

## The Woking Loan: a collection within a collection at the Egypt Centre

by Dulcie Engel

### From Surrey to Swansea

On 31st May 2012, the Egypt Centre received a collection of 58 ancient Egyptian objects from Woking College (WC) Surrey, on an initial ten year loan. Woking College is a large sixth form college, and the items originally belonged to Woking Girls' Grammar School (WGGS), which closed in 1976.

Our main sources of information are notes, lists, letters and e-mails written by:

Anna Bachelier (a pupil of WGGS until 1962, who took a great interest in the collection and later became a leading Scottish archaeologist under her married name of Anna Ritchie);

Anne Bowey (former history teacher/librarian at WGGS & WC until 1993);

Andrew Forrest (former history teacher/head of history at WC from 1977 until 2008),

Kirsty Crook (PA to the Executive at WC from 2008)

John Taylor (Assistant Keeper, Department of Ancient Egypt and Sudan, British Museum)<sup>1</sup>

Woking County Grammar School for Girls first opened in 1923 as a Secondary School, becoming a Grammar School in 1944. From its origins until 1958, it was housed in 6 derelict army huts in Park Road, Woking; it moved to new premises in East Hill/Old Woking Road in 1958.<sup>2</sup> Here a former pupil recalls the move: <sup>3</sup>

*I remember the school being built and how excited we became as it neared completion. I was in the sixth form when we moved from the old army huts, and we had spent weeks packing up the library ready for its move. The new library was breathtaking, spacious, light and airy. The rest of the school was equally impressive, especially*

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<sup>1</sup> John Taylor also examined the John Foulkes Jones collection, and recommended it be donated to the Egypt Centre in 2016. He has been at the BM since 1988.

<sup>2</sup> Information from Surrey Archives: Woking County Grammar School for Girls.

<sup>3</sup> Quoted in 'Woking County School for Girls: a memory of Woking': comment by 'garnfach', 02/05/2016.

*after spending the previous five years in Nissen huts, which often meant getting wet moving from one classroom to the next.*

According to Andrew Forrest, it was after the school moved to the new buildings that the donation took place (see App.C).<sup>4</sup>

Anna Ritchie (née Bachelier) recalls the Egyptian collection and her involvement with it:<sup>5</sup>

*The artefacts were displayed in a shelved case in the main entrance hall of the school, and I loved looking after them. You are right in thinking that I compiled the first inventory, and indeed that the museum was a spur to my future as an archaeologist. Miss Vivien\* Hill was headmistress throughout my years at the school, and although strict she was happy to encourage initiative I suppose, and readily gave permission for me to set up the museum.*

(\* Actually, her name was Violet Hill)

This would correspond to what we know about the educational ethos of the school:

*From the start it adopted the Dalton Plan of searching for knowledge rather than fact-collection, and self-governance by the girls<sup>6</sup>*

This museum is mentioned just twice in the School magazine:<sup>7</sup>

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<sup>4</sup> These buildings were actually re-opened as a comprehensive school (Queen Elizabeth II School) in the early 1980s, but closed after a merger in 1986. The building was converted to the Queen Elizabeth II Theatre, which opened in 1990, but was demolished in 1992 (Wakeford, 2011 & email correspondence 05/11/2019). The sixth form and the staff of Woking Girls' and Boys' Grammar Schools formed the foundation of Woking College on its campus in Rydens Way (Additional information from text panel on the school at the Lightbox Museum from a 2013 display, provided by Rosemary & Richard Christophers, 05/11/2019).

<sup>5</sup> Personal e-mail communication, 28/10/2019.

<sup>6</sup> The Dalton Plan originated in the USA and spread to the UK and elsewhere in the 1920s and 30s (Dalton.org). (Information from text panel on the school at the Lightbox Museum from a 2013 display, provided by Rosemary & Richard Christophers, 05/11/2019).

<sup>7</sup> Thanks again to Rosemary & Richard Christophers for searching the archives at Surrey History Centre and sending me the information (06/11/2019).

*We have a small museum which will be transferred to the library when the display cases arrive (1957-8 magazine library report);*

*The school museum was founded at the beginning of the year with a few exhibits mainly of Roman origin. After opening day this was supplemented by the gift of a fairly large Egyptian collection. A fossil collection has now been begun and it is hoped that the museum will continue to grow with the support of the school. (1958-59 magazine library report)*

It seems a little strange that the donors of the Egyptian collection are not mentioned, especially as we know their names from other school documents.

Compiled by Anna Bachelier in the late 50s, as part of her 'Museum Guide',<sup>8</sup> a handwritten list (App. A), entitled 'E. Egyptian Collection presented to the school' reads: 'from Sir Alfred (Robert?) Mond collection' at the top right-hand corner. It lists on one side objects numbered 1 to 25 (but omitting nos. 6 and 17), with some grouped together (a,b,c...), which makes 33 artefacts; on the top left-hand corner 'one other nice ribbed pot with decoration' is noted.<sup>9</sup> This makes 34. Some artefacts appear to have earlier catalogue numbers in square brackets (for example, no 1, Shu is marked 204). According to Anne Bowey's letter (App.C), these numbers were on the items when they were donated. On the other side of the sheet, marked 'S' (for 'Shabti'), the numbering is not continued: we have 'other shabti figures ...1 to 28 and 31 to 32, scarabs 29 to 30 (later pencil addition: 'some missing') + wooden nail-like object<sup>10</sup> + a no. of shabti figures lent by Catherine O'Brien' (later pencil addition: 'taken home for hols. summer '62'). Another mystery!

Anna also put round white stickers on certain objects, using the numbers listed here, starting with 'E' (for 'Egyptian'), referring to the first side, or 'S' (for Shabti), referring to the second side of the sheet.

The rest of this page is taken up by pencilled notes on various Egyptian terms and concepts, probably added much later by Andrew Forrest.

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<sup>8</sup> See App. C.

<sup>9</sup> Although it might fit the description, this is not WK7, which is listed as no 14, a Graeco –Roman pot.

<sup>10</sup> We can find no other reference to, or evidence of, this mystery object.

Clearly the numbers do not tally exactly with the 58 artefacts in the current loan,<sup>11</sup> and indeed some are definitely not here: we have four pottery vessels classified as Middle Kingdom, and not five; we have two glass vessels, not four; we do not have the Arabic glass bracelet, nor the ibis head or figure (possibly an amulet), plus we have three coins which are not listed.<sup>12</sup> Also, on the first page, the terms 'amulet' and 'shabti' are not used, and it appears that 'statuette' is the term used for both. The amulets may be deduced from the fact that they appear to be always named, and those names correspond to ones we have received (apart from the two other Sekhmet amulets, the ibis and the winged scarab). Therefore we can make a reasonable guess at the number of shabtis listed: just 5 (nos 5,16,18,19 and 20, two of which are named).

A separate, later, handwritten note (App.B), entitled 'Antiquities', which appears to be written by Andrew Forrest, states that they were donated by school governors, referred to as the Marshalls. We now know that their first names were Arthur and Margaret. Mrs Margaret Marshall was a former pupil of the school; and indeed she was also a Woking Urban District councillor from 1965-1973, and Chair of the Council in 1970.<sup>13</sup>

There is a suggestion of provenance from 'possibly an architect working for Flinders Petrie'.<sup>14</sup> It goes on: 'Borrowed by our department for a while under Mike Holyfield<sup>15</sup>. Could be displayed: would have to be insured. Better: Woking Museum? Good publicity via WGGG (Woking Girls' Grammar School) and WC (Woking College)'. This is followed by the heading 'Inventory'. In the left margin, it reads 'Origins', 'Display'; in the top right, 'Catalogue. Br.Museum'.

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<sup>11</sup> If we discount the O'Brien shabtis and assume that at some time earlier nothing was missing, this would suggest there were 67 artefacts donated to the school, including 35 shabtis.

<sup>12</sup> The coins are definitely there in 2001, and there are 2 glass bottles: see Andrew Forrest's notes (App.C). The coins may have been originally part of the Roman exhibits mentioned in the School Magazine.

<sup>13</sup> Arthur Frederick George Marshall (1917 -1979), married in 1941 to Margaret Jessie Jeffery (1918-2013). Her alternative name of Bidy is confirmed by the minutes of Surrey County Council, which reported her death, giving her initials followed by Bidy in brackets, as a former councillor, at their meeting on 12 Feb 2013. Information on the Marshalls from Rosemary Christophers (05/11/2019 and email sent to her by David Boorman, who was also on the board of governors, and the local council 06/11/2019; and 29/11/2019) and Iain Wakeford (e-mail, 05/11/2019).

