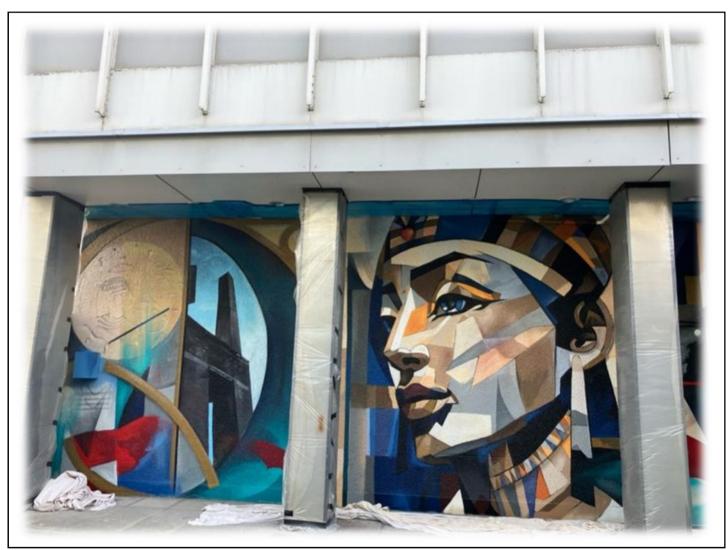


Museum of Egyptian Antiquities





Here Comes The Sun

The solar symbolism of the humble baboon.



Austerlitz

Pyramids go Dutch.



Never Budged

Practical cats at the British Museum.

egypt.swan.ac.uk

Welcome



Syd Howells

Editor in Chief



Dulcie Engel Associate Editor

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

Hello,

Welcome to the April-June 2024 of the Egypt Centre Volunteer Newsletter. It has been great to see this issue that the contributions have flown in. As ever a diverse range of articles and features from gardens to the colour blue to **Ankhsenamun** (and a catrelated article: Approved!) as well as the opportunity to meet some of our latest voluntéers (and our new Learning & Engagement ordinator!)

Thank you to all those who contributed this issue, thank you to the Newsletter Team, and thank you to all the wonderful volunteers who continue to sail on the unique celestial solar barque that is the Egypt Centre.

SYD



Rob Stradling Technical Editor

A volunteer since 2012, currently serving my time off-site by producing this eagerly-awaited periodical.

Someone would have to do it even if it was a dirty job, which thankfully it isn't. Well, maybe a few stray biscuit crumbs...

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

The Newsletter will be published every three months - Next issue due **Sept 2024.**

Visitor Comments

"Eva (9) & Reuben (7) really enjoyed learning about Egypt, especially the mummification!"

- Paddarajah family, Berkshire.

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

- Anna Whitell, Nottingham.

"The staff were awesome & friendly. I want to come back again!"

- Ruqayya, Swansea.

"Very child-friendly, My 4-year-old had a great time, Diolch!"

- Steph Hopkins, Morriston.

"Wonderful experience for our home-educated children. Thank you very much!"

- Alice & Sam, Pembrokeshire.

Visitor Figures

Visitor Numbers (total engagement figures including ABASET, workshops, schools, outreach, Friends of the Egypt Centre, in-person visits etc.) are as follows:

January

9215

February

30295

March

38359

Office News

Congratulations to volunteer **Tom Clarke**, who was appointed to an internship at the *Fitzwilliam Museum* in **Cambridge** in March. Here he is, giving a talk on Egyptian models to his new colleagues:

And to former volunteer **Mollie Beck**, now working at the *Estes Park museum* in **Colorado**, USA!



Update from our Learning & Engagement Officer Phil:

'We have successfully applied for, then subsequently received, a grant from **GEM** (Group for Education in Museums) to develop our digital provision for schools. We have purchased a 3D printer which we are using to make small resin replicas of museum artefacts. Schools will have these on loan and they will have them to examine and discuss during online virtual classrooms. During these new style 3D virtual sessions, pupils will be able to access elements of the museum experience from their classrooms (as they have been able to since COVID) but unlike our other parallel virtual sessions, they will have replicas of the objects being presented alongside the online presentation. During the virtual classroom, the education team will present a learning experience for pupils that revolves around specific museum artefacts that are shown in 3D form. These 3D recorded artefacts are already catalogued in **Abaset**, but are stored on another website called **Sketchfab** where we / they are able to explore and examine them close up, from further away and by rotating them in different directions. Hence they are seen in great detail in 3D form. Pupils therefore, who may not necessarily be able to visit the museum, are able to experience some museum artefacts in a more realistic, engaging and exciting manner'.



We have been recognised by the **Collections Trust** for the project, 'Rediscovering Egypt: The Harrogate Egyptian Collection.' The collection was awarded a 'Highly Commended' Certificate. Our curator **Ken** was invited to the awards ceremony to deliver a presentation on the project.

(Continues...)

Volunteer of the Month

March Cameron Westwood

AprilCarla San Miguel

May Lloyd Griffiths







We now have results from the **Wellbeing Umbrellas Survey**, highlighted in the last issue. 54 visitors completed the survey. There was an even increase in all wellbeing areas, with the largest improvement in 'inspired', at 39%. As a collective average, visitors' wellbeing improved by 32%. Furthermore, the project is being expanded to volunteers, with the umbrella toolkit being used with new volunteers.

If you have been on campus recently, you will have spotted the **new mural** outside the main library, featuring two nods to the EC: **Nefertiti**, and an ancestor stela from the collection, **AB129** (on show in the Domestic Piety case, HoD). The murals were painted by Swansea mural artist **Hassan Kamil**.





Totally Chaotic history trail (photo: Dulcie Engel) In conjunction with **Kids in Museums**, from Saturday 24th March to Saturday 14th April, we participated in the *Totally Chaotic History Museum Trail*. Materials included the trails (in Welsh and English), stickers, posters and an accompanying book.

The Easter holidays were busy, with two **children's workshops**: Ancient Egyptian Combat and Egyptian Market Day.



A limestone ostracon, **HARGM10823**, is the first object from the **Harrogate Loan** (currently in the EC) to be published. It is written by **Rob Demaree** of *Leiden University*, and entitled '*Fresh goose fat to cure a nightmare?*' (BSEG 34 (2024), pp. 5-14).

Other Harrogate loans have been added to the Votive Offerings case in the HoL: terracotta figurines of gods and goddesses, including **Harpocrates** (a god of the Ptolemaic era based on **Horus**) and **Isis-Thermouthis** (a composite goddess of the Late Period, combining Isis and the cobra goddess **Renenutet**).



An audit of our new play provision (for details see last issue's Office News) has led to a new system of labelling as illustrated...

