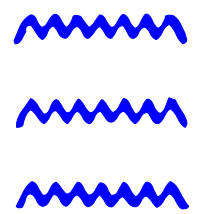


NILE



BECAUSE YOU LOVE ANCIENT EGYPT



MORE JEWELS OF THE NILE
The Collection that Carter Shaped

TUTANKHAMUN ON TOUR
The First Blockbuster Exhibition

THE KING'S GARDEN
Thutmose III's Botanical Wonders

STRIKE A POSE
THE MYSTERIOUS
'RAISED-ARM' FIGURES

THE DIXON RELICS
Lost (and Found) Artefacts
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AMENHOTEP I'S MUMMY
REVEALS ITS SECRETS

NILE



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KING TUT AT THE BRITISH MUSEUM

Jeff Burzacott

Fifty years ago, the world's first blockbuster touring exhibition opened at the British Museum, and launched a wave of Tutmania that circled the globe.



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THE KING'S BOTANICAL GARDEN

**Khadija Hammond
Dr. Elsayed Hegazy**

Thutmose III decorated the walls of a sanctuary at Karnak Temple with the strange and exotic flora and fauna that he encountered on his military campaigns through the Levant. But why?



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MORE JEWELS OF THE NILE

Jeff Burzacott

NILE #27 (Sept. 2020) featured the fabulous Egyptian collection of the Worcester Art Museum, which was guided by the keen eye of Howard Carter. Now, we explore more pieces from the museum's new exhibition.

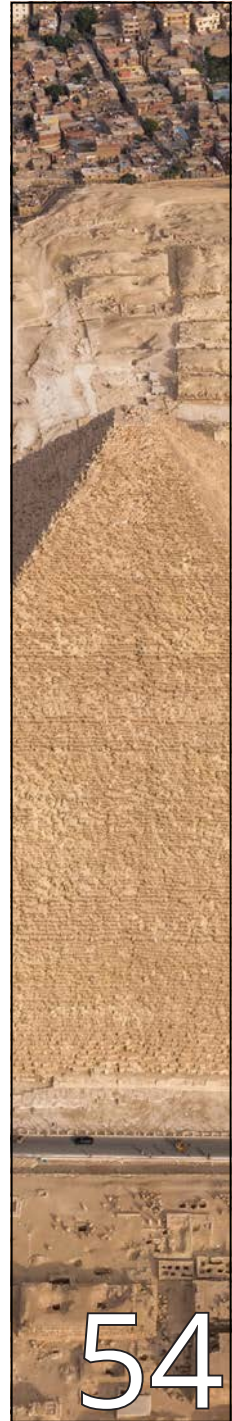


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FIGURINE OUT PRE-HISTORY

Christopher Bebbington

Ancient depictions of women with raised arms are found in figurines, on pots, and on cave walls. **Christopher Bebbington** explores what they might mean.



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THE DIXON RELICS

Jane Mulder

In the late 19th century, three small objects were found in the Great Pyramid of Giza by British engineer, Wayman Dixon. **Jane Mulder** investigates these mysterious relics.

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COVER STORY



AMENHOTEP I'S MUMMY

Jeff Burzacott

When Amenhotep I's mummy was discovered in 1881, it was deemed too attractive to unwrap. Now, his mummy has been "digitally unwrapped" to reveal some surprising insights about the king, the thieves who plundered his body, and the priests who hid it.

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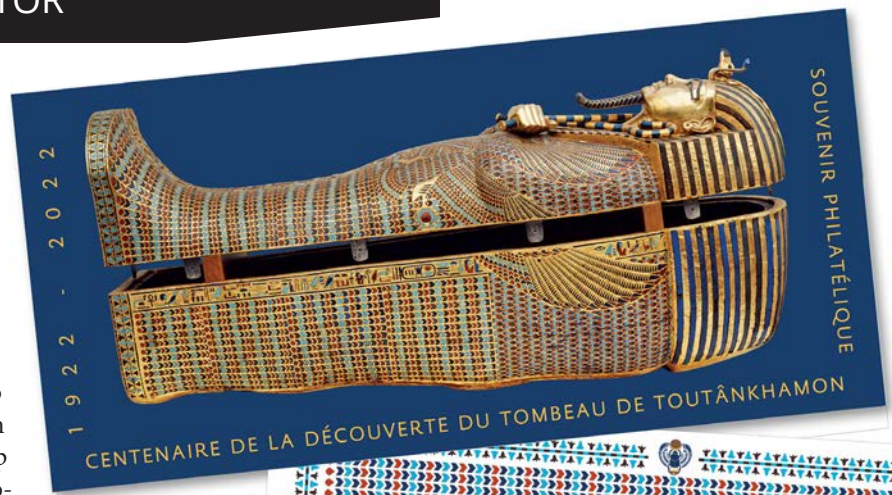
FROM THE EDITOR

WELCOME TO TUTMANIA! You may have heard the news: 2022 marks the centenary of Howard Carter's discovery of the Tomb of Tutankhamun. Scores of books, documentaries, exhibitions, lectures and tours have all been scheduled for the anniversary, and stamp collectors haven't been forgotten either.

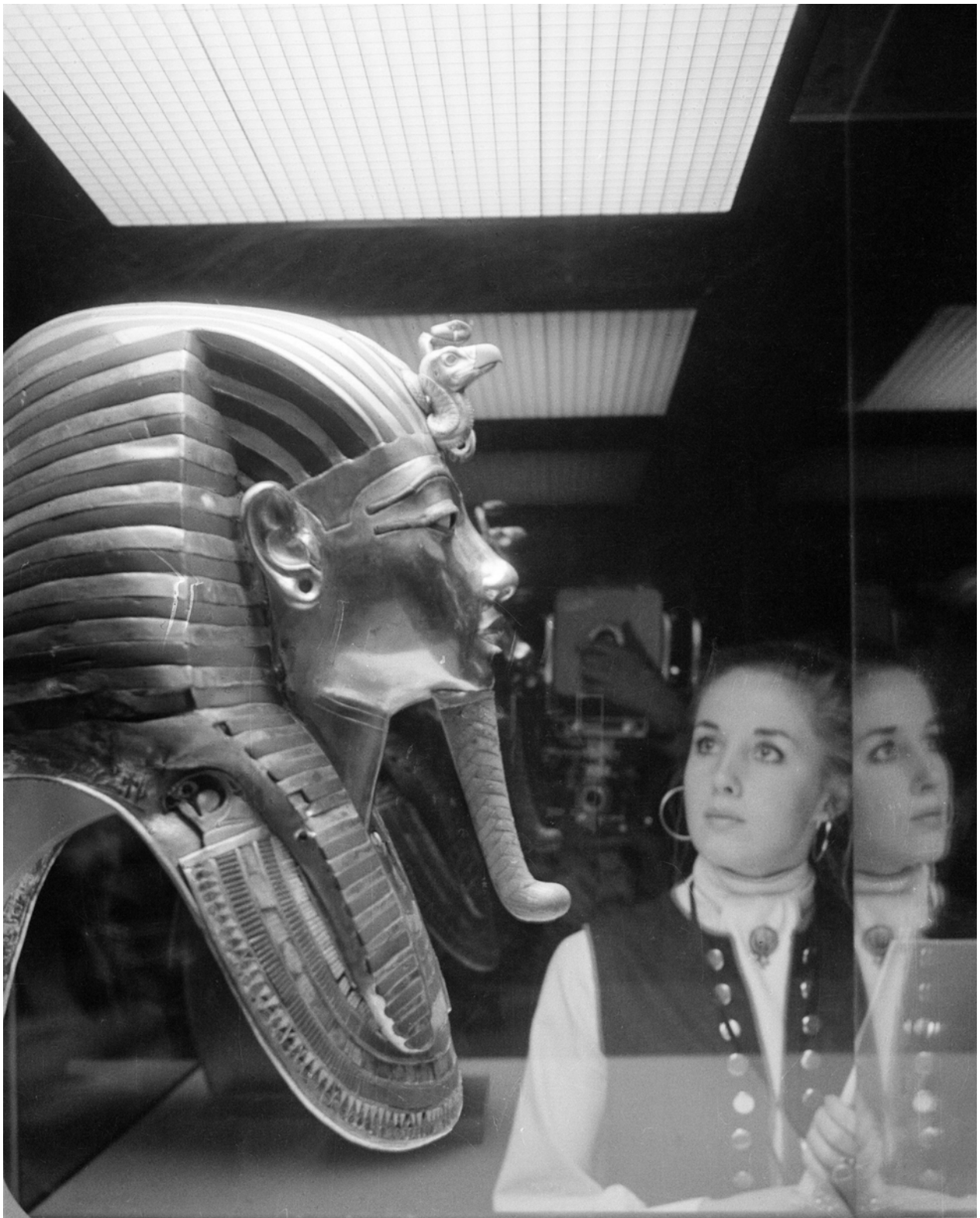
This commemorative French stamp featuring Tut's famous mask went on sale in June. The design of the stamp sheet beautifully incorporates the colourful inlays of the second of the king's three coffins, shown on the cover of the souvenir pack. The wings extending protectively around the coffin are that of the vulture goddess Nekhbet and the winged uraeus, Wadjet—the patron goddesses of Upper and Lower Egypt.

Welcome to issue #32, in which we look back 50 years at the world's first blockbuster Tutankhamun exhibition! And, as always, I hope you enjoy your NILE time!

Jeff Burzacott ☰
editor@nilemagazine.com.au



DESIGNED BY ÉLOÏSE ODDOS USING PHOTOGRAPHY BY © ARALDO DE LUCA



Press Day, 28 March 1972

The day before the official opening of the Treasures of Tutankhamun exhibition, Shirley Freeman was photographed at the press preview admiring Tutankhamun's golden mask.

The formal opening was attended by Lady Evelyn Beauchamp, the daughter of Lord Carnarvon, who funded Howard Carter's explorations in the Valley of the Kings. Lady Evelyn was delighted at the way in which the pieces had been displayed: "they look so much more beautiful here than they did down in the tomb".

You can read more about Lady Evelyn Beauchamp—the first woman to enter Tutankhamun's tomb—on page 67 of this issue of NILE Magazine.

