

# BEYOND BEAUTY

TRANSFORMING THE BODY IN ANCIENT EGYPT



II TWO  
TEMPLE  
PLACE



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TRANSFORMING THE BODY IN ANCIENT EGYPT



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**ARTS COUNCIL  
ENGLAND**

The Bulldog Trust

**II** TWO  
TEMPLE  
PLACE

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## CONTENTS

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<i>Foreword</i>	04
<i>Beyond Beauty: Transforming the Body in Ancient Egypt.</i>	06
<i>The Formation of Ancient Egyptian Collections</i>	
<i>Transforming the Body in Daily Life</i>	15
<i>Making an Appearance</i>	25
<i>Transformation in Death</i>	37
<i>Becoming Divine</i>	49
<i>Map of Egypt</i>	60
<i>Bringing ancient Egypt to England</i>	63
<i>Macclesfield Museums</i>	69
<i>Royal Pavilion &amp; Museums, Brighton and Hove</i>	75
<i>Bolton Museum</i>	79
<i>Bagshaw Museum, Kirklees Museums and Galleries</i>	83
<i>Touchstones Rochdale</i>	87
<i>Bexhill Museum</i>	91
<i>Ipswich Museum</i>	95
<i>Bibliography</i>	98
<i>Acknowledgements</i>	101
<i>Afterword</i>	102

## Foreword

### EGYPTIAN AMBASSADOR TO THE UNITED KINGDOM

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We are pleased to be working alongside the Bulldog Trust at Two Temple Place to promote and celebrate the wonderful collections of Ancient Egyptian objects held in smaller public museums across the UK. It is our joint responsibility to care for these historical and exceptional objects which reveal the stories of our past, and provide an insight into the richness of Egyptian history and culture. Museums are places of discovery and learning, and public museums have a particular duty to preserve and maintain their collections for the continued enjoyment and education of future generations.

We are delighted to be using the exhibition as an opportunity to strengthen cultural ties between Egypt and the UK, and look forward to using our tremendous history as a springboard to increase knowledge and understanding of modern day Egypt. We welcome Two Temple Place's programme of events and workshops which will bring Modern Egypt to the forefront of visitors' minds.

*His Excellency Mr Nasser Kamel, Ambassador of the Arab  
Republic of Egypt to the UK*



## *Beyond Beauty: Transforming the Body in Ancient Egypt*

### THE FORMATION OF ANCIENT EGYPTIAN COLLECTIONS

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From pyramids and temples to the tombs of the royal families and the elite, the preservation of the monuments of ancient Egypt is impressive. During the late nineteenth century, these architectural remains drew not only tourists but also the first British archaeologists [Fig. 02]. These men, and sometimes women, wanted to study, record and preserve the monuments and to learn more about the everyday lives of the ancient Egyptians. From the few surviving ancient cities and settlements along the Nile, archaeologists could study some of the material remains of ancient Egypt. Cemeteries, however, often in use for long periods of time, were typically set back from the Nile floodplain and so more survived. Egyptians of sufficient wealth and status had objects placed in their graves that they believed were necessary in order for them to reach the afterlife. These objects were not just drawn from their lives; some were made specifically for their burial. From these artefacts, archaeologists could learn about daily life, funerary practices and religious beliefs. Texts, preserved on scraps of papyrus or on the walls of tombs and temples and on statues, also gave Egyptologists important written evidence about the world of the ancient Egyptians.

From early on, items from these excavations made their way into public collections [Fig. 27]. These objects ranged from

carved scenes of kings and deities found at temples and palace sites, and examples of royal and private sculpture and figures of gods, to humble pottery vessels and small strings of beads from cemeteries. At that time, museums could subscribe to the excavations and, by agreement with the antiquities authorities in Egypt, could receive objects from the excavations in return for financial support. Fortuitously, the excavations took place at a time when many museum collections were at an early stage of formation. Private individuals, as well as donating their personal collections to museums were encouraged to subscribe to excavations on behalf of the museums, to help them acquire more objects. There are now some 200 museums, stately homes, educational establishments, learned societies and other public and private institutions holding ancient Egyptian artefacts in the UK, and many more worldwide.

### TRANSFORMING THE BODY

This exhibition focuses on the ancient Egyptian collections of seven regional museums in England that hold both privately donated and excavated objects, many from the same archaeological sites in Egypt. Some of these artefacts are now on display together for the first time since they were excavated. Although museums acquired objects from the same site, their collections differed, depending on the level of their subscription in any given year and on their institutional preferences. All of the museums hold artefacts relating to care

Fig. 01: Page 5 *Part of a cartonnage mummy case of a woman whose name is not preserved but she held the title 'Chantress of Amun'. She is shown at the top, with a figure of the scorpion goddess, Serqet, below. Dynasty 22. From Thebes. Ipswich Museum IPSMG: R.1914-33.1.*





Fig. 02: *William Matthew Flinders Petrie during excavations at Qau in 1924.* Copyright the Petrie Museum of Egyptian Archaeology, University College London.

of the body, adornment and appearance. This is partly due to the nature of the excavations, which, as stated, were often at cemetery sites where such items were frequently placed in the burials. Personal possessions such as mirrors, combs, jewellery, footwear and cosmetic jars, being comparatively small in size,

could be easily brought back to England by the archaeologists and reveal a wealth of information about everyday life. In presenting such material, this exhibition looks specifically at how the ancient Egyptians transformed their appearance both in life and in death, as they prepared for the afterlife.

In the objects of dress and adornment that the ancient Egyptians used in daily life we recognise a familiar urge to alter appearance, and to keep altering it. While we often associate many of these objects with women, in fact practices of personal care and adornment often crossed gender boundaries. For the ancient Egyptians, this attention to appearance in everyday life was so important that it came to be reflected in some of their most fundamental religious practices. Daily services in temples involved applying cosmetics, ointments and dressing and adorning the statue of the god in the sanctuary.

Examining surviving two and three-dimensional artistic depictions of the ancient Egyptians, it is apparent that in dress, adornment and even in the rendering of their body shape, these were mediated representations rather than faithful likenesses. The majority come from religious or funerary contexts and carry embedded symbols of identity that we may struggle to interpret today. They follow conventions in style and self-presentation that supported the ancient Egyptians' ideological beliefs. And yet, as these images are largely the only visual evidence to survive, they also provide essential clues to how Egyptians appeared in life.

It was not just in life that the ancient Egyptians changed their appearance. In death, the body underwent perhaps its most dramatic transformation, from corpse to mummy. The

preservation of the body was considered essential in order for the dead to reach the afterlife. Mummification physically altered the body, but was a process that included a reinterpretation and ritualisation of many of the same practices of dress and adornment adopted in life.

In addition to the corporeal changes in death, the complex funerary beliefs of the ancient Egyptians required metaphysical transformations of the person in order to reach the afterlife. Ultimately, the deceased hoped to become a divine being, fit to live forever in the company of the gods and goddesses. There were conventions for representing the person in death, just as there were in life. The wrapped mummified body was adorned and covered with an idealised god-like image of the deceased that reflected the aspiration to divinity. Through these images, we can still recognise and understand the very human value the ancient Egyptians placed on appearance and identity throughout their lives.

## COLLECTIONS IN THE FUTURE

The collections from which this exhibition is drawn offer great potential for new discoveries that can enhance our knowledge of the ancient Egyptians, but there are significant challenges to be faced. Archaeologist William Matthew Flinders Petrie (1853-1942) was the first professional Egyptologist in the UK; only a few museums in his time had curators who had strong amateur interests in Egyptology. As the histories of these collections show, they were often formed through the interest of one or two individuals. Once their involvement and influence ended, and as more stringent regulations for

the export of excavated material began to take hold from the 1920s onwards, the collections ceased to grow. Documentation of the objects was often scant and, over the intervening decades, much information on the objects has been lost. The early archaeologists worked extremely quickly, using a large Egyptian workforce (Petrie commented that he himself would oversee some 150 men), and they sometimes opened hundreds of burials a week. At that speed, they recorded and published little of what they found. Some of these publications, as well as archive distribution lists, name the museums that received objects, but although these records are useful in tracing objects, they are far from comprehensive. That said, over the past few years, researchers have made many new discoveries, or perhaps rediscoveries, in these collections. To name but one example, a relief fragment from the tomb of the 19th Dynasty vizier Parahotep, photographed on site at Sedment when it was first excavated in 1920-1, was recently identified in Rochdale by a German scholar [Fig. 31]; it had previously been thought that all the objects from the burial had been sent to Chicago.

In his publication *Methods and Aims in Archaeology*, Petrie wrote: 'The work of the archaeologist is to save lives; to go to some senseless mound of earth, some hidden cemetery, and thence bring into the comradeship of man some portions of the lives of this sculptor, of that artist, of the other scribe...' Through collaboration with curators and staff at the participating museums, it has been possible, during the course of preparing this exhibition, to trace many objects back to their original excavations [Figs. 7 and 40]. Displaying together groups of objects from a single burial can be especially evocative. While we might look at a collection of items of toiletry and adornment [Fig. 6] and find in them interesting

evidence of daily practices in ancient Egypt, how much more intriguing is it to know that they had all been placed in the burial of one young girl who lived near the site of Gurob over 3,500 years ago? Or that a necklace of floral-shaped beads [Fig. 46] was discovered by archaeologists in the burial of an infant? There is still significant scope for more stories of ancient lives to emerge, adding to our knowledge not just of the past, but of the history of the sites and of their excavation.

The histories of the collectors and individuals who facilitated donations also open many avenues for research. Donors named in museum records are often local people of status, well-known figures who shaped the lives of their communities as well as the museums and their collections. A number also played a role in the early history of British Egyptology. Some of these stories, such as that of the role played by Amelia Oldroyd in the founding of the collection at Dewsbury, have come to light in the course of researching this exhibition. Many of these donors – like Charles Heape in Rochdale – built other collections as well as acquiring ancient Egyptian objects, which were often donated to other museums. Hence, discoveries about one individual may assist other museums in researching the wider histories of their collections.

These objects do not tell just one story, but many: of how they were made, of who owned them and how they were used, of where they were found, of who excavated them and who donated them to public collections. To unlock these stories, it is vital that these objects remain publicly accessible and conserved into the future. Now that ancient artefacts cannot be removed from their country of origin, the objects we have in our museums today take on even greater importance. The

loss of one of them is a loss forever, and lost too are all the stories, all the people. With the difficulties in funding that museums face today, it is important to remember that, just as the advocacy of so many made a difference some hundred years ago, so too can our advocacy for these collections make a difference today.

While, in many ways, the lives of the ancient Egyptians seem far removed from ours, when we look at their personal possessions – an earring, a mirror, a sandal – the years between us seem to fall away. We picture a young girl as she dips her fingers into a pot of ointment, a man putting on his kilt in the light of the early morning, a boy impatiently fidgeting while his mother fixes his hair, and we gain a rare glimpse into the life of an ancient Egyptian. The potential of these objects to interest, educate and inspire remains as strong today as it was over a hundred years ago. So, too, do the reasons for preserving them for future generations.



