Friends of the
Petrie Museum
Magazine

Issue 49 Summer / Autumn 2017

From the Chair, Lucia Gahlin

The beginning of the summer saw a fabulous end to our PMF year. It was such a pleasure to see so many of you at our AGM where we were able to remember a year of wonderful events and to celebrate your support for the Petrie Museum. It was, as ever, an evening of gratitude, especially to all those Egyptologists who share their research with us at our varied seminars, lectures, study days, and on our trips around the world. We are particularly excited to get to know better the newly-appointed Curator of the Petrie Museum, Anna Garnett, who lectured to the Friends back in December 2015. She takes over from Dr Alice Stevenson who has left the post of Curator to take up a Senior Lecturer post in Museum Studies in UCL's Institute of Archaeology. We are most appreciative of our Vice Presidents, Dr Kasia Szpakowska and Dr Robert Morkot and were particularly so on the evening of our AGM, when Robert gave us a brilliant lecture on 'The Soleb Lions of Amenhotep III'.

We are always keen to encourage those of you who live outside London to attend our events by making it as worth your while as possible to make the journey to London. So on the day after our AGM and lecture we staged a study day. It was a tour de force by Professor Suzanne Onstine, who gave four lectures on 'Discovering the People of Ancient Thebes'—the write-up will be in the next Magazine. UCL did their best to make the lecture theatre as hot as a Theban tomb so Suzanne would feel at home, but apologies to those for whom it was too much.

The biggest thank you at the AGM went of course to you, the museum's number one supporters whose passion for the museum is so appreciated. Here's to another exciting and eventful year in the life of the Friends of the Petrie Museum.

Very best wishes, Lucia

Committee membership 2017-2018

Chair: Lucia Gahlin; Secretary / Treasurer: Jan Picton; Special events officer: Janet Johnstone;
Members: Ashley Bryant, Carolyn Perry, Hannah Pethen, Birgit Schoer, Tim Wilkins.
Editor: Ivor Pridden. Student representative: Chloe Ward.
President: Professor Harry Smith. Vice-Presidents: Dr Robert Morkot, Dr Kasia Szpakowska.
Ex Officio Members: Ms Maria Ragan, Museum Manager, Ms Anna Garnett, Petrie Museum Curator, Professor Stephen Quirke, Dr Alice Stevenson.

FRIENDS OF THE PETRIE MUSEUM FUNDING

Your Committee has approved funding for two projects.

1. Publishing the final unfinished manuscript of Barbara Adams, curator until her death in 2002. Renée Friedman, with Jan Picton and Ivor Pridden, is completing the analysis of the Petrie 'Fancy Vessels' of the 1st Dynasty, editing the text and making some additions. Ruth Siddall is conducting a scientific analysis of some greywacke samples. The funding pays for new drawings by Will Schenk, new photographs, and subsidises the final price of the book which will be published by Golden House Publications.

2. Supporting the Griffith Institute in cataloguing and digitising the Petrie archive of documents and photographs held in the GI and making it accessible for online research. The largest group of material is Petrie's journals covering 38 seasons of excavation in Egypt from 1880 to 1929. Our partnership with the GI continues our earlier association when the PMF funded the digitising of Petrie's Photographs of Egypt which are now on the GI website. The Sir Alan Gardiner Trust is jointly funding this project with us.

We are obviously delighted that the Friends are involved in supporting these two projects.

Petrie Papyrus Project

The Petrie Museum has received a £68,578 grant from the Arts Council England's Designation Development Fund, to support the Papyrus for the People project.

Through this project, the museum will be able to improve understanding of, access to, and care of its collection of written texts. By developing our understanding of this material, promoting its relevance, and celebrating its significance the resilience of specialist museum collections such as this can be demonstrated.

The Petrie Museum's collection of papyrus is world-class. It includes rare and unique specimens such as:

- One of the world's oldest legal manuscripts (a will) from Egypt dating to 1818 BC (UC32037)

- Some of the world's oldest medical texts including the renowned gynaecological papyrus (UC32057)

- The only known veterinary text from the ancient world (UC32036)

- Some of the world's earliest mathematical problems on paper (e.g. UC32160/UC32162)

- A unique set of hymns to the king (UC32157)

The stories these texts contain have the potential to bring the past to life with a diversity of voices that tell of concerns about life, death, health, marriage, birth, and legal disputes, all areas that have great relevance today.

The project will make translations of these ancient texts accessible and understandable to a wide, non-specialist audience. With new photography the translated and interpreted texts will become far more searchable on the Petrie Museum website, allowing questions concerning issues such as gender, inequality, and sexuality to be raised and researched by anyone, wherever they are in the world.

Conservators will ensure the long-term sustainability of the papyri, housing them in a conservation safe environment and making access to them much easier.

Parts of two prescriptions from UC32036, the veterinary papyrus found during Petrie's excavation of the Middle Kingdom town at Lahun

Exploring the Origins of Egyptian Kingship – continued

Liam McNamara, assistant keeper of the Egyptian Department at the Ashmolean Museum, gave two outstanding lectures on the subject of the 'Main Deposit' at Hierakonpolis. This is Part 2 of Susan Biddle's report, see issue 48 for Part 1.

