



HOTEP
the Newsletter of

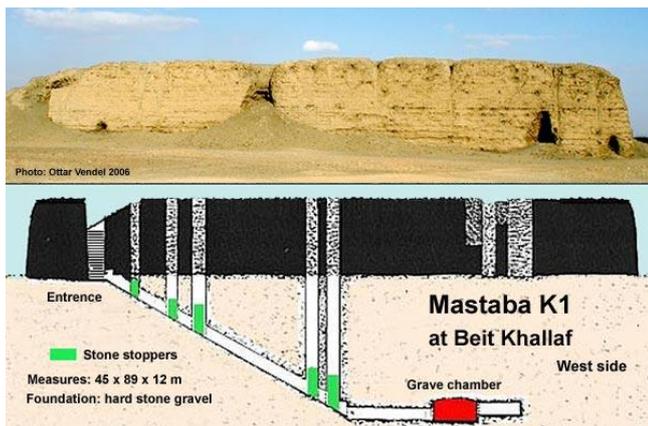
The
**Southampton
Ancient Egypt
Society**

Issue 2 November 2015

Greetings Members! We hope that you were well and truly 'Hotepped' (satisfied or pleased) by our first newsletter, and that it will encourage you to submit your own articles for inclusion – anything from a brief notification of an upcoming exhibition or talk, to a report on a visit to a museum or a holiday – all Egyptian-themed of course. Don't forget that hardcopy contributions to **Hotep** may be handed to the editor, **Avril Poppitt**, or any member of the Committee.

Review of our October meeting

On Saturday 17 October we welcomed **Dr Reg Clark**, a researcher who has recently been awarded his PhD from the University of Bristol. His talk on **'Tomb Security from the Predynastic to the Pyramid Age'** took us through a survey of the building techniques and architectural style of tombs, both royal and private, from the earliest years of the Egyptian civilization to the 4th Dynasty. Reg explained the development of the various measures taken to protect tombs from robbery as well as the ingenious and determined methods employed by tomb robbers to circumvent those measures. His talk was illustrated with many plans and photographs which are not generally available. Reg told us that he is negotiating a publishing deal to write a book on this subject for the popular market. We look forward to seeing it.



For your BBC iplayer:

Ancient Egypt, Life and Death with **Joann Fletcher** is a fascinating and well-presented 3-part series by an archaeologist who has spent 40 years in Egypt. She introduces us to the contents of the tomb of the architect Kha and his wife Merit, which can today be found displayed in the Turin Museum (surprise, surprise!!). There is also a guided tour around the remains of the village of Deir el-Medina, home of the artisans who helped carve out the tombs of the kings in the nearby valleys, and who fashioned many of the artefacts to be placed in them.

Now the answers to October's Quiz

1) SENEB the dwarf. A dignitary of the late 4th or early 5th dynasty. He was the 'overseer of the palace dwarfs', 'overseer of funeral cults', and 'chief of the royal wardrobe'.



2) CANOPIC JARS. Made to hold the internal organs of the dead which had been removed prior to mummification. The jars, made from a variety of materials, had lids which from the time of the New Kingdom were modelled on the heads of the four Sons of Horus: Imsety (human), Duamutef (jackal), Hapy (baboon) and Qebehsenuef (hawk), for the liver, stomach, lungs and intestines.

3) The image is a detail from a wall painting now in the **British Museum**. It is from the tomb of Nebamun (circa 1400BCE) whose location is now unknown. The image shows a cat from the scene of 'hunting on the Nile'. The most recent restoration of the Nebamun paintings revealed the use of gold leaf to accentuate the cat's eye.

Member **John Holmes** provided us with these pictures of some bathroom tiles hoping that we might be able to discover the source of the images. He writes:

The tiles are in my brother-in-law's house in Folkestone, in their cloakroom. Their house was built in around 1935 for a doctor who practised from there for many years. He sold to two ladies who lived there until about five years ago when my in-laws bought it.



This may be a futile wish, but it would be nice if the originals of the drawings could be found, as well as the creator of these tiles. Otherwise it's another bit of history which will be lost.