And the stairs have had a great revamp by Luke, based on hieroglyphs.





On May 17th, a special exhibition was launched in the HoL, curated by MA students taking module CL-M77 'Reaching the Public: Museums and Object Handling'. Six students presented their chosen themes with a display in the special exhibitions case: Fertility, Humanity, Divinity; Beauty and Grooming Equipment; The Cultural Importance of Copper in Ancient Egypt as Represented by Religious Copper Amulets; Changes in Predynastic Pottery; Scribes and Scribal Works; The Significance of Felines in Ancient Egyptian Society: From the Domestic to the Divine. The display will remain on show over the summer. It includes various items from the Harrogate Loan, and other items usually in storage.





Congratulations to Education Leader **Donna**, who has just started her brought in her regalia to show us.

We now have a splendid new donations box in the gift shop, which takes contactless card donations as well as cash.



The Sudan Archaeology Research Society annual W. Y. Adams colloquium, entitled 'Sudan: Past and Present', was held in the EC (in person and via Zoom) on May 25th. It included a handling session of some of the museum's Sudanese collection.

The May half-term workshop was on the theme of 'Explorers of Ancient Egypt'.



Historical Sayings

I shall be taking a break from my story for year as consort to the Mayor of this issue of the Volunteer Newsletter in Pembrey and Burry Port. She order to research a hit more on the 'Goth' order to research a bit more on the 'Goth' scene. Instead, I shall share a selection of anecdotes and sayings from history which I like and enjoy.

> Let us kick off with 19th Century Prime Minister, **Benjamin Disraeli*** (1804-1881) who said: "There are three types of lies. Lies, damned lies and statistics.



"It's not that I'm afraid to die. I just don't want to be there when it happens'

Woody Allen (1935-?)

"A robin red breast in a cage. Puts all heaven in a rage"

- William Blake (1757-1827)

"In the country of the blind the one-eyed man is kina"

- Desiderius Erasmus (1466-1536)

"It is necessary only for the good man to do nothing, for evil to triumph

Edmund Burke** (1729-1797)

"To err is human, but to really foul things up requires a computer"

Farmers Almanac, 1978.

Written by: Frank Norton

*This quote is variously attributed to several people, including Disraeli, Mark Twain etc (ed.)

**This quote as it reads is erroneously attributed to Edmund Burke. Variations on the theme have been attributed to Burke, John Stuart Mill etc. but not the actual quote (ed.)

gardens

in ancient Egypt

I wrote about the botanical reliefs commissioned by elements: a surrounding wall or hedge, plants and Thutmose III at Karnak:

In a recent edition of this newsletter (April-June 2023), The Egyptian garden always included three vital water, the source of life (Chivers 2023: 329).

Karnak, with depictions of the plants and animals he goddess. She is offering them to Nebamun and his acquired on his expeditions. Indeed, part of the wife, welcoming them into the garden for eternity sanctuary is known as the Botanical Garden of (Parkinson 2008: 136). This fragment is in the British Thutmose III'(Engel 2023)

Museum (A, museum no. EA 37983).

'Thutmose decorated the walls of the Akhmenu (festival In one corner of the fragment, the fruits of the hall), in the eastern part of the Temple of Amun-Re in sycamore fig are being collected by **Nut**, the sycamore

But there is much more:

At Amarna, in the North Palace, the colonnaded northeast court contained a central garden watered by a duct from a central pool. It could be viewed from a platform in the state apartments The courtyard is very well-preserved, including the wall paintings. They depict a variety of plants, and a water bank scene filled with wild fowl (see Weatherhead 2007:146-196). Indeed, the Amarna palaces and pavements were highly decorated with botanic themes.



The fragment of the tomb painting of the garden of **Nebamun** at **Thebes** (1350 BCE) shows a rectangular pool filled with fish, fowl and lotus flowers, and surrounded by papyrus, mandrakes, flowers such as poppies, mayweed and cornflowers, date palms, dom palms, and sycamore figs* (Parkinson 2008: 132-137; Thomas-Melling 2016: 58). Parkinson also notes Parkinson also notes (2008: 134-5):

"...no two trees of the same sort are placed side by side, and the artist has created a sense of rich variety in this symmetrical composition."



Also in the British Museum, the Book of the Dead of the royal scribe **Nakht** (18th dynasty) features a garden (museum no. EA10471, 21). In this scene (frame 21), Nakht and his wife are adoring **Osiris** and **Maat** in their garden outside their house. It is to be noted that the illustration has a symbolic value: the water in the pool represents rebirth and resurrection (British Museum B; see also Thomas-Melling 2023: 56).

Plants also had symbolic value:

'the date palm was associated with the sun god Re, and the dom' palm was associated with the moon god Thoth. Both stood for rebirth and nourishment. The lotus flower was linked to the myth of creation: the sun god Re emerged from a lotus flower in the primeval waters, thus the lotus was a symbol of rebirth and fertility' (Servat-Fredericq).



In Southern **Asasif**, Thebes, inside the tomb of sandals, candle wicks and writing materials' (Servat-**Meketre** (c. 1981-75 BCE), royal chief steward in the *Fredericg*). 11th and 12th dynasties, a model garden was found in 1920 by American archaeologist **Herbert Winlock**. It Romantic was in a hidden chamber containing 24 models. There Gardenvisit.com, Servat-Fredericq): were in fact two models of the garden, or residence (as referred to by Winlock), one of which is in Cairo, the other in the Met (see Tooley 1995: 57-58; Winlock 1950:17-19). The model garden is enclosed by walls, has a colonnaded porch, a pool lined with copper, and sycamore fig trees complete with red fruit (Chivers (Papyrus Turin 1996, Museo Egizio, Turin. Quoted in Allon & Patch 2015-16) 2023: 29). The roof of the porch is supported by columns made of palm trees split into halves, with capitals representing papyrus stalks on the rear columns, and lotus bundles on the front columns (Metropolitan Museum).

Like the representations in tomb paintings and papyrus vignettes, the model garden served an important ('The Garden of Love'. Quoted in Mackenzie 1907) religious function:

'a place of spiritual significance, as a 'microcosm of the universe', that also grows produce and provisions for the enjoyment of the deceased and allows the practice of religious rituals. The placement of these gardens in a or religious rituals. The placement or these gardens in a *The alternative spelling sycomore is often used when referring to this tomb provides the deceased with these resources for member of the fig tree family (ficus sycomorus), commonly depicted in eternity' (Davies 2020: Abstract)

Of course, there were also real gardens with a more practical purpose.

