



PROCEEDINGS OF THE XI INTERNATIONAL CONGRESS OF EGYPTOLOGISTS

Florence, Italy 23-30 August 2015

MUSEO EGIZIO FIRENZE
Florence Egyptian Museum

edited by
Gloria Rosati and Maria Cristina Guidotti



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INTERNATIONAL CONGRESS OF EGYPTOLOGISTS XI

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MUSEO EGIZIO FIRENZE
FLORENCE EGYPTIAN MUSEUM



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dei beni e delle
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Proceedings of the XI International Congress of Egyptologists

Florence Egyptian Museum
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Object biographies and political expectations: Egyptian artefacts, Welsh Heritage and the regional community museum

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Abstract

This paper will give an insight into the particular problems of dealing with Egyptian artefacts belonging to the Cyfarthfa Castle Museum and Art Gallery, Merthyr Tydfil, Wales (UK) resulting from a cooperative project between the museum and the University of Wales Trinity Saint David, School of Archaeology, History and Anthropology, led by the author. Most of the artefacts had once formed the private collection of Harry Hartley Southey (1871–1917), son of a local south Welsh newspaper magnate. Commissioned by the museum to write the Welsh heritage of these objects, the author combines Egyptological methods with heritage approaches to enable the museum to prove its community outreach which secures the funding of the museum. By creating as detailed as possible object biographies from the time of production of the objects in ancient Egypt over the moment of collection in the late 19th and early 20th centuries AD to modern reception and understanding, the biographies have to focus on the ancient Egyptian life-cycle of these unprovenanced objects as well as the (modern) narrative in which we are embedding them by using archaeological and anthropological theory. Following the contesting meanings and several identities of these ancient Egyptian objects – and several replicas from the late 19th and early 20th centuries AD – the urgency to deal with heritage becomes clear, be it ‘our’ or world heritage, tangible or intangible.

Keywords

Museum; heritage; Egyptian collection; objects; identity

‘Behind the scenes at museums the world over are thousands upon thousands of artefacts. These objects, removed from other lives, other places, other times, are neatly labelled, catalogued and packed away out of sight, rarely displayed and infrequently studied. The processes by which these collections are formed remain obscure to many visitors and creator or source communities alike, perhaps because of their ubiquitous presence in the museum environment.’ (Byrne *et al.* 2011: 4)

Introduction

This paper addresses the role ancient Egyptian artefacts might play when presented in a rural regional community museum. Community museums are usually understood to be the medium of expression of a local identity (Crooke 2011: 170–85; Smith and Waterton 2012: 103–8).

The example discussed here is the Egyptian collection of Cyfarthfa Castle Museum and Art Gallery. A joint project between the University of Wales Trinity Saint David, School of Archaeology, History and Anthropology and the museum is focused on ‘unpacking the collection’, to trace the ‘networks of material and social agency’ (this being the title and subtitle of Byrne *et al.* 2011).

The museum is situated in Cyfarthfa Park in Merthyr Tydfil (UK) in the north of the South Wales Valleys (Welsh: *Cymoedd De Cymru*), some 25 miles north of Cardiff. The valleys were industrialised during the mid 18th century AD as a consequence of the burgeoning iron industry and by the mid 19th century, Wales had become the first industrial nation of the world, one where more people were employed by the industrial sector rather than working in agriculture (Keen 2005: 7). In particular Merthyr Tydfil developed as an industrial town due to the booming ironworking industry (Owen 1976: 17; Taylor 1967: 15). One of the strongest players was Cyfarthfa Ironworks at the north-western edge of the town, connected with the family of Crawshay, known as the Iron Kings (Taylor 1967; Thomas 1999). In 1803, this was the largest iron works in Britain (Taylor 1967: 21); in the mid 19th century the second largest behind Dowlais (Strange 2005: 22).

The mock castle – which had been planned to be the family seat near the Cyfarthfa Iron Works (Taylor 1967: 13) – was commissioned 1824 by William Crawshay II and finished by the architect Robert Lugar in 1825. The place name featured the rural tradition of the site, as *cyfarthfa* (*cyfarthfeydd*) translates as ‘a barking’.¹ The building presents itself as a replica of a Gothic castle (Figure 1). The Crawshay family owned the house until 1909, when it was sold, together with the surrounding park, to the Merthyr Tydfil Corporation, which converted it into a municipal museum – opened in 1910 – and a secondary school – opened 1912. The rooms of the museum are located on the ground floor and comprise the original living rooms of the Crawshay family (County Borough of Merthyr Tydfil 1956: 2).

