

Introduction

Neal Spencer

Keeper, Department of Ancient Egypt and Sudan

From a vacant shop in downtown Cairo to the state-of-the-art Sainsbury Exhibitions Gallery at the British Museum, over 3500km apart, two very different displays of Egyptian objects were created last year. The BP exhibition *Sunken cities: Egypt's lost worlds* was a first opportunity for audiences in London to see the stunning discoveries made off the coast of Egypt by French and Egyptian underwater archaeologists over the last two decades. Alongside their scale and beauty, these objects are important in providing new perspectives on Egyptian, Greek and eventually Roman interaction, resonating well with recent Museum research, not least at the cosmopolitan riverine port of Naukratis. Our annual conference took the exhibition as inspiration to consider the function, meaning and re-use of statuary in Egypt.

In contrast, the Modern Egypt Project pop-up told very different stories. Only publicised by word of mouth and social media, this displayed objects acquired by the Museum to tell stories of 20th- and 21st-century Egypt. More an installation than an exhibition, we avoided labels and information panels, and let visitors wonder and think. Why are such day-to-day items being collected by a museum? What modern Egypt do they represent? Our new project near Asyut is exploring how the present-day inhabitants interact with the past.

Similarly, in Sudan we are focusing upon then and now. With the generous support of the Royal Anthropological Institute, two cultural anthropologists are studying aspects of modern life in the rapidly changing world of northern Sudan, while community engagement becomes increasingly important for our archaeological excavations. A significant milestone was reached in 2016, with the 25th anniversary of the Sudan Archaeological Research Society. The society, a charity based at the Museum, has played an important role in the flourishing of interest in Sudanese archaeology.

This newsletter is but a snapshot of some of the work being undertaken by the Museum on the cultures of Egypt and Sudan. For more, follow the redesigned Museum blog at blog.britishmuseum.org, or use the new search interface search.britishmuseum.org

Finally, we would like to send best wishes for the future to Bridget Leach, the British Museum's outstanding papyrus conservator who retired last year.



Follow @NealSpencer_BM on Twitter and @nealspencer_bm on Instagram



Exhibitions and galleries
Sunken cities: narrative and design

Aurélia Masson-Berghoff

Project Curator: Naukratis, Department of Greece and Rome, and former Lead Curator of the BP exhibition *Sunken cities: Egypt's lost worlds*, Department of Ancient Egypt and Sudan

Sylvain Roca and Nicolas Groult

Scenography

The BP exhibition *Sunken cities: Egypt's lost worlds*, seen by 311,053 visitors, explored the spectacular underwater discoveries from Thonis-Heracleion and Canopus, never before displayed in the UK. These two cities, located in Abukir Bay, were rediscovered less than 20 years ago by underwater archaeologists led by Franck Goddio. Alongside 217 items found during their excavation between 1999 and 2012, the exhibition featured 30 masterpieces from museums in Cairo and Alexandria rarely seen outside of Egypt, and 49 objects from the British Museum and other UK collections.

We wished to convey to visitors the moments when these objects were discovered underwater. The exhibition's graphic designer, James Alexander, and our digital media partner New Angle used the stunning underwater photography and film footage by Christoph Gerigk and Roland Savoye at intervals throughout the exhibition, establishing in visitors' minds the significance of the finds they encountered.

The exhibition was divided into five sections, with a new narrative, for the display at the British Museum. An introductory section provided background to the newly rediscovered cities and conveyed a sense of the unique geography of the Delta region, and its fertile, shifting landscape. The visitors were greeted by a colossal statue of Hapy, embodiment of the Nile's flood, while a showcase provided a window into the later parts of the exhibition, visually linking Hapy with two other colossi. The second section set the scene for the theme of cultural interaction, tracing the arrival of the Greeks in Egypt during the Late Period (664–332 BC), introduced by a pristine stela bearing the Decree of Sais, a royal proclamation stipulating taxes on imported and exported goods. These taxes were to be collected at Thonis-Heracleion and its sister harbour town Naukratis, the first Greek settlement in Egypt.

During the rule of the Greco-Macedonian Ptolemaic dynasty, the foreign rulers sought to legitimise their power by looking up to pharaonic traditions, without completely dismissing

their Greek heritage. The stunning statue of Arsinoe II, perfectly combining Egyptian and Greek aesthetics, was the star attraction of this section, and for many the highlight of the whole exhibition. The royal colossi – depicting a Ptolemaic king and queen as if they were Egyptian rulers – provided a powerful background while an over-lifesize sycamore statue of Serapis faced the granodiorite Osiris-Apis bull.

Visitors then moved into a section bathed in yellow hues – the solar (semi)sphere of the divine and the myth of Osiris. You were no longer in the temporal world of underwater archaeology, but surrounded by masterpieces retracing the transformation of Osiris, from a terrestrial to underworld divine king. This most popular god was celebrated annually in all major Egyptian cities during the Mysteries of Osiris. A wealth of objects related to Osirian cult and rituals allowed the visitors to experience this major religious festival, starting with the fashioning of sacred effigies of Osiris in the secrecy of the temple and ending with an impressive nautical procession where Greeks joined Egyptians in a festive atmosphere. A subsection on the Mysteries of Osiris was conceived as an immersive space where interpretation fell away to allow for more imaginative and emotional responses to the underwater discoveries. The exhibition concluded with the legacy of a rich religious interconnectedness between Egypt and Greece, presenting the transition from multicultural Hellenistic monarchies to the even more cosmopolitan Roman Empire. A pair of sphinxes framing an Isis priest, from the island of Antirrhodos in Alexandria, offered a last underwater moment.

The British Museum is keen to explore cross-cultural connections, and this lay at the heart of this exhibition. The narrative was supported by a design that allowed for contemplation of remarkable examples of ancient Egyptian and Greek art, as well as works that uniquely combine the art of both civilisations. The design embodied the ideas of encounters, and the merging of Greek and Egyptian civilisations, through the use of stunning vistas and symmetry.

The exhibition ran from 19 May to 27 November 2016, supported by BP, and organised with the Hilti Foundation and the Institut Européen d'Archéologie Sous-Marine, in collaboration with the Ministry of Antiquities of the Arab Republic of Egypt.

Follow Aurélia on Twitter @aurelia_masson

Statue of the Egyptian god Taweret with Hellenistic-style representations of the Nile god and Hermes behind.

Offerings from the Mysteries of Osiris nautical processions.





Arsinoe with the colossal royal statues behind.

Exhibitions and galleries
Pharaoh: King of Egypt at the Cleveland Museum of Art



Marie Vandenbeusch

Project Curator: Egyptian Touring Exhibitions,
 Department of Ancient Egypt and Sudan

After a successful tour across the UK between 2011 and 2014, the exhibition *Pharaoh: King of Egypt*, supported by the Dorset Foundation in memory of Harry M Weinrebe, returned to the British Museum, where it was transformed and reborn into a new international life. This was a great opportunity to rethink and expand some themes and newly develop other sections, as more than half of the objects were changed for conservation reasons.

The new version of the exhibition had its debut in Cleveland, Ohio, in March 2016, with 140 objects from the British Museum, alongside a dozen masterpieces from the Cleveland Museum of Art collection. The exhibition was structured along thematic rather than chronological lines, and explored aspects of Egyptian kingship across over three millennia, down to the Roman Period.

From myth to reality, we sought to present various facets of the pharaoh, challenging preconceptions about the king and his numerous religious, administrative or diplomatic duties. For example, the pharaoh is typically depicted as a victorious Egyptian man, but the exhibition highlighted women rulers, and foreigners who ascended the Egyptian throne. It also provided glimpses of the king's life by exploring the royal family and their entourage, through images of queens, princes and princesses, or the colourful tiles and inlays, evidence for the sumptuous palaces where they once lived. The exhibition culminated with the king's afterlife, from opulent burial goods to the reality of keeping a tomb intact.

The exhibition ran from 13 March to 12 June 2016. The accompanying book, by Marie Vandenbeusch, Aude Semat and Margaret Maitland, was published by Yale University Press.



Tiles from the palace of Ramses III, Tell el-Yahudiya, Egypt (EA 12835, 12369, 12911/12914, 12979 and 12967).

Fragment from the sarcophagus lid of Ramses VI, Thebes, Egypt (EA 140).

Hathor capital in the entrance of the exhibition at Cleveland (EA 1107)
 © The Cleveland Museum of Art.



Exhibitions and galleries

A Greek in Egypt: the hunter from Naukratis

Ross Thomas

Project Curator: Naukratis and Tivoli,
Department of Greece and Rome

During his excavation of the sanctuary of Aphrodite, following his discovery of Naukratis in 1884, the pioneering Egyptologist Flinders Petrie uncovered this unique hunter statue near the altar in front of the temple. The Cypriot sculpture was dedicated by the Ionian Greek Kallias to the goddess Aphrodite in about 575–540 BC. The beardless youth is striding forward, wearing a close fitting Cypriot cap, a short Greek-style shirt and Egyptian-style *shendyt*-kilt. He is carrying his bow, arrows and prey – two boars and two hares.

Egyptianising Cypriot limestone statues were popular sanctuary offerings in Cyprus, Phoenicia and Greece. However, this statue bears an inscription in Ionic Greek, the script of the cities on the west coast of what is now Turkey. The text on his leg confirms 'Kallias dedicated [me] to Aphrodite'. The figure was found alongside other dedications, including hundreds of terracotta and stone figures from Cyprus, each representing acts of individual worship and devotion to Aphrodite by visitors. One such visit is recorded in the anecdote of the Greek trader Herostratus of Naukratis, who at the time of 'the twenty-third Olympiad [...] having sailed round many lands [...] touched also at Paphos in Cyprus. There he bought a statuette of Aphrodite, a span high, of archaic style, and went off with it to Naukratis [...] and having sacrificed to the goddess, and dedicated the image to Aphrodite, he called his friends and relations to a banquet in the temple itself'. Five terracotta goddess figures, discovered within the sanctuary of Aphrodite, have recently been identified by the Naukratis Project as coming from Paphos, the mythical birthplace of Aphrodite.

The unique combination of Cypriot, Egyptian and Greek elements on this exquisitely carved figure reflect the role of Naukratis as an international hub after Egypt opened the port of Naukratis in about 620 BC, and welcomed the people of the Mediterranean to trade. This spotlight tour, part of the British Museum's National Programmes, explored the encounters in Naukratis between the ancient civilisations of Egypt, Greece, Cyprus, Phoenicia, Persia and Rome.

The hunter was displayed in South Shields Museum, Cirencester Corinium Museum and Nottingham University Museum between May 2016 and February 2017. For more information visit britishmuseum.org/naukratis

The limestone
hunter statue
from Naukratis
(1888,0601.20).



Exhibitions and galleries Egyptian mummies on tour: new advances in scanning mummies

Marie Vandenberg and Daniel Antoine
Curators, Department of Ancient Egypt and Sudan

After the success of the exhibition *Ancient lives, new discoveries* at the British Museum in 2014–2015, Egyptologists, bioarchaeologists, scientists and conservators continue to research the collection of mummies.

