to each end of the bag. The two sticks are then twisted in opposite directions, thus compressing the bag and extracting most of the oil.

Heliopolis finds

An Egyptian-German archaeological mission led by Ayman **El Ashmawy** has announced the discovery of foundations of the *Temple of the Sun*, as well as blocks dating back to **Khufu'**s reign (c. 2480 BCE) at the open-air museum of *Matariya*, in **Heliopolis**, **Cairo**. Also in Heliopolis, an Egyptian-German-Italian team of archaeologists has unearthed fragments of a shrine of Takelot I (887-874 BCE), and analysed some 2000 year-old inscriptions at the completed on September 30, in preparation for its opening. site. Heliopolis was the original site of the two so-called

and New York.

Smuggled artefacts returned from Switzerland, Kuwait...

Confederation. The pieces include a part of an alabaster statue, a stone carving representing part of the god **Bes**, a shabtis. stone canopic jar lid shaped like a human figure, a stone sphinx, a stone panel with inscriptions, and an alabaster vase. Furthermore, Kuwait has returned to Cairo five ancient Egyptian artefacts confiscated from smugglers at Kuwait Airport in 2019. The items included statues of Pharaoh Amenhotep III and Amun-Ra, and of Horus.

Egypt'

This will open at the *British Museum* on October 13th 2022 to commemorate 200 years since the decipherment hieroglyphs by **Jean-François Champollion**, thanks to the discovery of the Rosetta Stone in 1799 (and currently housed in the museum).

Autumn exhibition 2) 'Visions of Ancient Egypt'

The exhibition will run from 3rd September 2022 to 1st January 2023 at the Sainsbury Centre, University of East Anglia, Norwich. The 150 works in different media and from different periods will examine how Ancient Egypt has shaped our cultural imagination. Iconic styles and motifs have been re-imagined many times, reflecting colonial and post-colonial politics.

Mummy medical inspection 1: evidence of nose cancer

As part of the ongoing Warsaw Mummy Project, a female mummy first brought to **Poland** in 1826 has been examined. Scans of the 2000 year-old female's head showed unusual changes in the nasopharyngeal bones which are not typical of the mummification process. Further CT (computerised tomography) results suggested tumour changes in the bones. The mummy died young, most likely from the cancer.

Mummy medical inspection 2: early example of a stroke

A Spanish research team used macroscopic and radiographic techniques to examine a 2700 year-old female mummy, who died between the ages of 25 and 40. They concluded that she had suffered a right cerebral stroke, and noted that a stick was placed beside her body, suggesting that she would have used it in life following her stroke.

Aswan: new restoration & development projects announced

The Supreme Council of Antiquities has started a project to restore and develop the Tombs of the Nobles and Qubbet el **-Hawa** in **Aswan**. At the site of the tombs, roads will be paved, more internal and exterior lighting installed, and visitor panels added. Restoration work being carried out in Qubbet el-Hawa in cooperation with the Egyptian-German joint mission includes the restoration of two cemeteries dating from the New Kingdom.

Abusir: Czech archaeologists discover tomb of ancient Egyptian dignitary

The shaft tomb, discovered by a team from the Czech *Institute of Egyptology* at *Charles University* (**Prague**), dates

'Cleopatra's Needles': the obelisks now standing in **London** back to the early 5th century BC, and belonged to an ancient Egyptian dignitary named Vahibre-meri-Neit. He bore the title of 'Overseer of the Foreign Mercenaries', and the period he lived in marked the start of Persian rule in Egypt. Although the tomb had been robbed and his mummy was no The Egyptian Foreign Ministry is making arrangements to longer present, the team found a double sarcophagus, the return several ancient Egyptian artefacts that had already outer one of limestone, and the inner of basalt. They also been handed over to Egypt's Ambassador to the Swiss found two canopic jars, a large ostracon inscribed with a chapter of the Book of the Dead, and several hundred

The mummy head in the attic!

The head was found in an attic in **Ramsgate**, **Kent**. It was probably brought back from Egypt in the 19th century as a Grand Tour souvenir. It was donated to Canterbury Museums and Galleries. Initial X-rays undertaken at Canterbury Christ Autumn exhibition 1) 'Hieroglyphs: Unlocking Ancient Church University suggested an adult female; a more Eqypt' detailed CT scan has revealed that the brain had been removed (as is typical in mummification), and the teeth were worn down from the rough diet. The tongue is in a good state of preservation.

How Egyptians built the pyramids: a tomb painting and an experiment

A wall painting in the tomb of **Djehutihotep** (c. 1900 BCE) depicts 172 men moving a statue with ropes attached to a sledge, in front of which water is being poured over the sand, an act that was interpreted as purely ceremonial. physics team from the *University of Amsterdam* decided to test the technique. They discovered that: 'sliding friction on sand is greatly reduced by the addition of some - but not that much - water'. The pulling force could be reduced by up to 50%, and there is no pile-up of dry sand in front of the

Egyptian style home for sale for £2.5 million

Sphinx Hill is situated on the banks of the Thames in Wallingford, and was designed by architect John Outram for an Egyptologist and her husband in 1999. The design is full of Egyptian symbolism and colours, the furniture to match; right down to scarab door handles. A water channel representing the Nile and guarded by sphinxes leads down to the river.

Proof that Howard Carter stole some of Tutankhamun's treasures!

Proof has come to light of what was long suspected... Carter asked Alan Gardiner to translate the text of an amulet. Gardiner showed it to **Rex Engelbach**, the then British director of the Egyptian Museum in Cairo, who confirmed it was definitely from the tomb. Gardiner then wrote to Carter: "The whm amulet you showed me has been undoubtedly stolen from the tomb of Tutankhamun...I deeply regret having been placed in so awkward a position." The letters (from a private collection) will be published in a forthcoming book by **Bob Brier**: Tutankhamun and the Tomb that Changed the World.

New role for Cairo's Egyptian Museum

A massive library for Egyptology is being developed at the Egyptian Museum, becoming the home of the most renowned Egyptology books and journal collections around, and incorporating reading areas.

Compiled & Summarized by: Dulcie Engel

Ancient Egypt...beginning with A Word Search

ABA KDJDSNVSSIBIRHTA **ABYDOS** SFIFUCOVYJENRAVV ADZE **AFTERLIFE** SOUMSDTXAFTHUAKM **AKHENATEN ALEXANDRIA** Q D A R Y Y Q O I K V N L C U V **AMARNA AMENHOTEP** DEIBWEALVMVELTKZ AMMUT ANAPEORMVMXRAONA **AMULET AMUN** TIPZNEDIUAOMFAMN ANKH ANKLET UUDETKYPNLAYHNTK **ANUBIS** JAMFTENDKREPVUEH **APIS** ARMANT EOAMMORCNELTABLD **ATEN ATHRIBIS** NXQEAIHAIZEKPIKL ATUM ETAQAFRNHFIKISNV AXE TBDJIMVMEFELSYAH ARGGAATQIMJFPMYP CXJNBHENETANEHKA NMTAGRVAHVALSZRD

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









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