

Museum of Egyptian Antiquities





Djedhor Restored

The ancient priest re-connects with his base.



Adventures in Rome

Syd Howells and his camera visit some Egyptian corners of The Eternal City.



History & Highlights

An appreciative look back at Ken Griffin's "25 Years of TEC" online course.

egypt.swan.ac.uk

Welcome





Syd Howells

Editor in Chief

Hello,

latest Welcome the to edition of the Egypt Centre Volunteer Newsletter. As ever it features many of the usual favourites such Meet the Volunteer. Egyptology in the News etc. well as several fascinating articles elements of Egyptology and ancient Egypt.

We would love contributions from you for the next issue. If you have any ideas or would like to talk about them, please drop me a line.

Best wishes,

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, currently serving my time off-site by producing this widely-famed almanac. As a result, TEC's biscuit reserves are gradually recovering.



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

The Newsletter will be published every three months - Next issue due **Jun 2023.**

Visitor Comments

"Lovely visit - young children enjoyed Senet!"

- Siân, Wirral.

"I really like the place - it was entertaining and interesting. Recommend the mummifying thing!"

- Chloe & Oliver Jones, Swansea.

"Amazing! Staff are lovely - couldn't be better!"

- Isabelle, Bicester.

"A great time - my children have so much knowledge after the visit."

- Siân Vaughan-Jones, Caerleon.

"Amazing volunteers! Thank You!"

- Vanessa & Milo, Swansea.

"Great exhibits, interactive elements & children's activities. Lots of info & time given by staff -Thanks!"

- Izzy & Josh , Scarborough.

Visitor Figures (Total Engagements)

December

11,294

January

15,328

February

12,282

Volunteers of the Month

January 2023Dick Williams & Alison John

February 2023Lee Rayner & Kieran Davies



Office News

A plaque dedicated to **Merlys Gavin** was unveiled above the Maths & Writing case in the House of Life in December 2022, in the presence of guests who attended the Christmas party (above, photo by Dulcie Engel).

Epping Forest Animal Mummies exhibition, featuring animal mummies on loan from the EC, has now been extended till April (see article in last Newsletter).

TEC recently received funding from GEM and the Welsh Government to develop a half day wellbeing session for schools in line with the new *Curriculum for Wales*. These consist of a mindfulness session using museum objects, a museum trail and a craft activity. We are piloting these sessions with local primary schools in January / February with the hope that this will become a permanent addition to our learning programme.

Congratulations to volunteer **Chloe Hazel** who has been accepted into *Oxford University* to study Classics. We are very proud of you!

We were notified recently that some volunteers had been denied access to the University's Library. We can now confirm that all EC volunteers aged 16+ are allowed access to the library if they are wearing their EC ID.

Thank you to Volunteer **Sam Powell**'s son, **Max**, who has created an excellent junior trail on the Egypt Centre ABASET page. Max selected 20 diverse objects made of different materials for a Minecraft trail and it can now be found on Minecraft itself, and also on our ABASET page here - Well done Max!

Meet the Volunteer



Egypt Centre Volunteer *Emily Neary*

I come from: Norfolk.

I started volunteering: Sept 2019.

I chose to volunteer because... I wanted to gain work experience in museums.

My Favourite artefact is: EA15597, the Vulture Amulet or **EC2018**, the fragment of a Scribal Palette.

Volunteering at TEC helps me... to gain new skills, improve my work with the public, gaining a new perspective on museum work. It put me in the direction of studying for a Museum Studies degree.



Young Volunteer Archie

I come from: Gowerton.

I started volunteering: Feb 2017.

I chose to volunteer because... I find ancient Egypt truly fascinating, and I love to learn as much about it as possible.

My Favourite artefact is: The Coffin of Iwesenhesetmut (**W1982**).

Volunteering at TEC helps me... to make friends, learn, grow my confidence, mature and it has helped me to have fun every day I am here!



Young Volunteer James

I come from: Bridgend.

I started volunteering: Dec 2022.

I chose to volunteer because... I love the artefacts and ancient Egypt.

My Favourite artefact is: W985 – the mummified crocodile in the House of Death.

Volunteering at TEC helps me... gain confidence in speaking publicly.

In the land of Pharaohs, where the sun shines bright

Stands a centre of knowledge, a symbol of might.

Egyptian history and culture on display

A treasure trove of secrets, waiting to be seen each day.

The walls are adorned with hieroglyphs and art

Stories of gods and pharaohs that have a place in our heart.

The treasures of Tutankhamun, a sight to behold

Their beauty and grandeur never getting old.

The halls are filled with artifacts and lore

From the great pyramids to the temple of Nefertari's door.

The mummies and sarcophagi, a glimpse into the past,

The civilization of Egypt, forever meant to last.

In the Egypt Centre, one can feel the magic

Of a time long gone, yet still so tragic.

The stories and mysteries, still unravelling to this day,

Making the Egypt Centre a place we cannot stay away.

So if you seek adventure, and a journey to the past,

Come visit the Egypt Centre, and make the memory last.

For a trip to this place is a step back in time,

And a chance to explore the wonders that are truly divine.

Written by: James

The Spectre Saviour At The Feast

Back in December 2022, the volunteers and may have been the first priest to use enjoyed an EC Christmas party with some bitumen in the mummification process. distinguished guests: Robin Armstrong-Associate Director: Head Libraries; **Lori Havard**, Head of Academic Services, Library; **Dr Ersin Hussein**, Senior Lecturer, History, Heritage, and Classics Department; former EC Curator Carolyn Graves-Brown...but perhaps the real VIP was **Diedhor the Saviour**.



