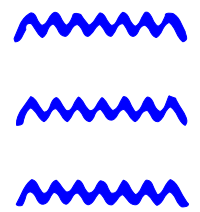


# N I L E



BECAUSE YOU LOVE ANCIENT EGYPT



## TIYE & AMENHOTEP III THE SCARAB TEXTS

The PHARAOHS' GOLDEN PARADE  
MOVING the LUXOR OBELISK  
The CULT of the ANCESTORS  
PETRIE and the FAYUM PORTRAITS  
The LOST, GOLDEN CITY DISCOVERED



# NILE



## THE "LOST GOLDEN CITY"

**Jeff Burzacott**

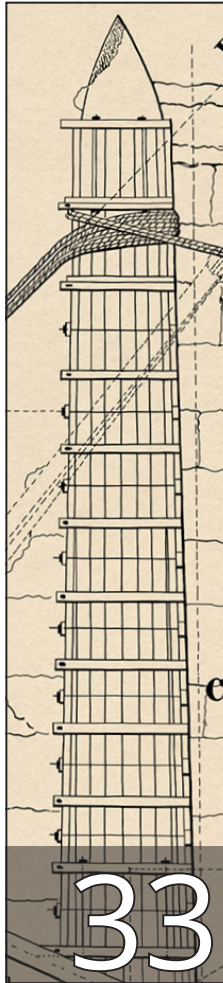
Serendipity is alive and well in Egypt. While looking for the cult temple of Tutankhamun, an Egyptian mission uncovers a little-known Luxor village with the potential to solve a long-standing mystery.



## THE PHARAOHS' GOLDEN PARADE

**James Bowden**

Royal mummies on the move. When it came time to transport many of the New Kingdom's most illustrious rulers to a new museum, the Egyptian government managed to balance solemn with spectacular.



## THE LUXOR OBELISK AND ITS VOYAGE TO PARIS

**Bob Brier & Colette Fossezt Sumner**

The true story of one of the great engineering triumphs of the early 19th century—transporting the Luxor obelisk from Egypt to Paris. Translated and narrated by **Bob Brier** and **Colette Fossezt Sumner** from the recently-published, first-hand account by French engineer Apollinaire Lebas.



## THE CULT OF THE ANCESTORS

**Juan Aguilera Martin**

The royal tomb builders at Deir el-Medina in Luxor sometimes reached out to deceased family members for divine help. **Juan Aguilera Martin** presents a picture of the personal beliefs of those who served the ruling classes.



## PETRIE, THE PORTRAITS, AND THE NATIONAL GALLERY

**RoseMarie Loft**

When Flinders Petrie discovered the famed Fayum Mummy Portraits in the late 19th century, he was keen to see them regarded as works of art rather than "mere artefacts". Not everyone agreed with him—particularly the Board of Trustees of the National Gallery.



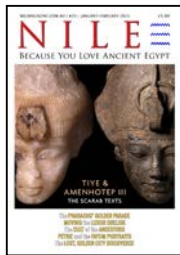
# NILE

MARRIAGE SCARAB OF AMENHOTEP III. © THE WALTERS ART MUSEUM, BALTIMORE. ACQUIRED BY HENRY WALTERS, 1914. ACC. NO. 42.206



11

## COVER STORY



### TIYE & AMENHOTEP III: THE COMMEMORATIVE SCARAB SERIES

Kelee M. Siat

Amenhotep III packed a lot into the text on the backs of his commemorative scarabs. Each one celebrates a special event from his reign and glorifies the queen Tiye with a shared royal presence that was unknown until Amenhotep III's kingship.

#29

JAN.–FEB. 2021

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## FROM THE EDITOR

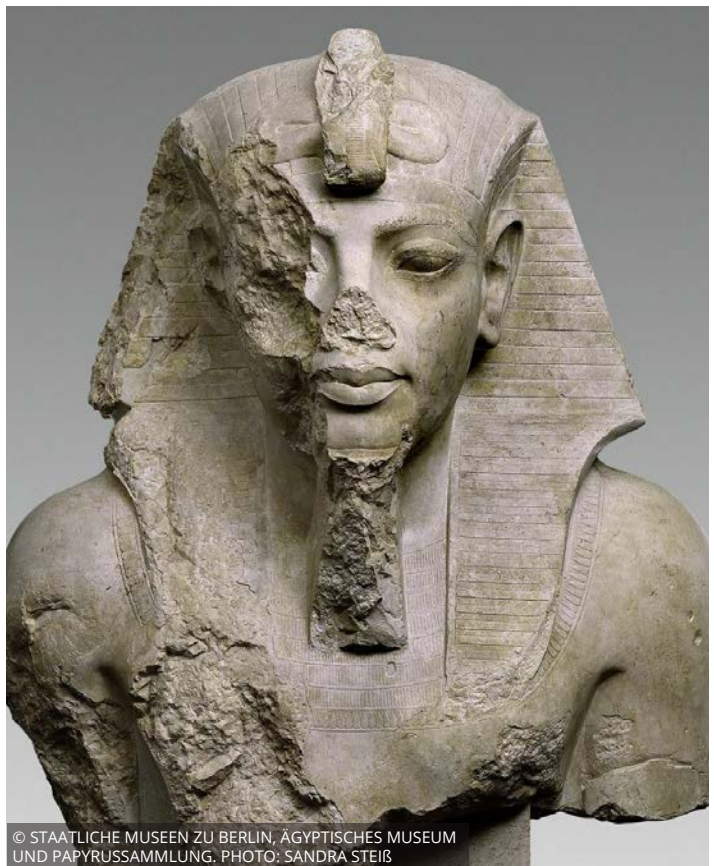
**G**OOD NEWS. EXHIBITIONS ARE BACK, as museums around the world reopen their doors. One might even consider the number of open exhibitions as a hopeful “canary in the cage” for the current state of play.

One of those exhibitions, which opened in May, is at the Neues Museum in Berlin. *Akhmim: Egypt's Forgotten City* runs until September 12 this year. One of the pieces on display is to the right: the upper part of a colossal limestone statue, thought to be of Tutankhamun. This fragment alone is 1.79 m tall.

The exhibition focuses on the Middle Egypt town of Akhmim, around halfway between Memphis and Thebes. This was the home town of Tiye, the chief queen of the 18th Dynasty's King Amenhotep III, and the location of a vast man-made lake built by the king for his consort's pleasure. There are more exhibitions on page 65 of this issue, and you can read more about the special representation that Amenhotep III shared with Tiye on his commemorative scarab series from page 11.

Welcome to issue #29. Enjoy your NILE time!

Jeff Burzacott   
editor@nilemagazine.com.au



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NEW DISCOVERY

# AMENHOTEP III'S "LOST GOLDEN CITY"

THERE'S EVEN MORE TO MALKATA THAN EGYPTOLOGISTS IMAGINED



PHOTO: PETER BARRITT / ALAMY.COM

*This photo puts the location of the "golden city" in context with the more well-known landmarks on Luxor's west bank. The settlement was part of a larger workers' village that supported Amenhotep III's festival palace complex (today known as Malkata), built to commemorate the king's 30th jubilee.*

*The scale of Amenhotep III's building program is quite staggering. Dr. Zahi Hawass, whose team made the discovery, revealed that the city extends to the west—all the way to the village of the royal tomb builders, Deir el-Medina—as well as to the south towards the temple of Ramesses III at Medinet Habu.*

Some pharaohs raised massive pyramids, capturing in stone the rays of the sun. Some focussed their masons' skills towards colossal statues that gave form to the deified, spiritual king, while other pharaohs erected and embellished the great temples, strung along the Nile like a necklace. Not many pharaohs, however, can claim to have transformed an entire landscape. Commissioning palaces, temples, and a giant, man-made lake, all on the Theban west bank, Amenhotep III was one of the latter.

Although much of his 18th-Dynasty handiwork has

succumbed to time and stone robbers, or lays beneath green farm plots, a recent discovery reminds us of what western Thebes looked like, before and after Amenhotep III.

