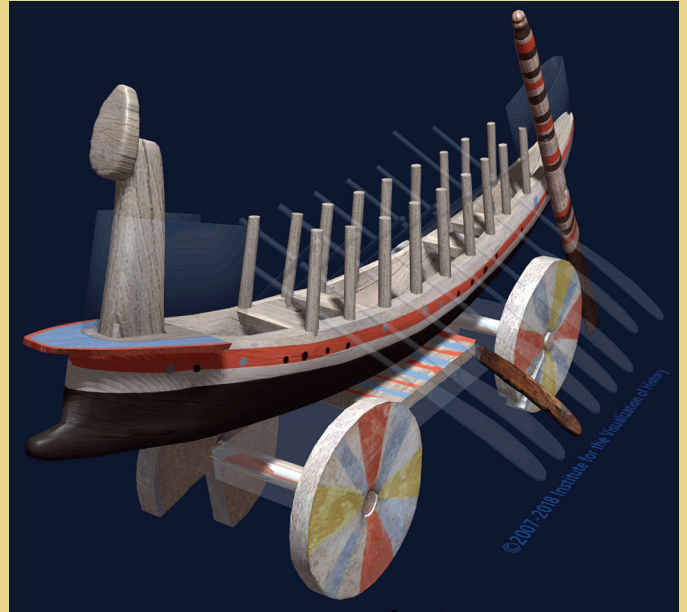


# Friends of the Petrie Museum

Magazine



Issue 52 Spring/Summer 2019





## From the Chair, Lucia Gahlin

As the Friends of the Petrie Museum we continue to support the Petrie Museum with all our hearts, but we are proud to support other academic institutions linked to us by their close association with Flinders Petrie and Amelia Edwards. I am thinking particularly of the Egypt Exploration Society and Griffith Institute. Amelia Edwards founded the former as the Egypt Exploration Fund in 1882, she went on to leave her collection of antiquities to UCL ten years later (the core of the Petrie Museum), together with funds so that Petrie could be employed as the first Professor of Egyptian Archaeology and Philology in the UK. The Griffith Institute at the University of Oxford houses the W.M. Flinders Petrie Collection which includes over 1500 of his photographs, now made accessible online, as well as an archive of Amelia Edwards's papers, including three albums of her sketches.

A highlight of the year so far has been the Friends' support of the Griffith Institute via a donation to acquire the journals of Jenny Lane, lady's maid to Lucy Renshaw, travelling companion of Amelia Edwards on their 1873-4 journey through Egypt, an adventure which inspired Amelia Edwards to set up the Egypt Exploration Fund, and ultimately resulted in Petrie's involvement with UCL, and the creation of the Petrie Museum.

The purchase of these journals by the Griffith Institute has ensured they will be kept in the UK and will soon be scanned and transcribed for all to read online (for details of this donation, see p.3). Our donation to facilitate this ties in perfectly with the plans for the reconfiguration of the entrance gallery of the Petrie Museum, with a planned new display to focus on the importance of Amelia Edwards to Petrie and the museum. This project entitled 'Petrie and Edwards: Gateway to the World of Egyptology' has been made possible thanks to a major grant from the DCMS Wolfson Foundation. Work starts over the winter and I'm sure we will be assisting!

The Friends' second major donation this year has been to support the EES archive appeal to conserve and repack Petrie's glass plate negatives in their archive (our report on this will be in the autumn Magazine). It seems fitting that the Friends should work towards securing Petrie's heritage both within and beyond the Petrie Museum.

The Petrie Museum is flourishing under Anna Garnett's careful and inspired curatorship; Helen Pike continues to stage interesting events in the museum; the new team of front-of-house staff have settled in enthusiastically; and we will shortly have a new Head of Petrie Egyptian and Sudanese Collection (the museum manager to you and me). We hope to have an interview with Catriona Wilson in the next issue.

Highlights in the Friends calendar of events so far this academic year have been our two brilliant study days organised by Jan Picton - Dr Hourig Sourouzian and members of her team on 'Amenhotep III and his funerary temple, a 'House for Millions of Years', and Dr Maria Nilsson and members of her team on 'Monuments and Quarryscape: new discoveries at Gebel el-Silsila' – two fantastic days and wonderful to see so many of you at them.

However, our activities for the academic year are far from over. Included with the magazine are details of more special Friends events starting with a Friends only private view of the Petrie Museum's new temporary exhibition *From Gurob to the Getty*, curated by Anna Garnett, assisted by Jan Picton (see our cover photo and a brief intro below). Next up is a private visit to Girton College Cambridge where Professor Dorothy Thompson will introduce us to the college's Egyptian collection. Finally, I'm hoping very much to see you at our special summer lectures, to be given this year by Professor Francesco Tiradritti, if not before.

Make a note of the 21st September - our next study day. We are already planning an exciting programme for the next academic year., including our trip to Madrid.

Very best wishes, Lucia

**Front cover:** The Gurob boat (UCI6044) will be the centre of a temporary exhibition *From Gurob to the Getty* in the Petrie Museum, having recently been part of a major exhibition at the Getty Museum in California, *Beyond the Nile: Egypt and the Classical World*. This brightly painted ship model with its wheeled cart was discovered in Gurob Tomb 611 by Brunton and Engelbach in 1920 and appears to be of a galley first used in Mycenaean Greece. The wheeled cart suggests that the ship represented may have been intended to travel overland, possibly during ritual activity. The Gurob boat tells an important story about the ancient migration of ideas and objects from the Greek mainland to Egypt during the Late Bronze Age. It has been extensively researched by Dr. Shelley Wachsmann whose book *The Gurob Ship-Cart Model and Its Mediterranean Context* was published in 2013 and who worked with the Institute For the Visualization of History (<http://www.vizin.org/Gurob/Gurob.html>) to produce interactive 3D models. Our cover shows (1) the parts of the model laid out in the Petrie Museum in 2002, (2) a view of the 3D virtualisation courtesy of Shelley Wachsmann and Vizin and (3) the model on its new mount courtesy of J. Paul Getty Museum.



