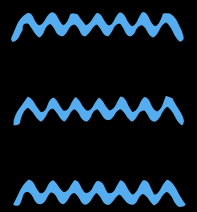


NILE



BECAUSE YOU LOVE ANCIENT EGYPT

FROM GUROB TO THE GETTY
A Unique Ancient Model

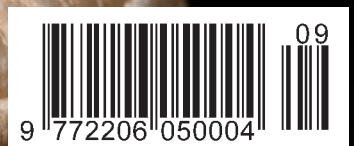
BELZONI
Egyptology's
Pioneering Giant

AVARIS
Home of the "Invaders"

MORE WOMEN OF POWER
Meet Cleopatra

**TUTANKHAMUN'S
FATHER REVEALED**

THE MYSTERIOUS MUMMY FROM TOMB 55



NILE



8

WOMEN OF POWER AND INFLUENCE

Brian Alm

The third and final instalment on the remarkable women of ancient Egypt who, out of duty or ambition, stepped beyond the ancient world's traditional roles and shaped Egypt's history.



30

AVARIS

Nicky Nielsen

The third chapter of a five-part series on royal residences in the Nile Delta. This time, it's Avaris: the city of the Hyksos.

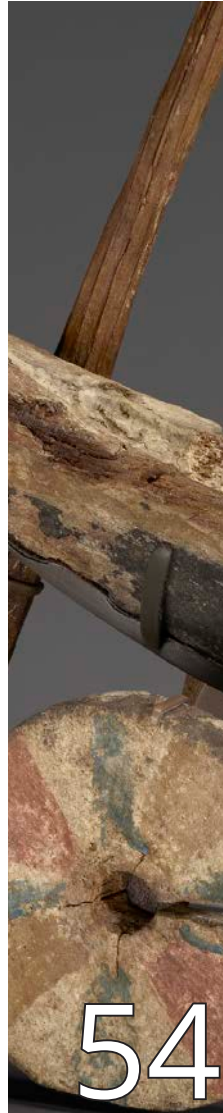


39

BELZONI

Tom Verde

Showman, strongman, engineer, excavator of tombs and temples, mover of massive masterpieces—Giovanni Belzoni left a legacy in Egyptology that was, in every conceivable way, large!



54

FROM GUROB TO THE GETTY

Anna Garnett

"Put simply, if Helen of Troy's face launched a thousand ships, then at present the Gurob model is the nearest we can approach to that ship type" (Shelley Wachsmann, 2018).

A new exhibition at the Petrie Museum examines a unique model found at Gurob in the Faiyum.



62

EGYPTIAN ART RECONSTRUCTED

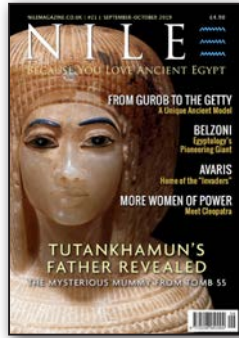
Floyd Chapman

A new feature to **NILE Magazine**: Floyd Chapman recreates Egyptian tomb and temple scenes in full colour to help us appreciate the ancient workmanship and understand the symbols and hieroglyphs.

CANOPIC JAR OF KIYA FROM TOMB KV 55. METROPOLITAN MUSEUM OF ART THEODORE M. DAVIS COLLECTION. BEQUEST OF THEODORE M. DAVIS, 1915 ACC. NO. 30.8.54



19



THE COVER

The Enigmatic Mummy of KV 55: Part 2

M. Traugott Huber

When tomb KV 55 was discovered in 1907, a crumbling royal mummy was found inside that has perplexed Egyptologists ever since. Who was it? The answer promises to identify the father of Tutankhamun.

#21, SEPT-OCT 2019

- 4 Map of Egypt
- 4 Crossword
- 5 Timeline
- 6 News from Egypt
- 62 Egyptian Art Reconstructed
- 65 Looking Back
- 66 Exhibitions & Events
- 68 Coming Up
- 68 Contact NILE
- 69 Back Issues
- 69 Subscribe to NILE

SUBSCRIBE & SAVE!

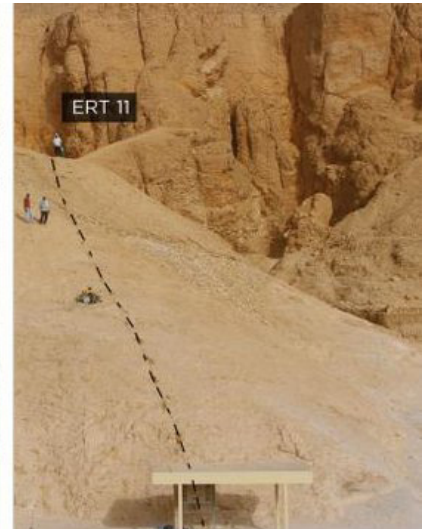
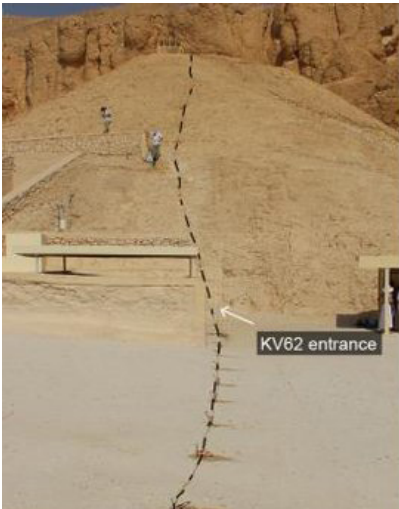
Get *Nile Magazine* delivered to your door every two months and save over 20%.

Every 6th magazine is free!

See page 69 for your fabulous subscription offer.



FROM THE EDITOR



© THE COMPLETE GEOPHYSICAL SURVEY OF THE VALLEY OF THE KINGS

SO, WHAT IS HAPPENING IN THESE PICTURES? Oh, only a geophysical survey near Tutankhamun's tomb, by the Polytechnic University of Turin, that's all. The Italian researchers were keen to test the theory by Nicholas Reeves that KV 62 may be part of a much larger tomb belonging to Queen Nefertiti. Intriguingly, the researchers detected two subterranean anomalies, although not connected to Tutankhamun's tomb

"The Complete Geophysical Survey of the Valley of the

Kings" has also been surveying areas in the Western Valley (the Valley of the Monkeys), with promising results, such as hints that they have detected a rubble-filled corridor.

We'll have more about this fascinating study in the next issue of Nile. In the meantime, welcome to issue #21. As always, I hope you love your NILE time!

Jeff Burzacott ☰
editor@nilemagazine.com.au

TUTANKHAMUN'S OUTER COFFIN AT THE GEM

URGENT RESTORATION NEEDED



The Egyptian Minister of Antiquities Dr. Khaled El-Anany (centre, middle row), at the Grand Egyptian Museum (GEM) Conservation Center, with staff and Tutankhamun's middle coffin.

After conservation and restoration work, the coffin will join the rest of the Tutankhamun collection for display when the GEM (probably) opens in late 2020.

AND THEN THERE WERE TWO

It used to be said that of the thousands of individual funerary artefacts that were stocked within Tutankhamun's tomb (KV 62), just three were left behind after the tomb was cleared: the king's gilded outer coffin, his red quartzite sarcophagus, and his mummified body (on display in an oxygen-free case). Now, it's just two.

On July 12 this year, the large outer coffin left KV 62 for the first time in over 90 years, and headed north to the Grand Egyptian Museum (GEM) at Giza. Vibration dampeners were in place, and you can imagine the intense level of security that was in place!

