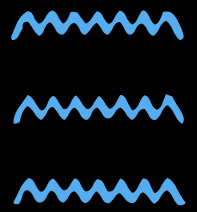


# NILE



DISCOVER ANCIENT EGYPT TODAY

**THE BLACK**  
Sarcophagus

Life in a  
**PYRAMID BUILDERS'**  
Town

**NEFERTITI'S WEDDING**  
The Clues in Tutankhamun's Tomb

**GOLDEN TREASURES**  
OF THE PHARAOHS





6

# THE BLACK SARCOPHAGUS

**Jeff Burzacott**

For 17 days in July, the Twittersphere obsessed over an ominous-looking, black sarcophagus that had been unearthed in Alexandria. Was there an ancient evil inside, waiting to be unleashed? The truth turned out to be far nastier.



21

# LIFE IN A PYRAMID BUILDERS' TOWN

**Campbell Price**

One site more than any other gives us a unique insight into the lives of those who built and maintained a pyramid: that of Lahun built by King Senwosret II around 1870 B.C.



31

# KV62: MEANINGS & SYMBOLS

**Fabienne Haas Dantes**

What is the evidence in KV 62 for Nefertiti's wedding? Fabienne Haas Dantes investigates the symbols in the Burial Chamber's tomb decoration.



44

# SETI I: FREEMASONRY, MOZART & ALIEN CONSPIRACIES

**Nicky Nielsen**

The sometimes unusual reaction to the discovery of Seti I's tomb and mummy in the 18th and 19th centuries.



53

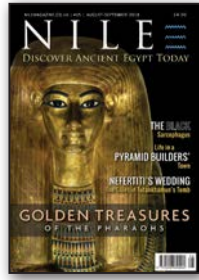
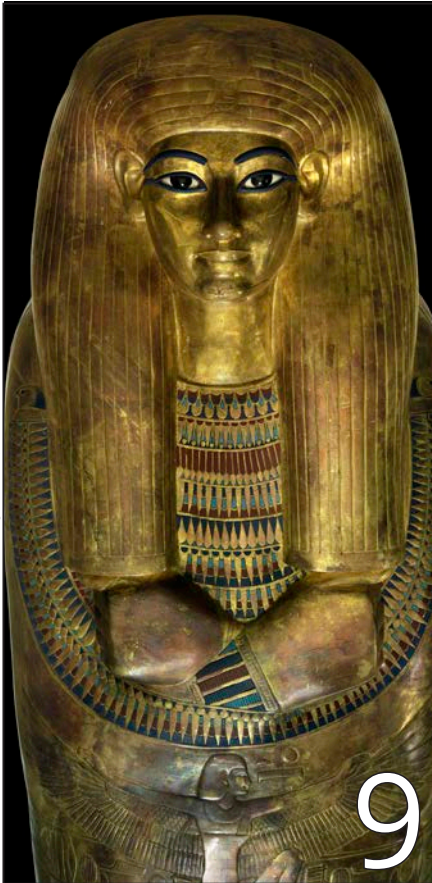
# A PHARAOH'S LEGACY

**Jeff Burzacott**

King Ptolemy II could never have guessed what his greatest gift to Egypt would be.

# NILE

EGYPTIAN MUSEUM, CAIRO. ACC. NO. CG 51006 (JE 95232). © LABORATORIOROSSO SRL



## THE COVER

### GOLDEN TREASURES OF THE PHARAOHS

Jeff Burzacott

Wreathed in remarkable magical powers, gold could confer immortality. A new exhibition at the Grimaldi Forum in Monaco features some of the spectacular golden treasures from Cairo's Egyptian Museum.

9

#15  
AUGUST–  
SEPTEMBER 2018

- 4 Map of Egypt
- 4 The NILE Quiz
- 5 Timeline
- 53 NILE Shorts
- 60 Looking Back
- 62 Exhibitions & Events
- 64 Coming Up
- 64 Contact NILE
- 65 Subscribe to NILE

### SUBSCRIBE & SAVE!

Get *Nile Magazine* delivered to your door every two months and save over 20%.

**Every 6<sup>th</sup> magazine is free!**

See page 65 for your fabulous subscription offer.



## FROM THE EDITOR

**O**NE OF THE MANY PLEASURES of producing NILE Magazine is meeting terrific people

Mohamed A. Fahmy is one of the most in-demand guides in Luxor (and beyond). With a Masters degree in Egyptology, when he isn't sharing his knowledge and passion with a tour group in person, he is doing it via the popular *Em Hotep BBS* Facebook group or his own page.

In this issue, Mohamed has been of particular help with the *Accessible Egypt* article, starting on page 56. He's very enthusiastic about the project and provided many of the images of the new wheelchair-friendly pathways being installed at Karnak Temple. Thanks, Mohamed!

If you're heading to Egypt, you can get in touch via Mohamed's Facebook page or on email: [egyptologistonline@gmail.com](mailto:egyptologistonline@gmail.com).

Welcome to issue #15. I hope you really enjoy your NILE time!

Jeff Burzacott   
[editor@nilemagazine.com.au](mailto:editor@nilemagazine.com.au)



Mohamed A. Fahmy at Karnak Temple, facing the obelisks of Queen Hatshepsut (on the left) and of her father, Thutmose I (on the right).



PHOTO: REUTERS/MOHAMED ABD EL GHANY

*And this is the tiny space where the black sarcophagus was discovered. The bite-sized building site is undergoing further excavations in the hope of revealing more of this particular tomb. This area was used as a burial precinct during the latter*

*part of the Ptolemaic era, so archaeologists are also probing for potential burials in the limited surrounding area. The local landowner, it seems, will have to wait a while longer before he can start on that building.*

when Alexandria was the envy of the Mediterranean world.

### WHO WERE THEY?

While no identifying inscriptions have yet been found, the sarcophagus' black granite was quarried in Aswan and sailed downstream for over a thousand kilometres. Whoever commissioned it must have been very wealthy indeed.

Given the size and design of the sarcophagus, however, it is possible that it is a reused or unfinished piece, dating to around Dynasty 30 (380–343 B.C.)—some 150 years before it was buried in Alexandria. Its size made the sarcophagus ideal for a group/family burial.

The skeletal remains have been moved to the Alexandria National Museum for conservation and study. In time, we hope to learn more about the soggy tenants in the giant black sarcophagus.

### IT GETS WORSE

Despite the dire warnings that opening the big black sarcophagus wouldn't end well, the operation has turned into a fairly routine rescue dig. So, with no impending apocalypse to worry about, the internet invented something even more bizarre: over 20,000 people have now signed an online petition calling on the authorities to allow people to drink the red-brown slurry found inside the sarcophagus.

Apparently, the thought is that drinking the liquid would allow one to “assume its powers”!

More than one Egyptologist has suggested that those wishing to drink the sarcophagus liquid should be allowed to do so!



© EGYPTIAN MINISTRY OF ANTIQUITIES

*The scene met by archaeologists when the black sarcophagus was opened, and the sewerage water scooped out: three badly decomposed bodies—perhaps members of a family.*

# GOLDEN TREASURES OF THE PHARAOHS

2,500 Years of the Goldsmith's Art in Ancient Egypt

**G**old. For the Egyptians, it was proof that eternity was real. Gold was the imperishable flesh of the gods, and gold was the king's eternal likeness—his mummy mask—reaffirming his divinity in the afterlife.

An eternal life dependant on gold meant that they needed a lot of it. During the reign of Thutmose III, for instance, Lower Nubia delivered some 250 kilograms of gold to the Temple of Karnak each year!

The Grimaldi Forum in Monaco showcases a new themed exhibition annually. They are always very popular, but this year's production is extra special: *Golden Treasures of the Pharaohs: 2,500 Years of the Goldsmith's Art in Ancient Egypt*. Over 150 exceptional pieces have been loaned from Cairo's Egyptian Museum. When they return, they'll go straight to the new Grand Egyptian Museum near Giza.