As you can see, he is a statue (or more Athribis Cairo). Accordingly, he didn't make a Ptolemaic period (323-317 BCE). The statue speech or mingle with the volunteers, but is completely covered with magical texts he was very happy to pose for selfies, and that were intended to treat venomous bites had two bodyguards with him: Curator **Dr** of scorpions and poisonous reptiles. It is **Ken Griffin** and Manager Dr Meg Gundlach. He left early, such as the one we have in the House of but will soon become a permanent fixture in Death (AB110): by pouring water over the the House of Death.

So who was Diedhor?

Djedhor was a healer-priest, son 'Chief Overseer of the Falcon', Athribis'. Djedhor was deified whilst alive power over dangerous animals. Above him

This is part of the translation of the biographical text which is inscribed on the base of the Cairo statue, describing his healing powers:

Revered by the gods who reside in Iat-Mat, the one who guides the [inhabitants] of his city, the one who prepares the way to revive the dead, and to deliver them from the venom of all snakes, male and female, of all scorpions and all venomous reptiles, the one who prepares the way to revive those who are in the necropolis, and to protect them against the venom of any reptile who stings, by reciting the magic formulas, the one who will take power over the necropolis, the one who accomplishes what his local god loves. Perfect in character, excellent in advice, the one who organises [all] the affairs [in] their right place, the one who loves justice, and hates telling lies. (adapted from the French translation by **E. Jelinkova-Reymond**)

The statue and the cast

The black-basalt statue of the priest Djedhor (JE46341) is one of the most famous pieces in the Egyptian Museum in Cairo. It was found in the Temple of in **Qaliubiya** Governorate, precisely, a plaster cast of a statue in eastern Delta, and dates back to the Collections Access very similar in function to a Horus cippus, statue, the magic of the spells was believed to transfer to the liquid, which the patient would then drink to be cured. AB110 is of made from steatite and dates back to a **Djedhor** and **Tasheritentaihet**. He was similar period to the statue. It depicts Horus and the child standing on a crocodile and 'Guardian of the Gates of the Temple of holding snakes in his hands to show his

are carved on the reverse and around the base for 51 years? edges. A similar image of Horus the child and Bes is depicted on the front of the The dispersal between 1969 and 1971 of Djedhor statue.



A second statue base for Djedhor of fine-Sherman 1981).

original at the *Cairo Museum* in 1933 at the collection, and was a project first discussed request of Sir Henry Wellcome. Given his twenty years ago by our former curator particular interest in medical history, we Carolyn Graves-Brown, and should not be surprised. It was displayed at **Quirke** at the Petrie. the Wellcome Medical Museum until 1964, when it was transferred to *University* Subsequently, while awaiting <u>reunification</u>, College London (home of the Petrie the base was sent to the Conservation Museum).



is a (damaged) head of **Bes**. Magic spells **Why was the figure separated from its**

Henry Wellcome's Egyptian collection from the Petrie Museum in University College London to other institutions (most notably Liverpool World Museum, Durham Oriental Museum, Birmingham City Art Gallery & Museum, and what is now the Egypt Centre) led to the separation of some objects which belong together, including the Djedhor statue (now **W302a**) and base (W302).

At the 'Golden Anniversary Conference: Fifty years of the Wellcome Collection at Swansea and beyond (1971–2021), hosted on Zoom by the Egypt Centre in September 2021, **Anna Garnett**, curator of the Petrie Museum, announced that the plaster cast grained black stone is in the Chicago would be transferred to Swansea to be Oriental Museum. It was purchased from a reunited with the cast of the base, dealer in Cairo in February 1920 (see following approval by the UCL museums committee. It is possibly the first time any of Wellcome's Egyptian material has been The plaster cast was made from the reunited following the dispersal of the

> Department at Cardiff University. structure of the base was in excellent condition, but there were numerous chips to the surface, and a build-up of dust and dirt. The treatment was carried out by conservation students, as reported in EC Collection blog posts (Ellis 2022, Parker 2022).

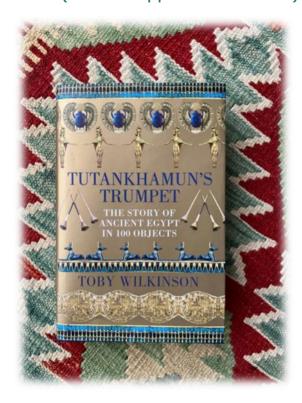
> Before going on display in the House of Death, Diedhor will be the focus of a study day later in 2023.

> > Written by: Dulcie Engel

Jook Review

Tutankhamun's Trumpet: The Story of plates and 46 black and white pictures to Ancient Egypt in 100 Objects by Toby accompany the text.

Wilkinson (xx & 476 pp. Picador: 2022)



Readers may be familiar with **Neil MacGregor**'s A History of the World in 100 Objects (2010), based on artefacts from the British Museum, or Andrew Green's Wales in 100 Objects (2018), based on artefacts from Welsh museums, archives, churches and other public buildings. Telling history through artefacts is a very stimulating approach, making the past more tangible.

Here, Egyptologist **Toby Wilkinson** examines the history of Ancient Egypt through 100 of the 5398 items discovered in **Tutankhamun**'s tomb in 1922. He dedicates his book: 'To the people of Egypt – past, present and future'.

Wilkinson chooses to arrange the 100 selected objects under various themes: 10 objects for each chapters: Geography, History, Supremacy, Bounty, Monarchy, Domesticity, Humanity, Piety, Mortality, Legacy. All aspects of life in Ancient Egypt are covered under these headings. The text is very clear and reader-friendly, appealing to both the general reader and the Egyptologist.

