

FRIENDS OF THE PETRIE MUSEUM



ISSUE 53 2019-2021
TWO YEAR "CATCH UP" EDITION

THE ABYDOS BREWERIES

New Kingdom Tombs
Representations of
Women
Louvre Mummies
Painting Amara West
Petrie Museum Updates
Objects in the Tomb of
Tutankhamun
Armant and Abydos
The Funerary Complex
of Harwa
Durham's Sudan Archive

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Tributes
George Hart
Lisette Petrie
Helen Pike

From the Chair ...

The Covid experience has been a strange and challenging one, interfering with our ability to stage in-person events, visit the Petrie Museum, and produce our magazine, but now our magazine is back, and a bumper edition at that! Thank you to everyone who has contributed articles or updates.

Most of you will know that we have definitely not been thwarted by the pandemic, far from it! We have, indeed, been organising even more events than usual, but via the wonder of Zoom. It has been our priority over the past 18 months to keep the Friends of the Petrie Museum active and engaged, and that's why we have organised a huge range of online lectures, panel discussions, study days, courses and even a book auction. If you have joined us for these, you will know that they are fun and friendly occasions as we get together in Zoom meetings rather than webinars, so we can all see and talk to each other if we wish.

So, we may have been unable to gather in person, and our magazine has been on hold, but we have proved ourselves flexible and adaptable, and are proud of the fabulous programme of online events we have been providing.

If you were able to attend our online AGM, you will know that our events programme on Zoom is just one of our exciting developments. If you weren't able to attend our AGM, you will be able to read my report on pages 13-16. Our biggest news is that the Friends of the Petrie Museum is now a charity. We are, to use the full term, a Charitable Incorporated Organisation, which means that we can claim Gift Aid on eligible donations. Our committee is now a board of trustees, and you will see from my report that there were some changes to the board this year. I can't express too much the depth of my gratitude to Jan Picton especially for her more than 20 years' service as PMF Secretary. I know that you will agree that she has done an extraordinary job. She continues on the board as Treasurer, and I'm delighted that Hazel Gray is now our Secretary.

Jan Picton and Ivor Pridden have also stepped down as editors of our magazine, and we extend a hearty welcome to our new editor, Rob Whatmough. Along with Matt Szafran and Jo Rowland, he is one of three new trustees, each of whom has provided a brief introduction that appears in these pages.

Our PMF calendar is as packed as ever with friendly and enriching lectures and other events. I hope you will be able to join us for as many of these as possible, and particularly our March lecture, which will be given by our new President, Dr Robert Morkot. It is an honour that he has agreed to serve in place of our founding President, Professor Harry Smith, to whom we will remain forever indebted.

I hope you enjoy this 53rd issue of our magazine.

My warmest wishes

Lucia Gahlin

Chair

Friends of the Petrie Museum



Short Index/Keywords					
	page		page		page
Abydos (Breweries)	26-27	Breweries	26-27	Mummies (Louvre)	8-9
Abydos (EES and Petrie Museum)	21-22	Chair's Introduction	2	Museum Updates	17
AGM 2021	13-16	Colour (palettes; painting)	10-12	Sudan	24-25
Amara West	10-12	Funerals	4-5	Tombs (New Kingdom)	3-5
Archives (Durham)	24-25	Harwa	22-23	Tutankhamun (Artefacts)	18-19
Armant (EES and Petrie Museum)	20-21	Kha and Merit	3	Women (Representation of)	6-7
Tributes: George Hart (28-29); Lisette Petrie (30); Helen Pike (31)					
New Trustees: Jo Rowland (32); Matt Szafran (9); Rob Whatmough (19)					
Cover Image: Abydos Vat Photo by Ayman Damarany for Abydos Archaeology					

Provisions for the Dead

Conceptualising burial equipment in New Kingdom elite contexts

Claudia Näser

Claudia's talk was a stimulating start to a series of Friends' evening lectures. Her focus was on the material evidence of New Kingdom burials, which has often been seen through the eyes of Victorian archaeologists, who interpreted the tombs in the light of their own views on death. Because the graves had so often been plundered, their potential as evidence was considered limited. They have usually been approached for what they can tell us about daily life, or used to study social hierarchy ("more pots = richer"). Claudia's talk, focusing on the Eastern and Western necropolises at Deir el-Medina, invited us to think again.

Intact tombs?

Most Egyptian tombs, especially elite burials, have been robbed, so Claudia first considered why some tombs were intact ... and whether they were really intact.

From those in the Western Necropolis, Claudia focused on four tombs, starting with TT8, the tomb of Kha and Merit. Here, the cult chapel was separate from the burial shaft, and the tomb remained undisturbed when the connection between the two was lost. In addition, the shaft entrance may have been covered by construction debris from another chapel built nearby during the Ramesside period.



From the tomb of Kha (TT8)

The shaft to the Amarna period tomb of Sennefer and Nefertiti (DM 1159A) leads to two burial chambers: Sennefer and Nefertiti were buried surrounded by grave goods in the lower chamber, with the larger upper chamber occupied by a Ramesside workman. Claudia thought it unlikely the upper chamber would originally have been empty, and argued that what Bruyère discovered here was a re-arrangement by the Ramesside workman who cleared the upper chamber for himself.

The tomb of Setau and his family also dates from the Amarna period. Here, the shaft leads to an extended burial chamber and a small niche containing four coffins double-stacked. Claudia suggested this arrangement indicates that the coffins had been relocated, probably when the burial chamber was reused during the Ramesside period. She compared it with the burial (found beneath the terrace of TT71) of Hatnofer and Ramose, the parents of Senenmut, where the coffins were stacked with rudimentary burial equipment and had perhaps been relocated by Senenmut.

Finally, Claudia looked at the tomb of Sennedjem and his family (TT1), which is often described as an example of an intact Ramesside assemblage. The tomb comprises the cult complex of Sennedjem, his father and a son, and a shaft leading to four burial chambers, only one of which (chamber C, accessed from chamber B) contained grave goods. It seems that the entrance to chamber C must have been covered in antiquity and so escaped the attention of the robbers who cleared chambers A, B and D.

In the light of all this, Claudia urged caution: not everything described as an intact burial is, in fact, intact, and whether a burial is intact or is actually a re-deposition affects how we analyse it.

Flower pots, beds and empty chairs

Claudia then turned to selected object categories. She looked first at "flower pots", which are found in almost every 18th dynasty tomb, and also appear in the wall decoration of tombs where they are filled with bread and vegetables, and sometimes other foods. Claudia compared these with a "gift hamper" with standard and optional contents, and suggested they were offerings from the funeral congregation.

Beds were found in several Eastern Necropolis burials, often in the shafts rather than the burial chambers, and some had been dismantled. Usually, the largest grave goods were taken into the burial chamber first, and other items then fitted around them ... so why had a large item like a bed been regularly "forgotten"? One tomb included a miniature bed, chair and headrest in the shaft. The outer parts of some of the élite Theban tombs had also included staves which might be dismantled palanquins. Claudia suggested these beds were

part of the ritual equipment used during the burial, and taken into the tomb only at the end of those rituals. She found support for this view in wall decoration in tombs showing people setting up beds and chairs under a palanquin as part of the burial rites since at least the 4th dynasty.

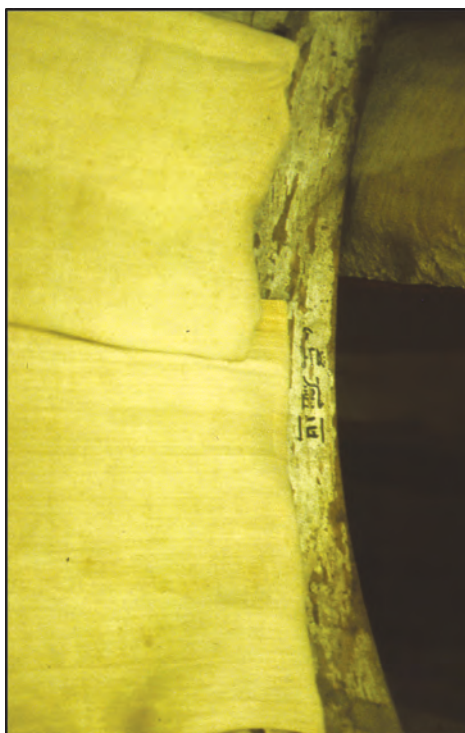
Some tombs in the Eastern Necropolis also included a statue of a man and his wife behind an empty chair and facing the tomb entrance. Similar arrangements appear in wall decoration of tombs: for example, the Ramesside tomb of Amennakht shows an empty chair in front of the deceased and his wife, with a priest performing purification rituals. The papyrus of Nebqed shows an empty chair in the outer part of the burial chamber, captioned 'wab' i.e. purify, and facing the door of the chamber. The Old Kingdom tomb of Ankhmahor at Saqqara similarly shows an empty chair behind food offerings, and (though it is less common in the New Kingdom) a similar arrangement appears in the tomb of Amenhotep-si-se (TT75). Claudia suggested the empty chair may indicate the presence of the non-present tomb owner, with the empty chair, or chair plus statue, referring to the ka of the deceased which is expecting offerings.

Tombs compared

Claudia then compared two assemblages: the 18th dynasty burial of Kha and Merit (TT8) and the early Ramesside burial of Sennedjem (TT1). These are often used to contrast burial practices in the 18th and 19th dynasties, but Claudia asked us to reconsider this view.

The contents of Kha and Merit's tomb included a lot of food (the only comparable assemblage being Tutankhamun's); furniture such as chairs, folding stools, and a toilet seat; chests, boxes and baskets; Merit's wig chest and wig; clothing including sandals and textiles; jewellery in the latest fashion and cosmetics. Other items included medicine, washing equipment and combs, a cubit rod, tools to grind colours, a scribal palette and a game board.

Claudia wondered how and when all this was assembled – if it was during Kha and Merit's lives, where did they store it? About 30 of the objects, including a chair, a bronze bowl and an alabaster vessel, are inscribed in ink "for the ka of the Overseer of Works", and Claudia suggested that, after Kha's death, someone went round his possessions to mark up those destined for inclusion in his tomb.



Ink inscription on a stool from TT8 dedicating it as a grave good for Kha

The tomb of Sennedjem and his family was found by Maspero with its necropolis sealing, and locked with a stick key. It included the burials of 22 people, mostly nameless third and fourth generation descendants, indicating the tomb had been opened and closed many times. The objects found in the tomb included two disassembled catafalques, workmen's tools, canopic equipment, shabtis and shabti boxes, decorated pots and furniture such as a chair made for the burial and dedicated to Khonsu and chests (contents not recorded). These have often been taken as illustrative of changes in burial practice from the tomb of Kha and Merit just 50 years earlier. Claudia disagreed: she suggested that many more objects would have been stored in the outer part of the tomb, which have since been stolen. What we see now is only the core of the assemblage. Bruyère noted considerable broken pottery and mummy wrappings, which supported Claudia's view that this area had not originally been left empty. The Turin Museum acquired objects with the names of occupants of the tomb before the tomb itself was discovered, thus confirming Maspero did not see the tomb in its original state. In reality, TT1 may originally have been very similar to the well-filled tomb of Kha and Merit.

What actually happened during funerals?

Wall decoration in tombs often shows an orderly procession carrying items into the tomb but the ground may have been far too steep to have allowed this in practice. The coffin in TT1 shows evidence of having been dragged on wheels, and, in fact, it may have been used as a catafalque rather than a coffin – when Maspero found it, it was not assembled but had been stacked in pieces. All the box coffins Claudia measured were too big to have fitted through the tomb entrances. Merit's outer box coffin had been painted but a few areas had been left unpainted, indicating that it had been painted when disassembled, and Kha's box coffin included markings reminiscent of Ikea assembly instructions. Claudia suggested that items destined for the funerary assemblage may have been stored in the tomb during the owner's life, and that the box coffins were used as catafalques.

Claudia also argued that the mummy had been taken to the tomb separately from the anthropoid coffin which had been transported in its two parts, with the body being put in only when the coffin was in the burial chamber. The tomb of Djehutimose (TT32) shows nine men carrying a mummy, or anthropoid coffin,



The outer box coffin of Sennedjem, (from TT1) and a wheel bearing with use wear indicating that the coffin was dragged on wheels to the tomb



some on top of the coffin. In both cases, she suggested the arrangement was consistent with the tombs having been plundered and then tidied up again, thus indicating the plunder was contemporary with the burials. The people who tidied up must have realised what was happening. Overall, it seems that grave-robbing was integral to contemporary Egyptian society, not the action of later intruders.

Grave goods

New Kingdom grave goods are multi-dimensional: they fulfil the needs of the deceased for nourishment, clothing and hygiene, and are effective simply because they are there. As well as marking and affirming the social status of the deceased, they constitute the material props of the rituals which sought to reintegrate the deceased into the social world of his peers, ancestors and descendants. Funeral practices of the New Kingdom linked back to the Old Kingdom and even to the Predynastic period. Putting the ritual objects underground perpetuated those rituals: while the objects continue to exist, the rituals continue.

Conventional thinking is that the elite prepared tombs for themselves and their wives during their lifetimes, the grave goods were carried to the tomb in an orderly procession, the Opening of the Mouth and other rites were performed, and the deceased was nicely laid out. The reality was probably very different, including plundering, re-burial and relocation.

to the burial chamber. Another 20th dynasty tomb similarly shows four men carrying a mummy under their arms (rather as the Beach Boys carried a surfboard), preceded by a priest. Claudia suggested that the mourners stayed at the upper level, leaving the undertakers to put things into the burial chamber and to lay out the deceased. This would have given the undertakers ample opportunity for plunder.

