

Friends of the Petrie Museum

Magazine



Issue 50 Winter /Spring 2018





From the Chair, Lucia Gahlin

You don't need me to tell you that a season in the life of the Friends of the Petrie Museum is always exciting and varied. I'm sure you'll agree that highlights of our Autumn/Winter programme were our book auction, organised by Jan Picton, to whom an enormous thank you (this year we bought enough books between us to raise a staggering £7000 for the Petrie Museum), and our fabulous study day on Deir el-Medina, with lectures given by Dr Cédric Gobeil, Field Director of the French Archaeological Mission at this site since 2011, and Dr Anne-Claire Salmas, fellow member of the archaeological team there (and who happens to be married to Cédric).

Cédric is of course also the Director of the Egypt Exploration Society, and we were very happy to team up with the EES for another inspiring event, enjoyed by so many of you.

Our study days are second to none, and we have what looks set to be a spectacular day of lectures and socialising lined up for you on Saturday 16 June. This will be a very special event to celebrate the 90th birthday of our President Professor Harry Smith, and certainly not a day to be missed. We hope very much that you will all be able to join us for this unique occasion, as Harry will be there to say hello and we will be joined by a host of well-known Egyptologists — Professor Geoffrey Martin, Professor Stephen Quirke, Dr David Jeffreys, Dr Robert Morkot, Professor Paul Nicholson and Dr Elsbeth van der Wilt — giving talks on various aspects of Harry Smith's work in Egypt and in the Petrie Museum. This birthday celebration will be co-hosted by the Egypt Exploration Society, and Cédric Gobeil and I look forward very much to welcoming you on the day. George Hart, my predecessor as Chair, will give a lecture the evening before the study day on Harry's life and career — it's going to be a great weekend.

We are also celebrating two other anniversaries this year. It will be the 30th anniversary of the founding of the Friends of the Petrie Museum, and this is issue 50 of the Friends' magazine (previously newsletter) so a double reason to celebrate. Our very first issue (shown opposite) proclaimed the launch of the Friends and included items by Barbara Adams, George Hart, Helena and Richard Jaeschke and Peter Clayton. The first editor was Olivia Bosch, other editors have included David Sharp, Dee Collins, Gavin McGuire, Hazel Gray, Ivor Pridden and Jan Picton. I hope I haven't missed anyone out, if so my apologies. They have all done a great job, not always in the easiest of circumstances, and we are grateful to them.

Looking forward to seeing you all at Harry's day(s), if not before. Happy Anniversary!

Very best wishes, Lucia

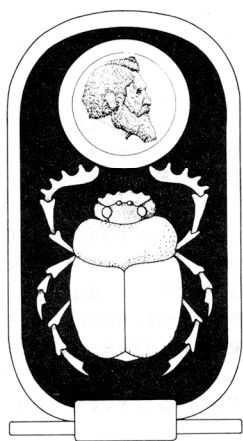
Front cover

UC28722: Fragment of painted plaster: a woman wearing a long white linen strapped dress sharing a seat with her husband (mostly lost). Traces of feet remain from the register above, so possibly this is a funerary banquet scene. Previously identified as Middle Kingdom but now thought to be early Dynasty 18 based on the typology of the perfumed red unguent on the woman's head and her tripartite wig with the small curl in front of the ear (Tassie GJ, 2009, 'Hairstyles' in Duquesne, *The Salakhana Trove*). From Thebes. H: 27cm; W: 23cm. Ex Wellcome Collection, acquired from the Rustafjaell collection auction in 1906: item 402.

Colonel Robert de Rustafjaell (aka Robert Fawcus-Smith) was a British collector and author, with a particular interest in early Egypt, and in texts. He was born in Birmingham and later lived in Egypt as a geologist and mining engineer. He was a fellow of the Royal Geological Society, and a member of various learned societies; he was also a Bey of the Ottoman Empire. After World War I, de Rustafjaell moved to the United States where he lived under the name Colonel Prince Roman Orbeliani [*sounds like a great story hidden here!*]. Many of the artefacts he collected were dispersed in three sales between 1906 and 1915 and can be found in many UK museums.

You can find more information on Rustafjaell in *Who Was Who in Egyptology* and on the collection dispersal on the Griffith Institute's website: <http://www.griffith.ox.ac.uk/gri/3rustaf.html>

Jan Picton



Friends of The Petrie Museum NEWSLETTER

No. 1

Autumn 1988

ADDRESS TO THE FRIENDS

by Professor Geoffrey T Martin

Head of Egyptology Department, University College London

It is a great pleasure to be asked to write a few words of welcome in this initial Newsletter. Those of us who were present 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. Our only regret was that Miss Ann Petrie, Sir Flinders' daughter, could not be with us on that occasion.

University College has "done us proud"! We can now fittingly display, study, conserve and continue to publish the vast collection of objects from the Nile Valley, contexted or purchased, which is Petrie's lasting legacy to us all. The Friends can play a vital role in many of our Museum activities, not least in a practical way. Our Curator, Barbara Adams, in her speech at the opening meeting, outlined some projects in which the Friends can be of valuable assistance, in particular conservation of a damaged coffin base and of mummy portraits. My distinguished predecessor as Edwards Professor, after years of selfless and dedicated labour, has left me in the enviable position of inheriting a flourishing Museum and lively and active Department of Egyptology at University

College. Our debt to Professor Smith is very great. There are still things to do; but one of the main joys of academic and museum life is that one's work is never done - there are always new discoveries to be made.

