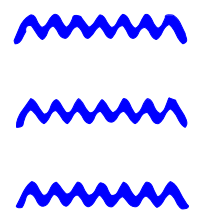


NILE



BECAUSE YOU LOVE ANCIENT EGYPT

SHIPPING HERITAGE

The 19th century's grab for Egypt's monuments

TOASTING TUT

What his wine reveals about the king

The Tomb of RAYA and the odd-looking cat

GRASSHOPPERS

The unlikely charms

2020's Latest NEWS

GODDESSES ORIGINS

PHOTO: JSP/SHUTTERSTOCK.COM



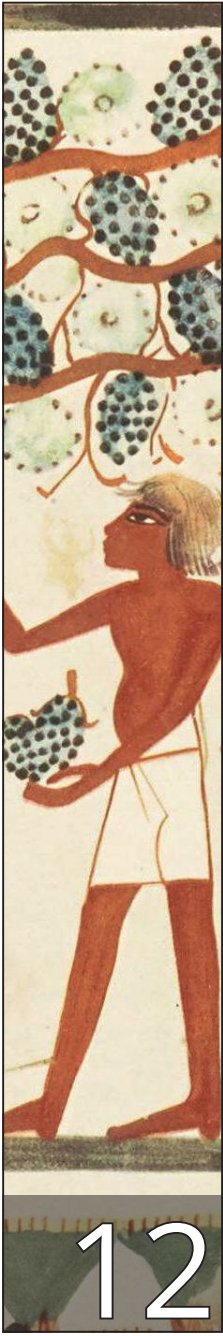


PHOTO © IMG

TUTANKHAMUN'S WORLD TOUR has arrived in London, showcasing over 150 original artefacts. This gilded wooden statuette features in the exhibition, and represents Tutankhamun's sovereign power over Upper Egypt, as indicated by his "white crown". A matching figure in the same pose shows him wearing the "red crown" of Lower Egypt.

You can see more of the treasures in the exhibition, as well as the stylish design in which they are displayed from page 6 in this issue of *NILE*.

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.



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TOASTING TUT

Sharon Hague

Wealthy Egyptians enjoyed their wine, and Tutankhamun was bundled into the hereafter with some of Egypt's best. **Sharon Hague** looks at what his wine jars can tell us about the young king.



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ARCE UPDATE

Jeff Burzacott

The 19th-Dynasty Tomb of Raya (TT 159) is Luxor's newest must-see tomb. It was recently opened for visitors after being prepared by the ARCE Conservation Field School. In this article we look at the wonderful details in the decorations, and perhaps, discover something new about some curious graffiti.

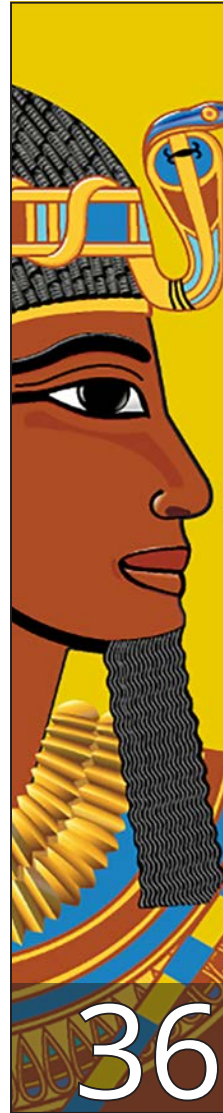


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SHIPPING HERITAGE

Haythem Bastawy

The 19th century saw two colossal missions to haul Ramesses II's head and Cleopatra's Needle to Victorian England. **Haythem Bastawy** describes these massive undertakings.



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EGYPTIAN ART RECONSTRUCTED

Floyd Chapman

How did Egypt's fabulously-decorated tombs look when they were brand new? **Floyd Chapman** recreates another tomb scene in full colour to help us appreciate the ancient workmanship and understand the symbols and hieroglyphs. This time it's from the tomb of Khaemhat (TT 57).



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GRASS HOPPERS

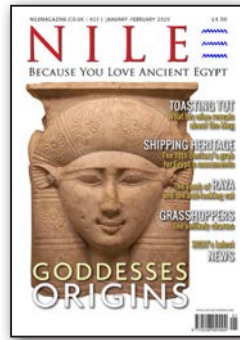
Jan Koek

You'd be surprised at how often the ancient Egyptians talked about grasshoppers. But did they consider grasshoppers as a plague-like curse or as a blessing? And was there a religious meaning to grasshoppers? **Jan Koek** explains all.

NILE



PHOTO: JSP/SHUTTERSTOCK.COM



THE COVER

GODDESSES ORIGINS

Susan Tower Hollis

Neith, Hathor, Nut, Isis and Nephthys. We know their names, but what is their backstory? **Susan Tower Hollis** looks at the earliest appearances and divine roles and relationships of ancient Egypt's five major goddesses.

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JAN.–FEB. 2020

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FROM THE EDITOR

THIS YEAR! That's the first time we've been able to say that. Egypt's Ministry of Antiquities has announced that the Grand Egyptian Museum (GEM) will open in the last quarter of this year. It will be the largest museum in the world.

More than 90% of the GEM has been completed, with *Egypt Today* reporting that "about 49,603 artefacts [have been] moved to the museum so far." That's about half of the 100,000 pieces the GEM is expected to house.

Artefacts have been transported from the existing Egyptian Museum in Cairo, as well as regional museums such as at Luxor, and archaeological magazine stores around Egypt. It is expected that almost a third of the GEM's exhibits will be on display for the first time.

But they still have some big moves to arrange. The most challenging and delicate will undoubtedly be Khufu's 4,500-year-old Solar Boat at Giza. It has been housed in a

One of the Grand Egyptian Museum's star exhibits is this colossal statue of Ramesses II, which dominates one of the museum's enormous exhibition halls.



specialty-designed boat museum on the south side of the Great Pyramid since the mid-1980s. Khufu's boat is set to be transferred and rehoused at the GEM in a separate, climate-controlled building. It is hoped that the second Solar Boat will be able to be reconstructed and put on display there as well. The Solar Boat Museum

at Giza will then be cleared away to allow visitors their first unobstructed view of the Great Pyramid's southern face in over 30 years. I can't wait.

Welcome to issue #23. As always, I hope you love your **NILE** time!

Jeff Burzacott 
editor@nilemagazine.com.au

TUTANKHAMUN LONDON



PHOTO © IMG

One of the “stars” of the exhibition is this life-sized model of Tutankhamun’s mummy, decorated as it was first revealed to Howard Carter on 28 October, 1925.

The “mummy” is displayed wearing its famous golden

funerary mask, and gold hands holding the emblems of kingship: the crook and flail. Between the hands is an inscribed resin scarab, symbolising the king’s daily rebirth at dawn, rising with the day’s first light.

TUTANKHAMUN: Treasures of the Golden Pharaoh opened at London’s Saatchi Gallery in November, and visitors have been raving about it ever since.

Regular readers of *NILE Magazine* will have been following the blockbuster Tutankhamun exhibition as it has crisscrossed the world: from Los Angeles to Paris, and now

London. We’ve delighted in bringing you incredible photos of some of the spectacular pieces in the exhibition. This time, however, you’re getting a look at some of Tutankhamun’s artefacts as they appear in the show.

Sixty pieces in the exhibition have travelled out of Egypt for the first and final time before they return for permanent

GOODBYE SCAFFOLDING

STEP PYRAMID RESTORATION FINISHED

OPENS FOR VISITORS FOR THE FIRST TIME EVER



PHOTO: JUAN AUNION

Take one long, last look. After a decade of conservation work, the Step Pyramid's scaffolding is coming down. Given its age, and despite the pyramid having been relieved of its smooth

limestone cladding, the structure is in remarkably good condition. Not bad for a building that was already 2,000 years old when ancient Rome rose above a boggy marsh.

EVER WANTED TO EXPLORE inside the world's oldest pyramid? Pretty soon, you'll be able to. Egypt's Secretary-General of the Supreme Council of Antiquities, Dr. Mostafa Waziry, has announced that the Step Pyramid of Djoser will be opening in the first quarter of this year, following over a decade of conservation work.

The 3rd Dynasty's King Djoser commissioned the revolutionary Step Pyramid at Saqqara around 2660 B.C., and, given its age, the structure has held up remarkably well. Concerned that cavities created by stone robbing could collapse, however, authorities launched restoration work in 2006.

Another major issue was the risk that the ceiling of the enormous Central Shaft (right) could collapse after a 1992 earthquake. Welsh structural engineering firm, Cintec, was called in to stabilise the precarious stones using innovative airbags.

The pyramid complex's enigmatic South Tomb (similar to the Step Pyramid's subterranean layout) has also received conservation treatment.



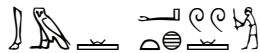
© EGYPTIAN MINISTRY OF TOURISM AND ANTIQUITIES

Dropping almost 30 metres below the Step Pyramid is the Central Shaft, some seven metres square (above). The shaft opens at the bottom to a large Burial Chamber containing the king's sarcophagus, which fills much of the room. The sarcophagus is constructed of individual granite blocks stacked

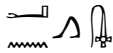
together, and it is for this reason that some prefer to call it a vault instead.

A hole in the roof of the sarcophagus/vault allowed access for the priests to enter the king's mummy. This hole was then blocked by the large granite plug you can see above. How large? It is a metre-wide and weighs 3.5 tonnes!

wine and found that it too was red. So why was it given special status as *shedeh* wine? A Late period (747–332 B.C.) papyrus, may provide the clue, as it tells us a little of its preparation:



“Repeat filtration,



Increase heating,



This is the creation of the *shedeh* wine



that Ra gave to his son.”

(Papyrus Salt 825. British Museum, Acc. No. BM 10090.)

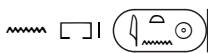
Shedeh was less common than ordinary red wine, and this might have been due to the fact that more effort was expended in making it, and therefore it was more expensive. Papyrus Salt 825 also reveals the high consideration the Egyptians held for this wine, which was regarded as a gift from the sun god to his son. The label on this special wine read as follows:



“Year 5,



very good *shedeh*,



of the Estate of Aten



of the western river.