Claudia showed us two plans of burials, one showing the burial goods grouped at one end of the grave, the other with a much larger number of grave goods,

Grave goods provided for the deceased continue to offer us much food for thought!

Susan Biddle

Images

Images in this article were taken by Paulina Wandowicz and Claudia Näser, and kindly supplied by Claudia Näser. The collection of the Museo Egizio in Turin houses many of the objects referred to and displays prominently items found in the tomb of Kha and Merit.

CHRISTMAS AND NEW YEAR COURSE WITH LUCIA GAHLIN



**The most splendid tomb in the Valley of the Kings:
THE TOMB OF SETI I**

8, 15, 22, 29 December & 5 January

Five 90-minute sessions (6.30-8.00pm) with chat beforehand and, on 22 and 29 December, the opportunity to raise a glass together after the lecture.

Lectures are open to Friends of the Petrie Museum only. Fee £40. Contact pmf@friendsofpetrie.org.uk to register and confirm payment by cheque, bank transfer or PayPal.

Representing Women in the Petrie Museum

led by Jan Picton

This handling session, which unexpectedly became available at the last moment, turned out to be a fascinating chance to view several different images of women, executed in various media. Jan opened the discussion by posing several questions aimed at challenging our thinking. These included:

- *To what degree are the images actual representations of women?*
- *What impact does the utilised material have?*
- *To what extent does the quality of the object influence us?*

The first object (**UC16725**) was a naked female figure, which intentionally ended at the knees. It came from the Middle Kingdom and was made in blue-glazed faience. The figure had been moulded on both the front and back. It appeared to take inspiration from the tradition of “paddle dolls” found in Thebes, as the pubic area was clearly marked. Other markings in black glaze could have represented jewellery and/or tattoos. The figure seemed to be wearing a heavy wig, parted in the centre.

Next, we examined the head of a girl (**UC45083**), again in blue-glazed faience. The hair was most interesting! It was painted in black in three sections: on the left, right, and back of the head. These areas were perforated with holes, which must have allowed for the application of hair and/or beads, but these are now missing. It was also noticeable that the head had big ears. The object was mounted on a small block of marble. Apparently, Petrie bought a number of these marble bases in Italy, paying 3d (in old money) for each one. Jan told us that these bases are now gradually being removed. This and the previous item are likely to

have been associated with birth and rebirth rituals, particularly the rebirth of the king, as they have been found together with objects such as ivory clappers and figures of dwarfs.

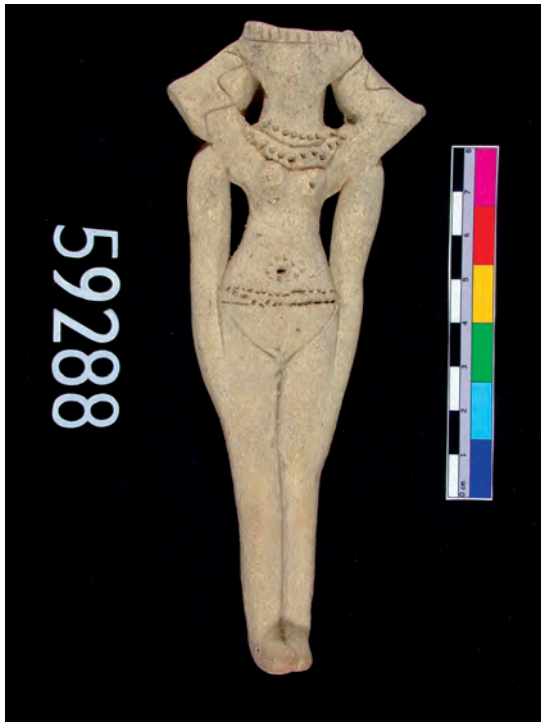
A Second Intermediate Period marl clay figure (**UC59288** – shown overleaf) with no provenance had some characteristics of our first object. The pubic triangle was marked out, and various dots on the body could have been tattoos or jewellery, in particular a girdle. However, a very different aspect were the protruding buttocks, which also had markings above them; these could have indicated natural “dimples” or, again, tattoos. This figure was more finely modelled than the next artefact (**UC59321**), which was in two pieces, with the part in-between missing. It came from the Third Intermediate Period, again with unknown provenance. The back was flat, the face not well carved, and the legs were large. The most striking element was that certain gender-specific aspects were emphasised, with the breasts being held up by both hands, and the large pubic area clearly marked out.

Our next item (**UC55180**) from the Third Intermediate Period was very different, and something that most of us had never seen before. Jan revealed that it could be part of something called a votive bed. A paper by Paolo del Vesco was shared that described a votive bed in the Egyptian Museum in Florence, which had similar elements to our example. This had connections to fertility and Theban birth-protection rituals. It was believed that Petrie acquired the item during the time when he was excavating the “Six Temples” in Thebes.

Considerable discussion took place as to what people could actually see in the pottery plaque. There was general consensus that a figure of Bes, facing the front, could be discerned, as well as a female figure appearing to propel a boat by punting. Another female figure, who was kneeling, could just be distinguished, which could potentially have been Hathor in the attitude of suckling a child. After the meeting, Jan undertook further research and discovered some further votive bed pieces in



Four views of UC45083



UC59288: front (left); back (right)

the Petrie collection. These revealed that it was likely that a ceremonial arrangement of papyri was also included on the plaque, along with a headdress on the kneeling figure, the latter having already been discussed during the session.

We then looked at a New Kingdom, red pottery item (**UC8654**) from Gurob. This artefact had been made in a mould, and probably, therefore, in large quantities. It depicted a naked woman lying with her arm across her breast and possibly holding a child, although this was very difficult to make out. She appeared to be wearing a wig and lying on a bed. Jan explained that similar items are usually broken in half and almost all are painted red. She referred to Papyrus Leiden which indicates how, after appropriate words of a spell had been spoken, images of Isis were then broken so the spell was permanently captured within the item to promote healing. Examples have been found in refuse tips in settlement sites, as well as in burials of men, women and children.

Moving away from pottery, our next item (**UC13250**) was made of steatite. It was a royal head with a beautifully carved vulture headdress. There was a fitting for a crown, now missing, which could have been made of a precious metal or a material representing such. There was evidence of a back pillar, which meant the complete figure could have been standing. Damage had been sustained to the face. This item was donated to the Petrie Museum by Guy Brunton.

In contrast to the next artefact, **UC16670** was a very small, non-royal, wooden figure of a female, known as the Hittite Harpist, as she had a hairstyle known to

be of Hittite origin and was believed to be playing a harp. The item could, indeed, be the finial of a harp.

Our final item was not ancient. It was a wooden swimming-girl spoon made for Flinders Petrie (**UC80632**). There was quite a tale to this artefact, but unfortunately, as it is as yet unpublished, that information has to remain with those who were lucky enough to be at the session!

Thank you, Jan, for an excellent handling session. You certainly found some intriguing pieces for us to challenge our thinking about the depiction of women.

Marilyn Smith

[We hope to say more about the mystery of the swimming-girl spoon in a later issue!]

Petrie Collection: Further Information

Images in this article are courtesy of the Petrie Museum UCL. Thank you to Ivor Pridden for help in obtaining these and other image files.

Further information about all of the items mentioned may be accessed via the Museum's Online Catalogue:

<https://petriecat.museums.ucl.ac.uk>

To search for a specific object, enter 'UC' followed by the number without spaces or punctuation.

Encounters with Egyptian Mummies at the Louvre

Angela Stienne

In his 1890 short story *The Ring of Thoth*, Conan Doyle tells of a student of archaeology who falls asleep in the Egyptian Gallery at the Louvre and of another person who has taken a job there as an attendant with the intention of unwrapping one of the mummies so that he may discover the Ring of Thoth that will enable him to rejoin his beloved.

With this intriguing start, Angela introduced the Petrie Friends to the Egyptian Gallery at the Louvre where she herself worked for four years. She once saw someone knocking on a mummy case, asking the occupant to wake up thus showing that there is, indeed, more than one way to engage with mummies! Angela asked us to consider the different ways we can do this, and the stories that we tell through their display or non-display.

Mummies at the Bastille?

When she started work at the Louvre, Angela was fascinated by a persistent rumour that the Louvre did not display many mummies because the rest of its collection had been buried in the garden. Her research in church records and the National Archives revealed that two mummies, which had deteriorated in the humid European climate, had been buried in the churchyard of the church of Saint-Germain-l'Auxerrois next to the Louvre in 1827, with plenty of lime to avoid any unpleasant "exhalations of these distant beauties". In 1830, some of those who died at the barricades in the 1830 revolution were interred in the same churchyard, but in 1840 they were disinterred and reburied at the Bastille. It seems likely that the mummies were mixed with these contemporary burials and so are now also at the Bastille.

Founding of the Louvre

In May 1826, Charles X issued a royal decree ordering the division of the Musée des Antiquités into two sections: one for Greek, Roman and Medieval art, and the other for Egyptian and Oriental art. Champollion was appointed as curator of the second. To celebrate the opening of the gallery, Champollion published a 166-page pocket guide to the 5,333 exhibits on display in the four rooms of the gallery, the *Notice Descriptive des Monuments Égyptiens du Musée Charles X* [original spelling]. These objects were displayed in four rooms, separated from the Greek, Roman and Medieval section by a row of columns. Champollion wrote in his journal about how the curators of each section sought to increase the area for their own display rather as the empires they represented had tried to encroach on others.

The first and third of the rooms were the funerary rooms. We know from Champollion's *Notice* what was on display, but not how it was displayed. From the start, three mummies were shown: one then known as Siophis (now called Padicheri), together with a woman and a Hadrianic-period Greek man from Thebes. Two accounts of visits to the gallery in 1828 tell us that the mummies were displayed with coffins, funerary images, boxes, statues and stelae, and that the exhibition attracted the scholar, the studios, the amateur and the simply curious. The second account mentions only two mummies, omitting the Hadrianic Greek – did the visitor not notice him, or had he disappeared?

The early Louvre collection came primarily from four sources. There were a few items from the royal collection, but the core of the display was formed from around 2,500 objects acquired in 1824 from Edme Antoine Durand, and over 9,000 objects acquired from Henry Salt (1826) and Bernardino Drovetti (1827). This influx of Egyptian objects explains why a gallery was now needed.

Unwrapped mummies

The *Description de l'Égypte* includes illustrations of four mummies: a man, a woman, an arm, and a severed head, all of which came from the collection of Denon, an artist, engraver, writer and diplomat, who took part in Napoleon's expedition. It is Denon's drawings of these mummies which are included in the *Description*. An engraving of Denon at home shows the severed head on display under a glass dome. His collection also included a mummified foot, which he believed belonged to a charming princess as it was unsullied by the wearing of shoes: an early example of a quasi-romantic encounter between object and collector. Denon was desperate to acquire an entire mummy and eventually bought one from Joséphine de Beauharnais ... and immediately destroyed it by unwrapping it before a select audience. Every stage of the unwrapping was recorded and drawn, with the aim of understanding the process of mummification rather than to discover what was inside.

In 1824, the *Revue Encyclopédique* reported the unwrapping of two mummies belonging to Frédéric Cailliaud. Cailliaud was a mineralogist who travelled in Egypt between 1815 and 1822 looking for specimens for his mineral collection, and in the process collected 1,130 ancient Egyptian objects including a male mummy with unusually large head and feet – Padiimenipet - which was one of those which was unwrapped. Champollion went to inspect the mummy, but only to view the hieroglyphs on the coffin in order to verify his system of reading hieroglyphs. This unwrapping was attended by a multi-disciplinary audience including politicians, surgeons, naturalists, and Egyptologists, illustrating the variety of interest there was in mummies at the time.

Champollion's sudden death in 1832 led to a period of instability at the Louvre and a dearth of publication. It was not until 1855 that an updated guide to the Egyptian room, the *Notice Sommaire*, was published. Although not illustrated, it includes a description of the display. The mummies were displayed at the base of a case, covered with their wrappings. Siophis continued to be present covered with cartonnage and jewellery, and two child mummies brought back by Champollion from a trip to Egypt in 1828-1830 were also on show. Unwrapped mummies and mummy cases had been consigned to a study room. The first illustration of the funerary room appeared in 1863, and shows the sarcophagi displayed in a central case with a row of canopic jars along a mantelpiece and more vases on top of a cupboard, but with no sign of any mummies.

The Louvre today

The Louvre has never displayed more than three or four mummies, whereas the British Museum has always had – and continues to have – many more on show. It used to be thought that not many mummies were displayed because Champollion was not interested in them, but in fact his descriptions of them are quite detailed, so Angela suggested the principal reason was simply that the other mummies were not in a good state. Even so, displays may be shaped by curatorial interest. The Louvre collection remains focused on sculpture and writing, thus reflecting Champollion's known preferences.

Siophis/Padicheri's remains can still be seen today in a separate case and covered with pieces of cartonnage and jewellery and accompanied by canopic jars to indicate what mummification looked like. None of the objects displayed with this mummy belong to it. The unwrapped mummy of Padiamenipet is no longer on display, apparently because it is "naked". Other mummies and mummy parts are present, including the severed head, and with no signs warning that human remains are exhibited. France, unlike the UK, has no guide on the display of human remains.

Denon responded to mummies in very diverse ways – he collected them, displayed them, drew them, dissected them, and engaged with them on an emotional level, too. Mummies have been used as medical products, and have been drawn and dissected for scientific purposes including study of the body and the process of mummification. Angela argued that how we engage with mummies affects the stories we tell, and those we don't. Today, we don't unwrap mummies and some museums no longer display them – recently, the Musée de l'Homme, an ethnography museum, reopened without displaying any of its many mummies and omitting all evidence of earlier racially-motivated studies. Mummies have great potential for story telling which we can tap into if we create more types of encounter.

