

FRIENDS OF THE PETRIE MUSEUM

ISSUE 54
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TUTANKHAMUN THE BOY **GROWING UP IN ANCIENT EGYPT**

Nubian Heritage

Petrie and Time

**Funerary Rituals and
Black "Goo"**

PMF Accomplishments

Predynastic Palettes

The First Pharaohs

Petrie the Curator?

***Immortality through
Monuments***

Kom el-Hettan

***Names and Religion in
Roman Egypt***



From the Chair ...

I was delighted when the Petrie Museum decided to celebrate the 100th anniversary of the discovery of the tomb of Tutankhamun with an exploration of Tutankhamun's likely early life at Amarna and childhood experience more generally in ancient Egypt. Amarna is an archaeological site important to the career of Petrie and to the Petrie Museum; it's also a site important to me as I've worked as a Small Finds Registrar both at Amarna and on material from this site in the Petrie Museum. The research and display of *Tutankhamun the Boy: Growing up in Ancient Egypt* in the museum is only part of an ambitious and far-reaching project involving children living in both London and Amarna. I am proud of the funding and support the Friends have given to this exciting project, and grateful to Anna Garnett, Gemma Tully and Susan Mossman for the exclusive object-handling seminars, museum reception, and magazine article they have provided for us.



In this magazine, you will also be able to read about another project you have so generously funded. So often fragments of the same statue have ended up in different museums. Now, thanks to you and modern technology, parts of a fascinating statue of a winged pharaoh divided between the Petrie Museum and Manchester Museum have been re-united. It is thanks to your devotion and generosity that projects like these can go ahead.

Special thanks to those of you who have written articles for this issue of our magazine, and especially the in-depth reports on our lectures, which Chloe Ward continues to arrange for us with an emphasis on the latest research. I think you'll all agree that this is another stimulating and broad-ranging issue that once again highlights the importance of Petrie's legacy, especially regarding relative dating and museum display.

I would also like to express my gratitude to Katie Bironneau and Alice Williams who we learn from Susan Mossman's 'Petrie Museum Updates' have both left the museum recently. They were both valued members of the Petrie Museum team, and particularly supportive of the PMF. We'll miss them both.

If you haven't visited the Petrie Museum recently, I hope you manage to do so soon as there are enthusiastic new staff to meet – do go and say hello to Josh Henning, the new Museum Visitor Services Manager! – and treats in store, including *Women and Hieroglyphs: teaching ancient languages at UCL*, a temporary display marking the 200th anniversary of the decipherment of hieroglyphs by Champollion.

We have lots planned for 2023, including PMF visits to the Bristol City Museum and Art Gallery, and the Manchester Museum. So, I hope to see you at a PMF event very soon.

Warmest wishes

Lucia Gahlin

Chair

Friends of the Petrie Museum

Reports		Annual Lecture Programme (Chronological)			
Title (in brief)	Page(s)	Lecture Title (in brief)	Speaker	Lecture Date	Page(s)
Article: The 'King with Wings' Amanda Ford Spora et al.	6-7	Archaeological Sites, Nubian Heritage	Tomomi Fushiya	29 October 2021	3-4
		News from the Lab: Black "Goo"	Kate Fulcher	19th November 2021	5
PMF Accomplishments Jan Picton	10-11	Predynastic Palettes	Matt Szafran	10 December 2021	14-15
		Petrie & the Materiality of Time	Christiana Köhler	21 January 2022	8-9
New Trustee: Dr Kathryn Piquette	11	Rediscovering the First Pharaohs	Aidan Dodson	18 February 2022	29
New Trustee: Maiken Mosleth King	13	Not just Egypt, not just Petrie	Robert Morkot	18 March 2022	21-22
Chair's AGM Report Lucia Gahlin	16-18	Petrie the Curator?	Alice Williams	22 April 2022	19-20
		Immortality through Monuments	Omniya Abdel Barr	13 May 2022	23-25
Obituary: Richard Jaeschke	25	What's new beyond Memnon?	Hourig Sourouzian	10 June 2022	12-13
Petrie Museum Updates	30	The Rise and Decline of Quft	Wendy Doyon	1 July 2022	29
Obituary: Professor Geoffrey Martin	31	Names and Religion in Roman Egypt	Maiken Mosleth-King	22 July 2022	28

The **cover image**, a limestone head of Min-Amun (UC34503), is believed to represent the young king Tutankhamun. The name Tutankhamun means 'Living image of Amun', and his crown combines two falcon feathers linked with Amun, god of universal power. This object may have been purchased, probably from Copts, and dates from the reign of Tutankhamun (c. 1336–1327 BC). It is one of the focal pieces of the **Tutankhamun the Boy: Growing Up in Ancient Egypt** temporary display (report on pp 26-27).
Image: (C) Mary Hinkley, UCL. Text: Anna Garnett (Curator).

Archaeological Sites and Nubian Heritage:

The Cases of Amara West and Old Dongola

Tomomi Fushiya

This excellent lecture gave the Friends a fascinating glimpse into what Nubians today view as their Nubian heritage and provided firm evidence for the value of local collaboration.

Tomomi, who has worked in Sudanese Nubia since 2014, began by showing us a photo of local people gathering at Meroe (Bejaraweiya) to watch the sunset on Independence Day. She then posed the questions: *why do the people go to an archaeological site? what connections do they feel with the past? what do they regard as their Nubian heritage?*

The scene was set with a brief description of the very different sites of Amara West, about 720 km north of Khartoum, and Old Dongola, further south and just north of the bend in the Nile before the Fourth Cataract.

Amara West

Amara West (today, Abkanisa) was founded by Seti I around 1280 BC and was very much an Egyptian-style walled town. It functioned as the administrative centre of Kush under pharaonic control but was gradually abandoned from around 1100 BC. The area of the town is now surrounded by desert so there is no immediate local community. The locals live on Ernetta Island, where most of the site workers come from and where the British Museum team has its base, or on the other side of the river at Abri near Amara East. The area was famous in the 19th century not so much for Amara West as for the Meroitic temple in the Amara East village. Sadly, today only a solitary column base remains but Amara East still has mud-brick Nubian houses and a number of tombs and monuments of sheikhs. It used to be a pilgrimage site with locals bringing offerings and also plastering part of the walls to obtain a blessing.

Old Dongola

Old Dongola (Tungul in Old Nubian) was established as the capital of the Makuria, one of the three Nubian medieval kingdoms. The first part was built early in the 6th century AD with

fortified walls, originally 10m high but today standing to about 5m. The centre was in a citadel, which included a royal palace, granaries and elite houses, with smaller houses built outside the walls. What is now a mosque was built as a church in the 9th century at the height of the Makurian kingdom's power. However, in the early 14th century, the Mamluks invaded Nubia and the Makurian court moved north to what is now part of Lake Nasser. Old Dongola's remaining inhabitants converted to Islam, and the town continued to be inhabited until the early 20th century, becoming a centre of Islamic teaching.

Today, Old Dongola is best known for its impressive Christian remains, including crypts, where local bishops were buried, and the Monastery of St Anthony just outside the city. Old Dongola is also famous for its *qubbas*, domed tombs of the local sheikhs. Today's descendants of these sheikhs, who live to the north in the town of El-Ghaddar or to the south in smaller Bokkibul, still want to be buried near to the *qubba* of their family sheikh so the area remains important to their culture.

Beginning research at Amara West

Earlier archaeologists sometimes noted that the Nubians were proud of their history and heritage but gave no further details. Tomomi was intrigued and set out to explore in greater depth the ways in which Nubians experience and demonstrate this pride. She wished to explore how far Amara West is considered part of Nubian heritage, having been built as an Egyptian town with colonial implications, and whether Old Dongola, with its strong Christian element, is also felt to be part of the Nubian heritage of today's local people, who are all Muslims.

The local museum curator, an archaeologist working at Amara West and previously an inspector of antiquities, whose family came from the area around Amara West, was key in opening up the local Amara West community to Tomomi, who was then able to interview nearly 100 people about what they regarded as Nubian heritage. Almost everyone mentioned language (Nobiin). Song and dance were also frequently cited, as well as honesty and trustworthiness. Old style houses, objects and furniture were important, too, because of their connection with the memory of grandfathers and great-grandfathers. Some people



Opening up dialogue about "Nubian heritage" with people living close to archaeological sites; image courtesy of the Polish Centre of Mediterranean Archaeology, University of Warsaw

mentioned archaeological sites including Amara West. Other aspects included food preparation, tools and kitchen utensils, irrigation systems, *qubb*as, musical instruments, pottery, food, clothing and wooden boats.

As part of the Amara West Outreach programmes, another inspector guided local school groups around the Amara West site, and a book *Life in the Heart of Nubia* was produced. The

Arabic version was distributed to local communities and schools where it was well received. Local people started to invite Tomomi to see their heritage objects, such as a food serving bowl which evoked memories of an interviewee's mother for whom it had been a marriage present, and they compared these with the objects that the team found at Amara West. Grinding

stones and pottery that Tomomi was shown were not exactly like those found in archaeological investigation but local people made the connection nevertheless. They pointed out that they still lived in mud-brick houses of similar architecture to ancient housing and so this was also seen as "heritage". Similarly, a wooden funeral bed was used both in ancient times and today.

A book for local children

Tomomi also worked with three local volunteers to create a book about their heritage for local children. This is organised by topics, rather than chronologically. Tomomi showed us the pages dealing with cooking and food storage, which ranged from a photo of the modern kitchen of a newly married couple to a traditional bread oven and food storage at Amara West, thus highlighting what has changed and what has remained the same. The three volunteers stressed the importance of including all the local archaeological sites, which were as important to their sense of heritage as Amara West.

By the end of this phase, Tomomi understood that Nubian heritage is the embodiment of the totality of today's Nubian lifestyle: history, culture, continuity and change – not centred on one isolated place, as archaeologists tend to view each site, but within a broader landscape.

Research at Old Dongola

It was from this more holistic basis that Tomomi started when she moved to Old Dongola. The main challenge

here was the strong Christian element. The Polish Mission, with whom she now works, has since 1964 focused on the Christian/medieval period and on churches and monasteries. She was anxious about how best to approach this Christian element with the local Muslim community, but also saw the project as an opportunity to change the narrative about Old Dongola as a "heritage place". Without emphasising the medi-

eval period, she again addressed questions such as: *what is Nubian heritage? where are the important places? do local people visit Old Dongola or Hila Dongola (the abandoned village)?*

Hila Dongola turned out to be important for the local community. They return to the houses where their ancestors lived to celebrate Islamic festivals,

clear a room and have a family gathering. Local women are still skilled in traditional basket-making and use techniques similar to those found in basketry excavated in Old Dongola. They are also teaching the next generation so the skill will not die out.

The cemeteries also continue to be important, with local families wanting to be buried near to the *qubba* of their sheikh. One of the interviewees, who has worked with the Polish Mission since 1964, was proud of his role in uncovering the civilisation that is important for the locality and for the country. For him, his most memorable discovery was a stone slab with history firmly engraved on its surface in the form of a Greek inscription. Medieval history did, therefore, mean something positive to him today, with the Christian element seemingly not a focus of attention.

Partly because of Tomomi's work, the relationship between the locals and the Polish team is becoming closer. For example, local people now give some site tours too so that visitors see Old Dongola from both an archaeological and local perspective. Assuming the political situation permits her to return for the next season, Tomomi hopes to begin consideration of more sensitive issues. Old Dongola has 1300 years of history which has in part shaped, and is entwined with, the local community, so there is a lot still to explore.

Report by **Susan Biddle**



From Life in the Heart of Nubia written by Fushiya, Ahmed, Sorta and Taha

News from the Lab

Aspects of Funerary Ritual Revealed

Dr Kate Fulcher

In our November 2021 lecture, Kate Fulcher from the British Museum's Department for Scientific Research gave us a fascinating insight into the use of scientific analysis to unravel previously obscure details of sparsely documented ancient Egyptian funerary customs. Many texts address the spiritual aspects of the funeral in ancient Egypt, but more practical aspects of associated rituals were hardly ever recorded. Some New Kingdom papyri of the Book of the Dead, such as that of Ani in the British Museum (EA 10470), show coffins covered in a black substance involved in funerary rituals, but offer no explanation as such in the text.

Examples of use

A number of coffins and mummy cases treated in some way with a black liquid are known, and the British Museum has a number of them in its collection. These examples exhibit some variation. In the case of Djedkhonsiufankh (EA 6662, Dynasty 22), an estimated 13 litres of a black liquid were poured over his mummy case once it had been placed inside his coffin, effectively cementing the body into place. This practice is also attested much earlier from the tomb of Tutankhamun, whose third coffin was found stuck inside the second coffin with a black "goo", which caused Carter's team significant problems. The coffin of Padihorpakhered (EA 29578, Dynasty 22) had black liquid applied to the face and neck only. The front of Tjayasetimu's cartonnage case (EA 20744, Dynasties 22-26) was covered in black liquid, which had solidified as it dripped down the sides. In the case of Horaawesheb (EA 6666, Dynasty 22), the interior of the base was found painted with black liquid. In some cases, the application appears to have been accidental: the coffin of Pensenhor (EA 24906, Dynasty 22), shows only odd splashes, perhaps resulting from cross-contamination in a crowded workshop.

This use of a black "goo" in a funerary context is attested from the Middle Kingdom through to Ptolemaic and Roman times, but it seems to have been particularly popular in Dynasties 22-26. This may have been associated with a change in burial practices at the end of the Bronze Age, with a move away from elaborately decorated tombs and concentration instead on bodies and coffins, which could be moved to safety at a time of growing tomb robbery and tomb appropriation.

