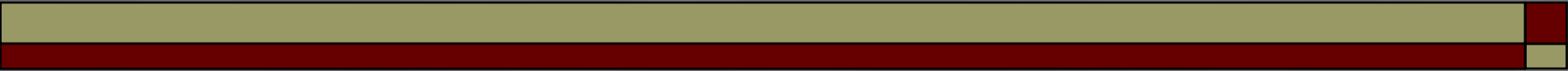


The Role of Museums in Cultural and Heritage Tourism: Cyfarthfa Castle as a Case Study

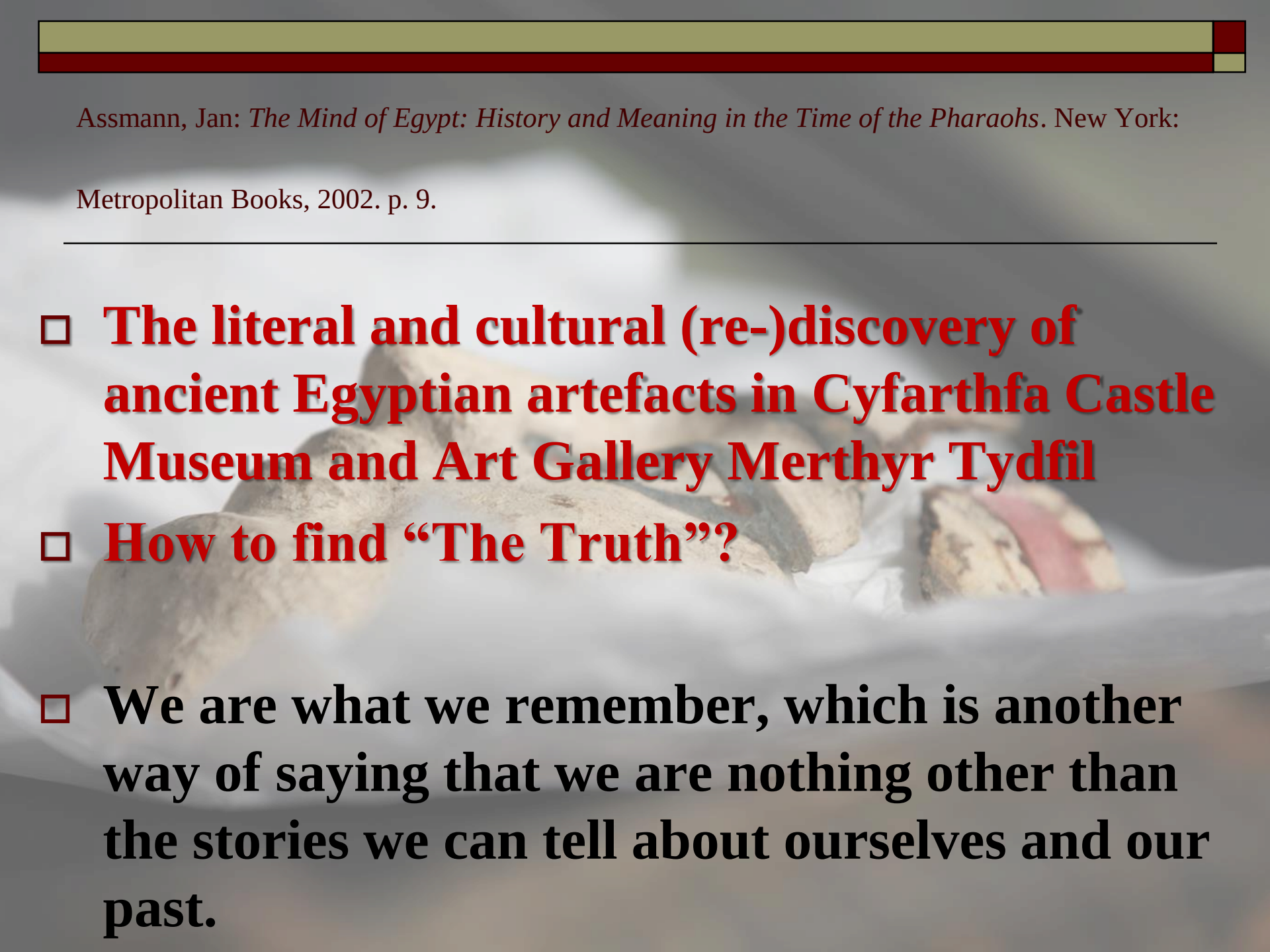
Heritage Tourism Contexts (AHAC7016)
Week 9

Dr Katharina Zinn (Senior Lecturer for Egyptian Archaeology and Heritage)
University of Wales Trinity Saint David



Assmann, Jan: *The Mind of Egypt: History and Meaning in the Time of the Pharaohs*. New York:

Metropolitan Books, 2002. p. 9.

- 
- ❑ **The literal and cultural (re-)discovery of ancient Egyptian artefacts in Cyfarthfa Castle Museum and Art Gallery Merthyr Tydfil**
 - ❑ **How to find “The Truth”?**
 - ❑ **We are what we remember, which is another way of saying that we are nothing other than the stories we can tell about ourselves and our past.**

Cultural (re-)discovery of dormant or forgotten objects

- cooperative project between Cyfarthfa Castle Museum, Merthyr Tydfil, Wales and the University of Wales Trinity Saint David – Lampeter Campus



PRIFYSGOL CYMRU
Y Drindod Dewi Sant
UNIVERSITY OF WALES
Trinity Saint David



- Aim: bring these objects back to life by creating different simultaneous types of cultural representations via academic outputs, Egyptological exhibitions, story-telling, a *museum of lies*, and art exhibition (inspired by the objects)
- “unpacking the collection”, to trace the “networks of material and social agency” (Byrne *et al.* 2011)

The project: Bringing objects to life

- <https://www.youtube.com/watch?v=Ix6168O8TjE>



Bringing objects to life

www.youtube.com

Bringing objects to life – the collaborative project between UWTSD, Faculty of Humanities and Performing Arts and Cyfarthfa Castle Museum and Art Gallery, Merthyr ...

THE OBJECT

**CC 1697.004, 1699.004,
1705.004**

Osiris: h. 6.5cm, w. 2.4cm, th. 0.4cm;

Isis: h: 6.3cm, w. 1.45cm, th. 0.8cm;