As pointed out by Servat-Fredericq, despite the expense in building and maintaining a garden, they were popular not just in wealthy households, but also in the grounds of palaces, temples and tombs. Trees, vegetables, fruiting plants and flowers would feature (there is an extensive list on Gardenvisit.com, and in Brewer et al 1994, Davies 2020, Hepper 1990).

Trees were essential to provide shade and coolness in the hot climate, as well as their fruit. Fruits and seeds were often left in tombs as funerary offerings (see Hepper 1990). We have examples in the HoD offerings case. Fruits, seeds and flowers were represented artistically, as amulets, jewellery, wall decorations, tiles and bowls (see Egypt Centre). In the HoL the jewellery, plants, pottery, faience and Amarna cases have many examples:



W500. inlays Clockwise from centre left: Wooden lotus flower EC711; Detail Metropolitan Museum Model of a Porch and Garden Amarna beaded collar with poppy head amulets & rosette beads **W9**; Faience model column capital with leaf design EC271; plaster Amarna wall fragments **W797** & **798**; pendant Faience lotus **WK39**; Faience lotus bowl W424.

Plants grown in gardens also provided material for:

'...ornamental bouquets, garlands, collars, cosmetics, perfumes, medicinal remedies, building materials, and various everyday objects such as baskets, ropes, mats,

poetry also evoked gardens (see

"The little sycamore that she herself planted opens its mouth to speak. The words coming forth from its mouth overflow with honey. It is perfect, its branches beautiful, blooming and strong, Laden with ripe and unripe figs that are redder than jasper. Its leaves like turquoise, with the gleam of glass."

"Oh! fair are the flowers, my beloved, and fairest of any I wait. A garden art thou, all fragrant and dear, thy heart, o mine own, is the gate. The canal of my love I have fashioned, and through thee, my garden, it flows.

Dip in its waters refreshing and sweet, when cool from the north the wind blows.

Written by: Dulcie Engel

Ancient Egyptian art, in order to distinguish it from the sycamore tree (acer pseudoplatanus), a member of the maple tree family found widely in Europe.

Many thanks to fellow volunteer Nick Mascall for alerting me to Winlock's original report, and to the wealth of Amarna material.

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Meet the Volunteer



Egypt Centre Volunteer Anita Kumari

I come from: Delhi, India.

I started volunteering: Feb 2024.

I chose to volunteer because: I have a passion for education and a deep interest in Egyptian history & culture.

My Favourite artefact is: The ancient Egyptian necklace, due to its historical significance and intricate craftsmanship.

How volunteering at the Egypt Centre helps me: It has helped me develop strong communication skills, gain a deeper understanding of educational practices, and enhance my ability to engage and educate diverse groups of students.



Young Volunteer

I come from: Swansea.

I started volunteering: March 2024.

I chose to volunteer because: I have an interest in history and wanted to learn more about the ancient Egyptians.

My Favourite artefact is: The faience shabtis.

How volunteering at the Egypt Centre helps me: I learn about how the ancient Egyptians lived, and the artefacts they used.





Egypt Centre Volunteer Cameron Westwood

I come from: Birmingham originally - Swansea is my home now.

I started volunteering: Feb 2024.

I chose to volunteer because: It was part of my course, but I love it here and I want to carry on. In 3 months, I went from not knowing too much about ancient Egypt, to becoming obsessed with its history.

My Favourite artefact is: I would love to say "everything". Every item here is equally awesome!

How volunteering at the Egypt Centre helps me: To build confidence, boost my knowledge, help others. It has helped me to do my dream job; being around history has always been my dream.



Young VolunteerSam

I come from: Swansea.

I started volunteering: April 2024.

I chose to volunteer because: ...of how much I loved it when I came here with my school.

My Favourite artefact is: The piercing tool (W723 in the writing case).

How volunteering at the Egypt Centre helps me: It has increased my confidence and helped me to make more friends.



The Egyptologist The British Museum Ca

I recently came across the story of the cats which lived in the British Museum in the early 20th century, and helped control rodents (Debczak 2024). In particular, one cat had a close link to the well-known Egyptologist and (from 1894 to 1924) Keeper of Egyptian Antiquities at the British Museum, **E.A. Wallis Budge** (1857-1934).

One day in 1908, an established museum cat, **Black Jack**, deposited a kitten at Budge's feet. This kitten was named **Mike**, who lived for about 20 years at the main gate. Following his demise in 1929, Budge wrote a tribute to Mike in the form of a pamphlet. It is a charming piece, in which Budge describes himself as the 'Keeper of the Egyptian cat mummies' and 'The Keeper of the mummied cats.' Mike divided his time between Budge's residence and the main gate of the BM. He stalked pigeons, chased away dogs and avoided being stroked. In a letter to the *Evening Standard* in January 1929, reproduced in the pamphlet, Budge says that Mike:

'attached himself to the Keeper of Egyptian Antiquities because of the care which that References official bestowed on the mummies of Egyptian cats'.

A fellow museum worker, **F.C.W. Hiley**, wrote a poem in his memory (also in the pamphlet), which contains some wonderful lines, such as:

'No Sphinx or Sekhmet looked more stately'

And

'Old Mike! Farewell! We all regret you, Although you would not let us pet you: Of cats the wisest, oldest, best cat, This be your motto-Requiescat!'