PHOTO: MIRRORPIX / ALAMY.COM



British Museum security guards flank the golden mask of Tutankhamun, still in its packing case after arriving from Cairo. The exhibition artefacts were transported from Egypt to London in a secret airlift by the Royal Air Force (RAF) and the British Overseas Airways Corporation (BOAC) in different flights to spread the risk—just like the British royal family. Two flights were by the BOAC jets, and the third, which included the king's golden mask, by the RAF.

PHOTO: PA IMAGES / ALAMY.COM



'Cleopatra' visits the Treasures of Tutankhamun. The National Gallery in Washington drew a host of famous faces, including Elizabeth Taylor, who had played the legendary Queen Cleopatra onscreen. She explored the exhibition with her husband, US Senator John Warner. Here the couple were photographed admiring the gilded statue of the scorpion goddess Serqet, one of the

four elegantly-carved goddesses who stood protectively on each of the sides of the gilded wooden shrine (JE 60686) that covered Tutankhamun's canopic chest. Each goddess safeguarded one of the Four Sons of Horus, who, in turn, protected the king's mummified vital organs. Serqet shielded Qebesenuf, the deification of the canopic jar storing the royal intestines.

When it came time for the *Treasures of Tutankhamun* to tour America, the U.S. Navy offered to help, and lent two warships to deliver the priceless cargo from Alexandria, Egypt, to the U.S. naval base at Norfolk, Virginia. This was security at an unprecedented level.

The U.S. leg of the world tour took in six cities, starting in Washington, D.C. at the National Gallery of Art on November 17, 1976. When the exhibition closed five months later, over 835,000 people had seen Tutankhamun's treasures—more than the capital's population.

These were the hottest tickets in town, and were distributed daily on a first-come, first-served basis, leading people to regularly queue up at dawn—and this was during an unusually brisk winter!

The era of the blockbuster exhibition was well and truly here. Newly-elected President Jimmy Carter attended, as did Andy Warhol. Visitors spent \$100,000 a week (in 1976

dollars) on souvenirs, including a \$1,500 reproduction of the gilded statue of the scorpion goddess Serqet, which you can see being admired by Elizabeth Taylor, above.

The *Treasures of Tutankhamun* exhibition concluded its hugely successful American stint in San Francisco, where, in its last week, police Lieutenant George LaBrash suffered a minor stroke as he guarded Tutankhamun's golden mask. LaBrash blamed the stroke on the legendary curse of the pharaohs and sued the city, claiming a work-related injury. "I still feel King Tut's curse is with me," LaBrash told the judge hearing the case. Judge Figone rejected the claim: "The spectators who attended the exhibit may just as well have 'disturbed' the remains of the deceased," Judge Figone wrote in his the decision. "Officer LaBrash, if anything, prevented desecration of these remains." Of course, Tutankhamun's body wasn't part of the tour. Clearly, Judge Figone was one of the few who hadn't attended.



Thutmose III's
'Botanical
Garden'

PHOTO: WERNER FORMAN ARCHIVE / N.J. SAUNDERS / HERITAGE IMAGES / ALAMY.COM

The white arrow, above, points out the location of Thutmose III's "Botanical Garden", which is part of the Akh-Menu temple complex he built within the vast Karnak Temple precinct at Thebes.

Karnak was the religious heart of Thebes, and was oriented east-west so that the morning sun's first rays poured through the main axis of the temple, a reminder of the daily action of creation and rebirth.

Akhmeru DREAMING



The eastern wall of Thutmose III's Botanical Garden is decorated with a menagerie of animals and plants collected by the king on his military campaigns through Syria.

Dr. Elsayed Hegazy and Khadija Hammond

“If you can paint one leaf, you can paint the world”

—English artist John Ruskin, 1869.

Victorian artist John Ruskin was a proponent for using drawing as a means of appreciating the beauty of the natural world, and may have found an unlikely kindred spirit in the Egyptian King Thutmose III who, some 3,300 years earlier, ordered his artists to create what we call today, his Botanical Garden.

During Thutmose's military campaigns into Syria in Year 25 of his reign, the king collected “every strange plant and every beautiful flower” to offer them as tribute to Amun, the principal creator god at Karnak Temple. Much of this flora and fauna would have been fascinating and peculiar to the ancient Egyptians.

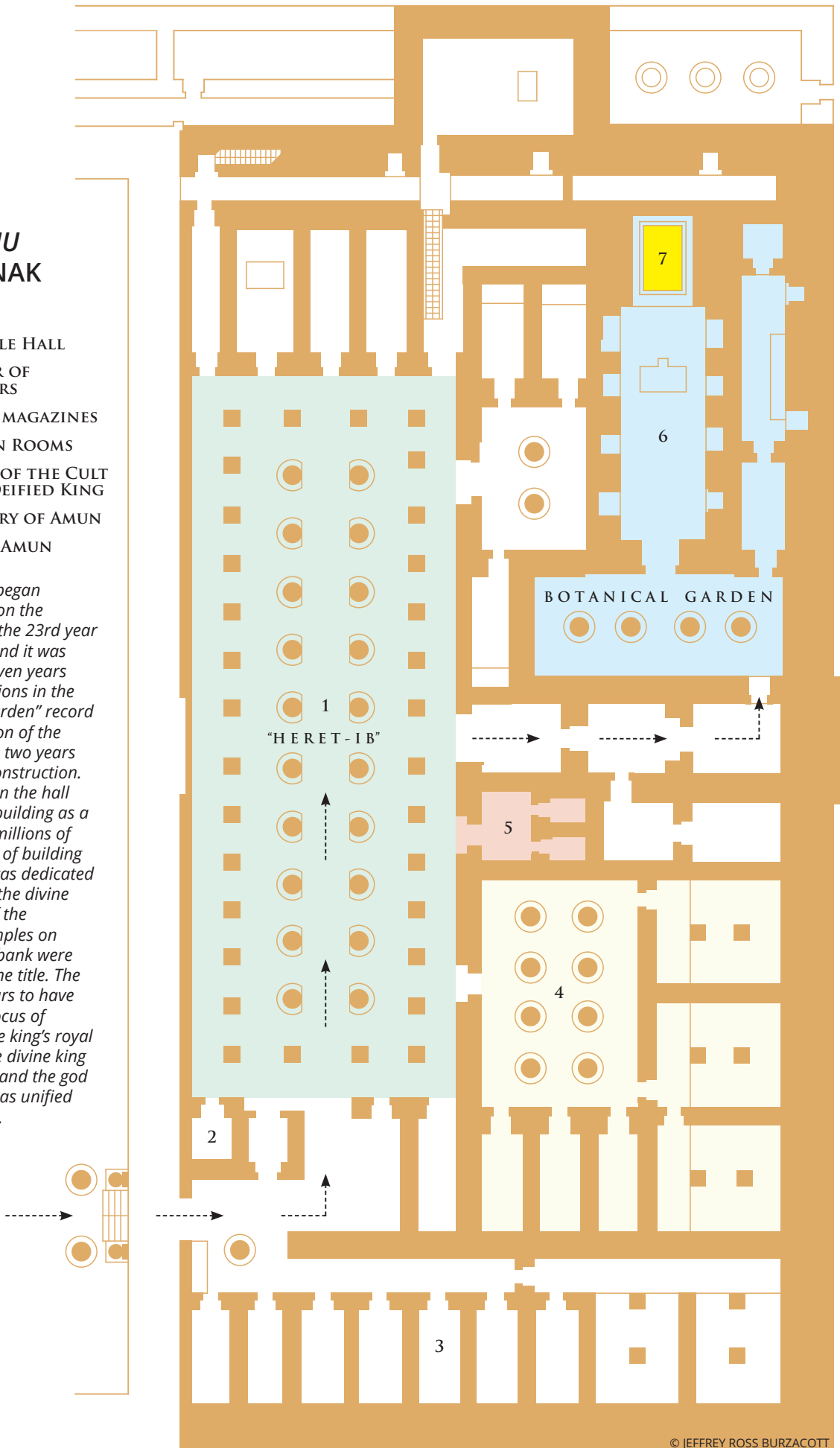
Was the Botanical Garden an expression of the pharaoh's reach into exotic lands, or a royal “Cabinet of Curiosities”? Or was it, as Egyptologist Nathalie Beaux believes, an expression of “the diversity of the Creation under its rarest aspects”?

THE AKHMENU AT KARNAK TEMPLE

1. HYPOSTYLE HALL
2. CHAMBER OF ANCESTORS
3. STORAGE MAGAZINES
4. SOKARIAN ROOMS
5. CHAPELS OF THE CULT OF THE DEIFIED KING
6. SANCTUARY OF AMUN
7. NAOS OF AMUN

Thutmose III began construction on the Akhmenu in the 23rd year of his reign, and it was completed seven years later. Inscriptions in the "Botanical Garden" record that decoration of the temple began two years after initial construction.

Texts within the hall describe the building as a "mansion of millions of years," a type of building that in part was dedicated to the cult of the divine king. Many of the memorial temples on Thebes' west bank were given this same title. The temple appears to have served as a focus of worship of the king's royal ancestors, the divine king Thutmose III, and the god Amun (who was unified with the king).



© JEFFREY ROSS BURZACOTT



© MANNA NADER—KAIROINFO4U

The Akhmenu's only entrance is in the southwest corner, through a doorway which is flanked by two statues of Thutmose III depicted as Osiris (one of which you can see here). The "Festival Hall" stands behind, which consists of two rows of round columns, surrounded by 32 square pillars. The columns are unusual in that the capitals have a unique shape reminiscent of the tent poles that would have been used on Thutmose III's military campaigns. Another theory is that the capitals emulate the wooden

supports used in the archaic shrines of Upper and Lower Egypt, reproductions of which were still used at kings' coronations and jubilees.

The rectangular building behind the statue of Thutmose III, is the Chamber of Ancestors, an independent chapel that once made up the southwest corner of the Festival Hall. It now stands alone as some of the square pillars and round columns have been hauled away by stone robbers. See page 18 for more on this chamber.

Garden. Fittingly, the room is adorned by four papyrus columns. The "Botanical Garden" reliefs are oriented so that they progress towards a large opening in the northern wall of the room that opens into the inner sanctuary of Amun. The lateral walls to the east and west of the sanctuary were hollowed out by four niches each, which likely held statues of the Theban Ennead. These niches are on both sides of an enormous base of pure quartzite—the pedestal for the great shrine of Amen-Re. The largest niche at the northern end of the sanctuary would have contained the naos (cult shrine), where the statue of Amun dwelled. The images of plants and animals continue in the sanctuary, oriented towards the naos of the god.