Cyfarthfa Castle Museum and Welsh identity

As a regional community museum Cyfarthfa Castle Museum and Art Gallery is intended to serve Merthyr Tydfil and the surrounding villages, representing the community’s everyday life and, as such, demonstrating their lived experiences and values. *Community* is the new buzzword of the museum sector. Using it in the classification of this specific museum type indicates the change in the work of museums, especially regional ones. They are trying – and need – to offer a more welcoming and open approach towards what formerly was called *visitor*, *public* or *audience* (Crooke 2011: 170). This community approach opens up chances for the oft-demanded shift from the (over-)emphasis on the object towards the

¹ <http://www.geiriadur.net/>

representation of the audience's identity and how heritage might reflect their needs.

The expectations of participating stakeholders (Museum, Merthyr Tydfil Borough Council, acceptance of this project in the research strategy of the university, participants in outreach activities) clearly focus on the 'Welshness' of the objects in the museum and their usefulness in portraying the life and values of the people living there. Certainly, objects are more meaningfully displayed if this links directly to the personal heritage of the visitors, reflecting their own culture (and experiences). We have to take into consideration, however, that experiences might be far removed from others, even if they are gained within the same cultural tradition. The museum uses the former state rooms, which still include the family's own personal collections (taxidermy, porcelain, paintings), and the service wing. There was a temporary exhibition of Rugby T-shirts (February 2013) in the former 'Library/Morning Room'. Stacked up Hoover washing machines are to be found in the 'Basement Galleries', archaeological objects excavated in and around Merthyr in the 'Merthyr Gallery' (former 'Drawing Room'), dresses by Laura Ashley in the former 'Dining Room' and – of course – the Eisteddfod chair.

The rationale for this random mixture of objects needs some explanation. Academics often visit museums, which are mostly classified by their collections – such as archaeology museums or large general museums – with specific sections on one subject, i.e. Egyptology. These are specialist museums for a specialised audience. They also prefer national museums which are serving national or international areas. In contrast, Cyfarthfa Castle Museum is a general public museum which serves the community around Merthyr Tydfil. It functioned as a municipal museum run by Merthyr Tydfil County Borough Council until it was transferred into the hands of a trust in 2015, and is now an independent museum. The purpose of the museum lies in showing the history of the region by exhibiting artefacts connected with the area in a traditional way (Ambrose and Paine 2006: 7).

These few examples of exhibited material mentioned above give a very good impression of the just outlined categorisation of this particular museum. Rugby is seen as the national sport of Wales, and Hoover has been one of the main employers in Merthyr Tydfil from its opening in 1948 until its closure in 2009. At the peak in the 1970s, around 5000 employees were working there (Pyke 2015). Laura Ashley was born at her grandmother's house in Dowlais Top (BBC 1999), part of the post town district Merthyr Tydfil and only 2 miles north-east of Cyfarthfa Castle. And last, but definitely not least, the Eisteddfod chair takes pride of centre stage. In this chair the winners of the annual festival of Welsh music, dance, visual arts, and literature sit while receiving their respective awards (Davies 1998: 142–3). As Merthyr Tydfil itself, and whole of South Wales, was always a mining area (especially metals and coal for the iron works, Keen 2005: 25–44; Taylor 1967: 16), one of the former storage cellars in the service wing was transformed into a replica of a mining tunnel, explaining the mining history of the area.

The Egyptian collection of Cyfarthfa Castle

When consulting the written guide (without images) from 1956, we can read a short passage about exhibited Egyptian artefacts in the *Natural History and Antiquities Gallery* (the

former dining room of the Crawshays – County Borough of Merthyr Tydfil 1956: 2, Figure 1 – furthest room on the right, ground floor):

In the other two large wall cases are displayed the Southey bequest of Eastern antiquities. One is the Eastern case and contains a mummy's head, fragments of mummy cloths, four Egyptian dolls (date about 1600 BC), vases, ushebtiu, charms, scarabs, etc. (County Borough of Merthyr Tydfil 1956: 7).