## THE ANNOUNCEMENT

On Thursday April 8 this year, Egypt's former antiquities minister, Zahi Hawass, announced the discovery of a "lost golden city" on the west bank at Luxor. Remarkably, the area where the settlement is located was a bare patch of ground between Amenhotep III's cult temple at Kom el-





PHOTO: EGYPTIAN MINISTRY OF TOURISM AND ANTIQUITIES

*Inside the “golden city”, preserved to a remarkable degree. Egyptologist Salima Ikram told National Geographic that the settlement was “very much a snapshot in time—an Egyptian version of Pompeii.”*

*The excavation started in September 2020, and within weeks, to the team’s great surprise, formations of mud bricks began to appear in all directions—the tops of the walls of the workers’ village, some 3,300 years old.*



© MARIE GRILLOT, ÉGYPTOPHILE ACTUALITÉS

*This photo was taken in February 2021, overlooking the excavation site (arrowed) and the Temple of Ramesses III at Medinet Habu. The remains of similar mudbrick houses have been discovered beneath the Temple of Ay / Horemheb, between the raised road and Medinet Habu.*

*Beyond Medinet Habu, the fields mark the enormous expanse of the ceremonial lake (known as Birket Habu)*

*that Amenhotep III had constructed for his 30th jubilee renewal ceremonies.*

*The lake was connected to the Nile, over two kilometres away, and acted as an artificial harbour for the king’s ceremonial palace (Malkata). Long since silted up, this man-made harbour was ancient Egypt’s largest earthwork, and measured two kilometres long by one kilometre wide.*





*This neck of a wine jar is beautifully decorated with the head of the goddess Hathor, and was discovered in the workers' village of Amenhotep III's ceremonial palace at Malkata in Luxor. Malkata is an Arabic word, appropriately meaning "the place where things are found".*

*After Amenhotep III's death, Malkata was largely abandoned, and thus presents a chance to explore the palace and village just as they were left, without the intrusion of later occupation.*

PHOTO: HASSAN MOHAMED / DPA / ALAMY.COM

festivals, in his 34th and 37th years, with the Malkata complex enlarged each time.

The link between Malkata and the newly-discovered settlement was established when the name *tjehen Aten* ("the Dazzling Aten") appeared on hieroglyphic inscriptions found on the clay caps of wine vessels. This was a name used by Amenhotep III for his festival palace.

The word Aten had been around since the Old Kingdom, primarily to describe the shape of the sun disc inhabited by the solar god Re. Aten itself wasn't deified within a belief system until Amenhotep III's son, Akhenaten, came along and assumed the kingship. Akhenaten elevated Aten to the supreme role of creator god at the heart of a new Egyptian genesis, making himself and his wife, Nefertiti, the products of the god's first creative efforts.

As it turns out, the *tjehen Aten* industrial village is much larger than the recently excavated area. Hawass' team also probed to the west and revealed that the "golden city" reaches towards Deir el-Medina, the village of the royal tomb builders. Similar remains, with the same curvy walls, were unearthed in the 1930s, a few hundred metres east of the current discovery, and fragments of mudbrick houses have been found to the south, beneath the later cult temple of Ay, who followed Tutankhamun onto the throne. This monument is usually referred to as the Ay/Horemheb temple as it was usurped by Horemheb after Ay's death.

## WAS IT REALLY LOST... OR GOLDEN?

So why did Zahi Hawass describe the find as a "lost golden city" if it wasn't exactly lost, or particularly golden? Firstly, the "lost" part: Hawass explained in a statement that "many foreign missions searched for this city and never found it". This is only half true. "The current find is indeed a 'new' one, in that it has not been excavated before," Egyptologist Aidan Dodson notes, "but it is part of a much bigger whole that has been known for over a century."

The discovery, in fact, was a happy accident. In September 2020, the Egyptian team was digging north of Ay/Horemheb's cult temple, adjacent to Medinet Habu, looking for the temple of Tutankhamun, which has never been found. "To the team's great surprise, formations of mud bricks began to appear in all directions," said Dr. Hawass. And although little gold has been discovered so far, Hawass says that it is a "golden city" because it dates back to the "golden age" of the pharaohs, when Egypt's might and influence was at its peak.

## THE VILLAGE

The village "looks as if people had just got up and left—a real Egyptian Pompeii," Egyptologist Salima Ikram wrote on Facebook after the discovery's announcement. "There are pots and grinding and cooking emplacements, areas where amulets were made, and people laboured."



# AMENHOTEP III & TIYE

## THE COMMEMORATIVE SCARAB SERIES: ASSERTING ROYAL EQUALITY



### KELEE M. SIAT

The ancient Egyptians believed that the humble dung beetle was a manifestation of the rising sun's power of self-regeneration. The height of scarab production was during the 18th-Dynasty reign of Amenhotep III (ca. 1370 B.C.), and a brief examination of the inscriptions on their reverses reveals a shared royal space between the king and his queen, Tiye.

These scarabs represent more than the sacred

beetles that the ancient artisans manipulated into form. They uncover characteristics of familial lineage, diplomatic exchange, colossal construction, and the king's hunting prowess—all the while connecting royal power to the continuous renewal of the sun.

These commemorative scarabs uncover Egypt's position of power through a royal presence that balances the roles and duties of king and queen.

(ABOVE)  
MARRIAGE SCARAB OF AMENHOTEP III, SAID TO BE FROM MEMPHIS. © THE WALTERS ART MUSEUM, BALTIMORE.  
ACQUIRED BY HENRY WALTERS, 1914. ACC. NO. 42.206





PHOTO: [WWW.FACEBOOK.COM/ALI.HUSSEIN.EGYPTOLOGIST](https://www.facebook.com/ali.hussein.egyptologist)

## AMENHOTEP III

Amenhotep III came into power during Egypt's "Golden Age"—a time of relative peace and prosperity that saw Egypt at its height of power and prestige, with an unprecedented level of wealth flowing into the royal treasury. Amenhotep put this time of plenty to good use throughout his 38-year rule, commissioning building projects on a scale not seen since the Middle Kingdom pharaohs raised their pyramids four centuries earlier.

The king added a towering new pylon to Karnak Temple, built much of Luxor Temple as we see it today, and on the Theban West Bank, constructed a new palace complex with a massive man-made lake (see page x for the recent discovery of part of the village of the palace workers). Perhaps Amenhotep III's most famous standing monuments today are the giant seated figures at Luxor known as the 'Colossi of Memnon' that once marked the entrance to what was

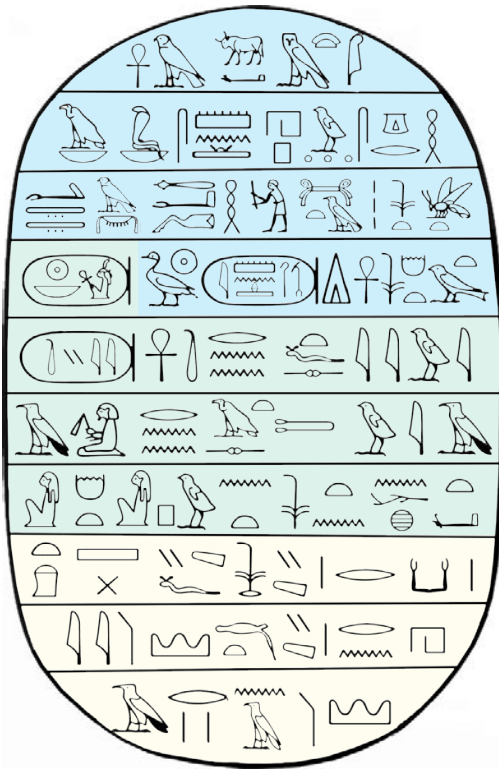
Amenhotep's enormous cult temple complex—the largest ever built.

Amenhotep III was perhaps only 12 years old when he married Tiye within the first year or two of his reign. Tiye may have been of a similarly tender age and their marriage was almost certainly an arranged one. Her home town was Akhmim in Middle Egypt, about halfway between Memphis and Thebes. Tiye's father, Yuya, held a number of titles including "His Majesty's Lieutenant-Commander of Chariotry", and her mother Tuya, was "Chief of the Harem of (the god) Min". Given that Tiye's provincial home was a long way from Amenhotep's Memphis palace, we'll probably never know how the two crossed paths. It may be that Tiye's father's senior position within the royal stables at Akhmim provided the connection.

Amenhotep III corresponded frequently with the



## THE MARRIAGE SCARABS OF AMENHOTEP III AND TIYE




This is a line drawing made by the Walters Art Museum in Baltimore of the hieroglyphic text from the Marriage Scarab seen on page 11. To the right, is a translation of the text. As you can see, Amenhotep III packed a lot of information onto the back of one scarab. The text can be divided into three sections:


- 1) The king provides all five of his official names
- 2) He honours Queen Tiye and her parents
- 3) He describes the extent of his kingdom.


Tiye was not of royal birth, yet Amenhotep III gave his queen almost equal billing on his commemorative scarabs, pairing her name with his, and, on some of them, extending his royal recognition to the names of her parents.

Copies of the Marriage Scarab were distributed throughout Egypt and beyond, and quickly established Tiye's royal position. She could not have been exalted more highly.

