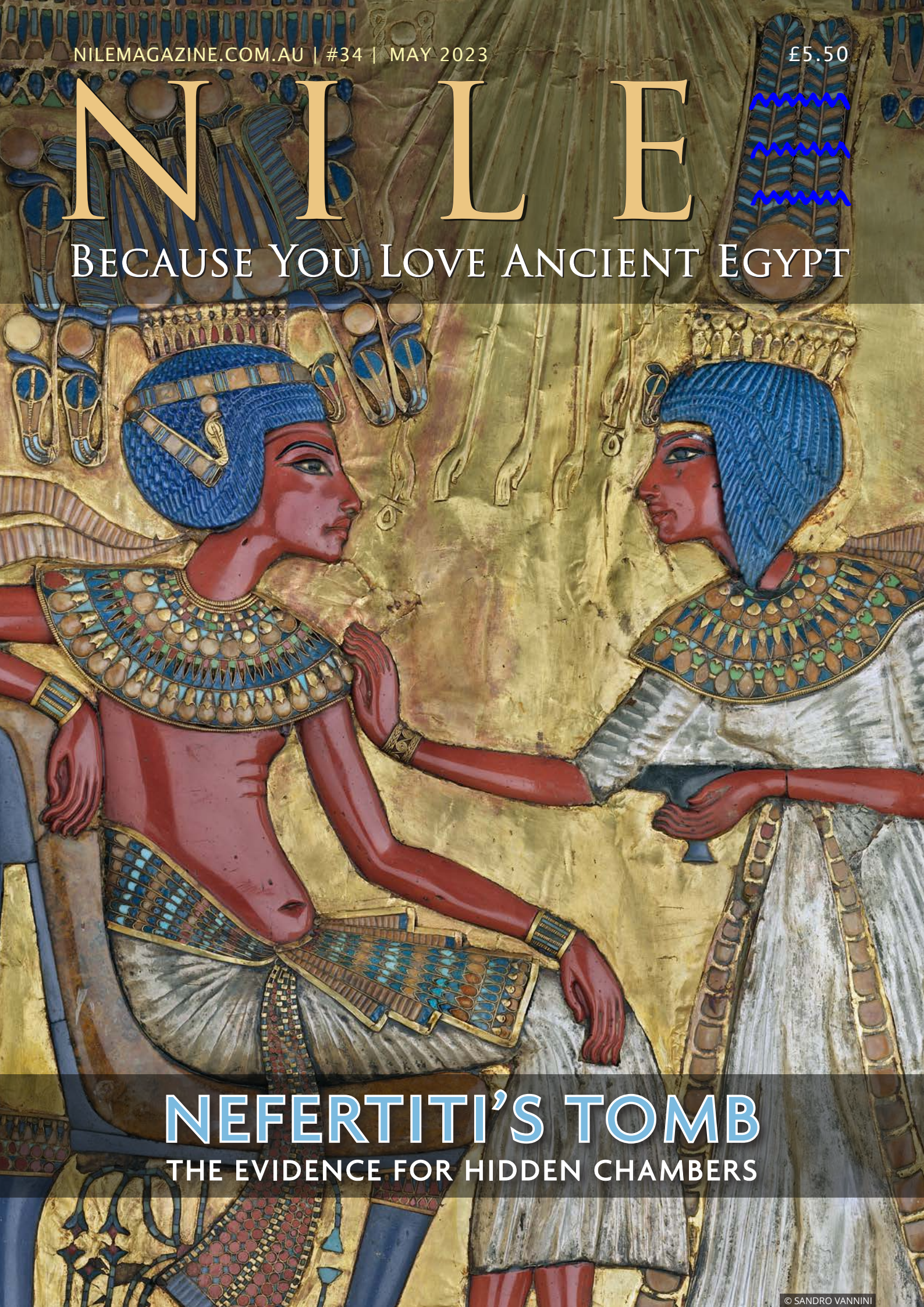


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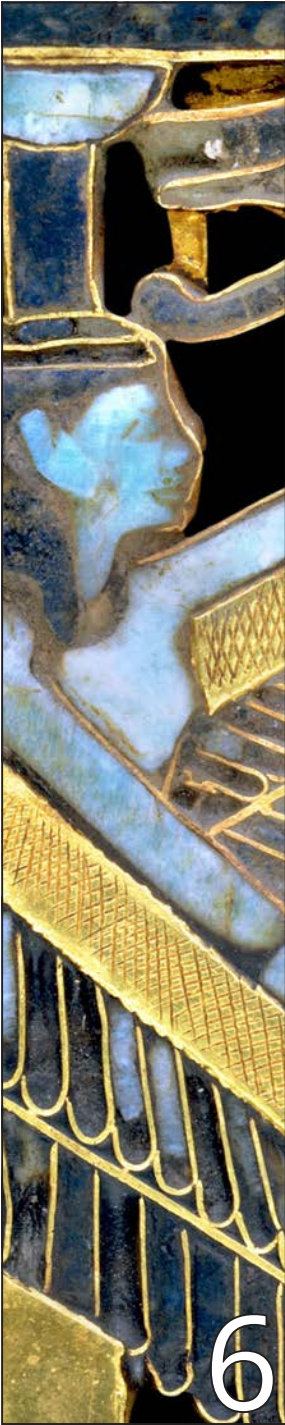
BECAUSE YOU LOVE ANCIENT EGYPT



NEFERTITI'S TOMB

THE EVIDENCE FOR HIDDEN CHAMBERS

NILE



KEPT CLOSE TO THEIR CHESTS

Daniel Kupper

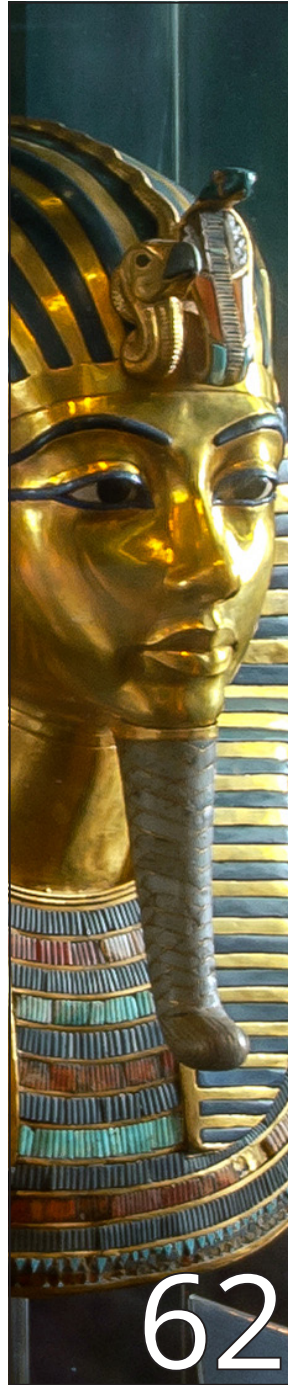
What can a study of royal pectorals from Egypt's 19th, 21st and 22nd dynasties tell us about the power of the respective pharaohs and the health of the economy when these remarkable chest ornaments were made?



THE GREAT DEBATE (AND DIVIDE) THAT IS CLEOPATRA

Geoffrey Prince

A Netflix "docudrama" has ignited controversy—and lawsuits—over the casting decision of who to play the famous queen. Was Cleopatra black?



THE TUTANKHAMUN GALLERY

Jeff Burzacott

We now have a date for the official opening of Giza's Grand Egyptian Museum. And we can give you a "sneak peek" at the impressive new Tutankhamun Gallery, which is predicted to receive an astonishing 15,000 visitors a day.



LOOKING BACK: AMELIA B. EDWARDS IN EGYPT

Jeff Burzacott

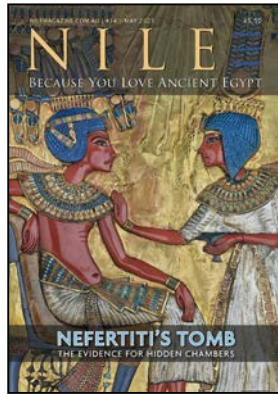
When Amelia Edwards' European holiday plans were washed out, Egypt became a sunny "Plan B". She couldn't have predicted that the trip would involve fixing the face of one of the tallest statues in history.

NILE



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COVER STORY



ASPECTS OF RE-USE IN THE TOMB OF TUTANKHAMUN

Nicholas Reeves

Tutankhamun was buried in the outer section of Nefertiti's tomb, while the queen—buried with riches beyond imagination—lies undisturbed in a hidden chamber. Explore the evidence in **NILE** Magazine's biggest feature ever.