## *Transforming the Body in Daily Life*

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From Predynastic times on, many ancient Egyptians chose to include objects of dress and adornment in their burials, an indication of how important appearance was even at that early stage of Egyptian history. Everyday personal possessions, such as combs, make-up, scented ointments and jewellery, were clearly considered equally essential in the afterlife, so much so that they were sometimes included even when just a few objects were placed in the burial [Fig. 5]. Their presence in the graves of men, women and children, and in different archaeological sites along the Nile, during Predynastic times is evidence that such possessions formed part of the cultural identity of the early Egyptians [Fig. 4]. When made of materials that were not readily available or imported from some distance, these objects would also be indicative of social status, reflecting the restricted access that the elite would have had to more valuable resources. Stylistic development of these objects over time was also most likely initiated by the upper echelons of society and then expanded more widely, as lesser classes aspired to emulate the wealthier and more well-to-do.

OPPOSITE PAGE: Fig. 03: *Front and back view of fired clay female figure marked with tattoos. Naked but perhaps wearing a necklace and girdle. Such figures were linked to erotic dancers and fertility and so were symbolic of rebirth. Dynasty 13–early Dynasty 18. From excavations at Abydos, tomb Z1. Royal Pavilion & Museums, Brighton and Hove BTNRP: 281475.*

One object sometimes found in Predynastic burials was a palette used with a small pebble for grinding minerals to a paste for eye make-up. Two minerals were commonly used: green malachite and black galena, also known as kohl. There is evidence too that red ochre was ground on the palettes, raising the possibility that pigments might have been applied to other parts of the body. These palettes, typically made of siltstone and carved in varying geometric and zoomorphic shapes, are not found in burials after the First Dynasty. Although cosmetics were still used through the Old Kingdom, it was not until the Middle Kingdom that specific containers were regularly dedicated to holding eye make-up. These pots had a small central opening for inserting a long, thin applicator and many examples have been found with make-up still inside them [Fig. 42]. Styles changed again, and in the New Kingdom long tubes for storing cosmetics came into fashion as well. Lining the eye with a dark substance such as kohl may have offered protection from the sun. Although galena is a toxic, lead-based mineral, recent scientific research has suggested that, mixed with moisture from the eyes, it would have had anti-bacterial properties.

OPPOSITE PAGE: *Objects from two burials with fish palettes. One contained a palette and small jar and was found in the burial of a child. The other had been badly disturbed but the objects from the burial included a cosmetic set of palette, pebble and green malachite along with a comb and a small calcite jar.*

ABOVE: Fig. 04: *Burial with cosmetic set and jar, Naqada II - Dynasty 1, from excavations at Qau, grave 1738. Touchstones Rochdale, 22186, 21803, 22191, 21934.*

BELOW LEFT AND RIGHT: Fig. 05: *Palette and jar, Naqada III - Dynasty 1, from excavations at Tarkhan, grave 1527. Royal Pavilion and Museums, Brighton and Hove. 281506, 281441.*







Many of the objects associated with adornment were luxuries rather than necessities, but clothing was an obvious exception to this since it offered protection from the sun and warmth in cooler temperatures or at night. Flax used for linen cloth was one of the first crops grown by the ancient Egyptians. Linen, traditionally woven by women, was most commonly used, although wool cloth has also been found. Garments could be layered and were generally either ‘wrap-around’ pieces, such as kilts, cloaks and loose dresses, or ‘cut-to-shape’ styles,

Fig. 06: Group of jewellery and cosmetic vessels from an intact burial of a young girl. The group includes three stone kohl pots, two separate lids and three glass applicators, necklace, scarabs and a seal. Early Dynasty 18. From excavations at Gurob, grave 75. Ipswich Museum IPSMG: 1921.89.1, R.1921-89.18A, R.1921-89.18B, 1921.89.8-13, 1921.89.19B, 1921.89.18C, 1921.89.19A, 1921.89.20A.



such as tunics, loin-cloths and fitted dresses [Figs. 11 and 14]. Decoration – for example, pleating or dyeing – became more common from the time of the Old Kingdom. Sandals were made of plant fibre or leather. Completely closed shoes seem to have first occurred during the 18th Dynasty.

Hair extensions of plaits, braids and curls, and an example of henna-dyed human hair, have been found from as early as about 3400 BC, and fragments of wigs made from human hair have been dated to around 3000 BC. Although different hairstyles were in fashion at different times, it seems that wigs

Fig. 07: Electrum oyster shell pendant on torque. Part of an intact burial. Dynasty 13. From excavations at Abydos, tomb E230. Bagshaw Museum KLMUS: 2003.61.

made for men were often more elaborate than those made for women [Fig. 10]. Wigs were practical as well as luxury items – given the numbers of combs found showing evidence of head lice, removable wigs would have reduced the likelihood of an infestation. Perhaps as a result of this, for men, shaven heads (usually seen in depictions of priests) had an association with cleanliness. Despite an occasional fashion for moustaches or beards, men for the most part were clean-shaven. Children of both sexes, but particularly boys, are often depicted with a long, braided side-lock of hair, the removal of which was a rite of passage to adulthood.

Fragrant ointments, stored in containers made of pottery, stone or glass amongst other materials, might have acted much like skin lotions today, to help soften and soothe the skin. Unlike modern perfumes, which are made by distillation, ancient lotions were made from mixtures of animal fat or vegetable oil into which plant products were steeped or heated and then strained. The scent might come from flowers, leaves, bark, herbs or spices. From Predynastic times, aromatic resins imported from the eastern Mediterranean added a touch of luxury.

Jewellery might be worn for ornament but was also embedded with meaning [Fig. 46]. Amulets were believed to have protective powers, but the materials used for jewellery, such as metal, stone, bone, ivory and glass, and even their colours, themselves often had religious connotations. Particularly popular were items made of faience, a quartz-based paste that could be pressed into moulds and fired to produce a variety of forms with glazed surfaces. Preserved examples of jewellery demonstrate a range of changing styles for necklaces, bracelets,



anklets, finger and earrings. Unfortunately, the fine threads that held strings of beads together have long ago disintegrated, so the striking pieces on display in museums today are often modern interpretations, based on scattered remains in a burial.

Tattoos were linked especially to women in ancient Egypt, and had particular associations with Hathor, goddess of music and love, and deities relating to childbirth. Although markings on some early female figurines have been interpreted as tattoos, the first secure evidence of this practice in Egypt was found on the mummies of three 11th Dynasty women in Thebes, who had titles linking them to the cult of Hathor, perhaps as

Fig. 08: *Imported pottery flask with unusual ring-shaped body and four tiny feet. Dynasty 18. From excavations at Sedment, tomb 256. Touchstones Rochdale SED 5.*



members of dancing troupes. From this time, female figurines showing such markings became more common, both as votive figures for Hathor and in burials, where they would have been linked to the important concepts of fertility and rebirth [Fig. 3]. Even allowing for the inevitability that the purpose of the tattoos changed, from the limited evidence found on human remains, it seems that the practice continued infrequently through pharaonic times and into the Christian period.

It is perhaps surprising that mirrors only begin to appear regularly in burials from the Old Kingdom onward. Made most often from copper alloy or very rarely from silver, they had a religious significance as well as a practical purpose [Fig. 9]. The rounded shape of the disk was associated with the sun and moon and, as examples of handles in the shape of female figures show, they were also linked to the goddess Hathor. The ability of the polished surface to seemingly capture the beholder's image most likely gave rise to one of the ancient Egyptian words for mirror, 'life', and perhaps as a result mirrors were also connected with regeneration. In general, the use of mirrors as well as other forms of embellishment, such as cosmetics and most types of jewellery with the exception of rings, became more specifically linked to women in Roman times.

Much as in today's world, there was in ancient Egypt a large industry supporting the production and consumption of these goods for personal adornment. From titles such as 'barber', 'oil-boiler', 'weaver', 'overseer of sandal-makers' and 'washerman of the temple', we know that many livelihoods depended on this industry.

OPPOSITE PAGE: Fig. 09: A copper alloy mirror with a stone handle in the shape of a papyrus column. Only the upper part of the handle remains. Late Middle Kingdom. Macclesfield Museum ID 1969.1977.



## *Making an Appearance*

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The archaeological remains of personal items of dress and adornment give us some insight into how the ancient Egyptians might have transformed their bodies, but two-dimensional representations and statuary provide us with direct evidence of their appearance. Through their choices, over the millennia, to adhere to or alter certain fashions, they expressed individual and cultural identity. These representations draw us into the exclusive world of the elite, commissioned as they were by those of rank and wealth, or as gifts bestowed by the king, usually on men.

The appearance of the person, and sometimes their posture and stance, were often determined by where the images were sited, whether in a religious or a funerary setting. The representations provided the person with an eternal spiritual presence, guaranteeing perpetual benefits. Thus the elite typically chose to be portrayed according to conventions of appearance that had come to be recognised and understood as fitting for the intended setting. For example, a person might be shown kneeling before a god in supplication. Priests, who had to be ritually pure, were typically shown with shaved heads.

OPPOSITE PAGE: Fig. 10: Carved steatite family group statue of a man, Her-her-khu-it-f, on the viewer's right, with his mother in the middle and his father on the left. Second Intermediate Period. Probably from El Kab or Edfu. Bolton Museum BOLMG: 2006.152.



Dress could similarly change, indicating the person's role as a vizier, for example [Fig. 31], or a man might be shown with a staff in his hand to represent authority [Fig. 12].

There are interesting discrepancies between the archaeological and textual evidence, on the one hand, and these visual representations on the other. Many types of jewellery, for example, are known from the archaeological record but are not represented in images. Children were customarily depicted as naked, which would have been impractical in colder temperatures, and women were often pictured in tight-fitting sheath dresses in which it would have been impossible to walk [Fig. 13]. Other factors hinder our understanding and interpretation of these images and statues. As well as the more durable stone, some statues were made of materials that were impermanent or that degrade, like wood and metal, and often gilding and inlay on statues, and paint on images, have not survived.