Ahlan wa sahlam ("Welcome!") is a greeting so often heard in Egypt. We say ahlan wa sahlam to all present and potential Friends of the Petrie Museum (PMF).



Geoffrey Martin and Helen Nash at the Inaugural Meeting

Meet the Curator



We're delighted to welcome our new curator at the Petrie Museum.

Anna Garnett is not quite 'new' as she has been at the museum since last June but we've been waiting until she'd settled in before interviewing her, and waiting for

her to come up for air after handing in her PhD!

Welcome, Anna. We're so pleased you've joined us. Congratulations from us all on completing your PhD.

What have you been doing in your career until now?

I was fortunate enough to know exactly what I wanted to do since the age of about seven, which was to be an Egyptologist, a museum curator and a field archaeologist. I was therefore able to gain experience in these areas from an early age, so I have spent the last 17 years or so volunteering in my local museums, then working in national and university museums, gaining field experience in Egypt and Sudan, and studying Egyptology at the University of Liverpool. I am interested in landscape archaeology, which is reflected in my PhD research into landscape use in the Eastern Desert of Egypt during the New Kingdom (c. 1550–1069BC). I am a committee member for ACCES, the Subject Specialist Network for Curators of UK Egyptian and Sudanese collections. I am also currently directing my own field project in Egypt, funded by the Egypt Exploration Society, working on the ceramic assemblage from the Amarna Stone Village.

What attracted you to the job in the Petrie Museum?

The role of Curator of the Petrie Museum is possibly the most ideal position in the country for me to combine my interests and skills in Egyptology, archaeology and museology, and to have the opportunity to communicate these to varied audiences. Of course, the opportunity to work with such a wonderful collection every day was also an undeniable attraction!

What do you feel you are bringing to your new job?

A lifelong obsession with museums, an enthusiasm for field archaeology and for the history of British Egyptology, a love of ancient Egypt and Sudan, and a passion to disseminate these incredible cultures to the widest possible audience.

What does being curator of the Petrie Museum entail?

In a nutshell — preparing objects for seminars, giving lectures and supporting UCL teaching and research projects, organising national and international object loans, answering (lots!) of visitor and research enquiries, writing funding applications, facilitating research visits, giving behind-the-scenes tours, organising and helping out with Museum events, feeding into scientific research projects, working with volunteers, and lots of meetings!

Is there something you'd particularly like to change or develop in the Petrie Museum?

I'd love to see more of Amelia Edwards' history integrated into the permanent displays, as without her there would be no collection and Petrie's career would have looked very different. It would be great if more people, particularly across UCL, were aware of her legacy to the University, and to Egyptology, and I look forward to working out how to make this happen in the Petrie.

What do you see as the main challenges of your role?

Working with a collection with such a rich history, it has been rather a learning curve to balance the everyday pressures of the role with gaining as much knowledge about the collection at the same time! Visitors ask fascinating (and sometimes challenging!) questions and I want to ensure that they leave the Museum with the best possible answers. The limited size of the Museum space, and the large size of the collection, is also a constant challenge: it is always necessary to think of creative solutions to space issues.

Do you have a favourite object in the museum?

If I had to choose, it would have to be the painted plaster fragments from Amarna. They are so enchanting and the story of their preservation by Petrie is inspiring – it's impossible not to love them (examples below).



And finally, what is your message to the Friends?

Thank you for your continued support of the Petrie Museum, and for your infectious enthusiasm for the collection! I look forward to meeting many of you in the future, and to get to know you better.

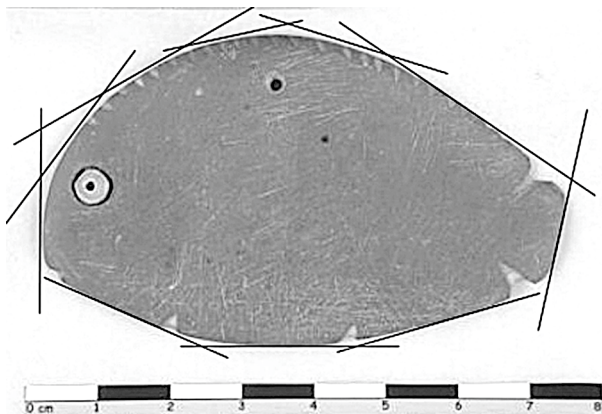
[See the list of Anna's publications at ucl.academia.edu/AnnaGarnett and you can follow her on Twitter and on the UCL Culture Museums and Collections Blog]

The manufacture of palettes in Predynastic Egypt

A report on an experimental project undertaken by Petrie Friend Matt Szafran last year

Predynastic palettes are usually made of chloritic metagraywacke (usually simply called greywacke or siltstone), quarried in Wadi Hammamat in the Eastern Desert. Slate and schist belong to a different family than greywacke but a more practical difference is that of hardness, with slate and schist having a hardness of between 3 and 4 on the Mohs scale and greywacke a 6 to 7 Mohs (the same hardness as granite). It is the hardness of the rock which dictates the tools that can be used to work it, along with the ultimate applications it can be used for. Flint has a hardness of 7 Mohs and can be formed into various tools, making it very well suited to working greywacke. Sandstone is of similar hardness to greywacke, although as it cannot be formed into tools in the way flint can its usefulness only extends to a grinding medium.

