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EGYPT
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Volunteer Newsletter

Issue 26
Jan-Mar 2024

Museum of Egyptian Antiquities



Bennu Birds

From Egyptian wetlands to
Outer Space...



Swansea's Other Mummy

TEC's connections to Swansea
Museum.



Reflections

Musings on Mirrors.

egypt.swan.ac.uk



Welcome



**Syd
Howells**

Editor in
Chief



Dulcie Engel
Associate Editor

A former French and linguistics lecturer, I have volunteered at the Egypt Centre since April 2014. I am a gallery supervisor in both galleries, and author of the Egyptian Writing Trails. Apart from language, I am particularly interested in the history of collecting. I won the 2016 Volunteer of the Year award.

Hello,

Welcome readers to the Volunteer Newsletter of Wales's premier Egyptological attraction.

Another bumper edition of our fine publication, detailing all the action at the museum over the past few months.

Thank you to all who contributed to this issue and please don't hesitate to send us more!

Until next time,

Syd



Rob Stradling
Technical Editor

A volunteer since 2012, currently serving my time off-site by producing this mighty journal.



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 2024.**



Visitor Comments

"I loved the House of Life - it was really fun!"

- Anna Whitwell, Nottingham.

"Really enjoyed learning about Egypt - especially the mummification!"

- Paddarajah family, Berkshire.

"Very child-friendly, my 4-yr-old had a great time - Diolch!"

- Steph Hopkins, Morriston.

Office News

On December 7th, **Dawn Bowden** MS, Deputy Minister for Arts, Sport and Tourism, visited the museum. She was shown round by museum manager, **Wendy Goodridge**. In the HoL, volunteers **Lee**, **Kieran** and **Lloyd** showed her the materials handling board.



Visitor Figures

Total engagement figures including ABASET, workshops, schools, outreach, Friends of the Egypt Centre, in-person visits etc. are as follows:

October: 11,146

November: 4685

December: 19860

The Volunteer Christmas party was held on December 8th:



The Egypt Centre has launched a consultation on the redevelopment of the House of Death. We want this project to be collaborative with our audiences, including volunteers, schools, and community organisations. Please [click on this link](#) to take part in our consultation phase!

Photos by Syd Howells
except where credited.

Volunteer of the Month

Dec 2023

Paul Griffin
Sian Charlton

Jan 2024

Jade Price

Feb 2024

Tom Clarke



Office News

continued...

On January 9th, a group of 25 PGCE students (trainee teachers) and their tutors from Swansea University School of Education came to the EC for a morning about museum learning. They had a talk from Wendy, and demonstrations of mummification and the handling board by Luke and Donna. As the students will soon be starting teaching practice in local schools, it is hoped this link will foster closer connections with the museum.



Photo by Dulcie Engel

Volunteers Dulcie and Tom have re-organised the John Brumfit Volunteer Library. The books are now back in alphabetical order. Please keep them that way, and remember to sign out any that you borrow!



New activities
(photo by Dulcie Engel)



Wendy enjoys being a ba bird



Volunteer Alex gets creative with pipe cleaners

Gower College has offered free bespoke maths training for our volunteers. The Multiply programme aims to increase people's confidence and skills when using numeracy in everyday life. The college creates bespoke, short, numeracy courses, with recognised qualifications at the end, focused on a whole range of topics (for example, ancient Egyptian maths, cooking on a budget, weather, nature, health). The course is to be delivered in our Learning Space, starting February 7th.

The bust of **Nefertiti** was decked out in red feathers and hearts ready for Valentine's Day in the gift shop:



Photo by Dulcie Engel

Following the play workshop and survey in November (see last issue), various activities and resources have now been placed around the museum. See how many you can spot! They include puppy **Anubis** and kitten **Bastet**, cuddly toy companions who can accompany visitors; pipe cleaners for creative fun, a weaving loom, plus Egyptian style sandals, Ba bird wings and golden face masks to try on.

Congratulations to former curator **Carolyn Graves-Brown** and volunteer manager **Syd Howells** on the publication of *Swansea's Royal Institution and Wales's First Museum*, (University of Wales 2024), which includes chapters on Egyptology at *Swansea Museum* by Carolyn, and the partnership of the museum with University College Swansea by Syd. Copy in the EC office!

And congratulations to current curator **Ken Griffin**, Swansea Ancient History lecturer **Ersin Hussein**, and EC volunteer **Sam Powell**, who have written a chapter on museum teaching during Covid for *Teaching Ancient Egypt in Museums* (Routledge 2024).

Ken also features on *BBC Radio's Science Café* on the topic of snakes in Ancient Egypt. The programme links to an item featured in last issue's Egyptology in the News ('Snakes on a... papyrus!'):

<https://www.bbc.co.uk/sounds/play/m001wdsx>



Photo by Dulcie Engel

From mid-February to mid-March, Creative Wellbeing Umbrellas are being used to measure visitor and volunteer feelings before and after a visit to/session in the museum. It is a pilot scheme being run in Welsh museums by University

College London with support from the Welsh government.



On February 29th, there was a launch party at the EC for a **Howard Carter** watercolour which has been loaned to us by the *Egypt Exploration Society* (EES). Festivities began with a fascinating talk on Howard Carter by **Dr Carl Graves**, Director of the EES, followed by the viewing of the largest surviving Howard Carter watercolour in the House of Death. It's a copy of a relief from the chapel of **Thutmose I** in **Hatshepsut's** mortuary temple at **Deir el-Bahari**, and was made by Carter in 1894 while he was working at the temple for the *Egypt Exploration Fund*.

And | Quote...

ANCIENT EGYPT AND LONDON TRANSPORT...

*"The ancient Egyptians saw names as magical. It was said that **Isis** tricked **Ra**, the sun god, into telling her his true name, to give her power over him and put her son **Horus** on the throne.*

*Londoners have a different take. The Northern line was nearly named 'TootanCamden' in the 1920s, the historian **Robert Graves** wrote – a pun on the **Tutankhamun** craze of the time and the line's route through **Tooting** and **Camden**.*

*There were no such lazy portmanteaus in **Sadiq Khan's** announcement last week. The mayor of London revealed that Transport for London maps would do away with the orange spaghetti of the London Overground in favour of six new lines."*

- James Tapper, The Observer,
18/02/24



Photos by Dulcie Engel

On the 6th of July 2024, in aid of *Macmillan Cancer Support*, our museum manager Wendy will be doing a half marathon (13 mile) walk in the Gower. If you would like to sponsor Wendy, please let the office know. Good luck Wendy!

