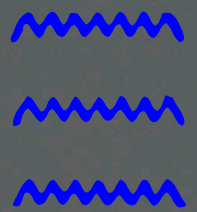


NILE



BECAUSE YOU LOVE ANCIENT EGYPT

THE JEWELLED MUMMY
A NEW DISCOVERY AT LUXOR

ABYDOS
RAMESSES II's FIRST TEMPLE

THE FAYUM PORTRAITS
ANCIENT AILMENTS REVEALED

ENCOUNTERS WITH
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EGYPTIAN WORDS
YOU DIDN'T KNOW YOU KNEW



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THE JEWELLED MUMMY

Jeff Burzacott

A narrow escape. The Djehuty Project at Dra Abu el-Naga have uncovered a coffin that was discovered by ancient robbers, but then, luckily, abandoned. Inside was the mummy of a teenage girl, dressed in fabulous jewellery.



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THE FAYUM MUMMY PORTRAITS

Sofia Aziz

The Faiyum Mummy Portraits are sometimes described as the Rembrandts of ancient Egypt. But can they be used to detect neurological diseases?



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ARCE UPDATE: ABYDOS

Jeff Burzacott

Recent discoveries at the Temple of Ramesses II at Abydos by the New York University—Institute for the Study of the Ancient World (NYU-ISAW) under the direction of Dr. Sameh Iskander, has solved a long-standing mystery—as well as unearthed a brand new one!



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THE POWER OF IMAGES

Campbell Price

Why did Egypt's pharaohs raise colossal statues to their own glory? And what were the motivations driving those who brought them back down?



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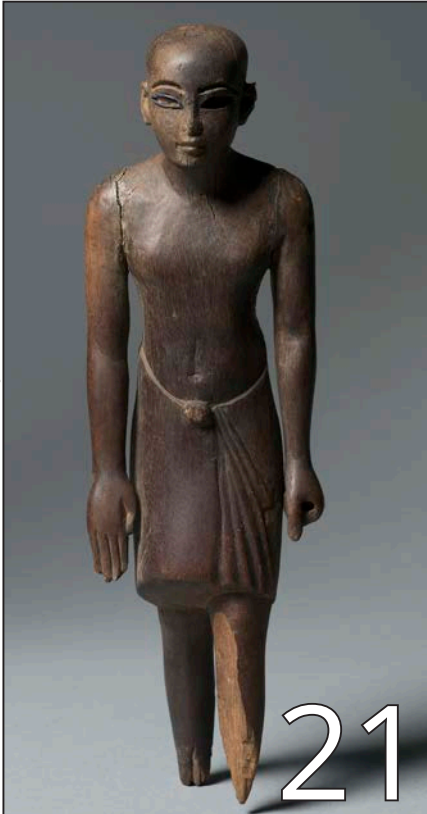
ENCOUNTERS WITH MUMMIES

Angela Stienne

Some people love mummies. Some people don't. And why were two mummies buried in the garden of The Louvre? Dr. Angela Stienne, director of *Mummy Stories*, explores some of the historical reactions to seeing ancient Egyptian mummies for the first time.

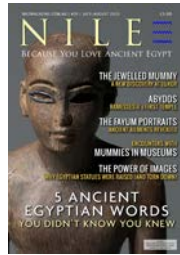
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THE CLEVELAND MUSEUM OF ART, PURCHASE FROM THE J. H. WADE FUND, ACC. NO. 1983.98



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COVER STORY



5 ANCIENT EGYPTIAN WORDS YOU DIDN'T KNOW YOU KNEW

Taylor Bryanne Woodcock and Thomas H. Greiner

It may come as a surprise that you already know some words that have descended from the ancient Egyptian language.

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JULY–AUGUST 2020

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FROM THE EDITOR

WHAT IS IT ABOUT ancient Egypt that never fails to grip the imagination and touch the soul? The answer is probably different for everyone, but whatever drives your passion for ancient Egypt, I'm sure you'll agree that this is a nice place to be when the world goes mad.

You would have noticed the very public targeting of statues connected with what some regard as the more unsavoury parts of our history. As unsettling as it can feel, this is, as it turns out, quite normal. Statues have been raised and toppled and raised again throughout human history. Ancient Egypt has certainly had its fair share of sculptures that fell foul to politics, or even enjoyed multiple "lives" under various pharaohs. I hope you enjoy Campbell Price's timely article from page 40.

Welcome to **NILE** Magazine issue #26—your little piece of normal.

Jeff Burzacott 
editor@nilemagazine.com.au

Everyone: There's plenty of food.
You don't need to stockpile.
Also everyone:



A meme from the **NILE** Magazine Facebook page.

This scene features in the offering chapel of the 18th-Dynasty Theban Tomb of Nakht (TT 52), who was a scribe and priest at Karnak Temple. The hieroglyphic text tells us that Nakht and his wife Tawy are "sitting in the booth to enjoy and behold the good things from the Delta." The couple is stocked up and ready for whatever the netherworld throws at them.

TEENAGER'S JEWELLED MUMMY UNEARTHED

AND OTHER FASCINATING DISCOVERIES FROM THE DJEHUTY PROJECT



© SPANISH NATIONAL RESEARCH COUNCIL (CSIC) / JOSÉ M. GALÁN

A small, wooden coffin sees daylight for the first time in 3,600 years. The 17th-Dynasty coffin was unearthed near the courtyard of the 18th Dynasty Theban Tomb of Djehuty

(TT 11). This wasn't the coffin's original burial place. It had been dropped there by ancient robbers (perhaps disturbed by necropolis guards), and was discovered unopened.

It's a wish that is shared by parents around the world, and across cultures and time: to give their children the best possible start in life—even if that life is the next one.

In April this year, the Djehuty Project—a Spanish/Egyptian mission working in Luxor—announced the discovery of a small, white coffin that contained the mummified body of a teenage girl, around 15 or 16 years old.

Her grieving parents were certainly members of the Theban aristocracy because they spared no expense in ensuring that their daughter would join eternity wearing the finest jewellery: possibly the same rings, earrings and necklaces that she loved during her earthly life.

The Djehuty Project, directed by Professor José Manuel Galán from the Spanish National Research Council (CSIC), has been working in Dra Abu el-Naga, at the northern end of the Theban necropolis, since 2001. The mission takes its name from Djehuty, the Overseer of the Treasury under the 18th-Dynasty female pharaoh, Hatshepsut (ca. 1460 B.C.). It focuses on the area in and around Djehuty's tomb (TT 11) and that of Hery (TT 12), another high official who lived about 50 years earlier. TT 11 is fronted

by a wide courtyard, and it was near the entrance to this that the small, white coffin was discovered, next to a small mudbrick chapel (see above).

The coffin was of 17th-Dynasty style (ca. 1600 B.C.), which means she died at least 70 years before Djehuty built his tomb. CT scans revealed that the mummy within, lying on its right side, was a teenage female. Unfortunately, the years hadn't been kind and the body was poorly preserved. However, while the coffin had been disturbed by tomb robbers, they hadn't opened it, and the rich jewellery that the young woman wore on the day of her funeral was still in place. Perhaps the culprits had been caught mid-theft by necropolis guards, with the coffin then quickly buried close to where it had been abandoned.

The teenager's mummy was found wearing two spiral earrings in one of her ears—both coated with a thin metal leaf, possibly copper. Each hand was adorned with a ring—one made of bone and the other consisting of a blue glass bead, set into a metal base and held onto the finger with a string (see image on page 8). But it was the four necklaces which really caught the excavators' attention.



This newly-discovered coffin, which contained the mummy of a teenage girl, was carved from a single tree-trunk, probably sycamore. It is painted white on

the outside and red on the inside. The style suggests a 17th-Dynasty date (ca. 1600 B.C.). While the coffin survived the ages well, the mummy, sadly, did not.

© SPANISH NATIONAL RESEARCH COUNCIL (CSIC) / JOSÉ M. GALÁN



The rings and necklaces discovered with the mummy of the teenage girl at Dra Abu el-Naga in Luxor. The spectacular nature of the necklace made up of semi-precious stones is best highlighted when lit from behind (right).

The necklaces rested on her chest, fixed together with a faience, or glazed ceramic, clip. Each of the four was distinctive. One necklace was made with faience beads of alternating shades of blue. A second was comprised of green faience and glass beads. The third (in the centre of the above photo) combines several strings of faience beads which are fastened together at each end with a loop of string. The fourth necklace is best described by the Djehuty Project director, José Manuel Galán:

“The fourth is the most elaborate and valuable, as it is made up of 74 pieces of different shapes carved in amethyst,

carnelian, and other semi-precious stones that have not yet been identified, in addition to glass, and seven faience amulets. An amber hawk, representing the god Horus, appears to have been the central figure, flanked by two scarabs. . . . The richness of the trousseau for a person so young and with a relatively modest coffin is surprising.”



© SPANISH NATIONAL RESEARCH COUNCIL (CSIC) / JAVIER TRUEBA



MUMMY PORTRAIT OF A GIRL

Roman Egypt, ca. 120–150 A.D.