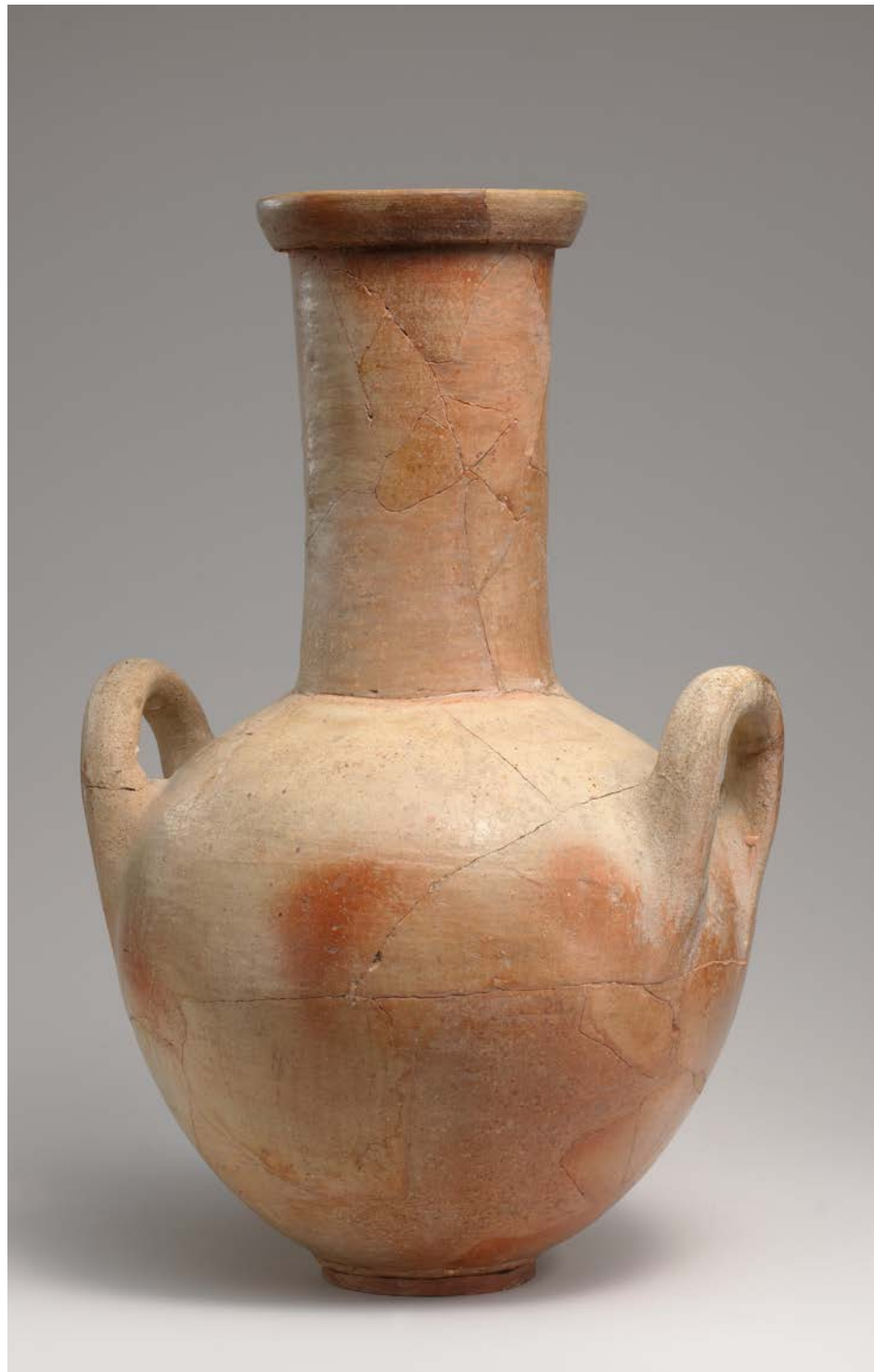
Vineyard supervisor Rer.”

(Egyptian Museum, Cairo. JE 62315)

Interestingly, *shedeh* wine may also have had ritualistic importance in the resurrection of the king, as we shall see in due course.

BOTTLING AND SEALING

Wine was put into jars immediately after the primary fermentation had taken place in open-top vats, and the jars sealed within a few days to prevent the wine turning to vinegar. (They would have learnt that



METROPOLITAN MUSEUM OF ART. GIFT OF THEODORE M. DAVIS, 1909. ACC. NO. 09.184.79

Tutankhamun is quite remarkable. Not only did his golden tomb (KV 62) survive the ages relatively intact, but material from the young king's funeral rituals have also been discovered.

In 1907, more than a decade before the discovery of *Tutankhamun*'s tomb, the archaeological team of American businessman Theodore M. Davis unearthed a small shaft in the Valley of the Kings. This shaft was labelled KV 54, and inside was cache of materials including mud seals containing the name “*Tutankhamun*”. Davis thought he had found the meager remains of *Tutankhamun*'s ransacked tomb, however it appears that KV 54 had instead contained the remains of the offering and purification rituals that were performed at the king's funeral.

Crammed into more than a dozen large pottery jars were linen sheets, bandages, and floral collars. KV 54 also appears to have stored the remains of *Tutankhamun*'s funeral meal as a considerable number of animal bones and deliberately-broken wine jars were discovered (above).

This clay wine jar is just 33 cm tall. Unfortunately, there is no way of knowing whether the wine inside was offered to a god or guzzled by a priest.



© FRANÇOIS OLIVIER, WWW.MERETSEGERBOOKS.COM

Thutmose II (husband of the later Queen Hatshepsut) offers two nu pots to the god Amun. The hieroglyphic text before Thutmose reveals the contents of the pots; it tell us (and Amun) that he is giving wine. The god, in return, offers the king ankh ♀ (“life”) and was ♂ (“dominion”).
This block was originally part of a Festival Court built by

Thutmose II at Karnak Temple around 1485 B.C. Around a century later, the structure was torn down by his great-great-grandson, Amenhotep III, for use in the foundations of his newest addition to the temple: the Third Pylon.
This beautifully-carved piece is currently in the Karnak Temple Open Air Museum in Luxor.

lesson the hard way.) Sometimes clay or reed mat lids were used as stoppers to protect the wine flavour from the mud which was used as a final seal. Some stoppers have been found containing a deliberate, small hole, which was likely created to allowed the carbon dioxide produced by ongoing fermentation to be released without exploding the jars. (Another lesson!)

This is when the information about the regnal year, vineyard etc. was stamped on the seal and/or written on the shoulder of the wine jar. Even the quality of the wine was sometimes included, such as “good” (*nefer* ♂) and “very good” (*nefer nefer* ♂♂). Finally, after all this, the wine was ready for transport to homes across Egypt, including Tut’s royal residence.

THE WINE JARS AT THE FUNERAL

The consumption of wine had various purposes. Consumed mainly by the elite, it could also be given as gifts to deserving workmen, like the royal tomb builders at the village of Deir el-Medina. Wine was also offered to the gods in their temples (see above). As part of the funerary feast of pharaohs and regular folk alike, wine was consumed (probably generously) by the mourners (see caption on page 15).

On top of the known uses of wine, both sacred and profane, Tutankhamun’s relatively untouched burial has provided us with a wealth of details that have been impos-

sible to glean from the plundered burials of his pharaonic fellows. It may be that the discovery by the Spanish researchers of red, white, and the more elaborately prepared *shedeh* wine in Tutankhamun’s tomb means that wine has another funerary function. Recently, Maria Rosa Guasch-Jané put forward her theory in a paper titled *The Meaning of Wine in Egyptian Tombs*, indicating that there may have been a religious significance in the positioning of the wines.

We now know that the jar on the Burial Chamber’s west side contained red wine. This may have been connected to Osiris, who was not only “Lord of the Westerners” (the west being the realm of the dead), but was also referred to as “Lord of Wine” in the Old Kingdom Pyramid Texts:

☉ | ☐ | ♂ | ♀ | ♂ | ♂ | ♂ | ♂
 “Lord of Wine at the inundation.”

(Pyramid Texts, Utterance 577.
 From the Pyramid of King Pepi I, 6th Dynasty, ca. 2300 B.C.)

To explain Osiris’ connection to wine, it’s worth keeping in mind that the Egyptian grape harvest coincided with the Nile’s annual inundation, which for the Egyptians was a powerful symbol of renewal. The reddish colour of the sediments washed down from Nile’s source in the Ethiopian highlands recalled the colour of red wine, and thus grapes became a symbol of rebirth—just like Osiris.



METROPOLITAN MUSEUM OF ART. GIFT OF EDWARD S. HARKNESS, 1914. ACC. NO. 14.7.1a, b

Night meets day, and the sun is reborn. This is the foot of the sarcophagus of Wereshnefer in the Metropolitan Museum of Art. The lid of this sarcophagus represents the day sky, and in this scene we see the boat that carries the sun through the night (on the right) meeting the day boat (on the left) at dawn. Between them rises the newborn sun.

Wereshnefer was a priest of the goddesses Mut, Nephthys,

Sekhmet, Neith, and Satis and lived around 345 B.C. His sarcophagus was discovered in Saqqara.

Spanish Egyptologist Maria Rosa Guasch-Jané believes that the red and white wine placed in Tutankhamun's Burial Chamber may have helped the king assimilate with the sun god for this daily rebirth; the red colour of sunset giving way to the bright, rising sun at dawn.

Guasch-Jané further suggests that the location of both the red and white wine in the Burial Chamber was connected with the sun's daily cycle of rebirth.

To explain: Ra's nocturnal boating journey began in the west, with the sky goddess Nut swallowing the red sun (see page 62). The red wine, therefore, symbolised the king's transformation into the evening sun within Nut (as well as Osiris, Lord of Wine, as explained earlier). The red colour of the evening sunset is also reflected in the Old Kingdom Pyramid Texts:



"The sky has become pregnant with wine."

(Pyramid Texts, Utterance 504.

From the Pyramid of King Pepi I, 6th Dynasty, ca. 2300 B.C.)

The following dawn, rising from the eastern horizon, the young pharaoh was gloriously reborn as Ra-Horakhty (see above). In the process, the red of sunset transformed into the white of sunrise. Hence the jar of white wine on the eastern side of the chamber.