 Living Horus (name): Strong Bull, Appearing in Truth,

 The Two Ladies (name): Establisher of Laws, Pacifier of the Two Lands,

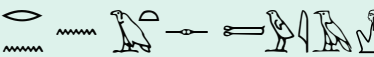
 Golden Horus (name): Great of Might, Smiter of the Asiatics,


 The King of Upper and Lower Egypt (name): Nebmaatse ("The Lord of Maat is Re"),

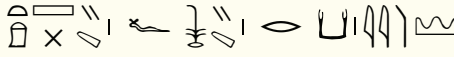
 Son of Ra (name): Amenhotep ('Amun is Content'), Ruler of Thebes, Given Life,

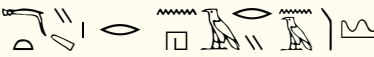
 The Great Royal Wife Tiye, May she live,

 The name of her father is Yuya,

 The name of her mother is Tuya,

 This is the wife of the mighty king.

 His southern boundary is to Karoy,

 the northern is to Naharina.

These scarabs not only record the royal names of the king and queen, but also, unusually, the names of Tiye's father and mother, Yuya and Tuya. Such royal recognition elevated the standing of Tiye's parents and solidified their direct royal connections.

The text then celebrates the king's sphere of control by pointing out the broad boundaries of Egypt under his reign: from Karoy (a fortress near the 3rd Cataract in Nubia) in the south to Naharina (the kingdom of Mitanni—modern Kurdistan) in the north.

Only nine of the 50 known Marriage Scarabs have a recorded provenance. What these provenances reveal, however, is that the Marriage Scarabs travelled widely: across Thebes and Abydos in Egypt's south; throughout

Bubastis, Memphis and 'Ain Shams (Cairo) in Egypt's north; the Levantine area at Gezer in the Jerusalem-Jordan region; and along the coastline of the Mediterranean northwards to Ras Shamra in Syria. The production of these Marriage Scarabs established the royal names of Tiye, her father Yuya and mother Tuya, and introduced them to the vast territory under Amenhotep III's control.

### WILD BULL HUNT SCARABS

The Wild Bull Hunt series records a royal bull hunt in Year 2 of Amenhotep's reign. The teenage king is forewarned of wild bulls spotted in the hills, whereby a planned and coordinated attack is carried out through the efforts



The Gilukhepa scarab series is the second in which the names of Tiye's parents, Yuya and Tuya, are recorded, perhaps adding weight to the theory that Yuya had personal or professional connections with Mitanni. The full text is as follows:

𓆎 𓆏 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗

*Year 10 during the majesty of the:*

𓆎 𓆏 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗

*Living Horus (name): Strong Bull, Appearing in Truth,*

𓆎 𓆏 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗

*The Two Ladies (name): Establisher of Laws,  
Pacifier of the Two Lands,*

𓆎 𓆏 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗

*Golden Horus (name): Great of Might,  
Smiter of the Asiatics,*

𓆎 𓆏 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗

*The King of Upper and Lower Egypt: Nebmaatre,*

𓆎 𓆏 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗

*Son of Ra: Amenhotep III, Ruler of Thebes, Given Life,*

𓆎 𓆏 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗

*The Great Royal Wife Tiye, May she live.*

𓆎 𓆏 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗

*The name of her father is Yuya,*

𓆎 𓆏 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗

*The name of her mother is Tuya,*

𓆎 𓆏 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗

*Marvels brought to His Majesty,*

𓆎 𓆏 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗

*the daughter of Satirna (Shutarna), the great one of  
Naharina (Mitanni),*

𓆎 𓆏 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗

*—Kirkipa (Gilukhepa), the chief women of her harem,*

𓆎 𓆏 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗

*317 women.*

The Gilukhepa series moves away from the themes of hunting; yet establishes a link to the marriage scarabs by the theme of a union or marriage and the social connections of Yuya and Tuya documented in the text. The examination of Tiye's name alongside her parents Yuya and Tuya in both the Marriage and Gilukhepa scarabs begins to take on another understanding. Tiye's parentage may be an important flourish to her own title as Great Royal Wife, acting as a formal extension legitimising who she is and the authority that might be carried with it. (Continued page 22.)



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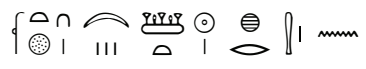
© JAAP JAN HEMMES

Queen Tiye is represented in statuary and tomb and temple reliefs more than any queen before her, and artists continued to portray a shared royal space between Tiye and her husband long after their deaths. This scene, from the Theban tomb of Ameniminet (TT 277), shows statues of Amenhotep III and Tiye being moved on sleds by priests. Rituals for the cult of the 18th-Dynasty king and queen were performed for centuries after their deaths, with Ameniminet officiating at ceremonies for the divine couple

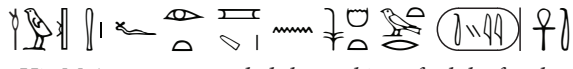
at Amenhotep III's vast temple complex at Luxor during the Ramesside 20th Dynasty. In this scene, Ameniminet stands before the statue of the king, looking back and holding a large feather fan. Both Amenhotep and Tiye are dressed in pure white, indicating their position in the divine realm. Tiye wears the vulture headdress of queens and goddesses, topped by two rearing uraei (divine cobras), associated with the rising of the sun and its daily rebirth—as well as her own.

**LAKE SCARABS**

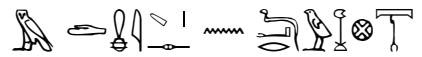
In regnal year 11—not long after Gilukhepa's arrival—Amenhotep III celebrated the construction of an enormous artificial lake, dedicated to Queen Tiye within "her town" of Djarukha—an area believed to be near Akhmim (modern Sohag), north of Abydos. The occasion was recorded on the final series of commemorative scarabs: the Lake Series. The hieroglyphic text on these scarabs goes as follows:



Year 11, third month of Akhet (season of inundation), day 1, under the majesty of... (The standard scarab titulary of the king has been omitted here.)



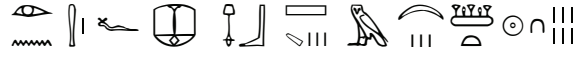
His Majesty commanded the making of a lake for the Great Royal Wife, Tiye, May she live,



in her town of Djarukha (near Akhmim—modern Sohag).



Its length is 3,700 (cubits) and its width is 600 (cubits).



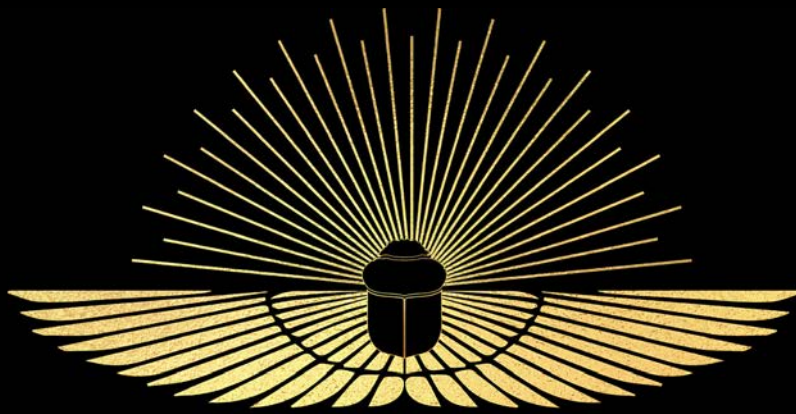
His Majesty celebrated the festival of opening the lakes in the third month of Akhet, day 16.



His Majesty was rowed in the royal barque, Aten-tjehen ("The Dazzling Aten") on it."



Egypt was temporarily transported back to its ancient roots in a night-time ceremony worthy of the pharaohs whose coffins were moved from one hallowed location to another in a modern funerary procession.



موكب المومياوات الملكية  
**THE PHARAOHS'**  
**GOLDEN PARADE**



The faces of the parade were the “priestesses” and “priests” who strode in striking blue and white. Walking ahead of the vehicles that carried the royal coffins, these men and women held large glowing orbs. What are they? The production designer for the parade, Mohamed Attia, described them as “light spirit balls”.

**JAMES BOWDEN**

There were two ways the Egyptian government could have done it: in secret or with a grand, public spectacle. Fortunately for us, they chose the latter.

On Saturday April 3rd, 2021, the world watched the Pharaohs’ Golden Parade: the stylish, formal celebration of the relocation of 22 royal mummies—18 pharaohs and 4 queens—from Cairo’s aging Egyptian Museum at Tahrir Square to the new National Museum of Egyptian Civilisation, around five kilometres away. The new royal residence in Fustat is part of Old Cairo, but was once the first

capital city of Islamic Egypt, and a fitting site to showcase Egypt’s phenomenal history, starting in the Predynastic, around 5500 B.C., through to the overthrow of King Farouk in the 1952 revolution.