Encaustic on sycamore wood. Height 35.5 cm

© Liebieghaus Skulpturensammlung. Photo: Liebieghaus Skulpturensammlung

THE FAYUM MUMMY PORTRAITS

Ancient Diseases Captured in the Brush Strokes of Realism

Things changed when imperial Rome ruled Egypt.

Although the Egyptian custom of mummification was embraced by the newcomers, mummy masks became personal. Instead of the idealised, golden faces that stared into eternity, masks were now faithful portraits of the deceased.

Why?

Roman-era mummies may not have been buried straight away, but rather kept at home so they could be included in family rituals and festive meals—for a few months at least. This may explain why it was important to attach such lifelike images to them.

In a bittersweet way, the deceased continued to be part of the family.

These portraits can be strikingly beautiful, such as the example opposite of a young girl, now in the Liebieghaus Skulpturensammlung in Frankfurt, Germany. Her curled hair is adorned with a wreath of leaves, and thick eyelashes frame her large eyes.

This article, however, is about the other portraits. The ones that don't seem quite right.

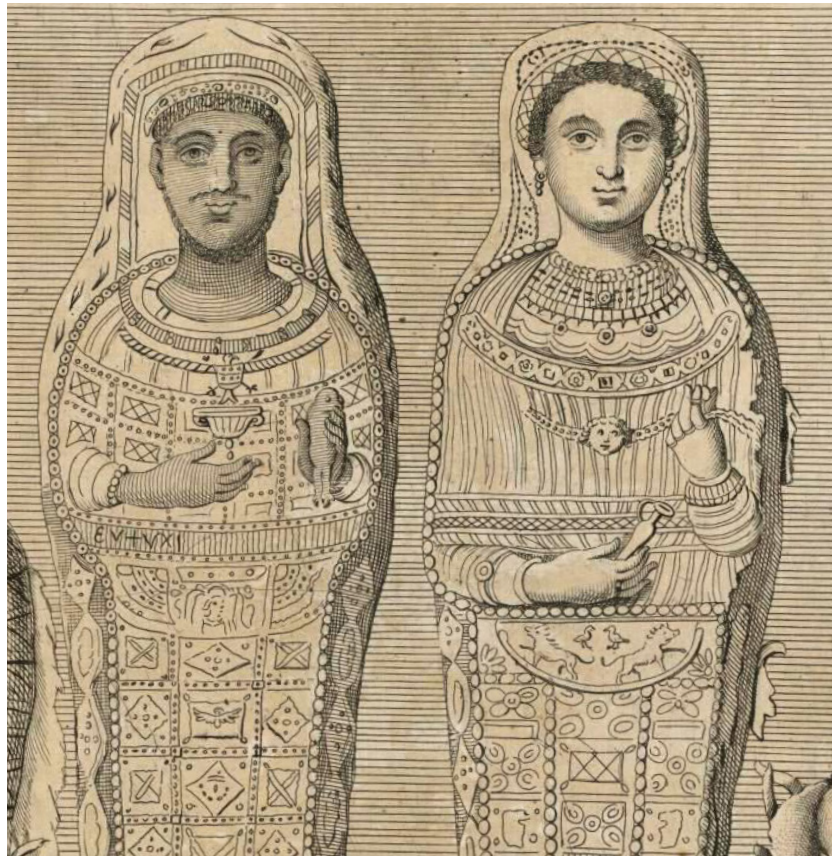
Sofia Aziz explains that a recent study reveals these latter portraits tell an even more personal story: that of the illnesses and afflictions of the Roman Egyptians.

A RCHAEOLOGICAL excavations in the Fayum Oasis during the late 19th and early 20th century led to the unveiling of hundreds of striking painted mummy portraits. Many represented such profound realism, that they came to be regarded by some as works of exceptional artistic merit, and quite possibly the “Rembrandts” of their time.

We shall see how the haunting intensity of the eyes, and the impression of distorted facial features executed by the ancient artists, provide a window into the health of individuals who lived nearly 2,000 years ago.

Around 1,000 of these remarkable portraits, depicting the stylish Greco-Roman elite of Egypt, are known today. Although they were unearthed in various locations in Egypt, they are misleadingly known as the “Fayum Mummy Portraits” because a large number were discovered at Hawara, near the entrance to the Fayum oasis, about 100 km southwest of Cairo.

Italian musicologist, composer and author, Pietro della Valle (1586–1652), after struggling with a calamitous love life and an intensely tortured mind, decided to pursue travel to help lift his spirits. During this period, he spent some time in Egypt, and it is his travelogue that provides the earliest recording of these mummy portraits.



Possibly the earliest recorded Fayum Mummy Portraits to leave Egypt (still attached to their mummies, above) were collected by the Italian composer and traveller, Pietro della Valle on December 15, 1615. Written in Greek on the chest of the male mummy, just below the right hand, is the word “Farewell.” A thrilled della Valle described it as “the most exquisite sight in the world”.

The above drawing was published in 1733, by which time the two mummies had moved into the collection of the King of Poland, Augustus II. Today, they are in the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), registered as Aeg 777 (left) and Aeg 778 (right).



METROPOLITAN MUSEUM OF ART. ROGERS FUND, 1911. ACC. NO. 11.139

shape of the chin and the left labio-mental groove. In 1997, the portrait of the youth was compared to a live male patient with Parry Romberg Syndrome, and several similarities in their facial features were found.

Incredibly, the researchers then diagnosed a second case of facial hemiatrophy in a portrait of a youth housed in the Metropolitan Museum of Art (**PORTRAIT 2**, above). The detailed portrait indicates that he had a variety of progressive facial hemiatrophy

that results in a linear depression on the forehead. The lesion can be seen just above the nose, and there also appears to be some wasting away of the proper right cheek.

He may also have suffered from hemiplegic migraines, which caused weakness along one side of the body. Patients with progressive hemiatrophy can suffer from pupil abnormalities and the abnormal development of blood vessels in the head which can lead to severe migraines.

Flinders Petrie unearthed Case 2—this 1st-century A.D. portrait—at Hawara in 1911, within an enclosed tomb of mudbrick walls.

It is one of the few Fayum Portraits still attached to the mummy for which it was made, and creates the striking impression that the deceased is peering out at us from his wrappings.

On his head is a gilded wreath of narrow leaves and berries, which in ancient Rome (and therefore Roman Egypt) served as a symbol of this man's elevation after death to the realm of the gods.

convincing due to the lesions and supportive CT results, focus on the eyes specifically is more problematic.

The majority of the subjects in the Fayum Mummy Portraits, for example, have large exaggerated eyes, which raises questions such as, “were large eyes considered more attractive?” Was it an artistic style of the time? Are some of the asymmetries in light reflection in the cornea more to do with artistic styles or flaws?

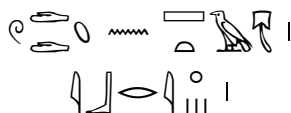
In ancient Egypt, art was often idealised, and although these are Greco-Roman period portraits, they are products of mixed cultures. Even taking these cautions into account, clearly these portraits differ substantially from the stylised art of ancient Egypt and offer snippets of realism juxtaposed with idealism.

Flashes of this can be seen in other Fayum mummy portraits that are not part of the 2001 study such as a portrait of a youth housed in the Metropolitan Museum of Art (page 20). This is far from an idealised image and our attention is instantly drawn to the facial asymmetry resulting from what appears to be a surgical cut to the lower right eye. The right eye is also significantly smaller than the left and the lower right eyelashes are missing, having been replaced with scar tissue.

The surgical removal of the eyelashes would have been necessary to relieve pain brought on by trachoma, where the eyelashes turn in against the eyeball. The subject of this portrait could have been suffering from trachoma for which the ancient Egyptians would have prescribed tortoise bile:



“Another (remedy) to expel the nehat disease (trachoma) in both eyes:

