

# HOTEP

Issue 76:  
May 2023

## Review of April Meeting

In April, we welcomed a return visit from **Dr Claudia Näser** who is a lecturer in Egyptian Archaeology at the Institute of Archaeology, University College London (UCL), and Editor in Chief of the *Journal of Egyptian Archaeology* (JEA).



Her talk was titled '**Preparing for the afterlife in Deir el-Medina**'. This was a follow-up to the talk that Claudia gave to the Society in May last year, in which she discussed the nature and purpose of provisions for the dead.

Claudia began by giving an overview of Deir el-Medina and outlined the two parts to her talk. First she looked at the processes involved in producing and obtaining coffins, and the styles of their construction and decoration. The changes over several generations were illustrated by means of a microhistory of the family of Sennedjem, a senior workman in the Deir el-Medina community.

The work on the royal tomb was organised into two sides, the right and left side and each had a foreman, a deputy, draftsman, workmen, painters and sculptors, and their number fluctuated over time. Many of those who lived in the village were literate, and over 4,000 examples of written documents have been found. The majority of these are on flakes of limestone

## The newsletter of The Southampton Ancient Egypt Society

known as ostraca and have been described as the ancient equivalent of post-it notes.

It is these ostraca that gave Claudia the information she needed for how coffins were obtained. This included their cost, but as ancient Egypt did not use money this was goods exchanged to the agreed value. Examples of items used to 'pay' were mats, baskets, sandals, tunics and sheep or goats. Coffins and the flat, anthropomorphic mummy boards used as alternatives for inner coffins, seem to have been acquired largely from outside the village. They came ready decorated or plain so that the skilled workmen could personalise them to their own needs.



Coffin & mummy board of Ineferti,  
Sennedjem's wife. NY



'unfolded' walls of Sennedjem's tomb chapel, TT1

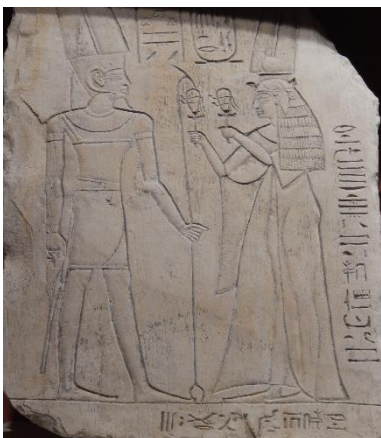
The documents show that it cost the most for a coffin to be made and decorated. It is still debateable as to where the coffin makers were located and it is possible that some of the Deir el-Medina elite had access to the royal workshops. It is also likely that the workmen made use of each other's skills in the decorating of coffins as with the painting of their tombs.

The second part of Claudia's talk followed the fortunes of seven generations of Sennedjem's family. Their social position and connections with other Deir el-Medina families were traced through the surviving documents, the representations in their tombs, TT1 and TT2, and the objects found in the house identified as theirs in the village.

This talk was very informative and I personally found it helped me to understand more clearly how a society without money operated.

**Glenn Worthington**

### March/April Quiz Answers



Amun-Ra's crown includes the curling ram's horns, Kingston Lacy

Several gods were worshipped in the form of a ram. The most well-known of these is ← **Amun-Ra** of Karnak, whose animal form was the curly-horned ram. The god, known to the Romans as Ammon, gave his name to the fossil ammonite.

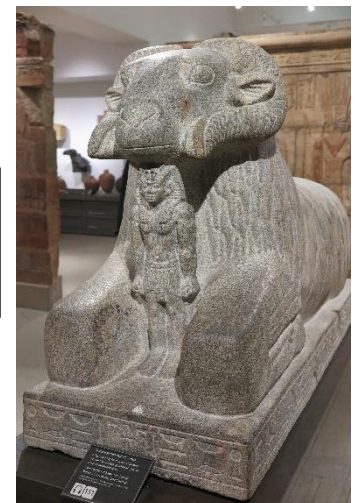
**Khnum** of Elephantine, the creator god thought to control the Nile's flow, was worshipped as a ram-headed man. The Khnum ram was of the splayed-horn species. Khnum also represented **Ra**, the sun-god, who takes the form of a ram-headed mummy → during his journey through the underworld.