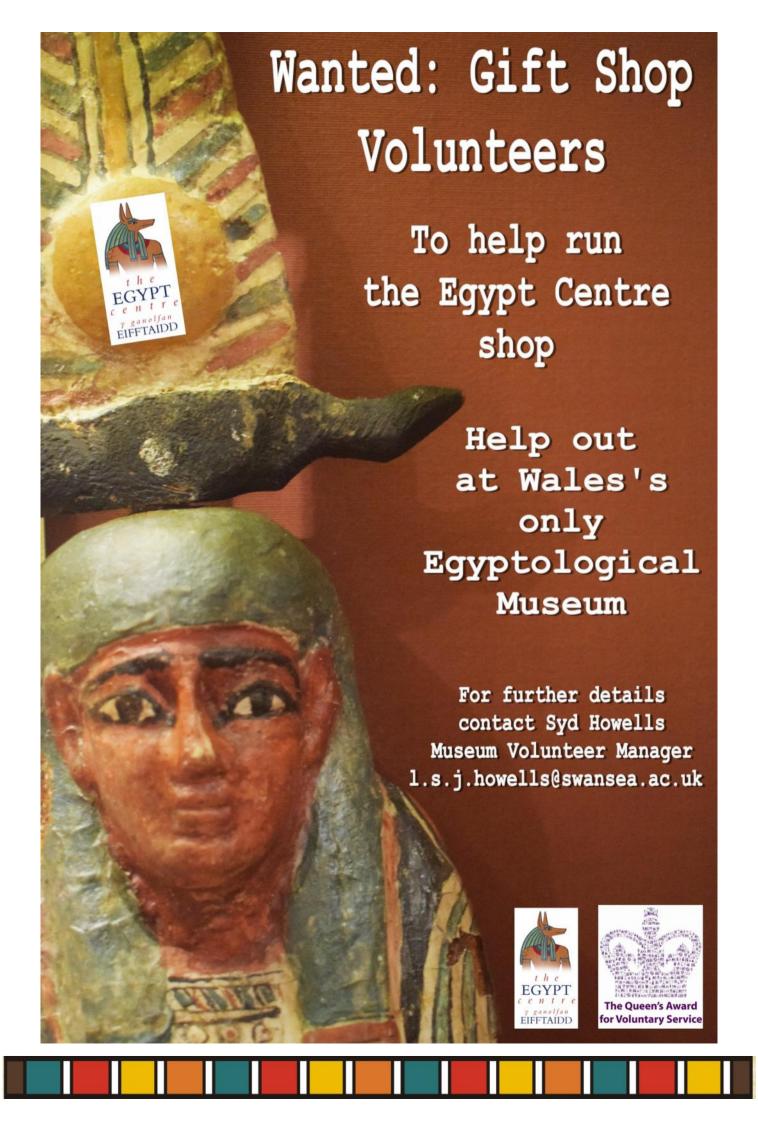
Written by: Dulcie Engel

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Debczak, M. (2024) When cats took over the British Museum' Mental Floss, 15/01/24

Wikipedia 'Mike' (cat) 'E.A. Wallis Budge'





Sun Worshippers of Ancient Egypt



early as the Predynastic Period, and played and cosmology.

Why the Egyptians considered baboons to be sacred is straightforward. When baboons wake in the morning, like many primates The baboon was also employed as a (humans included), they tend to stretch and adopt while stretching

often at sunrise, this action together with their 'chattering' noises when moving from sleeping sites, was interpreted as singing and dancing to praise the Sun-God, Ra.

The role of the baboons was sacred. As for several gods to whom they are sacred, the deity who links baboons clearly with language is **Thoth**. Thoth is often depicted as a baboon scribe who not only spoke and wrote, but who gave the gift of language to Egyptians, rather than understanding it.

mentioned above, the baboon well-known probably most manifestation of the god Thoth. Thoth took on the position as 'God of the scribes', being associated with various subjects such as writing, science, judgement, knowledge, and the afterlife. The ancient Egyptians recognised the probably human-like characteristics of the baboon. intelligence and communication skills, and deemed it a suitable embodiment of this god. Thoth acted as a kind of mediator between the people and the gods.

In iconography, baboon Thoth can often be seen in a squatting position with his hands on his knees and with a crescent moon or lunar disc on top of his head. In scenes from the Book of the Dead, baboons are depicted guarding the 'Lake of Fire' whereby the dead could be redeemed, and Baboons can be seen in imagery from as sometimes, Thoth can be seen in his baboon form sitting on top of the a significant role in ancient Egyptian religion judgement scales during the weighing of the heart, recording the decision. Moreover, Thoth could assist the dead in their passage to the hereafter.

manifestation of the god Hapy, one of the produce vocalisations. To some, the pose Four Sons of Horus whose heads formed - the lids of the canopic jars. The long-nosed, sometimes raising their front legs in the air baboon-headed Hapy was intended to - resembles worship. As they stretch more protect the mummified lungs for them to be restored to the deceased in the afterlife, and therefore be reborn. The lungs, liver, intestines, and stomach were preserved during mummification and in the New Kingdom, these were placed into four canopic jars with the heads of the Four Sons of **Horus** (baboon, human, falcon and jackal). As time went on, the mummified organs would be placed back inside the body. Sometimes 'dummy jars' formed part of the burial equipment instead, so that the deceased could still receive the protection of the Four Sons of Horus.

During the New Kingdom (c. 1550-1069 BC), monkeys were generally imported from south of Egypt (from **Nubia** and **Punt**), to be used in temples. They probably experienced a limited life expectancy due to their poor living conditions in the harsh desert environment, including insufficient food intake and a lack of movement and light. In later periods, sacred temple baboons were kept for ritual functions, mummified by the thousands, and buried in coffins.

The Baboon Catacomb at North **Saggara** occupies two levels, the Upper Galleries (+400-200 BC) with 200 and the Lower Gallery (+200-30 BC) with 237 niches. Fewer baboons are buried in the lower Gallery compared with the Upper Gallery. Baboons were mummified in a squatting placed position and were rectangular wooden shrines. Into these shrines, gypsum plaster was poured and the mummy was encased in a block, and sealed with limestone slabs, inscribed with a short biography of the animal including the name, place of birth, date of death and prayers.

Regards from the Baboons of Ancient Egypt!

Written by: Donna Thomas

The Pyramid of Austerlitz



While reading a novel set in the First World War recently, I heard for the first time about the <u>pyramid</u> of **Austerlitz** (which is visited by characters in the novel). You may have heard of the Battle of Austerlitz in 1805, in which **Napoleon** defeated the Russians and Austrians. Or you may know of the **Paris** metro/railway station named after it.

Austerlitz is situated near **Utrecht** in the **Netherlands**, and during the Napoleonic Wars, it was the site of a French army camp. In 1804, **General Marmont** got his soldiers to build the pyramid. It is a 36 -metre-high mound of earth and turf, and was topped by a 13-metre wooden obelisk. It took 27 days to build. Marmont was inspired by the Great Pyramid of **Giza**, which he had seen in 1798 during Napoleon's Egyptian campaign (see Engel 2018).

The wooden obelisk rotted and was replaced by stone in 1894. The pyramid was restored in the early 2000s, but has required further stabilisation since.

The Utrecht tourism website '<u>Discover Utrecht'</u>' describes it as 'the only pyramid on European soil'... I guess the 12 BCE pyramid of **Cestius** in **Rome**, the 1989 *Louvre* pyramid in Paris, and *Plantasia* in **Swansea** (1990), do not count as they are built on concrete?

Written by: Dulcie Engel

Full references for these articles can be found on the EC Website.

eeling

The colour which appears to be most heavily Thutmose III (1479-1429 BCE). featured, however, is blue. There are shabtis, scarabs, amulets, bracelets and necklaces all It is easy to see why the mineral was so highly showcasing beautiful blues ranging from sky blue, prized as not only is its colour wondrous, but it flecks. Visitors often ask "Why so much blue?"