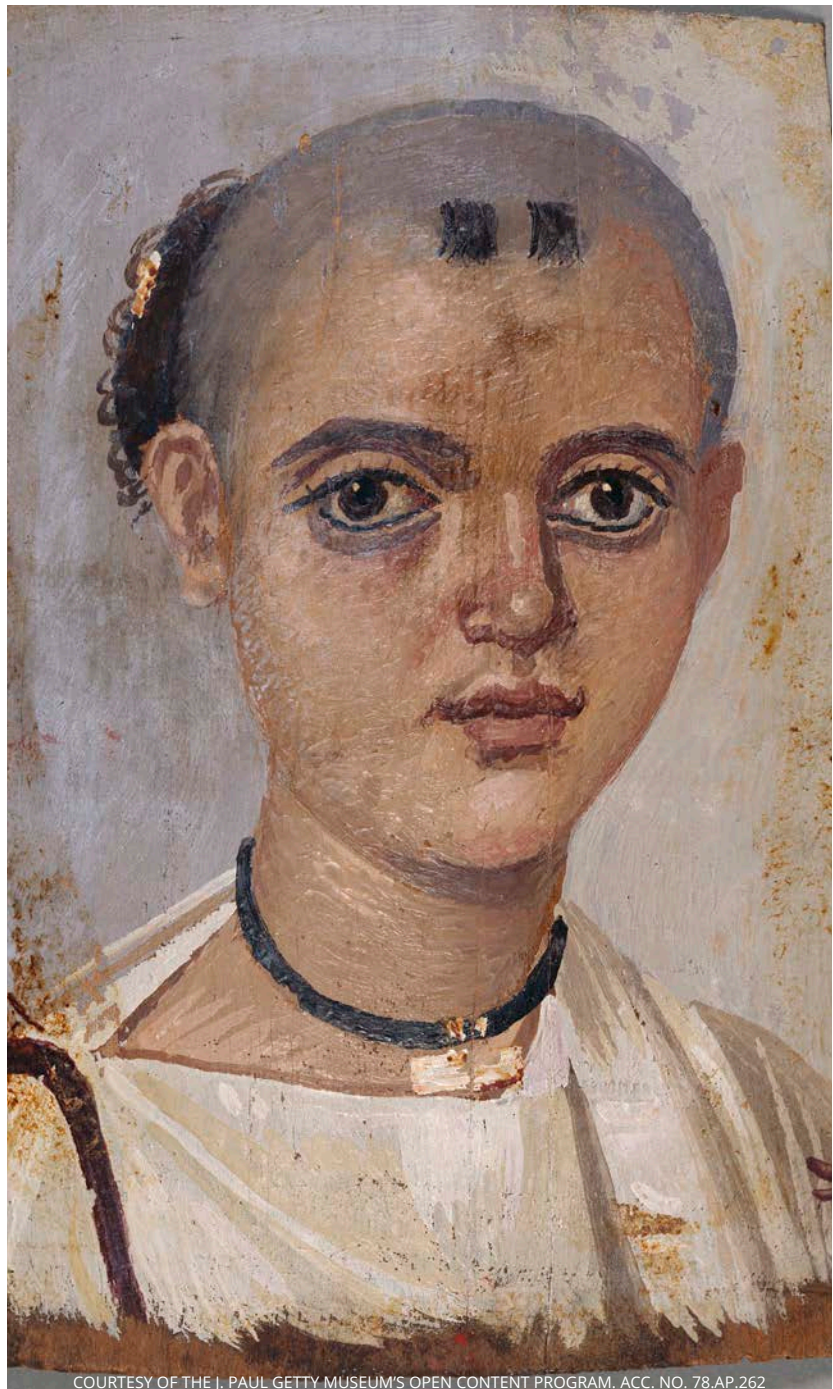


bile of tortoise: 1,
ladanum (resin from rock rose): 1,



applied to both eyes.”

(Ebers Papyrus, Remedy 350. University of Leipzig Library, Germany.
Reign of Amenhotep I, 18th Dynasty,
ca. 1515 B.C.)



COURTESY OF THE J. PAUL GETTY MUSEUM'S OPEN CONTENT PROGRAM. ACC. NO. 78.AP.262

This young boy (Case 5) was likely already ill when this portrait was made by his worried parents.

Fayum Portraits made for children are comparatively rare. Since most portraits show adults in their prime, probably while they were living, portraits of children were likely prepared only when the child was ill, and their prospects weren't looking good.

The amulet that the boy is wearing is one that contains spells to hopefully protect him from harm. The distinctive square tufts of hair were part of a ritual whereby a sick child's hair was shaved apart from a few tufts. If they recovered, the tufts were shaved off. Sadly, this boy's tufts probably never were.

By the Ptolemaic period, however, there would certainly have been Greek influence on medical practices.

Over the years, there has been some debate as to how much Egyptian medicine influenced Ptolemaic and Roman society. The fact that we see a continuation of Egyptian religious and burial customs makes it highly likely that some Egyptian medical practices were still very much in use.

During the Ptolemaic Period, the city of Alexandria became the centre of advances in scientific medicine, but even prior to Alexander the Great setting foot on Egyptian soil, Egyptian

We are fortunate that the ancient Egyptians valued writing so highly, for no other ancient civilisation has bequeathed us the same level of insight into their hearts and minds.

One might imagine that if they were looking on from their paradise in the Field of Reeds, the ancient scribes might be more than a little proud that parts of their language continues to live on within ours.



FIVE ANCIENT EGYPTIAN WORDS

YOU DIDN'T KNOW YOU KNEW

Taylor Bryanne Woodcock and Thomas H. Greiner



"I will cause you to love writing more than your mother. . .



for it is greater than all (other) professions."

From "The Satire of the Trades" (early 12th Dynasty, ca. 1950 B.C.), in which a father promotes the plushy life of a scribe to his son, compared to the miserable ordeals suffered by other professions.

The most complete version is contained in Papyrus Sallier II, British Museum, Acc. No. EA 10182.

(Grateful thanks to Aayko Eyma and Ned Ramm for their help in sourcing this tricky-to-find hieroglyphic text.)

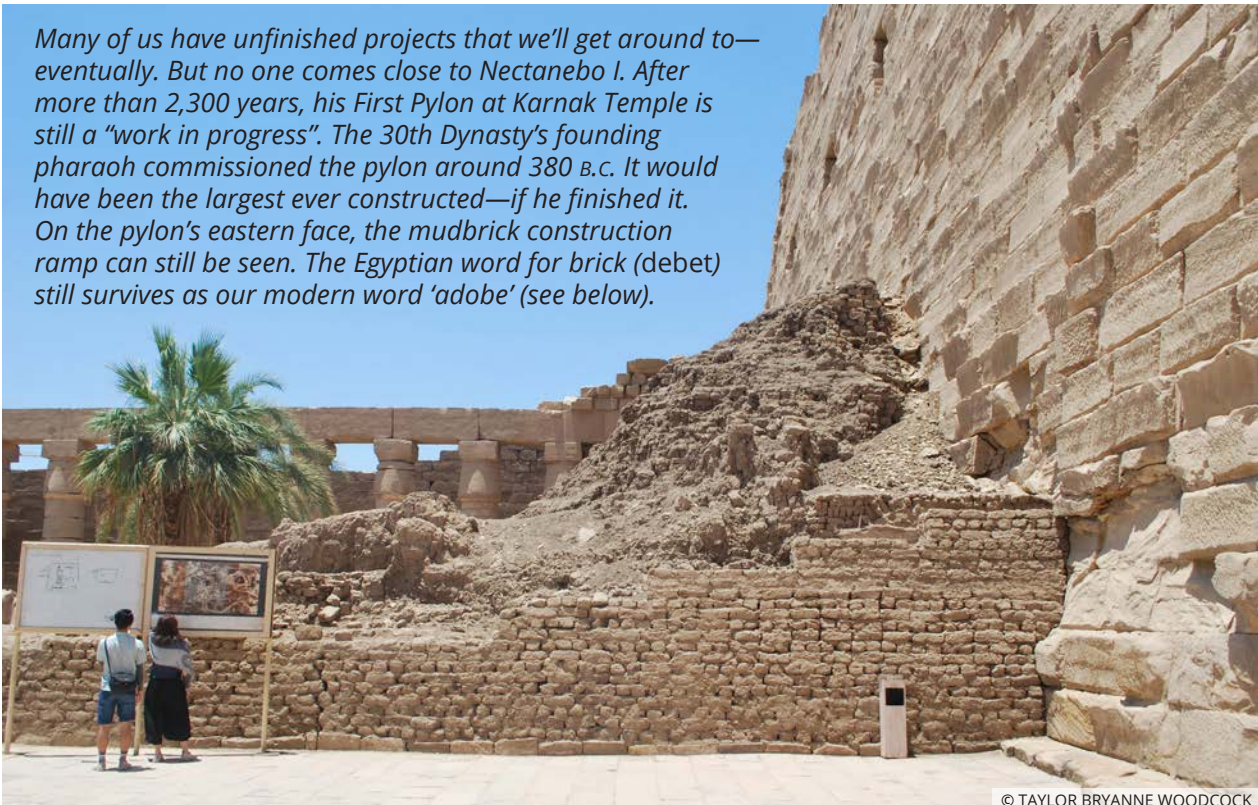
FIVE ANCIENT EGYPTIAN WORDS YOU DIDN'T KNOW YOU KNEW

Many popular words that we associate with ancient Egypt did not come to us from the Egyptians themselves, but from other languages.

For example, we adopted the word *cartouche* from French, *obelisk* from Greek, and *mastaba* from Arabic. However, English speakers unknowingly use a number of ancient Egyptian words in their everyday lives.

Those words travelled across time and space as 'loan words' via other languages before reaching ours. Here are five familiar words we inherited from the ancient Egyptians and still use today in modern English.

Many of us have unfinished projects that we'll get around to—eventually. But no one comes close to Nectanebo I. After more than 2,300 years, his First Pylon at Karnak Temple is still a “work in progress”. The 30th Dynasty’s founding pharaoh commissioned the pylon around 380 B.C. It would have been the largest ever constructed—if he finished it. On the pylon’s eastern face, the mudbrick construction ramp can still be seen. The Egyptian word for brick (debet) still survives as our modern word ‘adobe’ (see below).