The pharaohs represented in the parade date to the 17th, 18th, 19th, and 20th Dynasties, a time of great restoration, and arguably the highwater mark of ancient Egyptian civilization. The mummies left the Egyptian Museum in chronological order of their reigns—the same order in which their cartouches appear on these pages.



TAO



AHMOSE-NEFERTARI



AMENHOTEP I



MERITAMUN



THUTMOSE I



THUTMOSE II



HATSHEPSUT



THUTMOSE III



AMENHOTEP II



THUTMOSE IV



AMENHOTEP III





TIYE



SETI I



"THE GREAT"  
RAMESSES II



MERENPTAH



SETI II



SIPTAH



RAMESSES III



RAMESSES IV



RAMESSES V



RAMESSES VI



RAMESSES IX



SCREENSHOT FROM THE PHAROHS' GOLDEN PARADE

Reporting on the parade, Egypt's Ahram Online commented that "the world was captivated by the scale and spectacle of this historical event, but its true impact came from the tireless dedication to every tiny detail." From the hubcaps to the gilded sarcophagus, each of the motorcade vehicles is packed with exquisite detail.



SCREENSHOT FROM THE PHAROHS' GOLDEN PARADE

For security, the route from Tahrir Square to the National Museum of Egyptian Civilisation was cleared of bystanders. Only members of the press were allowed to witness the motorcade and its precious cargo in person. Instead of lining the streets, President Al-Sisi urged Egyptians to watch the spectacle on television.

The vehicles that transported the pharaohs' coffins were actually military vehicles with new décor overlaid on top. The makeovers were designed to resemble the funerary barques that would carry the bodies of the deceased pharaohs and queens to their final resting place.

In viewing the carefully-orchestrated procession, one couldn't escape the feeling that there has been a near-perfect recreation of the grandeur and ceremony that

must have accompanied the entrance of a pharaoh to their eternal home in this place of ancient royalty and authority.

The worldwide millions who watched the event were afforded glimpses of the wooden coffins in which the royal dead had lain for millennia (see following page), but not one of their mummies were to be seen.

There is a very good reason for this: the royal mummies weren't in the parade.







SCREENSHOT FROM THE PHAROHS' GOLDEN PARADE

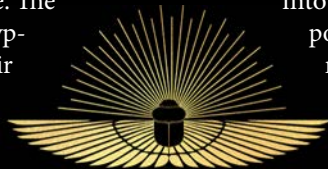
The coffin of the 18th Dynasty's Thutmose I (ca. 1500 B.C.) has had its own journey—of reuse. When discovered in a large cache of royal mummies (see page 30), its gilding had been stripped, and the king's name had been replaced by that of the Theban High Priest Pinudjem I, who lived some 400 years later.



SCREENSHOT FROM THE PHAROHS' GOLDEN PARADE

The coffin lid of Ramesses II en route to the Royal Mummy Room of the National Museum of Egyptian Civilisation. The coffin's braided, curved beard is associated with the god Osiris, the god of resurrection, and here it is used to show the deceased king as having transformed into a deified being in the afterlife.

Anyone who has stood in the filtered light of the Royal Mummy Rooms in the Egyptian Museum in the last couple of decades would have viewed the ancient rulers lying securely within airtight display cases that were constructed in the 1990s by the Getty Conservation Institute. The remarkable skill of the ancient Egyptians in preserving the bodies of their pharaohs was matched by modern technology that surrounded the mummies with



inert nitrogen. These hermetically sealed cases protected the mummies from the pollution and dust in Cairo's air by day, and humidity from the nearby Nile at night. To remove the priceless, fragile bodies from these glass boxes to wriggle them into their wooden coffins would have posed an unacceptable risk. The mortal remains of the pharaohs were quietly moved to their new home at a separate time, with the grand parade forming a fitting tribute.



TAO



AHMOSE-NEFERTARI



AMENHOTEP I



MERITAMUN



THUTMOSE I



THUTMOSE II



HATSHEPSUT



THUTMOSE III



AMENHOTEP II



THUTMOSE IV



AMENHOTEP III





COURTESY OF THE EGYPTOLOGY LIBRARY OF PEGGY JOY

### THE FIRST PROCESSION OF ROYAL MUMMIES

The February 4, 1882 edition of the Illustrated London News included the above engraving showing a parade of royal mummies being removed from a communal Luxor tomb prior to being taken by steamboat to Cairo.

More than 50 kings, queens, lesser royals, high priests and their families had been discovered, crammed into the family tomb of Theban high priest Pinedjem II (ca. 980 B.C.). The spectacular

event had occurred just seven months earlier. In contrast to the 2021 Pharaohs' Golden Parade which had been planned out meticulously, the July 1881 procession was a somewhat haphazard affair.

Upon being led to the royal cache by the tomb robbers who found it, the Egyptian authorities cleared the tomb in just seven days. Compare that to the clearance of Tutankhamun's tomb, which took Howard Carter some 10 years.

In 1881, a prior parade, albeit much more secretive, took place in which over 50 mummified bodies—both royal and righteous—were relocated from a cache tomb in Luxor (DB 320) to Cairo. The journey down the Nile was attended by only those who crowded along its banks and who had received word that the bodies were being moved.

In the midst of the mission, men fired guns in salute and the noise and singing accompanying the pharaohs was a death wail unforgettably etched in the ears and minds of those who heard it. As Amelia Edwards described it in 1882, “Never, assuredly, did history repeat itself more strangely than when Rameses and his peers, after more than three thousand years of sepulture, were borne along the Nile with funeral honors.”

The royal cache had been discovered a decade earlier by a local family of tomb robbers, who proceeded to drip-feed its

*“The men of today, brought face to face with the greatest kings of Pharaonic Egypt... asked each other if they were dreaming... confronted by the mortal remains of heroes who till this moment had survived only as names far echoed down the corridors of Time.”*

—Amelia B. Edwards, Harper's New Monthly Magazine (July 1882)



treasures onto the antiquities market before being caught and forced to reveal the location of the tomb and its mummified tenants.

Some 2,800 years earlier, the same royal dead had been pulled from their individual tombs in the Valley of the Kings and unceremoniously strip-searched by the Theban priesthood.

This was the 21st Dynasty (ca 1069–945 B.C.), where the official pharaonic line in Tanis ruled via an informal power-sharing arrangement with the High Priests of Amun at Thebes, who became the effective kings of Upper Egypt. To fund the two regimes, the clergy turned to the bullion buried in the Valley of the Kings.

Once the royal tombs had been emptied and their owners relieved of their gold, the battered mummies were rounded up into two known caches: a priestly family vault known as DB 320 and the tomb of Amenhotep II (see opposite page).



TAO



AHMOSE-NEFERTARI



AMENHOTEP I



MERITAMUN



THUTMOSE I



THUTMOSE II



HATSHEPSUT



THUTMOSE III



AMENHOTEP II



THUTMOSE IV



AMENHOTEP III



# THE LUXOR OBELISK & ITS VOYAGE TO PARIS

The extraordinary story of how an obelisk from the banks of Luxor was transferred to the Place de la Concorde in Paris in the early 19th century.



© SEAN BRUBAKER

In the 19th century, three large obelisks left Egypt destined for Paris, London, and New York. The journeys of the London (1878) and New York (1881) obelisks are well known, chronicled in the newspapers of the day and later described in full-length books devoted to each obelisk. In contrast, the story of the Paris obelisk is virtually

unknown. This is a shame. It is a wonderful story full of drama, compassion, technological innovations, and a main character (not the obelisk) who we can all root for. Because it is a story worth telling, we translated French engineer Apollinaire Lebas' personal account of his adventures in Egypt and of how he moved the obelisk.

BOB BRIER *and* COLETTE FOSSEZ SUMNER



interview, he impressed Lebas with his knowledge of the size and weight of the Luxor obelisk, but also revealed that the obelisk Lebas intended to move was cracked, starting from the base to about one third the height. Lebas could not believe this. He had been specifically told by Champollion to take the obelisk on the right, because it was in better condition than the one on the left. Lebas had complete confidence in the great Champollion, and Champollion had said nothing about a crack. Could Krali be right? He certainly seemed to know the obelisk well.

“From then on, our engineer lived in fear, wondering if the obelisk he was to move had a fatal flaw and would break when he attempted to lower it. For the next few weeks during the trip south to Luxor, he wondered if the obelisk really was cracked.”