# Hello Jenny Lane!

by Jan Picton



A photograph of Jenny Lane from the family archive

Over the years, the Friends of the Petrie Museum have made several small donations to the Griffith Institute. After all, they're almost 'family'. Frank Griffiths was Petrie's student, great friend and colleague. He married Kate Bradbury, friend and companion of Amelia Edwards. Griffith went on to become Professor of Egyptology at Oxford and on his death in 1934 his Will provided for the establishment of the Griffith Institute.

The GI holds part of the Petrie archive (it's complicated!) and the GI and Petrie Museum have worked closely through the years. The Friends funded, for example, the digitisation of Petrie's album 'Photographs of Egypt' which provided invaluable information about his and Griffiths journey up the Nile in 1886-7 (online at [www.griffith.ox.ac.uk/gri/ppoe/](http://www.griffith.ox.ac.uk/gri/ppoe/)).

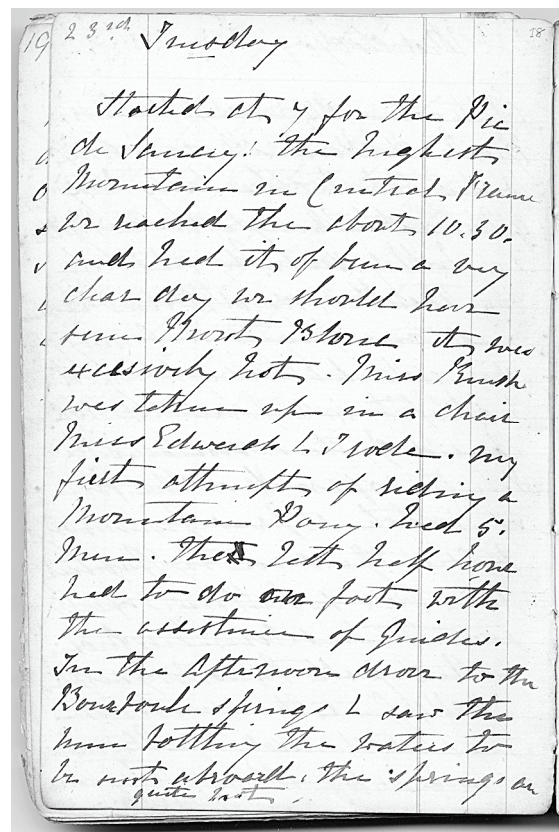
In 2017 we made a substantial grant to enable the GI to transform their Petrie archive of papers and photographs, first by transcribing all the material and cataloguing it, and then digitising it to make it accessible online. This is a major undertaking with a substantial amount already completed. The work to date is now publicly available through the GI's online catalogue at [archive.griffith.ox.ac.uk/index.php/petrie-collection](http://archive.griffith.ox.ac.uk/index.php/petrie-collection)

Egyptology material – albums, art, diaries, papers – is reaching high prices at auction and increasingly being lost to UK scholarship, so when the GI approached us to help secure some journals for the UK we were keen to assist. The Lot was advertised as "... a collection of journals kept by Jenny Lane, lady's maid to Lucy Renshaw, companion of Amelia Edwards, detailing in

lively and interesting style her trip to the Nile in 1873-4" So you can understand our interest in helping to secure the journals as an academic resource.

Jenny Lane's diaries were not unknown, as they were used as a source by Brenda Moon in her biography of Amelia Edwards, *More Usefully Employed* (EES 2006). Jenny may have been employed as a lady's maid but seems to have been more of a companion who kept her own journal and sketches - a fabulous account, with lots of detail, colour and anecdotes of her travels and fellow travellers during the famous 'One Thousand Miles up the Nile'. More importantly, she seems in some respects to have been a more accurate diarist than Amelia; her dates are more reliable and her descriptions of people and places help to elucidate some of Amelia's more cryptic utterances. What an opportunity. With equal funding from the GI, the National Archives, the Friends of National Libraries and the PMF we were successful at the auction.

Work on transcribing the journals is about to start and – who knows – we may discover unknown facets of Amelia's travels. We will certainly find out more about someone who seems as interesting as the people she worked for at a pivotal moment in Egyptology. If you would like to participate in transcribing the journals, you can play your part in making them available online for public access, just email the GI at [griffith.institute@orinst.ox.ac.uk](mailto:griffith.institute@orinst.ox.ac.uk) See what being a Friend of the Petrie Museum helps to accomplish!



A page from one of Jenny Lane's journals

## Amenhotep III and his Funerary Temple, a 'House for Millions of Years'

Susan Biddle introduces us to a wonderful day of talks to mark the two decades of excavation, conservation and reconstruction work at Kom el-Hetan by the team led by Dr. Hourig Sourouzian.

Anna Garnett began the day with an overview of who Amenhotep III was, putting him in the context of his family and his world. The ninth king of the 18th Dynasty, he was the son of Thutmose IV, married to Queen Tiye, and father of Akhenaten. His 37/38 year reign was a time of extensive international trade and one of the most artistically productive periods of Egyptian history. He celebrated three jubilees in regnal years 30, 34 and 37, and from the first of these he ruled as the living representative of the Aten and used the epithet 'the dazzling sun-disk', foreshadowing the Amarna focus on the Aten. The majority of Anna's talk was a whirlwind tour of Egypt and Nubia, looking at highlights of his extensive building programme. In addition to being the curator of the Petrie Museum, Anna previously worked at Kom el Hetan with Hourig so was uniquely well-placed to commence proceedings.