In the second lecture, we considered the ivory objects within the 'main deposit' in more detail. There is still debate as to when the objects were deposited – Liam thought they were probably buried during the Middle Kingdom. They cannot be carbon-dated so dating is dependent on their style, and whilst some may date from the Predynastic period, others may be examples from the archaising Middle Kingdom. Similar objects were buried together, with the hippo and elephant ivory and bone objects being found in a single deposit.

Conservation techniques have changed over the last century. Salts in the earth had formed a crystalline layer over and between the natural layers of ivory, causing the ivory to flake; often the fragments were held together only by plant roots. In order to lift them, Quibell and Green poured molten wax over them and raised them en bloc; they then attempted to remove the wax using vinegar and dilute hydrochloric acid. All this has resulted in a combination of surface deposits forming a dark outer layer of insoluble preservatives, making the objects look more like wood than ivory or bone, further hindering the dating process. It has taken more than 30 years to clean the ivories held at the Ashmolean and Petrie museums.

The largest group of objects are human statuettes: both complete statues and detached limbs, heads, torsos and bases. They range in size from more than 50cm tall to just a few centimetres, and are marked by their superb quality and detailed carving. The statues include men, women, children and prisoners, and vary in posture - the position of the arms and legs, facial features (clean-shaven or bearded, hair styles), and dress (some are naked, others wear cloaks or skull caps and carry baskets, others wear penis sheaths suspended from belts); some appear in pairs or groups.

As observed in his first lecture, the standard interpretation of these objects is as discarded temple furniture. This has been influenced by the objects found at other sites such as Elephantine, Tell Ibrahim Awad, Abydos and Tell el Farkha. However, if Liam is right that the reveted mound at Hierakonpolis is the site of a kingship ritual rather than an early temple, the interpretation of these objects – and those at other sites – needs to be re-examined. Liam noted that the

New Kingdom temple at Hierakonpolis was built nearby, and not on the same site, and in a different orientation from the building on the reveted mound – both these factors suggesting that the building on the mound was not in fact a temple.

At Abydos a mudbrick building below the Old Kingdom temple has been seen as an early temple but none of the surviving architecture is self-evidently that of a temple. The objects found there are similar, but mostly of faience, and once again do not relate to the deities of the state temples at the site.

A large number of votive objects were found in the Old Kingdom shrine at Elephantine; although the site is associated with ivory, surprisingly almost all the objects were faience. Once again, none is clearly identified with Satet, the main deity worshipped there. Barry Kemp has suggested this may be because the god is also evolving but perhaps the objects are not votives at all.

A series of buildings at Tell Ibrahim Awad has been interpreted as a Middle Kingdom temple built on the site of earlier temples to house a cult statue – but there is no evidence of such a cult statue or temple: the interpretation rests on the objects found there being votive offerings. These objects (which include figurines, baboons and mace-heads) are a mixture of faience and ivory, and again do not relate to any specific deity.

At Tell el Farkha, a series of small rooms and a massive enclosure wall has been interpreted as a late Predynastic or Early Dynastic administrative centre; the objects found there are of ivory, stone, faience and bone, and similar in subject matter to those found at other sites – but smaller and found in a pottery jar.

Rather than votive offerings, Liam suggested that all the objects can be associated with kings and kingship, e.g. figures wearing conical crowns or long cloaks, captives, model boats and baboons and mace-heads, supporting his argument that the site is not in fact a cult temple but rather associated with kingship rituals. He suggested the smaller objects and jar found at Tell el Farkha may have been a 'kingship kit' distributed around temples to cement the institution of kingship when this was new.

Barry Kemp has suggested that the objects are not related to the deities later worshipped at these sites because they represent an indigenous primitive or folk cult, in contrast to the official central religion, arguing that these objects are crude 'pre-formal' products based on autonomous local traditions with little relationship to the central elite art. However this does not explain either the quality of some of the objects, the prestige images and valuable materials, or why similar objects are found in these different places. Even where the objects appear cruder to our eyes, this is a subjective assessment and we don't know how the Egyptians measured value.

We look forward to the publication of Liam's analysis of the Hierakonpolis ivories, and the next steps in the process of interpretation which began 119 years ago.

UC14860: Side and front view of an elephant ivory figurine of a woman, currently on display in the Petrie Museum together with many other items from Hierakonpolis. The arms are mostly missing, originally the right arm hung straight down and the left hand cupped the right breast. The head is hollow at the top and there is a tenon below the feet for attachment. Registered as possibly from the Main Deposit.

Missed and Underrated Criteria for Authenticating Egyptian Sculptures

Marcel Marée, Assistant Keeper at the British Museum's Department of Ancient Egypt and Sudan, delighted the Petrie Friends with a wonderfully clear talk on the murky world of forgeries. Specialising in Egyptian art, he regularly examines objects brought into the British Museum by members of the public or surfacing on the art market, so he is admirably placed to speak on the subject. Susan Biddle explains.

Too often the question whether something is an ancient original or a modern imitation is only judged from intuition, itself dependent on the breadth of a person's knowledge and memory of parallels, and on the extent to which variation is tolerated. Also, artistic merit alone is not a reliable criterion. Marcel Marée suggested that a better approach is to ask a series of questions whose answers, considered together, provide a more reliable guide. He took us through seven questions which he regarded as providing the most useful criteria, illustrating each with plentiful examples, taken both from museums and the art market.