The initial size and shape of the palette is dictated by the piece of stone chosen. This is then roughed close to the finished shape using flint saws (e.g. UC75582), resulting in an overall outline described by numerous straight lines. With the rough outer shape defined, the palette is then ground to its final shape rounding the angular silhouette produced by sawing. From observing the morphology of extant palettes it is evident that much of their final outline has been created with a series of straight cuts which have been slightly rounded



and blended together (e.g. UC4374 shown here with suggested saw lines). This rounding can either be achieved by grinding hand held rocks against the palette, or by grinding the palette against a larger rock. The V shapes used for defining features such as a fish's tail or fins are achieved by grinding with a rock which has a 90 degree corner.

With the outline established any details can then be carved into the face or faces of the palette. It is also

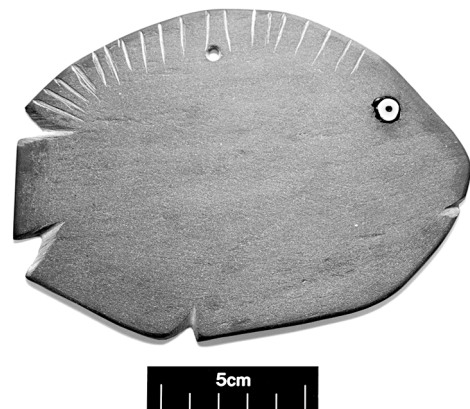
worth noting that some palettes have little more detail than their outer shape, where others have incised detailing, fine carving and even bone or shell inlays. This surface detailing is carved using fine tipped flint burins, also known as gravers, using a repeated scratching motion.

The edges of extant palettes are almost exclusively rounded or heavily chamfered. From the effect to the detailing, such as the lines on fins of fish palettes, this appears to vary with some palettes having their detail carved before rounding and others carved after rounding.

Much of the linear scratch patterns on the faces are created by polishing, rather than from their subsequent post-manufacture use. These scratch patterns indicate that the final polishing was done by rubbing smaller hand held rock on the surface of the palette, rather than rubbing the palette itself on a larger rock. Once the overall surface of the palette has been made uniform using larger and coarser rocks, the final polishing can be achieved using smooth pebbles.

All of these shaping processes would have been performed wet as wet-working will produce a slurry which has abrasive and polishing properties and assists the grinding process. Wet-working also prevents the grinding tools from clogging as frequently as when dry-worked, however regular rinses are still required to maintain effectiveness. It is easier to carve detail into a dry rock, as the act of carving produces lighter coloured scratches on the surface and when the rock is wet it appears uniform in colour and hides the scratches, including hiding any guidelines scratched into the face prior to carving.

With the surface of the palette fully polished it would have any holes for hanging or inlays drilled, with flint tipped drills. Holes drilled before polishing would have their edges slightly rounded, and this does not appear to be the case on surviving examples which have holes with crisp edges. Any inlays can then be put in place, using tree resin as an adhesive, and the palette is complete and ready for use.



Experimental palette made by Matt Szafran

Discovering the people of ancient Thebes



Our summer Study Day was a tour de force consisting of four fascinating lectures given by Professor Suzanne Onstine, director of the University of Memphis Mission to Theban Tomb 16 (Panehsy). Birgit Schoer describes the day.

Suzanne introduced us to the background and historical context of TT16, with a particularly welcome emphasis on the non-royal elite women of ancient Thebes. The first talk dealt with the origin of the Theban New Kingdom necropolis and its patrons, king Amenhotep I and his mother queen Ahmose Nefertari. Significantly, Amenhotep I was often represented together with his mother rather than his wife on stelae and reliefs, which underlines her importance. They seem to have set the trend for many developments that came to characterise the New Kingdom. Amenhotep established one of the earliest mortuary temples on the West Bank, which became a centre of cult observance and economic life, and started to develop the processional route between Karnak and Luxor Temples and the West Bank to recreate cultural cohesion after the uncertainty of the Second Intermediate Period. Unfortunately almost nothing remains of his mortuary temple, The House of Djoser-ka-Ra in the West of Thebes. Amenhotep I and Ahmose Nefertari were credited with having founded Deir el-Medina, and the villagers venerated them throughout the New Kingdom. They appear together on many stelae and private tomb paintings, mostly in their posthumous, deified state. As the king's mother, Ahmose Nefertari probably represented fertility, which may also explain her black skin colour in many images. Panehsy, 'Prophet of Amenhotep I of the Forecourt' during the reign of Ramesses II, included scenes showing himself offering to Ahmose Nefertari and Amenhotep I separately in his tomb, thereby demonstrating the longevity and importance of the cult of these deified royals. By the Ramesside period, this cult had become huge, centred around the mortuary temple, in the original Deir el-Medina chapel and perhaps other chapels in the Deir el Bahri area, and functioned as an oracle-cult with the royal statues being carried by priests in a palanquin. TT16 was located to overlook the site of the mortuary temple of Panehsy's posthumous benefactor, where he spent his working life, in Dra Abu el-Naga. This area had been the burial ground favoured by the ruling elite before the Valley of the Kings was

established; the elite returned to it in Ramesside times. The tomb provides useful information on the mortuary temple cult. Panehsy is shown at work, and the temple is represented by a pylon with tall flagstaffs lining the entrance. Whereas the tomb of his mortuary temple priest has been found, the original burial place of Amenhotep I has not been identified with certainty; he was buried before the Valley of the Kings had been developed. There are three credible candidates: KV39, K93.11, and Tomb AN-B. The mummies of Ahmose Nefertari and Amenhotep I were found reburied, with the king not even in his own coffin, in the Deir el-Bahri Cache 320 in 1881, so their deified status had not protected them from the tomb robbers in the end.