This is only a tiny portion of the overall Egyptian collection, which is very interesting but yet to be fully researched by an Egyptologist. Margaret M. Murray was consulted to examine the collection in October 1925 (Christopher Parry, personal communication 2015). Paul Nicholson (Conservation Section, School of History and Archaeology at Cardiff University) investigated some of the artefacts in the mid/ late 1990s. He, and his team, primarily attempted to tackle the signs of deterioration the pieces had developed in the wet Welsh climate, which is so different to their place of production in Egypt: for example pottery and stone artefacts suffer from salt damage to the pottery and stone, while changes in humidity allow wooden artefacts to expand and shrink, so that their gesso layers flake off (Nicholson and Stevenson 1998: 12–3). As part of this cooperation, some of the objects were cleaned and restored. Not mentioned at the time, but clearly a problem, is the pale blue and greenish surface corrosion of the bronze artefacts, made worse recently when water entered the store rooms to create an even damper environment. It is important to highlight that CC was not intended to be a functional museum building, but is instead a nearly 200-year-old residential building intended to be used for other purposes. The very limited finances of the museum cannot rectify any major changes.

Neither Egyptologist had seen the full range of objects, as many were forgotten in boxes in the store rooms. Either in 1996 or 2004, another Egyptologist (or student) must have handled part of the collection, when the data of the oriental section of the collection was transferred onto the catalogue database. While Margaret Murray did not seem to have classified any of the pieces as a fake or forgery, the unnamed Egyptologist did so with most of the objects, as can be seen from the very short entries in the database. Nevertheless, there is only one brief Egyptological publication about this collection (Nicholson and Stevenson 1998). The announced short catalogue in this article never materialised.

These Egyptian objects must have reached Cyfarthfa Castle Museum mainly between 1911 and 1930s according to the ledger. Most of them had once formed the private collection of Harry Hartley Southey (1871–1917), son of a local Welsh newspaper magnate, who collected them when travelling in 1901, and later when stationed in Egypt. His private collection reached the museum in two installments: some in the late 1910s, while the largest part of his collection remained in Egypt until the 1920s when it was shipped back to Wales and given to the museum by his father (Christopher Parry, personal communication 2016). The earlier Southey objects were originally catalogued under *Egyptian and Assyrian* – the accession number starting with 'EA' – and later struck through and transferred under the rubric *Southey Bequest* – with the abbreviation 'S' (Register of Exhibits [1928]: [Index], 141 – Figure 2). His private collection contained original pieces as well as replicas.



FIGURE 1: CYFARTHFA CASTLE FRONT 2016 (© K. ZINN).

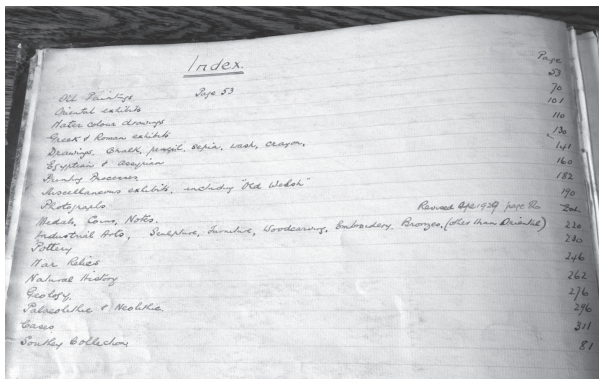


FIGURE 2: REGISTER OF EXHIBITS, INDEX (© K. ZINN).

Southey was not the only collector who donated Egyptian artefacts to the museum. Even though he gathered the largest collection, there are more names of local personalities who brought back souvenirs from Egypt, such as Ms G. Southey Edmunds, E. A. Besley and William Edwards. The latter – inscribed as *W^m Edwards & M.A.* (Register of Exhibits [1928]: 142) – might be William Edwards, Fellow of Jesus College, Oxford. He lived in Merthyr Tydfil (Dictionary of Welsh Biography 2009). However, as this is a common Welsh name, this identification cannot fully verified.

Whoever the collector of specific objects might be, nothing is known about their acquisition and as a consequence we do not know the provenance of any of these objects. Since the Museum deems it necessary to create a connection between Welsh visitors and the museum's exhibits, including the Egyptian objects, these previously overlooked items need to be incorporated into the field of experience of the guests, to make the artefacts personal and something to which the visitor can relate, thereby removing the fact that the object is unloved – in effect we are writing a biography of the object (cf. Kopytoff 1986; Steel 2013: 190–224).

As seen in the quote at the beginning of this paper, some of these objects were always part of the exhibition and seen by the public. Others, however, were forgotten and left in the store rooms. Certain objects have had a sad story and show how water damage and deterioration due to changed climate, as mentioned by Nicholson and Stevenson (1998: 12), was always a problem for the collection: the ledger speaks of several mummy parts and one mummy, which seems to have come into the collection in 1917 as a donation by Major Elliot Crawshay Williams. The latter was '[b]uried by order of the



FIGURE 3: MUMMY HEAD (© K. ZINN).

committee June 1947 [as being] unfit for exhibition as badly deteriorated' (Register of Exhibits [1928]: 142).