Conventional CT scanners rely on a single energy source set to a specific wavelength that rapidly rotates around the mummy as it passes through the scanner, but due to the broad range of densities found within and around mummified remains, compromises often have to be made. In contrast, the latest Dual Energy CT scanners use two x-ray sources set at different wavelengths (e.g. 80 and 120Kv), making it possible to image in equal clarity denser elements, such as bones or amulets, and the more delicate soft tissues and textiles. Each scan generates thousands of high-resolution two-dimensional x-ray images that can be combined using powerful volumetric graphic software (VG Studio Max) to produce detailed 3D visualisations of the body inside the wrappings.

In order to virtually peel away each tissue or structure, many hours were spent carefully defining their margins – a process called segmentation. Once delineated, the outer casings of each mummy were virtually removed to reveal – for the first time since their embalming – their faces, skin, muscles, skeleton and internal organs, as well as the embalming materials used to preserve their remains. Furthermore, the high resolution data allows individual bones to be analysed in great detail using archaeological methods usually reserved for the study of actual skeletons. Changes to the joints of the pelvis were, for example, visualised to estimate the age at death of the adult mummies.

In a further application of technology, the amulets placed in and around the mummy of Tamut (EA 22939) were segmented and their shapes inputted into a 3D printer to generate accurate replicas, pushing the concept of virtual unwrapping to new levels. By continuing to apply the latest analytical techniques and technologies, we hope to provide new and greater insights into the lives and beliefs of the ancient Egyptians.

This ongoing research underpins a new touring exhibition. *Egyptian mummies: exploring ancient lives* brings together two mummies from the original show with four other individuals who lived between 900 BC and the second century AD. Analysis of the CT-scan data offers incredible insights into the lives of those men, women and children, not only revealing their age, sex, height or state of health, but also indicating how the embalmers preserved their body. For example, the identity of the temple singer is unknown, since her cartonnage case is damaged just at the location where her name was originally inscribed. However, her well-preserved skin – and packing elements delicately placed in her throat and mouth in order to rebuild her face – suggest the great care and skill of the embalmer. This makes us wonder why an ensemble of small amulets seems to have been negligently thrown in her abdomen instead of being delicately placed at chosen locations on her body.

The six mummies are accompanied by more than 200 objects to explore themes prompted by our discoveries researching the mummies, for example the priesthood, bodily adornment or diet.

The exhibition was shown at the Powerhouse Museum in Sydney from 10 December 2016 to 30 April 2017, and will be displayed at the Hong Kong Science Museum (2 June – 18 October 2017).

The coffin and mummy of Irthoru and a visualisation revealing the location of some of the amulets on his body at the Powerhouse Museum, Sydney. © Jayne Ion.

CT scan visualisations of a young man from Roman Egypt revealing the presence of faience or stone beads around his neck. His internal organs, left in place by the embalmers, are surprisingly well preserved and visible in the virtual section (right). Some of his bones were still growing and had yet to fully fuse, indicating he was between 17 and 20 years old when he died (EA 6713).



GODS IN ANCIENT EGYPT

Made up of thousands of different gods, the ancient Egyptian religion was both complex and flexible. Some of these divine manifestations were the focus of a national cult, while others were worshipped only in certain regions. Their physical appearance, which still fascinates us today, often shows a combination of human and animal features, reinforcing the gods' supernatural powers. Some were renowned for their many forms - the sun god possessed 75!

Rites in honour of the gods took place in specially consecrated temples and sanctuaries. Some people even erected small shrines in their homes. In temples, rites would include the daily feeding and clothing of the divine statues.

Waxes like beeswax were used to make the mummy's face and to protect it from the dry heat of the desert. The mummy was then placed in a wooden coffin and buried in a tomb.

GODS IN ANCIENT EGYPT



The mummy of Tamut (EA 22939) in her cartonnage case at the Powerhouse Museum, Sydney. © Ryan Hernandez, MAAS.

The collection
Modern Egypt Project

Mohamed Elshahed

Project Curator: Modern Egypt,
Department of Ancient Egypt and Sudan

The Modern Egypt Project presents an opportunity for radically rethinking the ways in which the modern world, particularly outside Europe, can be collected by the British Museum. In the first four months of the project a collection of over 100 objects, including print materials, photographs, objects of everyday life, and ephemera, has been gathered from markets and individuals in Egypt. The project will not lead to a comprehensive collection, but rather aims to cover the past century of Egyptian history through carefully selected objects that tell national and personal, rural and urban stories, and represent a cross-section of society.

One striking object in the collection is an improvised homemade lighting device built in the 1960s with two reused tuna cans and several pieces of tin metal. The object comes from the countryside of Luxor, where electricity in many villages was scarce well into the 1970s despite the relative proximity to the Aswan High Dam. While the grand project of the 1960s promised prosperity to all Egyptians, the dam was designed to feed the energy needs of Nasser's factories and the big cities in the north, leaving many villages and settlements in the dark including those in the vicinity of the power-generating structure. This object of humble origins tells a complex story of uneven development that is central to understanding modern and present-day Egypt.

Another striking object is an early 20th century black metal typewriter with gold Arabic lettering on the top declaring 'Writing Machine Egypt' with the word 'Misr' (Egypt) stylised in a different font from the other two words. The letters of the Arabic alphabet are arranged on the keys in a way that does not differ dramatically from current use, perhaps an early example of establishing the placement of Arabic letters on keyboards. The provenance of this object requires additional research but what is known is that it was made in Syracuse, New York. On the lower back of the typewriter are gold letters identifying Smith Premier, an American typewriter manufacturer, to be the maker of this particular object. A fascinating narrative of globalisation unfolds as the object points to histories of bureaucracy, industrialisation, modernity, international trade and national identity.

It is this variety of stories that make this growing small collection of immense importance to expanding our understanding of Egypt's recent history through material culture. The collecting process is driven by three guiding themes: urban Egypt: Cairo and beyond, the graphic and image in modern Egypt, and living with the past. Many objects comfortably sit in multiple categories, allowing for rich and multi-layered narratives to be explored by closely studying material evidence of modernity in Egypt.

From 26 April 2017 a small selection of objects from the Modern Egypt collection will be on display in Room 4, near the Rosetta Stone, focusing on the theme of writing in modern Egypt.

Follow the Modern Egypt Project on Facebook: [ModEgyProject](#)



Typewriter with gilded lettering, made in Syracuse, New York, around 1920 (EA 87549).

Al-Musawwar magazine, issue entitled 'Nefertiti speaks!', 1948 (EA 87661).

Oil lamp made from reused tins, from Luxor, 1960s (EA 87600).



The collection
Esarhaddon in Egypt

Manuela Lehmann
 Project Curator, Department of Ancient Egypt and Sudan

Nigel Tallis
 Visiting Academic, Department of the Middle East

During the recent refurbishment of the Raymond and Beverly Sackler Gallery of Mesopotamia 1500–539 BC (Room 55), it was decided to include items that reflect Assyrian-Egyptian contacts, given the adjacent Egyptian galleries. Two fragments of glazed tiles from Nimrud, in modern northern Iraq, were chosen, prompting a complete revaluation of the tiles, the discovery of undocumented fragments and new joins.

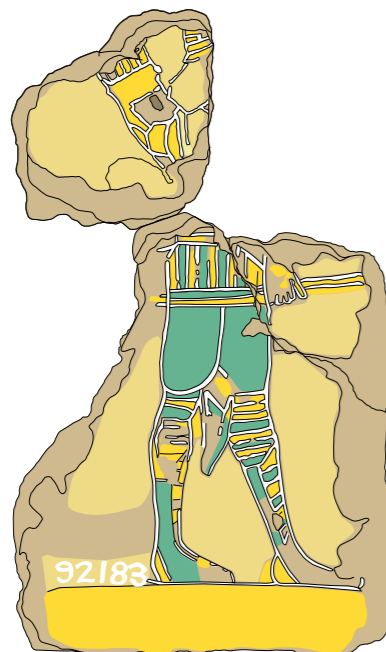
These fragments were found at Fort Shalmaneser, a military arsenal built by Shalmaneser III at Nimrud in the 9th century BC, and refurbished by Esarhaddon in the 7th century BC. At the time of discovery, the excavator Sir Austen Henry Layard wrote in his diary (3 December 1849):

'In Awad's *Karkhaneh* (excavation trench) the workmen had come upon a flooring of brick and a drain beneath. Some of the bricks were painted with figures horses chariots – none entire – but some valuable fragments extracted. The painted side turned downward and the bricks evidently brought from elsewhere such as were found with inscriptions belong to the builder of centre palace.'

Altogether we were able to identify 13 fragments – as Layard had noticed, these appear unpromising at first glance. However, they prove to be a remarkable record of Esarhaddon's Egyptian campaign of 671 BC, depicting unique scenes. They also provide undeniable evidence of conscious Assyrian appropriation of typical New Kingdom Egyptian artistic scenes, and are a precursor to the famous reliefs of the Til Tuba battle of Ashurbanipal, which have often been suspected of Egyptian artistic influence.

The original composition on the tiles was a narrative and can be directly related to scenes typical on Assyrian stone palace reliefs. Such scenes show Assyrian infantry, cavalry and chariots in battle with Egyptians, escorting prisoners, often with the Egyptian landscape in the background. To our great excitement these background scenes included at least two tower houses, a new and very distinct type of domestic architecture that had evolved in Egypt around this time. This is in fact the earliest and only contemporaneous representation of this type of building known so far, and the Assyrians must have noticed and recorded such unique structures.

While the tiles are made of a rough clay matrix with large organic inclusions, the glazed decoration was of the finest quality and shows exquisite detail, in green and yellow, with the outlines of the figures in white. Most Assyrian stone reliefs, in contrast, have lost their original paint. The fragments have been laser cleaned, photographed and carefully drawn, with many crucial joins made, allowing a detailed study to take place. We have also instigated an analysis of the glaze, with radiographs and infrared photography.



Tile fragment depicting a striding Assyrian soldier. Photograph, excavator's drawing (1849) and new drawing. From Nimrud, after 671 BC (ME 92183).

The collection
Beetle in bread

John Taylor
 Curator, Department of Ancient Egypt and Sudan

Caroline Cartwright
 Botanist, Department of Scientific Research

Well-preserved loaves of bread are often found in ancient Egyptian graves and tombs, where they were placed as food offerings for the dead. Over 20 examples of ancient Egyptian funerary bread in the British Museum were examined in the scanning electron microscopy (SEM) laboratory. The aim was to characterise the ingredients of the bread, and to assess whether or not it might have been edible and similar to what may have been common in domestic households of the time. It was immediately clear that many of the examples of bread are unlike one another, and some contain large quantities of cereal chaff and straw. By modern standards, bread like this might be considered unpalatable or even inedible, but ongoing studies of plant remains and of abdominal contents in naturally preserved bodies suggest that the living did eat loaves containing processing waste.

Not all the loaves examined were in this category – many have whole cereal grains present, mostly barley, although wheat also occurs. Some specimens had fruit pulp or whole fruits added to the recipe and resemble cake. Examples that look crystalline due to the presence of pistachio resin may have undergone treatment with this substance in the context of funerary rituals. While some of the bread is in a good state of preservation, owing to the special environmental conditions within the tombs, one bread specimen had been extensively eaten by biscuit beetles, whose remains were still present.



