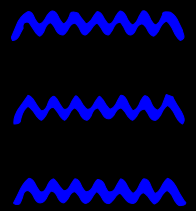


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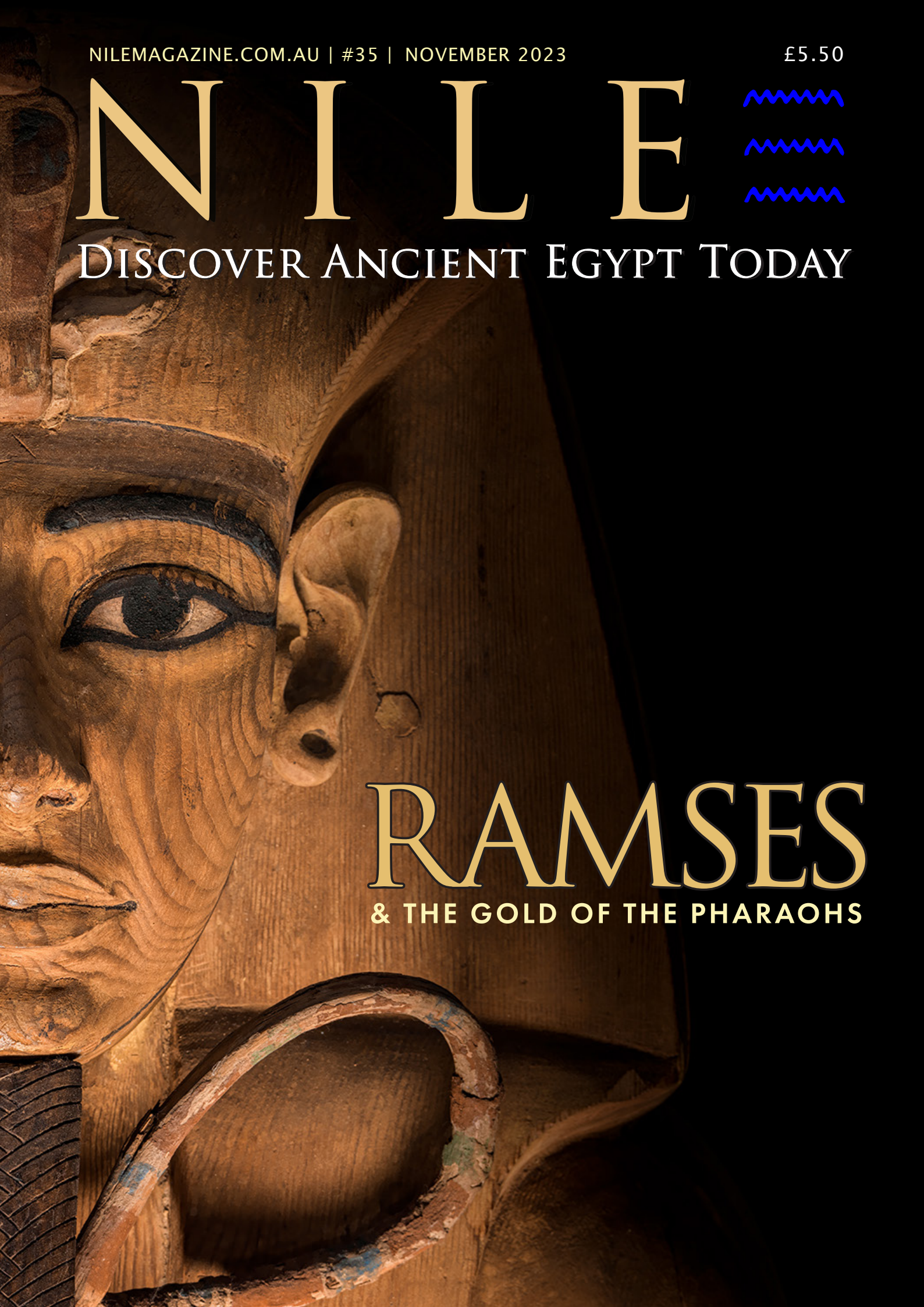
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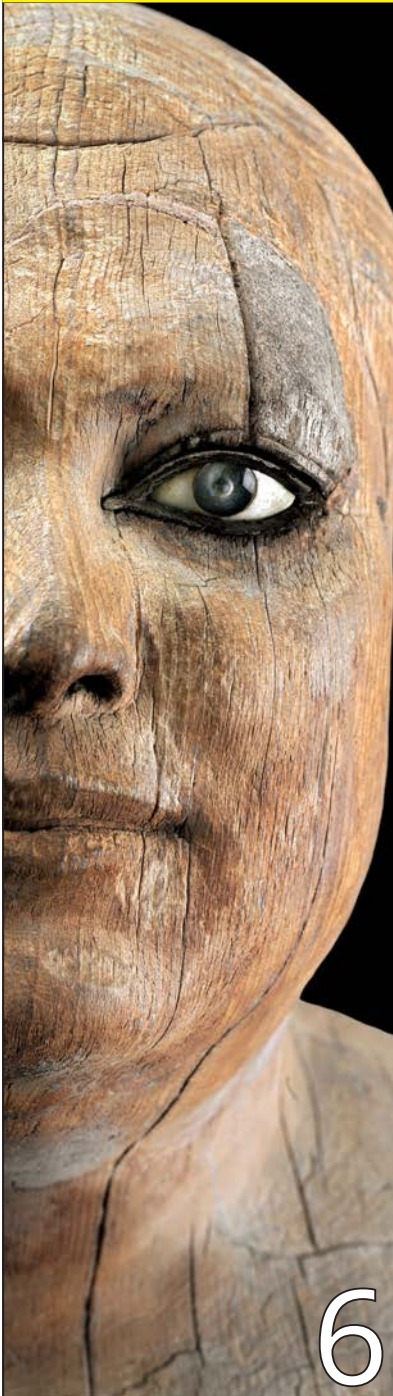
DISCOVER ANCIENT EGYPT TODAY

