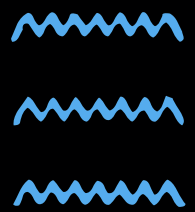


NILE



BECAUSE YOU LOVE ANCIENT EGYPT



MAPPING THE SPHINX
Who Was It Built For?

HIEROGLYPHS
Lost, Misunderstood
and Found

NUBIA
Finds Her Voice

2019's Latest
DISCOVERIES

**NEW EVIDENCE
FOR NEFERTITI**
IT'LL MAKE YOU BELIEVE





PHOTO © IMG

WELCOME BACK TO LONDON, your majesty. After a record-breaking run in Paris, the blockbuster Tutankhamun exhibition is now in London. The Paris leg of the tour was officially the most visited cultural event in French history—in its final week, they even had to keep the doors open till midnight to meet the demand. There's no reason to think that we won't see similar scenes in the U.K.

The exhibition, *Tutankhamun: Treasures of the Golden Pharaoh*, presented by Viking Cruises, is on at the Saatchi

Gallery until Sunday 3 May 2020. Tickets on sale from tutankhamun-london.com.

Above is one of the star artefacts: one of the two life-size sentinel statues that flanked the sealed entrance to Tutankhamun's Burial Chamber. Both statues were painted in shiny black resin to connect the king with the regenerative powers of Osiris.

After the tour the artefacts will go on permanent display at the Grand Egyptian Museum, the construction of which is supported by exhibition proceeds.

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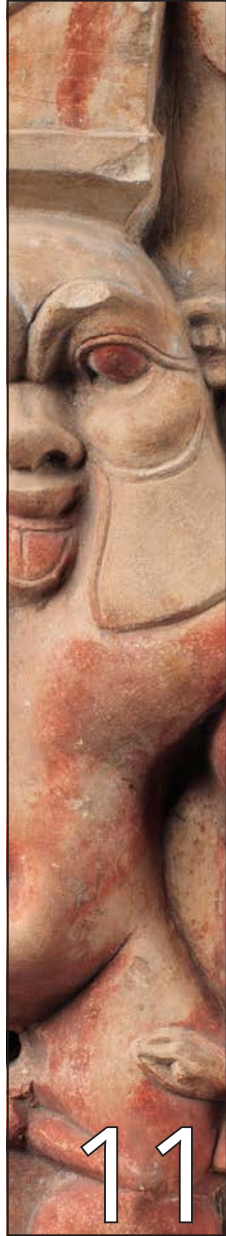


6

NEW DISCOVERIES

Jeff Burzacott

For those who think there's nothing left to be discovered... how about the possible remains of Amenhotep III's burial, and a priestly cache, hidden from thieves for over 3,000 years?

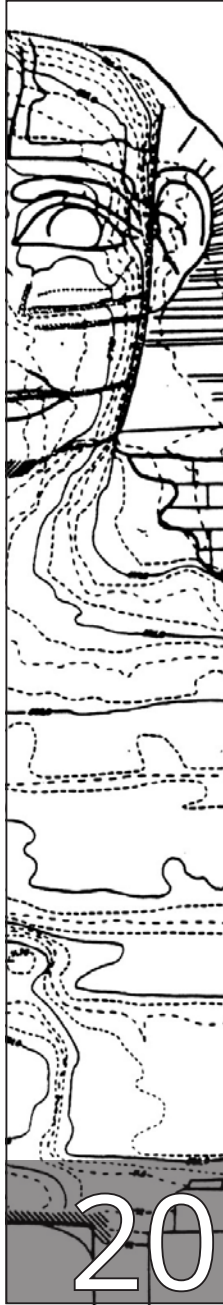


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SLEEP AND DREAM THERAPY

Sofia Aziz

Why did the ancient Egyptians turn to dream therapy to solve life's problems? And what did they do to protect themselves against nocturnal demons wanting to infiltrate their dreams?



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MAPPING THE SPHINX

Jeff Burzacott

Mark Lehner knows the Great Sphinx better than anybody. For over five years he mapped it—by hand. Now that historic archive of maps, photos and notes is online, and free to study in amazing detail.



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ANCIENT NUBIA NOW

Jeff Burzacott

For more than 3,000 years, a series of kingdoms flourished along the Nile Valley.

It wasn't Egypt. This is Kush (known today as Nubia), and the Museum of Fine Arts, Boston is showcasing its incredible collection, and asking why it has taken so long for Nubia to tell its own story.



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UNDERSTANDING HIEROGLYPHS

Hilary Wilson

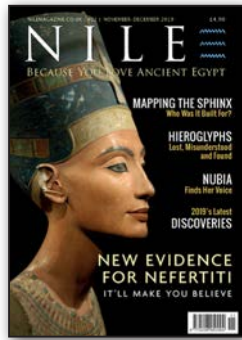
How was the knowledge of understanding ancient Egyptian hieroglyphs lost—and then misunderstood—before being discovered?

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47



THE COVER

KV 62: THE NEW EVIDENCE

Jeff Burzacott

Dr. Nicholas Reeves—the Egyptologist whose theories launched four years of probing and debate—has released new evidence to support his original conclusions: that Tutankhamun’s tomb hides the untouched burial of Nefertiti.

#22, NOV.–DEC. 2019

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FROM THE EDITOR

TUTANKHAMUN’S SARCOPHAGUS LID is back in place. Now that the king’s outer coffin has been moved to the Grand Egyptian Museum (GEM) for conservation treatment (see NILE #21, Oct.–Nov. 2019), the sarcophagus has sat empty. In October, the decision was made to replace the lid, which for decades has been lying on the floor of the Burial Chamber.

Inspecting the new-replaced lid in this photo, we see the Egyptian Minister of Antiquities Dr. Khaled Al-Anani, the Secretary-General of the Supreme Council of Antiquities Dr. Mostafa Waziry, and the Director of the Valley of the Kings, Ali Reda.

In case you were wondering, the large crack across the middle of the lid was already there when it was first revealed by Howard Carter. He later recalled that “the crack greatly complicated our final effort, the raising of this lid.”

With the outer coffin gone, only the sarcophagus (+ lid) and Tutankhamun’s mummy now remain in the tomb—and that might be about to change. Dr. Waziry announced plans to also move the king’s mummy to the GEM to join the full collection of artefacts found in the tomb—all 5,000 of them.

Tutankhamun’s mummy is incredibly fragile, however, and Waziry has said the final decision on the move won’t be made before it is discussed during November’s International Congress of Egyptologists in Cairo. The outcome of the congress/conference will then be submitted to the



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Supreme Council of Antiquities to make the final decision.

Of course, Tutankhamun’s tomb may not be *completely* devoid of artefacts if Nicholas Reeves’ theory is correct about what’s hiding behind the Burial Chamber’s North Wall. They just need to drill a hole (from the Treasury) to find out. You can read all the new evidence from page 47.

Welcome to issue #22. There’s lots of great reading (and re-reading)! As always, I hope you love your NILE time!

Jeff Burzacott ☰

editor@nilemagazine.com.au

TOMB ROBBERS' WORKSHOP AT LUXOR

COULD THIS BE THE REMAINS OF THE BURIAL OF AMENHOTEP III?



© EGYPTIAN MINISTRY OF ANTIQUITIES

A small sampling of the coloured glass inlays, hundreds of which were discovered in the West Valley at Luxor.

But were they being prepared for a royal burial by workers, or had they been pulled from a royal burial by thieves?

EXCUSE OUR IMPERTINENCE in saying so, but we think the Egyptian Ministry of Antiquities got it wrong.

On Thursday October 10, Egypt's former antiquities minister, Zahi Hawass, announced three exciting discoveries made by the Egyptian mission he has been directing in Luxor's famous Valley of the Kings, and also in the West Valley—an offshoot of the main valley that contains only a handful of tombs. Zahi Hawass, however, seems quite determined to correct that last point.

And what did they get wrong? Their interpretation of Hawass' finds from the western arm of the famed Valley of the Kings (more details on this page and the next).

The three discoveries that were announced were:

1. THE WESTERN VALLEY "WORKSHOPS"

The mission uncovered what Hawass called "a large industrial area, consisting of 30 workshops for polishing gold and silver, making and colouring pottery, and making furniture." Hawass described these as "workshops involved in royal burial preparation." The area is "composed of houses for storage and the cleaning of the funerary furniture with many potteries dated to Dynasty 18."

Within this "workshop" area the mission discovered an 18th-Dynasty offering table, gold foil, and—tellingly—a ring inscribed with the name of Pharaoh Amenhotep

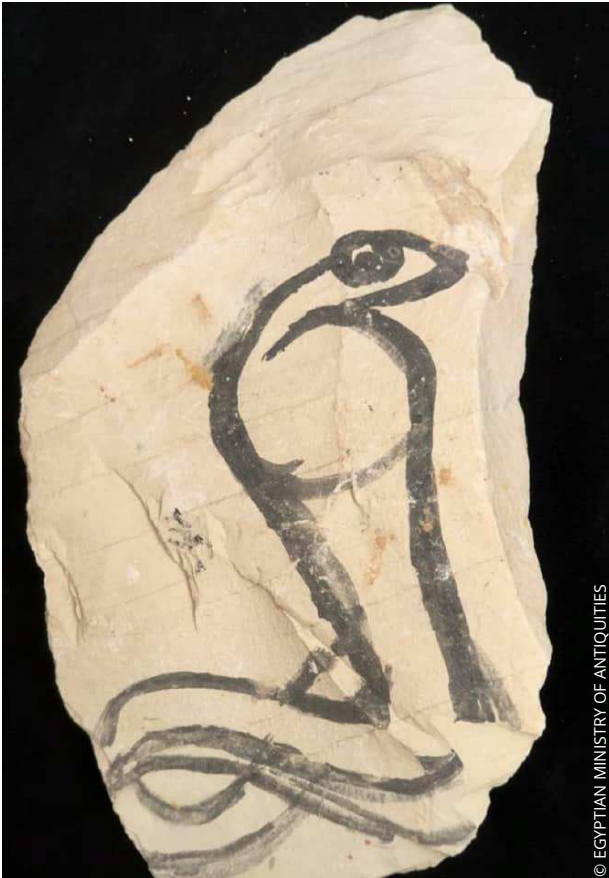
III, whose tomb (WV 22) is located in the Western Valley.

In a statement, Hawass wrote, "One of our very first discoveries were these coloured glass inlays (above). Our team found hundreds of them, which belonged to the decoration of a royal sarcophagus, especially the inlays of the wings of Horus."

Egyptologists call this a "rishi" style of decoration, appearing like a pair of crossed wings wrapped around the pharaoh ("rishi" being the Arabic word for "feather"). The wings may be associated with the winged goddesses Isis and Nephthys, who were known to assist Osiris in his rebirth as lord of the underworld.

Only two kingly coffins carry this glass inlaid rishi decoration: Tutankhamun's middle coffin, and the damaged example found in tomb KV 55—the speculated resting place for the mummy of Akhenaten.