When they finally reached the banks of Luxor, Lebas immediately went to the obelisk. His stonemason, just as concerned, ran ahead to the obelisk and when Lebas arrived on the scene,

“the Italian, Mazacqui, a stonecutter, was gently tapping the east side of the obelisk on the right and was paying close attention to the noise resonating from the mass. As soon as he saw me, he cried out in his language, half Italian, half French: ‘Moussou

[Monsieur], the stone, it is cracked, but I do not believe it is broken. The sound is good. We will be able to remove it, providing that it falls slowly, very slowly.’ [...] I was walking like a drunken man, incessantly repeating, ‘There was a crack that not a single book on Egypt had mentioned.’ A thousand contradictory thoughts assailed me at once, full of turmoil and agitation. I was at the same time in Toulon, Paris, and Thebes. The sole thought that I might be accused of shattering the obelisk while taking it down from its base, or while taking it on board, was absorbing all my faculties.”

However, encouraged by what the stonemason told him, Lebas sprang into action and began preparations for lowering the obelisk. His approach was different from anything used to move obelisks before. Educated at the École Polytechnique, France’s equivalent of MIT, Lebas had a sound training in both engineering and mathematics, which he now applied to the task of moving the obelisk.

When Lebas took on the project, the last obelisk moved was in 1586, when Domenico Fontana moved the Vatican obelisk a quarter of a mile from the old St. Peter’s Basilica to its present site. We can appreciate just how different Lebas’ approach was by comparing it to Fontana’s.



COURTESY OF THE EGYPTOLOGY LIBRARY OF PEGGY JOY

*This is Luxor Temple as Lebas encountered it in 1831, drawn by Verniac Saint-Maur, captain of the Luxor. This was the ship specially-built to carry the western*

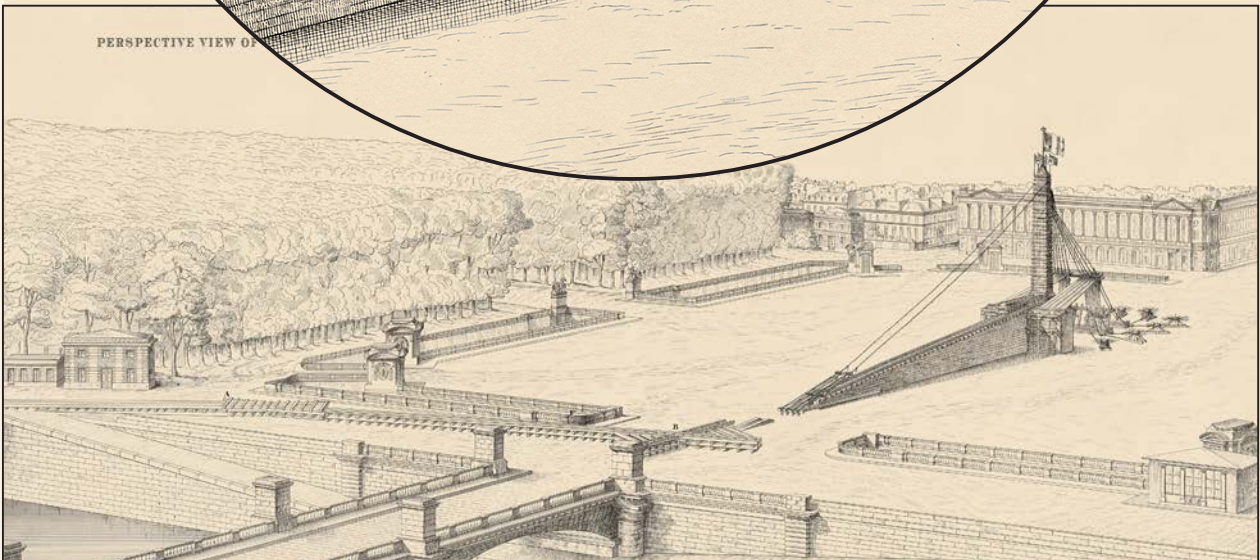
*obelisk in its hull. But first, around 30 mudbrick huts would have to be purchased and then demolished to clear a path from Luxor Temple down to the Nile.*



*The Luxor Obelisk and Its Voyage to Paris*



PERSPECTIVE VIEW OF



COURTESY OF THE EGYPTOLOGY LIBRARY OF PEGGY JOY

**(ABOVE)**

*Lebas' diagram of how the obelisk would travel to its pedestal in the Place de la Concorde via a raised wooden track, and then a gently sloping stone ramp. The pedestal still bears a gilded depiction of the system Lebas used to lower the obelisk in Luxor.*

**(OPPOSITE)**

*On Tuesday October 25, 1836, some 200,000 Parisians, including the King and Queen, turned out to watch the obelisk being erected in the Place de La Concorde. This oil painting by François Dubois is the only contemporary depiction of the occasion.*





COURTESY OF THE MUSÉE CARNAVALET, PARIS. ACC. NO. P107



JUAN AGUILERA MARTIN

# CULT OF THE ANCESTORS IN DEIR EL-MEDINA



© MANNA NADER—KAIROINFO4U

*For generations, the Deir el-Medina workers who built the royal tombs in the Valleys of the Kings and Queens lived with their families below the tombs of their ancestors, built higher up on a hill. Many of the tomb chapels were topped by pyramids, such as the restored example we can see here, which connected the dearly departed with the dawn's*

*first rays. As the crowns of the pyramids glowed each morning, the Deir el-Medina residents may have felt reassured that their ancestors were also reborn.*

*As we'll read in this article, it was believed that those same ancestors could return to the realm of the living to intervene in the affairs of those that they left behind.*

The workers of Deir-el-Medina woke up to a daily reminder of the fragility of this life, and the hope for eternal glory. But how did they relate to the dead whose tombs overlooked the little village? What were their beliefs and funeral rites like?

We understand a fair bit about the lavish funerary and religious rites of the Egyptian kings and nobles, thanks to their richly-adorned tombs,

but little has been said about the many workers who served the ruling classes.

When the homes of the artisans who built the New Kingdom royal tombs were abandoned, its residents left behind a treasure trove of artefacts. These have helped us form a picture of the very intimate beliefs and rites of these essential people in the pharaonic enterprises.

## (OPPOSITE PAGE)

*An agent on the other side.*

*Busts of family ancestors were set into niches in the walls of houses of Deir el-Medina or placed in tomb chapels in the cemeteries there. These busts represented the deceased's success in attaining eternal life as an akh—an "effective spirit"—who could act as an intermediary between the mortals and the gods. Villagers would make offerings to the deceased, imploring them to act on their behalf, or carry a petition to the ears of the gods.*

*Many of the busts wearing luxurious wigs like this one are thought to represent female ancestors. This elaborately-painted example is now in New York's Metropolitan Museum of Art.*



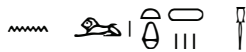
ancient Egyptians were meticulous record keepers, and absences from work were recorded on ostraca (broken pots or stone flakes used as writing surfaces), such as this example concerning a man named Ruti. The entry details the date, the type of absence (he stayed home from work), his name and the nature of the ailment—he was simply “ill”.



“Month 1 of Peret (Growing Season, Oct.–Feb.), Day 27,

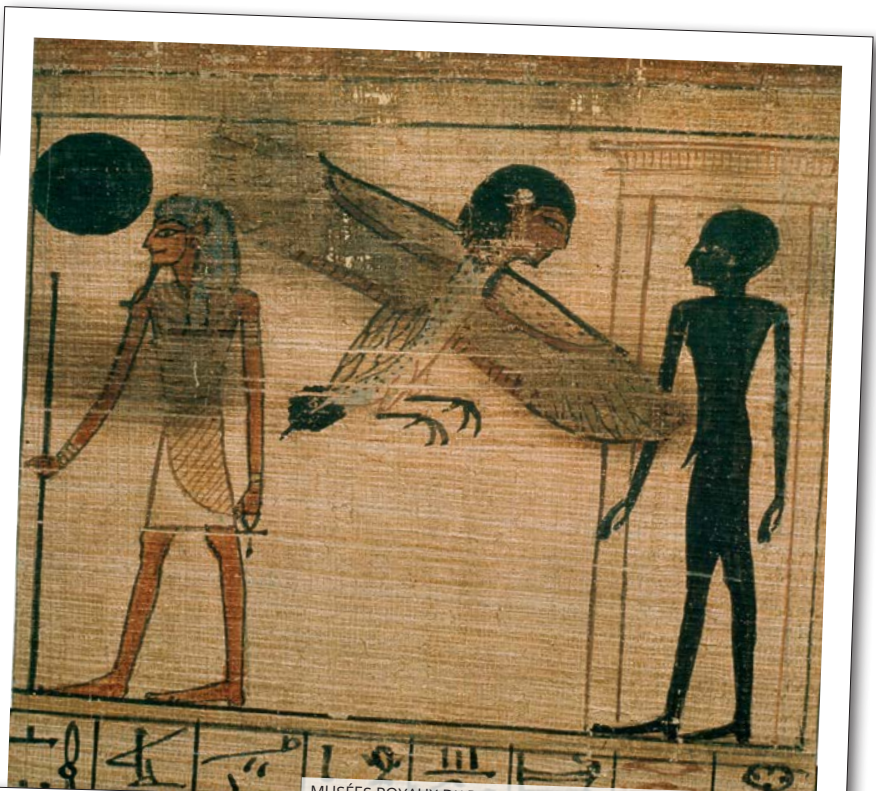


Stayed (home),



by Ruti, Ill.”