#34
MAY 2023

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FROM THE EDITOR

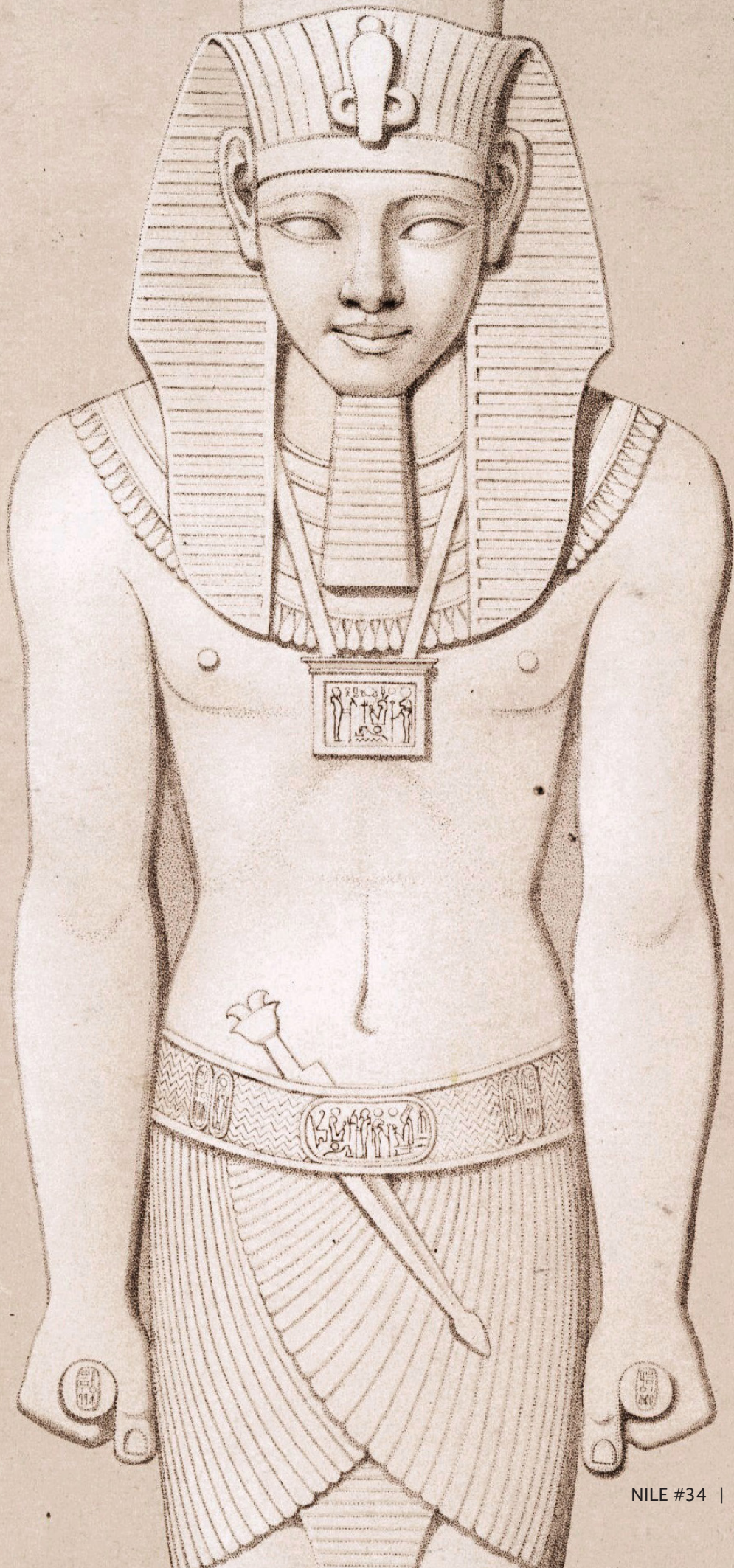
The cover of the very first print edition of **NILE** Magazine, released in April 2016, was graced with the famous bust of Queen Nefertiti, accompanied by the words, “The Hunt for Egypt’s Missing Queen”. At the time, Egyptologist Dr. Nicholas Reeves was making waves with his new theory regarding Tutankhamun’s tomb, or rather, the tomb of Nefertiti. Reeves proposed that Nefertiti’s tomb was forced open a decade after the queen’s death to receive the unexpected burial of Tutankhamun. Since then, the evidence for the re-use of KV 62 has only grown stronger.

Now, seven years later, Nefertiti is back on the cover, depicted on Tutankhamun’s “Golden Throne” (which was originally made for Nefertiti herself). In this issue, we present all of the evidence that points to Queen Nefertiti being buried with full pharaonic honours and now hidden behind the decorated north wall of Tutankhamun’s Burial Chamber.

On the right is Tutankhamun’s solid gold inner coffin—another Nefertiti piece reused for the king’s burial (see page 35). Welcome to the very special issue #34. As always, I hope you love your **NILE** time!

Jeff Burzacott ☰
editor@nilemagazine.com.au





Daniel Kupper

KEPT CLOSE TO THEIR CHESTS

Design and development of royal pectorals during Dynasties 19 through 22

Throughout the course of ancient Egyptian history, individuals from every rank of society sought to adorn their bodies with decorative elements. Beyond sentimental or materialistic value, they would be valued through the objects' ability to convey both a sense of wealth and magic. Ranging from simple arrangements of strung beads, through to highly refined settings of precious metals and stones, today's onlookers are stirred by the emotions these works of art ignite.

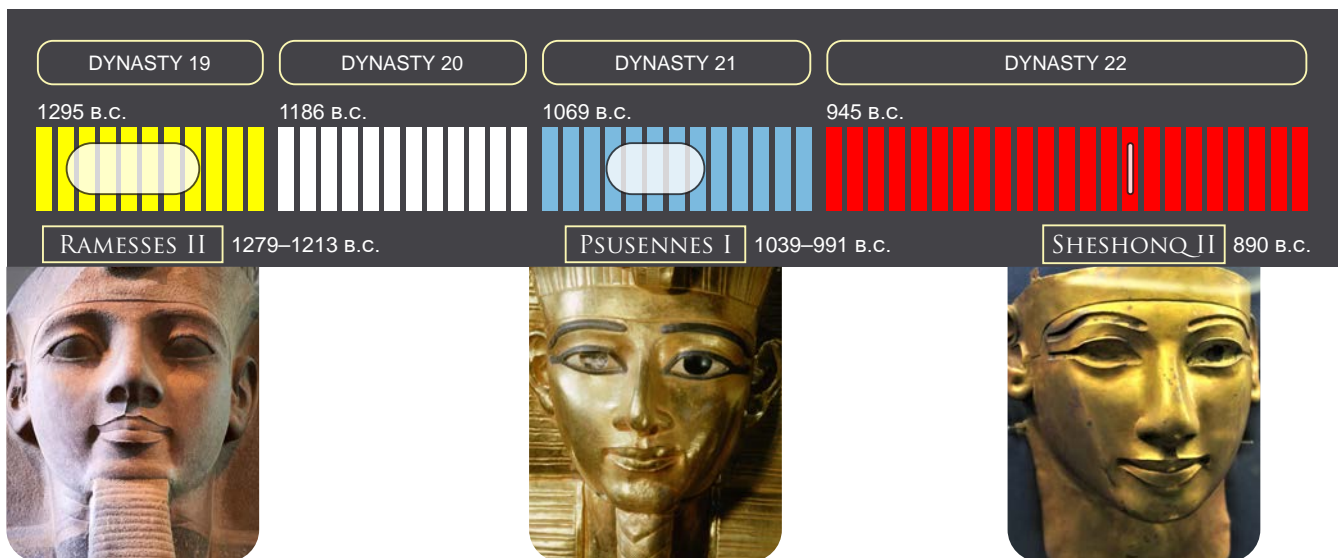
As worn by both royal and commoner, living and dead (although more likely to be represented by the tiny proportion of Egyptians that enjoyed an elevated status), this essay wants to focus on pec-

torals. This item derives its modern name from the Latin *pectoralis* for 'chest'—that part of the body on which they were worn.

In particular, we will compare three royal pectorals dated to Dynasties 19, 21, and 22, and analyse their design features by, firstly, retracing the manufacturing process, and subsequently decoding the symbolism carried by the finished pieces of art. More precisely, your author will set out to provide answers to these questions: What are the similarities and differences in design of the three pectorals? Are there trends in design development, and, if so, what do they tell us about Egypt's Third Intermediate Period?


The reigns of the three pharaohs at the heart of this study. Ramesses II dominated Egypt's 19th Dynasty. During the Third Intermediate Period, Psusennes I ruled from the Delta,

while a dynasty of Theban High Priests held power over Upper Egypt. Around a century later, the 22nd Dynasty's Sheshonq II briefly took the throne for only around a year.