The exhibition (and this article) features pieces that have never before left Egypt, like the bracelet of King Djer (1st Dynasty, ca. 3000 B.C.) on page 17, and the stunning silver coffin of Psussennes I (21st Dynasty, ca. 1039–991 B.C.) on page 13.

These two examples alone demonstrate *Golden Treasures'* vast chronological sweep—extending from Egypt's earliest dynasties through to the Third Intermediate Period—a period covering over 2,000 years.

The next few pages put the spotlight on some of the highlights of *Golden Treasures of the Pharaohs*, and you can find more information on page 20.



Featured in the exhibition is this highly-decorated and gilded coffin belonged to Isisemkheb D, a priestess of the Temple of Mut at Karnak.

Isisemkheb was probably a lesser wife of the High Priest Pinudjem II. It was Pinudjem II who established the family cache tomb, now known as DB 320, in which Isisemkheb's coffin was found.

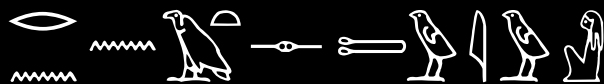
The priestess' coffin features generous gilding, a luxurious wig and a flourish of deities separated by winged goddesses.

Christiane Ziegler, honorary director of the Department of Egyptian Antiquities at the Musée du Louvre, and curator of Golden Treasures, reminds us that "gold held pride of place in tombs because it was wreathed in remarkable magical powers. In Egyptian thinking, gold, an inalterable metal, dazzling as the sun, was considered the 'flesh of the gods'. It was for this reason that it was used to make funerary masks and royal sarcophagi, conferring immortality on their owners. Rich individuals [like Isisemkheb] had to make do with wood covered in gold leaf or yellow paint highlights."

Despite the lavish appearance of Isisemkheb's coffin, times were tough and Theban elites shifted towards group burials that were more easily guarded. Commissioning colourful paintings for the tomb chapel was a costly exercise (and caught the attention of Thebans with nefarious intent), so tombs were usually left undecorated. The Egyptians adapted to this by creating more richly-decorated coffins to fill the role of the tomb.

Isisemkheb's outer coffin was found intact, but the gilded faces and hands from the inner coffin and mummy-cover were missing. These pieces were especially vulnerable in a group burial situation because they could be quickly torn off by less sentimental family members when depositing a new burial. As long as the outer coffin was left untouched, there was no way for anyone to know that the valuable gilding from the inner parts of the ensemble had been attacked.

EGYPTIAN MUSEUM, CAIRO.  
ACC. NO. CG 61031 / JE 26198(a).  
© LABORATORIOROSSO SRL





## “The name of her mother is Tjuiu”


From the “Marriage Scarab” of Amenhotep III (ca. 1390 B.C.)

During the first 11 years of his reign, the 18th Dynasty’s Amenhotep III issued a unique series of notices, written on the base of large scarabs. These declared his divine authority over the length and breadth of the empire, and outlined the key achievements of his reign so far. Over 200 have been found as far north as Syria, and beyond Nubia’s Second Cataract in the south.

In addition to announcing the arrival of a princess from Mitanni (to join the royal household), the digging of an artificial lake and a wild bull hunt, the king declares the name of his chief wife, Tiye, and, for the only time in Egyptian history, the names of the queen’s parents, Yuya and Tjuiu. It rather seems like “name-dropping”—stressing an allegiance between Amenhotep’s family and Queen Tiye’s.

DNA tests released in 2010 (see NILE #14, June–July 2018) suggest that Yuya was related to Amenhotep III—possibly a brother of the Queen Mother Mutemwiya, and therefore the king’s uncle.

Tiye’s father and mother, Yuya and Tjuiu lived in the Upper Egyptian town of Akhmim and were heavily involved in the cult of the centre’s patron deity: the fertility god Min. Among many of the titles Yuya enjoyed was “Overseer of the Sacred Oxen of Min” , while Tjuiu was a “Priestess of Min” . It is quite possible, suggests Dr. Joann Fletcher, that “part of a minor royal line descended from Queen Ahmose-Nefertari [wife of the 18th Dynasty founder, Ahmose], of which the name Tiy is possibly a shortened form” (*The Story of Egypt*, 2015). This may help explain why they were privileged to be buried in a

tomb (although undecorated) in the Valley of the Kings (KV 46). It also didn’t hurt that Tjuiu was a “Royal Ornament” (lady-in-waiting) to Mutemwiya .

Yuya and Tjuiu’s tomb was discovered in February 1905 by British Egyptologist James Quibell working for the American millionaire Theodore Davis. They immediately summoned the Director of the Antiquities Service, Gaston Maspero before they probed further.


Also on the excavation team was English archaeologist Arthur Weigall. In a letter to his fiancé, Hortense, Weigall described the incredible moment when they entered the tomb’s burial chamber:

“Maspero, Davis, & I stood there gaping & almost trembling for a time—& I think we all felt that we were face to face with something which seemed to upset all human ideas of time & distance. Then we dashed for the inscribed objects, & read out the names of Prince Auai & his wife Thuai—the famous mother & father of Queen Thy. They had been known so well & discussed so often that they seemed old friends...”

Below and on the facing page is Tjuiu’s inner coffin, gilded on the outside and silvered on the interior. Curiously, while the hands on female coffins are usually pressed flat against the body, those on Tjuiu’s coffin are clenched in the manner of a man. Could Tjuiu’s coffin have been originally made for someone else?



(OPPOSITE PAGE AND ABOVE) EGYPTIAN MUSEUM, CAIRO. ACC. NO. CG 51006 (JE 95232). © LABORATORIOROSSO SRL

No one really noticed a small excavation in the city of Tanis (ancient *Djanet* ) , once the capital of ancient Egypt, on the Nile Delta. It was March 1940 and a French archaeologist had struck gold—literally. Working for the French Archaeological Institute, Pierre Montet unearthed a group of tombs beneath the city's Mut Temple precinct; kingly burials stocked with fabulous riches.

These were the tombs of many of the 21st and 22nd Dynasty kings who ruled for around 350 years during Egypt's Third Intermediate Period, following the death of the last Ramesside king, Ramesses XI, in around 1069 B.C.

One tomb belonged to the 21st Dynasty's second ruler, Psusennes I, who was sent into the afterlife within the unique silver coffin below, and wearing the stunning golden mask, opposite.

Egypt at this time was divided. The kings who regarded themselves as the true successors of the great Ramesses II (Psusennes I being one of them) ruled from the Delta, while a dynasty of Theban High Priests of Amun dominated Upper Egypt.

Relations between the two groups, however, may not have been quite as chilly as is often made out. Psusennes I (ca. 1039–991 B.C.) was the son of the High Priest Pinudjem I of Thebes, and later gave his daughter in marriage to his brother, the Theban High Priest Menkheperre. This entangled arrangement maintained an ongoing family connection between the two power bases.

Now, 3,900 years later, on the 1st of March 1940, Psusennes' silver coffin was opened to reveal the mummy

of the king—or what was left of it. Unfortunately, the Delta dampness meant that his body hadn't survived the centuries well. The lavish burial goods that remained, however, painted a new picture of this little-known king. Rather than a struggling ruler, nominally governing his dwindling kingdom, Psusennes appears as a powerful pharaoh with command over great resources. He furnished his burial with all the lavish equipment he would need to greet the gods as a proud ruler.

It may not have mattered that at least some of his funerary equipment was second-hand. The king's silver coffin was placed in a black granite anthropoid coffin (with the original owner's name replaced by Psusennes'), and finally, a red granite sarcophagus which was already an antique. It bore the name of Ramesses II's son, Merenptah, who used it for his rebirth some 170 years earlier.

