

# NILE

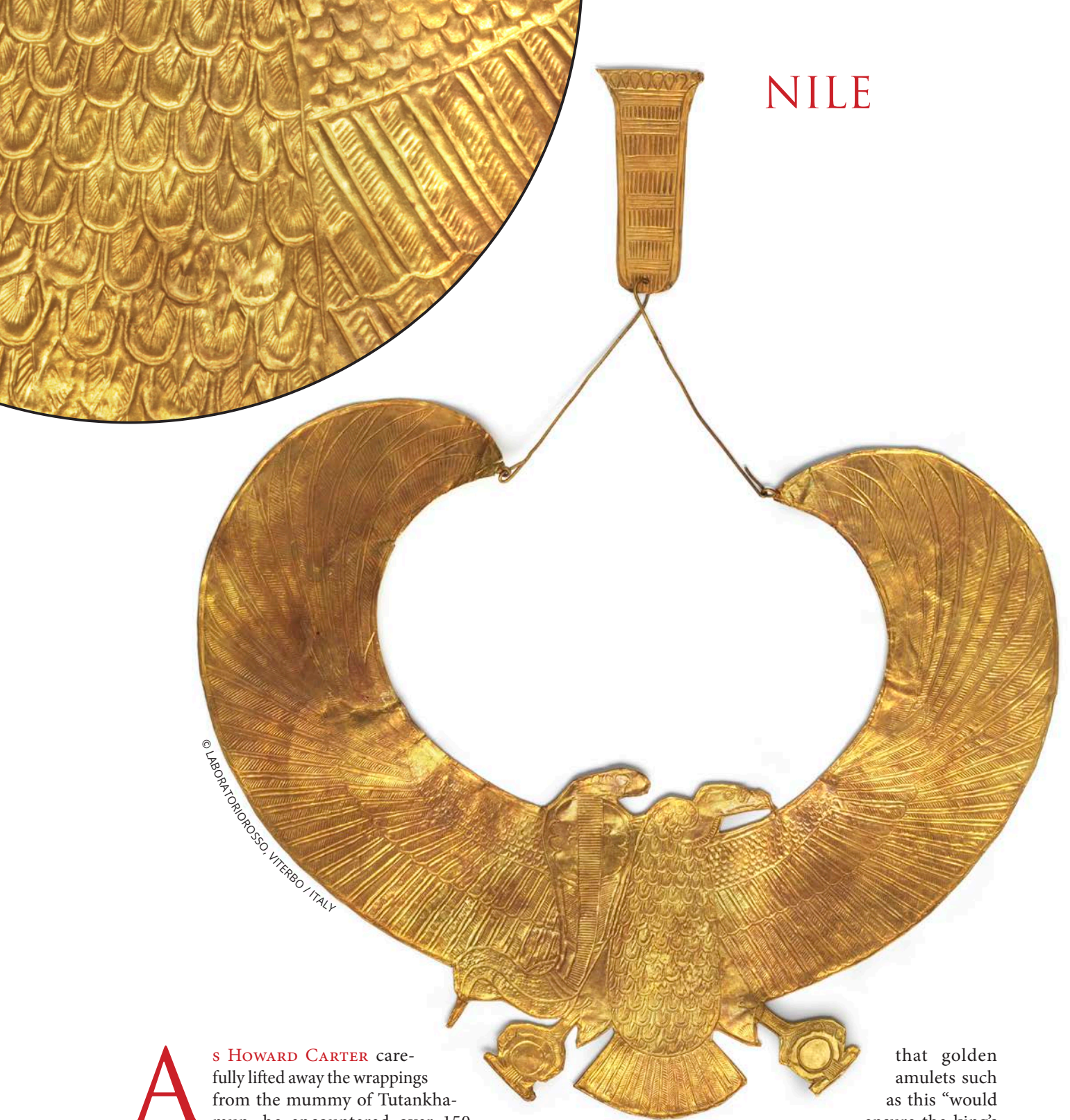


DISCOVER ANCIENT EGYPT TODAY



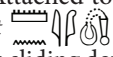
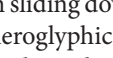
THE FACE OF  
NEFERTITI?





© LABORATORIO ROSO, VITERBO / ITALY

**A**S HOWARD CARTER carefully lifted away the wrappings from the mummy of Tutankhamun, he encountered over 150 golden amulets and collars, ritually put in place to keep the young king safe from harm in the netherworld. Carter labelled this stunning example a “gold collar of Buto [Wadjet] and Nekhbet, cut out of sheet gold, with details finely chased.”

Almost 30 cm across, this golden collar was carefully arranged so that Nekhbet’s wings curled protectively over the king’s shoulders, thereby shielding his upper chest and the base of his neck. Attached to the wing-tips by means of gold wire is a *menat* , a counterpoise used to keep heavy collars from sliding down the neck. In its talons, the vulture holds the hieroglyphic symbol for eternity, *shen* , forever granting the king the goddess’ protection.

In *The Complete Tutankhamun*, Nicholas Reeves explains

that golden amulets such as this “would ensure the king’s transformation from death to immortality—if in a rather different way from that originally imagined.” This beautiful piece is part of the *King Tut: Treasures of the Golden Pharaoh* exhibition currently showing in Los Angeles—the largest collection of Tutankhamun artefacts to ever tour the globe.

Popularly known as the Two Ladies (or Nebti) Collar (Acc. No. JE 61916/GEM 10927), it will eventually join the rest of the Tutankhamun collection at its new home—the long-awaited Grand Egyptian Museum.

You can find out more about *King Tut: Treasures of the Golden Pharaoh* at [californiasciencecenter.org](http://californiasciencecenter.org), and also check out the news from Tutankhamun’s tomb on page 6 in this issue of *NILE Magazine*. The latest scan results are in.



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## THERE'S NOTHING THERE

**Jeff Burzacott**

The results are in: the third (and most thorough) round of scans, in and around Tutankhamun's tomb, show no indications of any hidden chambers.

At all.



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## KV62 THE NORTH WALL PART 1: THE NEW INTERPRETATION

**Traugott Huber**

Does the lack of hidden chambers mean that Tutankhamun's tomb is out of surprises? Far from it. In fact, Nicholas Reeves was on the right track. In this article, Traugott Huber, reveals who KV 62 was built for.



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## LUXOR TEMPLE'S NEW FACE

**Jeff Burzacott**

Something borrowed.... The latest of Ramesses II's colossal statues has been reerected in front of Luxor Temple. And it appears to be another case of Ramesses II "renewing" his esteemed predecessor's efforts.



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## THE ROYAL TOMBS

**Aidan Dodson**

### PART 4: The Middle Kingdom.

The next extract from Aidan Dodson's *The Royal Tombs of Ancient Egypt*. After a century in the wilderness, royal pyramids are back—but not as we knew them.

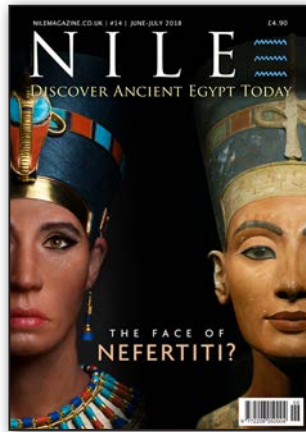


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## THE CELESTIAL DUNG BEETLE

**Sofia Aziz**

What is it about this humble-looking creature that led the ancient Egyptians to make it the most popular amulet in Egyptian history?



## THE COVER

### THE FACE OF NEFERTITI?

Jeff Burzacott

The head of a mummy dubbed the “Younger Lady” was recently scanned and modelled. It’s a remarkable portrait, but is it Nefertiti? We look at the cases for and against the connection.

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## FROM THE EDITOR

**W**HEN DR. JOANN FLETCHER and a team from the University of York measured the head of a mummy that had been lying in a walled-up tomb chamber in the Valley of the Kings, they made a remarkable discovery.

The anonymous mummy was known as the “Younger Lady”, discovered alongside two others in the late 19th century, stashed in a side-chamber in the royal tomb of Amenhotep II.

Dr. Fletcher had long suspected that the mummy might belong to Queen Nefertiti. When, in 2003, the research team compared the Younger Lady’s head measurements with that of the famous Berlin Bust of Nefertiti, they found them to be identical!

Seven years later, DNA testing revealed that the Younger Lady was a mother—and her son was named Tutankhamun. But did that mean she was indeed Nefertiti? A recently-created forensic reconstruction of the Younger Lady’s head has certainly made the connection; they topped it with the queen’s iconic tall blue crown. We explore the various arguments for and against the Younger Lady being Nefertiti. The article starts on page 46.

We’ve held this issue back a couple of weeks so we could include the latest scan results from Tutankhamun’s tomb, as well as new insights that suggest KV 62 was built for



© DISCOVERY CHANNEL. PHOTO BY JULIO ETCHART

*The mummy of the “Younger Lady” (right). She spent almost 3,000 years in the company of an anonymous teenage boy (centre), and her mother, Queen Tiye (left).*

Queen Nefertiti after all. That fascinating article begins on page 9. I hope you enjoy your **NILE** time!

Jeff Burzacott   
editor@nilemagazine.com.au



# Press Release

May 6, 2018

**High-level geophysics research provides conclusive evidence on the non-existence of hidden chambers adjacent to or inside Tutankhamun's tomb (KV62).**

Dr. Mostaf Waziri, Secretary-General of the Supreme Council of Antiquities announced, adding that the Head of the Italian scientific team, Dr. Francesco Porcelli of the Polytechnic University of Turin... has submitted a scientific report to the Permanent Committee for Ancient Egyptian Antiquities at the Ministry of Antiquities with all the results of the GPR data analyses, revealing that the GPR scans were performed along vertical and horizontal directions with very dense spatial sampling...

The team also included experts from the University of Turin and from two private geophysics companies, Geostudi Astier (Leghorn) and 3DGeoimaging (Turin), who completed the analysis of the GPR data collected from the inside of Tutankhamun's tomb (KV 62) last February 2018.