Hilary took up the challenge and came up with the following information:

There were several major publications in the 18th and 19th Centuries of drawings from ancient Egyptian monuments. Principal among them were *'La Description de l'Egypte'*, the reports of the Napoleonic Survey of Egypt, and the works of Champollion, Lepsius and Rosellini who all travelled through Egypt collecting inscriptions and copying reliefs in the era before photography.



Being long out of copyright many of their engravings have been used for design purposes for more than 100 years and form the basis of such things as painted papyrus souvenirs and fabric designs. Prisse D'Avennes wrote a work on *'L'Art de l'Egypte'* which suggests elements of pictures, friezes and architectural features for use in

decorative art. You can still get pattern books or children's colouring books containing line drawings based on these publications.



I can report that we have identified the tomb which contains the original relief panel. It is KV11, the tomb of Ramesses III and it was his cartouches which gave me the starting point for my search. The hieroglyphs in the tile border also include his cartouches though the signs are not so carefully defined, suggesting they were taken not from the actual relief but from one of the copies or perhaps the copy of a copy of a copy....

Comparing the tiles with the engraving by Rosellini you will see that they bear a mirror image of the original scene which shows the King offering incense to the seated god Ptah-Sokar-Osiris and the goddess Hathor.



So far I have been unable to find the manufacturer of these tiles though stylistically they appear to date from no earlier than the 1960s. Anna tells me she thinks there were similar tiles in the changing rooms of a gym near the Bargate in Southampton.

Does anyone else know of other examples? Do you have such tiles in your bathroom?

Members might be interested in **the latest exhibition** which has just opened at the **BRITISH MUSEUM** and runs until Sunday February 7th 2016.

'EGYPT, Faith after the Pharaohs' : a history of post-pharaonic Egypt from 30BC until AD1171. A sweep of history highlighted with statues, letters on papyrus, garments, home furnishings and changing architecture. The exhibition follows the change from the traditional worship of many gods to monotheism in the three Abrahamic faiths: Judaism, Christianity and Islam.

Avril Poppitt found this:

From the *Sunday Telegraph* 4th October 2015.
Book review: **MAGICIANS OF THE GODS: the Forgotten Wisdom of Earth's Lost Civilisation** by Graham Hancock.

This writer published, 20 years ago, a book called *Fingerprints of the Gods*, that claimed an advanced civilisation was wiped out by a giant comet towards the end of the last Ice Age. (Hence the excavations at Gobekli Tepe in Turkey have found architecture and art more than 11600 years old) He also claimed that the Pyramids of Giza were designed to store books of knowledge written by an ancient civilisation; and that the great sphynx preceded the Ancient Egyptians by many thousands of years. Hancock has no formal qualifications in archaeology, history or astronomy. He states 'Let us not shroud ourselves in the illusion that historians and archaeologists are invincible'. (!!!) His latest book concentrates on the survivors of previous comet strikes, and their descendants such as sages, magicians or 'mystery teachers of Heaven' who can be found in various cultures, (the priests and spellmakers of Ancient Egypt?).

Hancock warns us that another comet is on stream to come in contact with the earth in 2030, causing another cataclysmic event like one that likely caused the obliteration of Atlantis. Hancock's parting shot: *'We have fallen out of harmony with the universe. In mythological terms, we tick all the boxes for the next lost civilisation.'*

Up-coming events: Saturday 12 December: Member **David Goldsmith** will be giving us a talk on **'The Egyptian Harp: Forgotten Melodies'**, based on his dissertation for the Manchester University Certificate in Egyptology. This will be followed by our Christmas Social with seasonal goodies, games and puzzles including a Hounds & Jackals Tournament. As in previous years we invite members to bring along their craft items or homemade produce for sale. All we ask is a contribution from sales towards Society funds.

And finally.....**Quiz time.**

- 1)** Egyptian men and women cut their hair very short or completely shaved their heads and wore wigs for special occasions. Give one reason why a man might choose such a close shave.
- 2)** Marl clay, from the Egyptian desert was made into pots and bowls during the Naqada II period, and was easily decorated. Why?
- 3)** What is the common name for the creature represented in this jewel?



Answers in the next issue of **Hotep**.