The book is beautifully produced, with a useful timeline and maps. There are 31 lavish colour

Wilkinson reminds us that Ancient Egypt is the longest-lived civilisation ever known, lasting around 3000 years, which is 100 generations! He emphasises the importance of the Nile and surrounding desert for the development of the economy, with rich mineral, plant and animal resources.

The most significant message to emerge is the importance of material culture (i.e. objects) for our understanding of the past:

"...the multiple layers of meaning embodied in artefacts and... the cultural complexity of eighteenth dynasty Egypt' (p.88). Wilkinson brings us right up to the present day in the final chapter, considering in particular the relationship of the West with Ancient Egypt through the centuries. The title object is the final one discussed: a fine silver trumpet. In 1939, the year of **Howard** Carter's death, the trumpet was played again and broadcast on the BBC. Wilkinson concludes:

Like Tutankhamun himself, the music that once surrounded him has vanished, and all that remains are echoes of the past. The objects buried with him provide glimpses into his world and into the civilization of which he remains the ultimate symbol, but it is left to our imagination to fill the gaps'(p.413).

To end on a lighter note, I also discovered something quite unknown to me (on p.165). The Middle Kingdom letters of **Hekanakht** record serious quarrels among his family, and they were used by **Agatha Christie** as the basis for her murder mystery *Death Comes at the End* (1944). Further investigation (thank you Wikipedia!) reveals the letters were translated into English by Professor **Battiscombe Gunn**. Christie spent time in Egypt with her second husband, archaeologist Max Mallowan. An Egyptologist friend, Professor Stephen Glanville, suggested using of the 10 themes, which also constitute the 10 an ancient Egyptian setting. He also advised on details of domestic life at the time. The novel is set in **Thebes** in 2000 BCE, and the chapters are organised around the theme of the Egyptian agricultural calendar. Looks like Agatha Christie is next on my reading list!

Written by: Dulcie Engel

MEET ANGHARAD GAVIN, MUSEUM FRONT OF HOUSE OFFICER

Hello Angharad; as a former volunteer, I'm sure our readers would like to hear about your career so far?

Well the first job I actually had was a Careers Wales opportunity working at TEC as a Museum Assistant. It allowed me to experience all aspects of museum roles from organising a trip to helping with the collection, the gift shop and front of house which has helped me greatly today with my current role.

After the museum I worked for the Museum of Cardiff (formerly the Cardiff Story Museum) as a meeter and greeter where I welcomed visitors to the



museum as well as acting as museum security. From there I became a Front of House supervisor at the museum where I supervised the front of house team and dealt with all FOH visitor enquiries. I was also the health and safety officer for the museum, writing risk assessments and doing regular health and safety checks.

I then got the job here at the Egypt Centre museum as the Museum Gift Shop Front of House Officer.

What does your current post encompass?

My job is front of house management, shop management and health and safety lead. I also do the majority of purchasing for the Egypt centre as well as helping the Museum Manager with Egypt Centre finance.

What are your standout memories from your time here?

That's a great question! I think standout memories for me are when I see visitors fully enjoying their visit here. I remember during the summer of fun so much positive feedback about the free experiences from animal handling to pottery making. It was so lovely to see people had such a good time and for us to be able to do this for free was just such a great community service.

Do you have a favourite object (or objects)?

I think I always answer the Bes bell as I just think it's such a standout item in the collection and one that really stays with people!

What are your hopes for the EC going forward?

I hope that we continue to do what we do and offer such amazing experiences for free for the public. Especially given the current economic climate, free events and activities like this are highly valued for people.

Do you have any special message for the volunteers?

Just a huge thanks to all that you do! The Egypt Centre could not open without our amazing volunteers and the enthusiasm and great visitor care you give to the public is just amazing.

Thanks for answering our questions, Angharad!

25 years of the Egypt Centre: History and Highlights

A "Zoom" course by curator Ken Griffin

This course launched the Egypt Centre's twenty- Spectrometer scan could determine whether this is fifth anniversary year and ran from January genuine or not, and this might be possible as 8th/11th for 5 weeks (10 hours), presented live on *Swansea University* has the equipment. Another Sunday evenings and Wednesday mornings. There favourite object has a more modern provenance: were 52 participants in total, including me! The the miniature prayer book AR50/3540 containing course covered the history and highlights of the chapters from the Quran is probably from the museum, from its origins with the Wellcome loan nineteenth century, possibly the early twentieth in 1971 to its online engagement during the century. During the First World War, such prayer COVID-19 Pandemic. Ken pointed out that the books were distributed to Egyptian soldiers serving Egypt Centre holds around 6000 objects, of which in the British army. It was excavated at Armant in c. 2000 are currently on display. Ken used 3D the 1930s by the *Egypt Exploration Society*. models for most of the objects, which enabled Various other pieces were matched up with items Zoom participants to see them in amazing detail, in other collections, particularly ones which were and in particular to observe the backs and sides of divided up when Wellcome's collection was objects that are normally hidden from view in the dispersed. Some of these could be re-united for cases or in 2D images. This is what was covered:

Week 1: The History of the Egypt Centre: From Wellcome to Swansea

In week 1, we found out many interesting details about Henry Wellcome and his collection, with the aid of wonderful archival photos and documents. We also learnt that his company was an early user of Egyptian imagery in its advertising. He was a truly prolific collector: by 1936, the year of his death, Wellcome's collection was five times bigger than that of the *Louvre*, with over one million objects. We also heard about the collectors 'collected' by Wellcome, such as Rustafjaell and MacGregor, and the cataloguer Boscawen. We Week 3: The House of Death had a close look at the work of Kate Bossedaybooks, and finished transcribed with