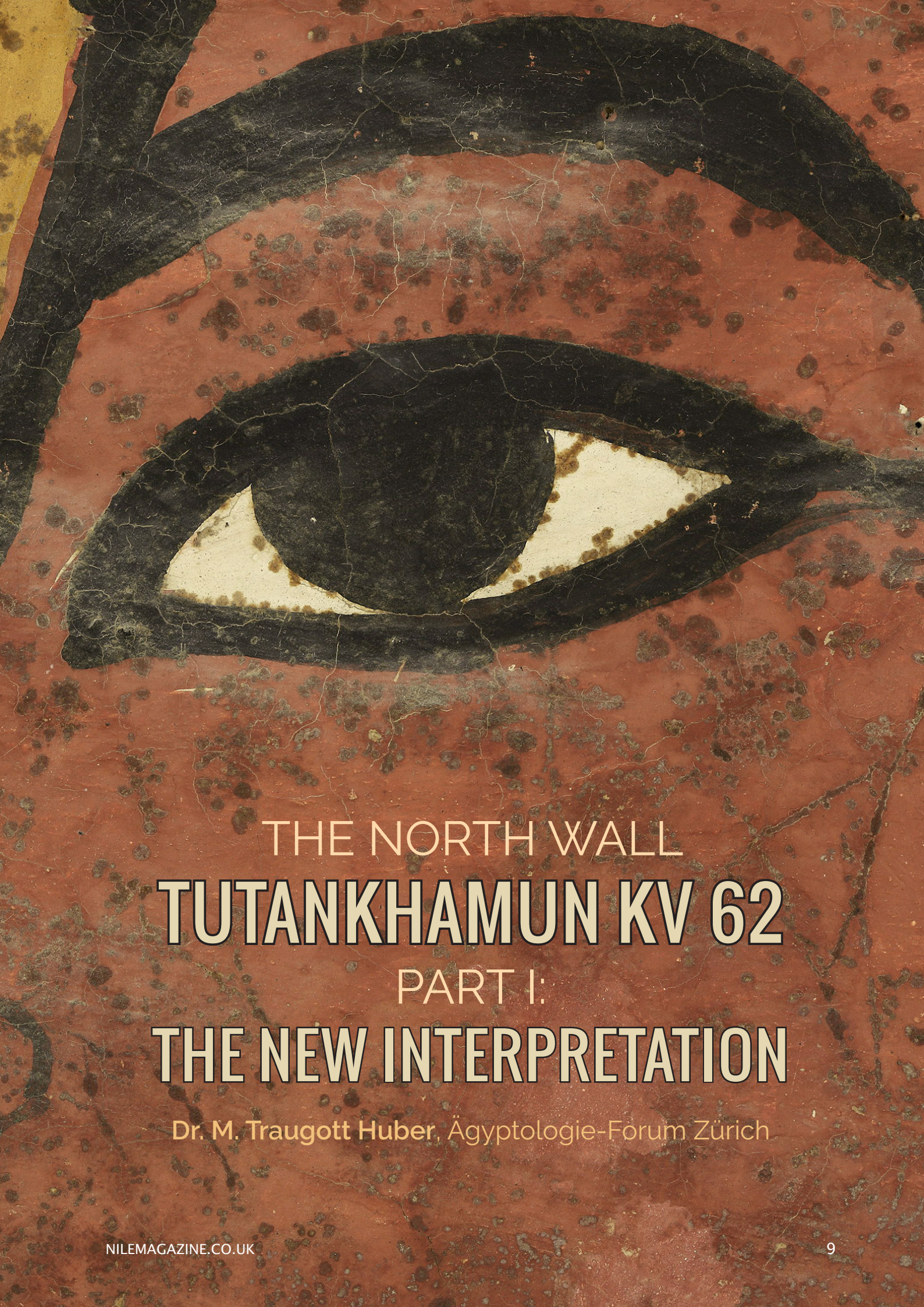
Dr. Porcelli asserted that the main findings are as follows: **No marked discontinuities due to the passage from natural rock to man-made blocking walls are evidenced by the GPR radargrams, nor there is any evidence of the jambs or the lintel of a doorway.** Similarly, the radargrams **do not show** any indication of plane reflectors, which could be interpreted as **chamber walls or void areas behind the paintings of the KV 62 funerary chamber.**

**It is concluded, with a very high degree of confidence, said Dr. Porcelli, the hypothesis concerning the existence of hidden chambers or corridors adjacent to Tutankhamun's tomb is not supported by the GPR data.**

This is the third GPR survey to be conducted. It was designed to stop the controversy aroused after the contradictive results of two previous radar surveys carried out by a scientific Japanese and American teams, to inspect the accuracy of a theory launched in 2015 by British Egyptologist Nicholas Reeves who suggested the existence of queen Nefertiti's tomb, concealed behind the north and west wall paintings of King Tutankhamun's burial chamber.

To solve the difficulties encountered by the two preceding surveys and provide a conclusive response, the Ministry of Antiquities... asserted to conduct a third GPR system with different technology to put an end to such debate.

METROPOLITAN MUSEUM OF ART. PHOTO: LEE BOLTIN



THE NORTH WALL  
**TUTANKHAMUN KV 62**  
PART I:  
**THE NEW INTERPRETATION**

Dr. M. Traugott Huber, Ägyptologie-Forum Zürich



## KV 62 HAS A LOT MORE TO SAY

**I**T'S NOT OVER YET FOR TUTANKHAMUN'S TOMB. While the recent scan results are said to have conclusively proven there are no false walls and no hidden chambers or passages in the tomb (see page 6), it can't be said that we now know all there is to know about Tutankhamun's tomb.

Nicholas Reeves' incredibly-detailed examination of the tomb decorations, its construction and the hand-me-down goods Tutankhamun was given to explore the afterlife, have seen the tomb receive a level of scrutiny unprecedented in its detail. Even those who were immensely sceptical about the prospects for Nefertiti's hidden burial were forced to examine the proposed evidence in incredible detail to counter

Reeves' now-famous theory.

But while this investigation into Nefertiti's missing burial has concluded, much of the evidence that Reeves cited to state his case still stands. Some of it, however, under a fresh light (and radar scan) doesn't.

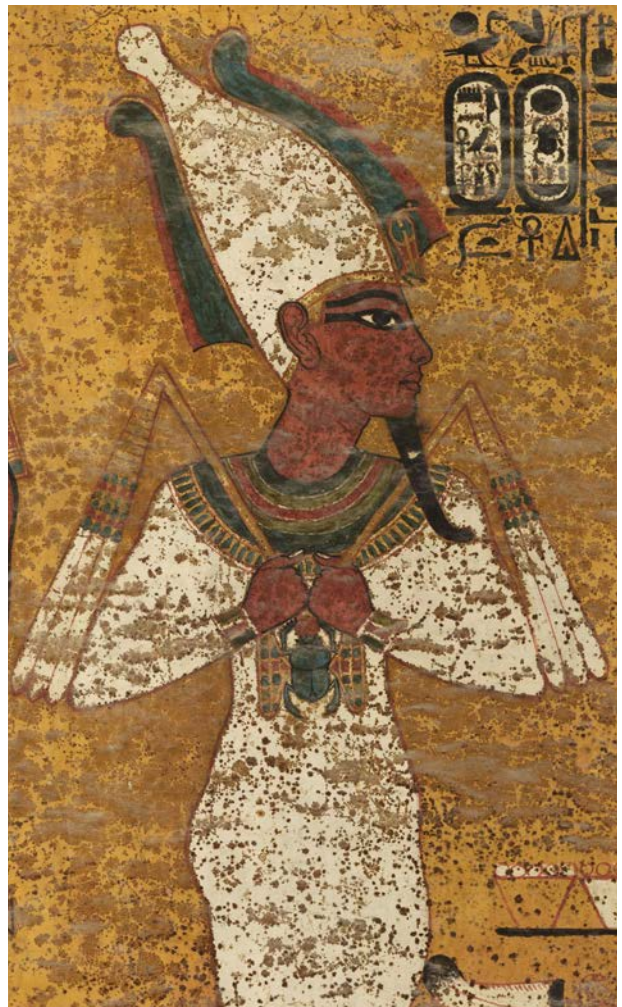
In this article, Dr. M. Traugott Huber revisits the decorations in Tutankhamun's tomb and supports Reeves' conclusions that today's text was inserted some nine years after the original illustrations were made. The extant text ingeniously transforms the original personalities and refers instead to the burial of Tutankhamun. The conventional interpretation does not match the original meaning.

The interpretation of the original illustration by



© SANDRO VANNINI / LABORATORIOROSSO

*Tutankhamun's gilded outer coffin with the traditional Osirian crook and flail demonstrate the swift return to orthodoxy after the blip that was the Amarna period.*



*This kingly Osiris from KV 62 features an unusual double flail. Notice also that this person's feminine-looking figure is almost identical to the goddess Nut in Scene 2.*

Nefertiti, but not of Tutankhamun. To avoid any confusion whatsoever as to the figure's gender, it also features a small waist and female buttocks.

Thirdly, a most unusual feature, unique in 3,000 years of Egyptian iconography, characterises this female pharaoh. Osiris—the legendary lord of the underworld and father of Horus—is, since the Middle Kingdom, traditionally portrayed with a crook and flail.

The outer anthropoid coffin from KV 62 (above) is the only one of Tutankhamun's three coffins exclusively produced for the king (Huber, 2016: chapter 4.4). It displays the young face of Tutankhamun. The lid is carved with a recumbent image of the dead king as Osiris. His arms, crossed on the chest, clutch the twin symbols of kingship: the crook and flail.

Several interpretations as to the meaning of the crook exist, but all agree on one point: in patriarchal Egyptian society, the crook is a male symbol—the primitive hand tool of the shepherd, and associated with the word *heqa* (𓄏𓄗), “rule over”.

In Nefertiti's illustration, however, the shepherd's staff is replaced by a second flail. This most unusual feature was rarely highlighted. The double flail shown here was very deliberately applied. But why? Is it reinforcing the illus-

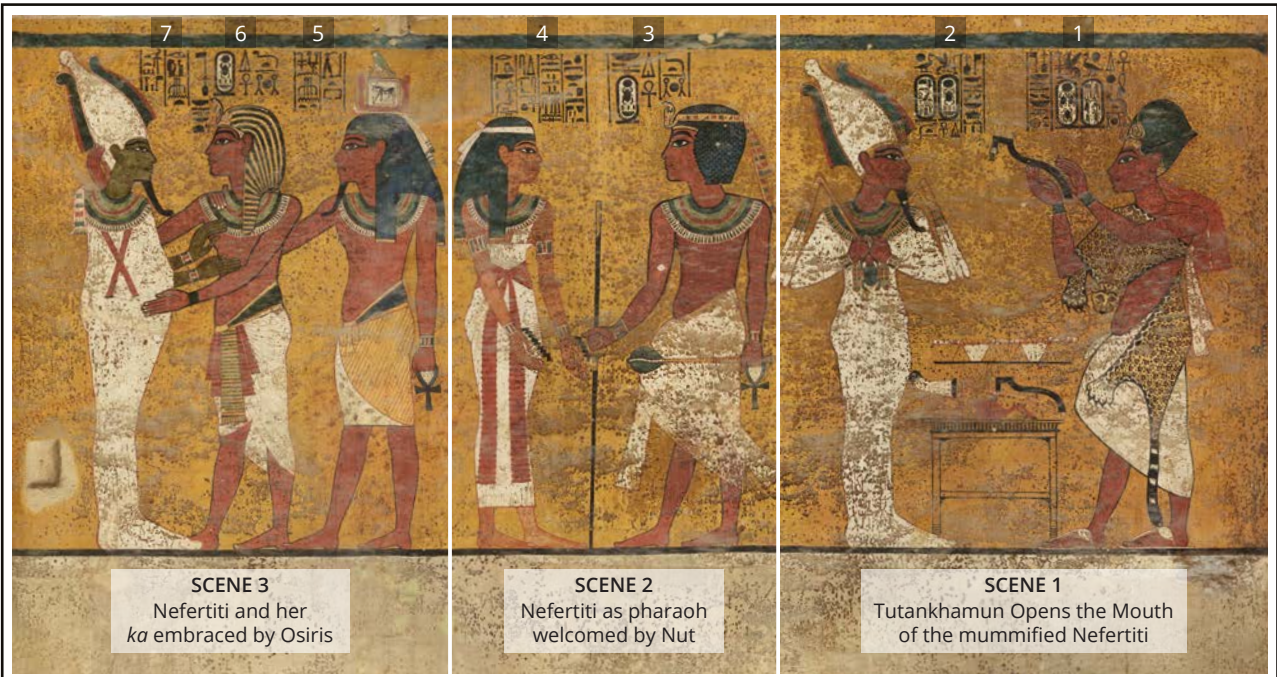
tration of a female pharaoh by replacing a male symbol? Does it allude to Min (𓄏), the patron god of Nefertiti's suggested home town: Akhmim, in Middle Egypt? Min is characterised by a flail but without any crook.