Now, back to the vestibule. Of the decoration on the walls, only the first register is preserved, which is a source of never-ending frustration to archaeologists because of the importance of the beautiful reliefs and explanatory texts that have been destroyed. It was probably Medieval workmen who took the ancient limestone blocks and burnt them to extract the lime to make plaster and mortar. What likely spared the Akhmenu's large, pillared hall from a similar fate is that it was made of sandstone, rather than limestone.

Nevertheless, enough of the room's decoration remains to discover the extraordinary treasures of art left by the ancient Egyptians. In a delicate and precise style, they represent a myriad of animals and plants encountered by Thutmose III during his military campaigns in Syria and the Arabian Peninsula, which took place in his 25th regnal year, as the king helpfully explains in a text in the chamber:



"Year 25, under the King of Upper and Lower Egypt, Men-kheper-Re (Throne name of Thutmose III), Living Forever.

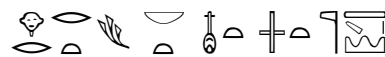


Plants which His Majesty found in the land of Retenu (Syria),

The king then goes on to explain how he encountered the plants while following Amun's divine mandate to conquer these foreign territories:



... every strange plant,



and every beautiful flower which is in God's Land,



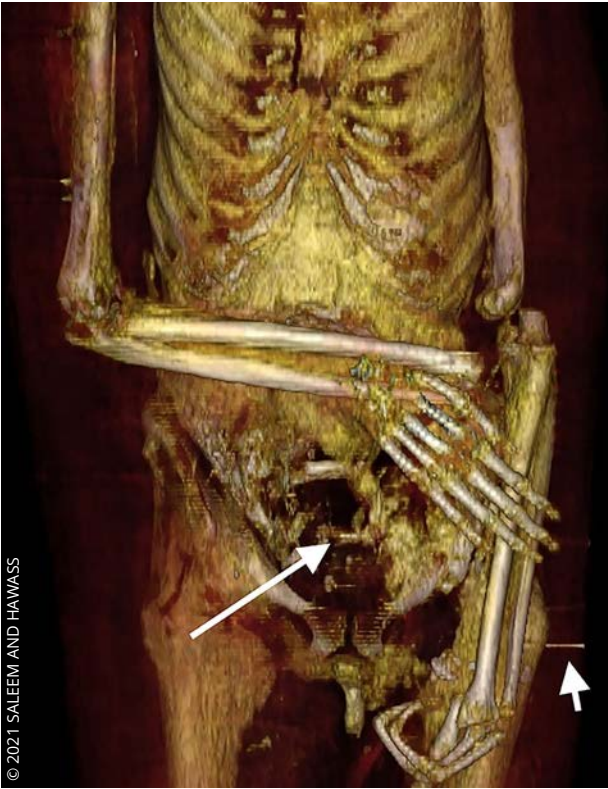
which His Majesty brought



when His Majesty proceeded to Upper Retenu

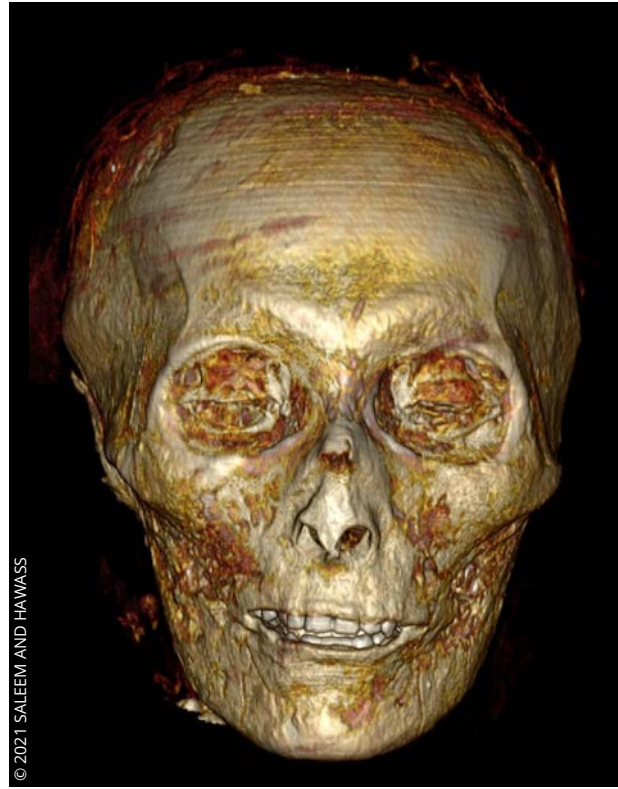


to subdue the northern countries,



© 2021 SALEEM AND HAWASS

This CT scan image of Amenhotep I's torso highlights some of the damage inflicted on the king's body by thieves. Amenhotep's left arm had been torn off and was later bandaged to the body by 21st-Dynasty restorers, with a pin fixing it in place (marked by the short arrow). The long arrow indicates the position of two fingers from the left hand that had broken free and were now in the abdominal cavity.



© 2021 SALEEM AND HAWASS

The modern CT scans have provided us with the first look at Amenhotep I's face since his mummy's last "restoration" during Egypt's 21st Dynasty—over 3,000 years ago. According to Cairo University's Dr. Sahar Saleem, lead researcher of the study, "Amenhotep I seems to have physically resembled his father: he had a narrow chin, a small narrow nose, curly hair, and mildly protruding upper teeth".

THE COFFINED MUMMY OF AMENHOTEP I, discovered in a hidden cache of royal mummies in western Thebes, exemplifies the typical treatment of the royal dead during Egypt's 21st Dynasty.

When the last Ramesside king (Ramesses XI) died at the end of the 20th Dynasty (ca. 1069 B.C.), the powerful Amun priesthood stepped into the power vacuum and assumed control of Thebes and Upper Egypt. The Theban clergy shared strong family links with the new official dynasty—the 21st—which now ruled from the Nile Delta, and the two connected houses entered into a power-sharing arrangement to govern the whole of Egypt.

As the effective kings of Upper Egypt, the Theban elite now had the power to undertake a program of pious plunder to fund their regime. Royal mummies from tombs that had been ravaged by thieves were rescued and rewrapped—and also relieved of any jewellery and precious amulets hidden within the bandages that the thieves had missed. In time, these "restored" burials were rounded up in caches that were better hidden and more easily guarded.

However, unlike the thieves who ransacked the royal burials covertly, the official "restorers" were keen to record their actions, and preserve the identities of the pharaohs. The coffin of Amenhotep I bore a written label (known as a 'docket') that recorded its "renewal", ordered by the Theban High Priest Pinedjem during regnal year six of the 21st Dynasty's founding pharaoh, Smendes (ca. 1063 B.C.):

𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏
 "Year 6, fourth month of Peret season, day 7 (of Smendes),
 𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏
 This day, travelled the high priest of Amun-Re,
 𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏
 king of the gods,
 𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏
 Pinedjem, son of the high priest of Amun.
 𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏
 Pinedjem, son of Piankh
 𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏
 to renew the burial of
 𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏
 king Djoserkare, Son of Re, Amenhotep,
 Life, Prosperity, Health,
 𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏
 by the overseer of the treasury, Payneferher."

The fortunes of this statue of Amenhotep I, discovered in 1904 beside the ramp leading up to the Middle Kingdom temple of Mentuhotep II at Deir el-Bahari, have waxed and waned since it was first erected.

Deir el-Bahari is a natural bay in the soaring cliffs on the west bank of Thebes, and the statue probably originated from a mud-brick shrine that Amenhotep I built north of Mentuhotep's within the same bay. When, some three decades later, Amenhotep's granddaughter, the female pharaoh Hatshepsut, decided to raise her memorial temple within the same area, it became apparent that Amenhotep I's small monument stood in the way of the new temple's lower terrace. We don't know what Hatshepsut felt as her grandfather's construction was dismantled, but his sacred statuary—including this one—was moved to grace Mentuhotep's temple, built around 500 years earlier.

The care shown to Amenhotep's statuary (there were others of this type) typifies the respect usually shown by one king to another when it was necessary to move a structure. The fact that this was Hatshepsut's grandfather probably also helped!

Swiss Egyptologist Édouard Naville unearthed Amenhotep's displaced effigy during his excavations of Mentuhotep II's temple, and his published account provides us with the next chapters of the statue's story:

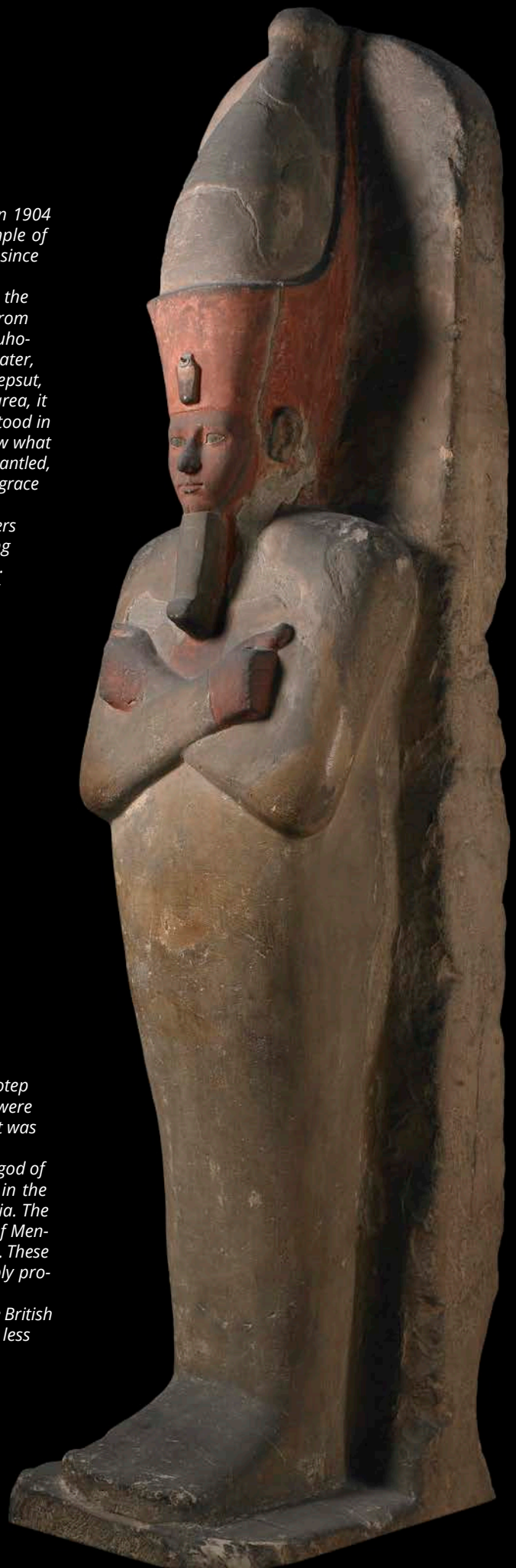
"Later on in the second season [1904] we found close to the ramp a... [fine] Osiride figure wearing both crowns, of greyish-white sandstone, with the face, breast, hands, and lower crown painted red, the beard blue, and the rest of the figure white. It stands 9 ft. 2 in. [2.7 metres] in height. On the back is an inscription of king Amenhotep I. It is evident that this statue was overthrown at an early period, as on one side of its plinth are cut several outlines of pilgrims' feet... showing where they had stood when they visited the temple. These were afterwards whitewashed over, so that it is probable that the figure was re-erected, either by Rameses II or Siptah, and fell again."