The *shedeh* wine placed at Tutankhamun's feet was probably a stronger beverage than ordinary wine, and may have been intended to strengthen him in the most critical phase of his rebirth. This occurred in the sixth hour of his journey through the netherworld, when Osiris and Ra became unified as one. Maria Rosa Guasch-Jané notes that in the Egyptian southern night sky, the constellation Orion was regarded as the celestial aspect of the god Osiris, and this may be why the *shedeh* wine was placed on the Burial Chamber's southern end. It was this wine which was selected over ordinary *irp* to aid and symbolise the king's transfiguration into Osiris.

It is an interesting theory and the best one we have so far to explain the presence of these wine jars, which appear

as though they are strategically placed around Tutankhamun's sarcophagus.

CONCLUSION

Tutankhamun's wine jars represent a cross section of wines—both red and white—created in different reigns and places. Both his grandfather, Amenhotep III, and father, Akhenaten, are represented in the collection. The preservation of these jars makes them of greater interest to historians than you might imagine. Their labels suggest to us, for example, the length of Tutankhamun's reign; the latest regnal year in which wine was produced in his estates was Year 9.

In addition, new technology reveals more about their contents and their role in the king's netherworld well-being. While the wines found in KV 62's Annexe chamber were probably offerings for the king's eternal sustenance, the three jars in the Burial Chamber were more crucial: they helped give him eternal life.

Howard Carter's sad reflection on not knowing much more about Tutankhamun apart from the facts that he was born and died, is no longer true. As science reveals more about the contents of this remarkable little tomb, including the king's wine, toasting Tut has become a reality.



SHARON HAGUE is a British lawyer who lives in New Zealand. She is currently studying a Masters in Egyptology under Joyce Tyldesley at the University of Manchester. Her novels *Moses and Akhenaten: A Child's Tale* and *The Tutankhamen Friendship* were published this year. Recently she also collaborated with Curtis Ryan Woodside on a documentary titled, *Egypt Through the Ages*. For more on the author, visit: <https://sharonjanethague.com>.

THE TOMB OF RAYA (TT 159) AT LUXOR



PHOTO: KHADIJA ADAM

Delicate work. Ahmad El Dawy, one of the ARCE-trained conservators, applies recently-acquired skills and fixes a loose piece of painted plaster into place. This adds important

details to one of TT 159's most charming scenes: the tomb owner, Raya, fishing in a garden pond. And he seems to be doing rather well. You can see more of this scene on page 23.

WHAT DOES a 3,200-year-old tomb have to do with the 2011 Egyptian Revolution? More than you might think.

The 19th Dynasty Tomb of Raya (TT 159) at Luxor is now open for everyone to enjoy, thanks, in a way, to those social upheavals almost a decade ago. We normally prefer to stay away from politics here at *Nile Magazine*, but this one has a terrific silver lining.

On January 25, 2011, Egyptians took to the streets to protest about, well, quite a lot of things, and the subsequent impact on tourism was devastatingly immediate. International visitors stayed away in droves, crippling the income of thousands of

families whose livelihoods were built around tourism. As someone who arrived in Egypt in the wake of the protests, I can tell you that we (my son and I) had most sites entirely to ourselves. It was devastating for the locals.

In response, ARCE received a grant from the United States Agency for International Development (USAID) to support projects that would document, conserve and improve Egypt's ancient sites, as well as boost employment for Egyptian families hit hard by the downturn in tourism. By 2015 that ongoing support included two Ramesside tombs among the Tombs of the Nobles at Dra Abu el-Naga at Luxor: the 19th Dynasty

Tomb of Raya  (TT 159) and the slightly younger 20th Dynasty Tomb of Niay  (TT 286).

We reported on the good work that ARCE had done in TT 286 in Nile #14 (June–July 2018). Since then, work has continued on the Tomb of Raya, led by Khadija Adam and in collaboration with Egypt's Ministry of Tourism and Antiquities. And what a treasure TT 159 has turned out to be.

Although it has been targeted by thieves who removed chunks of painted decoration, as you'll see over the next few pages, many beautiful details remain, and these have been carefully conserved and cleaned for visitors to marvel at today.



PHOTO: ALAA THABET

Highlighted are the two Dra Abu el-Naga tombs recently opened for visitors. ARCE's work here included a new pathway to improve visitor access to the tombs. The pathway was

constructed from recycled limestone left behind by the excavations of other missions, and creates a nicer harmony between the landscape and the new site improvements.



PHOTO: KHADIJA ADAM

Cat fanciers, this one's for you. And monkey fanciers too, for that matter. This scene from the southern wall of the tomb's central hall features a couple of furry friends beneath the chairs of Raya and his wife Mutemwia.

A rather startled-looking cat sits playing with what appears to be a red flower, while a monkey picks fruit from a branch.

This scene has, in the more recent past, received some illicit attention; the panel had been marked out for removal by thieves (you can see the gouges along three sides). Thankfully, it appears they changed their mind when some of the plaster chipped away from Raya's head.

So why a cat and a monkey? The kitty could well have been Mutemwia's cherished pet, whose company she wished to enjoy for eternity. Or it may be that the cat's connection with the goddess Bastet, made it a symbol of nurturing, fertility and female sexuality.

By the New Kingdom, monkeys were extinct in Egypt, so they had to be imported from Ethiopia and Somalia. Owning one therefore was a conspicuous statement of wealth and status.



PHOTO: KHADIJA ADAM

One of the key scenes in the tomb chapel is this one on the short, west wall. It was below this scene that a shaft was dug leading to the tomb's burial chamber which once held the mummies of Raya and Mutemwia.

The scene shows two coffins placed upright on a platform in the tomb courtyard. A tall bouquet rests against the tomb chapel, which extends from the western mountains, the place where the sun sets and resurrection begins. Female mourners—relatives perhaps—reach out to touch the first coffin.

Behind the women is a priest who pours a purifying liquid over the coffins as a scribe recites from his scroll.

Above the tomb is a small pyramid, which may have been cleared away in the construction of the courtyard for another tomb higher up the hill. A double row of funerary cones adorns the pyramid, as well as below the cornice on the tomb chapel. These cones were pressed into the plaster to display their flat bases which carried the deceased's name and titles as a way of maintaining their social status on earth and in the afterlife.



PHOTO: KHADIJA ADAM

One of the ways of displaying status, as shown on the tomb chapel's east wall, is a group of weeping women who would follow the funeral procession to the tomb. As you can see, they appear distraught at the loss of Raya, although none of the women may have actually met him. These are professional mourners, recruited to ramp up the spectacle surrounding Raya's funeral procession. As they wail loudly they throw dust over their head as a sign of deep sorrow.

"Often such mourners would overplay their role," explains Egyptian Egyptologist Abeer el Shahawy in *The Funerary Art of Ancient Egypt*. One of the women in the cortege, on the right of this photo, "rakes her cheeks with her nails so that blood is running down her face." Now that is suffering for your art. On the left, another woman presses her hand to her breast in grief. Unusually, her chest is shown front-on rather than in typical profile.



PHOTO: KHADIJA ADAM

Normally, fishing scenes in tombs involve the deceased spearfishing from a papyrus boat (see page 57) or showing groups of men catching fish with a net. Scenes of fishing with a line are much rarer.

This scene, from the tomb chapel's north wall, shows Raya seated on a chair and fishing from a garden pond. In every fisherman's dream-come-true, each of his hooks have caught

a tilapia fish. We also see Raya's ba, shown as a human-headed bird, which symbolises the mobile aspect of his spirit which can leave the tomb to enjoy the refreshing shade and water from his garden.

Interestingly, another ARCE Conservation Field School project, the 18th-Dynasty tomb of Djehuty (TT 110), has turned up a "toy" fishing rod, complete with a fish attached; see below.

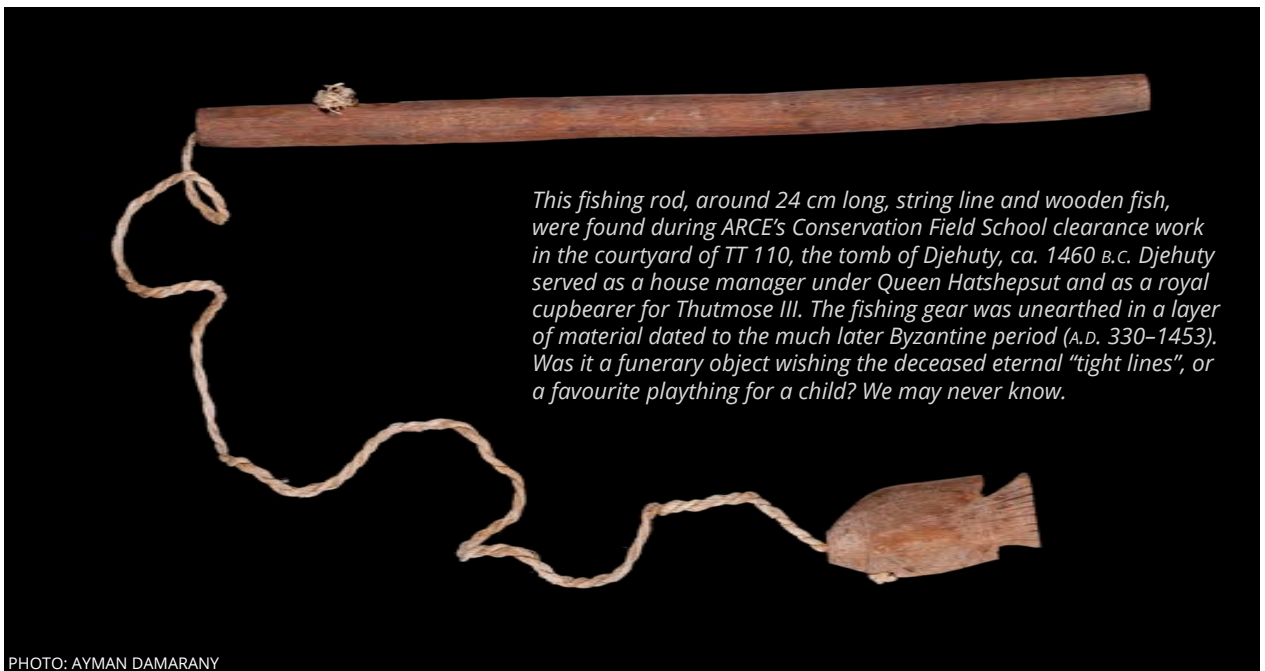


PHOTO: AYMAN DAMARANY

This fishing rod, around 24 cm long, string line and wooden fish, were found during ARCE's Conservation Field School clearance work in the courtyard of TT 110, the tomb of Djehuty, ca. 1460 B.C. Djehuty served as a house manager under Queen Hatshepsut and as a royal cupbearer for Thutmose III. The fishing gear was unearthed in a layer of material dated to the much later Byzantine period (A.D. 330–1453). Was it a funerary object wishing the deceased eternal "tight lines", or a favourite plaything for a child? We may never know.