SEM image of beetle in a bread loaf from Luxor, 1550-1070 BC (EA 5391).

The collection

The collection: conserving Late Antique sculpture

Elisabeth R O'Connell

Curator, Department of Ancient Egypt and Sudan

Amy Drago

Conservator, Department of Conservation

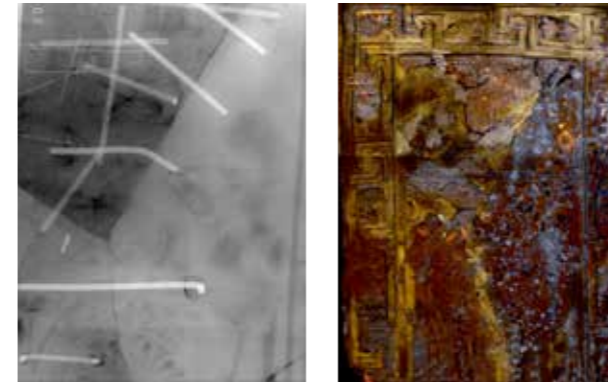
Commemorating a man named Posidonius, this 66cm-high funerary stela features a meander pattern, with rosettes and quadrupeds, around an inscription and representation of the deceased praying with hands raised in an elaborate architectural setting. The Greek text reads, 'the blessed Posidonius passed away in [...] on the fourth of the month of Choiak, indiction [...]. Grieve not; no one in the world is immortal'. While the man's name honours the Greek god Poseidon, the cross within the victory wreath in the tympanum above him leaves no doubt that he was Christian. The lower part of the stela is missing, sawn off before it arrived at the V&A.

The stela, acquired in 1979, was one of about 465 Egyptian objects transferred from the V&A to the British Museum in that year and 1982. About a quarter of these were from the Egypt Exploration Society or British School of Archaeology in Egypt division of finds. Unfortunately, the provenance of the Posidonius stela remains unknown, despite the work of Barbara Adams (1945–2002) which revealed findspots for so many of these objects.

Students on placement from University College London and City and Guilds London Art School have made valuable contributions to the conservation of Late Antique stone sculpture over the past five years, as part of gaining experience in a range of conservation techniques. With input from Fleur Shearman (on x-radiography), Joanne Dyer (multispectral imaging techniques) and Elisabeth R O'Connell, Robert Price conserved this stela, under the supervision of British Museum Conservator Amy Drago.



Funerary stela of Posidonius after treatment (EA 69023).



Radiograph showing the central portion of the stela (left) and a UV-induced luminescence image (right).

Removal of corroded metal and modern gypsum plaster backing.

The collection

The collection: conserving Late Antique sculpture

Robert Price

Andrew W Mellon Foundation Fellow, National Gallery of Art in Washington DC, and former intern in the Department of Conservation

The Late Antique sculpture collection is primarily composed of limestone or sandstone. Due to the inherently unstable mineralogical and petrographic character of Egyptian limestones, including their high porosity, clay content and the presence of soluble salts, many of these objects are prone to deterioration from fluctuations in relative humidity and temperature. Although early conservation practices contributed to the initial survival and interpretation of these objects, the instability of the materials used has also played a role in their deterioration within the museum context.

This stela had been reconstructed at some point in the early 20th century using shellac, steel, gypsum plaster and a cementitious fill material. When surveyed it was apparent that these materials and the object itself were deteriorating. Orange staining on the gypsum plaster backing indicated that ferrous metal fixings within the object had begun to corrode and were in all probability exerting pressure on existing cracks and weaknesses in the stone. Numerous laminations in the surface were also apparent and thick deposits obscured details of the carved design. Furthermore, retouching materials had solubilised and migrated across the surface leaving behind unsightly grey fills.

Before deciding on a course of action for treatment, a thorough examination was conducted utilising x-radiography and multispectral imaging. Radiography revealed the presence of an extensive network of steel bars and wires used to provide structural support for the fragments. Multispectral imaging, including UV-induced visible luminescence, helped to differentiate between original surfaces and materials from the previous intervention. Large areas of the carving had clearly been recreated and painted to match the surrounding stone. It was also evident that these materials had been liberally applied over intact areas of the inscription and decorative border.

After extensive consultation with Elisabeth O'Connell and Tracey Sweek (Senior Conservator for stone, wall paintings and mosaics), I deconstructed the fragments, removed the corroded steel and reassembled the stela, thereby ensuring long-term stability of the object. Fill material and overpaint on the carved surfaces were softened with a water carrying gel before being carefully removed with scalpels. Later, the plaster backing and steel fixings were mechanically removed. Once fully disassembled, the fragments were thoroughly cleaned and degraded shellac adhesive was removed from the break edges using a Q-Switched Nd-YAG laser.

To reassemble the stela, the fragments were rejoined with a reversible adhesive and fixed to a rigid lightweight backing board. Gaps were then filled with a conservation grade material and retouched with acrylic paint. Rather than recreate missing details based on conjecture, I decided to create surfaces that mimicked broken stone, thereby minimising visual disruptions without falsifying the condition of the object. The result of the treatment is a more stable and presentable object. Previously obscured details on the inscription have been revealed and the stela once again honours the memory of a man who lived over a thousand years ago.

The collection

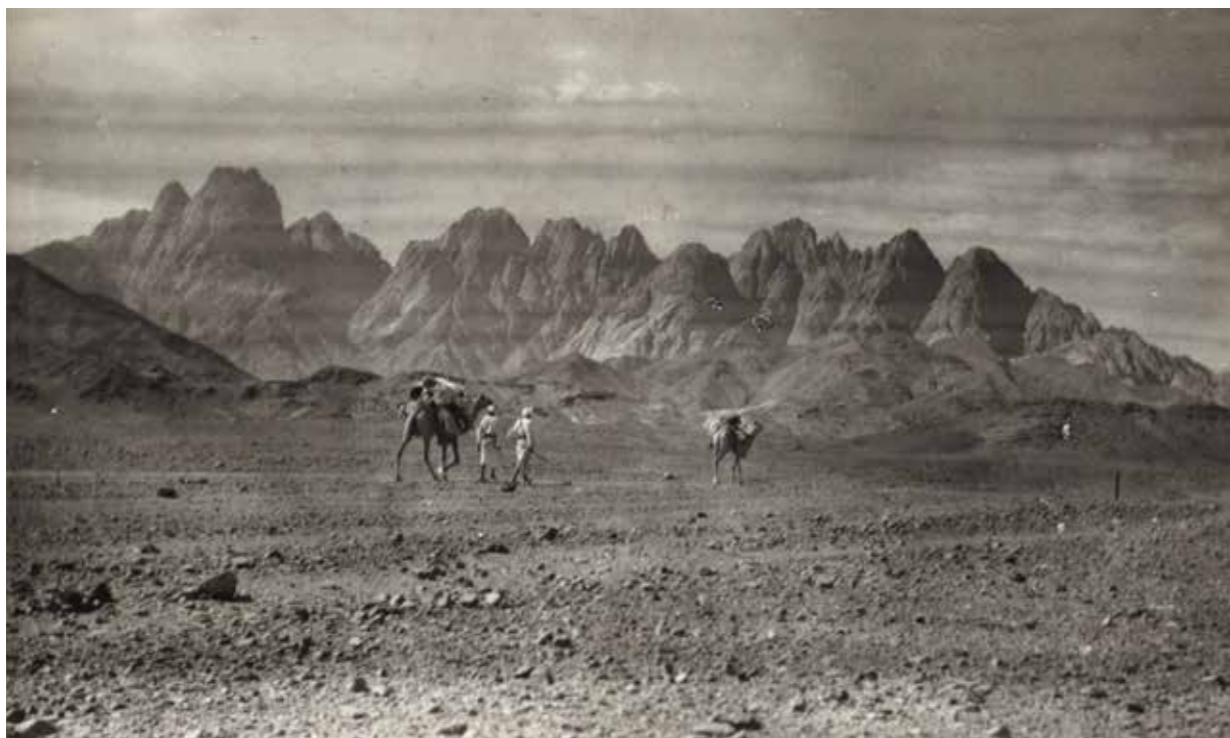
In search of Roman quarries: travellers in Egypt's Eastern Desert

Patricia Usick

Visiting Academic, Department of Ancient Egypt and Sudan

The Museum has recently acquired an archive of field notes, dating from the 1930s to the 1950s, on Roman archaeology in the Eastern Desert of Egypt, with a focus on the quarries of Mons Porphyrites and Mons Claudianus. Mons Claudianus was the source of the grey granite used for the monolithic columns of the portico of the Pantheon in Rome, while Mons Porphyrites provided red-purple porphyry, a much prized stone reserved for imperial use. In an extraordinary feat of organisation, the Romans transported the stone down from the mountains, westwards to Qena, and then on to the Nile, constructing watering stations along the routes.

The extensive and detailed field notes, maps, and plans, with hundreds of related photographs, come from journeys into the Eastern Desert undertaken by Professor Christopher Scaife in the 1930s, followed in the late 1940s by Leo Arthur Tregenza, with some additional material from Dr David Meredith. The fieldwork notes had been lent to Meredith for his 1954 doctoral study and was also the basis for his many scholarly articles. In contrast to others who visited and wrote about the Eastern Desert, David Meredith has been described as more of a library scholar who apparently did not care for the desert and only visited the Eastern Desert twice. Relying mainly upon the notes and observations of others, he nevertheless produced significant publications, including an important map of the Greco-Roman antiquities in the Eastern Desert.



El-Heta station with an enclosure for convoy animals (AES Ar.1523).

The camels en route (AES Ar.1523).



Christopher Henry Oldham Scaife (1900–1988) was educated at King's College, London, and St John's College, Oxford, where he read Modern History and was secretary and president of the Oxford Union. He joined the Transvaal Chamber of Mines (1924–1925), acted in Tyrone Guthrie's company (1925), was assistant editor of the *Egyptian Gazette* in Alexandria, and joined the English department of King Fouad I University, Cairo, rising to become acting professor in 1939–1940. Later he was educational advisor to the Iraq government, and professor of English at the American University of Beirut. In retirement he lived near Arezzo in Italy. He has been described as a true Renaissance man in modern times – a poet and author, composer, thespian and singer, friend of E M Forster, Cavafy and Freya Stark, and, as we find here, an amateur archaeologist. Through the 1930s a series of field notebooks were crammed with detailed pencil notes and sketch plans. He recorded distances, expenses and provisions for his 'camel-men', plants, fragmentary stone vessels, graffiti, and inscriptions which he compared with the records left by Gardner Wilkinson and James Burton, who had rediscovered the sites in 1823.

Mons Claudianus, a broken colossal column lying in the quarry (AES Ar.1523).

Leo Arthur Tregenza (1901–1998) was a Qena based schoolteacher who arrived in Egypt in 1927 and remained until the 1952 revolution. He spent his summer vacations walking in the intense heat of the desert and published his experiences in romantic travelogues as *The Red Sea Mountains of Egypt* and *Egyptian Years*. His passion for Roman civilisation, natural history and walking took him through the wild and empty desert in 1947, 1949 and 1951, accompanied by Bedouin guides with their camels. His evocative prose elegantly captures the abundant birdlife, the desolate splendour of the landscape and the remote desert ruins. He also made extensive archaeological field notes and photographed the Roman remains associated with quarrying in the Eastern Desert.