The ancient Egyptians, nonetheless, could only choose from clothing, hairstyles and accessories that were known to them, even allowing for changes in style over time. Evidently, then, their representations must to an extent have reflected existing fashions and practices. Some offer important insights into the use of materials and objects found in burials; for example, how a simple piece of textile might have been knotted or wrapped to create a garment, how jewellery might have been worn or hair styled. Representations of the elite that include incidental depictions of the lower orders, acting out subservient or

OPPOSITE PAGE: Fig. 11: *Carved limestone funerary stela of Min-hotep and his wife Nebet-iunet, shown standing before a table of offerings. Dynasty 13. Probably from Koptos. Royal Pavilion and Museums, Brighton and Hove BTNRP: 282043*





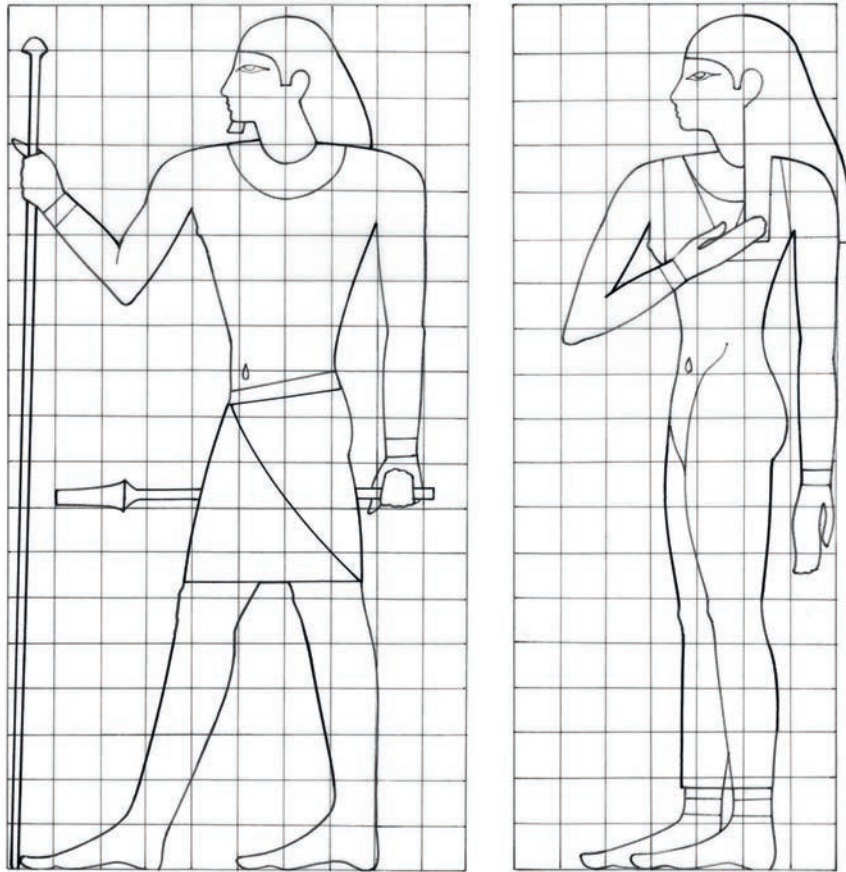


Fig. 12: *Examples of male and female figures drawn according to the 18 square grid.* Drawing by William Schenck. After Robins 1997.

secondary roles, offer further evidence of the realities of daily life. However, just as was the case in images of the higher ranks, circumstance may have dictated the specific dress and poses in which these individuals were shown [Fig. 50].

Representations of dress and adornment, then, were to some extent codified; so too were physical representations of the body in terms of its shape, posture and position. As early as the First Dynasty, a standardised way of rendering the body in two-dimensions had been established. The head was shown in profile, with the eyebrow and eye depicted in full, and the torso down to the waist in a frontal position; the lower body, buttocks, legs and feet were again shown in profile. The emphasis, therefore, was on capturing the salient features that the artist knew to exist rather than what was actually seen by the eye. This convention was not completely immutable, however. The ancient Egyptians typically depicted the goddess Hathor with a fully frontal face [Fig.15] and, similarly, one of their common hieroglyphs, which was also their word for ‘face’, was shown in the same way. Nonetheless, the traditional part-profile part-frontal image was to continue as late as the Roman Period, when it co-existed with newly-introduced, more realistic ways of representing the face and body.

Standardisation of body shape was established in the Old Kingdom by a system of horizontal and vertical guidelines intended to cross the body at certain fixed points. By the 12th Dynasty, this had developed into a squared grid system which was used for both two- and three-dimensional images and could be applied to figures in standing, seated and kneeling positions. For standing male figures of that time, the hairline was positioned at the top of square 18, the base of the nose

at 17, the small of the back at 11, and the knee at 6. Women were represented with a more slender physique. Three squares separated their armpits instead of four for men, and the small of their back was set higher, at square 12 or 13. Changes to the proportions in the grid, as well as regional variations and the level of skill of the artist, led to differences in the representation of body shape over time.

Where multiple figures were shown, the convention was to give pre-eminence in size to the person of greatest importance. Women were often smaller in proportion to men and their musculature was less defined. Some variations were exaggerations of reality; wives were sometimes depicted as considerably smaller than their husbands. Gender differences were also accentuated in dress, hairstyles and adornment. Particular postures could indicate gender and status. Traditionally, men were depicted striding ahead with their left foot forward, and they might be shown holding a staff or other attribute [Fig. 12]. Alternatively, they might adopt a certain pose, like the crossed-legged seated position that denoted a scribe.

Skin colour offered another distinction. From the time of the Old Kingdom, men were typically painted in red and women in yellow or, on occasion, white [Fig. 14]. In the

OPPOSITE PAGE ABOVE: Fig. 13: *Section from a carved limestone architrave from the tomb of the estate overseer Sennedjsui, showing his two daughters, Hetep(s)i and Bebi, presenting him with jars of ointment. Dynasty 9. From excavations at Dendera. Bolton Museum BOLMG: 1898.56.37.*

BELOW: Fig. 14: *Lower part of a stela showing a husband (with red skin) and wife (with yellow skin) seated before a table of offerings. Facing them is another male figure, probably their son. Early Dynasty 18. Find spot unknown. Bagshaw Museum KLMUS: 1984.4189.*





past it was assumed, without much proof, that this might be because women led more sequestered lives out of the sun. The distinction does not appear to relate to status, as it applied also to figures of the lower classes. It is now seen as another convention, perhaps linked to the symbolic meanings of colour and the concept of complementary dualities, where the union of opposites, here men and women, reinforces the correct order and balance of the universe, called *ma'at*.

In some two-dimensional works showing men and women, the features of the face are remarkably similar. For the most part, men and women were portrayed in an ideal state, as young, slim and healthy. Men, more so than women, were at times represented as aged or infirm, with a heavier build, or with distinct physiognomic traits [Fig. 16], and there were sometimes efforts to capture individual attributes or more lifelike physical characteristics, especially in later Roman representations [Fig. 26]. However, these divergences from the norm in representations of the elite tended to follow royal trends. During the time of the major religious upheaval instigated by the 18th Dynasty pharaoh Akhenaten, for example, women were shown with darker skin and men were depicted with softer, more feminine body proportions, but artists still did not completely abandon the accepted conventions.

OPPOSITE PAGE ABOVE: Fig. 15: *Fragment of a faience handle of a sistrum, a rattle-like musical instrument. Decorated with an image of Hathor, goddess of music. She has a distinctive hairstyle which curls at the end and wears an elaborate pectoral collar. Late Period. Find spot unknown. Ipswich Museum IPSMG: R.1932-26.52.*

BELOW: Fig. 16: *Upper part of a statuette of an unnamed man. His protruding ears and facial features are characteristic of the period. Late Dynasty 12–Dynasty 13. From excavations at Tell el-Yahudiyeh. Touchstones Rochdale T10988.*



Akhenaten may have been involved in developing the new style, but rather than all changes coming solely from the ruler, it is likely that meetings of court officials discussed how the king should be represented in order to convey the power of the state and Egypt's cultural and social ideologies. This ability to control and define how identity, the body and the self should be represented was a form of 'soft power', a more effective ruling technique than physical force or economic inducement. Images of the gods and goddesses, even when depicted with the head of an animal, still retained a youthful, fit human body [Fig. 01]. The similarity in bodily appearance between the gods and the king would have reinforced the divine power of the ruler, likening him to a god and supporting the world order of *ma'at* (See page 38). The success of this standardisation in helping to transmit concepts of identity is perhaps evident in the fact that these figures still remain so recognisably 'Egyptian' to us today.

Although on rare occasions representations bear the name of an artist, these most likely refer to the craftsman making the image rather than the person(s) who conceived the idea and design. A small minority of the population, the ten percent who could read and write – the scribal elite, priests and members of the royal court – fashioned ancient Egyptian perceptions of the body and appearance, and most surviving visual imagery from ancient Egypt conveys their world view. The dissemination of the current conventions from the central royal and temple workshops to the periphery of the regions, in part by dispersing models or through the delegation of craftsmen from one centre to another, thus supported a cohesive identity.

The extent of codification in these images has raised questions as to how far, if at all, these renderings were considered

portraits. These are, first and foremost, timeless and idealised images of the person, effective visual affirmations of the ideological order. The addition of names, titles, and sometimes biographical information to the image was especially important in conveying identity. This is clear from the numbers of examples where names have later been usurped but the appearance remains unaltered. Even so, the fact that sculpture was seen as a representation of the person is emphasised by the fact that it would undergo the same ritual, 'The Opening of the Mouth', that allowed the mummy to be reborn in the afterlife.

Historically, many have disputed whether these highly conventionalised representations can be considered 'art' in the sense that we now understand the word. There is so far no evidence of any ancient Egyptian written treatise on art and indeed no word for art. Some would point to the apparent lack of creative freedom in the images and the fact that they were largely made for burial and hence not meant to be seen. There was an 'audience' for them, however, which could include the family and peers of the person represented, the priests in a temple or ultimately the gods, before whom the self-presentation of worthiness and appropriate attire was crucial to gain support or receive benefits, above all the reward of continued life after death. Within this framework of conventions, we can see stylistic changes that reflect creative expression and differences in skill. Despite the strictures, talent emerges. It is likely that, in ancient times, just as we do today, many people saw an aesthetic appeal, indeed a beauty, in many of these images.

## Transformation in Death

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Over the centuries, the ancient Egyptians built up a remarkably complex set of ideas and rituals that would help them overcome the inevitability of death and reach an eternal afterlife. These beliefs changed over time; new concepts were introduced and existing ones revisited. This evolution continued with the arrival of the Ptolemies and Romans who adopted and adapted many Egyptian customs, but it drew to a close with the introduction of Christianity. An especially important period of change came at the end of the Old Kingdom, when the waning authority of the king led to a ‘democratisation’ of many funerary beliefs and practices that had once been a royal prerogative. Significantly, many of the religious concepts and funerary paraphernalia that have come to be more widely associated with the people of ancient Egypt have their roots in this shift.

For ancient Egyptians, belief in the afterlife was centred on the physical and magical transformation of the body. In death, a person would be reborn and, on reaching the afterlife, live again as a divine spirit (*akh*). This passage to the hereafter was both linear and cyclical. It was a journey, with a beginning and

OPPOSITE PAGE: Fig. 17: Set of limestone canopic jars intended to hold the internal organs of a mummified body. The Four Sons of Horus guarding the vessels are jackal-headed Duamutef, human-headed Imsety, falcon-headed Qehebsenuf and baboon-headed Hapy. Dynasty 22. From excavations at the Ramesseum, Thebes. Touchstones Rochdale 1053.1-4.

end – the ultimate goal being to enter the next world – but a recurring one, like the progression of the sun or the annual flood of the Nile. Two gods became important in this cycle, Ra and Osiris. They had themselves undergone transformations. Ra was the sun god, born every day in the east; after setting in the west, he travelled at night through the netherworld. Osiris, sovereign of the earth, was murdered and cut into pieces by his jealous brother Seth. Restored and brought back to life by his wife Isis, he then became ruler of the underworld. Through rituals and spells, the deceased sought to join these gods and be assimilated with them.