Significance

It is particularly striking that this black liquid was used to cover intricate decoration on coffins and cartonnage cases, the production of which must have involved significant investments of time and cost. It seems, therefore, that those beautiful details were not designed to be seen by the human eye after completion of this ritual. Black, the colour of the fertile alluvium deposited by the annual Nile flood, was

associated with fertility and regeneration, with Osiris sometimes referred to as "the Black One". The New Kingdom coffin of Henutmehyt (EA 48001) has barley and wheat grains embedded in the black coating at the back, suggesting a link of this kind. Osiris figurines and other funerary statues of deities were also often coated in black liquid. In all cases, the coating must have been applied as a (warm) liquid. Many of the coffins indicate that the substance was applied to coffins and cartonnage cases lying on their back, but the method of application varied: in some cases, it was probably poured from a container, at other times brush strokes can be discerned.

Composition

Kate Fulcher has been able to address one of the key questions associated with this substance: its composition. She has analysed many samples from coffins, cartonnage cases, shabti boxes and Osiris figures in the British Museum collection using gas chromatography mass spectrometry (GC-MS), where liquids are transformed into gases for molecular analysis. This has revealed that the black "goo" is an organic substance consisting of plant oil or animal fat, conifer or pistachio resin, beeswax and bitumen. Plant oil and animal fat are virtually impossible to provenance, but are likely to have been indigenous. Beeswax would have been produced in Egyptian apiaries. Conifer and pistachia resins were imported, probably from the Eastern Mediterranean region, as conifers such as pine, cedar, fir and juniper did not naturally occur south of Lebanon. Containers of pistacia resin were discovered on the Uluburun shipwreck; it has also identified on ceramic sherds from Amarna. The Haifa area was known for the production of pistacia resin.

Bitumen

The term "bitumen" covers a range of different petroleum products, but this substance can often be provenanced on the basis of biomarkers. Most of the British Museum samples tested seem to have come from the Dead Sea. Indeed, a trade route for Dead Sea bitumen to Egypt appears to have operated since the Predynastic period, with small lumps of solid bitumen found at Maadi. The Dead Sea bitumen was produced by tectonic activity. On occasion, large pieces often weighing many tonnes would pop up and float on the surface of the water to be harvested by enterprising locals. However, the biomarkers of the bitumen in the black fluid from the coffin of Pensenhor (EA 24906) did not match the Dead Sea biomarker profile. The bitumen splashed onto his coffin was traced back to Gebel El Zeit the southern end of the Gulf of Suez, where finds of pottery testify to the collection of bitumen in ancient times.

Unlike other contemporary societies, the Egyptians apparently only used bitumen in funerary contexts. The inclusion of costly imported ingredients must have somewhat restricted access to this part of funerary ritual to more affluent Egyptians. It also illustrates the importance of foreign trade for Egypt throughout its long history.

Report by **Birgit Schoer**

The 'King with Wings'

Amanda Ford Spora, Dr Anna Garnett, Dr Campbell Price and Steve Dey describe how they reunited fragments of a rare statuette through use of digital technology.

Replica_reunion was a collaborative project between the Petrie and Manchester Museums and ThinkSee3D. It was managed by Amanda Ford Spora and generously supported by the Friends. The principal aim was to scan, digitally model, and ultimately produce 3D-printed replicas of two parts of an unusual winged royal statue. These objects are currently housed in the collections of two museums: the head in the Petrie Museum (UC16020) and the body in Manchester Museum (Acc. No. 11444). As curators, Campbell and Anna were confident that the match was legitimate and as presented by Christina Riggs and Tom Hardwick in their 2010 publication *The King as Falcon*:

'The authors propose that the Manchester statue and the Petrie head are two parts of the same statue: they are both made of good qual-



*Bringing together the "king with wings";
image courtesy of ThinkSee3D*

ity alabaster, are on the same scale, and have the same maximum width, measured at almost the same point (low to mid-torso).'

"King with wings"

One of the most unusual forms to have survived from the huge repertoire of representations of the Pharaoh is that showing him with the feathered plumage of a bird: a "king with wings". Attested by only a handful of two- and three-dimensional representations, the form seems never to have achieved the success of other hybrid images of the Pharaoh, such as the sphinx. Consequently, the (re-)discovery of an example of one such 'winged king' statuette, made of travertine and likely representing Thutmose III of the Eighteenth Dynasty, adds significantly to our knowledge of this rare royal sculptural type.

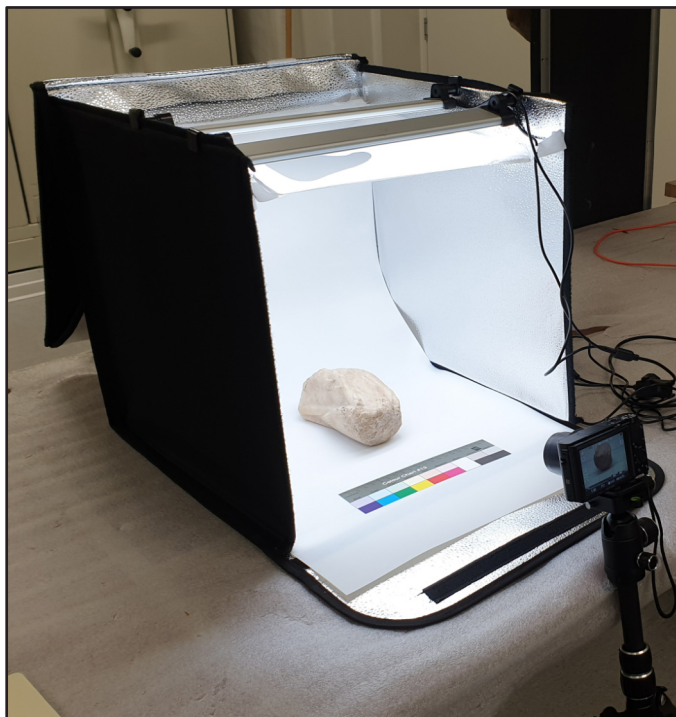
It seems that the statuette in question was broken into two parts in pre-modern times, with the lower part being used as a handy pounder. The archaeological provenance of this piece is certain: the 1905 excavations directed by the English Egyptologist, Arthur Weigall, in the temple of Thutmose III in western Thebes. How it then ended up in the possession of Arnold Forrester Warden and was later donated to Manchester Museum in the 1960s is unclear.

The head was purchased by Petrie in the early twentieth century. He saw in it the 'bourgeois face' of King Menkaure of the Fourth Dynasty, an identification that – as so often with Petrie's initial assessments – proved difficult to shift. The head shows significant traces of surface reworking possibly resulting from an attempt to "restore" the damaged features, which has led to the suggestion that the piece may be a forgery. However, the scale, material and unusual iconography of both pieces all speak in favour of the original unity of head and body but, until now, reunification of the two pieces has only been achieved on paper.

This project provided an opportunity for Amanda and the curators to study the two fragments in direct association, and for both museums to display the fragments together for the first time on bespoke object mounts. The project also provided a welcome opportunity for the Petrie Museum to enhance its historic relationship with a 'sister' collection in Manchester, while also allowing Amanda to gain practical project management experience. We were also able to develop further our relationship with ThinkSee3D, a company that has worked successfully in the past on replicas of objects in the collection, including our wonderful, high-quality 3D print of a pyramid text fragment – a favourite of Petrie Museum visitors (UC14540).

Digital technology

In the past decade, digital technology has increasingly been employed in archaeology, museology and heritage contexts to represent objects, monuments and landscapes. Digitally produced replicas offer



Photographing the constituent parts of the statuette

accessibility and flexibility to an extent not possible with original artefacts. They are the outcome of a method that is non-invasive, secures a high degree of accuracy, allows for multiple copies, and offers additional virtual reality capability. The range of uses is enormous: facilitating educational engagement; enabling display that allows real objects to be preserved more fully; placing replicas in an object's original context; showing the appearance of objects when they were new; using replicas to facilitate repatriation; repairing and reunifying separated pieces. The last of these was the foundation of our project: using 3D print replicas to reunite two sections of a separated ancient statue. It proved to be a perfect solution.

The production process itself was carried out by Steve Dey of ThinkSee3D (TS3D). The starting point for nearly all TS3D projects is a digital 3D model of the original object which is derived from either 3D scanning, digital sculpting, or CT scanning. In this project, the Thutmose statuette portions in their respective museum collections were scanned using 3D photogrammetry. This involved the halves being photographed from numerous angles, with the resulting several hundred images then loaded into the photogrammetry software. Through a process of depth triangulation across thousands of points, digital 3D surfaces were then computed.

The digital models of the statue fragments were 3D printed using a high-resolution SLA (stereolithographic) 3D printer which uses a laser to draw out the form in a UV light reactive resin to a point resolution of about 50 microns. It was necessary to use this form of printer because of the very fine and faint surface details visible on each fragment but the 3D printing material used (a clear resin) was not suitable for the final

replicas. For these, two 3D prints of the fragments were moulded in silicone with an outer fibreglass hard shell. These final models were then cast in a specialised museum-friendly gypsum/pva composite material that was dyed to mimic the original colours.

Future display

Anna and the whole project team look forward to presenting both the printed body and the 'real' head together at the Petrie Museum in the near future. In terms of visitor experience, it will be valuable to place these objects at the centre of a new narrative in the gallery space to explore issues surrounding replication and authenticity of replicas, prompting visitors to consider questions such as 'What is a replica?' and 'Is experiencing a replica different from experiencing an authentic object?' These themes are already a core element of UCL teaching in the Petrie Museum, where we often use 3D-printed objects and plaster casts alongside actual ancient objects in handling sessions. The reunited fragments will spark interest in these issues for students of all ages, subjects and backgrounds, and their display will prompt new stories to be told.

This work has underlined how museum collections are not static. On the contrary, they are constantly evolving and incorporating new technologies that allow us to learn more. The replicas created in this project are an excellent example of what can be achieved.

PhD project

Amanda's PhD research project at UCL's Institute of Archaeology is also being undertaken in collaboration with the Petrie Museum, Manchester Museum and ThinkSee3D, with funding from The Egypt Exploration Society and UCL Public Engagement. The project engages with teenagers in Sudan, Australia and the United Kingdom, using digitally produced replica shabtis from the Napatan Period (c. 700-300 BCE). The research resulted in the co-creation of a manga_zine with teens in East London, which was launched at the Petrie Museum in December 2021.



Replica Napatan period shabtis

*This article is dedicated in loving memory to
Amanda's late husband, Peter Spora.*

Reference

Hardwick, T. and Riggs, C., 2010. *The King as a Falcon: A Lost Statue of Thutmose III Rediscovered and Reunited*. Walter de Gruyter. QR code opposite (please see p. 22 for advice) or Google: hardwick riggs king as falcon



Petrie and the Materiality of Time

Professor Christiana Köhler

There could hardly be a more fitting subject for a Friends' lecture than an exploration of Flinders Petrie's contribution to the development of modern scientific methods in archaeology. Christiana Köhler gave us a fascinating insight into Petrie's efforts to create a relative dating system for Predynastic Egypt long before any accurate absolute dating methods became available.

Sequence Dating

Petrie initially presented his ideas in a theoretical form in his 1899 paper *Sequences in Prehistoric Remains*, and first applied them to Egyptian Prehistory in his publication on Diospolis Parvis (1901), where he proposed that a relative sequence can be created when we can see each period represented by diagnostic artefacts in relation to others. He refined his method while working at Naqada. He constructed a sequence of narrow strips of paper to sort a large number of Predynastic graves into a systematic order. Those slips have become in themselves historic artefacts and are preserved in the Petrie Museum.

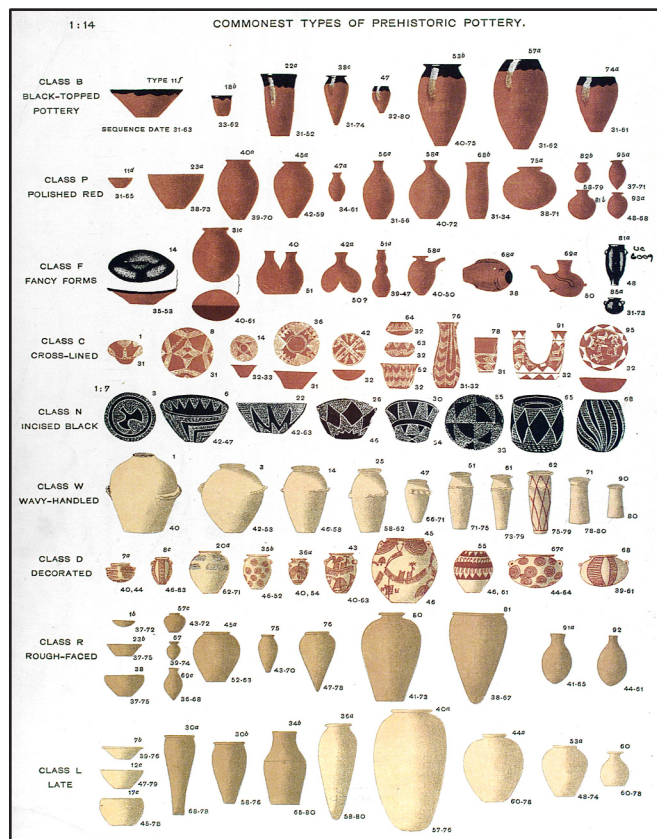
Petrie based his sequencing on pottery, the most abundant and varied group of finds in Predynastic burials. He created "types", set up a grave/type incidence matrix, and pioneered the use of mathematical modelling in archaeology without explicitly presenting it as such. He added qualitative observations about the artefacts, and paid attention to the materials and methods of manufacture of the important types. For example, Petrie described his Class W (wavy-handled pottery) as 'one of the most variable classes of pottery' which 'by its manifest course of degradation ... serves as the best clue to the order of the successive periods'. Petrie used other finds to check the correctness of his results, and stressed the need to study the history of pottery and other material culture, to record and preserve all available information – not a routine practice at the time. His approach of combining relative chronological data with stratigraphy was also innovative. He appreciated the importance of archaeological

context, accurate presentation of data and the potential of even fragmentary evidence to furnish valuable information.