(OPPOSITE)

This colossal limestone statue of Ramesses II, originally around 13 metres tall, today reclines in a purpose-built museum at the site of ancient Memphis, just south of modern Cairo.

Carved upon the king's chest is a shrine-shaped pectoral ornament containing Ramesses' Throne Name: User-Maat-Re Setep-en-Re  *("The Maat of Re is*

Powerful, the chosen one of Re"), flanked by the figures of the Memphis creator god Ptah and his consort Sekhmet. The pectoral symbolically puts the king under the protection of the gods, and ensures his eternal rebirth.

French archaeologist Émile Prisse d'Avennes sketched this image of the statue around 15 years after the colossal figure was discovered in 1821.

PSUSENNES I



© SANDRO VANNINI / BRIDGEMAN IMAGES

Psusennes I's pectoral is packed with symbols that protected the deceased king and ensured his eternal rebirth. Psusennes' names flank a large central scarab—Khepri—representing the sun (and thus the king) at dawn, bursting forth with vitality. Khepri rests on a djed pillar,

symbolising Osiris' power of regeneration, while Isis and Nephthys envelop the scene with their protection. Two boats at the bottom, separated by rearing uraei, show the king in each boat: in one with Osiris, and in the other with the benu—the self-created sacred bird of Heliopolis.

pectoral was found within the wrappings of a mummified Apis bull, buried in Year 30 of Ramesses II's reign by his son, Khaemwaset. It measures 15.7 x 13.5 x 0.25 cm.

Pectoral 2 (above) is dated to the Third Intermediate Period's Dynasty 21 and carries the cartouche of its third pharaoh, Psusennes I. When the last of the Ramesside kings, Ramesses XI (Dynasty 20, ca. 1070 B.C.), died, a new line of rulers established themselves in Tanis in the Nile Delta. Their heritage was that of a divided land, with control limited to Lower Egypt. At Thebes, the High Priests of Amun wielded authority over their domain of Middle and Upper Egypt. Blood and marriage ties main-

tained the relationship between the two centres of power.

Psusennes I's pectoral at hand is 12 cm high, 11.9 cm wide, and 2 cm thick. When discovered by French Egyptologist Pierre Montet at Tanis in 1939, it was still in place on the king's body. Today, it is cared for in Cairo's Egyptian Museum (JE 85786).

Pectoral 3 (next page) measures 15.6 x 18.5 cm and is inscribed with the name of the 22nd Dynasty pharaoh Sheshonq II (ca. 890 B.C.). After the long-lasting division of state during Dynasty 21, it was the descendants of the "Great Chiefs of the Meshwesh," a Libyan tribe, who were able to seize pharaonic power and reunite the Two Lands.

imported at great cost from Afghanistan and was hence considered to be the most valuable gemstone. Carnelian, on the other hand, is native to the region just north of Abu Simbel. Because of its popularity, it was probably also imported from the Wadi Halfa region in northern Sudan, and even from India.

4. CHASING

A fourth metalworking technique, which again is shared by all three pectorals, is chasing, which involves pressing metal into sunken relief by means of fine chisels and hammer, as demonstrated in Sheshonq II's pectoral:



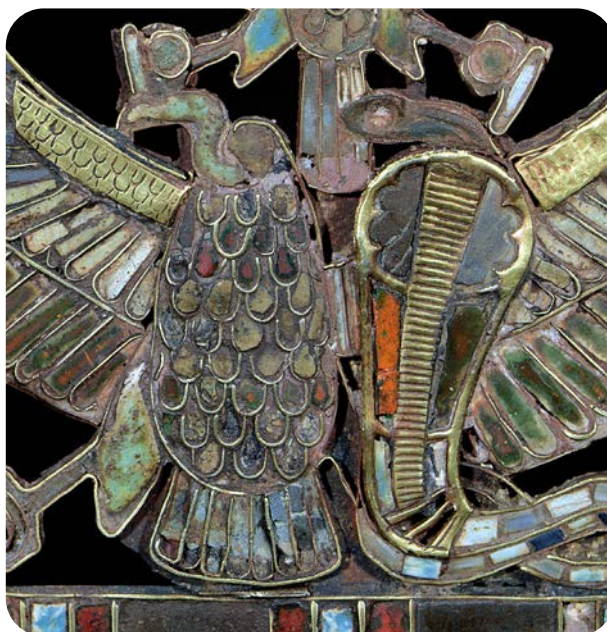
The goddess Isis on the pectoral of Sheshonq II displays the fine chasing work achieved in the 22nd Dynasty. The tyet (Knot of Isis) symbols, however, appear rushed.

When it comes to the quality of the chasing work with regard to its delicacy and effort, though, one can easily identify the pectoral inscribed for Psusennes I as revealing the most skilful goldsmith work. The image above-right details the delicate chasing work on the bases of the divine wings, employing a crosshatching pattern in order to imitate their fluffy exterior:



The winged Isis on the pectoral of Psusennes I displays a fine crosshatching pattern on the goddesses' wings.

The pectorals from the reigns of Ramesses II and Sheshonq II, on the other hand, display a lower level of finesse in their chasing, which is particularly evident in Ramesses II's piece where both the vulture's fluffiness and the cobra's spine markings are much coarser:



While Ramesses II's pectoral is superior in its inlays, the artisans in the royal workshop seem to have put less care into the chasing on the goddesses Nekhbet and Wadjet.



Both the outer frame—representing a temple facade—and the interior of Sheshonq II's pectoral are decorated with winged sun-disks flanked by twin uraei, protective cobras

with their hoods extended, ready to strike against pharaoh's enemies. This symbol can also represent the solar falcon Horus, of whom the living king is an earthly manifestation.

Clearly adopted from pylon and entrance cornices, the double feature adds a sense of non-conformity to the general architectural pylon design which does not feel natural within the scopes of Egyptian art. Allegorically speaking, the winged and guarded sun disk is supposed to reproduce its protective magic by tapping into the inexhaustible power of the divine cycle of life, death, and rebirth as represented by the daily course of the sun. For Sheshonq II, a veritable stockpile of protective magic is his for the taking.

NEPHTHYS AND ISIS

Dominating centrally on the pectorals of Psusennes I and Sheshonq II, are the depictions of the sisterly pair of Nephthys and Isis, easily recognisable with their hieroglyphic head adornments of basket and enclosure, and throne, respectively. On Psusennes I's pectoral, they stretch their wings protectively around Khepri, i.e., the one who comes forth by day and rolls the sun disk across the sky.

The Egyptians believed that the sun spent each night traversing the netherworld before reuniting with Osiris, god of resurrection, which fuelled the golden dawn in the form of Khepri. This ensured the everlasting circle of solar rebirth, just as Egyptian scarabs emerge from the earth and roll balls of dung over the ground, only to store them for their young in subterranean chambers.

The divine pair's protective forces are directly linked to their supporting roles in rescuing and embalming Osiris after his murder by Seth, and are even further strengthened by the use of bright blue lapis lazuli as inlay material for

their bodies. This colour is symbolic of the all-encompassing night sky and underlines the sisters' ability to protect and assist the journey of the sun (i.e. Re) and, therefore, of the pharaoh as the son of Re in the flesh.

CONCLUSION

While these three pharaohs—Ramesses II, Psusennes I, and Sheshonq II—may have kept their pectorals close to their chests for the duration of their earthly lives and beyond, there are stories waiting to be unlocked about both manufacturer and royal commissioner.

The systematic analysis of pectoral design has yielded similarities and differences in electrum-working techniques, used materials, and accumulated symbolism. In other words, the process illuminated the slide of the New Kingdom into the Third Intermediate Period from an artistic perspective. The quality of metalworking techniques provide insights into the socio-economic circumstances of the respective goldsmiths. Furthermore, noticeable changes in preferred materials and symbolism allude to the political mindset of the corresponding rule.

The overall decline in metalworking quality over the course of Dynasties 19 through 22 may indicate a gradual decline in socio-economic wellbeing, from abundance towards deficiency. The duality of Egyptian state(s) and the increased need for outward security during the Third Intermediate Period would have led to a lower demand for highly specialised craftsmen.

With regard to the political mindset of the pharaoh and

GEOFFREY PRINCE

THE GREAT DEBATE

(AND DIVIDE)

THAT IS CLEOPATRA



British actor Adele James in the title role of the Netflix docudrama *Queen Cleopatra*. Flanking her are actors Craig Russell (left) as Marc Antony and John Partridge in the role of Roman general Julius Caesar.

Responding to the backlash over a black Cleopatra, the director, Tina Gharavi, said, “So, was *Queen Cleopatra Black*? We don’t know for sure, but we can be certain that she wasn’t white like Elizabeth Taylor.”

