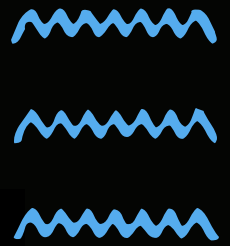
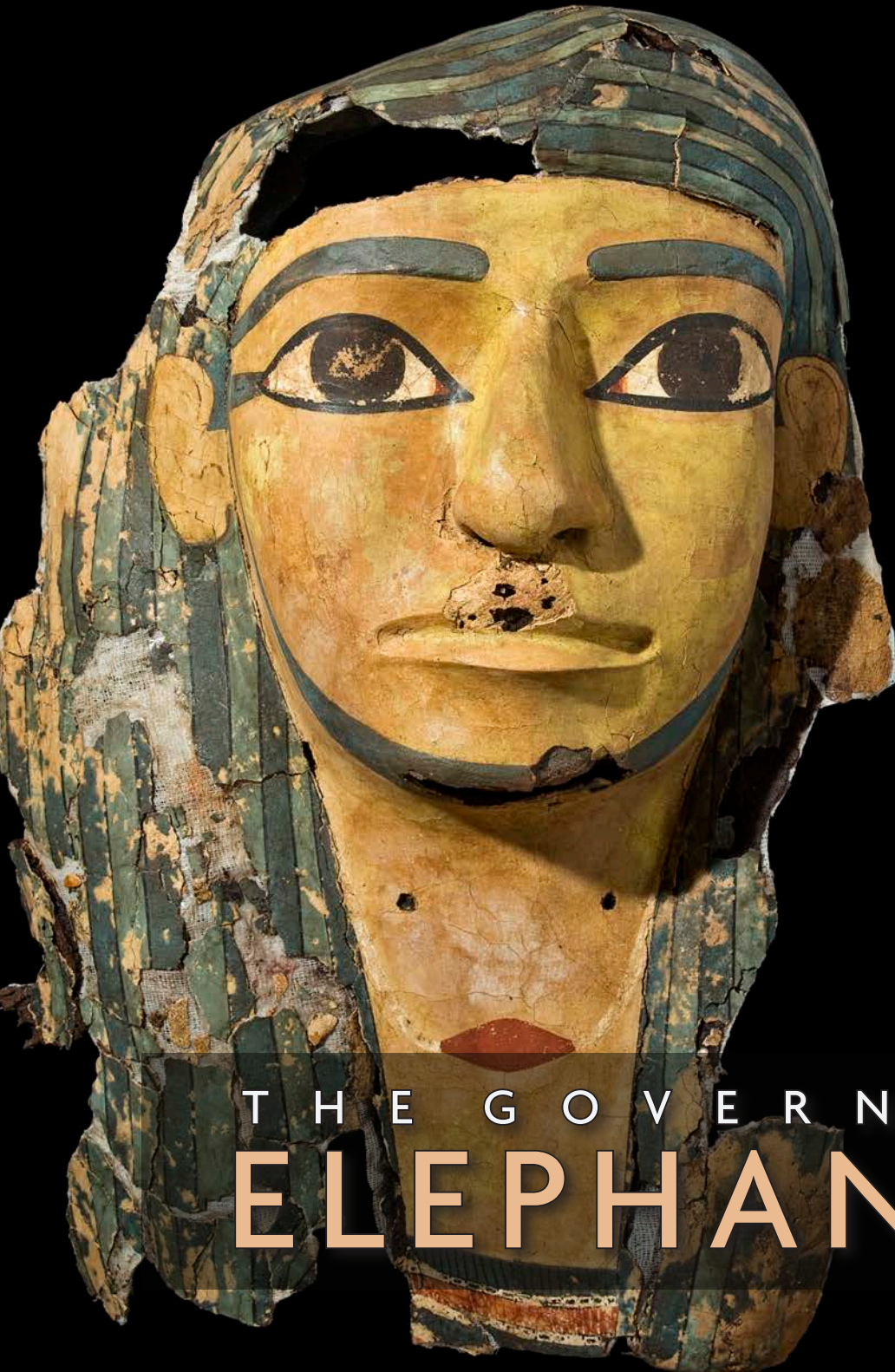


NILE



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THE QUIZ
Can you beat it?

The Origin of
CATS

A Gilded Treasure
RE-EMERGES

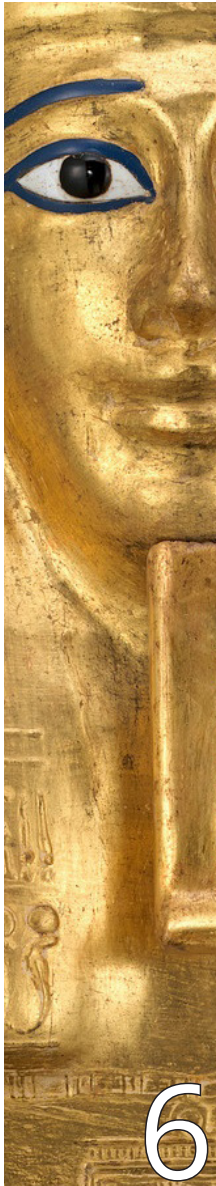
Belzoni's
LEGACY

The Coffin of
RAMESSES II
A Mystery Solved

THE GOVERNORS OF
ELEPHANTINE



NILE



6

THE MET'S NEW COFFIN

Jeff Burzacott

On September 12, 2017, New York's Metropolitan Museum of Art announced a major new acquisition: the stunning Late Period coffin of a priest named Nedjemankh.



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THE COFFIN OF RAMESSES II

Jeff Burzacott

When the mummy of Ramesses II was discovered in 1881, it was found in a coffin that didn't look much like the king at all.

We look at Dr. Nicholas Reeves' fascinating re-search that reveals not only the true owner of Ramesses' coffin, but also the circumstances surrounding its kingly re-use.

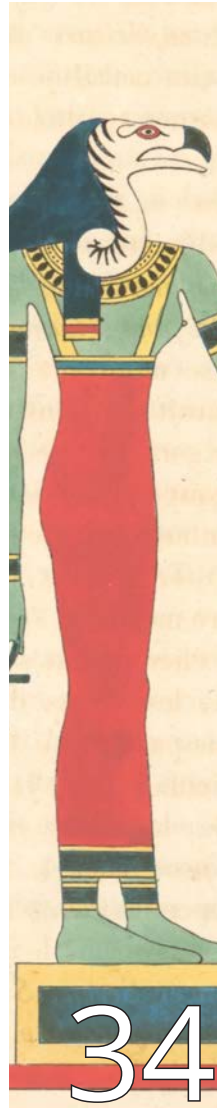


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THE ORIGIN OF CATS

Jan Hoole

A new DNA study reveals how cats from Egypt and the Near East colonised the world and helped shape the modern cats we love today. Plus we meet the world's first cat with a name.



34

THE NOBLE VULTURE

Lesley Jackson

How did such an awkward and unattractive bird with unappealing eating habits become the titular goddess of Upper Egypt? **Lesley Jackson** explores the vulture's transformation into an elegant and powerful symbol of motherhood, protection and rebirth.



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ACCESSIBLE EGYPT

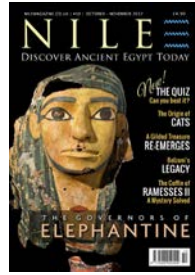
Jeff Burzacott

British expats now living in Egypt, Jane Akshar and Joanne Stables want Luxor to be famous as Egypt's first disability-friendly ancient heritage site.

COFFIN MASK OF THE GOVERNOR OF ELEPHANTINE, HEQAIB III. PHOTO BY RAÚL FERNÁNDEZ © UNIVERSITY OF JAÉN



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THE COVER

THE GOVERNORS OF ELEPHANTINE

Judith Weingarten
Alejandro Jiménez-Serrano

For almost a decade a Spanish-Egyptian team has been excavating the "Tombs of the Nobles", opposite modern-day Aswan.

The Qubbet el-Hawa Project has been spectacularly successful, with a number of new tombs discovered, and new insights into life at ancient Egypt's southern-most outpost.