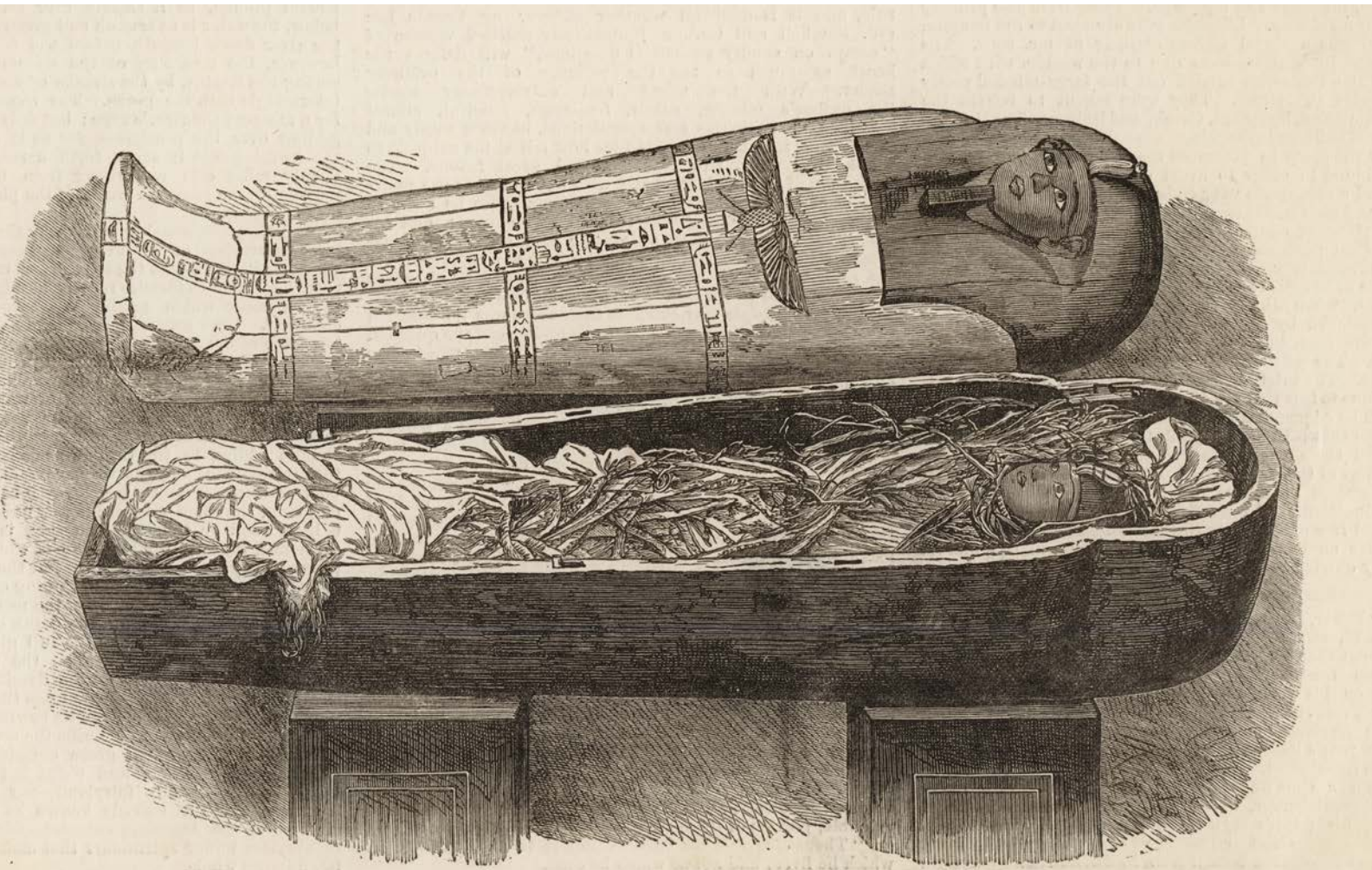
During Ramesses II's time, around 220 years after Amenhotep I's rule, Amenhotep and his mother, Ahmose-Nefertari, were revered as patron deities of the Theban necropolis, and it was likely during this period that the statue was re-erected.

Amenhotep I is here shown as Osiris, the netherworld god of resurrection, with his arms crossed on his chest. Holes in the clenched fists were intended to hold wooden royal insignia. The earliest known examples of Osiride statues like this are of Mentuhotep II, and were discovered in his Deir el-Bahari temple. These were still standing in Amenhotep I's time, and so probably provided the inspiration for Amenhotep's own statuary.

Amenhotep I's colossal sandstone figure has been in the British Museum since 1905, and has subsequently enjoyed a far less turbulent experience.

© THE TRUSTEES OF THE BRITISH MUSEUM. ACC. NO. EA683





KING AMEN-HOTEP I., EIGHTEENTH DYNASTY.

COURTESY OF THE PEGGY JOY EGYPTOLOGY LIBRARY

This 1882 engraving shows Amenhotep I's mummy as it was first discovered, laying within an 18th Dynasty replacement coffin, originally belonging to a wab priest by

the name of Djehutymose. The repurposed coffin was redecorated and reinscribed for its new royal tenant, including a 'docket' that documented the king's "renewal".

Ten years later, Amenhotep I's mummy was "renewed" again, but this time by Pinedjem I's son, the High Priest Masaharta:



"Year 16, fourth month of Peret, day 11 (of Smendes),



Travelled the high priest of Amon-Re. . .



Masaharta, son of King Pinedjem,



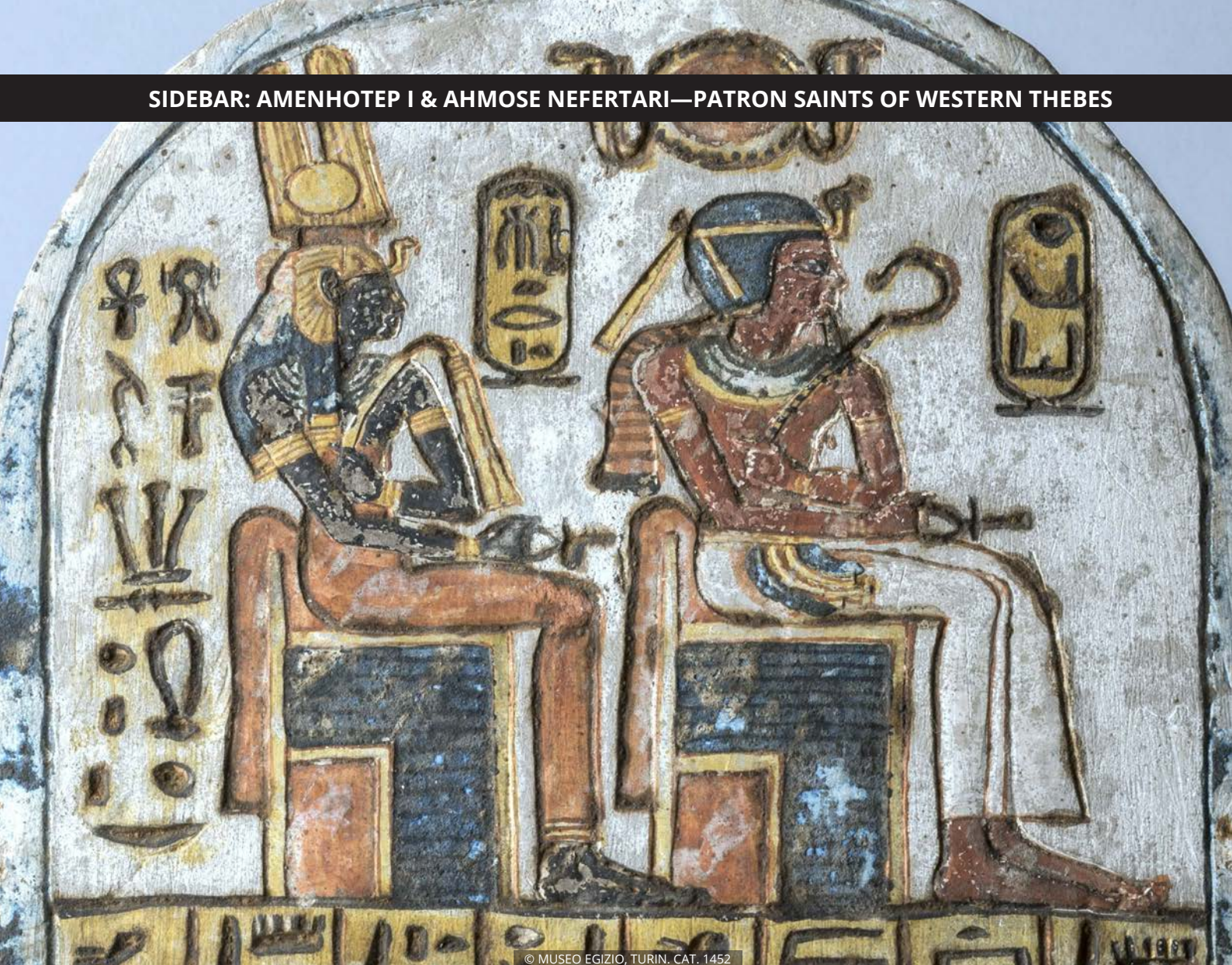
to renew the burial of this god,



by the scribe of the treasury and scribe of the temple Penamun."