(photos: Sian Charlton)

colours following the indefinite gradations in the environment" (Baines Davies: 145). However, it appears that no language distinguishes more than eleven or twelve basic colour terms (ibid).

was green/blue. Hsbd may also have been a term for blue but it was used with the qualifier 'true' An excellent dye for cloth, it is probably more which may indicate lapis lazuli." (Pinch in Davies: famous as a tattooing agent used by the pre-182). Of this material we shall speak later.

Wzd has much in common with the Greek term chloros which similarly describes both blue and green. Coincidentally the Welsh word *glas* in earlier times fulfilled a similar function. Chloros is in many ways a concept as much as a colour. It means "fresh and full of sap" (ibid:183). It is possible, therefore, that this colour concept represents vitality and wzd amulets and shabtis seems shiny and almost alive in their range of fresh greenish blues (ibid:183). This opinion is echoed in **John** Darwin lecture "Colour on Language" (Lamb & Bourriau: 220).

Among the most famous blue elements is the true blue mentioned earlier – lapis lazuli. Now relatively cheap to purchase, in Ancient Egypt the story was very different. It was extremely valuable, not least be witnessed in our many beautiful blue exhibits. because it needed to be imported. Originating from the Persian name for the gem – Lazward (Oxford Advanced Learners' Dictionary) it was mined from

On casting an eye around our galleries there is an the 7th millennium BCE in the Sar-i-Sang mines interesting colour palette. Milky-white travertine, in present day **Afghanistan**. Used for high status red and black clay, and warm russet carnelian, items, it was depicted in a relief being offered to

through turquoise to rich dark blue with golden often includes tiny specks of iron pyrites that shine like gold. It symbolised the night sky and was linked to the goddess Maat. When ground, it was used to create a pigment called ultramarine.

> In 21st century Britain we may say "all that glistens is not gold" and similarly in Ancient Egypt all that is blue is not lapis lazuli" is equally true. So how were blue colours achieved without using this precious substance?

"Green/blue pigments are probably defined as scarce or valuable since they are partly or fully artificial and in early times had been rare, although more common in the New Kingdom. In a "The human eye can distinguish literally millions of development which culminated in the Grecochromatic Roman period, blue became a prestige colour especially in religious contexts" (Davies 2001:147). So how were the pigments made?

When fabrics were coloured blue, it is likely that the dye indigotin was used, probably from woad, In Egypt "km was black, hd white, dsr red and wzd Isatis Tinctoria. It was produced from the leaves of the plant in combination with ammonia from urine. Roman Britons. This use has become less likely following research which shows that the dye would streak and flake off skin (Lambert 2018, O'Brien 2004).

> For faience and glass, copper or cobalt were used (Nicholson1993: 80). Cobalt was used until the end of the New Kingdom as a frit to create blues and violets. It was long considered to have been imported, but more recently a source has been found in the Eastern Desert and the Dakleh and **Kharga** oases (ibid: 43). Copper was used similarly, as its oxide is a blue/green colour and is still used today to colour modern glass.

> It is ironic that in English the term "feeling blue" has a connotation of sadness whilst in Ancient Egypt it symbolised life, vitality and divinity as can

> > Written by: Sian Charlton

Meet Our Learning & Engagement Co-Ordinator

Phil Hobbs



My original degree was a BA Honours in English Literature and Studies in Modern Society (which contained elements of Economics, Sociology, Psychology and 20th Century History).

me eventually being employed there as a teaching assistant. This taught me the value of volunteering as a means of learning new skills, meeting new people and building which has been lovely, as well as opportunities for me to confidence in the workplace.

I qualified as a primary school teacher in 2001 and **Do you have a favourite object (or objects)?** specialised in early years teaching which led to me becoming a teacher of pupils with additional learning needs.

I taught in a primary school in the east of Swansea for 18 years, working with children with moderate to severe learning difficulties, and many who had neuro-diversities.

I have always had a passion for history and whilst a classroom teacher I always relished teaching through the medium of themes such as Ancient Egypt, the Ancient Greeks, the Vikings and the Romans.

What does your current post encompass?

The most important aspect of my role is liaising with schools who are interested in visiting the museum. Being the first port of call enables me to establish a connection with teachers that continues from an early enquiry, to a firm booking, the visit itself, followed by post-visit teacher feedback. My own teaching background has already proved invaluable at creating these connections.

I work closely with the Education Team and volunteers to ensure that the school visits run smoothly and enable the children to have the best possible experience whilst at the museum.

education team looking at the educational activities on offer and how we deliver these.

Going forwards I will be working more closely with **Ken** as and are brilliant at welcoming visitors and engaging with

I have also been busy working closely with Ken, Meg and the Education Team at devising the new 3D virtual classroom activity which we have been piloting recently alongside the the museum to be the place it is. Diolch. 3D models and loan boxes that support this.

Effective communication is therefore pivotal to my role, as well as supporting all volunteers who enable the museum to function so effectively.



What are your stand-out memories so far?

Ultimately after only a couple of months in the role I feel on Post-degree I worked as a volunteer in a school for children reflection I have felt very much part of the team in the with profound and multiple learning difficulties which led to museum. Everybody has been very welcoming and supportive of me and have helped me develop my own knowledge of ancient Egypt. There has been a lot humour

I would say the limestone ostracon written by Nakhtamun (HARGM10823. See Office News - Ed.) as I love the story surrounding the artefact as it reveals how issues we have today are no different to the issues faced by everyday people in ancient Egypt. I love how the written message is therefore so relatable.

What are your hopes for the EC going forward?

For the Centre to continue developing its provision for schools so that children can keep having the most enjoyable visits possible. I love seeing the pupils' wide-eyed fascination as they engage with the activities we have on offer, and want this to continue in line with what schools are doing curriculum-wise.

Going forwards for the museum, I am particularly excited by the potential development of the House of Death next year as this could herald a new era for the museum with increased engagement with visitors and with schools. To be able to showcase some of our collection in a brand new purpose-built gallery is an exciting prospect for all of us at the museum.

Do you have any special message for the volunteers?

My role involves working closely with **Wendy** and the One of the most eye-opening aspects for me to witness since starting at the Museum is just how hard the volunteers work to ensure the museum functions on a day-to-day basis. Many of the volunteers have incredible knowledge of the collection we update and re-organise some of the learning programme activities for schools.

them. Several volunteers play a pivotal role when presenting during school visits and are always so good at ensuring pupils have a brilliant time when here. I'd like to say a massive thank you to all the volunteers as their knowledge, humour and géneral commitment is incredible and enables

Thank you Phil!