In February, the EC welcomed a new member of staff:

*"My name is **Phil Hobbs** and I'm proud to have been recently appointed the new **Learning and Engagement Co-ordinator**. I'm 48, married and a dad of three. I'm a big fan of various sports especially football and cricket and I'm also a keen reader and fan of music. I qualified as a Primary School teacher in 2001 and have taught pupils with learning difficulties since 2006. I thoroughly enjoy the challenge of educating youngsters whilst ensuring they have fun when learning. I especially love thinking of innovative ways of teaching pupils and stimulating their interest and appetite for learning".*



Photo by Dulcie Engel



Meet the Volunteer



Egypt Centre Volunteer
Lolita Dragonsmith

I come from: Neath, now living in Ammanford.

I started volunteering: Dec 2023.

I chose to volunteer because: Whilst my background is in Ancient Rome & Greece, I have found TEC to be a new and exciting challenge.

My Favourite artefact is: An Ancient Tragedy, **W1013**, which CT scans show as the body of a foetus. This was clearly a child that was wanted and mourned. This tragedy makes me feel a connection to that parent. Exhibits like this make the people of the past seem far less mysterious, and far more like me and you than we think.

How volunteering at the Egypt Centre helps me: The staff here are a fascinating group who all share a love of Egyptology. Volunteering allows me to share in this passion and with the public. Getting my mummification badge felt like a huge achievement and has really helped with my confidence. I'm very excited to work towards my next badge!



Egypt Centre Volunteer
Steve Bray

I come from: Swansea.

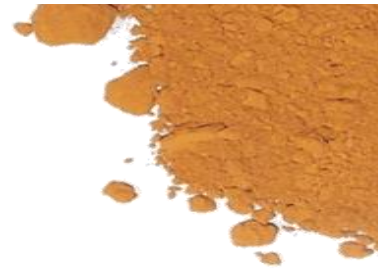
I started volunteering: May 2022.

I chose to volunteer because: I thought it would be a great new experience.

My Favourite artefact is: Hatshepsut relief (**W1376**): so highly intricate.

How volunteering at the Egypt Centre helps me: I've learned so much about Egypt; now all I have to do is retain all this complex information!





Young Volunteer

James

I come from: Pontarddulais.

I started volunteering: Feb 2024.

I chose to volunteer because:
I like history and (my friend) Sam is here.

My Favourite artefact is: The shabti on the handling board. *(NB, the Young Volunteers appear to have named that particular shabti, **Debbie**. -Syd)*

How volunteering at the Egypt Centre helps me: It is a thing I can do on Saturdays and it is fun.



Young Volunteer

Megan

I come from: Ynysforgan.

I chose to volunteer because:
It will help me learn and socialise.

My Favourite artefact is:
The shabtis!

How volunteering helped me:
It helps me to meet new people, and to be more confident.

Nephi The Goth

Chapter 2

Now Nephi had heard friends gasp in surprise and exclaim 'Gosh!', which she misheard as 'Goth'. This is why she decided the new fad (which she is the progenitor of). The first thing she considered was fashion and decoration. As the very word seemed to indicate 'dark and mysterious' (and she obviously came from a well-off family), Nephathiti decided to talk to the seamstress and artist to combine to give her a fine flax-based, full-length dress dyed with a dark black pigment. Makeup was a little simpler, as they already as a nation wore a very thick black mascara with a base made of a metallic element called galena. However, footwear was going to be a more difficult prospect...

To be continued...



W1011 Replica bust of Nefertiti (Photo: Abaset)

Written by: Frank Norton



Bennu Birds



While at my local art class in **Falkirk** (Scotland), I sketched and painted this picture in acrylic of the beautiful Bennu Bird. I found photos on *Wikipedia* and other images online to try my hand at this. This sparked interest within the group and allowed me to blather among us

about its origin. Most had not heard of this bird at all and like me were just as interested. Questions were catapulted at me in our strong lowlands accent but sadly I did not have a lot of info regarding this, so thanks to *Google* and Wiki I was able to get some facts together!

A Bennu bird is depicted as a heron within New Kingdom artwork, and these have been painted using white and grey colours. The detail varies between each picture regarding the wings and legs, but each one is very eye-catching. I have been fortunate enough to capture some pictures of herons standing gracefully within estuaries, canal paths or other wetland areas. Unfortunately, I have not managed to capture a picture of one in flight, but to see this bird in its full glory is nothing short of spectacular.

In the Ancient Egyptian Creation myth, the Bennu bird is said to have the soul of the sun god **Ra**. As seen from the headdress, it has the sun disc of Ra or the two feathers and the *Atef* crown of **Osiris**. This is due to its depiction of re-birth or the cycle of time in accordance with the Nile's annual flood. It was the Bennu bird's cry that symbolised the start of creation.

The Bennu bird is said to have been a self-created being and to have had a role in the creation of the world itself, flying over the *Nun* before initial creation took place.

According to mythology, this bird formed itself from the flame of a sacred tree around the temple of Ra and was reborn from the ashes to symbolize immortality. The Bennu's call was named 'ben-ben' by Ancient Egyptians. This was the name given to the mound of rocks where the heron was seen standing on alone during the floods and where the creator deity **Atum** settled, therefore the example of first life. 'Benben' is also the name given to the top stone on a Pyramid and its meaning is 'to shine'.

Fascinating stuff! I have really enjoyed learning a little more about this and passing this on to others in class. I've never been to Egypt, but I can imagine being immersed in that view with the glorious heron standing proudly. That huge wingspan and graceful flying motion really have an ancient and majestic feel surrounding it. To view this fabulous creature while lifting off from the ground or rocks is a sight to behold.

Talking about lift-offs, if anyone is interested in the **OSIRUS-REX** spacecraft and its mission to collect a sample from this Asteroid named **Bennu**:

"Bennu, a near-Earth asteroid whose makeup may record the earliest history of our solar system, is classified as carbonaceous (carbon-rich). Dates back to the creation of the solar system" (Nasa.Gov)

I found a short, interesting video on this. Please enjoy viewing, if only for the spacemen bobbing about trying to get day to day space things done!