As director of the Kom el Hetan conservation project and responsible for its inclusion in the World Monuments Watch's top 100 endangered sites, we could have had no better guide to the history of the site and its conservation than Hourig Sourouzian. Hourig started work on the site 20 years ago, in a joint project with the Supreme Council of Antiquities, and the German Archaeological Institute. Main donors are now the Association des Amis des Colosses de Memnon, the World Monuments Fund, American Research Center in Egypt, Stephanie and Bernard Buchner, and others.

In the past, visitors to the 'Colossi of Memnon' did not always realise there was a huge temple behind the statues. Hourig's team is seeking to restore both the history and the dignity of the temple as a whole. She first gave us an outline of the whole complex: a series of 3 courts each entered through a whitewashed and painted mudbrick pylon with a pair of colossal statues of Amenhotep III, leading west via a processional way surrounded by a peristyle court to a hypostyle hall and then to the sanctuary flanked by a sun court (to the north) and mortuary temple (to the south). The sanctuary was intended to receive the god Amun, accompanied by the living king, as part of the Beautiful Festival of the Valley. 370m north of and perpendicular to this axis is the North Gate, with a further pair of colossi. The entire site is 550m long by 700m wide but only a narrow central strip of land is available for



Drs. Willem Toonen, Anna Garnett and Hourig Sourouzian

excavation, the rest of the temple still being under agricultural land – so we currently know nothing about any sacred lake, magazines, workshops, schools, palace, barque shrines or other buildings which are part of the complex at other New Kingdom mortuary temples.

The temple buildings and monuments were destroyed by an earthquake dated (by pottery) to around 1200 BC: the end of Ramesses II's reign or the start of Memeptah's reign. The Memnon Colossi at the first pylon alone survived the earthquake, although cracked by it. The site was then used as a quarry for stones for subsequent nearby monuments, in particular the mortuary temples of Memeptah and Ramesses III (Medinet Habu). Amongst other things, Memeptah reused a stele of Amenhotep III to record his own conquest of Israel, and numerous statues and statue groups of the king, gods, and jackal-headed sphinxes – and as a result of a second, later, dispersal these statues are now further scattered around the museums of the world. More than 200 standing or seated black granite statues of Sekhmet from the site are scattered around Egypt and more widely including the British Museum (31), the Vatican (about 30), Turin, Louvre and other museums including in the US and Tokyo; one Sekhmet head now even supports a bench at Trewithen in Cornwall. Whilst Memeptah would not have destroyed a predecessor's mortuary temple, he had no objection to recycling it. Hourig hopes to reinstate the statues at Kom el Hetan, either as originals (perhaps in exchange for other objects) or replicas.

The evidence of the earthquake is all over the site. At the third pylon, the colossi had fallen and rotated. In the peristyle court, slabs and statues had fallen in a similar way to the colossi. Seismologists have investigated the site and found evidence of liquefaction, creating "mushrooms" in the earth and disrupting soil levels as the ground is pushed upward and then sucked down, causing blocks to lie in a cone shape and dark lines of earth caused by sand from lower levels being injected up through cracks. It is intended to create a museum



about the earthquake on the site.

A subsequent earthquake (probably in 27 AD) caused the northern Memnon to fall against the first pylon, cracking it. It's unclear why the colossi were identified as Memnon – perhaps because of similarities in the way the original Memnon fell outside the walls of Troy, perhaps because of an association between the name Memnon and Nebmaatra, Amenhotep III's prenomen. Memnon was the son of the goddess Eos, or Dawn, and when the northern statue whistled as the first rays of the sun fell on it, Memnon was said to be greeting his mother. Roman tourists recorded their visits to hear this phenomenon with graffiti on the feet and lower legs of the statue – one part of the foot has no inscriptions, so must have fallen before the Roman era. Septimius Severus restored the northern Colossus with cut (but not polished) quartzite blocks from Aswan, after which it ceased to sing. After that there are few references to the Colossi until the Napoleonic era, though we know Arab expeditions in the medieval period passed between them. It was the work of Napoleon's savants which made the colossi better known.

The first collectors, such as Salt and Belzoni, arrived at the site in the 19th century. A drawing by Beechey, Belzoni's secretary, records the cutting out of a head of Amenhotep III (EA6 in the British Museum) with the colossi in the background. A replica of this head has now been re-erected on the original torso in the peristyle court. After the era of collectors, the site was again abandoned. One stele was re-erected at the end of the 1940s, and a joint mission by the Egyptians and Swiss mapped what was known of the site in two seasons in the 1960s/70s (published 1983). However very little conservation work was done at the site before the 1990s.

In 1997 Hourig started a campaign to conserve the site, and today young people from the surrounding villages, who otherwise struggle to get education or jobs, work on the site. As well as being trained in conservation, they become expert at 'reading' the stones and are excellent at seeing the joins between apparently unrelated fragments.

The speakers were allowed a well-earned rest whilst we watched Antoine Chéné's film, "The Discovery of the temple of Amenhotep III", shown at the 10th International Festival of Archaeological Films at Nyon. This film recounted how Hourig's team had investigated the few remains visible on the surface of the site to identify the site of the second pylon and discover the previously unknown second colossus there, and then the third pylon, peristyle court and hypostyle hall. We saw how the team – of 300 workers and 40 specialists – re-erected and reassembled a stele and colossus using a mixture of chains, winches and mass human effort.

The large teams of workmen, chanting to keep time, moved the northern colossus at the second pylon on a sled in much the same way as the pharaonic workers had done over 3000 years ago, as illustrated in the 12th Dynasty tomb of Djehutyhotep at el-Bersheh.

Watching the film we could share in some of the excitement as a beautiful statue of Queen Tiye by the pharaoh's leg emerged from the soil for the first time for centuries, and learnt a little about Monique Hennessy who generously funded work on the site for many years. We watched the slow lifting of one of the quartzite colossi at the second pylon using airbags – in 10 cm increments, with 50 cm per day being good progress – and winced audibly as we watched workers sitting beneath the colossus to support it with beams and small stones to secure the height gained each time.