The black granite coffin was opened in the presence of Egypt's King Farouk to reveal another stunning coffin—one made of silver, and decorated with chasing and gold embellishment. Visitors to the *Golden Treasures* exhibition are in for a treat; this is the first time that Psusennes' silver coffin has ever left Egypt.

Hidden behind a fake wall, Psusennes I's tomb was found intact—the only undisturbed royal burial ever discovered. Twenty years earlier the riches of Tutankhamun had created a worldwide sensation. Psusennes I barely made a ripple. The world was preoccupied. The day that Montet laid eyes on Psusennes' golden mask, Hitler ordered his war machine to invade Norway and Denmark.



EGYPTIAN MUSEUM, CAIRO. ACC. NO. JE 85912. © LABORATORIOROSSO SRL



Falcon-headed mummy cases are exceptionally rare. Only six have ever been found—and two of them belonged to one pharaoh: the 22nd Dynasty's Sheshonq II (ca. 890 B.C.).

Although his short reign (estimated at just one or two years) has left few ripples on Egypt's history, a king was still a king, and Sheshonq was duly afforded a costly royal burial, complete with a falcon-headed, solid silver outer coffin, and this falcon-headed gilded inner coffin (left) made of cartonnage (linen stiffened with plaster).

Where Sheshonq II was originally buried and what happened after they sealed his tomb is a mystery. The king was discovered in Tanis by Pierre Montet in March 1939. His funeral ensemble was occupying an antechamber in the tomb of King Psusennes I, who had predeceased Sheshonq by around a hundred years. Sheshonq II was clearly a later addition.

When examined, Sheshonq's leg bones were covered with tiny grass rootlets that Guy Brunton, who helped clear the burial, claimed didn't occur within Psusennes' tomb. It seems that Sheshonq II's original tomb was compromised and the king needed rescuing. The location of the king's first tomb is still unknown.

Also unknown is the reason for the falcon heads on the king's mummy cases. A coffin was designed to transform the deceased into a self-regenerating Osiris. Indeed, inscriptions on Sheshonq's coffins refer to him as the Osiris king—so why are they designed with falcon heads that resemble Horus instead? It may be that these coffins recall a composite funerary deity—Sokar-Osiris—who can be shown as a mummiform, falcon-headed figure.

This gilded cartonnage inner coffin of Sheshonq II has never before left Egypt.



EGYPTIAN MUSEUM, CAIRO, ACC. NO. JE 72196. © LABORATORIOROSSO SRL





Nearly 4,000 years ago, the 12th-Dynasty pharaoh, Senwosret II, built Egypt's most southerly royal pyramid tomb at Lahun, on the eastern edge of the fertile Faiyum region. His ingenuity in hiding the entrance, however, had the great Flinders Petrie beginning to question whether anyone was buried there at all.

Instead of placing the entrance on the northern side—like most of the pyramids that had come before—the opening to Senwosret's tomb was through a shaft hidden in the pavement on the southern side.

In 1889, Flinders Petrie spent months trying to find the entrance. When he eventually made his way in, he found that ancient grave robbers had—as usual—beaten him to it. Of the once-rich tomb furnishings, only a red-granite sarcophagus and an alabaster offering table remained.

But then, in 1920, Petrie returned to make a thorough clearance of the debris in the rooms and passages. Within just half an hour of starting, this wonderful treasure was uncovered—a royal uraeus, likely to have been part of the king's headdress or crown. English Egyptologist Guy Brunton, who was part of the 1920 season, wrote this account:

“There had been some doubt, for various reasons, whether Senusert II was actually buried in the Lahun pyramid or not.... But there can now be no question on the matter. In 1920 it was decided to make a thorough clearance, or rather turning-over, of the debris in the pyramid rooms and passages. A start was made with the rock-cut offering chamber leading out of the sepulchre on the south. There, only some 6 ins. of dust and rubbish covered the floor, and within half-an-hour the uraeus from the king's crown was brought to light.... It is of solid gold, inlaid with the usual stones. The head is cut in lazuli, with the eyes of garnet set in gold.... The tail, which is plain gold, rises up at the back, twisting and turning in the most lifelike way.

At the back two loops are sunk into the hollow of the tail: these are for attaching it to the crown....

This uraeus is apparently the only piece of regalia actually worn by an Egyptian king, which had so far been found.”

—Lahun II. *Sir Flinders Petrie, Guy Brunton, M.A. Murray, London, 1923.*

Senwosret II's uraeus offers us a tantalising glimpse at what must have been a sumptuous burial.

EGYPTIAN MUSEUM, CAIRO. ACC. NO. JE 46694. © LABORATORIOROSSO SRL



“One of the most interesting finds in the tomb was the queen’s jewel box. This lay beside the sarcophagus [and] as the clearing of the tomb progressed... there came to light a series of silver bracelets, inlaid with butterflies in semi-precious stones, lapis lazuli, beryl, and carnelian. There had originally been twenty of these, ten for each arm, graded in size to fit from wrist to upper forearms.”

—Egyptologist Dows Dunham describing the Giza tomb of Hetepheres, 1958.

**H**etepheres I was a queen of the 4th-Dynasty pharaoh, Sneferu, and (probably) the mother of Khufu, builder of the giant pyramid in whose shadow her small tomb was dug from the bedrock.

The queen’s alabaster sarcophagus was already empty when her Giza tomb was discovered by George Reisner’s Harvard expedition in 1925. Reisner had suspected as much. Although the small tomb *appeared* intact, small chips from the joint between the sarcophagus and its lid had been found inside some boxes in the tomb. It suggested that someone had—long ago—prised off the lid. The silver bracelets mentioned above, however, were untouched.

Contemporary tomb reliefs tell us that it was the fashion of the day for both men and women to wear multiple brace-

lets on their arms. But the inclusion of the silver butterfly bracelets wasn’t simply about enjoying the afterlife in style. Like most Egyptian art, these butterflies carried a potent magical purpose. In this instance, it was to help guarantee the queen’s eternal life and rebirth.

Oversized butterflies feature prominently in many tomb scenes—particularly in portrayals of the Egyptian marshes which teemed with life. Such abundance was synonymous with fertility and creation, and so butterflies can be linked with both life and rebirth.

While Hetepheres’ mummy is missing, we can hope that her amulaic bracelets, packed with regenerative powers, are still doing their job.

### L’OR DES PHARAONS (The Gold of the Pharaohs)

2,500 YEARS OF THE GOLDSMITH’S ART  
IN ANCIENT EGYPT

Grimaldi Forum, Monaco

Showing until 9 September 2018

[www.grimaldiform.com](http://www.grimaldiform.com)

“It is hard to believe that over four thousand years have glided by since those houses last echoed to the voices of their occupants.”