[Asteroid Bennu's Surprising Surface Revealed by NASA Spacecraft \(YouTube\)](#)

Written by Danielle Graham

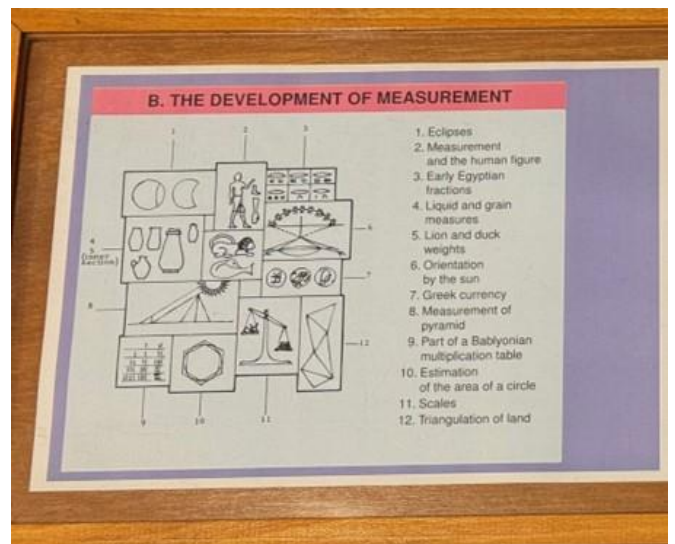


Ancient Egyptian Contributions to the Development of Measurement

The two photos below were taken by **Dr Ed Bennett** (Senior research software engineer, Department of Mathematics, *Swansea University*) on a recent visit to the Department of Mathematics at *Liverpool University*. They are from a set of five terracotta panels, with accompanying explanatory boards, on the development of mathematical concepts. They are situated in the entrance hall of the Mathematics and Oceanography Building, and were designed by **John McCarthy** in 1961 (the date of the building's construction).

Mural B shown below highlights various Egyptian contributions to the science of measurement: units of length related to the human figure, such as the cubit (B2); the notation of fractions using the eye symbol with hieroglyphs for one and ten below it (B3), the method used to measure a pyramid using the length of its shadow and of the shadow cast by a vertical stick of known length (B8), and triangulation of land to calculate the area of a field (B12).

Many thanks to Ed for sharing these images with us.



For more information on these murals, check out these webpages:

pcwww.liv.ac.uk/~lrempe/murals/

liverpool.ac.uk/virtual-tour

liverpool.ac.uk/museums-and-collections/campus-art/



Beetlemania!

The dung or scarab beetle *Scarabaeus sacer* is found in the Egyptian desert. With its back legs, it rolls balls of animal dung, often larger than its body, into underground holes, to use as food. Similar balls, made from sheep dung and more pear-shaped, are rolled by females, who lay eggs into the dung. The Egyptians did not realise the balls were of different shape, composition and purpose. They believed the beetles were only male, and deposited semen into the dung ball; the emergence of the young beetles from the dung ball being a sort of 'self' creation (Andrews 1994: 50-51).



Model of a scarab or dung beetle, Bolton Museum (photo DE)

The Ancient Egyptians saw a parallel between the dung ball being rolled across the desert and the sun moving across the sky each day, continually being re-born. The beetle was named 'kheper' ('to be created'), and linked to **Khepri**, the god of the rising sun.

At **Karnak** temple in **Luxor**, there is a monumental scarab statue made of red granite on a cylindrical pedestal with flattened sides, belonging to **Amenhotep III**:



Scarab statue at Karnak (photo DE)

Representations of Khepri also appear on tomb paintings:



Wall painting showing Khepri, replica of Thutmose III's burial chamber, Bolton Museum (photo DE)

And on coffins, such as this example in the HoD:



W648 (HoD): Khepri on coffin fragment



However, these sacred beetles were most often represented as amulets and seals, known as scarabs. And indeed, scarabs are by far the most common type of amulet, first introduced in the 6th Dynasty. By the mid-First Intermediate Period, scarab seals emerge. From the 12th Dynasty they are also found mounted on rings (EC). There are two examples in the jewellery case (HoL): **LIH5**, a white steatite scarab mounted on a silver ring with lotus decoration, and **EC2002**, a carnelian scarab on a gold ring, which is Hellenistic in date:



EC2002



EC2002 Scarab ring (photo: Abaset)

The placing of amulets on mummies, between layers of bandages, peaked around the 26th Dynasty, when around 54 amulets would be placed on the body, in inner (stone amulets) and outer (glazed amulets) layers. The scarab was considered as a fertility and a protective amulet, and placed on various parts of the body (*Oslo University Historical Museum*). Mummified human remains which have not been disturbed indicate where specific amulets were placed. This can be seen on diagrams such as the one in the HoD next to the amulets case. There is often a row of small scarabs placed centrally across the torso (re heart scarab: see next page), and sometimes a large winged scarab at the neck.

Scarabs can also be seen on bracelets and necklaces, such as **W793** (amethyst and carnelian bead bracelet with scarab) and **W796** (green faience bead bracelet with scarab) in the jewellery case (HoL). Both come from the Middle Kingdom burial of a wealthy female at **Qau el-Kebir** (See Engel 2021). It is worth mentioning that Egyptian Revival jewellery in the 19th and 20th centuries often used the scarab design, especially on rings.

Many of the references listed subsequently are primarily illustrated catalogues of scarab amulets in various collections (Germond 2005, Hall 1913, Newberry 1906/ 2002, Petrie 1915, 1918, Rowe 1936, Ward 1902). Scarabs spread all around the Mediterranean region, and were locally produced (see Andrews 1994: 50, Ward 1902). In the Egypt

Centre, we have many scarabs on display: downstairs in the amulets, coffins, cartonnage, animals and mummification cases; upstairs in the jewellery, stone, maths and temporary exhibitions cases. For the EC, Abaset lists 188 objects which use the word scarab or scaraboid in their description; and 66 objects with such references for the Harrogate Loan.

The catalogues mentioned are indicators not just of quantity, but of variety: there are many different styles of scarabs, from more naturalistic to more stylised. They can also range in size: from tiny ones often found in jewellery, to larger ones with longer inscriptions.

One of the major typological divisions is between scarabs and scaraboids. A scarab is in the oval beetle shape, with a flat base, and a raised, curved top or back. The back usually has markings suggesting the anatomy of a beetle: horizontal lines to mark the head and thorax¹ areas, and a vertical line in the centre as the division of the wing case. Representations can range from basic lines to detailed anatomical renderings, including legs. There may also be geometric designs or religious symbols and texts inscribed on the back (Andrews 1994: 52-55, Wilkinson 2008: 25).

The term scaraboid is used to refer to amulets and seals in the oval shape of a scarab but with a back form representing a different animal/figure. Wilkinson (2008: 26) gives examples from the *British Museum* collection of a duck, a hedgehog and a human face. In the EC, examples in the amulets case include a duck (**EA64830**), a goat or ibex (**EA54796**) and a hedgehog (**EA64830**). These all feature in Goodridge & Williams (2005).

Another design feature is the addition of wings to the basic shape. However, these are bird wings with feathers rather than beetle wings. Bird wings have heavenly associations (EC). Winged scarabs are often found as coffin decorations, such as on the coffin fragment **W1042a**, the wooden winged scarabs in the animals case (**W546** and **EC292**), and the cartonnage fragment in the maths case (**W891**). There are winged amulets in the amulets case, and a large beadwork winged scarab amulet (**W947a**) in the cartonnage case, measuring 257mm from wing tip to wing tip. In storage is a stone scarab with beadwork wings (**W948a**). Both are illustrated in Bosse-Griffiths (1978). Funerary scarabs with wings (often made separately) are popular from the 25th Dynasty. They tend to have holes around the edge for stitching onto bandages or bead nets (Andrews 1994: 59).