The pieces described above form only a small fraction of the original Southey bequest. The room in which these artefacts are described to be exhibited is not the room in which the Egyptian antiquities are displayed today: the so-called *Merthyr Gallery* between the First and Second Round Room mentioned in this aforementioned guide (Figure 1, windows on the ground floor with the darker blinds between round tower and entrance tower). In an early drawing of the castle by William Pamplin, the latter is called the Drawing Room (Done 2000: [10–1]), while in the guide from 2000 this room is differentiated from the other – round – Drawing Room by the classification according to the colour of the hand-printed wallpaper as the Red Drawing Room (Done 2000: [19]). A photograph shows the object exhibited with hand-drawn Egyptianising textile banners (Done 2000: [19], upper photograph).

The objects as such might be interesting for Egyptologists (see also Nicholson and Stevenson 1998: 11), but with few exceptions not overly exciting for potential visitors. The interest and anticipation is not big enough to 'lure' Egyptologists, or attract people in the field to this rather remote museum. The wider public expects block-buster exhibitions with rarely seen artefacts (Smithsonian Institution 2002: 13). Many of the Cyfarthfa pieces are damaged and their provenance not known – they do not appeal beyond Merthyr Tydfil Borough County. Even Egyptologists in Wales know the collection only from hearsay (personal communication with colleagues from Swansea University).

To sum up, while some of the objects from Merthyr Tydfil, for example the Mummy Head (Figure 3),² are very fascinating for the public, and others such as the Stelophor of Hwy (CCM 174.996 – Figures 4 and 5) are of more interest for Egyptological discussions/debates; many of these objects do not fascinate on first sight. All of them, however, become fascinating when we consider their full heritage and write

² Unfortunately, it is not possible to track the accession number for this object.



FIGURE 4: STELOPHOR OF HWY (CCM 174.996) – FRONT VIEW
(© S. THOMAS).

their object biographies from their ancient pedigree up until their discovery today, starting with their *Sitz im Leben* (place/setting in life – the context, function and purpose of the object) these objects might have had in ancient Egypt, followed up by any potential subsequent one. This will create a narrative around these objects of which the provenance is unknown. This narrative can stimulate further research independent of whether this was the real purpose/use that this object had in its first life-cycle. This would take these artefacts beyond the fact that heritage for archaeologists – and many Egyptologists – mainly means ‘material reason for the existence of the discipline’ (Smith and Waterton 2012: 53). The emotive character enables the (re-)creation of identities and thus guarantees a continuous life for the object. This collection, therefore, needs a different approach to be valued and able to come to life again. We have to ask ourselves: ‘Where would ancient Egyptian artefacts fit in this picture?’ The answer would be that their relevance lies in what objects mean for the Welsh identity.

Egyptian artefacts and Welsh identity? Looking for help in the theory

In the same way as the Welsh National Eisteddfod has contesting meanings and several identities (Davies 1998), Egyptian artefacts can also convey such ambivalence or multifold potential. This would need a new approach which combines



FIGURE 5: STELOPHOR OF HWY (CCM 174.996) – SIDE VIEW
(© S. THOMAS).

Egyptological methods with heritage approaches, insights in anthropological theory, especially regarding identity and agency, which could be applied to the whole life-cycle of an object (Kopytoff 1986; Hoskins 2006). In the end, this might lead to the needed ‘re-theorization of heritage’ (Waterton and Smith 2009: 15), as well as to a comprehensive object biography which satisfies all stakeholders: Egyptologists, as much as the local community; Egyptian and British heritage professionals, as well as the museum, the governing body and students. In doing so, the project transcends borders between academic disciplines and hopefully will help to (partially) dissolve them (Fahlander and Oestigaard 2004). That should come naturally to Egyptology, as this is already a multidisciplinary subject. This, taken together with the realisation that identities are shifting, being situational and therefore operational, as well as being able to build up new identities (Insoll 2007), the way becomes clear for a new take on such forgotten and unprovenanced objects.