#10
OCTOBER–
NOVEMBER 2017

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FROM THE EDITOR

YOU MAY REMEMBER THAT IN **NILE #9** (August '17), we reported on a rather cryptic announcement made by the Egyptian Antiquities Minister, Khaled El-Anany. He teased us with the promise of a discovery that would “astonish the whole world”. All was finally revealed in a press conference on Saturday, September 9, outside a tomb at Dra Abu el-Naga on Luxor’s West Bank.

An all-Egyptian team had revealed an 18th-Dynasty tomb (Kampp 390) belonging to Amenemhat—a goldsmith of Amun. On the right is the heavily patched-up tomb chapel statue of Amenemhat and his wife, Amenhotep (which is a curious choice for a name as it was traditionally reserved for males). The location of Kampp 390 has long been known, but this was the first time it had been opened in modern times. Like many tombs at Dra Abu el-Naga, this one had been heavily reused for burials in the Third Intermediate Period.

Tantalisingly, the mission, led by Dr. Mostafa Waziri, unearthed a large number of funerary cones, 40 of which mention four officials whose tombs have not yet been found. The prospects for more discoveries in the area are seemingly pretty good.

PHOTO: EGYPTIAN MINISTRY OF ANTIQUITIES



But of all the news that day, what excited your editor the most was this proud statement by Dr. Waziri: “We used to escort foreign archaeologists as observers, but that’s now in the past. We are the leaders now.”

The excavations at Dra Abu el-Naga have been an entirely Egyptian initiative. We know that the future of Egypt’s antiquities and ancient sites relies on modern Egyptians connecting with their cultural heritage and pharaonic past. Excavations like this give me a great deal of hope.

Welcome to issue #10. Enjoy your **NILE** time!

Jeff Burzacott 
editor@nilemagazine.com.au

The coffin's spectacular golden exterior reflects the deceased owner's newly-acquired divine status. According to the museum, "unique to this coffin are the thin sheets of silver foil on the interior of the lid, intended to protect Nedjemankh's face. To the ancient Egyptians, the precious metals gold and silver symbolized several things. On a general level, they could represent the flesh and bones of the gods, or the sun and the moon; on a more specific level, they were identified with the eyes of Herishef, whom Nedjemankh served.

"Even more remarkably, the long inscription on the front of the coffin's lid explicitly connects gold and 'fine gold' (electrum) to the flesh of the gods, the sun, and the rebirth of the deceased. The association of the inscription with the actual use of metals on the coffin is a rare—possibly unique—occurrence."

The Metropolitan Museum's Janice Kamrin and Diana Craig Patch describe the coffin's elaborate decoration:

"On the lid is a winged figure, likely the sky goddess Nut, through whose body the sun passed during the night to be reborn at dawn, and a winged scarab beetle pushing the solar disk. Beneath are registers containing illustrations of funerary spells. In the lid's center, the jackal-headed god Anubis prepares the mummy; above this, Nedjemankh's heart is weighed against truth in preparation for his acceptance into the land of the blessed dead; below, baboons worship the sun with rays that stream down to earth, linking Nedjemankh to the eternal solar cycle of death and rebirth. The lowest vignette shows Isis riding in two different barques whose iconography supports Nedjemankh's rebirth."

It's worth noting that this is one of those good news stories where the coffin was legally exported from Egypt with the full blessing of the Egyptian Antiquities Service and has a solid provenance. Nedjemankh's long journey began in 1971 when he was purchased from the store of a Cairo antiquities dealer (Habib & Company) by an unnamed Swiss collector. The coffin remained in the owner's family until the Metropolitan Museum bought it from them this year. Exactly when and where Nedjemankh was originally interred, and what happened to his body and any other grave goods is unknown.

Nedjemankh's coffin is now on display in the Met's Lila Acheson Wallace Galleries for Egyptian Art (Gallery 138). It's nice to see Nedjemankh back out into the sun.



PHOTOS: METROPOLITAN MUSEUM OF ART. ACC. NO.: 2017.255a,b
Purchase, 2017 Benefit Fund; Lila Acheson Wallace Gift; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Leona Sobel Education and The Camille M. Lownds Funds; and 2016 Benefit Fund, 2017.

16 October 1817

Belzoni Discovers the Tomb of Seti I

“A new and perfect monument of Egyptian antiquity, which can be recorded as superior to any other in point of grandeur, style, and preservation, appearing as if just finished on the day we entered it....”

Giovanni Belzoni, 1820



© RAMÓN VERDAGUER—CHRISTIANE MAQUET (SOLEGIPTO)

A detail of one of the largest relief fragments pulled from the tomb of Seti I, now in the Louvre (Inv. No. B 7). The goddess Hathor, Lady of the West (the underworld), welcomes Seti I into her domain. She holds out her menat necklace towards the king as a symbol of her protection.

The relief was pulled from a column in Seti I's tomb by members of the Champollion expedition in 1828. Jean-François Champollion was the first person in nearly two millennia to be able to read King Seti's cartouche on the tomb's walls.

FOR DECADES after Giovanni Belzoni's incredible discovery in the Valley of the Kings, the great tomb of Seti I (KV 17) was known as “Belzoni's Tomb”. Moreover, the incredible alabaster sarcophagus which the former circus strongman hauled from the tomb bears a similar story. Sir John Soane, the wealthy London architect who bought the sarcophagus without a moment's hesitation after the British Museum turned it down, referred to it in his collection's official catalogue as the “Belzoni Sarcophagus”.

This year marks the 200th anniversary of Belzoni's

amazing find, and while the sometimes “rough and ready” methods of the Italian treasure-hunter-for-hire have attracted criticism from a modern perspective, at the time, he was a sensation. Now, two centuries later, it seems his legacy is becoming increasingly crucial to modern Egyptologists.

The tomb of Seti I is one of the most lavishly decorated tombs in the Valley. His was the first decorated royal tomb in Egyptian history to have the whole tomb—including the corridors and various side chambers—covered in paintings and reliefs.



COURTESY OF THE MUNICIPALITY OF PADOVA—DEPARTMENT OF CULTURE

The description on the back of this charming early 19th-century miniature painting is very efficient: “Belzoni Padovano / Insigne Viaggiatore / Soldan dipinse” (“Belzoni Paduan / Distinguished traveller / Soldan painted”).

No one really knows who Soldan is, or why he chose Belzoni as a subject. It may have been to commemorate (or capitalise on) the adventurer’s death in 1823. Padua was very proud of their “son”. During his time in Egypt (1815–1819) Belzoni had sent two seated Sekhmet statues as a gift to the city. In turn, a special medallion was struck to honour him and his great discoveries.

Belzoni is shown in the Ottoman fashion it seems the Paduan was fond of: flowing, ochre-coloured robe, a sort of turban-cap, and a large scarf. The long clay Turkish pipe adds an exotic air to the scene.

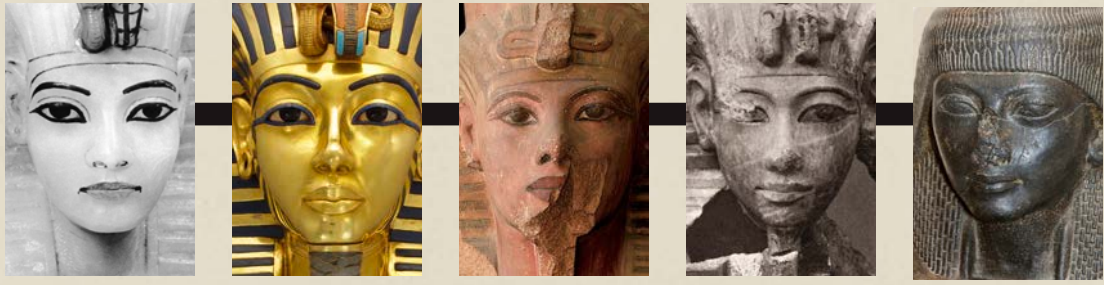
The tiny portrait (just 7 cm across) was created on silk in the tempera style: a mix of powdered pigment and distilled water, held together with egg yolk.

Today this wonderful (and rarely published) piece is in the collection of the Musei Civici Eremitani (Eremitani Civic Museum) in Padova—Belzoni’s birthplace and childhood home.

the Museum recently announced a change in their opening days: to Wednesday–Sunday (from Tuesday–Saturday). This will, as the museum states, “help us accommodate the soaring number of visitors drawn to the Museum. . . .” With all this extra attention, Belzoni’s star is likely to shine brilliantly for many years yet.