© TAYLOR BRYANNE WOODCOCK

1. Adobe

North American readers likely associate the word 'adobe' with the earth-walled structures found in the American Southwest, Mexico, and parts of South America. Younger audiences might be more familiar with the word through the software Adobe Acrobat and Adobe Illustrator. These modern meanings aside, the origins of the word 'adobe' can be traced from Spanish back to the ancient Egyptian word *dbt*, meaning "brick":

☞  *debet*—"brick"

After already 2,000 years of use, the Egyptian word *dbt* was carried into the Coptic phase of the Egyptian language as *TΩBE* (pronounced *tobe*). Coptic was the late Egyptian language written mostly using the Greek alphabet of the

Ptolemies, who had ruled Egypt from 332 B.C. until Cleopatra's suicide in 30 B.C. The Coptic script appeared in the 1st century A.D., boosted by the fervour of Egypt's early Christians to translate their religious texts into Egyptian.

When Egypt became part of the Islamic World in the 7th century A.D., Arabic-speakers adopted the word for brick from Coptic, which became *at-tūb* in Arabic. The Arabic word *at-tūb* travelled to Spain as a loan word where it became *adobe*, before crossing the Atlantic Ocean with the Spanish explorers. After all, Spanish contains a number of Arabic loan words as a result of the Moorish conquest of the Iberian Peninsula. Today, this ancient Egyptian word is used globally to describe sun-dried brick, a material the Egyptians excelled at producing and utilising.

3. Ebony

Ebony (a black or dark-brown hardwood from a tropical tree) appears in Egyptian texts as one of the many exotic products that were imported from neighbouring regions. The Egyptians used ebony to create luxury items as early as the Early Dynastic Period (ca. 3100 B.C.) and continued to use this fine hardwood to make chairs, gaming boards, kohl jars, elaborate boxes and statuary (right) for the elite members of society.

Ebony wood, not native to Egypt, was imported from lands to the south such as Nubia and Punt. The Egyptians called this dark-brown wood *hbny* (pronounced *hebeny*), a word that we continue to use today every time we say ‘ebony’.

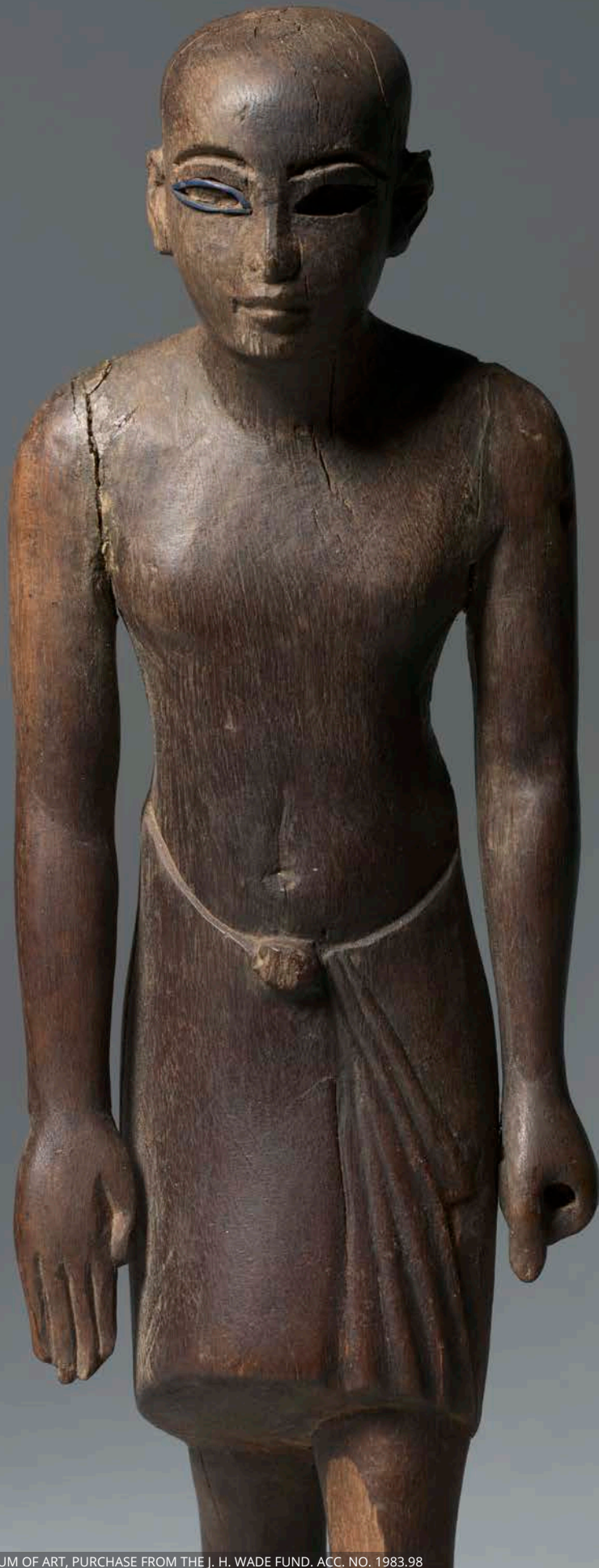
𓆎𓅓𓅓𓅓𓅓 *hebeny*—“ebony”

Middle English adopted the word ‘ebony’ from the Old French *eban* or *ebaine*, which, in turn, originated from the Latin *hebenus* (or sometimes *ebenus*) meaning “ebony tree.” The Latin word for ebony can be traced back to the ancient Greek word ἔβενος (pronounced *ebenos*), which they adopted from the Egyptians to refer to the dark tropical wood that could be acquired beyond Egypt’s southern border. Scholars have posited that the Egyptian word itself might have been a loan word from another (unknown) African language spoken south of Egypt.

AKHENATEN’S OLDER BROTHER?

The low-slung kilt and almond-shaped eyes of this ebony statuette—around 23 cm tall—are tell-tale signs that it dates to the 18th-Dynasty reign of Amenhotep III (New Kingdom, ca. 1370 B.C.).

Judging by the shaved head, this man likely held priestly titles, while the rim of royal cobalt blue glass surrounding the proper right eye suggests that this figure may have been a close relative of the king—perhaps even a rare image of Prince Thutmose (the elder brother of Akhenaten), who had served as High Priest of Ptah in Memphis.



THE CLEVELAND MUSEUM OF ART, PURCHASE FROM THE J. H. WADE FUND. ACC. NO. 1983.98



THE FACE OF A GODDESS

Decorated spoons were popular in the New Kingdom, with the handle often appearing in the form of a swimming woman, her arms stretched forward to hold the spoon's bowl. The woman's head poked up to look forward, and this exquisitely-carved ivory face has been snapped from such a handle. It is just 4 cm tall. These types of spoons often carried themes of creation, and this face may represent the sky goddess Nut, who swam the primeval watery expanses. The spoon's bowl in her hands could symbolise Nut holding up the sun as it emerges on that very first day.

THE CLEVELAND MUSEUM OF ART, THE ANDREW R. AND MARTHA HOLDEN JENNINGS FUND. ACC. NO. 1988.7

4. Ivory

Ivory, a fine-grained white material from the tusks of elephants, hippopotami, and warthogs, was used by the ancient Egyptians for carving delicate sculptures as early as the 4th millennium B.C. After the African elephant became extinct in Egypt during the Early Dynastic period (ca. 3100 B.C.), the Egyptians were forced to acquire this prized ivory, or *3bw* (pronounced *abu*), through trade with people living south of Egypt.

𓆎𓆏𓆑𓆒 *abu*—"ivory"

The Egyptian word *3bw* was appropriately also the word for 'elephant' 𓆎𓆏𓆑𓆒, and, by extension, the name of the

ancient island town of Elephantine, which is located near the Nile River's First Cataract at Aswan.

In terms of its etymology, our own word 'ivory' came into modern English from the Old French *yvoire*, closely related to the Italian word *avorio*. Both of these words have their origins in the Latin *ebur*, itself a derivative of the Coptic 𓊖𓊗𓊘 (pronounced *ebu*). Greek provides only a tentative link between Latin and the Egyptian language: the Greek word for ivory is ἐλέφας (pronounced *elephas*) from which we derive our word for 'elephant'. It is altogether fitting that we have an African civilisation to thank for our own words for 'elephant' and 'ivory'.

FASCINATING DISCOVERIES AT THE TEMPLE PALACE OF RAMESSES II AT ABYDOS



© NYU EXPEDITION TO THE TEMPLE OF RAMESSES II IN ABYDOS

The newly-uncovered mudbrick storerooms that run along the southern side of the Temple of Ramesses II at Abydos.

The temple palace discovered last year by the New York University Expedition to the Temple of Ramesses II at

Abydos shows up as white limestone, two-thirds along the row of storerooms. The white arrow points to a niche containing animal bones, carved out of the mudbrick in Ptolemaic times.

2020's BIG NEWS

It's nice to have some good news to share this year. Ongoing excavations at the site of Ramesses II's Abydos temple, surrounding the king's temple palace which was discovered last year, has led to a number of remarkable discoveries:

- 1) A long row of mudbrick storerooms adjacent to the limestone temple palace (see above).
- 2) Niches carved from the walls of the storerooms that contain animal bones and pottery.
- 3) A unique bull burial below the floor of the temple palace of Ramesses II.
- 4) Foundation deposits that prove Ramesses II's Abydos temple was his first to be built.