Angela concluded with a reference to a short piece by Caitlin Smits where the writer wonders whether the tension in the room where a mummy, rather than

an empty coffin, was displayed was due to the beauty in the wrapping or the gravitas of a physical body. She concludes, "I almost hope for it to be the latter".

Susan Biddle

Links

The Ring of Thoth: plot summary and full story: www.arthur-conan-doyle.com/index.php?title=The_Ring_of_Thoth#Plot_summary_.28spoiler.29

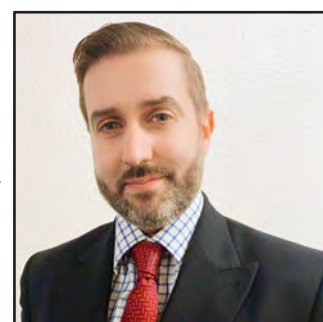
Google: Conan Doyle Encyclopedia Ring Thoth

A two-minute video presentation of the mummy Padicheri by Angela Stienne: <https://www.youtube.com/watch?v=sbPeAJ28Qs4>

Google for the YouTube video: Angela Stienne Padicheri

New Trustee: Matt Szafran

I am an independent researcher, specialising in the study of ancient tools and technologies.



My current research focuses on the manufacture and use of stone palettes in Predynastic Egypt, using experimental archaeology and advanced imaging technologies, such as microscopy and Reflectance Transmission Imaging (RTI) to complement textual studies. I also have a fascination with how ancient Egypt is represented and adapted in popular culture, particularly in movies and TV programmes.

I have lectured on Predynastic palettes, assisted in the teaching of RTI workshops, published in peer-reviewed journals and magazines, and I am currently writing a book discussing the design, manufacture, and possible uses of Predynastic palettes.

I hope that, as a Trustee, I will have the opportunity to help the PMF grow its membership and expose more people to the wonderful, but, sadly, often overlooked, Petrie Museum. I am involved in publicising PMF news and events to assist in developing a new generation of researchers and other people with a fascination and passion for Egypt and for the Petrie Museum's collection.

I can say with absolute certainty that, if it were not for the PMF, I would not be where I am today. Both the Petrie Museum and the PMF have been a significant influence on my development and study of Egypt. My research and publications to date have referenced objects in the Petrie Museum, and the Museum will continue to feature heavily in my forthcoming research projects – including additional research required for my Predynastic palette book. The Museum's collection is incredibly important, and its diversity facilitates study for not just researchers and University students but also for schools and more casual audiences.

Painting Amara West

Colour in the New Kingdom

Dr Kate Fulcher

Kate's talk, based on her PhD research, was an entertaining and informative mix of the practical, technical and cultural.

Amara West

Amara West, now in Sudan, is on the north (west) bank of the Nile, just north of the Third Cataract. The British Museum has been working there since 2008, looking in particular at the food, health and craft activities, including painting, of the town's former residents.

Kate set the scene by giving us a little insight into the challenges of work at this site. Getting there requires two flights, a 10-hour bus journey to the nearest town of Abri, a taxi ride to the river and then use of a small boat ... and, when you arrive, there are no roads, water or electricity. The team uses a generator for a couple of hours each morning and evening, filters Nile water for

drinking water, and showers using a bucket of Nile water left in the sun to heat to around 40 degrees. The dig house on a nearby island, Ernetta, is a single-storey mud brick house built around a courtyard, the walls of which are decorated with typical Nubian mud swirls, with doors and window frames painted blue.

Amara West was one of a series of temple towns built in the early 19th dynasty, each of which featured a square walled enclosure with towers at its corners, external buttresses and a temple. The earliest attested date at Amara West is from the reign of Seti I, when door jambs and a lintel indicate this was the residence of the deputy of Kush. The town continued to be occupied after the Egyptians withdrew and well into the Third Intermediate Period (circa 800 BCE).

The site's main gate appears to have been the West Gate where remains of reliefs can still be seen. Kate

showed us a vividly coloured reconstruction of the scene: Ramesses II victorious in battle against the Nubians. The team also found the deputy's residence, storage facilities, and small, densely packed houses. Originally, a channel of the Nile flowed around the town, making it a seasonal island, so it would have been much greener and lush (like Ernetta today). Over time, this Nile channel dried up, and the desert wind blew sand over the town – the doorways of some houses were adjusted in an attempt to stop the ingress of sand. All this makes for complicated stratigraphy and dating.

Archaeological investigation

Many of the cultural indicators of the former population – clothes, cosmetics etc. – do not survive in the archaeological record, but the ceramic finds,

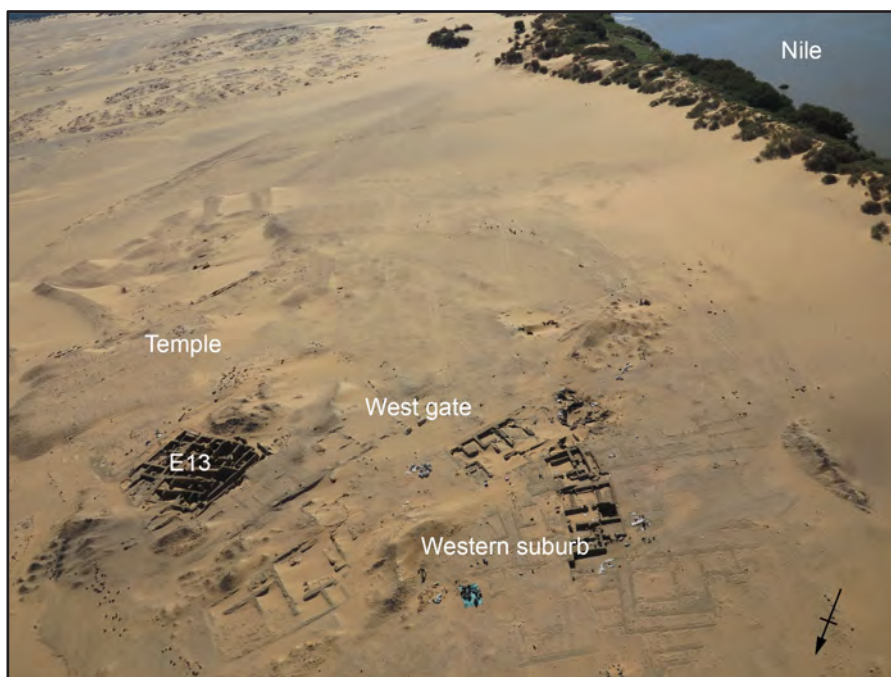
graves and architecture mix both Egyptian and Nubian elements. For example, there are statues of Bes with a Nubian, rather than Egyptian, style of face. The town's population was probably a mix of Egyptians and Nubians, trading with both Egypt and Nubia.

Recent work has focused on square E13. Here several hundred potsherds with paint on them (which Kate referred to as

'palettes'), lumps of pigment and grindstones were found in a courtyard in front of a long, walled building. Nearby houses also had occasional piles of palettes and pigments. In one house, very large lumps of red and yellow ochre were found.

The wall surfaces in the town have been damaged by the desert winds but patches of red and yellow paint remain, as well as extensive areas of whitewash, sometimes with traces of colour.

One room includes a mastaba (Arabic: "bench"), which was originally painted white and yellow. Lumps of coloured wall were found around it which are probably from a moulded and painted niche on top of the mastaba. These wall fragments include several layers of paint. Originally, the niche appears to have been polychrome, before being repainted first red and white, and then all white. The team has also found a painted coffin fragment. Although the wooden coffins do not survive, they were plastered



Aerial photograph of Amara West, facing east. Area E13 is situated within the town walls, which incorporate the West Gate. The Nile is visible at the top right.

© Amara West Project (British Museum).



Painted coffin plaster F4707 from G244.

and this plaster survives. The example above was painted red, blue and black.

The Egyptian palette

Kate listed the typical colours of the Egyptian palette, and the main sources for the relevant pigments. Most blacks are carbon, either from ivory or plants, but they also used manganese (e.g. for the black lines on faience) and bitumen (of which there are three examples in the Petrie Museum: two Roman mummy masks and a boat model currently on loan to the Getty). Most whites were calcium carbonate (chalk) or calcium sulphate (gypsum) but they also used huntite for a much brighter white. Most yellows were ochre, but jarosite and orpiment were also used. Reds came from ochre, arsenic sulphide, realgar and cinnabar. Nearly all blue was the synthetic Egyptian blue manufactured by heating sand, copper oxide and a flux to around 1000 degrees; ground lapis and azurite have only been found once. Identifying the source of green paint is difficult: most is synthetic Egyptian green, which is manufactured in the same way as Egyptian blue but using a different ratio of ingredients, but the Egyptians also used malachite, atacamite and organic copper complexes, or mixed blue and yellow. Green earth is also used but is difficult to distinguish because it is mud on

mud plaster – consequently, Kate believes it has been significantly under-identified.

Very little research has been done on the use of pigments in the Sudan, because most of the excavation there is recent and there is not much material in the museums yet. Yellow and red ochre and Egyptian blue have been found on wall fragments at Dangeil, and X-ray fluorescence (XRF) has been used at El Kurru to reveal blue, red and yellow pigments there, too. However unlike Egypt, samples can be taken out of Sudan, and Kate has used infrared spectroscopy and polarised light microscopy (PLM) to identify pigments used at Amara West. XRF produces only a list of elements, but PLM gives the whole content of the pigment, distinguishing between the different variants. Kate has also used attenuated total reflectance to give a fingerprint spectrum.

A number of the mineral lumps found in the graves contained the same plant resin as has been found on Canaanite amphorae from Amarna and in the Uluburun shipwreck. The bitumen used at Amara West probably came from the Dead Sea. The blue is nearly all Egyptian blue, but this is used more rarely than on other sites – only 2% of the pigments at Amara West are blue, compared with 80% at Amarna. The blue at Amara West is found only in the voids in the palettes suggesting unused blue was recovered for reuse. There is no evidence of manufacturing Egyptian blue on site, so it may have been a precious resource.

Kate also showed us how blue invisible to the naked eye can be revealed by visible induced luminescence (a useful technology as it requires only a camera with an infra-red filter and an LED torch). This revealed stripes of Egyptian blue on the moulded niche on the mastaba.

Modern day practice

Kate interviewed twelve people living in villages around Amara West about the paint they use now, who did the painting, and whether they were paid. Today, they use both traditional *gir* and modern acrylic paint. There is some flexibility, but generally the men use the acrylic paint and the women paint with *gir* (unless the surface being painted is very high up). The *gir* is used in the courtyards and on outbuildings, and the acrylic paint indoors. Yellow *gir* is used on the walls, with white around the windows and acrylic blue on the shutters. Women are also responsible for the traditional swirling patterns on the mudbrick walls. It is acceptable to pay someone to paint with acrylic, but the idea of paying anyone to paint with *gir* was greeted with mirth. One can, however, ask friends and neighbours to help, in return for reciprocal help later, in which case the painting might turn into a social occasion. The pigments are mixed in a bucket, and traditionally dribbled onto the wall with a teapot or applied using a sheep's tail – though today brushes are used.



Materials used or produced by Kate Fulcher in her investigation of the processes involved in making and using paint.

Experimental research

Kate conducted some experimental research on the processes of making paint, culminating in painting the dig house walls. This brought home just what a time-consuming and complex process this was. Raw materials had first to be collected. Much could be obtained locally but Egyptian blue needed to be traded, and obtaining some pigments would have required a boat or donkey trip involving several days' travel. Atacamite was probably manufactured, and Kate experimented with a recipe of Theophilus. Copper was covered in honey, salt and warm vinegar, and left in a Tupperware box for three-four weeks: at the end of the process, Kate had both green atacamite and a blue verdigris.

Painters also needed tools – it is difficult to paint with one's fingers as they don't pick up the pigment. Kate experimented with different parts of palm trees and got the best results with a fruit-bearing branch soaked in water. Ceramic palettes were easy to find as there was probably abundant broken pottery.

Kate found grinding pigments hard work. She calculated that 4.5kg of ochre would be needed to paint the inside of a temple, which she estimated would have taken about 1000 hours to grind. This and other activities, as well as the painting itself, required

time that was not then spent on other daily activities such as farming ... so painting must have been a team activity.

Susan Biddle

Thesis

Some readers may be interested in Kate's PhD thesis on which the talk was based. It is freely available and may be downloaded from:

<https://discovery.ucl.ac.uk/id/eprint/10044169/1/Thesis%20Kate%20Fulcher%202018.pdf>

Google: Fulcher UCL Painting Amara West

Just one of many notable statements:

'A pigment is not just a coloured rock, but a material from a specific place, gathered by a group of people in a social setting, who are repeating a task that has been done many times previously, and has been learnt from those who went before' (p.196).

Images

Except where stated, images are courtesy of Dr Kate Fulcher.



Kate Fulcher pouring gir onto a painted mudbrick outbuilding, as instructed by the residents.

Chair's AGM Report, 30 July 2021

Another peculiar year in the life of the Friends of the Petrie Museum comes to an end.

A year of almost no access to the museum we all love and choose to support, but a year of creative approaches to fundraising and to sharing ideas, experience and knowledge relating to Petrie, the museum and Egyptology more generally. A year of new Friends joining us and more of us than usual being able to get together for our events thanks to Zoom.

Sad Losses

Also, a year of devastating loss. We mourn every Friend of the Petrie Museum who passes away, but recently we have lost two PMF cornerstones, our founding Chairman George Hart whose role in the Friends and Egyptology we will be remembering and celebrating later, and Anne Lisette Flinders Petrie, known to us as Lisette, granddaughter of William Matthew Flinders Petrie, and a devoted and practical supporter of the museum. Lisette's death has meant the loss of a very special person, but it has also meant the loss of an important and close connection with Hilda and Flinders Petrie themselves. At only 2 years old, Lisette attended the centenary celebration of the birth of Petrie – the Centenary exhibition at the Petrie Museum in June 1953 – with her grandmother, Lady Hilda Petrie, her parents, John and Anne Petrie, and her aunt, Ann Petrie. Imagine that as your introduction to the Petrie Museum!