PHOTO: KHADIJA ADAM

A close look at the odd-looking cat, pictured sitting beneath Mutemwia's chair in TT 159. Is it just us, or do those back feet look almost human?

Cats were usually shown sitting beneath the chair of the

lady of the house, and never the man. As mentioned earlier, this may have connotations to fertility and sexual desire. We don't know, however, if these traits were being wished for by Mutemwia or her husband, Raya.

(From page 21.)

For a long time, ARCE was the single biggest employer in Luxor. Thankfully, as John Shearman, ARCE's Associate Director in Luxor, told *NILE Magazine*, tourist numbers are now back at pre-revolution levels.

Not only did the delicate interior of the tomb receive attention, but site work on the outside meant removing the vast amounts of debris from modern buildings within the archaeological zone that have been demolished, and putting in new infrastructure to accommodate visitors. This included pathways (see page 20), lighting, and information signage.

USAID/Egypt, the Ministry of Antiquities and ARCE celebrated the opening of the tombs of Niay (TT 286) and Raya (TT 159) in September last year, which are now ready for inclusion on your Luxor "must-see" list.

Another Luxor Conservation Field School project that was opened the same day were the decorated side-chapels at Khonsu Temple, part of the huge Karnak Temple complex. We reported on these as a work in progress in *NILE #13* (April–May 2018), but we had no idea how spectacularly they would turn out. We'll give you a fresh look at this wonderful Ramesside work soon in an upcoming ARCE Update.

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SHIPPING HERITAGE:

The Colossal Missions of Transporting Ramesses' head and Cleopatra's Needle to England in the Nineteenth Century.

Haythem Bastawy



PHOTO: ARCHIVIST

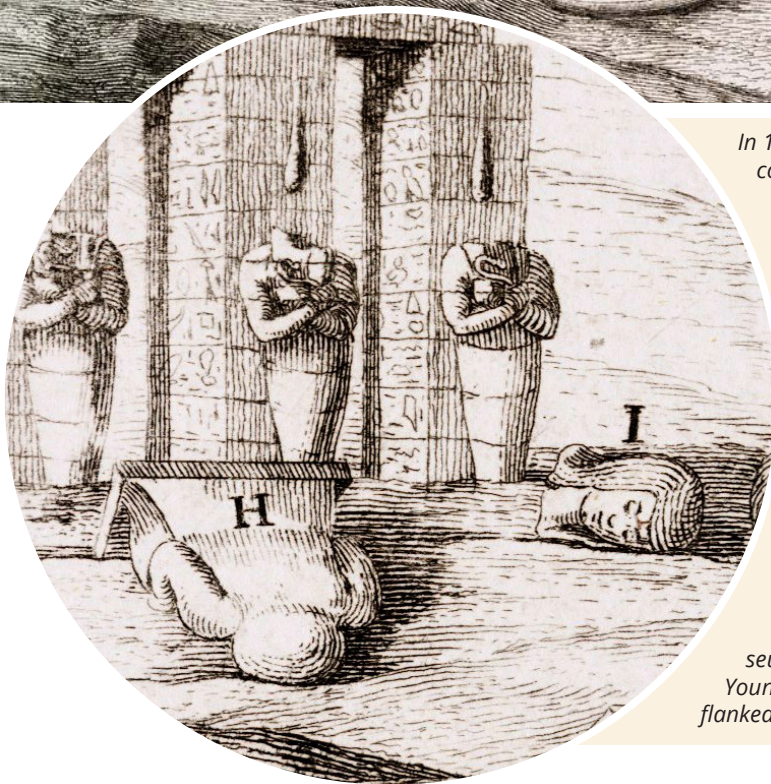
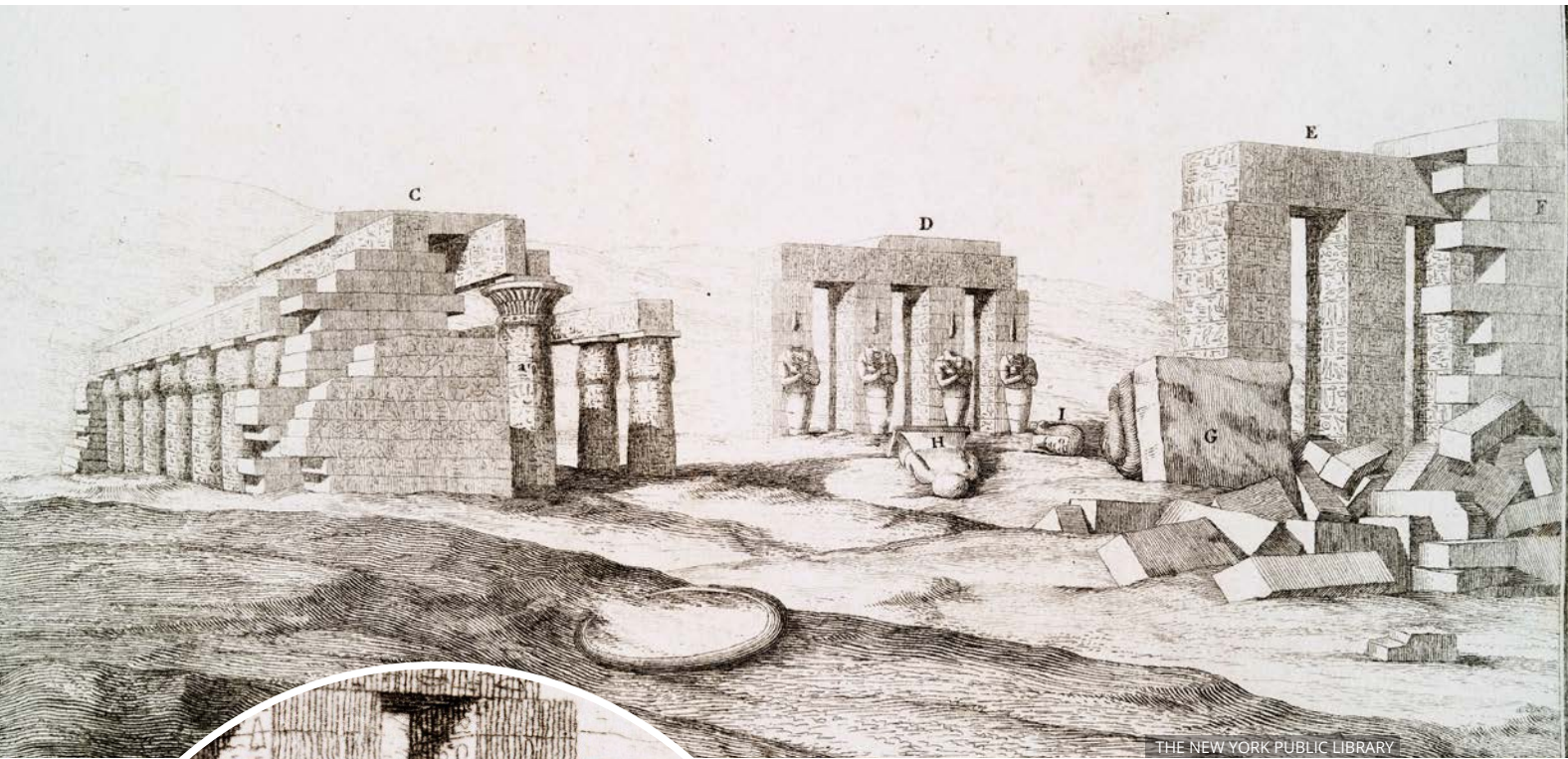
In the soft, misty air of the Thames Embankment, one of the last colossal obelisks to leave Egypt stands silhouetted against the sky. By 1910, when this hand-coloured lantern slide was made, Cleopatra's Needle had been part of the London skyline for over three decades. However, it almost didn't survive the trip from Egypt.

Over a thousand years separate Ramesses II from Cleopatra VII, yet they seem to have more in common than history has allowed.

Ramesses was the greatest pharaoh of the 19th Dynasty, Cleopatra the best known of the Ptolemies, and the most legendary female ruler of Egypt. Both have left everlasting legacies and continually serve as inspiration for works of art and fiction today.

In the 19th century, however, two monuments which carried their names had to be rescued from potential catastrophe during the mammoth operations of transporting them to England.

(The author wishes to thank Leeds Library for accommodating his research for this article in their historical collection.)



In 1737, Frederic Norden, a Danish naval architect, was commissioned by King Christian VI to undertake a journey of exploration in Egypt. At Luxor, Norden drew what he called the “Memnon Palais”, today known as the Ramesseum, the memorial temple of Ramesses II.

Pictured here is Norden’s drawing of the temple’s second court. The Younger Memnon, now in the British Museum, is marked “H”, and lies complete and face down. This isn’t just an artistic whim; in the accompanying caption, Norden describes it as “a whole colossus, of a single piece of granite, reversed (i.e. face down).”

By 1816, when Belzoni arrived to ship the statue to London, the Younger Memnon had been broken in two and flipped over—possibly an attempt to reduce the great bulk of stone to aid its removal. Who did it? The leading suspect are Napoleon’s troops during the French expedition in 1800 (see page 31).

The head marked “I” in the picture is still at the Ramesseum today, the remains of a companion statue to the Younger Memnon. Together, the two colossal seated statues flanked the entrance to the temple proper.

I. Belzoni’s Quest: Ramesses’ Head and a Thousand Miles Up the Nile

‘My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!’

Ramesses II’s “Young Memnon” in the British Museum is today inextricably linked with Percy Shelley’s 1818 sonnet, *Ozymandias*. Indeed, both represent a powerful ruler whose empire was supposed to last forever, but whose battered remnants instead lay forgotten in the sand.