Horus: h. 4.7cm, w. 1,3cm, th. 0.5cm



Osiris

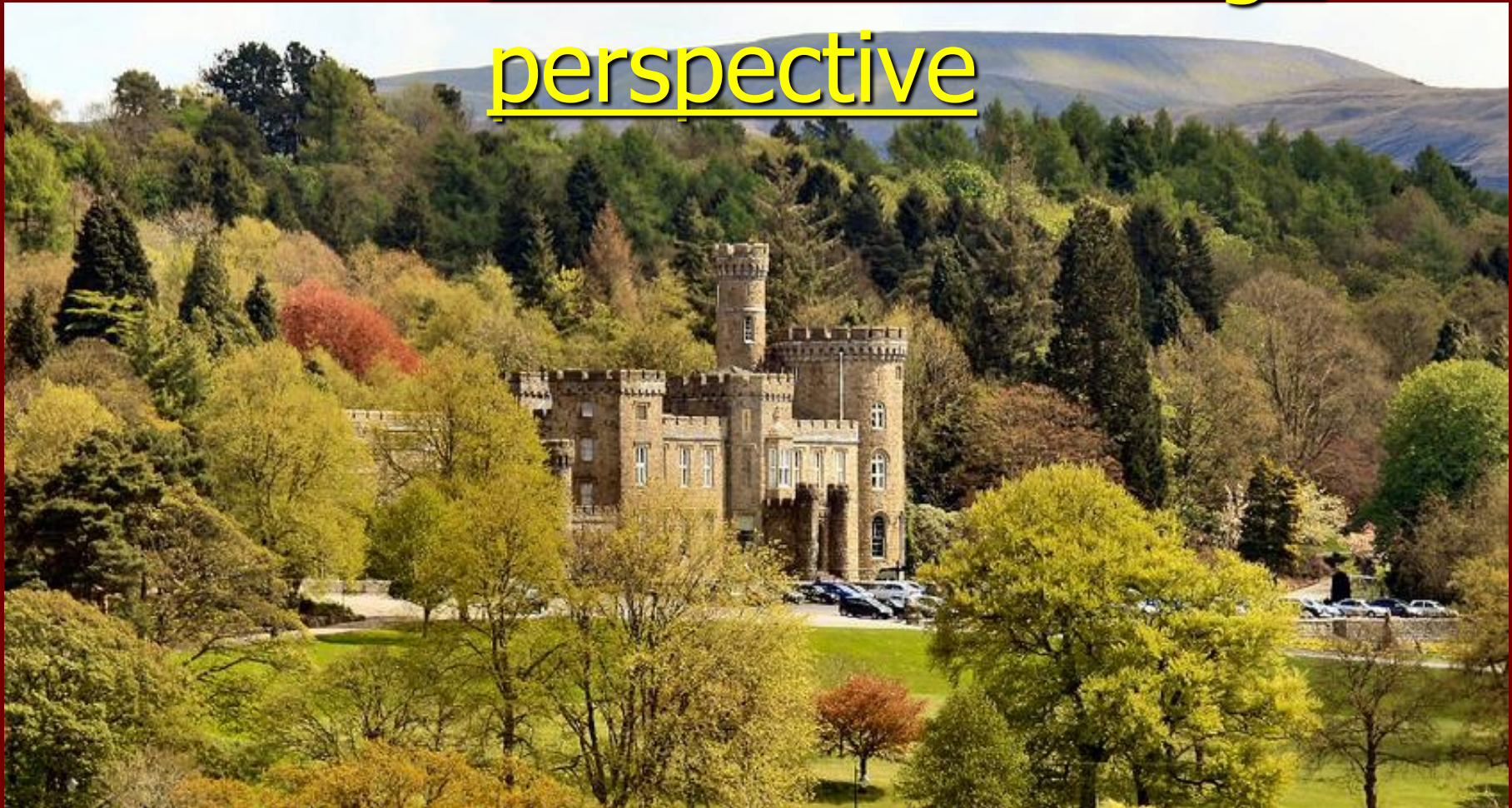
Horus



Isis

Cyfarthfa Castle Museums and Art Gallery Merthyr Tydfil

The Welsh heritage perspective

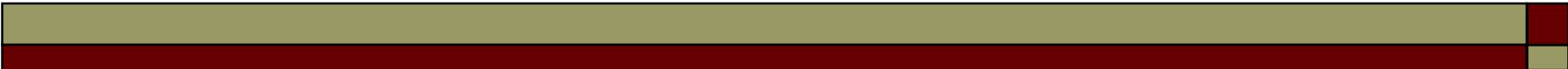




Secondary archaeology





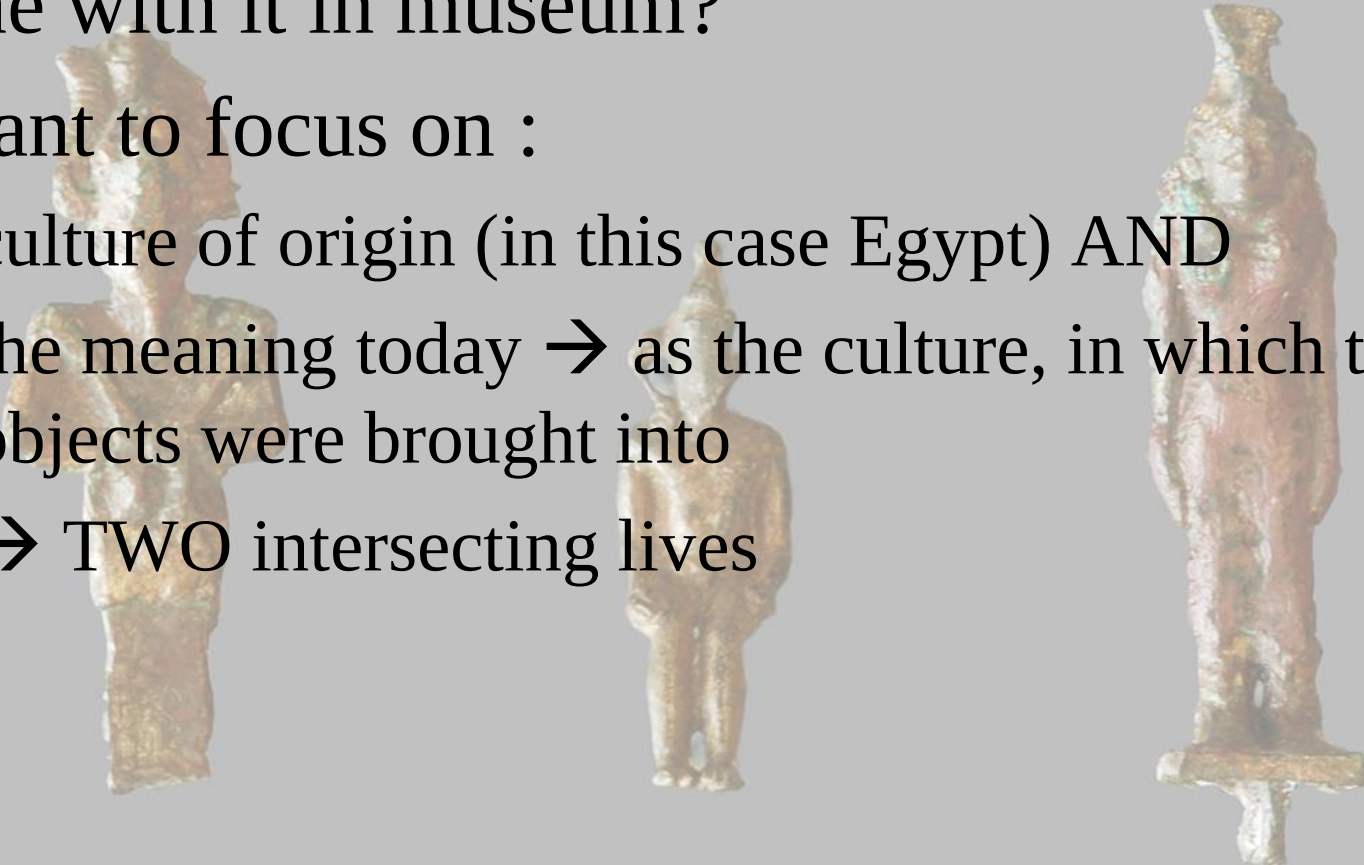


Why object biography?

- ❑ No provenance, nothing known about triad, said to come from the collection Sothey
- ❑ Igor Kopytoff (1986) → cultural biography of things: biography becomes the story of the various singularizations, of classifications and reclassifications in an uncertain world of categories
- ❑ According to Gosden/Marshall (1999): biography as way objects become invested with meaning through the social interactions they are caught up in
- ❑ Therefore “inextricably linked to the creation of social worlds” (Steel 2013)
- ❑ BUT: Life-cycle not only interesting or linked to social worlds at the beginning → whole life cycle, also at **stage of reception** → heritage studies process: what are WE doing with these objects

Why object biography?

- not only social life of things in ancient Egypt, but is done with it in museum?
- I want to focus on :
 - culture of origin (in this case Egypt) AND
 - the meaning today → as the culture, in which the objects were brought into
 - → TWO intersecting lives



The theoretical approaches

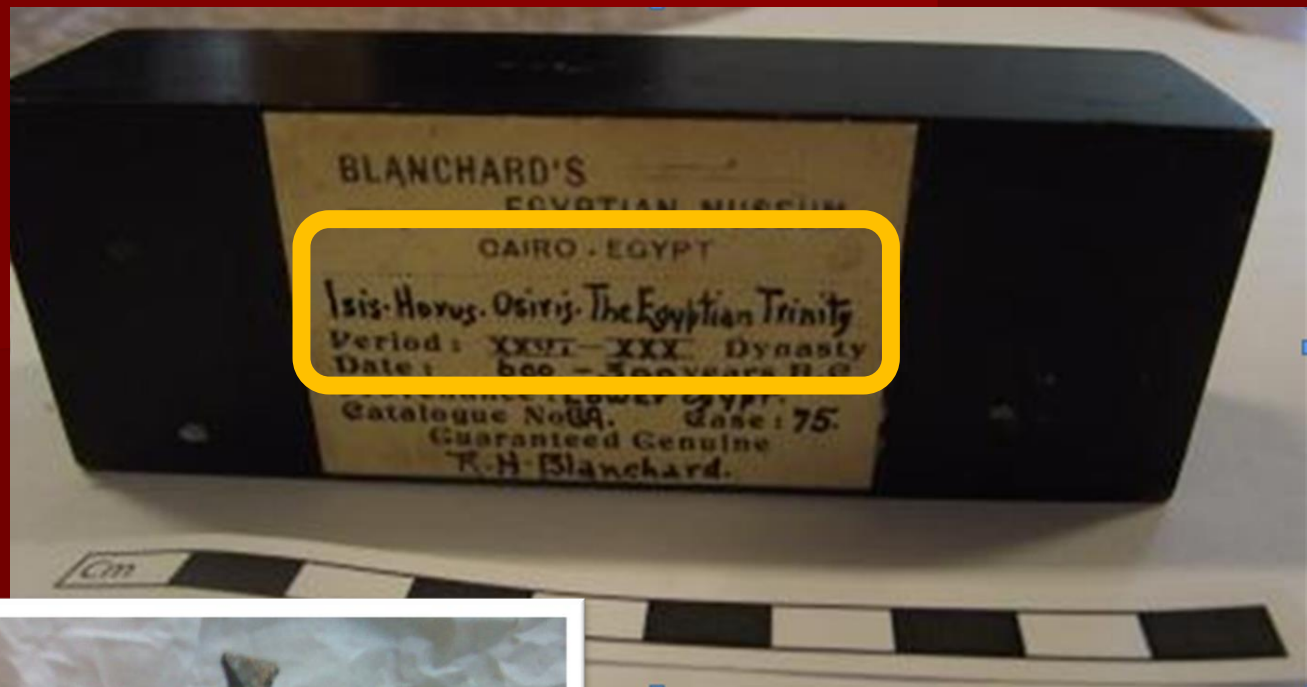
Stephanie Moser: Representing Archaeological Knowledge in Museums. In: Public Archaeology 3(2003), 3-20

- In recent years researchers in museum studies have begun to look at how exhibitions have participated in a complex process of meaning-making [...]. Historians of science and culture have also explored how exhibitions have a significant role not just in reflecting ideas about the natural and cultural world, but also in **creating** them.