The journey to the afterlife was perilous and required magical protection, knowledge and powers to overcome ever-present physical obstacles and dangers. The dead had to be provided with objects and written spells that would help them to negotiate this treacherous route. One compilation of spells that was popular in the New Kingdom was ‘The Spells for Coming Forth by Day’, known commonly today as the ‘Book of the Dead’. At the end of the journey came judgement, when the deceased would undergo an interrogation confirming that he or she had done no wrong in life. The individual’s heart would also be weighed on a set of scales against an image of the goddess *Ma’at*. Often depicted as a feather, *Ma’at* represented truth, stability and order, a cosmic equilibrium that had to be maintained. A heavy heart in the final judgement meant utter obliteration. A fierce beast, ‘The Devourer’, shown in some

OPPOSITE PAGE: Fig. 18: *Carved wooden face of a woman, originally part of a coffin. She wears a blue wig with small black curls visible around her forehead. The wig is adorned by a winged headdress and her face is coloured pink. Dynasty 26. Find spot unknown. Ipswich Museum IPSMG: R.1914-33.1.*







Book of the Dead papyri as a hybrid of crocodile, lion and hippopotamus, stood by ready to gorge on the heart of anyone who did not pass the test.

If successful, the deceased would reach the afterlife. However, ideas of that afterlife varied. The association with the sun linked it to the sky and to the west but it was also the underground world of Osiris. Sometimes the final destination was known as the 'Field of Reeds', a fertile agricultural land where the dead could be called on to labour in the fields. From the time of the Middle Kingdom, burials began to include mummiform figures (figures in the shape of a mummy) called 'shabtis' that represented the deceased. These were kitted out with hoes, picks and baskets, ready to carry out this agricultural work on behalf of the dead person. In the belief that the afterlife would be an idealised version of life on earth, everyday objects were placed in the tomb to equip the dead with all they needed for eternity.

The ancient Egyptians also believed it essential, in order to reach the afterlife, for all the different parts of an individual to be preserved: in addition to the physical body, these included the heart, name and shadow, as well as two spiritual components, the *ka*, often interpreted as the life force, and the *ba*, which in some ways is close to our concept of a soul. While the *ba*, in its common form as a human-headed bird, was able to leave the body during the day, it had to return to the earth-bound body at night [Fig. 21]. The *ka* remained in the body and needed

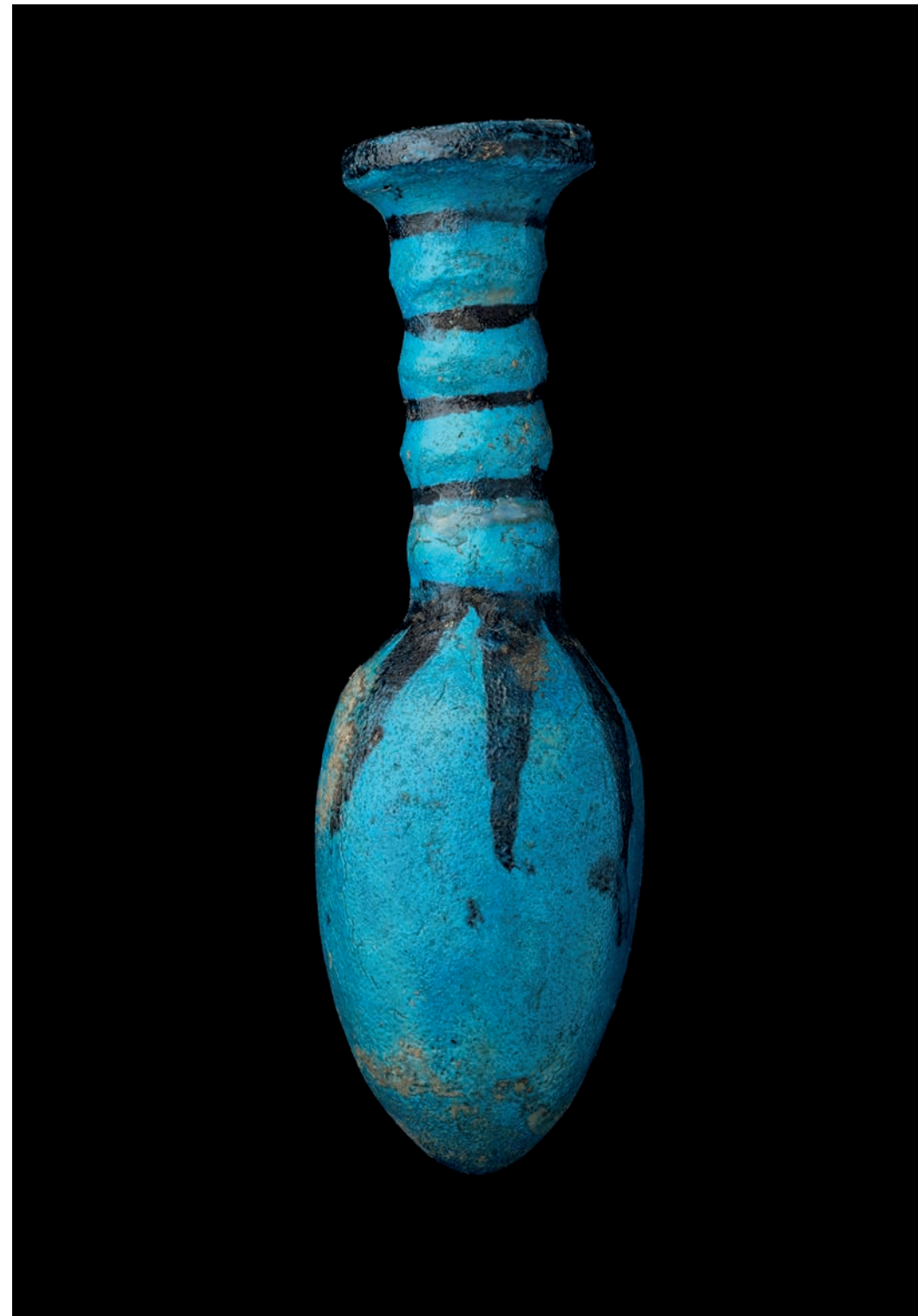
OPPOSITE PAGE: Fig. 19: *Part of cartonnage cover placed over the mummy of a woman. Her face is gilded and she wears a hairstyle of corkscrew curls and a decorative necklace. Early Roman Period, possibly from excavations in the Fayum. Macclesfield Museum ID 1864.1977.*

to be sustained with food and drink, giving rise to the idea of supplying such offerings as a ritual meal for the dead.

This was a duty for the family who could gather in the above-ground spaces of the tomb and partake in meals, continuing an active communication with their loved one who rested in the burial chamber below. A common funerary object was an inscribed tablet (stela) that typically showed the deceased in front of a heaped table of foodstuffs, frequently in the presence of other family members, with texts listing offerings including ointments, eye make-up and cloth, indicating the transmuted ritual importance of these goods from everyday life [Fig. 11]. This presentation scene was often also carved or painted on the walls of the tomb, as were some of the manufacturing processes needed to ensure a perpetual supply of goods. Pottery and stone vessels were placed in the tomb in the belief that their contents would be magically replenished. In some burials of the Old Kingdom through the mid-12th Dynasty, carved and painted model figurines were placed in the tomb, arranged as dioramas that recreated the activities of life on an estate including butchery, brewing, baking and sailing. Also included were wooden figurines of women bearing offerings [Fig. 50].

Other scenes in the tomb might reinforce the earthly status and worthiness of the deceased, recreate necessary rituals, or illustrate him or her happily enjoying the hereafter following the challenging journey. As an additional guarantee of continued

OPPOSITE PAGE: Fig. 20: *Faience bottle with decoration on the shoulder resembling a flower bud. Objects inspired by nature were often symbolic of rebirth. Second Intermediate Period–early Dynasty 18. Find spot unknown. Royal Pavilion & Museums, Brighton and Hove HA281542.*







existence, statues of the deceased could be placed in the burial [Fig. 10]. Although clearly embedded in the funereal context, these representations are also the sources from which much of our information on ancient Egyptian dress, adornment and overall appearance in daily life is drawn. The quality of funerary objects and the lavishness of the tomb varied according to the dead person's wealth and status (Fig. 20).

Mummification preserved and purified the body, in particular ensuring that the *ba* would survive. It was also strongly linked to Osiris, whose own dismembered body had been restored by Isis. For the wealthy, embalming involved several stages which held both practical and sacred significance. The procedure began with the washing of the corpse, probably with a solution of water and natron, a compound of sodium salts. The brain was typically extracted via the nose and discarded and the stomach, intestines, lungs and liver were removed through an incision in the left side of the abdomen. Depending on the period, the internal organs, protected by the four sons of the god Horus, would either be stored in a set of jars [Fig. 17], placed in a chest, or wrapped and returned to the body. Because of their role in mummification, the Four Sons of Horus and the jackal-headed god of embalming, Anubis, appear frequently in funerary imagery [Figs. 21 and 23]. Finally, the body was packed in natron salts for a period of some forty days to dry out.

OPPOSITE PAGE: Fig. 21: *Stela showing Anubis, the god of embalming, wrapping a mummy lying on a lion bier. The “ba” of the deceased is shown as a bird. The inscription in Greek reads ‘Menches the younger, Rouphos (son) of Poukheis’. Roman Period. From excavations at Abydos. Bolton Museum BOLMG 1968.241.A*

Many of the subsequent stages of mummification mimicked daily practices of personal care and adornment. Ingredients in the unguents used to soften and scent the skin in everyday life took on a religious importance and were amongst those used to anoint the dead body. Other components, including bitumen, resin and beeswax, were sometimes combined with these ointments or applied in addition to them, to seal and protect the body. These mixtures could also be poured directly into body cavities or smeared on wads of linen to pad or pack the body to restore its shape. Cosmetics were applied to some mummies, the hair was dressed and a wig or extensions might be added. In some cases the eyes were overlaid with artificial ones made out of stone, glass or gold. Linen bandages, similarly coated with unguents, were wrapped around the body, a form of dressing the dead, and actual garments could be included amongst the wrappings. Amulets and other jewellery, which may have been worn in life, were placed on the body and among the bandages.

While naturally desiccated bodies have been found in Egypt, notably dating to the Predynastic Period, recent evidence shows that wrapping of the body and the application of unguents began as early as 6,000 years ago. Mummification continued until Roman times. Throughout that long timespan, many variations in the embalming process have been identified. These discrepancies may be related to expense as much as to the evolution of the practice. However, the importance given to the religious aspects of embalming, including recitation of prayers and anointing and wrapping, may explain some apparent inconsistencies. The less well-off would undoubtedly have had to hope that the rituals and prayers, accompanied if

they could afford it by some attempt at mummification and one or two meagre objects placed in the grave, would be enough for the afterlife to be reached.