But before we look at each discovery in detail and consider what they might mean, let's recap last year's discovery:

2019's BIG NEWS

Just over a year ago (NILE #20, June–July 2019), we reported on some fabulous discoveries made by the New York University—Institute for the Study of the Ancient World (NYU-ISAW) under the direction of Dr. Sameh Iskander. The headline looked like this:

A new discovery by the New York University Expedition to the Temple of Ramesses II in Abydos forever changes the archaeological landscape.



© NYU EXPEDITION TO THE TEMPLE OF RAMESSES II IN ABYDOS

The compact temple palace of Ramesses II is located on the southern side of his Abydos temple. Between the temple palace and the temple proper, you can see a small path of limestone blocks, leading from the southwestern doorway of the temple's first court.

This path was uncovered last year during clearance work around the base of the temple walls, looking for scattered architectural fragments. Remarkably, it was following this little path that led to the discovery of Ramesses II's temple palace and mudbrick storerooms.

Dr. Mustafa Waziri, the secretary-general of Egypt's Supreme Council of Antiquities, remarked that the find had changed the floorplan of the temple area for the first time in roughly 160 years. Now, a year on, that change to the Abydos archaeological landscape has turned out to be a whole lot bigger!

What the NYU-ISAW mission had discovered last year was a small, two-roomed limestone Temple Palace adjacent to Ramesses II's Abydos temple (above). The mission director, Dr. Iskander, told **NILE** Magazine that the temple palace was a ceremonial space that was probably used by the visiting king for purification rituals needed before he entered the temple. At the very least, it was a place for the king to change and freshen up after a long journey before receiving local officials.

The find also said a lot about the status of Ramesses' temple during his reign. As Dr. Joann Fletcher, an Egyptologist at the University of York, explained, "the fact that Ramesses II required a palace at Abydos also reveals that he didn't just order a temple at the site, but was spending enough time there to warrant such accommodation."

The other big news from 2019 was proof positive that Ramesses II's Abydos temple was, in fact, commissioned by the king, and not by his father, Seti I. When Seti died after just 10 years on the throne, the young new pharaoh suddenly inherited a bunch of works in progress, including Karnak Temple's Great Hypostyle Hall, Seti I's memorial

temple at Luxor, and the fabulously-decorated Temple of Seti I at Abydos. Did Ramesses II's Abydos temple belong to this list of building works left over from Seti I's reign?

As it turns out, no. The temple was Ramesses II's right from the start. The NYU-ISAW mission had uncovered the foundation blocks at each corner of the temple. These were the first parts of the temple to be laid down, and they all carried the cartouche of King Ramesses II (see page 34).

ABYDOS SNAPSHOT

On the west bank of the Nile, around 500 km south of Cairo, Abydos has an expansive history. It is home to the burial ground of ancient Egypt's earliest pharaohs—the kings of the 1st Dynasty, from around 3100 B.C.—and was still active during Ptolemaic times, almost 3,000 years later.

In the Middle Kingdom, ca. 1985 B.C., Abydos became renowned as the burial place of the god Osiris, ruler of the land of the dead. Kings like the 19th Dynasty's Seti I, and his son, Ramesses II, built temples at Abydos to associate themselves both with Osiris and their distant royal ancestors buried out in the desert. For more on the history of Abydos, its connection with Osiris, and what made it so special for the ancient Egyptians, see page 36.

THE OSIRIAN RENAISSANCE

Just a few decades before Seti I inherited the throne, Egypt's rich and elaborate religious culture had been turned upside



PHOTO: D-VISONS / SHUTTERSTOCK.COM

The bull's tail worn by the king is one of the oldest elements of royal regalia, connecting the king to this virile, powerful animal. Over time, depictions of the bull's tail became more stylised, as you can see here. Even male gods were sometimes portrayed with the royal emblem of

the bull's tail hanging from the back of their kilts.

This scene shows the 18th Dynasty's Thutmose III offering wine to Horus, and comes from the Temple of Hatshepsut at Deir el-Bahari. Thutmose III reigned around two centuries before Ramesses II's time.

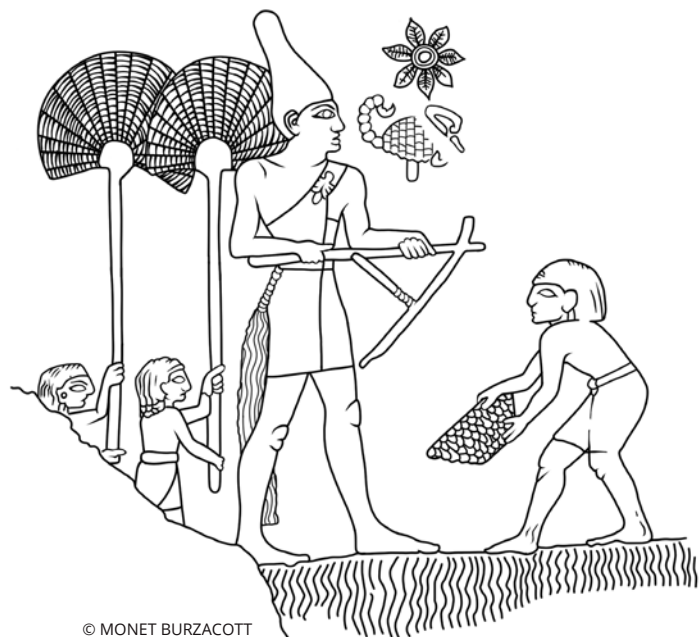
The earliest Egyptian ruler shown wearing a bull's tale is on the Scorpion Macehead, now in the Ashmolean Museum in Oxford (Museum No. AN1896-1908 E.3632), and dated to around 3100 B.C.

King Scorpion (so-called because of the scorpion emblem you can see carved to the right of his profile) may have been the immediate predecessor of King Narmer—the southern ruler recognised for conquering his northern counterparts and becoming united Egypt's founding pharaoh.

The macehead was excavated from the ruins of the main temple at Hierakonpolis (ancient Nekhen), about 80 km south of Luxor, in 1897.

Part of the detail on the macehead shows Scorpion wearing the White Crown of Upper Egypt, and performing the ceremonial opening of an irrigation canal. Standing before him, a man holds a basket, waiting to collect the earth removed by the king's hoe.

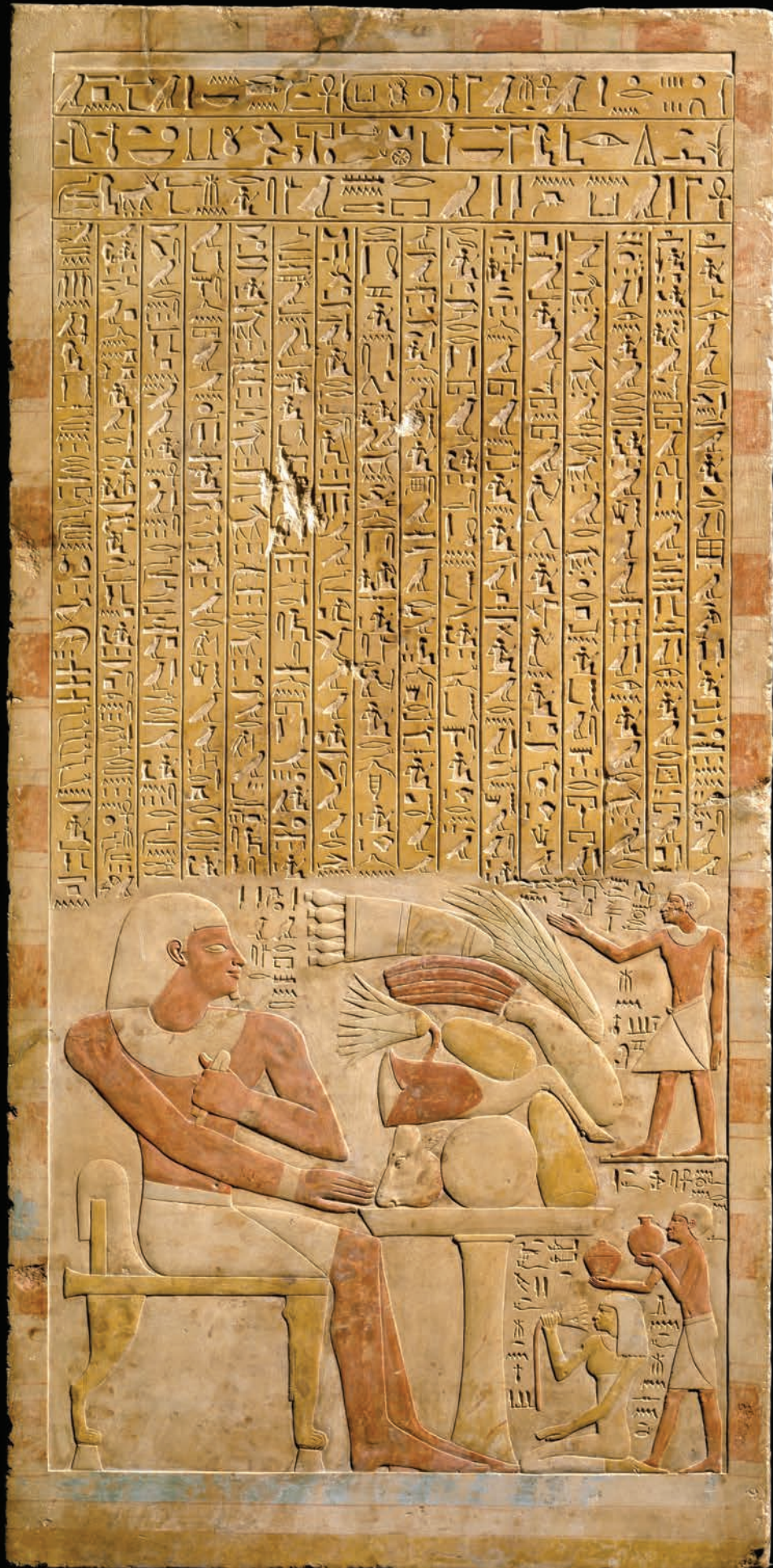
Hanging from Scorpion's kilt is a bull's tail, looking rather like a real one.