Week 2: Highlights of the Egypt Centre

Ken chose twenty objects from the *Thirty* Highlights of the Egypt Centre booklet, ten from each gallery. As well as describing the object and its history, for most of them we also saw 3D models of the objects, and where there were inscriptions, translations of these. Among the interesting points which arose, we heard that **W1013**, the mummified foetus, may not in fact be genuine. It is possible that it is a Victorian fake, particularly because of the rather "fresh" layer of paint and the pseudo-hieroglyphs. On the other hand, a genuine cartonnage may have been repainted in Victorian times. It is not unknown for Victorians to have turned deceased babies into fake Egyptian mummies to sell! A Raman

special exhibitions in the future.



Griffiths, the first honorary curator of the Ken gave us a virtual tour around the gallery, with Wellcome Collection in Swansea, including her a view of each case, and then analysis of one or a two objects (a total of twenty-two): utilising a fascinating black and white film of the Swansea combination of photos, descriptions, and 3D collection in 1976, narrated by **Gwyn Griffiths**. models. These were items not featured last week; some of which one might easily pass by without a second thought. One example of this is **W2037C**/ **b2**; a small faience amulet of **Bes**, which was one of over one hundred objects donated to the Egypt Centre in 1983 by Cardiff Museum. It is of particular interest as it has two colours on it: a blue background with applied decoration in pale green. What is more, a 3D printout has been made, with the hope that eventually the mummification activity can use such replicas of amulets in our own collection. Another small and easily missed object is **W760**, a wooden shabti of the scribe **Nedjem**. It is one of the earliest shabtis we have, dating from the Eighteenth Dynasty. At this period, it was common for the deceased to have just one shabti with them in the tomb, so each one is all the more special. There are traces of gilding on the face, hands, and lappets of the days (not the usual seventy)!

Week 4: The House of Life

Following a similar format to week three, we studied twenty-five objects in this gallery. One of the earliest items was **W415**, a pottery vessel from the Nagada II Period with a unique decoration of antelope-type animals around the body of the pot and a net decoration around the neck. We also saw a delightful fired clay horse figurine from Cyprus, **W229a**, which would have been part of a chariot model. This is another model faience scribal palette, which is possibly the rarest object we have as it is the only known depiction of the Third Intermediate Period pharaoh **Djehutiemhat**. **W2044c** is a pottery spindle bottle, imported into Egypt in the It is a type of pottery known as Red Lustrous transporting oil of some sort. It is unique in could have been added later. **W157** is a beautiful fragment of a limestone double statue from the Ramesside period. The depiction of folds of cloth It is wonderful to see these artefacts and hear is particularly fine. Although we only have part of their fascinating histories. Above all, to appreciate the man, we can see the woman's hand on his the enormous amount of research (primarily by shoulder and part of her inscription on the back. Ken), which has gone into telling their stories. We do not have any names, but the combination Thank you, Ken! of titles given would suggest the man is an important official, such as a vizier. **EC2002** is a carnelian scarab ring dating from the fourth century BC. It is Etruscan, and the base of the scarab depicts **Heracles** fighting **Cerberus**. It is yet another example of the links between Egypt and its neighbours, with Egyptian symbols being Blog post about the course. adopted all over the Mediterranean and Near East.

Week 5: Treasures in Storage

Twenty-nine stunning objects, large and small, were packed into the final week of this course. also: The very first one we saw, **W1287**, was a rattle made from a small New Kingdom pottery vessel https://egyptcentre.abasetcollections.com covered with a lid of decorated cartonnage, possibly reused during the Coptic era, and containing some small items which make a sound when shaken. Not many examples of these have been found. A larger piece that struck me was a faience incense holder, EC2042, in the shape of

wig. Other items included the first object to be an arm ending in a hand closed into a fist. This published from our collection, in 1973 (**W549**, a arm would be held by the priest/pharaoh, and the Greek mummy label); AB129, a fragment of an fist would hold the incense. It probably dates ancestor stela, one of only around ninety known; from the Late Period and possibly comes from a Fayum portrait, which seems to be composed of **Meroe**. One other faience example is known and two (or possibly three) pieces of different faces is in a private collection in France. W5295 is stuck together (W646), and a canopic jar part of a large stone statue depicting the body of belonging to a person called **Psamtek** (**W498**). a Thirteenth Dynasty official. We know this from From stelae in other collections belonging to the typical Middle Kingdom kilt depicted. It is very Psamtek, we know his dates of birth and death, similar in pose and in dress to the replica of the and that the embalming process took thirty-two statue of **Senebtyfy** (W1012) held in the fakes case (the original is in the British Museum). **W304** is a wooden coffin fragment dating from the Middle Kingdom and originating from **Deir el-**Bersha. It comes from the Berens collection and one aspect that is really fascinating is a note written about it by Randolph Berens on the back of a dinner menu from the Savoy Hotel in Cairo, dated 16th March 1910. Berens writes that he obtained the piece from a Mr Parvis, a well-known Cairo antiques dealer and furniture maker, who regularly recycled sections of Ancient Egyptian coffins to create his furniture pieces! Other coffin fragments, W1051 and W1055, good candidate for 3D printing. **EC2018** is a this time from the Twenty-first Dynasty, join with pieces in **Rio de Janeiro**, which is very exciting. Perhaps the most beautifully decorated item we saw was a damaged Ptah-Sokar-Osiris figure, **W2050**, badly affected by woodworm, currently undergoing conservation in Cardiff. It is Eighteenth Dynasty from **Cyprus** or the Levant. finely carved and beautifully embellished with gold leaf on a deep red background. Part of the Wheelmade (RLWM) ware, and probably used for face has also been found in store, so it can be reattached. Like many other of the pieces featured having a hieroglyphic inscription on it, but this this week, Ken hopes that it can eventually be put on display.