RAMSES

& THE GOLD OF THE PHARAOHS



NILE MAGAZINE SPECIAL FEATURES

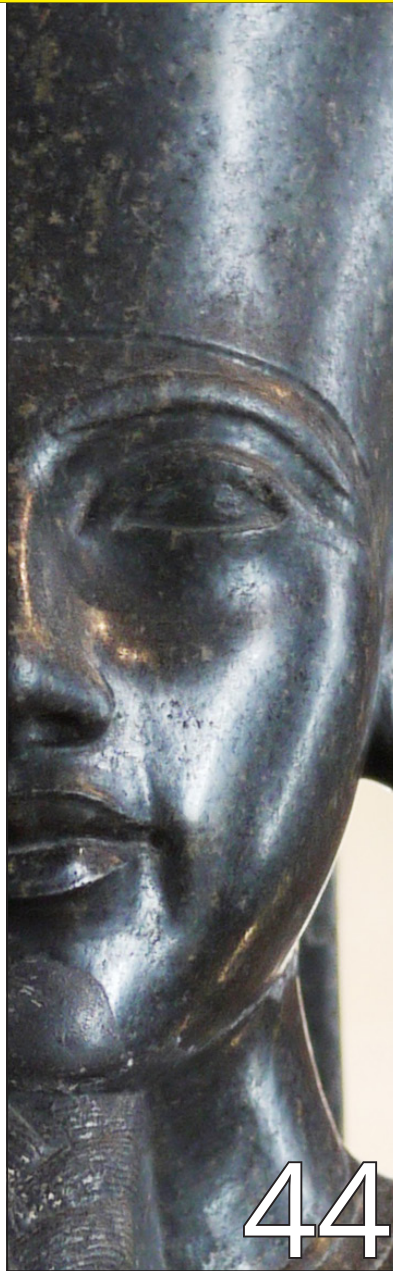


6

BEAUTY IS IN THE EYE OF THE BEHOLDER

Jerikay Gayle

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.



44

THE DEIFICATION OF TUTANKHAMUN

Fabienne Haas Dantes

Akhenaten's rule saw Osiris, the netherworld god of resurrection, discarded in favour of the all-encompassing Aten. However, as **Fabienne Haas Dantes** writes, for the reign of Akhenaten's son, Tutankhamun, Osiris was back. And now, King Tut regarded himself as a living god.



64

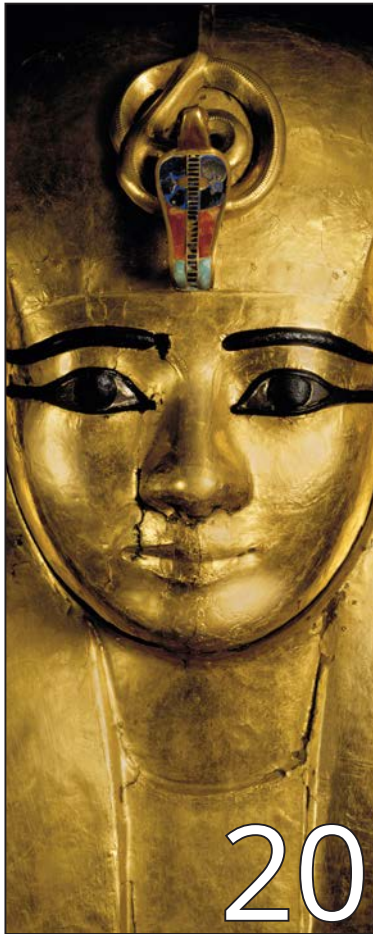
LOOKING BACK: MUMMIES ON DISPLAY

Jeff Burzacott

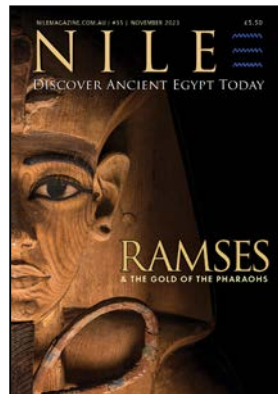
The starring attractions in the Milwaukee Public Museum's Egyptian collection are people: two Egyptian mummies who first went on display in 1887. But who are they? And is it right to display people's remains as curiosities?

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COVER STORY



RAMSES & THE GOLD OF THE PHARAOHS

Jeff Burzacott

Ramesses the Great's ten-city world tour has arrived in Sydney with record-breaking numbers of admirers turning out. Ramesses would be pleased. Explore our pick of the most fabulous treasures in this incredible exhibition.

#35
NOVEMBER 2023

- 4 Map of Egypt
- 5 Timeline
- 64 Looking Back
- 66 Exhibitions & Events
- 68 Coming Up
- 68 Contact **NILE**
- 69 Back Issues
- 69 Subscribe to **NILE**

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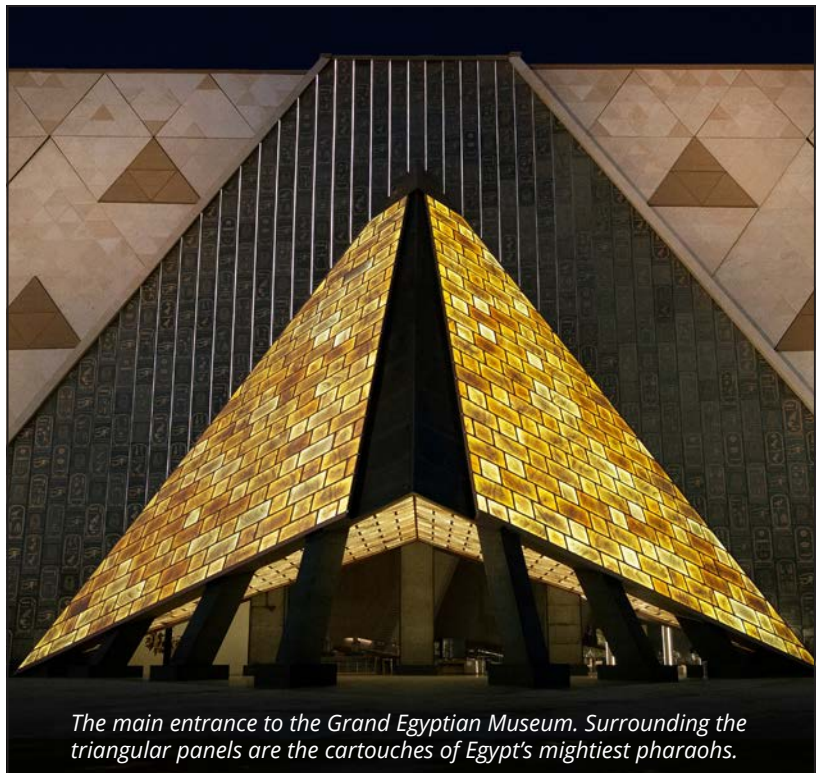