The exhibition finishes 15th April 2018.

The next issue of **NILE** Magazine will feature the recreation of Seti I’s stunning sarcophagus, as well as another of Belzoni’s great finds from his time in the Valley of the Kings: the magnificent sarcophagus lid of Ramesses III, now in the Fitzwilliam Museum, Cambridge.



THE COFFIN OF RAMESSES II

Why such a modest coffin for such a famously immodest pharaoh?





In June 2013 Nicholas Reeves presented a fascinating paper at the First Vatican Coffin Conference. In it he explored the long-held questions surrounding Ramesses II's coffin and put forward the name of its probable original tenant.

His arguments not only compare the coffin's facial features against those of possible candidates, but, uniquely, also take in the broader context of Thebes in the late 20th / early 21st Dynasties; namely the dismantling of the royal burials in the Valley of the Kings, the subsequent caching process of the stately dead, and the logistics of the coffin's appropriation for Ramesses II.

The details of where to read Nicholas Reeves' paper (which we thoroughly recommend) are at the end of this article, which aims to lightly summarise and guide readers through Reeves' inspired, step-by-step process.

THE CANDIDATES

Based on the coffin lid's facial features, Reeves proposes several late 18th-Dynasty kingly candidates for the original ownership of Ramesses II's coffin. These candidates, in chronological order, are Neferneferuaten/Smenkhkare, Tutankhamun, Ay, Horemheb, and Ramesses I. After analysing the strengths and weaknesses of each claimant, Reeves feels only one fits the bill.

CANDIDATE #1: NEFERNEFERUATEN / SMENKHKARE

The inclusion of this candidate, Akhenaten's female coregent, Neferneferuaten, rests on Reeves' proposal that late in Akhenaten's reign, his principal queen, Nefertiti, entered into a co-regency and adopted the kingly name Ankh(et)kheperure Neferneferuaten. When Akhenaten died, Neferneferuaten ruled as an independent pharaoh, changing her name to Ankhkheperure Smenkhkare.

Reeves believes that the golden coffins

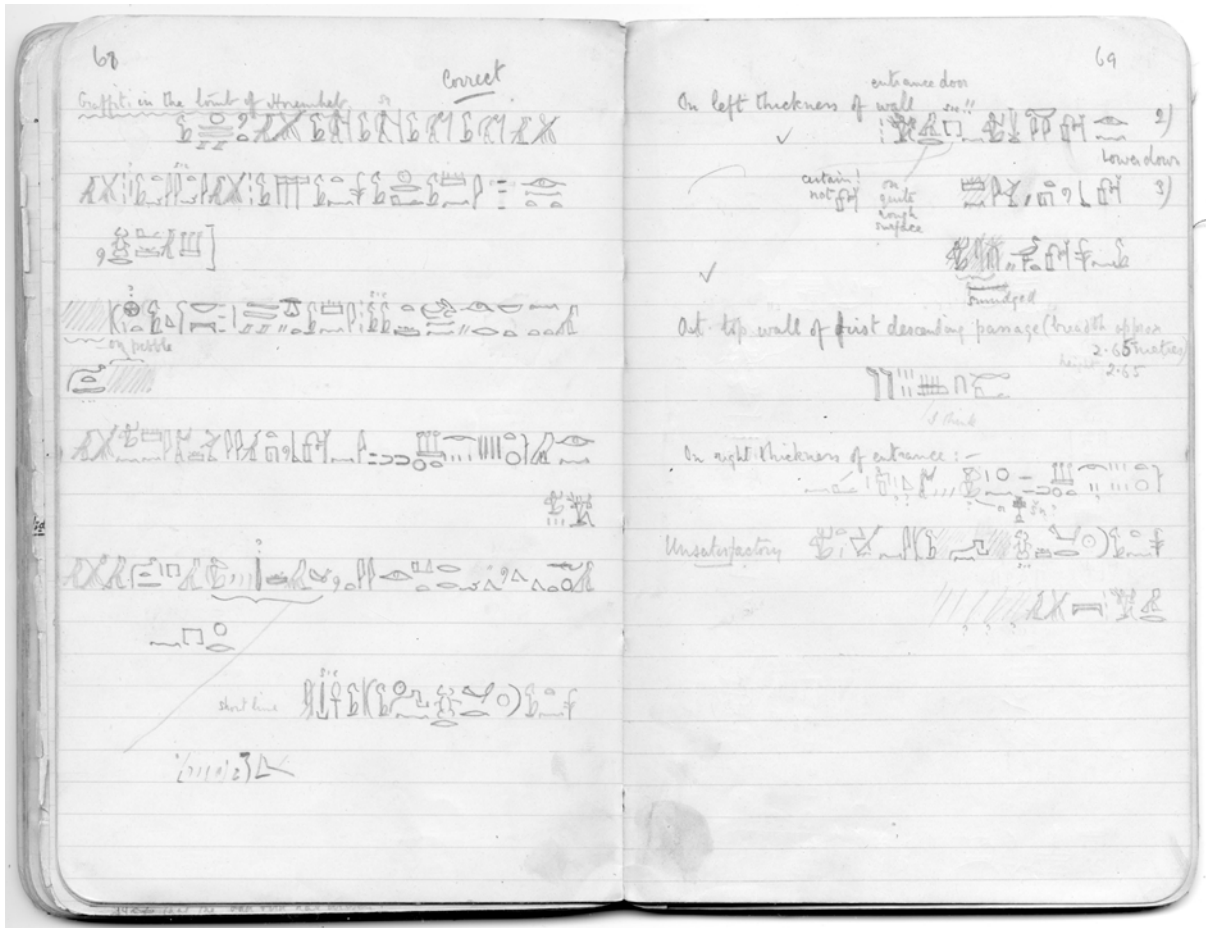
originally intended for Neferneferuaten were adapted and pressed into service for Tutankhamun after his early death, and so therefore couldn't have been available for Ramesses II's mummy.

Physiologically, Reeves argues that Tutankhamun's second coffin, canopic stoppers (one example below), and canopic coffinettes all feature the official funerary image of Neferneferuaten. This face, he states, "differs markedly from that of Inv. Cairo CG 61020 with its



(RIGHT)
*One of the four calcite canopic lids
found in Tutankhamun's tomb.*

PHOTO © MARINA ANTUNES



Gardiner Notebook No. 70, pages 68–69, recording the docket symbols found within the tomb of Horemheb (KV 57).
© Griffith Institute, University of Oxford.

THE KV 57 DOCKETS

In 1909 Egyptologist Alan Gardiner transcribed a group of faint hieratic docket symbols written in ink at the entrance to the tomb of Horemheb in the Valley of the Kings (KV 57). We are grateful that he did as they seem to have since faded, worn away or been obscured. These markings tell us a lot about the level of institutional tomb robbery during the *wehem mesut* (see box, right); a period of “rebirth” founded by Ramesses XI’s General Piankh in the closing years of the 20th Dynasty. Piankh was installed as High Priest of Amun at Thebes after the previous priestly elite were likely decimated in rebellious attacks by Panehesy, the viceroy of Nubia.

Piankh’s military and priestly might saw a new balance of power in Egypt. While Piankh and the successive High Priests of Amun officially recognised the legitimacy of the northern pharaohs ruling from Tanis, they became the defacto rulers over southern Egypt. The “official”

WEHEM MESUT

The term *wehem mesut* translates literally as “Repeating of Births” and was used from time to time to proclaim a “rebirth” of royal authority after a perceived period of chaos.

The 12th-Dynasty king Amenemhat I (ca. 1985–1795 B.C.) established a renaissance in the second part of his reign by including *wehem mesut* in his titulary. Some 650 years later, Tutankhamun called himself “the victorious king, the Horus, *wehem mesut* . . .” on his Restoration Stela, signifying a return to the orthodox cults and the restoration of their temples which had been left to decay under Akhenaten.