Written by: Dulcie Engel

This article also appeared as a <u>blog post</u> in February 2023.

There are many more EC collection blogs which discuss objects covered in this course.

For pictures and information on objects mentioned see

The Alchemical Door: Adventures in Rome

Rome

During November 2022 I visited **Rome** for the first time. Apparently following the deposit of a euro coin in the Trevi Fountain, I am now destined to return and that is no sad thing. A beautiful city and one where many relics from ancient Egypt can be found in a variety of locations. For example, there are eight ancient Egyptian obelisks within the city, compared to twelve currently standing in the whole The Vatican Museums themselves are huge and Rome and several modern examples. If you would like to view several in one sitting, then Rome is the place to be. Wandering aimlessly while exploring the centre of the city its difficult not to encounter



Dating to the reign of Ramesses **II** and originally one of a pair located in the Temple of Ra in Heliopolis (the other, reduced in size due to damage, also resides in Rome), this example can be found close to the front entrance of the Pantheon at the *Piazza* della Rotonda, where it was moved in 1711 on the orders of **Pope** Clement XI.

Close by at the *Piazza* della Minerva can be this obelisk mounted atop elephant base made by Gian artist **Lorenzo Bernini** in 1667 on the orders of Pope Alexander VII cleverly titled, Elephant and Obelisk. obelisk was originally erected at the Egyptian Delta city of by the 26th pharaoh Dynasty



Apries (Wahibre Haaibre). Its twin can be found at the Italian town of **Urbino** which is located roughly 200km North of Rome. This obelisk (pictured) was apparently brought to Rome by the Emperor **Diocletian** with the intention of placing it at the Temple of Isis.

Vatican Museum

of Egypt. Besides the eight Egyptian obelisks, seem to go on forever - comfortable shoes and Rome also has five dating to the time of ancient regular breaks are recommended if visiting. However, while they do not have an especially huge Egyptological collection on display (their stores are a different story), they do have several well-chosen artefacts which give a great illustration one adorning a square as you turn a corner. Two of the Roman Empire's fashion for collecting choice examples are the following:

and the Roman Empire's fashion for collecting ancient Egyptian objects. Some choice objects include the following:



Mask section from the coffin lid of the priest **Psametek**, from **Memphis** and dating to the 26th Dynasty 644-525 BC.



Fayum portrait dating to the Fourth Century AD. known provenance but likely to originate from the Fayum or possibly elsewhere in Middle and Upper Egypt, for example such portraits have also been found in other sites such as **Antinoopolis**, Saggara, Thebes etc.



This drowned in the Nile in not sit down, you go). October 130AD and as **Osiris Antinous**.

constructed of marble and dates to the reign of Hadrian. It was discovered at his Villa at Tivoli.

statue is of inscriptions here. My personal favourite piece of favoured the inscription is the palindrome found inscribed probable upon the threshold of the doorway, which reads lover of the emperor forwards Si Sedes Non Is (If you sit down, you do who not go), and backwards, Si Non Sedes Is (If you do

subsequently The gate is the sole survivor of five gates and was deified by Hadrian, originally located at the Villa Palombara, which was Not content with that, located on one of the seven hills of Rome, the Hadrian also founded Esquiline Hill. The door at Piazza Vittorio was the Egyptian city of moved to its current location in 1873. What makes Antinoopolis, and a this site stand out to your Egyptology minded cult grew up around tourist are the two statues of **Bes** flanking each Antinous in his form side of the door. These are later additions to the door itself (they were brought there in 1888) and it is likely they are survivors of a temple dedicated to It stands at a height Isis and **Serapis** which once stood on the Quirinal of 2.41 metres, is Hill, another of the seven hills of Rome.

Written by: Syd Howells

The Alchemical Door

At the *Piazza Vittorio* in Rome stands the Alchemical Door (below). Built between 1678 and 1680 by **Massimilano Palombara**, Marguis of Pietraforte, and a man with a keen interest in the Susan Walker & Morris Bierbrier 'Ancient Faces: Mummy occult. Some believe the inscription (which Portraits from Roman Egypt' British Museum Press, London features Jewish, Latin, and Hieroglyphic inscriptions) when fully translated will tell how to turn lead into gold (an event initiated by a mysterious pilgrim) or pass through the blocked doorway itself. If such arcane things are of di-osiri-antinoo.html interest, you can find a full description of the

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Out of the Mouths of...

-fledged leader.

As you may appreciate, there have activity sections. Here is a small fully right. selection:

A former colleague, **Nikki Lloyd**, was teaching the materials board to a group of 8-9 year olds and she asked (while holding up the headrest) what they thought it was. One young man, saddle". after being given the chance to answer, said: 'A seesaw for shabtis'.

On another occasion, another leader asked a group (in order to establish why the headrest was in 3 pieces and part of the purpose, i.e. when sleeping out in the desert at night), "What is the desert around Egypt full of?" One little girl, quick as a flash, said: "Egyptians".

I have any number of sweet and interesting answers to different parts of the mummy activity, but two stand out.

When asking how we would seal the incision we make to remove his organs, more often than not the children will say "stitches". Of course, there has also been the odd occasion when a very observant child has pointed out that "Bob has something missing".