The Sad Tale

Ankhesenamun

short life. A princess, a queen, a mother, a brother, and Ay, who is speculated to be widow, a pawn, and lastly it seems, a her grandfather, she may have also been victim. This remarkably resilient woman married to her father Akhenaten. She also notable exceptions) had seen a rise in Akhenaten's daughter. powerful women. From Queen Hatshepsut who ruled as pharaoh to Queen Tiye, the Despite them being little more than children profound influence at court and whose pictures which reflect this, name even appeared alongside the pharaoh Ankhesenamun on official acts.

A troubled start

life is of Amun," was the third of six example, may have been **Kiya**, who was a daughters born to Akhenaten, the heretic lesser wife of Akhenaten's. Whilst we can King, and his Great Royal Wife, Nefertiti. feel joy for these two young adults who meaning "she lives for the Aten", in honour that was hard to find, and it is marred by of Akhenaten's move to a monotheistic the fact that it only lasted around 10-11 religion following the sun disk, the **Aten**. years as Tutankhamun tragically died. After her father Akhenaten died with no male heir, and with his was married Ankhesenpaaten to **Tutankhaten** and they were made rulers. chaos that was caused by Akhenaten's move to monotheism, Tutankhaten and were loved, wanted, and missed. Ankhesenpaaten reinstated the old gods and ways, abandoned the new capital Amarna, and moved back to Memphis. They changed their names to those that we are familiar with, **Tutankhamun** and Ankhesenamun.

Keeping it in the family

There is evidence show to Ankhesenamun was married four times in her short life, and all to potential relatives.

Ankhesenamun was many things in her As well as Tutankhamun, her possible halfwas also born during the 18th dynasty had possible links to the mysterious which unlike previous dynasties (with Smenkhare who was married to **Meryaten**,

Great Wife of Amenhotep III and mother when they married, the marriage appears Akhenaten, a woman who held to have been a happy one. There are giving Tutankhamun flowers, a symbol of love. It is also significant that unlike other pharaohs, Ankhesenamun was not just his Great Wife, but his only wife, which was highly unusual. Ankhesenamun, whose name means "her It is likely that Tutankhamun's mother, for At birth, she was named **Ankhesenpaaten** found true love, it appears in a time where

successor Ankhesenamun was also a mother, but Smenkhare only ruling for a brief time, sadly both her children died prematurely and were buried alongside Tutankhamun. We know that special tools were made to To bring order back to Egypt after the mummify such tiny bodies, but these lengths speak to how much these children

> EC3046 A ring bezel fragment showing the prenomen of Tutankhamun (Abaset)



Desperate Times

Hittite Empire from an Egyptian woman of the **Hittite** Empire, Egypt's enemy:

"My husband has died, and I have no son. They her fate remains. say about you that you have many sons. You might give me one of your sons to become my husband. I would not wish to take one of my subjects as a husband... I am afraid."

The King had understandable scepticism sent an envoy to investigate. and Ankhesenamun replied:

"Why did you say 'they deceive me' in that way? Had I a son, would I have written about my country's shame to a foreign land? You did not believe me, and you even spoke thus to me! He who was my husband is dead. I have no son! Never shall I take a servant of mine and make him my husband! I have written to no other country."

The King then sent his son, **Zannanza**, but the party never made it to Egypt. They were instead killed at the border with the likely suspects being Egypt under Ay or Horemheb the leader of the military at Ay's behest. Sadly, the King's wariness cost him the throne and a son.

Ankhesenamun, it seems was forced to marry Ay, and then mysteriously Brier, B. 1999. The Murder of Tutankhamen: A 3000-disappeared. We know from a cartouche year-old Murder Mystery (W & N) copy in EC library. found on a ring that they married, but it is Ay's wife **Tey** who appears on his tomb, of Ankhesenamun, The Wife Of King Tut' not Ankhesenamun.

Have we found her?

Tutankhamun died at just 18, leaving However, there is a small possibility that Ankhesenamun a widow at 21. If a pharaoh our lost princess has been found. In 1817 a died without a male heir or naming a tomb was discovered by Giovanni Belzoni regent, whoever married the princess that contained two female mummies. would become Pharaoh. It would appear However, the mummies had been heavily what happened next was that vandalised in previous centuries and were Tutankhamun's advisor, Ay, placed pressure in a poor state. DNA testing has been on Ankhesenamun to marry him, giving him conducted on the mummies, named **KV21a** legitimacy of the throne. This was clearly & **KV21b**, and KV21a has been identified not what she wanted. Letters sent to the as the mother of the two children found in tomb of Tutankhamun. royalty have been discovered and their Ankhesenamun was the only wife that we contents would certainly tally with the are aware that Tutankhamun had, it situation Ankhesenamun was in, making it certainly seems a possibility it is her. Sadly, likely they were written and sent by her. as the mummy was in such a poor state, She wrote to **Suppiluliuma I**, King of the even if we could say it was Ankhesenamun, there is little left to tell us how she died or when, therefore the mystery surrounding

Written by: Lolita Dragonsmith



Tutankhamun receives flowers from Ankhesenamun (Wikimedia commons)

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Friendsof the Egypt Centre Egypt Centre

The Friends of the Egypt Centre welcomed **Marisol Solchaga** from *Manchester University* for the May lecture. She gave an overview of her research of offering trays and soul houses, the subject of her PhD.

analysing



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Museum

pottery soul houses and offering trays from a physical perspective in order to better understand these objects in the funerary ritual context. Her main goal was to answer the question of to what extent can these objects help us understand the funerary rituals during the Middle Kingdom and First Intermediate period?

Her research focused on

around

500

She began by discussing general information about offering trays and soul

houses. They are dated to the Middle Kingdom and First Intermediate Period and mainly found in cemeteries and settlements such as **Lahun** and **Abydos** (among others). Their geographical distribution centre is around Upper Egypt and the Nubian Fortresses; all of the objects from her study come from these areas. There is a lack of representation of these objects in Lower Egypt and the Delta. This could be due to the fact Middle Kingdom and First Intermediate Period cemeteries in the north have not been as thoroughly excavated as the ones in the south. It is also possible that due to the fact that these objects are typically placed on the surface of burials in the open air, they were more exposed to weather conditions and looting.

Her research took her to archaeological reports from turn of the century excavations, namely **W. Flinders Petrie**'s excavations of Lahun (in 1890 and 1891), **Naqada** and **Deir el Ballas** (1895), and **Dendera** (1898) and **Quibell**'s **El Kab** excavation (in 1898). Unfortunately, these reports rarely mention offering trays and soul houses as only selective finds were thoroughly documented, and objects such as pottery

Upcoming...

19th June 2024

Online lecture - via ZOOM only.