1. "Is there evidence to suggest that the maker shaped the work in close adherence to the Egyptian canon of proportions and other artistic conventions?" Unlike the ancient Egyptian craftsmen, forgers typically don't use a grid, and even if they copy the original iconography such as wigs and clothing, they rarely capture the exact physiognomy of a facial type in fashion at any one time. As an example, Marcel showed us a wooden Bes – unusually, this Bes has a tail, and it is placed rather low in this sculpture: it appears to emerge from his rectum rather than his tailbone; the statue is also unusual in being placed on a sizable plinth (of which more later). He also showed us what purported to be an Amarna relief: the face superficially matched the Amarna style but in fact no known Amarna face could be projected onto this image – for example, the nose was too short and straight, and the eye too long and bulging.

2. "Are the shape and location of any break or other damage consistent with natural accidents or, if deliberate, do they make sense?" Damage intended to curse the subject's memory is typically focused on the nose tip or mouth, but the facial features of forgeries often survive intact in a way that is implausible given the other damage to these items. He showed us two heads, both of a curious light green stone unknown to ancient Egypt, whose features would surely have been damaged if the heads had in fact been knocked from the bodies as the fractured edges purported to suggest. Another striking example was a fine lapis lazuli head; although supposedly broken off a larger figure, the facial features were wholly undamaged. Add to this that one does not expect such a rare and valuable material to have been worked by a mediocre artist. A smaller bust, also in lapis lazuli, shows the mark of the same hand, but differences in the composition of the face show that the maker took no guidance from any one template, and the body exhibits more flaws, revealing that the piece was never part of a complete statue. As it happens, we know that at least the bust and various other lapis objects were all sold by one Sir Sydney Bernard Burney (as were quite a few other fakes, both Egyptian and non-Egyptian in style) during the 1930–40s.

3. "Can it be shown to be closely modelled on another object, and if so does it reveal tell-tale errors suggesting modern manufacture?" One interesting example was a carved stela, copied from a genuine one in Cairo that the ancient makers painted but never carved. The lowest register of the original is now very faded, so the sculpted forgery throws actually a useful light on the reading of the original inscriptions. A relief fragment depicting a Buchis bull was copied from an original Ptolemaic stela, but in the copy the *djed* column flanked by two cobras had been moved from the lunette, where they belonged, to a space just in front of the bull, where their solar/Osirian associations make no sense. Another variant on this theme involved a 12th Dynasty dyad which came from Memphis and was found to have been stolen, a copy having been substituted in the dig storeroom to match the inventory.

4. "Does the 'originality' of a piece betray a lack of understanding?" The forger's work is usually devoid of originality as even the most skilled can rarely be creative without revealing some lack of understanding. One example of this was the seated statue of a man wearing the chest ornament of a vizier, here mistaken for part of his clothing, and a *shendyt* kilt, which was never worn by viziers. A faience head of Tutankhamun (right, photo M. Marée) had been copied from the king's image on his widely illustrated gold throne, misreading the ram's horns of his *hemhemet* crown and turning sun-discs into doughnuts.

5. "Does an object combine features that are chronologically incompatible?" One example is the use of the name Pepi on an Old Kingdom vase, employing a palaeography not compatible with the Old Kingdom but with the font of Gardiner's *Egyptian Grammar*!

6. "In the absence of direct parallels for an unusual piece, can we still suggest where the object was made and for what purpose?" For example, recumbent statues of Anubis are usually tomb sculptures made of wood; hard stone is usually reserved for temple statues. A hand-sized obsidian Anubis was too small and the wrong material for a tomb sculpture, but also too small for a temple statue.

7. "Is there a suspicious lack of inscriptions?" The tailed Bes which Marcel had shown us at the start of his talk was not only unusually standing on a plinth, but the plinth was uninscribed and so seemed pointless. Two relief fragments, artistically akin but seen with different dealers, were broken suspiciously tightly to the figures, which Marcel suggested was to remove the need for the creator to struggle creating a plausible inscription.

Marcel concluded his talk by stressing that unusual features or imperfections do not necessarily indicate a fake. There are plenty of objects with stylistic oddities that would have raised doubts if they had not had a well-documented archaeological provenance. Particularly during the Second Intermediate Period and earliest New Kingdom, craftsmen produced a lot of crude and mediocre work – such as the stela of a woman with arms positioned incorrectly, excavated at Edfu. A curious dyad of a woman and a man with over-sized skulls is undoubtedly from Edfu, and the inscription on the back-pillar identifies them as a child and his nurse, the latter with a name that is only once attested elsewhere, again in Edfu. Even if the provenance of a curious object is unclear, it may bear the hallmarks of an artistic hand recurring on objects of documented provenance. There are also examples of genuine statues that have been partly reworked in modern times to enhance their appeal.

Marcel touched in passing on other criteria, such as the use of inappropriate material, for example statues of private individuals made of quartzite, which was generally reserved for royalty and the most privileged officials. Forgeries are interesting objects in their own right, which inform us usefully on the psychology of their makers, revealing their strengths and weaknesses. Had a forger been capable of creating the superb Nefertiti head in Berlin, he would be unlikely to have sabotaged his own work by losing the inlay of one eye.

This talk gave us an illuminating insight into what is clearly a complex area – and points at a whole new way of looking at Egyptian sculptures.