We heard how the many Sekhmet fragments found on the site are cleaned, drawn and photographed, and about the discovery of fragments (mostly feet) of many statues of the king in the peristyle court. We admired a new portrait of Queen Tiye on the leg of the southern colossus at the second pylon and saw close up the beautiful calcite colossi at the third pylon. Because of their fragility, these had been assembled in pieces and patched in antiquity, and we saw how the blocks had been fitted together and secured by twisting pins. As well as the statuary, the team has discovered blocks from the outer side of the enclosure wall, showing naturalistic scenes of daily life, again foreshadowing the art at Amarna.

Willem Toonen, fluvial geomorphologist with the Theban Harbours and Waterscapes Survey (THaWS), made complicated techniques clear, and shared new and as-yet unpublished discoveries about the location of Kom el-Hetan. This report deliberately does not go into details, but watch out for THaWS publication of these exciting findings. THaWS reconstructs past landscapes, using a combination of geophysics, geological surveying, and the study of ceramics.

Kom el-Hetan is the only Theban mortuary temple which extends into the floodplain – the others are all on the desert edge. A secondary channel may have provided river access, making transport of building material much easier. At the time it was built Kom el-Hetan stood on the westernmost sandy mound which would have been about 6m above the surrounding marshland, with the Birket Habu located in a lower, marshier area. There are signs that this mound was levelled during the New Kingdom, and of activity on and around this mound and not only on the temple site. The Colossi of Memnon stood at the eastern edge of this mound, adding a further 6m to their height above the Nile.

Later in the New Kingdom the landscape was eroded and only the western part of the temple area would have stayed dry. The desert edge has receded over time – the north gate would have been at the desert edge when built, but was later partially submerged in sediment. Willem did not think it was encroaching floods which destroyed the temple, which had been dismantled before the floods reached that far: an earthquake therefore still remains the most likely cause of collapse. Even in the Roman era, the temple would have been dry for 10 months of the year – the area around the colossi has revealed a lot of Roman ceramics: litter from Roman tourists!

Hourig rounded off the day with an account of the conservation on the temple, and some of the challenges this presents. She is collecting an archive of images of the Colossi over time, and contributions would be welcome. Examples were shown from the Napoleonic Expedition, and during the last inundation in 1966 before the High Dam stopped the annual flood.

Threats to the site include water, salt, temperature fluctuation, vegetation, fire, vandalism and pigeons. It's



Reassembly of fragments of a granite statue of Amenhotep

not the Mamluks, but the sun, which is responsible for the cracks in the faces of the Colossi. Carl Werner's 1872 painting of the Colossi of Memnon at night shows a group of Egyptians smoking around a fire at the base of one of the Colossi: such fires caused flakes to break off. Hundreds of pigeons nest on the

Colossi each year and so far nothing has deterred them for more than a few days; every year, the statues have to be cleaned of pigeon guano which is both time-consuming and expensive, though local farmers appreciate the fertilizer. The team has built a fence along the site perimeter, where they display explanatory panels which are appreciated by visitors. A dewatering project protects the peristyle court, but it is not practical to extend this across the whole site.

Hourig's team have made several surveys of the colossi in case of future damage, including by photogrammetry. A survey of the polychromy indicates the colossi were painted – traces of paint remain on Queen Tiye's diadem, for example, and on the alabaster colossi at the third pylon. Hourig stressed that we should not think of this as kitsch, but as resembling the beautiful wall

paintings at Medinet Habu.

Hourig reinstates broken pieces where possible. For example, a 10cm piece of Hapy found near the base of the southern Memnon has been restored to the base of the northern Memnon, three panels from the North side of the southern colossus at the second pylon have been reassembled and reinstated, and last year Queen Tiye's elbow was replaced. Interestingly, this elbow showed evidence of an old repair, and signs of old repairs are found throughout the site. In some cases reinstatement is not possible – for example, 29 pieces have been reassembled to form part of the pedestal of the southern Memnon but the resulting block is too high to fit into the gap, indicating that this piece must have fallen before the remainder of the pedestal sank further into the sediment. They also do not reconstruct the statuary if this is dangerous – for example, the right arm of the southern Memnon was tilted by the earthquake, and to reinstate the fallen blocks would mean dismantling the Colossus which Hourig will not do without international sanction. Her preference would be to reconstruct the arm separately and exhibit it independently nearby.

All the fragments are recorded, including the date and place of discovery and their condition, and sketched. The team has not yet found the face of the colossus at the second pylon, but does have a 1.2m piece of the beard. The torso of the southern colossus at the third pylon has been lifted to solid ground. 3D scans are helping them rejoin the fragile pieces.

Missing pieces of a quartzite head have been identified elsewhere and returned – we were amused to hear that a piece in a private collection identified when exhibited in Basel was restored more quickly than one spotted in a Ministry of Antiquities magazine nearby. The reassembled head is too fragile to keep on site, but is now exhibited at the entrance to the Luxor museum. It faces another head which was previously missing its beard – the team has now found the beard and it too has been reinstated.

Over the last three seasons, the team has discovered more than 250 Sekhmet fragments. These have all been cleaned, desalinated, documented, drawn and photographed, and 3D images created; these statues too were painted, including with red eyes. Where possible, they have been reunited with other fragments, and are all currently stored in Ministry of Antiquities magazines. Hourig hopes to bring some of them back to the peristyle court, which will be the first area behind the Colossi of Memnon to be opened to the public. The team plans to create a terraced path around the edge of the court, so visitors can look down on an open air sculpture museum. At long last, Amenhotep III's wishes for his temple may be fulfilled again!



## Selected museum seminars

You can search for all of the objects mentioned at [petriecat.museums.ucl.ac.uk/search.aspx](http://petriecat.museums.ucl.ac.uk/search.aspx)

*Mediterranean Imports in the Petrie Museum* with Valentina Gasperini.