On the day of burial, a priest performed the crucial ritual known as the 'Opening of the Mouth', both on the mummy and on any other images of the person, such as statues and the coffin. This ceremony 'opened' not just the mouth but, vitally, restored all the senses. Linked to the idea of rebirth, it simulated the physical processes carried out on a newborn baby so it can breathe and feed, and was accompanied by offerings, particularly the foreleg of a sacrificed bull. Also included in the funerary rites was the bestowal of ointments, eye make-up and clothing [Fig. 13].

For a lucky few, these ceremonies would be performed on a beautifully wrapped and lavishly adorned mummy whose outward appearance was designed to leave no doubt that the individual would indeed achieve the ultimate goal of becoming divine [Figs. 18 and 19].

## Becoming Divine

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The ancient Egyptians hoped to be reborn and become divine spirits in the afterlife. This came to be expressed most graphically through representations of the transfigured dead on the objects that enveloped the wrapped mummy. During the First Intermediate Period this practice began with a mask placed over the head. Later texts describe the masked mummy as a *sah*, an eternal divine image of the dead, resembling the standing form of the mummified god Osiris. From the 12th Dynasty until Roman times, a wooden coffin in the shape of the human body was added or used instead [Fig. 78]. This also recalled the wrapped figure of the god Osiris and provided a transformative space for the mummy.

Between the New Kingdom and Dynasty 21, the mask was extended to cover the front of the body. From Dynasties 22–25, the mummy was instead placed inside a decorated case shaped like the body [Fig. 24]. Like masks and some mummy covers, the case was made of cartonnage – pieces of linen mixed with adhesive, moulded and then decorated [Fig. 25]. Depending on the period, the mummy adorned with these trappings could

OPPOSITE PAGE: Fig. 22: Gilded and painted cartonnage mummy mask inscribed in Greek for the Roman citizen Titus Flavius Demetrios. Roman Period. Late first to early second century AD. From excavations at Hawara, Ipswich Museum IPSMG: R.1992-89.2.



rest inside multiple wooden coffins, again in human form, creating nuanced layers of identity. The colourful decoration on these objects reflects the importance the ancient Egyptians placed on depicting imagery linked to rebirth and divinity in death, at times more so than the need to show the appearance of the deceased as they were in life.

In all these images, whether male or female, the face was idealised, with symmetrical features and an emphasis on the eyes [Figs. 36 and 44]. The age of the dead person was immaterial; whether young or old, the face was depicted as youthful yet mature in appearance. Although the features may reflect the continual evolution of artistic styles, such as when depictions became more feminised in the second half of the 18th Dynasty, there was no real attempt to capture an individual's likeness. The need to represent the divine seemingly created a generalised image of indeterminate gender.

Transformation into the divine was sometimes signalled by the addition of gilding to the face [Fig. 19]. The Egyptians believed that the skin of the gods was made of gold and, through its association with the sun god Ra, gold was also a symbol of rebirth. As early as the 5th Dynasty, gilding was applied to the modelled plaster that covered the bodies of some wrapped mummies, and during the Roman Period gold leaf could be rubbed directly onto the face and body of the corpse. In addition, gold could be applied to the surfaces of both coffins and masks.

OPPOSITE PAGE: Fig. 23: A fragment of a wooden openwork mummy board showing the deceased, a man, standing before the jackal-headed god of embalming, Anubis. Surface daubed in sacred resin. Dynasty 19. Find spot unknown. Royal Pavilion & Museums, Brighton and Hove BTNRP 281901.





Gold was not absolutely essential, however, to demonstrate divinity. As a cheaper alternative, the flesh could simply be painted yellow, for both men and women [see cover]. At times, to reflect regeneration and links to Osiris, the skin was coloured black or green. The occasional use of white on the face could indicate purity, while pink became common for women in the later Third Intermediate Period [Fig. 18], in contrast to the red used on men. Adherence to traditional colour conventions – red for men and yellow for women – perhaps emphasised that the deceased had been reborn. It is clear that, at least in some periods, gender could be expressed through skin colour.

The need to stress links to Osiris, regeneration and divinisation through the mummiform shape and idealised face effectively reduced any realistic representation of individual identity on these objects. In early cartonnage masks, and occasionally later, however, there were indications of gender beyond skin colour. There are instances of men depicted with beards and women with exposed breasts. For men, the connection with the bearded Osiris was sometimes reinforced through the addition of a distinctive ‘false beard’ to the face.

The ancient Egyptians believed that the gods had hair of lapis lazuli, a rare blue stone. Accordingly, the hair or wig in funerary coverings could be painted blue in part or in whole [Figs. 24 and 25]. Striped wigs were common, a reflection of a divine trait that was, by the Third Intermediate Period, largely restricted to men [Fig. 39], while women were commonly depicted with a winged headdress [Fig. 18]. Other decorative elements might

OPPOSITE PAGE: Fig. 24: *Painted cartonnage mummy case inscribed for the chantress, Shebmut. Dynasty 22. Find spot unknown. Macclesfield Museum: ID 1866.1977.*



be added over the hair, such as headbands incorporating lily flowers and solar discs, symbols of rebirth [Fig. 36].

Themes of regeneration and transformation, with allusions to Osiris and Ra, often feature in the decoration of the body area of coffins, covers and cases. Over time, the decoration ranged from fairly simple bands of text, sometimes accompanied by images of deities, to highly detailed religious vignettes or dense arrangements of texts [Fig. 24]. Inscriptions citing the person's name and titles conveyed identity and status, but these were not always present since not every coffin was 'made to order'. Texts also indicated that the deceased could become 'an Osiris', underlining the importance of this association for rebirth, even for women. Scenes in which the deceased appeared either as a mummy or dressed and adorned as in life, and hence reborn, provide a rare record of personal appearance. Protective iconography such as winged goddesses [Fig. 1] or a pattern of netting also decorated the casings, the upper torso of which normally featured an ornate painted collar. Although such collars were worn in life, the exaggerated size on many funerary coverings suggests these too had protective symbolism. In the Third Intermediate Period, crossed red bands, another symbol of divinity, were at times added over the collars. Carved hands and modelled arms crossing the chest were added to some coffins in the 18th–22nd Dynasties [Fig. 39]. The position of the hands at times reflected the person's gender. Thus, for example, in the 19th and 20th Dynasties, men were depicted with clenched fists often holding religious symbols, while women's hands were flat and might be adorned with bracelets and rings.



Fig. 25: Set of cartonnage mummy coverings comprising a mask, pectoral and a long apron which would have been placed over the lower body. Ptolemaic Period. Said to have come from El-Hibeh. Bagshaw Museum KLMUS: 2003.274.



Different aspects of rebirth and transformation could potentially be exemplified through varying combinations of masks, mummy covers, cases and multiple coffins, each showing a slightly different appearance and iconography for the deceased. This may help explain a more unusual type of decoration that occurred on inner coffins and mummy covers dating to the 19th–20th Dynasties (and again very rarely on female coffins of the 22nd Dynasty). Men and women were occasionally depicted not as mummies but reborn, in contemporary dress, wearing the elegant pleated white garments of the day. Men might still be shown with the traditional striped funerary wig, while sometimes both sexes were shown wearing elaborate wigs, with curls and plaits, adorned with jewellery as in life. Women were portrayed with feminine body contours and reddish skin colour, in line with artistic convention at the time; and sometimes in a distinctive pose, with the left arm bent across the chest and the hand holding a floral element, typically a lily.

In the case of all these objects, the use of gold and other costly materials, as well as the quality of the workmanship, was an indication of the deceased's status. Occasionally coffins might be reused. Recent research indicates that gender was in fact changed on some 21st Dynasty coffins, through the addition of breasts or removal of a beard, raising further questions about ancient ideas of identity. At times, a coating of 'varnish' was used to give added shine to surfaces and (especially when applied over cheaper yellow paint) to suggest gilding. This varnish

OPPOSITE PAGE: Fig. 26: *Painted mummy portrait of a bearded man, shown wearing a white tunic with a mauve stripe (clavis). Roman Period, mid-2nd century AD. From excavations at Hawara. Royal Pavilion and Museums, Brighton and Hove F0000412.*

was a scented resin (typically a species of *Pistacia* imported from western Asia) used as incense in religious rituals, but also included in unguents and in the mummification process. It was believed to confer divinity: its name, *sntr*, literally meant ‘to make divine’.

During the later Ptolemaic and Roman periods, the depiction of individual appearance and gender became more explicit due to the adoption of Hellenistic styles in sculpture and art. These changes did not fully supplant traditional Egyptian iconography or beliefs in rebirth and divine transformation, but led to a fascinating interplay of styles. Human-shaped coffins and masks – at times gilded – body covers and painted shrouds all depicted the dead in the conventional ‘idealised’ way and included the customary iconography (mummiform shape, decorative collar, net patterning, and winged figure motifs and traditional deities). Alternatively there was emphasis on ‘daily dress’ in hairstyles, clothing (some with bright colours and patterns), footwear and jewellery, influenced by Hellenistic art and contemporary Roman culture [Fig. 19]. Notably, realistic portraiture and fully frontal images were introduced in two-dimensional funerary art, most significantly in the remarkable painted panels placed over the face of the wrapped mummy [Fig. 26]. In these more realistic representations, gender, status and age were more clearly indicated. At this time, too, women could be associated with the goddesses Hathor or Isis, rather than Osiris. There is evidence that the same workshop could work simultaneously in different styles for different clients. Inscriptions giving names and biographical information suggest that it was not always the Egyptians who chose the more established iconography, or the Roman citizens who opted for the more contemporary appearance. Crucial evidence of this

is the gilded mask of Titus Flavius Demetrios, a high-ranking Roman citizen, which was carried out in the traditional Egyptian style [Fig. 22]. Then, as in the centuries before, those living in Egypt chose to emphasise different aspects of identity to suit a variety of purposes, although the reasons behind these choices often remain elusive.

Over the years, much of what has been learned about appearance and identity in ancient Egypt has come from objects now preserved in museums, often excavated over a hundred years ago. These objects will undoubtedly yield further discoveries. They will continue to excite and inspire future generations who will come to them afresh, wanting to build on and re-examine what has been learned so far. To ensure this can happen, the preservation of these objects is paramount, as is continued public access to them. As Flinders Petrie himself commented, ‘The present has its most serious duty to history in saving the past for the benefit of the future.’





*Egyptian workforce excavating at Tell el-Yahudiyeh, one of the first sites excavated by a British archaeological expedition, 1887. Courtesy Egyptian Exploration Society.*

OPPOSITE PAGE: *Map of Egypt including archaeological sites represented in the exhibition.*



## Bringing Ancient Egypt to England

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The second half of the nineteenth century witnessed a boom in the growth of regional museums and their collections. Acts passed by Parliament in 1845 and 1850 enabled local councils to levy a small tax to raise funds for museums and libraries. By 1880 there were around 180 museums in Britain, and this number continued to rise. These museums depended on prominent local benefactors for financial support, as well as for donations and bequests of objects. Many of the ancient Egyptian objects that came to these museums had been acquired by individuals earlier in the century, at a time when Egypt became a popular destination for tourists who built up private collections of artefacts before regulations were introduced around the middle of the century.