Tomb Security in Ancient Egypt

Dr Reg Clark gave a tour de force résumé of developments in tomb security between 12,000 and 2,500 BC, using examples from numerous sites including Hierakonpolis, Abydos, El Kab, Tarkhan, Saqqara, Dahshur, Helwan, Abu Roash, Abusir and into Lower Nubia. He argued that tomb security was a driving force of tomb architecture, not incidental to it. Susan Biddle reports.

The first attempts to protect tombs came as early as the late Palaeolithic period (12,000 – 10,000 BC) when 58 burials at Gebel Sahaba were covered with thin limestone slabs, to protect the graves from animals and/or wind erosion. It was not until 5,000 BC that we find the next organised burials in the Nile Valley: mounds protecting Badarian graves provided a focus for offerings – but also attracted the attention of robbers.

There were recurring themes in the different forms of protection which were used over the next 2,500 years. Roofs became stronger, using stone slabs rather than just branches and soil, and double roofs were used with the intervening space filled with gravel or soil. Grave walls were lined with mud-brick to protect against collapse and tunnelling. Graves were covered by earth tumuli, or more permanent superstructures to protect against attack from above or the side, and structures which initially appeared above ground became buried sub-structures to provide increased security. Liquid mud was poured over graves, hardening to a consistency like concrete. Entrances were plugged with stones or blocked with multiple portcullises. Tumuli, mastaba and pyramid superstructures covered larger areas so as to conceal the actual burial and to force any robbers to dig ever longer tunnels. The techniques seem to have been broadly a mixture of obstruction and concealment.

The Egyptians adapted their techniques to the environmental situation, using different methods depending on the local geology. Where the local rock was weak, graves were more likely to be lined with mud-brick, buried deeper with more backfill, or to have double roofs, and royal pyramid burial chambers were in the body of the pyramid rather than in the more vulnerable weak bedrock.

Stairways and sloped entrances were introduced during the first dynasty, enabling the tombs to be completed in advance – so fewer people would know what the grave goods were. However, more people might then know where the grave was. Dr Clark argued that the angle of slope was not determined by the position of the circumpolar stars, but rather represented the angle at

which plug-stones would remain stationery until pushed, and so could be added safely. The orientation and design of entrances varied, probably to keep the robbers guessing. Entrances to pyramids were raised to 18, 25 or even 33 metres above ground level to reduce accessibility.

Burial chambers were separated from the ante-chambers containing grave goods – initially in side chambers, and subsequently in shafts which enabled the bodies to be buried deeper. The smaller cross-section of shaft burials should also have made them harder to find. However, all too often it is clear that the robbers – perhaps tomb-builders or the family of the deceased - were well aware of the burial lay-out and the weakest points: their tunnels went direct to burial chambers by the shortest routes. In one case the sarcophagus lid was propped open with a stone-mason's mallet, suggesting the builder was also the robber.

Mastaba 17 at Meydum during Petrie's 1909-10 excavation showing the original passage entrance on the left still secured by stone blocks, bypassed by the later tunnel on the right.
Petrie, W. M. F., Mackay, E. J. H., & Wainwright, G. A. (1910). *Meydum and Memphis (III)*, Plate X.

Just as cyber-security today is an ongoing battle between the hackers and those trying to thwart them, tomb security was an unending struggle between the robbers and those trying to protect the deceased. Then as now, the 'inside job' was one of the biggest risks. Dr Clark concluded that much tomb architecture was the result of attempts to provide security rather than of religious beliefs. The key elements of tomb security were all in place by the start of the 4th dynasty, and gradually evolved to suit changing taste and beliefs, with the original purposes for features gradually being forgotten.

Dr Clark's book, *Tomb Security in Ancient Egypt from the Predynastic to the Pyramid Age,* was published by Archaeopress Egyptology in 2016.

Re-thinking the Afterlife

Tian Tian, a postgraduate student at the Institute of Archaeology UCL, has been studying the tomb cards for the Bronze Age burials at Tarkhan-Kafr Ammar for his doctoral thesis. What more appropriate subject could there be for a lecture to the Friends than tombs excavated by Petrie himself in 1912-13? Tian treated us to a sneak preview of the results of his research. Susan Biddle reports.

Tian invited us to consider not just the grave goods themselves but what these might tell us about the practices behind them, and the significance of the changes in burial practices over time. In the 1970s, the trend was to consider what grave goods could tell us about the wealth and status of the deceased, but Tian suggested that a better question was what the grave goods could tell us about the living. After all, the dead do not bury themselves: funerary objects were placed in the grave by the living. Looked at from the perspective of the living, grave goods become dynamic, not static, with the capacity to reveal traces of burial practices and to bring anthropology and ritual into archaeology.