Weather conditions created an anticlockwise network of trade between countries bordering the Mediterranean Sea, resulting in the many foreign vessels discovered in Egyptian contexts. Foreign vessels come in a range of sizes, the use of which can be speculated from their morphology; small vessels would be impractical for everyday storage, instead holding precious oils and unguents. The vessel itself would also be an 'elite' status symbol, leading to its re-use.

Mycenaean stirrup vessels discovered at Egyptian sites, e.g. UC16631 from the Gurob 'burnt group' deposit, are typically made of fine clay with painted decoration and designed to allow a thumb to be placed over the spout to limit pouring. Their popularity caused Egyptian imitation ranging from finely crafted decorated faience (UC16630) through to rough Nile silt clay examples (UC18989). Further example of Egyptian morphological adoption and adaptation is demonstrated by miniature funerary equipment such as the faience 'torpedo' amphorae, UC45323.



UC13424

Cypriot base ring juglets are also commonly found in Egypt. The dating of these is estimated from the degree of surface decoration, with white painted decoration being incrementally added over time until present on all aspects of the juglet – e.g. undecorated UC13424 is older than heavily decorated UC13440. The poppy-like morphology has led to theories that base ring juglets contained opioids; however, analysis shows that this is not universal. Double

base ring juglets are rarer but still frequently found. Typically featuring pre-firing handle piercing, perhaps for suspension or simply decoration, examples such as UC13420 are made of extremely fine fabric with two independent reservoirs – the handle position implying both spouts were poured simultaneously.

Wine storing *oenochoe* were another Mediterranean import. Cypriot examples like UC16626 (another of the Gurob burnt group) are crafted from fine clay featuring



UC13406

painted decoration. These are too small for storage and may instead have been used for serving – with the pinched spout aiding pouring.

Importation of Greek *askoi*, commonly produced in Attica, is evident from objects such as UC47602. The almost metallic 'black glazed ware' finish is produced through technical firing processes alternating oxidising and reducing atmospheres.

Spindle bottles like UC13406 demonstrate Turkish and Anatolian imports. They display pre-firing potmarks on their bases, possibly in a Cypro-Minoan script. They are typically found in funerary contexts close to the head of the deceased which has led to theories that their contents would have been for haircare or use on the head – there is, however, no proof of this.

Matt Szafran

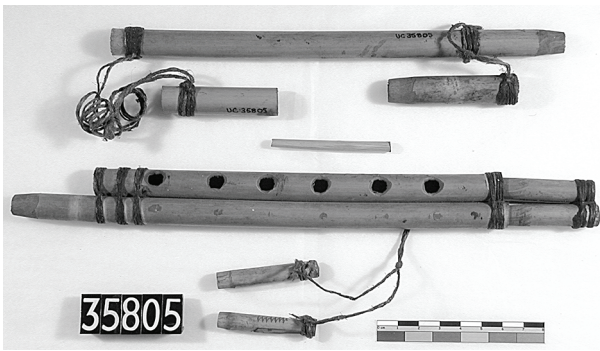
*Musical Instruments from Roman Egypt* with Ellen Swift of the University of Kent.

Ellen is leading a project looking at the c8,000 objects in the Petrie Museum relating to the Roman period, some 60 of which are connected with music. Unfortunately, there was no documented evidence about where and when they were found during Petrie's excavations. Besides handling the objects themselves, we were also able to examine and attempt to play replicas.

The first item was one half of a hand-held boxwood clapper (UC59610), shaped like a foot. Probably used by professional dancers, it has a hollowed-out centre to act as a sound box and two holes at the edges for attaching with twine.

Two small 5.75cm diameter circular metal cymbals (UC33269) of bronze or brass would have been attached to a metal handle, like a pair of tongs and squeezed or banged against the arm to make a sound (as we tried with the replica). The actual artefacts were quite worn, with three holes in each of their surfaces. Cymbals have been recorded as being used in the Roman and Byzantine period up to the 7/8C AD.

UC35805, a double reed pipe from the Islamic period, was too fragile to touch. It is very similar to those of the Roman period, and indeed of the Egyptian dynastic period as well. It consists of two pipes, 53cm long, joined at the ends by bituminised threads, with separate mouthpieces and six holes on the main pipe. Examples are still played today, e.g. the Zummara double clarinet.



UC35805 showing the parts laid out

We then tried to make sounds on a number of small replica pan pipes, based on UC33270, a set of seven joined reed pipes. The pipes were fastened by a horizontal strip of palm-stick on each side, held by string and resin. They were then filled with a wax in the bottom of each pipe, with beeswax used in the replicas. It was questioned as to how the wax would have fared in the hot Egyptian climate. Finding these pipes is quite a rare event as they are very fragile.

A small bronze bell in the shape of a Bes-head, just 3.3cm high, has a ring on top of the head and was more of an everyday object. Bells could have been used to put around animal necks, on doors, in gardens or to summon servants. It could also have been used to put around a child's neck as a sort of amulet to ward off evil spirits. The replica we examined was larger than the original and made of bell metal, an alloy of copper and tin that gives good acoustic properties. Another bell (UC30389) was different in that instead of a clapper to make the sound, it would have had a loose ball inside the split halves. A so-called 'rumbler-bell' it is made of bronze and was possibly for use on sheep. Our replica, this time with the ball inside, was handed around.

The final items of the evening were two bracelet bells (UC58537 and UC58540), made of bronze and held on a bangle, dating from the Byzantine period. These examples are likely to have been for small children and a number have been found in child graves. Our evening ended with a combined effort to follow some simple rhythms with the replicas, though none of us I think will be changing career to become a Roman musician.