And here is where our humble opinion differs from that of the Ministry of Antiquities. For Hawass, this material was evidence that the workers here were employed in decorating the wooden coffins of Egypt's royalty. Here at NILE, however, we believe these are the scraps left behind after ancient tomb-robbing. It seems far more likely that these are the remains of a late 20th/21st Dynasty tomb dismantling operation than an 18th Dynasty manufacturing one.



© EGYPTIAN MINISTRY OF ANTIQUITIES

This limestone chip was found in the main Valley of the Kings, and bears a rearing cobra that may represent Meretseger, the goddess who (vainly) guarded the area from criminals and tomb robbers.



© EGYPTIAN MINISTRY OF ANTIQUITIES

This flake of limestone, discovered near the workers huts by KV 1 (tomb of Ramesses VII) is decorated with the profile of an unknown man. It may well be a "trial piece" for part of a scene in one of the royal tombs.



The recently discovered tomb, KV 65, can be seen in this photo of the western branch of the Valley of the Kings. Look for a light, raised rectangular patch which marks the tomb's sealed entrance.

Technically, this tomb wasn't a brand new discovery—it was first excavated by Hawass' team in 2018.

KV 65 appears to be an unfinished shaft tomb, pressed into service as a cache for equipment used in the burial of a king, and then carefully hidden to avoid signalling the location of a royal tomb. Inside were linen, ropes, animal bones, a stonemason's mallet for inscribing tomb scenes, and a carrying pole used for carrying furniture in the funeral procession, inscribed with the words *neb-tawy*, "Lord of the Two Lands". Unfortunately, it didn't elaborate about which "lord" it was used for.

3. WORKERS' HUTS

After the West Valley discoveries had been revealed to the press, Hawass moved to the main (eastern) Valley of the Kings for another announcement. Here, his team had found the remains of 42 storage huts near KV 1, the tomb of Ramesses VII (20th Dynasty, ca. 1130 B.C.). This is the first tomb on your right as you enter the valley from its eastern approach.

These stone huts appear to have been employed by the royal tomb builders to store the tools they used for cutting and decorating the tombs. Storing them here would have saved them having to carry the tools to and from the workers' village at Deir el-Medina each day.

The style of some of the artefacts found inside (left and top-left) date these huts to either the end of the 18th Dynasty or the beginning of the 19th, when the valley's largest and most elaborate tombs were being built.

One of our favourite finds was an ancient roll call, written on a sherd of limestone. On it was a list of hieratic signs: the first letter of each man's name who had turned up for work that day.

The Egyptian mission—the largest to have worked in the Valley of the Kings since Howard Carter's excavations in the 1920s—is now digging in the area between the West Valley tombs of Amenhotep III and Ay. Foundation deposits, buried at a tomb's commencement, have been found here, and Zahi Hawass is hopeful that the area will offer up members of the family of Amenhotep III.

NEW DISCOVERY

PRIESTLY CACHE AT ASSASIF IN LUXOR

THE LARGEST CACHE EVER DISCOVERED BY AN EGYPTIAN MISSION



© EGYPTIAN MINISTRY OF ANTIQUITIES

Two layers of priestly coffins were discovered by an Egyptian mission. Remarkably, the coffins had escaped not only the

prying eyes of thieves, but also the appetites of termites, which are a major threat to wooden artefacts.

OCTOBER WAS A BIG MONTH for announcements. Just a week after revealing the West Valley “workshops”, the Ministry of Antiquities was buzzing about a major find at Assasif, on the southern entrance to the sweeping bay of cliffs that marks Deir el-Bahari.

On Sunday October 13, an Egyptian mission probing the ground in front of the Ramesside official Hori (TT 28), encountered a wooden face staring back at them through the sand and gravel. A coffin. And it was in amazing condition. The decorations were so clear that the excavators could easily date it to the 22nd Dynasty, founded by Shoshenq I around 945 B.C.—the enormous floral collar and bright red bands that crossed at the chest are typical features of the time. This coffin was almost 3,000 years old.

Finding just one of these beautifully-decorated coffins is a big deal. But how about 30 of them? Careful clearance around the coffin revealed 18 more. And then they realised there was another layer beneath that—all exceptionally painted and preserved, and all still sealed.

The hands on the lids indicated the sex of the person

inside: clenched hands meant that the coffin was meant for a man, while women were depicted with their hands open and lying flat on their chests. Buried here were 23 males, five females and, sadly, two children (sex unknown).

These coffins weren't royal, but their owners were wealthy—most likely elite members of the Theban priesthood and their families.

The Egyptian mission noted that this wasn't a tomb that had been broken into—just a large hole dug into the ground, with the coffins carefully stacked inside. The top layer was only a metre below the surface. But why were they there?

The find recalled a discovery made over a century ago, in 1891, also near the entrance to Deir el-Bahari. It became known as Bab el-Gasus (“the Gate of the Priests”), and was an enormous cache of 153 priests and priestesses who served at Karnak and other Theban temples during the tumultuous 21st Dynasty (ca. 1069–945 B.C.).

The Bab el-Gasus coffins were cached in the wake of the Bronze Age Collapse (ca. 1200 B.C.), which saw Egypt's Mediterranean neighbours fall, one by one, under a

SLEEP & DREAM THERAPY

IN ANCIENT EGYPT



METROPOLITAN MUSEUM OF ART, ROGERS FUND, 1915, ACC. NO. 15.2.8

SOFIA AZIZ

Why did the ancient Egyptians turn to dream therapy to solve life's dilemmas, predict future events and cure various maladies? And what did they do to protect themselves against nocturnal demons wanting to infiltrate their dreams?

(ABOVE)





A New Kingdom (Dynasty 18) limestone model of a young woman sleeping on a low bed. Beneath her head is a headrest similar to the one on the next page. Such headrests were often decorated with protective deities to protect a vulnerable, sleeping person against nighttime evils.




© LOS ANGELES COUNTY MUSEUM OF ART. GIFT OF ROBERT MILLER AND MARILYN MILLER DELUCA. ACC. NO. M.80.199.107

Instead of pillows, the ancient Egyptians used headrests like the one above, which lifted the head up and allowed the cooling night air to circulate under the head.

In life they were often made of wood, while this granite version was designed to last forever as part of the deceased's funerary ensemble and dates to the Old Kingdom's 5th Dynasty (ca. 2494–2345 B.C.). The deceased in this case was a

high-ranking official named Rahotep. The column of hieroglyphs running down the centre of the shaft reads "King's acquaintance" , "District Governor" , "Noble" , "Rahotep" .

The shape of the headrest may also suggest the hieroglyph for "horizon," the akhet , so that the user may share in the sun's daily rebirth.

SLEEP IS OF ANCIENT ORIGIN. It predates all vertebrate life; even microbes indulge in some form of slumber. It is a universal phenomenon that unites all animals and has always been a core aspect of our existence, yet the function of sleep remains a scientific conundrum that is still being unravelled. Neuroscience studies are revealing, however, that the stage of sleep where dreams occur—REM (Rapid Eye Movement)—is not only vital for our health, but dreams can aid creativeness, help with problem solving and even give rise to “eureka” moments.

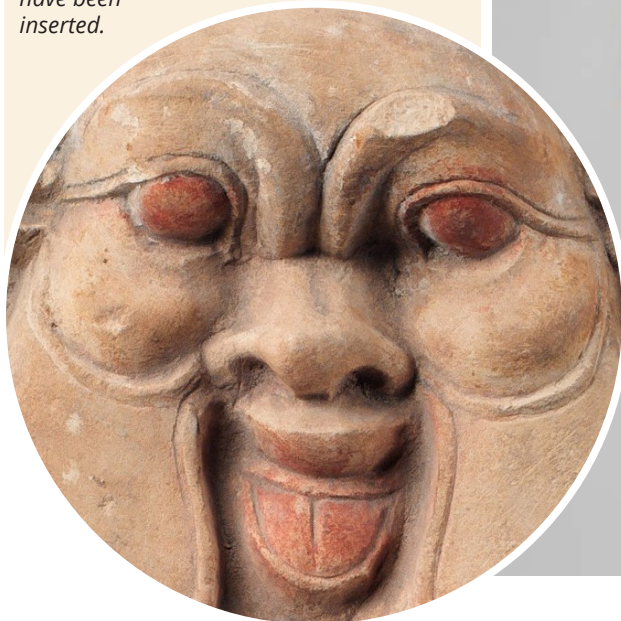
Paul McCartney of the Beatles famously declared that the lyrics to the song *Yesterday* came to him in a dream, and Christopher Nolan's movie *Inception* was inspired by his own personal experience with lucid dreaming.

For the ancient Egyptians, oneiromancy, i.e. the interpretation of dreams, provided hidden messages about a person's future, and dream therapy was used to assist in healing numerous afflictions. At temples such as Dendera, patients experienced therapeutic dreaming that magically facilitated an encounter with the gods. The hoped-for

It was during the Ptolemaic Period, when Egypt was ruled by the descendants of Alexander the Great's Macedonian general Ptolemy I, that dream incubation became popular. Pilgrims to temples would sleep there overnight, "planting a seed" in their mind and hoping to receive divinely-inspired dreams to help them with their problem.

Stelae of the dwarf god Bes, such as the one shown here, decorated incubation chambers at temples such as the Temple of Hathor at Dendera (see page 17), and the Anubieion: the temple complex of Anubis at North Saqqara.

Being a household god, Bes was called upon to ward away evil influences from hearth and home, and cure people of their infertility or impotence. In this piece, Bes waves a knife in one hand, grasps a snake in the other, and pokes out his tongue for good measure. A hole remains where a large, erect phallus would have been inserted.



METROPOLITAN MUSEUM OF ART. ROGERS FUND, 1922. ACC. NO. 22.2.23

a medical prescription. For example, dreaming of the aforementioned wandering heavenly bodies was regarded as a sign of mental disturbance due to anxiety, and one should indulge in enjoyable leisure activities to alleviate the stress.

But what do the ancient Egyptian texts reveal?

DREAMS AND ANCIENT EGYPT


The ancient Egyptians believed dreams emanated from external forces such as gods, demons or the dead rather than from internal neurophysiological mechanisms. References to dreams can be found as early as the Old Kingdom period, primarily in the form of letters to the dead which were left within the vicinity of the tombs. These letters generally ask for help from the dead, such as Papyrus Hearst 1282 (University of California, Berkeley) by a First Intermediate Period (ca. 2100 B.C.) priest named Heni, who complains of being watched by the dead in a nightmare.

The tomb of Heni's father, Meru (N 3737) was excavated in the Middle Egypt site of Naga ed-Deir by George Reisner in the early 1900s. Inside he found a folded papyrus, in which Heni reaches out to his deceased father for help.