This second renewal was similarly recorded on Amenhotep's coffin by a hastily-scrawled docket, which also documented High Priest Pinedjem's brilliant career. By this time, Pinedjem had adopted the royal prerogative of enclosing his name within a cartouche, and even had the audacity to call himself 'king'. With the official ruling line in the distant north, perhaps Pinedjem felt safe enough to bestow royal privileges on himself, as well as tap into a ready source of riches: the royal dead of Thebes.

This was a stressful time for Egypt's rulers: the country had lost control of the gold mines to the south, and migrating invaders had disrupted trade routes throughout the Mediterranean, crippling their ability to import precious raw materials, including wood. Egyptologist Nicolas Brown of the University of California explains that "The Royal Cache was the result of the High Priests of Amun's systematic clearance of older tombs for these much-needed raw materials and gold. Yet, the whole operation was hidden under the guise of "restoring" and "protecting" the mummies of these pharaohs and their families, due to the rampant looting and theft of older tombs that was happening at the same time." This may well have been condoned by phara-



© MUSEO EGIZIO, TURIN. CAT. 1452

This stela, now in the Museo Egizio in Turin, features a deified Amenhotep I and his mother, Queen Ahmose-Nefertari, who is similarly exalted as divine. They are both holding ankhs, symbols of eternal life, which could only be bestowed by the gods.

The stela belonged to the 19th-Dynasty royal scribe Amenemope, and was found in his tomb at Deir el-Medina, the village of the royal

tomb builders at Thebes. It was created in the time of Ramesses II, some two centuries after Amenhotep and Ahmose-Nefertari's deaths.

The queen is often shown with black skin, which associates her with Osiris, the netherworld god of rebirth, and evokes his powers of fertility and resurrection. The colour black is inspired by the rich, fertile black soil brought annually by the Nile inundation.

Around 200 years after his death, the cult of Amenhotep I enjoyed a renaissance—along with that of his mother, Ahmose-Nefertari—which saw them become protective patron gods to the workers of the royal tomb builders' village at Deir el-Medina. Their images appear in tomb decorations of the era, as well as stelae, such as the one shown above, featuring the deceased worshipping Deir el-Medina's deified patrons.

Statues of the pair were carried aloft in processions by the villagers, who turned to the figure of the king for advice and to provide divine judgement over disputes.

This posthumous veneration, which was supported by its own priesthood, was likely funded by the early rulers of the 19th Dynasty—Kings Seti I and his son, Ramesses II—whose origins were in the Nile Delta region and had no blood ties with the previous royal line. In an effort to validate Ramesseid kingship, the 19th Dynasty pharaohs may have supported (and therefore aligned themselves with) their popular 18th Dynasty predecessors.

Amenhotep I was the son of Ahmose I—a war hero who expelled the Hyksos migrant community that had risen

to power in the north. This expression of battlefield prowess would also have made Amenhotep I attractive to the Ramesseids—a family with a proud military background.

Ahmose I made Ahmose-Nefertari the first or (possibly, after her mother, Queen Ahhotep) the second holder of the office of God's Wife of Amun, which made her the female counterpart of the High Priest of Amun at Karnak Temple. Thus, by extension, her son, Amenhotep I, became the son of Amun, which made him, as Egyptologist Yasmin El Shazly explains, "an appropriate intermediary to Amun, through whom the villagers of Deir el-Medina could communicate their prayers, whilst also being able to intercede on their behalf in the afterlife".

Additionally, the Ramesseid rulers, with their non-Theban ancestry, may have been keen to foster Theban support by promoting the return to the Theban creator god Amun after Pharaoh Akhenaten's short-lived affair with Aten as the creator deity par excellence. By celebrating Ahmose-Nefertari—and her close connection to Amun as his divine consort—Seti I and Ramesses II forged a connection to the queen, as well as her son, as their illustrious ancestors.

More JEWELS *of the* NILE

ANCIENT EGYPTIAN TREASURES FROM THE WORCESTER ART MUSEUM



NILE Magazine #27 (Sept. 2020) featured a selection of fabulous artefacts from the Egyptian collection of the Worcester Art Museum (WAM) in Massachusetts. The collection was assembled by Laura and Kingsmill Marrs and given to WAM by Mrs. Marrs in 1925–26.

The Marrs collection is now the centrepiece of a new exhibition at the WAM: *Jewels of the Nile*, which runs through to January 29, 2023.

The exhibition coincides with the centennial celebration of Howard Carter’s momentous discovery of King Tutankhamun’s tomb, and follows the story of the Marrs’ close and collaborative friendship with Carter. The couple’s aesthetic acumen, combined with Carter’s archaeological expertise, enabled them to assemble one of the most comprehensive collections

of Egyptian jewellery in the United States.

The WAM Egyptian collection covers a span of over 4,000 years, from Predynastic Egypt (pre 3100 B.C.) to the Roman Period (ca. 30 B.C.–A.D. 395) and showcases the legendary craftsmanship of Egyptian jewellers, who were master metalsmiths and stone carvers. The artefacts illustrating this article were specifically chosen to cover this incredible expanse of time.

The *Jewels of the Nile* exhibition displays the entirety of the Marrs collection—numbering over 300 pieces—for the very first time, and is accompanied by a full-colour, wonderfully illustrated catalogue, which brings to light these ancient treasures using the personal correspondence between Laura and Kingsmill Marrs and Howard Carter.

It was a fortunate day in 1908 when the paths of an out-of-work Egyptologist named Howard Carter, and a wealthy Massachusetts couple, Laura and Kingsmill Marrs, crossed. Carter had lost his post as Chief Inspector of Antiquities of Lower Egypt after he got involved in an altercation at Saqqara, and defended the Egyptian site

guards against abuse from some rowdy French tourists. Complaints were made to the Antiquities Service (which was headed by French Egyptologist Gaston Maspero) and it wasn’t long before Carter was making ends meet by offering tours to Luxor’s archaeological sites, as well as selling watercolours to tourists.

(OPPOSITE)

NECKLACE WITH FISH PENDANTS AND COWRIE SHELLS

NEW KINGDOM, ca. 1539–1077 B.C.
CARNELIAN AND GOLD. LENGTH: 54 cm
WORCESTER ART MUSEUM

MRS. KINGSMILL MARRS COLLECTION. ACC. NO. 2001.117

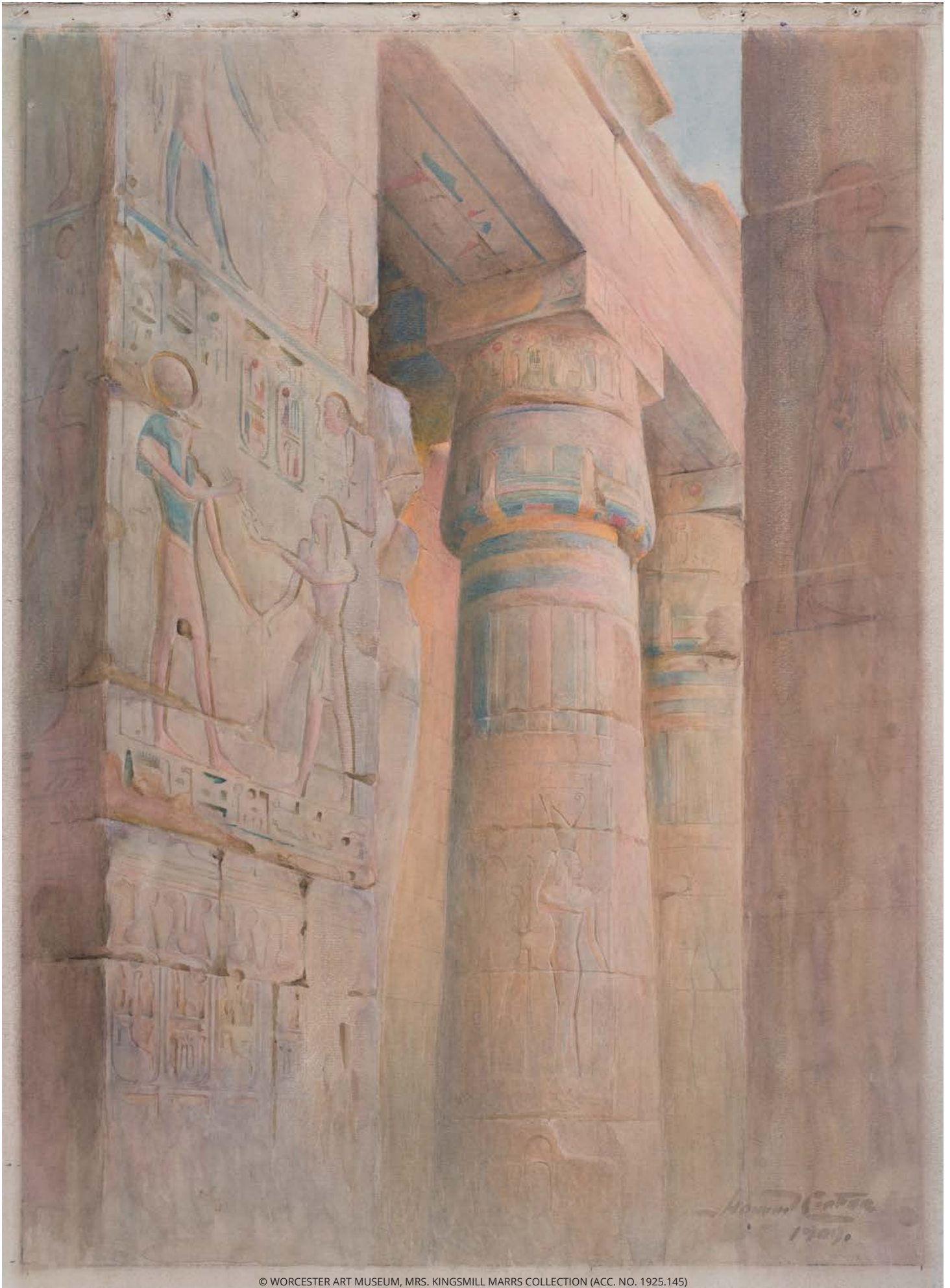
The form of the cowrie shell led to its symbolic association with female fertility and pregnancy, and cowrie-shell girdles are often seen in Middle Kingdom and New Kingdom art around the hips, allowing them to be worn closest to the part of the body they were intended to magically protect or influence.