It isn't surprising that the coffin is on the move; it was always the plan to bring Tutankhamun's three coffins together at the GEM. What shocked people was the coffin's poor condition: the outer gilding is peeling away in several places and has cracked in several more.

The cause, it seems, is us; every visitor to the tomb brings with them moisture from their breath. Just as this can be bad news for the paintings in Tutankhamun's Burial Chamber, it has also been damaging for the outer coffin. Between the coffin's wooden core and the outer gilding is a layer of plaster, which becomes crumbly when damp.

To make matters worse, when the coffin was lifted free from the sarcophagus, it was noticed that it had been resting on a layer of cotton. This, no doubt, had been placed there with the best of intentions—to cushion the bottom and protect it from damage. However, the cotton had absorbed moisture from the air and kept it close to the coffin.

The good news is that the good folk at the GEM Conservation Center are confident they can stop the rot and repair the damage. They expect the coffin's restoration to take at least eight months.

FAKE MOULD

The Getty Conservation Institute recently wrapped up its decade-long conservation project in Tutankhamun's tomb. One discovery that had escaped anyone's notice since Howard Carter's original clearance of the tomb was that portions of the walls were decorated with fake mould.

While the authentic mould on the tomb's painted surfaces is confirmed to be dead, it seems that some mould-like splotches were added to the tomb, probably in the 1930s.

Why? In a recently published paper, Egyptologist Nicholas Reeves suggests that the fake mould was created by Howard Carter to disguise some of his own exploratory work. After spending a decade in the tomb, Carter may have been tempted to "test" the walls here and there for clues that anything lay behind them.

It was Nicholas Reeves who first put forward the suggestion that Tutankhamun's tomb still conceals the untouched burial of Nefertiti behind a false wall in the Burial Chamber. We'll take you through Dr. Reeves' latest paper in the next issue of *NILE Magazine*.

Facing page is the goddess Hathor from the South Wall of Tutankhamun's tomb. These mould spots are genuine.

WOMEN *of* POWER & INFLUENCE PART THREE



BRIAN ALM

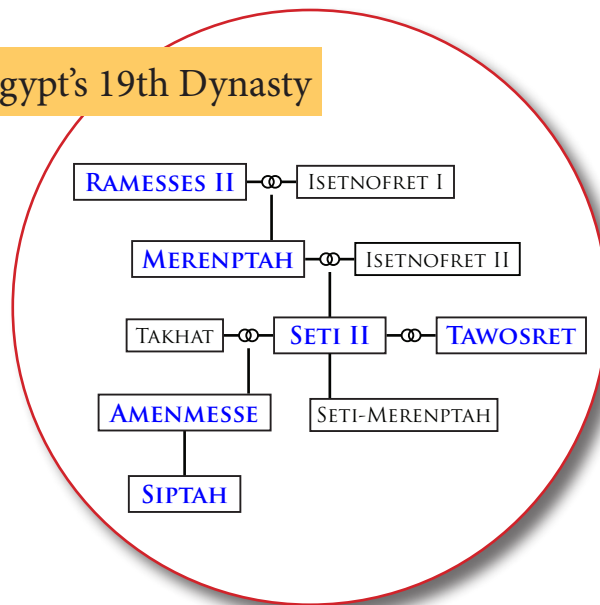
In Part Two of this series (NILE #20, June–July 2019), we met Queen Hatshepsut and the influential women connected to the 18th Dynasty sun-kings. Now in the third and final part, we pick up the story with Queen Tawosret, the chief wife of the 19th Dynasty's Seti II. Upon his death she became regent for his heir, Siptah, and ultimately pharaoh.

But there were other eyes on the throne.
This instalment promises to be the most treacherous,
murderous one yet!

(ABOVE)

This image of Queen Tawosret was copied from her tomb in the Valley of the Kings by 19th-century French archaeologist Émile Prisse d'Avennes.

The End of Egypt's 19th Dynasty



TAWOSRET

In the closing decade of the 19th Dynasty, intrigue again swept into the Egyptian court, and in order to appreciate where it all leads we need to follow it briefly before Queen Tawosret enters the picture.

King Merenptah, Ramesses II's 13th son and successor, died around 1204 B.C., and several of Ramesses' descendents began jockeying for position, two cousins in particular: Seti-Merenptah (later known as Seti II), Merenptah's first-born son and designated heir, and Amenmesse, who may have been Seti II's son.

It may be that Amenmesse was unhappy with his father's succession plan: Seti II had designated another son, also named Seti-Merenptah, as his successor, and it appears that Amenmesse rose to take power in Upper Egypt, leaving Seti II to reign only in the Delta and Lower Egypt as far south as Memphis.

After four years of this split kingdom, Seti II managed to wrest power away from the usurper Amenmesse, purge his henchmen, ordered a *damnatio memoriae* to seal the

deal, and was at last sole ruler of all Egypt—but only for a year or two before he died. When his time came, Seti-Merenptah was out of the picture, perhaps already dead.

Into this temporary vacuum stepped an ambitious chancellor named Bay—a Syrian who had risen to a lofty perch in Seti II's government and was now in a position to engineer the coronation of a young lad named Siptah, who was probably the son of Amenmesse. On inscriptions Bay boasted that it was he who:



“Established the King (Siptah)
in the place of his father,



beloved of his lord, Bay.”

(From a relief at the entrance to the Speos of Horemheb at Gebel el-Silsila.)



DRAWING BY MONET BURZACOTT

An Egyptian queen, mounted on a war chariot, fights with a bow and arrow against a male opponent (judging by his kilt). A flurry of arrows head in each direction.

This 20th-Dynasty sketch, drawn on a large flake of limestone, was discovered in the Tomb of Ramesses V and

VI (KV 9) in the Valley of the Kings. It is now in Cairo's Egyptian Museum (CG 25125).

Could this scene represent Queen Tawosret, taking to the battlefield? Or is it perhaps a symbolic representation of the queen combating a challenger for the throne?

Nodjmet and her second husband, the High Priest Herihor, adore Osiris (out of frame) in the afterlife.

This image is from Nodjmet's Book of the Dead (21st Dynasty, ca. 1050 B.C.), purchased around 1869 during a visit to Egypt by the future King Edward VII, and formally presented to the British Museum in 1903 (Cat. No. EA 10541).

Nodjmet's mummy was discovered as part of the Royal Mummy Cache in DB 320, the tomb of the High Priest of Amun, Pinudjem II. However, Herihor's mummy was nowhere to be seen; husband and wife were not buried together.

Herihor oversaw an official program of dismantling royal burials throughout the Valley of the Kings, and since very few artefacts bearing Herihor's name have come to light, many believe that his untouched tomb, stocked with royal riches may still await discovery in the Theban hills.

He was the first of the Theban High Priests to adopt royal attributes, such as placing his name in a cartouche and sporting a royal uraeus in images, as you can see in Nodjmet's papyrus.



petuate the order of the universe—pretty important stuff. At least that was the official story. In practicality, the office provided a buttress for the kingship, particularly from the ranks of the influential Amun priesthood in Thebes.

A century later, Thutmose III shut down the office, possibly in response to Hatshepsut's overreaching coregency, which was probably assisted by her powers and connections as God's Wife of Amun. His daughter-in-law Tiaa (wife of his son, Amenhotep II), did hold the title, but she was the last until the office was revived somewhat in the 20th Dynasty.