Limitations

However, Petrie himself confronted some of the limitations of his original system at Tarkhan in 1913, when he encountered material that fell outside the chronological range previously studied and recognised that his Prehistoric corpus could not be applied to this site. His system needed to be extended into the Dynastic period, and eventually beyond that. Petrie also found that it was impossible to distinguish between individual reigns on the basis of pottery seriation: this approach could only provide a coarser, relative dating system. Even today, there is no fully developed independent relative chronology of Dynastic or later Egypt.

Another problem with Petrie's approach was the culture-historical philosophy that underpinned his work and influenced his interpretation of his data. This was set out in various publications, and informed some of his research questions. The key concept was that of a so-called *dynastic race*, a hypothesis which explained Egyptian civilisation in terms of key changes of material culture, with the conquest and settlement of the Nile valley understood as having been initiated by non-African migrants. Like many contemporaries, Petrie could not countenance the possibility of complex indigenous cultural development on the African continent. He postulated a Caucasus and Black Sea origin for the Early Neolithic Faiyum and Badarian cultures, Libyan invasions for the Amratian, and possibly Syrians for the Gerzean. He credited invaders from Elam for the beginnings of Dynastic Egypt.



Frontispiece in Petrie's *Diospolis Parva: The Cemeteries of Abadiyeh and Hu* (EEF 1901)

Further Developments

Although many of Petrie's assumptions are no longer acceptable now and may be considered racist and/or migrationist, his basic model of sequence dating/relative chronology has had profound impact on later scholars such as Werner Kaiser, who updated it in the 1950s, but stuck to Petrie's basic principles. This scheme was further revised in many details by Stan Hendrickx in the 1990s. As Christiana Köhler showed us with reference to some of her own work, recent detailed study of Predynastic pottery corpora has greatly improved our understanding of fabric types, their relationships with each other, possible production centres and clay

sources, which throws new light on this little-known early phase of Nile valley history. The explanations of identified changes in material culture have been updated, as have the taxonomy and the interpretations of so-called archaeological “cultures”, but the Petrie-based system remains the foundation of relative chronology for most of the 4th and 3rd millennium BCE in Egypt.

Christiana Köhler also pointed out that Pharaonic Egypt must be unique in archaeology for not having its own independent relative chronology. She

demonstrated the circularity of archaeological dating in Pharaonic Egypt, which does not work well for the analysis of non-elite burials, domestic contexts or provincial sites. She also sees an urgent need for the creation of a relative chronology to encompass all periods, based on a comprehensive corpus of material culture at a local, regional and supra-regional level. This could be dated independently of the historical/ dynastic chronology and, through attention to “things”, reflect the materiality of time.

Report by **Birgit Schoer**



Women and Hieroglyphs

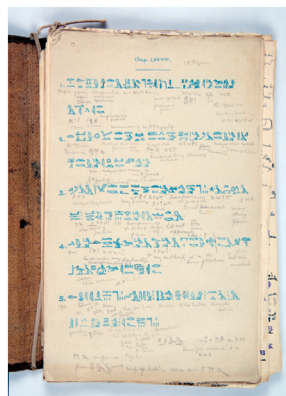
Teaching Ancient Languages at UCL

27 September 2022 - 27 May 2023

Marking the 200th anniversary of the decipherment of ancient Egyptian hieroglyphs, this display in the Petrie Museum celebrates female UCL teachers and students who were core to ancient language teaching in the late 19th and early 20th centuries.

On September 27, 1822, Jean François Champollion announced that he could decipher the hieroglyphic inscription on the Rosetta Stone. This important discovery was fundamental in understanding the ancient Egyptian language and scripts. Since then, many people have worked to develop the study of hieroglyphs including groups whose work has not always been credited including Egyptian scholars, women, and Coptic priests.

Female teachers and students at UCL were core to these developments in the late 19th and early 20th centuries. The ground-breaking work of archaeologist, writer, feminist and folklorist Dr Margaret Murray (1863–1963), and her students Margaret (Peggy) Drower and Georgina Aitken, transformed how ancient languages are taught and studied. Through notebooks, plaster casts, watercolours and ephemera, the display celebrates these pioneering female teachers and students at UCL and the legacies of their work today.



Images

Top: Margaret Murray receiving her honorary doctorate from UCL in 1927 (Petrie Museum Archive).

Above and lower left: examples of plaster casts and painted water-colour hieroglyphic signs used for teaching and display at UCL in the early 20th century.



Left (middle): painted canvas folder with ancient Egyptian scene on the cover containing Georgina Aitken's hieroglyphs class notes.

Amna Ahmad and Charlotte Yan, UCL Education Studies students, curated this display as part of their undergraduate studies in 2022.

Images (except Petrie Archive): ©UCL/Mary Hinkley Text: adapted from UCL Culture website Captions: Anna Garnett (Curator)

PMF Accomplishments

Jan Picton spoke passionately at our Annual General Meeting (June 2022) about some of the principal achievements thus far of the Friends of the Petrie Museum and the fun that was had on the way.

Projects

I am now going to ask for your indulgence as I parade before you what we, the Friends, have accomplished since the year 2000 when Lucia was elected Chair and I your Secretary/Treasurer, both having been on the committee for some years prior to that.

In 2000, our funds stood at £22,000. In the following 22 years, through steady fundraising we have built our funds to their present levels of £142k while also supporting the Petrie Museum through a number of major and minor conservation projects and exhibitions. We funded projects that marched in step with the development of digital technology and online advances in museums leading to, for example, the early production of the CD-Rom of the Museum tomb cards. We were associated with smaller projects relating to the digitisation of the Petrie collection and making it accessible online. We contributed to some extraordinary 3D projects that put the Petrie among the leaders in the field, and only recently we contributed to the project that reunited a small statue of Thutmose III split between the Petrie Museum and the Manchester Museum (see pp 6-7).

Harry Smith Papyrus Gallery

We also part-funded the creation of the Harry Smith Papyrus gallery in the Petrie Museum, now repurposed as the main entrance gallery, together with Room 106 – the study and seminar room.

When the papyrus gallery became the main entrance, we funded the photographic display of Amelia Edwards' study and sculpture. We have funded various new display cases and shared in the cost of refurbishing the Museum and producing the display panels (several times!). We made a major donation towards planning for the Panopticon and the Institute for Cultural Heritage – yet more projects designed to get a new home for the Petrie Museum. I think there have been five attempts at a new museum during our tenure. We have supported the redisplay of the pottery gallery and sponsored the Festival of Pots.

Publications

We have funded several publications, two of our own – *Living Images: Egyptian Funerary Portraits in the Petrie Museum* and *Unseen Images: Archive Photographs in the Petrie Museum* (shown opposite). We funded several items in support of the Museum like the fabulous exhibition catalogue *Excavating Egypt: Treasures from the Petrie Museum*. We also supported the conservation of some objects exhibited at a wonderful exhibition that toured the USA to huge acclaim. And who can forget the delightful *Characters and Collections* centenary publication discussing selected objects in the Petrie collection, edited by Alice Stevenson? This was also sponsored by the Friends.



‘There was a massive fundraising effort to help conserve the entire collection of funerary portraits and cartonnage ...’ This example is UC14692.

Away from the museum, we have been funders of various Petrie related projects at the Griffith Institute to make their material accessible online and I hope that continues as they are a repository of so much of the Petrie archive.

EES

We have assisted the EES, funding the conservation of Petrie's archive negatives held at Doughty Mews, and will do so again (and I hope long into the future) with the current funding commitment to Kristen Thompson and Marsha Hill's magisterial two volume catalogue of unpublished Amarna statue fragments (scheduled to appear in 2024).

Exhibitions

We've organised exhibitions in the Institute of Archaeology Library, and are still represented in display panels there. We helped to fund a number of small exhibitions in museums containing Petrie material, including contributing to the catalogue of the fabulous exhibition held at Two Temple Place: *Beyond Beauty, Transforming the Body in Ancient Egypt*, which contained such an amazing display of Petrie Museum objects. We have funded lecture series at the Egyptian Cultural Bureau and at a number of cultural venues throughout London. We have promoted the Museum at exhibitions celebrating the Islamic world and, in the Islamic world, we paid for the digitisation of Petrie's library and archive in the Khartoum Museum.

Proudest Achievement

Our proudest achievement, though, must be what we, the Friends, have done to conserve the objects in the Museum and make them accessible to a wider public audience. There was a massive fundraising effort to help conserve the entire collection of funerary portraits and cartonnage – the very reason for our existence -

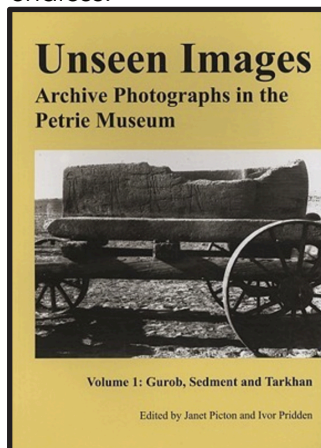
and to photograph of every piece after it was conserved. We have conserved small objects from coffins to necklaces to Persian armour, from metalwork to the Rifeh papyri. We conserved the objects donated by the V&A museum including our 'last' portrait (the one that travelled to the USA). Our in memoriam projects have conserved the Amarna necklace, some of the clay fertility figurines, and the Gurob boat (for which we also contributed to the funding of the publication and DVD – a wonderful publication!).

Legacies have also contributed to the Museum, improving lighting and signage. We have funded the conservation and redisplay of many stone objects – from the large Senusret relief to many small stelae in the inscription aisle. Having funded Petrie's funerary portraits, we also paid for the conservation of the watercolour portraits in the Museum archives painted by Petrie and Hilda (and here we must acknowledge the friendship and generosity of the Petrie family, particularly Lisette Petrie, who died last year).

Although we don't fund salaries, we have made major contributions to the repacking project which quite literally made thousands of small objects safer; and we offered a paid internship which resulted in the conservation, study and redisplay of the Petrie basketry. We have supported the production of replica costumes to teach children about being young in ancient Egypt.

Friends and Fun

All this has been done through fundraising great and small, and through the extraordinary generosity of the Friends of the Petrie Museum: your membership, your donations and your bequests. And we all had fun while we were doing it: Petrie Memorial Lectures and Summer Lectures, study days on every topic under an ancient Egyptian sun, not to mention our book auctions and our trips to Egypt and many Egyptian collections. Who can forget the extraordinary *Petrie Fantasia* that turned the UCL Cloisters into a souk while actors and performers danced (and nearly gave me a nervous breakdown)? Or the wonderful fundraising concerts performed by Hossam Ramzy and his tabla band and the dance performances by the Desert Roses and the Serena Ramzy dancers? The list is endless.



So I thank you all for allowing me the indulgence of celebrating the last 27 years of my involvement with the Petrie Museum after Barbara Adams co-opted me onto the Friends of the Petrie Museum Committee in June 1995 and made the Petrie Museum the central focus of my career.

New Trustee: Dr Kathryn Piquette

I am a Senior Researcher and Consultant at the UCL Centre for Digital Humanities and also Director of Bloomsbury Summer School. I received my MA and PhD in Egyptology from University College London (UCL), specialising in early Egyptian writing and art with emphasis on its material aspects. My subsequent research has focused on Egyptian and Near Eastern art and writing, and digital approaches to cultural heritage. I have



also been working in the development of digital imaging techniques for research on museum collections, as well as their application in the field, including sites such as Qubbet el-Hawa, Deir Anba Hadra, Wadi Abu Subeira, Philae, and, most recently, for the C2 Project: Royal Cache Wadi survey¹.

My other projects deal with production techniques of relief carving, recovering damaged inscriptions, as well as non-destructive analysis of mummy cartonnage², carbonised papyri³, and multi-layered wall paintings.

I have had a long association with the Friends of the Petrie Museum, I was both a Friend and Committee Member during my MA and PhD at UCL (2000–2007). I also served as Student Representative and Membership Officer. I have remained a Friend as my career has taken me to teaching and research positions in Dublin, Oxford, Berlin, Cologne, and Munich, and back to UCL. I have a deep knowledge of the Petrie collections both as a student and through research and teaching, including for the Friends in hands-on seminars.

As a Trustee, I look forward to renewing my support for the Friends and furthering its goals of encouraging greater knowledge, understanding, and enjoyment of the wonderful collections that constitute the Petrie Museum.

Links (with QR codes left to right):

1. C2 (forthcoming): <https://www.c2luxor.es>
2. Cartonnage: <https://www.ucl.ac.uk/digital-humanities/projects/deepimaging>
3. Papyri: <https://journals.ub.uni-heidelberg.de/index.php/dco/article/view/39417>



What's New Beyond Memnon?

Dr Hourig Sourouzian

In June 2022, Hourig Sourouzian, the Director of the Colossi of Memnon & Amenhotep III Temple Conservation Project, which is bringing Kom el-Hettan back to life, updated us on progress at Amenhotep III's Temple of Millions of Years, while also reminding us of past achievements. In the 1990s, the site was little more than an empty expanse populated only by the so-called Colossi of Memnon and a few other part-buried statue fragments that were in a sorry state. This "football field" has been transformed beyond recognition by the discovery, lifting and painstaking conservation of monumental statues and other features. The work has made visible what had been hidden for millennia.