It seems that Heni has had disturbing dreams where he has received unwelcome visits by his father's deceased servant, Seni. This appears to be a case of Heni being haunted by a guilty conscience, for whatever unfortunate event happened to Seni, Heni goes to great pains to point out that he didn't strike the first blow:


 "Others acted before this servant [did]."
 (Note: The original image shows a different set of hieroglyphs for this quote.)

Heni goes on to beg his father for protection from Seni's restless and potentially vengeful spirit:


 "Do not allow him to do harm."
 (Note: The original image shows a different set of hieroglyphs for this quote.)

May he be guarded in order that he may be finished with


 looking at me, your servant, forever."



THE CLEVELAND MUSEUM OF ART, GIFT OF THE JOHN HUNTINGTON ART AND POLYTECHNIC TRUST. ACC. NO. 1916.2011

The Festival of Drunkenness was all about keeping the goddess Sekhmet happy (by drinking lots of beer). The king made alcoholic offerings to appease the goddess and keep her from wreaking havoc, and to ensure a generous inundation. The general populace participated in boozy revelries that mirrored the drunkenness and satiation of the goddess. It's fair to say that a good time was had by all. The early morning saw their drunken slumber abruptly

(and painfully) interrupted by drums in order to achieve a hoped-for dreamy encounter with the goddess.

This head of Sekhmet, dated to the 18th-Dynasty reign of Amenhotep III (ca. 1370 B.C.), left Egypt during Napoleon's invasion and was given to one of his favourite generals, Jean-Léonor-François Le Marois. Comte Le Marois used it as a footstool in his Normandy stable to help him climb onto his horses!

FESTIVAL OF DRUNKENNESS

Prior to the Ptolemaic Period, the Egyptians engaged more often in rites such as the Festival of Drunkenness, in honour of the goddess Sekhmet, which is discussed in NILE #11 (Dec. 2017–Jan. 2018). In this festival, participants would get drunk—really, really drunk—until they passed out. Then, in the early hours of the morning, with the revellers soundly asleep, they would be suddenly awakened by loud drumming to encounter the sacred cult statue of the goddess. It was hoped that in this hung-over moment, the festival-goers would achieve a trancelike state and cross over to the liminal zone of dreams and gods, resulting in an intense communal moment with the divine.

FINAL THOUGHTS

Dreams connect us with the deepest and darkest part of ourselves and help us engage with our unconscious selves. Sigmund Freud believed dreams were messages from our unconscious mind, while Karl Jung proposed that dreams tap into a vast collective unconsciousness of shared human memory. Hippocrates, the father of medicine, postulated that dreams could reveal cures for illnesses, and the ancient Egyptians believed dreams emanated from external forces such as the gods, demons or the dead.

Modern day neuroscience studies are demonstrating that what we observe is not merely a passive reception of information but rather a reality created by our brain; dreams are more than the random firing of synapses and are vital for our health and wellbeing and play an important role in cognitive development and consolidating memory.

Our brain never rests and dreams are our very own neurologically-created cinematic shows that have puzzled humans since ancient times. Oneiromancy was practiced in ancient Egypt, Greece, Babylon, Mesopotamia and continues to survive in some folklores. Dream incubation remains an area of interest for scientists and scholars with some arguing dreams really can reveal underlying illnesses and help with mental health issues. But what's really fascinating is how dreams are now being explored on a quantum physics level. Looking at dreams at the subatomic level opens up new possibilities for understanding the relationship of physics and consciousness.



SOFIA AZIZ is an independent researcher on the medicine of the ancient Egyptians. She has written extensively on this subject for several publications, and holds degrees in Human Sciences and Egyptology. She is currently studying for a degree in Biomedical Egyptology.



UPDATE FROM ARCE

CURRENT RESEARCH, EXCAVATION AND CONSERVATION PROJECTS IN EGYPT

THE ARCE SPHINX MAPPING PROJECT

Since the Old Kingdom reign of King Khafre, around 2500 B.C., the face of this colossal, human-headed lion has glowed with each dawn's rising sun, and then shadowed by the day's dying rays—every morning for the last 4,500 years. In time, the Egyptians would even worship the Great Sphinx of Giza as the personification of that daily spark of creation.

Dr. Mark Lehner knows the Great Sphinx better than anybody. For over five years he mapped it. By hand. Now that historic archive of maps, photos and notes is online, and free for you to study in phenomenal detail. Incredibly, the work also answered some of the Sphinx's biggest secrets.



© MARK LEHNER

September 1979. Ulrich Kapp surveys from the top of the right forepaw of the Sphinx as part of the Sphinx survey carried out by James Allen and Mark Lehner, and sponsored by ARCE.

The German Archaeological Institute in Cairo had donated Kapp's services, as well as the use of their photogrammetric equipment to produce front and side elevations of the Sphinx.

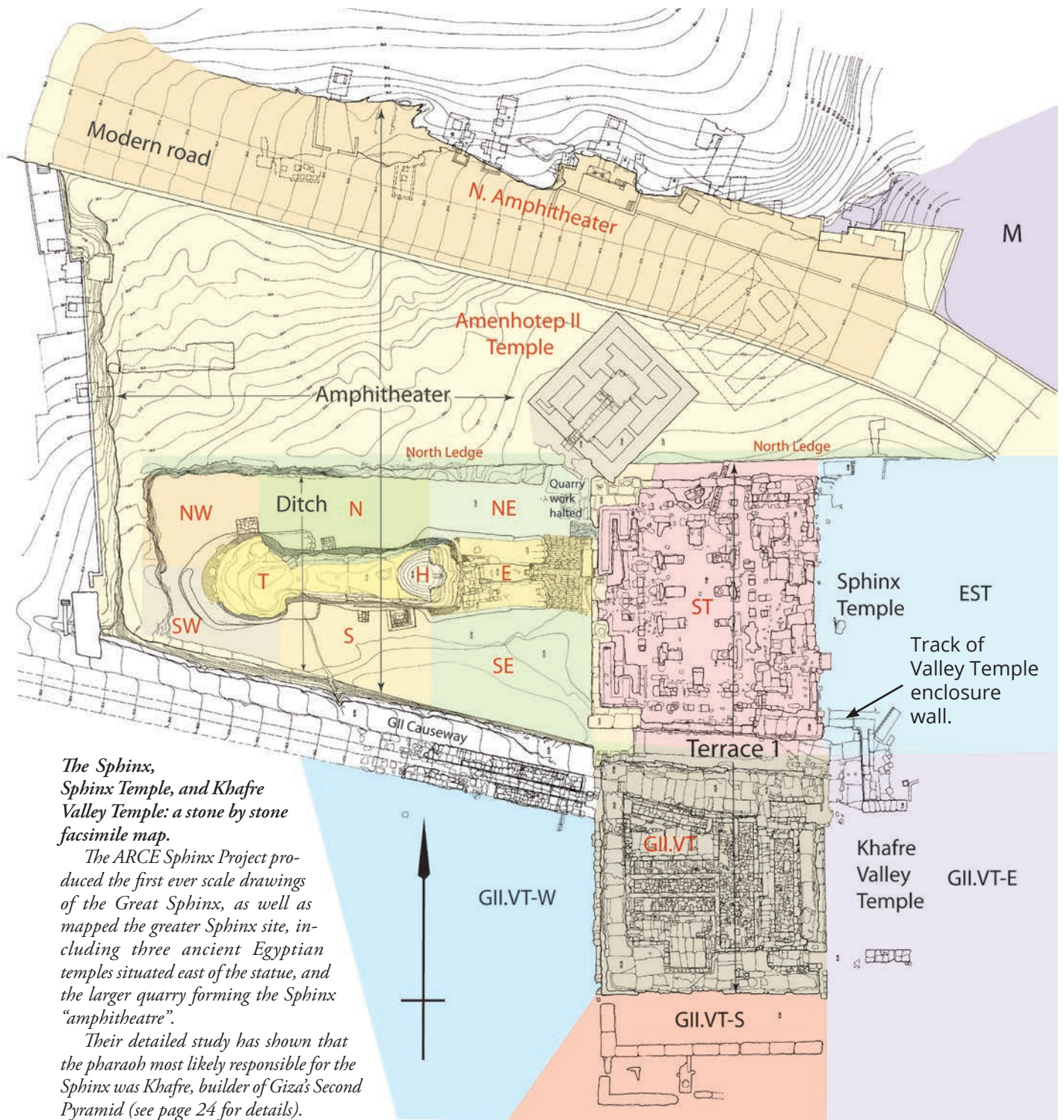
TODAY, MARK LEHNER is the president of the Ancient Egypt Research Associates (AERA), an organisation he founded to understand the Giza Plateau's hidden history—primarily at the “Lost City of the Pyramids”, which was home for the people who spent their workdays building the giant Giza pyramids.

But when Lehner first arrived in Egypt in 1972, filled with New Age visions of discovering an ancient Hall of Records hidden beneath the Great Sphinx, there was something he didn't realise: he wasn't destined to find the Hall

of Records, as he felt compelled. Instead, Mark Lehner was destined to create it.

In January 2018, the ARCE Sphinx Project 1979–1983 Archive went “live” online, creating a freely accessible and “zoomable” record of the Great Sphinx, which had been fully mapped, stone-by-stone, some 35 years before.

The ARCE Sphinx Project, led by James Allen and Mark Lehner, created the first detailed scale drawings of the Great Sphinx of Giza and its surrounds, and produced hundreds of intricate maps and diagrams, almost 4,000 35-mm slides,



The Sphinx, Sphinx Temple, and Khafre Valley Temple: a stone by stone facsimile map.

The ARCE Sphinx Project produced the first ever scale drawings of the Great Sphinx, as well as mapped the greater Sphinx site, including three ancient Egyptian temples situated east of the statue, and the larger quarry forming the Sphinx “amphitheatre”.

Their detailed study has shown that the pharaoh most likely responsible for the Sphinx was Khafre, builder of Giza’s Second Pyramid (see page 24 for details).

If they could capture every detail about the Sphinx—the geology, tool marks and the masonry “skins” that had been patched over the eroded bedrock core body since the New Kingdom—they could build a more complete picture of the statue’s origins and be able to better read its long history.

The following year, Lehner secured crucial funding from ARCE, and, ironically, the Edgar Cayce Foundation—possibly still hoping for that Hall of Records.

THE ARCE SPHINX PROJECT

From 1979 to 1983, Mark Lehner’s field office was between the outstretched paws of the Great Sphinx. He had enlisted a team of surveyors, archaeologists and geologists, along

with support staff and local workers to help produce a detailed 1:50 master plan of the Great Sphinx—every stone to scale. The head was captured with photogrammetric equipment (and personnel) donated by the German Archaeological Institute in Cairo, while for the body, it meant physically measuring every inch. For Mark Lehner, this meant hours on the rickety end of a long ladder, or balancing precariously on stone ledges, with the floor of the Sphinx enclosure some three stories below.