Susan Langdon: Beyond the Grave: Biographies from Early Greece. In: American Journal of Archaeology, 105(2001)4, 579-606

- Object biography is an analytical technique that traces the changing social meanings an object accumulates during its lifetime. [...] While carrying the same liabilities as human biography – [...] – in application, object biographies effectively intersect with and elucidate **larger social narratives**, such as colonial encounters or gender constructions.

What to do
with this
divine
family?



How to create
the larger (social
and cultural)
narrative?

The Egyptological approach - contextualise

Triads:

Divine families!

=grouping gods by 3:
triad consists of a god,
his spouse and one
child

most popular: Osiris,
Isis and their son Horus

Theban triad: Amun-Re,
wife Mut, son Khonsu

Memphite triad: Ptah,
Sekhmet and Nefertem

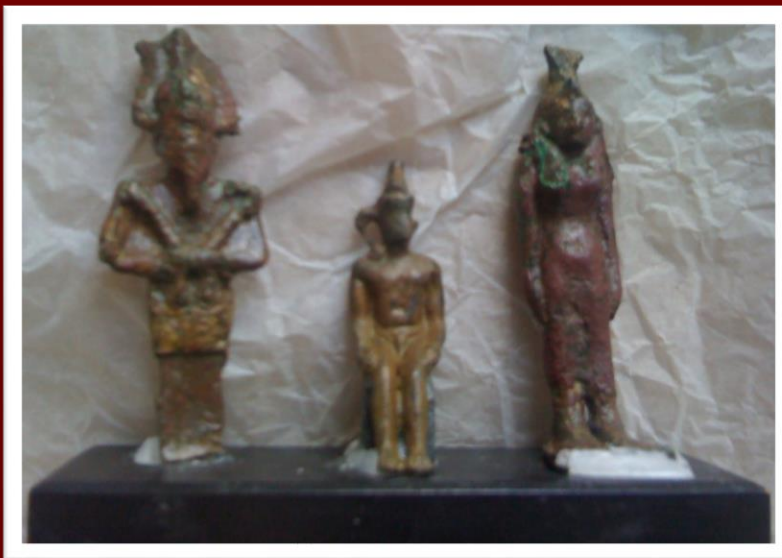
Louvre E 6204 (H.: 9 cm, L.:
6,60 cm; gold, obsidian)



The Egyptological approach

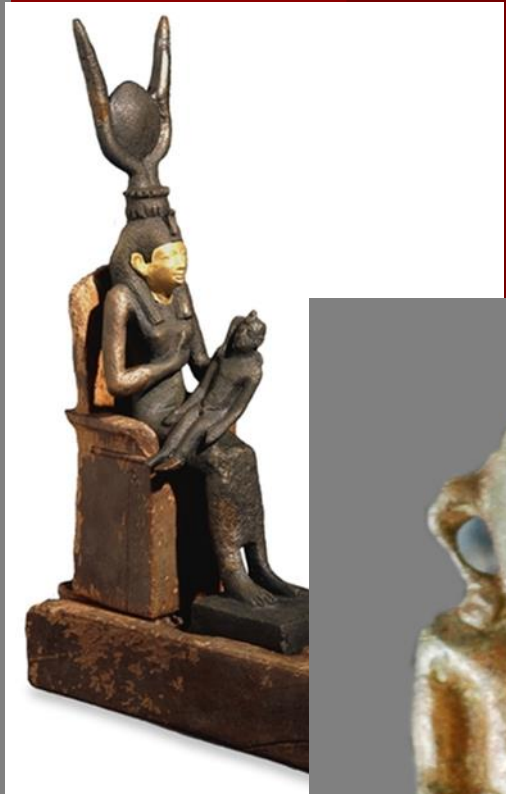


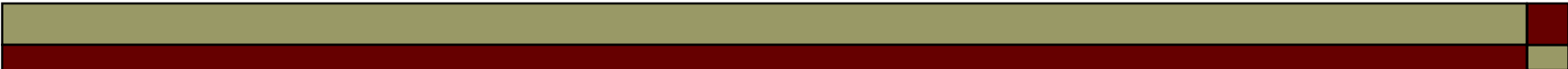
MMA 23.6.11 (H. : 6.75 cm;
copper alloy)





© Stephen Thomas





The Museum Studies perspective

- ❑ Objects in museum collections have the potential of connecting people and events over time and space. (A. Herle, 2012)
- ❑ **Promoting objects**
- ❑ **creating (new understandings of) objects**
- ❑ **BEYOND** social life of things as looked at in Egyptology, to create an extended life-cycle as an object biography of reception and heritage

Collecting Egypt News about the collecting & display of ancient Egypt. Twitter at CollectingEgypt

Magazine | [Home](#)MAY
13

Major Harry Hartley Southey (1871 - 1917)

A small but interesting collection of Egyptian antiques can be found at Cyfarthfa Castle Museum in Merthyr Tydfil, Mid Glamorgan. This 1825 property houses a number of collections from different periods and representing several different subjects. The Egyptian display was acquired by Major Harry Hartley Southey, a member of a local newspaper family. His army career took him to Egypt where he was able to acquire a number of objects which were donated by his family after his death. The collection includes small statues, amulets, canopic chests and jars, sections of coffins, head rests and a mummy mask.

[Cyfarthfa Castle Museum and Art Gallery Site](#)

Other links:

- [Personalities](#)
- [Cyfarthfa Castle](#)

Posted 13th May 2009 by [David Gill](#)Labels: [army](#) [Wales](#)

1

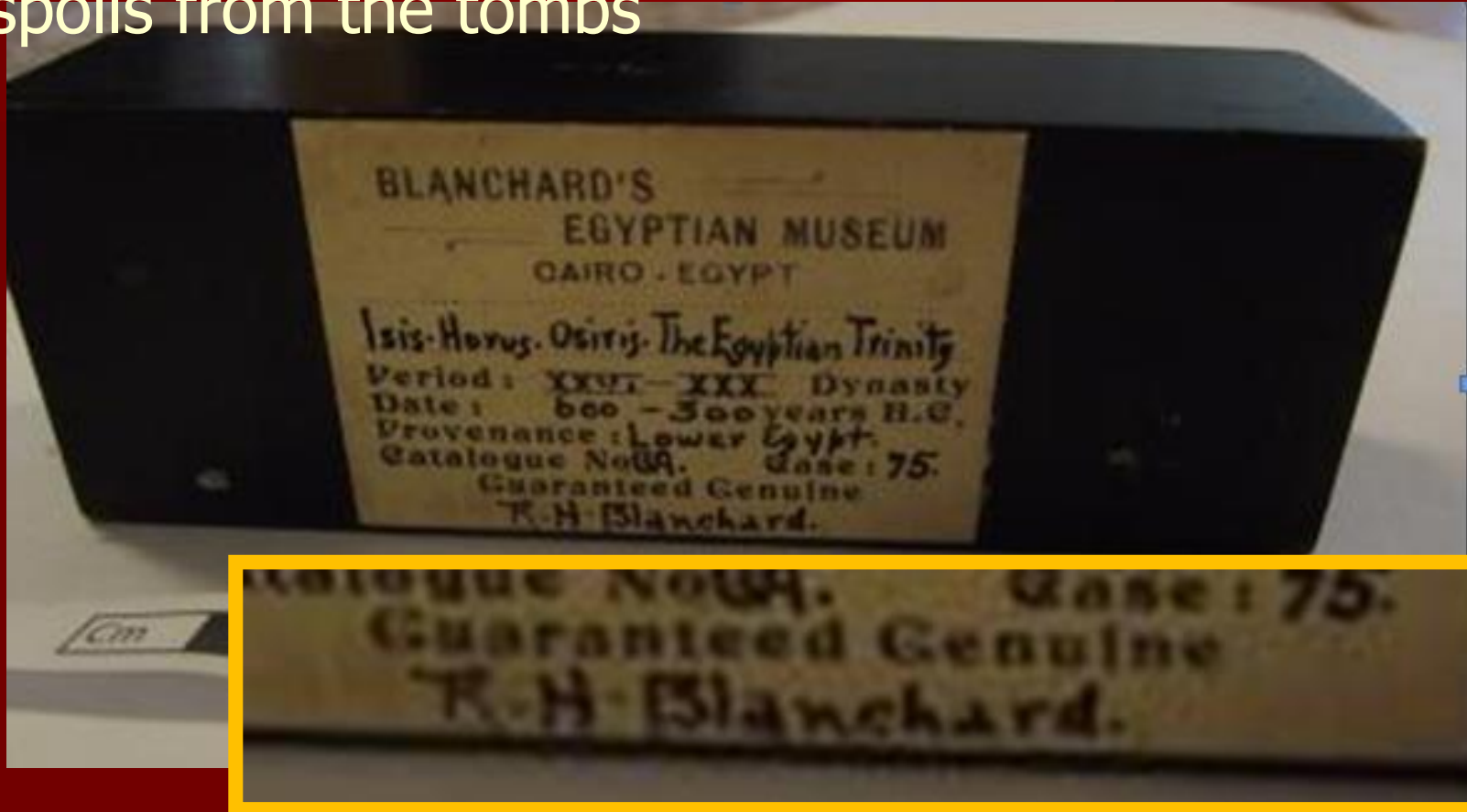
2 View comments

The Memory Studies
perception – the collector
and the antiquities dealer

Major Harry Hartley Southey (1871-1917)