George Hart at a Friends' Saturday Opening (December 1990)

We have also been desperately saddened by the death of Helen Pike at the horribly young age of 56. Helen was known to many of you as the fabulously vibrant Public Programme Manager for the Petrie Museum and, more recently, for UCL Culture more broadly.

Such important people in the lives of the Petrie Museum and Friends of the Petrie Museum, they will live on in our hearts and minds.

Lectures and Discussions

Despite the restrictions, we have had a full and active year of fundraising and staging events. Our online lectures have only been accessible to fully paid-up Friends of the Petrie Museum, and we have found that many of you have joined the Friends to be able to attend our programme of Zoom events. At a time when it has not been possible to visit the museum, we're all the more grateful that you have chosen to do this.

Our Events Manager, Chloe Ward, and our Secretary/Treasurer, Jan Picton, have arranged a fantastic programme of online events to inform, entertain and inspire us this year.

I would like to thank them both and our speakers: Francesco Tiradritti, Nora Shalaby, Kathryn Howley, Fatma Keshk, Vanessa Davies, Gemma Renshaw, Rennan Lemos, Tian Tian, Heba Abd el Gawad, Alice Stevenson, Kathleen Sheppard, Atena Ungureanu, Mohamed Osman and Lorna Oakes. They gave a range of fascinating lectures from Italy, Germany, Egypt and the United States, as well as the UK. Indeed, a definite bonus of Zoom is that we can invite lecturers to speak to us from wherever they are in the world.

This past year, I've continued to love Jan's Members' Miscellanies, and would like to thank Susan Biddle, Yvonne Buskens, Peter Braude, Abeer Eladany, Lyn Stagg and Rob Whatmough for their fantastic presentations. Abeer is an Egyptologist who currently works as Curatorial Assistant at the University of Aberdeen Museums and Special Collections. We are delighted that she has agreed to give a further lecture.

As you know, we stage our lectures as Zoom meetings rather than webinars, and we have had lots of positive feedback telling us how much you like the opportunity to see each other, talk to each other and really feel part of the friendly community that is the Friends of the Petrie Museum, despite being at home, and all over the world.

In addition to ensuring a varied programme of academic events, our priority over the past year of restrictions and lockdown has been very much one of ensuring regular sociable opportunities for us to meet online and support each other. And for this reason, we decided to run a course 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 Garden in Ancient Egypt. We were delighted to be joined by Mennat-Allah El Dorry, archaeobotanist for the Ministry of Antiquities at the National Museum of Egyptian Civilisation in Cairo, whose observations and comments were much appreciated.

We always love our collaborations with the Egypt Exploration Society. This year, we were also joined by ASTENE for a joint study day on Artists and Archaeologists: a Victorian Fascination with Egypt. Many thanks to Carl Graves and the EES for hosting this event.

I am also grateful to Chloe for organising and chairing an excellent further panel discussion on Petrie's legacy, and the origins of the Petrie Museum and especially its name. This was the second of two important panel discussions addressing the more unsettling views expressed by Petrie in his published work, and the reasons behind UCL's decision to consider discussing the possibility of changing the name of the Petrie Museum. This time, Chloe was joined by Tracey Golding, Ahmed Mekawy Ouda (in Cairo), Stephen Quirke and Joanne Rowland. As one Friend of the Petrie Museum, Mark Ponman, said in the discussion that evening 'How refreshing to have a mature detailed discussion of the topic rather than the usual shouting on social media.' Our aim was very much to invite you all to express your opinions on this matter; opinions that are valued and that we have passed on to Catriona Wilson, Head of Petrie Collections, to inform the UCL advisory committee discussions. No need for shouting on social media when Chloe provides us with a forum for thoughtful and well-informed discussion.

Fundraising and a Special Bequest

Amazingly, in December, Jan, and fellow trustees Ivor Pridden and Janet Johnstone, with help on the night from Hazel Gray and Tracey Golding, managed to stage a live PMF book auction via Zoom. My hat goes off to them all. It was an impressive achievement, and raised over £5500.

What with your generous donations and legacies, the PMF accounts are extremely healthy, and as we move out of a time of restriction into a time of getting things done, your board has been discussing ways of spending PMF funds on projects spanning conservation, display and publication of objects in the Petrie Museum, public engagement and the archaeological survey and site management of a key site excavated by Petrie. These projects are hugely exciting and will go ahead thanks to you.

We have been particularly overwhelmed by the extraordinary generosity of Lewis Blake who left his entire estate, including his house, to the Friends of the Petrie Museum. I think Jan nearly fell off her chair when she opened that email, and probably again when she was told how much the house was selling for!

Charitable Status

At our last AGM, I reported that on that very afternoon Hazel had completed an enormous amount of work on our behalf to submit our application for charitable status. Well, very much thanks to Hazel's massive endeavour, we are now a registered charity. So, your committee is now a board of trustees and, as our treasurer, Jan has been working harder than ever to get to grips with the accounting of a Charitable Incorporated Organisation (as we now are) and particularly the procedures around claiming Gift Aid.

Retirement of Professor Harry Smith

We may have been forced to stay at home, but we have not been resting on our laurels. The Friends of the Petrie Museum is evolving, and as the sands shift, and we come to terms with the death of another of our founders, our President, Professor Harry Smith, has decided that at the age of 93 and with some recent health scares, it is best for him to pass on his Presidency to someone able to play a more active role in the life of the Friends.

Harry founded the Friends together with his dear friends and colleagues, Barbara Adams and George Hart, in 1988 and has been our President for the first 33 years of the PMF. Harry had been Edwards Professor of Egyptian Archaeology and Philology at UCL (a position first held by Petrie) and head of the department of Egyptology with responsibility for the Petrie Museum. In the first PMF newsletter of Autumn 1988, George Hart wrote of the PMF's inaugural meeting that it 'must rank as one of the most vital in Egyptology for years', and he stressed in his article that 'the launch of the PMF has become possible only through the determination, vision and enthusiasm of Professor H.S. Smith, then Head of Egyptology at UCL, and Mrs Barbara Adams, Curator of the Petrie Museum.'

As President of the Friends of the Petrie Museum, Harry's support has been monumental. From the outset, and for many years, Harry played a vital role in the life of the Friends, attending events, giving lectures, teaching our much-loved museum seminars, and offering invaluable advice and guidance along the way. For the past 8 years, we appreciate that it hasn't been possible for Harry to join us for events, but just knowing that he has been our President, always there for us, forever wise and supportive, the very roots of the society, has been enough for us to grow and flourish. We will be forever grateful to him, and we know that from his home in Cambridgeshire he continues to keep a close eye on what we are up to.

Back in 2013, Harry supported the committee's decision to appoint Robert Morkot as a Vice President of the Friends of the Petrie Museum. Since then, Robert has been a wonderful Vice President, attending PMF events, giving lectures, chairing our AGMs, and offering support and advice. The board has unanimously agreed that Robert is the right person to replace Harry as President and Harry has written to us saying: 'I agree with you entirely over the choice of Robert Morkot as my successor.'

So I am thrilled to announce that Dr Robert Morkot is the new President of the Friends of the Petrie Museum.

And I can't resist sharing with you the joyful last words of Harry's latest letter: 'I [now] sit ... and read to my heart's content ... I feel that for my age, I am among the luckiest of men.'

PMF Committee

As you all know, the amazing, passionate woman who is Jan Picton has been our Secretary, Treasurer and much else besides since 2000, having joined the PMF committee in 1996. She has now decided the time has come to hand on all but her Treasurer responsibilities. Jan's dedication to the role of Secretary for more than two decades can't be underestimated. The time and passion she has put into the role are mindboggling. She has been an absolute marvel and I can't thank her enough. I am hugely relieved that she isn't leaving the board altogether, and am also relieved that Hazel Gray has agreed to take on the role of PMF Secretary.

I am also extremely happy to report that Tracey Golding has agreed to take on the role of Deputy Chair of the Friends of the Petrie Museum.

I would like to thank the 2020-21 PMF committee turned board for a year of dedicated service:

Tracey Golding
Hazel Gray
Janet Johnstone
Hannah Pethen
Jan Picton
Ivor Pridden
Birgit Schoer
Chloe Ward
and
Tim Wilkins.

But I would like to thank particularly the three board members standing down at this AGM: Birgit, Tim and Ivor. Birgit has served on our committee for 7 years and Tim for a decade. Their support has been dedicated and their counsel wise. Tim has put a lot of thought particularly into our constitution. Ivor isn't one for shouting about what he does, but he has been the backbone of the committee for the past 13 years, quietly helping out at every single event, keeping the website up to date, and keeping a

photographic record of PMF life. Deeply knowledgeable about the museum and its collection, we turn to him as a source of information on all things Petrie Museum. I have always appreciated his calm, always supportive and helpful presence.

As we thank and say farewell to Birgit, Tim and Ivor, I am delighted that we have three excellent new trustees joining the board: Joanne Rowland, Matt Szafran and Rob Whatmough. They bring varied skills to the board and they all share a passion for the Petrie Museum.

I'd like to thank our Vice Presidents for the past year, Kasia Szpakowska and Robert Morkot, and, of course, our retiring President, Professor Harry Smith.

Kasia has asked us to accept her resignation from the position of Vice President. We appointed Vice Presidents in 2013 when Harry told us he no longer felt able to perform an active role as President. Now that we have an active President once again, we do not currently feel the need to appoint new Vice Presidents.

As always, I'd like to say how much we appreciate the support of Stephen Quirke, the current Edwards Professor of Egyptian Archaeology and Philology, and the staff of the Petrie Museum, particularly: Visitor Services Manager, Lucy Ellison-Dunn, and her front-of-house team; Head of the Petrie Collection, Catriona Wilson; and Curator of the Petrie Museum, Anna Garnett.

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

Lucia Gahlin
30 July 2021



George Hart (right) and Professor Harry Smith (left) at Harry's 90th in June 2018

Petrie Museum Updates

Improving Collections Storage

Collections and curatorial staff at the Museum have had an extraordinarily busy summer replacing and installing entirely new collections storage in the “horse stairs” and former manager’s office (now to be known as the “research room” as we plan to use this space for researchers and staff to work with collections).

The work has rehoused all of the objects in these two areas in conservation grade, made-to-measure storage, and we have installed environmental controls in both areas as well as boarded up a window in the research room to reduce pest ingress and changing temperatures/light levels. The horse stairs had long been identified as an inappropriate and inaccessible space for public use, and retrieving objects from the space carried risk for both objects and staff, so this will be a vast improvement for both objects and people.

Older cases, cupboards and bookshelves that were not fit for purpose have been replaced with custom-built, environmentally controlled, chemically inert storage furniture. The units on the stairs have been placed onto newly reinforced platforms, making it safer for staff to access objects. The bookshelves in the research room have been transferred to UCL Libraries. All other units were sold at auction to cover removal costs after exploring (and ruling out) the possibility of free transfer to other museums as well as to the UCL Institute of Archaeology. Each unit was fully recorded. Our thanks go to Ivor Pridden and Stephen Quirke in particular, who helped us to determine the history of several of these cases.

We have taken the opportunity to create dedicated storage in the research room for sensitive metals (which require finely tuned temperature and humidity levels) and also for human remains (most of which had been moved here previously). We were also able to move the majority of our cartonnage into the new storage. This consolidation allows us to check these very sensitive objects more easily on a far more regular basis.

All in all, we have moved around 5000 objects during the project, though this number increases substantially when taking into account the thousands of individual beads, all of which have been repacked into individual bags and crystal boxes, and out of historic packaging. All of the latter, like the early 1900s cocoa tin shown in the photo opposite, has been safely retained for future study.



“... the early 1900s cocoa tin ...”

I am exceptionally grateful to wonderful UCL Culture colleagues for their work to deliver this project during a pandemic.

Towards A New Collections Strategic Plan

I have commissioned a team of three highly experienced and knowledgeable individuals to draft a robust strategic plan for the collection that we can present to the new Provost, Dr. Michael Spence. The primary purpose will be a top level “elevator pitch” that, in effect, encapsulates the value of the collection to UCL, both in terms of what it achieves now versus what it could achieve with investment, and demonstrates the substantial risks incurred by doing nothing.

The team includes Scott Furlong, Arts Council England’s first Director of Collections and Cultural Property, and former Head of Collections Management at Royal Museums, Greenwich; Nicola Walker, an accredited conservator and previously Head of Collections Care and Access at the Whitworth and Manchester Museum, current National Trust senior collections care advisor, and founder of Trusted Conservators; and Janet Owen, former Head of Curatorial Group at Royal Museums Greenwich, Director of Hampshire Cultural Trust, founder of the Earth Museum, and a researcher with a background in material culture studies. We were very excited by their proposal because of their strategic level of operating and substantial collections care and conservation experience. The Friends trustees have been invited as a matter of priority to feed into this activity by giving opinions and advice, and the consultants will be with us to the end of December 2021.

I hope to report next time on the outcomes of this work.

Catriona Wilson

'Everywhere the Glint of Gold!'

Understanding Objects in Tutankhamun's Tomb

This Friends of the Petrie Museum study day was designed to coincide with the arrival in London of the travelling exhibition of items from Tutankhamun's tomb on their last trip out of Egypt before taking up residence in the new Grand Egyptian Museum. The aim of the day was to give us a greater appreciation of the objects we would be able to see in the exhibition.