But working in such close physical quarters to the Sphinx had its benefits. Lehner recalls reaching arm’s length into crevices and natural fissures in the core stone of the Sphinx and pulling out material that had probably been stuffed

temples were built. It's bad news for those who desperately want to believe the Great Sphinx was built for Khafre's father, Khufu—or Atlanteans.

2. Solstices and Equinoxes

A major clue to the origins of the Sphinx is its position with respect to the sun and the pyramids. Can it be an accident that the Great Sphinx of Giza and the giant pyramids of Khufu and Khafre are aligned with both the summer and winter solstices, the longest and shortest days of the year? On these days, the sun sets very close to midway between the two largest Giza pyramids when viewed from the Sphinx Temple (see above). It therefore creates a real-life hieroglyph for *akhet* ☐, the Egyptian word for "horizon". The *akhet* sign is comprised of two mountain peaks with a sun-disc resting between them, and was a potent symbol of rebirth. The Sphinx Temple, it seems, was an early temple dedicated to the sun god, Re.

This notion is reinforced during the March and September equinoxes when the Sun is exactly above the Equator and day and night are equal. The Sphinx Temple is unique in that it has two inner sanctuaries; these face each other on the east and west sides of the central courtyard, aligned with the rising and setting of the sun. If the Sphinx Temple had been completed, these spaces would probably have held statues of the king. During the equinoxes, the rising and setting sun aligns with the two sanctuaries and floods them with light, which would have illuminated the divine statues.

On these days, the path of the sun also draws a line from the Sphinx Temple's east-west axis to the southern foot of Khafre's pyramid. The case for a connection between the Great Sphinx and the 4th Dynasty's King Khafre appears to be fairly solid.

3. The tunnel in the back

Does the Sphinx conceal any tunnels or chambers? The answer is yes—just one small one (as far as they can tell), at floor level in the northwest corner of the Sphinx's rump. It was opened in October 1980 by Lehner and Hawass on information provided by an elderly Egyptian gentleman who had worked as a basket carrier for Emile Baraize, the French Egyptologist who directed the clearance and "restoration" of parts of the Sphinx between 1925 and 1936.

The tunnel had been hidden by casing blocks set in place by Baraize, and remarkably, the elderly Egyptian man remembered the precise block to remove to expose it. Unfortunately, not much was found inside except for some early 20th-century rubbish, including a couple of old boots.

Repairs and additions have been made to the Sphinx since ancient times. The stone paving in front of the paws was placed there in the Roman era. At the same time, the Romans patched and replaced some of the body's older, outer casing blocks that had already deteriorated.

IMAGE: MARK LEHNER, © ANCIENT EGYPT RESEARCH ASSOCIATES

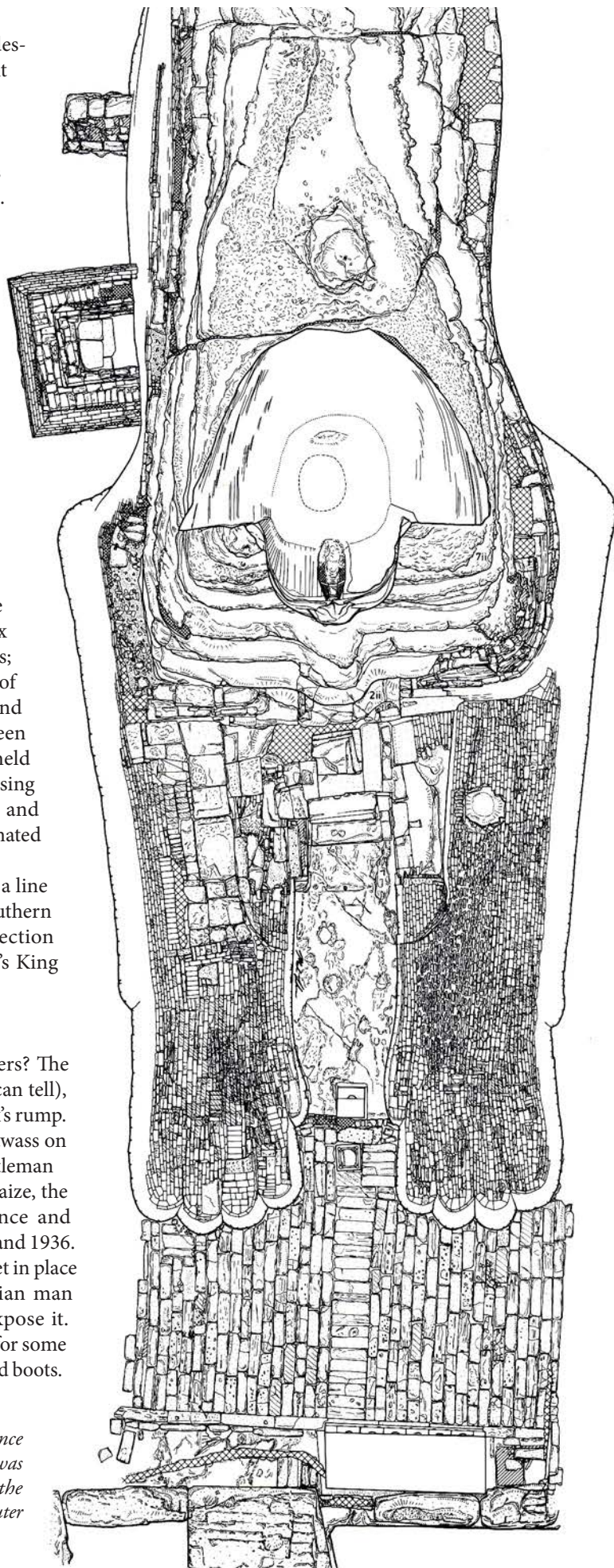




PHOTO: MARK LEHNER, © ANCIENT EGYPT RESEARCH ASSOCIATES

The summer solstice sunset viewed from the lower terrace in front of the eastern niche of the Sphinx Temple. “Did Khafre’s pyramid planners position his artificial mountain just so it would write, with that of Khufu, the ideogram for akhet ☀, on the scale of acres?” wonders Mark Lehner. “If this config-

uration came about by chance, could the Egyptians of his time have missed it? We are not certain. But any summer solstice that I am in Giza, I stand east of the Sphinx to watch in wonder as the sun sets between the two silhouetted mountains of the horizon.”

The tunnel may have been dug for an intrusive burial, or by early treasure-hunters, perhaps themselves acting on fables of secret grottos and hidden riches.

4. And that Hall of Records?

Believers in the Hall of Records philosophy have long called on Egyptian authorities to drill for secret passages and hidden chambers under the Sphinx. They often aren’t aware that such drilling has already been done.

The first remote sensing work to look for underground chambers beneath the Sphinx was conducted in 1977, just prior to the start of the ARCE Sphinx Project. At the time, the researchers detected several anomalies, including “a cavity or shaft as much as 10 m deep” in front of the statue’s forepaws. The following year, a hole was drilled into the forepaw anomaly, followed by a miniature camera. The suspicious “cavity” turned out to be a cluster of naturally-forming limestone hollows and irregularities in the rock.

The remote sensing, however, did indicate other areas of interest, and scans by various international teams over the years have also suggested underground features that could warrant further study.

In 2008/2009, a team led by Zahi Hawass drilled a series of holes around 10 metres into the bedrock around and beneath the Sphinx. These were primarily to test for the level of groundwater at the site which can be disastrous for

the porous limestone from which the Sphinx was carved. However, it was also a good opportunity to test those pre-Egyptian civilisation theories. The result? Nothing.

For anyone who is searching to know more about the Great Sphinx, the data is now online and freely accessible in a virtual Hall of Records—in Open Context.

OPEN CONTEXT

Until recently, the master plans and elevations of the Sphinx have never been published to a scale at which we can appreciate the high level of detail. Thankfully, in 2016, AERA received a grant from the American Research Center in Egypt for the conservation, organisation and online publishing of the project’s archives—over 30 years after the ARCE Sphinx Project wrapped up.

AERA teamed with Open Context, which is a web-based, open access publishing service, who also loaded the large image files onto the Internet Archive, which allows the ability to browse the maps and images, and dynamically zoom in on any part or detail.

As Mark Lehner writes in the AERA Annual Report 2016–2017, “We are thrilled that Egyptologists, archaeologists, historians, scholars of art history, educators, and even the interested public will now be able to access, interact with, and use our rich dataset in a myriad of ways for their own research and teaching.”

ANCIENT NUBIA

NOW

SHOWING AT THE MUSEUM OF FINE ARTS, BOSTON

ANCIENT NUBIA: KEY ERAS

The four major periods of ancient Nubia's history:

- 2400–1550 B.C. **1 KERMA PERIOD**
- 1550–1070 B.C. **2 EGYPTIAN OCCUPATION**
(Coincides with Egypt's 18th–20th Dynasties)
- 750–332 B.C. **3 NAPATAN PERIOD**
(Includes the Nubian 25th Dynasty in Egypt)
- 332 B.C.–A.D. 364 **4 MEROITIC PERIOD**
(Coincides with Egypt's Greco-Roman Period)

The traditional kingdom of Kush ruled over the region between Aswan in the north and the junction of the Blue and White Niles, at Khartoum in the south.



JACQUES DESCLOITRES; NASA, MODIS LAND RAPID RESPONSE TEAM

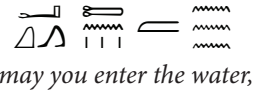
The shaded area represents the extent of Egyptian control over Nubia in the 18th Dynasty.

AROUND 734 B.C., a Nubian ruler named Piye stood poised to invade Egypt. But for Piye, this was as much a holy pilgrimage as an act of war. Before his fleet sailed into Thebes—the hallowed city of Amun—he addressed his troops and instructed them to not only fight honorably, but also behave piously.

Before they got down to business, Piye's fearsome Nubian warriors were told to lay down their weapons and perform ablutions in the Nile:



“As for your arrival to the interior of Thebes, before Karnak,



may you enter the water,



purify yourselves in the river, clothe yourselves on the quay,



lay down the bow (and) loosen the weapons.



Do not boast to the Lord of Strength,



for there exists no strength for the strong without him.”

(Victory Stela of King Piye, Egyptian Museum, Cairo. JE 48862.)

Piye may have even had Egyptian blood in his veins; an Egyptian-Nubian blended population had forged a new society in the wake of Egyptian occupation in Nubia. So when, early in his reign, Piye commissioned a stela to declare himself absolute ruler over Nubia and Egypt, he may have earnestly felt that, being part Egyptian, he was fully entitled. A text on the same stela sees the god Amun granting Piye his divine mandate to rule:



“I said of you (while you were still) in your mother's womb,



that you were to be ruler of Egypt.”

(Sandstone Stela of King Piye, National Museum of Sudan, Khartoum SNM 1851.)