- ❑ from a wealthy family who owned the Merthyr Express newspaper
- ❑ military career → travelled widely throughout Mediterranean and the Middle East → Started to collect Roman, Grecian, Egyptian and Asian Objects
- ❑ particularly interested in Egypt, and on a visit in 1901 was able to buy a quantity of Egyptian antiquities which he later added to when stationed in Egypt during 1916 → Cairo: became friendly with a curator of an Egyptian museum who helped him to collect ‘spoils from the tombs’ → packed objects away safely in wooden crates ready to be shipped back to Wales
- ❑ killed in action during the Battle of Gaza in WW I (1917)
- ❑ Family donated his collection to Cyfarthfa Castle Museum (founded 1911) after his death

Cairo: became friendly with a curator of an Egyptian museum who helped him to collect 'spoils from the tombs'



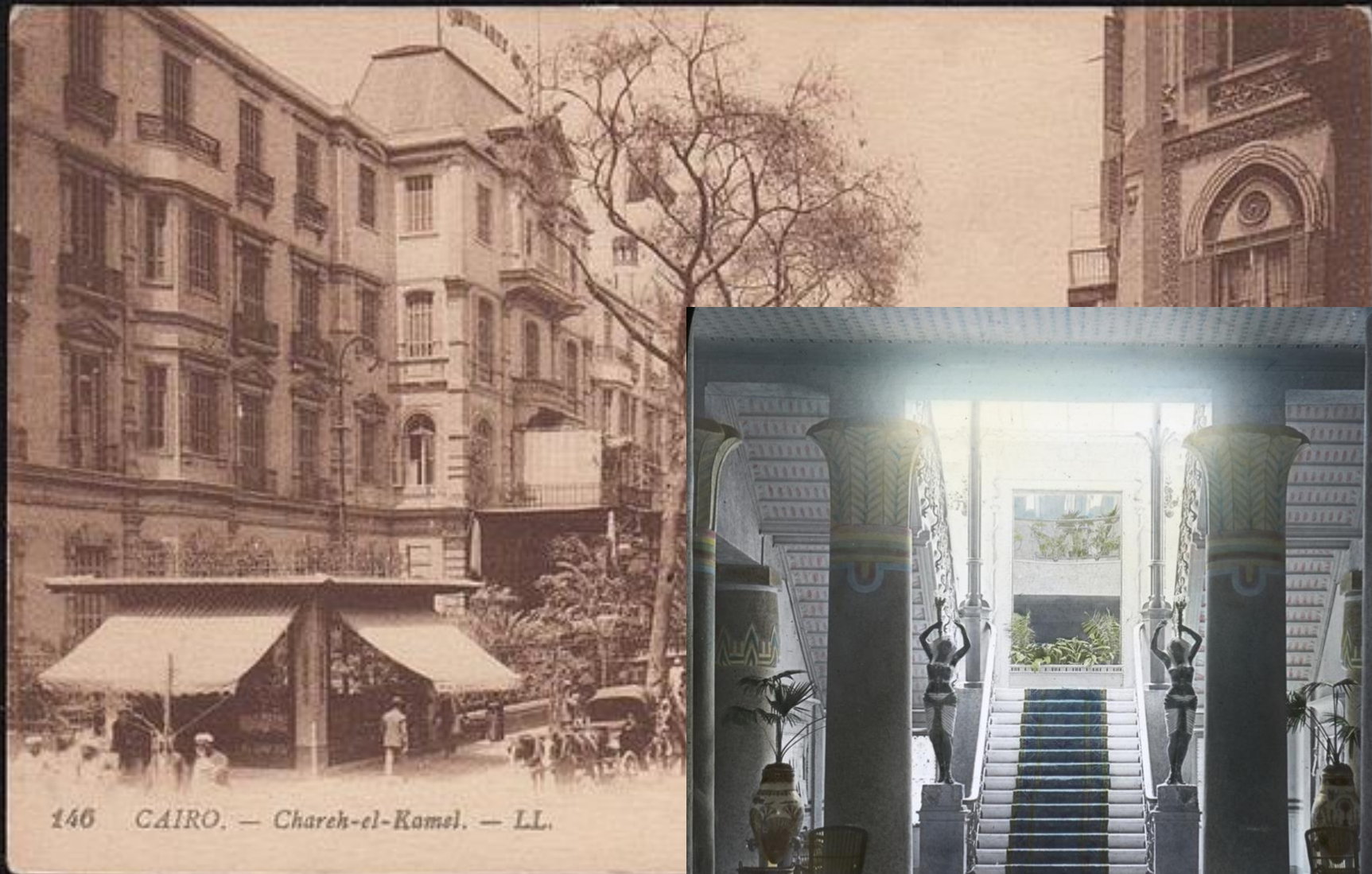
The theoretical approach:

What's Authenticity got to do with it?

R. H. Blanchard, Schâri Kâmil, Cairo

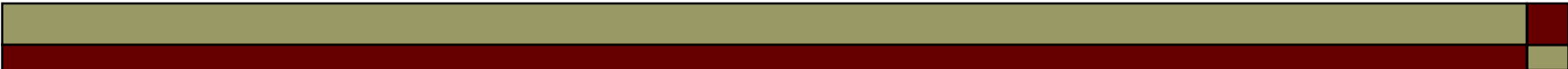
- American antiquities dealer with store in the famous Shepherd Hotel





Orientalism





R. H. Blanchard, Schâri Kâmil, Cairo

- ❑ American antiquities dealer with store in the famous Shepherd Hotel
- ❑ Wrote a book in 1909 “Handbook of Egyptian Gods Mummy Amulets”
- ❑ Seen as reliable antiquities dealer
- ❑ Customers were:
 - Oslo Papyrus Collection (L. Amundsen acquired various collections during his stay in Egypt 1927-1929)
 - Pitt Rivers Museum (might be donation or buy)
 - Yale Peabody Museum of Natural History