The Temple Precinct

The temple precinct was huge (700 m north-south by 550 m east-west), much larger than the areas exposed by the mission. Indeed, Amenhotep III had the largest temple on the west bank. Originally, the complex was surrounded by an enclosure wall. An aerial view showed how the comparatively small temple of Merenptah was later unceremoniously constructed across the northern axis of Amenhotep III's edifice. Thanks to the painstaking work of the Conservation Project, it is now possible to reconstruct the basic plan of the earlier temple, with its multiple pylons, processional route, peristyle court, sanctuary and – the *real* funerary temple of the king – the small temple within a temple. Hourig used an animation to illustrate the appearance of the entire complex in 3D.

Colossi of Memnon

The Colossi of Memnon are monoliths hewn from quartzite quarried at Gebel el-Ahmar near Heliopolis. The King originally wore a double crown and was flanked by two queens: the Queen Mother, Mutemwiya, and Great Royal Consort, Tiye. The southern colossus had already been toppled by an earthquake during the early years of Merenptah's rule. The upper part of the northern colossus fell during another earthquake in the 1st century BCE and was famously restored during Roman times. Detailed surveys of the statues were carried out by the Conservation Project, and consolidation fixed loose fragments in danger of falling. In recent years, several small fragments have been identified in sondages and

elsewhere and have been re-attached. These include parts of the king's toes and the thumb of one of the queens. At least one fragment was discovered as far away as Medinet Habu. Collections of historic images are used to assist with the restoration and consolidation.

Second and Third Pylons

The second pylon was originally fronted by a pair of seated quartzite colossi not dissimilar to those at the first pylon. On the base of one of them, Amenhotep III's name had been chiselled out during the Amarna period and then restored, showing that these statues remained standing until at least some time during the 19th dynasty. The quality of the relief carving is

exquisite, as evidenced by the details representing Egypt's neighbours on the base of the northern colossus. Both are incomplete but have been carefully lifted using air bags and re-erected. Also associated with the second pylon was a seated indurated limestone statue group representing the king with Sekhmet on his right and Amun and Amunet on his left, which was found in a pool of brine. The figure of Amun was not original, but a restoration of the image destroyed by Atenist



A sense of scale: northern gate, with Merenptah's temple in the background

fanatics, repaired using softer local limestone.

Recesses with granite blocks were found in the third pylon, which had a gateway made of sandstone. Part of the original mudbrick base of both the second and third pylons was exposed during the excavations, but is now protected by new mudbricks. The pylons would have been whitewashed. Fragments of unusual travertine colossal statues of the king were located in front of the third pylon. The head of the northern colossus was found face-down but intact; the chest comprised a separate piece. These travertine colossi had been constructed as composite statues, as demonstrated by the revetments for arms, the beard and the face. Only one piece of the southern colossus was known to previous scholars, who had published an inscription from the back of the statue that had protruded from the ground. Work on the conservation of these travertine colossi of Amenhotep III is ongoing. A headless sphinx with a crocodile tail was also found in this area of the temple. Large masses of very soft fragile limestone encountered behind the gateway turned out to be the remains of a pair of sphinxes from the start of the processional way.

Peristyle Court

The Peristyle Court has now been completely excavated, mapped and studied, and is surrounded by a modern wall of rammed earth. Many of the



Two of the quartzite statues re-erected in the peristyle court

column bases are visible in situ. The court was once lined by porticoes framed by papyrus-bundle columns, with multiple standing statues of the king that were made of quartzite on the north side and red granite on the south. A number of these have been lifted and re-positioned. The tall stela discovered and re-erected by the Antiquities Service in 1950 was also located

within the peristyle court. The Conservation Project found and restored its northern companion. Sphinxes with royal heads were discovered as well as a very unusual headless travertine hippopotamus. Hourig's team managed to partially restore one royal head found in this area, with eyes retrieved from an antiquities' magazine and abroad. Evidence of earthquake(s) in the form of toppled columns fallen in a pattern in the northern part of the peristyle court also came to light.

The site today

Two colossal striding quartzite statues of Amenhotep III are again guarding the site of the northern temple gate, located 330 m north of, and perpendicular to, the main axis of the temple, in a privately owned field.

The work at Kom el-Hettan presents innumerable engineering challenges requiring scaffolding, heavy machinery, endless patience and plenty of ingenuity. The site is surrounded by regularly irrigated agricultural land and has problems with a high groundwater table, which in turn gives rise to unwanted vegetation on site. A dewatering system is being installed in phases.

Kom el-Hettan can be seen in its entirety from a balloon, and the mission's progress can be observed from viewing points installed along the roadside, interspersed with multilingual explanatory panels. A site management plan is being prepared. The aim is eventually to return as many artefacts from the temple to their original context as possible, and several stelae have already been brought out of storage.

I could not have wished for a better encore to the wonderful study day Hourig gave us in 2018. Above all, I am full of admiration for the Egyptian team of conservators and other specialists who manage to find sometimes tiny but matching statue fragments in the ground or on the mats spread out in the working area of the site. They perform amazing feats of joining up the pieces in what strikes me as a jigsaw from hell!

Report and photographs by Birgit Schoer

New Trustee: Maiken Mosleth King



I am a PhD student and Lecturer in Ancient History at the University of Bristol, and have previously completed a BA and MA in Egyptology at the University of Liverpool.

My interdisciplinary PhD research, which is nearing completion, straddles the worlds of Egyptology and Classical studies, and centres on funerary stelae and identity in Roman Egypt, using the West Delta site of Terenouthis as a case study.

I lecture in Greek, Roman and Egyptian history at the University of Bristol, and I have also been teaching courses in Egyptian hieroglyphs for several years with the Bristol-based organisation, Kemet Klub.

As a Secretary-Treasurer of the Friends of the Petrie Museum, I look forward to being able to lend my time and support to the fantastic outreach and public engagement projects run by PMF and the Petrie Museum. As we are moving into the post-COVID era and a return to in-person events, I am also hoping to share my lifelong passion for Egyptology and assist with fundraising for future projects by arranging a series of PMF study days focusing on various aspects of ancient Egypt and Egyptology.

[More information about Maiken's PhD studies may be found on page 28 in her summary of a lecture given to the Friends in July 2022.]

PMF On Tour

Two PMF trips in 2023 will be open exclusively to our members.

A day at the **Bristol City Museum and Art Gallery** will be led by Lucia Gahlin. A lecture *Sarah Belzoni, Amelia Edwards and the History of Bristol's Egyptian Collection* will be followed by an object handling session and a guided tour of the permanent galleries. Please see the December 2022 mailing for details of costs, dates and how to book a place.

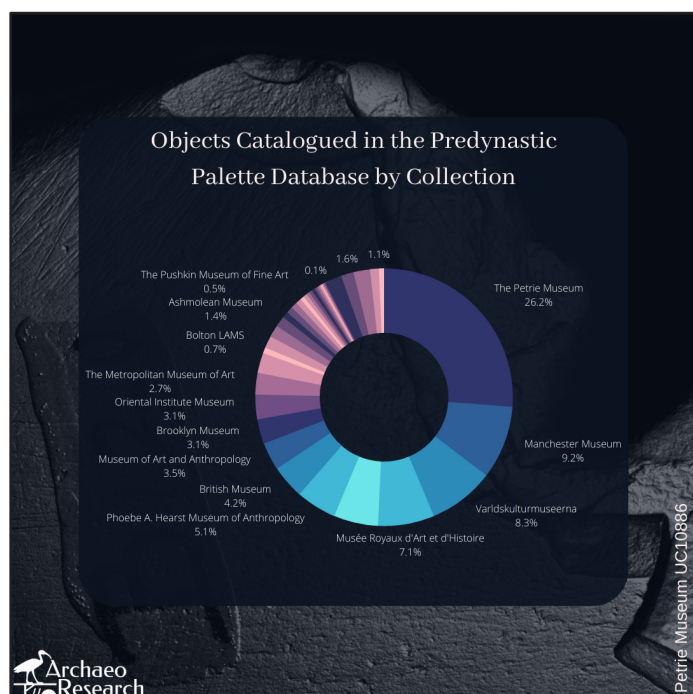
In Manchester, the Curator, Dr Campbell Price, will welcome us to the newly reopened **Manchester Museum**, introduce its inaugural exhibition *Golden Mummies of Egypt*, and take us behind the scenes to visit the museum stores. Details of this trip will be made available in due course.

Predynastic Palettes and Their Possible Uses

Matt Szafran

'A very puzzling class of objects long known in Egypt are the slate figures of birds and animals, rhombi, squares, etc. These now prove to be the toilet palettes for grinding malachite, probably for painting the eyes ...' Petrie (1895).

This was a fascinating talk based on data concerning some 1,200 palettes from over 40 online collections around the world. Our speaker, Matt Szafran, has catalogued these artefacts as the Predynastic Palette Database (PPDB). He argued from the evidence he has collected that, while Petrie's statement may be true, it is not the whole truth.



From Matt Szafran's Predynastic Palette Database (PPDB)

Matt's study covers palettes from their first appearance during the Badarian period (c. 4500-4000 BCE) until the end of the Naqada III period (c. 3200-3150 BCE). During this approximately 1,500-year period, palettes were found in Upper and Lower Egypt in both settlement and funerary contexts. The greatest number are from the Naqada II period (c. 3500-3200 BCE).

A more complicated picture

Petrie's explanation for these objects has been generally accepted, but Matt examined each element in turn to reveal a more complicated picture.

Firstly, the palettes are not slate or schist – every single one is greywacke or siltstone, and all were quarried in the Wadi Hammamat. Other stones with similar properties were available to the ancient Egyptians but they never chose to use them.

Secondly, while Petrie was right that many are animal or bird shaped, the earliest Badarian examples tend to be lozenge-shaped whereas the Naqada I examples (c4000-3500 BCE) are mostly rhombi. It is not until the Naqada II that we see a wide variety of forms including fish, bird, animal and scutiform. It has been suggested that some examples represent particular species of fish (commonly the *Tilapia*, but also *Mormyrus* and *Tetraodon* genera) but Matt was not convinced: there are more variations than there are types of fish. Some may be specific species but others, simply and generically, "fish".

Thirdly, palettes may not have been used for processing malachite. In discussion following the lecture, Jan Picton recalled that, in the funerary context, palettes were often found in association with a pebble and bag (or what had been a bag) of pigment or malachite, and often near the deceased's head, which could explain Petrie's analysis. However, fewer than 5% of the palettes for which Matt was able to examine a photograph or description show signs of pigment staining or residue ... and the malachite on a palette in the Bolton Museum (1909.76.10) was actually glued on: presumably, an earlier curatorial decision to "jazz up" an exhibit!

Indentations and surface scratches

About 19% of the rhomboid palettes have an indentation in the centre, and it has often been argued that this was the result of grinding. However, malachite must be crushed, not ground, and Matt thought it unlikely that fewer than 20% of the palettes would have such an indentation if they were all used in this way. Also, the grinding would not be confined to such a small area of the palette: the indentation can be as little as 1% of the surface area (Manchester Museum 2764). Similar indentations do not appear on the palettes in other shapes. Matt suggested the feature is more likely to be manufactured than a product of use.

Many of the palettes have surface scratches, and this too has been suggested to be the result of use, but Matt cast doubt on this, based on his own experimental archaeology. When making his own palette (of slate), he found each production stage left traces. Reflectance Transformation Imaging (RTI), which takes multiple photographs from different angles with light projected from different directions, reveals scratches all over the palettes and at every angle. If the scratches were the result of processing malachite or ochre, one would expect them to be concentrated in the central area, and away from the decorated parts of the palettes such as the faces and tails of the fish.

Palettes for sound?

The proportion of palettes showing surface pitting (like a lunar surface) varies at different times and between the different shapes, with 35% of the fish palettes pitted, 68% of elephant-shaped ones and both conjoined turtles. Later Naqada III rectilinear and oval palettes were less heavily pitted. Also, even the pitted palettes rarely show traces of pigment, and those that

do are split fairly evenly between malachite and ochre. Given the softness of ochre, preparation was unlikely to leave a permanent trace.



Striking a palette for sound

Matt suggested that pitting was more likely to arise from deliberate striking of the palette with a hard object, perhaps to create a sound as part of a ritual practice. We know that, in later times, rituals had a sound element. Is it possible palettes were struck with this in mind?

Matt had tested this theory by suspending a palette and then striking it with a stone, and found that it did, indeed, make a noise and that the sound changed depending on the distance of the strike point from the point of suspension. The choice of animal, fish or bird shape could be related to control of the natural and supernatural world, with the noise resulting from striking palettes being an aspect of rituals for such control. On the Two Dogs palette in the Ashmolean Museum (AN1896-1908 E.3924), for example, the pitting is concentrated on the prey animals and the dogs' heads, which could be consistent with a shamanic ritual invoking extra-human assistance for the hunt.

Other theories

Matt thought the traditional definition of "cosmetic palettes" was too basic: he did not think they were used solely for this, or that a palette was something which everyone owned. He argued that, although palettes feature in many museum collections, they are quite rare: we have some 1,200 examples catalogued in the PPDB from a period of about 1,500 years. He

argued that possession was probably limited to the elite, not least because it took a lot of time, effort and skill to create a palette. This may well be the case even though, for the periods concerned, palettes are the most common find after pottery and beads.

Matt also argued that the palette shapes should not be viewed in isolation. Animal and bird palettes share imagery with other material culture including carved ivory, stone vessels and ceramics of the same period, which may suggest that they are a form of proto-hieroglyph. The very shape of the palette could be significant to those who owned the palettes, used them, or saw them being used.