But in the Third Intermediate Period the office of the God's Wife of Amun came into full bloom, fertilised by political expediency. From here on, the office of God's Wife became enormously powerful. Each God's Wife had a Throne Name and Birth Name, just like a king, and also a cartouche, which had always been the sole province of the royal couple. They even wore crowns. But to understand how it all came to that, we have to go back to the 20th Dynasty.

Royal authority declined after Ramesses III, who, we may recall, was the victim of a palace coup led by one of his wives. After this, power oozed away from the king, and by the end of the 20th Dynasty, its final king, Ramesses XI, had left Thebes to rule from the Delta. In the south, the High Priesthood of Amun filled the leadership vacuum with ritual, pomp and procession.

From his northern palace, Ramesses XI called on his viceroy in Nubia, Panehsy, to quell a revolt against the Theban High Priest, who was the king's proxy in Thebes. Panehsy did so, and promptly installed himself defacto ruler of Upper Egypt. That wouldn't do, so Ramesses enlisted yet another strongman, Piankh, to eliminate Panehsy and set things right. But Piankh likewise assumed power in the south and named himself High Priest of Amun. Piankh then left for Nubia, to polish off Panehsy once and for all, and left his wife Nodjmet to manage things in Thebes. It appears she was as tough and determined as he was, and she took charge.

When Piankh died, a general named Herihor was



This is the stone sarcophagus of Princess Ankhnesneferibre, the daughter of King Psamtek II of Egypt's 26th Dynasty, and the last God's Wife of Amun.

The lid of the sarcophagus is dominated by a near life-size figure of Ankhnesneferibre wearing a vulture headdress topped with double plumes and a horned sun-disk. She holds the royal (and Osirian) crook and flail, symbolising her powerful position in Thebes (and hope for eternal life).

Around 590 B.C., Ankhnesneferibre was dispatched to Thebes from the royal palace in Sais, and adopted by the ruling God's Wife of Amun, Nitiqret I. Eight years later, Nitiqret I died, and Ankhnesneferibre assumed her new role with gusto: not only becoming the God's Wife of Amun, but also the High Priest of Amun—the only woman known to hold this office.

Ankhnesneferibre ruled over the Theban priesthood for 60 years until the Persian conquest of Egypt in 525 B.C., and she disappeared from history. The role of 'God's Wife' was abolished and never revived.

Ankhnesneferibre prepared a tomb at Medinet Habu, the memorial temple of the 20th Dynasty's Ramesses III, which had been built over 500 years earlier. This wasn't the end of the story for Ankhnesneferibre's sarcophagus however. It was reused during the early Roman period by a priest named Amenhotep-Pimentu. He added his own inscription around the upper edge of the sarcophagus base and changed the pronouns in the hieroglyphic text that cover the lid from female to male. Today Ankhnesneferibre's sarcophagus is in the collection of the British Museum (EA 32).

king. This eliminated any dispute over which son of which king's wife would succeed, and made such excesses as the palace coup of the 20th Dynasty unnecessary. The king could rest easy up north or in Nubia, knowing that Upper Egypt and the Amun priests in Thebes were under the control of the controlled.

Clearly, the idea of a woman in a position of power and influence had fully evolved—at least in Egypt. But not so for the Persians, who conquered Egypt in 525 B.C., executed Psamtek III, and immediately abolished the office of the God's Wife of Amun, bringing to an end more than 500 years of vested influence and power.

TEMPLE SINGERS AND PRIESTESSES

In the Old Kingdom, many elite women were priestesses—*hemet netjer* , "god's wife." That declined in the Middle Kingdom and was essentially eliminated in the New Kingdom, since the priesthood by then was professional, full-time (versus rotational) and all-male. In the New

Kingdom, the title *hemet netjer* was replaced by *henutet*, "God's Servant," or *shemayet* "musician"—both suggesting ritual roles in temple worship. But after the New Kingdom many women—usually from the highest ranks of society—came to serve as priestesses and singers in the temple. The involvement of these women—the "musicians (or chantresses) of Amun" or the "Singers of the Interior" (i.e., the sacred chambers of Amun)—was a direct consequence of the increasing religious authority of the God's Wife of Amun.

Many secular instruments from ancient Egypt are known, including harps, lutes, horns, flutes, drums and clap sticks, but in temple worship, up until the Greco-Roman Period, they played only two: the sistrum, which had loose metal wires that made a rattling sound and was associated with Hathor, and the menat, a beaded necklace with a counterpoise to hold it in place.

The menat probably made a swishing sound, perhaps somewhat like a rain stick, possibly to replicate the sound of papyrus in the primeval marsh, or the rush of wind,

It's a mystery that has confounded Egyptology since 1907: the identity of the mummy in KV 55. Solving it will also answer another puzzle—a big one—the name of Tutankhamun's father.

M. TRAUGOTT HUBER

THE ENIGMATIC MUMMY FROM



© A HUGUES PERDRIAUD, 1999

PART 2 ITS IDENTITY FINALLY RESOLVED

The gold mask on the KV 55 coffin had been brutally torn away in antiquity. The name had also been cut from the coffin. If whoever it was that did this damage was so insulted by this person's Atenist sympathies that they intended to eternally deny them a royal identity, then why leave the uraeus—the royal cobra—on the brow? Just add it to the list of mysteries surrounding KV 55 in the Valley of the Kings.



© AKG-IMAGES AKG643714/ERICH LESSING

This beautiful alabaster canopic jar is one of four that were found in KV 55. They were designed to contain the major internal organs of the deceased.

Just like the coffin in which Smenkhkare's mummy was found, the canopic jars appear to have had at least one former "life". The erased inscription on the jars themselves reveal they were made for Akhenaten's consort Kiya.

The lids of the jars, however, sit rather

awkwardly, and may have come from another source.

The hairstyle of overlapping curls, known as the Nubian wig, is frequently associated with Kiya, although it was popular among the other female members of Akhenaten's family.

Today this jar is in Cairo's Egyptian Museum (JE 39637), and will no doubt form part of the collection of the new Grand Egyptian Museum when it opens in late 2020.

of Ay (WV 23) was originally the intended tomb of Tutankhamun, unfinished at the time of his unexpectedly early death. This locality is close to the tomb of his grandfather Amenhotep III (WV 22), but remote from the tomb likely used for his father (KV 55) in the main Valley of the Kings. Is there anything to be read into why the location of Tutankhamun's tomb would have seen him spending eternity closer to his grandfather rather than his father?

The location of Tutankhamun's tomb would have been decided for him, most likely by Ay—his grandfather, the former vizier of Egypt, and finally, successor. We know

that it was Nefertiti who began the swing back to orthodoxy after Smenkhkare's death (see [NILE #17](#): Dec '18–Jan '19, p. 52), so was this also the reason behind the location of Tutankhamun's tomb?

We also have to reconsider the confusing state of the burial of Smenkhkare in KV 55 when discovered. The body of the king was discovered in a reused female coffin with his gold mask ripped away, and his name excised from the inscriptions (see facing page). This was the deliberate desecration of a pharaoh—in a manner that is unique in Egyptian history.



The coffin in KV 55 was covered with gold leaf and inlaid with carnelian and glass in a royal rishi (feathered) style. While the names were cut out, and much of the text altered, enough clues remain to reveal that it was originally

made for Kiya, Akhenaten's second wife, and later adapted for a pharaoh. The style of decoration is remarkably similar to Tutankhamun's middle coffin (see page 20), also heavily inlaid with coloured glass.



© FRANÇOIS OLIVIER, WWW.MERETSEGERBOOKS.COM

(ABOVE) A detail from one of the gilded panels of the large decorated shrine built to protect the sarcophagus of Queen Tiye. The queen stands worshipping and making offerings to the Aten, whose life-giving hands stream from the disk along rays of light.