(INNER) NECKLACE WITH FISH PENDANTS

NEW KINGDOM, ca. 1539–1077 B.C.
CARNELIAN, VARIOUS HARDSTONES, AND GLASS FRIT
LENGTH: 21 cm. WORCESTER ART MUSEUM

MRS. KINGSMILL MARRS COLLECTION. ACC. NO. 2001.119

The fish amulets adorning this necklace represent Nile tilapia, which were a symbol of fertility and regeneration, and recognisable by their long dorsal fin. The connection with regeneration is due to their practice of mouthbrooding: carrying their eggs in their mouths, which can hatch long after the female has died.



© WORCESTER ART MUSEUM, MRS. KINGSMILL MARRS COLLECTION (ACC. NO. 1925.145)



(LEFT)

DJEF(AI)HAPI

MIDDLE KINGDOM, 12th DYNASTY,
REIGN OF SENWOSRET I ca. 1950 B.C.
LIMESTONE, 52.4 cm
WORCESTER ART MUSEUM
MUSEUM PURCHASE. ACC. NO. 1938.9

Four thousand years ago, during the Middle Kingdom's 12th Dynasty, the royal court moved from Thebes back to its traditional home of Memphis and revived the classical styles of the Old Kingdom. This statue of Djefaihapi shows him seated on a block seat in such an Old Kingdom manner.

Djefaihapi was the governor of the provincial centre of Asyut in Middle Egypt during the reign of King Senwosret I, the 12th Dynasty's second ruler. The statue is patterned on depictions of the king, and thus proclaims that the governor spent his life in the service and as a true delegate of the king. It appears that Senwosret agreed, for the pharaoh granted Djefaihapi and his wife Sennuwy a large rock-cut tomb at Asyut—in fact, the largest non-royal tomb built during the Middle Kingdom (Asyut Tomb 1).

(OPPOSITE)

HEAD OF KING AMENHOTEP III

NEW KINGDOM, 18th DYNASTY, ca.
1390–1353 B.C.
RED GRANITE, 17.8 cm
WORCESTER ART MUSEUM
MRS. KINGSMILL MARRS COLLECTION.
ACC. NO. 1925.606

The New Kingdom (the 18th–20th Dynasties) was a high point of Egyptian civilisation, with the 18th Dynasty's Amenhotep III perhaps Egypt's most prolific builder ever. Many of his colossal statues were usurped decades later by the famed Ramesses III.

The features on this round-faced head of Amenhotep III, with its plump, youthful-looking cheeks, high brows and almond-shaped eyes, are so distinctive that we can attribute the piece without needing any identifying inscription.

Amenhotep III was no youth when this statue was created, however. The baby-faced look was created in celebration of the king's 30-year jubilee, during which he was deified as a living god and born again. Amenhotep III would have been at least in his 40s at the time, but he appears with exaggerated youthfulness in recognition of his symbolic rejuvenation.



FALCON NECKLACE (OUTSIDE)

MIDDLE KINGDOM, ca. 1980–1760 B.C.
 GOLD. LENGTH 22.9 cm
 WORCESTER ART MUSEUM
 MRS. KINGSMILL MARRS COLLECTION. ACC. NO. 2001.120

The outer necklace above includes 12 gold falcon beads (show in side profile) knotted on a string. The Egyptians wore amulets like these both as jewellery and as protective devices to ward off the many threats that they faced in daily existence. Amulets of fierce predators like falcons may have been intended to defend against hostile forces or to transfer to the wearer their strength, speed, and agility.

The falcon god Horus was the god of earthly kingship, although his protective magic was also accessible for any well-off Egyptian who could afford a fine necklace like the above, or the services of a priest who could invoke Horus' power and recite the magical spells. One spell praises the power of "the words of Horus, whose magic is effective", and which ward off death, heal disease, protect one from attack and even soothe emotional turmoil.

Amulets retained their value after the death of their owners, and were interred with them for similar protection of their reborn selves.

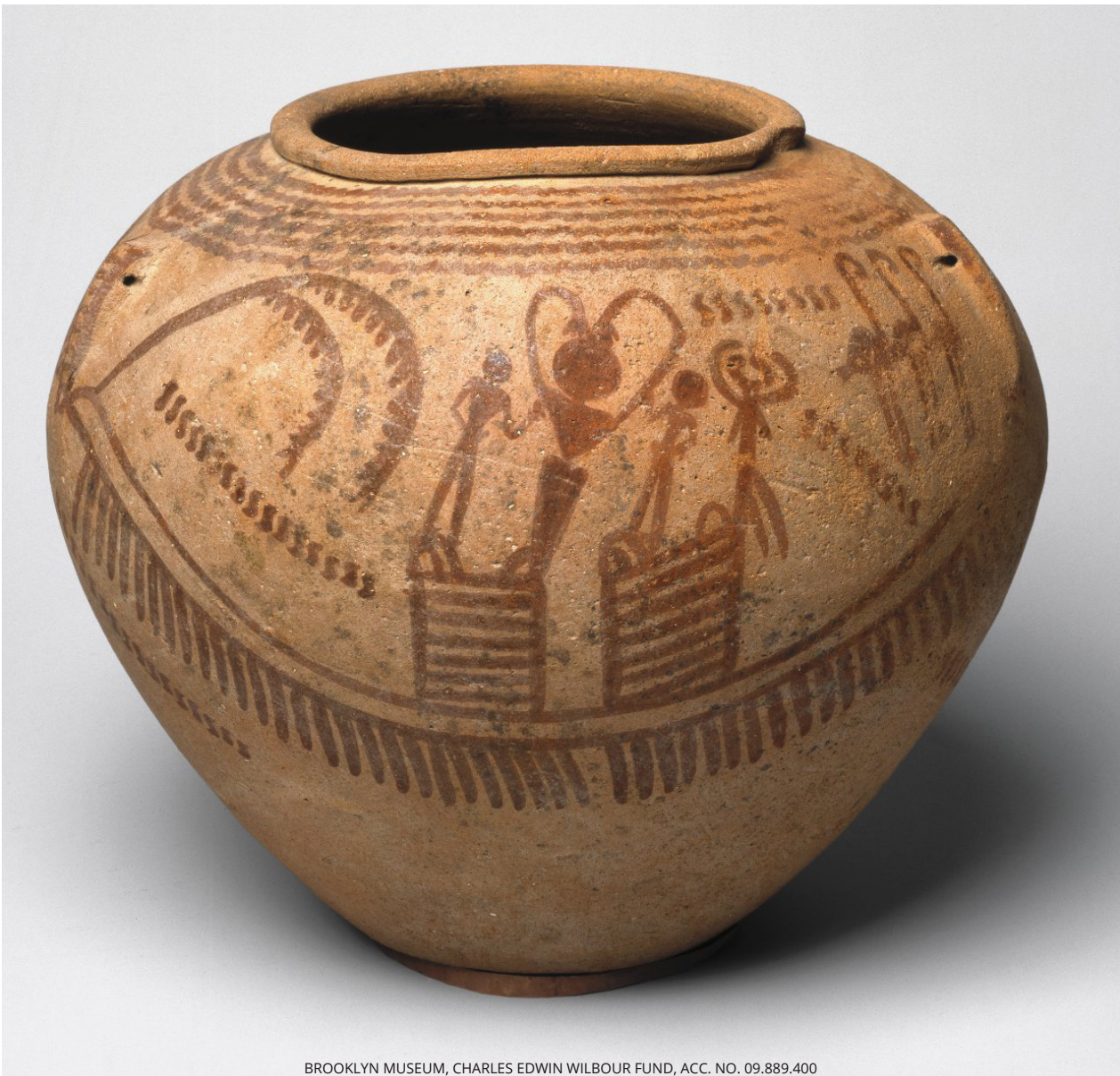
BAT-HEAD NECKLACE (INSIDE)

MIDDLE KINGDOM, ca. 1980–1760 B.C.
 GOLD. LENGTH 19.1 cm
 WORCESTER ART MUSEUM
 MRS. KINGSMILL MARRS COLLECTION. ACC. NO. 2001.121

One of Egypt's earliest attested deities was Bat, a celestial cow goddess, whose name could be translated as "female spirit". She is depicted as having a human face with cow ears and inward-curving horns, although they are missing from the heads on this necklace.

Bat eventually merged with the bovine sky goddess Hathor, who embodied female sexuality and motherhood. As an aspect of Hathor, Bat was sometimes represented as a pendant hanging from the divine cow's neck.

As a cow goddess, Bat may have been seen as a fertility symbol— not only a source of life and nourishment for baby cows, but also for the Predynastic pastoralists who drove their herds among the lush grasslands and seasonal lakes of the Sahara, that eventually dried out, forcing the tribes down to the Nile. This fertility aspect, extended into a symbol of eternal sustenance and rebirth, may have also been subsumed by Hathor, who was regarded as the mother or consort of Horus, the god of divine kingship.



BROOKLYN MUSEUM, CHARLES EDWIN WILBOUR FUND, ACC. NO. 09.889.400

Humans depicted on Predynastic vessels tend to be shown in a simplified form that emphasises (and exaggerates) the general shape of the figure rather than an individual's details or characteristics. Consider the similarity between the two examples shown above and on the opposite page.

On both vessels, a female steatopygous (prominently buttocked) figure with arms raised is shown standing on a boat, positioned above (possibly meant to be inside) one of the two cabins. The boat includes palm branches

at the prow, and what may be oars along the bottom. On the edge of the rear cabin is a standard bearing an emblem that may represent a town or a deity.

The main difference between the two vessels seems to be that on the above example, the female figure is flanked by smaller males, while on the opposite piece she is accompanied by smaller females. As tempting as it is to reach for an explanation that includes a goddess and her male or female priests, there are many other options. Consider the image caption on the opposite page.

The art and culture of the Predynastic Period is often very different to the Egyptian art we are most familiar with. The classic style of later times had not yet been developed, and, unlike the rest of ancient Egyptian history, there are no written records to work with.