FROM THE EDITOR

The centrepiece of Egypt's new Grand Egyptian Museum (GEM) will undoubtedly be the Tutankhamun collection—more than 5,000 artefacts from the king's tiny tomb, displayed together for the very first time. This month, Egypt's Minister of Tourism and Antiquities, Ahmed Issa, announced that the Tutankhamun galleries are now “completely finished”.

The museum's opening date has been a moving target for years and is now slated for May 2024. When the GEM eventually does open, however, a handful of masterpieces will be missing. The blockbuster touring exhibition *Ramesses & The Gold of the Pharaohs* is now showing in Sydney. Check out the special feature on page 20 of this issue, number 35. As always, I hope you enjoy your **NILE** time!

Jeff Burzacott 
editor@nilemagazine.com.au



The main entrance to the Grand Egyptian Museum. Surrounding the triangular panels are the cartouches of Egypt's mightiest pharaohs.

Beauty IS IN
THE Eye OF
THE Beholder

“SEEING” AS AN ELEMENT OF “BEING” IN ANCIENT EGYPT



“Take the two eyes of Horus,



The black and the white,

seize them for you, to be at your front,

(that) they brighten your face."

(Pyramid Texts, Utterance 43. From the Pyramid of Unas.)

Egypt's earliest Pyramid Texts were carved on the walls inside the Saqqara pyramid of the 5th Dynasty's King Unas, around 2350 B.C. These texts, read aloud by priests during the king's interment, echoed in eternity, reviving his body after death, and helping him ascend to the realm of the gods.

Utterance 43 granted sight to the king's newly reanimated eyes, which could now behold the gods.

The inlaid eyes on this gilded royal coffin were made for King Intef V during Egypt's 17th Dynasty, almost a thousand years after Unas. The detailed artificial eyes functioned in the same way as the king's own.

© JEFFREY ROSS BURZACOTT

JERIKAY GAYLE

The seated statues of Prince Rahotep and his wife Nofret were never meant to be seen, let alone catalogued (CG 3 and CG 4) and displayed in Cairo's Egyptian Museum. These are ka statues, intended to spend eternity secluded within the deceased's tomb, acting as vessels for the returning spirits of the deceased.

In 1871, French archaeologist Auguste Mariette was excavating the huge mud-brick mastaba tombs near the pyramid of Meidum, thought to belong to the 4th Dynasty's King Sneferu. These tombs belonged to Sneferu's sons and their spouses. In Mastaba Tomb 6, Mariette's workers encountered these painted limestone statues, considered among ancient Egypt's most lifelike surviving statuary.

While Egyptian sculpture can often render their subject's features in a much more summarising way, Rahotep and Nofret are remarkable in their realism—particularly those hypnotic rock crystal inlaid eyes. Below are Rahotep's eyes in detail. Note the fine pupils within his irises.



PROVIDING A PLACE FOR REUNION

The ancient Egyptian view of life, death, and afterlife centered on the concept that living humans were composed of five aspects, all of which were loosed from the body at the instant of death. The belief was that these temporarily unfettered elements must be provided with a locus in order for them to regroup and present a complete pure being—an *akh*—capable of living in the divine realm. This necessary anchor was the mummy or statue inside the tomb.

Preservation of the heart, *ib*, was essential as it would be weighed in judgement to determine its feather-lightness and purity, and the name, *ren*, was a critical element because its owner would only exist in the next world as long as it was written or spoken in this one. The individual's *ba* represented their power of mobility and could fly free of the grave to greet the sunrise, but must nightly re-attach itself to the tomb occupant. The deceased's shadow, *shut*, accompanied the *ba* and so dwelt in the life-giving sunlight.

The fifth aspect was the one most closely tied to the

Egyptians' penchant for including lifelike eyes in their statues and coffins. The deceased's vital life force *ka*, its spirit double, can be thought of as the divine creative essence that twinned with the person throughout life. At death, the *ka* manifested as an ethereal spirit within the tomb, but it could not exist independently of a physical form to anchor it so it was necessary that the mummy or a created substitute such as a statue act as a home base. Within the tomb, the *ka* accessed the interface where cult rituals were performed so it could receive offerings critical for the continued existence of the person after death.

THE KA IN THE OLD KINGDOM

A special form of statue was created to house this spirit double, sometimes, but not always, marked with the hieroglyphic sign of arms upraised in adoration. The best-known example is the superb wooden statue of the briefly-reigning 13th Dynasty king Hor Awibre, found in a shaft tomb at Dahshur (opposite page). The eyes, modeled with rock crystal and quartz, are particularly striking.

PHOTO: KENNETH GARRETT / ALAMY.COM





© SANDRO VANNINI / LABORATORIOROSSO

“Worthy of special mention is a beautiful wooden statue... whose eyes, made of a transparent glass paste and set in bronze eyelids, give the face of the same an expression that makes it seem still alive. This statue as a work of sculpture is of such artistic merit that it can be considered as the masterpiece of the Egyptian museum.”—Italian Egyptologist, Luigi Vassalli (translated), 1867.

Around 2400 B.C., a 5th Dynasty priest named Ka-aper was buried in a mastaba tomb at Saqqara, along with a wooden ka statue endowed with incredibly lifelike eyes. These caused a sensation when the statue was discovered in 1860.

Each eyeball is made of polished quartz, held in place by a copper shell whose outer edge forms the eyelids. Drilled into the centre of the quartz is a recess that holds a cornea of transparent rock crystal, fixed in place with brown resin that forms the iris. The pupil is a circular hole drilled into the rear of the cornea and filled with black paint.