Yale Peabody Museum ANT 264365

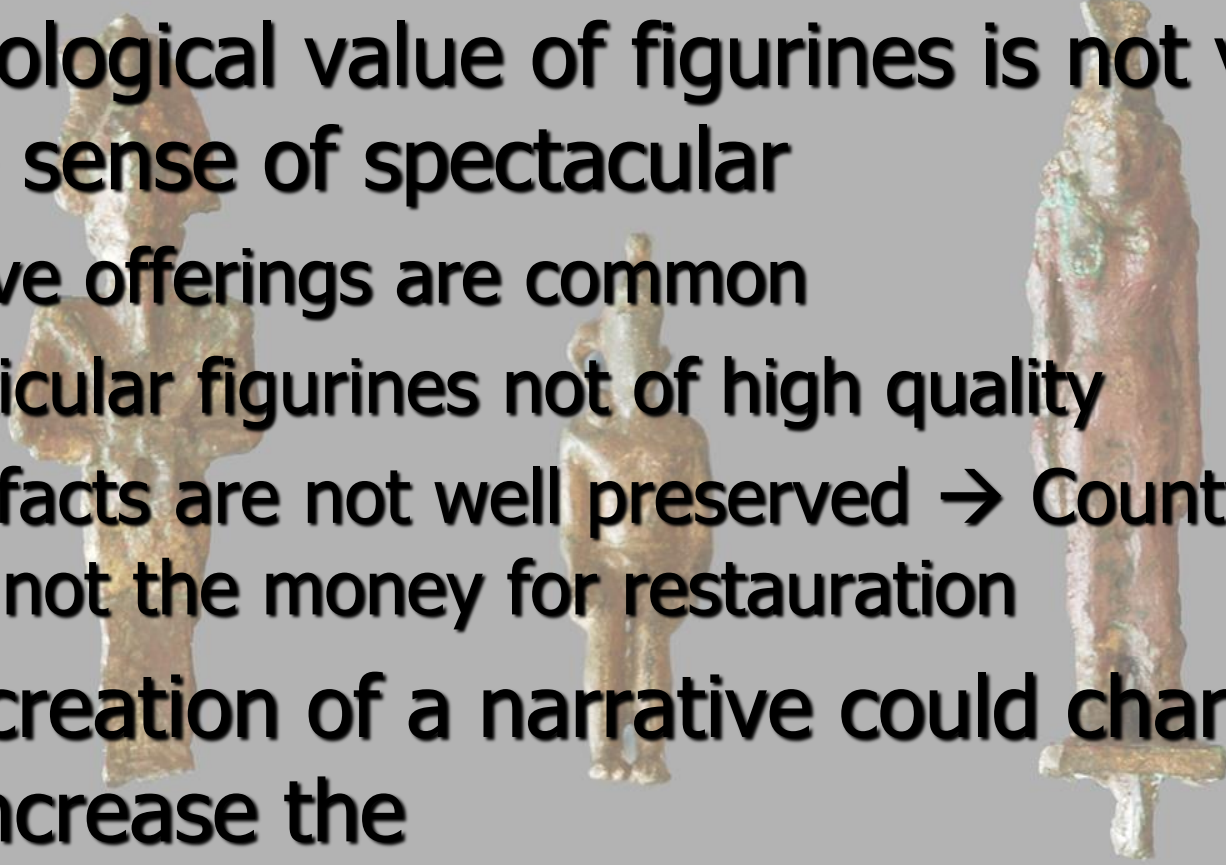


→ Guides us back to
museum studies and
heritage

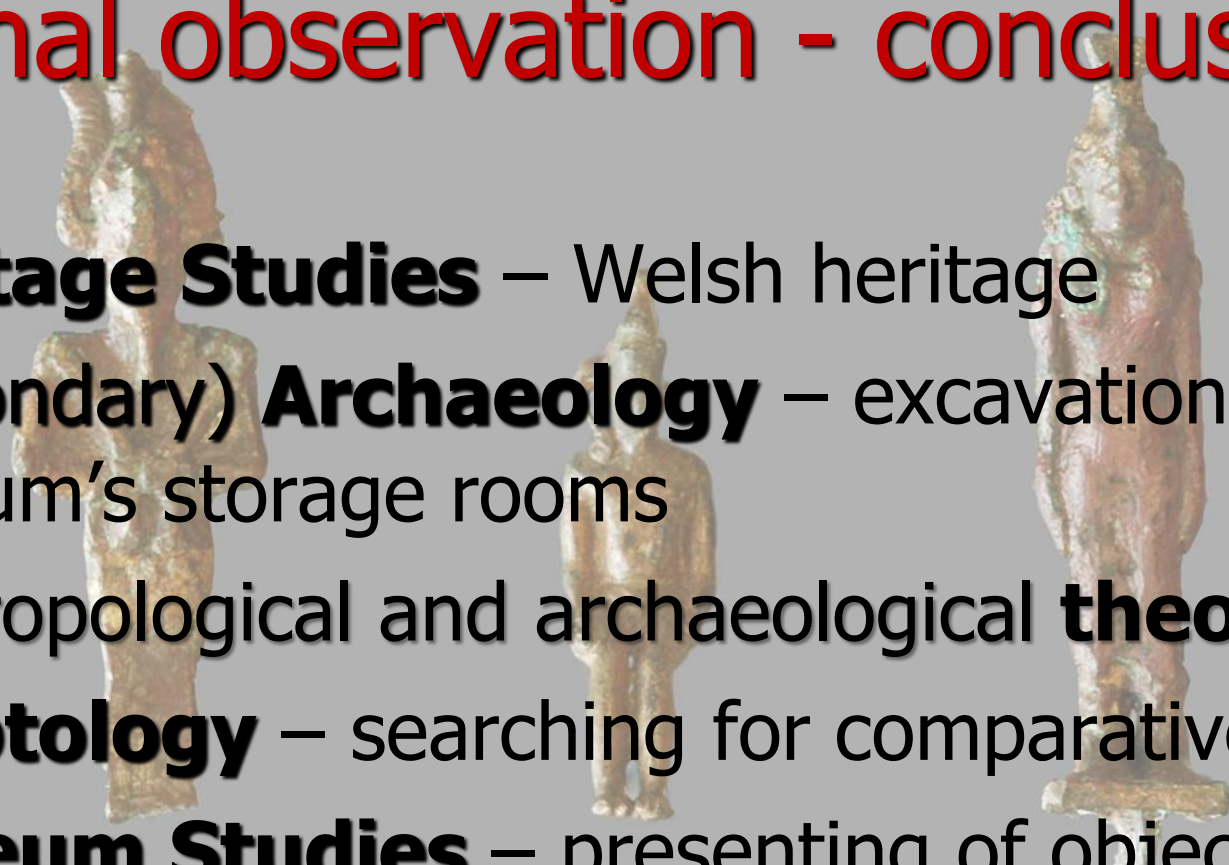
- Scarab, grey. XIX Dynasty 1200BC. Still attached to collector's board. "Blanchard's Egyptian Museum Cairo, Egypt". "Ram headed sphinx guarded by the winged Ureaus Serpent." 1.6cm x 1.8cm w/out board; w/board 5cm x 7.5cm. Egypt

Final observation

- Egyptological value of figurines is not very high in the sense of spectacular
 - votive offerings are common
 - particular figurines not of high quality
 - artefacts are not well preserved → County Council has not the money for restauration
- Only creation of a narrative could change that and increase the
 - Increases attractiveness of object for visitors
 - Increased visitor numbers
 - Museum could receive more money



Final observation - conclusion

- 
- **Heritage Studies** – Welsh heritage
 - **(Secondary) Archaeology** – excavation in the museum's storage rooms
 - Anthropological and archaeological **theory**
 - **Egyptology** – searching for comparative objects
 - **Museum Studies** – presenting of objects
 - **Memory Studies** – the collector and antiquities dealer
 - **Material Culture Studies**

Taking it even further...

Playing round with things... (and “lies”?!)

- ❑ Lost objects
- ❑ Forgotten objects
- ❑ Misplaced objects
- ❑ Unloved objects



- ❑ **Interventions – creating biographies**
- ❑ When exhibited, this plays with the museum between displaying curiosities and the truth

Storytelling as **engagement** and “**new truth**”

- Creating stories and narratives → to generate
 - *charismatic objects* (C. Wingfield 2010)
 - culture-bearing objects
 - enchanted objects
- Good storytelling creates a bond between the storyteller and their audience by engaging
- IMPORTANT: be serious about the frivolous and frivolous about the serious
 - Use academic knowledge
 - Create a new setting
 - New narratives / biographies to **re-focus on the object**

Already in 1971: the museum as FORUM, not temple

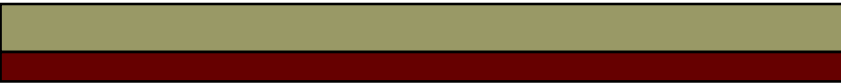
- ❑ Duncan F. Cameron claimed
- ❑ *The museum provides opportunity for reaffirmation of the faith; it is a place for private and intimate experience, although it is shared with many others; it is, in concept, the temple of the muses where today's personal experience of life can be viewed.*

D.F. Cameron, 'The Museum, a Temple or the Forum', *Curator: the Museum Journal* 14 (1971), p. 17

2016: idea of CURIOSITY picked up again

- ❑ Curiosity is here understood as an eagerness to experience new things or to re-experience already known ideas / phenomena.
- ❑ Nicholas Thomas: material culture is forming collections and forcing us – in a good way – to tell stories
- ❑ often said: visitors go to museums to participate in the canonised, where all of the things that they expect to see in exhibitions are presented in a tangible form
- ❑ BUT: it is the unexpected that we are curious about
- ❑ Being curious enables a narrative to be formed and re-contextualises things

N. Thomas, *The Return of Curiosity: What Museums are good for in the 21st Century* (London, 2016).



- ❑ Creation of a *Museum of Lies*
- ❑ collecting fictional stories inspired by the items
- ❑ Appraisal of objects beyond scholarly description

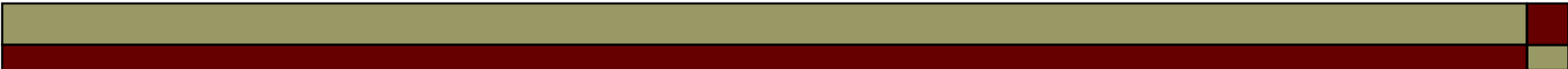
Scarab - Rika Zinn

Tutankhamun was born millions of years ago. Tut the boy turned 10, his birthday present was the not new who being his father a king of the



entered the temple un saw the little from when it fell shed it in his pocket ther. Tutty is about to throw the Scarab men hell' Tut exclaimed. The genie from Aladdin appeared and slashed of Tut's head with the sword of Narnia. Bye bye to his head. The Genie Shrieked.

The Museum of Lies



Museum of Lies – the framework

- Challenges the museums' troubled relationship with truth, authenticity and “the real thing”

V. Golding, ‘Museums and Truth: The Elephant in the Room’, in A.B. Fromm, V. Golding, and P.B. Rekda, Museums and Truth (Newcastle upon Tyne, 2014), p. 3.
- Sees truth not as opposite to fiction, How does emotion and cognition fit into this?
- Acknowledges changes in terminology over time/cultures
- framework to set the boundaries needs to include
 - tangible object
 - as well as the intangible world of relations, context and narratives
- usually perceived as truth: often reduced to either object’s biography before the time of their acquisition, or their archaeological / Egyptological nature (provenance, function first life cycle, ...)