W947a Beadwork winged Scarab (photo: Abaset)



With respect to the bases of scarabs and scaraboids, earlier ones often have geometric designs. Later, human figures and animals may appear, with hieroglyphic designs from the Middle Kingdom, when official and royal names also emerge. However, a royal name does not imply a direct connection to that person; rather an invocation. Thus, names of kings are unreliable for dating purposes (EC). Short inscriptions such as mottoes and good luck formulae emerge in the 18th Dynasty. Also in the New Kingdom, longer inscriptions appear on larger amulets such as heart and commemorative scarabs (Wilkinson 2008: 28-32).

Of all the amulets, the heart scarab was considered the finest, and was often the target of grave robbers (*Oslo University Historical Museum*). It became popular in funerary wrappings, placed on the chest, from the 13th Dynasty. On its base was usually an inscription of Chapter 30B of the *Book of the Dead*. This ensured that the heart would not speak out against its owner on judgement day when the heart would be weighed against the feather of truth (EC, Germond 2005:32, 46). Heart amulets tended to be of a larger size (on average 7cm), perhaps because of the inscription:

"Oh my heart of [my] mother! Oh my heart of [my] mother! My heart of my different ages! Do not stand as a witness! Do not oppose me in the tribunal! Do not show your hostility against me before the Keeper of the Balance! For you are my ka which is in my body, the protector who causes my limbs to be healthy! Go forth (for yourself) to the good place to which we hasten! Do not cause our name to stink to the entourage who make men in heaps! What is good for us is good for the judge! May the heart stretch (i.e. be happy) at the verdict! Do not speak lies in the presence of god! Behold You are distinguished, existing (as a justified one)!"
(Translation of Ch. 30B from Arico & Foley 2021)

In the stone case (HoL), there is a (damaged) black granite heart scarab (**EC263**).

In the HoD mummification case, you can see **EA7900**, a green schist New Kingdom heart scarab (featured in Goodridge and Williams 2005), and in the amulets case, **W233**, a green steatite scarab of **Padiamun**. There is a preference for green stone for heart scarabs, green being symbolic of life (Andrews 1994: 56-59, Wilkinson 2008: 34-35).



W233 Heart scarab of Padiamun
(Photo: Abaset)

From the New Kingdom, a group of historically important scarabs emerge: commemorative scarabs, recording specific events and celebrations. They mostly date from the reign of **Amenhotep III**, and are published in Blankenberg (1969). They record the pharaoh's marriage to **Tiy**, the arrival of a Mitannian princess at the royal harem, the cutting of an artificial lake, as well as wild bull and lion hunts carried out by Amenhotep (Andrews 1994: 55). In the temporary exhibitions case, as part of the Harrogate Loan exhibition *'Causing Their Names to Live'*, we have a lion hunt scarab, **HARGM3683**. The inscription incised on the underside records that in the first ten years of his reign, the king himself killed 102 lions. It is one of more than a hundred: another is highlighted on the website of the *Kunsthistorisches Museum* in **Vienna**.



HARGM3683 Commemorative scarab of Amenhotep III
(photo: Abaset)

Enjoy your scarab hunting in the museum!

I close with some lines from a poem written in 1864 by **Robert Browning**, *'Caliban upon Setebos or Natural Theology in the Island'*, which concerns the outcast **Caliban**² observing nature on the island to which he has been banished. These lines evoke the scarab or dung beetle perfectly:

*"Sees two black painful beetles roll their ball
On head and tail as if to save their lives:
Moves them the stick away they strive to clear."*

Written by: Dulcie Engel

¹Technically this is just the top part of the thorax, called the pronotum, or prothorax.

²A character from Shakespeare's *The Tempest*. Setebos is a godlike figure Caliban imagines in this poem (see Cooke 2017).

With thanks especially to Syd Howells and Ken Griffin.

Detailed references for this article can be found on the [EC website](#).



Shabbat's

Shabtis were figures that were made from a variety of different materials such as clay and wood. Their function was to serve a person in the afterlife to carry out a variety of tasks. Shabtis were usually only accessible for the wealthier in Egyptian society and would be buried with them so they could fulfil their purpose. Their design changed throughout pharaonic Egypt. For example, in the Old Kingdom wooden models that depicted a servant carrying out work with articulated wooden limbs would be found within the tomb. This further developed in the Middle Kingdom wherein their shape took on the appearance of a mummified person along with the introduction of faience, which made them easier to produce and more widely distributed through Egyptian society.



Shabtis in the EC (photo: Syd Howells)

Written by: Hywel Protheroe-Jones

And I Quote...

"Soldiers, from the height of these pyramids, forty centuries look down on you."

- Napoleon Bonaparte, 1798.



Dydd Sul y Mamau

Dydd Sul 10fed a Fawrth 2024

Rhowch anrheg wych i'th fam ar Sul y
Mamau yn Siop Anrhegion y Ganolfan
Eifftaidd, gan gynnwys gemwaith,
canhwyllau a hyd yn oed poteli
persawr Eifftaidd.

Ar agor o ddydd Mawrth i ddydd
Sadwrn rhwng 10am a 4pm



The Queen's Award
for Voluntary Service
The MBE for volunteer groups



Prifysgol Abertawe
Swansea University





the
EGYPT
centre
y ganolfan
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Mother's Day

Sunday 10th of March 2024

Treat your mother this mother's day
to a wonderful gift from the Egypt
Centre gift shop from jewellery,
candles even Egyptian perfume
bottles!

Open Tuesday to Saturday 10am-4pm



The Queen's Award
for Voluntary Service
The MBE for volunteer groups



Prifysgol Abertawe
Swansea University



tripadvisor



Friends of the Egypt Centre



The Friends of the Egypt Centre welcomed **Phil Parkes** and his conservation students from *Cardiff University* for the February lecture. A total of 6 students gave a report on their current conservation work on Egypt Centre objects.

The Cardiff Conservation lecture is one of my favourite yearly lectures that the Friends hold. When I was a student at Swansea, I had the opportunity to tour the conservation lab/facility at Cardiff University and see some of the items the students were working on. I really enjoyed seeing all of the hard work the masters students put into our beloved objects!