(‘Absence from Work Text’,  
Reign of Siptah, 19th Dynasty, ca. 1190 B.C.],  
O. Ashmolean Museum 37.)



MUSÉES ROYAUX D'ART ET D'HISTOIRE, BRUSSELS. ACC. NO. E.5043  
PHOTO: WERNER FORMAN ARCHIVE / ALAMY.COM

This scene is from the Book of the Dead of a man named Neferrenpet, who lived and worked in Deir el-Medina during the reign of King Ramesses II, around 1250 B.C. The papyrus features Neferrenpet's shadow (shut) emerging from the tomb to greet the sunrise, as well as his ba, depicted as a human-headed bird. The ba and shadow are often referred to together in the Book of the Dead:



“Spell for opening the tomb



for the ba and shadow to come forth by day,



and gain power over the legs.”

(The Book of the Dead, Chapter 92)

## BA (Spirit of Freedom)

The ba allowed the deceased freedom of movement, and could leave the tomb during the day to join the sun god Re on his solar circuit through the sky. At night the ba returned to the tomb to reunite with the deceased's body, in the same way that Re sank below the horizon to be united with Osiris and receive the lord of the netherworld's powers of rejuvenation.

## SHUT (Shadow)

The casting of one's shadow meant that a person was in the sunlight, and in an ancient Egyptian context, this meant soaking up Re's creative energies. The shadow was said to accompany the deceased's ba when it emerged from the tomb each morning to share in the rising sun's rebirth.



## AKH (Active Spirit)

Elevating to a divine state as an akh was the ultimate goal of an individual's rebirth after death. A deceased's akh was worshipped in an “ancestor bust” like this one, where their presence could continue to be felt by loved ones, and they remained “effective” in the land of the living.

This female bust, now in the Brooklyn Museum, was likely originally fully painted, and would have been striking. The lappet wig shows traces of blue, and the modius above it was painted red.





© MUSEO EGIZIO, TURIN. CAT. 1606





METROPOLITAN MUSEUM OF ART. ROGERS FUND AND EDWARD S. HARKNESS GIFT, 1922. ACC. NO. 22.3.33

**(OPPOSITE)**

*This stela was found in the Tomb of Hay (TT 267), who worked at Deir el-Medina during the 20th-Dynasty reign of King Ramesses III (ca. 1170 B.C.).*

*The stela called upon the guardianship of two goddesses, perhaps for a woman's trouble-free pregnancy and childbirth. Meretseger is shown with a female body and cobra's head, and her veneration helped ward off other dangerous forces. Taweret, a fearsome hippopotamus with the tail of a crocodile, was invoked to protect women in childbirth and shared this function with Bes. Her pendulous breasts and large belly also point to her link with pregnancy and nursing.*

*Each of the goddesses are named in the hieroglyphic text before them, and both wear a modius crown topped by cow horns and a sun disc, which associates them with the daughter of Re, the mother goddess Hathor.*

*The text along the bottom of the stela records the names (and memory) of three generations of Hay's family: "Made by the deputy in the Place of Truth (Deir el-Medina), Hay, True of Voice, his son, the scribe Amennakht, and his son Nebnefer."*

**(ABOVE)**

*Dressed in a pleated, pure white, translucent robe, the Chantress of Amun, Tent-dentesi is led by Anubis towards Re-Horakhty. Seated in the mummified form of Osiris, Re-Horakhty possesses the combined power of daily rebirth with the rising sun and Osiris' netherworld transformation from death.*

*Tent-dentesi's white robe is significant. Egyptologist Kara Cooney points out that, according to the Book of the Dead, the white garment "is explicitly linked with the purity of successfully passing through the Hall of Justice as a blessed soul, an akh."*

*Standing before Re-Horakhty, Tent-dentesi presents her ib (heart), which has passed judgement. The heart had carried a lifetime's worth of thoughts and deeds, and was weighed against the feather of truth. The stela shows that Tent-dentesi's heart supported her denial of any wrongdoing, and she was declared "True of Voice", worthy of an eternity dwelling with the gods.*

*This stela, dated to Egypt's 22nd Dynasty (ca. 800 B.C.), was discovered at Deir el-Bahari in the offering chapel of Tent-dentesi's father, Saiah (MMA 801).*



# PETRIE,



# THE PORTRAITS,



# & THE NATIONAL GALLERY



PHOTO: PRICEM / SHUTTERSTOCK.COM

## RoseMarie Loft

“It may seem strange that we are indebted to Egypt for our knowledge of classical portrait painting. The frescoes of Italy show nothing of the portable pictures which were so highly valued. It is only by a curious adaption of Egyptian customs that we have preserved to us a branch of the most important division of ancient painting.”

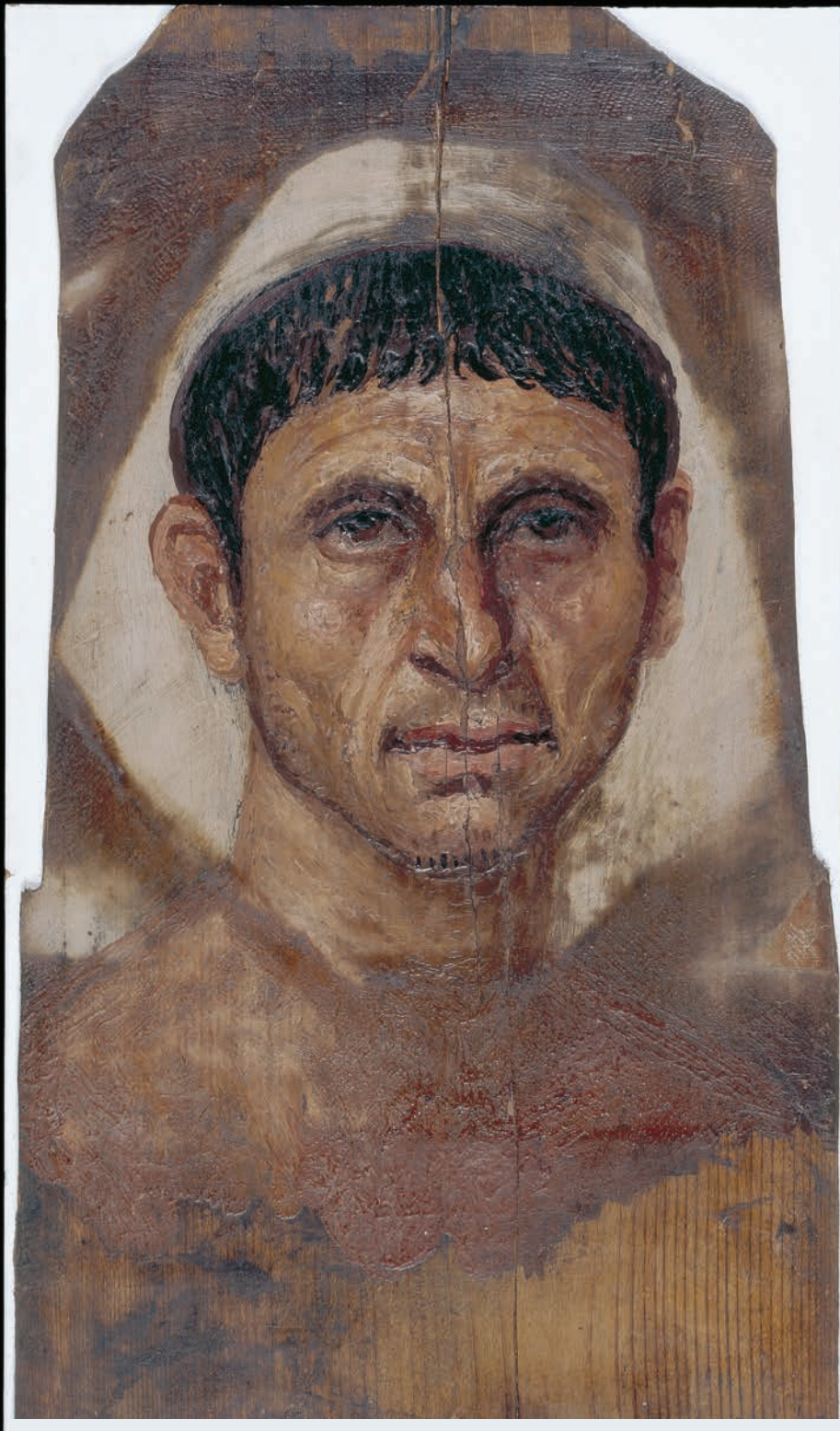
—Flinders Petrie in *The Hawara Portfolio: Paintings of the Roman Age* (1913).