Around the 19th year of Ramesses XI’s reign (ca. 1080 B.C.) a new count was begun, with year one of the *wehem mesut*. This wasn’t inaugurated by the last Ramesside king, however, but by his general, Piankh, who had been dispatched to Thebes to quell a takeover by Panehesy, the viceroy of Nubia. Rather than restoring Ramesses XI’s control over the region, after the defeat of Panehesy’s army, General Piankh stayed on and claimed the titles of Vizier and High Priest of Amun. Whether Piankh had acted on orders or initiative to impose his authority over Thebes, we don’t really know. But one thing is clear: Piankh was now the effective ruler of Upper Egypt, and his self-proclaimed renaissance had begun.



Horemheb's mummy may be found in the disarray that Davis and Weigall encountered: "In the storage annexe to the first room off the burial chamber were found 'a skull and a few bones. . . of more than one person;' within the sarcophagus were 'a skull and a few bones [again] of more than one person;' while in 'a little side chamber on the right' of the sarcophagus were 'two skulls and some broken bones lying in the corner. These appeared to be female.'"

Intriguingly, Reeves suggests that "taken in conjunction with the 'dead flowers. . . found here and there amidst the debris' (a characteristic feature of burials and reburials of the Third Intermediate Period, ca. 1069–747 B.C.), the conclusion I am inclined to draw is that not only was the restored mummy of Horemheb in all probability returned to KV 57, but that other refurbished mummies were then or later deposited alongside. . . KV 57, in other words, will have served as another Royal Cache."

It's a tantalising prospect; that after being relieved of his funerary valuables and original coffin (which, evidence suggests, wound up with the next king in the refurbishment line, Ramesses II), King Horemheb was furnished with a replacement coffin and sent back to his tomb, presumably for eternity. He was, however, soon to have company. There are some notable "missing persons" from the mummies discovered in the famous caches in DB 320 and KV 35, such as the pharaohs Ay and Thutmose I, aside from Horemheb himself. (We may discount the Amarna dead from potentially appearing in KV 57 since, as Reeves states, they "appear to have escaped [the dismantling process] thanks to the 19th-Dynasty removal of their names from cemetery records.")

Weigall counted four broken bodies in the rubble of

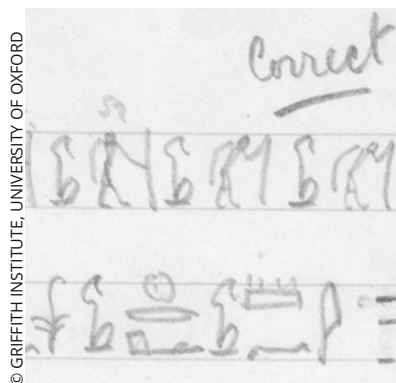
KV 57, but found no evidence of intrusive 22nd Dynasty (ca. 945–715 B.C.) burials; there were no coffins, cartonnage fragments or shabti figures belonging to the Third Intermediate Period. Perhaps then the dismembered skeletons amid the debris were the sad remains of Horemheb and a third royal cache of "similarly 'refurbished' royal dead", which, unlike those in DB 320 and KV 35, had been reached first by ancient plunderers and destroyed. We can only hope that the eventual proper examination of the remains found in KV 57 might tell us more about these people and shed a little more light on this period of Egypt's history.

Many thanks go to Dr. Nicholas Reeves for his kind permission to summarise his richly-detailed arguments from *The Coffin of Ramesses II*, his paper presented at the First Vatican Coffin Conference. Grateful appreciation is also given to the copyright holders for the use of the fine images used in this article, particularly the Griffith Institute at the University of Oxford, the Brooklyn Museum Libraries, Peter Brand (Director of the excellent Karnak Hypostyle Hall Project), and the ever-generous support of the Egyptology Library of Peggy Joy.

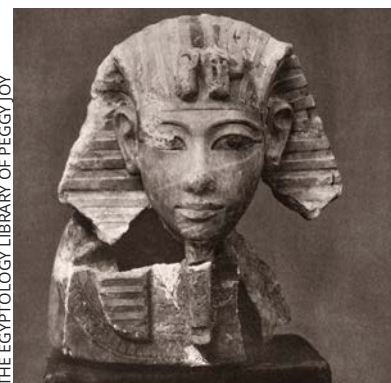
For a more thorough examination of the stylistic and textual evidence pointing to Horemheb's coffin as the one allocated to Ramesses II during the *wehem mesut* (and subsequently enjoying "a happier fate" than that of Horemheb's remains), please see *Nicholas Reeves, "The Coffin of Ramesses II", in Alessia Amenta and Hélène Guichard (ed.), Proceedings First Vatican Coffin Conference 19-22 June 2013, II (Vatican City: Edition Musei Vaticani), pp. 425–438.* The paper can be freely downloaded from www.academia.edu/7415022/The_Coffin_of_Ramesses_II_2017.



The head of the second-hand coffin discovered in DB 320 containing the mortal remains of Ramesses II.



A detail from Gardiner's Notebook of the docket written inside the entrance of Horemheb's tomb.



A portrait-headed canopic jar lid discovered in the tomb of Horemheb (KV 57) in 1908 by Arthur Weigall.





© JAAP JAN HEMMIS

In this fishing and fowling scene from the tomb of Menna (TT 69) at Luxor, a papyrus stalk bends under the weight of a mongoose, no doubt on a mission to the birds' eggs above. A hungry cat, however, appears to be beating it to the nests.

Menna was a scribe and "Overseer of Fields" belonging to the Amun Temple at Karnak in the reign of Amenhotep III.

Here you can see two representations of Menna—capturing birds on the left, and spearing fish on the right. It is thought that such scenes represent both the tomb owner's hunting prowess and physical vitality, as well as the symbolic dominance of order over chaos.

It's probably no coincidence that, at the beginning of time, a papyrus marsh sprang up around the fertile mound that emerged from the primeval waters of chaos (Nun). The marsh, therefore, perpetuates the act of life springing forth from the moment of creation.



Ancient DNA reveals how cats conquered the world

Dr. Jan Hoole

Humans may have had pet cats for as long as 9,500 years. In 2004, archaeologists in Cyprus found a complete cat skeleton buried in a Stone Age village. Formed by a clash and uplift of tectonic plates, Cyprus has never been connected to the mainland and thus has never had a native wildcat population. The animal must have been brought

to the island by humans all those millennia ago.

Yet despite our long history of keeping pet cats and their popularity today, felines aren't the easiest of animals to domesticate (as anyone who's felt a cat's cold shoulder might agree). There is also little evidence in the archaeological record to show how cats became our friends and went on to spread around the world.



The Egyptians found that the dual nature of cats (on one hand, docile and nurturing, and on the other, fierce and protective) made them suitable for many different roles.

Pictured is a guardian cat demon in the tomb of Khaemwaset (QV 44) in the Valley of the Queens, Luxor. Prince Khaemwaset was mentioned as the eighth son of Rameses III (Dynasty 20, 1184–1153 B.C.), on the prince list at Medinet Habu, where he is listed as deceased.

Wall decorations in the tomb's burial chamber

feature Khaemwaset and Rameses III confronting knife-wielding demons who guard a series of gates of the underworld. At each encounter, the king acknowledges the demon, pronounces their name and presents his son, which allows Khaemwaset to pass safely through the gateways into the afterlife.

The rear wall of the chamber features My (The Cat), shown above, ready to ferociously repel the prince and his father if they didn't know the demon's name.

“peculiar social and cultural context of the Egyptian society may have facilitated the evolution of a more ‘friendly’ disposition of cats towards humans”. In a nutshell, ancient Egypt may have shaped the modern cat.

In medieval times this Egyptian cat spread throughout the Mediterranean along trade routes as the predators were used by mariners to control rodents on board ships (as shown by cat DNA from the 7th century found in the Viking port in Ralswiek on the Baltic Sea.)

But it wasn't until the 18th century that the traditional “mackerel” coat of the wildcat began to change in substantial numbers to the blotched pattern that we see in many modern tabbies. This suggests that, at that time, serious efforts to breed cats for appearance began—perhaps the origin of modern cat shows.

Another interesting finding is that domestic cats from earliest times, when moved around by humans to new parts of the world, promptly mated with local wildcats and spread their genes through the population. And, in the process, they permanently changed the gene pool of cats in the area.