The archive contains a wealth of information, much of which is supported by photography. Panoramic landscape views are combined with details of the Roman remains – traces of ancient routes and still-visible wagon tracks, massive loading ramps, quarry sites and settlements, forts and temples, animal lines, ancient wells and watering stations, pottery, ostraca, and inscribed blocks. Meredith himself pointed out in one of his articles that the unpublished material in this archive should prove of great interest for future study.

The collection
New acquisition: Papyrus records in abnormal hieratic

Ilona Regulski
 Curator, Department of Ancient Egypt and Sudan

The British Museum recently acquired the 'de Vaucelles Papyri', a number of papyrus sheets written recto-verso in so-called 'abnormal hieratic', a late and highly cursive form of the handwritten script used in Upper Egypt between the 22nd and 26th Dynasties (945–550 BC). The text contains official accounts of silver payments from the 12th and 13th regnal year of king Taharqa, the most famous king of the Nubian 25th Dynasty (747–656 BC), when Egypt was ruled by the kingdom of Kush.

The sheets are named after Count Alexandre Louis Henry de Vaucelles (1798–1851), who bought them during his 1826 journey through Egypt, and have been kept in the family since. The young traveller and scholar was among the first European explorers to go beyond the Second Cataract of the Nile into Upper Nubia. He pioneered the field of Nubian studies with his book *Chronologie des Monuments de la Nubie*, which was published in Paris in 1829. The book is based on his manuscript notebook *Journal de Voyage en Egypte et Nubie* from 1826, which was kept together with the papyrus sheets, but sold separately in Paris in December 2015.

In preparation for his journey, de Vaucelles studied hieroglyphs in the school of Jean-François Champollion, who made the key breakthrough in the decipherment of hieroglyphs in 1822, using the Rosetta Stone.

The British Museum collection holds a number of objects from the 25th Dynasty, but only a few bear a royal name and most of them come from the heart of the kingdom of Kush in present-day northern Sudan. Well-dated accounts from this period in Egypt are thus valuable additions to our collection as they tell another side of the Nubian story. Abnormal hieratic was superseded by demotic, a Lower Egyptian scribal tradition, during the 26th Dynasty. As demotic became the standard administrative script throughout a reunified Egypt, documents in abnormal hieratic are comparatively rare. The combined width of the de Vaucelles papyrus sheets is 163cm, making it one of the longest abnormal hieratic texts known to date.

The papyrus was acquired with the support of the Museum Acquisition Fund, and the patrons of the Department of Ancient Egypt and Sudan.

Follow Ilona on Twitter @ilonareg



Two of the sheets before conservation and mounting of the de Vaucelles papyrus (EA 87512/2).

The collection
(Re)sources: origins of metals in Late Period Egypt



Aurélia Masson-Berghoff
 Project Curator: Naukratis, Department of Greece and Rome

Ernst Pernicka
 Curt-Engelhorn-Zentrum Archaeometrie, Mannheim and University of Heidelberg

Duncan Hook and Andrew Meek
 Scientists, Department of Scientific Research

Metals were a key commodity traded between Egypt and the Mediterranean region during the Late Period (664–332 BC). Despite the spread of iron technology in Egypt, copper- and lead-based alloys remained the materials of choice for a wide range of metal artefact production. In particular, the proliferation of bronze votive offerings in that period could have been facilitated and stimulated by an abundant and secure supply of metal, and could perhaps indicate a significant change in metal trade. Yet, with scholarly attention focused on silver or on much earlier periods, little has been done to determine the sources for copper and lead in this period. What were the origins of these metals? A collaborative pilot project between the British Museum and the archaeometry institute in Mannheim is beginning to answer this question.

Scientific analyses were carried out on 31 finds from Naukratis, a cosmopolitan trading hub of the western Delta from the late 7th century BC onwards, excavated by Flinders Petrie in the late 19th century. The objects are metal objects in copper alloy and lead, including Egyptian bronze figures and arrow heads. A sample of crucible slag with high lead content and five faience objects (which use copper and lead to colour the glaze) were also analysed. Additional samples included lead ore extracted from objects discovered at Tell Dafana, a Late Period site in the eastern Delta, and from Egyptian or Egyptianising metal objects found in Cyprus.

Stamp-seal in low tin bronze, with plumed cartouche featuring the name of Amasis from Tell Dafana, 570–526 BC. The copper likely originates from the Sinai Peninsula (EA 23903).

Situla in leaded copper alloy, from Naukratis, around 630–332 BC. The lead matches with ancient mines in Iran (EA 27602).

Combining trace element pattern analysis (which provides information on the geological source) with stable lead isotope ratios (to distinguish between several possible ore sources), it is possible to relate lead and silver objects to specific sources. When copper or copper alloys are considered, one must assume that small amounts of lead in the copper or copper alloy derives from the copper deposits as an impurity and was not added intentionally. Tin ores and thus tin metal are usually very low in lead so that the addition of tin to produce tin bronze



would not alter the lead isotope ratios significantly. However, the addition of even small amounts of lead to an alloy has a decisive influence and the lead isotope ratios will then indicate the provenance of the lead rather than the copper. We assume that lead concentrations above 4% clearly indicate that lead was added intentionally. Accordingly, only 13 out of 29 copper-based objects could be discussed in terms of the provenance of copper.

The Egyptian votive bronzes from Naukratis show a wide range in tin and lead content between 0.5 and 11% tin, and between 2 to 22% lead. The majority contains more than 7% lead, consistent with the widespread use of leaded copper alloys in Late Period Egypt. Adding lead improves the casting properties of the alloy. Furthermore, lead was an exceedingly cheap commodity, at least in part because it was a by-product of silver production.

Several recent surveys and studies have demonstrated that copper production on Cyprus increased with the Archaic and Classical periods, so Cyprus should certainly be considered as possible source region for the copper in Egypt. However, looking at the overall results from this pilot study, it is rather the copper deposits from the Sinai Peninsula that provide the best match for the objects, including those found in Cyprus. Only one arrow head from Naukratis is consistent analytically with an origin from Cypriot copper ores.

Laurion in Attica, and mines in the northern Aegean and in northwest Anatolia, have been identified as sources for the lead in the copper alloys, although the lead in a situla matches best with an ancient lead-silver mine in central Iran. The two lead ore samples are the only ones that could be related to Egyptian ore deposits along the Red Sea coast. This agrees with other observations that Egyptian lead ores were mainly used as pigments and for cosmetics, but not for metallurgical extraction.

A larger scale project investigating objects from a wider group of sites, not only in Egypt, but also in the Levant, Cyprus and the Aegean world, could revolutionise our understanding of metal trade and concomitant economic, political and social developments in the Archaic and Classical periods.

The pilot study was made possible with funding from the Gerda Henkel Foundation.

The collection

**'...after so many Fables had been Printed upon this subject':
A new history of Ethiopia (1682)**



Susanne Woodhouse

Ann El-Mokadem Librarian, Department of Ancient Egypt and Sudan

A selection of books relating to Ethiopia is housed within the Department of Ancient Egypt and Sudan. After all, the Blue Nile originates in the country, the ancient land of Punt with which pharaonic Egypt traded is thought to have been located there, and 19th-century scholars defined the Kushite and Meroitic civilisations as 'Ethiopian'.

Recently a fine copy of *A new history of Ethiopia: being a full and accurate description of the kingdom of Abessinia, vulgarly, though erroneously, called the empire of Prester John* by the German orientalist Hiob Ludolf (1624–1704) was added to the collection. Published in 1682, this is the first English translation of the Latin original *Historia Aethiopica* (1681), the influential first exhaustive study of the country and civilisation of Ethiopia.

It was Ludolf's scholarly approach that ultimately earned him the title 'Father of Ethiopian studies'. Apart from having access to the best libraries he studied with an Ethiopian scholar, Monk Gorgoryos, initially in 1649 in Rome and then in Gotha in Germany during 1652. Ludolf recorded the new insights he gained from Gorgoryos and used them among others for the *Historia Aethiopica*, thus ensuring that the content was as accurate as possible.

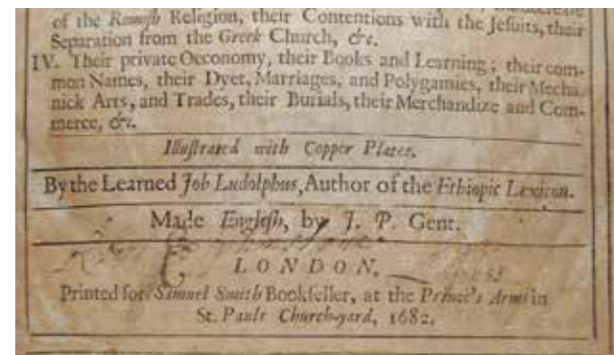
A new history of Ethiopia is the result of 40 years of scholarship, explaining the languages, history, society, natural history and religion of Ethiopia. Some of the exotic marvels of the country are visualised in eight engravings, five of which are dedicated to animals which very few contemporary readers would ever have the opportunity to see in nature – for example, the fat-tailed sheep, the elephant and the hippopotamus. For this project Ludolf employed Johann Heinrich Roos, the most famous illustrator of animals of the time.

Originally published in Latin, most of Ludolf's 15 pioneering Ethiopian studies were promptly translated into English and/or Dutch to make them more accessible. *A new history of Ethiopia* even saw a second English edition in 1684. Having distinguished himself in the diplomatic services as well as in the world of finance, he continually encouraged establishing trade and diplomatic contact with Ethiopia and the translations fit perfectly into this context.

Most of the copy's binding is original, with blind fillets creating two asymmetrical vertical panels on the calf leather of boards, a minimalism typical for bindings of the second half of the 17th century. This contrasts with the rich embellishment of the spine, rebaked during the mid- to late-19th century.

Robert Elphinstone of Lopness inscribed the title page in 1693 and thanks to a former library intern, Liam Sims (now Rare Books Specialist at Cambridge University Library), we know he was a Colonel in the army of the Prince of Orange and the Stewart Principal of Orkney and Shetland. He spent time in Holland (where he died in 1717 or 1727) and in the Orkney Islands. Not known as a book collector, there is no obvious link between him and the fields of Ethiopian studies.

This copy of the first English edition of A new history of Ethiopia was donated by the Institute for Bioarchaeology. The library of the Department of Ancient Egypt and Sudan is generously supported by Dr Ahmed and Mrs Ann El-Mokadem.



Ethiopian elephants.

The hippopotamus.

The former owner Robert Elphinstone of Lopness inscribed the title page in 1693.

In Egypt

In search of ancient Shashotep



Ilona Regulski

Curator, Department of Ancient Egypt and Sudan

The rural village of Shutb, 5km south of Asyut in Middle Egypt, offers an excellent window into the microhistory of a community living on an ancient site. The current village perches atop the remains of ancient Shashotep, a regional centre and capital of the 11th Upper Egyptian province. As part of the British Museum's regional survey of the Asyut region, the project in Shutb looks at the broad spectrum of history, from 2500 BC up until the present day, at multi-layered sites, including the varied responses of local communities, who in this case live on top the layers of history below.