Piye's campaign was an overwhelming success. Egypt's rebellious regional chiefs were brought under control, and



HARVARD UNIVERSITY-
BOSTON MUSEUM OF FINE ARTS EXPEDITION
COURTESY MUSEUM OF FINE ARTS, BOSTON.
PHOTOGRAPHER: MOHAMMEDANI IBRAHIM IBRAHIM

(ABOVE) December 16, 1913. The statue of Lady Sennuwy emerging during excavations at Kerma by the Harvard University–Boston Museum of Fine Arts Expedition.

Sennuwy was a long way from home, having come from Asyut in Middle Egypt, 1,200 kilometres away.

(RIGHT) Sennuwy's statue was designed to provide a "home" for her ka spirit, and also provided a locus for family and priests to make offerings. Alternatively, the statue may also have been placed in a temple and dedicated to gods or deified ancestors.

This has to be one of the most elegant statues to have survived from ancient Egypt—that of the Lady Sennuwy of Asyut in Middle Egypt.

Sennuwy was the wife of a powerful provincial governor, Djefaihapi, during the reign of the Middle Kingdom pharaoh, Senusret I (ca. 1950 B.C.). Governor Djefaihapi must have served his king well, for Senusret granted the couple a large tomb—in fact, the largest non-royal tomb built in the Middle Kingdom. The quality of their statuary suggests they enjoyed privileged access to Senusret's royal sculptors as well.

Sennuwy is described at the MFA “as a slender, graceful young woman, dressed in the tightly fitting sheath dress that was fashionable at the time. The carefully modeled planes of the face, framed by a long, thick, striated wig, convey a serene confidence and timeless beauty. . . . Sennuwy sits poised and attentive. . . with her left hand resting flat on her lap and her right hand holding a lotus blossom, a symbol of rebirth.”

So captivating were the portraits, that around 300 years after being sculpted, they were pulled from their tomb chapel and floated upriver to Kerma.

Djefaihapi and Sennuwy's tomb at Asyut was on the border between Egyptian and Hyksos controlled territory during the Second Intermediate Period (1650–1550

B.C.) and the two statues may have been traded to the Nubians by the Hyksos occupiers at this time.

Alternatively, the MFA suggests that “an army from Kerma attacked Egypt, looted sanctuaries, and brought Egyptian objects—such as the magnificent sculpture of Lady Sennuwy—home as souvenirs and status symbols”.

Regardless of how they arrived, the reigning Kermian leader was impressed enough to want them to spend forever with him in his tomb. “Forever” lasted until 1913, when the Harvard University–Boston Museum of Fine Arts expedition opened the largest (and last) royal burial mound at Kerma (Tumulus K III), some 90 metres across. Inside, a surprise was waiting: two larger-than-life, granodiorite —Egyptian statues.

When discovered, the sculptures were riddled with cracks (above). At first this was thought to have come from exposure to fire. Instead, it turns out that the fissures were caused by iron-rich minerals within the stone that had rusted and expanded during the centuries in the ground, cracking the stone.

So fragile was Sennuwy's statue when found that it fractured into four large pieces during transport in the field. Thankfully, her sculpture was able to be repaired, and has since undergone conservation treatment to ensure that visitors can admire Lady Sennuwy for years to come.



STATUE OF LADY SENNUWYT, 1971-1926 B.C.
MIDDLE KINGDOM, DYNASTY 12, REIGN OF SENUSRET I
GRANODIORITE
HARVARD UNIVERSITY-BOSTON MUSEUM OF FINE ARTS EXPEDITION
PHOTOGRAPH © MUSEUM OF FINE ARTS, BOSTON



(OPPOSITE, TOP)
NURI CAMP SHOWING SHABTIS LAID OUT, MARCH 19, 1917 . Photo: George Andrew Reisner
 Harvard University–Boston MFA Expedition
 Photograph © Museum of Fine Arts, Boston

With the pyramids of Nuri in the background, two of George Reisner's Sudanese workers sort the extraordinary quantities of shabtis recovered from Taharqa's pyramid tomb (Nu 1).

"Of the many interesting objects which have come to us from Nuri, perhaps the series of shawabti figures are the most revealing. They were found in almost every tomb, were almost all inscribed, and it is from them primarily that we have learned the names of these people. In some tombs they were found in great profusion: those of King Taharqa alone numbered over a thousand, all of hard stone, and ranging in size from eight to thirty-two inches." Dows Dunham, 1958.

Shabtis originated in Egypt as figures that would stand in for the deceased in the afterlife, when they were called on to do chores on behalf of the god Osiris. The ancient Nubians included shabtis in their tombs only in the Napatan Period.

(OPPOSITE, BOTTOM)
SHABTIS OF KING TAHARQA
Napatan Period, reign of Taharqa (ca. 690-664 B.C.)
 Harvard University–Boston MFA Expedition
 Photograph © Museum of Fine Arts, Boston

Shabtis were buried with both Napatan kings and queens, but are not known from any non-royal burials. These examples are from the tomb of King Taharqa, under whom Nubia's empire reached its greatest extent.

Although the hieroglyphic text on the front of the figurines is the standard Egyptian text, calling on the shabti to help in the afterlife, they don't seem to have been used as servant figures any more.

Shabtis were arranged around the burial chamber in an upright position, and seem to have taken on a protective, sentinel-type role in the tomb.



(LEFT)
PENDANT WITH RAM-HEADED SPHINX
Napatan Period, reign of Piye (ca. 743-712 B.C.)
 Gilded silver, lapis lazuli, and glass
 El-Kurru, Ku 55 (tomb of an unnamed queen of King Piye)
 Harvard University–Boston MFA Expedition
 Acc. No. 24.972
 Photograph © Museum of Fine Arts, Boston

Nubian craftsmen were highly skilled. This pendant of a ram-headed sphinx sitting on a column with red, green and blue glass inlays, is just 10 cm tall.

The sphinx probably represented Amun-Re, who by the Napatan Period was the supreme god of the Nubians.

While the column is very Egyptian in its style and decoration, the sphinx is not. In Egypt you would generally not see a sphinx in this pose: sitting up and looking sideways.

It is thought that Amun adopted his ram form when Egypt occupied Nubia in the New Kingdom and connected the local ram-headed chief deity of the Nubians with Amun.



Hilary Wilson

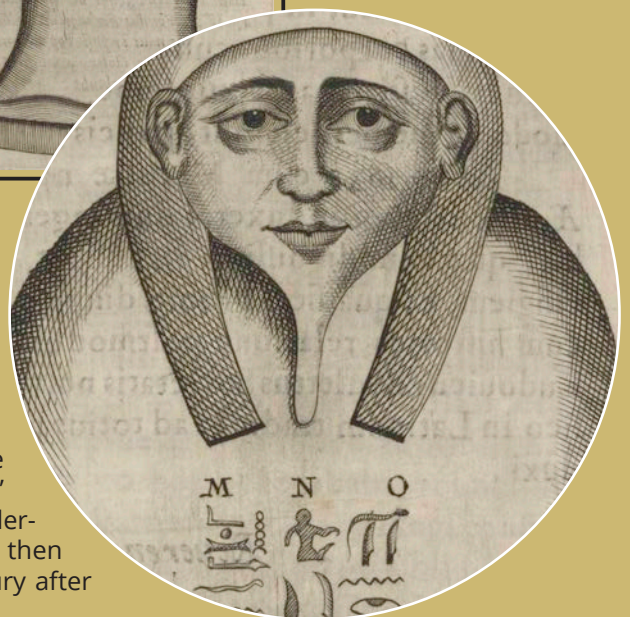
UNDERSTANDING or **MIS**UNDERSTANDING HIEROGLYPHS



In the late 17th century, German scholar Athanasius Kircher declared that he could read ancient Egyptian hieroglyphs. It was a quest which had occupied years of his life—and he was almost completely wrong.

The Egyptian coffins shown here were copied by Kircher, and although some of the hieroglyphic groupings are correct, he had no real idea what they said. Following the beliefs of his time, Kircher saw hieroglyphs as purely symbolic. To read them, he wrote, one needed to “put aside words and receive the meaning.”

Hilary Wilson describes how the knowledge of understanding ancient Egyptian hieroglyphs was lost, and then misunderstood before being discovered just a century after Kircher’s earnest but fanciful attempts.



Not only did the Roman emperors grace their city with plundered obelisks and artefacts from Egypt, but they also imported the worship of Isis. As a goddess of magic and rejuvenation she gave the Romans hope for life after death.

One of the earliest temples to Isis in Rome was the Iseum Campense, built sometime after 43 B.C., likely under Augustus' watch.

The temple was decorated with both genuine and locally produced Egyptian-esque pieces. One of the obelisks later used to decorate the Iseum was the Pamphilian Obelisk (now in the Piazza Navona), carved and decorated for the 1st century emperor Domitian (see page X).


This reconstruction of the Iseum was published in 1666 by Athanasius Kircher, who believed (mistakenly) that he had deciphered the hieroglyphic code.



Christian theologian, Clement of Alexandria, recognised the relationship between the three Egyptian scripts—hieroglyphic, hieratic and demotic—and described their distinct functions while also suggesting hieroglyphs included phonetic elements. But once Egypt had been absorbed into the Roman Empire, with Greek and Latin becoming the written languages of scholarship and bureaucracy, the hieroglyphic script very quickly fell into disuse and passed out of understanding.

Despite Plato's naming of Thoth, whom he identified with the Greek god Hermes, as the traditional "inventor" of writing, the misconception of the symbolic and metaphorical nature of hieroglyphs persisted in respected classical works. The 3rd-century philosopher, Plotinus, promoted the belief that hieroglyphs were not merely writing signs used to transcribe speech, but were divinely inspired creations containing the essential truths of the objects they represented. Those who could interpret the sacred mysteries inherent in hieroglyphs would be granted access to the most profound wisdom through which they would achieve divine enlightenment and be drawn closer to God. This belief made the study of hieroglyphs an important theme within Neo-Platonism and the other Hellenistic philosophies which gained many adherents in the Mediaeval Period when the translations of certain authoritative texts were first published in printed form.