But the poem may instead have been inspired by a description of a different statue of Ramesses, rather than

Shelley’s viewing of the statue itself. Shelley had not been to Egypt, Giovanni Belzoni had not yet transported the head to England, and besides, in 1818, no one yet knew how to read Egyptian hieroglyphs (that discovery would happen four years later). Thus, no one then could have read the king’s name or titles carved on the back of the statue.

The written description of the statue was by a Classical Greek writer who claimed to have visited Egypt in the first century B.C. His name was Diodorus Siculus and in his encyclopaedic work, *Bibliotheca Historica* (Historical Library), Diodorus described a phenomenal seated statue —“the biggest of all those among the Egyptians”—that belonged to a ruler named Ozymandias. This was the name by which Diodorus referred to Ramesses II, and is thought to be a Greek rendition of Ramesses’ Throne Name, Usermaat-Re (𓄿𓏏𓏏𓏏) —“Powerful is the truth of Re”.



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The scholarship of Napoleon's invading force, documenting Egypt's ancient heritage, was published as *Description de l'Égypte*, and appeared in 20 volumes between 1809 and 1826. The images above, from the *Description*... bear a striking resemblance to the Younger Memnon, but with much

of the chest area missing. As you'll read below, the French were suspected of preparing the bust for removal by blasting away masses of stone. You can see in the photo opposite where a hole had been drilled for the insertion of a stick of dynamite. Thankfully, the plan was never realised.

"This extraordinary head is, without doubt, the finest specimen of ancient Egyptian sculpture which has yet been discovered. It is formed of a single block of granite about ten tons in weight.

Under the direction of M. Belzoni, it was moved by the sheer labour of the Arab peasantry two miles, and, without the aid of any kind of machinery, embarked on the Nile....

The French, unable to remove it, attempted to blow off with gunpowder the large mass of hair behind, forming that bushy coiffure so common on Egyptian statues, and part of the bust; fortunately, the face has sustained no injury.

If we mistake not, there is a plate of this bust, not exactly as it now is, but as the French savants had intended it to be after the operation of blowing off the wig.

By the indefatigable labour of M. Belzoni and Mr. Salt, the British Museum is likely to become the richest depository in the world of Egyptian antiquities."

(William Hamilton, *The Quarterly Review*, London 1818.)

"Those who visit the British Museum cannot fail to have observed... a colossal statue of which only the head and breast remain....

It will be observed that the left shoulder of this figure is shattered, and that there is a large hole drilled in the right shoulder. We believe both are the work of the French who visited Thebes during the occupation of Egypt by the French army in 1800....

In the magnificent work on Egyptian Antiquities, which has been published at Paris, there is a drawing of this head, which is pretty correct, except that the hole and the whole *right* shoulder are wanting. It seems that they drew the colossal bust in that form which it would have assumed, had they blown off the right shoulder. From what cause it happened we do not know, but they left the colossus behind them; and Belzoni, alone and unaided, accomplished what the French had unsuccessfully attempted."

(*The Penny Magazine of the Society for the Diffusion of Useful Knowledge*, 1832.)



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These sun-baked stones at Alexandria are no longer there. The upright monument is now standing tall in Central Park, New York, while the prostrate obelisk now catches the occasional ray of sun in London. Both are popularly known as “Cleopatra’s Needle”, and both have precious little to do with Egypt’s famous queen.

The two obelisks, carved for the 18th Dynasty pharaoh Thutmose III (ca. 1450 B.C.), originally stood in Heliopolis (now surrounded by suburban Cairo). Around 12 B.C., the Roman Emperor Augustus had the twin obelisks brought to

Alexandria to decorate the new Caesarium, built to honour his grand uncle, Julius Caesar.

The obelisks stood there for centuries until the building they were brought to enhance crumbled and disappeared behind them. The London obelisk was toppled by an earthquake and largely disappeared beneath the Delta sands—until it was sought for another enhancement job.

This scene was painted by 19th-century Scottish artist David Roberts around 1838, forty years before Britain received her obelisk.

II. THE OTHER CARTER: Sailing an Obelisk

The name Carter has been synonymous with that of Tutankhamun since 1922, when under the generous sponsorship of Lord Carnarvon, Howard Carter discovered the young pharaoh’s tomb. Less is widely known about another Carter, who also managed to accomplish a great feat of relevance to Egyptology nearly 50 years earlier.

Captain Henry Carter was already a well-regarded figure in marine shipping when he was offered the task of transporting the giant obelisk, known as Cleopatra’s Needle, from Alexandria to England. Remarkably, Captain Carter

managed the mammoth task of not only transporting this monument, but also rescuing the Needle after it was lost at sea during a storm off the Bay of Biscay.

England had first been offered the fallen Alexandrian obelisk in 1801 as a “thank you” from the Egyptian government, grateful for England’s role in ousting Napoleon’s invading forces. It was also considered a fitting monument to the English soldiers who had been killed in battle. However, the task seemed so huge (and expensive) that nothing happened—for 70 years.

It was only in 1836 when, with great ceremony, the French erected a similarly-gifted Egyptian obelisk in Paris, that nationalistic pride saw questions being asked along the lines of, “Where’s *our* obelisk?”

Carter had been employed by two British engineers,

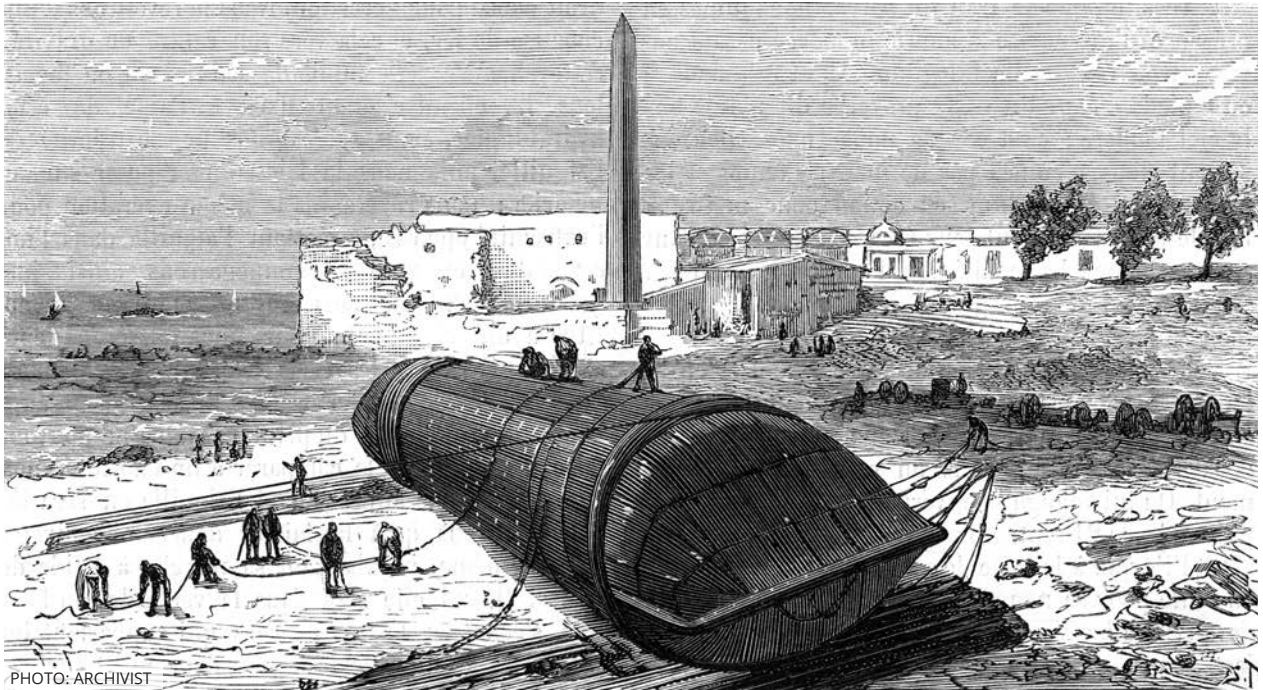


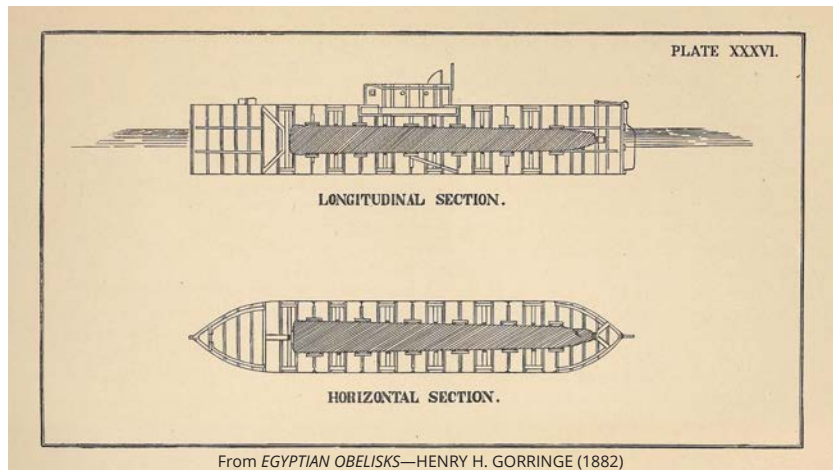
PHOTO: ARCHIVIST

(ABOVE)

The question of how to get the rose-granite monument to London was solved when engineers hit upon a scheme to encase the obelisk in an iron-plate cocoon of 10 watertight compartments and roll it down the Alexandrian shoreline into the sea.

(RIGHT)

Diagrams showing how Cleopatra's Needle was encased in its iron cylinder. This was then fitted with a keel, plus a cabin for a crew of six, and christened Cleopatra, ready to be towed to England.



John and Wayman Dixon, who had first arrived in Egypt to build a bridge across the Nile, but soon became enamoured with the idea of bringing Britannia her trophy.

The first problem that the Dixon brothers considered was the task of moving the obelisk from its sandy bed into the hull of a ship. Any ship big enough to handle an obelisk would struggle with the shallow waters of Alexandria's eastern harbour. There was also the added risk of the ancient stone blocks—likely part of Cleopatra's ancient palace—that littered the harbour's floor and formed a threat to the hull of any large ship. There were suggestions of digging a deeper channel or building a jetty, but both ideas were dismissed due to their high costs. In the end, Wayman came up with an ingenious idea: to encase the fallen obelisk within a bespoke wrought iron cylinder and float it home.