This has particular relevance to today's efforts to protect the endangered European wildcat, because conservationists often think interbreeding with domestic cats is one of the greatest threats to the species. If this has been happening all over the old world for the past 9,000 or so years, then perhaps it's time to stop worrying about

wildcats breeding with local moggies. This study suggests that none of the existing species of non-domesticated cats is likely to be pure. In fact, cats' ability to interbreed has helped them conquer the world.

DR. JAN HOOLE is Lecturer in Biology at Keele University in Staffordshire. This article was originally published in *The Conversation*.

DID CATS DOMESTICATE THEMSELVES?

Probably not.

The most popular opinion on cat domestication is that cats—true to their independent nature—did exactly what they wanted and domesticated themselves. Perhaps encouraged by villagers, the less skittish cats invited themselves in and became more reliant on (or tolerant of!) humans. However, it may not have been all the cats' doing.

Keeping pets isn't a modern habit, and it is likely that as rodents drew them in, young wildcats were captured and adopted to be hand-reared as furry members of the family.

The German botanist, Georg Schweinfurth, noted as much on a trip to southern Sudan in the 1860s. He described how easily the indigenous Bongo people caught and kept African wildcat kittens, “reconciling them to life about their huts and enclosures, where they grow up and wage their natural warfare against the rats.” Anguished by a rat problem himself, Schweinfurth was inspired to acquire several local cats to protect his valuable botanical specimens. He found that “after they had been kept tied up for several days, [they] seemed to lose a considerable measure of their ferocity and to adapt themselves to an indoor existence so as to approach in many ways to the habits of the common cat.” Schweinfurth was thus able to “go to bed without further fear of any depredations from the rats.”

THE NOBLE VULTURE



LESLEY JACKSON



© JAAP JAN HEMMES

Mother goddesses unite

The goddess Hathor receives an offering from Ramesses III (out of frame) in the tomb of his son Amenherkhepshef (QV 55) in the Valley of the Queens.

As a mother goddess, Hathor shares the iconography of fellow divine mothers, Nekhbet and Wadjet, and wears the distinctive vulture headdress and uraeus.

On Hathor's brow, Wadjet, the cobra-goddess of Lower Egypt, is poised and ready to strike at the pharaoh's enemies. This is combined with the headdress of her counterpart, Nekhbet, the vulture goddess of Upper Egypt. Together, the "Two Ladies" protect a unity Egypt and represent the king's sovereignty over the country.



"THE TOMBS OF HARMHABI AND TOUTANKHAMON!"—THEODORE DAVIS (1912)
PHOTO COURTESY OF THE EGYPTOLOGY LIBRARY OF PEGGY JOY

Alternative Fact-checking

This portait-headed canopic jar lid from the 18th Dynasty royal tomb of Horemheb (KV 57) helps dispell a largely-accepted "fact". It is popularly believed that Tutankhamun's burial equipment is unique in that some items bear a vulture-and-cobra forehead emblem, rather than the more usual single uraeus (see image on page 18). There are, however, a few earlier and later examples of Nekhbet and Wadjet appearing together

on the pharaonic brow, including the canopic lids of Amenhotep II and Horemheb (above).

This photo was taken shortly after Horemheb's tomb was discovered in 1908. You can see the full image on page 20 in the article reporting on Dr. Nicholas Reeves' search for the original owner of Ramesses II's coffin. It appears that the mighty king's coffin was second-hand and was made with another king in mind.

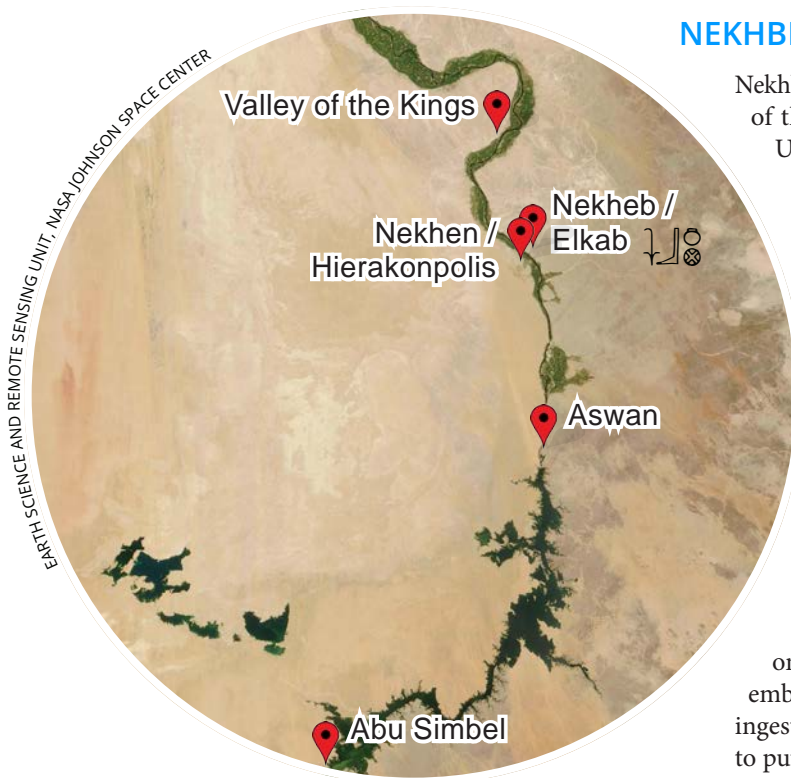
NEKHBT

Nekhbet's name simply means "She of Nekheb", the capital of the third nome of Upper Egypt (modern Elkab).

Unlike other goddesses associated with the vulture, Nekhbet was normally depicted as a vulture with outstretched wings usually grasping the shen ring in her claws. She can wear the White Crown of Upper Egypt, sometimes with two long feathers. More rarely she can be shown as a vulture-headed woman.

Nekhbet has a strong association with rebirth and funerary imagery, but she does not figure prominently in the funerary texts—possibly because of the lingering fear of the destruction of the body given the nature of the vulture. Coffin Text Spell 957 speaks of "Nekhbet, the entire vulture. Her wings are opened to me. . .

Nekhbet has installed me in the midst of herself [lest] Seth should see me when I reappear." While on one hand, Nekhbet's wings are open in welcoming embrace but the second phrase seems to allude to her ingesting the deceased (albeit with good intentions), or, to put it more agreeably, the deceased becoming as one with her.





The 20th-Dynasty tomb of Setau at Elkab includes a damaged but legible scene of a barque bearing a shrine for the cult statue of Nekhbet. The accompanying text reveals that the statue is being taken by boat from the temple of Elkab to the royal residence of Per-Ramesses, in the Delta, to attend the celebration of the king's Sed Festival, in year 29 of Ramesses III's reign (ca. 1155 B.C.).

Setau was a high priest of Nekhbet under the reigns of eight kings during the bulk of the 20th Dynasty: from Ramesses III through to Ramesses IX (ca. 1175 to 1120 B.C.). With such an incredibly high turnover in pharaohs in less than 50 years, one can imagine Setau making increasingly urgent offerings to Nekhbet, perhaps praying for stability as his country's fortunes declined.

Like many other goddesses, Nekhbet was referred to as the mother of the king. She was largely a state goddess, but at her cult centre of Nekheb she was venerated as a protector of women in childbirth and children. Amenhotep II (18th Dynasty, ca. 1427–1400 B.C.) rebuilt her temple and the foundation deposits of faience eyes and ears and fertility figurines indicate a popular cult in parallel with the official one. In later periods, Nekhbet was considered a protector of the roads which led from Nekheb to the quarries and mines of the eastern Desert, probably suggested by sightings of vultures along these same routes. A 20th-Dynasty tomb painting at Elkab (above) depicts a procession for Nekhbet. A vulture perches on the top of her shrine on the boat and around its wings is a red band. Does this depict a live sacred bird who had its wings bound to stop it flying away?

A BIRD TRANSFORMED

Observing the vulture emphasises its extremes. Up close it is awkward and unattractive with unappealing



habits, but when observed riding the thermals in easy spirals, becomes graceful. The Egyptians appeased the spirit of the vulture by taking it as their maternal protector, its large expressive wings becoming a clear statement of its powers. They turned its frightening feeding habits into an illustration of rebirth and their art transformed it into an elegant and powerful symbol.