W.M. Flinders Petrie on Kahun, 1890

*Life* IN A  
PYRAMID  
BUILDERS'  
*Town*

Campbell Price

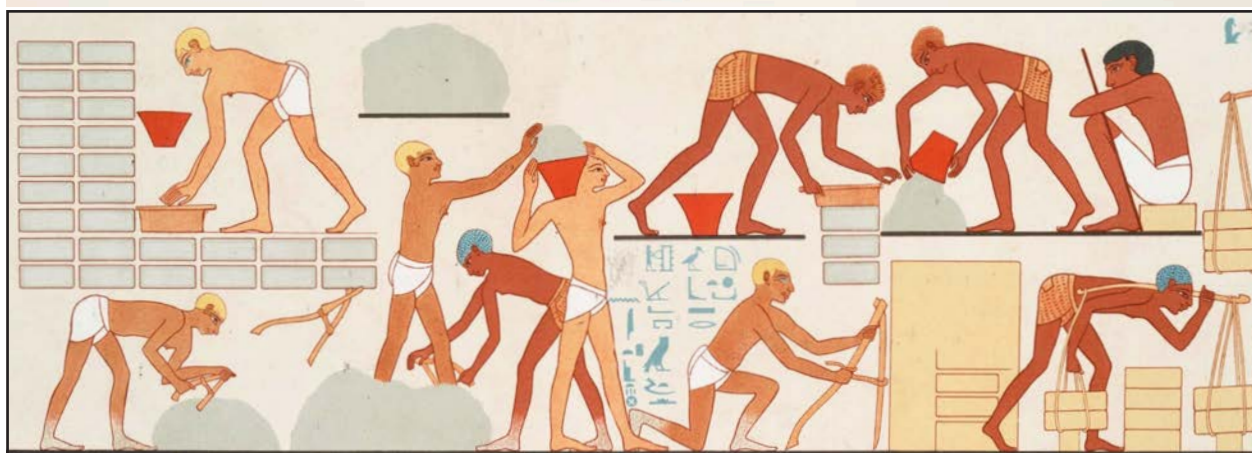
The question “How did they build the pyramids?” is one of the most persistent in popular Egyptology. One site more than any other gives us a unique insight into the lives of those who built and maintained a pyramid: that of Lahun (or “Kahun”), built by King Senwosret II around 1870 B.C. The archaeology of the site allows our best possibility to sketch some aspects of life (rather than merely of death), using objects excavated by Flinders Petrie and now in the Manchester Museum.

The background features part of Petrie's plan of the Middle Kingdom town of Lahun, built at the entrance of the Faiyum Oasis.

Image: “ILLAHUN, KAHUN AND GUROB 1889-90”, PETRIE, 1891 © HEIDELBERG UNIVERSITY LIBRARY



© MANCHESTER MUSEUM, UNIVERSITY OF MANCHESTER. ACC. NO. 51.



THE NEW YORK PUBLIC LIBRARY

“The bricks for the house building were made in a mould exactly like those of the present time...”—Flinders Petrie, Kahun, Gurob, and Hawara, 1890, London.

(TOP) This wooden brick-mould was found by Petrie in Kahun. Almost 30 cm long, the sides are carefully fitted and pegged together, with a round handle projecting beyond

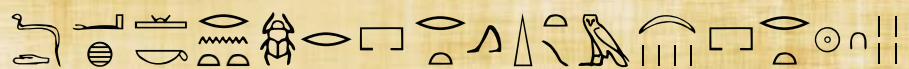
the right-hand corner. Although tomb scenes (above) depict similar moulds, Petrie’s 1888 find was one of the first full-sized brick-making tools ever found in Egypt.

The above scene comes from the 18th-Dynasty tomb of Rekhmire (TT 100), who was vizier during the reigns of Thutmose III and Amenhotep II. It shows mud being worked up with a hoe and carried in pots and placed into wooden moulds before being turned out to dry.

land, produce and offerings. Fragments of painted limestone relief serve to indicate how finely and richly decorated the valley temple once was.

Although the valley temple and pyramid are aligned on an east-west axis, there is no evidence presently known that indicates the pyramid was physically connected to the temple by a covered causeway; perhaps the king’s short

reign precluded it. Evidence of tree pits on three sides of the pyramid indicates that Senwosret II’s monument would have been surrounded by greenery, a deliberate allusion to regeneration and rebirth. The valley temple was located directly adjacent to the town of Kahun, and was a focus for activities there after the death of the king. This is confirmed by ample written evidence of the sort not usually preserved



Says, “(I) let you know that the heliacal rising of Sopdet [Sirius] will happen on day 16, fourth month of Peret...”  
(cont’d next page)



“The basket was found in the corner of a chamber closer to the floor; it is made of rush, and is still strong and sound. Within it was the copper bowl... the chisels and... the hatchets; while by its side lay the large knife. Owing to being buried in dry dust, and without anything in contact with the bronze in the basket, the original polish and hammer marks on the

bronzes are perfectly preserved, with scarcely a speck of rust.”—*Flinders Petrie, Kahun, Gurob, and Hawara, 1890.*

*While the core of Senwosret II's pyramid was constructed largely from sun-dried mud bricks, it was clad with white limestone. The copper tools (above) found in the workers' village, may have been used for dressing stone both at the pyramid and in surrounding buildings.*

may imply ritual to have been more of a recurring aspect of everyday life than we might otherwise suppose. For example, Petrie's excavations yielded a number of stone stands that have been commonly interpreted as being in the image of dwarves (page 26). Dwarves seem to have been particularly auspicious at this time and were perhaps considered a conduit with the divine, making them appropriate motifs for the shape of incense burners or lamps.

The lamps may also be interpreted as ambiguous figures, with the possibility that at least some represent pregnant women. Through analogy with later human images found at Deir el-Medina, that lamps may have been a feature of ancestor worship—though, without any indication of purpose from texts, we remain ignorant of their intended function(s).

Most interesting in terms of its domestic find context is a cloth and plaster mask (page 25). This is not a mummy

mask, like the majority that have survived from ancient Egypt, but a ritual mask with holes for nose and eyes implying that it was to be worn by a living “performer” and even showing signs of repair after use. It may represent the leonine god Aha, “the fighter”—an earlier alter-ego of the more benign Bes—associated with protection, particularly with women in childbirth and infants. The Lahun mask was found in association with two hippo ivory clappers, with ends shaped like hippo heads, perhaps used like castanets to make sounds to ward off evil.

It is difficult to avoid seeing some link with protective magic performed within a domestic context, perhaps particularly in connection with childbirth. There was good reason to invoke the power of the gods at such dangerous events as births. High infant mortality rates were a fact of life in ancient communities, and Petrie discovered many infant burials, often in reused boxes and chests, under the





© MANCHESTER MUSEUM, UNIVERSITY OF MANCHESTER. ACC. NO. 103.

“A beautifully woven sling was found, 2 inches [5 cm] wide and 6 inches [15 cm] long, tapering to the cords; the cords are nearly 2 feet [60 cm] long, of two stands, each double twists of very thick threads: one cord has a loop at the end to

keep it on one finger, while the other is plain, to let fly.”—*Flinders Petrie, Kahun, Gurob, and Hawara, 1890.*

*This sling and three sling stones would have been lethal for hunting birds in the rich marshes of the Faiyum.*

floors of houses at Lahun.

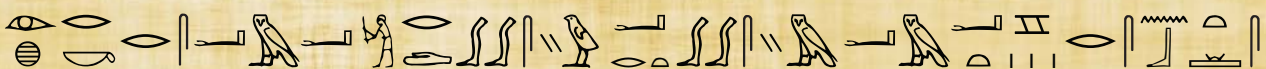
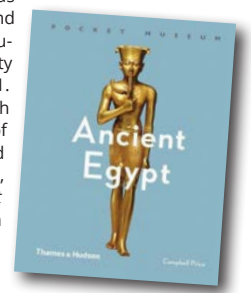
The active cult of Senwosret II must gradually have become diminished and eventually discontinued. Later activity at the site of Lahun was principally funerary in nature, so what domestic items survive are very likely to derive from the Middle Kingdom occupation. The proximity of the New Kingdom palace site of Gurob may have contributed to the popularity of the Lahun area for burials to the west, the sanctity of a pyramid of a Middle Kingdom ruler acting as a magnet to later generations into the First Millennium B.C. and later.

Recent survey work by a Hungarian mission has revealed more about the wider context of Petrie’s finds and about the site in general. It is to be hoped that further investigation of objects from Lahun now in museums—first

pioneered by Rosalie David and her colleagues in the 1980s —will continue to complement further archaeological work undertaken on the ground.