Whatever the precise interpretation, an undeniable fact remains: the standard portrayal of Osiris was not applied here. This deviation cannot be explained for a burial of Tutankhamun. By the time of his death, the traditional canon had been reestablished, as is shown by his outer coffin, above, and the hieroglyphic text accompanying the third scene on the North Wall: 𓄏𓄗 𓄏𓄗 𓄏𓄗 𓄏𓄗 *Osiris, Foremost of the west...*

This unique deviation, however, is neatly explained by Nefertiti and the Amarna belief with a very distinct view on Osiris. (Fabienne Haas Dantes will treat the Amarna and post-Amarna roles of Osiris in the next issue of *NILE Magazine*. Haas Dantes will demonstrate that while Osiris no longer had any importance as a god in the Amarna period, his iconography was nonetheless still occasionally used for deceased royals.)

For these reasons, the deceased mummified pharaoh cannot possibly be Tutankhamun. This figure actually represents the female Amarna pharaoh. In other words, the hieroglyphic text and cartouches do not match the illustra-





Nicholas Reeves' reinterpretation of the North Wall decoration in Tutankhamun/Nefertiti's tomb.

tion. The illustration was made years before the text was painted after the death of Tutankhamun. The conventional interpretation was simply incorrect.

## INTERPRETATION OF NICHOLAS REEVES

Nicholas Reeves' 2015 paper, *The Burial of Nefertiti?* was the first after nearly 100 years of collective blindness, to recognise and courageously publish on two of these oddities. Reeves argued that the original inscription was erased, and the original figures had an entirely different meaning:

*“Although the original, identifying inscriptions of the North Wall decoration are now completely covered by later yellow overpaint, the still-exposed figures of this original scene continue to display a good deal of attributable detail.”*

Citing findings by the Getty Conservation Institute, Reeves further pointed out that the North Wall was initially painted white, with the yellow added later—around the existing figures on the wall.

It has also long been recognised that the North Wall illustration was applied using the 20-square Amarna grid, not the conventional 18 pre- and post-Amarna grid. The latter was used on the West, South, and East Walls of KV 62, which were, apparently, hastily illustrated after Tutankhamun's death.

The 18-square-grid, lacking two lines, causes a less elongated neck and a less compressed belly. As a consequence, Reeves discarded the later additional, misleading text and recognised instead the Opening of the Mouth of the mummified Pharaoh Nefertiti by her successor, the 9-year-old boy, Tutankhaten.

Reeves interpreted the second scene as Nefertiti being welcomed by goddess Nut. The third scene was assumed to represent Nefertiti and her ka embraced by god Osiris. Thus, according to Reeves, the seven figures illustrated refer to the following five identities:

- Nefertiti (3 times)
- Her ka (once)
- Tutankhaten, the later Tutankhamun (once)
- Goddess Nut (once)
- God Osiris (once)

For Nicholas Reeves, Nefertiti was the main person in the three scenes. The illustration thus presents the principal stages in the transition from this world to the realm of the gods for the deceased Pharaoh Ankhkheperure Neferneferuaten—Nefertiti.



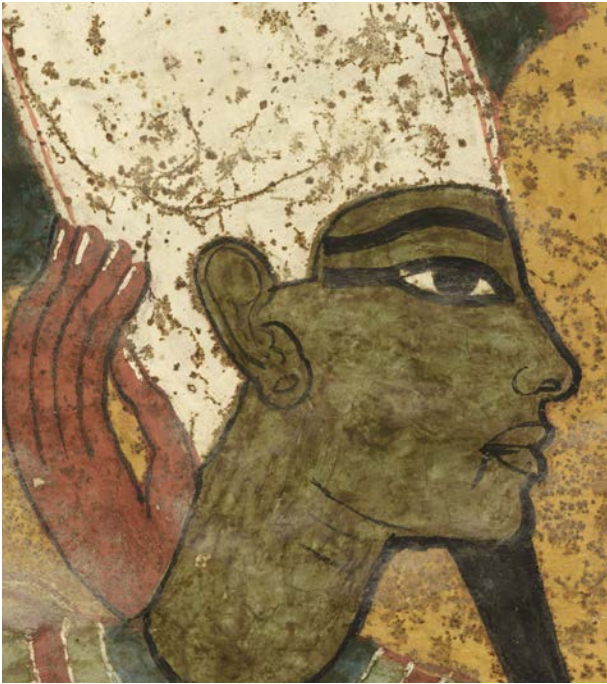
Ankhkheperure Neferneferuaten (Nefertiti)

As demonstrated by Reeves, the *sem* priest figure in Scene 1 perfectly matches Tutankhaten. This author has further demonstrated that Ay, even ignoring his more mature age, is excluded due to his very distinct facial features (see facing page, top).

This scene originally could not possibly illustrate Pharaoh Ay (as person 1) and also definitely not Tutankhamun (as person 2). But a close look at Scenes 2 and 3 reveals six oddities in the interpretation of Nicholas Reeves.

### 1 Scene 2: Male, not Female

Let us first study the middle vignette, Scene 2. The person to the right in that scene is undeniably male, as is conventionally interpreted. This identification is due to his facial expression, the position of the eyebrows, the lacking breasts, the male waist and buttocks, and the male apron. All these



*Spot the differences. (There aren't many.) The traditional interpretation goes that the Osiris figure on the left is Osiris, while the figure on the right is Tutankhamun having*

*become Osiris in the afterlife. The incredible similarity in the feminine facial features, however, suggest they are one and the same person: Nefertiti.*

## THE TWIN FIGURES IN THE TOMB OF TUTANKHAMUN

Let us start our quest for the original meaning with two pairs of identical faces.

The first surprise is that two female faces are absolutely identical (above). This affects the two figures illustrated in the form of Osiris. The same female person is illustrated in two distinct scenes. It is clear that the traditional interpretation does not match, which assumes Tutankhamun is the right figure, and the male god Osiris to the left. It is obvious here that Reeves' interpretation does not match, which assumes Nefertiti to the right (in Scene 1) and the male god Osiris (in Scene 3).

If Reeves is correct in his interpretation of Scene 1, then the identical face from Scene 3 must also represent Nefertiti. In fact, the same feminine facial expression, the same eyes and eyebrows, an identical chin, the same curved neck and anterior folds on the neck characterise both faces. Decisively also, in both faces, Nefertiti's characteristic ornamental groove is prominently expressed.

The second surprise: two male faces are absolutely identical (facing page). This affects the two males illustrated as pharaoh in Scenes 2 and 3. This perfect matching of the faces was very deliberate; the same person was featured twice in two distinct scenes.

It is clear that the traditional interpretation does not match, which here assumes Tutankhamun two times. This male face by no means matches the female face of the mummified king (above), which should also represent Tutankhamun according to the conventional interpretation. It is also clear that Reeves' interpretation does not match, which assumes here Nefertiti twice. This face is male, as expressed by the male wig, the position of the eyebrows,

the smooth neck and of course confirmed by a male breast, and a male apron. But who is this pharaoh? The answer requires knowledge of the Amarna personalities and iconography.

Which of the pharaohs was allowed to embrace Nefertiti so lovingly? Who was the Pharaoh that Nefertiti embraced so intimately? Who were the world-famous couple from Amarna, illustrated in dozens of intimate family scenes? The answer, of course, is Akhenaten. It should be carefully noted how brilliantly the ancient artists used the same face for two, seemingly distinct persons. The distinct expression of their ages, young in Scene 2, older in Scene 3 is exclusively depicted by the headgear. The faces themselves are identical—a masterpiece of artistic professionalism indeed!

With these affinities in mind, let us now turn to the interpretation of the middle scene on the North Wall (facing page). This is the central scene and without any doubt the single most important scene of the entire illustration. The observer who enters this tomb is directed to this image. One's eyes meet a young woman and a young pharaoh. Let us, for now, assume that KV 62 was the tomb designated for Nefertiti (as will be verified in Part 2 of this article, coming up in [NILE Magazine](#)).

Now let us assume that Pharaoh Ankhkheperure Neferneferuaten's burial (i.e., Nefertiti's burial), was prepared in KV 62 prior to Tutankhamun. If this is true, what was the most important event in Nefertiti's life? Which event should be illustrated centrally in her tomb? Please consider that Nefertiti was a child of the Amarna period. This illustration was realised in the immediate aftermath of the Amarna time, not in conventional pharaonic times. The art of Amarna is characterised by an exceptional realism and individualism, which require a modern interpretation of

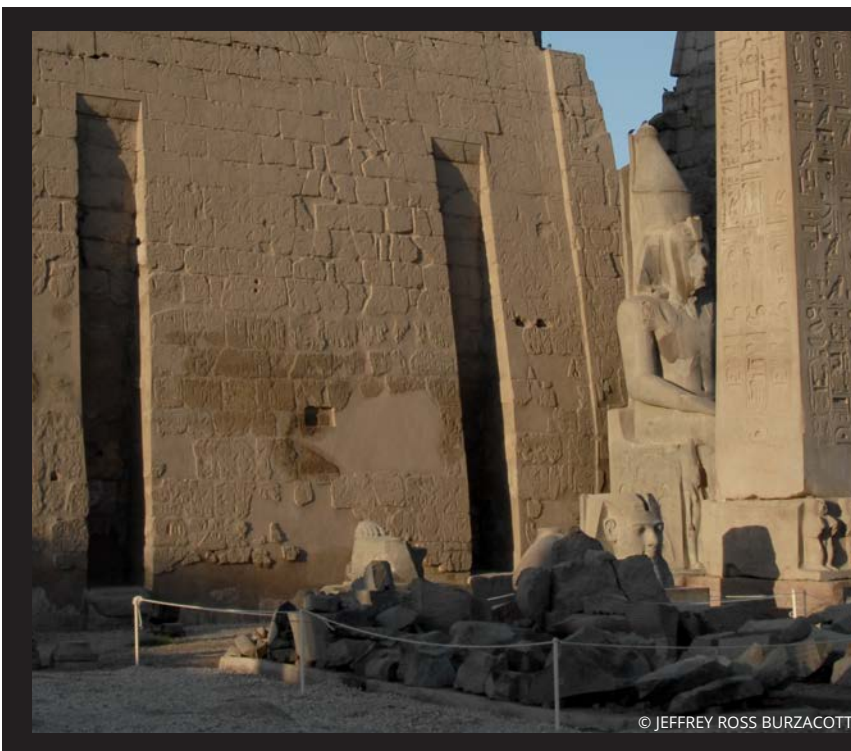


© SHARON DAVIDSON

Saturday, April 21, 2018. The newly-reconstructed statue of Ramesses II/Amenhotep III stands proud after its unveiling. Luxor Temple was largely the work of two kings:

Amenhotep III and Ramesses II. This newly-reconstructed statue was likely commissioned by Amenhotep III and then, 200 years later, usurped by his famous successor.

# MEET THE *New* FACE OF LUXOR TEMPLE



© JEFFREY ROSS BURZACOTT

## THE WAY THINGS WERE

For the last six decades, the fragmented parts of Ramesses II's/ Amenhotep III's colossal granite statue have lain before Luxor Temple's grand pylon (left).