Making Material Meaningful

The figures we are primarily looking at come from the Predynastic Naqada II period (ca. 3650–3300 B.C.). These figures, referred to as 'steatopygous figurines' due to their emphasised buttocks, are a collage of unfamiliar elements and artistic choices that defy immediate interpretation.

The figurines are suggestively human-shaped, yet they often possess unusual heads—heads that appear avian or perhaps snake-like in their form, with abridged facial features and no identifying characteristics to suggest that they are images of specific individuals. Their legs are usually little more than a long, tapering point, sometimes with definition provided to indicate two separate legs, but often with such detail missing, possibly even purposefully omitted.

Perhaps the most unusual feature of these figurines, however, is in their hands—reaching above their heads, curved in a manner reminiscent of horns. This unusual pose distinguishes the features of these Predynastic 'steato-



© MIKE SHEPHERD IMAGES

These rock paintings were created an astonishing 7,000 years ago. They were discovered relatively recently—in May 2002—in what is now known as the ‘Cave of the Beasts’, named for a few dozen representations of some mysterious headless creatures.

A number of the figures shown above bear a striking resemblance to the Egyptian Predynastic figures painted onto pots thousands of years later. The figures shown

above have their arms upraised, intriguingly mirrored by others, upside-down along a crack in the rock, like a reflection or shadow.

This ‘cave’ is actually a huge, natural rock overhang located in the Wadi Sura region of the Gifl Kebir Plateau, in Egypt’s Western Desert of Egypt. Inside are more than 5,000 Neolithic (late Stone Age) figures, which makes it one of the richest ancient rock art sites in the world.

figures often appear on boats, and yet these boats often have little association with the scene they are part of.

A strictly, linearly visual interpretation of the scenes would suggest that these boats were somehow moored in the desert in the midst of the hunt! A more reasonable conclusion ties these figures to the boats themselves, suggesting some association between the unusual figures and the images of boats that they occupy.

Boats and the Nile in Prehistory

The boat in Predynastic Egypt was not only a tool for trading and travelling up and down the Nile river, but also an important symbol; boats, through their ability to not only travel but to move material from place to place, were connectors between the disparate settlements that existed by the Nile in the formative periods of Egyptian statehood and cultural identity. The boat is not only the means of transportation between these villages, but also signifies something of key importance to early Egyptian settlements: the presence of other humans, living in the same delicate balance between the agricultural fertility of the valley and the arid heat of the desert.

Given the importance that much Predynastic art seems to place on the ability of the human to control and dominate

the wild—the ability for people to go out and hunt and domesticate animals and create a space for themselves—the boat can be envisioned as an artistic shorthand for this element of ‘civilization’. Boats are large, recognisable symbols of human activity within an environment; they are an investment in terms of material resources, and would require concerted effort between individuals to construct, maintain, and operate.

It is little surprise then that boats are one of the major features of all decorated D-Ware pottery from the Predynastic Period (see pages 48–49); typically, the boats shown on these vessels convey numerous artistic interpretations that have defied complete understanding and interpretation; their use of banners or standards and what their meanings might be, or the depictions of plants that seem to grow on or nearby the boat, and whether they are related in some way to the vessels themselves, for example.

The importance of these boats is much easier to understand, usually visually conveyed by the prominence of the boat on the image and the numbers of human figures that cluster around it. It is among these human figures that one typically sees the ‘steatopygous figure’, arms raised above their heads, in the same way they are shown on figurines and on cave art.



© MUSEO EGIZIO, TURIN. ACC. NO. S.17138

The Gebelein Painted Linen, now in Turin's Museo Egizio, shows a group of figures standing in a circle, some with their arms swept up above their head. At least one wears a long skirt that begin at the waist.

Is this some kind of ritual dance designed to ensure success in some other activity? Other sections of the linen illustrate hunting scenes, and the 'raised arm' figures might also be calling upon gods to ensure the safe return of the hunting party.

The linen, which may have originally been a wall hanging for a home, was discovered in 1930 by the Museo Egizio's director, Giulio Farina, alongside a body in a Predynastic grave at Gebelein, south of Luxor. It is dated to 3600–3350 B.C.



© WERNER FORMAN ARCHIVE / HERITAGE IMAGES

This is the Gerza Palette (Cairo, JE 43103), discovered by Flinders Petrie in a tomb at Gerza, around 25 km south of Saqqara in Egypt's Faiyum region. It dates to around 3650 B.C.—Egypt's early Naqada II period.

The palette is decorated with the image of Bat, an early celestial cow goddess with her distinctive turned-in horns. During the Middle Kingdom, Bat's iconography was absorbed by the goddess Hathor, who, in her form of the divine cow form often wore an image of Bat around her neck as a pendant.

Because of the great importance of cattle to Predynastic Egypt, it may be that the upraised arms pose was a symbolic assumption of authority through taking on visual characteristics associated with cattle horns.

Why the Raised Arms?

What does this pose mean? It has been likened to prayer or invocation of some kind, or to dancing; some form of physical engagement that could represent a prayer to an individual deity, or a ritual performance designed to further some objective. What this objective might be is harder to define; in scenes of hunting on cave art, these figures might be assumed to be performing in some way to ensure a good hunt—this certainly seems the implication of their portrayal as controlling animals without leashes or ties. Whether this would be envisioned as a practical behaviour—one that involves creating noise and spectacle as a means to flush out animals—or a more ritualised performance, perhaps one that takes place at the hunter's camp before or after a hunt, is difficult to ascertain.

The introduction of these figures on boats, however, is more problematic. They often appear beside other figures, who are usually portrayed as smaller than them. Sometimes, the other figures are reaching out to touch them; sometimes, the 'steatopygous figures' are touching these smaller figures.

Is it possible that these figures were real individuals who

partook in ritualised behaviour before not only hunts but also before expeditions by ship? Perhaps they are shown invoking deities or performing magic or ritual dance to ensure success in times when the people of their settlement must leave the relative safety of their homes to journey into more dangerous territory, for hunts via land or journeys via river. The Nile, of course, would not be a particularly safe river during the Predynastic period, and attempts to invoke magical protection from its dangers are not unexpected.

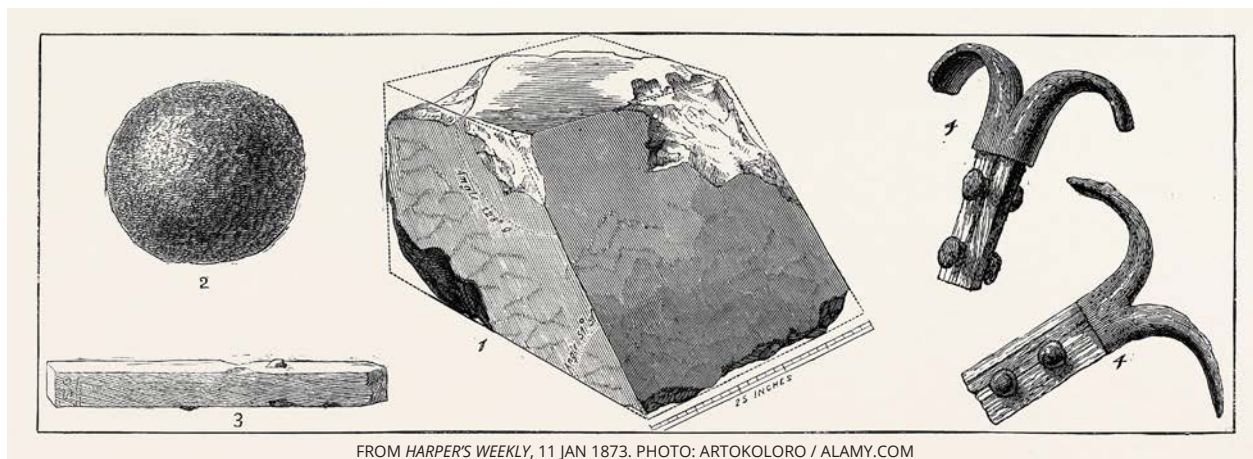
The pose itself has been likened to the raised-arm 'ka' pose (𓆎) found in later Egyptian history, and to the symbolic imagery of bull horns that is thought to convey royal or divine authority during the Proto-Dynastic period, another invocation of animal characteristics.

Do these figures, existing on the boundaries of the cultivatable land and the wilds, intentionally blur the human and animal aesthetic? Might this suggest that they represent something or someone that exists between the boundaries of the human and the wild, the mundane and the magical, the known and the unknown?



In 1872, ancient relics were discovered hidden within the Great Pyramid of Giza. They were taken to England, and recorded by the Astronomer Royal for Scotland—after which they disappeared.

What are the Dixon Relics? Why were they inside the pyramid? And where are they now?



FROM HARPER'S WEEKLY, 11 JAN 1873. PHOTO: ARTOKOLORO / ALAMY.COM

The artefacts discovered by Waynman Dixon in 1872 were published in Harper's Weekly early the following year. The casing stone (1) is today in the National Museum of Scot-

land. The granite ball (2) and copper hook (4) are part of the British Museum collection, while the wooden rod (3) was recently rediscovered at the University of Aberdeen.

THE DIXON RELICS

Jane Mulder

THE GREAT PYRAMID OF KHUFU, the last remaining wonder of the ancient world, has engendered fascination throughout the ages and continues to do so up to the present. Its extraordinary engineering and aura of mystery have engaged many an inquisitive mind, both in scientific fields as well as those with a mystical disposition. One individual who belonged to both of these categories was Professor Charles Piazzi Smyth (1819–1900), Scotland's Astronomer Royal from 1846 to 1888.

Smyth's interest in the great pyramid was based on a desire to validate Biblical history. It was his belief that the Great Pyramid had been built under divine direction by the biblical Noah and the Israelites during their captivity in Egypt; its purpose being "to make a record of the measure of the Earth". Smyth believed that the Great Pyramid served as a scale model of the circumference of the Earth, and that prophesies of the great events in world history had been incorporated into the pyramid's design.

(OPPOSITE)

Striking in its bareness, this is the "Queen's Chamber" in Khufu's Great Pyramid, showing the southern "air shaft" discovered by Waynman Dixon in 1872. The chamber's two "air shafts" were originally sealed up and end before they reach the pyramid's southern and northern faces. Rather than a means to bring fresh air into the room, the shafts performed a ceremonial role—the nature of which is still being debated.