DR. CAMPBELL PRICE has been Curator of Egypt and Sudan at Manchester Museum, part of the University of Manchester, since 2011. He is an Honorary Research Fellow at the University of Liverpool where he studied Egyptology. His new book, *Pocket Museum: Ancient Egypt* (Thames and Hudson 2018), features several of the objects discussed in this article.



“... You should treat it with a massage of her legs and calves with mud until she is well.”

The Lahun papyri also included the oldest known medical text in Egypt: the Kahun Medical (or Gynaecological) Papyrus. This provided remedies for a range of medical problems or complaints, largely in relation to pregnancy. The above treatment is proscribed for a woman complaining of aching in her legs and calves after walking. (Petrie Museum, London. Acc. No. UC 32057.)



# The Tomb of TUTANKHAMUN

## The North Wall: Meaning and Symbols

In the last issue of **NILE** Magazine, Dr. M. Traugott Huber provided a new interpretation of the scenes on the North Wall of Tutankhamun's Burial Chamber (summarised on the next page). In essence: the stunning career of Queen Nefertiti.

This interpretation was inspired from a fresh look by Fabienne Haas Dantes at the symbolism embedded in the Burial Chamber's images.

This article explores the symbols inside the iconic scenes—particularly those affecting the Amarna afterlife, the sexual union and royal "marriage" of Akhenaten and Nefertiti, and the Amarna roles of Aten and Osiris.

Fabienne Haas Dantes

# KV62 OVER TIME

Howard Carter’s original 1923 interpretation of the painted scenes on the North Wall of Tutankhamun’s tomb proved to be remarkably resilient.

In 2015—some 92 years later—Dr .Nicholas Reeves announced that he saw something more: the burial of Nefertiti. This work led Traugott Huber to study the tomb afresh and—inspired by Fabienne Haas Dantes’ original theories— present his own findings in 2016. Here we detail those three interpretations of the North Wall of KV 62 as introduced in the last issue of **NILE**.



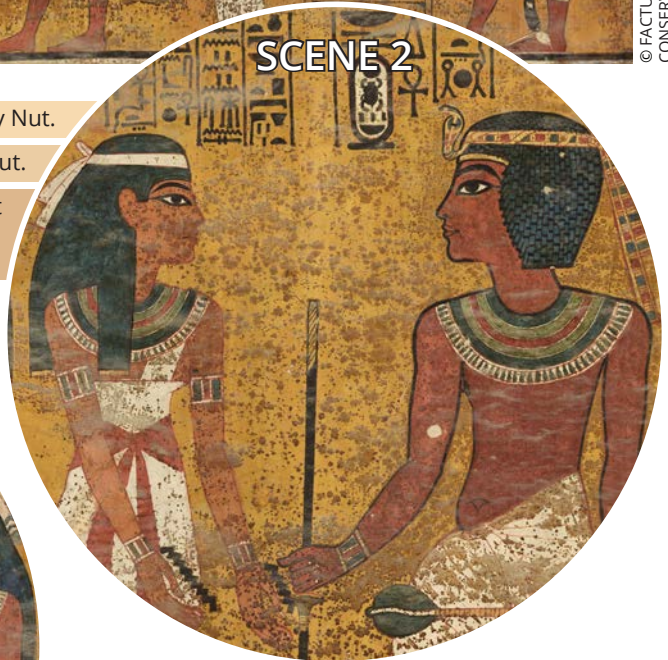
SCENE 1

- Ay “Opens the Mouth” of the mummified Tutankhamun. Carter 1923
- Tutankhamun “Opens the Mouth” of the mummified Nefertiti. Reeves 2015
- Tutankhaten “Opens the Mouth” of the mummified Nefertiti. This scene illustrates Nefertiti’s major success in her life: kingship. Huber 2016



© FACTUM FOUNDATION FOR DIGITAL TECHNOLOGY IN CONSERVATION/MINISTRY OF ANTIQUITIES

- 1923 Tutankhamun welcomed by Nut.
- 2015 Nefertiti as pharaoh welcomed by Nut.
- 2016 This central scene illustrates the most important event in Nefertiti’s life: the young, non-royal Nefertiti marries King Amenhotep IV.



SCENE 2

- Tutankhamun and his *ka* embraced by Osiris. 1923
- Nefertiti and her *ka* embraced by Osiris. 2015
- Nefertiti welcomed by the divine Akhenaten and the androgynous god Aten. This scene illustrates the Amarna triad and Nefertiti’s greatest achievement: divinity. 2016



SCENE 3





© ÄGYPTISCHES MUSEUM UND PAPYRUSSAMMLUNG, STAATLICHE MUSEEN ZU BERLIN, ACC. NO. ÄM 2072. PHOTO: SANDRA STEIB

The earliest form of Akhenaten's prime god, Aten, took the traditional form of Ra-Horakhty: a falcon-headed man with a large sun-disk on his head. The temple to which this block once belonged was dismantled by Horemheb and used to build the 10th Pylon at Karnak.

Judging by Akhenaten's youthful-looking appearance, it is believed that this block bears one of the few representations of

Amenhotep IV immediately after his accession to the throne.

Above the king is the image of the sun disk encircled by two uraei, each with an ankh around its neck. Three smaller ankhs radiate from the lower edge of the disc. Soon, the king would drastically change his official portraiture, and Aten would be presented as a solar disk, whose rays end in human hands, holding ankhs to the noses of the royal couple.

## A NEW ICONOGRAPHY OF ATEN

Aten was not a newly-invented god of the Amarna period. One of his first appearances as a deity is in the Middle Kingdom story, the *Tale of Sinuhe*, written around 450 years before Akhenaten's time. Here Sinuhe describes the king as soaring into the sky and uniting with his creator, Aten:



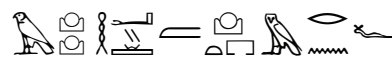
"He ascended to the sky, uniting with Aten,



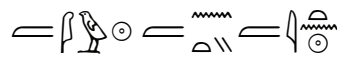
divine flesh merging with his creator."

The iconography of Aten before and at the very beginning of the Amarna period was a falcon-headed god. Aten is the sun-god of the sky, so the appearance of a falcon symbolises the purview of the sun.

Above, a fragmental relief from Karnak depicts the god Aten and the king Amenhotep IV (Akhenaten). The relief is divided into two fields, which are separated by a vertical inscription. On the left, the falcon-headed sun god is illustrated and on the right Amenhotep IV with the "blue crown". The inscription reads as follows:



"Horakhty, who rejoices in the horizon in his name



as the light which is in the sun disk/Aten."

This depiction of Amenhotep IV probably dates to the first two years of the king's reign. It is one of the few depictions that show the king in the conventional manner, i.e. in the style of the time of Amenhotep III. The inscription, however, already alludes to the new religious ideas of Amenhotep IV. The solar disk with the ankh above the king's head represents a harbinger of the new definition of Aten.

Several other blocks with a very similar representation originate from a temple of Amenhotep IV. The reliefs follow the popular depiction of a sacrificial scene with the king before a god. But the name of the god is new. From regnal year 3 or 4 of Amenhotep IV/Akhenaten, the name of Aten is written in a cartouche and thus proclaims the royal quality of the god Aten.

Early in the Amarna period, Aten becomes the main



© ÄGYPTISCHES MUSEUM UND PAPYRUSAMMLUNG, STAATLICHE MUSEEN ZU BERLIN, ACC. NO. AM 14145. PHOTO: MARGARETE BÜSING

(ABOVE AND RIGHT) *The Amarna triad features on this stela, with Akhenaten and Nefertiti showcased as the first gods created by Aten at the very beginning of time. Accordingly, Aten's rays hold ankhs to the divine couple's nostrils. This gift is an honour which they alone enjoy. As British Egyptologist Cyril Aldred once noted, "The princesses are never favoured in this way." The divine royal couple's care for their playful daughters displays the king and queen's fertility and thus their role as creators of life.*



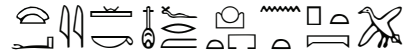
god. In particular, he is the only god depicted as the sun disk shining over his creation ☀️. Only the sun-god guarantees life and the king is considered to be the *sa ra* ☀️, "Son of Ra". Whereas the first iconography of Aten as a falcon is comparatively scarce, the second illustration becomes iconically linked to Aten and characterises the Amarna period.