Suzanne's second lecture was concerned with the burial customs and funerary cult of the Ramesside period. Contrary to simplistic notions of ancient Egypt, religious beliefs and their manifestations did change over time. The Ramesside period is sometimes dubbed the 'Age of Personal Piety'. The private tombs of the period feature fewer 'daily life' scenes but more vignettes showing aspects of the funerary ritual — sometimes almost the entire sequence from mummification to the opening-of-the-mouth ritual. This allows us to see details of the funerary cult not mentioned in the texts, such as the role of musicians and dancers (including women), professional mourners (women!), the dragging of the funeral bier and rites performed at the tomb. The Ba now became more significant, often shown travelling to/from the tomb. Together with increasingly popular ancestor worship, this suggests more of a continuing presence of the dead among the living than previously attested. Also, personal details such as family members and the delineation of family relationships became more important in Ramesside tombs, together with the display of terms of endearment. Elite women also became more prominent. They were now given agency, shown making and receiving offerings, clinging to the mummy of the deceased in front of the tomb. This reflects the fact that elite women increasingly filled ritual and official roles, and were no longer simply defined as wives. In TT16, we see Tarenu, wife of Panehsy, identified as a Chantress of Amun.

In addition a few other themes started to appear in Ramesside tombs: the Book of the Dead Spell 185 showing Hathor emerging from the Theban mountains as Mistress of the West; the Tree Goddess scene from Spell 59 depicts a female deity, part tree, part human — a variant of this was identified in TT16. The Barque of Sokar was also introduced into tombs after the end of Dynasty 18. The innovations in tomb architecture introduced — winding passages instead of simple shafts, courtyards, built-up facades — may have been related to changes in the funerary cult. Increasingly, tombs

became places for the commemoration of and continuing relationship with the deceased.

The third talk discussed the life-cycle and re-use of elite tombs. TT16 had been constructed during the reign of Ramesses II, but secondary burials identified in this tomb range in date from Dynasty 21 to the Greco-Roman Period: about 150 burials spread over 1000 years. In recent times, the tomb formed part of the village of Qurna, adding yet another layer of history. During the Late to Ptolemaic Periods, the role of funerary priest evolved into that of *choachyte*, effectively a professional funerary director who sourced available tomb space and organised a package from mummification to post-burial rites. Several Theban archives mention these funerary businesses. TT16, like many others, was repeatedly re-used due to the scarcity of tomb locations/resources, out of convenience, and due to the sanctity of the existing necropolis. This did not involve any interference with the original tomb layout or decoration. The excavation of these secondary burials proved challenging — it was virtually impossible to reconstruct individual bodies from the vast amount of fragmentary human remains found. On the other hand, this material could be utilized to extract demographic and pathological data for population groups, such as evidence for particular diseases. Some female mummies displayed signs of extreme arthritis in the cervical vertebrae, apparently caused by carrying loads on the head. There was evidence of changes in mummification technique over the centuries, attempts to restore the physical integrity of corpses by using sticks as prostheses for the afterlife and the use of packing materials, as well as false eyes. Although the funerary equipment excavated was extremely fragmentary, much of it can be dated on stylistic grounds, or on the basis of its treatment: Third Intermediate Period cartonnage and coffins are easy to recognise. In addition, fragments can reveal more details of the construction of coffins or cartonnage than complete examples. Remains of floral garlands and many broken shabtis, mostly dated to the Third Intermediate Period, were also found in TT16. Fragmentary wax figurines representing Osiris, used during the Third Intermediate Period, were among the rare finds.

In her final lecture, Suzanne focused on the story of some of the women of Thebes, based on the Bab el-Gasus (Gate of the Priests) funerary cache, the subject of her recent paper presented in Cairo in 2016. This cache, discovered intact in 1891 near the causeway of Deir el-Bahri, featured the mummies of 70 Chantresses of Amun, the largest known group. Following the economic downturn at the end of the New Kingdom, the priesthood of Amun in Thebes was among the first to recover in a fragmented Egypt; they became

increasingly powerful during the Third Intermediate Period. The women found in Bab el-Gasus were the daughters and granddaughters of the High Priests of Amun, and the wives of lesser officials. Members of one extended family could be identified. Although most families had been previously unknown, the quality of their coffins suggested membership of the elite. One child was identified among the 70 chantresses. The re-use of coffins made the establishment of genealogies difficult. Many of these women held more than one title associated with the Theban Triad; some bore complicated combinations of titles. Their priestly positions allowed the women to participate in public ritual, funerals and festivals including the *Heb-sed*; their contribution was an integral part of daily cult activity rather than merely decorative. They would have chanted rhythmically rather than sang. Like other musicians, they were organised in a phyle system. Their performances are represented in several Theban private tombs. The chantress played an important social role, but she probably did not have a very high status in the male-dominated temple hierarchy. On the other hand, as members of the priesthood these women needed to be initiated, which endowed them with some privileges. According to Suzanne, the numbers of temple chantresses fluctuated, significantly increasing at times of political stress in Egyptian history: during the reorganisation of the state apparatus in the late Middle Kingdom, during the reign of Hatshepsut when elite women were recruited to buy their families' support for a female ruler, during the never-ending reign of Ramesses II (when the office was not restricted to top elite women only), and during the Third Intermediate Period leadership crisis, when the priesthood of Amun usurped power in Thebes and almost all local elite women became involved. After the Third Intermediate Period there is much less evidence for women's titles, but the title of *Chantress of Amun* was attested as late as Ptolemy's Canopus Decrees.