Within discourse discussion of “Museums are not neutral”

- ❑ development grew out of evaluations of the impact of American art museums
- ❑ aims to challenge the understanding that museums are objective and unbiased
- ❑ Sees potential of museums as relevant, socially-engaged spaces in communities, acting as agents of positive change
- ❑ Set deliberately against the all too often phrased aim to remain "above" political/social issues that affect our lives → reinforcing a myth of neutrality

Within discourse discussion of “Museums are not neutral”

- ❑ *Museum of Lies* takes part in this discourse
 - questioning what is exhibited and how it is shown
 - problematising who should or could make this decision
 - Asking what is the impact of connecting audiences and objects via alternative methods as part of this process



Lügenmuseum
of Richard
von Gigantikow
(aka Reinhard Zabka)



The creation of convincing truth(s) with innocent objects

The novel as museum: Orhan Pamuk's Museum of Innocence



A manifesto for the object?

(Following O. Pamuk's *Manifesto for Museums*)

WE HAD

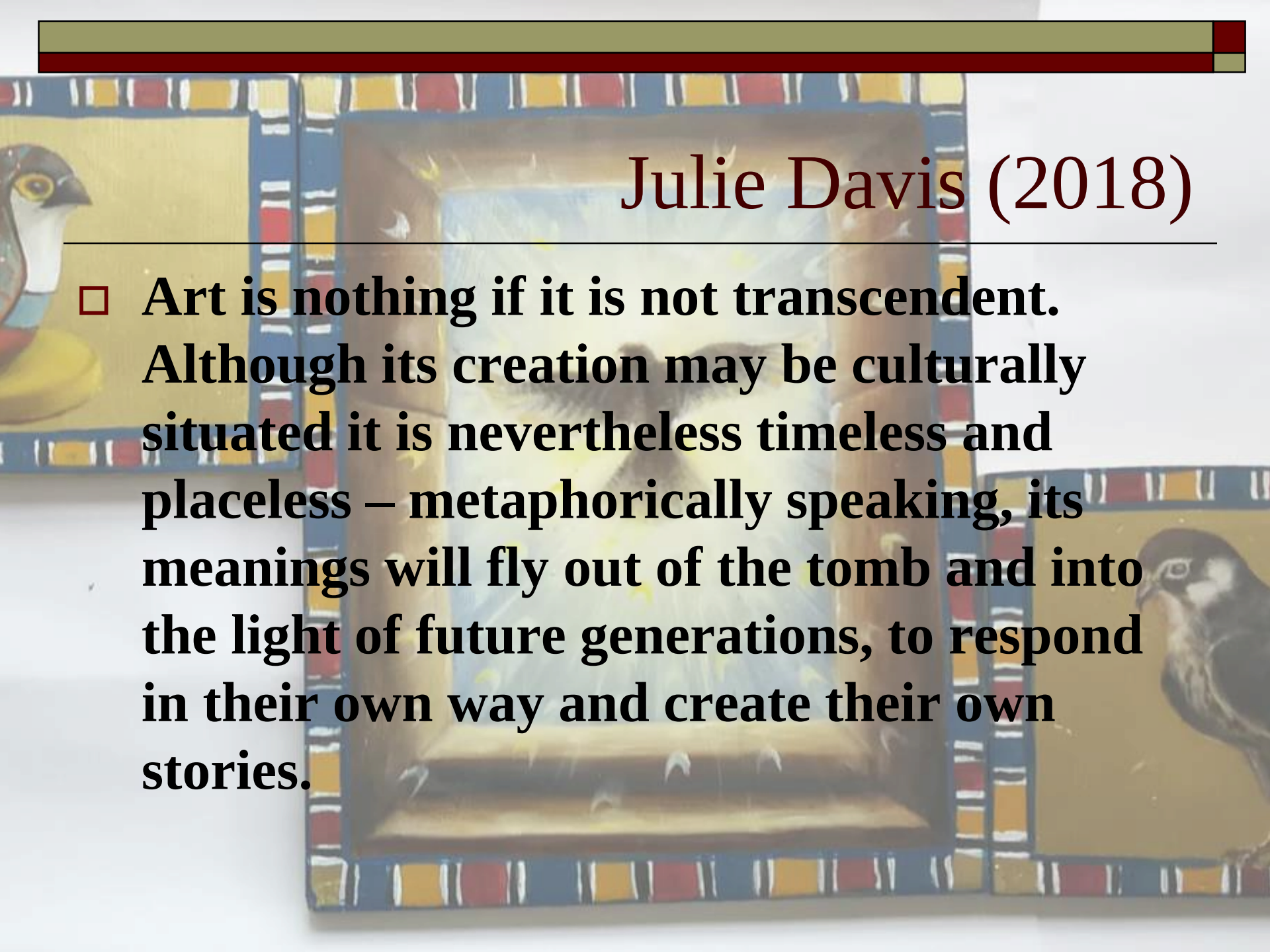
Epics
Representations
Monuments
Histories
Nations, Groups,
Teams
Large and expensive

WE NEED

Novels
Expression
Homes
Stories
Persons, Individuals
Small and Cheap

OBJECTS NEED

Stories
Attention
Awareness for
materiality
Identity (receiving
and giving)
Any scale



Julie Davis (2018)

- **Art is nothing if it is not transcendent. Although its creation may be culturally situated it is nevertheless timeless and placeless – metaphorically speaking, its meanings will fly out of the tomb and into the light of future generations, to respond in their own way and create their own stories.**

Entangled (Hodder 2012)

- Humans depend on things
- Things depend on humans
- We need to think differently about things
→ understand and create entanglement





- Teaching situations as extensions to museums
- The museum's class?!



Peer Reviewed

Title:

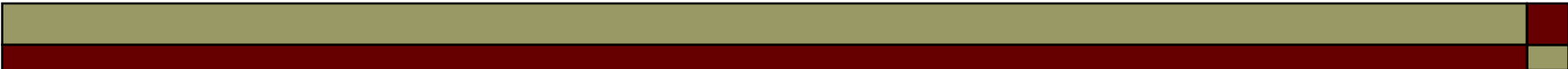
Execration Ritual

Author:

Muhlestein, Kerry, Brigham Young University

Publication Date:





What do we do with objects?

- In the 21st century, we live in “a storied world” (Ingold 2011: 141–176):
 - Stories as a decision against fixed space and time
 - focus on place, movement, knowledge
 - Life being dependent on environments
 - → **Objects correlate with the world they inhabit**
 - Stories against classifications: integration of knowledge
 - Naming and storytelling as way to remember, research and understand objects in all their life phases

ANCIENT EGYPT COMES TO LAMPETER

EXHIBITION OF
ARTEFACTS FROM CYFARTHFA CASTLE
MUSEUM, MERTHYR TYDFIL

"I HAVE FLOWN UP IN PRIMEVAL TIME"

ANCIENT EGYPTIAN FUNERARY BELIEFS

ENTRY FREE

WHERE

Roderic Bowen Library and Archives,
University of Wales Trinity Saint David

WHEN

24th May—2nd June 2018
Open Mon-Fri 10am - 4pm



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David



EVENTS:

THU 24TH MAY 2018 @ 3PM – ALL WELCOME,
ENTRY FREE

PUBLIC OPENING - WITH
PRESENTATIONS GIVEN BY THE
INVOLVED STUDENTS AND RECEPTION,
ALL WELCOME

FRI, 25TH MAY

WORKSHOP DAY WITH YSGOL BRO PEDR
ANCIENT EGYPTIAN AFTERLIFE
BELIEFS

TUES, 29TH MAY

PUBLIC TALK (DR. KATHARINA ZINN) –
ALL WELCOME, ENTRY FREE

DID YOU SLEEP WELL? – THE BODY,
THE SENSES AND ANCIENT
EGYPTIAN HEADRESTS FROM
CYFARTHFA CASTLE MUSEUM,
MERTHYR TYDFIL

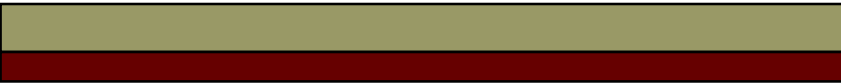
THU, 31ST MAY

WORKSHOP FOR HOME-SCHOOLED
CHILDREN (AGE 10-16) – ENTRY FREE
BUT RESERVATION REQUIRED (RVSP
K.ZINN@UWTS.D.AC.UK)

Sleep like an ancient Egyptian – hear
about sleep in death, try to lie down on an
Egyptian headrest and make a headrest
amulet







- Creation of a *Museum of Lies*
- collecting fictional stories inspired by the items

Scarab - Rika Zinn

Tutankhamun was born millions of years ago. Tut the boy turned 10, his birthday present was the noki new who bein his fath a k of h the Seve