© MONET BURZACOTT



© NYU EXPEDITION TO THE TEMPLE OF RAMESSES II IN ABYDOS



METROPOLITAN MUSEUM OF ART. GIFT OF EDWARD S. HARKNESS, 1912. ACC. NO. 12.184

why his tomb was chosen over the other early dynastic tombs at Abydos isn't really clear.

By the Middle Kingdom, the Osiris-Abydos connection grew so powerful that his "tomb" became an important pilgrimage destination—particularly during the annual Festival of Osiris. The highlight of the festival was a long procession that led from the Temple of Osiris in the ancient city, out into the desert to the necropolis of the first pharaohs, culminating at Osiris' tomb.

To sustain their eternal participation in the festival, pharaohs and commoners alike built small chapels along the processional route—no doubt also to catch the eye of passing pilgrims who could read the stela inside and trigger the words into manifesting the owner's wishes.

One of those who set up such a chapel and stela was Mentuwyser, who was a Steward (Overseer of the royal house) for the early Middle Kingdom reign of Senwosret I (ca. 1940 B.C.). The limestone stela is shown on the opposite page. Mentuwyser managed the estates that supplied the palace with food. He must have well satisfied their appetites, for the hieroglyphic text on the stela states that it was gifted to Mentuwyser by his appreciative pharaoh.

Just as Osiris reenergised the waning sun during its nightly journey through the netherworld, Mentuwyser's stela at Abydos was also meant to bring him rebirth—as well as eternal sustenance. It is fitting that a man who spent his working life filling the bellies of others, is now shown seated before a table piled high with food.

The idea was that during the Festival of Osiris, pilgrims would visit Mentuwyser's chapel and be so impressed by his magnificent stela that they would want to see what the text says. Although only a tiny proportion of Egyptians were literate, Mentuwyser was smart enough make his stela inclusive of everyone else. As you can see on the right, the text addresses three groups of people: 1) scribes who could

read the stela; 2) anyone who heard the stela read aloud; and 3) everyone who approached it. With a well-fed after-life at stake, Mentuwyser wasn't leaving anything to chance:



"Now, all the people who listen to this stela,



you who are among the living...



And any scribe who recites this stela,



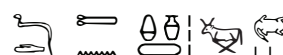
and all the people who shall approach it...



as you want the Foremost of the Westerners (Osiris)



to bless you all at his tombshaft,



you (should) say, 'Bread and beer, meat and poultry,



offerings and provisions for the owner of this stela.'"

(Stela of Mentuwyser, reign of Senwosret I
[12th Dynasty, ca. 1940 B.C.],

Metropolitan Museum of Art, Acc. No. 12.184.)

ARCE's SUPPORT

Sameh Iskander's excavation in Abydos has benefited from the infrastructure that ARCE has had in place for over seven decades to support the work of American expeditions in Egypt.

Obtaining government approvals and security clearances is often a lengthy and bureaucratic process, but one that ARCE is adept at navigating. Prior to the arrival of Iskander and his team, all paperwork for approvals was submitted to the Ministry of Tourism and Antiquities by ARCE on behalf of the mission.

Teams will often send their bulky field equipment ahead of time, so ARCE also arranges with an airport expediter and representative from the Ministry to clear the expedition equipment through customs. If the mission needs hotel rooms and domestic travel arranged (air or land), ARCE sets this all up as well.

Once the team arrives in Egypt, an ARCE representative accompanies them to the Ministry to sign all necessary paperwork and obtains their antiquities passes and visa extensions, if needed.

Once the team is in the field, ARCE's support extends to coordinating with site inspectors to ensure things run smoothly, and at the completion of the season, assisting with translating final reports and submitting these to the Ministry.

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CAMPBELL PRICE



THE
POWER OF
IMAGES

— STATUES AND SOCIETY —

Statues in ancient Egypt served a very different purpose than those that provide pigeon perches in our towns and parks. **Campbell Price** explains why Egypt's pharaohs raised colossal statues to their own glory, as well as the real motivations driving those who brought them back down—to deface, destroy or repurpose in their own name.

IMAGE: BOSTON PUBLIC LIBRARY. INV. NO. 17_03_000363



METROPOLITAN MUSEUM OF ART, ROGERS FUND, 1931. ACC. NO. 31.3.166

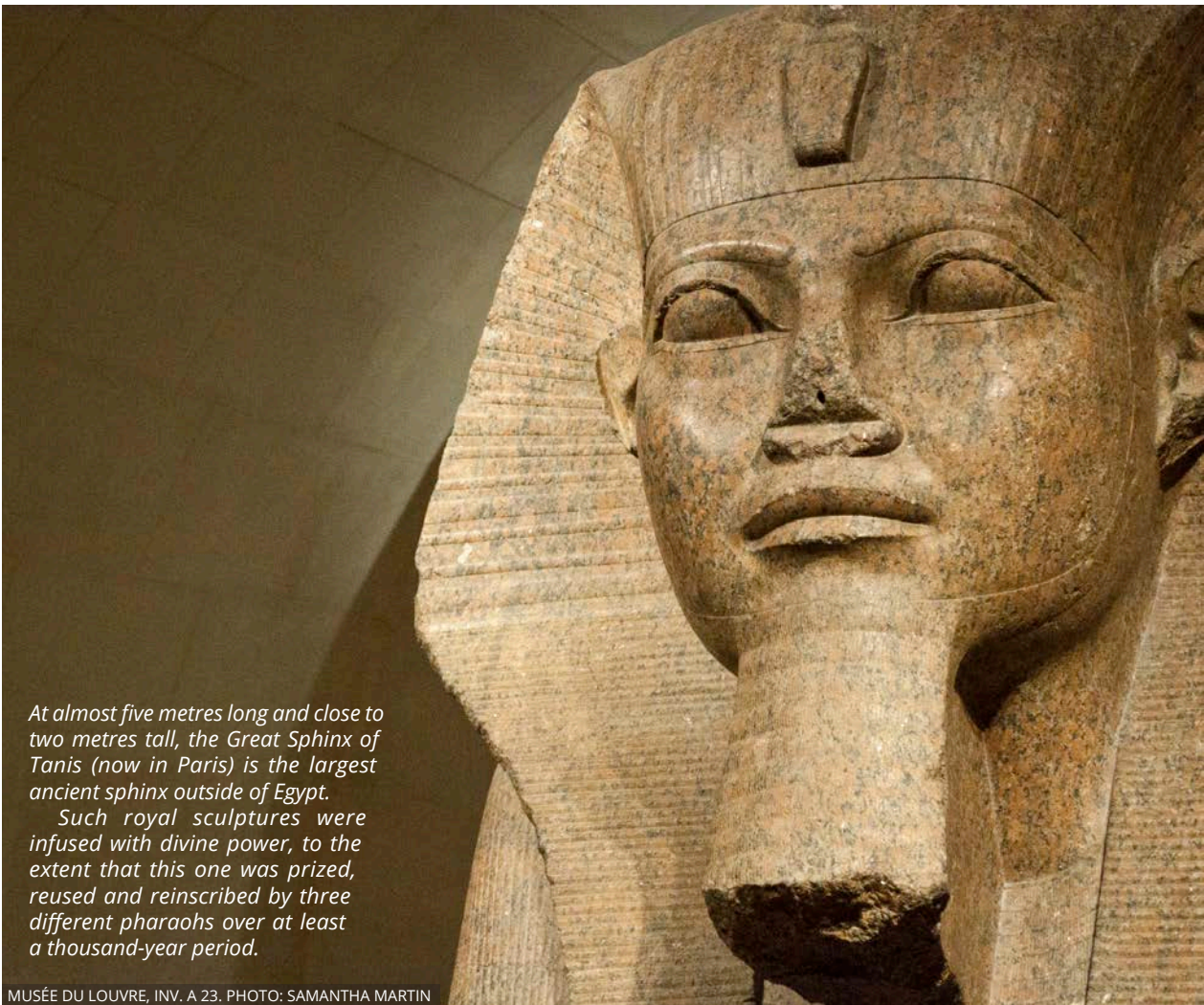
THE HATSEPSUT BACKLASH. Most royal sculptures of Hatshepsut we see today are the result of painstaking reconstruction. The above sphinx was retrieved in pieces from the “Hatshepsut Hole”, a quarry near Hatshepsut’s memorial temple, where much of her statuary was dumped after she fell from grace, many years after her death.