Lost Women: Rediscovering Ramesside Queens

Paulína Šútorová

Egyptian queens have fascinated modern people for years. However, it was not until the later 20th century, with the rise of feminism, that more Egyptologists started properly paying attention to them. Their research has, however, focused mainly on the well-known queens, who possessed exceptional political status and competencies such as Hatshepsut (c. 1479–1458 BCE), Nefertiti (c. 1351–1334 BCE), and Cleopatra VII (c. 51–30 BCE). In contrast, the Ramesside queens of the 19th and 20th Dynasties (c. 1550–1077 BCE) have not received the same academic attention or passionate media coverage. Let us examine some of the Ramesside queens together, what roles their played, and what myths about them prevail until today.

SAOTE - All SAOTE - All SAOTE - All SAOTE - All

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

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

(continues...)



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were considered a minor object. It wasn't until Petrie's ritual and cult of the deceased. These include stelae, more closely examined. Petrie documented around 150 written sources. The themes of models she focused on examples of offering trays found in the cemetery of include food and animals, architecture, furniture and Rifeh on the surface of pit graves.

soul house is that a soul house has an additional solidify their everlasting and/or continued use. The building that is constructed on top of the basin of the architectural features and furniture found on ritual trays offering tray. They can appear as an actual two-storey (such as porticos, chambers, chairs, columns, silos, etc.) building with columns, or a smaller vaulted building. show the ritual significance of the trays in that these Petrie coined the term 'soul house' to describe these models represent the place where the deceased would offering trays with vaulted building as a means of be located to attend those funerary rituals. Her findings setting them apart. The fact that there are two different suggest that ritual trays are 3D representations of names for these artefacts implies that they are different funerary rituals similar to those depicted on stelae and objects. This led Marisol to analyze the function of these tomb chapels artefacts in the funerary ritual context. She started by identifying the physical features of these objects and their common elements. Both offering trays and soul hopefully during the summer. If you are interested in houses are made of pottery (either Nile C or Marl clay), have similar morphology (a rounded form mostly found publication! Special thanks to Marisol for sharing her in southern nomes 1-6 Harwa to Dendera and square new research with us for this lecture! Make sure to form with a spout found in northern nomes such as check out the ritual trays on display in the House of Lahun), and are liquid containers intended for libations Death and the online collection on Abaset! (basins, channels and spouts allowed liquid to flow out and off the trays).

Rifeh excavation report in 1907 that these objects were wooden models, stone offering tables, iconography, and human figurines. The ancient Egyptians were aware that acts such as words, gestures, libations, etc. were The physical difference between an offering tray and a perishable, thus represented them on ritual trays to

> Marisol is waiting for the publication of her PhD, this topic be sure to keep an eye out for her new

> > Written by: Mollie Beck



Her next step was identifying similarities in the archaeological context. These objects appear together in the same site (for example, both offering trays and soul houses were found in Dendera and in Rifeh) and they have a similar chronology – both objects were used at the same time. Something else she noticed was that soul houses had different types of building according to regional variations; vaulted building are found in southern sites like Dendera and rectangular buildings with columns are found in northern sites like Rifeh. These findings led Marisol to conclude that offering trays and soul houses are the same artefact and that using two different terms to refer to them can be misleading when understanding their function in the funerary context. She has suggested a new term for these objects:

Ritual Trays: funerary objects intended for funerary ritual related to libation.

Offering tray and/or soul house does not define the function but rather the type/style of ritual tray that they are, as both serve the same purpose but have different styles that can vary regionally in terms of physical features and archaeological context. Marisol also studied the models that appear on the trays by comparing them with other contemporary elements intended for the



Egyptology in The News



Wasabi to help papyrus preservation

A treatment based on the Japanese condiment can kill fungi on painted papyrus fragments without damaging the surface or colours, according to conservationists at the Grand Egyptian Museum (GEM).

...and AE tech to combat bookworm damage

Recent research in the USA has shown that bookworms are not as attracted to gluten-free glues based on starch rather than flour. Such glues were used by the Ancient Egyptians and are one of the reasons so many papyrus documents have survived.

Top half of Ramses II statue uncovered

The huge limestone piece was found south of Minya by an Egyptian-American team. At 3.8m high, it depicts a seated Ramses with a double crown and headdress, matching a lower section discovered in 1930.

Up for auction...

Empain (1852-1929).

And at Christie's in **London**: the *Crosby-Schøyen* Codex, written in Coptic script on papyrus in Egypt, dating to 250-350AD, making it Christianity's oldest Dahshour discovery religious book. Meanwhile, following fierce criticism, Semley Auctioneers in **Dorset** have withdrawn from sale 18 ancient Egyptian skulls from the private collection of General Pitt Rivers (whose first collection is in the 1884 museum named after him in Oxford).

Quartzite sarcophagus found in Nile Delta

The 26th dynasty, 62 ton sarcophagus was discovered at a university hospital construction site in Banha, and will be restored at the **Qalyoubiya** archaeological site. It appears to have belonged to the overseer of scribes New hieroglyphs website launched under Psamtik I.

Exhibitions in the UK and further afield...

From 4th May till 5th October, 'Creatures of the Nile' will explore the world of ancient Egyptian and Sudanese animals through 250 artefacts at the University of Liverpool's Victoria Gallery & Museum. Both the practical and spiritual significance of animals will be shown, as well as the effects of climate change in the Nile Valley. 'Face to Face' at the Allard Pierson Museum in **Amsterdam** charts the history of Fayum portraits, stories we keep' at the Carnegie Museum of Natural History in **Pittsburgh** highlights more than 80 objects being prepared for a new permanent display, 'Egypt on the Nile'. The highlight of the current exhibition is the Visible Conservation Lab, where visitors can observe conservators at work through glass walls. Also in the

US, 'Tutankhamun: His Tomb and His Treasures' travelling exhibition of 1000 replicas crafted Egyptian artisans, is currently on show at the *Rhode Island Center*, **Washington D.C.** In **Australia**, 'Pharaoh' celebrates 3000 years of ancient Egyptian art and culture through more than 500 loans from the British Museum, making it the largest ancient Egyptian exhibition in the country. It is being shown at the National Gallery of Victoria in Melbourne from June to October 2024.

Diibouti issues Anubis coin

As part of 'The Exploration of Ancient Egyptian Culture' series, Djibouti has issued an oval-shaped 200 franc pure silver coin featuring the jackal-headed god.

Was the Oscar statuette modelled on Ptah?

With the Oscar season just ending, there has been more speculation around the origins of this iconic figure, designed by MGM art director Cedric Gibbons in 1927, and first presented in 1929. It is possible the At Christie's in New York: The green schist votive design was inspired by depictions of the god Ptah. cubit rod of Mery-Ptah (c.1330-1250 BCE), once in Gibbons was very much part of the Art Deco the collection of **Edouard Louis Joseph**, first Baron movement, often referred to at the time as 'Nile style' because of Egyptian influences. Some even go so far as to suggest the name 'Oscar' was inspired by **Ptah-Sokar-Osiris** figures...