Egypt fell under Greek rule in the 4th century B.C. which introduced to its art canon the use of perspective as well as new painting techniques such as encaustic, a method of applying pigments mixed with hot liquid wax. By the 1st century B.C. Rome had conquered Ptolemaic Egypt, and encaustic was the main technique used to create portraits painted on thin wooden planks which were attached as the “face” of mummies (see below).

Typically referred to today as Faiyum Portraits because many were found there during excavations by Flinders Petrie at Hawara, there are a little over a thousand known from Roman-era Egypt which have been preserved in museums worldwide.



METROPOLITAN MUSEUM OF ART. ROGERS FUND, 1909. ACC. NO. 09.181.3

POSITIVE FOR THE “FOLLOWING EYE” ILLUSION. *Whichever way you move this page, those dark eyes and direct gaze will appear to follow you since the perspective is fixed. The man’s garment and wreath date to the 2nd century A.D.*

The Greek communities of the Faiyum, founded in the Ptolemaic Period, followed contemporary Mediterranean fashions but adopted some Egyptian customs, including mummification. Panels like these were made to be fitted into the mummy wrappings over the head, serving the function of the traditional mummy mask.

THE “FOLLOWING EYE” PHENOMENON

When British author Amelia Edwards took her 1873–74 journey “a thousand miles up the Nile” and first saw the statues of Rahotep and Nofret (page 10), she wrote:

“Looking into the eyes of this wonderful pair, and seeing how the light shifts in their liquid depths, it is difficult not to believe that they look at us, even as we look at them, and that their gaze is not following us as we move from group to group in the hall of the museum where they sit enthroned.”

Miss Edwards was mistaken. The inlaid eyes of three-dimensional statuary do not produce in the observer the illusion of what we now call the “Mona Lisa” tracking gaze effect. Many of the two-dimensional Faiyum mummy portraits, however, certainly do. How to explain the difference?

As an observer moves around a three-dimensional object, all visual cues change along with the changed points of view. If the eyes are being looked at, the viewer will see less of the coloured iris and more of the white sclera as positioning moves sideways and this gives the correct sense that the image has form and occupies space. A flat painting, to the contrary, can never escape its two-dimensional restriction to achieve that. If the subject of a painting has eyes fixed straight ahead, such as the example on the left, then the light, shadow and perspective playing on them are also fixed and unshifting even when a viewer changes position. Those elements appear the same irrespective of viewing angle. So if a painted gaze is positioned to look at the observer, the gaze will remain fixed on the person even with changes in viewing position.

If the eyes are positionally painted looking even slightly away from the viewer, though, that perspective will not allow them to ever look at the observer even if the person moves to the point where the eyes have been positioned to look toward (see the Faiyum panel on the opposite page).

INTENTIONAL ILLUSION

The painters of the Faiyum mummy portraits overwhelmingly chose to fix their subjects’ gazes staring directly ahead. As that is the essential component necessary for creating the perceptual effect of the tracking eye, it seems a virtual certainty that they were aware of such an easily-observed and eerily effective optical illusion and were employing it intentionally.



In his book, *L'ABCdaire de Ramsès II*, French Egyptologist Christophe Barbotin notes (in translation) "if the statues and bas-reliefs representing Ramesses II are innumerable, they nevertheless vary greatly." If it was any other king, one could attribute this to regional workshops producing works with limited access to official portraiture from which to model their own sculptures. But given that we are talking about Ramesses II, it usually comes down to one word: usurpation.

This figure in white limestone is a quintessential example. While the cartouches on his shoulders and belt identify this king as Ramesses II, the man's face appears to portray an entirely different individual. The long face, narrow eyes and surprised expression seem to lack the chiselled confidence usually associated with Ramesses II.

The statue was discovered in 1945 at ancient Hermopolis in Middle Egypt, roughly halfway between Cairo and Luxor, and is believed to have been originally commissioned for an 18th-Dynasty pharaoh.

The king wears the familiar striped nemes headdress that evokes the first rays of the sun at dawn—a powerful symbol of renewal and rebirth. Above the headdress is a crown, now almost fully destroyed.

His muscular body is dressed in the shendyt loincloth, finely pleated and held at the waist by an ornate belt bearing the king's cartouche. A dagger with a falcon-headed pommel was slipped inside.

The king is represented standing but the break at the top of his thighs deprives him of his lower limbs. He was probably depicted in the conventional striding attitude, left leg forward.

The small cylinder in each of his fists is a mekes case containing the papyrus with which Osiris bequeaths the power over Egypt to the pharaoh. Ramesses II's cartouches are carved on the end of each mekes, just to ensure that there is no question about who is being entrusted with the kingdom.

After remaining at the Egyptian Museum in Cairo (Cairo JE 87299) for 75 years, the statue was moved to the shores of the Red Sea into the collection of the Sharm el-Sheikh Museum which opened in 2020.

PHOTO: SANDRO VANNINI / LABORATORIOROSSO
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Ramesses had built a sumptuous tomb (KV 7) in the Valley of the Kings and fully expected to enjoy eternity there. However, as the below graffito scribbled on Ramesses' coffin (right) reveals, his tomb would be just the first of several resting places for the king's mortal remains:



At the time of its discovery, the mummy of Psusennes I was wearing three tasselled golden collars, similar to those known as Shebyu collars or the “gold of honour”. Necklaces of this type were awarded by the pharaoh to officials who had served with particular distinction. Kings could also wear the “gold of honour” as a mark of divine favour.

The collar shown here (JE 85571) is a masterpiece of the goldsmith's art, made up nearly 5,000 thin gold disks in five rows. A sixth row was missing when the jewellery was discovered. Attached to the decorated fastener are fourteen braided tassels, each of which terminates in a lotus flower bead, from which two smaller tassels emerge.

The top of the clasp features a winged scarab and beneath it, framed by friezes of uraei, the birth and throne names of Psusennes I.

So how was this necklace worn? For French Egyptologist Christiane Ziegler, writing in *The Gold of the Pharaohs*, “the whole forms a dazzling bouquet which blossomed behind the sovereign's back and tinkled at each of his steps”. If the necklace was worn in life, it may have been sparingly; the collar weighs in at over six kilograms.