Overview

As well as organising the day, Jan Picton was our first speaker. She had visited the exhibition while it was in Paris and her talk was a general overview. The take-home message was that, even if you thought you had seen all these objects before, they were so well displayed in the exhibition that you would find fresh things to appreciate about them. This was also one of the threads that held the whole of the study day together: we do not know everything there is to know about these objects, and closer study or new perspectives can teach us so much more.

Calcite vessels

Next, Lise Manniche told us about the ornamental calcite vessels from Tutankhamun's tomb. She has been working on these over the past 35 years and is just about to publish a book on them (illustrated with photos by Sandro Vannini). The main body of her talk focused on the decoration and inscriptions of several of these vessels. The robbers who broke into and disturbed the tomb broke many of the vessels to steal their contents and then left them in disarray. Despite this, some vessels do still have the remains of their contents. Unfortunately, no analysis of these has been done with modern methods. Manniche has tried to get permission over the years she has been working on the vessels but to no avail. What she was able to tell us were some general thoughts based on the vessels themselves and Howard Carter's initial observations. The contents of the wide-mouthed vessels would have been solid like the cold cream of the modern world and probably using an animal fat as a base. This substance may have been used to anoint people or statues of deities. Manniche illustrated this with Egyptian depictions of the king applying ointment to a deity with his little finger and of Ankhesenamun applying some to Tutankhamun with her hand. The long, narrow-necked vessels presumably once contained liquids. A little ladle, or a stick from which the liquid could drip onto the object to be anointed, may have been used. Or, perhaps the contents were symbolic and never intended to be removed?

More detailed attention was given to the Unification Vases. The handles of these look like the *sema-tawy* symbol often seen carved on the sides of

thrones of statues - the stalks of papyrus and lotus plants being tied together (usually by two gods). This is usually interpreted as a commemoration and ritual repetition of the unification of Egypt with the two plants representing Upper and Lower Egypt. However, Manniche offered an alternative explanation: she said that it has been suggested that the lotus is in fact a white banana flower, not an Egyptian plant, and that it represents the area to the south of Egypt where the annual flood starts. The papyrus is Egypt itself, and so the *sema-tawy* represents the inundation. And, in this funerary context, it is a ritual representation of the cosmological cycle of the year.

Tomb guardians?

The first of Olaf Kaper's two talks was about the two life-size statues of Tutankhamun, discovered one on either side of the sealed entrance to the burial chamber, which are usually referred to as Guardian Statues. We call them this because it is how Howard Carter framed them when he first discovered them: guardians of the doorway, each armed with mace and staff. But Kaper thinks that closer inspection of the statues and their imagery leads to different conclusions. His talk focused on the maces that the statues carry. The presence of these weapons is really the only evidence suggesting that the statues are guardians or warriors, but such weapons had been obsolete for a millennium or so by Tutankhamun's time. Through exploration of the imagery of kings (and statues of kings) with maces from the time of Djoser through to the New Kingdom, Kaper was able to draw out some themes. One is that the king carries a mace when he is shown meeting the gods, or when his statue is carried in procession behind a god's statue. Another context is linked to offerings: the king is shown with mace in hand "consecrating" offerings, or on doorways through which offerings will pass. Combining these and other strands of evidence, Kaper has formulated an alternative theory to explain these so-called guardians. They represent the king coming to meet the newly reborn Osiris Tutankhamun, who is within the shrines placed around his coffins. And they come mace in hand to consecrate the offerings placed in the antechamber for this divine king.

Tutankhamun's trumpets

In the afternoon, Lisa Manniche returned to give us a closer look at the trumpets that were found in Tutankhamun's tomb. Trumpets have been another of Manniche's long-term research interests and, in this talk, she showed us the evidence for Egyptian trumpets both before and after Tutankhamun's time. Depictions of trumpets in reliefs are mainly confined to the New Kingdom and in military contexts. Before Tutankhamun's time, they are only seen in parades. Later, they appear in the big battle scenes of the Ramesside Pharaohs. The instruments appear not to have been melodic; instead, they were used for crowd control. In a funerary context, they were also symbolically linked to rebirth and to Osiris and the sun gods via their decoration.

Lise Manniche also discussed the modern afterlife of the trumpets that were found in Tutankhamun's tomb and, at the end of her talk, she played us some recordings. Like most people, I had some recollection of a story that they had been played once in modern times for a BBC recording when they produced a fanfare like a modern trumpet but then one broke into pieces. All of which story is either false or misleading! There is actually more than one recording of the trumpets being played and, although one did suffer some damage during a rehearsal, it was minor and easily restored. The modern-type fanfare was produced using a modern mouthpiece on the ancient instrument. Playing them as they are produces only a single note with a true trumpet sound.

Predominance of textiles

Olaf Kaper began his second talk by challenging the standard framing of Tutankhamun's tomb as being full of gold – in fact, it is textiles that were everywhere. Sadly, a lot of these have been lost: through ancient theft, ancient deterioration, deterioration since discovery, and through being discarded during the excavation. And those that remain have been relatively neglected, not studied as much as the more "exciting" golden objects.

Kaper began his survey of the textiles found in the tomb with Tutankhamun's underwear. There were, for example, over 145 neatly folded and packaged, tailored loin cloths buried with the king! These were the plainest of the surviving garments; most of the rest were brightly coloured and often decorated with beadwork. The threads that held these beads on the textile had decayed over the millennia, so often the only way we know the original pattern is from Howard Carter's excavation records. The items cover a wide range of clothing from everyday tunics through to a garment made of glass and metal that looks like a god's costume, not a king's. The libations poured during the funeral hastened the degradation of the linen and other textiles, but some of the decoration and other items remain. Some items were duplicated: the king had two daggers by his waist and two bulls' tails tied to his two belts. Kaper speculated, therefore, that Tutankhamun was buried in the kingly costumes for Upper and Lower Egypt.

Representation and reality

Many of the items found in the tomb are also found in depictions of kings but, interestingly, there are some mismatches. For instance, Tutankhamun had socks in his tomb goods, which were previously completely unknown from ancient Egypt. There are no other surviving examples and no reliefs depicting them. He was also provided with earrings, which is surprising as during this period the king (like other grown men) is never depicted wearing earrings. The iconography appears more conservative than the reality of changing fashions. An opposite form of mismatch is that no crowns were found in Tutankhamun's tomb. These clearly were not stolen as the robbers would not have been able to resell or reuse them. They could have been textile-based and have deteriorated but there is no sign of fragments either. Kaper said he had not fully developed the

idea but he wondered if the lack of crowns was due to the funerary context. Supporting that idea, it is interesting to note that the reliefs on the walls of KV62 show Tutankhamun without a crown. Are crowns something that a living king needs but a dead king doesn't?

This was a really interesting study day. Instead of the stories of tomb discovery that we have all heard a million times, we were treated to a succession of in-depth looks at particular items. Despite being discovered nearly 100 years ago, there is still so much that can be learnt from the contents of Tutankhamun's tomb, and the talks gave a real flavour of the sorts of questions Egyptologists can use these items to investigate.

Margaret Patterson



New Trustee: Rob Whatmough

I am delighted to have become a Trustee of the Friends of the Petrie Museum.

Unlike many Petrie Friends, I arrived rather late in life to the world of Egyptology. It was only when I retired from my work

as a secondary school headteacher that I felt able to pursue a longstanding interest in the ancient world. Since that time, I have taken many opportunities for formal and informal study that have taken me in new directions that build on a first degree in English and a further degree in Education. Two undergraduate-level courses at the University of Cambridge in Archaeology and one in Early Medieval England were followed by the two-year Manchester Diploma in Egyptology. At the time of writing, I am in the middle of an Advanced Hieroglyphs course with the University of Glasgow. As many of you will have seen from the Zoom gallery, I have also attended a large number of online lectures. I even dipped a toe into sharing thoughts as part of our Members' Miscellanies.

Over the past few years, I have come to appreciate ever more deeply just how much the Petrie Museum matters to students of Egypt and Sudan across the world. I can still remember my first visit and, in particular, how the wonderful displays of pottery prompted the realisation, "Yes, *this* is what I want to know about and understand."

I am looking forward to supporting the work of the Museum and helping to share our appreciation of the wonders it holds. Taking responsibility for the design and editing of the magazine you are reading now is a first step in that.

Armant and Abydos

Petrie Museum Handling Session

Carl Graves, director of the Egypt Exploration Society (EES), and Stephanie Boonstra, collections manager of the EES, skilfully guided a group of us through some of the finds from EES excavations at Armant and Abydos, linking them with various photographs and plans from the EES excavation records. These included a number of the glass plate negatives recently rehoused by the EES with the assistance of, amongst others, the Friends of the Petrie Museum. It was clear throughout the evening how the archive records and objects complemented each other to provide a better understanding of the finds.

Armant

The evening was an enjoyable mix of a traditional handling session and a walking tour of part of the museum. Carl started with Armant, a small settlement just south of Luxor, known for the burial place of the Buchis bull (the Bucheum) and of the Buchis bulls' mothers (the Baqaria). In the 1920s and '30s, an EES team led by Robert Mond excavated both these burial places and in the wider settlement. Carl showed us copies of the maps and plans made of the site including the dig team's camp of small round tents labelled with the occupants' names. Later, this camp was replaced by Bucheum House – though, as the dark room was infested with bats, it may not have been an improvement. Typically for its time, one of the glass plate negative images of a huge burial chamber included an unnamed Egyptian workman "for scale".

The first item we looked at was a Nile silt Naqada I bowl (UC10696) from the cemetery site: a beautiful red-polished vessel with alternating bands of wavy and straight off-white lines inside. A glass plate negative image (ARM.NEG.1049) made on site showed that the bowl was found in this pristine condition. It had been burnished with a pebble which would have made it less porous, and the wavy line decoration may suggest it was used for liquid



▲ UC10696 courtesy of the Petrie Museum UCL

◀ ARM.NEG.1049 courtesy of the Egypt Exploration Society

offerings, but no residue was found. The relevant tomb number was not recorded so we don't know whether it was part of an assemblage.

We looked next at three Greco-Roman bronze weights (UC73531, 2 and 3), all of which were shown together with other weighing equipment in one of the archive images (ARM.NEG.2666b). One, in the shape of a shrimp, was particularly tactile; this one was found in the temple. The other two, both heads with rings, were bought so the find site is unknown. We speculated as to whether there was an accepted scale of weight designs, or whether different traders used different weights, and whether a buyer brought his own weight to check for any cheating.

The last Armant object we looked at was a Nile silt pottery oil lamp (UC74786, shown in archive image ARM.NEG.0208), which fitted neatly into the palm of my hand. Running our fingers over this very plain and crude object provided an immediate connection to the person who may have used it 2,500 years ago to light his way through the maze of catacombs.

Our next object was far too large to handle: the feet of a granite dyad of Senwosret I and a queen or goddess ... or perhaps the god, Montu (UC14597). Again, we were able to compare the object with images from the archives (ARM.NEG.1504 & 1826). The inscription in front of the left pair of feet includes the

king's Horus name and a reference to Montu. The reference to Montu faces right, and the king's name faces left, suggesting the king may be the more fragmentary figure on the right. The shadowy remains of the nine bows beneath the remaining foot on the right also suggest this may be the king. All the feet had widely spaced toes (unconstrained by shoes), and a couple of the toenails gleamed as if slightly polished.

Carl had also shown us a staged photograph of one of



From top
UC14597 courtesy of the
ARM.NEG.1504 & 1826
Exploration Society



to bottom;
the Petrie Museum UCL
6 courtesy of the Egypt
on Society

the tombs, including a stele and offering table, and the next item on our tour was a beautifully carved Ptolemaic sandstone offering table (UC10710). This is re-assembled from three substantial fragments, although the publication image did not show the cracks. Carl also pointed out a sandstone block showing a god in relief (UC16169) which came from the temple of Armant. This temple was destroyed in the 1860s to create lime for a sugar cane factory; the block may have survived simply because it was sandstone.

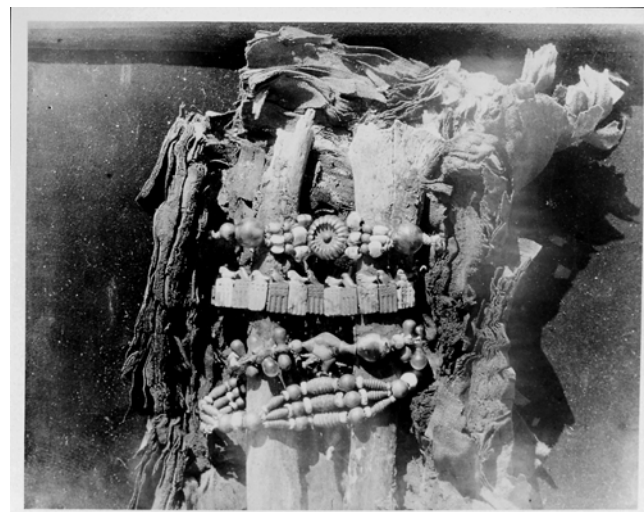
Our last objects from Armant were two stela. The first (UC14775) was a Roman stele found in the Baqaria. It shows a simple, but pleasing, image of a mummified front-facing cow with large eyes and small horns. This had been bought by Petrie; it was known to Mond from the collection and used by him as a comparison piece – another example of the way collections, archives and excavation can work together. The Armant part of the evening finished with a private stele from the Ramesside era (UC14436) that was found in the temple area. This showed the chief of the musicians of Montu adoring the goddess Tjenet who wore an unusual headdress. The goddess' name may be associated with *tjehnet*, meaning faience or shining.