Finally, it seems highly plausible that the use of palettes changed during the 1,500 years when they were in use. As control of the human, natural and supernatural worlds became fundamental to the king's role, beliefs associated with kingship and the unification of Egypt may have come to the fore as indicated by the Narmer palette.

The number and range of questions put to Matt at the end of the talk demonstrated how he had enthused his audience to consider these objects in more detail: something that Friends are well placed to do since, as Matt told us, the largest single collection of palettes is in the Petrie Museum.

Report by **Susan Biddle**

Reference

Petrie, W. (1895). 'Archaeological News', in A. Frothingham and A. Marquand (eds.) *The American Journal of Archaeology and of the History of the Fine Arts*, 10(3). Archaeological Institute of America, pp. 369-375.



From the Chair's AGM Report

10 June 2022

During the most difficult period certainly of my lifetime, the Friends of the Petrie Museum found the silver lining and did wonderful things with it, of which I am extremely proud. My heart goes out to those unable to access Zoom, but for those of us who can, we have met more frequently and in greater numbers than ever before.

A New Normal

We are now settling into a post-Covid normal. At least for the time being, all our events are hybrid, either in the lecture theatre but also streamed live on Zoom, or on Zoom and screened live in the lecture theatre. For logistical reasons, this AGM evening is an anomaly in being on Zoom only.

Our Events Manager, Chloe Ward, has been the fabulous driving force behind our getting to grips with the technology. Please, if you can, do join us for future lectures at UCL. Nothing beats the live experience and the social side of our events.

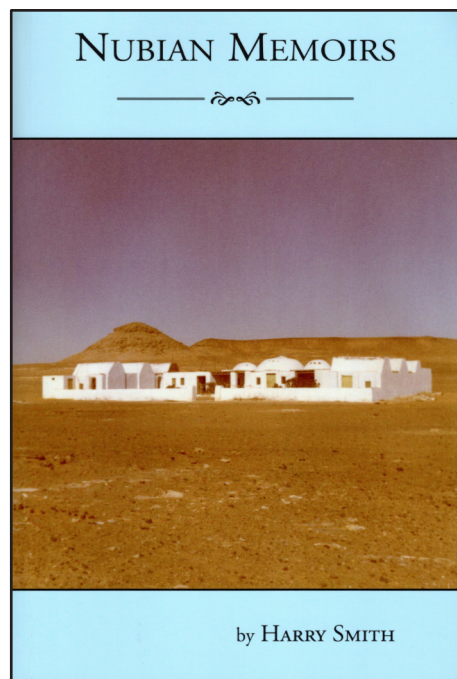
I'd like to say a huge thank you to Chloe as well for arranging such a wide-ranging programme of lectures this year, and to all our fantastic speakers: Tomomi Fushiya, Kate Fulcher, Christiana Kohler, Aidan Dodson, Robert Morkot, Alice Williams, and Omniya Abdel Barr. Our Petrie Memorial Lectures were given this year by Matthew Adams, Director of Excavations at Abydos. His lectures were entitled *How Beer Made Kings* and *Ever in Petrie's Wake*. Thanks go to Jan for arranging this very special afternoon of lectures.

In addition to providing a varied programme of academic events, our priority over the past year of continued restrictions has been very much to ensure regular sociable online opportunities to support each other through difficult times. For this reason, we decided to run another course via Zoom over Christmas and New Year, so we could get together for both Egyptology and festive good cheer. This was a 5-week course that I taught on the Tomb of Seti I, and as always it was a pleasure to be celebrating with you all.

Nubian Memoirs

The evening of Robert Morkot's lecture was the highlight of the Friends year for me – an evening of PMF Presidents and Nubia – during which Robert gave his inaugural lecture as President of the PMF. His topic was Sudanese archaeology in the Petrie Museum. This was our first live event for two years – an emotional return to in-person lecture meetings - and we combined it with the launch of *Nubian Memoirs* by our founding President, Professor Harry Smith, which Harry has published in memory of George Hart and to raise funds for both the Petrie Museum and the Egypt Exploration Society.

We are enormously grateful to Sue Davies and Paolo Scremin for their support and, of course, to Harry himself for donating the proceeds of this wonderful book. If you haven't yet had the pleasure of reading it, I would urge you to ask us how you can acquire a copy! Harry's memoirs are extremely moving in places, and we were touched by his address to the Friends that evening when he and Sue appeared on Zoom for the first time thanks to Head of Petrie Collection, Catriona Wilson.



Funds Raised and Committed

The chance to have a bit of fun, acquire a pile of new books, and support the Petrie Museum – that's our annual Book Auction, which this year made over £5600.

We are immensely grateful to Janet Johnstone for all her hard work. She was assisted by Jan Picton, and they managed to stage the auction again this year on Zoom, helped on the night by Hazel Gray and Tracey Golding. This is a massive task. The auction itself is an impressive achievement, and the burden now falls on Janet all the year round to acquire, store, catalogue and send out the books.

What with all your book-buying, attendance at our courses, generous donations and legacies, the PMF accounts are extremely healthy, and thanks to you, we are hugely excited to be supporting projects that span conservation, display and publication of objects in the Petrie Museum, the promotion of public engagement, and the archaeological survey and site management of Naqada, a key site excavated by Petrie.

We are also very proud to be a major sponsor of the Petrie Museum's celebration of the centenary of the discovery of Tutankhamun's Tomb. We look forward to hearing all about the Tutankhamun project as it unfolds, and we are thrilled that Gemma Tully has recently been appointed as Project Coordinator.

This year saw the celebration of the 140th anniversary of the Egypt Exploration Society, and I was honoured to represent the Friends at a very enjoyable reception at the British Academy.

Museum Staff Update

I am delighted to be able to share the fantastic news that Catriona Wilson has recently given birth to a healthy son, Rowan, and I'm sure you'd like to join me in extending our very best wishes to Catriona and her family.

I'm sure you'd also like to join me in welcoming the interim Head of Collection, Susan Mossman, to our meeting.

PMF Board

I would like to thank the 2021-22 PMF board for a year of dedicated service to the Friends: Tracey Golding; Hazel Gray; Janet Johnstone; Hannah Pethen; Jan Picton; Joanne Rowland; Matt Szafran; Chloe Ward; Rob Whatmough.

Our Communications Team have had an extremely busy year keeping you all informed. Jan has continued to send out e-newsletters, and head up the Facebook team. Our Facebook page has a fabulous 32,000 followers, and Jan has been wonderfully assisted by Yvonne Buskens, and occasionally Vicky Metafora and Andrea Sinclair. A massive thank you to you all, and to Hannah Pethen for managing the Friends' Twitter account.

This year saw our first magazine edited by Rob Whatmough. It was extremely well-received. The most touching piece of high praise for this year's edition was from Emeritus Edwards Professor of Egyptology at UCL, Geoffrey Martin, in spidery handwriting just weeks before he sadly passed away.

Matt Szafran is currently upgrading the PMF website. We are very fortunate to be able to draw upon Matt's expertise in this area. Matt has also been working hard on an updated logo for us. He has focussed on the scarab - a symbol of eternal transformation - and one element of our original logo drawn by the founder of the Friends and former Curator of the Petrie Museum, Barbara Adams.

A widely-felt loss from the board this year has been our Secretary Hazel Gray, who resigned in March. Hazel achieved much for the Friends, including our charitable status, and we really miss her and her renowned efficiency. Heartfelt thanks go to Hazel for the immense amount of work she has done for the Friends.

Jan Picton

We have been bracing ourselves for Jan Picton's retirement from the Board at this AGM. Jan has served the Friends of the Petrie Museum on the Committee and then the Board for the past 26 years, 22 of those years as Treasurer, 21 of them as Secretary-Treasurer. The time, energy, expertise and, indeed, love she has given the Friends are, quite frankly, off-the-scale. I know this is not a good-bye, but it is a momentous moment for Jan and for the Friends. For so many years now, Jan has been synonymous with the Friends of the Petrie Museum. I know you will want to join with me in wishing her a relaxing and fulfilling life after the PMF board.

Profound thanks go to Jan from the bottom of our hearts. The Board are unanimous in wishing to confer on Jan the status of life-long honorary Friend of the Petrie Museum, for going above and beyond for so many years.

Nominations

I am extremely happy to announce that we have two excellent candidates standing this evening for the board: Kathryn Piquette, who has a long history with the Petrie Museum, the Friends of the Petrie Museum and UCL, and whom many of you will know most recently as the Director of Bloomsbury Summer School, and Maiken Mosleth King whom many of you will know from her online hieroglyphs courses and who has been serving as our co-opted Secretary since April. We are very grateful for her recent work for the Board. Both nominees have skills that will be extremely useful to the Board, and you have been able to read their nomination statements in the AGM papers.

Further Thanks

I would like to end with some further thanks. These go to our President, Robert Morkot; the Edwards Professor of Egyptian Archaeology and Philology, Stephen Quirke; UCL's Director of Museums & Cultural Programmes, Kat Nilsson; and the staff of the Petrie Museum, particularly Katie Bironneau and Graham Isted of the Visitor Services team; Head of Petrie Collection, Catriona Wilson; and Curator of the Petrie Museum, Anna Garnett.

But, as always, most of all I want to thank you all for your wonderful, continued support of the extraordinary Petrie Museum.

Adapted from my address to the AGM.

Lucia Gahlin

19 June 2022



*Lucia and Jan with
Harco Willems in
the Petrie Museum*

Petrie The Curator?

Flinders Petrie on Museums, Collections and Exhibitions

Dr Alice Williams

We generally think of Petrie as a field archaeologist, a university lecturer and an author, but he was also embedded in the museum profession. Even when working in the field, Petrie was aware of objects that would work well when out on display in museums. In 1884, he helped to establish the “partage” system, which was responsible for the distribution of thousands of objects worldwide and made him influential in the international network of museum professionals.

Petrie's views on contemporary museums

Petrie was openly critical of museum displays and how museums communicated with their audience, and particularly of their relationship with science. At the end of the 19th century, archaeology, anthropology and Egyptology were developing rapidly as scientific disciplines. In contrast, museums seemed to Petrie to be static and out-dated institutions which were not progressing on the same lines or at the same speed as contemporary scientific thinking. In 1888, he wrote that museums have ‘not grown out of the “curiosity” stage, when gold and pearl are the attractions, and scientific research must take its chance’.

In 1904, Petrie included museum practice in his *Methods and Aims in Archaeology*. He stressed that museums needed to present not just the object but also the related scientific and archaeological thinking. As ever, he expressed himself in vivid language, ‘Our museums are ghastly charnel houses of murdered evidence’ presenting only ‘the dry bones of objects ... bare of all the facts of grouping, locality and dating which would give them historical life and value’.

He thought museums struggled to meet the very different requirements of two distinct audiences: on one hand, the public; on the other, academics and others interested in research. To address the needs of the latter group especially, Petrie returned to a proposal he had made eight years earlier for a new museum that would act as a huge repository of objects for research and academic study. It would cover the whole of human history and constitute a global comparative framework, where an example of every object of human workmanship could be preserved and nothing rejected unless it was a duplicate. The new museum could be surrounded by a scientific and antiquarian colony of academics and researchers and be located in woodland not far from London. There would be space to extend the galleries to accommodate new material without disturbing existing displays.

Petrie's chance to experiment

The first Egypt Exploration Fund (EEF) exhibition took place in 1884. Under the newly established partage system, the EEF retained half of its finds for distribution to museums and other supporters. Petrie initially intended



From the article about the new University College Museum by Petrie in Petrie ed. Ancient Egypt 1915, Part IV, p.171; photo ref: PMAN 6045.

to hire a room where the EEF's share of the finds could be unpacked, recorded, conserved and re-packed for onward distribution. He quickly realised, when the objects were laid out, that this was an ideal opportunity to present them to the public – and so generate support for further seasons. In his 1931 autobiography, *Seventy Years in Archaeology*, Petrie said these exhibitions have 'done much to educate the interest of the public', and he continued the same practice with finds from his excavations for the Egyptian Research Account/British School of Archaeology in Egypt (BSAE).

The exhibitions were held in various locations in London, including the Royal Archaeological Institute near Oxford Circus, the Egyptian Hall in Piccadilly, and finally at UCL. They usually lasted two to four weeks. As Rosalind Janssen noted in *The First Hundred Years*, for many people UCL Gower Street primarily meant the place they must visit each summer to see Flinders Petrie's newly discovered antiquities. Because the exhibitions were not held in museums, Petrie was free to arrange the objects as he wished. Alice presented a series of drawings and photographs of the exhibition displays, the first from the *Illustrated London News* in 1890. They all showed objects piled on tables (and sometimes on packing crates) in the centre of the room, with cabinets, shelves and free-standing objects ranged around the walls. Reviews always stressed how crowded the displays were, with 'domestic relics ... literally piled against the walls from floor to ceiling' (*The Times*, 1886). This focus on mass and quantity contrasted with museums which were reducing their displays to smaller groups of selected finds. Petrie, however, wanted to bring the field site to the public. The exhibition was the one opportunity to view an archaeological assemblage before it was separated, and to see at a glance the output of a single season. Most objects were on open display, so visitors could touch (and even smell) them: again, a very different experience from the typical museum visit.

Design strategy

Informal and slightly chaotic display did not mean there was no design strategy. EES archive correspondence reveals that Petrie used wooden mounts to showcase certain objects and a neutral grey/blue colour scheme for labels, tables and walls as this colour promoted the object and did not dazzle the eye – or show the dust! He arranged the objects to demonstrate his archaeological concepts, grouping objects by archaeological context or typology. Objects were grouped to show development over time and were thus a physical embodiment of many of the plates in his annual reports. Photographs and illustrations showed how the objects had been found. He was ahead of his time in using 3-dimensional models, such as that of the temple at Serabit al Khadem in the 1905 exhibition.