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On the 17th April 1940, the sarcophagus of King Amenemopet was opened in the presence of modern Egyptian King Farouk at Tanis. Inside were the degraded remains of a golden burial, 2,900 years old. Amenemopet's golden mask, however, disguises the fact that this king was working to a budget.

Amenemopet was buried in a small chamber within the tomb complex of his father, Psusennes I, laid to rest in a chamber designed for his mother, Mutnedjmet. The king may have buried her in his original, separate tomb to allow him to be closer to his father.

Although Amenemopet's authority was recognised throughout Egypt—including Thebes, where the Theban high priests held authority—the wealth of the royal family was waning. Amenemopet's wooden coffin was covered with gold leaf instead of being of solid silver like his

father's, and his mummy wore a gilt mask rather than one of solid gold.

Amenemopet's coffin was decorated with the above golden mask (JE 86059). It originally sported a curled divine beard, associating the king with Osiris. Attached to the forehead is a beautifully crafted uraeus whose sinuous body coils around itself before raising its head protectively. The uraeus provides the only colour on a mask that is characterised by its simplicity—even the stripes of the nemes headdress are absent.

When first seen by King Farouk in 1940, the wooden coffin of Amenemopet had disintegrated, leaving only its crumpled gilding, the hands, worked in thick gold leaf, and this mask whose round face had collapsed inward. It was only after a meticulous restoration that the mask's original appearance and nobility was brought to life.



PHOTO: SANDRO VANNINI / LABORATORIOROSSO. © WORLD HERITAGE EXHIBITIONS

This golden goddess (Cairo JE 87717), just 9 cm high, was one of six images of deities suspended


around the neck of General Wendjebaendjed. It represents the goddess Bastet, with a woman's body and the head of a lioness.

Images of Bastet and another leonine goddess, Sekhmet, can appear incredibly similar, but we know the name of the deity represented here because the Egyptians told us. Inscribed into the underside of the base are the words, "Bastet, Lady of Ankhtawy (a district of Memphis)".

This diminutive sculpture of solid gold carries an incredible amount of detail for a statue so small. Her silhouette reveals a feminine grace: molded into a dress which hugs a slender figure, while her clenched fists betray the simmering power of the daughter of the sun god manifested in leonine form. When angered, Bastet could unleash merciless fury, as indicated by this protective spell in the Book of the Dead:

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This mirror is a masterpiece of Middle Kingdom art and combines powerful symbols of fertility and regeneration. The luminescent quality of the mirror's disk was reflective of the life-giving rays of the sun. As such, the Egyptian name most often given to it is ankh , the word for "life", since the mirror allowed one's face to "live" in its reflection.

The handle, in the form of a papyrus column, recalls the papyrus swamp which grew on the first day of creation around a mound which rose above the formless watery abyss.

The woman's face with cow's ears represents the ancient goddess Bat and also became an emblem of Hathor, the preeminent solar goddess in the Egyptian pantheon. She was the deity of beauty, sexuality, pleasure, intoxication, music and dance.

While the Egyptians believed that it was men who possessed the fertility to bring forth new life, women embodied the erotic attraction that stirred the potential for the procreation of new life. Through the depiction of Hathor, the mirror imparted beauty and desirability to its owner.

The handle is stunning in its refined and luxurious appearance, though the mirror has suffered from age.

This mirror was found among the toiletry and cosmetic items of Princess Sithathoriunet in her tomb beside the pyramid of her father, King Senwosret II, at Lahun near the entrance to Egypt's Faiyum.

PHOTO: SANDRO VANNINI / LABORATORIOROSSO
© WORLD HERITAGE EXHIBITIONS

The old God Khonsu, compared with a fellah-boy of our times. Four thousand years have elapsed, & the type has not been altered. (From our Lect. « The old Hebrews ».)



Une statue du Dieu Khonsu comparée avec la figure d'un paysan il est facile de constater combien peu a varié le type Egyptien. (De notre Conférence « Les Hébreux ».)

Louxor. Autrefois et aujourd'hui. - Old faces et new

This vintage postcard features a granite bust of Khonsu, the divine son of Amun and Mut—and a local lad sitting by the sculpture for scale. This part of the statue was brought to light in 1899 from beneath the pavement of the Temple of Khonsu at the Karnak Temple complex. The body of the sculpture had been unearthed seven years earlier.

In pharaonic Egypt, the faces of the statues of gods were patterned after that of the reigning king. Here we recognise the youthful portrait of Tutankhamun, combined

with the main characteristic of Khonsu: a plaited sidelock of youth emerging from a skull cap.

Khonsu had been associated with the moon since the Middle Kingdom and Tutankhamun's likeness connected him with the god's regeneration embodied in the lunar cycle—and the role of the son of Amun.

Today the restored colossus (over 2.5 metres tall) stands in Cairo's National Museum of Egyptian Civilization (CG 38488, NMEC 838).


This phenomenon continued when Amenhotep III's grandson, Tutankhamun, later took on the role of the moon god, and the statues of the gods also bear his facial features (see above). After Amenhotep III's death, his son Akhenaten continued to venerate his father as a god in both his solar and lunar aspects.

Few other pharaohs seem to have burned with the religious fire that drove Akhenaten. He promoted a formerly minor player in the pantheon of gods, to be held above all others. The object of his devotion was Aten, the power emanating from the sun disk.