The inscriptions on the shrine tell us that it was given by Akhenaten as a gift to his mother, and would have been one of a group of nested shrines that protected the queen's sarcophagus, similar to those found in the tomb of Tutankhamun (KV 62).

Was Queen Tiye buried in the tomb, along with her youngest son, Smenkhkare? Or was Smenkhkare buried using not only a reused coffin (Kiya's), but also a preloved set of shrines that once belonged to his mother?

The disassembled panels of the shrine were discovered in both the entrance corridor and the main chamber, and it appears that it was in the process of being removed before those involved gave up. Over time the shrine was affected by moisture, which caused the large, decorated panels to largely disintegrate soon after their discovery. The image to the right shows how the queen would have looked before the panels fell apart, tearing away the gilding.

Visitors to the tomb at the time noted that there was gold dust everywhere. In her diary, Miss Jones reported that during a visit to the tomb her brother asked Theodore Davis if he could take a handful of 'souvenirs'. Davis' response was "Certainly, take two!"



DRAWING BY MONET BURZACOTT

Wednesday, Jan. 9.

"When we arrived at the tomb, every one was waiting for us as the doorway and steps had been cleared, and everything ready for an entrance. Ayrton Weigall and Theo scrambled along the corridor over the stones, and made a very difficult entrance.... We women... sat about on the rocks above, and waited, straining our ears to catch the broken exclamations that reached us from below—'Aton! The rays of the Sun. Tut-ankh-amen' etc. and at last Mr. Davis' voice rang out, "By Jove, Queen Tyi, and no mistake' and so it proved.... The burial chamber was not large, but in a state of great confusion. The Queen would seem to have been laid in a great, highly decorated, wood shrine—parts of which were on the floor, or leaning against the wall, the coffin on the floor—all showing hasty burial, or robbery, or desecration."

(From the diary of Mrs. Emma B. Andrews, 1907.)

AVARIS

THE CITY OF THE HYKSOS

DR. NICKY NIELSEN



Between Egypt's Middle and New Kingdoms, and in the absence of a powerful unifying pharaoh, Egypt was ruled by various dynasties in different parts of the country. One of these were the Hyksos, who held power from the Nile Delta.

In this third chapter of a five-part series on royal residences in the eastern Nile Delta, Egyptologist Dr. Nicky Nielsen explores the history and development of the city of Avaris, the capital of the Hyksos dynasty.


(ABOVE)

This scarab bears name of the Hyksos king Khayan (𓆎𓅓𓏏𓏏) and was probably found at Avaris. Today it is in the collection of the Metropolitan Museum of Art.


THEODORE M. DAVIS COLLECTION, BEQUEST OF THEODORE M. DAVIS, 1915. ACC. NO. 30.8.457




The Tomb of the mayor and vizier (chief minister) Khnumhotep II in Beni Hasan is famous today for this painting featuring a foreign trading party being brought before the tomb owner (out of frame, to the right). In contrast to the simple white kilts worn by the two Egyptians, most of the foreigners wear brightly coloured, patterned clothes. The only person named in the group—

and presumably their leader—Ibsha  bends forward in a gesture of respect, and restrains a Nubian ibex. This animal, as well as the dorcas gazelle behind it, may be gifts for Khnumhotep. This detailed copy of the scene was made around 1845 during the Prussian expedition to Egypt and Nubia under Richard Lepsius.


In life, Khnumhotep II served under the 12th-Dynasty pharaohs Senusret II and III before launching himself into eternity at Beni Hasan in Middle Egypt, where his tomb is located. The above scene from the tomb shows a procession of “Asiatics” on a trading mission. The procession is fronted by the Egyptian “Royal Document Scribe” Neferhotep, who holds out a writing board or papyrus to Khnumhotep II, detailing the date and purpose of the visit:



“Year 6 under the majesty of Horus, Uniter of the Two Lands, King of Upper and Lower Egypt, Khakheperra (Senusret II).




Accounting of Aamu (Asiatics) brought by the son of the mayor, Khnumhotep (III), on account of mesdemet (black eye paint),




of Aamu of Shu, number amounting to 37.”

The fact that the date is recorded suggests that this scene captures an actual event. For it to be recorded in his tomb indicates that this was a significant event for Khnumhotep. The board/scroll mentions that the Asiatics had brought *mesdemet*, which could be the black eye paint

known as kohl, or galena—the mineral from which it was produced. The Aamu are shown with yellow skin, short pointy beards, large noses and mushroom-shaped hairstyles—all in all, very un-Egyptian. To further clarify that these were indeed foreigners, their apparent leader, Ibsha, is titled *heqa khasut* , “ruler of foreign land”, which was later Hellenized as Hyksos.

The 15th-Dynasty Hyksos rulers adopted the title *heqa khasut* into their royal protocol, however, research by Danielle Candelora (UCLA) has shown that *heqa khasut* has a longer history than most people realise. Its first appearance was on a now lost stela in Wadi Maghara on the Sinai Peninsula, dated to the 5th Dynasty’s King Djedkare Isesi (ca. 2400 B.C.). This is some 500 years before the *Aamu* trading party appears in Khnumhotep’s tomb.

Interestingly, Candelora argues that *heqa khasut* was a term adopted by the Hyksos rulers themselves to express their identity—of having a foreign origin. Like many migrants around the world today, it may be that the Hyksos found a way of integrating into their adopted (Egyptian) society while still honouring their cultural heritage.

An inscribed doorway jamb, discovered at Avaris in 1993, includes the royal cartouche of Hyksos ruler Seker-her, preceded by *Heqa khasut*: .

This demonstrates the Hyksos blend of Egyptian and eastern cultural influences, with “Seker-her” being a hieroglyphic interpretation of “Sikru-Haddu”, which translates as “Memories of the god Hadad” (a Semitic storm god associated with rain, thunder and lightning).

conduct of foreign missions and trade. The palace is Egyptian, but its occupants may not have been. Already from the late 12th Dynasty, non-Egyptian characteristics among portions of the population become visible in the archaeological record. Burials of humans alongside skeletons of donkeys and non-Egyptian grave goods such as Syro-Palestinian pottery began occurring

with increasing frequency, and by the 13th Dynasty, the inclusion of donkeys within burials was a regular feature. Simultaneously, the amounts of foreign pottery in graves increased in the elite tombs associated with the palace, possibly suggesting that a foreign culture which had initially settled in Avaris as mercenaries and sailors, were gaining political power and rising in the hierarchy, while



METROPOLITAN MUSEUM OF ART. PURCHASE, LILA ACHESON WALLACE GIFT, 1968. ACC. NO. 68.136.1.

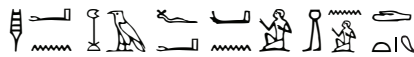
A fascinating recent discovery at the site made by Professor Manfred Bietak is a number of severed hands found buried near the 18th Dynasty palace. Maybe these were buried as part of a victory ritual by Ahmose and his troops after conquering the city. They certainly bring to mind the description of the conquest of Avaris in the contemporary biography of the soldier Ahmose son of Abana:



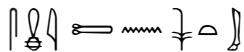
"Then I was appointed to (the ship) 'Rising in Memphis'."



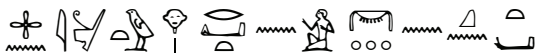
"Then there was fighting upon the water in the canal of Avaris."



"Then I made a capture there and carried off a hand."



"When it was reported to the royal herald,"



"I was given the Gold of Valour."