For a number of years in my tenure as One of my favourites (and it has been a volunteer at this wonderful (!!) said about five times over the years), establishment, I have been privileged is when I explain that Bob is dead and to be involved in the teaching of is in a tent outside the city, in the school groups, first as an education desert. I ask why he is not near the assistant, and more recently, as a fully population (in order for them to hopefully ascertain that his decaying body is smelling), the answer has been: "Because he is dead". You can't been many interesting answers to tell them they are wrong!! Just not

> My last one was very recent. I was doing the materials board for a group of cub scouts. I held up the headrest and asked if they could guess what it was; one young man said: "A camel



Written by: Frank Norton



25th Anniversary of the Egypt Centre

2023 marks 25 years since the collection was opened to the public in new purpose-built premises, and re-branded as the Egypt Centre.

Throughout the year, there will be a programme of events to commemorate this milestone, so watch out for announcements! The gift shop has a new range of merchandise to match:



Triendsofthe

This February, we were fortunate to welcome around twenty students from Cardiff University's Conservation department to the Egypt Centre. The students were given a tour of both galleries and the stores by Ken, as well as taking part in a workshop looking at some of the objects in the collection with were either in need of conservation, or had previously received conservation treatment at Cardiff. After a trip to Pub on the Pond for some food, eight of the students were kind enough to share their experiences of working on Egypt Centre objects with us for the February Friends of the Egypt Centre lecture.

Firstly, **Alice Law** provided an update on the conservation work and analysis of the materials making up the very popular 'whistle' (W247) which can be found on display in the House of Life, followed by an overview of her repairs to a number of pieces of linen. **EC184** in particular was of note as the folded linen was impossible to read in its previous state, but thanks to Alice's work, the Demotic inscription has recently been translated as "Pemaus son of Peteminis".

Next, **Kitty Parker** talked us through her reconstruction of a ceramic bowl, and Angela Leersynder joined us virtually to discuss her work on the papyrus sheet from the Book of the Dead (**W867**). **Emma Thomas** provided an overview of her work to consolidate a Coptic stela which will be used in handling sessions and so needed to be particularly robust, and **Estelle Girard** explained her choices when reattaching the detached figures from the 'Frankenstein' model boat (**W361**) – her words not mine!!!

Tessa Corton covered the analysis of what was previously identified as a burnt ivory knife (which is actually bone), and was even able to identify the temperature at which the bone was burnt to create the darkened colour. To round up the talks, Leonie Mckenzie and Courtney **Lyons** explained the work carried out on the

Upcoming...

29th March 2023

Statues from the Karnak Cachette Jen Turner

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...

19th April 2023

From 'God's Mother' to 'Foremost of Westerners'? Isis and the status of goddesses in ancient Egypt **E**dward Scrivens

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

17th May 2023

What Henry Wellcome missed: The agropastoral site of Jebel Moya, Sudan

İsabelle Vella Gregory

Henry Wellcome had high hopes of finding the "origins of a civilization" at Jebel Moya. Four seasons and many thousands of pounds later, he was left feeling personally disappointed. Since 2017, a renewed programme of investigation has uncovered this site's complex and fascinating history. How did this happen? And what exactly is at Jebel Moya? As this talk will show, Henry Wellcome's disappointment was very much misplaced.

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

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



For further information or to become a member please contact: Membership Secretary Wendy Goodridge: 01792 295960 w.r.goodridge@swansea.ac.uk



Djedhor statue base plaster cast (**W302**), which is now to be reunited with the cast of the statue and placed on display in the House of Death.

It was very insightful to explore the collection through the eyes of a conservator and to hear about the work on the Egypt Centre objects, and hear about their experiences, and the decisions they had to make regarding their care - it was particularly lovely to see the 'proud parents' taking selfies of their objects back on display!

The Friends of the Egypt Centre committee would like to express our thanks to all the students and staff in the Cardiff University Conservation department, not only for coming to speak to us, but also for the care, patience, and dedication that clearly goes into working with these objects.

Written by: Sam Powell

Egyptology in The News



Fashion news: designer sandals, catwalks & a photo shoot...

As noted in this column (July-Sept. 2021), designer **Christian Louboutin** has long been inspired by Ancient Egyptian art and design. His new 'Lipqueen' sandal, in both velvet and patent leather, features a heel inspired by Egyptian columns. Meanwhile, the Gold jewellery find in Amarna House of Dior showcased its new men's autumn collection in the shadow of the Giza pyramids at nightfall, with the pyramids outlined in lights. And Luxury magazine had a fashion shoot in **Aswan** for its December issue, highlighting ancient Egyptian and Nubian culture. Furthermore, British label *Rixo* has launched an autumn eveningwear collection named 'Goddess of the Nile', using Ancient Egyptian An Egyptian archaeological team has uncovered graves iconography and colour schemes.

Israel: scarab found on school trip

A 3000yo scarab amulet, depicting the bestowal of legitimacy to a ruler, was discovered during a field trip Mummification not for preservation? to **Azor**, southeast of **Tel Aviv**. Dating from when Canaan was part of the Egyptian empire, this scarab appears to have been made by local artisans, rather than imported from Egypt.

Speaking in gold tongues...

Several ancient tombs containing mummified remains with gold tongues, and dating from between 300 BCE and 640 CE, have been discovered by archaeologists in the cemetery at **Qewaisna**, roughly 40 miles north of **Cairo**. It is believed that tongues would have been removed during mummification, and replaced with gold gold had been shaped into scarabs and lotus flowers.