This exceptional stratigraphy also poses a threat to heritage – most notably in the form of rubbish disposal on the ancient ruins, subsurface infrastructure for the modern village and the gradual replacement of vernacular architecture in favour of red brick and cement buildings, in turn revealing archaeological remains. The latter phenomenon can lead to illegal excavation and looting, and destroys archaeological stratigraphy by creating foundations for new buildings. The British Museum's work in the modern village aims at mitigating the nature and impact of these threats, as well as documenting the vernacular architecture.

The first two field seasons (March and October 2016) focused on the visible remains of the ancient city and the surrounding

landscape. A stepped vertical trench of 10m on the western edge of the ancient *tell* (settlement mound) yielded several historical building phases. The study of the pottery identifies three main chronological phases: the 21st–26th Dynasty (1070–550 BC), the Byzantine period (5th–early 7th-century AD), and the end of the Ottoman period (AD 1517–1867) to the beginning of the 20th century. Whether local or imported, most of the pottery can be identified as domestic pottery – tableware for cooking and food preparation, storage and transportation containers, and lamps.

The geoarchaeological survey (by auger hand drill) on the edges of the town aimed to complement this information. Through augering, the project also hopes to identify the borders of the ancient city and understand the surrounding landscape, in particular its relation to the city of Asyut. The results of this work are still being processed, but preliminary observations suggest that the town historically migrated north-east towards the location of the present village. Sherds from the lower (auger) core levels indicate that the area was inhabited from the First Intermediate Period (c. 2184–2040 BC) onwards.

The 2016 fieldwork seasons were partly funded by the Newton-Musharafa fund, under the auspices of the Ministry of Antiquities.

Follow Ilona on Twitter @ilonareg

The village of Shutb with work on the tell in the foreground. Image: M Kacimnik.



In Egypt
Middle Kingdom sealings from Avaris

Marcel Marée
Curator, Department of Ancient Egypt and Sudan

Excavations at Tell el-Dab'a, the site of ancient Avaris in the eastern Nile Delta, are bringing to light a growing corpus of Middle Kingdom seal impressions. A full decipherment and historical interpretation of the sealings will help reshape our understanding of the city's remarkable history.

Avaris was a centre of key commercial and political importance from the late Middle Kingdom to the early New Kingdom. During the late 12th and 13th Dynasties, it became Egypt's primary trading port, drawing merchants from the Levant and the Aegean. The kings of Egypt, ruling from distant Lisht, ordered the construction of local palaces and large administrative buildings. It was also at Avaris that a burgeoning community of Canaanite settlers began to crown its own kings, triggering a time of political fragmentation known today as the Second Intermediate Period.

The first succession of local rulers, the 14th Dynasty, controlled a limited realm but no doubt it benefited from continued commercial relations with the 13th Dynasty, which it may still have acknowledged as nominal overlords. The next local line, the 15th Dynasty, more aggressively exploited the waning authority of the government in Lisht and took the political initiative, proudly self-identifying as 'foreign rulers' (Hyksos). These kings soon overshadowed the 13th Dynasty, extending their political influence to Middle and, for some time, Upper Egypt. The Hyksos ruled largely by proxy, through a variety of regional allies, but the native rulers of Thebes (the 16th–17th Dynasties) became defiant and eventually launched a war of liberation and defeated the Asiatics.

The chronological fixation of the Avaris dynasties and the circumstances of their respective ascendancies are still subjects of lively debate. Much also remains unclear about the progression of political and economic relations between

Avaris and the native Egyptian rulers, most notably those at Lisht. However, an excavation technique developed at Tell el-Dab'a in 2006 is now generating an important new body of evidence on these matters. The muddy soil that covers the ruins of Avaris is carefully collected, allowed to dry overnight and then sieved – a method that is revealing many fragments of clay sealings. A good proportion bears impressions of hieroglyphic seals that give the titles and names of officials. Middle Kingdom officials carried seals on signet rings, as a means of identification. They stamped the engraved designs and texts into lumps of clay affixed to boxes, bags, vessels, papyrus scrolls and door bolts, thereby restricting access to valuable articles and documents. The backs of these lumps retain imprints of the surfaces to which they were applied, inviting speculation on the items they once accompanied.

The private-name sealings from Tell el-Dab'a will shed new light on the relations that existed between Avaris and the 13th Dynasty government in Lisht. The examples discovered thus far all mention officials of the 13th Dynasty, insofar as we can determine from their titles and names. Yet many of these sealings were found in contexts attributable to the 14th and 15th Dynasties. This circumstance, it is hoped, will afford a better understanding of dynastic overlaps and contacts between the administrations of Avaris and Lisht. Among the highest officials are a vizier, a treasurer, a treasurer's secretary, various high stewards, and a top official in the nationwide organisation of corvée labour. Some of the named officials recur in sources from other sites, including the Egyptian fortresses in Nubia. The full implications of the Tell el-Dab'a sealings are undergoing continued assessment, in preparation for a full publication.

The study of these seal impressions is a collaboration with the Austrian Archaeological Institute, as part of their fieldwork at Tell el-Dab'a, under the direction of Irene Forstner-Müller and with permission from the Ministry of Antiquities.



In Egypt
Naukratis fieldwork 2016

Ross Thomas
Project Curator: Naukratis and Tivoli,
Department of Greece and Rome

Naukratis was the earliest (and for a period the only) Greek port in Egypt. Established in the late 7th century BC as a base for Greek (and Cypriot) traders and the port of the royal pharaonic city of Sais, it was an important hub for trade and cross-cultural exchange long before the foundation of Alexandria. Since 2012, the British Museum has been engaged in new fieldwork at Naukratis, part of a wider project on 'Naukratis: Greeks in Egypt' directed by Alexandra Villing. Our fifth season comprised an international team, Ministry of Antiquities inspectors, site guards and the collaboration of the farmers of the villages around Naukratis, all of whom contributed greatly to the success of this season.

Excavations, geophysical survey and an auger core survey produced significant new data on the layout and development of ancient Naukratis, the religious and economic life of its inhabitants, and its local environment. Excavations within the Greek sanctuary complexes revealed the gateway, threshold and ramp to the important Hellenion complex built at the end of the 7th century BC. This was next to another Greek sanctuary, with a mudbrick platform with ritual votive offerings and dedications to the Dioskouroi dating to the late 7th and 6th centuries BC. Excavations within the south revealed a 17m wide temenos (boundary) wall, 8m high, built around the sanctuary of Amun-Ra during the 7th or 6th century BC, but used until at least the 1st century BC.

Excavations of the riverfront revealed a manmade installation consolidating the riverbank surface over reclaimed land. The rich waterlogged river deposits preserved ship plank fragments and large quantities of imported and local pottery. This was the area where ships were being maintained and unloaded from the 6th to 4th centuries BC, and the new finds are the first evidence of the Archaic and Classical harbour structures that enabled Naukratis to operate effectively as a major entrepôt of the ancient world. The results highlight the need for, and great potential of, further fieldwork to provide significant new insights relevant to a range of disciplines.

Fieldwork at Naukratis is supported by the Honor Frost Foundation, the British Academy (Reckitt Fund), the Institute of Classical Studies (London), the Fondation Michela Schiff Giorgini, Christian Levett and the Mougins Museum of Classical Art, with assistance from the Egypt Exploration Society and Bryn Mawr College. Thanks are also due to the Ministry of Antiquities.



Camille Acosta
Adrian Condie Fund Studentship 2016

Over 60 museums around the world hold material from the 19th-century excavations at Naukratis, but finds were only kept selectively. Joining the Naukratis fieldwork season as the finds registrar, I had the opportunity to record the full range of artefacts that the site preserves – ceramics, stone, wood, plant and animal remains. Not only is there a massive quantity of finds – over 16,000 this year alone – but they cover a broad chronological range, from the 7th century BC to the 7th century AD.

The riverbank excavation produced the bulk of the material, mostly trade amphorae imported from Greece, East Greece, Cyprus and the Levant, or produced locally. Commercial activities around the harbour were illustrated by an installation of four complete Greek amphorae which were used to reinforce the riverbank in the late 5th century BC, and fragments of wooden ship planks that confirm that seagoing ships were maintained here. In addition, terracotta and limestone figures of Hathor found in the river deposits were most likely thrown into the Nile during annual inundation rituals.

In the Greek sanctuaries, a different range of finds were encountered. A mudbrick altar to the Dioskouroi, patrons of seafarers, had been well-cleaned in antiquity, leaving only small traces of the finely painted drinking vessels from Ionia, Corinth and Athens that were dedicated here alongside local wares. Two Greek dedications to the Dioskouroi were inscribed into locally made copies of Ionian mugs. In the Egyptian sanctuary of Amun-Ra, excavations around the massive mudbrick temple precinct wall yielded a fragment of a life-size terracotta mask of Bes. A terracotta figure found earlier in Naukratis depicts a priest wearing this type of mask while in a religious procession. With this rich set of data, we can continue to study how the site functioned as a commercial harbour, and the way in which its inhabitants lived, worked and worshipped, and how these activities changed over time.

Camille's participation in the Naukratis fieldwork was made possible through the British Museum's Adrian Condie Fund, which seeks to provide career development opportunities for Egyptology students.



Depiction of the first labour of Heracles on a fragment of an Attic black figure cup, 6th century BC, from Trench 14, on the river front.

Camille registering artefacts in the Naukratis excavation house.

In Sudan The Kushite town and cemetery at Kawa

Derek Welsby
Curator, Department of Ancient Egypt and Sudan

Surveys and excavations at Kawa, begun by the Sudan Archaeological Research Society in 1993, have contributed a vast amount of new data for our understanding of this, one of the most important archaeological sites in Sudan. Although famous for its temple built in the reign of Tutankhamun, excavated by the Oxford Excavation Committee from 1929 to 1931, the current project has focused on the Kushite period. In the town, excavations have sought to investigate the nature of the settlement between the end of the New Kingdom and the early Kushite period. Unfortunately, relevant deposits are only found at a depth of over 4m, making large-scale investigations difficult. At no point have deposits dating to the New Kingdom been reached, but extensive evidence has been found for a long occupation sequence predating the reign of Taharqa (690–664 BC). No contemporary graves have been discovered in the cemetery, where all those excavated so far date to the later Kushite period – from the last few centuries BC onwards. Near the north-eastern edge of the cemetery six dressed stone pyramids have been uncovered, two of which overlay stone barrel-vaulted tombs set at the end of 13.5m-long descendaries. Two of the pyramids are of a comparable size to contemporary royal pyramids and highlight the importance of Kawa's urban centre over six centuries after Taharqa built his grandiose temple on the site.

The 2016 field season was devoted to studying the large amounts of material recovered over the last 20 years. Extensive flotation of archaeobotanical samples was undertaken, the grinding stones were catalogued and the animal bone was prepared for shipment to Copenhagen for analysis. Considerable progress was made on the pottery and small finds which include some very fine objects. Rather less fine but extremely interesting objects were also studied, such as an oval lump of mud into which a child's foot had been carefully impressed. A start was also made on the cleaning and conservation of the painted blocks from one of the pyramid chapels, by British Museum conservator Maickel van Bellegem.