*Chris Seymour*

### ***Objects of Daily Life in Egyptian tombs? The change in burial customs under Ramses II with Wolfram Grajetzki.***

Fertility figurines are not something that would seem out of place in an ancient Egyptian home; so what possible use could they have had in a tomb? This was just one of the thought provoking questions raised by the artefacts expertly chosen by Wolfram Grajetzki

when exploring burial customs in the Ramesside Period. The item in question, a pottery figurine of a naked woman laying on a bed in fine garb (UC8658), was not of the finest craft but the questions it raised from the group showed how some of the most interesting objects need not be made from fine materials or survive in excellent condition. Their inclusion in burials shows that such items seen in the sphere of daily life gained prominence in the realm of the dead during the Ramesside period. This theme was further exemplified when examining two pottery shabtis (UC39784, UC39778). The guidance of Wolfram revealed more than on first inspection as these figures, unlike many we had seen before, were not mummiform but dressed as workers holding tools. This was explained as a hangover from the Amarna period where, in an attempt to distance themselves from the shabtis associated with Osiris, they had taken on a human form.



UC39778

Undoubtedly one of the finest pottery objects was the dog-headed lid of a canopic jar (UC30101). The trace remains of Egyptian blue on the headpiece along with the remnants of black eyeliner and yellow under the chin are testament to the fine preservation work of the Petrie staff and helped breathe life into the object.



UC30101 canopic jar lid

Wolfram added depth to the objects handling by explaining how such jars had developed from being human headed pre-Ramesside to the more familiar animal headed jars of the New Kingdom.

A final note goes to the artefacts crafted in finer materials. Both a heart amulet (UC27790) and a faience pectoral (UC69862) showed off the creativeness with which items of daily life were transformed for the dead. However it was in an item not much bigger than a fifty pence piece that I found my favourite.





Top of UC12989 and the base as published by Flinders Petrie in *Amulets*, 1914, Plate IX.

The heart scarab in question (UC12989) has an abridged version of spell 30B carved on the underside. This exemplified to me that although this and other amulets were important in life, the wealthy people of the Ramesside period put great effort and resources into transforming these objects into something to protect the deceased in the afterlife.

*Ben Greenley*

### ***Ancient Sudanese Material Culture in the Petrie Museum with Anna Gamett.***

Anna had selected a range of small objects ranging from the Mesolithic to the Meroitic Period. We started by examining a couple of sherds of crude ware, decorated with fingernail impression – what a thought that we were looking at finger nail impressions made on everyday pottery at some time during the Mesolithic, ~ 9000 – 5000 BCE! Anthony Arkell, who ‘did a Petrie’ by establishing a relative chronology of prehistoric Sudan based on pottery, excavated them in 1944-1945 (UC13982). We also looked at a very different single sherd from the same excavation (UC13970), an example of so-called wavy-line pottery, decorated with either catfish spines or comb impressions (we could not agree which). We also learned that basket-impression ware survived in rural Sudan until recently, with baskets also often used to help create the shape of hand-made pots. I was amazed that such traditions could have survived for many thousands of years.

We moved on to two Khartoum Neolithic rim sherds from Shaheinhab. The thin-walled fine ware came from a pot that had been repaired in antiquity by carefully drilling holes through the broken pieces and stitching them back together, suggesting it must have been a prized possession (UC14127).

Then we took a great leap forward in time to the Second Intermediate Period and a group of burnished black-topped red Kerma ware sherds (UC17895) that came from one of the famous tulip beakers, which are characterised by burnished surfaces with a metallic finish along the top and a unique silver-coloured band. These sherds came from Petrie’s 1898-1899 excavations at Diospolis Parva, suggesting the presence of Nubians in

the capital of the 7th Nome.



UC19625, 8.7 cm high

Anna then presented us with the undisputed star of the evening, a small red quartzite face, the only surviving fragment of a small statue. When Emery found this piece under the floor of the Hatshepsut Temple at the Egyptian fort at Buhen in 1962-3, he declared it to be the most beautiful object from the site, and it is easy to see why. It has been dated to late Dynasty XII and classified as a male head by Janine Bourriau, but I am not entirely convinced – no wig/head covering or any other obvious clue to the gender of the person represented has been preserved (UC19625). On stylistic grounds Bourriau thought that it had been carved in Buhen, rather than imported from Egypt.

Moving into the Meroitic Period, we looked at a fragment from a stela excavated by Garstang in 1913-14, covered with a few lines in the as yet undeciphered Meroitic cursive script (UC44174), reminding us that an important potential source of information about this period in Sudanese history remains untapped.



UC44026

Also from Garstang’s Meroe excavation came two small faience pieces that testified to the enduring Egyptian cultural influence in Sudan long after the end of Egyptian control of the area. One of them, UC44026, is a double-sided pendant in the form of a wedjat eye. However, I found the other piece more intriguing (UC43932): described as a plaque with a representation of Bes on the online catalogue, it triggered an interesting discussion when EES Deputy Director Carl Graves, one of the seminar’s participants, suggested after careful examination that this plaque actually represented Beset, the female version of Bes, as he spotted traces of the diagnostic monkeys that squat by the ears of the deity Beset.



UC43932

Finally we looked at a delicate straight-sided cream eggshell-ware bowl which seems to betray some Hellenistic influences (UC44414).



UC44414

We enjoyed a stimulating excursion into Ancient Sudan in the Petrie Museum, an aspect of the Collections many of us don't tend to think about. Apart from sharing her expertise in wide-ranging discussions, Anna also provided exemplary handouts with a dateline, map and thumbnails of all the artefacts discussed, together with their location in the museum - perfect!

Birgit Schoer

### Nefertiti in the Petrie Museum with Lucia Gahlin.

This enjoyable handling session provided a fascinating insight into the evolution of Nefertiti's iconography and changes to her name.



UC038

Lucia began by showing us a limestone relief (UC038) from the early part of Akhenaten's reign (probably around year 5). Nefertiti wears a headdress associated with the traditional gods with horns, a solar disk and plumes. We commonly associate Nefertiti's image with that of the famous Berlin bust but here she is depicted with a rather severe look. Her eyes are set too high in her head and she has overly large ears and piercings. Excavated from Petrie's season at Amarna in 1891, the object seems likely to have originated from the Great Palace where it may have formed part of a column decoration.