Domonkos Szabó described his trials conserving **W408**, a travertine vessel. He began by stating that conservation is not one size fits all. His task was to clean and repair and conserve W408 from start to finish. W408 arrived to Cardiff in two halves, with erosion pits, yellow adhesive and remains of mortar. At first, he was unsure if the mortar was ancient or modern but he was able to cross reference a red fibre found underneath the mortar (suggesting that the fibre was present during the time the mortar was applied to the object). He found that the fibre was similar in construction to modern synthetic fibre, therefore determining that the mortar was modern and removable from W408. After removing the adhesive and mortar, Dom was able to reattach all 5 fragments of W408. Dom stated that getting to know your object is the most important and crucial step as conservation is not one size fits all and sometimes the simplest solution is best.

David Jacobs was assigned **EC953**, a Coptic limestone stela. EC953 was the second object he has worked on from the Egypt Centre. Upon first examination of the stela, David noticed that the stela was in poor condition with loss of surface material, archaeological debris, chemical attack, adhesive residue from prior treatment, and fractures on both sides of the stela. Although there was evidence of prior treatment performed on the stela, there was no documentation of what

was done and what materials were used. After testing the adhesive used in the prior treatment, David was able to determine how to remove it. His treatment plan included: mechanical cleaning, disassembly of prior treatment, and consolidation and assembly of loose pieces. A one-to-one acetone and water mixture was used to clean the stela and injected into the adhesive to loosen and remove the previous treatment. Funori, a compound derived from Japanese red seaweed, was used as a cleaning agent and light adhesive to reattach and consolidate remaining fragments of the stela.

Deirdre Ellis and **Jessica Morgan** have been working on **W1073**, a Coptic/Byzantine, or more likely, Mamluk linen garment featuring silk embroidery. Their first step was to 'wet clean' the garment by soaking it in tap water to lift and remove any staining from the textile. Next, they air dried the garment over a couple of days. During this step they also stuffed the textile with paper to create a shape to make the garment easier to display and prevent creasing and allow the textile to fully dry. Blotting paper, heat and steam were then used to lift any creases from the garment. Upon further analysis, they noticed that some of the stains had soaked into the individual fibres of the textile, making it impossible to remove. They were also able to determine that some of the stubborn staining was likely linseed oil or resin. In these cases, they were able to lighten the staining but not fully remove it. Their next step was stabilization, which included creating a "T" shape for the garment to rest on to prevent further creasing. The garment was then suspended and Deirdre and Jessica began adding small sections of stitching to strengthen and stabilize the textile. Their thread colour match was spot on! The true shape of the garment is now coming to life and they have ordered a new mannequin for displaying the garment when it is finished. As for next steps, they will continue to stabilize and then create a calico lining to protect the garment from the mannequin body.



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



Nancy Ann Wender and **Rachel Coderre** filled us in on **AB118**, the 25th/26th dynasty coffin that has been at Cardiff since 1999. Rachel began by recapping all the extensive conservation that has been done on the coffin, highlighting a specific example from 2015. In 2015 a headpiece was created and attached to the coffin as it was believed that the original headpiece was missing. However, just recently, **Ken** found the original headpiece that belonged to AB118. So this academic year the conservation students removed the one from 2015 and reattached the original headpiece. This example also shows the importance of conservation work needing to be reversible: if the 2015 conservation had not been reversible, they wouldn't have been able to reattach an original fragment of the coffin. Nancy then discussed the continued conservation on AB118: cleaning and gap filling on both the base and lid of the coffin. Japanese tissue paper has been adhered to places of exposed wood areas where the interior textile layer has lifted or fallen off. These sections of tissue paper are cut to size and adhered around the remaining textile fragments and will act as an anchor for the detached textile fragments when they are re-adhered. In their next steps, they are hoping to reattach the ears and beard to the face of the coffin and perform the final assessment of the coffin. Nancy and Rachel are hoping for the coffin to be returned to the Egypt Centre very soon after its 25-year vacation in Cardiff!

The Egypt Centre and Cardiff Conservation have been collaborating for 45 years and hopefully many more years to come! Special thanks to Phil and all the conservation students working on Egypt Centre objects!

Written by: Mollie Beck

Upcoming...

13th March 2024

Deir el-Ballas: The royal residence that defeated the Hyksos.

Victoria Jensen

Located 40 km north of Thebes, Deir el-Ballas was founded in the late 17th Dynasty by the Theban rulers as a forward campaign settlement for their forays against the Hyksos... This lecture will introduce the Theban royal family who ruled Upper Egypt at this pivotal time, the history of excavation at the site, and the evidence of daily activities, royal rituals, and funerary practices that can be gleaned from the archaeological record.

17th April 2024

Details TBC

Martin Odler

15th May 2024

'Offering-trays' and 'soul-houses': reconsidering their function as ritual artefacts.

Marisol Solchaga (University of Manchester)

'Offering-trays' and 'soul-houses' are pottery artefacts dated to the First Intermediate Period and Middle Kingdom... This presentation will analyse the different type of models represented on these objects and will shed light on their function in Middle Kingdom funerary rituals. The archaeological context will be also examined to determine their use and chronology.

Check the Friends' [website](#) for further information, and more dates.

Inscriptions

The Friends produce a newsletter called *Inscriptions*. We welcome contributions, whether interesting chatty snippets, or scholarly! If you would like to write an article or have any news or information you want to contribute, please contact the Editor Mike MacDonagh.

[Mike Mac Donagh@msn.com](mailto:Mike_Mac_Donagh@msn.com)



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



Swansea's Other Mummy

During my years as a volunteer, I have often been asked by visitors why *Swansea Museum* has a human mummy on display, and shouldn't it really be in the Egypt Centre? Apart from the fact that it is EC policy not to display human remains, the mummy in Swansea Museum is a much older donation from a different source.

Just above the signing-in book on the landing, you will have noticed a set of three posters entitled 'Egyptologists in Swansea'. Next to **Sir Henry Wellcome** and **Harold Jones**, there is one featuring **Lord Frances Grenfell** and **Sir Wallis Budge**. It is they who were responsible for bringing the mummy to Swansea in 1888, and Lord Grenfell is the Swansea connection. He was born here in 1841.



EC poster (photo: Dulcie Engel)

We currently have five items in the EC brought from Egypt by Lord Grenfell. Two came via the Wellcome Loan: **W647**, a wooden footboard from a cartonnage case depicting the Apis bull; and **W846**, a black serpentine statue of a male wearing a kilt from Aswan. Three arrived more recently as part of the Harrogate Loan (and were previously in the Kent family collection): **HARGM6010** a flint razor; **HARGM9933** a light blue faience tile; and **HARGM10635** a small black stone statue of the goddess **Mut**, most likely a modern forgery.