Abydos

Stephanie then took us to Abydos, and to the Umm el Qa'ab, or "Mother of Pots", area: so named by Petrie because of the thousands of

pot sherds found on the surface. This was the cemetery for the earliest dynasties of kings, and Stephanie's first object was a fragment (UC14266) of a stele from a tomb associated with the tomb of king Den of the first dynasty. This tomb (21T) is one of 136 associated with the burial of Den, each the grave of someone who was sacrificed to serve the king in the afterlife. The publication image shows how the fragment formed the top half of a stele; the lower fragment was once in the Petrie Museum but has disappeared, perhaps destroyed during the Blitz.

The significance of the second Abydos object was out of all proportion to its size. This was formed of three small fragments of dark linen (UC35716a-c), part of the wrapping of an arm found by four of Petrie's workmen in a niche in the wall of the tomb of king Djer. This tomb had been looted in antiquity,



From the tomb of Djer

▲ AB-RT.NEG.II.005
courtesy of the Egypt
Exploration Society

◀ UC35716a-c
courtesy of the Petrie
Museum UCL
(three fragments)

and the arm may have been stashed in the niche by one of those earlier looters and then forgotten. Petrie cut open the bandages and found an arm wearing bracelets, which he removed for photography (archaeological practices were different then!). Archive image AB-RT.NEG.II.005 shows the arm and bracelets, some of which were ornamented with gold. All the bracelets and the arm went to the Cairo Museum – which displayed the bracelets, but got rid of the arm. The fragment of linen and the archive image which Petrie published are, therefore, the only remaining evidence of what may have been one of the oldest examples of attempted mummification.

We then looked at two small blue faience amulets, one of Horus (UC42843) and the other of Thoth as an ibis (UC42844), which were part of a larger assemblage from sarcophagus B in the 30th dynasty tomb of Zedher [also known as Djed-hor] and his family in cemetery G (tomb G50). These were just two of the many amulets found on his body, in both an outer series on top of the bandages, and an inner series within the bandages. Petrie tells how his wife, Hilda, recorded their actual position, while he recorded what he considered were the original positions. Both the amulets had suspension holes, but the thread had long perished.

Our final Abydos object was a delight: a bronze votive figurine of Osiris from the 26th dynasty (UC8034). The lead core was visible through cracks in the back, but the front looked almost perfect – one

eye cavity even still had a wafer-thin lining of gold. The glass plate negative AB-I.NEG.41 shows the figurine as it was when found in the area of the earlier hall of Amenhotep I, before cleaning, and accompanied by a similarly encrusted Horus the Child and Sekhmet. Stephanie explained a theory that the hand positions may indicate where the figurine was created: hands placed one above another, as here, suggest Lower Egypt; hands next to each other, Middle Egypt; crossed arms, Upper Egypt.



▲ UC8034
courtesy of the
Petrie Museum
UCL

◀ AB-I.NEG.41
courtesy of the
Egypt Exploration
Society

As always, our thanks go not only to Carl and Stephanie for highlighting some of the many treasures of the Petrie Museum, but also to Frances Potts, who organised the objects for handling and ensured we didn't drop them!

Susan Biddle

Valley of the Kings and the Funerary Complex of Harwa

Friends of the Petrie Museum Summer Lecture 2019

Dr Francesco Tiradritti

These summer lectures were a double treat. First, the leader of the Italian mission to Luxor gave us what he described as 'a profane look at the most iconic site of ancient Egypt', in which we were invited to consider the history of the site from an archaeological perspective.

The Valley of the Kings

Originally, the Valley of the Kings was entered from the direction of Qurna, near the tomb of Thutmose III. The appearance of the valley has changed greatly even over the last centuries: an 18th century engraving by Pococke shows features now buried. But we should also consider the Valley of the Kings within the wider context of Theban history. Francesco showed us the gradual movement of the royal necropolis from east to west through time, from el-Tarif during Dynasty 11 to Dra Abu Naga during Dynasty 17, and from there to the Valley during the early New Kingdom.

The foundation of Deir el-Medina followed the reunification of Egypt and coincided with the opening of the Valley of the Kings as a royal necropolis. This was made possible by the rulers' access to better local and national resources. The valley's oldest tomb, KV38 of Thutmose I, was cut into the end of a western side wadi, not in a central location. Several other tombs were sited at the end of wadi branches. However, despite its name, the wadi complex also contains a number of non-royal tombs for members of the top élite. This lecture culminated in a chronological overview of the Valley's tombs.

The Cenotaph of Harwa (TT37)

The second lecture concentrated on Francesco's long-term project in the Theban necropolis, the funerary complex of Harwa (TT37) and Akhimenru in the Asasif (TT404), where he has worked since 1995.

TT37, visible from the surface only as a very large hole in the ground, is described as a cenotaph rather than a tomb. It was the first new decorated funerary monument to be constructed in Egypt for some 300 years and is located entirely below ground.

Harwa, the Great Majordomo of the God's Wife Amenirdis, must have been a very powerful individual. He is the only Egyptian official for whom

shabtis bearing royal insignia, but without the uraeus, were found. The number of shabtis made for Harwa was also exceptional. Also, eight statues of him are known and now scattered in museums around the world.

TT37 is a masterpiece of the pharaonic Renaissance and is decorated in archaising style of very high quality. Some of the reliefs can be directly related stylistically to 5th dynasty tombs in Giza. For Francesco, the monument can be read as a "story-telling machine", with a layout resembling an Egyptian temple. It used to be surrounded by a corridor symbolising a water course to create the idea of an island, a key Egyptian concept known from the Abydos Osireion and the Nuri pyramid of Taharqa, among others.

The decorative programme on the main level represents human existence as a journey:



The allegory of the death (relief on the southern wall of the entry to the Second Pillared Hall). Photo by C. De La Fuente

life, death, afterlife, and then the resurrection after reaching the sky and having acquired an imperishable body, with the texts presented as if the deceased were speaking. In the scene representing death, Anubis leads Harwa, who is shown as an old man, by the hand into the Netherworld. In the second pillared hall, around 80-90% of the reliefs

could be recovered after removing crusts of black bat excrement. The restoration of the room allowed the uncovering of the Opening of the Mouth ritual that covers the walls.

From the second pillared hall, a shaft leads to subterranean chambers. Although fragments from a shrine, statues and shabtis were discovered in one of those rooms, no trace of a burial has been found. Thus, Harwa's monument is now regarded as a cenotaph rather than a tomb, in keeping perhaps with one translation of CT151: '... going out from the cenotaph in the necropolis ...'. Harwa's actual burial place remains unknown.

Reuses of the monument

In part of the first pillared hall, a mass burial with glass and ceramics was found bearing the marks of great haste, covered by a layer of lime which was used as a disinfectant. The remains of a Roman lime kiln were also excavated in the courtyard. There were



Cenotaph of Harwa. Second Pillared Hall: scene of the Opening of the Mouth Ritual under restoration. On the right side the guano once covering the walls is still visible. Photo by Giacomo Lovera.

also traces of a very large bonfire with burnt skulls and mummy labels.

Later, a layer of lime was found covering the floor of the entrance to the adjacent tomb of Akhimenru, together with pottery from the 3rd century CE and three additional lime kilns. The kilns had been constructed from mudbricks taken from adjacent walls. Limestone from TT37 and other nearby tombs was used as raw material for the lime, with coffins and mummies used as fuel. The lime thus produced was used to cover human remains.

The date of these finds suggests that they probably represent the effects of an epidemic known as the Plague of Cyprian, which raged for about 20 years around Egypt and other parts of the Roman empire during the 3rd century CE. This plague was named after its chronicler, a bishop in Carthage at the time. The virus that caused this apocalyptic epidemic, feared to signal the end of the world by Cyprian, remains unknown. Until the outbreak of the plague, TT37 had been repeatedly used for intrusive burials, but was avoided completely afterwards – presumably, because knowledge of the site's use as a plague pit remained alive in the local community.

Although the main excavations of TT37 have been completed, conservation and restoration are ongoing. These sometimes lead to unexpected discoveries, such as that in 2018 of another burial shaft next to robbers' pits and fragments of Roman-era mummy portraits associated with non-Egyptians, perhaps Roman soldiers stationed at Luxor Temple when it was used as a garrison.

Birgit Schoer

Photographs are © Associazione Culturale per lo Studio dell'Egitto e del Sudan NGO.

Archives

Treasure troves or disorganised detritus?

Archaeological highlights from Durham's Sudan Archive
Chloe Ward

Chloe Ward provided a fascinating insight into some of the delights – and challenges – of the Sudan archive in the Durham University Special Collection, where she has been creating a database of the archaeological material.

Context

The Sudan archive was established in 1957, mostly from material created by British Government officials during the Anglo-Egyptian Condominium (1898–1955). Most of the archive remains unpublished, but the catalogue and some materials are available online. Its creation was probably inspired by the general interest in the 1950s in preserving material from former British colonies, and consequently it is a mixture of social, historical and political material.

The archive includes a lot of archaeological material, including official reports of excavations, diaries, private notes by visitors, correspondence, and minutes of the archaeological committee of the Sudan Government. Chloe found that one of the most useful resources was the yearly report by the Governor General to the Egyptian High Commissioner, which included a paragraph on the year's archaeological activity, a more detailed report by the Conservator of Antiquities, sometimes reports by individual directors on their sites, and usually a report by the director of the Khartoum museum including a list of acquisitions. These are all online in the archive website.

Challenges

Chloe's first challenge was to identify the relevant material. Searching for "archaeology" or related words produced fewer than ten results because the material rarely included the relevant word. There were also considerable inconsistencies in place names – for example, Meroe might be Medawi, Bagarawia, or even "that place near the pyramids"! Spelling variants added further complications. Eventually, she went through the whole catalogue and examined anything which looked relevant to decide whether it should be included. The resulting database covers about 20% of the Sudan archive, and comprises about 1,000 items drawn from 50 collections, with photos and correspondence forming the greater part of the material. The database is organised by country (Sudan or Egypt), site, date, type of material, author and the collection from which it came. 25% of the database

comes from the archive of Reginald Wingate, the second Governor General (1899–1916) who had a genuine interest in archaeological research. Other major contributors to the archive were Reisner (the "father of Sudanese archaeology", who excavated at Kerma and Gebel Barkal), Henry Wellcome (who excavated at Gebel Moya), Wallis Budge, and Archibald Sayce.

The earliest activity recorded in the archive is antiquarian and emphasises the finds, which are even described as treasure, spoils or loot! Sayce's excitement at discovering the ancient city of Meroe comes across clearly in his 1909 letter to Wingate. A letter from Reisner to Wingate reports on his excavations at the Gebel Barkal pyramid, and shows just how far scientific investigation had come since Budge's work in 1897. After finding the burial chamber empty, Budge had looked for a second chamber by digging straight through the burial chamber, perhaps following a tunnel started by robbers; two decades later, Reisner instead dug back to find the original access.

The Condominium

The Condominium was responsible for major infrastructure works in Sudan, including railways and dams, which inevitably led to accidental archaeological discoveries. One diary records how in 1926 workers clearing a medieval cemetery discovered that many of the stones were taken from a nearby ancient temple. The diarist was horrified by the damage done to the temple but then reused cemetery stones in the station! This is an illustration of the complete disregard for medieval archaeology and the Sudanese population; the fieldwork provided work for thousands of Sudanese, but they are never identified in the records.

The archive material records concerns over conservation: temples were used for livestock or houses, mudbricks were recycled as fertiliser, and stones were purloined for new building. The Condominium had little money so it was left to individuals to decide whether anything they found should be removed, or sites guarded or protected by walls. In the 1930s, an Oxford team excavated the "Musicians' Wall" at Kawa, which they re-erected outside the Khartoum Museum, but ten years later a report described it as by then 'damaged beyond repair'. This led to a reassessment of the museum and a new roof, and also to an assessment of the major monuments by Egyptian specialists with the aim of developing a conservation plan. The archive includes much correspondence about the disadvantages of removing material from the site but also records visitors' frustration with protective walls.

Survey by Frank Addison

Shortage of funds meant there was little opportunity for a survey. One exception is described in the

1926 diary of Frank Addison, Conservator of Antiquities, who described his journey inspecting schools and archaeological sites from Karima to Halfa. This tells us which sites were known at the time and which were thought important, though Addison was unimpressed by Reisner's excavations at Kerma ("nothing very interesting") and was more concerned by the lack of tea. His account of making a squeeze of the Nauri decree of Seti I reveals



From the top of Gebel Barkal at sunset – image taken by and courtesy of Chloe Ward.

some of the practical challenges: access was by boat, which leaked and needed constant bailing, and, in order to make the squeeze, he had to balance on piles of rocks. Addison's archive also includes photos which are assumed to come from the same trip. The archive records other trips too, such as the journey into the Libyan desert by district commissioner, Douglas Newbold, who recorded rock art including a giraffe, elephant and possible lion.

Administration

The archive also offers a rare insight into the administration of the Antiquities Service and development of an archaeological department over 50 years, through official reports, minutes and correspondence between those involved (often including complaints to Wingate by one archaeologist about another). The minutes of the archaeological committee include Garstang's division of the Meroe finds including the head of Augustus, which was "donated" to the British Museum in exchange for £1,000 to be spent on further excavation. Sales of other artefacts could be agreed only if the funds were applied to conservation.

The department organised official visits to sites, such as that by Kitchener to Meroe in 1911. The archive includes letters planning this visit and the programme of events, showing that a whole day was spent at Meroe, indicating the importance accorded to archaeology. This was part of an attempt to encourage tourism, partly to raise funds to protect the site and partly as an alternative destination to Egypt, which was experiencing problems.