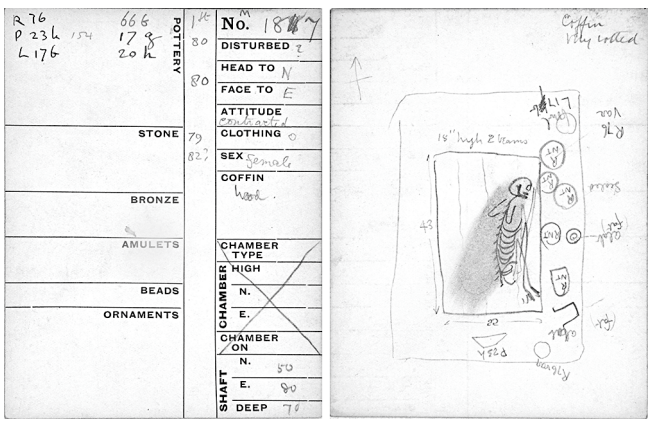
Tarkhan-Kafr Ammar is one of the largest Egyptian cemeteries, with more than 2000 burials. Tarkhan was a great city during the formation of the Egyptian state (Kafr Ammar covers burials after Dynasty 1). One who dug there with Petrie was TE Lawrence, and Tian showed us tomb card 187 which he believed Lawrence had written (rather scruffily! see below). The cards from this excavation are still largely unpublished so Tian's thesis based on these will be particularly welcome.

Tian considered how burial practices had changed over time. Grave 1845 from the Naqada IIIAb period was the grave of a young male in a crouched position, buried with one jar, but with 45 jars piled up just outside the tomb. By Dynasties 3 and 6 respectively, Hesy-Ra and Idu's burials were marked by above-ground mastabas with reliefs showing the deceased with laden offering tables. By the Dynasty 4, the dead were buried with miniature pottery and by the Dynasty 5 they had miniature offering tables and dummy ducks and meat. Tian asked us to consider what made people believe that these inedible objects could, by the power of magic words, sustain the deceased in the afterlife? We understand the ka to provide the deceased with his connection to the material world – it is the ka which 'eats' the model food – but where did the idea of the ka come from?

Tian argued that grave objects were intended to be seen – in grave 1845 the pots were intact and had been carefully placed outside the grave itself. During the Naqada IIIA2 period at Abydos, graves were more

complex, with a central chamber surrounded by others, and grave goods adapted to the shape of the grave: the graves were shallower, so objects could be smaller and still be seen, and would also be easier to place in the grave. By the Old Kingdom, burial practices at Tarkhan had changed again so the grave often comprised a deeper shaft with a square recess at its base (e.g. tomb 218). With a small change in grave structure had come a change in the grave goods: often the only object buried with the deceased is a head-rest, but the graves contained a lot of textiles and it seems the bodies had been very well wrapped. The shafts were narrow and slightly deeper than the average male height, so placing objects in the grave would have been difficult. and impractical, and perhaps there was no point in doing so if they could not be seen. During the 1980s archaeologists argued that all this was evidence that people had stopped believing that real material goods could be enjoyed in the afterlife: if the magic no longer worked, the deceased did not need objects in his grave. Tian proposed an alternative scenario. The head-rests were often found in the pelvic area in the grave, and he suggested that these had been placed beneath the head but then displaced when the coffin was tipped to lower it into the tomb – well wrapped in linen for protection as Petrie and Mackay had argued. Tian suggested that this didn't mean that the Egyptians no longer believed that the deceased needed some form of material goods in the afterlife, but rather that the practices associated with that belief had changed: that the rituals had moved from the grave to the surface, with the body being laid out above ground and objects placed on the surface to mark the tomb; these objects disappeared over time so when the graves were excavated only the shaft, coffin, head-rest and textiles were found:

Tian concluded by arguing that burial practices are the result of the religious beliefs of the living, as well as the beliefs of the deceased, and so looking at grave goods can help us to understand ancient Egyptians in life as well as in death. Once again, a Friends' lecture offered a new angle on objects we may think we know well.



Tomb card front and back for grave 187

'Petrie's pups' in World War I

Susan Biddle writes many of our Friends' lecture reports but in this article Susan talks about her own research as one of the volunteers preparing material for the Petrie Museum's exhibition *Different Perspectives: Archaeology and the Middle East in World War One* (16 May – 30 Sept 2017).

The main focus of my research was 'Petrie's pups', his students and assistants in the field, and to what extent their experience with Petrie proved useful during the war years. I could not have asked for a more colourful set of characters to explore.

Although some archaeological activity did continue in Egypt during the war, the general attitude in Great Britain was summarised by Emily Paterson, then General Secretary of the Egypt Exploration Fund. When a young man applied to work with the Fund in 1915, she responded "I am instructed to inform you that the Egypt Exploration Fund has no place on its staff for a young man of 23 who knows several languages, can manage men, and obviously, if he can 'rough it' on excavations, is fit for military service". Many of the pups of the relevant age did volunteer.

Howard Carter

One of the earliest, and best known, pups was Howard Carter (1874-1939). Carter first worked with Petrie in 1891-92, copying scenes from tombs at Beni Hassan. In his January 1892 journal, Petrie described him as "a good-natured lad whose interest is entirely in painting and natural history" and famously continued "it is of no use to me to work him up as an excavator" (although Petrie did later admit in his autobiography *Seventy Years in Archaeology*, "I little though how much he would be enabled to do").[1]

Carter wrote that war work claimed most of his time during the war years, but in fact his service appears to have been more off than on. The details remain elusive, and he had no military rank, but it seems he may have served as an unofficial King's Messenger and courier. He is said to have carried secret despatches between the British and French and their Arab contacts such as revolutionaries and deserters from the Ottoman army, and to have acted as interpreter in military interviews with potential Arab recruits.