For Part 1 of this series, Tanis, see Nile #17 (Dec. 2018–Jan. 2019), and for Part 2, Bubastis, see Nile #19 (April–May 2019). Next: Qantir-Piramesses.

DR. NICKY NIELSEN is a Lecturer in Egyptology at the University of Manchester and field director of the Tell Nabasha Survey Project.

(ABOVE) This gold headband with heads of gazelles and a stag spaced alternatively with flowers is thought to have been found at Avaris, and dates to Dynasty 15: the Hyksos period. The Metropolitan Museum of Art, the diadem's "home", maintains that "the northern 'Hyksos' culture combined Egyptian and Middle Bronze Age Levantine traditions. This diadem... has Near Eastern affinities and is typical of the commingling of artistic styles."

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



THE NEW YORK PUBLIC LIBRARY

Arriving at the monumental ruins of Thebes, Belzoni wrote, "It appeared to me like entering a city of giants, who, after a long conflict, were all destroyed."

This is Belzoni's view from the top of the First Pylon of the vast temple complex at Karnak Temple, looking east over the First Court. Standing tall is the 21-metre tall column of Taharqa, the 25th Dynasty Nubian pharaoh.

Today, it is the sole survivor of an original ten columns which formed a gigantic kiosk. The columns were built in two rows of five, each row linked by a low screening wall.

When archaeologists first moved in, the collapsed remains of the other columns lay across the debris—as you can see here—although they disappeared with the clearance of the accumulated rubble.

Belzoni had arrived in London earlier that year by way of Amsterdam and Paris, where he had been knocking around on a meager income peddling religious relics, with occasional subsidies from his family back in Italy.

Born in Padua in 1778 (or 1783, the date is uncertain) and the son of a barber, he picked up informal skills in mechanics and hydraulics, possibly by working on Rome's famed fountains.

At Sadler's Wells, Belzoni developed his signature act, the "Human Pyramid." Dressed in a circus-strongman outfit and—if the illustrations are to be believed—bearing a colorful flag in each hand, Belzoni strutted the stage with a 58-kilogram iron frame suspended from his shoulders, upon which were arrayed a full dozen members of the theater company. The sensational act launched his career as "The Great Belzoni," and he won fame across Europe.

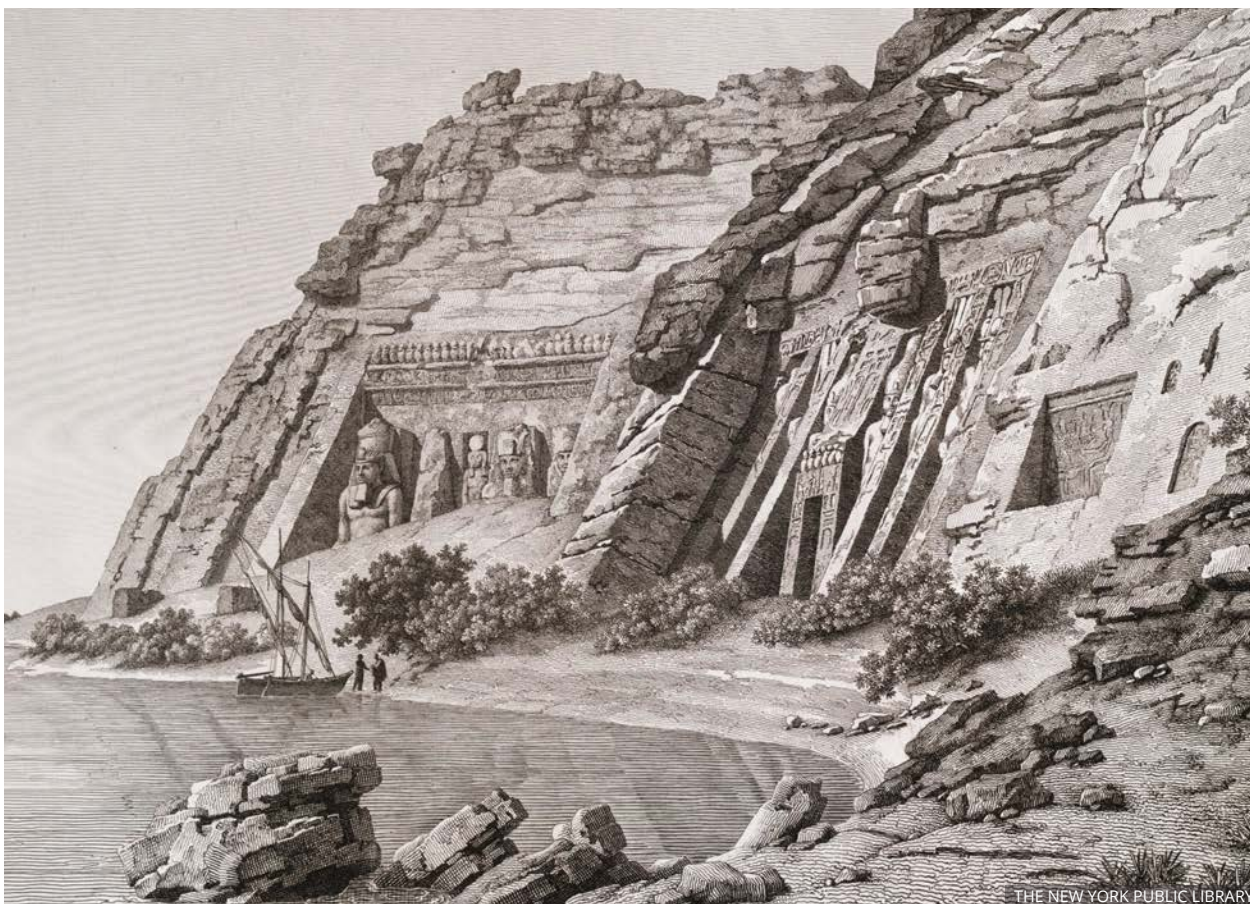
Over the next decade, Belzoni tweaked his performance with stagecraft involving waterfalls, weights, levers, rollers and balancing techniques. Along the way, he met and married an Englishwoman, Sarah Bane.

In 1815 the Belzonis were en route to Constantinople (now Istanbul), when they chanced to meet an agent of the pasha of Egypt who piqued their interest with an offer to travel to Cairo and devise a "hydraulic machine, to irrigate the fields." Belzoni welcomed the offer to be taken seriously as an engineer, not just a giant. He accepted the terms offered and they set sail for Alexandria on May 19, 1815.

They settled in Bulaq, Cairo's rough-and-tumble port. Belzoni indeed developed an irrigation device, a water-bearing "crane with a walking wheel," which demonstrated it could draw far more water than the traditional saqiya water wheel. Yet it met with skepticism and worse. In its working debut before the pasha and his ministers, an accident injured one of the workers operating the device. The ministers declared it "a bad omen," and the pasha consigned Belzoni's waterwheel to oblivion.

But Egypt had more in store for him.

During his sojourn in Bulaq, Belzoni met the newly appointed British consul general to Egypt, Henry Salt. Among Salt's mandates was one from the trustees of the



In 1816 Belzoni journeyed to Abu Simbel, the site of two temples fronted by colossal statues of Ramesses II, with the smaller of the two temples also (on the right, above) adorned with giant sculptures of his chief wife, Nefertari.

This 19th-century engraving by German archaeologist François Chrétien Gau, who visited Abu Simbel just a year after Belzoni gives us a good idea of the appearance of the

two temples in Belzoni's time.