Originally the finds from the Bab el-Gasus were treated as museum pieces rather than human burials. Having initially been taken to Cairo Museum in 1891, the coffins and other artifacts were dispersed world-wide shortly after the cache had been cleared, offered by the authorities to nations with diplomatic representations in Egypt. While some of the mummies stayed in Egypt, most of them disappeared, unrecorded. Only one single photo of the cache survives. Since 2014, the Portuguese Gate of the Priests Project and other scholars like Suzanne have started to reassemble the data from this material. I considered myself quite well-informed about the people buried on the Luxor West Bank, but learned a lot during this study day, in particular about the much-neglected women.

'Petrie's pups' in World War I

Part 2 of Susan Biddle's research for the exhibition last year *Different Perspectives: Archaeology and the Middle East in World War One*

Rupert Duncan Willey

A less well known pup was Rupert Duncan Willey, a scholar of Hebrew and Arabic, with a Cambridge degree in theology. He worked with Petrie at Lahun in the last pre-war season when they found the spectacular Lahun Treasure which caused a sensation when exhibited at UCL in the summer of 1914. A few fragments of Dynasty 12 furniture inlay and beads are all that remain at the Petrie Museum — the rest was sold to the Metropolitan Museum of Art in New York.

Petrie's diary for 4 August 1914 notes that Willey, along with Reginald Engelbach¹ and Battiscombe Gunn², were 'all off, training for the war'. In May 1915, at the request of Sir Percy Cox who was Chief Political Officer and responsible for the British relationship with Mesopotamia and Iraq, he was released to take up an appointment with the Political and Administrative Staff employed by the India Office. In March 1918 he was granted the temporary rank of Captain and he was mentioned in despatches for 'distinguished and gallant services and devotion to duty'.

He survived the war, but was killed in action while serving as Assistant Political Officer attached to the 13th Hussars, when he was murdered at Amadia in South Kurdistan, possibly in connection with his approval of the conversion of a Kurdish Muslim girl to Christianity. Amadia was a volatile area with a strong anti-British faction and 'one hot July night [14 July 1919] the assassins penetrated into their sleeping quarters and daggered Willey while he was asleep. ...'³

Gerald Avery Wainwright

Wainwright's war was rather different. He had been fascinated by Egyptology from the age of 14 when his mother told him about a slide lecture on Egypt that she had attended, given by Amelia Edwards. In 1900 he attended evening classes in Egyptian and Coptic at University College, Bristol, where he met Ernest Mackay. (Mackay volunteered to help at Petrie's summer exhibition in 1907 and subsequently worked with him at various sites in Egypt. From 1916–19 he served as a Captain in the RAMC in Egypt and Palestine.) Wainwright met Petrie at a lecture in Bristol in 1907. Petrie told him there were no posts available but those worth their salt would come through, so 'at the age of 28 he took cargo boat to Egypt with £25 in his pocket, and he joined Petrie at Sohag, paying for his board'⁴. Petrie worked his pups quite hard; one of Petrie's letters recounts that after a cold, noisy and delayed journey to Sohag, Wainwright slept for 18 hours but on

awakening he was immediately put to work on copying the tombs and looking for more.⁵ He worked with Petrie until 1912 at Thebes, Meidum, Memphis and Tarkhan, being paid £100 a season after the first year; in the summers he studied with Petrie and Margaret Murray at UCL. After spending the 1912–14 seasons in the Sudan and (for the EEF) at Abydos and Sawama, he spent two months in 1914 with Leonard Woolley and TE Lawrence (not yet 'of Arabia') at Carchemish.

Wainwright volunteered at the start of the war but was twice rejected as unfit for military service. He was therefore available to dig with the American Thomas Whittemore for the EEF in 1915 at the one dig which the EEF conducted during the war. This was the excavation, March–May 1915, of a New Kingdom cemetery and pan-graves at Balabish.

Work in Egypt seems to have been less dangerous than the journey back and forth when there was a risk of U-boat attack. The JEA took the opportunity for a display of patriotism, referring to 'ridiculous German lies about disturbances in Egypt' where 'Gizeh was no more dangerous than Old Sarum'⁶, and describing Wainwright's return in June 1915 'without the slightest difficulty or delay'⁷. Public interest in archaeology continued despite the war — Wainwright gave the annual lecture on 'The Excavations at Balabish' at the Royal Society's Rooms, Burlington House in October 1915. The JEA reported that this was well-attended and that the EEF Committee intended to continue its usual programme of lectures during the winter.⁸ Wainwright spent the rest of the war teaching, first at Christ's Hospital then 1916–21 at the Tewfikia School in Cairo.

The wartime experiences of Petrie's pups varied enormously. It does however seem that their knowledge of languages and people, their experiences of camp living and transport, the skills they developed in analysing evidence, surveying and photography, the attention to detail which Petrie insisted on, and the resourcefulness and independence which working with Petrie inevitably involved, all served them — and the British war effort — well during the war years.

[See page 12 for references]



Engelbach (left) and Willey in Egypt, from a print in the Amsden photograph album in the Petrie Museum archive

The Soleb lions of Amenhotep III

The Soleb Lions of Amenhotep III, also known as the Prudhoe Lions after Lord Prudhoe who gave them to the British Museum in 1835, are special in many ways. Birgit Schoer reports on a highly entertaining AGM lecture given by our Vice President Robert Morkot.