At least once, however, he may have played a more active part. The German Archaeological Institute's dig house at the Ramesseum, Thebes, was described by the British as "an ugly red abomination emblematic of German pushful vulgarity", and so there was general satisfaction when in Autumn 1915 it was blown up – something for which Carter was credited. Carter had worked with explosives when digging with Naville at

Deir el-Bahri, but I hadn't anticipated that this would be one of the military skills transferable from archaeology.

He was dismissed by the Crown in the Autumn of 1915 – his "abrasive manner and unsubtle approach to authority"[2] (HVF Winstone) probably did not go down well with his military superiors – and although he volunteered again in 1917, the army could find no real use for him and General Allenby granted him indefinite leave in September 1917.

The absence of officials, and general demoralisation caused by the war, resulted in a revival of tomb-robbing and Carter found himself involved in adventure as a result. In the Autumn of 1916 he was asked to intervene in trouble between two rival bands of robbers who were skirmishing over a recently-discovered tomb in the Valley of the Kings. Carter arrived at the scene at midnight, discovering the robbers' rope dangling over a cliff edge. He could hear the robbers working below, so cut their rope and lowered himself down the cliff on his own rope. In his own words, "shinning down a rope at midnight, into a nestful of industrious tomb robbers, is a pastime which at least does not lack excitement".[3] After what he described as "an awkward moment or two" the robbers accepted their only option was to leave via Carter's rope, and he spent the next few months clearing and excavating the tomb. After clearing a 90' tunnel, he found no body or grave goods – the tomb was unfinished, containing only a sarcophagus inscribed for Hatshepsut as royal consort. His experience seems to be the basis for a similar experience of the fictional Radcliffe Emerson in *The Hippopotamus Pool* by Elizabeth Peters, a.k.a the Egyptologist Barbara Mertz.[4]

Also in 1916 robbers led archaeologists to the tomb of three minor wives of Thutmose III; the grave goods had already been sold on the Luxor antiquities market but Carter tracked many of them for the New York Metropolitan Museum of Art, British Museum and others. In the same year Carter was commissioned by Alan Gardiner, back in London, to draw for publication the Opet Festival reliefs at the Luxor Temple. Carter was paid £175 for this work but sadly although he produced enough images to fill 15 pages of a lavish book, it was never published. Finally in 1917 he resumed his search for Tutankhamun.

David Randall MacIver

Another early pup, who thought that his archaeological experiences provided admirable qualifications for war service, was David Randall MacIver (1873-1945). He had first dug with Petrie in the 1898 season at Dendera, and from then until 1902 worked with Petrie or under his supervision at Abadiya, Diospolis Parva, el-Amra and Abydos where he discovered Senwosret III's mortuary complex. Subsequently, but still before the war, he worked in Rhodesia and Nubia: the exhibition includes a photo of him in Nubia with a donkey from 1907.

He volunteered when war broke out and in August 1914 wrote to the War Office describing his qualifications: he claimed to be "as nearly absolute master of German as an Englishman ever is", was "pretty good" at French and Italian, had been "exceptionally good" at Spanish and was still very strong, and could read Portuguese; having for many years commanded large archaeological expeditions, he was used to camp life and transport; although aged 40, his constant outdoor life meant he was in "perfect physical condition"; and he was well-acquainted with much of the continent. The War Office also flagged his ability to speak Egyptian Arabic ("easily but inaccurately") and Greek, his topographical knowledge of Germany, France and Belgium as well as Egypt and the Sudan, and that his horsemanship was "fair".[5]

Initially MacIver served as an interpreter in France with the IEF Ferizepore Brigade HQ but in November 1915 Field Marshall Sir JDP French, Commander in Chief of the British Army in the Field, wrote to the War Office suggesting that given his linguistic skills, MacIver could be better employed in the Eastern Mediterranean. Shortly afterwards MacIver was granted leave to brush up his Greek, and in December 1915 he sailed via Alexandria for Salonica where he was employed as an interpreter. He was promoted to Captain in September 1916 and mentioned in despatches in June 1918.

(Part 2 follows in Issue 50).

References:

1. WMF Petrie, *Seventy Years in Archaeology* (2013), Routledge, p142.
2. HVF Winstone, *Howard Carter and the Discovery of the Tomb of Tutankhamun* (1991), Constable & Co.
3. H Carter, *The Tomb of Tutankhamun* (1954, republished 1972), Sphere Books Ltd, p28.
4. E. Peters, *The Hippopotamus Pool* (1996), Warner Bros.
5. War Office, personal file WO339/46465, National Archives at Kew.

UC16126 Pottery figure of a mourning woman found at Denderah during Randall-MacIver's first season working with Petrie.

Middle Kingdom, 26 cm high

Selected museum seminars

Images of Osiris with John J Johnston.

Death was the one certainty for Egyptians, rich or poor, so the importance of Osiris is understandable. This was the theme for the evening – the variety of images of Osiris held in the museum. The first item was a Dynasty 30 bronze figurine of the deity (UC30483). Mass produced and 29cm high, it was very heavy and probably a votive offering from a temple. The face and crown were well crafted and it was easily recognizable as Osiris, with the crook-like sceptre and flail.

Do the gods bring good luck? This is what the players may have hoped, when using a limestone gaming dice with the hieroglyphic names of Osiris and five other gods cut into each of its six faces (UC38176). Another Ptolemaic period object was a tiny, delicate piece of blue glass, a mummiform amulet for insertion into a mummy wrapping. A mass-produced item (UC22592), it was nicely worked, albeit broken.