<sup>14</sup> Algernon Whitburn (see following section) was an archaeological architect. He definitely worked at Ur with Leonard Woolley from 1925-30 (Uronline.org), but there are no references to him working in Egypt with Petrie.

<sup>15</sup> I have now been told that MH was head of art around this time, and AF thinks it was him, rather than Jill Mulhall, who passed the objects on for safekeeping. (Email from AF 20/11/2019).

The following page lists numbers 1 to 25, with a dash at nos 9, 10,11, 13 and 25. This would imply that these items are missing from the collection at this point in time. We certainly don't have 11 (Ibis figure), 13 (Arabic glass bracelet) and 25 (another Sekhmet figure). Re 9, part of a winged scarab, this is not the scarab we have (WK45), as the measurements do not correspond (ours is about 10 mm smaller), and it is a heart scarab rather than a winged one. On the previous School notes, it did refer to other shabtis and scarabs. Re 10, three sons of Horus in blue faience, we do have three amulets which correspond: WK 37, 38 and 43. Perhaps these were re-discovered at a later date?

We see 'not in inventory' at nos 6 and 17 (as we have noted, these numbers are missing from the original list). Nos 2 and 4 (both listed as 'Seknet (sic) 1.5" high 26<sup>th</sup> dynasty') have question marks beside them, and a note: 'one or other of these cd be v. small leopard-faced god?' However, each entry for 'Seknet' (2,4 and 25, which is smaller at 0.9")<sup>16</sup> has a further different number, which would suggest they were catalogued in an earlier collection (see above). We only have one Sekhmet, WK42 (which is either no 2 or 4). Of those items grouped together in the original list, not all these are listed. For 12, 5 clay pots, only a, d, and e are ticked, while we actually have 4, and by comparing measurements, these appear to correspond to a, b, c, and d, although Anna's labels on WK3 are 'E12e' and WK6, 'E12d'. And for 15, the four glass vessels, we just have a 'b' noted rather than a, b, c, d...and we actually just have two glass vessels (a and b). By no.22, the Anubis wooden figure, there is an 'F'; the meaning of which is unclear, possibly 'fretwork'. All the other numbers have ticks beside them. Below 25, there is a note: '5 other shabtis. See next page'. At the bottom, there are 3 questions: 'What? Where? (Galleries 2005/6)<sup>17</sup> Value?' This shows that the College was thinking of what to do with the collection.

Overleaf we find the following: S (for Shabti ): 1,3,4,5,6, all ticked and below, nos 9,13,16,19, all with ticks. Right at the bottom of the page we have 30,31,32 with ticks...and these would correspond to some of the numbers on the second side of the original list: 'other shabti figures ...1 to 28 and 31 to 32, scarabs 29 to 30'. This would suggest to me that there were originally 30 other shabtis and 2 other scarabs, some of which are

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<sup>16</sup> 2 :207; 4: 324; 25: 331 or 333 (unclear)

<sup>17</sup> This is repeated in Andrew Forrest's notes in App.C. It refers to a museum due to open in Woking in 2005-6. Woking Galleries was the working name for the museum, which actually opened as the Lightbox in 2007.

clearly missing: at this stage there seems to be one scarab (no.30) and 11 other shabtis (i.e. more than 5). In the middle of the page there is a note: 'Several without labels!' So in total, from the 67 we saw on the school list, there appear to be 37 artefacts checked off on the college inventory. However, we actually have 58 objects from Woking, including 35 shabtis!<sup>18</sup> The conclusion has to be that more were discovered on the premises, or donated, at a later date. Indeed, we know from the 'museum file' that other people donated items to the school (App.C).<sup>19</sup>

A later, typed note (App.D), probably based on notes by Andrew Forrest and sent to Swansea before the handover of the loan, lists the origin of the material as 'Thebes (Deir el-Medina)'; the classes of material ('amulets, coffin fragments, coins, glass vessels, musical instrument (hollow faience Bes head [bell?]), pottery, scarabs, shabtis, wooden figures'); the periods represented ('First Intermediate Period, New Kingdom, Third Intermediate Period, Late Period, Ptolemaic Period, Roman Period, Islamic'). There is no entry under 'Related materials,' but under 'Comments' it reads: 'The collection was in the possession of Woking Girls' Grammar School until its closure in 1976. Sources are uncertain; possibly Mond and Petrie. The collection is now in the Woking Lloyds bank vault'. The 'Source of information' is given as: 'objects brought into BM for appraisal by JHT, 28 June 2001<sup>20</sup> (see his notes and photographs)'. Unfortunately we do not have these (unless they are the photographs referred to below), although John Taylor has recently sent us one photo of some of the objects that Andrew Forrest brought in.

Andrew Forrest states in notes for his talk (App.C):

*Dr John Taylor, of the British Museum, was fascinated to see this particular and largely intact collection, which still has its integrity as a collection.*

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<sup>18</sup> Of which 16 appear to be accounted for here: 5 still from original numbered list, plus 11 others! And 35 is the number I calculated from the original list. 15 shabtis are mentioned and described in Andrew Forrest's notes for his talk, and all the other non-shabti items we have are mentioned in the talk, with the exception of WK7, the Ptolemaic period vase.

<sup>19</sup> One of the donors to the fossil section was Nigel Trewin, a pupil at the Boys' Grammar School who became Professor of Geology at Aberdeen University (e-mail communication from Anna Ritchie, 28/10/2019).

<sup>20</sup> John Taylor has confirmed to me that Andrew Forrest did sign the visitors' book on this date (e-mail correspondence, 01/11/2019).

On 20<sup>th</sup> April 2012, Carolyn Graves-Brown, our curator, was able to prepare 6 pages of notes on 31 of the objects, to accompany photographs sent to the Egypt Centre prior to the loan, which reached us on 31<sup>st</sup> May 2012.

According to the EC website:

*The ancient artefacts were donated to Woking College in the 1970's and were re discovered by Martin Ingram, Principal of Woking College who sought the advice of the British Museum to ensure that the valuable collection would be put to best use to encourage current students to pursue their studies in Ancient History. The British Museum suggested that the Egypt Centre, because of its innovative educational work, might be a good place to donate the artefacts. The Egypt Centre is very grateful that British Museum staff suggested the Centre.*

With respect to the conditions of the loan:

*The Egypt Centre will borrow the artefacts from Woking College initially for 10 years. In exchange, the Centre will organise educational activities for Woking College which will revolve around the loaned artefacts. In this way we both hope to encourage more 6<sup>th</sup> formers to attend university, and hopefully even to study Egyptology at Swansea. The Centre already works with schools and colleges in Wales and parts of England but is keen to further develop its work with Secondary Schools and 6<sup>th</sup> form colleges.*

We can establish a tentative timeline for the recent history of these objects, based on the information we have:

1958	WGGS moves to new buildings
1958	The Marshalls donate collection to WGGS
1959?	Anna Bachelier takes collection to British Museum; compiles an inventory and sets up school museum
1962	Anna Bachelier leaves school to study archaeology at Cardiff, then at Edinburgh
until 1976	Items used for teaching Egyptian history, archaeology, art

- 1976 School closes, staff and sixth form transfer to Woking College site
- 1977 Andrew Forrest joins WC as history teacher
- 1977-78 Collection named as being of value by the history department
- until 1993 Anne Bowey looks after collection in library/history department until her departure. Still used at WC (Archaeology Society, art lessons).
- 1993 Andrew Forrest succeeds Anne Bowey as head of history.<sup>21</sup>
- late 1990s Jill Mulhall, head of art, looks after collection in art department until her departure. Andrew Forrest then takes care of it.
- 2001 Andrew Forrest makes a new inventory; takes items back to British Museum; researches their history and provenance; gives a talk on the collection to the College governors. Also has collection valued at Phillips Auctioneers in London. Concerns raised over display and insurance; collection placed in a bank safety deposit box in Woking Lloyds Bank by A. Forrest & College Bursar, Edward Sant.
- 2008 Andrew Forrest leaves WC
- 2011 Following closure of bank safety deposit boxes in Woking,<sup>22</sup> collection returned to WC inside a sports bag. Probably prompted by this, Principal Martin Ingram consults British Museum, who recommends loan to Egypt Centre in Swansea
- 2012 The collection arrives in Swansea on May 31<sup>st</sup>

### Provenance: the Mond connection?

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<sup>21</sup> Thanks to Andrew Forrrest for providing me with more dates and details in his e-mail communication of 20/11/2019.

<sup>22</sup> In summer 2011, Lloyds Bank stopped accepting new items for deposit, and anything of intrinsic value was sent to a central store, possibly in Glasgow. Thanks to Ray Bennett, retired Lloyds Bank manager (personal communication).



The Mond family has interesting links both with Swansea and with Egypt.