LESLEY JACKSON writes about the Egyptian deities and is the author of *Thoth: The History of the Ancient Egyptian God of Wisdom, Hathor: A Reintroduction to an Ancient Egyptian Goddess* and *Isis: The Eternal Goddess of Egypt and Rome*.

QUBBET el- HAWA

“We are certainly facing the most promising good news campaign of the last few years.”

—Dr. Alejandro Jiménez-Serrano at the start of the 2017 campaign in Qubbet el-Hawa.

The joint mission between Spain’s University of Jaén and the Egyptian Ministry of Antiquities is now in its ninth year, studying the tombs of the governors of Elephantine.

Now co-directed by Dr. Jiménez-Serrano and Dr. José Alba Gómez, the project has been spectacularly successful, with a number of new tombs discovered, and new insights into life at the southern outpost.

The Qubbet el-Hawa project focused initially on the study and excavation of the QH 33 tomb where the governors of Elephantine, Heqaib-Ankh and his step-brother brother and successor, Heqaib III were buried. The tomb was reused in the New Kingdom and Late Period (over 300 intrusive burials have been uncovered), and has subsequently yielded a vast amount of material for study. Although QH 33 was discovered in the late 1880s, it had never been excavated—probably because the prospect was so unattractive; the tomb’s interior was thought to have been thoroughly been ransacked and then destroyed by an immense fire. Despite the challenges, the mission pressed forward, and their decision has been well-rewarded.

Nile Magazine #8 (June-July 2017) featured the discovery of the burial of Shemai (opposite page). He was the brother of Governor Sarenput II and thus secured a place among the nobles at Qubbet el-Hawa. Yet a good number of governors do not yet have an allocated tomb in Qubbet el-Hawa, so the prospects for new discoveries by the Spanish-Egyptian mission are considered very good.



Governor of Elephantine, Heqaib III: portions of his coffin discovered in QH 33 in 2014.

PHOTO BY RAÚL FERNÁNDEZ
© PROYECTO QUBBET EL-HAWA

NEW DISCOVERY
THE GOVERNOR'S BROTHER DISCOVERED
 SHEMAI, WELCOME TO THE FAMILY



Shamai would always greet the queen.
 Pictured is the wall side of Shamai's tomb, complete with the figure of his wife and son, carefully painted to accompany the position of the woman's head.

It is an old and well-known fact that the discovery was going to happen, the Spanish Archaeological Mission of the University of León announced the discovery of an intact burial in the necropolis of Qubbet el-Hawa, on the Nile west bank, across from modern Assuan. The burial belonged to Sennu, a member of a powerful Middle Kingdom family entombed at the southern frontier governor of Elephantine Island.

Sennu grew up to be the shadow of power—he was the younger brother of Seneferu II who served Egypt as regional governor during the reigns of the 12th Dynasty's Senusert I and Senusert II in 1870s B.C. People being a lot being respect. Elephantine controlled the strategic point of the Nile, the border between the two kingdoms and the new Egyptian conquest in Lower Nubia.

All the more, Elephantine must have received a long way from the royal court in Thebes in the 17th century, and regional rulers like Seneferu II enjoyed a high degree of autonomy. While being distant rulers in their kings, they also considered themselves as direct overlords. As being their status, the Elephantine governor had

elaborate tombs high in the cliffs of Qubbet el-Hawa, showcasing their wealth and their close relations to smaller local dynasties.

For various reasons, Dr. Alejandro Jiménez-Serrano, told Nile Magazine that Sennu's burial chamber was found in the middle of the corridor of a tomb designated as QH 46b, which is not under excavation. In fact, they are still in contact, the main chamber where there is likely to be another shaft. The question is, will the shaft be intact like Seneferu?

Dr. Jiménez-Serrano said that Sennu's remains had been in 1870s B.C. in a good condition and accompanied with a beautiful mask and coffin.

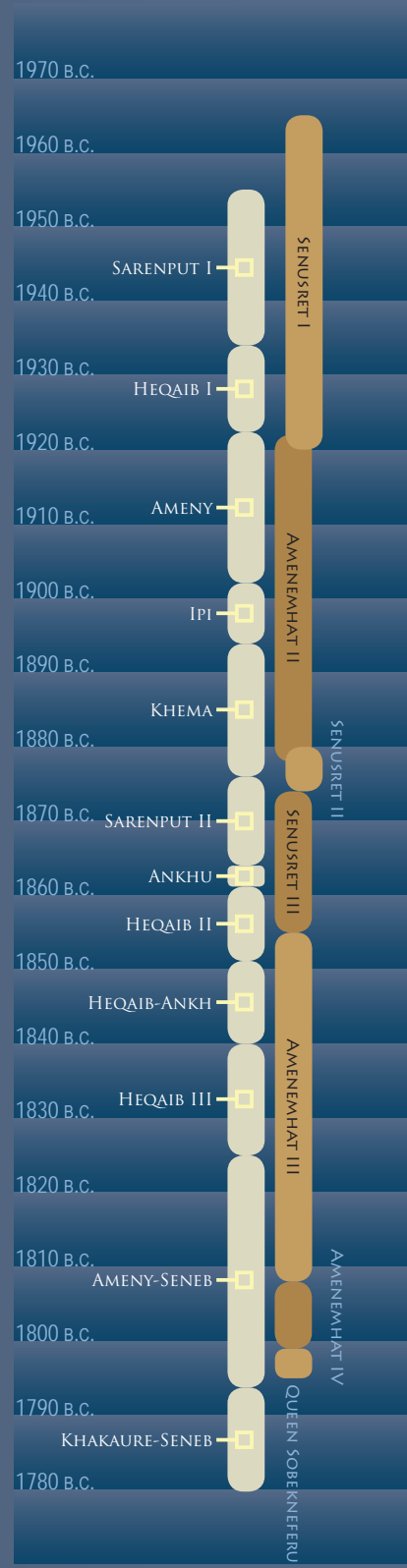
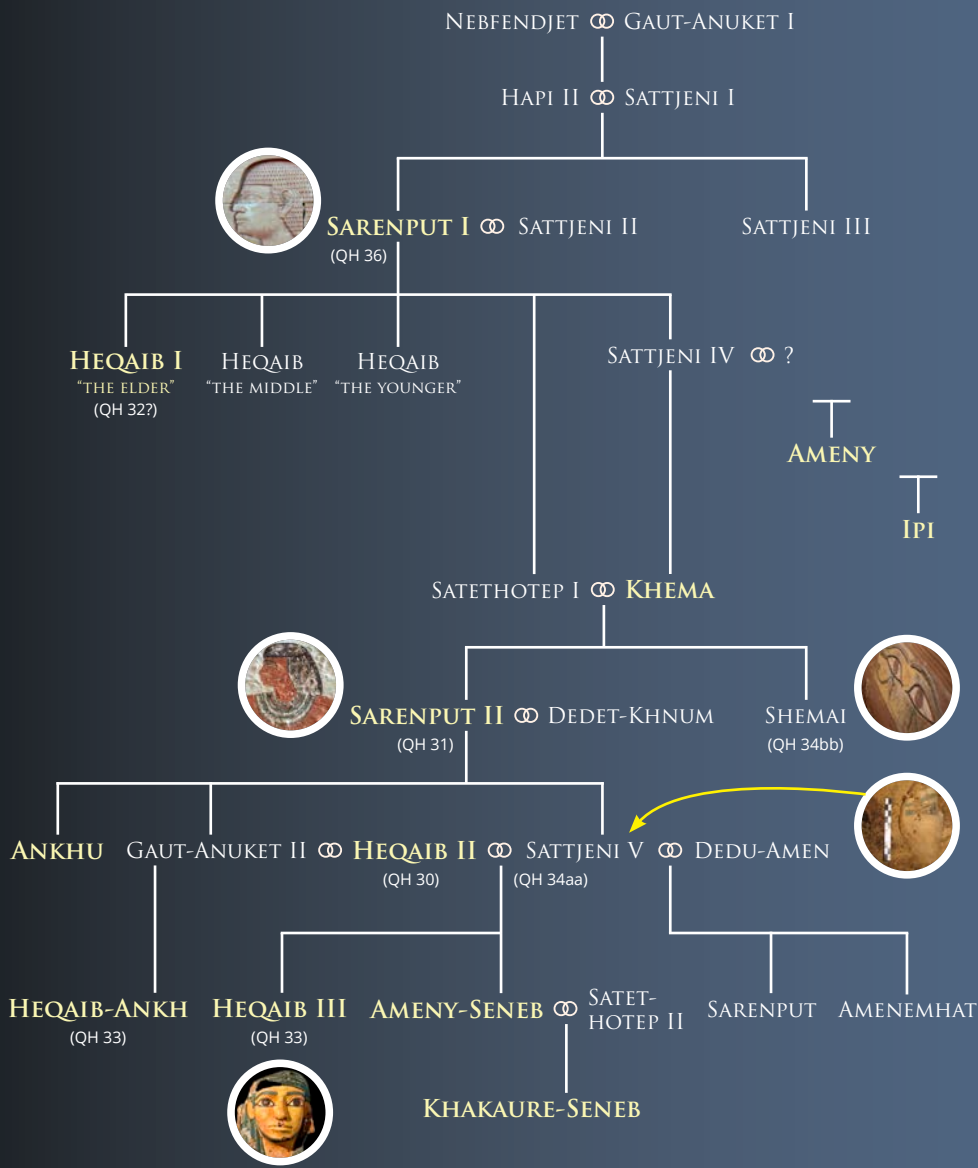
Project Qubbet el-Hawa, run by the Spanish Archaeological Mission, has been working the site for some time now. The discovery of Sennu and his family is an exciting discovery about these southern ruling families.