After Akhenaten's 8th regnal year, Nefertiti is depicted with more mellow features. Her eyes are less slanted, her chin is softer, her ears smaller and more life-like with smaller piercings. She also has neck wrinkles (probably to indicate age) and is shown wearing a tall crown with a rearing cobra at the forehead. This type of image is shown on a limestone piece (UC011) referred to as a sculptor's study. The incomplete image has been initially created in red, followed by a stronger black carbon outline. Carving has begun and chisel marks can be seen on the back of the object.

A small red quartzite head (UC010) uninscribed but probably Nefertiti, shows softer features but the large ears are still present. Quartzite's glittering quality was popular at Amarna as a stone with solar associations. The head was part of a composite statue, where faience or a different material would have been used for the crown and other parts of the body.

Petrie collected around 5,000 moulds for producing rings, pendants, bezels and inlays at Amarna. These may have been made using beeswax pressed into clay to make a master shape, with the wax melting away to create the mould. A fired clay mould (UC1924) used for a ring bezel is particularly interesting. It bears the inscription Ankh(et?) kheperura beloved of the sole one of Ra (i.e. Akhenaten) perhaps a name of Ankhkheperura Nefemefuaten. Could this be Nefertiti at the end of Akhenaten's reign, perhaps when she takes on ruler status? By contrast, an inscription on a late 18th



UC1924



UC74772

Dynasty pea green faience ring bezel (UC74772) with a wedjat eye over four *nfr* signs and a *nb* hieroglyph appeared to make no sense at all as a cartouche for Nefertiti! The inscription is thought to refer to Nefertiti (perhaps as Nefemefuaten), but it is not normally how her name would be written. An unevenly engraved lapis lazuli ring bezel (UC24670) gives Nefertiti's full name (*nfr-nfrw-itn-nfrt-iti*).

We were shown two sculpture inlays of royal heads (UC103 and UC101), which were fine examples of composite pieces. Both were made of quartzite although we cannot be sure that they represent Nefertiti. The first object is brown quartzite, prepared for an inlaid eye and eyebrow. The second is yellow quartzite with traces of paint. The head is shaped for adding a separate crown and profile carving has been carried out around the front edge. We also looked at a stela fragment of red quartzite (UC040) showing Nefertiti's arms and head as she makes libation. She is shown blessed by the arms of the Aten. A quartzite relief fragment (UC24279) excavated by the Egypt Exploration Society (1935-1936) depicted a princess with a side lock of youth.

This seminar presented a great opportunity to broaden our perspectives around the ways in which Nefertiti is portrayed and, as always, the session included lots of discussion about inscriptions, materials and methods of object manufacture.

Andrea Whytock



# Geoffrey John Tassie - 'Tass'

17 April 1959–28 March 2019

By Jan Picton, Andie Byrnes and Joanne Rowland

When I first started the research for this sad farewell to Tass I turned first to his Facebook page, full of posts about the Egyptian Cultural Heritage Organisation (ECHO) of which he was a director, plangent opposition to Brexit, devotion to Egyptology, and detailed and thoughtful responses to requests for research assistance—a trait that will be recognised by the many people he has mentored over the years. What most caught my eye though was the 'about' section, which simply said 'enigmatic genius'. In the midst of grief I laughed out loud. I've known Tass for 25 years and for someone of my pedantic, organised mindset he could be trying, but he always made me laugh, and his love for the Petrie Museum and deep knowledge of the early material was extraordinary.

Andie Byrnes met Tass in 2002 at the Petrie Museum: "...nothing prepared me for my first meeting with a man for whom eternal youth was just a thing you do, perplexing and often exasperating the world at large was standard operating procedure and being the kindest, most generous, most gifted and most amiable person you could meet was just who he was. I remember trailing behind him for three weeks in the Faiyum looking for signs of Predynastic culture, photographing hair cuts in Old Kingdom tombs in Saqqara, rewriting one of his presentations with him in Poznan. He was something unique and he had so much left to give, so much living left to do, and I will be eternally grateful for my memories of him."

Tass came to archaeology late, after a career as a hair stylist. Fascination with Egyptian hairstyles led him to evening classes with Eric Uphill and he decided to make a career in Egyptian archaeology. Following his Birkbeck certificate in the early 1990s, Tass studied at UCL's Institute of Archaeology for his BA, MA and PhD (in the cultural context of hair and wigs).

Joanne Rowland was a close friend and the person he collaborated with most closely in his archaeological career so she is best placed to speak of it. Tass' fieldwork career in Egypt began at Kafr Hassan Dawood in the Delta where he directed work on the early cemetery and was a major contributor to the archaeological field school. Here Egyptians and non-Egyptians worked side by side in the excavation and recording of finds. This was Tass' first experience of working in Egypt, and that is how he continued to work throughout his career. His specialism in prehistory grew and led to collaborations on projects in the Faiyum, at Said, with myself at Merimde Beni Salama, and he had

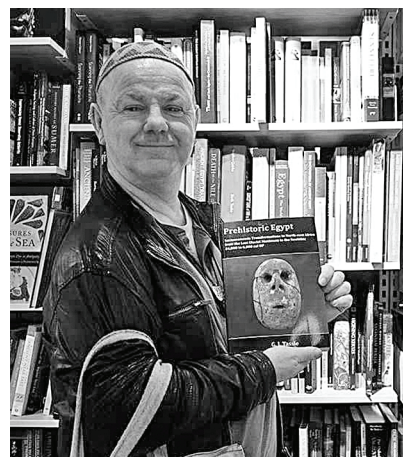
just started a new project at Naqada in summer 2018. He was set to return to Kafr Hassan Dawood this summer 2019 for the first time in 20 years.