In 1958, a mission by the Egyptian Antiquities Organisation (now the Ministry of State for Antiquities), led by Mohamed Abd el-Qader, uncovered the statue and collected up its dozens of pieces. The head was mounted on a cement base and the other fragments roped-off, ready for eventual restoration.

The new addition to the façade of Luxor Temple now means five of the original six statues (four standing, two seated) are in place.

The only disappointing thing is, this new statue has suddenly made all of my existing photos of the front of Luxor Temple obsolete! (Just kidding.)



# UPDATE FROM ARCE

CURRENT RESEARCH, EXCAVATION AND CONSERVATION PROJECTS IN EGYPT

## THE TOMB OF NIAY (TT 286) AT LUXOR

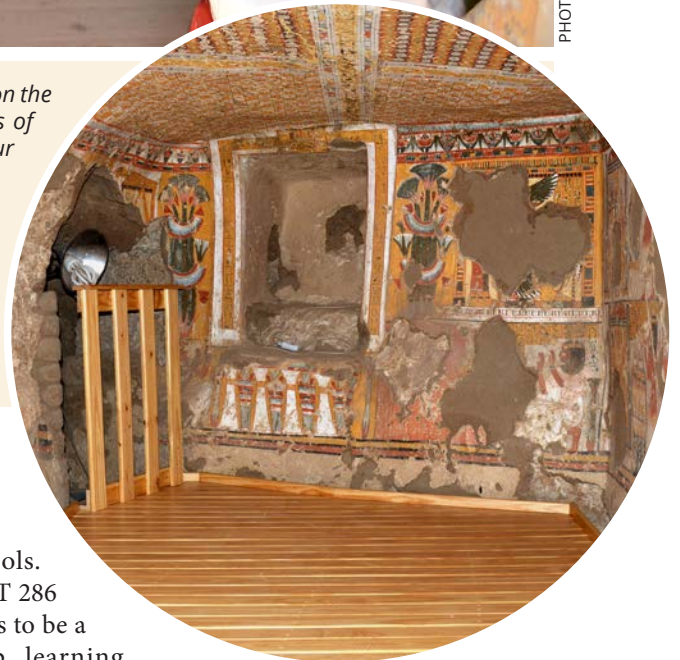


PHOTO: KHADIJA ADAM

When you explore the wonderfully-decorated “Tombs of the Nobles” on the West Bank at Luxor, this is what you rarely see—dedicated teams of Egyptian professionals conserving and preparing the tombs for your visit—and posterity.

This is the small Ramesside tomb of Niay (TT 286) at Dra Abu el-Naga. Since the above photo was taken, the Conservation Field School run by the American Research Center in Egypt (ARCE) has put in new flooring with skirting boards to protect the base of the walls (right).

Lights can attract insects, so the tomb has also been fitted with solar powered, motion-sensor lighting, which activates only when someone enters the tomb.



**T**HEBAN TOMB 286, the tomb of Niay at Dra Abu el-Naga in Luxor, presented one heck of a challenge for ARCE. Large chunks of beautiful funerary scenes were missing, painted plaster was peeling away at the edges, and cracks in the ceiling threatened to pull down the overhead patterned decoration. For Khadija Adam, ARCE Conservation Manager at Luxor, it was perfect.

Khadija helps train Egyptian Ministry of Antiquities conservators in Luxor through ARCE’s Conservation Field

Schools.

At TT 286 it was to be a steep learning curve; there was no shortage of urgent issues that needed immediate attention.


The town owner, Niay , was a Scribe of



IMAGE COURTESY OF THE PENN MUSEUM, IMAGE #34841



PHOTO: KHADIJA ADAM

*This scene from the south wall of Niay's tomb chapel features the sycamore tree goddess pouring life-giving water into the cupped hands of a kneeling Niay and his ba, perched on a standard.*

*The scene is inspired by Chapter 59 of the Book of the Dead, which is titled "Spell for breathing air and having power over water". It deals with providing the deceased with eternal life by breathing air and drinking water in the netherworld.*

*Scenes like this help date Niay's tomb to the Ramesside period, as the image of the ba bird drinking water poured by the sycamore tree goddess appears only from the 19th Dynasty onward.*

*The black-and-white photo on the left was taken by a*

*Penn Museum (University of Pennsylvania) mission to record and conserve tomb scenes at Dra Abu el-Naga in the late 1960s. Since then, vandals have brutally damaged the scene (right).*

*Thanks to the kind permission from the Penn Museum, ARCE hopes to use their high-quality black-and-white images, combined with the original colouring to restore the missing sections of the painting.*

*Because modern conservation practice means that original tomb decoration can't be "fixed" or "touched-up", this coloured recreation can be made digitally and printed onto a photographic panel placed in the tomb. Hopefully, modern visitors to Niay's tomb will be able to see how the completed scene once looked.*

stairways have also been built leading up to the tomb. The stone for these was recycled from excavated debris that had been dumped by other expeditions at Luxor.

While TT 286 was robbed of large areas of its wall paintings, many beautiful painted scenes remain, which have been painstakingly conserved. Next comes a grand opening—and the news that Luxor has a new tourist attraction. John Shearman, ARCE's Associate Director at Luxor, is coordinating the timing with the Ministry of Antiquities—hopefully before the end of the year.

### FILLING IN THE GAPS

As evidenced by the damage to the decorations, TT 286 has long attracted the wrong sort of attention. French explorer and mineralogist, Frédéric Cailliaud, gives us just one example; he carted off a painted piece for the Louvre (E 13108) in the early 19th century. It's highly likely other portions of Niay's funerary paintings are cared for in other museums and private collections, unprovenanced and waiting to be re-connected with their origins—even if that reunion is facilitated digitally (see above). We can only

hope that, in time, more pieces will turn up and perhaps tells us more about Niay and the pharaoh he served.

While TT 286 has been completed (on time and under budget!), the focus for Khadija Adam and the Luxor Conservation Field School moves on to another project. You can learn more about ARCE's activities in Luxor (and throughout Egypt) at [www.arce.org](http://www.arce.org).

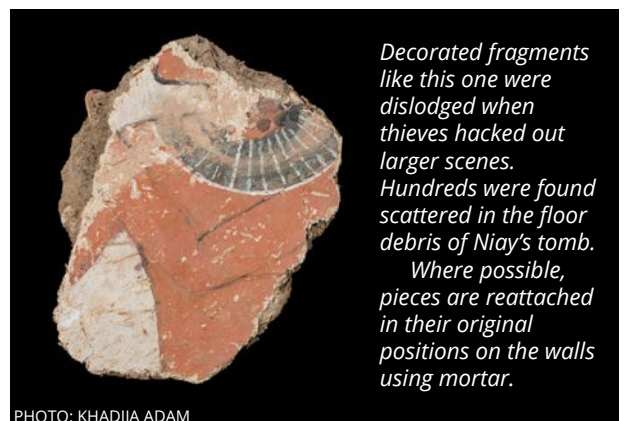


PHOTO: KHADIJA ADAM

*Decorated fragments like this one were dislodged when thieves hacked out larger scenes. Hundreds were found scattered in the floor debris of Niay's tomb. Where possible, pieces are reattached in their original positions on the walls using mortar.*

Selected extracts from

# THE ROYAL TOMBS OF ANCIENT EGYPT

Aidan Dodson

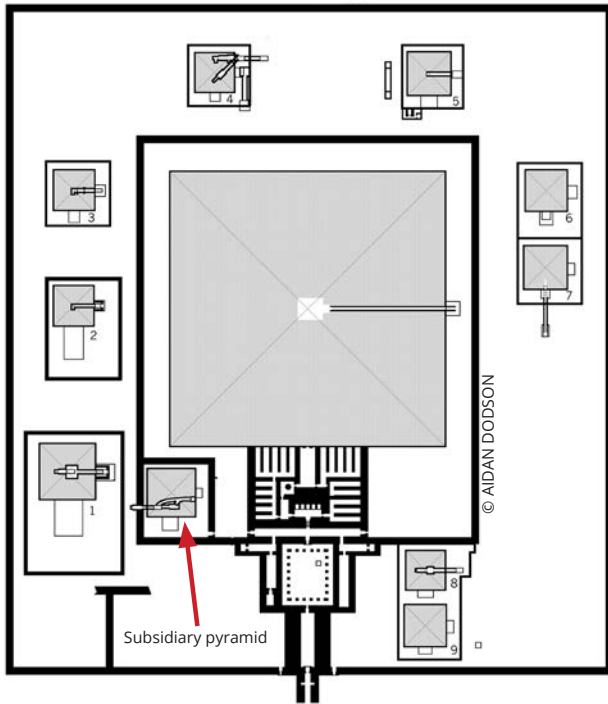
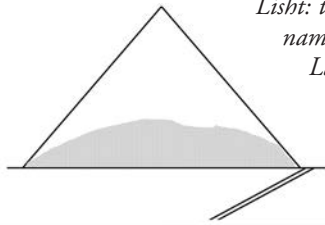
## Part 4: The Middle Kingdom

THE MUD-BRICK PYRAMID OF AMENEMHAT III AT HAWARA.  
PHOTO © MIKE SHEPHERD IMAGES



© AIDAN DODSON

*Lisht: the eastern side of the Pyramid of Senwosret I, from the east. The monument was named Senwosret Peteri Tawy (𓂏𓏏𓄀𓏏𓅓𓏏𓂏𓄀𓏏𓄀), “Senwosret Beholds the Two Lands”. Of its original 61-metre-height (close to that of Menkaure at Giza), only a small hill, around 23 metres tall, remains. Inside, the pyramid was built with a vertical stone framework that divided up the bulk of the structure into compartments, which were filled with rough stone slabs. Today, the “skeleton” can be seen poking through the rubble.*



**The Pyramid of Senwosret I at Lisht**

*Surrounding Senwosret I's pyramid is an unprecedented nine small pyramids – more than any other single pyramid complex. Only two of the owners are known, however. One (1) belonged to Queen Neferu IV, and another (2) to the Princess Itakayet A.*

*Pyramid 9 had a core of brick, an unusual feature which suggests that it may have been built during the reigns of Amenemhat II or Senwosret II, presumably for a wife or daughter of Senwosret I who had lived into one of these reigns.*