Coming from Nile Magazine's fascinating report by Dr. Jiménez-Serrano covering some of their findings, along with some exciting 3D renderings of the tomb, these rulers of Egypt's southern frontier.

FROM NILE MAGAZINE #8, JUNE-JULY 2017

This special *Nile Magazine* feature includes two essays: the first by Dr. Judith Weingarten, who tells the story of the Lady Sattjeni V whose burial was discovered in 2013, and the central—if slightly incestuous—role she played in sustaining the local dynastic line. The second article is by Dr. Alejandro Jiménez-Serrano, who recaps for *Nile* readers the key discoveries and findings of the seasons so far, and their hopes for the future at Qubbet el-Hawa.

But first, take a good look at this family tree of the Middle Kingdom governors of Elephantine. The sheer number of Sarenputs, Sattjenis and Heqaibs can sure get confusing, so we've provided you with this diagram to help you navigate your way through. The names of those who became governors are bolded and highlighted in colour. Below-right is a chronology to illustrate the approximate lengths of the governors' reigns, and which pharaoh they served.



untimely death provoked a dynastic crisis in the ruling family which was only resolved when a man named Heqaib (II) became governor. We know very little about Heqaib II. Neither of his parents, Khunes and Sathathor, were part of Sarenput II's immediate family. Thus, Heqaib II became governor, not because of any blood ties to the ruling family, but because of his spouse. In effect, Heqaib II married the boss' daughter.

The right to rule the southernmost province of Upper Egypt had to pass through a "Daughter of the Governor" in order to maintain the blood line of their great-grandfather, the dynasty's founder. First into the breach was Sattjeni's elder sister, Gaut-Anuket. Her task was precisely to produce male children. Gaut-Anuket was as good as her loins, and produced a son, Heqaib-Ankh, who would one day succeed his father as governor. Unfortunately, Gaut-Anuket died while Heqaib-Ankh was still a child, thus thrusting the burden of dynastic legitimacy onto her younger sister, Sattjeni.

With her brother and elder sister dead, Sattjeni was the last heiress standing on behalf of her deceased father, Sarenput II. In short, the inheritance rights of the dynasty now flowed through her veins.

Dr. Alejandro Jiménez-Serrano, co-director of the Qubbet el-Hawa project, recaps what happened next:

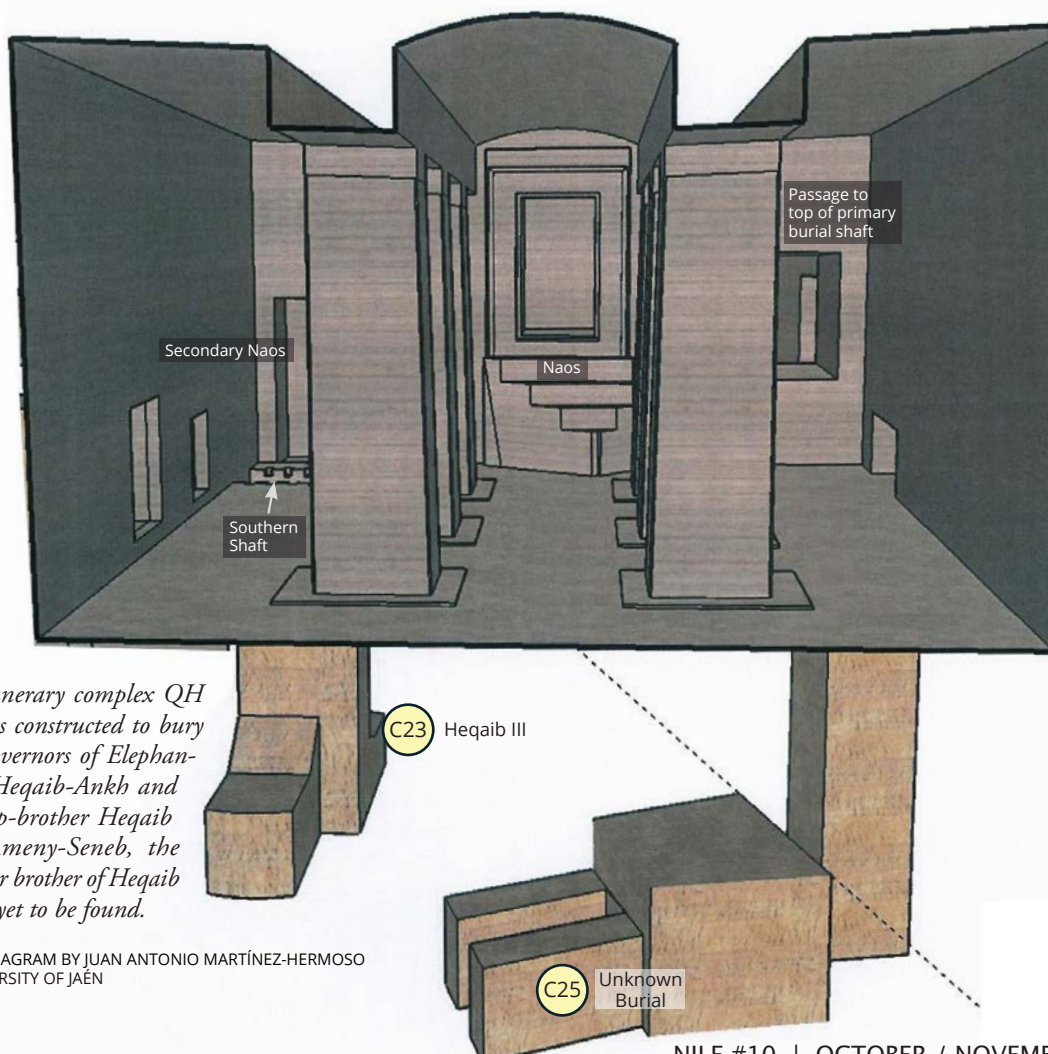


"Then the governor Heqaib II married his wife's younger sister, Sattjeni (V) or vice-versa, she married him. Sattjeni had at least two more children, Heqaib III and Ameny-Seneb, who would later become governors of Elephantine. Once Heqaib II passed away, his eldest son Heqaib-Ankh automatically became governor of Elephantine. After Heqaib-Ankh's [untimely] death, his stepbrother Heqaib III received the rule of Elephantine through the inheritance of his mother, Sattjeni, Sarenput II's daughter."

Sattjeni and her sister had served their family well, and so smoothed the succession over a period of some 30 years. However, research suggests that it was not all was "beer and skittles" in Elephantine, with widespread hunger and disease devastating even the elites. Wealth, as it turns out, did not buy health on Egypt's southern frontier.