The ultimate destination of the portable finds is the store of the Jebel Barkal Museum, in Kareima 170km to the south-east of Kawa – work has started on transferring objects. Following completion of the construction of the Visitors' Centre, work on the conservation of Taharqa's temple will resume in the 2016–2017 field season.

The project would like to thank the National Corporation for Antiquities and Museums and the Qatar-Sudan Archaeological Project for funds, logistical assistance and permission to undertake its activities.



Napatan faience figurine of Isis nursing Horus, from building F1 at Kawa.

In Sudan Connecting archaeology and local communities at Amara West



Tomomi Fushiya
Leiden University

Outcomes from archaeological research are not only relevant to scholars, but also for those who live around the ancient sites. Archaeology can contribute towards local history and identity, but only if shared. Alongside site protection measures, a community engagement programme was instigated in 2014 as part of British Museum work at Amara West, an administrative centre for the pharaonic colony of Kush, founded around 1300 BC.

The primary aim of the outreach programme was to introduce the results of new research to communities in nearby villages – at Amara East, on the island of Ernetta and in the town of Abri. We hope to achieve this through public lectures, school visits and producing educational resources such as a book, leaflet for kids and digital materials. To understand local perspectives on Amara West, local residents were interviewed about their experiences with the site, museums, and their knowledge of archaeology. In parallel, I am collecting oral histories relating to local heritage. The outreach programme has been well received, especially the book and site visits from two local elementary schools.

Digital materials offer interesting opportunities, and can be used to circumvent a specific problem in parts of northern Sudan – Nubian is the local language, but today is only spoken, not written. While the book, leaflet and visitor information panel needed to be in English and Arabic, we have created a podcast in Nubian to convey a local perspective on the site – most of the local residents used smartphones, so we hope this will be widely shared.

A pupil from Amara East primary school drawing designs, inspired by objects introduced during the site visit.

The interviews informed us that Amara West and other sites are considered to be a part of Nubian heritage, in spite of their lack of detailed knowledge about the site's history or function, and the sense of alienation from most archaeology conducted by international teams. The next step is to create a booklet and digital audio booklet for children, in collaboration with local people. This will focus on local heritage, and help communities ensure the next generations retain information about their immediate surroundings and their long history.

For more information, visit britishmuseumamarawestblog.wordpress.com and follow Tomomi on Twitter @tomomifushiya

The Amara West Research Project, including community outreach, is currently funded by the Qatar-Sudan Archaeological Project (QSAP). The children's booklet is made possible by a grant from The Toyota Foundation.

In Sudan

An unexpected discovery in the Dangeil temple

Julie Anderson

Curator, Department of Ancient Egypt and Sudan

Excavations at Dangeil, on the right bank of the Nile about 350km north of Khartoum, have focused on a large Kushite temple of the 1st century AD dedicated to the god Amun. Recent work has concentrated on the temple's monumental pylon entrance, peristyle hall, and the processional way that was once flanked by brightly painted ram statues set upon plinths.

Quite unexpectedly, eight intact graves were discovered within the temple's peristyle court. This court was reused as a cemetery after the temple had ceased to function, and had begun to collapse. This is remarkable as there is little evidence for reuse or secondary occupation elsewhere in the building. The tombs were orientated east-west and initially appeared to be simple slot graves. As such they were presumed to be of medieval Christian date. However, once excavated it became clear that this might not be the case.

Tomb 3 contained the burial of a juvenile who had been wrapped in a plain-weave wool shroud, then covered with a single-ply plaited palm mat. When the mat was removed, the individual was slightly flexed on the right side with head to the east. A white stone bracelet adorned the left wrist. Copper-alloy rings and earrings, and a pelvic girdle made of ostrich eggshell, stone, and cowrie shell beads were also preserved. An individual of medieval Christian date (6th–13th century AD) normally would have been buried laid in an extended position without grave goods.

Another grave (Tomb 2) had been cut through the tumble and collapse of the temple and in particular, through some of the red brick column drum segments from a fallen column in the court. This was the tomb of an adult woman who had been buried wrapped in a plain-weave wool shroud and laid on her right side in a semi-flexed position. She was adorned with numerous necklaces of green and yellow glass saucer beads, a necklace of multifaceted cornelian beads, 18 incised and cast copper-alloy bracelets, copper-alloy finger rings and anklets, and a beaded belt.

Most recently, another adult woman was found buried in a similar fashion in a third tomb (Tomb 8). She also had been wrapped in a shroud, with numerous copper-alloy bracelets, cornelian and white stone necklaces, and a beaded belt consisting of bands of yellow and green wound glass saucer beads, along with prismoid and cylindrical shaped cornelian beads, part of which lay beneath her.

In total, the eight tombs excavated contained over 70 copper-alloy bracelets and anklets and more than 18,500 beads. All of the deceased were identified as either adult women or juveniles, which is curious, but as the bioarchaeological analysis of these individuals is currently underway it is too soon to draw any conclusions about this cemetery population. The burial attitude – slightly flexed on the right side – and shape of grave, a long narrow pit with rounded ends, or a long narrow pit with a shallow lateral niche orientated east-west, are previously unattested in the Dangeil region. The graves cut through the flagstones of the Amun temple's processional way and fallen column drums so must post-date the temple, even if much of the structure was still standing. This suggests that after the temple ceased to function, the area may still have been regarded as sacred. The large quantity of jewellery included in

these tombs is highly unusual. Unfortunately no other grave goods were found that might have helped with dating. Our next step is to obtain C14 and AMS dates, so that we might better place and understand this population's role in Dangeil's ever-changing cultural landscape.

Since 2013, fieldwork at Dangeil, a project of the National Corporation for Antiquities and Museums (Sudan) in cooperation with the British Museum, has been funded through the Qatar-Sudan Archaeological Project, the Institute for Bioarchaeology, and the generous support of Dr D Bird.

Follow Julie on Twitter @Amesemi



Tomb 8. Semi-flexed inhumation of an adult female with jewellery in situ.

Tomb 8. Close-up of pelvic belt with bands of green and yellow glass and cornelian beads.

Stature plinths and graves along the Amun temple processional way in the peristyle court with four oval graves visible, from above. Photo: R Hajduka.

In Sudan

Urgent anthropology research in the Abri area

Karin Willemse

Erasmus School of History, Culture and Communication, Department of History, Rotterdam University

Between February 2015 and September 2016 I conducted anthropological field research in Abri, a town near ancient Amara West in Nubia, northern Sudan. Like similar communities in this part of the Nile Valley, Abri is facing radical transformations brought about by a variety of infrastructural developments such as in-house water taps, tarmac roads, electricity, and the building of dams. This fieldwork allowed me to witness how the Abri population is coping with these processes of rapid transformation, as they are happening around us.

The research focused on the notions around what might be lost in terms of (in)tangible heritage due to these recent developments. Without exception the loss of the Nubian language, locally termed *Sukkot*, was considered a major threat to Nubian heritage and identity, brought about by education in Arabic, migration out of the north and the opening up of the area to non-Nubian traders, employees and other settlers. Yet different groups within Abri offered distinct perspectives.

Elderly men generally mentioned the loss of the waterwheel (Arabic *sagiya*, Nubian *eskalay*), used in this area for around two millennia, to lift water from the Nile up into the fields. The same term is used to designate the farmland irrigated by the waterwheel, the title deeds to that land, as well as the community of farmers working on this land. The operation of the waterwheel required the cooperation of a number of men and the sharing of tread animals, mostly cows. It therefore formed the basis of a socioeconomic network of able-bodied men and constituted a central node of communication, cooperation and male socialising. Smaller groups of related men operated the diesel pumps that replaced the waterwheel, leading to the removal of the sense of communality and related rituals and practices.



Palm tree groves near Abri.

The souk in Abri.



Many women, young and old, referred to their loss of a sense of belonging by stating that they had 'lost the Nile', as in-house water taps installed in 2003 made the daily gathering at the Nile to collect water redundant. This also resulted in the abandonment of preparing and sharing communal meals by neighbouring families. This process has been exacerbated by the shifting of living in the old Nubian houses in lower Abri (near the Nile) to newly built compounds in higher Abri close to the tarmac road and desert edge. In combination with the recent use of electric equipment for household tasks this has led to a process of increasing 'housewifisation'.

The potential loss of the palm tree, known as 'mother of all Nubians', is a fear shared by many. Central to notions of a Nubian homeland and identity, the whole palm tree (leaves, bark, trunk) is used to make beds, roofing, baskets, rope, plates, food covers, fans, cleaning brushes, interior design elements – and features in rituals like weddings and gift-giving. The palm groves along the Nile banks are also the main cash crop. Therefore dates constituted both a reliable source of money acquired mainly through inheritance and a central node in the notion of Nubian communality, while also being a symbol of a Nubian homeland, since family members share trees and labour during the date harvest. Even migrants get their share of the harvest and are thus included in the local community of Nubians. Although the dates are no longer the only source of money, the groves are still highly revered as a symbol of communality and Nubian identity by all Nubians.

While rapid transformations have thus diverse effects on different interest groups, it is the Sudanese government plan to build a series of dams that is generally considered to be a threat to Nubian heritage since the Nubian area would be inundated. This sense of living in times of duress and the fear of losing one's lifestyle has resulted in an increasing interest and awareness among Nubians of the importance of Nubian culture as a 'living' heritage.

This research is funded through the Urgent Anthropology scheme of the Royal Anthropological Institute, hosted by the British Museum between 2014 and 2017. The National Corporation of Antiquities & Museums facilitated the fieldwork in Sudan.

In the UK
The Sudan Archaeological Research Society archives

Derek Welsby

Honorary Secretary, Sudan Archaeological Research Society, and Curator, Department of Ancient Egypt and Sudan

Amanda Brady

Archives and Library, Sudan Archaeological Research Society

The Sudan Archaeological Research Society (SARS) has recently celebrated its 25th anniversary: founded as a focus for research into the history, archaeology and traditional cultures of what was, at that time, the largest country in Africa. The Society, a registered charity housed within the British Museum, has undertaken many important fieldwork projects in the central and northern part of what is now the Republic of Sudan. It has an established monograph series and annually produces the highly regarded journal *Sudan and Nubia*, and makes accessible a small library and archive.

Among the most significant archives is the Adams Archive, which is an extensive and detailed record of survey and excavation undertaken by Professor William Y Adams and his colleagues. Much of the material derives from the West Bank Survey, carried out between 1960 and 1963, during

the course of which 262 sites were recorded. This work was undertaken in response to the building of the Aswan High Dam, as a consequence of which many of these sites have since been flooded under Lake Nasser/Lake Nubia.