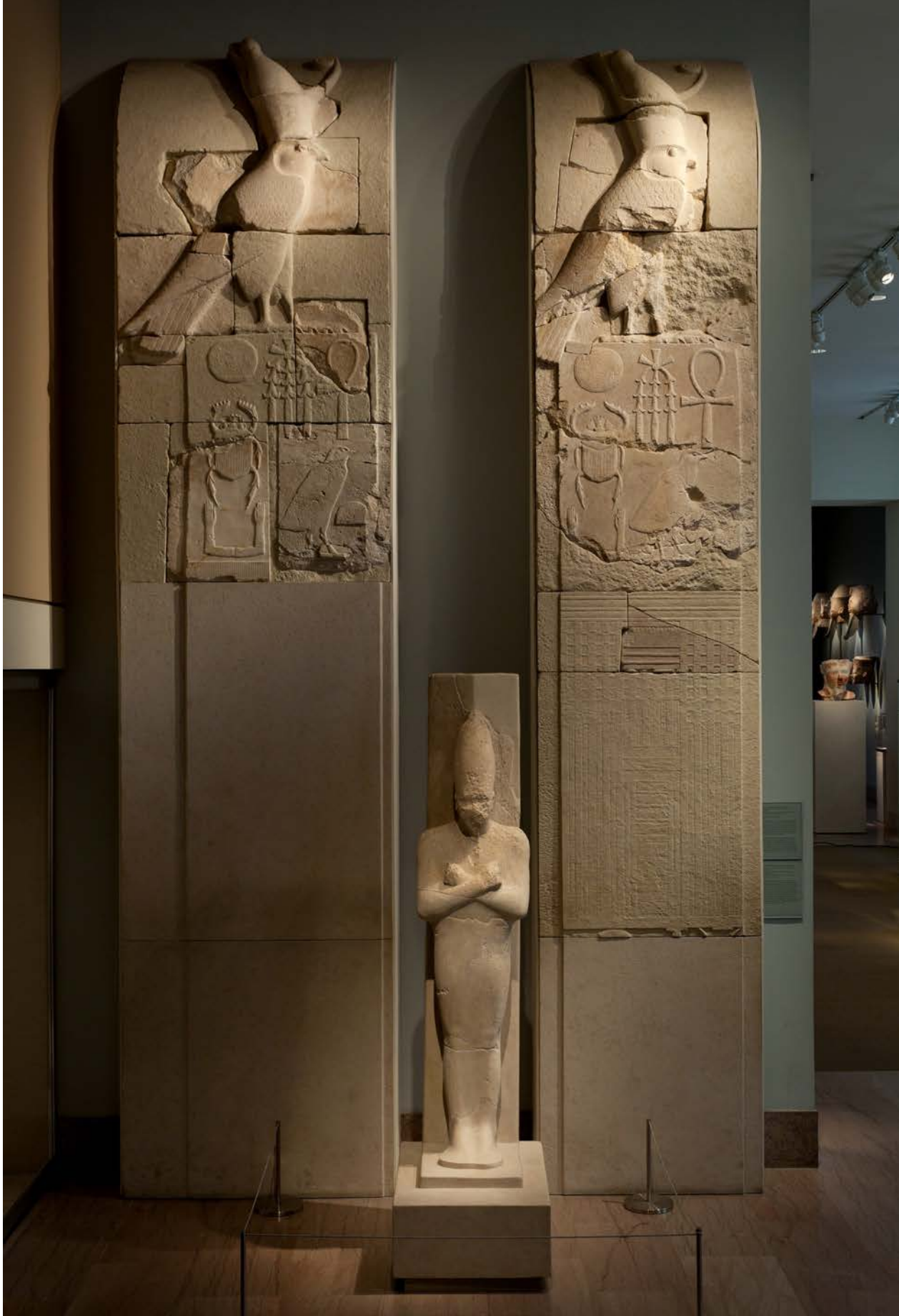
The god would quickly rise from his obscure origins in Thebes, to combine with the sun-god, Ra, and, as Amun-Ra, become one of ancient Egypt's most important gods.

Amenemhat I may have served as vizier to the previous dynasty's final pharaoh, Mentuhotep IV, before ascending to the throne. He also appears to have established a coregency with his son, Senwosret I, ten years before his demise to ensure the stability of his new dynasty.

### *Senwosret I*

The burial chamber of the 12th Dynasty's second ruler lays some 24 metres below the pyramid base and is fully submerged in the same way as his father's. Senwosret I's canopic jars, however, have come to light. They were displaced by robbers before the groundwater overwhelmed the pyramid's substructure, which was entirely constructed in a deep cutting in the desert surface.

Senwosret's pyramid (above) lay some 1,750 metres south of that of Amenemhat I, with an innovative structure. This comprised a series of solidly-built limestone retaining walls, with the intervening spaces filled with smaller blocks and rubble, embedded in mortar. The complex, of which the valley building remains unknown, closely follows late Old Kingdom norms in its design, including a chapel erected over the pyramid entrance and the last known example of a subsidiary pyramid (highlighted with an arrow, left). An unusual feature was that at least part of the causeway was lined with statues of the king. The outer part of the enclosure wall of the complex had finely-carved bastions bearing the Horus-name of Senwosret I (page 36).



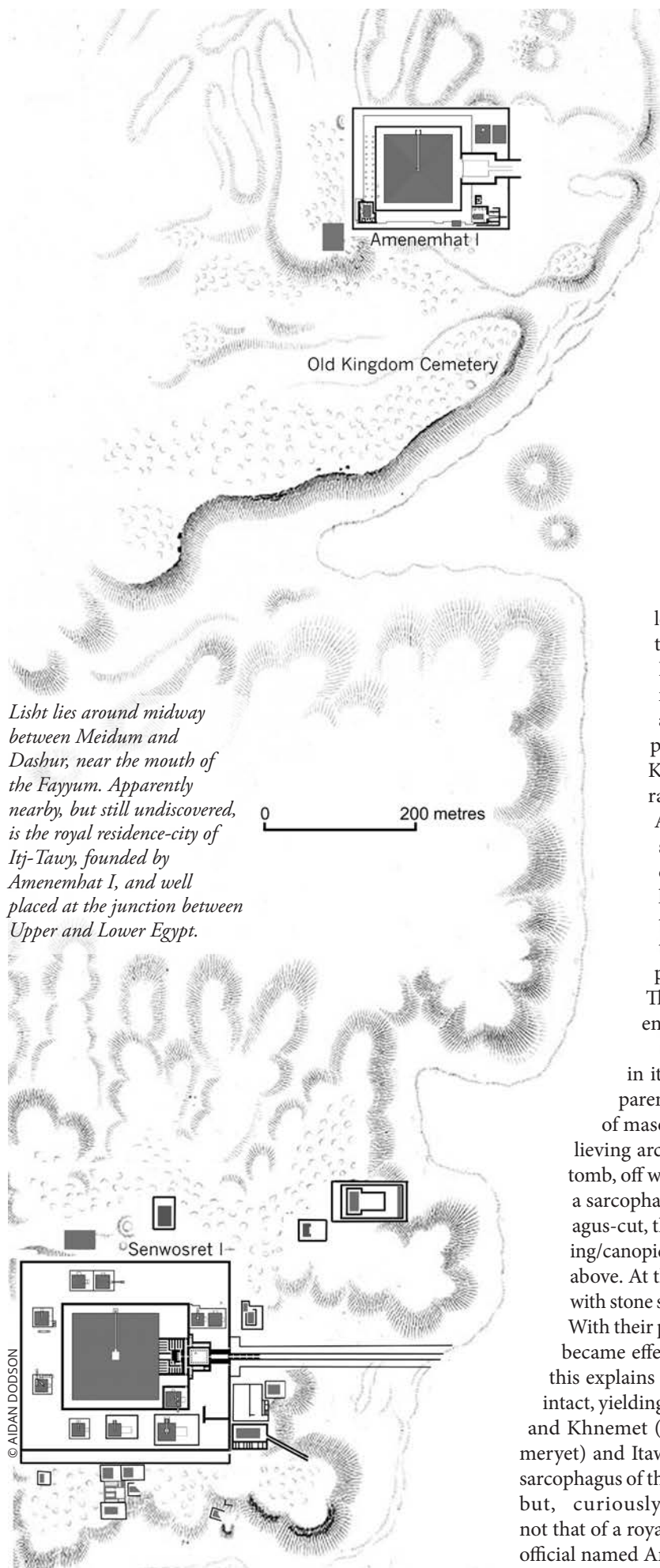
METROPOLITAN MUSEUM OF ART. ROGERS FUND, 1934. ACC. No. 34.1.206--207-RELATED

Both the inner and outer faces of the limestone enclosure wall around the pyramid of Senwosret I at Lisht were decorated with enormous relief panels, originally over five metres high. Four panels have been reconstructed at the Metropolitan Museum of Art in New York from excavated fragments (two are shown above).

The Museum writes, “the panels represent an image of the

world according to ancient Egyptian beliefs. Between the fertile land below and the falcon of the sky above lies the realm of the pharaoh, symbolised by the ornate facade of his palace. Each rectangular field above the palace facade contains Senwosret’s Horus name, Ankh Mesut  $\text{𓏏} \text{𓏏} \text{𓏏} \text{𓏏}$  “Living in births.” The two panels shown here also proclaim his Throne Name, Kheperkare  $\text{𓏏} \text{𓏏} \text{𓏏}$ , “The ka of Ra is created”.





*Lisht lies around midway between Meidum and Dashur, near the mouth of the Fayyum. Apparently nearby, but still undiscovered, is the royal residence-city of Itj-Tawy, founded by Amenemhat I, and well placed at the junction between Upper and Lower Egypt.*

## **Amenemhat II**

The next king abandoned Lisht and moved north to the ancient necropolis of Dahshur. In contrast with King Seneferu, who, around 700 years earlier, had built his pyramids there, some 2,000 metres out into the desert, Amenemhat II built his monument on a high ridge lying only a short distance from the edge of the cultivation. Today, the pyramid is so destroyed—the remaining stone chippings giving it its modern name, the White Pyramid—that even the dimensions of its base have yet to be determined. However, it seems to have used the same structural scheme as that of his father, Senwosret I.

The substructure was, at first sight, simple, but nevertheless has a number of interesting features. A corridor from the north, blocked by two portcullises, led to a flat-ceilinged burial chamber; above this was a set of gabled relieving beams. Inside the chamber, the sarcophagus was made up from a series of quartzite slabs and concealed under the floor. In some previous tombs, for example, that of Khaefre, sarcophagus lids had been arranged to lie flush with the floor, but in Amenemhat II's pyramid, filling and paving slabs had been laid over the sarcophagus cover. Hitherto, canopic chests had always lain south or southeast of the body. Now, this one lay in the floor of a short passage that led back under the pyramid entrance passage, ending up northeast of the body. These departures were clearly intended to enhance the protection given to the corpse.

Amenemhat II's enclosure at Dahshur had in its western section three tombs of an apparently new type. Each was a built structure of masonry sunk in a pit, covered by a brick relieving arch; a passage ran the entire length of the tomb, off which opened two niches, each containing a sarcophagus. From the west side of each sarcophagus-cut, three low openings gave access to an offering/canopic chamber, below the paving of the passage above. At the time of the burial, the niche was filled with stone slabs, locked in place by a vertical keystone. With their passages filled with plug blocks, the tombs became effectively solid masses of stone. Doubtless, this explains the fact that two of the tombs remained intact, yielding the funerary equipment of Princesses Ita and Khnemet (Northern Tomb, page 38), Sithat (hormeryet) and Itaweret (South West Tomb). The southern sarcophagus of the third tomb was that of Queen Keminub but, curiously, the northern sarcophagus was not that of a royal lady, but apparently belonged to a high official named Amenhotep.