There is another connection between the EC and Swansea Museum: our first honorary curator, **Kate Bosse-Griffiths**, was also honorary Keeper of Archaeology at what is now Swansea Museum. She remained involved with it for many years, and that link predates the arrival of the Wellcome Loan at the university in 1971 (i.e. the foundation of what is now the EC). She published some of the Swansea Museum artefacts:

'...a number of Egyptian objects was offered to the Swansea Museum (of the Royal Institution of South Wales) by Miss Annie Sprake Jones of Bryn Myrddin, Abergwili (Carmarthenshire). Among her gifts was a cardboard box with 'gold dust from the tomb of Queen Tiye', as she described it, which aroused my curiosity. In this box, mixed up with fine gold leaf and sand I found:

a) a clay seal with a royal cartouche:

b) a fragment of white glass with a royal name in coloured glass;

c) some bright blue pieces of glazed ware;

d) two half cowrie-shells of gold.

The objects had been left to Miss Sprake Jones by her brother, Harold Jones, after his death in 1911. In 1907, at the time when the 'Tomb of Queen Tiye' was discovered, Harold Jones was employed by Theodore M. Davis as artist for his excavations in the Valley of the Kings'

- (Bosse-Griffiths 1961)

She also published an analysis of some gold leaf from the same tomb, collected by Harold Jones (Bosse-Griffiths 1986).

Since then, some Egyptian artefacts have been loaned between the two museums.

The EC has on loan from Swansea Museum: a pot **AX.121.8**; a glass vessel fragment from the tomb of Amenhotep II, **SM.1959.3.2** (listed as b) in 1961 article above; see also Griffin 2019); and gold leaf from KV55, the tomb of Queen Tiye, **SM.1959.3.9** (discussed in 1986 article above; see also Griffin 2019).



And a plaster cast from **Kom Ombo (EC1960)** is on loan from the EC to Swansea Museum (discussed below).

More recently, our former curator, **Carolyn Graves-Brown**, gave a talk on the Swansea Museum Egyptian collection, and discussed the relevance of such objects to the locality:

'This was achieved through exploring object biographies concentrating on how the objects came to Swansea and the characters involved in their collection and display'

- (Graves-Brown, 2020)

Swansea Museum



Swansea Museum (photo: Dulcie Engel)

In his 1943 BBC radio broadcast *'Reminiscences of Childhood'*, **Dylan Thomas** describes walking through the centre of Swansea *'past the blackened monuments of civic pride and the museum, which should have been in a museum'*.

And indeed, 80 years on, on my recent visit in December 2023, I overheard a visitor saying that it hadn't changed; and a staff member replying that museums aren't supposed to change!!

Swansea Museum is the oldest museum in Wales, founded (and built) in 1841 by the *Royal Institution of South Wales (RISW)*, an organisation which started life in 1835 as the *Swansea Philosophical and Literary Society*, changing its name in 1838 after it gained support from **Queen Victoria**. The RISW was also the name of the museum, which included a library, a laboratory and a

lecture theatre, as well as galleries. In 1991 the museum was taken over by Swansea City Council and re-named Swansea Museum. The RISW continues as a research and local history organisation, and supports Swansea Museum.

The Mummy



Hor (photo: Wikimedia Commons)

The mummified remains of the priest **Hor** (c. 250-200 BCE), came to the museum in 1888. They were donated by Field Marshall Lord Francis Grenfell (1841-1925). He was appointed Commander-in-Chief of the British Army in Egypt in 1885, where he was visited by his sister Mary. She encouraged his interest in Egyptian archaeology, and he went on to enlist the help of Egyptologist E.A.W. Budge in purchasing and exporting the mummy, coffin and other smaller items. **Mary Grenfell** officially opened the display when they arrived in Swansea (Dalling 2019, Graves-Brown 2024, Sabine 1996, Swansea Museum).

Here is part of a letter written by Francis Grenfell from **Cairo** to *The Cambrian* newspaper in 1888, which he closes with a reflection on Hor (whom he called **Taut Heru**), newly arrived in Swansea:

'And now, amidst the bustle and noise of a great seaport and manufacturing centre, lies Taut Heru, the worshipper of Isis, the Priest of Mendes, the Scribe of Panopolis – he who, 2,000 years ago, on the banks of the Nile walked, clad in priestly robes, midst all the waving banners, the ostrich feather fans, the wild music, in the possession of his God – now rests, surrounded by railways, telegraphs, and all the ever increasing wonders of modern discovery'

- (As quoted in Sabine 1996. Panopolis is the ancient Greek name for **Akhmim**, and the ram/he goat god **Mendes** was worshipped there).

Hor was a clothier priest and scribe of Atum in the Temple of Atum in Akhmim, Upper



Egypt. Atum, or **Atum Ra**, was the supreme creator god. Hor was the son of a priest, **Djed Hor**, and a temple musician. X-rays taken in 1993 as part of a conservation project suggest he died around the age of 40, with no sign of disease (Sabine 1996, Swansea Museum).

For many years, the mummy stood at the top of the museum staircase, completely exposed, and local children used to rub its foot for good luck. Apparently, a toe fell off this way! (Thanks to **Wendy Goodridge** for this anecdote, told to her by the wonderful volunteer **Merlys Gavin**, who sadly passed away in 2021). The X-ray revealed a metal pin near the toes, suggesting an early repair to the foot. The 1993 conservator was able to re-attach two toes which had fallen into the coffin base (Sabine 1996 / Swansea Museum). The mummy is now in a glass case in a new gallery (still at the top of the staircase), with a strengthened floor. The mummy is held above the coffin base on a Perspex cradle (Sabine 1996, Swansea Museum). The bandages are covered with cartonnage and the face with a gilded mask.

The gilded breastplate is decorated with hawks' heads representing **Horus**; below that **Isis** with spread wings and the four sons of Horus are depicted. A video runs on a loop next to the case, detailing the conservation process.

Also in the gallery there is a life-size image of the X-ray, and two cases of artefacts. Items on display include pottery from **Beni Hassan**, a bronze ladle with a duck-head handle, a bronze mirror, two wooden servant figures, a wooden headrest, a scribal palette, some shabtis, and a faience **Hathor** head. Three items have been moved to the main gallery downstairs, as part of the temporary exhibition 'A very natural history': a beautiful bronze head of a cat (7th-6th centuries BCE); the faience ibis (see below), and an 18th Dynasty faience winged scarab from **Thebes**. Graves-Brown (2024) gives a comprehensive inventory of the Egyptological collection.

Two Egyptian items are highlighted on the Swansea Museum website:

- a faience [ibis amulet](#) from the tomb of **Queen Tiye** (mother of **Akhenaten**), from the Harold Jones donation discussed above (part of c) in Bosse-Griffiths 1961, along with a Djed pillar pendant, a bead, and a ring)
- a wooden [shabti](#) (described as a 'sepulchral figure'). It dates from the 18th Dynasty and was found in **Aswan** by Lord Grenfell, who gifted it to the museum in 1884.