A second fragment (UC22076) – this time of white glass – was opaque, made of a glass paste attributed to Dynasty 1 by Petrie. There was some discussion over this, as the first written reference to Osiris come from Dynasty 5. Although incomplete, without head or feet, the crossed arms with crook and flail were very distinct, having been cut or burnt into the body.

A small white metal figure of Osiris, probably made of electrum rather than silver, was dated to Dynasty 26. It was quite fine and showed the figure as a benevolent god. Somewhat larger was the terracotta Roman period oil lamp of Osiris Canopus, from Memphis (UC48023). It had a slightly unusual crown and there were images of four sons of Horus hanging around the neck.

The most substantial item of the evening (UC72101) looked like a brick and was called a 'plant pot' by John. Officially, it is a Late Period Nile-silt pottery mould, for the ritual of making an earth figure of Osiris. It could then be filled with water to germinate seeds, likely during the Choiak festival at the end of the flood season. The one object we could not actually handle was a very fragile mummiform figure of Osiris in a mud mummiform coffin, with a separate lid on which was the face of Horus. This was probably sold for use in the festival and is found as a votive offering in temples; it was described as a standard 'cheap' version.

A Late Period (to possibly Ptolemaic) head of Osiris (UC60094) was made from good quality limestone and it was noted to have a pleasing smile. It was well sculpted, with prominent lips and good eye lines and brows. The 12cm high object could have come from a wealthy tomb and would have been painted.

John kept possibly the best object till the very end. UC33221 is a Dynasty 19 limestone ostracon with drawing in black of the upper part of Osiris, facing left.


UC33221

Looking like a freehand sketch, it was quite striking, with the false beard, tight fitting garment and holding two sceptres and the flail. John had selected an interesting mix of ways in which that one god was represented across all strata of society.

- Chris Seymour

Nefertiti in the Petrie Museum: her evolving image and status with Lucia Gahlin.

The evocative name 'Nefertiti' is certain to generate a great deal of interest, so as a new Friend I was delighted when I was successful in the handling seminar ballot. It turned out to be a wonderful experience.

We started with a piece excavated at Amarna which probably came from the Great Palace (UC038). It had a relief of Nefertiti – or was it? Lucia mentioned it had also been suggested that it might be Queen Tiye. The relief was characteristic of years 5-8 of Akhenaten's reign, so how could we tell that? Various points came out of the discussion, such as the Hathoric headdress, the tripartite wig, not used in representations from the later part of the reign, the bigger, fleshier ears, angular features and pronounced lips. The eyes were also thin and quite puffy. Lucia explained that there was a mellowing of the image from year 8 onwards, which helps with dating. This was demonstrated in the second piece (UC103) of yellow quartzite, quarried at Gebel el Ahmar. This type of material was favoured due to its colour, having solar associations The inlay for the eye and brow, have not survived. The image had a more realistic eye, a less pronounced chin and was overall more subtle and naturalistic. Seeing the two images together really emphasised how the style had evolved.

Another image we examined was a small quartzite head of Nefertiti, missing its crown or headdress, although the tenon used for fixing it was still visible on the statue (UC010). There was no archaeological record of where exactly in Amarna it was found, indicating that although Petrie's techniques were ahead of his time, even he did not record finds to accepted modern standards.

UC080, a fragmentary relief of Nefertiti, contained an inscription relating to a lost figure shaking a sistrum behind Nefertiti - revealing that the missing figure was Meketaten.

The piece we all agreed we wanted to take home with us was a beautifully depicted image on red quartzite,

believed to come from the Great Aten Temple, and showing Nefertiti holding up a vessel as an offering to the Aten. This is unusual as Nefertiti performs the same actions as Akhenaten rather than playing the traditional supporting role. Indications of Akhenaten's figure could be seen just in front of Nefertiti. The fragment is thought to be part of a stela (UC040 shown right, size 15 x 10 cm).

We also examined two other potential images of Nefertiti, one from the Temple of Ptah at Memphis, showing early Aten cartouches (UC073) and the other, perhaps part of a family group, having been purchased by Petrie in Upper Egypt (UC002). We finished by looking at the smallest objects we examined that evening. One was a fired clay mould for a double cartouche plaque of Nefertiti (UC1918). The other two were ring bezels (UC24670 and UC12487). The latter was particularly striking as it contained the cartouche Ankhet-kheperw-Ra Mer-Wa-en-Ra thereby linking the mysterious Ankheperure with the 'beloved of Akhenaten', or Nefertiti. An exciting end to a great evening. It was a privilege to handle these fascinating artefacts and have a stimulating conversation with other like-minded enthusiasts. Thanks also to Lucia for her thought-provoking questions which really made us think about the objects we were handling. - *Marilyn Smith*

Fashioning the Body with Janet Johnstone.

Janet began the handling session with a brief introduction to linen textile production. Simple lengths of fabric were turned into garments and the larger the garment the greater the status of the wearer. Evidence for production methods and garments comes from archaeology, textiles, figurines and tomb paintings, although the latter rarely give a very realistic depiction.