Dr Ludwig Mond (1839-1909) was an industrial chemist of Jewish German descent who settled in the UK. He founded the Mond Nickel company in 1900 after discovering a process for extracting nickel. The works are still based at Clydach, Swansea, and Ludwig's statue stands outside. The refinery is still referred to as the Mond, although it was taken over by INCO, and then by Vale. Ludwig had 2 sons: Robert (1867-1938) and Alfred (1868-1930).

Sir Robert Mond started his career as a chemist, working with his father, but became interested in Egyptian archaeology. He worked with many of the leading Egyptologists of the day, and is well-known for his excavations at Thebes in 1905 and 1906, and, above all, at Armant with Oliver Myers between 1927 and 1937. At Armant, he mainly sponsored Myers' work, handing over the concession to the Egypt Exploration Society (EES).<sup>23</sup> Furthermore, Robert Mond was one of the major donors who contributed to the acquisition of Petrie's collection at University College London in 1913.<sup>24</sup> His archaeological papers are held in the Griffith Institute, Oxford.

Robert's younger brother, Sir Alfred Mond (later the first Baron Melchett) also joined his father's business, before moving into politics. He was MP for Swansea from 1910 to 1923, later representing Carmarthen. He served for a time in the cabinet of Lloyd George. The Brunner Mond company founded by his father in 1873 (now part of Tata Chemicals Europe) became part of ICI in 1926, and Lord Melchett was its first chairman. One of the most distinctive buildings in Swansea city centre is the commercial block on Union Street, known as the Mond Buildings, which was built in 1911 by Sir Alfred Mond to house the local headquarters of the National League of Young Liberals.

With respect to this particular collection, the suggestion of a Mond connection is not unreasonable.

Following the notes which came with the collection, Carolyn Graves-Brown contacted Christopher

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<sup>23</sup> Originally called the Egypt Exploration Fund/EEF (from 1882 to 1919).

<sup>24</sup> Petrie biography, *Artefacts of Excavation*.

Coleman,<sup>25</sup> who agreed that that the material could well have come from Robert Mond's collection. After his death, the artefacts which had been on display in his London home on Cavendish Square were bequeathed to the British Museum. During his lifetime however, he tended to give away items to other people and institutions. Furthermore, it seems that the British Museum was not obliged to keep everything from the Mond bequest. There is no indication that his brother took an interest in Egyptology; and the main Armant excavations took place after Alfred's death. And as Robert Mond supported the work of the EES, he would have been given artefacts from EES excavations.

The Egypt Centre holds a large amount of materials (approximately 755 items) from Armant excavated by Robert Mond and Oliver Myers from 1926 onwards. These came to us via Sir Henry Wellcome, who was also a subscriber to the EES, and was given many artefacts by them, in particular from Armant and Amarna. The Armant artefacts are from various predynastic cemeteries, plus items linked to the mother of the Buchis bull from the bull catacombs at Armant, dating from the Late to Graeco-Roman periods.

As Anne Bowey notes however, a suggestion at a later date is that the collection came from Flinders Petrie:

*At a later date, Petrie's name was mentioned, as a number of Woking friends of his do go out to give support on supplies and accommodation before the First World War. This was only speculation as no Mond connection was known in Woking.*<sup>26</sup>

Andrew Forrest pursued this idea, also learning from Anne Bowey that one of her contemporaries, Richard Quick, had a maternal uncle who went out to Egypt with Petrie. We now know this refers to Algernon Stuart Whitburn (1893-1985). However, there are no obvious connections with Petrie, the school or the

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<sup>25</sup> Christopher Coleman is an Honorary Research Fellow of the Department of History, University College London. He is involved in research on the career of Sir Robert Mond, and of his colleagues at Armant, especially Oliver Myers and Hans Winkler. Armant is located on the west bank of the Nile, about 9km south west of Luxor. CC's e-mail correspondence with CGB: 31/05/2012.

<sup>26</sup> See her letter of 15/07/2001 in App.C.

Marshalls.<sup>27</sup> He was in fact an archaeological architect working for Leonard Woolley at Ur from 1925-1930, and clearly some confusion arose in the telling of the tale!

A more reliable link to Petrie has recently come to light: John Flinders Petrie, the great man's son, married Anne Grant, a teacher at Dartington Hall in 1949, and they moved to Godalming, just ten miles from Woking, where both died in 1972.<sup>28</sup>

In his talk to the governors, Forrest seems to favour the Petrie theory, and combine it with the Mond one:

*The objects were excavated by Sir Flinders Petrie (1853-1942), the father of Egyptology, and Petrie used to disperse these objects as rewards to his funders. One of these was Robert Mond...<sup>29</sup>*

Indeed, the EES could well be the conduit for the objects, from excavations led by Petrie or funded by Mond.

Another suggestion of a source with a Woking connection is the 1,400 piece Egyptian collection of orientalist Dr Gottlieb Wilhelm Leitner (1840-1899), who had an enormous collection of oriental objects at the Oriental Institute he set up in Woking. After his death, these items were dispersed, mainly to the Asiatic Museum in Berlin, and possibly the Hermitage in St Petersburg.<sup>30</sup> However, we have no evidence of any items remaining in Woking, or coming into the Marshall family.

As we will see below, it is possible to give a more precise provenance for some of the inscribed shabtis.

### The artefacts

The artefacts are catalogued as WK1-WK58 (listed in App.E) They were originally displayed together: now the items are placed in the appropriate cases in both galleries, and the Woking Loan information booklet is available in the House of Life, next to the Plants Case. The collection consists of: 35 shabtis, 8 amulets, 5

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<sup>27</sup> Thanks again to research by Rosemary & Richard Christophers (06/11/2019).

<sup>28</sup> Thanks again to Rosemary & Richard Christophers (18/11/2019)

<sup>29</sup> See App.C.

<sup>30</sup> Thanks again to Rosemary & Richard Christophers for alerting me to this link (08/11/2019).

pottery vessels, 3 coins, 2 fretwork wooden pieces, 2 glass bottles, 1 faience bell, 1 wooden Sokar hawk, and 1 faience flower pendant.<sup>31</sup>

With respect to the **shabtis**, the largest group of objects,<sup>32</sup> 19 are made of faience,<sup>33</sup> 11 of pottery,<sup>34</sup> and 4 of wood<sup>35</sup>, and one of limestone (WK34). They date mainly from the New Kingdom and the Third Intermediate Period. Ken Griffin showed a particular interest in the shabtis from the start.<sup>36</sup> He contacted Glenn Janes, an expert on shabtis and author of various books on shabti collections (such as Janes 2002), to discuss certain Woking shabtis of particular interest due to their inscriptions.<sup>37</sup> The Woking shabtis are displayed in various cases around the museum.

WK36 is a faience shabti inscribed Neb-ne Trw (Nebnetcheru/Nebneteru), featuring a seed bag and water pots suspended from a yoke and dating from the New Kingdom.<sup>38</sup> AF says that hoes and a pectoral collar also feature. There are two pottery shabtis inscribed Nb-ntrw in the Petrie collection (UC40243 and 40253).

WK32 is inscribed Djed-Iset (Djedaset). It has a typed rectangular label on the back, reading: 'ZED-ASET'. Such labels were placed on shabtis distributed by the Egypt Research Account (ERA). AF has a translation of part of the inscription: 'Isis has said the child will live' and notes that this means the parents consulted an oracle. This shabti can be traced to the 1895-6 excavation of the Ramasseum, by James Quibell (1867-1935). This was an excavation financed by the Egypt Research Account (ERA), set up and directed by Petrie<sup>39</sup>. The Petrie museum has 4 shabtis of Djedaset.<sup>40</sup>

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<sup>31</sup> In this section, references to 'AF' are to Andrew Forrest's 2001 notes for his talk, based on what he learnt on his visit to the British Museum in June 2001. Unless stated otherwise, the informant is assumed to be John Taylor.

<sup>32</sup> The Woking shabtis are displayed in various cases in both galleries, but most are in the House of Life and classified by material (wood, pottery, faience).

<sup>33</sup> Faience shabtis: WK9,10,11,12,13,14,15,16,17,30,31,32,35,36,49,50,51,52,56

<sup>34</sup> Pottery shabtis: WK1,2,8,28,29,46,47,54,55,57,58

<sup>35</sup> Wooden shabtis: WK18,19,20,33

<sup>36</sup> Ken Griffin and Meg Gundlach are currently writing a book on all the shabtis in the Egypt Centre, including those in the Woking Loan.

<sup>37</sup> On the names of shabtis and places of discovery, see Ranke (1935).

<sup>38</sup> In e-mail correspondence with KG (04/06/2012), Janes says the Ramasseum shabtis with this name are from the Third Intermediate Period, but says this Woking shabti is clearly New Kingdom.