The whole gallery is shown very nicely in a 3D video (*Visit Swansea Bay*), including the Kom Ombo plaster cast (**EC1960**), which covers the back wall. It certainly looks very impressive, at 2030 mm high and 2800 mm wide. The cast was made c. 1930, and gifted to the EC by the Wellcome Trustees in 1982. It is described in Abaset as:

'Plaster cast of a frieze from the hypostyle hall of the temple of Sobek and Horus the Elder (Haroeris) at Kom Ombo. Ptolemy VIII Euergetes II receives jubilees and the khopesh sword from Horus the Elder, who stands on the right. Behind the king stand Cleopatra II (his wife) and Cleopatra III (his sister).'



Written by: Dulcie Engel

With thanks to Ken Griffin, Wendy Goodridge and Syd Howells for additional information.

Detailed references for this article can be found on the EC [website](#).



Reflections

As a volunteer, I have been asked more than once what is my favourite item in the House of Life where I am usually stationed. I love the collars, the travertine bowls and particularly the flint knives, but by far my favourite item is one which is frequently misidentified by young visitors as a pizza cutter, but is actually a mirror. I was drawn to it and didn't quite know why so examined my thinking. Firstly – it bears a striking resemblance in form to mirrors I have studied from the pre-Roman Iron age in Britain, proving that a sensible design is likely to be generated independently in more than one place. The mirror, below left (photo 1) is from the House of Life, whilst on the right hand (photo 2) is an impression of a typical "Celtic" Iron Age mirror.

However, it goes deeper than that. Prendergast (2003) wrote:



Mirror from HoL



Typical Iron Age mirror

"Mirrors are meaningless until someone looks into them. Thus, the history of the mirror is actually the history of looking and what we perceive about these magical surfaces can tell us a great deal about ourselves". - Prendergast (2003)

It is clear that over time, mirrors have performed more than one function. Predominantly today, most people use mirrors to view their own faces and bodies. In the past the usage of mirrors may have been more nuanced, which will be discussed later.

In our current era we have a great variety of ways to view ourselves and do so frequently. Indeed, many people examine their faces so often and with such critical scrutiny that this can cause great insecurity about body image. On a normal day, the face is examined in the bathroom mirror whilst brushing one's teeth. Clothing is adjusted in a full-length mirror, make-up applied in a make-up mirror and the face glimpsed in the car in the rear-view mirror. At work, most bathrooms have mirrors and failing that, there is always the reverse camera on the ubiquitous mobile phone. On social occasions, frequently several 'selfies' are taken, examined, judged and the winner uploaded to social media, the others unceremoniously deleted.

Compare this with the experiences of ancient peoples. Whilst an early mirror was found dating back to 8000 years ago at **Catal Hoyuk** in modern day Turkey (Enoch, 2005), the majority of ordinary people in the world at that time and for many years thereafter would only ever have caught glimpses of themselves in pools, or maybe bowls of still water. Nowadays, we are familiar with every hair and pore of our faces. Back in time it is likely that one was far more acquainted with

the faces of others than one's own. This must have profoundly affected the sense of self, although this difference is impossible to prove or quantify.

Ancient mirrors offer a fascinating glimpse into the ingenuity, skills and beliefs of the people who used and created them. As **Jay Enoch**, an optometry researcher, recounts in his fascinating 2006 paper:

"The earliest known manufactured mirrors (approximately 8000 years old) have been found in Anatolia (south central modern-day Turkey). These were made from obsidian (volcanic glass), had a convex surface and remarkably good optical quality."

In Egypt, mirrors made from polished copper or silver were known as early as the Old Kingdom (Strouhal, 1992). Thought by some to be associated more with women than men, they were thought to demonstrate a certain degree of status (Szpazowska, 2008).

As with many extremely ancient artefacts, it is not known how these mirrors were used at this time. From today's perspective, one would assume it would be for grooming oneself, but this may not be the whole story.

"The mirror has proven to be a useful medium to bridge the gap between the sacred and the profane realms over a great span of time, space and cultures" - (Bur, 2020)

Mirrors are liminal objects. displaying an image of what is real, yet the image itself as somehow less than real. This liminality in its numinousness has led to mirrors to be regarded as somewhat magical. As Bur continues:

"Mirror images can work to assist humans in making contact with the divine"



Obsidian scrying mirror

played with fire by chanting "Bloody Mary" in the school bathroom mirror, in an attempt to summon an unknown entity.

What is fascinating and thought-provoking about mirrors, including our lovely example in the House of Life, is summed up succinctly by Prendergast (2003):

"As human beings we use mirrors to reflect our own contradicting natures. On one hand, we want to see things as they really are and on the other, we want to delve into the mysteries of life."

Written by: Sian Charlton

Photos & Artwork by Sian Charlton.

Detailed references for this article can be found on the [EC website](#).



Egyptology in The News



Egyptian artefacts repatriated from New Zealand, USA...

A number of Egyptian artefacts from the *Whanganui Regional Museum* (North Island, **NZ**) and the *Southland Museum* (South Island, **NZ**) have been returned to Egypt. The returned items include mummified human remains, a mummified falcon, textile fragments and cartonnage pieces. Meanwhile, in the **USA**, *Virginia Museum of Fine Arts* has handed over 44 ancient art pieces to the District Attorney's Office in **Manhattan, New York**, for repatriation to Egypt, **Italy**, and **Turkey**.

Latest archaeological adventure for Zahi Hawass

The intrepid archaeologist is investigating doors and shafts in the Great Pyramid, in a bid to increase understanding of the interior construction and function.

Yorkshire obelisk gets higher listing

The 300-year-old Egyptian style monument, an obelisk topped with a golden orb and known as the *Sun Monument*, has been given a rare Grade II* listing by *Historic England*. It stands in the grounds of **Wentworth Castle, South Yorkshire**, and commemorates **Lady Mary Wortley Montagu**, who introduced smallpox inoculation to Britain in the early 1720s.

Saqqara news...

In a grand ceremony, the *Imhotep Museum* reopened in December 2023, following comprehensive restoration. The museum explores the legacy of **Imhotep**, the pioneering architect of the Step Pyramid of **Djoser**. And in current excavations at the **Saqqara** necropolis by a joint Egyptian-Japanese archaeological mission, a rock tomb with several graves from different eras has been found. Finds include the remains of a man wearing a coloured mask, and terracotta statues of **Isis**.

Cave art in Madagascar links to Ancient Egypt

Recently discovered rock art in the **Andriamameloka Cave** in western **Madagascar** shows Egyptian motifs from the Ptolemaic period, including depictions of **Anubis, Horus, Thoth** and **Ma'at**. It is difficult to date the drawings directly, but it is well known that Malagasy culture is a blend of African and Asian influences. Scientists have suggested the artwork is about 2000 years old.