The direction would actually not simply be driven by Egyptology, but by a mix of approaches. Only by doing so will these objects unfold their full potential. For them to work in this specific environment/setup, we have to unlock the ‘emotive nature of heritage’ (Smith and Waterton 2012: 48) inherent in these objects. This will help to experience identity and perform, or reflect, memory. Identity and memory are the intangible concepts behind the tangible objects, and they will make it easier to comprehend that heritage is something to be understood, as well as being a cultural and social process (Smith and Waterton 2012: 44–5). Something connected with the object needs to resonate with the intended audience in order to create the aura of being worth remembering. This will be the point when an object relives its actual life-cycle, or purpose, or enters into a new one, bound into a new heritage environment in which it is experienced and can be re-experienced. This process can and should be tracked in a

comprehensive object biography, which ideally would start from its original role and lead up to the present, incorporating every step in between. In doing so, it would be possible to capture changes of the cultural value of this material piece and describe its social life in different times and set-ups (Appadurai 1986; Malafouris and Renfrew 2010). Things also have a cognitive life, as they are entangled in networks and material engagements (Malafouris and Renfrew 2010: 4). Beyond that, they are also entangled with humans: people who are owning, handling or doing something with them. In this reciprocal process both sides are influencing each other (Hodder 2012). The objects will be embedded into a 'storied world' (Ingold 2011: 141), in which they are connected with places, movements and knowledge surrounding them. Objects correlate with the world they are inhabiting. This was exercised to a wonderful extreme by Orhan Pamuk in the novel *The Museum of Innocence* and his museum in Istanbul with the same name. To give the fictional story of the novel a realistic base, he collected objects which drive the novel and form the exhibited artefacts.

Slightly deviating from Chris Gosden's answer to the question *What do objects want?* (Gosden 2005, especially 194), I want to use the above-mentioned artefacts to look at how they might encourage the audience around them to use them, or, in other words, how they create their own new heritage environment.

The question of the role material culture and events have in 'creating and transmitting cultural value in Wales and beyond' is not a new one. This phrase is part of the title of a study looking at Eisteddfodau and their connection to Welsh heritage (Cultural Values Project (no date)). Interestingly enough, this report published by the AHRC-funded *Cultural Value Project*, offers an image of the statue of Ramses II in the British Museum (BM EA 19), the so-called *Younger Memnon*, on its front page. This might be due to the fact that one of the interviewed participants of the project declared that coming to the Eisteddfod also made him more open towards other cultures, such as Egypt (Cultural Values Project (no date): 49). Whatever the motivation for the image of Ramses II was, it shows a general perception of the possibility of global comparison of heritage. This is the point where the Cyfarthfa Project should place the ancient Egyptian artefacts in order to contribute to the preservation of the community's cultural heritage (Ambrose and Pain 2006: 9) by bringing it within the memory of different user groups.

Two examples where objects were placed in new stories and environments are already published. One is a mounted triad of Osiris, Isis and Horus (CCM 1697.004, 1699.004 and 1705.004 – Figures 6 and 7), which becomes interesting due to its modern heritage of mounting three independent bronze figurines together (Zinn 2016; Elliott 2014). The other artefact is the small and seemingly lacklustre offering-dish CCM 308.004 (Figure 8), which was incorporated within the interdisciplinary discussion on symbolic food consumption and embodiment (Zinn 2017), as well as being taken as a starting point for outreach events such as the annual Food Festival in Lampeter.

To ask the question again: what is it that would bind ancient Egyptian artefacts into the Welsh intangible heritage? The most natural link between the Egyptological, heritage and community approach would be the collector of the artefacts. This approach was tested previously: in large projects like *The*



FIGURE 6: TRIAD OF OSIRIS, ISIS AND HORUS – WITH MOUNTING ON PLINTH (CCM 1697.004, 1699.004 AND 1705.004) (© K. ELLIOTT).



FIGURE 7: OSIRIS, ISIS AND HORUS (CCM 1697.004, 1699.004 AND 1705.004) (© S. THOMAS).

Relational Museum that focussed on collectors contributing to the ethnographic collection of the Pitt Rivers Museum, Oxford (Pitt Rivers Museum (no date)) or for a specific collector, as presented in Fredrik Hagen's talk at the 11th ICE on the Danish Egyptologist H. O. Lange.³

During the 18th and 19th century AD, people travelled the world out of (Imperial) curiosity, to flee the cold and

³ F. Hagen: Buying antiquities in Egypt, 1900–1930: The travel diaries of the Danish Egyptologist H. O. Lange (11th ICE Florence, 26 August 2016).