It took four years to secure funding, but then things moved swiftly. By August 1877, all the parts of the 60-tonne iron cylinder had been shipped from England to Alexandria and carefully assembled around the Needle.

To protect the cylinder as it was rolled into the water, two wooden "tyres", over three metres wide, were built around both ends. Cables were attached to the cylinder and two tugs began pulling Cleopatra's Needle out to sea. They

didn't get far, however, before they struck one of Cleopatra's palace blocks in the sea bed, as if the queen was preventing the obelisk from leaving her favourite city. Unfortunately for archaeology, this was dealt with by using explosives.

The obelisk was then towed to the more naval-friendly Western Harbour, where three keels were added to the iron shell for stability, and it received cabins and a wheelhouse. The newly-equipped vessel was named the *Cleopatra*, and was commanded by Captain Henry Carter. A British steamer named the *Olga* was contracted to tow the iron-clad obelisk to England, while Carter and his crew would live on board the *Cleopatra* for the journey.

The *Olga* and the *Cleopatra* sailed out of Alexandria on Friday, September 21, 1877. The first three weeks to Gibraltar were fairly uneventful, with the *Cleopatra* lying low in the water and cutting through the waves. That all changed after the boats rounded Portugal and entered the Bay of Biscay on the north coast of Spain.


Here they encountered a wild storm that whipped up mountainous seas into the night. While the low-sitting hull of the *Cleopatra* was relatively stable, the wheelhouse caught wave after wave, and the *Cleopatra* capsized, rolling over on its side. The one lifeboat was smashed against the hull

EGYPTIAN ART *Reconstructed*

With Floyd Chapman



The Amenhotep III Enthronement Scene in the Tomb of Khaemhat (TT 57)

IN ANCIENT EGYPT, “STORED GRAIN WAS WEALTH,” Barry Kemp tells us in his book *100 Hieroglyphs*, “and sacks of it were used as a medium of exchange, in effect as a form of money.” It also formed the central element in the diet of the average Egyptian. Whoever controlled the grain would wield immense influence and power, and during the 18th-Dynasty reign of Amenhotep III, an official named Khaemhat  controlled all of it. It’s no wonder then, that with all that grain-fed wealth, Khaemhat could afford a fabulously-decorated Theban tomb (TT 57)

for himself and his wife Tiyi to ensure an afterlife of privilege and comfort. So fabulous was the tomb, in fact, that while it no doubt drew pangs of envy among Khaemhat’s elite colleagues, it also attracted the wrong sort of attention in the modern era, some 3,000 years later. This has been part of my motivation to recreate this particular scene.

Ancient Egyptian Art

When I was nine, I discovered ancient Egypt, which from that time until now has become a lifelong passion. For me,



© FLOYD R. CHAPMAN

The side of Amenhotep III's throne is packed full of exquisite detail. The central figure is an image of the king in the form of a rampant sphinx, trampling the traditional enemies of Egypt underfoot. To reinforce the point, the text in front of the sphinx, at the bottom right, reads, "Trampling all foreign enemies." This tough talk is despite the fact that Amenhotep III is famous for his diplomatic approach to foreign relations. This image, however, was more about the king's divine mandate to control the forces of chaos that

prowled at Egypt's borders—even if it was just expressed symbolically on his throne.

The fan over the king's back is offering him the breath of life. Behind the king with her wings extended in protection, hovers a cobra goddess, identified by the hieroglyphs behind her as "Lady Wadjet", her wings extended in protection. Wadjet also appears as the serpent on the king's brow, reared up, hood extended, and ready to strike at the king's enemies.

the most intriguing aspect of the ancient civilization has been their art and architecture. When I looked at a picture of ancient ruins I would think to myself, "how fantastic, but what did these things look like when they were new?" This has been my driving motivation to acquire the knowledge and skills to be able to reconstruct ancient Egyptian monuments and art.

Although I am fascinated by all periods of Egyptian art and architecture, the era I am inspired by most is that of the New Kingdom (ca. 1550–1069 B.C.) because of its artistic refinement of detail and the proliferation of iconographic motifs. They reach what I characterize as almost a baroque level of complexity.

My reconstructions are not facsimiles showing the ancient art as it is, warts and all, but as it was when first created. Damage and missing elements are fixed or completed. I want the modern viewer to experience these masterpieces in their glory without the ravages of time.

TT 57

Now, onto the subject at hand. On the west bank of the Nile, across the river from modern Luxor, are the tombs of the 18th Dynasty nobles. These are clustered throughout Sheikh Abd el Qurna, a large foothill of the western Theban mountains, just south of Queen Hatshepsut's graceful funerary temple at Deir el-Bahari.

The subject of this article is my reconstruction of the Amenhotep III Enthronement Scene located in the Tomb of Khaemhat (TT 57). This magnificent scene was carved in fine raised relief and was originally vividly painted. The scene emphasises Khaemhat's reward for good service to the king, particularly in the royal jubilee year; the texts captioning the scene date it to the 30th year of King Amenhotep III's reign.

The tomb was discovered in 1842, and quickly became renowned for the superb quality of its reliefs; they were regarded by British Egyptologist Cyril Aldred as "the high-water mark of the art of the Eighteenth Dynasty".

In the days before photography became commonplace, one of the popular ways of recording a tomb's reliefs was by using paper squeezes, whereby wet sheets of soft paper were pressed against the walls. The fine detail that squeezes captured came at a cost: much of the colour was also pulled from the wall. My recreations serve to restore those hues. Then, to add insult to injury, around the turn of the 20th century, the tomb was assaulted by thieves who removed and damaged large sections of decoration. Ironically, those squeezes now preserve long-lost details.

Who was Khaemhat?


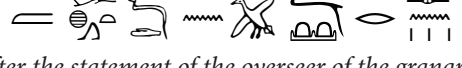

We have two main titles for Khaemhat: "Royal Scribe" and "Overseer of the Granaries of Upper and Lower Egypt". As



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The top register of the “Enthronement Scene” shows Khaemhat receiving the Gold of Honour in the form of four shebyu collars. Two are already strung around his neck and two wait on a stand. Smelling good was a luxury in hot climates like Egypt, and the second image sees Khaemhat receiving a perfumed oil in the form of a cone. These cones have, for a long time, presented a mystery to Egyptologists. Some believed they were made of animal fats or perfumed beeswax, which slowly melted and

released a lovely scented oil. Alternatively, the cones may have simply been a symbol of fragrance, meaning that when the cone was being worn the wearer was richly perfumed. Not a single cone had ever been discovered to settle the argument—until recently. Two skeletons, uncovered in 2010 and 2015 by the Amarna Project at Akhet-Aten (the centre of Akhenaten’s Aten cult) have revealed the first material examples of head cones. And it appears they were made from beeswax. There’ll be more on this in the next issue of Nile Magazine.


 “Rewarding these stewards of the estate of the pharaoh—life, prosperity, health,

 together with these governors of Upper and Lower Egypt,

 after the statement of the overseer of the granaries regarding them:

 “They have increased the harvest of (regnal) Year 30.”

The king’s generosity may be due in part because of his satisfaction with the bumper grain yield, or on the occasion of his *heb-sed*, the king’s 30-year festival of renewal.

The Reconstruction

There are a number of New Kingdom tombs that have enthronement scenes similar to Khaemhat’s that, thank-

fully, still possesses significant amounts of original colour. This has made it possible for me to undertake this type of reconstruction easily and confidently. For example, other instances show the king’s throne as being blue, which has helped guide my reconstruction here. Notice also the wonderfully-detailed patterning on the inner pillars of the kiosk which have also been informed by surviving sources. The capitals of these pillars, by the way, are fashioned as closed lotus blossoms, while those on the outside resemble open blossoms. Such throne kiosks would have been truly resplendent. I hope that you will enjoy seeing this picture as much as I did in recreating it. All of my art can be treasured as a fine art print, printed on non-acetic paper with archival inks. Visit www.ancientworldarts.com to see more of my work, and, of course, I’ll have another reconstructed scene for you to enjoy in the next issue of **NILE Magazine**.



FLOYD CHAPMAN is a digital archaeological illustrator and epigrapher, specializing in the art of the ancient world in general and the art of ancient Egypt specifically. His specialty is doing full-colour reconstructions of Egyptian temple and tomb scenes. Floyd is also president of the Amarna Research Foundation in Colorado: www.theamarnaresearchfoundation.org.



PEPI HAS REACHED THE SKY AS A GRASSHOPPER.

Pyramid Texts, Utterance 467.
Reign of Pepi II, 6th Dynasty, ca. 2200 B.C.



© BRITTANI SHEEHAN

Las Vegas, 27th July 2019. A swarm of grasshoppers is caught in the glare of the Luxor Hotel's "Sky Beam". Did the ancient Egyptians encounter such "Biblical proportion" plagues?

THE ROLE AND SIGNIFICANCE OF THE GRASSHOPPER IN ANCIENT EGYPT

Jan Koek

You might be surprised to know how frequently grasshoppers appear in Egyptian texts and images—from the Old Kingdom through until the Roman Period. Jewellery, cosmetic vases and scarabs were also made in the shape of grasshoppers.

Jan Koek explores the many roles played by the grasshopper in ancient Egypt.





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SPOT THE GRASSHOPPER:
 This scene features on the south wall of the main chamber in the Great Temple of Abu Simbel. It is part of a relief which details Ramesses II's victory (of course) over the Nubians to the south, and an unnamed northern peoples.

The hieroglyphs in front of the horses' heads are reproduced on the right, along with a translation which reveals that the king equated his troubling rebel forces with grasshoppers. As we'll see on page 45, in this context this is a derogatory term, suggesting that the king's enemies are great in numbers, but individually weak and easily defeated.

This image was made following the 1828–9 Franco-Tuscan expedition led by French scholar Jean-François Champollion (decipherer of the hieroglyphic system) and Italian Egyptologist Ippolito Rosellini who published the report of the expedition after Champollion's early death in 1832.

THE GRASSHOPPER AS A PLAGUE

"For if you refuse to let my people go, behold, tomorrow I will bring locusts into your country." (Exodus 10:4-5)

The Bible's use of the grasshopper/locust still colours the way many people in the West see them today. In Exodus, one of the ten crippling plagues delivering the wrath of God saw grasshoppers descend on Egypt in great numbers: "Never before had such a cloud of locusts descended and there will never again be another one like it. They covered



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A grasshopper, frog and a mysterious second insect are depicted in the offering chapel of the 6th Dynasty mastaba tomb of Kagemni at Saqqara.