Three of the objects we looked at were wooden tomb models 'wearing' linen scraps (all Middle Kingdom). A female figure (UC31811) was painted to represent a square of cloth around her body and tied at the shoulder, which led us to contemplate the versatility of a square of fabric. The two male figures (UC71218, UC75619) had linen kilts. The limestone statuette (UC14659) of a man named Sen showed a kilt which might be pleated, although the carving probably represents natural folds. Janet explained that a square length of fabric, tied with a knot, makes a short kilt which is bulky on the hips and gapes; while a semicircle sits better; the long end hanging down at the front forming a short apron.

A box of loose beads and shells (UC17743, Dyn. 5, Qau) led us to discuss the famous bead-net dress. This was originally reconstructed as something like a flapper dress, inspired by the rather vague description of the garments worn by the rowers in P.Westcar. Rosalind Janssen had it reconstructed as it is today. However, experiments suggest that it is not possible to wear a dress like this as the beads very quickly fray the thread. Since the beads were found in a tomb it seems more likely that it was not a dress at all, but an elaborate bead net over the coffin. Beads could also be fixed onto garments - one of the oldest linen pieces from Tarkhan (UC16355, Dyn.1) had carnelian beads sown onto it. Was it worn as a head-band or as a belt?

One of the most exciting set of objects were three samples of very early linen from Tarkhan, where fabrics seem to have survived particularly well (UC17031, UC17036, UC28564). Obviously, we were not allowed to touch these! One showed evidence of careful repair, which led us to discuss the value of linen. The sheer labour required for production must have meant that a large section of the population was involved in the various stages of linen production.

By the New Kingdom, elite garments involved large amounts of fabric in elaborate costumes to provide a foil for flamboyant wigs and jewellery. A steatite shabti (UC40505, 17.2 cm high) gave an example of a sash kilt worn over a tunic. The whole garment appears to be pleated and would have been of extremely fine linen which would have draped very well.

UC40505

To conclude the handling session we examined some Byzantine textiles (UC6997). These consisted of linen as well as wool, and included an example of tapestry weaving (erroneously described as embroidery on the object card). Byzantine textiles were much more colourful and led us to an interesting discussion of dyes.

Janet provided us with a fascinating introduction to the complexities of ancient textiles. Clothing today is cheap and easily obtainable, which makes it difficult for us to imagine the enormous value of fabric in ancient times, its role in society as a status symbol, and its function within the wider economy. I think we all came away with much food for thought. - *Tilly Burton*

NESTA CAIGER 8/6/1928 – 9/3/2017

Nesta trained as a dancer. As the daughter of a professional photographer she made a respected place for herself in local archaeology, where her skills - and access to professional equipment - impressed archaeology, at this time largely still functioning in the box camera era! She married Kentish archaeologist John Caiger and went on to work with him on many varied excavations including the definitive investigation into the origin of Deneholes.

After John's death, Nesta immersed herself in her Egyptian interests: she joined, and served in various capacities, such groups as the London Archaeologist, EES, ISIS and, of course, the Friends of the Petrie Museum. I first met Nesta in 1995 on a study-trip to Luxor as part of a like-minded group (and where I first met Ivor!).

Nesta visited Egypt over 40 times, taking a particular interest in Egyptian dance but also writing on other subjects, and may be best known as the author of *Amarna Royals, or Who was Nefertiti?*, a controversial, mischievous, assessment of members of the Amarna royal family.

- Jan Picton

JOHN JENNINGS 20/7/1934 – 4/08/2017

John's childhood was spent partly as an evacuee in Hartlepool which meant that he survived the V2 rocket that killed his grandmother and injured other family members. After finishing his National Service with the RAF, John joined the Post Office (later BT), where he spent his working life.

John and his wife Dawn shared an interest in art, history and archaeology which all came together with their first visit to Egypt in the 1970s. They became part of a widely travelled group of friends (and Friends), were regulars at lectures, and members of the BM, the EES, and the Petrie. They loved their frequent travels with George Hart and Lorna Oakes to Egypt. These trips were great fun and I know that John enjoyed them immensely.

- Barbara Pentlow

JOHN OAKES 6/9/1935 – 6/7/2017

If you have struggled in the wake of the whirlwind that is Lorna Oakes leading a tour to Egypt, or attended one of her public lectures or courses, you will have been aware of the quiet presence of her husband John who was always nearby. John spent his career as a teacher and was a committed and caring Methodist lay preacher for 50 years. Most of us will remember him as a gentle man, always with a smile, and a silly joke. He bore the indignity of Parkinsons with humour and courage and will be much missed by us all, but especially by Lorna and her family.

- Jan Picton

SUSAN MARY SEABURN d. 4/6/2017

As we went to press I heard of the death of Mary Seaburn. I am only sorry that the late notification from her solicitors prevented me from sharing details of her funeral. I have no further details other than to say that Mary's long support of the Friends and of the Petrie Museum continued after her death with a generous legacy. Her calm kindness and support, both to me personally as well as to the museum will be much missed.

- Jan Picton

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Make sure Jan has your email address. Check the Friends' website www.friendsofpetrie.org.uk for updates. Keep up to date with the Petrie Museum Unofficial Page www.facebook.com/PetrieMuseum (no need to join Facebook)

Follow us on Twitter @petriefriends

Front cover

UC32373 Frame 2 including a butchery scene above the remains of seven columns of hieroglyphic text of Book of the Dead Chapter 1. This is being conserved as part of the *Papyrus for the People* project, see Page 3.

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

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

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