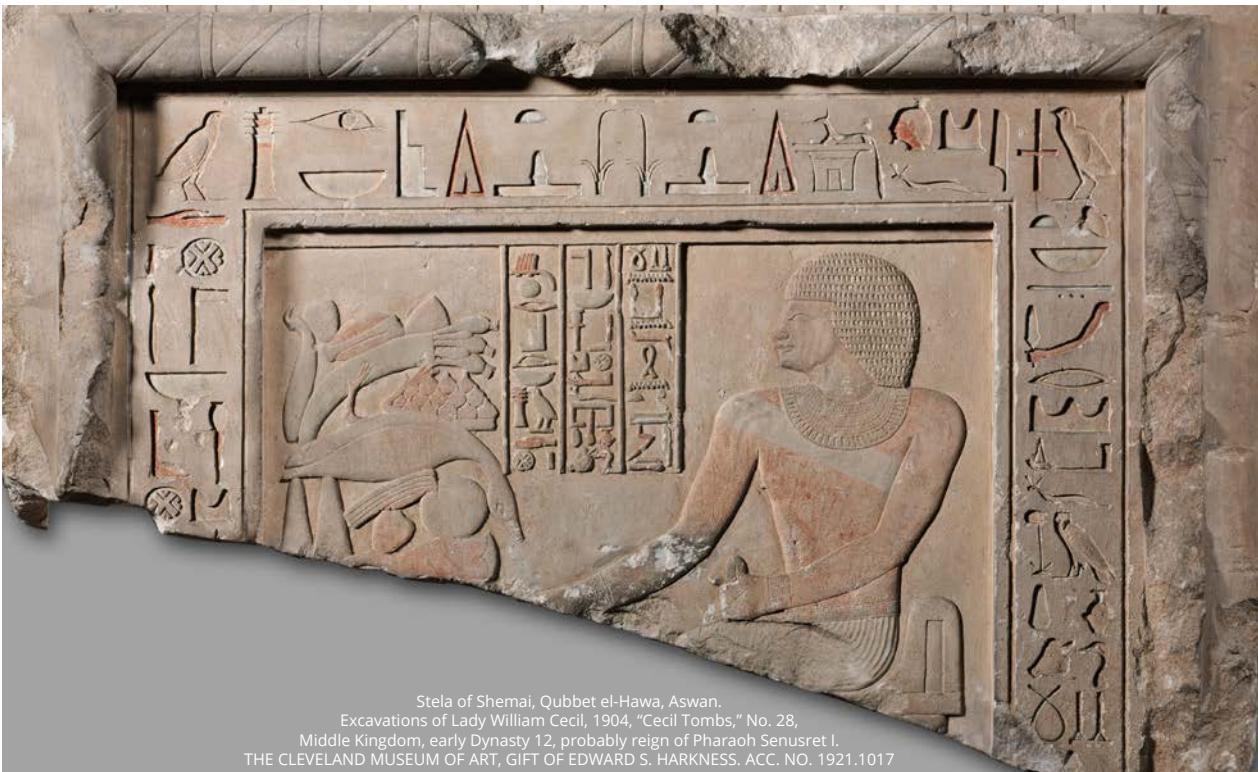
Amongst the most influential works were those purportedly based on the writings of an Egyptian sage known as Hermes Trismegistus ("Hermes the Thrice Great"), said to have lived in the time of Moses. The Hermetic tradition and the rise of Gnosticism—the search for spiritual understanding through the acquisition of knowledge and experi-


 "One alone is my sister, without her equal,
 beautiful above all other women,
 Behold her, like the goddess of the rising morning star,
 At the beginning of a good year."

(Papyrus Chester Beatty I [Chester Beatty Library and Gallery, Dublin], dated to the Ramesside 20th Dynasty, ca. 1160 B.C.)

In ancient Egypt, calling one's beloved your "sister" or "brother" was commonplace. As you can see, far from being the repository of priestly secrets and ancient wisdom, hieroglyphs were simply the written language of the ancient Egyptians. The sentiments they sometimes recorded still resonate thousands of years later.

ence—were to a certain extent validated by the creation of a philosophical pedigree, linking the ancients mentioned in the Bible through classical Hellenistic scholarship to Christianity. This made the decipherment of Egyptian hieroglyphs a legitimate study in the search for the revelation of sacred wisdom.



Stela of Shemai, Qubbet el-Hawa, Aswan.
Excavations of Lady William Cecil, 1904, "Cecil Tombs," No. 28,
Middle Kingdom, early Dynasty 12, probably reign of Pharaoh Senusret I.
THE CLEVELAND MUSEUM OF ART, GIFT OF EDWARD S. HARKNESS. ACC. NO. 1921.1017


HIEROGLYPHS IN ACTION with Jeff Burzacott


(ABOVE) The Offering Formula

Hieroglyphs were written so they could be read from left to right or from right to left. The faces of the animal or human figures will tell you which way it is meant to be read; they always face towards the beginning. The inscription across the top of this limestone stela reads in both directions from the centre, and forms the start of two Offering Formulas—a crucial part of the deceased’s personal survival kit for the afterlife.

Life in the hereafter came with strings attached—it was forever dependent on a supply of food offerings to sustain the spirit of the dearly departed, and this is where the Offering Formula came into play: when the visits from relatives eventually dried up, the Offering Formula guaranteed a food supply from the gods in perpetuity. The idea was that the king would make offerings to the gods who would in turn, pass on a share of these to the *ka* of the deceased.

This relief was made for a man named Shemai; he was the chief of police at Aswan, probably during the 12th-Dynasty reign of Senusret I (ca. 1960 B.C.). The top line names the two gods who would grant Shemai a portion of the offerings they received from the king:

- 

 ① “An offering which the king gives to Anubis,
 ② who is upon his mountain,
 ③ who is in his mummy wrappings...”
- 

 ① “An offering which the king gives to Osiris,
 ② Lord of Busiris...”


(OPPOSITE) Royal Inscriptions


Many surviving hieroglyphic texts are royal in nature and often include a fairly standard collection of epithets. These typically proclaim the king’s divine birthright, his kingly/manly attributes and authority over Egypt (the Two Lands), as well as a wish for eternal life. By learning these simple phrases, you will be able to read a surprising number of temple inscriptions in particular.

The limestone household shrine shown opposite is dated to the 18th Dynasty rule of Thutmose III, and was likely used as a focus for the private veneration of the king, who is shown seated in front of an offering table, laden with produce.

The hieroglyphic inscription includes the king’s Throne Name (*King of Upper and Lower Egypt, Menkheperre*), adopted upon his coronation, and his Birth Name (*Son of Re, Thutmose*), used since, well, birth:

- 

 ① “The perfect god,
 ② Lord of Two Lands,
 ③ Lord of Action (lit. ‘doing things’).”
- 

 ④ “The King of Upper and Lower Egypt,
 ⑤ Men-kheper-re (‘Eternal are the Forms of Re’),
 ⑥ Son of Re,
 ⑦ Thutmose (‘Born of Thoth’).”
- 

 ⑧ “Beloved of Amun,
 ⑨ Given life, ⑩ Like Re, ⑪ Forever.”



Just 11 Old Kingdom pharaohs and queens received Pyramid Texts in the inner chambers of their pyramids. The 6th Dynasty's King Teti (ca. 2330 B.C.) was the second (pictured left).

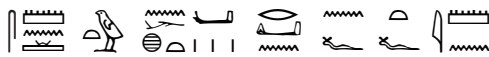
These are the oldest religious writings in the world, designed to pave the way for the deceased royal to join the realm of the gods and tap into the eternal, daily rebirth of the universe.

The spelling of Teti's name (in the oval cartouche) is the simplest form of using hieroglyphs—three phonetic sounds: t+t+i.

(From page 42.) Another detailed chronicle was the Annals of Thutmose III, carved on the walls of Karnak Temple and describing the progress of the King's military campaigns through Palestine and Syria to the Euphrates and beyond. For example:



"Delivering the command of His Majesty:



record those victories given to him by his father Amun,



with an inscription in the temple

which His Majesty had made for his father Amun. . . ."

The complex relationships between the Egyptians and their gods, and the omnipresent belief in rebirth into an afterlife were expressed in the 5th and 6th Dynasty Pyramid Texts (picture, above), the Middle Kingdom Coffin Texts and the variety of funerary texts from the 18th Dynasty onwards which, today, are commonly—if inaccurately—described as Books of the Dead.

On private monuments, from statuary to stela, and on all manner of personal belongings, the names and titles of tomb owners and their relatives are endlessly repeated. The captions accompanying vivid scenes of everyday life on tomb walls and the calendars of religious festivals, like that on the exterior wall of the 20th Dynasty Medinet Habu Temple, tell of the importance of the annual agricultural cycle to the economic and spiritual health of Egypt.

Like any written language, the hieroglyphic script accommodates a wealth of information from the esoteric to the everyday. An understanding of that principle enables anyone in possession of a basic vocabulary of signs, a 'spotter's guide' so to speak, to identify the nature of some of the most commonly occurring formulae and phrases, especially those found on stela, statues and tomb decoration, that are to be seen in museums and galleries throughout the world. Such a guide might include names and titles of

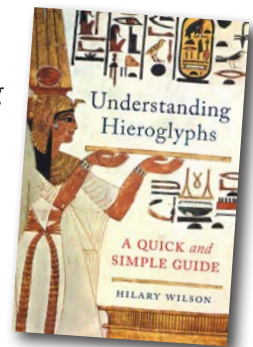
gods and humans and the terms used to indicate family relationships; words and abbreviations used for the commodities requested in temple and funerary offering lists and the numbers which indicate the quantities required; the structure of the calendar and the vocabulary for recording the passage of time and the marking of special occasions.

A little knowledge of this sort can enhance the museum visitor's appreciation of the ancient Egyptian culture, without the need for learning complex grammatical constructions or linguistic terminology. Such a guide will not teach you how to read extensive hieroglyphic inscriptions or enable you to write narrative texts in the ancient Egyptian script, but should somewhat dispel the aura of mysticism and debunk some of the misconceptions that have been constructed around hieroglyphs over the last two millennia.

By placing Egyptian hieroglyphs in their proper cultural, religious and historical context, an understanding (rather than a misunderstanding) of hieroglyphs can be acquired, which helps to reveal ancient Egypt as a world full of real people with the beliefs, hopes and fears common to most of humanity. This is the primary aim of my book, *Understanding Hieroglyphs*.



Hilary Wilson
Understanding Hieroglyphs: A Quick and Simple Guide
Michael O'Mara Books, 2019
ISBN 978-1-7892-9107-0



HILARY WILSON is a former teacher and Adult Education lecturer, now freelance author and speaker. Hilary has written several books on ancient Egyptian topics including the recently re-issued *Understanding Hieroglyphs* (Michael O'Mara Books, July 2019). She is the founding Chairman of the Southampton Ancient Egypt Society and also writes Egyptian-themed fiction under the name Hilary Cawston.

Please,

JUST DRILL A HOLE

Jeff Burzacott

In May 2018, an Italian team from the Polytechnic University of Turin announced the results of their latest radar scans from inside the Tomb of Tutankhamun: no hidden chambers. And that, it seemed, was that.

But the story of KV 62 isn't over. Dr. Nicholas Reeves—the Egyptologist whose theories launched four years of probing and debate—has released new evidence to support his original conclusions: that Tutankhamun's tomb hides the untouched burial of Nefertiti. This article reviews these latest findings.

Reeves also reveals that Factum Arte, the company that created ultra hi-res, 3D scans of Tutankhamun's Burial Chamber, discovered evidence of a cover-up: fake mould that was painted by the tomb's discoverer, Howard Carter, to disguise his own exploratory work. Does it mean that Carter suspected there was more to Tutankhamun's tomb than met the eye?