"Queen's Chamber" is a misnomer as no single pyramid had burial chambers for both kings and their brides. Khufu's wives were buried in their own pyramids to the east of his. The corbelled niche in the east wall may have held a statue representing Khufu's divine ka (spirit).

An account of the discovery of the air shafts was published in London's Nature magazine, 26 December 1872:

"In examining the walls of the Queen's Chamber, with the view of ascertaining whether there existed any air channels communicating with it, similar to those of the King's Chamber... Mr. Dixon found, by inserting a wire between the joints of the masonry of the south wall, that there was a hollow space... On drilling a hole... a cavity was found, and the hole was then enlarged sufficiently to admit a man's head and arm with a lighted candle."



Lying among the rubble at the ends of the sloping shafts exposed by Waynman Dixon and Dr. James Grant, were three ancient artefacts: in the south shaft was a copper double-hooked object, 4.5 cm long with rivets for affixing to a wooden or bone handle; and in the north shaft, a

small stone ball around 7 cm across, as well as a piece of cedar wood some 13 cm long.

The copper tool and stone poulder (above) were donated to the British Museum in 1972 by John Dixon's great-granddaughter, Mrs. M. Elizabeth Porteous.

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[just over 2 metres] into the wall, and then rising at an angle of about 32°.

"Next, measuring off a similar position on the north wall, Mr. Dixon set the invaluable Bill Grundy to work there again with his hammer and steel chisel; and again, after a very little labour, flop went the said chisel through, into... a horizontal pipe or channel like the other, and, at a distance within the masonry of 7 feet, rising at a similar angle, but in an opposite direction, and trending indefinitely far.

"Fires were then made inside the tubes or channels; but although at the southern one the smoke went away, its exit was not discoverable on the outside of the Pyramid. Something else, however, was discovered inside the channels, viz. a little bronze grapple hook; a portion of cedar-like wood, which might have been its handle; and a grey-granite or green-stone ball....

"These relics approached so nearly in character to the ordinary nick-nackets of most men's modern archmology, that they excited quite a furore of interest, for a time, in general antiquarian, and dilettante,

circles in London.... The ball and the book are supposed to have been dropped down the channels unintentionally by some of the mason's labourers or boys at the passages' upper ends, when the place of those ends was still open and accessible."

The north shaft yielded a small bronze hook, a granite ball and a portion of cedar-like wood. Both sets of artefacts lay amongst rubble at the bottom of the sloping shaft. These are the only artefacts ever found within the Great Pyramid with a rock-solid provenance, and have become known as "the Dixon Relics". The items were in excellent condition, having been hermetically sealed within the shafts for millennia.

Waynman Dixon packed the artefacts into a cigar tin and requested his brother John to convey them back to England, and then send them to Piazzi Smyth in Edinburgh for recording purposes.

"The relics are packed in a cigar box and coming by passenger train. They consist of a Stone Ball; Bronze Hook and wood measure in glass tube." (John Dixon to Charles Piazzi Smyth, 23 November, 1872.)

John Dixon requested their early return, and expressed

SIDEBAR: EXPLORING THE SHAFTS OF THE QUEEN'S CHAMBER



PHOTO: KENNETH GARRETT / ALAMY.COM

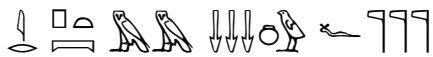
In September 2002, the Pyramid Rover, a robot created by iRobot, a Massachusetts robotics firm, was sent into the southern (above) and northern 'airshafts' of the Queen's Chamber. The Pyramid Rover's initial mission was to discover what lay beyond a limestone 'door', discovered in 1993, that blocked the southern shaft and was fitted with two copper pins that had been hammered downward against the slab. These

metal pins were soon dubbed 'handles' (see opposite page).

The Pyramid Rover drilled a small hole into the slab, which turned out to be just five cm thick. Next, it inserted a camera to peer at what lay on the other side. Did it discover a hidden chamber as some hoped? No. Instead, there was a short corridor, around 19 cm long, that was an extension of the long shaft. It ended in another limestone slab, but without any 'handles'.



"Wepwawet has caused Pepi Neferkare (Pepi II)



to fly up to the sky among his divine brothers."

*(Pyramid Texts, Utterance 302.
Reign of Pepi II, 6th Dynasty, ca. 2230 B.C.)*

There's a good reason that the first robot to explore the shafts of the Great Pyramid was called Upuaut. This is an alternative spelling of Wepwawet, a jackal-headed god whose name means "Opener of the Ways", and whose role involved leading the king into the realm of the gods.

Upuaut was brought in to help solve a modern problem: humidity from the breath of visitors that left behind salty deposits and threatened to damage the stone. While the shafts in the pyramid weren't designed to carry air, the passages that reach from the outside into the King's Burial



THE "SECRET DOOR" INSIDE THE GREAT PYRAMID

During the first robotic explorations of the Queen's Chamber shafts in March 1993, Upuaut-2 carried a video camera, first into the southern shaft. Its designer, Rudolf Gantenbrink, recorded what it found: "At 11.05 a.m., at 59 metres, Upuaut-2 approaches a stone slab, which blocks the shaft. . . . As we approach the slab, we can see two dark streaks on it, which upon closer inspection turn out to be copper fittings." The left metal pin had lost its bottom half which had rolled around two metres down the shaft. These pins became popularly known as 'handles', and the blocking stone became regarded a door. This implied that the 'door' led somewhere, and naturally sparked the tantalising question: what was on the other side?

Gantenbrink sent Upuaut-2 into the northern shaft a few days later, but the attempt was called off as after about eight metres, the robot hit a 45° bend, which appears to have been designed so that the shaft avoided the Grand Gallery. Upuaut-2 wasn't able to negotiate the bend without risking getting stuck.

To discover what lay inside the northern shaft, a new robot named the Pyramid Rover (opposite page) was employed in 2002. The Pyramid Rover had been designed to manoeuvre around the bend and discovered another 'door' similar to the one in the southern shaft, and at the same distance from the opening: 63 metres. The northern shaft 'door' was also fitted with two copper 'handles'. Perhaps a new generation of robots will discover what is on the other side.

Chamber could certainly be used for that purpose.

In 1993, the German Archaeological Institute in Cairo brought in robotic engineer Rudolf Gantenbrink who had designed Upuaut to explore the conduits prior to a ventilation system being installed and ensure that the flow of air would be unimpeded. Gantenbrink had also created a second robot—Upuaut-2—for the shafts of the Queen's Chamber.

To everyone's great surprise, 63 metres along the southern shaft, the robot was stopped by a polished limestone block fitted with two copper pins (see picture caption, above). In the northern shaft, the robot encountered a long metal pole, perhaps left behind by Waynman Dixon during his attempt to retrieve the relics at the base of the sloping section. Also spotted by Upuaut-2 was a wooden rod with a broken end. It is possible that while using the metal pole to retrieve the relics, the rod was broken, and the longer piece, together with the metal pole, was left behind in the shaft.

In September 2002, a new robot—the Pyramid Explorer—was sent in to drill through the blocking stone of the southern shaft, only to reveal a second one (see picture caption,

opposite). It also negotiated a bend in the northern shaft that had defeated Upuaut-2 to find another limestone block, also fitted with two metal pins, similarly hammered down.

The last robot to explore the Great Pyramid was introduced in 2011 by a University of Leeds team. It was named 'Djedi', after the magician that Khufu attempted to trick into revealing the secrets of the Sanctuary of Thoth. Djedi carried an adjustable "micro snake" camera that could look at the back of the southern shaft's first block. It revealed that the metal pins had been bent into small, beautifully-made loops.

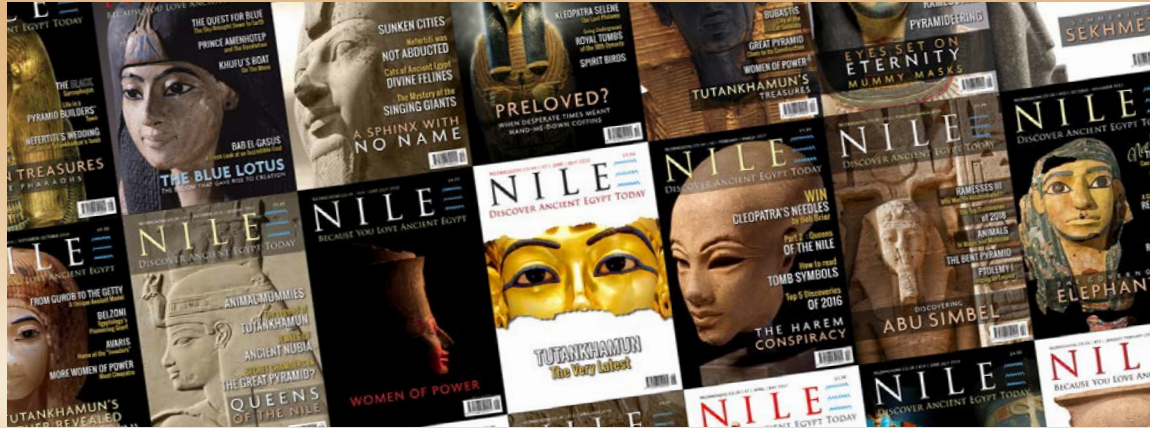
One of the most exciting discoveries made by Djedi were the hieratic (cursive hieroglyphic) signs found on the floor of the chamber between the two blocking stones. Three red glyphs appear to be mason's marks, writing the numbers 20, 1, and possibly 200. What function the loops may have served and what the numbers refer to remains a mystery.

However, thanks to robot technology that would have seemed like magic to the Egyptians, we continue to gather fragments of information about the giant pyramid that continues to baffle us.

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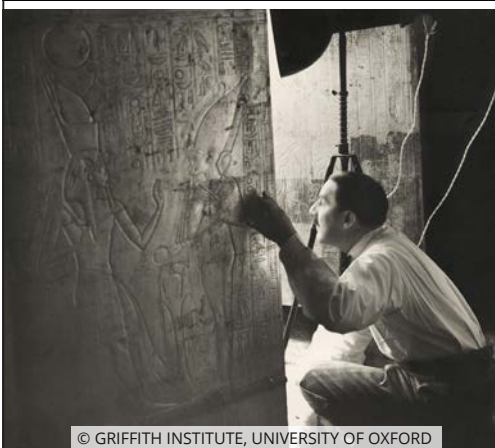
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