June 12, 2023, marked the 60th anniversary of the release of 1963’s *Cleopatra*, starring Elizabeth Taylor, whose portrayal has become *the* popular ideal of the Egyptian queen.

A new docudrama, however, which follows Cleopatra’s political savvy and romantic manoeuvres, is clouded in controversy—because this time the pharaoh has black skin.

Every generation within the past one hundred years has hotly debated what exactly Cleopatra looked like. More specifically, Cleopatra’s skin colour. The topic flares up, gets media attention, causes dissension and divide, and then quietly burns itself out, unresolved. The only unifying conclusion we can all agree upon is that no matter which side of the debate you landed on, you were wrong.

In late 2020, soon after news broke that Hollywood’s Wonder Woman, Gal Gadot, would portray Cleopatra, a debate emerged about both whether the Israeli actress should play the part and whether a white woman should be playing the Queen of the Nile at all. Social media exploded with cries of historical white-washing in

Hollywood—especially of those stories based in the ancient Middle East.

In April, 2023, the trailer for producer Jada Pinket Smith’s NETFLIX documentary *Queen Cleopatra* aired and was met with immediate accusations of black-washing and falsifying history, social media hashtags and online petitions.

“Why do some people need Cleopatra to be white?” the show’s director, Tina Gharavi, wrote in an op-ed piece defending the casting in *Variety*. The internet responded loudly with, “why do some people need Cleopatra to be black?”

Ironically, the history of casting Cleopatra has seldom been based on reality.

SIDEBAR: WHO WAS THE REAL CLEOPATRA?



© THE TRUSTEES OF THE BRITISH MUSEUM. ACC. NO. 1923,0401.676

IS THIS THE REAL FACE OF CLEOPATRA?

This tiny blue glass gem, just 1.3 cm high, is thought to be a portrait of Cleopatra VII. While her hair is tied back in a bun in the usual Greek manner, and the dress is also Greek in style, with folds of drapery clearly visible, the royal headdress is fully Egyptian in the form of a triple uraeus, with the cobras wearing sun discs on their heads. (This is easier seen in the mould to the right.)

Cleopatra VII was the first Ptolemaic queen to wear a triple uraeus at her brow, and there is no consensus as to why. Previous Ptolemaic queens had worn two cobras, likely signifying their control over Upper and Lower Egypt. For Cleopatra, the third cobra may have symbolised her foreign empire that included Cyprus, Cyrene (part of modern-day Libya) and other territories in the Middle East. Alternatively, it has been proposed that given her relationships with both Julius Caesar and Antony, the third uraeus may suggest a hoped-for union with Rome that was never to be.

This portrait was likely engraved in her lifetime and may have been used as a seal. As a result, the features here are less harsh than usually seen on ancient coins, and show a full face, with a straight nose and strong chin with a downturned mouth.





**ELIZABETH
TAYLOR**

**RICHARD
BURTON**

**I
REX
HARRISON
W**

**FILMIE
NAGRODZONYM
CZTEREMA**

OSCARAMI

**KLE
O
PAT
RA**

REŻYSERIA

JOSEPH

L. MANKIEWICZ

PRODUKCJA

20 th

CENTURY- FOX

ERIK LIPINSKI-68

CMF

“Cleopatra was then, as at other times when she appeared in public, dressed in the habit of the goddess Isis, and gave audience to the people under the name of the New Isis.”—from *Life of Antony* by Greek philosopher Plutarch, 2nd-century A.D.

This poster, created for the Polish release of 1963's *Cleopatra*, starring Elizabeth Taylor, captures this duality

perfectly: the Egyptian queen of Macedonian descent, embodying the ancient goddess. A hymn to Isis at Philae in Upper Egypt aptly describes the goddess:

𓆎𓅓 = 𓆎𓅓 𓆎𓅓 =

“Ruler in heaven, queen on earth.”

(Hymn V from the Hypostyle Hall in the Temple of Isis at Philae.)



© BRITISH LIBRARY, EGERTON MS 1500



© BRITISH LIBRARY, EGERTON MS 1500

A BLACK CLEOPATRA? Around 1320, an Italian friar named Paolino Veneto created *L'Abreujamen de las estorias* in southern France. This was an illustrated history of mankind, from the creation of the world through to the death of the Holy Roman Emperor Henry VII in 1314.

Accompanying the history are illustrations of a selection of rulers that include a black Cleopatra (above-left). This was not so much a comment on her skin colour but reflective of how Europeans at the time viewed ancient Egypt as African. Note how Ptolemy I (above) is also portrayed with dark skin.

sculptures and coins, several surviving Roman frescoes from Pompeii and Herculaneum also likely depict Cleopatra.” And if so, these become the only extant contemporary paintings of the queen. The woman’s face in the painting is ivory-white, with a long, aquiline nose, large round eyes and auburn hair—features common in Roman and Ptolemaic depictions of goddesses (see NILE #28, November 2020).

SHE’S NOT WHITE

Islam Issa, Author and professor of literature and history, Birmingham City University: “Some things about Cleopatra are simply fact. That she was of Macedonian-Greek background is beyond doubt. That the Ptolemies intermarried and largely kept their bloodline Hellenic cannot be denied. That almost all of her ancestors would have been fair-skinned is also true. But we do not know for certain the identity of Cleopatra’s mother and the queen’s grandmother. . . . There is a chance, therefore, that several of Cleopatra’s ancestors could have been Egyptian.”

SHE’S WHITE

Adrian Goldsworthy, British historian and novelist (“Antony and Cleopatra” [2010]), notes that “Cleopatra, having Macedonian blood with a little Syrian, was

probably not dark skinned (he also notes Roman propaganda never mentions it), contending “fairer skin is marginally more likely considering her ancestry”.

Egyptologist Sally Ann Ashton, who sits firmly in the “she’s not white” camp, created a reconstruction of Cleopatra’s face from images on ancient artefacts showing Cleopatra with mixed ethnicity and dark skin. “Cleopatra probably wasn’t just completely European,” Ashton told *The Daily Mail*, “You’ve got to remember that her family had actually lived in Egypt for 300 years by the time she came to power.”

There is no (Roman) record of any reaction to the colour of Cleopatra’s skin. And the representations of Cleopatra in Greek and Roman art and coins do not show anything other than traditional Mediterranean ethnicity, although artists of the time were perfectly capable of showing other ethnic groups.

Duane W. Roller notes that “there is absolutely no evidence” that Cleopatra was racially black as claimed by what he dismisses as generally not “credible scholarly sources.”

Since the airing of the trailer, pundits and officials in Egypt have reacted angrily to casting decisions by Pinket-Smith, insisting Cleopatra had light skin. Egypt’s antiquities ministry weighed in on the debate, as well, insisting the historical Cleopatra had “white skin and

ASPECTS OF RE-USE IN THE TOMB OF TUTANKHAMUN



Nicholas Reeves

Tutankhamun's tiny tomb has puzzled scholars for generations. It has always been assumed that the humble affair had been cut for a favoured member of the royal court, granted the great privilege of burial in the Valley of the Kings. In 2015, however, British Egyptologist Dr. Nicholas Reeves presented a new theory: that Tutankhamun's tomb *was* built for a pharaoh—and a female one at that; but what we now regard as Tutankhamun's tomb was simply the outer part of the much larger tomb of Nefertiti, who lay undisturbed beyond a false wall.