New research reveals tragic death while in labour with twins

American researchers **F. Margolis** & **D.R. Hunt** have just published their 2019 research on a Late Dynastic/ Coptic mummified 14-17 year old female, originally excavated at **El Bagawat, Kharga Oasis**, in 1908. A foetus had been wrapped and placed with the body. CT scans and radiography now indicate the young woman was carrying twins, and in the process of giving birth when she died.

Information about Ancient Nubians: a rediscovery in a Cambridge archive, and a recent paleopathological analysis

University of Manchester biomedical Egyptologist **Dr Jenny Metcalfe** has found records made by Manchester University **Professor Grafton Elliot Smith** in 1910, and believed lost during WW2. Smith carried out detailed studies of ancient Nubian cemeteries between 1907 and 1911. Meanwhile, researchers from the *Aswan-Kom Ombo Archaeological Project* have just published an analysis of the skeletal remains of a 25-30 year old woman (c. 1750-1550 BCE) excavated at a Nubian cemetery near **Aswan** in 2018. Their findings reveal that she likely suffered from rheumatoid arthritis, a disease rarely seen in an archaeological context.

More golden tongues found at Oxyrhynchus/Al-Bahnasa

The mummified remains of two more people with golden tongues have recently been discovered, bringing the total found at the location to 16. During the Roman period, golden tongues were sometimes placed in the mouth to enable the deceased to speak with **Osiris**. The research was carried out by a Spanish archaeological team from the *University of Barcelona*, who also found terracotta statues of **Isis-Aphrodite**.

Giza plateau features in climate crisis exhibition

At the *Museum of Science* in **Boston, USA**, the *'Changing Landscapes'* exhibition showcases cultural sites affected by climate change. They include the pyramids of **Giza**, endangered by intense heat and rainstorms.

An 'advanced' health system in Ancient Egypt?

In a recently published book, **Rosalie David** and **Roger Forshaw** examine healthcare practices in Ancient Egypt. These ranged from the pharmaceutical and the surgical to the 'magical'. There was universal accessibility, and an enlightened attitude towards disability and old age. Important innovations were made in the treatment of snake bites.



With respect to ticket sales, more and more sites have become cashless, and self-service ticket machines are being installed at 20 of the most visited sites.

Following its current run in **Sydney**, and previous stops in the USA and **Paris**, *'Ramses and the Gold of the Pharaohs'* will be on show in **Cologne** from July 2024 to January 2025.

95% of the columns of the *Great Hypostyle Hall* have been completed, bringing back the original engravings and colours of its ancient Egyptian inscriptions.

Egyptologist **Monica Hanna** has renewed the call for the iconic bust to be returned to Egypt. It has been on display in **Berlin** since 1923 after being excavated by **Ludwig Borchardt**, and an attempt at restitution in the 1930s was vetoed by **Hitler**. Hanna argues that it should therefore be treated as Nazi looted art.

Royalty Now Studios has completed a facial reconstruction and modernisation of **Queen Hatshepsut**, to rave reviews.

Renovation work to re-face the **Menkaure** pyramid on the Giza plateau with blocks of granite triggered uproar. The work, scheduled to take around three years, was an attempt to restore the original outer surface of granite. **Mostafa Waziri**, head of the *Supreme Council of Antiquities*, called it 'the project of the century', but other Egyptologists and archaeologists decried the plan. Subsequently, the ministry announced the establishment of a scientific committee to review the project, which unanimously rejected the plan.

And was **Narmer** (who is also possibly Scorpion I or Scorpion II) also **Yu the Great** of China? That's what Chinese researcher **Guang Bao Liu** argues in a *yet to be peer-reviewed* paper posted online...

5000 year old mummified cats, birds and fish acquired by the *University of Strasbourg* a century ago have been studied for the first time: and not all mummies contained whole animals, or even any animals. Following the X-rays, they will now be carbon-14 dated and sampled for DNA.

The two metre tall, 1305 metre long tunnel discovered some years ago by a team led by **Kathleen Martinez** of *Santo Domingo University* has now been described thus. It bears striking similarities to the *Tunnel of Eupalinos* on the Greek island of **Samos**.

That's what Youtuber 'Reimagining Films with AI' has done, creating what has been described by [looper.com](#) as 'ancient Egyptian iconography with added neon'.

After almost 20 years of restoration work by Egyptian and Argentine teams, the 18th Dynasty tomb of **Neferhotep**, Scribe of **Amun**, has been re-opened to the public.

Faced with a struggling economy, the Egyptian government is selling off some of the most historic hotels in the country, associated with famous travellers and Egyptologists, including *Mena House* at Giza, the *Winter Palace* in **Luxor**, and the *Old Cataract* in Aswan.

The 21st Dynasty wooden coffin, belonging to **Ruru**, priestess of Amun, will take around seven months to restore and conserve, before it is put back on display at **Madrid's National Archaeological Museum**.

Shanghai Museum will host 787 Egyptian artefacts from July 2024 to August 2025 in an exhibition entitled "*The Top of the Pyramid... Ancient Egyptian Civilization*".



EGYPT CENTRE VOLUNTEER NEWSLETTER:

TECHNICAL NOTES & GUIDELINES FOR SUBMISSIONS

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

Length of articles

As general guideline, each page takes about 400 words or 200-250 words & photos. 1 double page with 1 photo 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 changes are required, the author will be informed.

Images and formatting

Please submit as a **WORD** document if possible.

Please keep images, tables etc. separate from the text, ideally as separate image files. By all means leave to-be-deleted notes within the text to indicate preferred positioning of the images. Obviously, it also helps if the image files are clearly labelled to match such notes!

If for some reason you are unable to separate the two, please be aware that articles need to be extensively re-formatted to fit the newsletter template, and rendered in our "house" fonts and style. So any arrangement / design that YOU do to the piece beforehand, will most likely be lost. For that reason also, side-notes can be helpful, to guide us in how you would prefer the article to be formatted.

Please avoid the use of 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 modern formatting, especially online!

Copyright and acknowledgements

1. Use of photos/ pictures

All pictures must be fully acknowledged and copyright-free.

Online image searches normally state whether a picture is copyright or free to use for non-commercial purposes.

Please consult this website re non-commercial use of *British Museum* images:

<https://www.britishmuseum.org/terms-use/copyright-and-permissions/images-and-photography>

Check with other museum websites for their guidelines.

2. Quotations from other sources: notes & references

Please use quotation marks where necessary, and acknowledge fully in 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 version, but they will appear in full on the EC website version.

Copy deadlines:

Please send your articles to **dulcie.engel@icloud.com** OR **I.s.j.howells@swansea.ac.uk**

For January-March Newsletter: Last week of February

For April –June: Last week of May

For July-September: Last week of August

For October-December: Last week of November

The Editorial Team



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Ancient Egypt beginning with 'G'.

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