**Banebdjedet**, the ancient ram-god of Mendes in the Delta, represented the soul of Osiris.

**Heryshef** or **Arsaphes** was patron of Herakleopolis Magna in Middle Egypt. Shown as a long-horned ram or ram-headed man wearing the atef crown, his cult flourished from the New Kingdom. **Kherty**, a ram-headed deity of the underworld was mentioned in the Pyramid Texts as protector of the deceased king's body.

Taharqa protected by the Amun ram. Ashmolean Museum, Oxford



### Review of April Evening Meeting

The latest of our occasional evening meetings was a talk on **Amarna Faience**, by **Stephanie Boonstra**, EES archivist and Managing Editor of the JEA. Stephanie has worked with Barry Kemp's team at Amarna for several years where her special interest is the production and use of Egyptian faience. More scientifically, but less conveniently, described as glazed composition ware, faience was used for making beads, amulets and small items such as cosmetic containers, as well as elaborate inlays for the decoration of temple walls.

Stephanie started with a brief review of the different methods of faience manufacture and the materials used. She showed tomb images of various related crafts to illustrate these methods though, as she explained, there is no undisputed image of faience-makers at work. She showed how areas of faience production can be identified by remains such as vitrified mudbrick around the firing areas, the clay moulds used to make multiple copies of the same shape and waste materials such as fragments of glass ingots and misshapen or misfired pieces. ↓



She has used the records of previous excavations at Amarna, notably those of Petrie, Borchardt and Pendlebury, to reassess their interpretation of areas where faience manufacture had been identified. She and her colleagues have shown that faience was produced at many sites across Akhenaten's city, including royal or temple workshops, private houses and even tomb chapels. The products of these different sites were of equally differing quality. She reported on experiments which

demonstrated that the necessary firing temperatures could be achieved with a replica bread oven, meaning that faience manufacture could be seen as a cottage industry.



Faience inlays & moulds, UCL

Stephanie's current work focuses on the remains of faience inlay from the Great Aten Temple. She has been cataloguing finds and examining those items held in museums like the Ashmolean, in Oxford, and the Petrie Museum, UCL. Her hope is to be able to establish the decorative scheme used in the temple and, by so doing, reveal features which might give clues to the purpose of different temple zones.

This talk was a good example of how there is still much to be gained from the re-examination of work carried out decades ago. The discovery that faience was not the specialised product that had always been supposed puts into question the idea, often repeated, that faience was produced exclusively in royal workshops.

Stephanie's Great Aten Temple project was just getting started when the expedition's plans for this season were delayed by bureaucratic difficulties. We wish her well when it is possible to resume the work, hopefully in the autumn of this year.

**Hilary Wilson**

Thanks to **Emily Hale** for this report of her **Saqqara Visit March 2023**



I was lucky enough to visit Saqqara last month on a trip to Cairo. The guide we had with us was very enthusiastic and wanted to show

us as

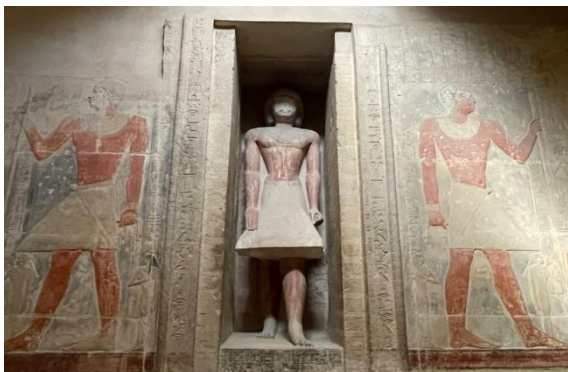
many monuments possible! We bought tickets to go into the newly opened Step Pyramid to see Djoser's burial chamber → and sarcophagus which was a really good experience.