<sup>39</sup> The ERA lasted from 1893-1905.

Here Quibbell (1898: 12) writes about finding shabtis at the Ramasseum:

*The ushabtis formed the most numerous class of objects found. Of all kinds together, there were several hundredweights, from the shapeless little figure 2 inches long, to the fairly moulded types in blue glaze 7 inches long, and clearly inscribed with the names and titles of the deceased.*

Artefacts from the Ramasseum excavation and Abydos (1900-1901) were mainly distributed in 1902 to various institutions (such as Liverpool, Manchester). The ERA would have kept some of the finds, and this could have been Mond's source, if the items were indeed his. There are no useful clues on the distribution lists held by the Petrie Museum (and listed on the Griffith Institute website) relating to this excavation.

WK51 is a Third Intermediate Period shabti belonging to Si-Amun, which would suggest it was excavated at Abydos. It also has a typed rectangular label on the back of the same type as WK32, reading: 'SI-AMEN'.

WK34 is a painted New Kingdom limestone shabti fragment, probably from Deir el-Medina. The inscription starts: 'the illuminated one'. AF notes that JT made 'a very favourable comment about the larger piece of painted shabti'<sup>41</sup>: probably this one, which is indeed beautifully painted.

Perhaps the most interesting group is that of the five faience shabtis, possibly carrying brick moulds. The painted items on the back are depicted in an unusual manner for seed bags, and as the replica brick mould placed next to them in the Technology case (House of Life) shows, the shape is the same. However, the brick moulds depicted do not correspond so well to those illustrated in the appendix to Janes (2002), based on Schneider's (1977) classification. Compared to the Woking group, these have different handles, and no markings inside the rectangle. Ken Griffin believes that the Woking shabtis are more likely to be carrying seed bags.<sup>42</sup> It is however, a matter of interpretation, and as he points out, brick moulds do not quite fit with

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<sup>40</sup> In e-mail correspondence with KG (04/06/2012), Janes also notes parallels in Berlin, Harrogate, Manchester and Oxford.

<sup>41</sup> E-mail communication, 20/11/2019.

<sup>42</sup> WK31 has a seed basket painted on the back, which looks quite different from the 'brick moulds'. Liverpool World Museum holds a wooden New Kingdom shabti (M13607) which has a red yoke painted over the left shoulder and 'a small basket or, perhaps more likely, a brick mould is painted in the same colour behind the right shoulder'. The possible brick mould resembles ours in that the handle is similar, and there are 2-3 vertical lines across the rectangle. There is a small basket and 2 water jars (cf WK36) below the rear lappet of

the shabti spell.<sup>43</sup> One of this group, WK 35, is inscribed Djed-Khonsu,<sup>44</sup> but the others, which are not inscribed, are so similar that they must belong to the same group: WK 15,16,17 and 56. They date from the Third Intermediate Period and range in height from 78-84mm. Like WK32 above, AF notes that the Djed-Khonsu shabti refers to the consultation of an oracle which says that the child will live.

We also have one pottery overseer shabti: WK29; and two faience overseer shabtis: WK49 and 50. These are distinguished from worker shabtis in that they wear a kilt (and hold a whip), rather than being mummiform. Usually a group consists of one overseer and ten worker shabtis. The Egypt Centre also holds 2 wooden overseer shabtis (W378, 379) and 18 associated worker shabtis (W380-397) dating from the New Kingdom, and belonging to Ptah-hotep, which were purchased at auction by Wellcome from the Franklin Hood Collection in 1924.<sup>45</sup>

There are 8 **amulets**<sup>46</sup> in the collection: 7 are made of faience (displayed in the Amulets case, House of Death), and one of wood (WK48).

WK37 depicts Imsety, and WK38, Hapy (although our catalogue notes it could well be Duamutef), two of the four sons of Horus charged with guarding the body's organs. They both date from the Third Intermediate Period onwards, and have holes through the head and feet, so could be sewn onto bandages on the mummy.

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the wig. However, the shabtis discussed by de Haan (2019) have brick moulds like those exemplified in Janes (2002).

<sup>43</sup> The most common was spell 6 of the Book of the Dead: *O shabti, allotted to me, if I be summoned or if I be detailed to do any work which has to be done in the realm of the dead; if indeed obstacles are implanted for you therewith as a man at his duties, you shall detail yourself for me on every occasion of making arable the fields, of flooding the banks or of conveying sand from east to west; 'Here am I', you shall say* (Mark 2012). Mark notes that in the New Kingdom/Third Intermediate Period, when overseer shabtis were introduced, the worker shabtis were seen more as slaves rather than servants. Furthermore, shabtis (like their human owners in life) could be told to undertake communal work in the afterlife, which would include building projects.

<sup>44</sup> Shabti number 73 in Janes (2002) is also inscribed Djed-Khonsu, dated to the Third Intermediate Period, and is probably from Thebes.

<sup>45</sup> The two shabti boxes belonging to Ptah-hotep, also purchased by Wellcome, are in Birmingham Museum & Art Gallery, catalogue nos R178/1946 and R179/1946.

<sup>46</sup> For a comprehensive discussion of amulets, see Andrews (1994).

There is also an amulet of the head only (in profile) of Imsety (WK43), again with a small piercing for sewing or suspension. Interestingly, AF describes these as being of Duamutef, Imsety and 'one other is profile only.' The original inventory just calls them 'three sons of Horus'.

A similar set<sup>47</sup> held by the British Museum, including Hapy (EA54247), also have piercings through the head and feet. However, sets of the sons of Horus amulets would sometimes be placed with wrapped organs inside the body cavity, as at this period, canopic jars were no longer used.<sup>48</sup> An example of a mummy with such amulets inside the body is British Museum adult female mummy Tamut (EA22939).

AF groups the next three amulets together and is told they are from a mummy c. 2<sup>nd</sup>-3<sup>rd</sup> century BCE.

WK40 depicts a Djed pillar. This represents the backbone of Osiris. This is a phylactic, or protective amulet. It is believed that as an amulet, it would give stability to the mummy's spine; and also, through the link with Osiris, it symbolises resurrection. As a hieroglyph, *djed* means 'stable', or 'enduring'. It often appears as part of a combined amulet with the *ankh* (symbol of life) and the *was* sceptre (see below).

WK41 is an amulet of Shu, the god of air and sunlight, linked through the sun association with the idea of resurrection.

WK42 is described as Sekhmet, the lion-headed goddess, but it could also be a different feline-headed goddess, such as Bastet, Mehyt, Mut or Wadjyt. She is holding a staff and wearing with a cobra headdress.

Feline goddesses were usually identified as the daughters of the sun-god Re. The cat shows the nurturing side of the goddess, and the lion the aggressive side. The addition of the uraeus cobra may be to reinforce her aggressive or protective side, and to show her as the Eye of Re, a daughter of the sun-god.

WK45 is a scarab amulet, also referred to as a heart scarab. The Ancient Egyptians believed the heart to be the centre of intelligence as well as emotion. There are traces of a hieroglyphic inscription on the flat base: this is probably spell 30B of the Book of the Dead, which asks the heart to stay silent and not betray the

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<sup>47</sup> There are 1000s in existence: they are very common burial items.

<sup>48</sup> Although dummy jars do appear. Canopic jars were re-introduced during the late 25<sup>th</sup> Dynasty.

deceased during the Weighing of the Heart. Heart scarabs are not pierced, and are placed within the bandages of the mummy, over the heart. WK45 appears to have a groove down the centre, probably to mark the wings.

0WK48, the only wooden amulet (displayed in the Wood case, House of Life), is the lower part of a *was* sceptre. The *was* sceptre was a symbol of power, carried by various deities. As an amulet, it ensured the continued welfare of the deceased, and gave them control of the afterlife. The base is bifurcated, and the top would have had a roughly canine-shaped head. These amulets were usually made from wood, ivory or metal. For example, the British museum catalogue lists a gilded wooden *was* sceptre amulet from the Graeco-Roman period (EA2203). AF is given a much earlier date of c. 1500-1100 BCE (New Kingdom) for this 'miniature sceptre'.

Gilded wooden amulets are often found in the Roman period. Liverpool World Museum has a Roman female mummy (M13997A) with an amulet frame resting on her chest, made of palm fibre held together by linen thread, on which there are 5 rows of small wooden amulets (originally 16, some now lost), including one of the four sons of Horus (Duamutef), and a *djed* pillar. They state that the frame is very similar to one on the British Museum Roman male mummy EA6714, with a wooden amulet frame holding 5 rows of gilded wooden amulets, mainly of funereal deities.