The exhibitions presented the perspective of the archaeologists involved. Petrie and his assistants for the season selected, arranged and interpreted the objects, and thus created displays that reflected their understanding of the excavation from which they came. This again contrasted with museums where the curators

were distanced from the fieldwork and received artefacts with only minimal information about the objects, their context or discovery. From 1889 onwards, Petrie and his team produced a short catalogue for each exhibition, providing information about the site and the archaeological team and its experiences while excavating, together with an introduction to key objects. From the start, Petrie was available to answer visitors' questions. He told Amelia Edwards that one day at the first exhibition he talked to visitors for six hours; although this was time-consuming, he thought it was 'the most important thing that can be done for the [EEF]'. Petrie's name, rather than that of the EEF or BSAE, became synonymous with these exhibitions in the public mind. Indeed, in 1904, *Punch* nicknamed the exhibitions "the Flinderies".

The Petrie Museum: putting Petrie's curatorial ideas into practice

From 1881 onwards, Petrie was building his own collection. By 1907, it had reached sizeable proportions and he thought that, in conjunction with Amelia Edwards' collection which she had left to UCL on her death in 1882, it could form a useful teaching collection. He offered UCL the opportunity to buy it for this purpose, and its purchase was funded by Sir Robert Mond and Walter Morrison, MP.

The display of this new permanent museum was Petrie's opportunity to put into practice his ideas and all he had learnt from the temporary exhibitions. Aged 61 when war broke out in 1914, he was too old to enlist, and could not travel or continue excavation in Egypt. He had time, therefore, to organise, arrange and label the combined collection. The Museum opened on 7 June 1915, occupying the upper floor of a wing of UCL with new skylights fitted to Petrie's instructions, and table space for studying objects. He viewed lighting as crucial, and each object was positioned according to the light required for study and conservation. His museum catalogue outlined the purpose of the museum, which harked back to his much earlier analysis of the two audiences for museums: the UCL museum was 'not intended to attract and interest general visitors but [was] for study and teaching purposes'.

The display was guided less by archaeological context (though some items were arranged by tomb group) and more by typology. Objects of the same type were lined up in series, often in chronological order, to allow students to understand how shape, style and design evolved and how studying sequences could help date examples in the field. Like the temporary exhibitions, the display was crowded – some pottery vessels were suspended and not on shelves – and Petrie stressed that shabtis should be displayed close together so as to make an impression on the viewer. The shabti display in the current museum is, in a sense, a "homage" to Petrie, and it is noticeable to this day that this is a display case where visitors tend to linger.

Report by **Susan Biddle**

Not just Egypt, not just Petrie

Sudanese Archaeology in the collection from prehistory to Meroë

Dr Robert Morkot

This lecture, held on 18 March 2022, marked the inauguration of Robert Morkot as President of the Friends. It was also the first Friends of the Petrie Museum lecture to be held in hybrid form, with a live audience in UCL's G6 Lecture Theatre, and other Friends from the UK and across the world joining via Zoom. Proceedings were skilfully orchestrated by Chloe Ward and Tracey Golding.

Tributes

Robert began with a tribute to two key figures in the life of the Friends and the Petrie Museum. Professor Geoffrey Martin was described as softly spoken and elegantly dressed, always charming and affable with students. He notably taught epigraphy and some object drawing. (Please see p. 31 for Jan Picton's further tribute.) Noting that it is now twenty years since she died, Barbara Adams had been highly supportive in his time as archivist in the Museum and in suggestions for research on the collection.

Petrie and Sudan

Robert reminded us that, while Petrie himself never went to the Sudan, his books did. They were sent by Lady Petrie to Anthony Arkell, whose many roles included those of Honorary Curator of the Petrie Museum and, in Sudan itself, Commissioner for Archaeology and Anthropology. Petrie's working library of nearly 1500 volumes now forms the core of the collection of the library of the National Museum in Khartoum.

In the course of his work in Egypt, Petrie himself did recognise, for example, that the Kerma ware he found could be attributed to a "'Nubian' group". The pottery that prompted this observation has been found in graves in Egypt but there are also examples from Kerma itself, as UC13214 (see above right) shows.

Robert then guided us masterfully through the various locations for which there are objects in the museum. Given that there are 4,000 objects from Sudan in the Museum, there was no time to mention them all. Instead, Robert reminded us of some of the major sites and their excavators

including Qasr Ibrim – Egypt Exploration Fund (now EES); Buhen – Brian Emery; Kerma – George Reisner and, later, Charles Bonnet; Meroë – John Garstang; Khartoum/Omdurman – Anthony J. Arkell; Jebel Moya, Abu Geili and Sennar – Henry Wellcome. In relation to the last of these, Robert mentioned that he has been unable to locate the objects from Sennar in the new online collection interface even though he knows they are there! We are all still learning the new system.

Highlighted Objects

I have picked three objects to illustrate the rich variety of the rest of Robert's talk.

Tulip Beaker (UC13214)

This is a very fine example of the blacktopped red ware known as *tulip-beakers*. It was excavated by the expedition led by George Reisner from Grave 429 at Kerma. Burnishing was carried out with a pebble before firing to make the surface very smooth and give it a distinctive metallic sheen. The pots were then inverted in the kiln, which results in the 'black-topped' rim. They have been interpreted as drinking vessels. At just 7.62cm (3 inches) high, this example is much smaller than others in the Petrie collection, and is a fine demonstration of the expertise of ancient Sudanese potters.



Statue Base (UC14745)

This basalt statue base (17.3cm long) dates to the 25th Dynasty. It belonged to Akhmenru, 'chamberlain of the god's wife Shepenwepet, daughter of King Pi(ankh)i'. It is a reminder of the powerful God's Wives of Amun whose funerary chapels at Medinet Habu many Friends will have seen and visited. The hieroglyphic inscription on top of the base reads: 'Osiris adorer of the god, Shepenwepet, true of voice, your sister Isis

comes to your rejoicing, in the desire to see you, approaching your feet; may you not submerge, may air be given to your nose with Life, and your throat made to breathe.'



Sandstone Lion (UC43982)



This small ((height: 13.3 cms, length: 17.5 cms) sandstone lion from Meroë was found during Garstang's excavations in 1913-14 and entered the collection via Henry Wellcome. Its right foot is broken off but the mane is clearly shown. The creature's head faces forward alertly. The object is likely to have been a votive piece, possibly apotropaic. Small lion figurines are much in evidence from the Early Dynastic period onwards (cf, for example, UC8847). They have sometimes been interpreted as gaming-pieces.

All in all, Robert gave us a comprehensive overview of the Sudanese material in the Petrie Museum of Egyptian and Sudanese Archaeology. I am sure that many Friends will be searching the Museum for items from Sudan when they next have an opportunity to visit.

Report by **Lyn Stagg**

Link:

Anna Garnett A Sudanese Tulip in Bloomsbury (UC13214):
<https://blogs.ucl.ac.uk/museums/2018/09/07/object-of-the-week-357-a-sudanese-tulip-in-bloomsbury/>



Searching the Petrie Collection

Images in the above article are courtesy of the Petrie Museum UCL. The online database has thousands more.

The website address is now:

<https://collections.ucl.ac.uk/search/simple>

This database covers all UCL collections. If you go to the Help function you will find a full explanation. However, for dedicated Petrie users, here are important time-saving steps:

1. Deselect 'Search All'
2. Select 'Petrie Museum'
3. Instead of adding the LDUCE prefix just use the asterisk (*) wildcard before the conventional UC number.

Manga_zine and a QR Code

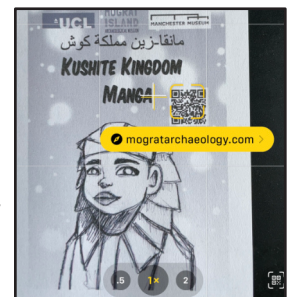
Amanda Ford Spora has kindly supplied an image (below) of the manga_zine referred to at the very end of her article on page 7.

You will see that it includes a QR code (square with markings) that, if it works for you on your phone or other device, links to a full copy of the publication.



To read a QR code on an Android phone, iPhone or iPad, with a reasonably up-to-date operating system:

1. Open the Camera app.
2. Hold your device so that the QR code appears in the viewfinder. All being well, your device will recognise the QR code and display a notification (as shown opposite, or quite similar).
3. Tap the notification to open the link.



In this particular case, the magazine cover should appear in your browser (Safari or Google Chrome, for example). Please note that the direction of page turning is right-to-left. Enjoy!

There is also a QR code in the column opposite, which you may wish to try out.

Immortality through Monuments

A Fascinating Glimpse of an Unfamiliar Aspect of Egyptian Heritage: Mamluk Cairo

Dr Omniya Abdel Bar

In our May lecture, Omniya Abdel Barr from the Egyptian Heritage Rescue Foundation, based at the V&A, introduced us in a richly illustrated whirlwind tour to a part of Cairo's history many foreign visitors to the city do not see, or at least do not understand.

Fustat and Al-Qahira

Cairo had been founded in 969CE and functioned as an imperial capital for around 500 years, weathering several dynastic changes. When the Mamluks succeeded the Ayyubids, Cairo consisted of two urban centres, the older Fustat south of the Citadel and the Fatimid foundation, Al-Qahira, to the north-east of it. Saladin had started ambitious fortifications that were never completed, abandoned the Fatimid palaces and established the Citadel on the edge of the Muqattam Hills, in keeping with Syrian tradition.

Al-Qahira had been the site of royal residences before the Mamluk period. For more than 250 years, the Mamluks were at the helm of one of the great medieval Islamic powers controlling a large territory, and Cairo became the centre of gravity for Arab-Islamic civilization. From the outset, they aimed to consolidate their legitimacy through the patronage of a lavish urban culture, which led to an expansion of Cairo to an area covering 21 km², despite repeated economic and political crises. The non-hereditary Mamluk aristocracy sought to achieve immortality and legacy by endowing monuments and charitable foundations. They managed large-scale adventurous and innovative building projects with high standards of craftsmanship and a striking attention to detail, overcoming many engineering challenges, and substantially shaped what we see as "medieval Cairo" today.

Monumental construction

The sultans and their amirs seemed to compete with each other. Construction activity mainly focused on two areas, west of the Khalij al-Masri Canal, where new land had been created by the shifting course of the Nile, and in the intermediate zone between Al-Qahira and Fustat. New quarters developed around the base of the citadel. The mid-14th century saw the peak of monumental construction represented by the Complex of Sultan Qaytbay (see below) before the city was hit by the plague. The Mamluks favoured Al-Qahira over Fustat, where they invested very little. Before their ascendancy, Al-Qahira had been a royal enclave with most of the population residing in Fustat; now, parts of

the civilian population were allowed to settle there, while industrial activities remained in Fustat.

The main north-south avenue through Al-Qahira was extended, with connecting avenues leading to new urban quarters. Space was always at a premium, with no empty plots available in the centre, but the Mamluks had no qualms demolishing, remodelling or building on top of Fatimid monuments. Some projects required not-quite-voluntary land transfers and requisitions. Bayn al-Qasrayn, a quarter dominated by Fatimid palaces, underwent a complete Mamluk makeover, with residences erected for the new aristocracy, and new religious foundations established.

Mausoleums, madrasas and a hospital

In the Salihiyya area, Shajarat al-Durr took the innovative step of placing the mausoleum of her husband, the last Ayyubid sultan, inside the building of his religious foundation, establishing a new tradition of locating rulers'

funerary monuments in the heart of the city. However, she had her own mausoleum built outside the central area.

Sultan Baybars constructed his madrasa in central Al-Qahira. Only a fragment and some decorative elements survive. By attaching his madrasa to the mausoleum of his old Ayyubid master, Baybars may have tried to show respect, gain popular support and enhance the legitimacy of the newly established sultanate. Later, Baybars commissioned the construction of a Friday



Funerary Complex of Sultan Qaytbay

Mosque, a large courtyard mosque, in the northern suburb of Hussayniyya.

His successor, Sultan Qalawun, was one of Cairo's great builders. His complex, including the attached hospital modelled on one in Damascus, was one of the most ambitious of the Mamluk period, and was completed within 13 months on land still belonging to an Ayyubid princess. The land transfer required was originally very unpopular with Cairenes, to the extent that people would not pray in his mosque. His son, Al-Nasir Mohammad, another important patron of the city, built his religious monument on the site of a



Gothic Portal from Acre

former hammam opposite his father's complex. It includes spolia acquired in a successful campaign against the crusaders, a Gothic portal taken from Acre in 1291 (shown above). The minaret clad in gypsum of his mosque shows North African influences in terms of decoration. He also constructed a mosque on the Citadel, whose green-tiled dome became an important landmark.

After that, it took 80 years before more significant construction occurred along Al-Qahira's main thoroughfare. Later, the funerary khanqah of the first Burji Mamluk sultan, Al-Zahir Barquq, was attached to Al-Nasir Mohammed's foundation.

More gradual change

Gradually, the character of the area changed; what once had been an area of royal residences became a place for worship, education and celebration. The end of

the conflict with the Crusaders ushered in a period of stability that was reflected in the architecture of the city. Now, the treasury was overflowing with the revenue from international trade and improved methods in agriculture. This cemented the power of the Mamluks and influenced urban development. New quarters developed. Sultan Al-Nasir Mohammed had a very ambitious programme and even set up a department for architecture, and he encouraged his amirs to engage in construction projects. This led to a proliferation of monuments, such as the Palace of Amir Qawsun, the Mosque of Altinbugha al-Maridani, and the Mosque of Aqsunqur. Mamluk women also left a monumental presence, such as the Madrasa of Umm al-Sultan Sha'ban on Darb al-Ahmar leading from Bab Zuweila to the Citadel.