In 1888, English Egyptologist Flinders Petrie discovered a vast Roman-era necropolis at Hawara in Egypt's Fayum basin, and found that some of the mummies wore realistic painted portraits instead of the traditional Egyptian idealised masks. Petrie appears to have been keen on having them displayed at England's National Gallery as rare surviving examples of classical portraiture, rather than “mere” artefacts, and the Director of the

Gallery, Sir Frederic Burton, agreed: “I consider these things as appropriate and desirable [for the collection]... as any early Italian fresco or other work.” In complete contrast, the National Gallery's Board of Trustees felt that the Fayum Portraits had no place on the walls of the Gallery whatsoever.

**RoseMarie Loft** follows the changing attitudes towards the remarkable Fayum Mummy Portraits, from their 19th-century discovery through to today.





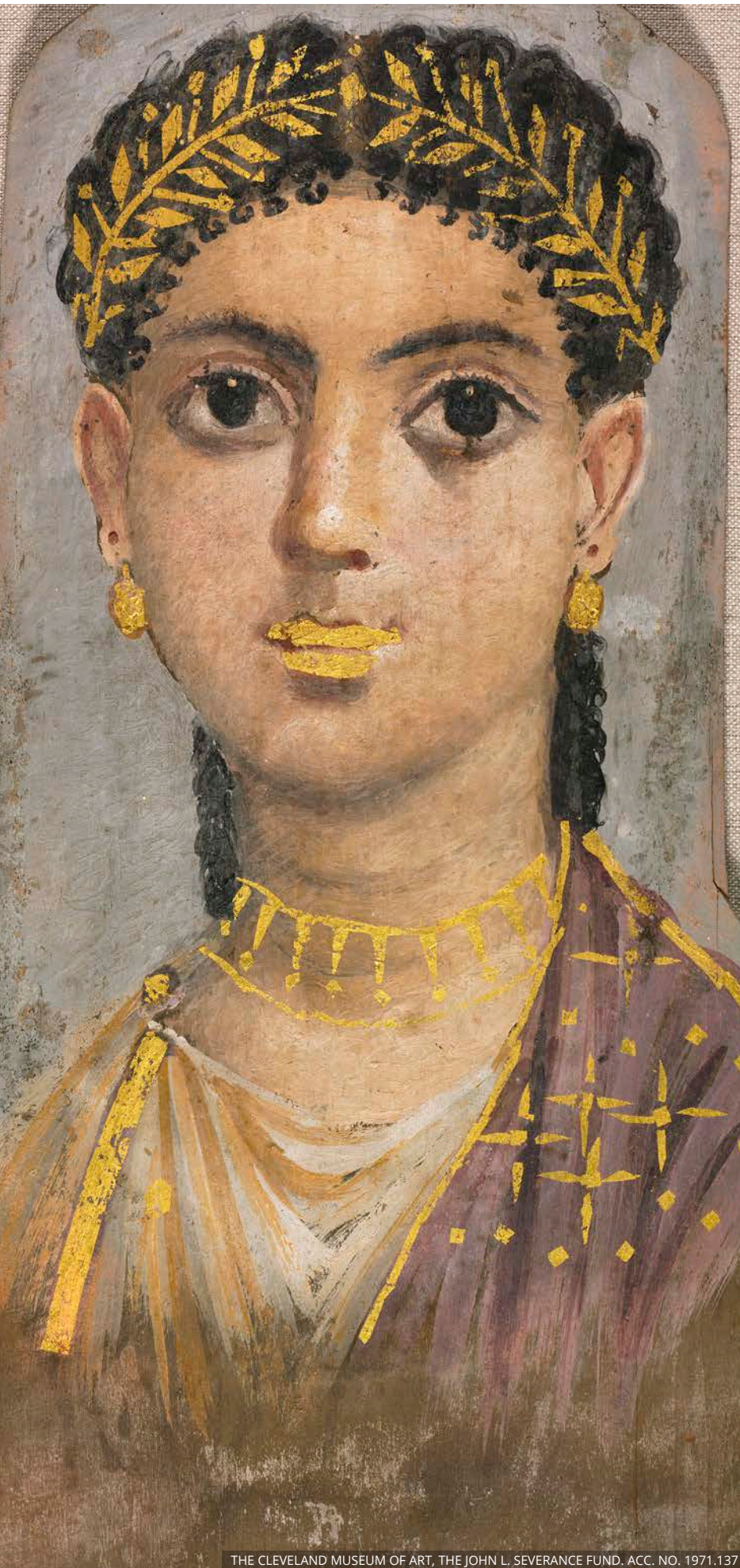
© THE TRUSTEES OF THE BRITISH MUSEUM. ACC. NO. EA74708

*"An admirable character-study of a shrewd-looking, hard-featured Roman." This was how Amelia Edwards, founder of the Egypt Exploration Fund (now Society), described this portrait in her 1891 book, *Pharaohs, Fellahs and Explorers*. She also seemed to possess a remarkable gift for personality profiling: "The man is somewhat on the wrong side of fifty. His face is deeply furrowed, probably by business cares, and he looks straight out from the panel with the alert and resolute air of one who is intent on a profitable bargain. The*

*artist has not flattered him. His nose is bent, as if from a blow, and about the lines of the mouth there is a hint of humor, grim and caustic, which has been caught with evident fidelity."*

*Edwards recorded that Sir Frederic Burton, Director of the National Gallery, thought that this portrait was "worth all the rest put together"... On hearing this verdict, the owner of the picture, who had intended it for his private collection, generously presented it, with two others, to the National Gallery."*





THE CLEVELAND MUSEUM OF ART, THE JOHN L. SEVERANCE FUND. ACC. NO. 1971.137

**(OPPOSITE PAGE)**

Flinders Petrie arrived at Hawara with the intention of reaching the burial chamber of the Pyramid of Amenemhat III. He records how his focus soon shifted:

“But perhaps the greatest success at Hawara was in the direction least expected. So soon as I went there I observed a cemetery on the north of the pyramid; on digging in it I soon saw that it was all Roman, the remains of brick tomb-chambers; and I was going to give it up as not worth working, when one day a mummy was found, with a painted portrait on a wooden panel placed over its face. This was a beautifully drawn head of a girl, in soft grey tints, entirely classical in its style and mode, without any Egyptian influence. More men were put on to this region, and in two days another portrait-mummy was found; in two days more a third, and then for nine days not one; an anxious waiting, suddenly rewarded by finding three. Generally three or four were found every week, and I have even rejoiced over five in one day. Altogether sixty were found in clearing this cemetery, some much decayed and worthless, others as fresh as the day they were painted.”

—*Ten Years' Digging in Egypt, 1881–1891* (London, 1892)

In the photo opposite, published in 1923, Petrie holds a stone head purchased in Cairo that he thought to be of Narmer—ancient Egypt's first king. The head (UC 15989) is now in the Petrie Museum of Egyptian Archaeology, part of University College London.

Over three-quarters of the museum's collection (including a number of Fayum Portraits) comes from excavations directed or funded by Petrie, or from purchases he made for university teaching.

**(LEFT)**

This doe-eyed portrait of a young woman, perhaps in her early 20s, was discovered at Hawara, and is now in the Cleveland Museum of Art. Such overly-large eyes are a feature of many mummy portraits.