*Anubis is featured on the South Wall of KV 62 wearing a golden apron to match that of the modified Aten figure on the North Wall. The artists even copied the tyet knot on the belt, which is connected with the goddess Isis and very unlike Anubis.*

traditional conventions of the time before Amarna.

Akhenaten is the first empiricist of Egyptian history—putting his faith, not in a multitude of invisible gods that one could possibly “sense”, but not see, but instead worshipping a single deity that he could experience firsthand. The king’s Hymn to the Aten describes the visible god and its life-giving powers in an empirically comprehensible way:



*“You appear, beautiful, on the horizon of the sky...”*

Anything that couldn’t be experienced via his own senses was rejected in Akhenaten’s godly concept. Following this principle, Amun the Hidden, and the unbelievable underworld of Osiris, simply didn’t fit.

It would, however, be a fallacy to assume that the underworld and the afterlife did not exist in the imagination of the faithful during the Amarna period. While only the visible was described, the belief in a life after physical death remained the same. The countless stelae in front of the Aten temple in Akhet-Aten testify for an ancestor cult of a pronounced nature. However, the access to a more precise conception of the beyond during the Amarna period is difficult because we lack the textual sources. Taking into account the many excavations at Amarna, the lack of writing suggests that underworld texts were never written down rather than not yet excavated.

It wasn’t monotheism that Akhenaten was striving for, but his own deification. The cult of Aten was not about a god at all, but about Akhenaten. The king was the only authority in contact with the supreme god. Only through Akhenaten could offerings be made.

The scene below, from the Amarna royal tomb TA 26, reveals the hubris. Here, pharaoh rules in eternity supported by a god. He revives the deceased Nefertiti and gives her life; Aten merely supports him. Pharaoh is a god; he is the central person of the Triad. He is capable of reviving the dead and procuring them the afterlife. In this way,



*This is an unprecedented expression of royal grief from the walls of Amarna Royal Tomb TA 26. Akhenaten and Nefertiti mourn the early death of Meketaten, the king’s second daughter. She would have been around ten years old when she died.*

*Here the beneficial rays of Aten bless the royal couple, and it is through Akhenaten’s divine intervention that Meketaten can live again.*

*The young princess is portrayed standing alert and revived in a kiosk adorned with flowers which symbolise fertility and rebirth.*

*Meketaten was probably buried in a chamber within the Amarna Royal Tomb.*



FREEMASONRY,  
MOZART  
AND  
ALIEN CONSPIRACIES

# SETI I

Dr. Nicky Nielsen

**M**UCH IS KNOWN ABOUT THE LIFE and achievements of King Seti I, the second ruler of the 19th Dynasty and the father of Ramesses the Great. However Seti has also been bizarrely associated with pseudo-archaeology and mysticism for several centuries. This article will attempt to follow the meandering roads of masonic rituals, alien conspiracies and downright fakery which have dogged the memory of one of Egypt's greatest rulers.

© JEFFREY ROSS BURZACOTT

## FATHER OF GREATNESS

Seti I was not born to be king. His father, Paramessu was a military commander during the reigns of Tutankhamun, Ay and Horemheb. With Horemheb's ascent, Paramessu rose in the hierarchy, eventually becoming Horemheb's vizier and chosen successor. Seti rose along with his father, holding titles such as "Fortress Commander", "Master of Horse" and "High Priest of (the god) Seth"—a hint to his birth in the eastern Nile Delta near the cult-site of Seth at Avaris.

When Horemheb died childless, Paramessu took the throne as Ramesses I and Seti, the soldier's son, became Seti the Prince Regent and Heir Apparent. During his father's short reign Seti headed up the state administration as his father's vizier and also undertook small-scale military expeditions against nomadic tribes close to Egypt's borders. Ramesses I died after less than two years on the throne and suddenly Seti was thrust onto the world stage—a young man in his early twenties at the helm of an ailing superpower.

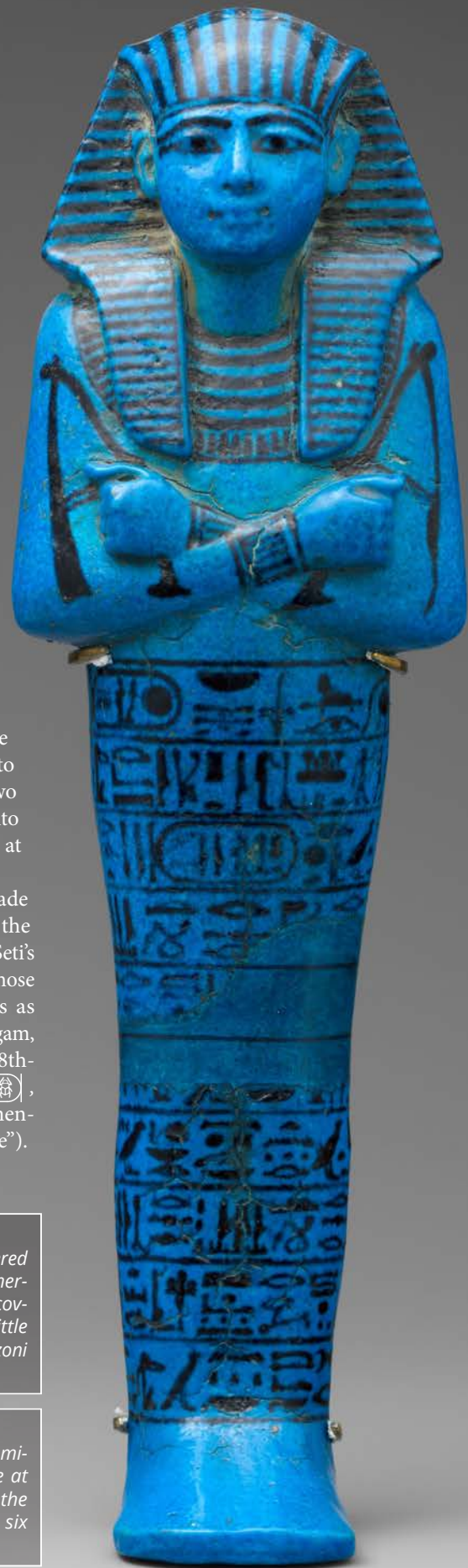
All Egyptian rulers chose five names which made up their full royal titulary. Most important were the prenomen (throne name) and nomen (birth name). Seti's choice of prenomen is particularly illuminating. He chose the name *Menmaatre* (𓄿𓂏𓂏𓂏), which translates as "Established is the Truth of Re". This name is an amalgam, a mix, between the prenomen of two important 18th-Dynasty rulers: Thutmose III (*Menkheperre* 𓄿𓂏𓂏𓂏), "Established is the Manifestation of Re" and Amenhotep III (*Nebmaatre* 𓄿𓂏𓂏𓂏), "Lord of Truth is Re".