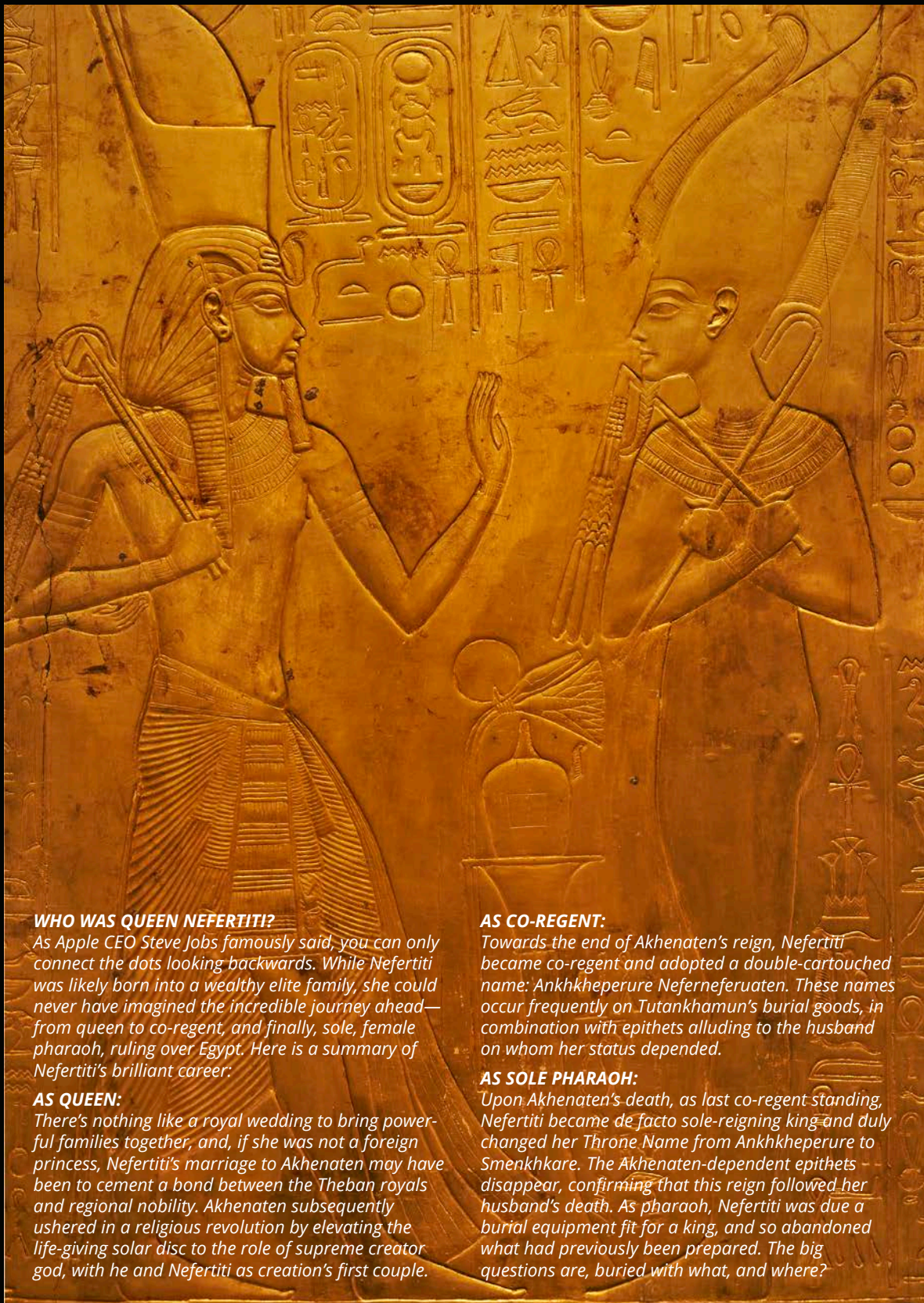
Reeves' proposal is that Nefertiti, as co-regent, outlived her revolutionary husband, Akhenaten, to become pharaoh in her own right. When she died, Nefertiti (or Smenkhkare as she was then called) was given a full royal burial in KV 62. Tutankhamun's early death a decade later caught his officials by surprise, leading to Smenkhkare's tomb being reopened and pressed into service for the hasty burial of this young, second pharaoh.

In November last year, to a packed meeting room in Luxor, Dr. Reeves presented the full suite of archaeological evidence for his theory as part of a centennial celebration of the discovery of Tutankhamun's tomb. In this article, NILE Magazine presents that analysis, and challenges you to consider that KV 62 may still hold splendours that would astonish the world (Ed.).

(ABOVE)

The remarkable similarity between Nefertiti's famous bust (left) and the outermost of the three nested coffins in which Tutankhamun was buried. This coffin sports a half-male, half-female head-dress which suggests it was made originally for a queen of semi-regal status—Nefertiti as Akhenaten's co-regent.

1. INTRODUCTION



WHO WAS QUEEN NEFERTITI?

As Apple CEO Steve Jobs famously said, you can only connect the dots looking backwards. While Nefertiti was likely born into a wealthy elite family, she could never have imagined the incredible journey ahead—from queen to co-regent, and finally, sole, female pharaoh, ruling over Egypt. Here is a summary of Nefertiti's brilliant career:

AS QUEEN:

There's nothing like a royal wedding to bring powerful families together, and, if she was not a foreign princess, Nefertiti's marriage to Akhenaten may have been to cement a bond between the Theban royals and regional nobility. Akhenaten subsequently ushered in a religious revolution by elevating the life-giving solar disc to the role of supreme creator god, with he and Nefertiti as creation's first couple.

AS CO-REGENT:

Towards the end of Akhenaten's reign, Nefertiti became co-regent and adopted a double-cartouched name: Ankhkheperure Neferneferuaten. These names occur frequently on Tutankhamun's burial goods, in combination with epithets alluding to the husband on whom her status depended.

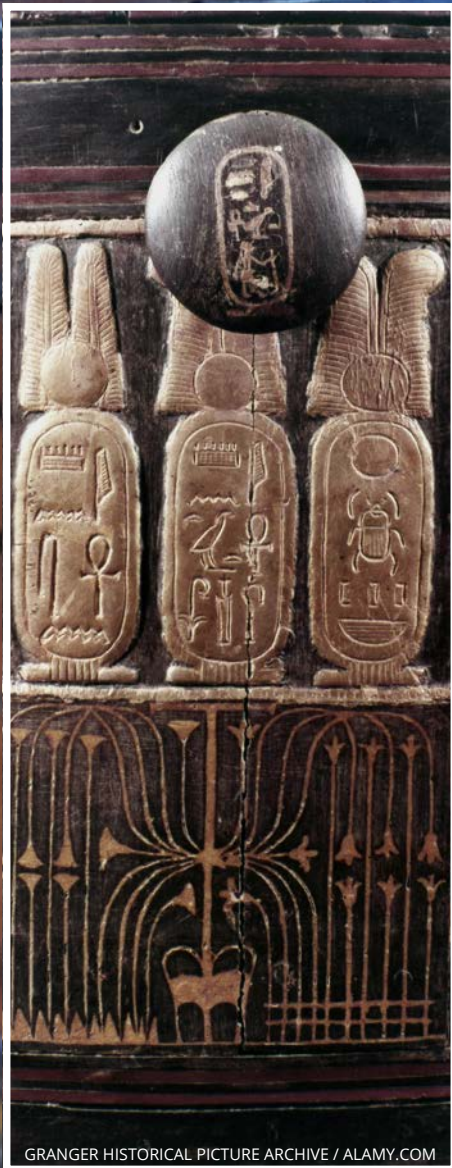
AS SOLE PHARAOH:

Upon Akhenaten's death, as last co-regent standing, Nefertiti became *de facto* sole-reigning king and duly changed her Throne Name from Ankhkheperure to Smenkhkare. The Akhenaten-dependent epithets disappear, confirming that this reign followed her husband's death. As pharaoh, Nefertiti was due a burial equipment fit for a king, and so abandoned what had previously been prepared. The big questions are, buried with what, and where?

This image shows the left-hand door panel of the second of four gilded shrines that enclosed Tutankhamun's sarcophagus. As with much of Tutankhamun's core burial equipment, this shrine had originally been prepared for Nefertiti as the co-regent Ankhkheperure Neferneferuaten. Page 58 compares the face of Osiris (above right) with that of Nefertiti: they are almost a perfect match.

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2. RE-USE WITHIN THE BURIAL EQUIPMENT



GRANGER HISTORICAL PICTURE ARCHIVE / ALAMY.COM

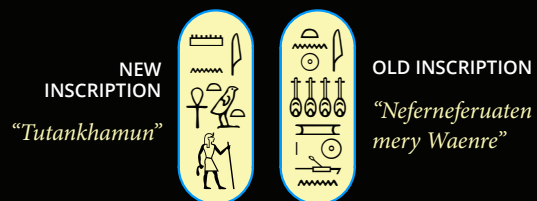


© NICHOLAS REEVES

The round-fronted box (Carter No. 79, Cairo JE 61495) that bears this knob was discovered in the Antechamber of KV 62. Howard Carter noted that Tutankhamun's cartouche had been superimposed over the name of a royal predecessor, Neferneferuaten. This is the name adopted by Nefertiti in her role as Akhenaten's junior co-regent, which is found repeatedly underlying that of Tutankhamun throughout his burial equipment.

Re-use is an aspect of the burial to which Carter himself seems to have given little connected thought. Where he and his team encountered the phenomenon, usually in the context of an altered text such as that on the box knob seen here, it would of course be noted.

But more often than not, the evidence would be missed or allowed to pass. A case in point is the nested funerary shrines: here the altered cartouches would be left for others to observe and think about—initially Rex Engelbach in 1940, and more recently Marc Gabolde and myself with our independent revelations of both physically concealed and intact feminine grammatical forms (see opposite page), and, as we shall consider, in the recognition of at least one familiar, recurring, female face.