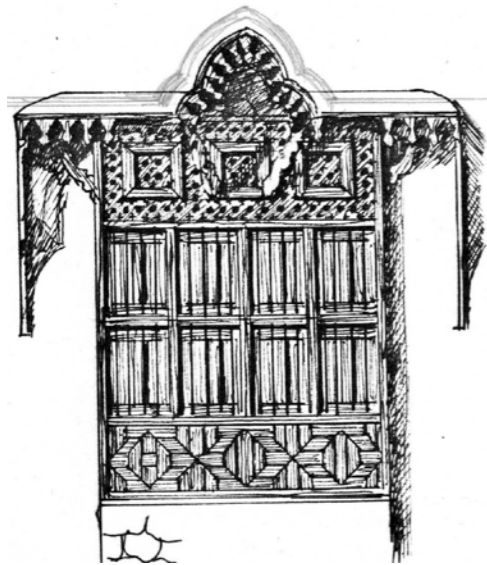
Other archives provide a fascinating social and historical narrative. Bryan Haycock, while a lecturer in Ancient History at the University of Khartoum, travelled through much of Sudan, his enquiring mind drawn not only to archaeological sites, but many aspects of Sudanese life. This diversity manifests itself in his many photographs. Images of the *qubba* of Abu Fatima were taken as he travelled through the Third Cataract, while his photographs of the area between the Fifth Cataract and Abu Hamed are a rare record of an area that was, until recently, only sparsely investigated by archaeologists.

The Archive of Jean-Pierre Greenlaw includes exquisitely detailed line drawings illuminating architectural elements from the Ottoman buildings of Suakin, accompanied by photographs. These provide a unique record of a site of which little remains today. Greenlaw lived in Sudan, where he established the Khartoum School of Design.

A more recent donation to SARS is the photographic collection of Rosalind Hawkes, important records of the architecture of the first decade of the 20th century as it survived in the 1960s. This includes an image of Khartoum's cathedral, complete with bell tower. This tower was subsequently removed and the cathedral is now the Republican Palace Museum.

A substantial body of material has been accumulated resulting from the Society's own work in Sudan. This consists of detailed plans, photographs and site records, from recent and ongoing fieldwork. The long-term preservation of such material is essential for future research on Sudan past and present.

If you are interested in donating material to the Sudan Archaeological Research Society, please contact SARS@britishmuseum.org or for further information, visit sudarchrs.org.uk



Elaborately designed *roshan* (casement window), from Suakin drawn by Jean-Pierre Greenlaw (SARS Greenlaw Archive).



Khartoum's cathedral complete with bell tower (SARS Hawkes Archive).



The *qubba* of Abu Fatima, between Kerma and Tombos (SARS Haycock Archive).

Faras Potteries: excavation of interior of Room 10 (SARS Adams Archive).



In the UK

Annual Egyptological colloquium 2016: statues in contexts: production, meaning and (re)uses

Aurélia Masson-Berghoff

Project Curator: Naukratis, Department of Greece and Rome, and former Lead Curator of the BP exhibition *Sunken cities: Egypt's lost worlds*, Department of Ancient Egypt and Sudan

Daniela Rosenow

Academic Research Fellow, German Archaeological Institute Cairo, and former Project Curator, Department of Ancient Egypt and Sudan

Beyond typological and stylistic discourses on Egyptian statuary, the consideration of their architectural, cultic and production contexts can prove both fascinating and instructive – the divine cult statue within its shrine, nurtured daily by the priests or carried in procession during festivals, colossal royal statues before temples, statues of the deceased in their funerary chapel, or the presence of smaller statuary within domestic contexts. Analysing statuary within context can shed light on religious or cultural practices, and the political or economic agenda behind the display or hiding of these sculptures. How and why were they originally displayed or kept invisible, transported, transformed or buried?

2016's annual Egyptological colloquium sought to explore these questions, encompassing the full typological and chronological range – from the Predynastic period (Liam McNamara) to Late Antiquity (Troels Myrup Kristensen) – and included statuary of all scales, from royal colossi to figurines. The colloquium featured statues covering a wide range of type (divine, royal, private), of material (stones, bronze, ceramic, wood, ivory), used in very different contexts. The papers covered statues set up in temples (Betsy Bryan, Dimitri Laboury and Kate Spence), houses (Neal Spencer), and the secondary spaces for the placement of these statues (notably the 'caches': Marsha Hill, Florence Gombert), closely looking at the relationships between the type or style of a statue and their contexts. New discoveries (Julie Anderson, Dietrich Raue and Guillaume Charlou), the recontextualisation of earlier excavated statues (Laurent Coulon and Ross Thomas) as well as recent scientific analyses (Giovanni Verri, Aurélia Masson-Berghoff and John Taylor) provide significant new insights into the production, meaning and (re)uses of statues. Marcel Marée explained how the hallmarks of particular Middle Kingdom workshops and artists can be identified. Other presentations looked at the magical rites or the politico-religious tensions behind the mutilation or destruction of sculptures (Simon Connor, Damian Robinson and Emma Libonati). The following articles by Campbell Price and Marsha Hill provide a flavour of how British Museum statuary was contextualised by specialists from other museums.

The Raymond and Beverly Sackler Foundation Distinguished Lecture in Egyptology 2016 was delivered by Christian E Loeben on colossal and processional statuary in ancient Egypt, placing an emphasis on the complex case of the Theban temples. Loeben examined the original (or not) context of their colossal statuary and reviewed their *raison d'être* in the light of processional needs and functions during the New Kingdom. A publication of the conference papers is in preparation.

A dyad of Neferhotep I set against the foundations of an obelisk of Hatshepsut in the temple of Amun in Karnak.
© Cnrs-Cfeetk 110581/A Chéné.



In the UK

A likeness to past forms: the statue of Tjaisetim

Campbell Price

Curator, Manchester Museum

Ancient Egyptian art constantly made reference to its own past. Yet some cases of deliberate imitation stand out. The phenomenon of archaism has been identified by Egyptologists in a number of cultural spheres throughout the pharaonic period but has most often been associated with the Saite 26th Dynasty.

The statue of Tjaisetim (EA 1682) illustrates very well the Saite relationship with past forms. 125cm tall, the statue is carved from limestone, an unusual choice of material in preserved sculpture from the Saite Period, which is otherwise dominated by hard, dark, stones. Tjaisetim's face has little in common with those of fashionable elites of his own time, who are recognisable by their so-called 'Saite smile'. He wears a *shendyt*-kilt, not uncommon in statues of contemporaries, but most often worn by the king in earlier periods. The appearance of a short, valenced wig is particularly striking, however, because it is so characteristic of the Old Kingdom and is extremely rare in first millennium BC sculpture in the round. The overall impression created by the statue is, therefore, a knowing allusion to older models.

The provenance of the statue is recorded as Giza and an original setting for the statue in a Memphite temple or chapel is plausible. The Memphite necropolis was a centre of activity in the Late Period, with excavation of extensive animal mummy catacombs, associated mudbrick chapels, deep shaft tombs for the elite and evidence of active Saite explorations under the step pyramid. A resulting familiarity with Old Kingdom tomb sculptures may have provided models from which to derive inspiration for new works.

Tjaisetim held a number of priestly titles including '*hem*-priest of the statues of King of Upper and Lower Egypt, Psamtek', suggesting knowledge of rituals required for royal statue forms. Intriguingly, the same title is attested for a descendant of Tjaisetim's, Wahibre-Wennefer, implying an ongoing family involvement in such cultic responsibility. On the base of Tjaisetim's statue, an 'appeal to the living' text addresses those with access to the temple of Osiris of Abydos, the structure in which the statue originally stood. It ends with a rhetorical statement – well-attested in Late Period statue texts – invoking the concept of reciprocity for those who will view the statue 'As one who will do ritual for my likeness, a god loves the one who sees it'. The use of the term 'my likeness' to refer to the statue is unusual.

Many interpretations of Egyptian sculpture, especially of the Late Period, assume an attempt by the Egyptians to represent a likeness to life. Here, however, a 'likeness' to other statues seems to be intended, rather than to the man himself. The markedly archaising appearance of the sculpture suggests the term 'likeness' is employed with an awareness of the visual impact of the statue. Such a conspicuous resemblance to ancient forms was a useful means to stand out and to attract (ritual) attention in the competitive setting of a functional temple.

Limestone statue
of Tjaisetim, from
Giza or Abydos
(EA 1682).

In the UK

Small divine statuettes: parsing a first millennium donation practice

Marsha Hill

Curator, Department of Egyptian Art, Metropolitan Museum of Art, New York

Widely held views surrounding the donation of copper-alloy statuary in ancient Egypt go back to the early periods of discovery when great numbers of statuettes – without apparent chronological indications – seemed to speak of a corresponding number of individual offerers. In recent decades, glimpses of different, more complex structures for providing the statuary, and more specific functions for the statuary within the temple, have emerged. However, the evidence is sporadic and the problem multiform – so far, no alternative picture has been accepted.

Offering of divine statuettes in the first millennium BC can usefully be framed as one of a constellation of religious practices that emerged at this period, from the involvement of officials in temple building and temple maintenance, to figurines associated with festivals, offering of animal mummies, the popularity of oracles, and so on. The registers of use, domains, and geographical parameters of these practices can be fruitfully examined for overlap and differentiation.

In the particular case of divine statuettes, inscriptions provide some thought-provoking evidence about offering structures. From the 26th Dynasty two classes of statuary suggest the possibility that economic benefits offered to the temple were linked to the possibility of divine statuary donations – a considerable body of divine statuary was offered by functionaries of the Divine Wives at Thebes or high officials like Horiaa who provided daughters to the Divine Wife's entourage. Another class of statuary bears the name of an agent of the donation in addition to a donor's name, a format that has suggested the statuary offering is the reciprocal event to a private land donation to the temple always facilitated by an agent, as shown by the research of Frédéric Colin, Herman De Meulenaere and Dimitri Meeks. Presumably other statuette donors offered benefits to the temple also. Fewer statuettes can be firmly assigned to the

27th to 30th Dynasties, or to the Ptolemaic Period, but it seems likely economics would have continued to play a role.

Production of the inscriptions also provides indications about the offering process. Inscriptions on cupreous statuettes appear generally to have been made when it was easiest – inscribed in the wax model before casting. The alternative – inscribing a finished bronze – would require iron tools, traditionally reserved for repairs, plus a degree of pressure and stability much greater than would be required for inscription in the wax model. Most statuettes then were inscribed at the same time they were cast in the workshops – and so under some measure of temple control – certainly not chosen from an array and then inscribed in front of the donor like a t-shirt at a booth in a county fair.

Acknowledging that opportunity for priestly/temple influence on offerings existed, one can comprehend how some kind of larger intentions with regard to all this statuary might have been implemented. What would those intentions have been? Indications on extant statuary that bear witness to stagings, pairings or larger arrangements once arrived at their destination in the temple are the best indicators. Some exist but others need to be searched for.



Hor-Ashkhet dedicated by Ibi. Rogers Fund, 1929 (Metropolitan Museum 29.2.3).

Amun Kamutef dedicated by Tjahorpkhepes naming Ankhnesneferibre (EA 60042).



Shreen Amin in the British Museum's Islamic world gallery (Room 34) during the ITP's 2016 summer programme.

In the UK

International Training Programme 2016



Claire Messenger

Manager, International Training Programme

Five fellows from Egypt and Sudan joined the International Training Programme (ITP). Alongside time with the other 15 participants from around Asia, Africa and the Middle East, the sessions in the Department of Ancient Egypt and Sudan allowed time for focused discussion of research interests and curatorial challenges.