We visited the nearby temple of Unas, the first pyramid with Pyramid Texts, where there is also a hidden carving of the king behind some the texts ↓ which you can

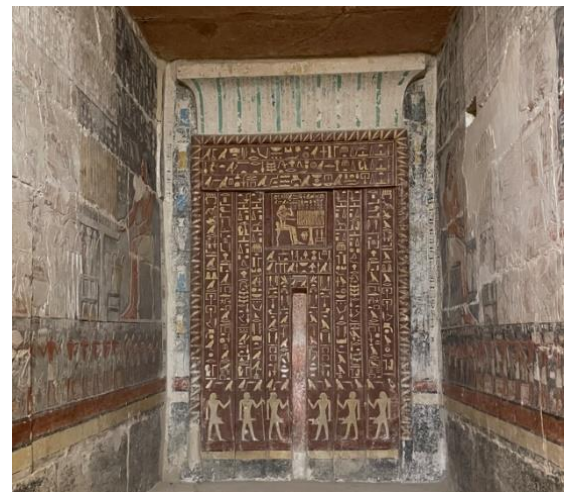


only see with the lights off and with a torch which was fascinating

We went inside some of the Old Kingdom mastaba tombs of the elite including that of Mereruka, (below), Mehu (right) and Irukapta (bottom right). Some of the colours were outstanding despite having



being there for thousands of years! We also visited a couple of New Kingdom tombs, including that of Horemheb ↓ made before he became king.



Lastly we visited the Serapeum, burial site of the Apis Bull, with sarcophaguses from the New Kingdom to the end of dynastic period, it's a wonder how the Egyptians managed to get these large sarcophaguses in place as the corridors were smaller in dimensions – to this day its unknown how they did it!

**Emily Hale**



**Our next Zoom meeting is on  
Saturday 20 May**

**13:30 for a 14:00 start  
(London time = GMT+1)  
Admission from the virtual waiting  
room from about 13:45**



**'The Elderly Lady's Elephant: The  
History of Cleopatra's Needle'.**

**by Chris Elliott**

How Cleopatra's Needle came to London, and why it took nearly eighty years. Featuring Pharaohs, Fire, Earthquake, War, Storm, three British monarchs, three Prime

Ministers, Browning's Invisible Preservative, and more than 3,300 years of history.

Dr Chris Elliott researches the afterlife of Ancient Egypt; its influence on other cultures across thousands of years. He is the author of *Egypt in England*, a guide and gazetteer to Egyptian style architecture in England, and *Needles from the Nile*, a study of how the two obelisks now in London and New York were acquired in the nineteenth century. He is currently a Visiting Fellow in the Department of Archaeology at Southampton University and a long-standing member of the Egypt Exploration Society

**Register in advance for this meeting:**

<https://us02web.zoom.us/j/84461212693>

**Registration will be confirmed on receipt of the appropriate fee**

**Meeting fees:** Member £3; Overseas Member £4; Guest £6

The meeting joining link will not be released until confirmation of payment is received. If you have prepaid for meeting fees you still need to register for each individual meeting.

**No registrations can be accepted once the meeting has started.**

**We are pleased to announce another face-to-face meeting**

**Saturday 1 July** (1:30 for a 2 pm start)

**Please note the venue:**

**Itchen College, Southampton**



***'Howard Carter: An alternative look at the man through his art.'***

**by Lee Young**

Prior to his rise to fame as the discoverer of Tutankhamun's tomb, Howard Carter was, first and foremost, an artist. Before colour photography, watercolour painting was the most accurate means of recording tomb and temple decoration. The talented son of an artistic family, at the age of seventeen Carter joined Newberry's Beni Hasan expedition in 1891, recommended by the Amherst family in his native Norfolk. Later he became principal artist to the excavations at Deir el-Bahri, the temple of Queen Hatshepsut, providing paintings and drawings for the publication of the site.