As co-regent, Nefertiti's cartouched names were accompanied always with one of a range of epithets associating her with the king. In this instance, it is "mery Waenre", which translates as "beloved of Waenre". Waenre itself was an epithet of Akhenaten, meaning something like "sole one of Re".

2. RE-USE WITHIN THE BURIAL EQUIPMENT

The goddesses at the western end of the sarcophagus were carved to traditional 18th-Dynasty proportions, unlike the female deities at the eastern (foot) end, which followed the Amarna Period style. This tells us that when the sarcophagus came to be adapted for Tutankhamun's use it was unfinished. This is as good an indication as we might hope for that Neferneferuaten never used it—that it had been rejected, like the rest of her co-regent status burial equipment.

The western side (head end) of Tutankhamun's sarcophagus shows traces of an earlier hieroglyphic text (arrowed) that was cut too deeply to be fully ground out when the piece was reused.

BURTON P0646 © GRIFFITH INSTITUTE, UNIVERSITY OF OXFORD

We find re-use as well on the sarcophagus itself, where close study by Marianne Eaton-Krauss has revealed multiple traces of adaptation—of earlier hieroglyphic signs erased and over-written. Observable too were significant

alterations in the iconography, these last including the addition of kingly wings to the goddesses' enfolding arms—a change plainly intended to upgrade, for kingly use, an earlier, sub-pharaonic iconography.

2. RE-USE WITHIN THE BURIAL EQUIPMENT



This conclusion is supported by the presence of identical pierced lobes in the celebrated Gold Mask (Cairo JE 60672, Carter 256a). Once again, these piercings had been patched-over for Tutankhamun's final use but, fortunately for our understanding, these had fallen out; the displaced plugs may still be seen in Harry Burton's in situ photograph, above, one dished circle of gold foil resting on each lappet of the royal headcloth. Here was

my first hint that the mask, too, had been intended for a woman. Other evidence would follow: clear indications that the actual, *original* face had been cut out and replaced; and, to definitively identify that original, intended owner, the presence beneath Tutankhamun's current prenomen of a still-legible palimpsest reading "Ankhkheperure, beloved of Neferkheperure"—the throne-name of Akhenaten's co-regent, Neferneferuaten (see page 39).

3. RE-USE WITHIN THE TOMB



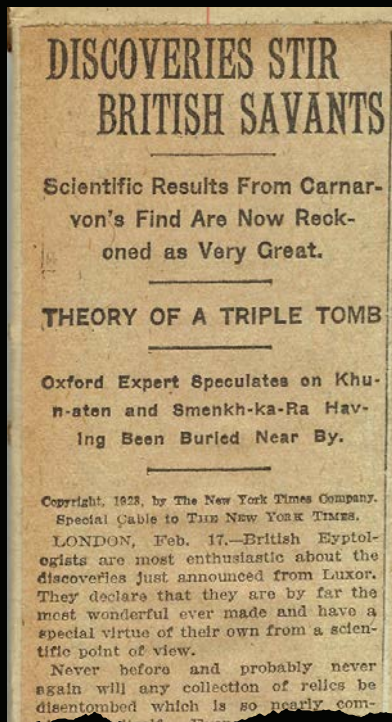
PHOTO: CHRONICLE / ALAMY.COM

At the northern end of KV 62's Antechamber was a partition wall with a central blocked doorway. When it was opened (officially) in April 1923, Carter and Carnarvon were confronted with "an astonishing sight". As Howard Carter later described,

"there, within a yard of the doorway, stretching as far as one could see, and blocking the entrance to the chamber, stood what to all appearances was a solid wall of gold."

This "wall of gold" turned out to be the side of an immense gilt shrine—the outermost of several—that covered and protected the royal sarcophagus. The image of this "wall of gold" thus revealed was imagined in 1923 by Sphere newspaper artist Donald Macpherson (above).

Soon, Egyptologists were speculating about what might lie behind other walls in the tomb. Such partition walls, designed to fool thieves, were well known among Egyptologists, and Francis Llewellyn Griffith, reader in Egyptology at Oxford University, was quoted by the *New York Times*, 18 February 1923 edition (right), as pondering the possibility of another, hidden burial in the tomb:



"To those who follow the reports at a distance, a great mystery overhangs the axial chamber. Has any one yet obtained a view of its inner wall that would assure him of there being nothing beyond but solid rock?"

Griffith went on to compare KV 62 with the tomb of his father, Akhenaten, which he described as,

"axial with a lateral group of chambers for his daughter, who died in childhood."

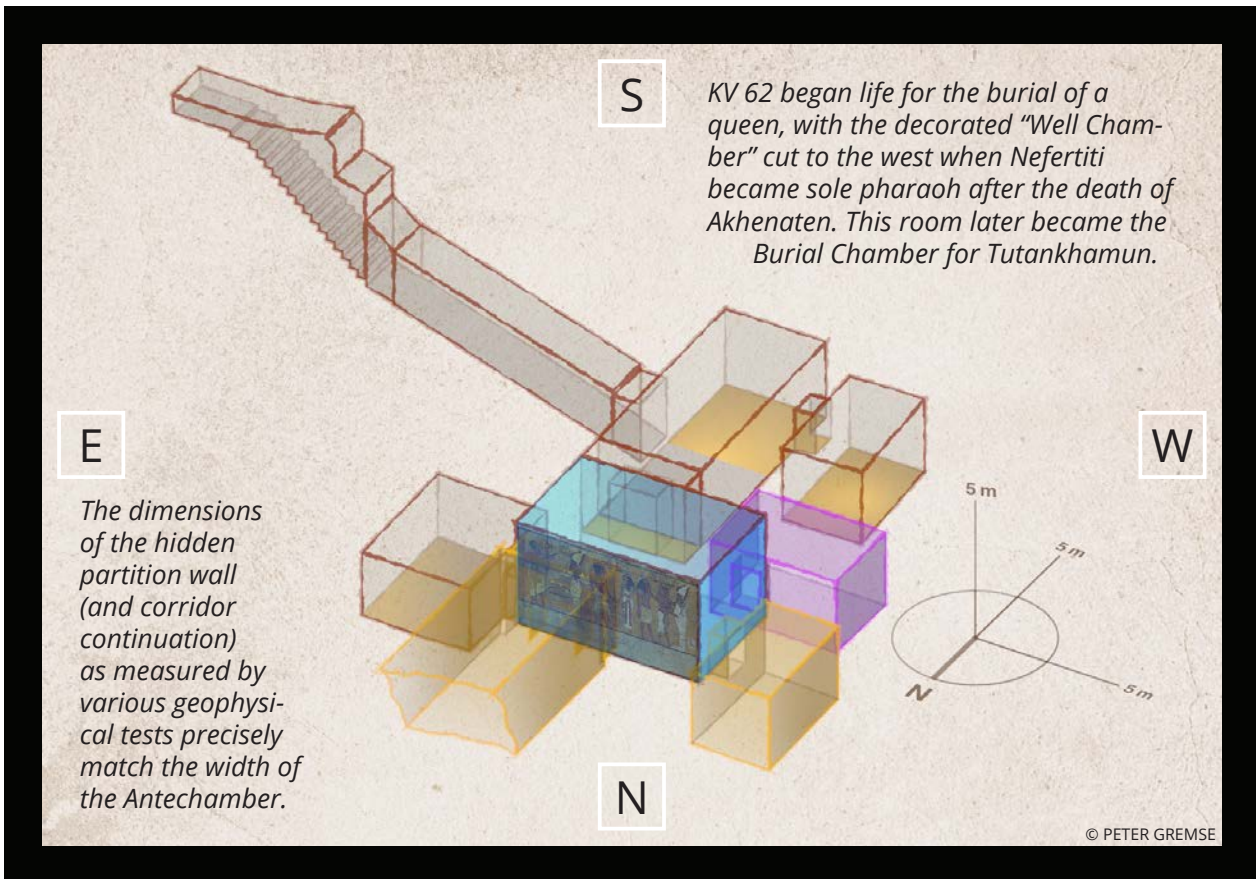
With this design in mind, Griffith suggested that Tutankhamun's tomb may have been originally cut for Akhenaten, who returned to it later in life:

"After he made the tomb at Tel-el-Amarna, the desire to be buried in the same desert valley as his mighty forefathers may have been reawakened.

If that be so, the Carnarvon tomb [KV 62] may have contained the sarcophagus of Khu-n-aten [Akhenaten] in its main axis, that of Smenka-Ra in an inner side chamber [the Annexel, and that of Tut-ankh-Amen in a side chamber [the Burial Chamber] at the door of which the whole civilised world seems to be listening."