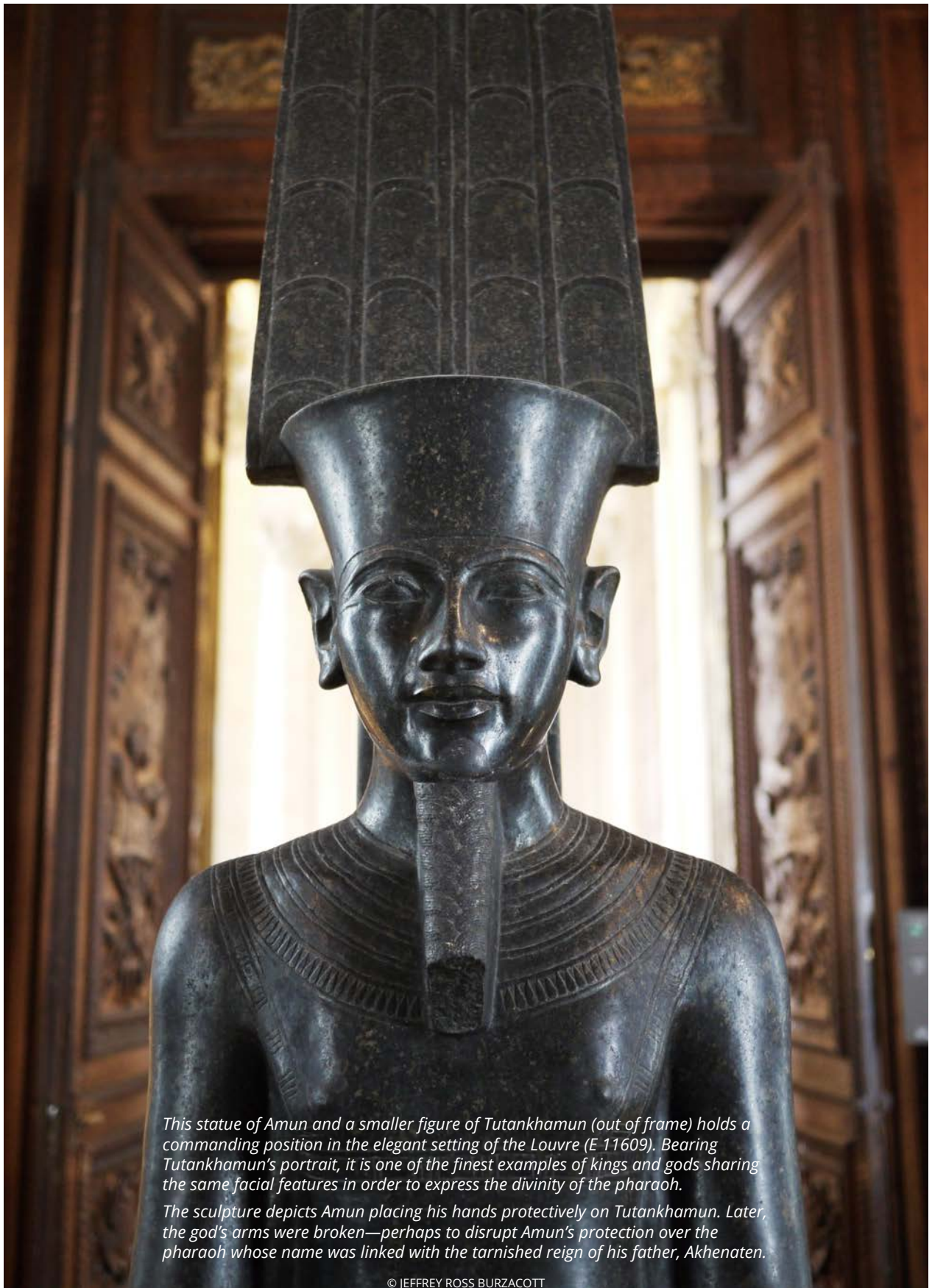
The king saw Aten as the sole giver of life, with Akhenaten's iconography stressing his own role as Atum's first-born: Shu, god of air and light. This automatically made the other gods obsolete. But for Akhenaten, it wasn't enough that he simply renounced the traditional deities that had flourished over the previous 2,000 years, he had to rid Egypt of their names and images—particularly the dominant state god, Amun. The name of Amun, as well as his image, were hammered from tombs and temples up and down the Nile. Then, in a final break from convention, Akhenaten abandoned Thebes and founded an entirely new city: Akhetaten (modern Amarna) in Middle Egypt. This dazzling new

centre was the home of the royal family and the focus of the King's worship of the Aten.

Interestingly, in a nearby site called Hermopolis—a cult site of a lunar baboon god called Thoth—Amenhotep III had previously erected colossal statues of himself in the form of baboons, connecting him again to lunar cult. It's plausible that the site of Amarna was selected because of its proximity to Hermopolis (modern el-Ashmunein), creating a duality of sun and moon either side of the Nile.

The designation for the king as the *netjer nefer*  ("the good god") first appeared in the Old Kingdom and served to clearly declare kingship as a divine manifestation. Amenhotep III frequently used this title, which was reserved solely for the living pharaoh. The Old Kingdom, with its pyramids and sun temples was the height of solar worship in ancient Egypt (aside from Akhenaten's brief affair with Aten), and we can view Amenhotep III's adoption solar epithets as a deliberate reference and connection to the solar theology of the Old Kingdom in order to renew and consolidate the cult of the gods of the New Kingdom.

Although Amun-Re was declared the state god, many other divinities and their images also placed in direct relation to the ruler, and across thousands of years, the faces



This statue of Amun and a smaller figure of Tutankhamun (out of frame) holds a commanding position in the elegant setting of the Louvre (E 11609). Bearing Tutankhamun's portrait, it is one of the finest examples of kings and gods sharing the same facial features in order to express the divinity of the pharaoh.

The sculpture depicts Amun placing his hands protectively on Tutankhamun. Later, the god's arms were broken—perhaps to disrupt Amun's protection over the pharaoh whose name was linked with the tarnished reign of his father, Akhenaten.

© JEFFREY ROSS BURZACOTT

of the statues of gods were patterned after that of the reigning king (see above). With a few exceptions, this does not illustrate the unrestricted deification of the king, but points to the fusion of the pharaoh with the gods and the divinity of the king's rule over the entire empire.

This general correspondence of the facial features of the statues of the king and those of the gods created under him increased sharply during Amenhotep III's kingship. Unfortunately, this circumstance meant that portraits of Amenhotep III as Amun fell victim to Akhenaten's agents

After Tutankhamun took his place on the Egyptian throne he initiated a huge programme of restoration to repair the damage caused to the partly abandoned temple of Amun at Karnak during the reign of his father, Akhenaten. This statue of Amun with the facial features of Tutankhamun likely dates to this period. When it was discovered in 1897, it had been broken into many pieces. Most of the sculpture was reconstructed in 1912, although the tip of the nose wasn't uncovered until 2003.