FIGURE 8: OFFERING DISH (CCM 308.004) (© S. THOMAS).

wet (British) winter, or were stationed in army battalions in foreign lands. Being there, they collected objects as souvenirs, often in an attempt to set up a private collection of exotica. They themselves bequeathed the collections to local museums – as in the case of Harry Hartley Southey, the main collector of the Cyfarthfa oriental collection – or heirs donated these peculiar objects later. Collecting fascinating material out of often not clearly specified reasons – perhaps historical, cultural or ‘simply’ due to (Imperial) interest – was recently described using the term *object habit* (UCL 2016). This term not only includes the material aspect and physical nature of the artefact but also all the (changing) meanings, relationships, receptions and identity modifications connected to it. Part of this description is the characteristic as a misplaced, sometimes unloved or even lost, object. The conference organisers spoke of the fact that the object has ‘left its original context and typically entered into a collection in another part of the world’ (UCL 2016: [1]).

This change of place or the incorporation into a new habitat often conforms to the ‘re-staging of histories and identities’ (Beier-de Haan 2011). This is especially important in the essential discussion on *Who owns objects?* (Robson, Treadwell and Gosden 2006). Collecting the artefacts from Merthyr Tydfil between 1901 and 1917 – as in Harry Hartley Southey’s case – and their removal from Egypt in the early 1920s, was lawful, and at this time seen as ethically correct. The objects themselves might be considered as being too ‘unimportant’ for repatriation. Because of this history, their displacement, as well as changed perceptions of ownership, I see it as an ethical necessity to give these objects a voice, lead them out of neglect and therefore enable them to act again as agents. The idea of *material agency* (Knappett and Malafouris 2008; Malafouris 2013, especially 119–49; Hoskins 2009) becomes a central component in the interpretation of objects and is especially appropriate when looking at un-provenanced and displaced objects. People are actively and purposefully using material culture and should be encouraged to do so. The purpose of the usage might change, especially when the artefact is placed into a new environment and will be re-interpreted. This proves that material culture is both the result of reflection of social reality and also constructs new social truth (Malafouris 2013: 121). The role as an agent binds

the object in the new understanding of a public purpose of museums which lies beyond traditional (formal) educational concepts connected with museum work (Trofanenko and Segall 2014).

It is not only the community of Merthyr Tydfil, and those scattered around the world with Merthyr ancestry, who would profit from the community angle. Another side is the community involvement of students of UWTSD into this project – another angle of community empowerment (Crooke 2011: 178). Every year, and due to a Memorandum of Cooperation, the museum loans 5–10 artefacts to the Lampeter campus; these are then looked at by the author who then writes an extensive analysis for the museum’s internal database, as well as for the students to gain their first experiences in primary research. As part of an Egyptological module, students of several degree schemes from the Humanities can choose an object to research in greater detail during group workshops throughout the term. On a voluntary basis, students can participate in the preparation of the annual exhibition for the public in the Lampeter area, including workshops for local schools, home-schooled children, and several societies in Lampeter. In this way they are learning practical skills to do with writing catalogue entries, planning exhibitions, and doing outreach.

Conclusion and looking to the future

The Cyfarthfa Castle Project is influenced by feedback to do with the interlinked, yet divergent, three main debates concerning museum archaeology: how to curate archaeological material, how to establish and experience the value material culture has, and, last but not least, how to converse with the communities about the material culture museums are responsible for (Swain 2007: 294).

The above-mentioned outline proves that we must urgently deal with our heritage, even it is unprovenanced, and as such is branded within the archaeological discussion as not being able to tell us something new (Renfrew 2000: 9; and against this position, see Boardman 2006). I even would like to add that we have to deal with our heritage just *because* it is unprovenanced, as otherwise we have only museums full of unloved, uncared for objects, which are then truly lost to the world – i.e. neglected heritage representing unwanted history. These ideas should not be seen as encouragement for further looting or the illegal antiquities trade, but as an inspiration to give objects a new extended life by connecting their first life story with the present one (and any in between). The objects in the Cyfarthfa Castle Museum could well be labelled as the results of ‘deliberate plunder’ (Boardman 2006: 37), but let us not forget that it was legal at the time, and that we need to find a way to deal with our own – today maybe as unethically perceived – history and heritage. There are several solutions. The one that the project tries to follow is to embed these objects as items of a cared for heritage and place them back within the experience of the wider public, in order to remember and value them as cultural heritage. Depending on existing networks, and those planned for the future, this wider public might be in or around Merthyr Tydfil, but grow to take in all of Wales and connect to modern Egypt. In this way the objects can create different strands of intangible heritage and also serve non-Western ideas of heritage (Waterton and Smith 2009).

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