The type of insect shown with its wings extended has been the subject of considerable debate—which is unusual as the Egyptians were typically very careful with their detailed representations of animals. Is it a grasshopper about to launch into the sky (and, therefore, the afterlife)? Some experts consider them to be dragonflies; others believe they are butterflies. A fourth possibility is that this flying insect might be an adult specimen of the antlion.



This tiny grasshopper is in the tomb chapel of Hetepherakhty, who was a priest of the sun temple of the 5th Dynasty's king Niuserre in Abusir. The offering chapel, originally in Saqqara, is now in the National Museum of Antiquities in Leiden.

Grasshoppers depicted either sitting on the lush plants of the marshlands are likely to be the non-swarming Egyptian grasshopper which is found along the water's edge. The desert grasshopper—the type that is more likely to have “starred” in the Biblical Exodus—prefers the fields and gardens which they can invade, and then strip.

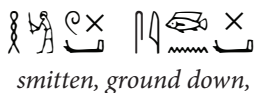


“You (Merenptah) have made them to be like grasshoppers,
for every road is scattered with their [bodies].”

Three decades later, the 19th-Dynasty's Ramesses III recorded his similar prowess at turning back another attempted invasion—this time by the Libyans, whose catastrophic defeat was described by equating the beaten troops with grasshoppers. The text at Medinet Habu reads:



“He (Ramesses III) sees the thick mass (of enemy troops) like grasshoppers,



smitten, ground down,



pulverised like grain.”

In the early 20th century, Canadian archaeologist W. E. Staples considered these pharaonic inscriptions and noted that while “they declare their enemies to be like locusts, both because of their large numbers and because of their comparative weakness on the field of battle. . . . the idea of the locust as a dangerous foe, despoiling the country, is not considered. . . . On the other hand, “The authors of the Old Testament, for the most part, speak of locusts literally. They are mentioned as food and as a destroying multitude, frequently as agents of God's vengeance.”

THE GRASSHOPPER AS A SYMBOL FOR MULTITUDES AND STRENGTH

Another example of grasshoppers representing the idea of large numbers comes from a golden ceremonial dagger made for the 18th Dynasty's founding pharaoh, Ahmose I (Cairo JE 4666/CG 52658). The weapon was found in the tomb of Ahmose's mother, Ahhotep, and belongs to a group of artefacts which appear to have been gifts from a grateful son in recognition of the dowager queen's help in ridding Egypt of the foreign Hyksos presence.

The blade carries the name and epithets of the king, as well as an image of a bull calf being hunted by a lion. The






This gorgeous bracelet (GEM 157/JE 62362) spent over 3,000 years on Tutankhamun's left forearm. The bands of the bracelet are decorated with three lapis lazuli scarabs, which signify regeneration. The clasp features a grasshopper, which possibly implies notions of "abundance" and "wealth".



© W. ARNOLD MEIJER COLLECTION

A detail of a bracelet using grasshoppers as spacers. The grasshopper could represent huge numbers of soldiers in the king's army, who helped enforce control and righteousness. In this way, the wearer of a grasshopper amulet is protected from life's evils, and is given protection during his journey to the hereafter.



to him, replacing the word "grasshopper" with "Horakhty" demonstrated the growing cult of Re, and not that the Egyptians considered the comparison to a grasshopper to be childish. In addition, Keimer showed that in the New Kingdom, the *ba* of the deceased (the mobile aspect of their soul) sometimes appeared in the form of a grasshopper. He also demonstrated that the Book of the Dead describes a revitalising field of grasshoppers:


 "I have purified myself in the southern site,

 I have rested in the northern city,

 in the field of grasshoppers,

Keimer remarks drily that the ancient Egyptians were better observers of nature than the modern philologists

and that they had a different point of view from contemporary scholars.

There is a second pyramid text which mentions a grasshopper; this example is from the Pyramid of Pepi II:


 "He ascended with the spine and heart of a grasshopper,

 among these children of the digger wasp."

(Pyramid Texts, Utterance 627.
Reign of Pepi II, 6th Dynasty, ca. 2200 B.C.)

Egyptologists do not know exactly what the meaning of this text is. One of the grasshopper's natural enemies is the digger wasp. The digger wasp paralyzes his prey (which included the grasshopper), and then deposits her eggs in the body of the grasshopper. The grasshopper does not die but continues to grow, and can even still shed its skin.

However, when the larvae of the digger wasp hatch,

EGYPTIAN GODDESSES ORIGINS



SUSAN TOWER HOLLIS

IN MY RECENT VOLUME, *Five Egyptian Goddesses: Their Possible Beginnings, Activities, and Relationships in the Third Millennium BCE*, I seek to uncover the back stories of the well-known deities, Hathor, sisters Isis and Nephthys, their mother Nut, and also Neith, one of the earliest of the major divinities. I also look at Bat, a little known, but very early and significant figure.

Each of these divine females appears in the Pyramid Texts, that body of funerary texts that were carved on the interior walls of a selection of royal pyramids. Within these ancient texts, each goddess first appears as a fully-developed figure with no history. In this article, I seek to present clues as to how and why each of these deities came to be.

(ABOVE)

The face of the Egyptian goddess Hathor, from the capital of a temple column. Ptolemaic Period, 332–30 B.C. Louvre D 32.

PHOTO: JSP / SHUTTERSTOCK.COM



© MOHAMED A. FAHMY



Hathor, in her form of the divine cow, licks the hand of Queen Hatshepsut, in her royal worship temple at Deir el-Bahari. As the daughter of Ra, Hathor wears the solar disc and rearing cobra, known as the uraeus. She also sports a pair of curved ostrich feathers which may be connected with the luminous space between heaven and earth—quite appropriate given her heritage.

The pendant hanging from Hathor's neck is often assumed to be another representation of the cow goddess, however, the stylised inturned horns tell us that the pendant actually features Bat.

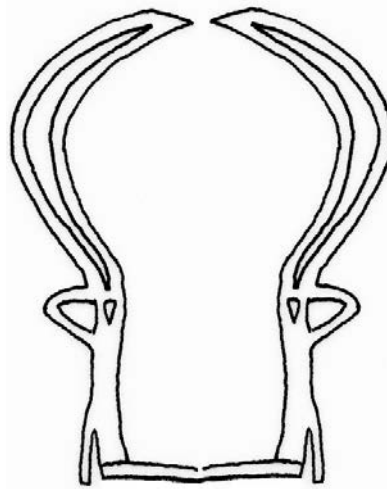
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levels throughout Egyptian history, about which more needs to be found. In fact, Neith rises very much to the fore again in the Late Period (from ca. 747 B.C.), especially evident in the Ptolemaic Temple at Esna where she and the deity Khnum are both celebrated as creator deities.

HATHOR MOTHER GODDESS

The next goddess in history, again one very closely associated with royalty, is Hathor, whose beginnings are nearly as opaque than those of Neith, if not in some ways even more so.

Hathor is the deity who was commonly thought to be represented by the bovine heads that appear on the Protodynastic Narmer Palette (page 55). Indeed, these heads, two surmounting the palette on either side and four seen on the king's girdle, were identified as Hathor from its discovery at Hierakonpolis in Upper Egypt in 1898. This designation, still repeated today, was challenged definitively in 1962 by American Egyptologist Henry Fischer with his publication of stelae from two Old Kingdom officials related



COURTESY OF HIERAKONPOLIS EXPEDITION

This is the earliest known image of the goddess Bat. It was discovered on the inside rim of a broken red bowl in Tomb 16 at Hierakonpolis (ancient Nekhen) in Upper Egypt. It likely dates to the Predynastic Naqada II Period, about 3650 B.C.—that's over a thousand years before Khufu's Great Pyramid was built.

Tomb 16 clearly belonged to a person of power and standing. Although it had been robbed when discovered, over 115 pottery vessels were recovered from the tomb, including a broken piece that was incised with the above restored image.

to the seventh Upper Egyptian nome, or district. One of these officials had a wife named, Nefer-Bat (𓆎𓅓𓏏𓏏) (“beautiful Bat”), who was the Overseer of the Harem of Bat, while the other belonged to a man known as the “Overlord of [the nome] Bat”.

The standard of this nome bore the same kind of bovine head seen on the Narmer Palette—a hieroglyph that persisted with her distinct appearance, very different from that of Hathor, and sometimes even in the same iconographic depiction. Bat featured incurved horns and Hathor bore lyriiform horns, often with a sun disc placed on her head between them.

This differentiation is made even clearer by carrying out a close examination of who Bat is and what her importance may have been. Thus, how she and Hathor were related serves to fill out this part of the discussion of origins.

Bat's early importance certainly appears evident with her presence on the Narmer Palette. Notable is that she only appears as a head—never embodied in any way—and the head is most commonly identified as a cow.

Furthermore, Bat appears very



METROPOLITAN MUSEUM OF ART. BEQUEST OF GEORGE D. PRATT, 1935. ACC. NO. 48.149.7

This block-stature shows Senenmut, the chief architect for the female pharaoh Hatshepsut, kneeling with a sistrum, the musical instrument sacred to the goddess Hathor. The face of the sistrum indeed recalls Hathor, but the stylised horns that curl inwards are those of the goddess Bat. This small statue, just 22 cm tall, is a miniature version of a full-sized piece, discovered at the Mut Temple in Karnak, and now in Cairo's Egyptian Museum.



METROPOLITAN MUSEUM OF ART. ROGERS FUND, 1907. ACC. NO. 07.228.77

This faience sistrum was made during the 26th-Dynasty reign of King Ahmose II (ca. 550 B.C.), whose name appears on the handle. The rattle part of the sistrum is in the form of a temple gateway, with a small uraeus standing within its central opening. In a similar fashion to the sculptured sistrum to the left, the spiral "horns" on either side of the "gateway" recall those of the ancient goddess Bat.

Nefer-Hetep-Hathor shared a large mastaba tomb at Saqqara (S 3073) with her husband, which they occupied towards the end of the 3rd Dynasty or the early 4th (probably around 2600 B.C.). The inclusion of Hathor in this elite woman's name provides one of the goddess' first attested mentions. This image of Nefer-Hetep-Hathor comes from a large offering stela found in the tomb and moved to the Egyptian Museum in Cairo (CG 1386).