"City of Water"

Cairo was very much a city of water – in addition to the ponds there was the Canal, securing the city's water supply. The Mamluks invested in many engineering projects and hydraulic structures to protect the city from the Nile and maintain the Canal, which followed an old bank of the Nile. Mamluk sources list many bridges. The Canal and ponds would fill up during the Nile flood and the water would slowly evaporate and seep into the soil. Then, the ponds were turned into gardens until the next flood. Plots along the major

ponds were popular with the upper classes.

Around the end of the 15th century, two more neighbourhoods were developed in the north of the city, Bulaq and Azbakiyya. Bulaq, previously an island, was now connected to the east bank of the Nile and became Cairo's main river port. Birkat al-Azbakiyya was a large pond that became the focus of a new aristocratic neighbourhood.

The necropolises developed in parallel with the city. During the Bahri period, the Mamluk amirs continued the tradition of building their mausoleums in the southern cemetery, the Qarafa Sughra, which had been in use since the arrival of the Arabs. Sahara, the northern cemetery, became a place of royal patronage at the end of the 14th century. The outstanding monument



Madrasa of Umm al-Sultan Sha'ban



These cemeteries were not just for the dead, but also for the living, with facilities like drinking fountains.

At the very end of the Mamluk period, Sultan Qansuh al-Ghuri managed to secure a plot for his mosque and mausoleum in the centre of Al-Qahira, and endowed other fine monuments in the city. However, under Ottoman rule the patronage and the investment for urban renewal were lost.

Report and photographs by **Birgit Schoer**

there was the funerary *Funerary Complex of al-Ghuriy*.

Richard Jaeschke and the Friends of the Petrie Museum

Richard, who sadly died in January 2022, was a key figure in the formation of the Friends of the Petrie Museum, which was founded in 1988 by his close friend, the then Curator of the Petrie Museum, Barbara Adams, together with the then Head of Egyptology at UCL, Professor Harry Smith, and George Hart of the British Museum. Barbara's aim was to establish a means of raising funds for desperately needed conservation that the museum's limited budget just could not cover.

The first project funded by the PMF was Richard's conservation of this 21st Dynasty painted wooden coffin base in the Petrie Museum (UC8899B). It had been damaged by major flooding through the roof of the museum in the early 1980s, so was an urgent priority. To celebrate Richard's conservation and mounting of this coffin base, we staged our first Saturday morning opening of the museum (in October, 1989), and Richard was the star attraction, speaking to the Friends about his work.



Richard at the first Saturday morning opening of the Museum (October 1989)

But Barbara's primary goal in founding the PMF had been to raise funds to complete the conservation of the museum's internationally important collection of Egyptian Roman Period wax encaustic mummy portraits; the largest collection of these portraits in the world. Richard and Helena had already taken on this monumental task in the late 1970's funded by the Area Museums Service for South Eastern England. But this grant source dried up, and so the PMF stepped in, partially funding the work from 1989, and funding it entirely from 1993.

In an article for the first PMF newsletter of Autumn 1988, Richard and Helena wrote as scientists, but also as clear lovers of ancient Egyptian material culture, with descriptions of 'the translucent deep colours and richness of the paint' giving the portraits 'an air of sumptuousness'. They ended with, 'Though the entire process requires continual concentration, the rewards are great as yet another face emerges from the dirt and we see again the solemn-eyed people of Hawara.' Through their mammoth conservation project of some 40 mummy portraits, Richard and Helena really did bring those ancient faces back to life for us.

Richard's masterful conservation of so many objects in the Petrie Museum is just one part of the exceptional legacy of a wonderful man.

Lucia Gahlin

adapted from my in-person contribution to an online celebration of Richard's life in March 2022

Telling New Stories

A Collaborative Approach to Understanding Tutankhamun and Childhood in Ancient Egypt

Gemma Tully (Project Co-ordinator) and **Anna Garnett** (Curator) describe the Petrie Museum's current exhibition and project.

Our latest project, generously supported by the Friends of the Petrie Museum and the Museum Association-administered Esmée Fairbairn Collections Fund, celebrates the life of pharaoh Tutankhamun 100 years after the discovery of his tomb. In it, we explore Tutankhamun's legacy and show how working with children in east London and at Amarna is shedding light on the untold stories of Tutankhamun and other children from ancient Egypt, through the lens of the unique collection of the Petrie Museum of Egyptian and Sudanese Archaeology, UCL.

Tut, Tut, Tut...

Tutankhamun is, without doubt, an iconic figure in ancient Egypt. His name instantly conjures up stories of discovery and visions of the thousands of spectacular objects found covering his mummified body and in the chambers of his tomb. People around the world, of all ages, may recognise his death mask, know that he died young, and that Howard Carter and his Egyptian team found his tomb, but this is often where the understanding stops.

Why?

From at least the 1500s, public perceptions of ancient Egypt in Europe and the West were shaped by traders and, later, colonial powers. Explorers and military personnel brought back both stories and things: 'wondrous curiosities' which inspired orientalist obsessions with ancient Egypt. A focus on towering monuments, anthropomorphic gods, unusual burial practices, unique art and "treasure" fuelled Egyptomania, and was reflected in many areas of life, from cemeteries to fashion.

To an extent, this early focus on the wow over the *what* was inevitable as understandings of many elements of ancient Egyptian culture were limited to speculation until the French scholar Jean-François Champollion deciphered hieroglyphs in 1822. This is not to say that monuments, mummies and elite items are not important. However, such a narrow focus was detrimental to narratives about daily life, which could have explored the experiences of ordinary Egyptians and made the ancient culture more real and relatable.

The discovery of Tutankhamun's tomb in 1922 inevitably reinforced many of the early stereotypes about ancient Egypt and archaeology. At the same time, this legacy and the allure

of all things "Tut" provide a powerful platform from which to tell new stories about Tutankhamun and wider experiences of daily life in ancient Egypt, particularly at the Petrie Museum.

How?

The diversity of the Petrie Museum's collection means that we are well positioned to make comparisons between elite and everyday life.

In relation to Tutankhamun, the strength of the collection lies in objects from Amarna and Gurob, two of his likely childhood homes. When the current Tutankhamun project was conceived in 2020 by Catriona Wilson and Anna Garnett, thinking about these elements more closely led to the idea of using the collection to explore Tutankhamun's early life; what we *think* we know about his early years and what life might have been like growing up in the royal palaces of these two cities. To bring greater balance to this narrative and maximise the potential of the collection, it was decided to examine not only the elite childhood of a young prince, but also to ask questions about what childhood was like for non-elite people in ancient Egypt who, of course, made up the majority of the population.

The natural development of this theme was to include the voices of young people from east London and Egypt. The *Tutankhamun the Boy: Growing Up in Ancient Egypt* project uses a collaborative approach to ensure that the new museum displays, learning resources, events and partnerships that emerge from the project look at the collection, as well as Tutankhamun's life and wider experiences of childhood in ancient Egypt, with fresh eyes. Importantly, much of this content will be drawn from the perspective of modern children, who are a similar age to Tutankhamun before he became king around the age of nine.

To make this happen, the project team is working with Year 3 children (7–8 year-olds) from the George Mitchell Primary School, and with children of a similar age from the community in Amarna. Together, we aim to reimagine Tutankhamun, not as a mummy in a death mask, but as a living, breathing child who had a life before he was king – something that is rarely discussed in either academic or popular discourse.



Above: images of Year 3 children at George Mitchell Primary School exploring objects linked to childhood in Tutankhamun project workshops in east London. © UCL



Calcite jar and close-up showing the cartouches of Nebkheperura (Tutankhamun's throne name, right), Tutankhamun (centre) and Queen Ankhesenamun (left), excavated by Egyptian workforces at Gurob. Reign of Tutankhamun (c. 1336–1327 BC). UC16021 © UCL



galleries, see their questions answered in the display, and help the project team decide what direction we should take for future Tutankhamun- and childhood-related exhibitions and events. Further workshops at the school will involve the use of a new collection of 3D-printed objects linked to the Tutankhamun display, which we hope will culminate in a Tutankhamun festival at the school at the end of the teaching year.

The display builds on previous explorations of ancient Egyptian daily life with school-aged children at Amarna. We plan to enhance this work by conducting new in-person workshops in Amarna later this year. We will be taking a set of new 3D-printed objects to Egypt for permanent use in the Amarna Visitor Centre, which will provide a focus for discussions with the children in Amarna about Tutankhamun and wider childhood in ancient Egypt. The Egyptian children's ideas and questions will then be built into future elements of the project and the Petrie Museum's wider remit, and shared with the George Mitchell pupils to make cross-cultural links.

We also plan to bring UK museum professionals and colleagues from the Egyptian Ministry of Tourism and Antiquities working in Amarna together for a skills-sharing workshop at UCL. At this event, we will share ideas about the stories we tell related to Tutankhamun and learn from our project partners' experiences of working with school-aged children.

The outputs from all elements of the project and our partnerships will feed directly into the future work of the Petrie Museum and will be shared, and developed further, with colleagues at the Amarna Visitor Centre. This innovative project has wide-ranging potential, and we hope many of the Petrie Museum Friends will be able to experience the outputs and events linked to the work.

With thanks to the staff and pupils of George Mitchell Primary School and Mary Hinkley (UCL).

Our new temporary display has been designed around the questions the Year 3 children at George Mitchell Primary School, who are studying ancient Egypt this academic year, would like to ask Tutankhamun and everyday children from ancient Egypt about their lives. These questions emerged from workshops held at the school in which the project team, with great support from the Year 3 teachers, used role play and 3D printed objects from the Petrie Museum collection to think about Tutankhamun's life and the themes of childhood. As a result, everything in the display aims to respond to the children's questions and to make comparisons with life today.

What next?

The next step for the George Mitchell pupils will involve a museum 'takeover day' in November. During this event, the children will come to the Petrie Museum, handle objects, undertake some museum work in the



Name Choices and Religion in Roman Egypt

Maiken Mosleth King

Terenouthis

This lecture focused on the question of how religion informed and influenced name choices in Roman Egypt, using the West Delta site of Terenouthis as a case study. The site has yielded a large corpus of more than 400 funerary stelae, mostly inscribed in Greek, ranging in date from the 1st century BC to the 3rd century AD. The town had a temple dedicated to the triad of Hathor, Osiris and Horus, as well as an associated cemetery for sacred cattle.

Name clusters in the corpus

I presented some major theophoric name clusters found in the corpus of stelae, particularly names invoking Apollo, Herakles, Horus, Hathor, Isis, Aphrodite, Renenutet, Pshai, Agathos Daimon, Nemesis, Osiris, Dionysos and Serapis. As is attested elsewhere in Egypt, Apollo and Herakles were both syncretised with the indigenous Horus, due to



Khairēmounis rejoicing in the presence of Horus and Anubis; Brussels Royal Museums of Art and History, accession no.: E.8210.

similarities in their functions and associated myths. Serapis and Dionysos were both syncretised with Osiris, whilst Isis and Aphrodite were syncretised with Hathor.

The syncretisation of these deities is also well-attested elsewhere in Egypt and does not represent a unique local phenomenon.

A more local tradition?

Nemesis is a Greek goddess of fate and divine retribution, whilst Agathos Daimon is primarily an Alexandrian deity of fate and fortune. The latter was syncretised with Osiris, Serapis and the Egyptian fate deity Pshai, and conceptualised as the consort of Agathe



Hares and Herakleia feasting for eternity with Anubis; Kelsey Museum of Archaeology, accession number 21179

Tyche; this goddess was worshipped as an aspect of the Egyptian fate goddess Renenutet, who herself was syncretised with Isis. Terenouthis, whose Greek name is likely derived from the Egyptian phrase Ta-Renenutet ('Land of Renenutet'), was called Per-Hathor-Nebet-Mefkat ('Estate of Hathor, Lady of Turquoise') in the Pharaonic period; the name change reflects the local syncretisation of Hathor and Renenutet. One stela from Terenouthis, commemorating a man named

Scorpion, invokes a plural form of Nemesis as protection against vandals and robbers. This suggests that, in Terenouthis, Nemesis was syncretised with the Seven Hathors, a manifold form of Hathor fulfilling the role of fate goddess. The popularity of 'fate names' in the Terenouthis corpus suggests that Osiris and Hathor were worshipped as a pair of male-female fate gods, syncretised with both Egyptian and Greek fate deities. This seems to represent a unique local tradition.

Participation in the Greek-speaking world

Some Greek names in the Terenouthis corpus are simply Greek translations of existing Egyptian names, whilst other names are hybrid and combine Egyptian and Greek linguistic elements. The Greek theophoric names in the Terenouthis corpus represent a case of onomastic replacement, whereby Greek names replace Egyptian names. However, the Greek deities invoked were evidently worshipped as aspects of indigenous Egyptian deities. As such, the Greek names essentially fulfilled the name religious functions as Egyptian theophoric names. At the same time, Greek names facilitated participation in Greek and multicultural arenas such as the gymnasium, administration, government and commerce. For the inhabitants of Terenouthis, the Greek language and Greek names allowed them to continue their ancient indigenous traditions, whilst also asserting their participation in the wider Greek-speaking world.

Summary and photographs by **Maiken Mosleth King**

Maiken is PMF Secretary/Treasurer.

Please see page 13 for her biographical note.

Rediscovering The First Pharaohs

Professor Aidan Dodson

Aidan's lecture drew on his recent book *The First Pharaohs: Their Lives and Afterlives*. It focused on the 1st to 3rd dynasties, looking at how they were remembered by following dynasties and, much later, rediscovered by modern scholarship.