### THIS PAGE

*Seti I's Valley of the Kings tomb (KV 17) had been plundered during the late New Kingdom, with few of the king's funerary goods remaining intact for Giovanni Belzoni's discovery in 1817. The ancient thieves, however, showed little interest in the hundreds of faience shabtis found by Belzoni in the king's burial chamber.*

### OPPOSITE PAGE

*Sunbeams pierce through a clerestory window to illuminate the Second Hypostyle Hall of the Seti I Temple at Abydos. Below the window we see the entrance to the Chapel of Isis, one of seven chapels built to honour six primary gods and the deified Seti I himself.*

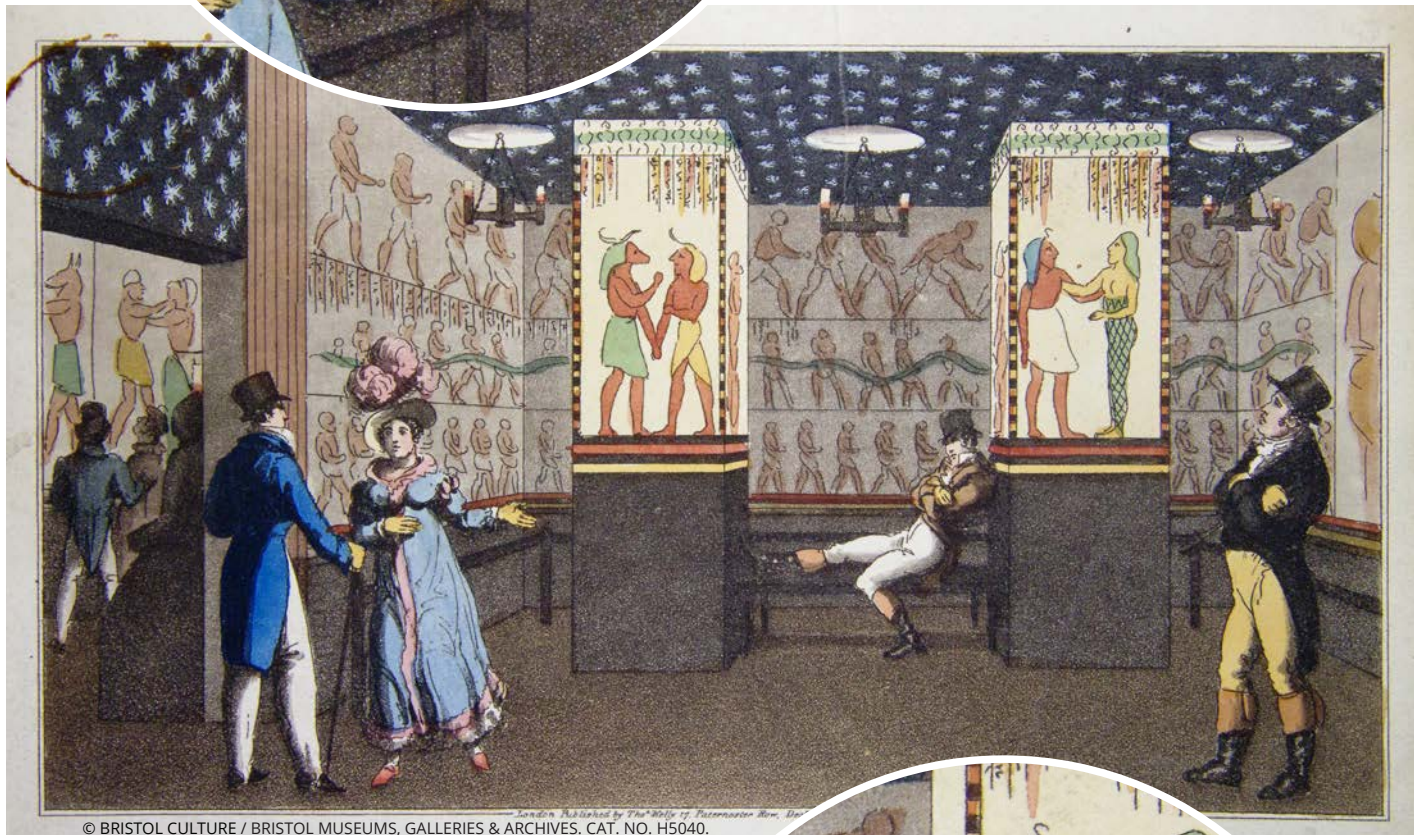




In October 1817 Giovanni Belzoni discovered the spectacular Tomb of Seti I in the Valley of the Kings. Throughout the following year, he and his hired assistant, Alessandro Ricci, produced a colourful record of some of the tomb's wall relief paintings. These formed the basis of a reconstruction of two of the most important of the tomb's rooms, together with a scale model of the whole tomb, which was exhibited at the Egyptian Hall in Piccadilly in 1821.

It may not seem so in the images on this page, but the wall reliefs on the Piccadilly "tomb" were highly accurate: produced from moulds made from the original tomb decoration. They were then hand painted, referencing the watercolours made by Ricci and Belzoni.

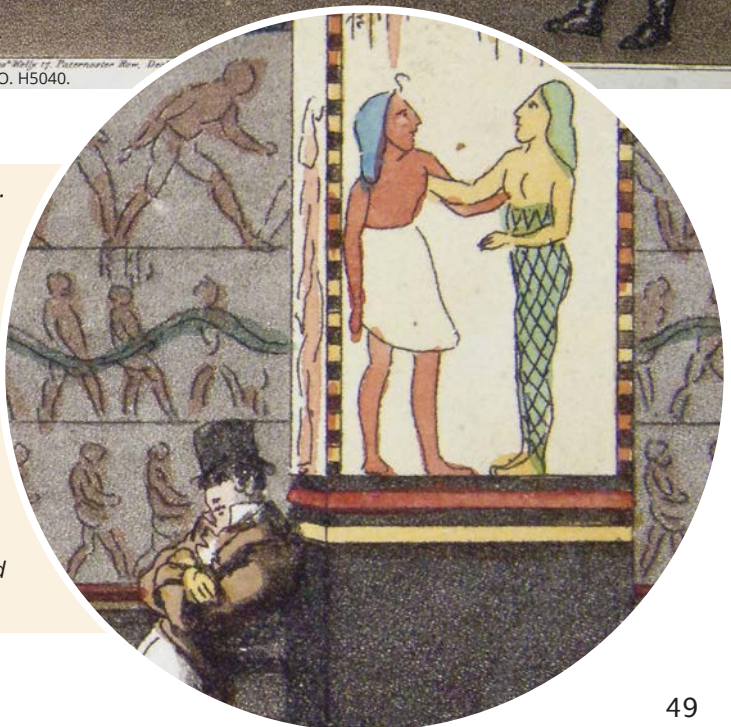
Many of Belzoni and Ricci's original watercolours were acquired by the Bristol Museum in 1900, and remain in the collection today.



© BRISTOL CULTURE / BRISTOL MUSEUMS, GALLERIES & ARCHIVES. CAT. NO. H5040.

The 1821 Piccadilly exhibition was a huge success. Belzoni's gas-lit facsimiles fascinated almost 2,000 fashionable Londoners on the first day.

This image of London's A-list enjoying the two chambers that made up the "tomb" was part of a large newspaper feature that described how, "within the last few years... an unconquerable zeal to explore those mysterious remains of antiquity has manifested itself.... Foremost in this host of talent and enterprise will ever stand the name of Belzoni, a man seemingly destined by nature for this species of research; for, in addition to the most ardent zeal and undaunted courage, he possesses prodigious personal powers, being of the amazing height of six feet seven inches, and of proportionate strength and muscular energy."





THE EGYPTOLOGY LIBRARY OF PEGGY JOY

*The Egyptian Hall in Piccadilly, completed in 1812, was one of the first major buildings to be influenced by the great product of Napoleon's ill-fated expedition to Egypt, Description de l'Égypte. The designer of the hall, Peter Robinson, had never been to Egypt (not many people had in the early 19th century), but relied on Vivant Denon's detailed artwork in the Description, creating an eclectic façade with grand temple pylons, papyrus columns, statues and faux hieroglyphs. Nine years later, it made the perfect setting for Belzoni's blockbuster exhibition.*

was at an all-time low. Throughout the 1860s and 1870s, Pope Pius IX had issued numerous rather virulent bulls against freemasonry and freemasons, whom he claimed represented a “Synagogue of Satan” (*Etsi Multa*, 1873). The relationship between the Church and the Order of the Grand Orient would grow increasingly hysterical during the latter part of the 19th century and include such rather grotesque interludes as “The Taxil Hoax” during which a known French fraudster, Leo Taxil, gained both significant notoriety and the open support of members of the Catholic Church by writing increasingly outlandish “exposés” of freemasonry—exposés which Taxil later admitted were entirely fabricated.