Fortunately, this period of growth coincided with the first British-led official excavations in Egypt. These began in 1883, due to the vision of novelist Amelia Edwards, who travelled to Egypt in 1873. She had been so taken with the ancient remains, and concerned for their preservation, that she founded the Egypt Exploration Fund (EEF), subsequently known as the Egypt Exploration Society (EES). In what could be considered an early form of crowd-funding, annual excavations came to be sponsored

OPPOSITE PAGE: Fig. 27: *Photograph of one of the annual exhibitions of objects brought back from excavations. This shows the wrapped mummies and other objects from Petrie's 1911 season at Hawara on display at University College London.* Copyright the Petrie Museum of Egyptian Archaeology, UCL.



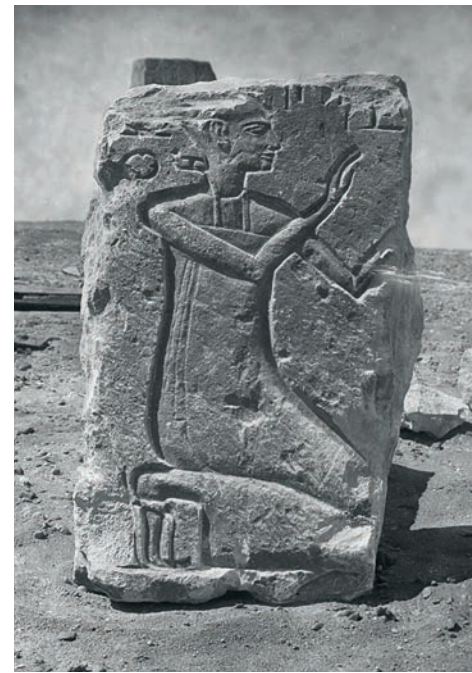


LEFT: Fig. 28: *Amelia Edwards (1831–1892) novelist and founder of the Egypt Exploration Fund (known today as the Egypt Exploration Society).* Copyright Somerville College, University of Oxford.

RIGHT: Fig. 29: *William Matthew Flinders Petrie (1853–1942).* Copyright the Petrie Museum of Egyptian Archaeology, UCL.

by yearly subscriptions to the Fund from private individuals and museums. At that time the antiquities department in Egypt was run by the French, who allowed excavators to bring a selection of objects from their expeditions back to England for distribution to subscribing museums for the purpose of public education. To help develop the collections, notable local figures were again encouraged to donate additional funds to the organisations on behalf of their local museum.

An early archaeologist for the Fund was William Matthew Flinders Petrie (1853-1942), who is often called the Father of Egyptology.



LEFT: Fig. 30: *Archive photograph of the relief fragment of Parahotep taken during excavations at Sedment, 1920-1921.* Copyright the Petrie Museum of Egyptian Archaeology, UCL.

RIGHT: Fig. 31: *The relief today in the collection at Touchstones Rochdale T17291. Most of the objects from this tomb are now in Chicago.*

From a youthful interest in surveying ancient British monuments with his father, Petrie developed a fascination with the pyramids, eventually travelling to Egypt in 1881 to undertake measurements at Giza. He had a steadfast supporter in Amelia Edwards. Even when Petrie fell out with the EEF, she managed to find private financial backers to enable him to continue his excavations. Her death in 1892 bettered Petrie's fortunes still further. Through a bequest in her will, he became the first Professor of Egyptology, based at University College London (UCL). Since his early excavations Petrie had employed assistants on his expeditions, but on becoming Professor he set up the Egyptian Research Account



(ERA), which attracted donations to provide funding for students to train with him in the field. The ERA later became the British School of Archaeology in Egypt (BSAE), also based at UCL.

Common practice was for small British teams to lead the excavations, with physical labour provided by a large Egyptian workforce, some of whom dedicatedly followed their director from site to site. Local children acted as basket boys and girls. The assistants who joined the expeditions were neither exclusively British nor male. From the time of Petrie's marriage to Hilda Urlin in 1896, women were increasingly part of his expedition team. Hilda (who also largely ran the ERA and BSAE) worked by his side in the field, and women were often employed as artists for the expeditions, accurately copying the decoration on monuments or drawing the excavated objects for publication.

Back in England, annual exhibitions of the objects from the season's excavations were held in London, raising public awareness of the expeditions and allowing museums to earmark items of particular interest for their collections (Fig. 27). Recent research concludes that over 110 museums and other institutions in the UK hold excavated objects. The subscribing museums were not just based in Britain. Curators around the world corresponded directly with the institutions leading the excavations in order to negotiate acquisitions. In this way, objects excavated from the same site, and sometimes even from the same burial, were distributed to museums throughout the world including Europe, North America, Australia and even Japan. The model of funding excavations through subscriptions in order to augment collections was adopted by many other institutions and universities in Britain and abroad.

While Petrie and his contemporaries worked hard to publish their results, the methods of recording the excavations inevitably did not match today's standards. Fortunately, the excavated objects themselves can still be studied and much research still goes on to identify and learn more about them. Research is also being carried out into the Egyptian workforce, in order to identify the people on the teams, how the workforce operated from day to day and to find out more about the workmen who travelled from site to site. While archive documents from the excavations mention individual names, they were overlooked in subsequent publications, in effect rendering their history invisible. Over the course of his career, Petrie excavated over 60 sites in Egypt; his own collection accounts for a substantial part of the 80,000 objects in the Petrie Museum of Egyptian Archaeology at UCL. By the 1920s, however, times were changing in Egypt. The rising tide of nationalism coincided with the spectacular discovery in 1922 of the tomb of Tutankhamun by one of Petrie's trainees, Howard Carter. The Egyptian Antiquities Service was increasingly reluctant to split up collections of objects discovered at particular sites, or to allow them to leave their country of origin. Since the 1980s, it has been illegal to remove objects from Egypt.

While it took donations by many people to fund the excavations, the efforts and dedication of local sponsors, often spearheaded by one or two individuals, had a lasting impact on many museums in Britain and worldwide. The stories of their collections reveal an interwoven narrative, as curators, archaeologists, dig team members and networks of friends and collectors worked to bring these objects to the UK. In many instances, these histories are far from complete. There is still much to learn, not only about the ancient Egyptians but also about the social history of those early years of foreign archaeological expeditions to Egypt.



## Marianne Brocklehurst (1832–1898) and Mary Booth (1830–1912)

### *Macclesfield Museums*

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In the winter of 1873, two British women made their first trips to Egypt. One was Amelia Edwards (1831–1892), the novelist who, inspired by the trip, was to do so much to promote British archaeology in Egypt. The other was Marianne Brocklehurst, known as MB, whose father John was a silk manufacturer and Macclesfield's first MP. Both women were unmarried and travelled with companions, Amelia with Lucy Renshaw and a maid, and Marianne with Mary Booth (together, the MBs) and also her nephew, Alfred, and his manservant.

The parties became acquainted soon after arrival in Egypt and travelled in a convoy of two boats along the Nile, often dining on each other's boats and visiting sites together. Both Marianne and Amelia were keen watercolourists and their journeys come to life today through Marianne's paintings and animated drawings interspersed in the pages of her diary. Back in England, Amelia wrote a popular account of the trip, *A Thousand Miles Up the Nile*, recounting some of their adventures.

OPPOSITE PAGE: Fig 32: Carved steatite statuette of a woman. She is named as *Queen Tiye*, wife of the pharaoh Amenhotep III, from an inscription on the back, although there has possibly been some later re-carving to the figure. Dynasty 18. Find spot unknown. Macclesfield Museum ID 1899.1977.



ABOVE & LEFT: Fig. 33 and 34: *Marianne Brocklehurst's watercolours showing the removal of objects from the famous cache of burials discovered in Thebes in 1891. These are the only known images of this event.* Copyright Macclesfield Museums.

The MBs made a second trip to Egypt during the winter of 1876–7. During a third and final trip in the winter of 1890–1, their journey took them to Thebes soon after the spectacular discovery of a vast cache of mummies. These were the remains of individuals connected to the powerful Amun priesthood of the 21st Dynasty. From 5–13 February 1891, official processions carried over 150 sets of anthropoid coffins and accompanying funerary goods from the tomb, bound for Cairo by boat. The MBs witnessed at least one of these processions: Marianne's paintings of the scene



appear to be the only preserved images of this clearance, and a unique record of the discovery.

The friendship between the MBs and Amelia endured. The MBs were early contributors to Amelia's Egypt Exploration Fund (EEF) and Mary Booth went on to become one of its local honorary secretaries in 1886, tasked with the job of helping to raise subscriptions. When Petrie set up his Egyptian Research Account (ERA) in 1893, Marianne was again one of the early subscribers.

Most likely through these connections, objects excavated by the EEF began to arrive in Macclesfield in 1895. These probably went to the small museum at the School of Art, but Marianne wanted a museum that would house her private collection, and





offered funding to the local council. Unfortunately, disputes arose over the plans, and it was not until 1898 that West Park Museum opened. Under the curatorship of Samuel H. Moss (1868–1935), an artist who had previously studied at the School of Art, and with the aid of donations by Ellen Philips, the wife of a local manufacturer, the museum subscribed to excavations from 1900–2 and in 1906.

For reasons that are still a mystery, Marianne was not present when West Park Museum opened in 1898. Remaining in her townhouse in London, she suffered a fall which left her with a broken collar bone. She died a few weeks later, evidently having committed suicide. Mary inherited 'Bagstones', their shared home in Winkle outside Macclesfield. She continued as secretary of the Macclesfield branch of the EEF until her death in 1912, when she was buried in the same grave as Marianne.

OPPOSITE PAGE: Fig. 35: *Marianne Brocklehurst on Horseback*, Henry Calvert, 1853. Oil on Canvas. Copyright Macclesfield Museums



Francis Llewellyn Griffith  
(1862–1934) and Arthur Foster  
Griffith (1856–1933)  
*Royal Pavilion & Museums,  
Brighton and Hove*

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The ancient Egyptian collection at Royal Pavilion & Museums has close links to the beginnings of British archaeology in Egypt. Much of the collection at the museum came through two brothers, Arthur Foster Griffith and Francis (Frank) Llewellyn Griffith. Frank read Classics at Oxford, scraping through with a 'pass' degree. As one of his brothers later wrote, 'Had he kept to his regular books he would have taken a good degree, but Egyptology absorbed most of his time'.

After graduating, Frank was invited to assist on one of Petrie's digs in Egypt, through an acquaintance at Oxford, the Assyriologist Professor Archibald Sayce. Sayce had struck up a friendship with Petrie in Egypt in 1881 and had gone on to help Amelia Edwards in the formation of the Egypt Exploration Fund (EEF), for which

OPPOSITE PAGE: Fig. 36: *Painted cartonnage mummy mask. The idealised face and striped wig are typical Egyptian features but the mask colours and added scenes on the bottom of the wig occur in later periods. Late Ptolemaic Period–early Roman Period. Possibly excavated at Hawara. Royal Pavilion & Museums, Brighton and Hove HATMP002299.*





Fig. 37: *Francis Llewellyn Griffith (1862–1934)*. Copyright the Griffith Institute.