Mrs Broun (Director)

The director of the Khartoum Museum was entitled to a seat on the board of the Antiquities Service, which caused concern in 1906 when the director was a woman, Mrs Broun. The archive includes a letter from Wingate to Mr Broun to ask him to ask his wife not to attend the board meeting; Mr Broun agreed to this but two days later Wingate had to write again

seeking Mrs Broun's expertise in answering a question. Sadly, Mrs Broun's response is not in the archive!

The archive also includes material from the Egyptian Antiquities Department, such as letters and reports from 1918-19 relating to an assessment of the implications of taking over the Egyptian Antiquities Department from the French: something which merited the label "Top Secret".

Chloe identified a number of problems with the archive. Despite Mrs Broun, the museum director, there is generally an absence of material created by or referring to women, although they were involved and much of the material was donated by wives and daughters. There is very little reference to the local population other than a generic "workforce". Occasionally, a local was asked where the archaeology was, but the questioner was usually shocked if the local knew. More encouragingly, in 1938 the site guides were translated into Arabic and a number of Sudanese inspectors were appointed.

Value

The archive is not an archaeological archive, and there are glitches in the material: photos are misnamed, documents are missing, some material is imprecisely dated, and there are many references to other material which is not in the archive. However, it is because it is not an archaeological archive that it offers a unique, non-archaeological perspective on the development of the archaeological department. Only a third of the excavations mentioned in the archive have been published, and many of the sites have now been flooded, built over or otherwise destroyed, so the archive offers invaluable evidence of their earlier existence.

Susan Biddle

What's Brewing in Abydos?

New insights into one of Egypt's oldest and most long-lived sites

**Petrie Memorial Lectures 2021:
Dr Matthew Adams**

Following in the footsteps of Petrie

After the trials and tribulations of the past year, this autumn's Petrie Memorial Lectures turned out to be a real treat packed with new insights. We were lucky to have Dr Matthew Douglas Adams from the Institute of Fine Arts of New York University, who has directed the excavations at North Abydos since 1999, talk to us about his recent work. First, he provided much fascinating detail about the discovery of the brewery that had been reported in the press earlier in the year. After putting this installation in context, he then outlined some of his team's more recent work. It is clear that, wherever this work is focused, the team finds itself following in the footsteps of Petrie and other early excavators. Team members are able to build on and refine the knowledge obtained by their predecessors' efforts.

Industrial-scale brewery

Examination began in 2018 of an area at the northern tip of Abydos known as "Peet's Cemetery D" from his 1911-1913 excavations. As published in his *Cemeteries of Abydos Part III* (1913), Peet had encountered there what he interpreted as grain drying kilns immediately below a cemetery of modest early Old Kingdom mastabas.

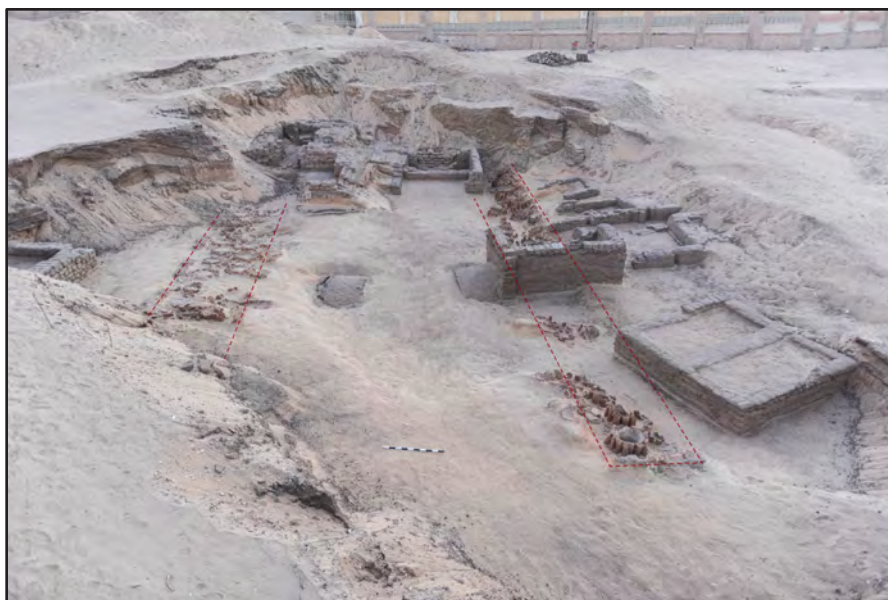
Adams' team was able to re-interpret the site on the basis of its own work, a review of Peet's data, and comparisons with other near-contemporary sites of a similar nature. The installation revealed consists of parallel double rows of conical pottery vats supported by an external circle of fire-legs, confined by walls 20m long and spaced 8m apart. Six of the eight double rows reported by Peet have been confirmed by excavation to date. These installations had been a key part of a huge industrial-scale brewery: the vats were used to cook (mash) grain mixed with water to release the starch before it could be converted to sugar for fermentation. The rows of vats enclosed by walls had originally been

partially roofed, with the space between the roof and the walls functioning as a fire box for slow low-temperature cooking, fuelled by wood inserted via stoke-holes in the walls in between the vats. These vats incorporated a clever temperature-control system to prevent overheating: each vat contained a small bowl filled with sand in the bottom, and the exterior was covered with a thick mud coating. Traces of both wood and charred grain were found in the structures. Future plans include the involvement of beer scientists from Munich University to analyse the residues and help replicate the original recipe.

The construction of this brewery has been dated to Naqada III, a critical phase in Egyptian history. Similar breweries have been found at sites like Hierakonpolis and Tell el-Farkha, but the scale of the Abydos brewery exceeds anything known from the archaeological record in Egypt to date: 8 rows of 40 vats, each with a capacity of about 70 litres, could produce 22,400 litres per batch. Dr Adams estimates that each batch would have taken about a week to produce, which makes an annual output of one million litres possible – in around 3000 BCE!

Expression of kingship

All of the above raises the question: *where had the demand come from?* This was answered by other recent work carried out by the team among the Early Dynastic Enclosures on the Northern Royal Terrace. The brewery is located quite close to the site of those enclosures, of which only one remains standing, the so-called Shunet el-Zebib of Khasekhemwy. Recently, a large deposit of discarded beer jars, seal impressions of Khasekhemwy and bucrania was dis-



*Overview of the Abydos brewery site, with rows of vats upper left and lower right.
Photo by Ayman Damarany for Abydos Archaeology*

covered just outside the southern wall of the Shunet el-Zebib, near the entrance, with similar deposits found outside the south-western corner of Peribsen's enclosure nearby. The remains of an offering chapel were first identified inside an enclosure of Aha from early Dynasty 1. It contained the remains of a bench covered by the residue of liquid offerings, which

had probably been poured over a cult image set up there. When Petrie excavated the enclosure of Den, he assumed the structure inside was a tomb, but it must have been another similar cult chapel. Now, the excavators believe that they may even have identified the enclosure of Narmer at the northernmost highest point of the area. Narmer's tomb was com-



Conical pottery vats supported by an external circle of fire-legs.

Photo by Ayman Damarany for Abydos Archaeology

paratively modest, but his key innovation appears to have been the commissioning of the first large royal funerary cult enclosure in Abydos, thereby triggering a key stage in the monumental expression of Egyptian kingship. Djer took a leap forward in scale with his monuments, both in size and the number of subsidiary burials.

As Dr Adams elucidated, we are looking at the material manifestation of early kingship in Egypt not long after unification, when the rulers were defining the characteristics of a kingship that would bear the same hallmarks for centuries: the construction of larger and larger funerary monuments and the marshalling of vast resources and labour to demonstrate their absolute power. The Abydos brewery, conceived on a scale unparalleled in early Egypt, formed an integral part of the ritual activities associated with this important development, as shown by the large deposits of beer jars dumped outside the royal enclosures. It probably provisioned the participants of the ritual as well as the people building and managing the royal monuments.

The site in later periods

After the Early Dynastic period, the Northern Cemetery remained out of bounds until the Middle Kingdom, when many burials and offering chapels started clustering around the old enclosures, trying to benefit from their sanctity, believing this to be the burial place of Osiris. This tradition continued to the New Kingdom and beyond. A number of not-

able graves have been recently excavated along the southern wall of the Shunet el-Zebib.

Temple of Osiris

Dr Adams also presented the results of other recent work in North Abydos. The remains of the nationally important Temple of Osiris had first been recognised by Mariette, and Petrie also worked in that area. Starting in 2019, the partly preserved foundations of the temple pylon were exposed again, which facilitated the study of the construction methods for the foundations of the Dynasty 30 temple. Masonry blocks inscribed with the names of several Dynasty 18 and 19 pharaohs were also discovered; apparently, the New Kingdom temple at the same location had been demolished with some of its stone blocks recycled. A statue of Seti II was reused as wall fill. As a result of these excavations, it is now believed that the Late Period temple was substantial with a pylon 25 – 30 m high, reflecting the significance of the Osiris cult. In the process, Petrie's spoil heaps had to be moved. They proved to be rich archaeologically, containing hundreds of artefacts from the nearby chapels. The Dynasty 30 temple may have been destroyed by early Christians. Textual sources from the early Church Fathers claim that the power of prayer caused such "pagan" monuments to collapse.



Each vat contained a small bowl filled with sand.

Photo by Ayman Damarany for Abydos Archaeology

On-going work

After the spate of looting in 2011, a field season was dedicated to the investigation of the damage caused by looters' pits. Sometimes these led to interesting discoveries, even where those pits had not proved lucrative for the looters. Ironically, these included evidence of ancient looting, and the remains of a dense arrangement of New Kingdom or later mini temple-tombs with small steep-sided pyramids supported by domes, similar to those excavated by Arthur Mace a long time ago. This may have been the main burial ground for the local élite.

By the end of this fascinating double lecture, we had gained a comprehensive overview of the current state of knowledge on North Abydos. We hope that Adams' team will be able to return soon to continue its endeavour to study and protect this key site in Egyptian history.

Birgit Schoer

George Hart and the PMF

'Every time I walk through the doors of the Petrie Museum, I still feel that leap of excitement which began when I was a student there.'

These were the words of George Hart in his 1991 PMF Chair's report [PMF Newsletter No. 6]. However, because he was both self-deprecating and witty, what he actually said was: 'Every time I walk through the doors of the Petrie Museum I still feel that leap of excitement which began (back in Predynastic times) when I was a student there.'

George Hart was an inspiration to me. Before starting my Egyptology degree at UCL in 1989, I was given a copy of George's *A Dictionary of Egyptian Gods and Goddesses*. Today, I still consult this book not only because it is full of useful information, but also because I love George's turn of phrase and occasional irreverence.

Once I'd embarked on my studies at UCL, I used to attend George's gallery talks and lunchtime lectures in the British Museum. His knowledge not only of Ancient Egypt but of Ancient Egypt within the context of the Ancient World, and his clear passion for the subject, were a fabulous supplement to the courses I was taking at UCL. George himself was an alumnus of UCL. Having attained a Classics degree at Queen Mary College, he had completed a postgraduate diploma in Egyptology at UCL in 1972.

George was chairing the Friends of the Petrie Museum committee when I joined it in 1990 at the end of my first year studying at UCL. Two years earlier, in 1988, he had joined with his mentor, Professor Harry Smith, to support the then curator of the Petrie Museum, their dear friend and colleague Barbara Adams, on her mission to form a Friends group to support the museum. The official launch of the PMF took place on June 1st, as close as possible to June 3rd, Petrie's birthday. George had written the new society's constitution and chaired this inaugural meeting. At this time, he was working at the British Museum. He went on to serve as the first Chair of the Committee for the Friends of the Petrie Museum, a post he held for 12 years.

In the first PMF newsletter of Autumn 1988, an address to the Friends by Professor Geoffrey Martin, the then Edwards Professor, appeared on the front page. It began, 'Those of us who were there at the inaugural Meeting of the Friends of the Petrie Museum in June will doubtless look back on that evening in years to come as a notable event in the long history of the Petrie Collection.' In his inaugural address, recorded in that same first PMF

newsletter, George said, 'As an association we can maintain a lively programme of events and fund-raise for urgent conservation projects.' This is, of course, what we continue to do.

George promoted the Friends of the Petrie Museum at the British Museum, everywhere he lectured (and we all know how far and wide that was), on the tours to Egypt he accompanied as Guest Lecturer, and on his webpage, which was, until we had our own website, the main source of information on the PMF available electronically.

In his 1991 Chair's report, George said, '[The Petrie Museum] is a world where archaeological artifacts are given the chance to tell of ancient Egypt's long and diverse history. The fact that many objects are also masterpieces of sculpture, painting and technology is an incidental bonus rightly subordinated to the demands of archaeology. Wherever possible in lectures and discussions I try to draw attention to Petrie's legacy' [PMF Newsletter No. 6].

George was instrumental in fundraising for special conservation projects and for the H.S. Smith Papyrus Gallery in the Petrie Museum during those first 12 years of the Friends. The first object he and the committee raised funds to conserve was a 21st Dynasty water-damaged painted coffin base. This was followed by conservation of the Roman Period wax encaustic mummy portraits, which was completed in 1999. These are the largest collection of such portraits in any museum in the world. Many have been shown in exhibitions in Europe and America, notably the British Museum's *Ancient Faces* exhibition. This mammoth conservation project was carried out by Richard and Helena Jaeschke.



George Hart and Professor Harry Smith at the Opening of the HS Smith Papyrus Gallery at the Petrie Museum

George also headed up the fundraising for the conservation of the museum's iconic bead-net dress, one of only two on display anywhere. This was conserved by Alexandra Seth-Smith and Alison Lister at the Textile Conservation Centre at Hampton Court Palace in 1994.