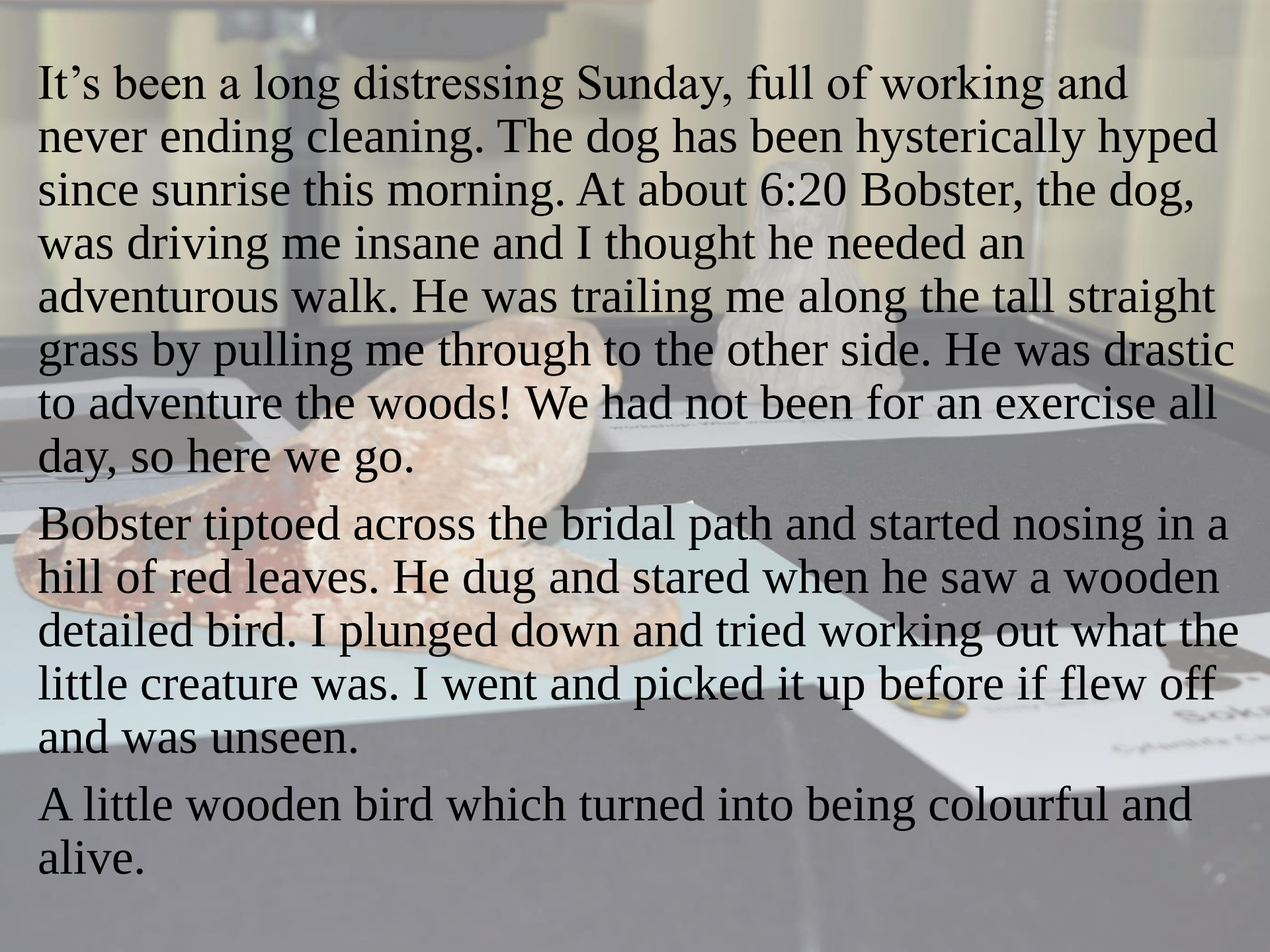


I mean when Genie entered the temple un saw the little from when it fell shed it in his pocket ther. Tutty is about to throw the Scarab men hell' Tut exclaimed. The genie from Aladdin appeared and slashed of Tut's head with the sword of Narnia. Bye bye to his head. The Genie Shrieked.

The Museum of Lies



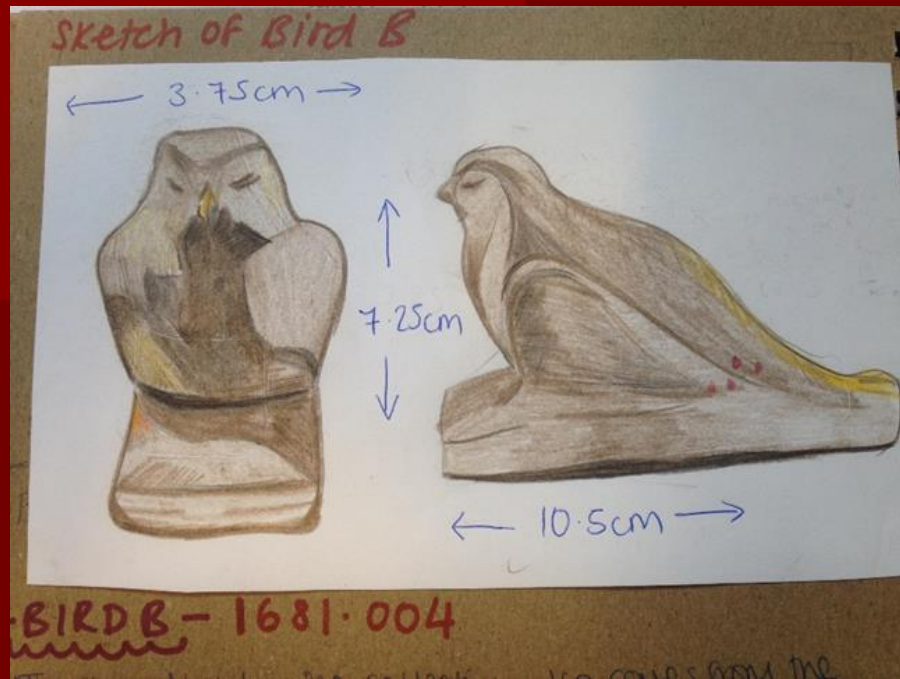




It's been a long distressing Sunday, full of working and never ending cleaning. The dog has been hysterically hyped since sunrise this morning. At about 6:20 Bobster, the dog, was driving me insane and I thought he needed an adventurous walk. He was trailing me along the tall straight grass by pulling me through to the other side. He was drastic to adventure the woods! We had not been for an exercise all day, so here we go.

Bobster tiptoed across the bridal path and started nosing in a hill of red leaves. He dug and stared when he saw a wooden detailed bird. I plunged down and tried working out what the little creature was. I went and picked it up before it flew off and was unseen.

A little wooden bird which turned into being colourful and alive.





- Julie Davis
- "Into the Light"
- Triptych:
oil/acrylic on
wooden panels



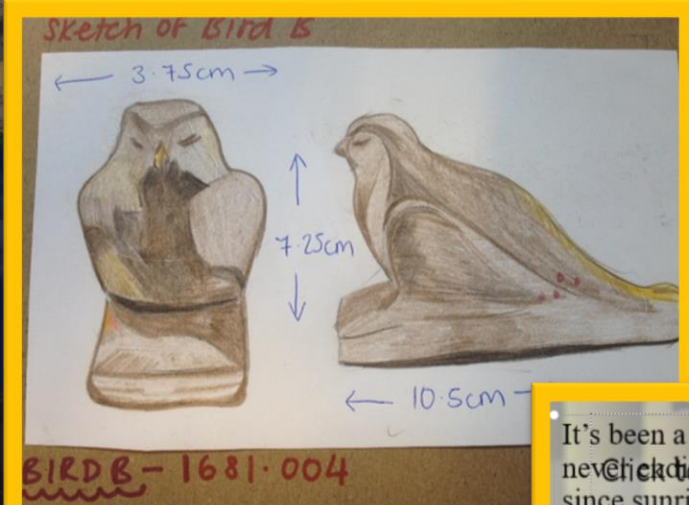
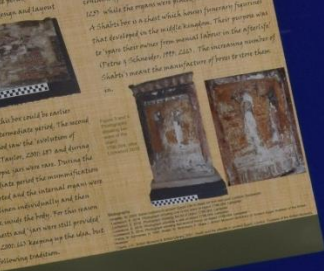
Artist statement Julie Davis

- As an artist, I found working in this way has been something of an exciting challenge: to respond to an object that had so much in terms of its own meaning and yet so little in terms of visual clues still remaining. Semiotically, birds have always been imbued with connotations across so many cultures, so the task was to respect this object culturally whilst responding personally.
- Looking back, I realised two things: firstly, that as a member of a medieval choir and having often been surrounded by British/European iconography I found that this influenced what I wanted to create – an object that could be felt or understood as ‘religious’ (i.e. a triptych) and yet was not necessarily confined to a particular time, place, or belief system.

Interview with artist Julie Davis

"Into the Light"





It's been a long distressing Sunday, full of working and new adventures. The dog has been hysterically hyped since sunrise this morning. At about 6:20 Bobster, the dog, was driving me insane and I thought he needed an adventurous walk. He was trailing me along the tall straight grass by pulling me through to the other side. He was drastic to adventure the woods! We had not been for an exercise all day, so here we go.