These large granite sculptures (2.20 m long and more than 1 m high) are shown in an unusual pose different to the usual sphinx-like forward facing lion statues. The lions are represented in a recumbent pose, resting on one side with forepaws crossed, looking sideways with their tail curling forward around the rump. They have an impressive history. Their original context is not entirely clear, although Robert made a very good case for them as part of the original sculptural programme of the temple of Amenhotep III at Soleb, probably carved around 1360 BCE. One of the pair bears an original inscription of the king, and mentions Soleb.

Soleb temple was built as a cult place for Nebmaatra Lord of Nubia, a deified form of the king as the moon god Khonsu, also embodied by a lion. A long inscription on the flank of one of the sculptures makes it clear that these lions represented Amenhotep III as conqueror of Nubia. But they also encapsulate his identification with the solar (use of red granite) and lunar cycles. Other representations of the king in the guise of a lion are known from several locations. One of the lions bears an incomplete royal cartouche on its breast that could be that of Akhenaten, who may have usurped it. According to Robert, the lions may have been moved around within Soleb temple by this ruler around 1350 BCE, and they seem to have been moved again by Tutankhamun and Ay within the next few decades. It is possible that one of them may only have been completed or at least inscribed during Tutankhamun's reign, whose text is found on the base of one of them claiming that he had 'renewed' it. But these beautiful sculptures did not come directly from Soleb to the British Museum, far from it.

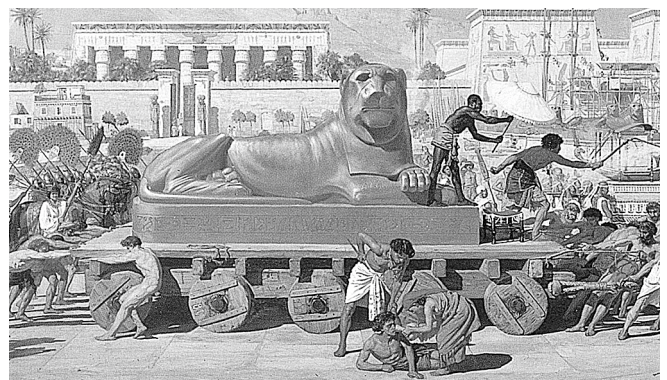
Piye decided to remove them to Gebel Barkal around 720 BCE with many other large hard-stone sculptures. There was evidence of some destruction in the form of large statue fragments at Soleb dating to the time just before that. It is likely that most of the statues taken came from the first court at Soleb, where the entrance may have been flanked by the lions. At Barkal they originally formed part of a processional route from the palace to the rock-cut temple of Taharqa, together with other granite statues salvaged from Soleb during Dynasty 21. Both lions were then inscribed with the cartouche of Amanislo, the first Meroitic king known in the west and the first one to feature in an opera, Verdi's

Aida, but did not leave their second home until westerners started reaching the Sudan in the wake of Mohammed Ali's conquest in the 1820s.

By the time Algernon Percy, 4th Duke of Northumberland aka Lord Prudhoe, who had taught himself hieroglyphs and met Champollion, reached Gebel Barkal on his second tour up the Nile and noted 'two admirable lions in excellent condition' in 1829, they already had a complex history. He was able to identify the inscription of Amenhotep III and others.

The exact time of the lions' removal from Gebel Barkal remains unclear. Prudhoe did not stay long at Gebel Barkal, and must have engaged an agent to take them from the site. During 1830, they were attested first at Wadi Halfa, then at Luxor. Details of the transport arrangements remain unknown. As for the British Museum, the beasts were first mentioned in the 1834 Trustees' minutes recording Lord Prudhoe's agreement to their removal from the National Gallery to the Museum, but nobody seems to know when they actually arrived in London, or their whereabouts before 1835.

Once on display in London, the imperious lions soon attracted attention. A whole avenue of casts made from the originals was set up in the re-erected Crystal Palace at Sydenham in 1854, which gave rise to a number of hilarious representations in the popular press. One of the lions features prominently in Poynter's famously historically inaccurate 1867 painting *Israel in Egypt*, which shows a huge lion being pulled and pushed by hapless slaves on a wheeled trolley in front of a backdrop of assorted Egyptian temple facades. Poynter invested this lion with a cartouche of Thutmose III, the pharaoh often associated with the alleged enslavement of the Israelites. It seems that the idea of paired imperious-looking lions did not only appeal to the ancient Egyptians, either: Sir George Frampton placed a pair oozing imperial superiority at the north entrance of the British Museum. And finally the lions made an appearance on DeMille's 1956 set of his *Ten Commandments* — which, as Robert pointed out, has recently been rediscovered and excavated in the desert.



Detail from Edward Poynter's *Israel in Egypt*

Selected museum seminars

Experiencing the invisible: identifying mythology and household religion with Garry Shaw

Garry Shaw introduced the evening by saying that he'd picked a range of items to tell a story about religion and to help us get into the mindset of an ancient Egyptian, to try to understand the world as they saw it. That's an ambitious aim! We started off in the temple, with a small head of Amun (UC34503). This one small item, so apparently familiar, led to a lively discussion of regional gods and of syncretising them — which I now know means merging your local god with a more powerful one to share in the glory.

But the next item blew me away — a small crenellated tower incised with Ptah and two life-size ears (UC14543, shown right, 17.7 cm high). Apparently you might put this in a temple — however far in you could get — to try to get the god's attention. The ears help him to hear you, apparently. I love it!