This year we hosted Ahmed Mohamed Sayed Hemida (General Director, Akhenaten Museum, Minya), Sayed Abdel-Fadl Othman Ahmed (Curator) and Azza el-Said Abd el-Maqoud (Head of Education) from the National Museum of Egyptian Civilisation, Shreen Mohamed Amin Taher (Director, Children's Museum in the Egyptian Museum, Cairo) and Ikhlas Alyas Ali Alkrm (Curator, Sudan National Museum, Khartoum).

Alongside tours of the collection, the library and the stores, discussions focused on interpretation, design, exhibitions and documentation. Further sessions were organised at the Petrie Museum of Egyptian Archaeology and the Ashmolean Museum, Oxford, around the themes of collecting, display and research.

'I am working now on three new programmes at the Children's Museum of the Egyptian Museum on the basis of what I have learnt on the ITP.' (Shreen Amin)

'We did a wonderful workshop on planning temporary exhibitions. It was a great experience and a wonderful day since I had a chance to listen to colleagues from all countries and offer a different approach to religious matters because of the object I chose to present that day!' (Ahmed Hemida)

Throughout the year, the ITP demonstrates the commitment of the British Museum to building a global network of colleagues crossing geographical and cultural boundaries.

Continuing to support past fellows' career development and working with their institutions to build capacity is key to the ITP's legacy. The relationships built during the fellows' departmental time are essential to keeping the alumni working together.

In 2016, fellows from Egypt and Sudan have been actively supporting several ITP legacy projects. Shadia Abdu Rabo (Sudan, ITP 2006) presented at a workshop co-organised by Akram Ijla (Palestine, ITP 2012) and Uppsala University, Sweden, on culture and conflict. Omar Ahmed Mohamed Abouzeid, now at Aswan University (Egypt, ITP 2007) delivered a paper at *Talking heavy: current practices on site conservation, documentation and presentation of 'heavy' heritage in the Mediterranean basin*, a workshop developed by ITP alumni at Koç University Research Centre for Anatolian Civilizations (RCAC) in Turkey, a collaboration with the British Museum Department of Conservation. Mohamed Ahmed Mohamed, Curator at the Museum of Islamic Art, Cairo (Egypt, ITP 2013) was one of the ITP's Dresden Fellows for 2016 and worked for six weeks on an international research project entitled *Tracing heavenly machines from the Arab Islamic World*.

The museum in the global contemporary: debating the museum of now, a conference celebrating the 50th anniversary of Museum Studies at Leicester University, was a perfect opportunity to welcome back Hadeer Belal, Curator at the Coptic Museum, Cairo (Egypt, ITP 2013). Hadeer and colleagues delivered an ITP workshop on what heritage organisations are doing now, can do now or should do in the future to become relevant, inclusive and collaborative on an international scale. Finally, Shreen Amin presented a case study on family learning projects at the Egyptian Museum at *Learning, engagement and museums*, a collaboration in Yerevan between the Museum Education Center (MEC) of Armenia, Manchester Art Gallery and the ITP.

In London
An Erasmus library traineeship



Juliane Gampe
Student of Library and Information Science at Leipzig
University of Applied Sciences

As part of my studies at the University of Applied Sciences in Leipzig and due to my particular interest in Egyptology, I volunteered for 10 weeks in the library of the British Museum's Department of Ancient Egypt and Sudan.

Most of my traineeship comprised cataloguing books, journals and ephemera according to Resource Description and Access (RDA) standards, now used in libraries worldwide. The catalogued items included recent acquisitions but also books from the library of T G H James (Keeper of Egyptian Antiquities, 1974–1988). Some of these books have personal notes by Dr James, or dedications by eminent colleagues, such as Ricardo Caminos, Labib Habachi, Rosalind Moss and Paule Posener-Kriéger.

Additionally I learnt about storage, acquisition processes and classification systems, across different libraries within the British Museum, as well as about leather rebinding techniques in the conservation studio at the British Library. The work I have done in the Department's library provided me with valuable knowledge and skills which will come into good use in my future career.

The scholarship was partly funded by the ERASMUS+ programme and organised by the LEONARDO-BÜRO in Dresden.

In London
Research scholarship: Theban Tomb 367

Shaimaa Magdy
Centre d'Études et Documentation de l'Ancienne Égypte,
Ministry of Antiquities (Egypt)

The tomb of Paser, Theban Tomb 367, is located in the necropolis of Sheikh Abdul Qurna on the West Bank opposite Luxor. It was known to the Egyptologists who worked in the Theban necropolis in the 19th century such as Wilkinson, Lepsius, Piehl and others – these scholars entered the tomb and left descriptions of some scenes. In 1934, Ahmed Fakhry rediscovered the tomb and cleaned its chapel, but did not publish the texts and drawings. In 2016, I began to complete Ahmed Fakhry's work through my PhD dissertation at Cairo University, entitled *The tomb of Paser no. 367 at the necropolis of Sheikh Abdel Qurna*.

As part of this research, I am making architectural plans, analysing the tomb scenes, translating and transliterating the hieroglyphic and Coptic texts, and comparing the tomb and its decoration to other Theban tombs of this period. Paser was a warrior who lived in the region of Amenophis II. He carried many important military titles such as 'head of bowmen' and 'captain of troops', but also titles associated with the royal palace like 'child of the nursery'. Paser was married to Bakt who was buried with him in his tomb and is represented with him several times on the walls.

The tomb consists of an open court, an entrance, a transverse hall, a longitudinal hall and an unfinished part (perhaps a Ptolemaic excavation). Many red Coptic inscriptions and painted crosses attest to the occupation of the tomb at a later date. This scholarship has allowed me to advance my study of the scenes, through researching publications on other tombs.

The research scholarship was made possible with generous funding from the British Egyptian Society.



Painted decoration
in the tomb of
Paser. Image:
CEDAE, Ministry
of Antiquities
(Ahmed Ameen).

In London

The dental anthropology of Fourth Cataract populations

Rebecca Whiting

Collaborative Doctoral Award Student
(British Museum and UCL)

The British Museum and Sudan Archaeological Research Society, at the request of the National Corporation of Antiquities and Museums (Sudan), surveyed and excavated parts of the Fourth Nile Cataract region in northern Sudan, part of a salvage archaeology programme ahead of the area being submerged under the reservoir of the Merowe Dam. These excavations produced skeletal assemblages ranging from the Neolithic to the late medieval periods, which are now part of the British Museum's collection. My doctoral research seeks to investigate the dental anthropology of the inhabitants of the Middle Nile Valley, supervised by Daniel Antoine and Simon Hillson.

Previous research has demonstrated that the prevalence of dental decay, periodontal disease and the pattern of dental wear can give unique insights into diet, food preparation, oral hygiene and the different ways in which people were using their mouths. Data collected from the Fourth Cataract is being further contextualised through examination of other sites from the Middle Nile region, with the intention of drawing comparisons between sites from varying ecological niches, social groups and cultural practices.

This project is using detailed methods of recording dental decay and disease, and the latest digital techniques for recording dental wear. This will enable examination of the ways in which individuals are using different parts of their mouths, which could further elucidate what foods make up the diet and how they are prepared. Through these thorough recording methods, the resulting data should also inform upon social organisation both within and between sites. The human dentition comes into direct contact with certain aspects of material culture, including diet, and is often used as a tool to perform specific tasks. Observable modification to the dentition – resulting from the use of the teeth as tools – can demonstrate behaviour and its dispersal within groups. The material under study in this project spans the expected transitional period from a hunter-gatherer (or very early agricultural subsistence) to a more sedentary agricultural strategy. This exciting project allows for the examination of the dental anthropology, which could give new and unique insight into the subtleties of these significant transitions.

Rebecca's PhD research is funded by the AHRC's Collaborative Doctoral Award scheme.



Rebecca Whiting dental pathology in the Museum's bioarchaeology laboratory.

Individual 2115, with florid dental decay and periodontal disease from the medieval period site of 3-J-18.

Further information

Further resources

To search the collection database and download free high-resolution images for non-commercial use, visit britishmuseum.org/collection

For information on visiting the Department of Ancient Egypt and Sudan's collection, library and archive, or objects curated by other departments, find out more at britishmuseum.org

For *British Museums Studies in Ancient Egypt and Sudan*, the free online journal presenting the latest research including fieldwork, click on 'Publications' at britishmuseum.org

For membership of the Sudan Archaeological Research Society, and free online access to the Sudan & Nubia journal, visit sudarchrs.org.uk or follow @Sudan_and_Nubia on Twitter.

To order the monographs in the series *British Museum Publications on Egypt and Sudan* visit peeters.be

Support us

If you are interested in supporting the British Museum, including research and fieldwork, collection documentation and conservation, or providing training opportunities for colleagues, visit britishmuseum.org and click on 'Support us'.

Remembering the British Museum by leaving a gift in your will, no matter what size, can help us build and care for the collection, support special exhibitions and deliver innovative learning, research, training and conservation programmes. Visit britishmuseum.org/legacy or call 020 7323 8421.

Patrons of Egypt and Sudan

Institute for Bioarchaeology
Dr Dagmar Bird
David Aaron Ltd
Mrs Dorothy Brilliant
Dr Ahmed and Ann el-Mokadem
Mr James Nicholson
The Robert Thomas Bobins Foundation
Dr Marjorie Fisher
The Raymond and Beverly Sackler Foundation
The Malcolm Hewitt Wiener Foundation

New publications

Daniel Antoine and Marie Vandenbeusch, with John Taylor, *Egyptian Mummies. Exploring Ancient Lives* (Museum of Applied Arts & Sciences, New South Wales, 2016)

Marie Vandenbeusch, Aude Semet and Margaret Maitland, *Pharaoh: King of Ancient Egypt* (Yale University Press, 2016)

Ilona Regulski (ed.), *'Fill my hand with a papyrus sheet so that I can tell you a lot!' A papyrus bundle for Bridget Leach*. *British Museum Studies in Ancient Egypt and Sudan* 23 (2016), Available to download at britishmuseum.org/research

Dates for your diary

Sudan Archaeological Research Society
Recent archaeological fieldwork in Sudan
8 May 2017

The Raymond and Beverly Sackler Distinguished Lecture in Egyptology
Asyut, capital that never was
By Jochem Kahl
20 July 2017

The Annual Egyptological Colloquium
Asyut through time: conflict and culture in Middle Egypt
20–21 July 2017

The Kirwan Memorial Lecture (Sudan Archaeological Research Society)
The royal pyramids of Meroë: new challenges for archaeology and the fieldwork of the Qatari Mission for the Pyramids of Sudan
Mahmoud Suliman Bashir, Alexandra Riedel and Pawel Wolf
18 September 2017

British Museum exhibitions

Egyptian mummies: exploring ancient lives
Powerhouse Museum, Sydney, Australia
Until 25 April 2017

Hong Kong Science Museum
2 June – 18 October 2017

Writing for eternity
Museum of Hartlepool
21 January – 14 May 2017

Front cover:
Way markers at Khashim
el-Bab (site KRP19) in
northern Sudan close to the
Egyptian border, recorded
by the Sudan Archaeological
Research Society's Korosko
Road Project, directed by
Vivian Davies.