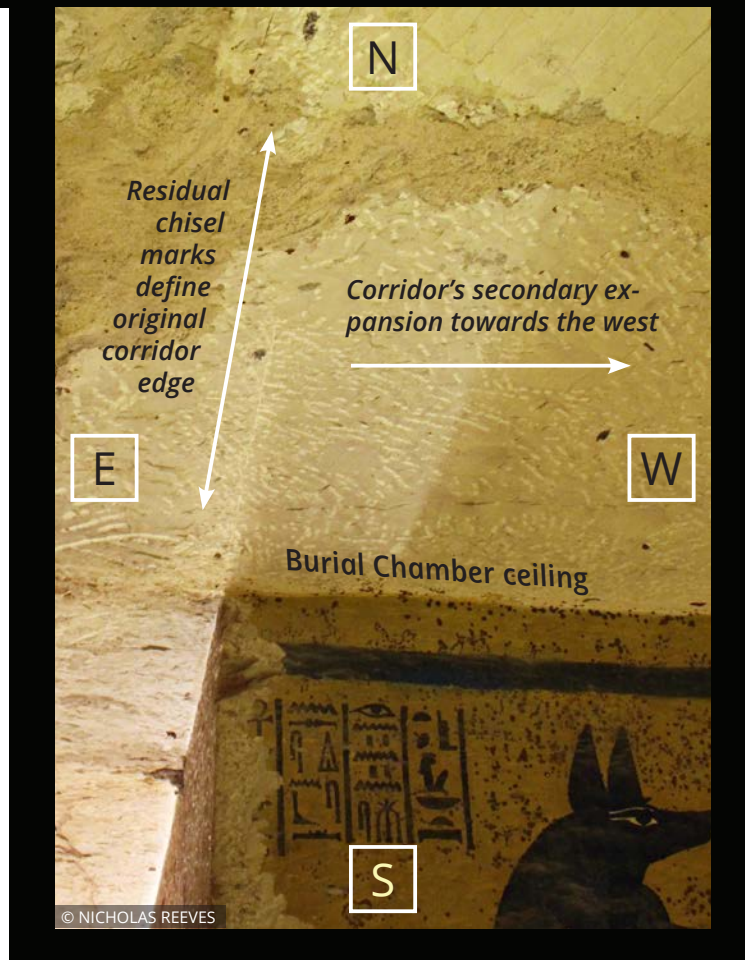
It seems that Griffith's questioning remarks would stick in Carter's mind: might there indeed be more to Tutankhamun's tomb than they had so far found?

3. RE-USE WITHIN THE TOMB



But had Carter been right to give up so easily?—had he been right to conclude there was nothing more to find? I ask this because, in his choice of investigation site, he failed to take into account one vitally important fact: that Tutankhamun's Burial Chamber had begun its life not as a chamber at all. As residual chisel marks on the ceiling demonstrate, it had started off as a simple corridor, and was expanded towards the west to form a room only subsequently.

If we follow the line of these chisel marks to their destination on the Burial Chamber's north wall, we observe a curious alignment—a feature picked up not only in Factum Arte's surface scanning, but by the ScanPyramids team's thermal imaging, by (some) of the radar scan data so far reprocessed, and by a plotting of the wall's ancient mould-growth. What this data combines to reveal looks like nothing less than a blocked partition with smaller, inner doorway—that is, a construction identical to that encountered in 1922 between the Antechamber and the Burial Chamber. In other words, it looks very much like the continuation Carter had been seeking, but on the north wall's right hand rather than its left-hand side.



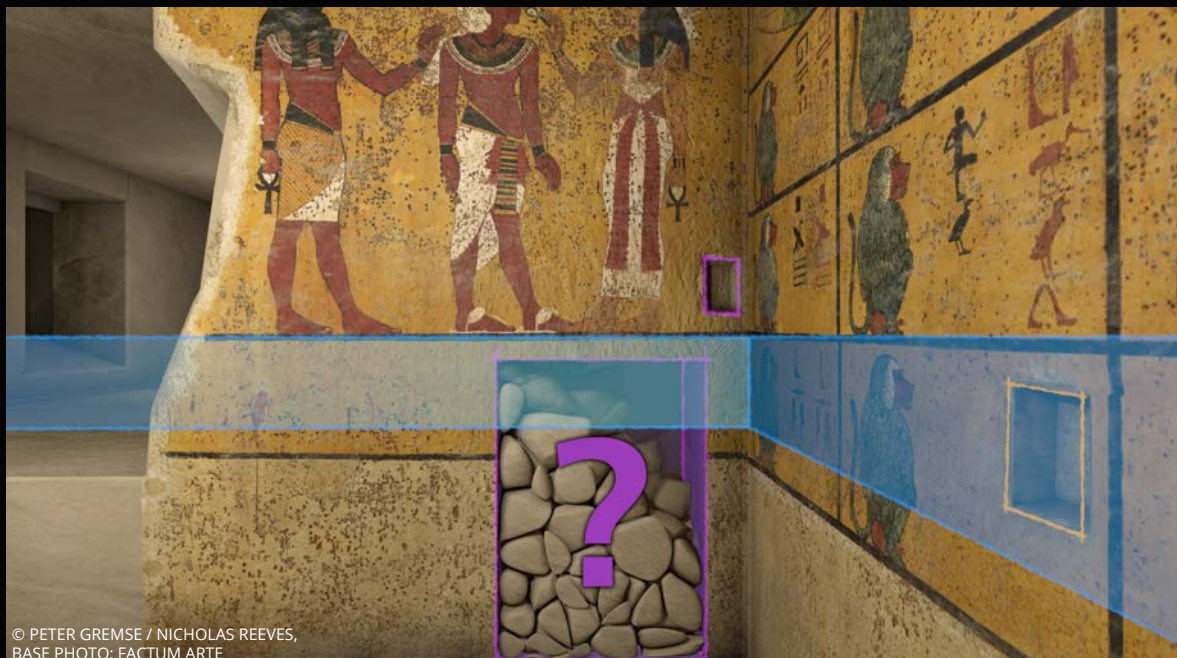
3. RE-USE WITHIN THE TOMB



© PETER GREMSE / NICHOLAS REEVES, BASE PHOTO: FACTUM ARTE

Peter Gremse's conceptualisation of what perhaps lies beneath the north wall decoration. As revealed by a chiseled line on the ceiling of Tutankhamun's Burial Chamber (see page 46), the room had begun as a simple corridor that was subsequently expanded west. These ceiling traces define that corridor's course and connect precisely with the western edge of the feature picked up

not only on Factum Arte's surface-scanning, but also in thermal imaging, in radar tests, and even in a plotting of the wall's ancient mould growth. In combination, what these traces define is a large, blocked partition with a smaller, inner doorway—precisely the type of construction that separated the Antechamber from Tutankhamun's Burial Chamber.



© PETER GREMSE / NICHOLAS REEVES, BASE PHOTO: FACTUM ARTE

Each of the four walls of Tutankhamun's Burial Chamber contained a small niche which held an inscribed mud brick surmounted by a different magical figure.

The height of the niches on the east, north and west walls are cut at the same height (as indicated by the colour band, above). The niche on the southern wall, however, is positioned above this band.

While no definitive traces may be discerned in the surface plaster of the south wall, the anomalous height of this niche—identical in size to that leading to the Annexe—may hint at the presence of a fourth Tutankhamun-era storage chamber. The builders would have naturally wished to cut the niche into solid bedrock rather than the dry-wall blocking of the doorway.

3. RE-USE WITHIN THE TOMB



Pharaoh Smenkhkare welcomed by Osiris

Smenkhkare welcomed by Nut

Tutankhamun 'Opens the Mouth' of the mummified Smenkhkare

ORIGINAL NORTH WALL SCENE

The original scene on the north wall, painted on a white background. The cartouche ovals occupied their present placement, though bearing the names of the original tomb owner: that is Smenkhkare rather than Tutankhamun, who was shown officiating on the far right.



Tutankhamun figure added and Smenkhkare becomes his ka.

Smenkhkare changing into Tutankhamun

Ay now 'Opens the Mouth' of the mummified Tutankhamun

THE NORTH WALL IN THE PROCESS OF ADAPTATION

The Smenkhkare north wall in the process of its adaptation and repurposing for use in the Burial Chamber of Tutankhamun. The original white background was overpainted in yellow, with the cartouches whited out and renamed for Tutankhamun as the deceased pharaoh.



Face of Nefertiti retained in figures of Osiris and royal ka.

Face of Nefertiti kept in figure of Tutankhamun.

Face of Nefertiti in Osiris figure. Face of Tut in Ay figure.

TODAY AS FINALLY ALTERED

The north wall today. The insertion of Tutankhamun before Osiris meant that the text above had to be squeezed into the minimal available space. Note the misalignment of this figure's cartouche in comparison with the ovals at right and centre, as indicated by the two yellow bands.