Next, we looked at a little bronze statue of a deified Imhotep (UC8231). If I understood correctly, you might have bought this as a souvenir outside the temple, much as you buy postcards and scarabs today. Other things that I learned included that Imhotep seems to have left some wisdom writings, but that we no longer have them, and that he was patron saint of scribes.

And so to a small stela of Horus the Child (UC2341), with lots of spells carved on it. You'd pour water over the spells, and it would soak up the magic, then you scoop up the water and it cures you. If only things were that simple now!

I've never had a clue what these 'magic wands' were all about. Well, apparently you'd use one end to draw a circle in the ground to protect whoever was in the circle — eg a newborn child. The one that we looked at was just a small fragment (UC16385), but I'm told that some have been found with worn ends, which is how we know they were used in life.

As for the ancestor bust — so cute! This was much smaller than I'd imagined, and beautifully carved (UC16550, right, 9.1 cm high). Garry explained that you'd have one bust representing all of your ancestors together. They come in all sizes and qualities, and Garry



very endearingly described them as an ancient 'telephone line' to the afterlife.

And so we've travelled from temple to home. There was some discussion over what the 'fertility charm' (UC16726) might be, the two small amulets from Amarna led to some interesting discussion of whether state religion really did affect 'normal' people (UC1211 and UC1135), and the wedjat eye (UC8504) led into discussions about symbolism.

This brief summary can't possibly do justice to the evening's journey from temple to home, but I hope it shows that Garry did make me see some things differently. Many thanks to Maria Ragan from the Museum, and to Garry for leading the discussion — and also to my co-attendees, whose comments and suggestions added to the evening.

- Suzanne Arnold

[This is a catch-up report, overdue from last year]

The Queens, the Princes and the Officials: the court of Ramesses II with Wolfram Grajetzki

A quick look at a selection of Dynasty 19 artefacts in the museum cabinets helped Wolfram to explain that burial customs of officials changed in Dynasty 19. Previously it was the custom to be buried close to the royal necropolis at Thebes, but during the reign of Ramesses II officials were often buried elsewhere in the country, although there were still plenty of burials at Thebes.

Two objects connected with a Theban burial: a pair of small limestone tablets from a foundation deposit (UC15994, UC15995) found in the chapel at Qurna of Nebwenenef, High Priest of Amun. The larger of the two tablets shows the cartouche of Ramesses II above the title and name of the tomb owner whereas the smaller block bears just Nebwenenef's title and name.

An alabaster canopic jar (UC16418) with four columns of incised text includes a small part of the cartouche of Nefertari Merytmot, Great Royal Wife of Ramesses II. Wolfram explained that it illustrates how in the New Kingdom, Great Royal Wives had their own cartouche, a custom which began in the Second Intermediate Period and later became the norm. Not much is known about Nefertari despite her magnificent tomb (QV66). Interestingly, this fragment entered the collection before the discovery of her tomb. She disappears from records around Year 25 of her husband's reign.

Isetnofret, mother of Merneptah, Ramesses' successor, was the subject of the next object; the lower portion of a pale green faience shabti (UC38076). This figurine is broken at the knees and is inscribed in a black glaze with her cartouche. The discussion focussed on the

custom of placing shabtis in sacred places (e.g. Abydos) to symbolically associate the owner with that location for eternity regardless of their tomb location.

Khaemwaset, High Priest of Ptah, the second son of Isetnofret and Ramesses II was introduced by the next object, a large steatite headless shabti (UC2311, right, 16.7 cm high). This shabti is depicted wearing daily life clothing, and displays the characteristic sidelock of hair as worn by the High Priest of Ptah. The quality is particularly fine as would be expected for an object produced in a royal workshop, perhaps the Ptah temple which served as a centre for craftsmen and artists. Steatite was a favoured stone, being soft to carve and hardened by firing.



Khaemwaset is sometimes referred to as the 'Father of Egyptology' because of inscriptions he left on ancient monuments saying he had preserved them. Wolfram explained that actually he was more likely to have been 'stripping the assets' from them for his father and then disguising his acts by leaving an inscription in honour of the long dead king. He became crown prince for a while but, like so many of his brothers, died before his father.

We next looked at a small limestone model brick from a foundation deposit inscribed for Nebwenenef, High Priest of Hathor, Lady of Dendera, true of voice (UC15996). He was promoted to High Priest of Amun in the first year of Ramesses II's reign. His rock cut tomb chapel (TT157) in Dra Abu el-Naga features a depiction of him receiving the appointment; he stands before Ramesses and Nefertari in their window of appearance in a temple at Thinis or Abydos. This is one of the earliest known depictions of Nefertari and the only example (quite probably invented) of a relief showing the appearance of an Abydene or Thinite Temple.

A pottery bowl sherd (UC39678), continued the Abydos connection. This modest fragment illustrates how Abydos continued to be a place of veneration in the New Kingdom with court officials leaving offerings at the Dynasty I necropolis, in particular at the tomb of king Djer, which was believed to be the burial place of Osiris. The name of the official on the potsherd is lost but the inscription reads 'His brother of his son, the overseer of the city, the vizier...'. Fortunately, this particular sherd excavated by Petrie has been joined to another discovered by the German Archaeological Institute in 2011 which not only gives us the vessel owner's name as Minmose, a high ranking priest, but

also confirms that the vizier's name was Parahotep, since he appears in other inscriptions of the priest.