This is the picturesque, original setting of Abu Simbel. The creation of the Aswan High Dam saw the rising waters of Lake Nasser threatening to flood the great temples. Incredibly, between 1964 and 1968 a multinational team moved the entire complex back 200 metres, safe from the water's edge, and inside a new (artificial) mountain.

away the entrance to what turned out to be the 14th-century-B.C. tomb of Ay, Tutankhamun's successor, a site now designated KV 23, which stands for Kings Valley tomb number 23.

But he wasn't the first one to enter it after Ay's burial. There was little in the tomb, save the partial remains of Ay's sarcophagus. So Belzoni returned to Luxor to meet the boat returning from Aswan. To his dismay, it arrived without the Osiris frieze from Philae, which had been smashed in spite by agents of his French-employed rival explorer, fellow countryman, Bernardino Drovetti.

Drovetti's men, it turned out, had furthermore convinced the boat's captain that the Osiris frieze stones would sink his boat, and that transporting the Ramesses sculpture would do likewise. The regional governor then came to Belzoni's rescue: He ordered the captain to transport the

bust of Ramesses and anything else Belzoni wanted. Belzoni and his crew eased the giant head down a specially built ramp and onto the vessel, which didn't sink. On November 21, 1816, Belzoni accompanied the head to Alexandria, where it would await transport to England.

Archeologist Don Ryan of Pacific Lutheran University leads me down a rocky escarpment in the Valley of the Kings to KV 21, a tomb that both he and Belzoni have excavated. Ryan has written and lectured internationally on Belzoni, and he rejects his predecessor's reputation as a ham-fisted plunderer, crediting him rather as the valley's first modern excavator: "He is too easy a target. There were no rules back then, no systematic archeological practices. That wouldn't happen for another 70 years. So you have to look at Belzoni in the cultural context of the times," he says.

Equally resolute in defending Belzoni, American Uni-



© JEFFREY ROSS BURZACOTT

“With the same happy instinct for discovery which always led him to find the way into unexplored monuments, Belzoni next lighted upon the entrance to the second pyramid of Gizeh, which ever since the time of Herodotus had been supposed to contain no interior chambers, but wherein the discoverer found the room now known by his name, and in it the sarcophagus of the builder, King Khafra

(Chephren), containing bones which Belzoni believed to be those of the founder, but which proved to be those of an ox” (Dictionary of National Biography: Vol. 4, 1885).
On the wall of the Burial Chamber, Belzoni wrote in his native Italian, “Scoperta da (Discovered by) G. Belzoni. 2. Mar. 1818,” ignoring an anonymous explorer’s graffito in Arabic dated 600 years earlier.

did while in Cairo was to cross the Nile and venture to Giza, “to go see the wonder of the world, the pyramids.” And like many tourists of the day, he climbed to the top of the Great Pyramid for a sunrise breakfast before exploring its interior—where he got his massive frame stuck, briefly, in the descending corridor.

Now, nearly three years later, he was back, this time as an excavator, looking for a way to get into the Second Pyramid, also known as the Pyramid of Khafre, which writers up to that day had insisted had no entryway.

It was slow going at first. After a month of digging they struck “a large block of granite, inclining downward at the

same angle as the passage into the first pyramid, and pointing toward the centre.” Levering the stone out of the way, Belzoni found himself “in the way to the central chamber of one of the two great pyramids of Egypt.”

Although he became the first modern explorer to set foot inside its burial chamber, he was not the first since the pyramid’s construction: Arabic graffiti on the wall announced a visitor dating around A.D. 1200. Following suit, Belzoni emblazoned his own name across the length of the tomb’s south wall, declaring: “Scoperta da [Discovered by] G. Belzoni. 2. Mar. 1818” (above).

Soon after this triumph, Belzoni faced yet another chal-



THE GREAT BELZONI, 1824, JAN ADAM KRUSEMAN (DUTCH, 1804–1862), OIL ON CANVAS, HEIGHT 85 CM, WIDTH 74.7 CM
© THE FITZWILLIAM MUSEUM, CAMBRIDGE

This portrait, thought to be of Giovanni Belzoni (strongman pose, ample facial hair and oriental costume), was painted in 1824 by Dutch artist Jan Adam Kruseman. The two may have met in Paris in 1822 where Belzoni was selling objects he had collected during his travels in Egypt.

If that is the case, then the ring on Belzoni's right hand may be the one that was given to him by Tsar Alexander I. Belzoni had once been granted a private audience with the Emperor of Russia, who presented him with a magnificent ring containing 12 diamonds and an oriental topaz.

The oil painting was recently donated to the Fitzwilliam Museum in Cambridge through the Cultural Gifts Scheme by Daniel Katz Limited, in honour of Tim Knox who served as Director of The Fitzwilliam between 2013–2018.

The portrait is currently being displayed in an exhibition created to reflect the allure of ancient Egypt to British

artists of the 19th century (details in box below).

Part of the exhibition focuses on Belzoni's extraordinary gift to the Fitzwilliam in 1823 of the sarcophagus lid of Ramesses III—particularly at a time when he was trying to raise funds for his next expedition to West Africa.

THE CELEBRATED MR. BELZONI A Cultural Gift to the Fitzwilliam

Fitzwilliam Museum, Cambridge

Showing until 10 November 2019

Open Tues–Sat 10am–5pm. Sun 12N–5pm.

www.fitzmuseum.cam.ac.uk

FROM GUROB TO THE GETTY

The Voyages of an Ancient Egyptian Ship-Cart Model

Anna Garnett



Painted wooden ship-cart model,

Dynasty 19 (ca. 1295–1186 B.C.).

Excavated by Guy Brunton, Reginald Engelbach and their Egyptian workforce from Tomb 611 at Gurob.

Cat. No. UC16044.

The ship-cart's unusual form is based on an Aegean-style type of boat used by Mycenaean Greeks, providing hints about the ancient migration of people and ideas across the Mediterranean to Egypt during the New Kingdom.

Digital modelling of the craft (see page 59) has enabled a level of experimentation not possible with the fragile original. The digital scan revealed that the wheels have slightly different diameters, and were made in pairs. This meant that each wheel worked best in a specific place; if they were arranged randomly the model could lean oddly.



The "harem-palace" at Gurob housed royal women and children. This 18th Dynasty necklace counterweight and the bowl opposite are just two examples in the Petrie Museum that preserve different female representations. Both were excavated by Flinders Petrie and his Egyptian workforce at Gurob.

Counterweights were positioned at the back of heavy necklaces to balance the weight and keep them in place. In this example, just under 10 cm long, the goddess Hathor wears a vulture headdress with a sun disk. It may have been attached by threading strings through the holes in the disk.

PHOTOGRAPHY: MARY HINKLEY/UCL. CAT. NO. UC16759

POTTERY		No. 611
STONE		DISTURBED
METAL		HEAD TO
AMULETS		FACE TO
BEADS		ATTITUDE
BRICKS		CLOTHING
		SEX
		COFFIN
		CHAMBER TYPE
		HIGH
		N. 85
		E. 75
		CHAMBER ON
		N. 85 60
		E. 75 40
		DEEP 8 60

Fragment of painted wooden boat on wheels.

290

© PETRIE MUSEUM OF EGYPTIAN ARCHAEOLOGY, UCL

With their Egyptian workforce, Brunton and Engelbach found a remarkable painted wooden ship model and fragments of a wheeled cart in a tomb (no. 611). This was the only object found in the tomb, described on the tomb card simply as “Fragments of painted wooden boat on wheels” (left). This painted wooden object was retained by the archaeologists after the Egyptian Museum in Cairo had made their selection of objects from the season—though a process known as *partage*—and was exported to the U.K.