By styling himself as the personification of Amun, Tutankhamun was able to achieve godlike status in his lifetime.



© MANNA NADER—KAIROINFO4U

the reign of his grandfather, Amenhotep III. The inscription on the stela of Hor and Suty, for example, two overseers of works from the reign of Amenhotep III, details how the men worshipped the creator god Re in its many forms, including Amun and the god of the sun's rebirth at dawn, Horakhty:



"Praising Amun when he shines as Horakhty."

(Stela of Hor and Suty, British Museum EA826.)

Soon after ascending the throne, Tutankhamun erected a stela at Karnak Temple that is today known as the Restoration Stela. This was a royal decree that recorded how the neglected temples of Egypt had fallen into ruin during Akhenaten's reign and how Tutankhamun had restored them to their former glory. On it, the traditional gods bestowed their blessings upon the king, highlighting the ancient centres of worship: Heliopolis, Memphis and Thebes:



"Beloved of Amun-Re, lord of the Thrones of the Two Lands, foremost of Karnak Temple;"



Atum, lord of the Two Lands and Heliopolis;



Re-Horakhty;



Ptah, south of his wall, lord of Ankh-Tawi (a district of Memphis);



Thoth, lord of the sacred word."

(Restoration Stela, Cairo JE 41504.)

Protecting the gilded shrine that covered the canopic chest holding Tutankhamun's internal organs were four goddesses, one on each side. Pictured here is the scorpion goddess, Selket, who accompanied Isis, Nephthys and Neith in their canopic guard duty.

The body-hugging pleated dresses worn by these figures are, however, the attire of queens, not goddesses. These gilded queenly statuettes had been subsequently elevated to goddess status by the addition of divine emblems to their heads. The question is, who was the queen?

Akhenaten's philosophy saw the king equated with Shu, the god of air and light, and his Great Royal Wife with Tefnut, goddess of moisture. As the firstborn children of the sun, they formed a holy trinity with the Aten, which made Nefertiti the only goddess at Amarna.

When Nefertiti became co-regent with Akhenaten, their eldest daughter, Meritaten, stepped into the role of Great Royal Wife and so adorned the canopic shrine of her mother, which was later adapted for reuse by King Tutankhamun.

© MANNA NADER—KAIROINFO4U

Meritaten was the symbolic Great Royal Wife of Akhenaten's co-regent, Neferneferuaten (Nefertiti), for whom the shrine was built.

The tomb of Maia in Saqqara offers a possible insight into the theme of Tutankhamun's divinity. Maia was the "wet nurse of the king" and served under the reigns of both Akhenaten and Tutankhamun. The design of her final resting place is a valuable testimony to the importance and work of a high-ranking woman at the royal court during the Amarna and post-Amarna periods. By the time her tomb came to be decorated, Osiris' powers of resurrection had been reasserted, as demonstrated by a text on one of the stone pillars inside the tomb:

𓂏 𓂏𓂏𓂏𓂏 𓂏𓂏𓂏𓂏 𓂏𓂏𓂏𓂏 𓂏𓂏𓂏𓂏 𓂏𓂏𓂏𓂏 𓂏𓂏𓂏𓂏 𓂏𓂏𓂏𓂏

"Oh, praise for Wennefer (an epithet of Osiris) by the wet-nurse of the king,

𓂏𓂏𓂏𓂏 𓂏𓂏𓂏𓂏 𓂏𓂏𓂏𓂏 𓂏𓂏𓂏𓂏

who suckles the divine flesh, Maia."

Within the tomb, one key scene (next page) highlights Maia's special position within the palace. Here, remarkably, Maia sits on the royal throne with Tutankhamun sitting on her lap. On the left, six prominent men of the kingdom pay homage to the king, and also indirectly to Maia. This detail is exceptional—it has no parallel with any other illustrations of royal wet nurses.

Maia's tomb consists of three above-ground decorated rooms and underground burial chambers. The first room of the cult chapel depicts the significant moments from Maia's life, and we see the nurse with the little king on her lap. The second chamber in Maia's tomb illustrates the funeral rites performed for the deceased. Maia's mummy is supported by Anubis with the Opening of the Mouth ritual being performed before it (see page 53). There is no doubt that Osiris and his traditional powers of regeneration were back.

There are three special moments from both the life of the wet nurse and the transfer of her mummy to the afterlife present in Maia's tomb: 1. Maia with the young king on her lap, 2. Maia in front of the adult king, and 3.



(ABOVE)

This fragment of a stela from a domestic shrine portrays King Akhenaten "slouched" on the royal throne, presumably so that the curve of his body could be seen as aligned with (and an extension of) the rays of the Aten.

On the king's blue wig is a golden diadem with red streamers, matching that worn by the king on the Golden Throne, shown opposite.

(OPPOSITE PAGE)

The famous gilded armchair known as the Golden Throne of Tutankhamun was initially made for Queen Nefertiti, likely intended for her place by her husband's side in the royal palace at Amarna. The backrest particularly has seen a series of alterations as Nefertiti's career progressed from queen to co-regent to sole ruler, and again when ownership passed to Tutankhamun.

The diadem worn by the king (originally Akhenaten) is very similar to both the one shown above and that worn by his son, Tutankhamun, on the north wall of his Burial Chamber in KV 62. Despite the rejection of Akhenaten's doctrine, the regalia associated with the Amarna king's reign was still apparently deemed acceptable.

The objects placed on Tutankhamun's royal mummy are limited to a few targeted deities: the sun god in his forms (especially as Khepri) and the moon god or his symbolic representation—the moon disk or left-facing wedjat eye (𓆎).

In life, the king embodied a part of the Theban triad, as Khonsu, the child of Amun and Mut. Within the Memphis theology, he also represents divine offspring: Nefertem, the child of Ptah and his consort Sekhmet. But posthumously, it is primarily about the king becoming an Osiris. This transformation of the dead was a central part of ancient Egyptian understanding across all eras of their history.