© MONET BURZACOTT AFTER MURRAY, SAQQARA MASTABAS I (1905). THANKS TO ETANA eBOOK.

it is far from clear exactly what the hieroglyph for "house" means in this context. To be sure, it could be simply a house of Horus, but since Horus was also understood as a falcon, the "house" might be understood as the sky in which the falcon flies. Alternatively, since in some materials Hathor is actually the mother of Horus, the "house" might be perceived as her womb.

Another possibility relates to Hathor's relation to the stars as she appears in the Middle Kingdom narrative of Sinuhe, an official in the court of the 12th Dynasty's King Amenemhat I (ca. 1970 B.C.). In the tale, Sinuhe hears of the death of the king, and abruptly decides to leave Egypt and start a new life (he didn't know how the king died and, as a loyal servant, was worried for his safety). Years later, Sinuhe is instructed to return home by the succeeding pharaoh, Seneferu. On his arrival at court, the royal princesses implore their father to forgive Sinuhe for deserting his post, all those years ago. They do this by presenting to Seneferu the emblems of Hathor: the sistrum and bead necklace, and thus bestowing upon him the divine favours of the goddess — primarily, the gift of life. After handing the magical items to the king, the princesses chant a song that illustrates Hathor's stellar connections:



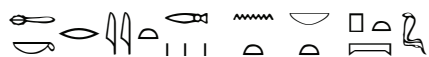
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This triad of Menkaure (builder of the Third Pyramid at Giza) represents the king with the personification of the Jackal Nome (district) on the right, in the presence of the goddess Hathor, on the left. This triad (GEM 1237) allowed the king to enjoy eternal life and fertility from Hathor, and

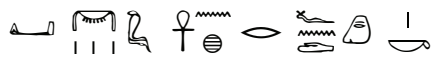
an endless supply of produce from the nome. The goddess is named on the statue's base, but her lyriiform horns would have been enough to differentiate her from the cow goddess Bat. Interestingly, Hathor's face resembles that of Menkaure's queen, Khamerernebti II.



“Your hands upon something good, enduring king,



Ornaments of the Mistress of Heaven (Hathor),



The golden one (Hathor) gives life to your nostrils,



May you be protected by the Lady of the Stars.”

“House of Hathor” might also derive from the concept of an extended governing family such as the historic “House of Stewart” or “House of Windsor” in more modern history.

A final suggestion is that the house of the chief or headman in Predynastic Egypt might have been known as the “House of Horus.” Given Hathor’s strong relationship with royalty throughout Egyptian history (and most notably in the Old Kingdom), I suspect that a physical location known as the House of Horus—the house of a leader or headman where advisors might meet—served as the origin of her name. This house might have been the location where

the chief or headman would have been declared in that role by this council of leaders of the group. Over time, this location would likely have gained a sense of being a special place—particularly since the king, in time, was equated as the living Horus and assumed an air of divinity.

NUT GODDESS OF THE HEAVENS

Also related to the sky—even more so than Hathor—is the goddess Nut: the goddess notable for her ubiquitous presence in the Pyramid Texts. Nut appears in the texts more times than any other goddess, and often in a protective, mothering role, for example:



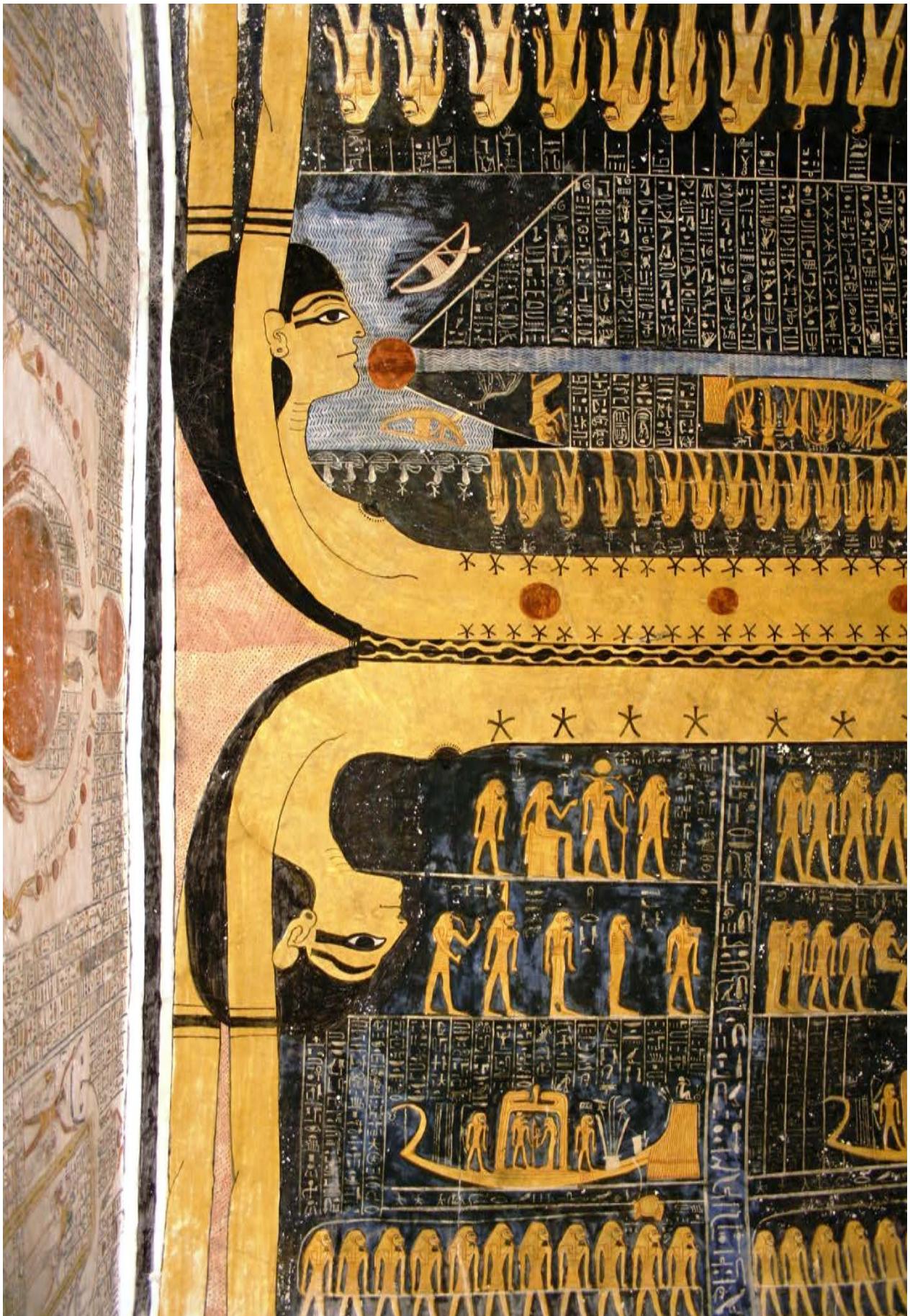
*“Nut, spread yourself over your son,
Osiris Merenre,*



Hide him from Seth, protect him, Nut.”

(Pyramid Texts, Utterance 427.

From the Pyramid of King Merenre, 6th Dynasty, ca. 2280 B.C.)



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The ceiling of the Burial Chamber in KV (King's Valley) 9, the tomb begun for Ramesses V and then continued by Ramesses VI, ca. 1143 B.C. It shows the travels of the sun god, Re, by day (below) and night (above), and twin

representations of the goddess Nut, arched across the sky. The Egyptian theology promised that the body of the king would merge with Re, be swallowed by his mother, Nut, to be reborn daily in her womb.



PHOTO: SERGEY

The tomb of Nakhamun (TT 335) at Deir el-Medina, the royal tomb builders' village near the Valley of the Kings. Nakhamun's coffin would have been placed before this scene, which shows Anubis placing his hand on the deceased's heart and reviving his mummy. The goddess

Nephthys touches Nakhamun's head and pours a purifying liquid over the body, while Isis, by the deceased's feet, applies a perfume to the mummy.

Nakhtamun lived during the reign of Ramesses II, and so it is likely that he worked on the famous pharaoh's tomb.

I suggest that their origin lies in this concept, likely deriving from a prehistoric tradition of a mobile population whose dead and dying members would have been left behind when on the move. One can then envision the corpse, even if buried, to have provided nourishment for carrion eaters, including raptor birds, leading to their continuing life. It follows that a collection of such birds would signal a located corpse, and what better way to find the deceased Osiris than as a bird seeking nourishment? While this idea may seem somewhat repugnant, a reality check observes that nourishment in all times and places comes from flora and fauna that were alive and is now not.

Very interesting and quite significantly, the title *djerty* meaning "female mourner" appears in non-royal tombs during the Old Kingdom. Representations of pairs of women either sitting or standing at either end of the funerary bier quite commonly carry the title of *djerty*. Although they do not appear to actually participate in the mummification process, the fact that they regularly accompany the deceased to the necropolis suggests they are involved in funerary activities. Indeed it is quite possible, as Henry Fischer has suggested, that serving as a *djerty* mourner might well have been a specific occupation much as is known for funerary priests.

Returning again to Isis and Nephthys' identification with *djerty* birds, their role in relation to the deceased was to mother him, nurture and protect him, and provide him with all he needed—in general, make sure that his entrance and rebirth in the Otherworld was successful.

It is the rebirth aspect that proves important as the raptor birds ingested the corpse, thus giving the deceased the desired new life in living through the bird. But as raptor birds, they also found the scattered parts of their missing brother Osiris, so they could wrap and reconstitute him as the first mummy, before making possible his rebirth. Indeed, the vast majority of the references to the sisters in the Pyramid Texts bear witness to their nurturing actions, and the two functioned as pairs in carrying out the needed tasks. Isis and Nephthys are frequently depicted at either end of the funerary bier or sarcophagus, commonly showing Isis at the foot and Nephthys at the head (above).

Nevertheless, a few texts present each alone carrying out activities not shared with the other. Nephthys, for example, suckled the deceased, which to my knowledge never appears with Isis, and Nephthys similarly is described as his nurse, again not applied to Isis. Might she have served as a wet nurse? Possibly. And there is that marvelously enigmatic Pyramid Text which reads:

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