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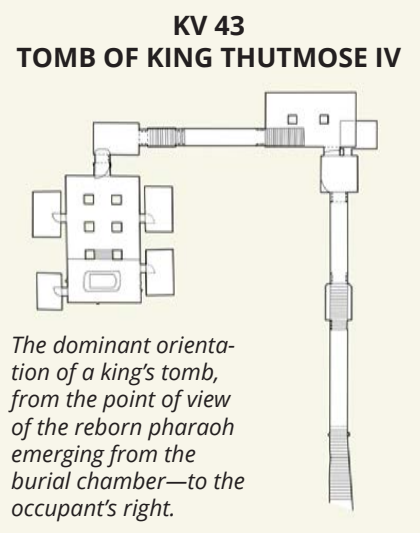
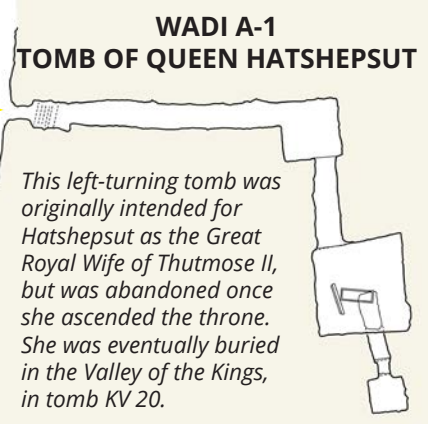
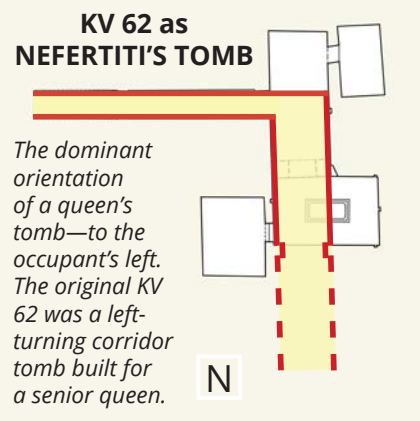
3. RE-USE WITHIN THE TOMB



© RICHARD SELICKS

The entrance to the tomb constructed for Queen Hatshepsut, principal wife of the 18th-Dynasty's Thutmose II, is located high on a cliff face in a wadi (dry river valley) southwest of the Valley of the Kings. As a queenly tomb, its corridors follow an anticlockwise route from the burial chamber to the outside (see plan, centre right). Hatshepsut, however, was destined for bigger things: a long co-regency with Thutmose III and eventual burial in the Valley of the Kings itself. Hatshepsut's queenly tomb, today designated Wadi A-1, was left empty and undecorated.

This photo, taken in 2004, features for scale the photographer's young son, Mark, emphasising the tomb's impressive height and location.



ADAPTED BY MONET BURZACOTT FROM PLANS BY THE THEBAN MAPPING PROJECT

Who was this Smenkhkare, now revealed as KV 62's original owner? To determine sex, we need look no further than the ground-plan. In a regular kingly tomb like that of Thutmose IV, the dominant orientation is to the tomb occupant's right. What we find in the tomb of Tutankhamun, however, is a turn to the occupant's left—which, as Hatshepsut's queenly cliff-tomb WA D confirms, is the

lesser orientation employed by a royal consort. In other words, not only had Tutankhamun been interred with the adapted burial equipment of a co-regent queen, Neferneferuaten; it seems that his grave, KV 62, had been established within the outermost section of a female tomb which, by the evidence of its concealing north wall, gives every appearance of continuing deeper into the gebel beyond.

THE TUTANKHAMUN GALLERY



Many visitors to the Tutankhamun collection in Cairo's Egyptian Museum at Tahrir Square can likely relate to this 2010 image—a swirl of visitors jostling for a moment with the king's golden mask. Now, for the first time, details about the Tutankhamun Gallery at the new Grand Egyptian Museum are emerging. Our tip: make sure you are wearing comfortable shoes.

© KENNETH GARRETT



© REINER PFISTERER

The Tutankhamun Gallery at the Grand Egyptian Museum has been designed by German firm ATELIER BRÜCKNER. While the museum galleries are still closed, a close look at

this photo from the ATELIER BRÜCKNER studios gives us a sneak peek. Note the model in the foreground showing the gallery's two parallel wings and the plans on the back wall.

COMING UP



THE TRUE MOTHER OF TUTANKHAMUN

M. Traugott Huber and **Juan Antonio Belmonte** make the claim that Tutankhamun's mother is Baketaten, youngest daughter of Amenhotep III.



ANCIENT EGYPT AND THE BIBLE

Did Egyptian religion influence the later Jewish and Christian faiths? **Brian Alm** points out the similarities that may be too close and too specific to be coincidental.



TREES AND GARDENS

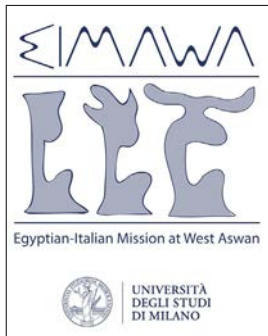
In Egypt's hot climate, trees and gardens were not just about shade and nourishment. **Lesley Jackson** explains their connection with love, fertility and the divine.



TUTANKHAMUN AND OSIRIS

Akhenaten's rule saw Osiris discarded in favour of the all-encompassing Aten. However, as **Fabienne Haas Dantes** writes, for Tutankhamun's burial, Osiris was back!

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ISSUE No. 34

MAY 2023

NILE Magazine is published in print, web and tablet/mobile editions.

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P.O. Box 6337
Bournemouth, Dorset BH1 9EH
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PRINTED BY:

CPUK Print Publishing
Suite 12B Davey House,
31-31a St Neots Road, Eaton Ford,
Cambridgeshire PE19 7BA
United Kingdom

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*"Go little booke, God send thee good passage,
And especially let this be thy prayere,
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all."*

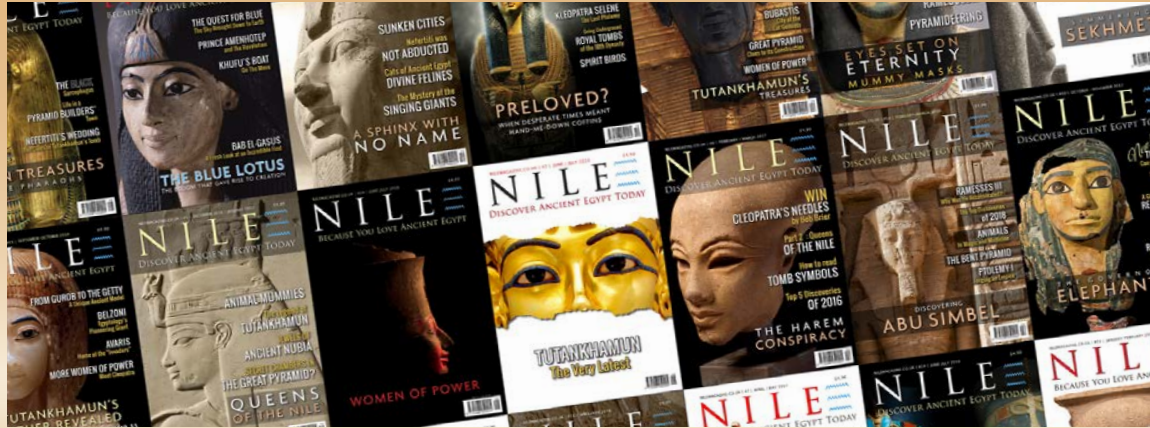
CHAUCER'S *Belle Dame sans Mercy*.

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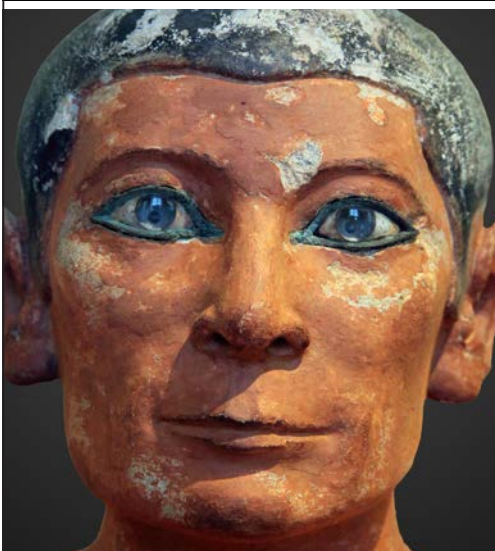
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BEAUTY IS IN THE EYE OF THE BEHOLDER

Some mummy masks, statues and coffins with inlaid eyes show an unmistakable spark of life—even when the remainder of the face has disintegrated. **Jerikay Gayle** explains why.

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