Lee Young is an independent researcher specialising in the artists and epigraphers who have recorded Egyptological sites over the last 150 years. She has been involved with the cataloguing and conservation of the hundreds of Carter's watercolours now housed in the Griffith Institute, Oxford, and in the Egypt Exploration Society archive.

Places are limited as this is a **face-to-face only** meeting

**Booking in advance for this meeting is essential.**

**Bookings will be confirmed on receipt of the meeting fee £5.**

**To reserve a place for this talk, please contact the Secretary**  
[saesinfo55@gmail.com](mailto:saesinfo55@gmail.com).

Payments may be made by PayPal, Bank Transfer or cheque. Payment details are available on the website

[www.SouthamptonAncientEgyptSociety.co.uk](http://www.SouthamptonAncientEgyptSociety.co.uk)

**Please note that on Saturday the main entrance to Itchen College is closed so access to the carpark is from Whites Road.**

Access details and map are also available on the SAES web



**Yes!** it really is nearly twenty-five years since the Southampton Ancient Egypt Society came into being. We are planning a silver-themed talk to start off our next season and would like to hear from our Membership how we might otherwise celebrate our success. One suggestion is that we should make donations to some of the Egyptological causes supported by speakers who have entertained us during our quarter century. If you have a particular cause which you think is worthy of such support, please let us know through the usual channels. Decisions about the Silver Jubilee share-out will be made at the AGM in September.

## July Study Weekend – by Zoom



Over two afternoons, Saturday 15<sup>th</sup> and Sunday 16<sup>th</sup> July 2023, we will be hosting a fund-raising event for the newly-launched Friends of Silsila.



Project leaders **John Ward** and **Maria Nilsson** have lined up 12 speakers in total - 6 on each day – covering various areas of expertise from pottery to osteology, quarrying and building to burial customs. The Zoom meeting will be opened at 12:30 (London time GMT+1) for a start at 13:00. With each speaker giving a 25-minute presentation plus 5-10 mins for questions, each afternoon will finish by 17:00.

As this event will be publicised by the **Friends of Silsila** & is likely to be popular, **Registration in advance will be essential, using the link below:**

<https://us02web.zoom.us/meeting/register/tZIkde2gpj8uHdDXJZmNQz37gxUaMVTy5k>

**The joining link, which will be the same for both days, will be sent on confirmation of payment.**

### Study Day Fees:

**SAES Member £20 Guest £25**



Payments may be made by PayPal, Bank Transfer or cheque. Payment details are available on the SAES website:

[www.SouthamptonAncientEgyptSociety.co.uk](http://www.SouthamptonAncientEgyptSociety.co.uk)

The whole fee, covering both days, will be a donation to the **Friends of Silsila**. SAES will make a supplementary donation from funds on behalf of each SAES Member who participates. You may wish to make your own additional donation.

**For details of any SAES event, please contact the Secretary:**

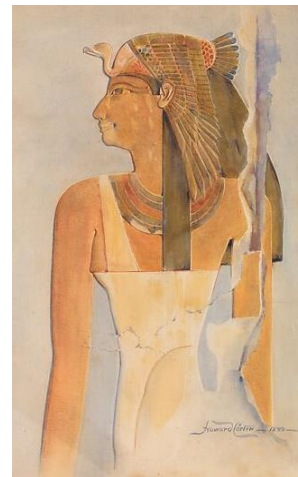
[saesinfo55@gmail.com](mailto:saesinfo55@gmail.com)

or see the website

[www.SouthamptonAncientEgyptSociety.co.uk](http://www.SouthamptonAncientEgyptSociety.co.uk)

Please note, the SAES emails are not monitored 24/7 so instant response to messages cannot be expected. We recommend registration and payment no later than 48 hours before the start of the meeting.

### May Quiz



Who is the subject of this watercolour painting by Howard Carter and where is the original to be found?

Answers in the next Hotep