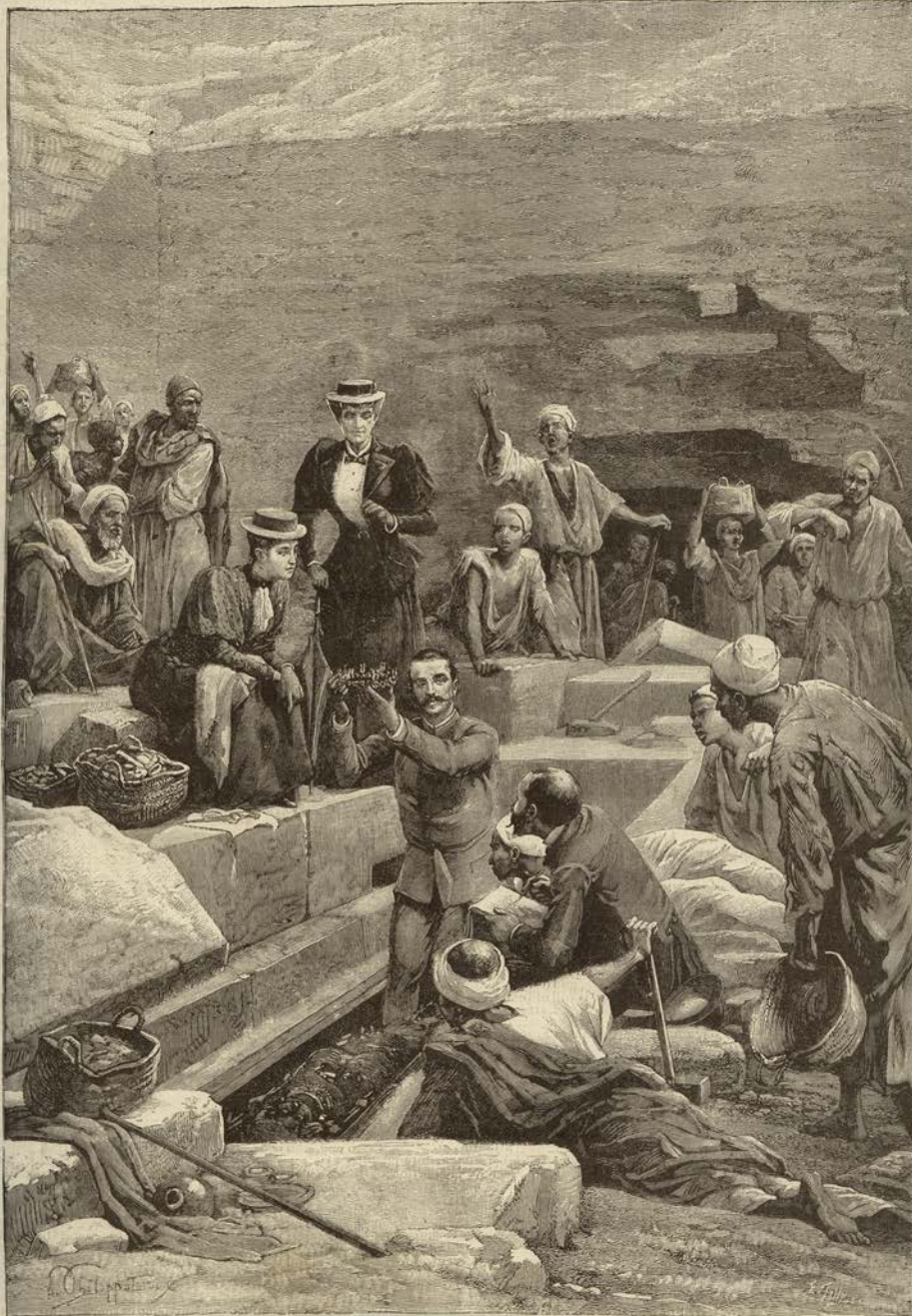
# SCIENTIFIC AMERICAN

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M. DE MORGAN LIFTING A GOLDEN CROWN FROM THE MUMMY OF QUEEN KHNEMIT AT DAHSHUR.

M. DE MORGAN'S DISCOVERIES AT DAHSHUR.

THE EGYPTOLOGY LIBRARY OF PEGGY JOY

French archaeologist Jacques de Morgan led three spectacularly successful digs at Dahshur during 1894 and 1895, uncovering unplundered collections of jewellery belonging to Middle Kingdom royal women, unmatched to this day.

His discoveries made for thrilling reading in the popular European and American newspapers of the day (above)—and even down to Australia (although it seems to have taken almost another year for the news to arrive). The March 25, 1897 edition of *The Telegraph*, a Brisbane, Queensland

newspaper, ran a dramatic account of de Morgan's discovery of the burials of "Queens Khnoumit and Ita". They were both daughters of King Amenemhat II, and, according to the paper, "both grand dames. . . who for seven thousand years, and possibly more than that, have peacefully slumbered. . . still wearing the diadems, rich necklets, and other jewels which adorned their persons at the Court of the Pharaohs." (*The Telegraph* was only 3,000 years out in dating the "grand dames".)



coffinless mummies (below). They were laying on the floor in a side chamber of the newly-discovered KV 35, the tomb of Amenhotep II (son of Thutmose III).

Loret held his prestigious post for only two years, yet, over the course of two seasons in the Valley of the Kings, his workers uncovered a remarkable 17 new tombs. KV 35 was one of them, discovered at the top of a short western spur just off the main wadi. Inside, Amenhotep was waiting for them; for the first time, the mummy of the king was discovered still laying in its great sarcophagus.

In a side-chamber leading off from the burial chamber were three denuded mummies: an elderly woman with a wonderful head of dark hair, a boy of about 15, and a bald-looking young woman.

At one time their bandages had been crudely hacked at with a sharpened adze in a frantic search for jewellery and valuable amulets, which had left the bodies with horrible injuries—particularly to their heads and chests. The young woman, in particular, had been singled out and sported a large gap where the left side of the mouth and cheek should be (left). She was also missing her right arm. Despite this treatment, the bodies had been carefully laid out on a portion of the floor that had been carefully cleared of debris to receive them. The young woman is, of course, our Younger Lady, designated KV35-YL.

The discovery of the three mummies was quickly

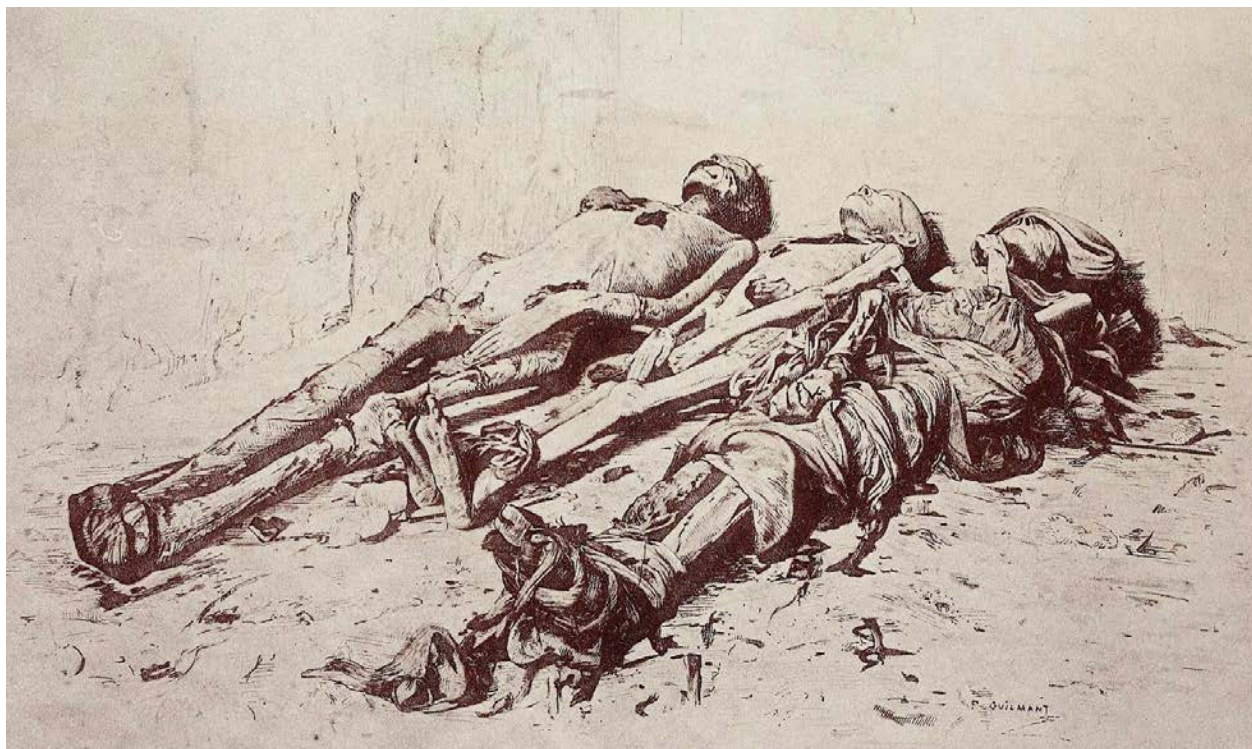
eclipsed, however, when another side-chamber was investigated and revealed nine more mummies. In contrast, however, these mummies were in coffins that bore royal cartouches. Loret had uncovered a second royal cache, 17 years after the first collection of rounded-up royals were discovered at Deir el-Bahari.

The royal mummies were eventually carted off to Cairo, along with “une perruque”: a dark wig of plaited human hair that Loret had found lying near the bald, one-armed mummy. The three anonymous mummies, however, deemed less interesting on a historical level, were left behind.

In 1907, the spartan trio was examined and photographed by Grafton Elliot Smith, an Australian professor of anatomy at the Cairo School of Medicine, for his definitive catalogue of *The Royal Mummies*, published in 1912.

With electric light now available, Smith was able to get a much better look than Loret had nine years earlier, and made a surprising discovery regarding the Younger Lady:

“The examination of this mummy yielded the most surprising results, because M. Loret had described it as a man’s body, whereas it requires no great knowledge of anatomy to decide that the excellently preserved naked body is a young woman’s. Every later writer has followed Loret in his description of this mummy as a man.”



“BULLETIN DE L'INSTITUT EGYPTIEN, ANNÉE 1898” © HEIDELBERG UNIVERSITY LIBRARY

**“Les trois momies de la pièce III.”**

The “Younger Lady” as discovered (shown on the left) with the teenage boy (centre) and the “Elder Lady” (right).

In his 1912 book, *“The Royal Mummies”*, Grafton Elliot

Smith wrote that “the general appearance of the three mummies found in room III by M. Loret has been very accurately and realistically shown in the excellent drawing by [French artist] M. Félix Guilmant” (shown here).



## THE YOUNGER LADY = NEFERTITI

### THE CASE FOR

#### JOANN FLETCHER

In 1990, Grafton Elliot Smith's photographs and detailed description of the mummies were to prove invaluable for Joann Fletcher, studying ancient hairstyles for her doctoral thesis in the U.K.

Although the dark chestnut-coloured wig—presumably belonging to the “Younger Lady”—had been stored at Cairo's Egyptian Museum without any documentation aside from an accession number, Fletcher tracked it down and had a startling realisation. The wig was made with layers of overlapping curls; short at the back and tapering down to points over the shoulders. Often referred to as a “Nubian wig”, it wasn't worn during Amenhotep II's time, but grew in popularity during the reign of Amenhotep III, and was particularly fashionable among the royal ladies of Akhenaten's court (although men were occasionally also depicted sported the Nubian wig).

Later, while reading Smith's book, Fletcher came across a detail about the Younger Lady's mummy that fascinated her: “Two small perforations are found in the lobule of the left ear.” Now she began to seriously wonder about the

origins of the mummy: double-piercing was a rare fashion statement in ancient Egypt—and while most representations of Nefertiti show her with a single piercing in each ear, there are a couple that feature two (see below). Was this anonymous woman with her delicate features and swan-like neck an Amarna royal?