The five **pottery vessels** (WK3-7)<sup>49</sup> are displayed on the bottom left shelf of the Pottery case in the House of Life. Three date from the early Middle Kingdom. WK 3,5 and 6 are similar to each other: coarsely formed partly handmade Nile silt vessels (Nile fabric B2-C1)<sup>50</sup> with slightly pointed ends, of fairly small size (ranging in height from 135 to 160mm). They are most likely to be model funerary vessels, shaped as beer jars. They are very similar to ones found in the foundation deposits of Senwosret I's pyramid: medium-sized bottles with pointed bottoms, fabric B2, thrown, but with the lower parts handmade, measuring from 15 to 22 cm in height (see Arnold 1988: 107-109). WK4 is of similar material, but more finely made on a wheel.

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<sup>49</sup> I am very grateful to Christian Knoblauch for coming into the gallery in 19/09/ 2019 to discuss these vessels, giving me useful references.

<sup>50</sup> In the Vienna system, Nile silt clay is graded from A (best quality) to E (worst). See Arnold 1993, Nicholson & Shaw 2000.



Marks on the base where the pot was roughly cut off are quite clear. It is smaller, at 120mm high with a flattened base, and a long neck which has 3 thicker bands around it. This is typical of early New Kingdom pottery (early 18<sup>th</sup> Dynasty), and it is probably a funerary model vessel.

AF is told that the bigger pots date from around 2100 BCE, the First Intermediate Period, and were funerary vessels, whereas the smaller one is possibly a cosmetic vessel from the Roman Period, but this does not in fact appear to be the case.

WK7 is of a more distinctive design. Standing at 144mm high, it is fabric B2 silt, painted white. It has a flat base, a rounded 'belly' with ridged lines around it, a handle and a spout. It is also decorated with a plant motif in black below the neck, which is typical of Ptolemaic pottery. Wodzinska (2010: 41) shows a very similar vessel from Tell Atrib (Ptolemaic 40) with 2 handles (a large vertical and a small horizontal one), made of white-washed silt with a black floral motif. This pot is not mentioned in AF's notes for his talk.

There are three **coins** in the Woking Loan, displayed in the Metals case in the House of Life.<sup>51</sup> Coins were a fairly late introduction into Egyptian society, first circulating around 500 BCE. However, coinage was not regularly used until the time of Alexander the Great (from 332BCE). There was a mint at Memphis, and later at Alexandria. As we noted earlier, the coins may have been originally part of the Roman exhibits mentioned in the WGGGS School Magazine.

WK53 is a very decayed copper alloy coin, with no clear markings, although AF is told that it is from Roman Egypt.<sup>52</sup>

WK22 is a drachma of the Roman mint of Alexandria, a copper alloy coin about 30mm in diameter with, on the reverse, a particularly clear image of a figure facing left and reclining on a couch, dating from the reign of Antoninus Pius (138-161CE). It represents the figure of Tyche, goddess of the city of Athens. She was also a goddess of chance and good fortune, with a temple at Thebes, and known to the Romans as Fortuna. The

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<sup>51</sup> I am very grateful to Nigel Pollard for sending me his interpretation and research references on the coins, in particular, the RPC website (e-mail communication, 13/11/2019).

<sup>52</sup> In other notes, AF makes reference to taking the coins to the Coins and Medals Department at the British Museum, so we can assume that an expert there is the source of his information on the three coins.

abbreviation for the year is visible above and to the left of her, and it is IE (in Greek, with a Greek epsilon) for year 15 of his reign, which is 151/2CE. WK22 is very similar to RPC (Roman Provincial Coinage) IV.4 no. 15890. AF was also told that it is from Egypt, and represents Tyche.

WK23 is a silver<sup>53</sup> tetradrachm (a Greek silver coin equivalent to four drachmae), 25mm in diameter, and minted in Alexandria in the same period. It shows an enthroned figure holding a cornucopia and possibly a rudder, i.e. Tyche (as told to AF). However, Nigel Pollard suggests it may be Dikaiosyne (Justice), although the scales are not clearly visible. This is based on comparisons with the RPC catalogue, for example, RPC IV.4 no. 16711, and it seems to be a more likely interpretation. The date could be year 2 of the reign of Antoninus Pius, 138/9CE (but possibly year 12).

The Egypt Centre holds a fair number of coins (around 96, of which about 80 are described as Roman). These include six more from the reign of Antoninus Pius, some with similar images to WK22 on the reverse: EC1521 shows a standing figure facing left over an altar; EC1522 and EC1524 both show a standing figure facing left; EC1523 has a seated figure facing left.

The two **fretwork figures** (displayed in the Wood case, House of Life) are described as dating from the Late Period, although AF is told they are from the New Kingdom (19<sup>th</sup>-20<sup>th</sup> dynasties). WK26 is beautifully painted, and depicts Anubis, the god of mummification. The gesso-coated wood is 132 mm high. AF notes that he has one arm raised, protecting the deceased. WK27 is coated with linen covered with gesso and then painted. It is 135 mm high and depicts either Isis or Nephthys kneeling in mourning (the painted detail is not clear). Like Anubis, the two sisters of Osiris, god of death and resurrection, are associated with death and mourning rituals. Fretwork (also referred to as openwork) was a common decorative technique used on furniture (see for example Killen 2017), including coffins, especially from the end of 18<sup>th</sup> dynasty, as Dodson (2015:5) notes:

*Towards the end of the Eighteenth Dynasty (...) masks began to incorporate depictions of the hands and arms and be supplemented by openwork cartonnage cages or covers below the chest.*

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<sup>53</sup> Nigel Pollard thinks that there is very little silver in it: it could be 'billon' (bronze with only a token amount of silver).

The two Woking pieces have been variously described as coffin fragments or parts of a shrine, although AF was clearly told that they were from a mummy cover (possibly the same one). There is a similar, double figure fragment representing a priest (?) receiving a *was* sceptre from Anubis from a 19<sup>th</sup> dynasty wooden openwork coffin (HA281901) in Brighton Museum, pictured in Shaw (2016). There is also a good example of a coffin complete with openwork covering from the same period (37.47Ea-d) in Brooklyn Museum: the coffin of the Lady of the House Weretwahset, reinscribed for Bensusipet ca. 1292-1190 BCE.

The two **glass bottles**, WK24 (in the Faience and Glass case, House of Life) and WK25 (in the Body Adornment case) are examples of Roman perfume or ointment bottles, usually referred to as *unguentaria*. WK24 is 34mm high and appears to be green. It is quite similar to a green glass *unguentarium* in Liverpool World Museum (56.22.350), which is 37 mm high, and originates from Abydos, with a date range between 30 and 640 CE.

WK25 is 48mm high and was probably made of clear glass, although the decayed surface is now a slightly shiny pink (possibly traces of iridescence?)

While in the British Museum, AF consulted Paul Roberts of the Greek and Roman Department, who told him that Petrie dug up many such bottles, and that they would have accompanied a little child's burial.

Furthermore, they are genuine hand-blown pieces, iridescent on both sides, and date to the early first century CE.

On the development of glass technology, Rasmussen (2012: 1-2) writes that it:

*...had become fairly advanced by the Roman period, and the first to fourth century CE is often described as the First Golden Age of Glass. The manufacture and use of glass became more widespread during the Roman Empire than it had been at any other previous time in history, and glass manufacture flourished in every country under Roman rule... During this time, glass was widely used for blown vessels, pitchers, bottles, jars, cups, goblets, bowls, plates, and other tableware.*

Interestingly, the Swansea University press office chose to highlight these two objects in its 1<sup>st</sup> June 2012 press release on the Woking Loan. They entitled it 'Message in ancient bottle?' Above the text they ask:

‘Could Cleopatra have used these ancient glass bottles?’ The top photograph in the piece is of WK25, and the accompanying text reads:

*The artefacts, donated by Woking College, include two glass bottles (perhaps for scent or make-up) from late in Egyptian history (c100BC-AD200), around the time of Cleopatra...*

It is however more likely that they postdate Cleopatra herself (who lived from c.69-30BCE), but that would not make such a good story! Furthermore, in 2019, there was a lot of furore around scientific research into recreating Ancient Egyptian perfumes, which led to headlines such as: ‘Cleopatra may have once smelled like this’; ‘Scent of an Egyptian Queen?’ and ‘Cleopatra no.5?’<sup>54</sup>

The **Bes bell** (WK44) in the Music case is perhaps the object in the Woking Loan that has excited Egyptologists the most. AF is told that it is quite rare. It has been researched in some detail for the Egypt Centre online catalogue, and is one of the artefacts studied by postgraduate John Rogers of Swansea University.<sup>55</sup> It was also voted in 2019 as one of the 30 highlights of the museum, and will appear in a ‘Highlights’ guidebook. It is a faience bell in the shape of the head of Bes, and is 37mm high. It is made out of pale green faience, in the shape of a hollow hemispherical Bes head crowned with feathers, with a hole for suspension as well as another, presumably for the tongue of the bell. The tongue itself is missing. This particular item seems to date to the Ptolemaic Period based on parallels, including BM EA66619 (Anderson 1976, 47).