So while it may seem difficult to unpick the precise purpose of Dr. Weissé's rambling dissertation, it seems that his intention was to argue against the persecution of Freemasonry by the Catholic Church by claiming that many great men throughout history, including Seti I and Rameses II, had been the very founders of Freemasonry. As a result, freemasonry had, in the author's words, “been the means of promoting civilisation, fostering the mechanical arts, and of holding together the more advanced minds for mutual protection and charity.”

A similar connection between freemasonry and ancient Egyptian New Kingdom royalty was made in 1916 by the American Freemason Harvey Spencer Lewis, who claimed that the Rosicrucian order of Freemasons had been founded

**MANCHESTER**  
1824  
The University of Manchester

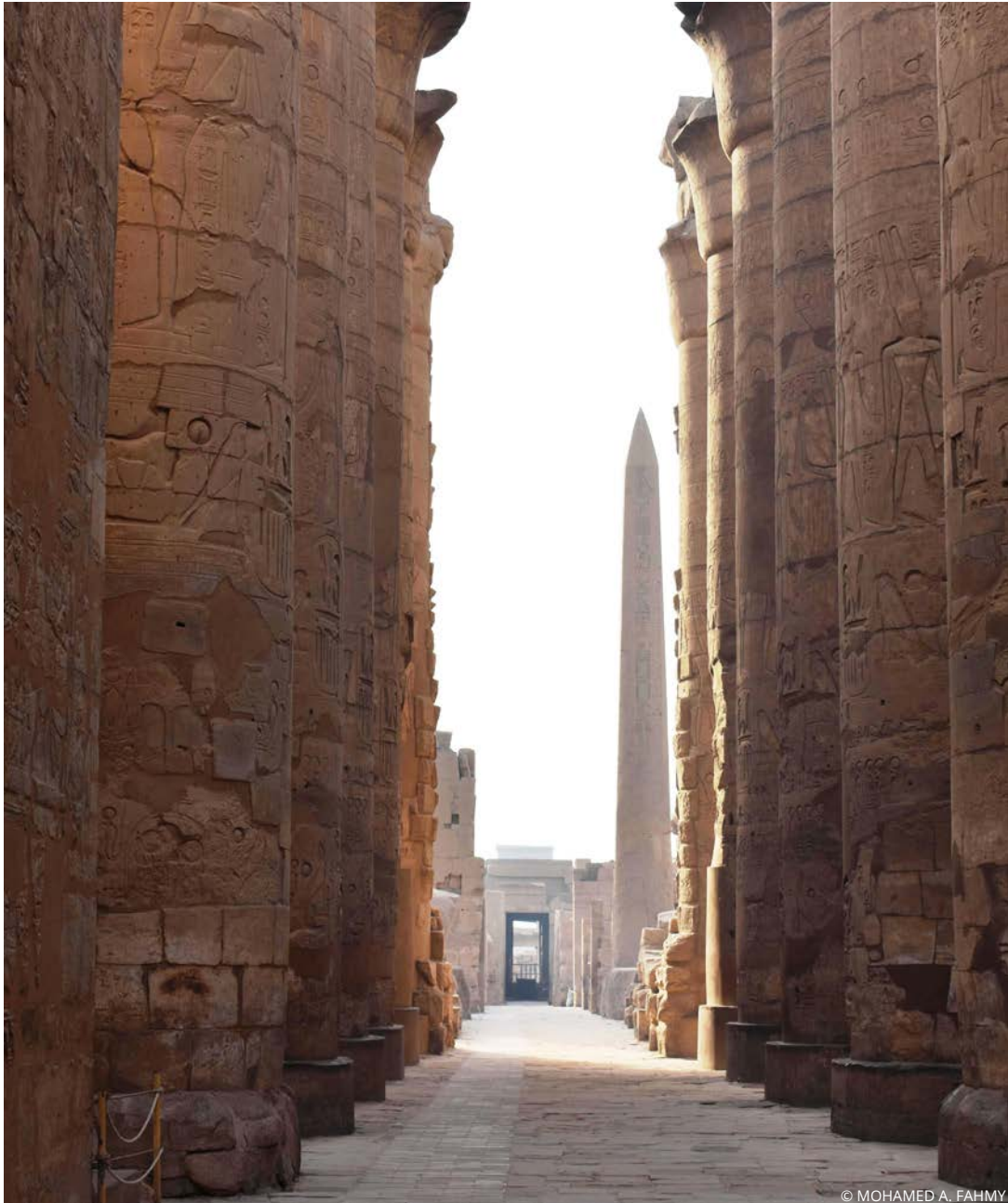
---

Online courses in  
**EGYPTOLOGY**

The University of Manchester offers the UK's only accredited Egyptology courses delivered entirely online. Several short courses in Egyptology-related subjects are also available.

**Courses include:**  
**Certificate in Egyptology programme**  
**Diploma in Egyptology programme**  
**Short Courses in Egyptology**

For further details please visit our website:  
[www.egyptologyonline.manchester.ac.uk](http://www.egyptologyonline.manchester.ac.uk)



© MOHAMED A. FAHMY

*A subtle-but-significant improvement at Karnak Temple. New paving work allows for a much smoother ride through the Great Hypostyle Hall. Since this photo was taken in June 2018, the entire central nave that leads into the temple has been*

*upgraded with new paving stones. The two rows of columns that line the nave reach heights of 20 metres (over 65 feet) and are topped with wide, bell-shaped capitals representing papyrus stalks in bloom.*

# Accessible EGYPT

**I**N A LAND FAMOUS (and treasured) for a slower pace and its own concept of time, things are happening at Karnak Temple at lightning speed!

In June this year, new pavers appeared along the central nave of the Great Hypostyle Hall (above). The fact that

these were noticeably smoother than the older surrounding pavers was no accident. The Luxor Governate had begun responding to calls for greater access to Egypt's heritage sights for explorers who were differently-abled.

The sight of old pavers being replaced, however, caused





© MOHAMED A. FAHMY



© MOHAMED A. FAHMY

The western entrance to Karnak Temple leads down to the river, which means an extra hurdle for people with mobility issues—steps. A welcome (and welcoming) sight has appeared at the temple: a robust new ramp with sturdy rails, and—importantly—built at a gentle slope. Beyond, new, smooth paving leads through the Avenue of Sphinxes.

An early visitor to Karnak Temple was Henry Light, a captain in the British Royal Artillery. He toured Egypt in 1814 and described his first impressions of “Carnak”:

“It was impossible to look on such an extent of building without being lost in admiration; no description will be able to give an adequate idea of the enormous masses still defying the ravages of time. Enclosure within enclosure, propylaea [monumental gateway] in front of propylaea; to these, avenues of sphinxes, each of fourteen or fifteen feet in length, lead from a distance of several hundred yards. The common Egyptian sphinx is found in avenues to the south [running to the Temple of Mut and to Luxor Temple]; but, to the west [pictured left], the criosphinx, with the ram’s head, from the one or two that have been uncovered, seems to have composed its corresponding avenue. Those to the south and east are still buried...”

As tourism recovers in Egypt, hopefully more people—of all abilities—will be able to experience that same “lost in admiration” feeling as they encounter Luxor’s Karnak Temple.