Tass dedicated his life to archaeology, and had boundless enthusiasm and knowledge. As well as being a great field practitioner, he had specialisms in prehistory, lithics, and in ancient Egyptian hair. He was dedicated to the pursuit of our understanding of ancient Egypt. Tass's contributions to cultural heritage in Egypt were many, and included conferences, related publications and teaching. In 2000 he co-founded ECHO (the Egyptian Cultural Heritage Organisation).

Since 2013, he had been a postdoctoral researcher at the Topoi Excellence Cluster of the Freie Universitaet Berlin, at the University of Edinburgh, and he was also honorary research fellow in the department of Archaeology at the University of Winchester where he taught fieldwork and cultural heritage management.

Tass joined the team at the Grand Egyptian Museum in September 2018 as the specialist for prehistory, Early Dynastic and Old Kingdom. He was much loved by his colleagues at GEM, on a personal and professional level. A month after starting there he was already running a prehistory lecture series and object sessions for his colleagues. Throughout his remarkable career Tass was endlessly generous in sharing his knowledge on a range of subjects, from object photography to field management, through to the finer details of hairstyles. On site he was much loved by the local workers and our teams from Quft.

Working with him over the years, it was clear how admired he was by colleagues, but since his tragic and untimely passing, the messages shared emphasise how loved and respected he was by the Egyptological community. We remember his gentle and kind nature, his integrity, his humour, and his absolute devotion to the study and protection of his beloved Egypt. Everything had come together for Tass since the summer of 2018, and it is a consolation to his friends that he was doing everything he loved.



Tass published on a range of subjects, an important part of his legacy being *Prehistoric Egypt*, (Golden House 2014).

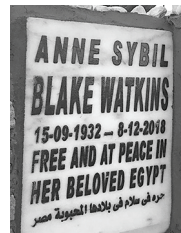
(photo © Lisa Anthony).

ANNE BLAKE-WATKINS 15.9.1932 - 9.12.2018



Many Friends will remember Anne from lectures and events, from trips where she was an enthusiastic companion, or as a classmate at Birkbeck where she did her Certificate and Diploma with a particular interest in hieroglyphs. Anne had been travelling to Egypt for over 30 years and died there in her sleep in December. Her daughter Esther believes she planned it so that she could be buried in her beloved Egypt.

She now rests in the crypt of the St Tawdros Coptic Monastery (el Mohareb), just across the road from Malqata, so do pay her a visit the next time you're there. Our photographs show her memorial plaque, and Anne engrossed in a handling session at the University of Uppsala during the Friends trip in 2006.



The Colossi of Memnon in 2015 (see pages 4-6).

Online information on The Colossi of Memnon and Amenhotep III Temple Conservation Project at: [https://lisa.gerda-henkel-stiftung.de/conservation\\_work\\_at\\_the\\_temple\\_of\\_amenhotep\\_iii\\_at\\_thebes\\_by\\_the\\_colossi\\_of\\_memnon\\_and\\_amenhotep\\_iii\\_temple\\_conservation\\_project?nav\\_id=6722](https://lisa.gerda-henkel-stiftung.de/conservation_work_at_the_temple_of_amenhotep_iii_at_thebes_by_the_colossi_of_memnon_and_amenhotep_iii_temple_conservation_project?nav_id=6722)

### Remaining events for this academic year

- 14 June **Kelly Accetta** *Overseer of what is and is not: work at the Middle Kingdom Theban Project on the tombs of high officials at Deir el Bahari.* 6.30pm, G6 Institute of Archaeology
- 9 July Pop-up guided tour of the collections of Girton College Cambridge
- 12 July Friends of the Petrie Museum **AGM** followed by lecture from Dr **Anna Garnett** *An update from the Petrie Museum.* 6.00pm, G6 Institute of Archaeology. Lecture follows the AGM.
- 13 July Petrie Summer Lectures given by Dr **Francesco Tiradritti**: *The Valley of the Kings. A profane look the most iconic site of ancient Egypt and Twenty years of research in the Funerary Complex of Harwa and Akhimenru, and the most recent discoveries* (application form with June mailing and on the website)

### NEW!! KEEP THE DATE

21 September **Revealing Tutankhamun: objects at an exhibition.** A study day to explore the objects, materials, and cultural influences on display at the *Tutankhamun: treasures of the golden Pharaoh* exhibition. Whether you're visiting the exhibition or not, this will be a great opportunity to study this material in depth. (Programme to be confirmed, application form in the next mailing)

### KEEP INFORMED: MAKE SURE THAT JAN HAS YOUR EMAIL ADDRESS!

Check the Friends' website [www.friendsofpetrie.org.uk](http://www.friendsofpetrie.org.uk) for updates.  
Keep up to date with the Petrie Museum Unofficial Page [www.facebook.com/PetrieMuseum](https://www.facebook.com/PetrieMuseum) (no need to join Facebook).  
Follow us on Twitter [@petriefriends](https://twitter.com/petriefriends)

Magazine edited and designed by Ivor Pridden and Jan Picton.

Contributions are welcome from Friends for possible inclusion in the magazine, but they may be edited. Please contact the Secretary.

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ISSN 1751-7079

Details of membership of the Friends can be obtained from:

**The Secretary, Friends of the Petrie Museum,  
Petrie Museum of Egyptian Archaeology,  
University College London,  
Malet Place, London WC1E 6BT**

Email: [pmf@friendsofpetrie.org.uk](mailto:pmf@friendsofpetrie.org.uk)  
Voicemail: 020 7679 2369 Mobile: 07761 823129

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Tuesday to Saturday 1pm - 5pm



Researchers at other times by appointment  
Closed one week at Easter and Christmas

Museum website:  
[www.ucl.ac.uk/culture/petrie-museum](http://www.ucl.ac.uk/culture/petrie-museum)

Petrie Museum object and archive images in this magazine courtesy of the Petrie Museum UCL.

[www.friendsofpetrie.org.uk](http://www.friendsofpetrie.org.uk)