The fact that this is made from faience suggests it is a votive or amuletic item, as it would have been too fragile to shake vigorously. These bells were perhaps worn around the necks of children to protect them. Rogers (2019)<sup>56</sup> suggests that:

*even when intact, the acoustic qualities of the bell would be very limited due to material, shape, and most probably the lack of lip (where the fundamental note is formed and transmitted), so presently I would argue*

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<sup>54</sup> Two professors from the University of Hawaii run the Tell Timai project, which studies the Nile Delta settlement of Thmuis (now Al-Mourad), an ancient centre of perfume production. Many pottery kilns have been discovered there, as well as a Roman era glass kiln: both would have been used to produce perfume bottles. After finding recipes for Thmuis perfumes in ancient Greek texts, the Hawaii team approached German specialists on the composition of ancient perfumes, and asked them to recreate the fragrances for an exhibition in Washington DC entitled ‘Queens of Egypt’ (see Cowie 2019).

<sup>55</sup> John Rogers gave a paper entitled ‘All the words unspoken: a ‘faience flute’ and the materiality of music’ at the Egypt Centre ‘Wonderful Things’ conference in May 2019.

<sup>56</sup> E-mail correspondence with author, 10/10/2019.

*that the primary function of the bell was not acoustic, but perhaps as a manifestation of the protective "voice" of Bes...*

Bes was a protective deity, particularly for women in childbirth and for young children. In several cultures, bells are used to ward off evil. Similar faience Bes bells have been noted in the collection of the British Museum (EA1963) and in the Carnarvon-Carter collection at Highclere Castle (H9).

The **Sokar hawk** (WK21) in the Wood case dates from the Late Period, and stands 96mm high. The wood is coated in gesso and painted yellow, white, red and green. There appears to be an excavation mark in black ink on the base: it reads 25/50. However, it is not an easily identifiable mark, and might well be a catalogue number from one of the earlier owners: perhaps number 25 out of 50 objects, or possibly an auction lot number.<sup>57</sup>

There is a hole in the base, as these wooden figures would have been fixed with a wooden peg onto the base of a Ptah-Sokar-Osiris figure, and placed in the tomb. They combine the powers of Ptah, a creator god (mummiform), Osiris, god of death, resurrection and fertility (represented by the two feathers of his crown), and Sokar, the hawk-headed god of the cemeteries (the bird), particularly associated with Saqqara. The larger Ptah-Osiris figure would usually be hollow with a removable back-piece, so that prayers for the dead could be placed inside the figure. We have various examples of these in the Egypt Centre, such as W2001 in the Gods case in the House of Death. Most are incomplete as the different sections making up the statue often became separated over time: in particular Sokar hawks and Osiris crowns are often found detached from the base and the Ptah figure.

The blue **faience flower pendant** (WK39) in the Body Adornment case has been described as representing either a lotus or a papyrus flower. The papyrus was the symbol of Lower Egypt, and of youth. The lotus was the symbol of Upper Egypt, and of rebirth. As such, both are very common flower motifs in Egyptian art, and as noted by Hepper (1990: 11):

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<sup>57</sup> It does not correspond with the Working numbering (no.21).

*By Tutankhamun's time they were drawn in stylised form ....(and) worked into elaborate palmette designs*

The pendant is 28mm long and has a suspension loop at the narrowest point, on the base of the flower, which is cone-shaped. In fact this stylised cone is very similar to the form of a lotus lily used in Tutankhamun's silver trumpet (Hepper 1990:11). In his study of faience pendants found at Amarna, Boyce(1995) notes that those with one suspension bead (like ours) tended to occur in necklaces, whereas those with two appear in collars. With reference to necklace pendants, Boyce (1995: 337) states:

*Six incomplete strings of jewellery which are thought to have been necklaces have been found at Amarna. The most common design is a single thread holding a row of beads, with pendants placed at regular intervals along it. Usually all the pendants are of the same design and were produced from the same mould. Five examples of this type have been found (...). Three lengths use the ?poppy seed-head pendant, one uses the heraldic "lily" or southern plant<sup>58</sup>*

This particular necklace, with nineteen yellow southern plant pendants amongst red, white and blue ring beads is now in the Metropolitan Museum of Art (29.7.3). Lily pendants with their link to Lower Egypt are clearly similar to the lotus flower in function and form. However none of these pendants resemble the Woking example with its distinctive cone shape with a round top. AF is told it is a lotus flower pendant.

Stylised lotus flowers also appear on faience chalices in the New Kingdom (for example, W422 in the Plants Case); as amulets, and on faience friezes and inlays. For example, 55.182a in Brooklyn Museum is part of a frieze of alternating lotus flowers and bunches of grapes in conventionalised triangular shapes.

## Conclusion

I would like to think that the Woking schoolgirls really benefited from this collection, with the first form learning about Ancient Egypt, and the sixth form about archaeology, not to mention the art classes. I hope

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<sup>58</sup> There is a distinction made here between the lotus flower and the southern plant/lily in that the former appears more stylised/geometric whereas the latter is more naturalistic. For example, C22 in Figure 11.4a 'Collar pendants' is described as a lotus flower (Boyce 1995: 346. This is the only recorded example at Amarna); whereas as C24 and 28 in Figure 11.3 'Necklace pendants' are described as lilies/southern plants (Boyce 1995:345).

the girls got to handle the objects rather than just looking at them, and I wonder how many sketches and paintings of the artefacts still reside in dusty portfolios.

This investigation has illustrated the lasting power of historical objects to inspire: Mrs Marshall knew her old school would make good use of the collection, and they did. Just as the original sponsors of the ERA and the EES (and individual excavators) knew that gifts of artefacts to museums, universities and schools would. A far-seeing headmistress let a 15 year old girl take these artefacts up to the British Museum, encouraging her passion, which led to a distinguished career in archaeology. Much later, a history teacher at the College was inspired to discover more about the collection and spread the word through lectures; again, he took these objects to the British Museum. And when the College realised the need for a safer place for the artefacts, it led to another consultation with the British Museum, who recommended a home well-known for its educational programme with schoolchildren and students.

Here in the Egypt Centre, object-centred learning has always been an important element of that programme. Both school groups and members of the public can touch artefacts on the materials handling board; members of the public, museum volunteers, university students and international Egyptology scholars benefit from evening classes, talks, seminars and conferences which involve handling artefacts normally kept in display cases or in the stores.

And to finish with, a quote from Andrew Forrest, that enthusiastic College teacher: 'the sum of human knowledge has been enhanced!'