Petrie began excavating in 1883. With financial help from an aunt and a family friend, the Brighton businessman Henry Willett, Frank was able to join Petrie in 1884.

Frank's brother Arthur, a lawyer practising in Brighton, who was a member and sometime Chair of the Brighton Museum Committee, was keen to see a collection of ancient Egyptian objects in the museum, perhaps motivated in part by pride in his brother's work. Almost immediately, objects from the excavations began to enter the collection.

The skills that Frank acquired in reading hieroglyphs led him later to take over some of Petrie's teaching duties at UCL and, in 1901, Frank became Reader and then Professor of Egyptology at Oxford. Over the years, Brighton Museum continued to subscribe to excavations and to receive objects. Other local figures also donated objects: Henry Willett who had helped fund Frank's early expeditions, and local MP James Ashbury. Ashbury's fortune derived from the manufacture of railway carriages. He was also



Fig. 38: *Faience winged funerary scarab. In three pieces attached with thread. Traces of red and yellow paint on all three pieces; black on one wing. Linear impressed markings on scarab. Late Period. Found at Thebes. Royal Pavilion and Museums, Brighton and Hove HA281452.*

a keen sailor, who earned a place in yachting history when his schooner, *Cambria*, won the first America's Cup yacht race in 1870, defeating the American yacht *Dauntless*.

Frank Griffith married twice, both times to women of considerable wealth who, like him, were passionate about ancient Egypt. As there were no children from either marriage, Frank's second wife made an endowment to Oxford University in his memory. Today, the Griffith Institute is one of the foremost Egyptological archives in the world.





## William Midgley (1843–1925) and Thomas Midgley (1874–1954)

### *Bolton Museum*

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It is fitting that a pioneer in the scientific study of ancient Egyptian textiles would have lived in Bolton, a Lancashire town which by 1860 had become a major centre for cotton manufacture. William Midgley was born in Normanton, Yorkshire but had moved with his young family to Bolton in 1867, where he worked as a commercial traveller in tea. It may have been through his interest in natural history that he was appointed as the first curator of the Chadwick Museum in Bolton when it opened in 1884, thanks to a bequest from Bolton doctor, Samuel Taylor Chadwick. In that first year, the museum received textiles from Petrie's excavations at Tanis, although it is not clear whether the impetus for this came from Midgley or another local supporter. It was not long after, however, that the museum found a dedicated supporter for annual subscriptions to the excavations in Annie Barlow (1863–1941), the daughter of a textile mill owner.

By the latter part of the 1880s, and despite his work as a curator, Midgley had taken a keen interest in cotton and textile manufacture, publishing articles relating to modern textile production. Through

OPPOSITE PAGE: Fig. 39: *Painted wooden lid of a coffin for a man. The figure has an elaborate winged scarab headdress over a striped wig with decorative floral bands and a long pectoral. The crossed hands are partly covered by geometric and floral pattern 'sleeves'. Third Intermediate Period. From excavations at Lahun. Bolton Museum BOLMG: 1892.7.2.*

the museum's regular excavation subscriptions, Midgley had become acquainted with Petrie and, when Midgley retired from the museum in 1906, he turned his expertise to the study of ancient Egyptian textiles. In 1909–10, Petrie excavated a 3rd–4th Dynasty cemetery at Meydum and asked Midgley to examine some of the wrappings he had found on the mummies. Midgley took an innovative scientific approach to his task, preparing microscope samples of the ancient textiles and comparing them to modern yarns. From his work, he was able to identify the textiles as linen and provide important information on early textile manufacture. The following year Petrie asked for Midgley's assistance on textiles from the Predynastic cemetery at Gerzeh, which Midgley classified as ramie (an identification now questioned), and then again for Old Kingdom linen material that Petrie found at Tarkhan in 1912.

When Midgley retired from the museum, the post of curator was taken up by his son Thomas, who also shared his father's interest in ancient textiles, continuing the precedent of microscopic study developed by his father. Thomas examined textiles and matting found by Guy Brunton during excavations at Qau and Badari in 1923–4, as well as Brunton's subsequent excavations of the sites of Mostagedda and Matmar. In 1928 the museum allowed Thomas to take on the massive study of over 4,000 textiles from the excavation of the Graeco-Roman site of Karanis, directed by another of Petrie's protégés, J.L. Starkey, for which the museum was given a set of his micro-photographs of the samples and a selection of the textiles. Thomas's last work on ancient Egyptian material was on samples from excavations by Oliver Myers at Armant and the Bucheum in the early 1930s.



*Fig. 40: Wooden double kohl tube with bone lid. Hole for a peg to allow the lid to swivel but the peg is missing. Hole also for a kohl stick, with stick in wood preserved. Dynasty 18. From excavations at Abydos, tomb E155. Bolton Museum BOLMG: 1900.54.139.*

It was thus thanks to the Midgleys, Annie Barlow and other donors, who ensured the museum subscribed to excavations until the early 1930s, that it amassed an impressive collection of over 12,000 ancient Egyptian objects from over 60 sites in Egypt, including an important collection of ancient Egyptian textiles. Thomas Midgley retired in 1934. In 1937 the Chadwick Museum closed and the ancient Egyptian collection was put into storage until the opening of the new Bolton Museum in 1962.



## Amelia Oldroyd (1858–1932)

### *Bagshaw Museum, Kirklees Museums and Galleries*

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Flinders Petrie was known for his willingness to live in very rough conditions on site in Egypt, particularly before his marriage to Hilda; but he still made an effort to accommodate friends from Britain who would call in on his expedition sites during their trips to Egypt in the winter. One such visitor was Amelia Oldroyd. She was born into one of the most prominent families in West Yorkshire. Her father George, along with his two brothers, ran her grandfather's mill in Dewsbury, Oldroyd & Sons, one of the largest textile manufacturing businesses in the country. The most illustrious of her uncles, Sir Mark Oldroyd Jr, was an MP for the Liberal Party and mayor of Dewsbury, and despite his position as mill owner famously campaigned for workers' rights, the first to advocate the need for 'a living wage'.

It is most likely that Amelia Oldroyd became acquainted with Petrie through her paternal aunt Jane, who was married to Rev. Aquila Dodgson, a friend of Petrie's and one of the first supporters of the Egypt Exploration Fund (EEF). As part of their trip down the Nile in 1892, Amelia and the Dodgsons spent a few days with Petrie while he was working at Amarna, managing to prise him away from his work to visit other sites in the area. Far from being put off by the living conditions, Amelia returned to stay with

OPPOSITE PAGE: Fig. 41: *Siltstone double bird shield-shaped palette for grinding pigments. Early Naqada III. Find spot unknown. Bagshaw Museum KLMUS 2001.824.*





Fig. 42: Two small calcite kohl jars and two kohl jar lids. Originally owned by Amelia Oldroyd. Middle Kingdom–Dynasty 18. Find spot unknown. Bagshaw Museum: 2003.33a,b; 2003.35; 2003.38.

Petrie in Egypt a number of times, travelling in the company of her nephew. While he was interested in the excavations, Amelia seems to have been content to spend her time mostly at the dig house, helping with practical tasks such as sewing and cooking.

Amelia was an early subscriber to the Egypt Exploration Fund (EEF) and, following her marriage to Dr Edwin Lee in 1899, went on to become the local EEF secretary for Dewsbury. She also supported Petrie's Egyptian Research Account for many years and subscribed to his excavations on behalf of Dewsbury Museum, which opened to the public in 1896. As a result, in 1900 and



Fig. 43: Carved and painted wooden face, probably of a man. Strips of linen on the side suggest that it was originally attached to a cartonnage mummy case. Third Intermediate Period or Late Period. Said to have come from Hawara. Bagshaw Museum KLMUS: 2001.829.

subsequent years, the museum was able to obtain objects from the excavations at Abydos and a number of other sites. On one occasion Amelia arranged for Petrie to visit the Museum and advise on the new displays.

Today, Dewsbury Museum is part of Kirklees Museums and Galleries and many of the ancient Egyptian objects from the collection are on display at its sister site, Bagshaw Museum in nearby Batley.



## Charles Heape (1848–1926) and Joseph Robert Heape (1845–1933)

### *Touchstones Rochdale*

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Although the Victorian period saw the rise of professionals in many fields of study, the learned amateur was still regarded with considerable respect. One such, in Rochdale, was Charles Heape. He was partner in the Strines Calico Printing Company in Manchester but had a long-standing interest in cultures of the Pacific, becoming a Fellow of the prestigious Royal Geographical Society and a member of the Anthropological Institute. His fascination began early, when his family emigrated to Australia. His father died there in 1858 but by the time Charles returned to England in 1860 with his mother and brother Joseph Robert, he had already begun collecting tools and weapons of the Indigenous Australians. Over the years, he continued to collect objects from the South Pacific, and in the 1890s collaborated with anthropologist James Edge-Partington on a three-volume catalogue, *An Album of the Weapons, Tools, Ornaments, Articles of Dress etc., of the Natives of the Pacific Islands*.

How Charles came to be drawn to ancient Egypt is unclear, though he spent much time travelling and his journeys included Egypt as well as Algiers, Tangier and much of Europe. This fondness for travel was shared with his older brother, Joseph Robert, who was

OPPOSITE PAGE: Fig. 44: *Carved and painted wooden face, possibly from a cartonnage mummy case. The small size of the face and the large number of holes around the edges are both unusual. New Kingdom. From excavations at Sedment, grave 267. Touchstones Rochdale SED 34, T17292.*





Fig. 45: Charles Heape (1848–1926), standing on the left, with other family members. Copyright Touchstones Rochdale.

alderman and at one time mayor of Rochdale; together the two were much involved in local affairs. Both men were advocates for the new museum for Rochdale, which eventually opened in 1903, but before that they had presented funds to the Rochdale Free Library to purchase a cabinet for the display of artefacts in the Library's entrance. By 1895, the Heapes had become acquainted with Petrie and it was probably to the Library that the first objects from his excavations were sent. When the museum opened, Charles wrote a newspaper article on the Egyptian collection which was then published separately as a museum guidebook.

Thanks to the Heape brothers, between 1903 and 1931, Rochdale Museum subscribed to the Egyptian Exploration Fund, later the Egyptian Exploration Society and also to Petrie's Egyptian Research Account and British School of Archaeology in Egypt,



Fig. 46: String of beads with carnelian floral pendants, probably poppy or cornflower heads. These beads and two earrings were the only objects in this burial of a small child who was wrapped in matting. Dynasty 18–19. From excavations at Gurob, grave 485. Touchstones Rochdale GUR 16.

receiving objects from some twenty seasons of excavations in Egypt and also from Petrie's work in Palestine. Well over half of the museum's 3,000 objects came from excavations in Egypt, making it a substantial and exceptionally well-provenanced collection.