The top image shows the sphinx as it appears today, with the restored areas painted to match the original stone. The bottom archival image, taken before the paint was applied, gives you an idea of the level of destruction wreaked upon the statue, and the amount of restoration needed to bring it back to “life”.

The first (above) belongs to the 18th-Dynasty female pharaoh Hatshepsut (ca. 1473–1458 B.C.). As a sculptural statement of super-human power, the form was favoured by Hatshepsut perhaps because it offered a way to obscure her female sex and make her at once more ‘kingly’—and divine. Yet, at some point attitudes to her changed. This sculpture, like countless others, was dragged out of the

queen’s impressive temple at Deir el-Bahari, hacked up into hundreds of pieces and flung into a pit—almost as much work as carving and installing the sculpture itself—only to be discovered by Egyptians working for an expedition of New York’s Metropolitan Museum of Art in the early 20th century.

Hatshepsut’s various sculptures were painstakingly



At almost five metres long and close to two metres tall, the Great Sphinx of Tanis (now in Paris) is the largest ancient sphinx outside of Egypt.

Such royal sculptures were infused with divine power, to the extent that this one was prized, reused and reinscribed by three different pharaohs over at least a thousand-year period.

MUSÉE DU LOUVRE, INV. A 23. PHOTO: SAMANTHA MARTIN

pieced back together, with the restorers making judicious restorations to elide the extensive damage, with the results exhibited today as great works of ancient sculpture.

The destruction of Hatshepsut's statues was not the result of popular protest against her rule (as some early, misogynist commentators supposed of a powerful female ruler); rather, it was a ritual requirement, to remove her presence from the temple and refocus its ritual energy on another king.

Compare that with another imposing, maned sphinx (above), originally carved perhaps some 500 years before Hatshepsut. This example also sports a royal headcloth, and the features of a king that have been assumed by some to be a 4th-Dynasty pyramid builder, but which are rather more likely to represent Amenemhat II of the 12th Dynasty (*ca.* 1900 B.C.).

The sculpture, now in the Louvre, Paris, was found in 1825 among the ruins of Tanis in the Nile Delta, where it was likely moved towards the end of its ritual life in Pharaonic times. This sphinx, however, carries the names of at least two subsequent kings: Merenptah, of the 19th Dynasty (*ca.* 1210 B.C.), and a ruler of the 22nd Dynasty called Sheshonq I (*ca.* 930 B.C.).



DR. CAMPBELL PRICE is curator of Egypt and Sudan at Manchester Museum, University of Manchester, and Vice-Chair of the Egypt Exploration Society. His research interests centre on interpretations of 'ancient Egypt' and on elite monumental culture, particularly statues and their place in society. His chapter on 'Statuary' in I. Shaw and E. Bloxam (eds.) *The Oxford Handbook of Egyptology* is published this Summer; a book—*Perfected Forms. Contextualising Elite Sculpture in Late Period Egypt*—is in preparation.

Neither of these later kings meant any ill-will to the original king the sphinx was carved to represent; it was a way, if not of honouring that king, then of harnessing some of his divine power. This suggests a deep belief in the power of the materiality of the sculpted image—a power restricted largely to the elite, and never intended for dissemination to (or debate by) a wider 'public'.

Today our attitude to sculptured human images is usually rather more detached. Yet not all statues stand passively in public spaces, blending into the urban backdrop—they can still be powerful agents, flashpoints of feeling, living images. With our digital saturation of the human image in two-dimensions, perhaps we have forgotten the power of the three-dimensional.

As the University of Manchester's Professor of Public History, David Olusoga, has argued, the toppling of the statue of Edward Colston does not constitute an attack on history, it is history in action. The lives of Pharaonic sculptures are a reminder that this dynamism has been ongoing for millennia; it is our changing attitudes to statue forms that make 'history'—not the statues themselves.

“Everyone loves mummies.”

It is a sentence often heard in museums to justify the public display of Egyptian mummies. But are responses to the encounter with mummies really universal? International project *Mummy Stories* explores the variety of emotions and interrogations brought about by the encounter with human remains, demonstrating that, in fact, not everyone likes mummies.



This mummified foot (described below) was collected by French artist and scholar Dominique Vivant Denon during Napoleon's invasion of Egypt. From Denon's Voyage dans la Basse et la Haute Egypte (1802).

ENCOUNTERS with MUMMIES

ANGELA STIENNE

EGYPTIAN MUMMIES can be encountered in museums with Egyptian collections around the world and have often been presented as the highlight of these very collections. However, ethical considerations regarding their display, and the search for ways to accommodate a diverse public, have led to a call for a critical reassessment of showcasing mummies, and the ways that museums facilitate their encounter.

A novel international project, *Mummy Stories*, explores historical and contemporary reactions to Egyptian mummies in private and public collections. While our responses to these bodies on display reveal much about ourselves, mummy stories from the past can stress general Western attitudes to Egyptian mummies in collections.

THE FOOT

In 1816, a woman called Lady Morgan visited the collection of antiquities belonging to Dominique Vivant Denon in Paris and noted:

“I found in this curious collection several objects which could not be classified: a perfectly preserved human foot, which may once have been part of the charms of amiable Beatrice or beautiful Cleopatra. Two thousand years at least have passed since they rested against the cushion of a couch or walked softly in the orange groves of the Delta. It is this pretty little foot that Mr. Denon described during his journey, and which is without doubt, due to its elegant shape, the foot of a young lady or a princess.”

UNWRAPPING A MUMMY.

This lithograph, dated to around 1818, shows a mummy being unwrapped in the Paris apartment of Dominique Vivant Denon, with several guests looking on. A pile of discarded linen mummy wrapping sits on the floor beside the table.



© LIBRARY OF CONGRESS

The person who created this lithograph, Harriet Cheney, was a British artist who learned how to make lithographic prints under the tutelage of Denon, then the director of the Musée du Louvre.

Cheney has chosen to include herself in the scene; you can see her seated on the left (and highlighted above), sketching the unwrapping.



this same foot while visiting Denon's collection: the writer Théophile Gautier. The viewing of this mummy fragment inspired Gautier to write his 1840 short story, *Le Pied de momie* ("The Mummy's Foot"), in which a man purchases the mummy's foot, mistakingly thinking it was a beautiful marble paperweight. That night he gets carried into a world of fantastic adventures that take him to ancient Egypt.

The protagonist's fictional first encounter with the mummy's foot is narrated as follows:

"I was surprised at its lightness. It was not a foot of metal, but in sooth a foot of flesh, an embalmed foot, a mummy's foot. On examining it still more closely the very grain of the skin, and the almost imperceptible lines impressed upon it by the texture of the bandages, became perceptible."

These stories of encounters with the single foot of a

mummy — probably torn from the body of an ancient Egyptian and taken out of Egypt at a time when France and Egypt were attempting the political control of Egypt (and its cultural heritage), are quite peculiar. The viewing of a foot is enough to elicit romantic and fantastic imageries in these individuals. They imagined the exotic life of the mummified woman they were viewing. But encounters with Egyptian mummies in collections were not always a source of dreams.

MUMMIES IN THE GARDEN

A few years later, in 1827, there was a rather unfortunate encounter made by curators in the Département des



PHOTO: ANDREA IZZOTTI / SHUTTERSTOCK.COM

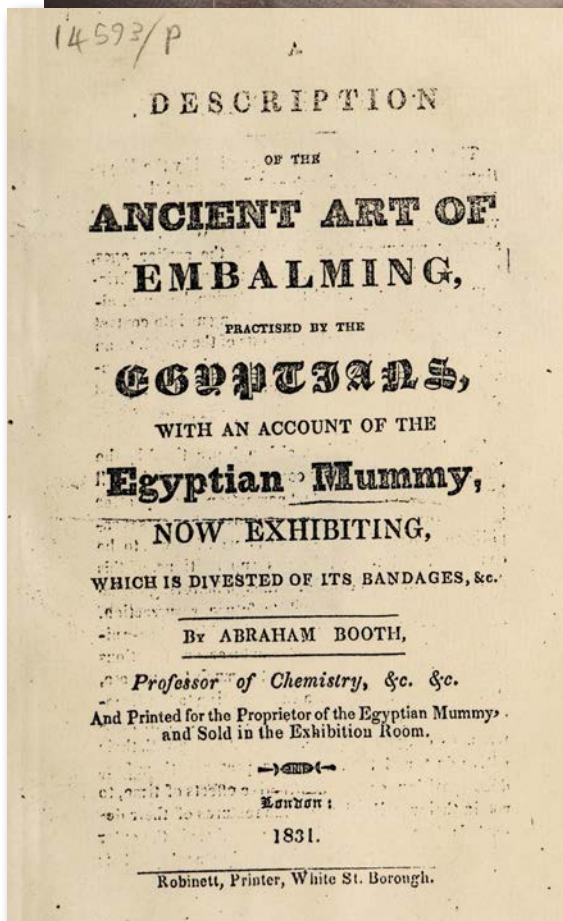


IMAGE: WELLCOME LIBRARY, LONDON

(ABOVE)

This male mummy in the Louvre is not only a fantastic example of the craftsmanship of mummification, but it also has a claim to fame. When the Egyptian department of the Musée du Louvre was opened on December 15, 1827 by Jean-François Champollion, this mummy was on display.