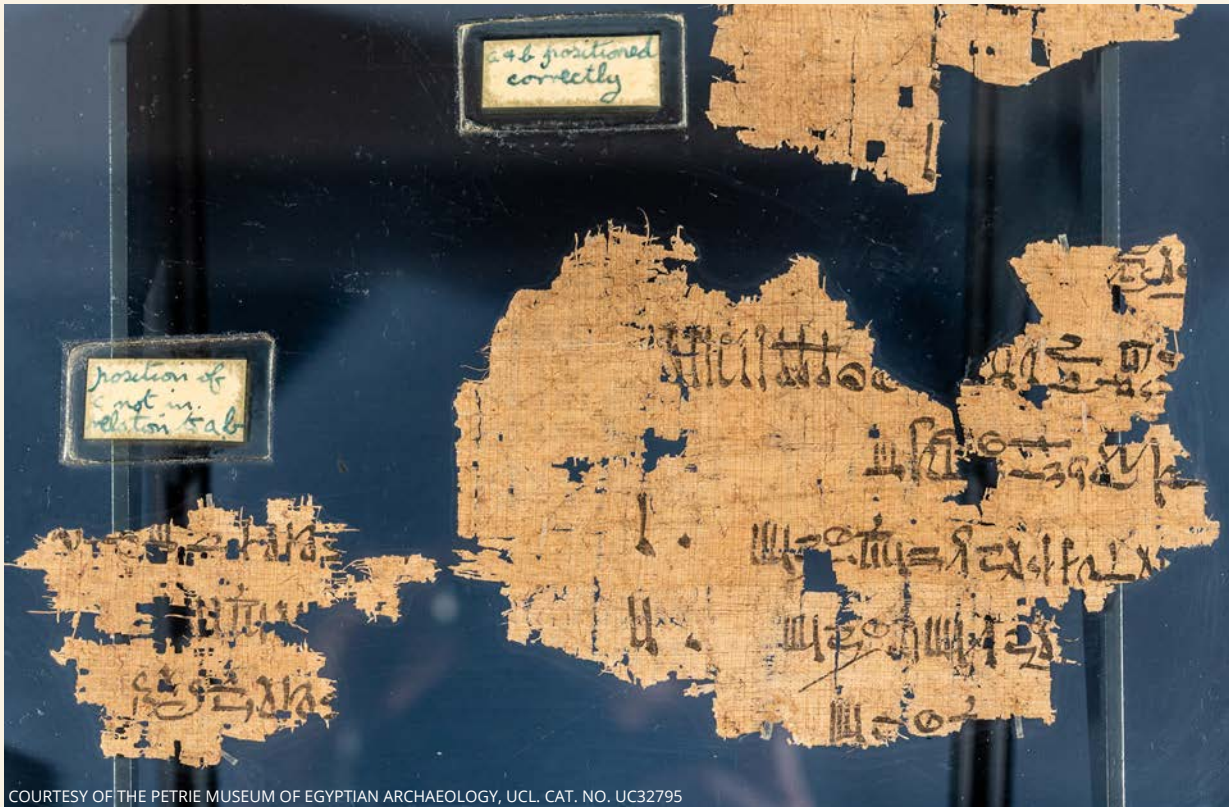
Interpreting the ship-cart model

The importance of this object lies in its highly unusual form and decoration: it appears to be a model of a “galley” type of ship first used in Mycenaean Greece. This unassuming

(LEFT) The original 1920 handwritten excavation card for Tomb 611 at Gurob, which describes the ship-cart model simply as “Fragments of painted wooden boat on wheels”.

(BELOW) Before its reconstruction in 2017, the model was housed in long-term storage at the Petrie Museum, with the different component parts kept separate. The reconstruction was greatly aided by a 3D model created by Shelley Wachsmann. This allowed fragile pieces to be tested in various positions without putting the real items at risk.





COURTESY OF THE PETRIE MUSEUM OF EGYPTIAN ARCHAEOLOGY, UCL. CAT. NO. UC32795

This hieratic papyrus dates to the 19th-Dynasty reign of Ramesses II, and was excavated by Guy Brunton, Reginald Engelbach and their Egyptian workforce at Gurob.

It mentions the king's wife—and former Hittite princess—Maathorneferure, who may have been living

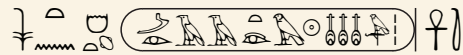
there with her retinue of ladies-in-waiting, as well as a delivery of royal linen "of first quality".

While the ladies of the harem were privileged by the standards of the day, they were also expected to work; weaving linen is one of the activities attested at Gurob.

King Ramesses II had reigned for some 30 years when he entered into discussions with his former enemy, the Hittite king Hattusilis III, to strengthen the peace treaty forged in the wake of the Battle of Kadesh. The Hittite kingdom spread over modern-day Turkey and northern Syria, and a more open border meant greater (and safer) trade opportunities for both sides.

The means of "sealing the deal" was Ramesses' marriage to a princess: Hattusilis' highest-ranking daughter, Maathorneferure. We don't know her real name; she was renamed "Maathorneferure" on her becoming Ramesses'

bride at his Delta residence at Pi-Ramesses. Her name means "Neferure, she who sees Horus (i.e. the king)". Naturally, Ramesses II made it about him.



"The king's wife, Maathorneferure, May She Live



[The daughter of] the great ruler of Khatti."

(Hieroglyphic transcription from Gurob papyrus UC32795 (above).)

Surviving archaeological and textual evidence tells us that the "harem-palace" at Gurob housed large numbers of both Egyptian and non-Egyptian women and children. These high-ranking women were married to the Egyptian pharaoh to establish diplomatic links with foreign royal courts. Objects from Gurob that depict women, and importantly objects which mention foreign women, have also been included in this display. However, it is important to question whether the presence of these objects actually represent foreigners at the site, or if they are simply imported goods that arrived through trade.

After the exhibition, the Gurob ship-cart model will return to permanent display at the Petrie Museum where it will continue to be shown alongside other objects excavated by Petrie, and by Brunton and Engelbach, from this fascinating site.



DR. ANNA GARNETT is the Curator of the Petrie Museum of Egyptian Archaeology, UCL. Dr. Garnett obtained her PhD from the University of Liverpool in 2018 and has worked as a Ceramicist for archaeological missions across Egypt and in Sudan.

FROM GUROB TO THE GETTY The Voyages of an Ancient Egyptian Ship-Cart Model

Petrie Museum of Egyptian Archaeology, UCL

Showing until 27 October 2019

Open Tues-Sat, 1-5pm. Free entry.

www.ucl.ac.uk/culture/petrie-museum

WHAT DID ANCIENT EGYPT'S TOMB AND TEMPLE DECORATIONS LOOK LIKE WHEN THEY WERE NEW?

EGYPTIAN ART *Reconstructed*

With Floyd Chapman



© FLOYD R. CHAPMAN. WWW.ANCIENTWORLDARTS.COM

Recreating the Medinet Habu Bull Hunt Scene

Greetings! My name is Floyd Chapman, and I am an ancient world illustrator specialising in the art of Egypt, Greece and Rome. I have been classically trained in fine arts and educated as a cultural anthropologist and ancient historian. With this background, I have been studying monumental polychromy and doing reconstructions for nearly 30 years.

Medinet Habu, on Luxor's west bank, was the memorial temple of the 20th Dynasty pharaoh Ramesses III (ca. 1184–1153 B.C.) and is one of my favourites. The temple is a treasure trove of ancient Egyptian art which still bears a lot of original pigment, allowing us to imagine how all of Egypt's temples must have similarly dazzled in their heyday.