Analysis of the mummies unearthed in tomb QH 33, carried out by forensic anthropologists at Spain's University of Granada, has shed new light on the living conditions at that time. As Prof. Miguel Botella Lopez from the University of Granada's Laboratory of Physical Anthropology explains, "Although the cultural level of the age was extraordinary, the anthropological analysis of the human remains reveals the population in general and the governors—the highest social class—lived in conditions in which their health

"It was I who built the ka-chapel of the prince Heqaib." From the chapel of Heqaib, built by Sarenput I at Elephantine.



The funerary complex QH 33 was constructed to bury two governors of Elephantine: Heqaib-Ankh and his step-brother Heqaib III. Ameny-Seneb, the younger brother of Heqaib III, is yet to be found.

TOMB DIAGRAM BY JUAN ANTONIO MARTÍNEZ-HERMOSO
© UNIVERSITY OF JAÉN

in having two naos rather than just one. A five-metre-long shaft descends from the southern naos to two burial chambers below. The western chamber (labelled C23) lies precisely below the naos. Inside was a badly decayed coffin containing the body of a 28- to 30-year-old male, and his mummy mask (previous page). Luckily, some wood at the head of the coffin survived and on it was written the name of the deceased: Heqaib. It is believed that this Heqaib must be the deceased governor Heqaib III—Sattjeni V's elder son. This now raises the question: who was buried in the 12-metre-deep main northern shaft? Quite likely his older step-brother, Heqaib-Ankh.

What might have happened is this: When Heqaib-Ankh became Governor, he began the construction of his future tomb, QH 33. He did not live to finish it, as the unfinished central naos suggests. His step-brother and successor, Heqaib III, seems to have realised that time was not on his side either. Rather than carve out a brand new tomb to reflect his proud gubernatorial status, Heqaib III had a shaft sunk within his step-brother's monument. Certainly, the southern naos does not appear to be have been part of the original tomb plan.

Excavations earlier this year, down in the tomb's deep northern shaft, reached the Middle



"The revered one before Satet, Lady of Elephantine, and Nekhbet." From the naos of Sarenput II in QH 31.

Kingdom levels, and it seems that it was Heqaib-Ankh who was buried there. In the end, Heqaib III appears to have enjoyed a rather lengthy reign which must have been a pleasant surprise considering the odds against it at the time.

For a while it was thought that QH 33 was built for Heqaib III and then usurped by his younger brother, Ameny-Seneb, who appropriated the largest naos and deepest burial chamber for himself, and relegated his older brother to a subsidiary burial chamber and inferior naos. Although this no longer seems to be the case, it does beg the question, where is Ameny-Seneb? No one knows.

What we can figure out, however, is that at some point Ameny-Seneb was called upon to bury one of his step-brothers. After the death of Heqaib II, our Lady Sattjeni remarried. If her choice of first husband was somewhat eccentric—marrying her elder sister's widower—what are we to think of her second marriage, to an official named Dedu-Amen, an individual of apparent Nubian ethnicity? The couple had two sons, a Sarenput (named after her father) and Amenemhat (after the reigning pharaoh), both of whom would have shared the Nubian features of their father, Dedu-Amen.

And so it proved to be.

In 2016 the Qubbet el-Hawa team found Sarenput's burial chamber in the northeast



PHOTO: PATRICIA MORA © UNIVERSITY OF JAÉN

Dr. Alejandro Jiménez- Serrano, brushes sand away from the face of an intrusive Ramesside-era coffin in shaft No. 7

in the tomb of Sarenput I (QH 36). There are nine burial shafts in all. It appears that five have never been cleared.



PHOTO: MOHAMED A. FAHMY

Accessible EGYPT

WHAT A DIFFERENCE a small wooden ramp can make. Able-bodied visitors to the Temple of Hatshepsut on Luxor's West Bank probably wouldn't even notice the simple wooden addition to the grand access ramp. For anyone who needs a wheelchair or mobility scooter to get about, however, these five planks of timber bridge a discouraging step and make the female pharaoh's graceful temple a whole lot more accessible. And, in a nutshell, that is the mission of *Accessible Egypt*: to improve access for disabled people at Egypt's temples.

Accessible Egypt is a campaign launched by Jane Akshar and Joanne Stables—British expats who now live in Luxor. It was only in recent years, as Jane herself became progressively reliant on a motorised scooter (Luxor's first), that she realised how difficult it was to enjoy the region's magnificent temples. The paving stones in and around the structures are often so gappy and uneven that they pose a problem not only for those on wheels but also people using walking sticks or frames—or even just a little wobbly on their feet. Jane wants Luxor to be famous as Egypt's first disability-friendly ancient heritage site.

At a time when Egypt needs all the visitors it can get, the work of *Accessible Egypt* has seen early interest from local antiquities authorities. The opportunity is there to make Egypt a real option for people who never thought they could visit Egypt before.

Recently *Accessible Egypt* has made contact with *Helm*, an Egyptian non-profit organisation that has accessibility to private and public premises as one of its core aims.

Part of the solution might lay in mudbricks. They are cheap and easy to produce en masse, easy to replace when necessary, and are remarkably durable.

Joanne Stables reveals that “on the West Bank of Luxor at the ancient necropolis of Dra Abu el-Naga, a group of workmen employed by the American Research Centre in Egypt (ARCE) have been busily working away to produce more than 15,000 mudbricks for a number of international archaeological missions.” One of these missions is the Oriental Institute of the University of Chicago, which is developing a paved walkway at Medinet Habu to allow visitor access to the western precinct of Ramesses III's temple, as well as the House of Butehamun. The paving blocks produced by the ARCE team are composed mainly of soil collected from the (carefully sifted) spoil heaps of the nearby archaeological excavations.

“As a paving material,” Stables says, “mudbrick has a number of advantages when compared to conventional stone paving. For example, mudbrick is able to endure exposure to direct sunlight and high temperatures more than limestone and sandstone which are known to deteriorate with the increase of temperature. Furthermore, mudbrick is more resistant to cracking due to its ability to absorb movement.”



Pharaoh would be pleased; a stunning Nekhbet vulture collar necklace in 18ct gold and sterling silver. The openwork wings are patterned in a feather and pharaonic dress detail.

Photo: Azza Fahmy.

In last issue's *Nile Style* we presented a spectacular Egyptian revival brooch in the form of a winged scarab. That piece was made in 1924 by the luxury jewellery designer, Cartier, and, 93 years later, ancient Egypt is still trending; the art of fine jewellery inspired by ancient Egypt is alive and well.

Azza Fahmy is Egypt's best-known contemporary jewellery designer, and now, "handcrafting 7,000 years of inspiration", earning international acclaim.

This striking Nekhbet necklace was inspired by a golden armlet discovered in 1859 in the 17th-Dynasty tomb of Queen Ahhotep, in Dra Abu el-Naga, Luxor.

LOOKING BACK

Vintage Images of Ancient Egypt

13

Handwritten title in German script, likely the title of the page or a section within the book.



Handwritten text in German script, likely a description or commentary on the illustration above.

You may recall a certain “scandal” almost ten years ago when a young man named Thomas Kohnstamm published a “swashbuckling tale of high adventures” from his years as a travel writer. It wasn’t the rollicking yarns that caught everyone’s attention, however, but his admission that he had either copied or simply made up large sections of his contributions to travel guides. In one instance, he hadn’t actually visited the place he was commissioned to write about: “They didn’t pay me enough to go to Colombia. I wrote the book in San Francisco.”

This, of course, was all great publicity for the book. Such admissions from a travel writer of the 16th century, however, would have caused much less of a ripple. It was not uncommon for chroniclers of the day to describe far-flung destinations they had never seen, and happily record the accounts given to them in good faith by more adventurous souls.

You may recall that the last issue of *Nile Magazine*

(#9, June-July 2017) featured a wonderful image of the Giza pyramids (below) from the 1564 edition of Sebastian Münster’s “Cosmographia” (first published in 1544). The fact that Münster actually set foot in relatively few of the places he described didn’t stop his lavishly illustrated encyclopedia from being one of 16th-century Germany’s most popular works.

Even the giants of historical travel writing may not have visited all of the places they pretended to. The Greek historian Herodotus wrote a colourful account of Egypt in around 450 B.C., supposedly visiting the country during the Persian occupation (27th Dynasty). Herodotus was the first to admit that much of



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