Champollion described the mummy as the “embalmed body of an individual named Siophis, wrapped in linen and cotton bandages, artfully arranged, and in such a way that the shape of the body is preserved.”

The elaborate wrapping, with the interwoven pattern is characteristic of the Ptolemaic Period (332–30 B.C.).

(LEFT)

This is the title page of a small booklet sold at a London exhibition featuring an unwrapped Egyptian mummy in 1831. Inside, the author notes that:

The value of the present curiosity, is considerably enhanced, when it is considered, that this is the only Mummy that has been found perfect, after being divested of its Bandages. It is well known, that the majority of Mummies brought over to this country, will not bear stripping, or that they fall to pieces as soon as they are exposed to Air, and this particularly, with those which have been preserved according to the later practice of the Art.”

The fate of this mummy is unknown.

Antiquités égyptiennes at the Musée du Louvre. Two small Egyptian mummies were discovered to have decayed just a few months before the opening to the public of the first Egyptian galleries at the museum, then called Musée Charles X. It was most likely Jean François Champollion, then curator of the galleries, who made this discovery, which led to a rather unusual demand.

On 27 July 1827, the Governor of the Louvre, the

Marquis d'Autichamp, wrote to Auguste de Forbin—the Louvre's director at the time—to notify that he did not have any objection to the digging of a hole in the Louvre garden to bury the remains of the Egyptian mummies (“restes de momies égyptiennes”). With a polite flourish, he added the necessity to add lime to the burial to prevent “the exhalations of these distant beauties.”

This time, it is the physical materiality of the mummies



IMAGE: WELLCOME LIBRARY, LONDON

In 1838, a new Egyptian gallery was established at the British Museum. London's Penny Magazine reserved a large section for a review of this new space:

"In the centre of the room are two glass cases, containing in the lower portions the outer cases or coffins of two mummies, which may be seen in other parts of the room. These coffins are covered within and without with paintings and hieroglyphics having reference to the deceased; and, being upon pivots at the ends, are so placed that both the interior and the whole of the exterior may be seen."

The coffin in question was none other than a rotating coffin! An unpublished theatre play from 1767, now in the British Library, reads:

"Do you observe the small spring-handle there? It is the easiest thing in the world, believe me, to turn round a dead — ay, or a living mummy, if you can but find out, and touch and twirl the proper Spring!"

Recent observations on the coffin confirmed that an apparatus was fixed to the coffin to allow for its rotation— but it is doubtful that a mummy was present, as the words coffin and mummy were used interchangeably.

A naturalist, Cuvier was interested in applying to humans the comparative classification system he had developed for animals. Cuvier's investigations of African bodies were extensive and were embedded in late-18th century and early 19th-century ideas which directly linked race to physical and mental attributes. In a strong colonial context, the agenda of these investigations was to prove that civilisation had been created by white people. Natural history—"science"—was used to manipulate and disseminate this agenda, which supported colonial expansion.

Cuvier had an extensive collection of Egyptian mummies, especially skulls, in his own cabinet. In comparing those skulls to the remains of non-white people, Cuvier's study was aimed at proving his belief that the ancient Egyptians were a white people—or, as he put it:

"the celebrated people who established civilisation in ancient Egypt and from whom one could say that the entire world has inherited the principle of law, science and perhaps even religion."

The Egyptian human remains that Cuvier studied can be found today at the Musée de l'Homme in Paris. If museums are a unique place to experience the viewing of the remains of the ancient Egyptians, the encounters that museums curate are not necessarily neutral.

MUMMY STORIES

From the private collection of Denon, where a single foot sparked the imagination and emotion of visitors and writers alike, to the Musée du Louvre, where the decay of two mummies emphasized the organic nature of human remains, to the public unrolling of a mummy that reminded two writers of the death it represented, to the contemplation of Miller on the soul of Egyptian mummies, there is no doubt that Egyptian mummies are not simple museum objects; they are bodies of evidence of life and death alike.

But at times, these bodies have also been manipulated to rewrite not just museum narratives, but historical, racial and political narratives. Museum researchers and curators

U.S.A. & CANADA

EGYPTIAN MUMMIES

ANCIENT LIVES,
NEW DISCOVERIES



Royal Ontario Museum,
Toronto, Canada

19 September 2020 – 21 March 2021
Each mummy has a story to tell. This exhibition presents insights into six mummies, including a priest's daughter, a temple singer and a young child.

GOLDEN MUMMIES OF EGYPT



North Carolina Museum of Art,
Raleigh

October 2020 – April 2021
Features over 100 objects from the Manchester Museum collection, and explores beliefs about death and the afterlife in Greek and Roman Egypt.

KING TUT

TREASURES OF THE
GOLDEN PHARAOH



The Saunders Castle, Boston

Opens "Fall 2020"
Tutankhamun's treasures visit Boston for the first time. This travelling exhibition wows visitors everywhere it goes. Features more than 150 original objects.

KING TUT: TREASURES OF THE TOMB



Discovery Center of Idaho,
Boise

Showing until November 2020
A collection of superbly-reproduced artefacts from the tomb of Tutankhamun, along with pieces from the period surrounding Tutankhamun's reign.

QUEEN NEFERTARI'S EGYPT



Kimbell Art Museum, Fort
Worth, Texas

15 November 2020 – 28 March 2021
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EGYPT'S LOST CITIES



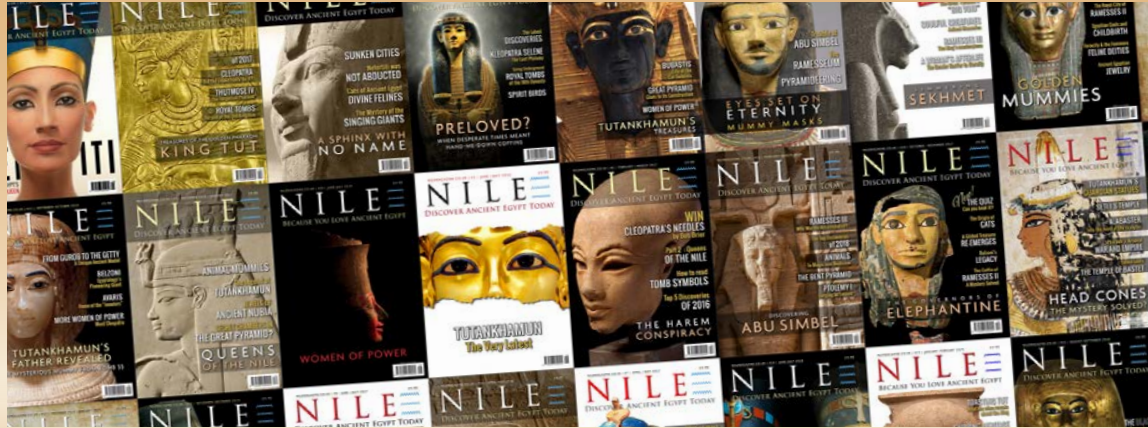
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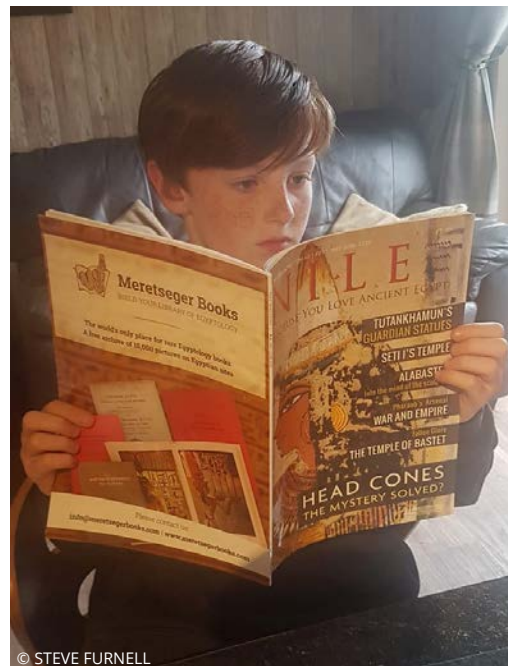
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Subscriber Steve Furnell sent in this terrific photo of his grandson Brandon, engrossed in the May-June issue of NILE Magazine. Want to be part of a future issue? Send your photos of your own NILE time to editor@nilemagazine.com.au.