On the west wall of the south side of the First Pylon, there is a remarkable scene carved in sunk relief showing

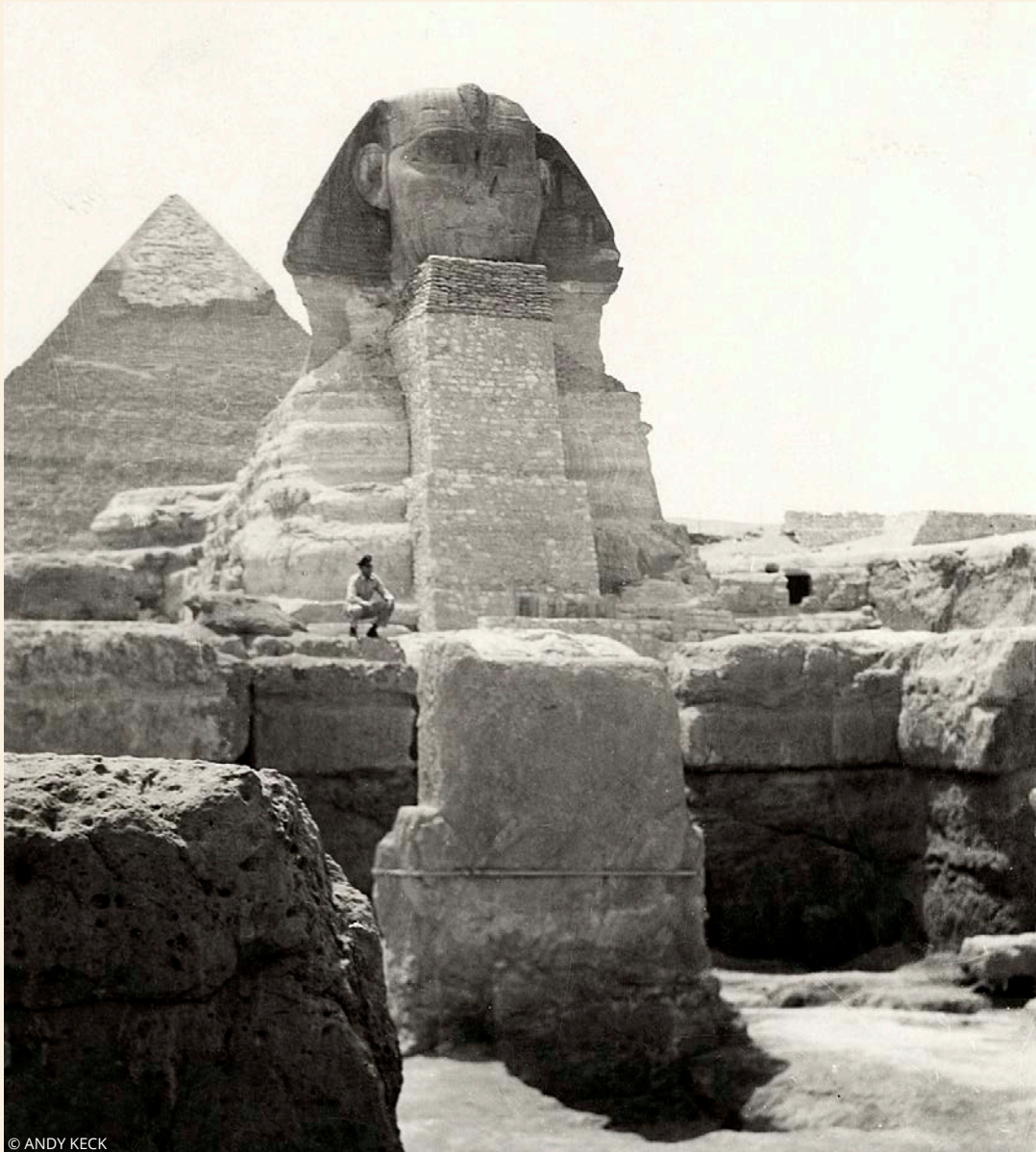
Ramesses in the midst of a wild bull hunt. Although it served as a dynamic display of regal symbolism—emphasising the king's crucial role as defender of Egypt from her enemies—it may be that the scene also commemorated an actual event; one that Ramesses was very proud of.

Since the relief is on the exterior wall of the First Pylon, it has been exposed to the elements for over 3,000 years, and there is not a trace of the original paint left (see facing page). When the temple was new, however, it would have been brightly painted, and for a very long time I have wanted to reconstruct the Bull Hunt scene in full colour so we can see how magnificent it once was.

The primary elements of the scene are as follows: Across the top portion of the scene is a hieroglyphic text that

LOOKING BACK

Vintage Images of Ancient Egypt



© ANDY KECK

A 1942 EDITION of Life magazine reported that “Men have always helped the Sphinx in its war against the sands. But now men themselves are at war and they have reversed their procedure. Instead of uncovering the statue, the Egyptians have partially covered it up. . . . From its base they have. . . put a pile of sandbags, neatly tucking them in around the statue’s chin to protect the weak limestone neck and face against breakage if a bomb should go off nearby.”

This May 1945 photo, courtesy of Andy Keck, shows his grandfather Richard, a Douglas C-47 transport pilot, squatting on the west wall of the Sphinx Temple. Behind, the Great Sphinx sports its protective rock and sandbag apron.

In the next issue of *NILE Magazine*, we talk with Dr. Mark Lehner, director of Ancient Egypt Research Associates (AERA), about the five-year ARCE Sphinx Project that produced the only existing large-scale maps of the Sphinx. You’ll get to know the Sphinx a lot more intimately.

The above photo first appeared in *NILE Magazine*’s first online-only edition. This is the first time it has appeared in print.

NILE

BACK ISSUES

AMAZING PHOTOGRAPHY, THE LATEST DISCOVERIES
ANCIENT EGYPT'S HISTORY, MYSTERY AND WONDER



Back issues tend to sell out quickly.

Purchase yours by calling 01202 087629, or head to nilemagazine.co.uk

SUBSCRIBE

BECAUSE YOU LOVE ANCIENT EGYPT TOO

Subscribe and receive every issue delivered to your door.

UK	EUROPE	U.S.A. & THE REST OF THE WORLD
<p>6 ISSUES 1 Year £25 <i>Save 15% off the cover price</i></p>	<p>6 ISSUES 1 Year £35 €40</p>	<p>6 ISSUES 1 Year £45 US\$60</p>
<p>12 ISSUES 2 Years £45 <i>Save 21% off the cover price</i></p>	<p>12 ISSUES 2 Years £60 €67</p>	<p>12 ISSUES 2 Years £80 US\$110</p>

Prices are based on British Pounds. Euro and U.S. Dollar prices can vary slightly according to the current exchange rate.

Call our order hotline on **+44 (0)1202 087629**
Lines are open 9am-5pm, Monday-Friday (excluding bank holidays)
Or visit www.selectmagazines.co.uk/product/nile-magazine to choose your subscription options and start your NILE time!

 U.K. subscribers can now pay by Standing Order
Call 01202 087629
or visit www.selectmagazines.co.uk/product/nile-magazine
NILE Subscription Services
C/- Select Publisher Services
P.O. Box 6337
Bournemouth, Dorset BH1 9EH
United Kingdom

IS YOUR SUBSCRIPTION UP FOR RENEWAL?



Never miss an issue. You can now pay your Nile Magazine subscription with PayPal!

Your subscription *includes* postage and handling, delivered to you, anywhere in the world.