The collection is particularly strong in ancient Egyptian jewellery. Joseph Robert wrote to Petrie asking specifically for necklaces so that the curator could create a display of examples from the various periods in the museum.

Charles never married and later in life lived with Joseph Robert and his family. In 1923, he donated his extensive ethnographic collection to Manchester Museum, in order for it to be used for teaching.





## Walter Amsden (1859–1926)

### *Bexhill Museum*

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A request over dinner prompted the first donation of ancient Egyptian objects to the newly formed Bexhill Museum in 1915. Kate Marsden, an adventurous and controversial figure and a driving force behind the museum, made the approach to her friend, local doctor Walter Amsden. According to the brief entry in the museum minutes, the objects that came to the museum as a result of this meeting were from Petrie's excavations at Lahun, in which Amsden participated that year.

Amsden had been fortunate: the only season he spent in Egypt, 1913–4, was legendary. Petrie and his team were working at Lahun at the time, in the area surrounding the pyramid of 12th Dynasty king Senwosret II, and made a fantastic discovery of jewellery and objects belonging to a royal princess. News of the 'treasure of Lahun' quickly captured public attention back home. In the event, the objects that came to Bexhill were more humble. Recent research on the collection has, surprisingly, determined that almost all of them came not from Lahun but from the nearby site of Harageh. During that same season, Petrie had deputised a young student, Reginald Engelbach, to excavate the multi-period cemeteries there. At the end of the season, all the finds were packed up and eventually shipped back to England. Perhaps

OPPOSITE PAGE: Fig. 47: *Walter Amsden, measuring skulls at Harageh. From his photo album.* Copyright the Petrie Museum of Egyptian Archaeology, UCL.



Fig. 48: Team member E.P. Frost packing pottery vessels from the 1913–14 season at Harageh and Lahun for shipping back to England. Frost was killed during the First World War. Photo from the Amsden album. Copyright the Petrie Museum of Egyptian Archaeology, UCL.

Amsden did not realise the objects destined for Bexhill were from Harageh, or perhaps the name of Lahun lent a touch of glamour to the acquisition, and to Amsden as donor.

During his time in Egypt, Amsden (no doubt due to his medical expertise) had been charged with examining and measuring the skulls found in the cemeteries. Petrie had a long-standing interest in race and physiognomy, particularly in relation to early Egyptian history, and sought evidence of a New Race responsible for the rise of Egyptian culture around the time of the First Dynasty. There

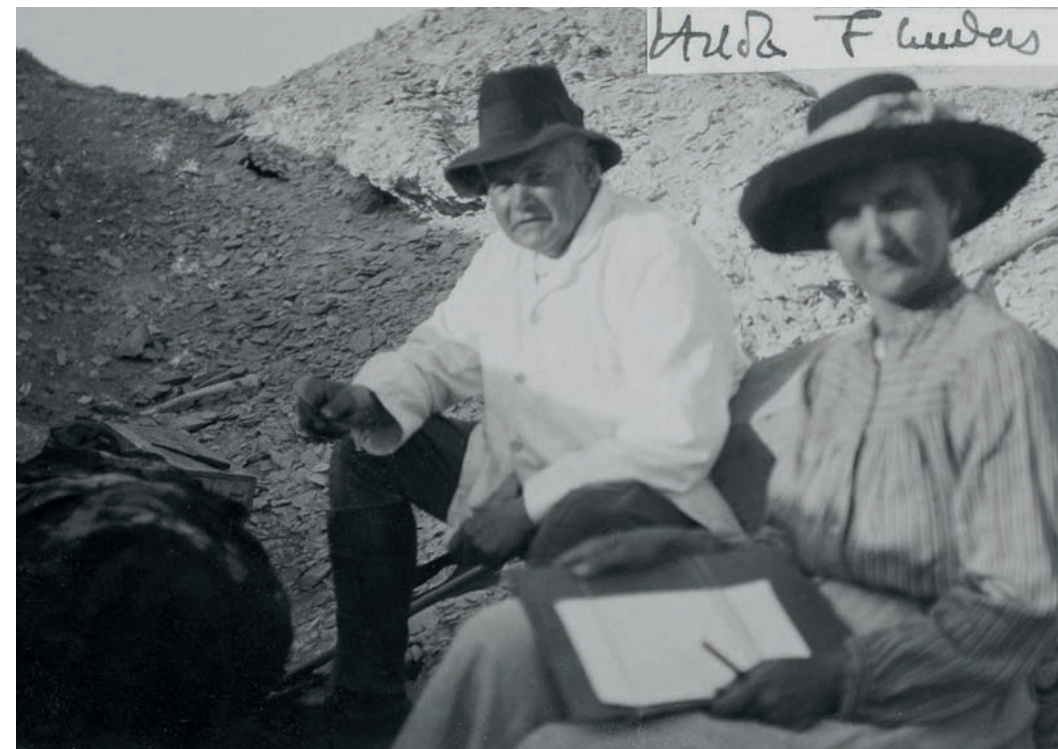


Fig. 49: Walter Amsden and Petrie's wife Hilda examining a mummy. Photo from the Amsden album. Copyright the Petrie Museum of Egyptian Archaeology, UCL.

were no known photographs of Amsden until a chance discovery of his own photograph album from his season with Petrie, which includes pictures of him measuring skulls and recording burials with Petrie's wife Hilda. 'Unofficial' photographs of Petrie's digs are rare, and the album was donated to the Petrie Museum.

War disrupted the excavations in Egypt, and the museum at Bexhill was taken over as a hospital. When it reopened in 1920, it continued to subscribe to excavations, including those at Sedment (from which it received a cartonnage head cover) and subsequently those at Abydos, Qau and Badari.





## Guy Maynard (1877–1966)

### *Ipswich Museum*

Guy Maynard was a man with a mission. As an experienced curator, newly-appointed at Ipswich Museum in 1920, he resolved to expand its ancient Egyptian collection. In particular, Maynard wanted examples of the wooden models Flinders Petrie had been finding in burials that year at the site of Sedment. These figures, he believed, 'would be of great value to the teachers of history in the Ipswich district, and of interest to the general public as realistic evidence of the social life and industries of the Ancient Egyptians'. Surviving correspondence held by Ipswich Museums tells the fascinating tale of how the models eventually did arrive there. During November 1920, Hilda Petrie and Maynard were in discussion about what might be available for the museum: Hilda wrote that boat models 'are only rarely found and worth £10 to £20. Granaries are still more scarce, £20-£50'. Maynard responded saying that the museum would guarantee a donation to the excavations of up to £30 (about £7,000 in today's money).

However, much to Maynard's surprise and dismay, when the objects arrived there were no models. His response, on 19th September 1921, was stern: 'I must say frankly that I am not

OPPOSITE PAGE: Fig. 50: *Wooden funerary model of two standing female offering bearers with baskets. The woman in front also holds a bird in her right hand. First Intermediate Period. From excavations at Sedment. Ipswich Museum IPSMG: 1921.89.67.*



sure my Committee will accept the collection as it stands, and personally, as I have obtained subscriptions from people on the representation that there was a reasonable chance of obtaining a few of the specimens in question I shall feel placed in an extremely difficult position if none are forthcoming.'

Flinders Petrie wrote back two days later, declaring that he had no idea what arrangement had been made with Hilda, but that if it were felt the conditions had not been met, the objects could be returned and the subscription refunded. The matter was resolved shortly after. Petrie wrote again to say that he had 'been able to repair a boat, granary, and group, so that they are better than many that we have distributed'. His colleague at UCL, Margaret Murray, would bring the models with her by hand. The letter provides an insight into how the models were usually transported and distributed. Petrie wrote that this arrangement would 'save taking them to pieces for packing ... I may say that all the boats & groups had to be packed in separate pieces, & built up again in London, except those which were dispatched as they arrived packed from Egypt.' Remarkably, some of the museums receiving the models were sent them as 'do it yourself' kits to re-assemble. In the end, Ipswich Museum was allowed to keep the models as well as the objects originally sent, with the stipulation that it subscribe again the following year. The Museum thus received a considerable selection of objects from the excavations at Sedment and also Gurob in 1920-1, and a further group of objects in 1922 from Abydos.

ABOVE: Fig. 51: *Wooden funerary models of offering bearers discovered by Petrie during excavations at Sedment.* Copyright the Petrie Museum of Egyptian Archaeology, UCL.

BELOW: Fig. 52: *Petrie's camp during the excavations at Sedment.* Copyright the Petrie Museum of Egyptian Archaeology, UCL.



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## *Afterword*

### TWO TEMPLE PLACE

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This year we are excited to bring much deserved international attention to the world-class array of ancient Egyptian artefacts housed in museum collections around the UK. Many of these artefacts are being brought together for the first time since their discovery in nineteenth-century excavations. We are extremely grateful to our museum partners, Bagshaw Museum, Bexhill Museum, Bolton Museum and Art Gallery, Royal Pavilion & Museums, Brighton and Hove, Ipswich Museum, Macclesfield Museums and Touchstones Rochdale, for lending so generously from their exceptional collections. We hope that our visitors will be inspired to visit these regional museums once the objects have returned there.

We have been honoured to work with curator Dr Margaret Serpico and Assistant Curator Heba Abd el Gawad in the creation of this exhibition. Dr Serpico is an Egyptologist who specialises in Britain's regional Egyptology collections. She has worked tirelessly to raise the profile of some of the 200 Egyptian collections across the UK. Mrs Gawad is currently researching self-presentation in ancient Egypt and is a PhD student in Egyptian Archaeology at Durham University, funded by Helwan University, Cairo, Egypt.

Since the launch of our Winter Exhibition Programme in 2011, the Bulldog Trust has welcomed over 150,000 visitors to Two Temple Place, raising awareness of museum collections outside London, promoting education and curatorial excellence in

museums and offering the public the opportunity to enjoy the setting of Two Temple Place. It is a specific aim of the Trust to attract new audiences including children, families and other infrequent visitors to museums and, as in previous years, we are proud to present an eclectic range of events and education activities designed to encourage this wider participation.

The ornate and hand-crafted interior of Two Temple Place provides an intimate backdrop for the ancient Egyptian artefacts, some dating to as early as 3,500BC. Originally intended as the Estate Office of William Waldorf Astor, Two Temple Place is the work of one of the foremost neo-Gothic architects of the late nineteenth century, John Loughborough Pearson. The house serves as a focal point for many of the Bulldog Trust's broader charitable initiatives including the grants programme and its work to build connections between the commercial and charitable sectors.

We are very grateful for the support for the programme and advice to the curators received from our Programme Advisor Martin Caiger-Smith of the Courtauld Institute of Art. The Bulldog Trust continues to welcome new ideas for its Exhibition Programme and encourages proposals from professional curators representing individual institutions or groups of institutions.

We would like to thank Arts Council England for their generous support, without which this exhibition would not have been possible, and His Excellency Mr Nasser Kamel and the Embassy of the Arab Republic of Egypt for their support.

*Charles M R Hoare, Chairman of Trustees, The Bulldog Trust*  
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TWO TEMPLE PLACE IS PART OF THE BULLDOG TRUST.  
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