There was one way of proving the Younger Lady was royal: her arms. The mummy, when found, lay with its left arm flat along the body with the left hand resting on the left thigh. The right arm was missing, no doubt ripped-off while the body was being manhandled by ancient thieves. Fortunately, there was an available arm. Elliot Smith noted that “along with these three mummies there is the well-preserved right forearm of a woman, which had been flexed at the elbow, and the hand was clasped.” The arm was laying on the torso of the Elder Lady when the three mummies were found in 1898, as the engraved sketch made at the time (facing page) shows.

In August 2003, Joann Fletcher and a team of researchers from the University of York received permission to reenter the small side-chamber in KV 35, which, until the

METROPOLITAN MUSEUM OF ART. THEODORE M. DAVIS COLLECTION, BEQUEST OF THEODORE M. DAVIS, 1915. ACC. No. 30.8.54.



*The canopic jar lids found in 1907 among the jumble of funerary goods in KV 55 feature the same style of “Nubian wig” discovered on the floor beside the mummy of the “Younger Lady” in KV 35.*

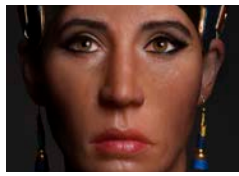
*The erased inscriptions on the jars reveal they were carved for Kiya—a secondary wife of Akhenaten. The lids sit so awkwardly, however, that it's possible they were made originally for different vessels. The Metropolitan Museum of Art's Janice Kamrin suggests that “we're looking at the head of Akhenaten's mother, Tiye.”*



© JEFFREY ROSS BURZACOTT

*The Neues Museum in Berlin states that this quartzite sculpture (ÄM 21220) is the “head of a statue of a queen (Nefertiti or Merit-Aten)”. What's particularly interesting are the two indentations on the piece's earlobes, representing ear piercings.*

*This is a rather rare feature on Amarna sculptures and suggests to Fletcher, that together with the wig, the physiognomy of the face, and the mummy's bent right arm, the mummy of the “Younger Lady” could very well be Queen Nefertiti.*



## THE YOUNGER LADY = NEFERTITI THE CASE FOR

### DNA & MARC GABOLDE

A few years down the line, in 2010, the *Journal of the American Medical Association* published the results of the “Tutankhamun Family Project”—the DNA testing of eleven royal mummies suspected of being related to Tutankhamun. This was only the second time the Egyptian government had allowed genetic studies using royal mummies—the first was on the Younger Lady in 2003.

In addition to the DNA analysis, a bone examination was carried out on most of the mummies by computerised tomography to get an insight into their ages at death.

Up until this point, the identities of only three of the mummies had been known for sure: Tutankhamun, Yuya and Tjuyu. The results of the DNA and bone analysis thus resolved some long-standing conundrums and created some whole new ones. In a nutshell, here are the headlines:

- The “Elder Lady” from KV 35 is almost certainly a daughter of Yuya and Tjuyu and therefore must be Queen Tiye—Tutankhamun’s grandmother.
- The mummy designated KV 35 was the pharaoh Amenhotep III.
- The male skeleton from KV 55 (usually associated with Akhenaten or the enigmatic Smenkhkare) was a son of Amenhotep III and Tiye.
- The Younger Lady from KV 35 was very probably a daughter of Amenhotep III and Tiye, and therefore a full sister of the KV 55 male.
- Tutankhamun was a son of the Younger Lady and the KV 55 mummy.
- The two female foetuses found in Tutankhamun’s tomb were probably daughters of Tutankhamun, and a female mummy designated as KV 21A and thought to be Ankhesenamun, Tutankhamun’s wife.

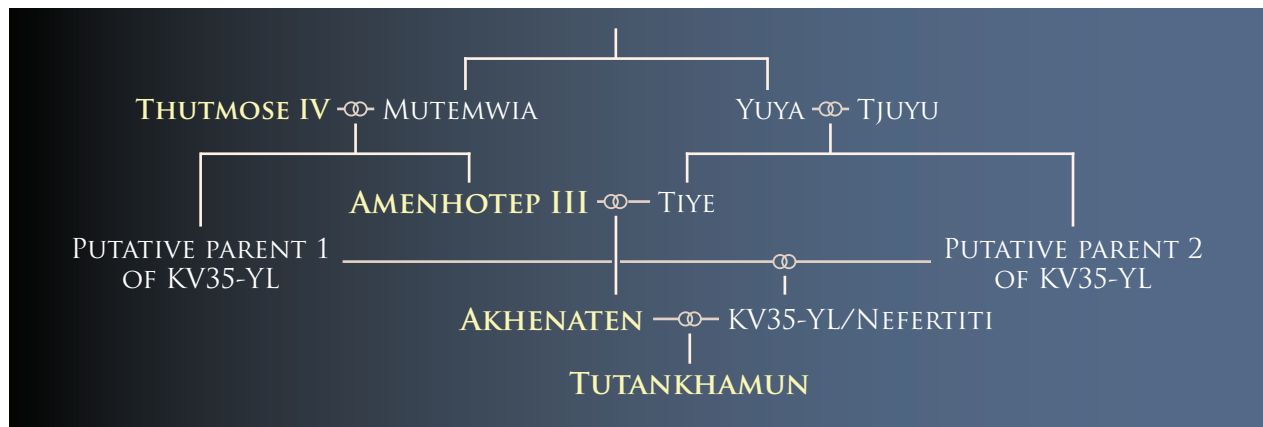
- The Younger Lady gave an estimated age of between 25 and 35 years, while the KV 55 mummy was estimated to be close to 40 years of age.
- Tutankhamun was likely a frail young man whose left foot was crippled with bone necrosis which would have made walking painful and difficult.

Three years later, Marc Gabolde announced his own interpretation of the data. Gabolde is the director of the archaeological expedition of Université Paul Valéry—Montpellier III at Amarna.

While he agreed that the Younger Lady from KV 35 and the remains found in KV 55 are Tutankhamun’s mother and father, he disagreed that they were siblings. Gabolde reasoned that they were likely to be first cousins. Three successive generations of marriage between first cousins can result in the same DNA mix that looks like the DNA between a brother and sister.

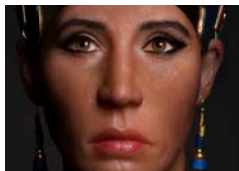
The researchers, it seems, hadn’t noticed that Amenhotep III shared a third of his gene pool with his father-in-law, Yuya. For Gabolde, this could only mean one thing: Yuya was Amenhotep III’s uncle, and so the king had married his first cousin, Tiye. Gabolde figured that if that was the case, then it was increasingly likely that Akhenaten could have followed the precedent set and also marry his cousin rather than the unknown sister we are being presented with as an alternative.

For Gabolde, this also supported the textual evidence of Nefertiti’s background, which strongly suggested that she wasn’t royal. Supporting this line of thinking is a relief in the tomb of Parennefer at Amarna (Tomb 7). Parennefer held a number of titles in Akhenaten’s court including “Overseer of All the Works in the Mansion of Aten”.



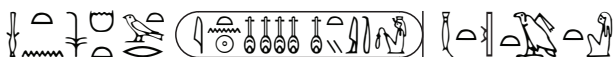
*“My main purpose was to reconstruct a genealogical tree in accordance with DNA and epigraphy.”—Marc Gabolde.*

*Here we see, according to Gabolde’s analysis, a hypothetical family tree of part of the Amarnian family.*



## THE YOUNGER LADY = NEFERTITI THE CASE FOR

The tomb scene features Parannefer being rewarded by Akhenaten and receiving a number of gold collars. Watching on, are the royal princesses, Meritaten, Meketaten and Ankhesenpaaten (the future Mrs. Tutankhamun) and their nurses. Standing behind them is Nefertiti's sister, Mutbenret (drawing below). The title in front of Mutbenret is revealing: "Sister of the Great Royal Wife, Nefertiti":



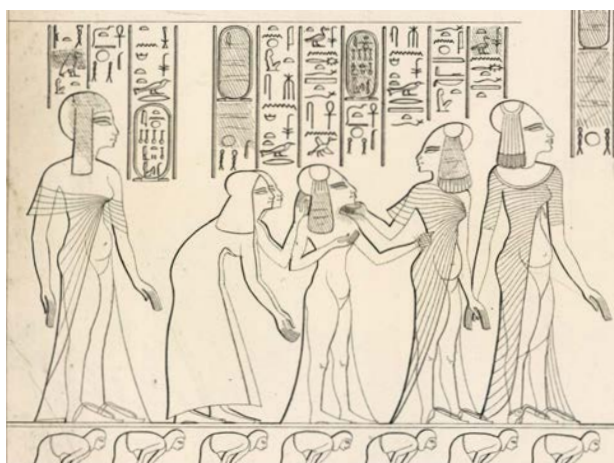
*Sister of the Great Royal Wife, Neferneferuaten Nefertiti...  
Mutbenret*

Gabolde explains: "If Nefertiti was a true sister of Akhenaten, one would wonder why Mutbenret is not called "King's sister", which would have been more prestigious and less complicated than "Sister of the Great Royal Wife".

As a royal wife, Nefertiti's name is protected within an encircling cartouche. Mutbenret's name, however, isn't. She is the sister of a royal, but not a royal herself, which means Nefertiti's original status was also non-royal.

It certainly fits with Gabolde's interpretation of the DNA: Nefertiti is the Younger Lady who came from a non-royal lineage and whose DNA only *appears* to match a brother-sister relationship, presumably with Akhenaten.

Nefertiti was already known to be Akhenaten's wife and had six daughters together. Gabolde believes they also had a son, Tutankhamun.



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*This scene from the tomb of Parannefer (No. 7) at Amarna features three royal princesses at the front, highlighted by their elongated egg-shaped Amarna skulls, two nurses in the centre, and Nefertiti's sister, Mutbenret, on the left.*

*Drawn by Otto Georgi as part of the Richard Lepsius Prussian expedition to Egypt, 1843-1845.*

### AIDAN DODSON

The key Egyptologist involved in the recreation of the Younger Lady's face was Aidan Dodson, a Senior Research Fellow in the Department of Anthropology & Archaeology at the University of Bristol. Dodson took to Facebook to answer some of the questions about the recreation and its link to Nefertiti:

**Facebook Question** *The Berlin bust is only one of many wildly diverging images of Nefertiti? These are works of art, and as such cannot really be regarded as providing a benchmark for a close comparison to human remains, regardless of the arguments one way or the other.*

**Aidan Dodson** Quite agree, but there seems an underlying basic "look" with most of them—and true with most sculptures of a single individual, even if there is a significant variation within these boundaries.

Actually, the reconstruction was also done to see if the mummy *didn't* look like Nefertiti. Had she come out with a broad tubby face we'd have taken that as a strong hint that she *wasn't*. All I would say is that the reconstructed face allows the "Nefertiti-option" to be kept in play.

The genetics are the key evidence: the reconstruction is a secondary point (and the various ancient representations are not consistent with each other in detail—although there is a common underlying bone-structure consistent with the reconstruction).

**Facebook Question** *The Younger Woman may well be the mother of King Tutankhamun but there is not any definitive evidence that the mummy is that of Nefertiti!*

**Aidan Dodson** No, but strong circumstantial evidence, as there is no obvious other candidate among individuals actually named in the archaeological record. Genetically it is Tutankhamun's mother; genetically she was *either* the sister of his father (generally agreed to be Akhenaten, although I know that there are dissenters), *or* his first cousin (following on from three previous generations of first-cousin marriages). As we have no evidence of a sister-wife of Akhenaten, and there are credible reconstructions that make Nefertiti such a first cousin, I plumb for Nefertiti.