The period covered was before a "Rubicon moment" in the 4th dynasty, starting with Seneferu, when we have many more texts and monuments and can identify the succession of kings and their officials in more confident detail. The cartouche became the standard way of denoting a king's name, and it was in the fourth and fifth dynasties that we find cartouches being created for the kings of earlier times. It seems that there was a desire to link back to kings of the past possibly as a validation of the present.

Engagement with the past

The Giza writing board from the middle 5th dynasty has cartouches for earlier kings including "Teti" – probably Sekhemkhet of the 3rd dynasty – and Bedjataw, identified now as Hetepsekhemwy, first king of the 2nd dynasty. Similarly, the Palermo Stone records events before the unification of Egypt and includes royal names not otherwise recorded.

Some thousand years later, visitors' graffiti from the 18th dynasty onwards in the Step Pyramid enclosure at Saqqara show clear engagement with the remote past. Then, in the 19th dynasty, we have the extensive king lists of Seti I and Ramesses II in their temples at Abydos. This is probably because the family was arriviste, with no royal blood, so wanted to legitimise itself through connection with the past.

Further interest in the remote past can be seen in the 7-8th centuries BCE with inscriptions at the Step Pyramid, while the 27th dynasty genealogy of the architect Khnumibre in the Wadi Hammamat not only refers to Imhotep as an ancestor but also shows the cartouche of Djoser. These two revered figures also appear on the Famine Stela on Sehel island.

Menes

A subsequent, long period when any ability to delve back into the past in an informed manner was severely compromised only came to an end with decipherment of hieroglyphs in the crucial 1820s. Sir John Gardner Wilkinson was perhaps the true pioneer of history writing of Egypt. He and other early scholars tried to match up the writings of Manetho and other sources. It was realised that the 'Meniy' shown in Min-festival reliefs at the Ramesseum was Manetho's 'Menes'.

At Djoser's Step Pyramid, Minutoli and his assistant, Segato, found blue tiled chambers and copied inscriptions on a lintel. Later, Perring produced extremely good plans and handed them over to Samuel Birch at the British Museum, but lack of

understanding about the Horus names of kings still held back any firm dating.

Scholars also had the Rameses II king list found in 1819 to work with and the Turin canon acquired by Drovetti in 1818 but not reaching Turin (and by then reduced to fragments) until 1824. As the century progressed, more lists were found, for example in the tomb of Tjenry (found by Mariette in the winter of 1859-60).

Suddenly, the field opened up in the 1890s. It began after dating the Step Pyramid became possible when it was realised from the Sehel stela that Djoser and Netjerkhet were one and the same. Horus names were now understood.

Creating a coherent history

Petrie at Koptos (1893-4) made a despairing comment that 'The first three dynasties are a blank, so far as monuments are concerned ...' However, his work following Amelineau at Umm-el-Qaab on the early royal cemeteries and De Morgan's at Naqada started to fill the gaps. Quibell and Green's work at Hierakonpolis (1897-99) followed with discovery of the Narmer Palette, early statues and the Scorpion macehead. In just five years, great progress was made in reaching fuller understanding of the first three dynasties.

The past century has seen more gaps filled, for example through work by Garstang, Firth, Quibell and Lauer. This brought to light, for example, a statue base bearing the names of Djoser and Imhotep, the 3rd dynasty pyramid of Sekhemkhet, and new data on Aha, Den and, the last king of the 3rd dynasty, Huni.

Aidan's fascinating overview of the rediscovery of these earliest kings showed that some mysteries still remain, which future excavations may help solve.

Report by **Chris Seymour**

Rise and Decline of Quft

From Petrie to Post-Colonialism
Wendy Doyon

Wendy brought Egypt's economic history to life, as she examined the complementary roles of the Western professional archaeologists and artists, the skilled and experienced Quftis, and the mass of agricultural workers engaged on dig sites. We heard how the Quftis played a key part in Egypt's move from corvée labour to a waged labour market, and developed the craft of excavation as transmitted through family generations, which Wendy suggested may be an example of intangible cultural heritage in Egypt.

Ranging from 1889-90 when Petrie and Ali Suefi first worked together, through the development of Qufti networks by the European and American missions, to the industrial-scale excavations by American universities in the 1930s, and finally the shift in the Quftis' focus after the Second World War, Wendy combined the bigger economic picture with human detail.

We hope to publish a full report on this lecture in our next issue.

Report by **Susan Biddle**

Petrie Museum Updates

Collections improvement

Conservation have completed a survey of over 8000 metal objects in the Petrie collection. Plans are now afoot to move the items that are at high risk from bronze disease into improved storage conditions.

Human remains have been a major item on the agenda of both the Petrie Museum and other UCL museums this year. They have now been removed from display apart from the Pot burial. This is receiving careful consideration as to how a redisplay might best be achieved.

Strategic Plan for the Petrie Museum

Following the strategic review mentioned in last year's report, addressing the inadequacy of our current space is a priority recognised by the Library, Culture, Collections & Open Science group (LCCOS) of which The Petrie Museum is now a part, alongside the other UCL museums. UCL Culture has itself also been incorporated into this group.

Staffing

We are sorry to say goodbye to Katie Bironneau, Museum Visitor Services Assistant, who has been so active in supporting and organising various events in the Petrie as well as the work of the PMF. We welcome Josh Henning as Museum Visitor Services Manager.

We have also had to bid farewell to Dr Alice Williams, Curatorial and Collections Assistant, who is taking up a postdoctoral research post at the Institute of Archaeology.

Catriona Wilson went on maternity leave in May 2022 and now has a new son, Rowan. Dr Susan Mossman has taken over as interim Head of Collection for 2022-2023.

We have welcomed Lisa Randisi, formerly Museum Visitor Services Assistant, to the role of Curatorial and Collections Assistant (Egyptology).

Dr Gemma Tully joined the curatorial team in May 2022 as Project Coordinator for the *Tutankhamun the Boy* project, co-funded by the PMF. (Her work is reflected in the project report on pp 26-27.)

Curatorial Activity

Working with students from UCL's Institute of Education, Anna Garnett has curated a Spotlight display on hieroglyphs. This celebrates the work undertaken in the past on hieroglyphs at UCL and in the Petrie Museum specifically by Dr Margaret Murray and her students. It also acknowledges the 200th

anniversary of Champollion's breakthrough decipherment of hieroglyphs. (Please see p. 9)

The gallery display for the *Tutankhamun the Boy* was curated, delivered and successfully launched on September 29th 2022, with a special PMF event held on November 4th 2022.



Chris Hughes, previously Curatorial and Collections Assistant (Zoology), looking at UC71035: a leatherbound book with Coptic and Arabic writing

Research visits have continued apace, hosted by Dr Anna Garnett and, more recently, with the assistance of Lisa Randisi. Anna has also continued teaching on various courses related to UCL and spoken at various, mostly online, conferences. Her publications now include an introduction to the new edition of Amelia Edwards' *A Thousand Years up the Nile* co-edited with Dr. Carl Graves and published by Bloomsbury.

We have been delighted to welcome several Egyptian colleagues to the Petrie Museum over the past year to study the collection, including research fellows from the Egypt Exploration Society, the British Museum, and the Robert Anderson Trust.

We are incredibly grateful to the Friends of the Petrie Museum for their continued support and enthusiasm for the Petrie Museum, its collections and activities. On a personal note, may I add that, coming from a background in museums and in Greek and Roman archaeology and Egyptology, I am delighted and feel privileged to have this opportunity to work at the Petrie Museum with its significant and vibrant collections, and with wonderful colleagues across the museum and UCL.

Dr Susan Mossman



A viewing attended by Museum and other UCL team members and trustees of supporting organisations including the PMF

Professor Geoffrey Martin

News of the death of Professor Geoffrey Martin was shared on our Facebook page by Jan Picton in March 2022. A link to an obituary from Christ's College, Cambridge was provided. However, Jan also added some further, more directly personal comments as a reflection of 'the saddest news of all – the death of an "old school" gentleman in all senses of the word':

I want to share with you a piece of writing that – to my mind – demonstrates Geoffrey's endless curiosity, his observation, and his stamina. It's no wonder that he was so closely involved with some of the most exciting discoveries of 20th-century Egyptian archaeology. I could illustrate this with his EES publication of the private tomb of Horemheb, but the extract below comes from his preface to *The Royal Tomb at El-Amarna II* (EES, 1989). As you read, I hope you will join me in enjoying 'hearing' Geoffrey's voice as he describes his daily journey in a two-month intensive period of work on the Royal tomb in early 1982.

'For practical reasons it was not possible to set up permanent camp at the site. So I had two choices: to walk each day from my accommodation in Et-Till village to the Royal Wadi (at least two hours' brisk walk each way) or to hire a camel or donkey. While acknowledging the sterling quality of these beasts I have never become accustomed to such modes of transport, and thus preferred to walk across the desert and into the Wadi Abu Hasah el-Bahri. This strenuous routine was no hardship, and indeed had many compensations: the solitude and beauty of the great wadi and its tributaries, and the opportunity afforded by the daily trek to observe the desert fauna and flora, the latter still much in evidence in the winter of 1980 after a torrential downpour in the previous autumn. I set out each day at dawn, thus seeing the sun rise over Akhetaten and returned to Et-Till at sundown. The setting was idyllic and for me one of the happiest experiences in many years' work in Egypt.'

We all know (or should!) of Petrie's prodigious walking habits, thinking nothing of doing a daily 16-mile round trip to his sites. It seems Geoffrey matched him.

Links

The Christ Church obituary is readily found via a Google search for its main title: *Very Sad News – Professor Geoffrey Martin*.

The Petrie Museum Unofficial Facebook Page:
www.facebook.com/PetrieMuseum

Jan's post, on which the above is based, was dated 7 March 2022.



(Left to right:) David Jeffreys, Richard Bussmann, Geoffrey Martin, Harry Smith, Stephen Quirke – all UCL Egyptologists and among them three Edwards professors.

Would you like to write for this magazine?



Reports about the lectures in our annual programme are a key feature of the PMF magazine. They share with all members a broad range of knowledge and understanding about ancient Egypt and the Nile Valley more generally.

Nearly all of the reports are written by Friends. Some contributors are willing and able to put finger to keyboard more than once a year. Others write as a one-off input.

If you would be willing to have a go at writing even just a single report (with support and guidance on all matters), please contact Rob Whatmough (Editor): robwpmf@gmail.com

Above: another of the plaster casts used for teaching and display at UCL in the early 20th century (please see p. 9).

CHRISTMAS AND NEW YEAR COURSE

WITH DR ROBERT G. MORKOT
PRESIDENT OF THE FRIENDS OF THE PETRIE MUSEUM

ART IN ANCIENT EGYPT FROM THE RAMESSIDES TO THE SAITES (1200-600 BC)

6.15 – 8.00 pm 14, 21, 28 December 2022 and 4, 11 January 2023

The Zoom room opens at 6 pm each week for chat beforehand. Each session will include a short break and questions/discussion. Fee: £40. This course is for Friends of the Petrie Museum only.

It's never too late to join the Friends of the Petrie Museum – please tell your friends!

Contact Maiken at pmf@friendsofpetrie.org.uk to register and confirm payment method: *by cheque* to 'Friends of the Petrie Museum' posted to us at the museum (address below); *by bank transfer* quoting name and PMF membership number as reference; *by PayPal*, request an invoice when you register.

Friends of the Petrie Museum Calendar: January – July 2023

**14th, 21st, 28th December 2022 and
4th, 11th January 2023**

Christmas and New Year Course (see above)

Wednesday 25th January 2023

Ikram Ghabriel
The So-called Oratory of Ptah and Mertseger Re-examined

Wednesday 15th February 2023

Fatma Keshk (Zoom screening in Lecture Theatre)
The Heart of the House: an exploration of open courtyards in ancient Egypt

Tuesday February 21st 2023 (date to be confirmed)

Book auction

Wednesday 15th March 2023

Summer Austin
Tut on Tour: 60-years of demand creation through exhibition

Wednesday 29th March 2023

Tine Bagh (Zoom screening in Lecture Theatre)
Recreating the city of Amarna in the Ny Carlsberg Glyptotek

Wednesday 19th April 2023

Isabelle Vella Gregory
Title to be confirmed

Wednesday 10th May 2023

Heidi Köpp-Junk (Zoom screening in Lecture Theatre)
Music in Ancient Egypt and its Beginnings

Wednesday 7th June 2023

Pablo Barba
Childhood and personhood acquisition during the Predynastic: a perspective through the burial location of subadults in Lower Egypt

Wednesday 5th July 2023

William Carruthers
Creating Nubia: How Colonialism, Tourism, and Archaeology Made a Region, a Past, and a People

FRIENDS OF THE PETRIE MUSEUM

The Friends hold lectures, special events and social occasions throughout the year.

Website: www.friendsofpetrie.org.uk

Twitter: @petriefriends

The Petrie Museum Unofficial Facebook Page:
www.facebook.com/PetrieMuseum

If you would like to join the Friends, please contact:

The Secretary (Maiken Mosleth King), Friends of the Petrie Museum, Petrie Museum of Archaeology, University College London, Malet Place, London WC1E 6BT

Email: pmf@friendsofpetrie.org.uk Tel: 02076 7923698

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MUSEUM OPENING HOURS

Tuesday to Friday 1pm - 5pm

Saturday 11am - 5pm

Researchers at other times by appointment

Closed one week at Easter and Christmas

Website: www.ucl.ac.uk/culture/petrie-museum

Images in this magazine of Petrie Museum objects and archive images appear courtesy of Petrie Museum UCL.

**Feedback and ideas for articles are
warmly welcomed.**

Please email the editor (Rob Whatmough) with your suggestions: robwpmf@gmail.com