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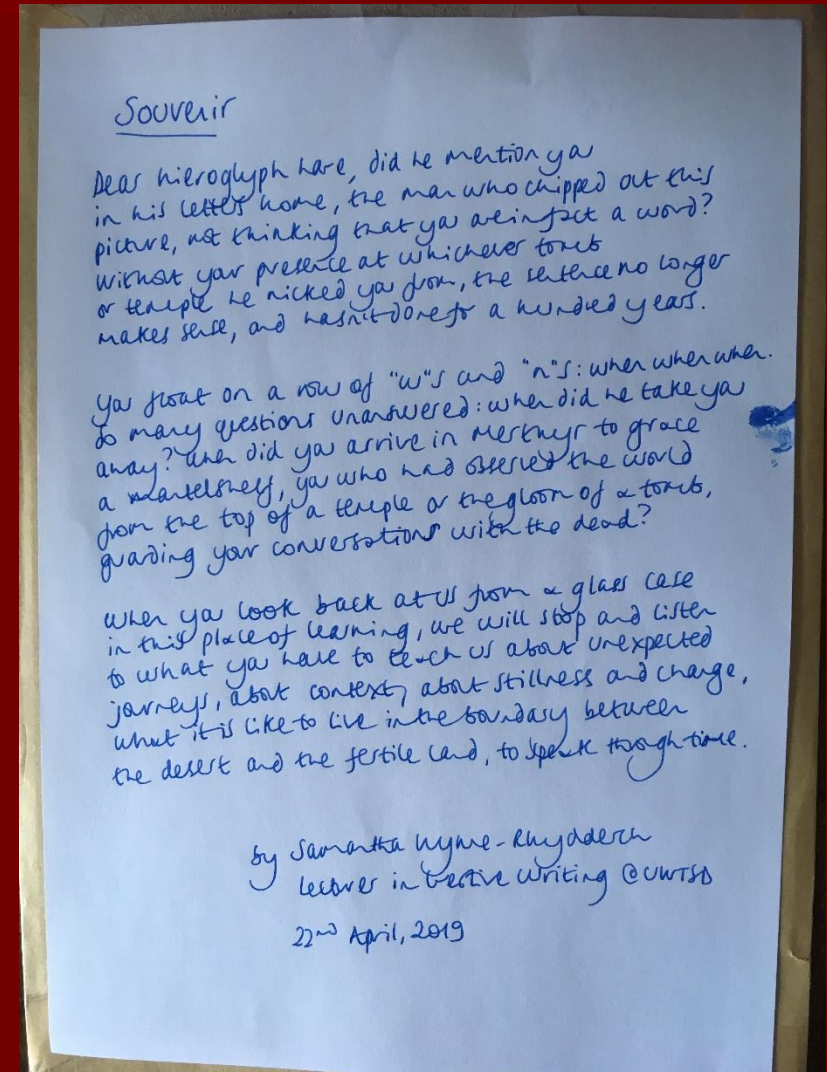
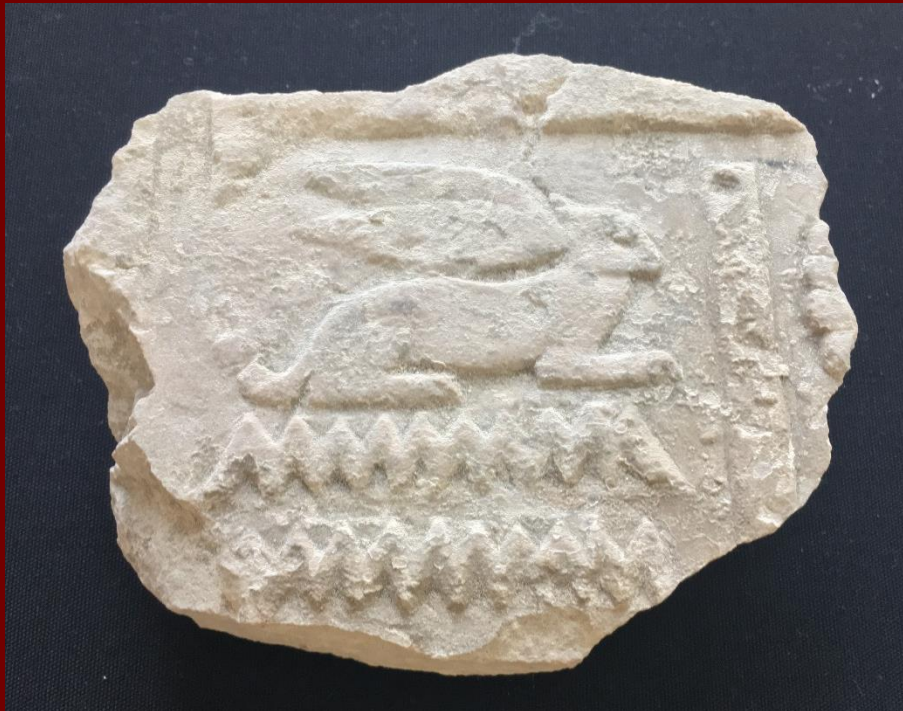
A little wooden bird which turned into being colourful and alive.



The background image is a collage. At the top, a bookshelf is filled with books, including one titled 'Prifysgol Cymru Y Drindod Dewi Sant University of Wales Trinity Saint David'. Below the shelf, three framed paintings of falcons are displayed. The central painting shows a falcon in flight against a bright, sunburst-like background. To its left, a falcon is perched on a yellow object. To its right, a falcon is perched on a branch. In the foreground, a circular tray holds a collection of small, light-colored clay or plaster sculptures of falcon parts, such as talons and heads. A spiral-bound book with a yellow and white geometric pattern is also visible. The text 'All (part-)truths create the understanding of the object' is overlaid in a large, yellow, serif font across the center of the image.

All (part-)truths
create the
understanding of the
object

Inscribed Wall Relief (CCM 186.996) – “Souvenir”



Lid of Canopic Jar (CCM 1706.004)

Photographic Collage – Madeleine Smith



DAW'R HEN AIFFT I LANBEDR
PONT STEFFAN

GAN GYNNWYS Y AMGUEDDFA O GELWYDDAU



Y TU HWNT I'R BEDD ATEBYDDION EFFEITHIOL HANFODOL GAN AMGUEDDFA CASTEFA CYFARTHFA, MERTHYR TUDFUL

MYNEDIAD AM DDIM

LLE

Lyfrgell ac Archifau Roderic
Bowen, Prifysgol Cymru
Y Drindod Dewi Sant

PRYD

30 Mai—7 Mehefin 2019
Agorod Llun-Gwener 1- 4pm



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

EVENTS:

THU 30TH MAY 2018 @ 4PM – ALL
WELCOME, ENTRY FREE— PUBLIC
OPENING -

- ◊ PRESENTATIONS GIVEN BY THE INVOLVED STUDENTS
- ◊ MUSEUM OF LIES:
 - ◊ POEM READING—SAMANTHA WYNNE -RHYDDERCH
 - ◊ PHOTO EXHIBITION—GETHIN BEVAN, MADDIE SMITH, FRIEDERIKE ZINN
- ◊ RECEPTION

WED, 05TH MAY

WORKSHOP DAY WITH YSGOL BRO PEDR
ANCIENT EGYPTIAN AFTERLIFE
BELIEFS

THU, 06TH MAY (ARTS1) 4PM

PUBLIC TALK (DR. KATHARINA ZINN) –
ALL WELCOME, ENTRY FREE
GETTING DRUNK IN YOUR TOMB?
THE WINE JAR CCM 326.004



ANCIENT EGYPT COMES TO LAMPETER

INCLUDING THE MUSEUM OF LIES



BEYOND THE TOMB

ANCIENT EGYPTIAN ARTEFACTS FROM
CYFARTHFA CASTLE MUSEUM,
MERTHYR TYDFIL

ENTRY FREE

WHERE

Roderic Bowen Library and
Archives, University of Wales
Trinity Saint David

WHEN

30th May—7th June 2019
Open Mon-Fri 1- 4pm



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David



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OPENING -

- ◊ PRESENTATIONS GIVEN BY THE INVOLVED STUDENTS
- ◊ MUSEUM OF LIES:
 - ◊ POEM READING—SAMANTHA WYNNE -RHYDDERCH
 - ◊ PHOTO EXHIBITION—GETHIN BEVAN, MADDIE SMITH, FRIEDERIKE ZINN
- ◊ RECEPTION

WED, 05TH MAY

WORKSHOP DAY WITH YSGOL BRO PEDR
ANCIENT EGYPTIAN AFTERLIFE
BELIEFS

THU, 06TH MAY, 4PM

PUBLIC TALK (DR. KATHARINA ZINN) –
ALL WELCOME, ENTRY FREE
GETTING DRUNK IN YOUR TOMB?
THE WINE JAR CCM 326.004



Ushebti (CCM 1694.004)
Graphic Design – Gethin
Bevan; Collage “Where
am I – The Inbetween” –
Friederike Zinn)



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The Museum of Lies: Incorrect facts or advancing knowledge of ancient Egypt?

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Keywords: museum, object, object biography, material culture, Egyptology

“Die Lüge im Dienste der Wahrheit wäscht den Staub des Alltags von den Sternen.”¹

(The lie in the service of truth washes the dust of the daily routine off the stars.)²

INTRODUCTION

In his seminal work *The Mind of Egypt*, Egyptologist Jan Assmann expressed very prominently the connection of memory, knowledge and reception: ‘We are what we

relative Sphinx: Egypt and the Mythic Past of H.P. Lovecraft

Orientalist Construct
(anthéon-Sorbonne)

Hotel
(University of Science and Technology)

and the Egyptian Hall
(ance)

Biblical Reading
(London)

rus: The Myth of Horus and Seth in Tomb
(istol)

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Katharina Zinn (University of Wales Trinity Saint David, Lampeter)