The argument that Nefertiti is never shown with a son is a non-sequitur, as *no* royal princes are shown with their mother until the 19th Dynasty (and also Kiya is only shown with a daughter—so suffers under the same alleged disability as Nefertiti).

As Akhenaten's Great Wife (and clearly fertile), Nefertiti is the obvious candidate for Tutankhamun's mother, and can be made to work fine both genetically and iconographically.



BASIL EL JUNDI / LUND UNIVERSITY

The Egyptians watched as scarab beetles rolled their dung balls into underground nests, from where new beetles would emerge. So began the connection that every morning through the scarab-god Khephri, there was a rebirth of the sun.

But how do the beetles remember in which direction they need to transport their prize? Lund University researchers have discovered that scarabs take a mental “snapshot” of the sun, moon and Milky Way so they can beat a straight

path back to the safety of the subterranean nest.

Experiments conducted by Basil el Jundi and his team at Lund University have shown that if a beetle’s celestial views are blocked, it loses the ability to orient itself and wanders aimlessly. The researchers used a mirror to change the apparent position of the sun and found it had an impact on the behaviour of the beetles. Most of them were seen to change the direction in which they pushed the ball.

**L**OOKS ARE CERTAINLY DECEPTIVE when it comes to the dung beetle. Far from being humble, this species of beetle is extraordinary. Not only can it survive in a challenging, inhospitable terrain but it is also the strongest insect/animal in the world.

This beetle is found in the Egyptian desert, grasslands and farms. It depends entirely on dung for food and to cater for its offspring and therefore has quite a sophisticated approach to excrement. Its head chisel carves out the dung and its legs neatly shape it into a ball. The beetle’s formidable strength propels it to relentlessly roll manure which is several times heavier than its body weight. For us, this insatiable “love” for dung inadvertently provides a ready-made waste disposal service which helps keep the environment clean and free of unpleasant odours.

Once the beetle starts rolling the dung ball it has to find moist ground in which to bury it. This is an arduous task, particularly as it pushes backwards using its hind legs, and

has to cope with debilitating heat radiating from the desert which could bake the beetle alive. When the heat gets unbearable, the beetle’s survival instinct kicks in and overrides the urge to push the dung ball. In this instance, it unfolds its spectacular wings to set off and escape an otherwise torturous death.

But how does the dung beetle roll the dung ball in a

straight line with a reverse ball-pushing technique which obscures its vision? The beetle begins by climbing atop its sphere and performing a rotating “dance”. Remarkably, this dance is actually a rhythmic orientation movement which helps the beetle navigate itself using celestial cues. Scientists at Sweden’s Lund University have discovered

that this small insect takes a “snapshot” of the sun, moon and stars to steer its dung home. Humans and birds are known to navigate by the stars, but this is the first example of an insect doing so.

Were the ancient Egyptians aware of the solar/celestial

British Egyptologist, Sir E. A. Wallis Budge, wrote that “the seat of the god Khepera [Khepri] was in the boat of the sun, and the pictures which present us with this fact only illustrate an idea which is as old, at least, as the pyramid of Unas, for in this monument it is said of the king:—

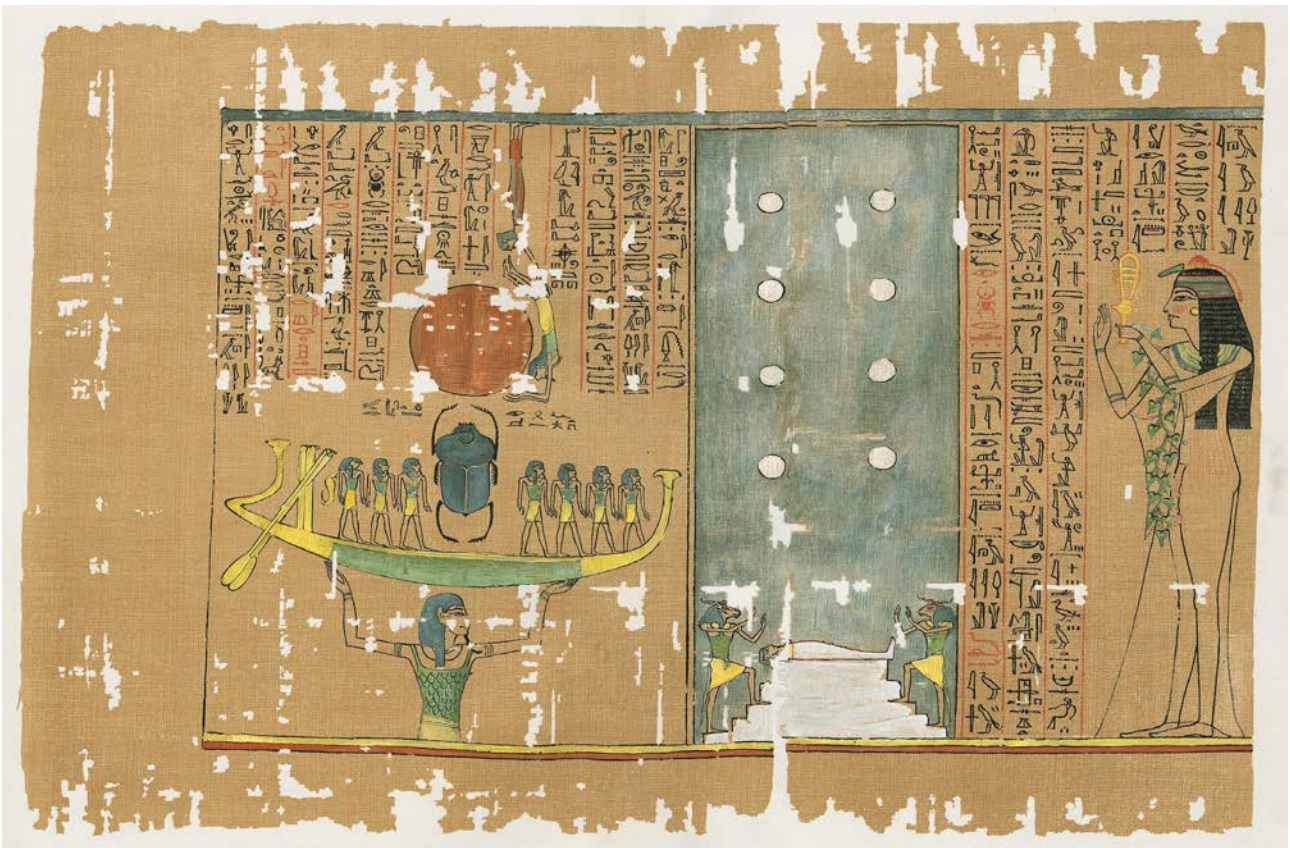

  
 He flies like a bird, he alights like a scarab


  
 upon the empty throne which is in your boat, O Ra.”

Pyramid Texts, Utterance 267







This scene, featuring what E. A. Wallis Budge called a "vignette of the Creation", comes from a 20th-Dynasty papyrus belonging to Anhai, who carried the title "Lady of the House" (nebet per) and was a singer in the temple of Amun-Ra at Thebes.

Budge's description of the vignette starts on the right-hand side with "the Osiris Anhai, standing upright, and holding a sistrum and a vine branch in her left hand." In the centre is "the mummy of Anhai lying on the top of the double staircase, which is in the city of Khemennu [Hermopolis in Middle Egypt]... Above are eight disks,

which are probably connected with the eight great gods of the city [the Ogdoad: four pairs of male and female creator deities]..."

On the left is Nu, "the god of the primeval water, holding up the boat of the sun, wherein is the beetle [Khepri] with the solar disk facing it... Above are two figures, who represent Osiris and Nut."

This image is from Budge's *The Book of the Dead: facsimiles of the papyri of Hunefer, Anhai, Kerāsher and Netchemet*. Anhai's papyrus is today in the collection of the British Museum, (Acc. No. EA 10472).

Scarabs continued to be used in magic spells long after the death of Cleopatra in 30 B.C. and Egypt's assimilation into the Roman Empire. The Demotic Magical Papyrus of London and Leiden was written in the third century A.D. and contains a fascinating "love potion" designed to seduce a woman, and features a type of scarab wine:

*"[The method] of the scarab of the cup of wine, to make a woman love a man. You take a fish-faced scarab. . . . You take it at the rising of the sun. . . and you address it before the sun when it is about to rise, seven times. . . . When evening comes, you take it out, you spread its under part with sand, and put a circular strip of cloth under it upon the sand, unto four days. . . . When the four days have passed, and it is dry. . . you divide it down its middle with a bronze knife . . . . [With one half] make it into a ball and put it in the wine, and speak over it seven times, and you make the woman drink it. . . ."*

The magic formula continues at some length and describes how to bind the other half of the scarab mixture to one's left arm whenever one wants to "lie with a woman".

What's interesting is how it incorporates the solar aspects

of the scarab beetle within the spell. The mixture is even made into a ball, thus resembling the dung ball of the Scarabaeus beetle, and the sun of its mythical celestial counterpart.

It's clear to see how observing the humble looking beetle led to its veneration and mythical status. In the mesmerising western desert of Egypt, not only does the scarab have the skills to survive the lethal heat, but within the landscape of the legendary singing dunes, it emerges to life from within a dung ball—a ball which was remarkably pushed in a straight line after performing an orientation dance. While it's unlikely the ancient Egyptians fully understood the scarab's unique skills in using the Milky Way to navigate itself home, the beetle's "magical" self-reproduction and physical strength made it not just an ideal celestial/solar deity, but also the most popular amulet in Egyptian history.



SOFIA AZIZ is a researcher on the medicine of the ancient Egyptians. She has written articles on this subject for several magazines and journals and holds degrees in Human Sciences and Egyptology.

# LOOKING BACK

## Vintage Images of Ancient Egypt



THE EGYPTOLOGY LIBRARY OF PEGGY JOY

### EBERS'S NEW EGYPTIAN NOVEL

PROFESSOR GEORG EBERS, whose *Egyptian Princess*, *Uarda*, and *Homo Sum* have secured for him an honourable name in this country, as well as great fame in his own, comes before us to-day with a new novel. Ebers is a novelist by accident, not by profession. He is in truth that traditionally most dreary of mortals, a learned German Professor.

—The Spectator, 1 May 1880.

**I** BEGIN THIS ARTICLE WITH SINCERE APOLOGIES TO our esteemed German professorial readership! The views expressed by the 19th-century U.K. Spectator magazine aren't necessarily those of this publication. The name Georg Ebers pops up with regularity in **NILE**

**Magazine**, thanks to a remarkable New Kingdom medical papyrus he purchased in Luxor in 1873.

Ebers (above) was Professor of Egyptology at Leipzig, and who, as we've seen, dabbled in a little historical fiction on the side. He spent the winter of 1872/73 in Egypt on an antiquities shopping trip, and on the 26th March, 1873, wrote this letter from Cairo (probably to the Saxon Minister of State, Karl von Gerber): "Your Excellency will be amazed when a box from Egypt arrives for you, which is secured for seventeen thousand francs. I am the sender of this treasure, which I had the luck to acquire.... The little box contains the largest and most beautiful papyrus, which Germany possesses.... It is so wholly preserved, that not one page is missing, that not one unreadable letter is found in it."

# NILE

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