Researchers also uncovered Fayoum portraits for the shrikes, wagtails, kingfishers, and rock pigeons. first time in over a century.

Ireland, USA make restitution to Egypt

University College Cork has said it will return this year mummified remains donated in 1928, plus a wooden sarcophagus excavated by Italian Egyptologist **Ernesto Schiaparelli**, four canopic jars and some cartonnage. Meanwhile, a late dynastic wooden sarcophagus that was displayed at the *Houston Museum of Natural* Luxor finds just keep on coming! Science has been returned to Egypt after US authorities determined it was looted years ago. The sarcophagus has a brightly painted top surface, and may have belonged to an ancient priest named **Ankhenmaat**.

The faces of Tutankhamun, Ramesses II?

Sculptor Christian Corbet has made what is being described as the most realistic facial reconstruction of

Tutankhamun ever, using CT scans of his head. Separately, the Face Lab at Liverpool John Moores University and Cairo University radiology department have used age regression software to produce a portrait of **Ramesses II** in his prime (around 45 yo).

The Egyptian-British archaeological mission has found three gold rings, one depicting **Bes**, and two inscribed with the phrase "lady of the two lands".

26th Dynasty graves discovered in Delta region

dating back to between 664 and 332 BCE at **Tell el Deir** near **Damietta**. Finds included tiny gilded chips shaped in the form of various Egyptian deities, which decorated the tombs, plus a number of amulets.

Certain Egyptologists now believe the prime function of royal mummification was to turn pharaohs into statues of gods. This is explored by **Campbell Price** of *Manchester Museum* in the upcoming '*Golden* Mummies' exhibition. Others disagree, and maintain that preservation was extremely important.

Nine crocodile skulls found in el-Asassif

team from Warsaw University led by Patryk **Chudzik** discovered the skulls in New Kingdom tombs of nobles in the Theban necropolis. This is an unusual ones, so that they could speak to Osiris. Some of the find as only the heads were found, simply bandaged rather than mummified, and inside human tombs.

Fayoum discoveries Bird species now identified on Amarna wall painting

At Garza, a Ptolemaic era site 50 miles south of Cairo, A painting from the Green Room at the North Palace archaeologists have uncovered a massive funerary has been studied in detail by Christopher Stimpson building with ancient coffins arranged in catacombs. and Barry Kemp to establish the birds depicted:

Faience and gold...

Analysis by Polish researchers of powdered quartz used for the production of faience vessels found at **Arthribis** in the Nile Delta has found that it was sourced from tailing heaps formed after gold mining in the Eastern Desert, over 500km from Arthribis.

A team of Spanish archaeologists found 60 mummified bodies in two tombs connected to the colonnaded tomb of Amenhotep-Huy, a vizier during the reign of **Amenhotep III**. He was opposed to his successor Akhenaten's efforts to abandon traditional religion. The remains belong to senior officials who agreed with this stance and chose to be buried near him.

A joint Egyptian-British team have discovered a new arranged in 3 columns between the wrappings and tomb in **Luxor**, potentially of an 18th dynasty royal inside his body, including a golden heart scarab stuck wife or princess. Unfortunately, the interior is in poor down his throat and a golden tongue inside his mouth. condition, having flooded in ancient times.

Egyptian archaeologists have discovered a complete 1800yo Roman city on the east bank of Luxor, including residences, two pigeon towers and metal workshops.

Another team has discovered the first burial site in a domestic buyer cannot be found. The bar gives time Luxor's **Dra' Abu el-Naga'** Necropolis that dates back for a UK institution to raise funds to buy the relief. to the 13th Dynasty. Finds include a complete pink granite sarcophagus inscribed for a minister named **Ankho**, and shabtis with hieratic inscriptions.

have been opened, belonging to **Hatshepsut**'s state to 'mummified remains', or where known, to use the treasury supervisor, **Djehuty**, and to **Hery**, name of the deceased. It is felt that this is more superintendent of the royal stores.

Mediterranean Archaeology at the University of ever found? Warsaw and Egypt's Supreme Council of Antiquities, the Middle Kingdom tomb of Meru, a high-ranking official That's the opinion of Zahi Hawass, leader of the team at the court of the 11th Dynasty pharaoh Mentuhotep which found the 4300yo remains of Hekashepes at II, has been opened to the public. Situated in the the bottom of a 15m shaft in a recently excavated North Asasif necropolis, the rock-cut tomb comprises group of tombs dating from the 5th and 6th dynasties. an offering chapel, and a burial shaft leading down to a decorated burial chamber containing the sarcophagus.

Aswan: plot foiled to steal statue of Ramesses II

Egyptian authorities have arrested three people for trying to steal the 10t statue from the **Gebel el-Silsila** quarry. They had a crane, digging equipment and had posted videos of their activities on messaging apps.

Sarcophagus of Ramesses II on rare loan to Paris

The ornate coffin will be shown from April 7th to September 6th at La Villette, the star attraction 'Cleo': a dramatic comedy coming to our screens alongside an exhibition previously shown in San **Francisco** and concluding in **Sydney** - without the American streaming service *Peacock* (available here on sarcophagus. The choice of **Paris** is in gratitude for the Sky and NOW) has announced the upcoming conservation carried out on its last trip there in 1976.

Ancient Egyptian songs released

Ancient Egyptian, "Merutek" or "Your Love", on various -Fashn, Beni Suef, containing painted and engraved digital music platforms. It is a lyrical improvisation on artefacts, mainly made of gypsum, in order to defraud Bach's Prelude, using texts from the Chester Beatty antiquities traders. Papyri. And opera singer **Ezz al-Ostool** is preparing a collection of songs in Ancient Egyptian under the British Museum Hieroglyphs exhibition to tour UK supervision of Egyptologist **Zahi Hawass**.