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APPENDICES

A. Working School list of Egyptian collection (Anna Bachelier, c.1958)

- The update of this is attached in A 4.   
 are other nice ribbed pot with decorations.
- 26<sup>th</sup>: 664-525 BC [from Sir Alfred (Robert?) Mond Collection]   
 22<sup>nd</sup>: 935-745 BC   
 Tut: 18<sup>th</sup> Dyn. 1361-1352
- E. Egyptian Collection presented to the school
- ✓ ① statuette of SHU <sup>man</sup> <sup>separately</sup> <sup>sky</sup> <sup>from</sup> <sup>earth</sup> sun-god, 1.4" high [marked 204] 26<sup>th</sup> dynasty - 663 - 525 BC.
  - ✓ ② SEKNET 1.5" high [207] 26<sup>th</sup> dynasty
  - ✓ ③ DJED - PILLAR [see notes] 1.2" high, 26<sup>th</sup> dyn. <sup>tree chopped branches</sup> <sup>coins only</sup> <sup>backbone of person</sup>
  - ✓ ④ SEKNET 1.5" high [324] 26<sup>th</sup> dynasty
  - ✓ ⑤ ? NESKHONS <sup>wife of</sup> <sup>Amun high priest</sup> 22<sup>nd</sup> dynasty, 945 - 745 BC
  - ✓ ⑦ Head of god BES, 1.3" high, 22<sup>nd</sup> dynasty <sup>dwarf</sup> <sup>protector</sup> <sup>phone</sup>
  - ✓ ⑧ Pendant of PAPIRAS flower, 1.2" high, 22<sup>nd</sup> dyn
  - ✓ ⑨ Part of winged SCARAB 2.1" long, 22<sup>nd</sup> dyn.
  - [a.b.c.] ⑩ Three <sup>parts of body</sup> <sup>sons</sup> <sup>of</sup> <sup>god</sup> HORUS <sup>blue faience</sup> 22<sup>nd</sup> dynasty
  - ✓ ⑪ IBIS <sup>Ibis head</sup> <sup>Thoth</sup> <sup>local</sup> <sup>ord</sup> 0.8" long, [316] late Period 712-525 BC
  - [a.b.c.d.e.] ⑫ 5 Clay Pots, Middle Kingdom 2100-1700 BC
  - ✓ ⑬ Glass bracelet, early Arabic ⑭ AD.
  - ✓ ⑭ clay Pot with extended neck, Graeco-Roman period, 332 BC - AD. 638 [3" 1.3" 0.9" 1.6"]
  - [a.b.c.d.] ⑮ Glass vessels, Roman period 30 BC. - AD. 395
  - ✓ ⑯ Wooden statuette 8.8" 19<sup>th</sup> dynasty 1350 - 1200 BC
  - ✓ ⑰ Part of painted statuette, 19<sup>th</sup> dynasty
  - ✓ ⑱ statuette 19<sup>th</sup> dynasty, 1350 - 1200 BC.
  - ✓ ⑳ NEBNETERU, 19<sup>th</sup> dynasty
  - ✓ ㉑ SOKAR <sup>falcon headed god</sup> <sup>probably from top of shrine</sup> <sup>centre Memphis</sup>
  - ✓ ㉒ ISIS <sup>wife of Osiris</sup> <sup>of</sup> NEPHTHYS 5.3" <sup>part of</sup> <sup>protector of graves</sup> <sup>pret-work design</sup>
  - ✓ ㉓ ANUBIS <sup>jackal god</sup> <sup>chief necropolis god</sup> <sup>part of</sup> <sup>pret-work design</sup> 5.3" <sup>patron of embalmers</sup>
  - ✓ ㉔ lower part of ceremonial staff
  - ✓ ㉕ SEKNET [321] 0.9" high, 26<sup>th</sup> dynasty

S.                      <sup>Shabt</sup>  
 other      Shuabt:      Figures      [<sup>Shabt</sup> or shabt:]  
 1 to 28      and      31 to 32  
 scarabs  
 29 to 30      ← some missing

+ wooden nail-like object

[+ no. of shabt: figures lent by Catherine O'Brien] taken home for hols. summer '62

Canopic jars: w/ heart but <sup>perishable</sup> contents      sons of Horus  
 Faience: glaze on quartz (mouldable)

Cartouche - oval enclos. name of King

Ka - the spirit      Bai: bird incarnat. of soul  
 Shabt: deputy for tasks in underworld (mummy form of Osiris)

Hieroglyphics      remained in Coptic Christian church  
 Ideograms      sense signs - sun, old, belt or bright us etc

Phonograms: sound sign. ◯ mouth meaning r sound  
 or 2 sounds      □ house: pr

only consonants

Word phonos followed by ideas

hieratic      horiz finally & cursive less detail  
 demotic      (small)

Horus (with falcon-disk, lunar eye, sky god, protective)      Osiris: King God slain by brother Seth ↑  
 A Re (sun god) v. Seth (desert)      kimpative body saved by Isis, wife  
 resurrected in Horus son



Principal 11.15

Antiquities.

Anne  
Tuesday

Catalogue  
Br. Museum.  
re.

Egyptian artifacts  
given to Girls' Grammar School through the  
Marshalls, governors of the school.

Not sure who by, possibly an architect working for Hudner Petre.

Borrowed by art dept. for a while under Mike Holyfield.

Could be displayed here - wd have to be insured.

Better: Woking Museum? Good publicity. "via WGS"  
"WB"

Inventory

E 1 ✓  
 E 2 ?  
 ✓ E 3 ✓  
 E 4 ?  
 5  
 6 Not in inventory.  
 7 ✓  
 8 ✓  
 9 —  
 10 —  
 11 —  
 12 ✓ a b c d e ✓  
 13 —  
 14 ✓  
 15 ✓ b  
 ✓ 16 ✓  
 17 Not in inventory.  
 ✓ ✓ 18 ✓  
 19 ✓  
 ✓ 20 ✓

one or other  
 of these cd  
 be v. small  
 leopard-faced?  
 god

✓ 21 ✓  
 ✓ 22 ✓ AF  
 ✓ 23 ✓  
 ✓ 24 ✓

25 —  
 26  
 27

5 Other Shab'tis.

See next page

What?  
 Where #??  
 (Galleries 2005/6)  
 Value?

5 ✓ 1 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓

✓ 9 ✓

✓ 13 ✓

✓ 16 ✓

✓ 19 ✓

Nick Long

Several without  
labels!

✓ 30 ✓

✓ 31 ✓

✓ 32 ✓

C: Additional Woking College information on provenance (received from Kirsty Crook, 2019)

I Letter from John Taylor of the British Museum dated 06/07/01 to Andrew Forrest (Head of History at WC till 2008), replying to his of 30/06/01.<sup>59</sup> Taylor refers to an enquiry as to whether there is a record of a pupil of the girls' school, Anna Bachelier<sup>60</sup>, visiting the museum in the 1950s with some of the artefacts. He is unable to verify this as the archives are not available due to building work.<sup>61</sup>

II Letter from Anne Bowey (former history teacher/librarian at WGGGS & WC) dated 15/07/01 to Andrew Forrest:

*Dear Andrew, Thank you for sharing the good news about the Egyptian Collection originally given to the Girls' Grammar School in Woking. The Collection was given in 1958-60, I cannot remember exactly when, as those are the years for which I have no magazines. That Mr and Mrs Marshall (an Old Girl), Chairmen of Governors, Chairmen ? of Woking Council, gave the Collection to the School for display and teaching purposes. As I was School Librarian as well as in the History Department and in charge of the Display cabinet in the main entrance hall, these exhibits were kept in a locked Library cupboard when not being used. They were used for First Form Egyptian lessons, and later, for Sixth Form General Archaeology. The items had no Catalogue with them, although some came with numbering on them. The Headmistress gave Anna Bachelier, a Fourth Year pupil, permission to take these to the British Museum (Anna is now Dr Anna Ritchie, very active in Scottish Archaeology). There they were identified as to types and dynasties, but the Museum could not help further as there was no provenance. Without more details than possibly from the Sir Alfred Mond Collection (although Robert, who died in 1938 is much more likely to be the source, having excavated in Egypt, especially noted for the Thebes Necropolis), presumably only a nominal value was put upon them; they were not taken up there for valuation. At a later date, Petrie's name was mentioned, as a number of Woking friends of his do go out to give support on supplies and accommodation before the First World War. This was only speculation as no Mond connection was known in Woking. When the School closed, the Collection came to the College as there was no longer a First Year Secondary intake in Woking at the time, and General Archaeology was to be offered in the Sixth Form studies curriculum. The Collection was kept in the Departmental Room. When I left College in 1993, the Art Department, which had borrowed them from time to time, took them over, also in a locked cupboard. When Mrs Mulhall left, she handed them back to you. When we were asked in 1977-8, to name things of value in our Departments, the 1719 Map and the Egyptian Collection were named. It is very exciting that the B.M. now thinks it can identify a site – have they offered a second opinion? It would be grand to have them on display temporarily in the new Woking Gallery. With Best wishes from Anne (Bowey!)*

(the name 'Anne' appears in App.B)

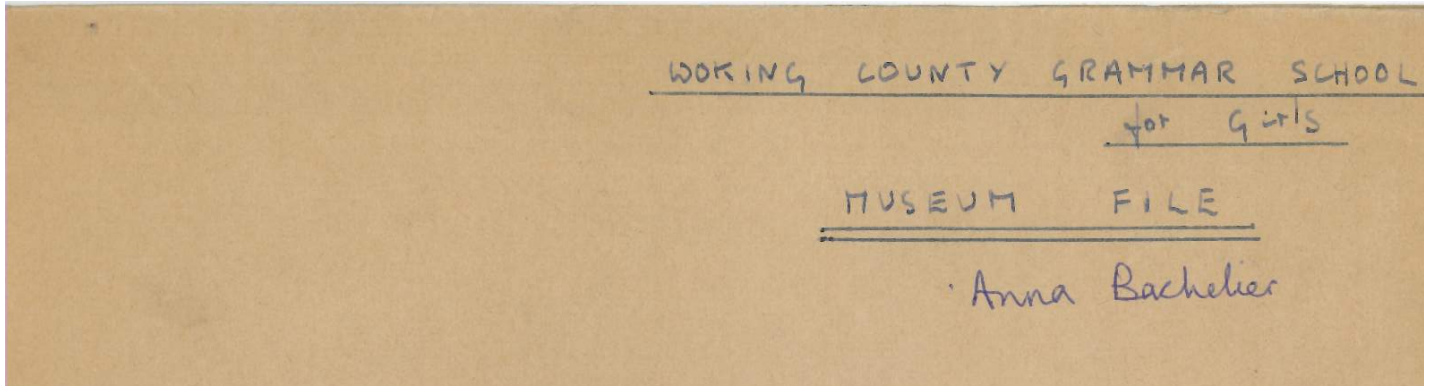
III Woking County Grammar School for Girls Museum File Anna Bachelier (17 pages including cover; no date; presumably late fifties/early sixties given item II above). This is the top of the cover:

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<sup>59</sup> Andrew Forrest took items to the British Museum on 28/06/01: see Appendix D. As well as the Egypt department, he also saw experts from the Coins & Medals, and the Greek & Roman departments.