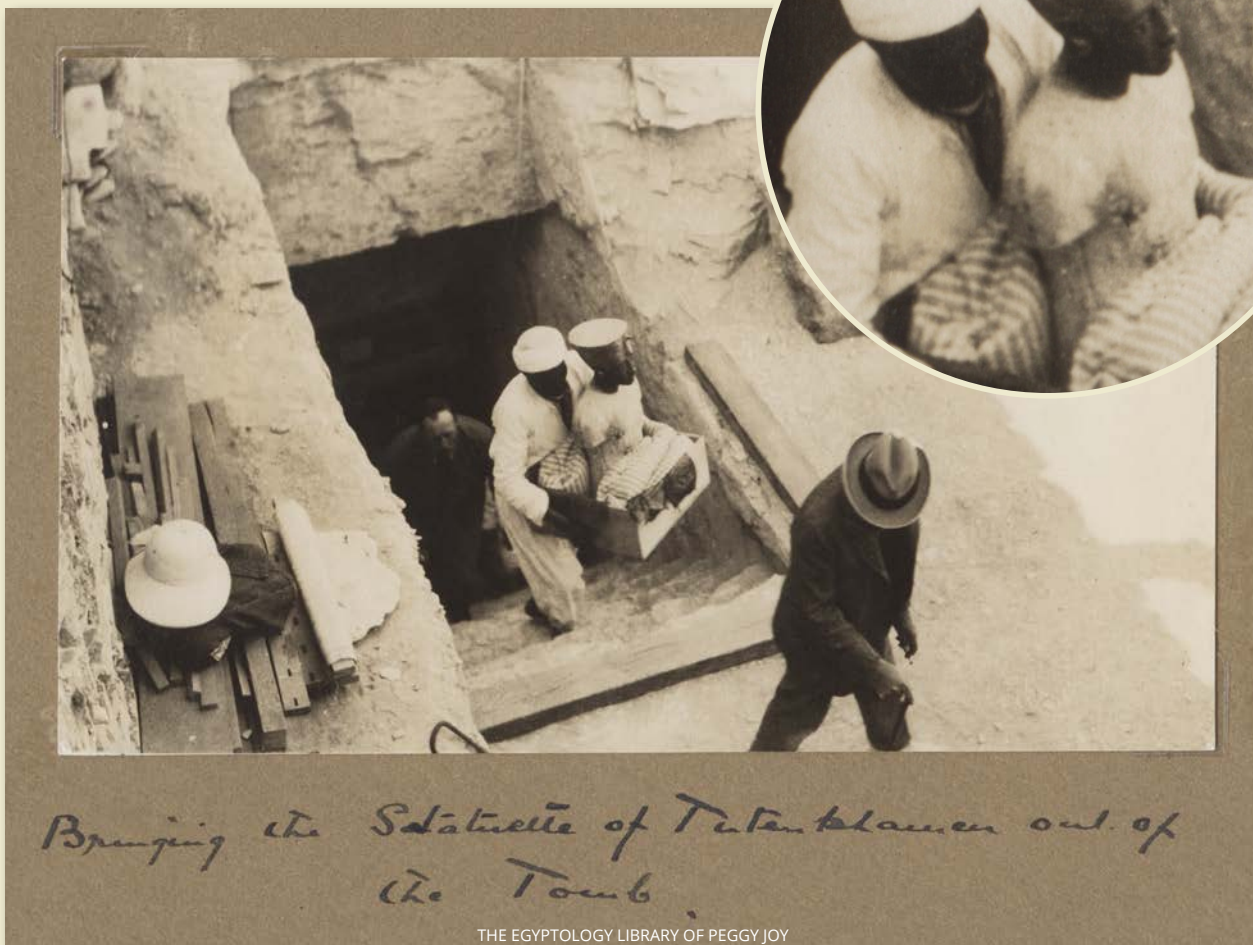
The portrait displays a technique used by the local artists to emphasise the dazzling sequins sewn into the woman's garment. Some of the gold sequins sparkle like stars as they catch the light.

The detail in many of the Fayum Portraits is such that their clothes, jewellery and hairstyles can help scholars identify in which Roman Emperor's reign the person lived. This painting can be dated based to around ca. A.D. 35., based on the hairstyle popular at the end of the reign of Emperor Tiberius.



# LOOKING BACK

## Vintage Images of Ancient Egypt



*Bringing the Statuette of Tutankhamun out of the Tomb.*

THE EGYPTOLOGY LIBRARY OF PEGGY JOY

The real “Mannequin of Tutankhamun” is brought out from the king’s tomb (KV 62). The hat-wearing man in the foreground is Howard Carter, the discoverer of KV 62. Behind him, carrying the wooden figure, is an Egyptian man whose name is sadly unknown. At the back is British engineer Arthur “Pecky” Callender, who joined Carter as his assistant during the excavation of Tutankhamun’s tomb.

This life-size model of the king’s head and torso is generally thought to have served as a mannequin for the king’s garments or jewellery, or even used as a model for the royal dressmakers. Since discovery, the “mannequin” has been kept in Cairo’s Egyptian Museum (JE 60722), but will form part of the vast Tutankhamun gallery in the Grand Egyptian Museum that is due to open towards the end of this year.

**E**gyptologist Arthur Weigall had a way with words, and his description of the moment that Howard Carter first peered into the Antechamber of the Tomb of Tutankhamun, is a delightful read:

“When this hole had been pierced, Mr. Carter, holding an electric torch, thrust his head and arm through, while Lord Carnarvon and his companions waited breathlessly to hear what he saw... At last Mr. Carter was pulled from the hole, so the scene was jestingly represented to me, ‘like a cork from a bottle.’”

—Tutankhamen and Other Essays (1923).

Eclectically, Arthur Weigall also had a background in theatre set design. The 1924 photo opposite shows Weigall (on the right) with sculptor William Aumonier Jr. working on a reproduction of Tutankhamun’s “mannequin” that was to be used for the British Empire Exhibition held at Wembley Park in London during 1924 and 1925.

Drawing on both his Egyptological knowledge and design skills, Weigall led a team of craftsmen to create a detailed

replica of Tutankhamun’s tomb, which had been discovered less than 18 months earlier. As Cambridge University historian Dr. Allegra Fryxell describes, it was a sensation:

“Its decorative hieroglyphs were historically accurate, as was the use of nearly £1,000 worth of gold, leading visitors to declare that a visit to Tutankhamen’s tomb at Wembley had achieved ‘the most perfect illusion of reality.’”

—Twentieth Century British History, Vol. 28, No. 4, 2017

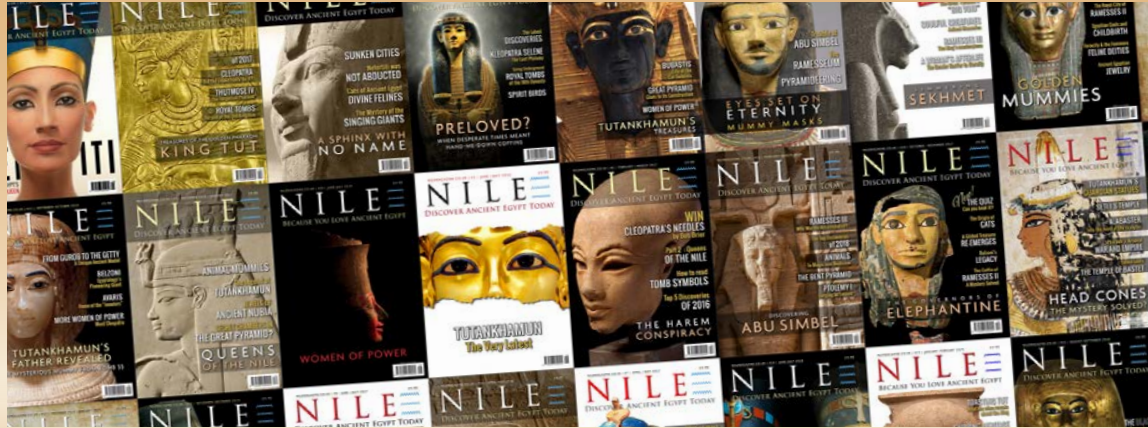
One person who wasn’t happy about the replica tomb was Howard Carter, who attempted to have it shut down. Carter argued that such a replica was in violation of copyright, and had to have been based on photographs which were the property of the Carnarvon-Carter expedition. The exhibition organisers, however, were able to demonstrate that they had worked from photographs taken by others, perhaps including the one above. Carter’s solicitors withdrew their legal action, but one suspects that the complaint was perhaps more about Howard Carter feeling that Arthur Weigall’s replica was stealing his limelight.



# NILE

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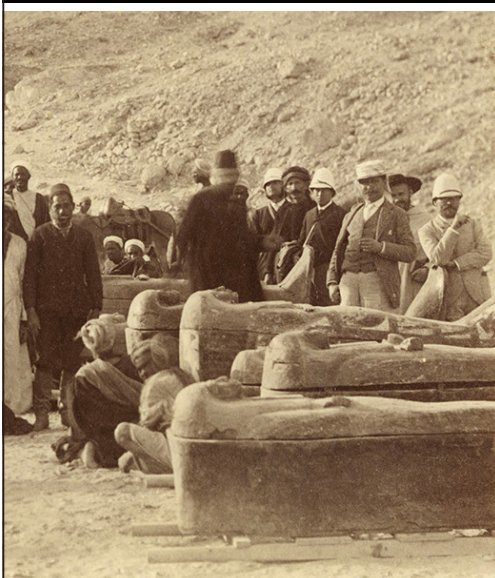
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