Book of the Dead papyrus restored

A 16m-long scroll discovered in **Saqqara** has been fully restored and translated in Cairo, and is to be named the Waziri Papyrus after the Secretary-General of the Supreme Council of Antiquities.

A team led by **Sahar Saleem**, a professor of radiology and healing. at the faculty of medicine at Cairo University, have scanned the 2300yo mummified remains, excavated at Nag el-Hassay in 1916, and until now kept in storage at Cairo's *Egyptian Museum*. He had 49 amulets

UK export bar placed on Amarna relief

The limestone relief depicts four sleeping female musicians, from the Amarna period. Rare in its theme and relatively large size, it is at risk of leaving the UK if

Don't say mummy!

British Egyptological collections are At the same site, two 18th dynasty T-shaped tombs choosing to avoid the term 'mummy', and instead refer humane and respectful to the deceased person.

Following restoration by the Polish Centre for Saqqara; oldest and most complete mummified body

New evidence on mummification ingredients

Professor **Stephen Buckley** and a team from the University of Tübingen (Germany) have analysed the residues on 31 ceramic vessels excavated from a 26th Dynasty embalming workshop at Saggara. They identified a large range of substances used, two of which - resins from **Dammar** and **Elemi** - had not been previously identified in Egypt, and bitumen from the Dead Sea. Indeed, most of the oils and resins used would have had to be imported.

American streaming service *Peacock* (available here on production of a drama-comedy about Cleopatra VII.

Criminals create fake cemetery with fake relics...

Egyptian soprano Amira Selim has released a song in The suspects created an ancient looking cemetery in al

Just ten exhibition artefacts will travel to three institutions from March: the *Ferens Art Gallery* in **Hull**, Lisburn Museum, and Torquay Museum.

Scent of priests?

French perfume company *Astier de Villatte* has created the fragrance of an ancient Egyptian temple: Le Dieu 'The Golden Boy' digitally unwrapped Bleu (the blue god), a version of kyphi incense, a mixture of sixteen ingredients which was used in rituals

Compiled & Summarized by: Dulcie Engel

Meet Rex Wale, Events & Development Officer

Hello Rex, as a former volunteer and long-time staff member, I'm sure our readers would like to hear about your association with the EC... so perhaps you could outline your career so far? What does your current post encompass?

I organise events to bring people into the museum and connect with the collection. These have included family fun days, animal handling sessions, photography events, murder mystery evenings and wine tastings. I am also responsible for creating the advertising material for these events and marketing them to our audiences. The other part of my role is to find and apply for grants to fund these events, provide free opportunities to the public, widen participation, and support broader museum projects.

What are your stand out memories from your time here?

I have a few ...

Securing funding and ordering the museum's mixed reality holographic display case in the HOD was a very exciting project for me. I remember staying late after the museum closed one night for the delivery of the unit and making the mummified snake replica that would go inside. It was very exciting to see the case in the gallery, with the bespoke hologram content playing over the replica for the very first time.

Another memory that stands out was running our first Night at the Museum event, where staff and volunteers dressed up as museum characters that came to life and interacted with the families visiting as part of an afterhours event. I was able to work with VUE Cinema and 20th Century Fox who provided free cinema tickets and movie merchandise to give away to our visitors. This event later won a Welsh Marketing Excellence award.

I also must mention the time we first transformed the museum into a 1920's style dig tent using large canvas sheets for our first Murder Mystery night. It was a great set for the event, and I enjoyed seeing staff and volunteers in character, dressed in period costumes, assisting visitors as they searched for clues. I think we will have to do this again very soon.



Do you have a favourite object (or objects)?

My favourite object is the fragment of cartonnage mask in the mummification case (**W920**). The beautifully-crafted gold face draws you in and reveals hidden features the longer you look at it. The fact that it is damaged just adds to its haunting allure.



What are your hopes for the EC going forward?

I hope that we will soon be able to redevelop the HOD, making room for the return of the second coffin, and providing opportunities for new events to be held in the gallery.

Do you have any special message for the volunteers?

Volunteers have always made a huge difference to the Egypt Centre and its success. We greatly value everything you do, and I would love to hear any thoughts you have for events that you would like to see at the museum. I look forward to working with you on our upcoming projects!

Thanks for your thoughts, Rex!

Ancient Egypt beginning with C Word Search

SCKPTQRFBTWDGIXLH YRHSIFTACBOZATJAO FOSCIDPQECOSMETIC UCGAACARTONNAGEOD OOHNLQOAOCIPPUSBY ZDAOLLAXCZXNAROYY QILPEQDLEARWFSTCE XLS I LESIHCRHCUTUE SEWCEJDFY I CTKMEBB ARTAPOELCWFOOTVIH CGNOIRASEACYYUATX BREPPOCJWTVPUICSF CARNARVONCOLUMNHW TYTWOCJUUPNIFFOCE TAYVXCRIOSPINXACF DCCFLOYXWJKEZCLFJ I A L H D V A S R R E T R A C T R

CAESARION CANOPIC CARNARVON CARTER CARTONNAG CARTOUCHE CAT CATFISH CAVETTO CHISEL **CIPPUS** CLEOPATRA COFFIN COLUMN COPPER COSMETIC COW CRIOSPINX CROCODILE CUBIT









WE WANT YOU!

We need gallery and education volunteers to help run our museum

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