Continuing with court officials, the next artefact was a small rectangular amulet (UC12798) inscribed with the name of Paser, one of the most important viziers from the reign of Ramesses II. Paser is shown wearing the distinctive outfit of the vizier – a long garment held up by straps. The next item depicts a contemporary of Paser, the vizier of Lower Egypt, Neferrenpet. Again it is a small rectangular amulet (UC12800), this time provided with a small suspension hole - so presumably it was worn around the neck. Neferrenpet's tomb was discovered at Saqqara in the 1970s near Horemheb's and was similarly temple-like in appearance. Unfortunately it has not yet been published.

A green-glazed faience shabti (UC55305) belonging to the Overseer of the Treasury, Panehesy, is missing head and feet but a vertical column of black glazed hieroglyphs reads 'The illuminated the Osiris, treasury overseer Pa-....'. Although only part of the name is visible Panehesy is the only known Overseer of the Treasury whose name commences with 'Pa'.

With time running out, we looked at a fragmentary limestone statue belonging to the Mayor of the Southern City, Paser (UC14636), of which only the head and shoulders have survived. This individual is only known from this faceless statue plus a letter which dates him to the reign of Ramesses II. The final item was a papyrus fragment from Sedment (UC32365, part shown below) belonging to Khnumemheb which came from the same find site as that of the army scribe Ramose which is now in the Fitzwilliam Museum. The section we



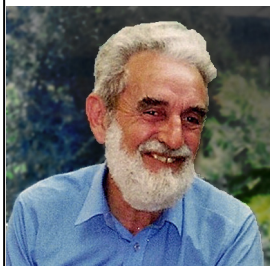
examined shows Chapter 125 of the Book of the Dead, the deceased's heart being weighed against Ma'at with Ammut, devourer of the dead, ready and waiting should the heart prove untrue. Sedment is one of the few cemeteries where New Kingdom papyri with

Book of the Dead texts have been found; most from this era come from Thebes and Saqqara. By way of contrast, Middle Kingdom religious texts are attested from sites all over the country.

From the individual stories revealed by this diverse group of relatively humble objects Wolfram was able to weave a fascinating picture of the lives and social connections of individuals from the distant past as well as changes in customs over time. Even through these minor objects their names live on, just as they hoped.

- Jane Maria Hamilton

JOHN DEWEY



John Dewey, with his wife Peggy, was instrumental in forming the Rainham and Medway and Swale Egypt Society (RAMASES). The study of ancient Egypt was a subject in which he became interested later in life, whereas Peggy's interest started further back.

Peggy had been running Egyptology classes from mid 1988 in Sheerness, being joined by John around the time he retired. By the mid 1990s they were teaching in Rainham and Sittingbourne as well. After Peggy's death John continued teaching and his vast knowledge on this subject is a tremendous loss.

John and Peggy spent many holidays travelling all over the Middle East visiting sites from Aswan in southern Egypt, Syria in the north of the Levant, eastwards to the Sinai and westward to the edge of the Sahara beyond Alexandria. They also travelled widely visiting cities, in countries too numerous to mention, where they sought out the museums which held collections of Egypt related artefacts. They photographed and researched on these trips and ultimately passed on their knowledge to their students.

John stipulated in his will that his books should go to interested members of RAMASES, to the Friends of the Petrie Museum, and to any other interested society.

David Huggins

References for 'Petrie's pups' in WWI (page 8)

1. Reginald Engelbach had been sent to Egypt to convalesce in 1909–1910. He studied Egyptian, Coptic and Arabic at UCL and between 1911 and 1914 worked with Petrie in Egypt. He joined the Artists Rifles, served in France and Gallipoli, and was then sent by Allenby to report on ancient sites in Syria and Palestine.
2. Battiscombe Gunn volunteered on 5 August 1914 and served in the Territorial Force until he was invalided out in 1915. In later life it was he who translated the letters of Middle Kingdom official Heqanakhte to his family, which inspired Agatha Christie to write her detective story set in Egypt, *Death Comes as the End* (1945): the original historical whodunit, dedicated to Stephen Glanville who had suggested the idea to her.
3. David K Fieldhouse, *The Memoir of Col W A Lyon in Kurdistan 1918–1945* (2002), IB Tauris.
4. Journal of Egyptian Archaeology Vol 50, p174.
5. MS Drower (ed), *Letters from the desert: The correspondence of Flinders and Hilda Petrie* (2004), Oxbow Books, p184.
6. Journal of Egyptian Archaeology, Vol 2, Notes and News, p115, 186.
7. Journal of Egyptian Archaeology, Vol 2, p253.
8. Journal of Egyptian Archaeology, Vol 3, p58.

Diary (lectures start at 6:30 in Lecture Theatre G6, Institute of Archaeology, UCL)

- Fri 9 Feb **Dr Nicky Nielsen** *Rumours of a 'Great Stone': the history of archaeological exploration at Tell Nabasha.*
- Fri 9 March **Dr Christina Riggs** *Photographing pharaohs: the camera in Egyptian archaeology, 1890–1940.*
- Fri 13 April **Louise Bascombe** *'This is your life': the Petrie Museum Papyrus Project and the stories that the papyri tell.*
- Fri 18 May **Dr Kasia Szpakowska** *Repelling the archetypal villain: the inscribed clay cobra figurines of Abydos as manifestations of secret rituals for Osiris.*
- Fri 15 June **George Hart** *An upholder of Maat: the exceptional life and work of Professor Harry Smith.*
- Sat 16 June **STUDY DAY in honour of Professor Harry Smith's 90th birthday.** *Various speakers tbc.* Ticket applications enclosed with mailings and on the website.

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

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