A team of German archaeologists have discovered a painted Old Kingdom mastaba dating from at the necropolis just south of Saggara. The cemetery was for inhabitants of the Red Pyramid town.

Egyptian-themed Texan resort re-opening

Houston's long abandoned Magic Island, decorated in Egyptian style in the 1980s, including a massive pharaoh's head, is due to re-open this summer for events and entertainment.

Following an initial phase in 2015, the Writing and Scripts Centre of Bibliotheca Alexandrina (the Library of Alexandria) has launched 'Hieroglyphs Step by Step', the first interactive website teaching the ancient Egyptian script, available in both Arabic and English: https://www.bibalex.org/learnhieroglyphs/Home/ index en.aspx

New boss for Egypt's Antiquities Council

Dr Mohamed Ismail Khaled has been appointed to and is showing till 20th May. An exhibition entitled 'The the position of Secretary-General of the Supreme Council of Antiquities.

Ancient Egyptian artwork in an unexpected place...

A rented flat in **Birkenhead** on the Wirral has been granted Grade II listed status following transformation over 30 years by tenant Ron Gittins, inspired by the artwork of ancient Greece and Egypt. Ron was also known to take his life-size papier-mâché model of **Cleopatra** out for a walk.

Australian museum removes mummified human remains from display

This follows ethical and community concerns around the University of Sydney's Chau Chak Wing Museum collection, Australia's largest permanent collection of ancient Egyptian antiquities.

Diseases in Ancient Egypt: a new study

University of Cambridge biological anthropologist P.D. **Mitchell** has analysed data from 31 studies of mummified human remains from Egypt and Nubia and concluded that the Nile played a significant role in the type of illnesses found, for example those spread by mosquitoes and sand flies.

Goddess Nut and the Milky Way...

Using planetarium software programs showing how the will now go on display. Milky Way would have looked from various locations in ancient Egypt, astrophysicist Or Grauer suggests a strong link between the depiction of **Nut** and the Milky Way. This is reinforced by the orientation of the goddess in the 3000-year-old *Book of Nut*.

Looting cases uncovered...

A Spanish antiques dealer has been arrested over a looted Egyptian bust dating from 1450 BCE. The dealer acquired the piece in 2015 in **Thailand**, knowing it had A Swiss gallery, believing stolen. accompanying documents were legitimate, was tipped off when placing it for sale at a European art fair in Maastricht (Netherlands).

In other news, the 3400-year-old head of a **Ramses II** statue looted from **Abydos** more than 30 years ago has now been returned from **Switzerland**.

And a child's clay coffin dating from 1295-1186 BCE, excavated in 1920 by **Flinders Petrie**, has been returned to the Gustavinium (Uppsala University Museum), **Sweden** from the Museum of Fine Arts in to build the pyramids along its route. Its course was **Boston**. The American museum had been given false revealed by radar satellite imagery. information about the origins, but recently discovered documents indicating that Petrie had sent it to **Uppsala**. It had been missing since 1970.

Secret of curse of Tutankhamun finally explained?

New research by scientist **Ross Fellowes** suggests that toxic levels of radiation emanating from uranium and poisonous waste sealed in Egyptian tombs could explain the series of deaths of Egyptologists following the opening of Tutankhamun's tomb in 1922.

The pharaoh's hotel?

Archaeologists have discovered a 3400-year-old ruined house at the **Tel Habwa** site on the **Sinai** Peninsula. Based on the layout (two central pillared halls with several rooms attached) and artefacts found, it is believed to have been a rest house built for **Thutmose** III.

The pyramids and sphinx were recently closed to the public for a tech billionaire's wedding. The couple paid to have the sites closed so their guests could have a private tour. They also hosted a party at the nearby Grand Egyptian Museum. The wedding ceremony took place at sunset between two of the pyramids. Meanwhile, in the Western Cemetery area, Japanese and Egyptian archaeologists have identified a previously unknown L-shaped structure which may have served as a tomb entrance.

Update on Australian school mummified head

We first reported this in our July-September 2023 issue. Following a debate about what to do with the head, it has undergone scientific analysis and reconstruction based on a 3D printout of the skull. It is the head of a woman aged between 50 and 60 at death, dating from the Greco-Roman period. The reconstructed head, finished in bronze resin by sculptor Jennifer Mann,

Nubian rock art discovery

Archaeologists have discovered 5000-year-old carvings of boats and cattle in the Atbai desert east of Wadi Halfa. This suggests ancient Nubians and Egyptians went far into the desert, which must have had a much wetter climate at the time.

Remembering Barry Kemp (1940-2024)

The distinguished Egyptologist died this May, aged 84. He is best known for directing excavations at Amarna between 1977 and 2008. Of all his publications, Ancient Egypt: Anatomy of a Civilisation (first published in 1989) is a core text.

Buried branch of Nile found alongside 31 pyramids

According to lead researchers **Eman** (University of North Carolina Wilmington) and Suzanne **Onstine** (*University of Memphis*), the 64-kilometerlong river could have transported the stone blocks used

Compiled & Summarized by: Dulcie Engel

And Ouote...

"As scientists, we keep an open mind, but we have to base our ideas about the past on archaeological evidence.

Zahi Hawass.

Magic of the Pyramids: My adventures in Archaeology (2015) p.28.

Ancient Egypt beginning with H

ZHZHTRNGOKCHEQDALUHW SUHHEARTJ UWAHHARPOON URKP IOMHRHWREMZTLMEY IVREUDPSBQ MHHAP UVE AAHYK VKBLEWOUW Y V O T Ι TNYNM WAGNEACO OOLAY IJ 0 GI QDRHRMCE DPDU I Ι LOVXFWECFZATHHVNNAH ISHREDTZ GSTUCAUMA P NTTENBHNLCESXRASHWB P GYRI IJLMLSSPA RVEO T QRGLGUQEF OVHO HWEHERFOI DRVHDGBBNNX TUOFGGPOUSVAFPS R T HFAKF В Z 0 LHK T AN C YXAX V AW H E V YCTE Z G T SN W Z PHOMUA F NJCCVZHW PWYHW YXXYNJ AXACFLNMLNUNKANIO S Z HOIRCXLETWUKOWIIBDAZ

1. Horus 4. Heiroglyph 7. Harrogate 10. Hes

5. Hypostyle 8. Harpoon 11. Hapi 13. Hippopotamus 14. Heart

2. Hathor

3. Harpocrates 6. Hatshepsut Handaxe 12. Hapy 15. House













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