Fat Visitors Damaged Canopy

LUXOR, Egypt, Feb. 19.—Some one, whether the discoverers or the Egyptian Government, made too much of a good thing of it yesterday by allowing all and sundry... to invade Tut-an-akh-Amen's mortuary chapel and to verge on the fourth chamber adjacent to the mausoleum. When the tomb was opened this morning and surveyed after the excitement of yesterday's official opening it was found that the passage of a number of exceedingly stout men through the narrow space between the side of the outer gold-covered canopy and the solid rock wall had been bad for the canopy, which is in a most frail condition after its 3,400 years' undisturbed vigil.

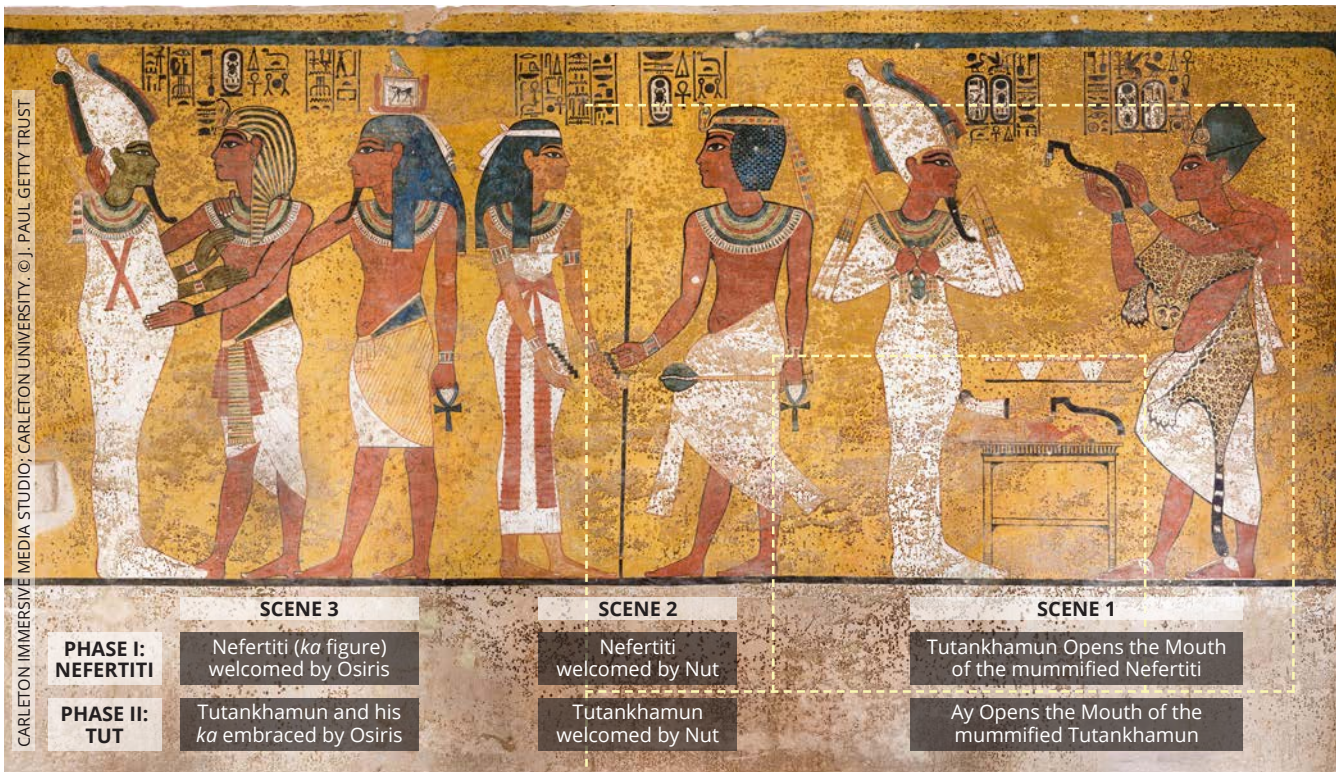
The New York Times, 25 February, 1923.

Courtesy of the Egyptology Library of Peggy Joy.

Ever since Tutankhamun's tomb was discovered in 1922, it has been feeling the pressure of its popularity. Chances are that when those "exceedingly stout men" squeezed their way past the canopy that covered the shrines surrounding the king's sarcophagus, it wasn't just the canopy that suffered. With only around 60 cm between the outer canopy and the northern wall of the KV 62 Burial Chamber, it is likely that they also came into contact with the fragile, painted wall decorations. In fact, the Getty Conservation

Institute, during their decade-long project to conserve the tomb, found that the Burial Chamber's painted walls were pockmarked with scratches and abrasion from visitors.

Lori Wong, a wall paintings conservator for the Getty, said that the project's findings have "provided a deeper understanding of tomb construction and decoration practices from the New Kingdom." Nicholas Reeves believes their work also sheds new light on how the tomb was used and reused for two kingly burials.



(ABOVE) The North Wall of KV 62's Burial Chamber looking brighter than it has for decades, thanks to the cleaning work of the Getty Conservation Institute. The three scenes present the stages of the king's transition from this world to the realm of the gods.

Nicholas Reeves suggests the wall was decorated in two phases (as detailed above), which shifts the identity of our principal figure from Nefertiti to Tutankhamun.

In dotted outline is what Reeves describes as the "proposed walled-up corridor continuation with its internal 'service doorway'".

(RIGHT) The hinted-at opening was revealed when art documentation company Factum Arte published high-resolution scans of the Burial Chamber walls that could also capture their texture as if they were bare. Shown here is the Factum Arte scan of the right side of the North Wall, revealing the impressions of vertical lines. (The dotted lines and figure of Osiris have been added for comparison.)



© FACTUM ARTE / MINISTRY OF ANTIQUITIES, EGYPT

Chamber's painted decoration in microscopic detail, but their 3D scans also captured the surface texture of the walls, minus the paint (see above). Now that the bare walls were revealed, Reeves noticed what he believes are the traces of two doorways that had been plastered and painted over!

One of these was in the Burial Chamber's West Wall, primarily decorated with 12 baboons representing the 12 hours through which the king must travel each night on his way to achieving rebirth with the sun at dawn (see page 53). While this "ghost" doorway aligned roughly with the doorway into the Treasury on the opposite side of the Burial Chamber, it was almost an exact match with the door leading from the Antechamber into the Annex.

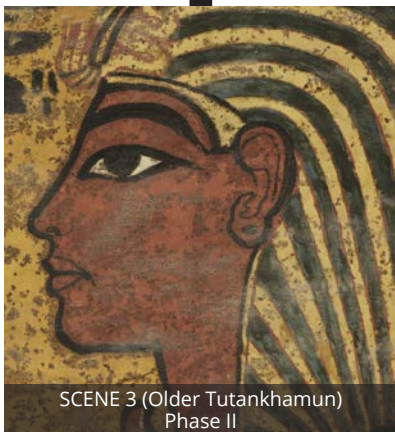
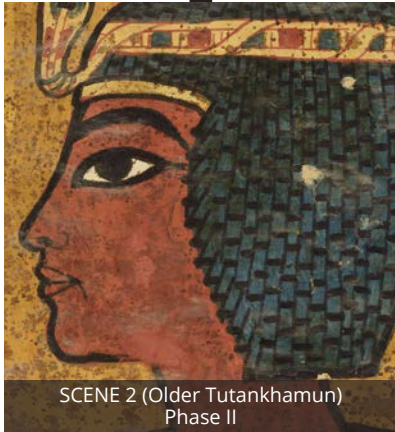
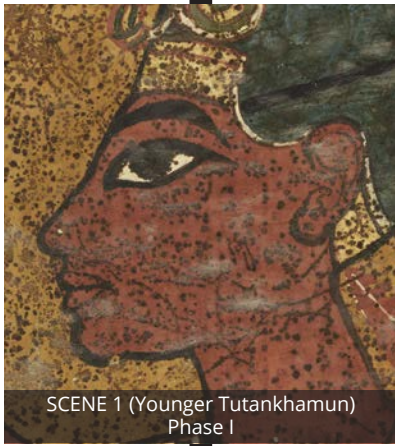
But it was on the Burial Chamber's North Wall that things *really* got interesting. There Reeves detected more

vertical lines that appeared to signal a blocked-up opening. Significantly, this "opening" aligned directly with the tomb's Antechamber. It suddenly seemed that Tutankhamun's Antechamber and Burial Chamber were conceived not as separate rooms, but as a single large corridor that extended beyond the current Burial Chamber's North Wall. This tiny tomb was now starting to take on pharaonic proportions, and Nicholas Reeves started wondering if it might have been originally designed for a royal after all.

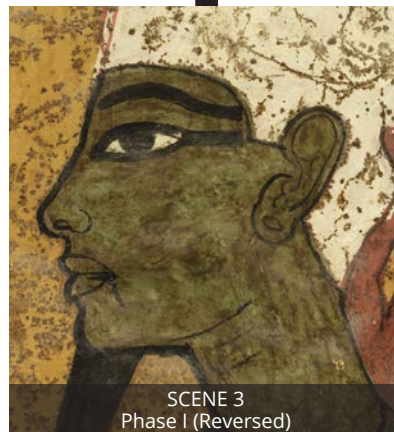
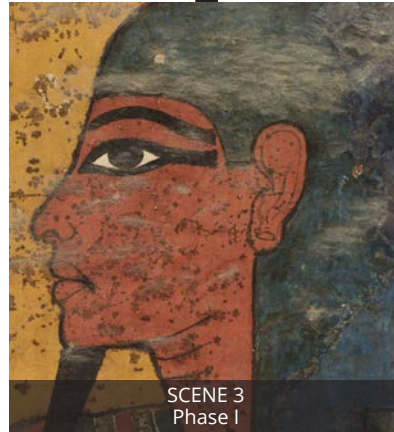
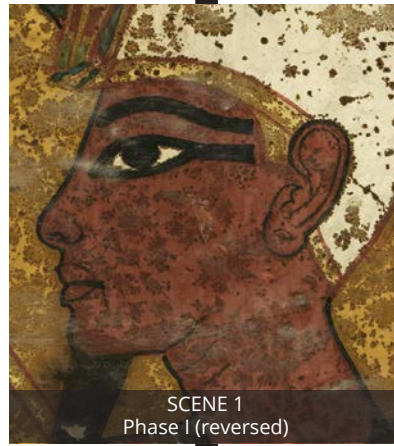
If this was a false wall, it wasn't without precedent; blocking up and painting over an opening was a deception employed inside a number of royal tombs to try and fool robbers, who had always seen through the ruse—until now.

The finding aligned with what the Getty Conservation Institute had determined during their project: that the

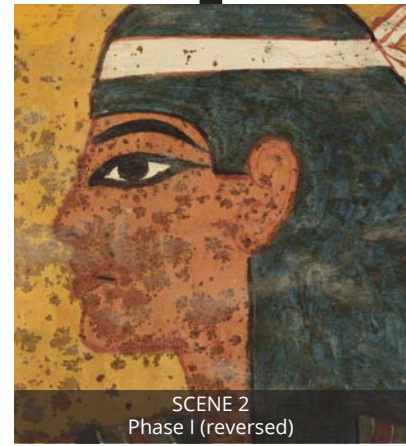
TUTANKHAMUN



NEFERTITI / SMENKHKARE



MERITATEN



Here we see the seven faces on the North Wall, classified according to their distinctive features (some have been reversed to aid comparison).