<sup>60</sup> Anna Bachelier (b.1943) did her first degree in archaeology at Cardiff, under Richard Atkinson, starting in 1962. She married fellow archaeologist Graham Ritchie (1942-2005), who she met at Edinburgh University as a postgraduate. Both became leading archaeologists, and collaborated on many field surveys, excavations and publications (see [The Scotsman](#) obituary of Graham Ritchie, 2005; Andrew Forrest's notes; email communications from Anna Ritchie, Oct.-Nov. 2019). Sadly, she cannot now recall the BM visit, and John Taylor has not been able to find a record of it in the visitors' book.

<sup>61</sup> John Taylor has now sent me a copy of Andrew Forrest's letter to him on 30/06/2001, in which he thanks JT for all his help on his visit to the BM, mentions consulting the Greek & Roman department about the glass bottles, and the Coins and Medals department about the coins, as well as asking about Anna Bachelier's visit.



General notes on various objects, the majority being fossils of different types, with names of those who presented items to the school. There is one short paragraph about the meaning of the *djed* pillar. The most interesting point is that the sheet in App. A above, marked E in the corner, is written on the same type of paper and by the same hand which wrote most of this file. And that sheet appears to be missing from the file. This was the catalogue for the school museum set up by Anna Bachelier with permission from the headmistress, Miss Hill.

IV Rough notes by Andrew Forrest (no date; presumably c. 2001 given items I and II above)

Writing resembles that in App. B above, and on similar paper. Notes on the Mond family, especially Robert Mond. At bottom of page:

*Passed on to Woking GGS through the Marshall family (Governors and 'Mayors' of Woking; Old Girl) After the School moved to East Hill site. BM visit Anna Bachelier (aged 14!) c. 1959-60*

V Rough notes (2) by Andrew Forrest (no date; presumably c. 2001 given items I and II above)

7 pages of notes on similar unlined paper: rough notes for his lecture to governors, including information on artefacts following his visit to John Taylor at the British Museum.

Some points of interest from the notes:

*p.1 Will be in Br. Mus'.s record for future reference.*

*p.1 Petrie had friendships in Woking. Richard Quick – contemporary of Anne's<sup>62</sup> - his mother had a brother who went out with Petrie.*

*p.5 Leukaemia child. One or two gifts from Headmistress, didn't get them back.<sup>63</sup>*

*p.6 Donated to Girls' GS in 58/59 when moved to new buildings*

*p.7 Photography Nick Long<sup>64</sup> says they can be photographed digitally*

*Insurance Local evaluation cheaper if the expertise is there; Christies wd be more expensive; if we said sale was being considered in their showrooms they shd do a free evaluation.*

*Display Guildford Museum, temporarily? The Galleries from 2005?<sup>65</sup> Here? (part, but risky) N.B. Press stories. Good publicity 'On loan from Woking College'. Promoting educational understanding.*

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<sup>62</sup> That is, Anne Bowey. We now know that the uncle was Algernon Whitburn, who worked with Leonard Woolley, not Flinders Petrie.

<sup>63</sup> We don't know who this refers to, and who didn't get the gifts back: the school or the child: a mystery!

<sup>64</sup> His name appears in App.B

Lecturing: I'd like to deliver lectures on these w. slides.

Me to write to John Taylor for copy of photos he took.

THE SUM OF HUMAN KNOWLEDGE HAS BEEN ENHANCED!

---

VI Andrew Forrest's final notes (4 pages) for his talk to the College governors, which gives detailed information on his visit to the British Museum, and the artefacts in the Collection (based on what he learnt at the BM). There is no date, but presumably it is soon after the BM visit in the summer of 2001. We also note that in points 2 and 3 on p.1, he is more in favour of the Petrie theory of provenance. These notes repeat much of V above; specific points on artefacts are noted in the relevant section of the article. This is part of the first page (I assume Martin refers to Martin Ingram, Principal of Woking College at the time):

Talk to The Governors. 6.30 pm.

Have objects displayed: be there 5.15/5.30

Ⓐ Thank you to, Martin for <sup>inviting me to say</sup> ~~giving me this opportunity to say something re this collection~~

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VII E-mail correspondence with Kirsty Crook at Woking College: some information about the return of the objects from the bank to the College (which I assume was the stimulus to re-consider their future):

24/10/2019

*I've worked at the College since 2008 and although I do not know anything about the artefacts, I am aware that they were taken to Swansea Uni in 2012. I understand the artefacts were in a bank safety deposit box and the Finance Manager at the College was notified that the location of the box was to be moved geographically so it made sense to collect the contents (which were packed and stored in a sports bag).*

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<sup>65</sup> The working name for the Lightbox Gallery in Woking, which opened in 2007, and includes a local heritage section.

D. Information on Woking 'stuff' before handover (date at bottom refers to date of printing out)

Woking stuff

Page 4 of 4

Provenanced

material from: Thebes (Deir el-Medina)

Classes of

material: amulets; coffin fragments;  
coins; glass vessels; musical instrument (hollow faience Bes head [bell?]);  
pottery; scarabs; shabtis; wooden  
figures

Periods represented: First Intermediate Period; New Kingdom; Third  
Intermediate Period; Late Period; Ptolemaic Period; Roman Period; Islamic

Related

material: -

Comments: The collection was in possession of the Woking Girls'  
Grammar School until its closure in 1976. Sources are uncertain; possibly Mond  
and Petrie. The collection is now in the Woking Lloyds bank vaults.

Bibliography:

-

Source of

information: objects brought into BM

for appraisal by JHT, 28

June 2001 (see his notes + photographs)

12/06/2012

E. Woking Loan: List of artefacts with EC catalogue number (nos in brackets: from school inventory)

WK 1 pottery shabti (E19)	WK30 faience shabti
WK2 pottery shabti (S16)	WK31 faience shabti
WK3 pottery vessel (E12e)	WK32 faience shabti: Djed-Iset
WK4 pottery vessel (E12b)	WK33 wooden shabti (S32)
WK5 pottery vessel (E12c)	WK34 limestone shabti (E18)
WK6 pottery vessel (E12d)	WK35 faience shabti: Djed-Khonsu (E5)
WK7 pottery vessel with spout & handle (E14)	WK36 faience shabti: Neb-Ne Tru (E20)
WK8 pottery shabti	WK37 faience amulet: Imsety (E10a/b/)
WK9 faience shabti	WK38 faience amulet: Hapy (E10a/b/c)
WK10 faience shabti	WK39 faience flower pendant
WK11 faience shabti (S16)	WK40 faience amulet: Djed pillar (E3)
WK12 faience shabti	WK41 faience amulet: Shu (E1)
WK13 faience shabti	WK42 faience amulet: Sekhmet (E2 or 4)
WK14 faience shabti	WK43 faience amulet: head of Imsety (E10a/b/c)
WK15 faience shabti	WK44 faience bell: head of Bes (E7)
WK16 faience shabti	WK45 faience amulet: scarab
WK17 faience shabti	WK46 pottery shabti
WK18 wooden shabti (S3)	WK47 pottery shabti
WK19 wooden shabti (S16, same as WK11)	WK48 wooden amulet: base of <i>was</i> sceptre (E24)
WK20 wooden shabti (S4)	WK49 faience shabti: overseer
WK21 wooden Sokar hawk (E21)	WK50 faience shabti: overseer (S13)
WK22 coin: Antoninus Pius	WK51 faience shabti: Si-Amun
WK23 coin: Antoninus Pius	WK52 faience shabti
WK24 glass bottle (E15 b)	WK53 coin (decayed)
WK25 glass bottle (E15 d)	WK54 pottery shabti (S9)
WK 26 wooden fretwork figure of Anubis (E23)	WK55 pottery shabti
WK 27 wooden fretwork figure of Isis/Nep. (E22)	WK56 faience shabti
WK28 pottery shabti (S1)	WK57 pottery shabti
WK29 pottery shabti: overseer (S31)	WK58 pottery shabti (S5)