George was fabulous at addressing an audience. He was eloquent, charming, funny and could be a bit naughty (in a good way!). Looking back through PMF newsletters from his time as Chair, there are references to his 'inimitable style', his 'elucidating talks' and 'his popular appeal drawing an appreciative crowd of people' whether in the lecture theatre or the museum.

In June 2003, the Friends celebrated Petrie's 150th birthday and Harry Smith's 75th. Many of you will remember how we gathered in Harry's and Sue and Mike Davies's garden for the most wonderful party at which George regaled us in his imitable style. And then, in 2018, George gave a brilliant lecture to celebrate Harry's 90th birthday coinciding with 30 years of the PMF. His lecture was entitled *An Upholder of Maat: the exceptional life and work of Professor Harry Smith*.

George was good at talking about others and singing their praises, but he was self-deprecating. Now, we are singing *his* praises. He was deeply knowledgeable and passionate, and a fantastic communicator both in the spoken and written word: the perfect combination for an inspiring teacher, which he really was - at the British Museum for over 30 years, in Egypt on countless tours, and in many other places besides.

He taught a number of fantastic courses for Bloomsbury Summer School, and so, when I taught a course on the Gods and Goddesses of Ancient Egypt for BSS this year, it felt so right to teach it in George's memory. Indeed, I was able to begin each lecture with a dedication to George, who was so influential in my life and in the life of the Petrie Museum.

Thank you, George, for all you gave to the Friends of the Petrie Museum!

Lucia Gahlin

[adapted from the spoken tribute given as part of the 2021 Friends of the Petrie Museum AGM]

Friend and former colleague of George Hart, Caroyln Perry writes:

George Hart was a very familiar name to me before I became his colleague at the British Museum. In the 90s, I was a Primary School Teacher in Tower Hamlets, and not only did every primary school have at least one copy of George's *Ancient Egypt* as published by Dorling Kindersley, but for years it was one of the most borrowed children's non-fiction books in libraries across the UK. George's books for children inspired many thousands of young people to take an interest not only in Egypt but also the ancient world and archaeology more generally.

Working with George in the Education Department at the British Museum was great fun, and I learned a lot from him. He was an amazing communicator and wore his knowledge so lightly. The first time I heard him lecture I thought to myself, 'That is how I want to do it!'

Newcomers to the department had to get used to George's sharp sense of humour. When he learned my research was on the Fatimid period, he pooh-poohed it as so late as to be practically modern, yet he would pass on any articles, books and information he thought I might find useful.

After leaving the British Museum, we still saw each other regularly and occasionally worked together, too. I loved the Open University Study days when we would do a double act, and we often met up with Edan Harvey (known to many of you from The British Museum Traveller) in our very own 'Truckles Club'.

During lockdown, we had to be content with WhatsApp, but still made some great memories. My favourite was on Thursday evenings when we would go out to clap for the NHS. George did not merely clap - and he certainly wouldn't have banged a saucepan - but, instead, he joined in with a drum he had brought from Egypt.



The Truckles Club (named after the wine bar and restaurant Truckles of Pied Bull Yard)

George was a very generous and special friend. I feel proud to have known him and to have worked with him. He is missed, but leaves a legacy in many ways, not least in those children who loved his books on Ancient Egypt and were inspired to learn more.

Lisette Petrie

15 November 1950 - 5 April 2021

The Petrie Memorial Lecture is traditionally our annual remembrance of Flinders Petrie, the great field archaeologist for whom the museum is named. This year, we mourned a more recent loss and remembered Anne Lisette Flinders Petrie, who died on 5th April 2021.

Lisette was the granddaughter of Sir William Matthew Flinders Petrie, 'our Petrie', and great-great-granddaughter of Captain Matthew Flinders the English navigator and cartographer who led the first inshore circumnavigation of Australia. The family's loyalty is split between their two great ancestors and they regularly attend commemorations of Captain Flinders' life. In Australia, Lisette was honoured as Matthew Flinders' descendant and she was a special guest at the 2014 bicentenary celebrations.

One of Lisette's first visits to Egypt was with a group of Friends of the Petrie Museum. During that visit, she was welcomed everywhere and a great fuss was made of this descendant of 'our' Petrie. Matt Adams was absolutely delighted to welcome her to Abydos in a season where they had excavated Petrie's dig-house and found some discarded notes written by Hilda. Ever pragmatic, Hilda was writing to Petrie about postage costs.



Lisette with Matt Adams

Lisette travelled in Egypt, Sudan and Libya many times after that, often in the company of Friends as here in Libya in 2006. So many Egyptology friendships are born in Egypt. Lisette met Janet and Paul Robinson exploring the eastern desert in 2001, and again on a Lake Nasser trip with her husband, Richard – he wasn't a happy camper. They travelled together to Libya to compare the rock art in the Akakus with



Lisette and the Robinsons in the Libyan Desert, 2006

what they had seen in Egypt. A shared love of Egypt, deserts, rock art, and astronomy brought them together. For Janet and Paul, Lisette's astronomical knowledge brought the desert skies to life. For Lisette, who was a very private person, having stout travelling companions could only be a bonus.

Lisette had taken a degree in astronomy when her children were small and taught number theory and astronomy for the Open University and the Sussex Institute until her retirement (there's definitely something in the genes!). It's not surprising therefore that Lisette became fascinated by the representations of the sky in temples, tombs and on coffins, and her

companions frequently benefitted as she excitedly explained the astronomical painting on the ceiling of the tomb of Seti I, or a desert dark sky as we looked up in awe, both at her and the fabulous ceiling/sky!

Lisette's generosity extended to fundraising for the Friends of Sussex Hospices for whom she raised over £2000 on a sponsored walk in 2018. The 200-mile trail, which uses public footpaths and bridleways links the areas served by the twelve hospices across Sussex. This was partly in memory of her husband Richard, who died in 2007, and because it seemed like a good idea.

Over many years, Lisette energetically supported us in our efforts to preserve and display the museum's collections for a wider audience, joining us in 2006 as one of our guests of honour at the Fantasia fundraiser where she wore the Egyptian galabiya of her grandmother, Hilda Petrie, another outstanding woman of science. In 2007, she attended the opening of the SOAS Brunei Gallery exhibition *A Future For The Past: Petrie's Palestinian Collection*. She didn't just enjoy the event but helped to explain Petrie's career to the attending VIPs and promoted the Petrie Museum.

The Petrie Museum is, of course, named for William Matthew Flinders Petrie but it should never be forgotten that it is in large part due to the Petrie women that the museum is such a trove of objects and archives relating to Petrie's (the Petries') life and



Lisette wearing Hilda Petrie's famous galabiya at the Friends' fundraising "Fantasia" in 2006 with Sally MacDonald, then UCL Museums Director, in "Orient Express" costume.

work far beyond his initial museum collection. Anne Petrie, Petrie's mother, home-schooled her precocious genius son; Hilda Petrie worked alongside her husband, continued his publications after his death, and was tireless in curating his archive and pushing UCL into finding somewhere for the Petrie Museum to celebrate the 1953 centenary of his birth; their daughter, Ann, arranged for the donation of so much of that material to the Petrie Museum; Lisette loaned precious family objects and water-

colour paintings (by both Hilda and Flinders Petrie) so that they could be recorded for the archive, donated Petrie's childhood lap-desk for the Fantasia auction, and gave so much more in her constant support of the Petrie Museum. Indeed, the Museum has enjoyed over 120 years of dedicated support from the Petrie family.

Lisette was our friend and we will miss her. Our sympathy goes to Lisette's daughters – Rachel, Martha and Susie – the next generation of Petries.

Jan Picton

Helen Pike

7 February 1965 - 9 May 2021

On May 9th 2021, the brightest light at the Petrie Museum went out when Helen Pike sadly died after a short illness. This news came as a terrible shock to many of us, who are still coming to terms with the sense of loss several months later. In many ways, summing up Helen's contribution to the Petrie Museum over the last nine years is the hardest thing I've even written. However, I'm going to do my very best (whilst listening to Madonna's Greatest Hits, loudly, in Helen's honour!).

Anyone who attended Petrie Museum events over the past nine years couldn't fail to be inspired by Helen's unique energy and spirit, and her enthusiasm



Helen in 2015 playing the part of volunteer Violette Lafleur (1897-1965), who saved the collection during World War II

in the presence of all those who, like her, loved learning from the collection. There was always a guarantee of a warm welcome at the Petrie from Helen to everyone from her fantastic volunteers to the Museum's visitors, young and old alike.

After a successful career in the arts and cultural sector, Helen joined the Petrie Museum in 2012 and spent the next nine years shining brightly as our Public Programme Manager. Helen always found innovative and exciting ways to make the collection accessible to all: events during my time at the Petrie have included a star-spangled 'Egyptomania' evening event, LGBTQ+ talks exploring the collection in new ways, ancient Egyptian storytelling sessions for young children, virtual reality headset museum tours – and the list goes on! For many years before this, too, Helen worked closely with Debbie Challis (Public Programme Manager) to develop a sector-leading events programme, featuring everything from a regular Petrie Film Club to a steampunk-inspired 'Fin du Siècle' event which saw

the Petrie Museum packed to the rafters with happy revellers enjoying the collection. We must not forget that Helen was one of the first to develop such innovative approaches to using the collection to inspire and educate: I remember her saying that "plain clothes" programming staff from London-based national museums would come along to her Petrie events, and then she would see them advertise something very similar in their own event programmes not long afterwards! She – and the Petrie Museum – were always ahead of the game.

Always professional but never too serious, Helen brought much-needed cheer and laughter to the Edwards Room and made working there a wonderful experience for all those around her. She also maintained in the Room a collection of props for her Petrie events, all useful but some more shocking than others! One memory from when I first started at the Petrie that I'll never forget is jumping with fright at seeing Helen leap out wearing a life-size rubber horse's head! This was a prop kept from a past event on the history of the Petrie "Horse Stairs" that was always handy for scaring new staff members ...

Meetings with Helen were always collaborative and fun, and everyone at the table would leave buzzing with possibilities. She worked most effectively with colourful pens, post-its and huge pieces of paper tacked to walls where everyone could share their ideas, always making the Petrie Museum a colourful place to work! The last (virtual) meeting we had with Helen was to share some ideas for the 2022 Egyptological anniversaries, and we were all so excited to see what she would bring to the planning table for events themed around Tutankhamun and hieroglyphs. We are desperately sad that she won't be here with us next year as it will not be the same without her – something will always be missing. However, we continue to see Helen's legacy at the Petrie Museum every day: in the new intake of museum volunteers; in the interest and understanding sparked when visitors experience the collection; in the continuing conviction of so many people that the collection *matters*.

These wonderful legacies will live on at the Petrie, where Helen will be forever remembered as our fiercely intelligent, hilariously funny, and impossibly glamorous friend.

Anna Garnett



Helen (centre) at the leaving party for Maria Ragan (Petrie Museum Manager) in 2018

NEW TRUSTEE: DR JOANNE ROWLAND

Since I arrived at UCL in 1993 to read Ancient History and Egyptology, the Friends, the Petrie Museum, and UCL have been central to my life.

Involved with the Friends as a student member of the committee, I have poured wine and sold raffle tickets, and even showed books at the inaugural book auction after submitting my PhD in 2003! It has been particularly special to contribute to the lecture series and various museum-based events. As a Trustee of the Friends, I am looking forward to taking an active role in the ongoing support of the museum, including bringing special events to the Friends.



Jo working on a spreadsheet for potsherds in the company of Tass and a young Kevin the dog

Much of my research and teaching focuses on later prehistoric and early historic Egypt, which reflects my in-

volvement in the ElKab Project with the late Dirk Huyge at the Royal Museums of Art and History, and a project based on Neolithic Merimde Beni Salama with the late G. J. Tassie (Tass to most of us), which started in 2013 whilst I was at the Free University in Berlin. This research took us into worldwide collections, including the Petrie Museum.

I retain a strong link with the Nile Delta, through projects under the EES Delta Survey, and through the Delta Survey Workshops.

Returning to the UK and to The University of Edinburgh in 2016, I introduced a series of Egyptology courses and, in 2018, I joined the Naqada Regional Archaeological Survey and Site Management Project. This was focal to our recent Newton-Mosharfa funded 'Earliest Egypt' project with the French University in Egypt, which included field training and site protective measures. Moving forward, I am committed to valorising the immeasurable contribution of the many unnamed archaeologists who have contributed to the direction of research since Petrie's time.

These publications may be of interest:

'Revolutions: The Neolithisation of the Mediterranean Basin': https://edition-topoi.org/download_pdf/bsa_068_00.pdf

The Neolithic in the Nile Delta data repository for Merimde, including material from the Petrie Museum: <http://repository.edition-topoi.org/collection/MRMD>

Friends of the Petrie Museum Lectures and Book Auction: January – July 2022

January (21st TBC) Zoom

Christiana Köhler

Petrie and the Materiality of Time – Relative Dating in Egyptian Archaeology

18th February UCL or Zoom

Aidan Dodson

Rediscovering the First Pharaohs

22nd February (6.30pm)

(further details to be confirmed)

Book Auction

18th March UCL or Zoom

Robert Morkot

Not just Egypt, not just Petrie: Sudanese Archaeology in the collection from prehistory to Meroe

22nd April UCL or Zoom

Alice Williams

Title to be confirmed

13th May UCL or Zoom

Omoniya Abdel Barr

Four Cities seen by K.A.C Creswell: Jerusalem, Aleppo, Baghdad and Cairo

10th June UCL or Zoom

Hourig Souroubian

What's new beyond the Memnon?

22nd July UCL or Zoom

Angela Stienne

Ancient Egypt and Medicine, from the Wellcome Historical Medical Collection to the Wellcome Collection

FRIENDS OF THE PETRIE MUSEUM

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

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 (Hazel Gray), 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