All three Tutankhamun figures employ what Reeves describes as “naturalizing eye” makeup, while the Nefertiti faces use a “formal eye” style. The Tutankhamun faces also demonstrate that slight double chin of his, whereas Nefertiti sports a more flattened under-chin and double neck wrinkles.

Only one face stands out as unique (above): the goddess Nut in Scene 2. With no signs of reworking, she appears to be a Nefertiti-era original. So whose face is it? Reeves suggests this is Akhenaten’s eldest daughter, Meritaten.

During Nefertiti/Smenkhkare’s sole reign, Meritaten functioned ritually as her “Great Royal Wife”, as tradition dictated. As Reeves explained to this author, “the face of the principal Great Royal Wife at this period often influenced the face used for female divinities, in the same way as that of the pharaoh supplied the model for the faces of the gods.”

Tutankhamun-era remodelling than previously thought. As Nicholas Reeves explains, “where an adult-style Tutankhamun face occurs in the decoration of this wall, it is surely indicative of Phase II reworking.”

Remarkably, if Reeves’ interpretation is correct, he has also identified a new character in the North Wall decoration: Akhenaten and Nefertiti’s eldest daughter, Meritaten (see caption above).

THE MISSING NEFERTITIS

When Nefertiti/Smenkhkare’s tomb in the Valley of the Kings was opened to accommodate the burial of Tutankhamun, Nicholas Reeves contends that some of the figures on the only decorated wall at the time—the North Wall—were updated to reflect a new central figure: Tutankhamun. This necessitated changing one Nefertiti into Tutankhamun (Scene 2), and another one into the new pharaoh’s *ka*

(Scene 3). The Scene 2 modifications were most drastic (see opposite page). The figure of Nefertiti facing Nut was painted over from the waist up with a bare-chested Tutankhamun. Nefertiti’s long gown was modified into a billowing male kilt, incorporating the flowing sash, but leaving a telltale bulge at the top of the kilt where they had to “round off” the gown to meet his hip. Reeves also points to an area of darker yellow around Tutankhamun’s front leg that retains the outline of Nefertiti’s original garment.

The modifications explain the disproportionately large head on Tutankhamun in Scene 2; careful analysis has shown that while the bottom half of the figure employs the original Phase I Amarna 20-grid system, the new artwork, applied a decade later, uses the newer 18-grid style.

The images opposite provide a couple of suggestions for how Nefertiti/Smenkhkare’s costume may have appeared. Note how the ribbons on Tutankhamun’s headband follow



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100% ORIGINAL. The above photograph by Harry Burton or Howard Carter was taken around 1932 after the gilded shrines that surrounded the king's sarcophagus had been removed, allowing the first clear look at the North Wall. The cleanest patch on the wall is on and around the kilt and legs of the ka figure in Scene 3. This is intriguing, as today that same area contains extensive patches of mould (see below-right). This is despite the fact that the Getty has

proven that the microbiological growths are long dead!

A closer look revealed that this new addition shows it to be artificial—dabs of brown paint designed to give the appearance of new growth.

When was it done? Nicholas Reeves compared this photo to one taken three years later, and the formerly clean area has the same appearance as today. The person with the biggest opportunity (and skill) was Howard Carter.



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COUNTING THE STRIPES. Comparing the above, Carter/Burton photograph with the tomb today, Reeves did something that no-one else had thought to in nearly a century: he counted and compared the stripes on the ka figure's kilt. Remarkably, they differ! The ca. 1932 photo shows 24 stripes, while it now has 27.

A close examination of the knees also shows clear differences in shape. Reeves points out that the tapering ends were made using a brush with soft, fine hair—a kind of brush that didn't exist in pharaonic times. Nowhere else in the tomb can you see this kind of fine brushwork.

Reeves suggests this may be evidence of a cover-up by Howard Carter after doing a little "exploratory work" to test his own suspicions about what may lie behind the wall.

Why in that spot? In *The Decorated North Wall...*, Reeves explains that Carter believed the sunken floor of the KV 62 Burial Chamber began life as a well shaft. In 18th-Dynasty royal tombs, passage beyond the well (hidden or otherwise) continued on the left side of the well's facing wall. It's natural that Carter would have assumed the same. Having begun life as a queen's tomb, however, the arrangement of the passages was the opposite.



© J. PAUL GETTY TRUST

Undertaking a visual examination of the wall paintings in the Burial Chamber in February 2009. Patches of accumulated grey dust can be seen on the uneven surfaces within the compartments containing the baboon deities. Dust is a bigger problem than you might think. It's not just how it interferes with the appearance of the paintings that concerned the Getty Conservation Institute, it's the combination of dust and humidity.

Moisture brought into the tomb from the breath and perspiration of visitors can mix with the dust carried on shoes and clothing and cement the dust onto the surface of the paintings. Removing it thus carries an even greater risk of paint loss. A new ventilation system installed by The Getty draws out dusty, humid air and pumps in dry, filtered air, which protects the tomb and improves the comfort of visitors.

And this is what they saw inside:



© GILLES DORMION AND JEAN-YVES VERD'HURT

The southern relieving chamber within the Pyramid of Meidum, discovered using a fibre-optic endoscope on May 13, 1999.

To maintain the integrity of the atmosphere within the chambers, the archaeologists sheathed the openings while they used the endoscope to peer inside, and afterwards, the holes were hermetically plugged.

For KV 62, additional scans may help inform where to direct the hole, but ultimately, to properly test the theory, a hole must be drilled from the Treasury into the proposed rubble-filled chamber behind the suggested partition wall. Drilling (in a strictly-controlled manner) would also serve another purpose: the opportunity to collect ancient air samples from within the sealed corridor. Samples of

atmosphere from around 1336 B.C. could provide priceless information for scientists studying our changing climate.

THE FUTURE

“Imagination falters at the thought of what the tomb may yet disclose.” In September 1923, Howard Carter was addressing a spellbound audience in London with details about his recent, sensational discovery of KV 62. At this stage, the tomb’s Antechamber had been cleared and the Burial Chamber opened, although the stunning gilded shrines were still in place, and the king’s sarcophagus wouldn’t be opened until February the following year. Carter continued: “There are still many exciting moments in store for us before we complete our task, and we look forward eagerly to the work that lies ahead.”

As we look ahead to the next stage in the story of KV 62, Howard Carter’s hopeful vision to that London audience seems to resonate at this point in time too: “The material before us is without doubt of greater interest and value than that with which we have already dealt.”

For Nicholas Reeves’ full paper containing all of his recent findings, together with George Ballard’s review of the geophysical data, visit academia.edu/39903971/The_Decorated_North_Wall_in_the_Tomb_of_Tutankhamun_KV_62_The_Burial_of_Nefertiti_II_2019.

SPOTLIGHT



*Hathor-headed crystal pendant. Acc. No. 21.321
Nubian Napatan Period, reign of Piye (ca. 743–712 B.C.)
Harvard University—Boston Museum of Fine Arts Expedition
Photograph © Museum of Fine Arts (MFA), Boston*

THIS WONDERFUL GOLD AND CRYSTAL PENDANT is even more remarkable when you consider that it is just 6 cm tall. It was discovered in the richest of the queen's tombs at el-Kurru, near Napata in Nubia.

The piece is primarily an amulet holder: a gold tube passes through an orb of rock crystal, topped with a gold Hathor head. It may have originally held a prayer spell written on papyrus or gold leaf.

The pendant is a great example of the synthesis of ancient Egyptian and distinctively Nubian cultural styles.

The head of Hathor, the Egyptian goddess of love and fertility, is combined with a crystal orb. MFA-Harvard excavations by George Reisner suggest that, since their earliest kingdoms (ca. 2400–1550 B.C.), rock crystal had a special meaning for the people of Nubia.

Reisner excavated tombs, temples, forts, and towns spanning nearly 4,000 years of Nubian culture, with much of what he found now in Boston's Museum of Fine Arts. Their new exhibition, *Ancient Nubia Now*, is featured from page 28 of this issue of NILE Magazine.

U.K. & EUROPE

TUTANKHAMUN

TREASURES OF THE GOLDEN PHARAOH



Saatchi Gallery, London
2 November 2019 – 3 May 2020

The Tutankhamun roadshow hits London; more than 150 original objects from the king's tomb with 60 pieces travelling out of Egypt for the first and last time.

ETERNAL EGYPT

NEW ANCIENT EGYPT GALLERY OPEN



Bolton Museum, Bolton
Ongoing

A new gallery is now open, including a full-size reproduction of the burial chamber of Thutmose III.

MARIANNE BROCKLEHURST'S ADVENTURES IN EGYPT



Silk Museum, Macclesfield
Showing through to 2020.

A display shedding new light on Macclesfield's ancient Egyptian treasures—including the Tutankhamun Ring!

BELZONI'S EGYPT

A GIANT IN THE LAND OF THE PYRAMIDS



Altinate Cultural Center, Padua, Italy

Showing until 28 June 2020

Celebrating the achievements of Padua's famous son, this exhibition focusses on the three trips to Egypt made by Belzoni, and the amazing artefacts he found.

YOUNG, RICH AND FAMOUS

ANCIENT EGYPT IN A SOCIAL MEDIA WORLD



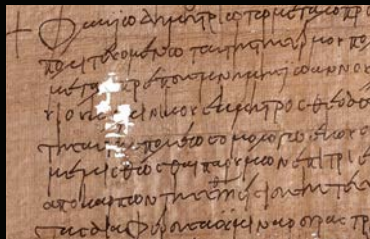
Manchester Central Library

Showing until 1 Jan 2020

This exhibition looks at how the Egyptians wanted to be remembered after death—comparing their forever young images with today's selfies and filters.

IN VINO VERITAS

WINE IN ANCIENT EGYPT



Österreichischen Nationalbibliothek Papyrusmuseum, Vienna

Showing until 12 Jan 2020

Over 70 objects showcasing the generous enjoyment of wine in ancient Egypt, including papyri of the late antique era with fascinating details on wine culture.

TUTANCHAMON

REAL EXPERIENCE



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Combines ancient Egyptian artefacts with an immersive, multimedia experience of "beyond the darkness"—into the ancient Egyptian underworld.

INVISIBLE ARCHEOLOGY

(ARCHEOLOGIA INVISIBILE)



Museo Egizio, Turin

Showing until 6 Jan 2020

Thanks to modern science, stunning objects from the Turin collection are seen in a brand new way, and reveal details that have, until now, been invisible.

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ANCIENT EGYPT IN AIX-EN-PROVENCE



Musée Granet, Aix-en-Provence, France

17 April 2020 – 20 September 2020

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NILE

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