The Egyptians believed that through the power of Osiris they could be reborn daily and rise with the sun eternally at daybreak. The sun also received this gift of resurrection from Osiris when, in the middle of the netherworldly night, the solar deity united with Osiris, and was recharged with the energy to begin creation anew at dawn.

On the basis of the objects placed on Tutankhamun's mummy—not least of which being the king's luminous, golden mask—the embedding of Osiris in the course of the sun continued in earnest under this king. Additionally, objects are also carefully chosen to address the forms that the king can take in order to enter the solar cycle as a divine being. This fusion of the divine with the royal realm illustrates the king becoming a form of the sun god, and at the same time, his Osirianisation.

THE KING AS THE SUN GOD

The Aten theology continued to have an effect beyond the Amarna period and its legacy is reflected in some of the objects on the mummy of Tutankhamun. Beneath the golden mask, for example, the head of Tutankhamun wore a cloth cap that featured beaded uraei decorated with tiny cartouches of thin gold containing the names of Aten.

"Re-Horakhty
who rejoices in
the Horizon"

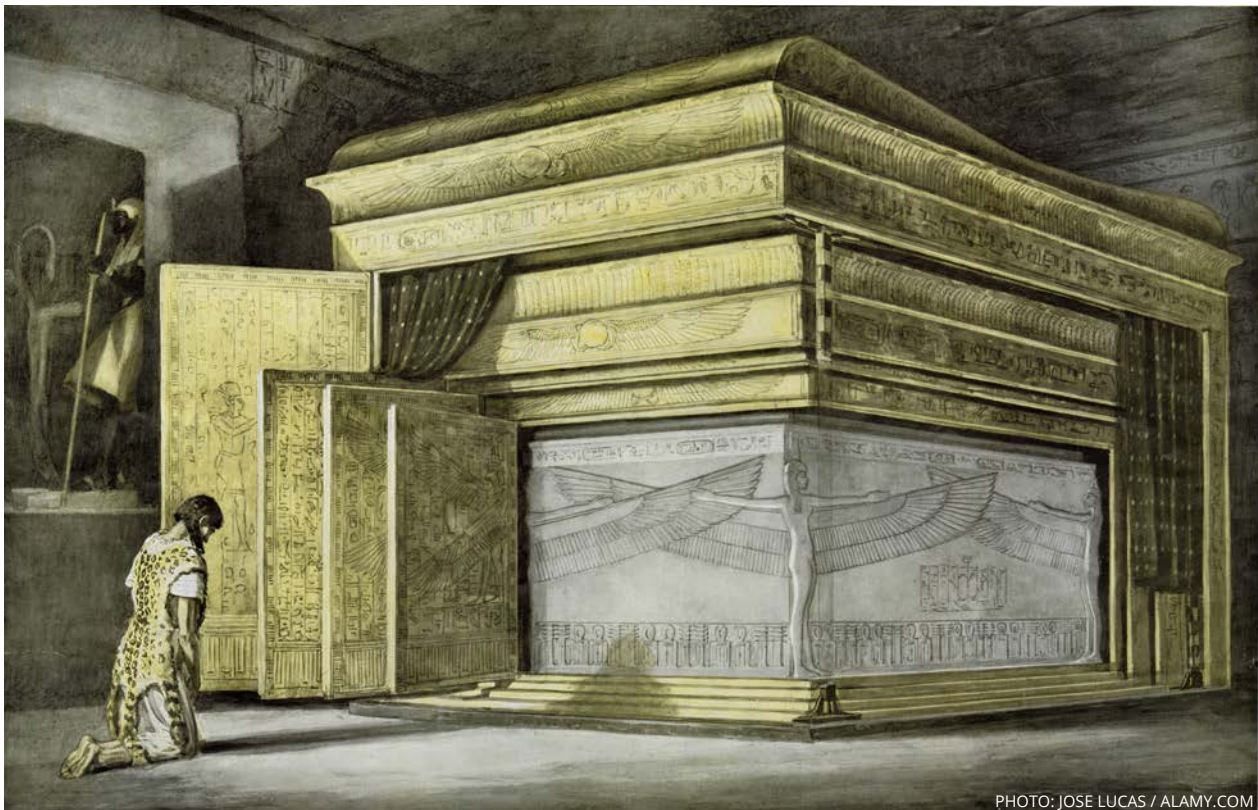


"In his name:
Shu, which is
in the horizon"



These Aten cartouches on Tutankhamun's beadwork cap reveal a tiny but significant detail. The cartouche on the right has Aten's name replaced with an "horizon" sign (𓆎), but without the usual sun disk. One suggestion is that the cap was a reused piece from Tutankhamun's predecessor, Smenkhkare—the name adopted by Nefertiti on her elevation to sole rule following Akhenaten's death. Not only did Nefertiti choose a name that lacked any Aten reference, but also appears to have dropped the god's name from its own cartouche—the beginnings of the shift away from Aten as supreme deity.

As you can see on page 54, the north wall of Tutankhamun's Burial Chamber displays the king wearing a diadem, identical with one found on the mummy of the king. Such a diadem is also seen on the head of his earthly father, Akhenaten (left and opposite), and was apparently



This 1924 drawing by Sphere newspaper artist Donald Macpherson reveals how Tutankhamun's sarcophagus was surrounded by four spectacular gilded shrines. Dominating the decoration of the sarcophagus are four goddesses: Isis, Nephthys, Selket and Neith, their wings extended protectively along the sides of the quartzite box. The feathers were a later adaptation when Tutankhamun

employed Nefertiti's unfinished sarcophagus for his burial.

Following the example set by Akhenaten, the figures embracing the sides of the sarcophagus were originally designed to represent the current Great Royal Wife. For the co-regent Nefertiti (renamed Neferneferuaten), this was her eldest daughter, Meritaten, as also demonstrated in the statuettes protecting the canopic shrine (page 51).

a distinctive regalia of the Amarna king. This evidence would indicate that the transition from the Amarna belief back to the conventional worship of the gods under the reign of Tutankhamun was not yet complete.

In addition, there are also indications that Tutankhamun appeared as a moon god as Re's representative. In the Book of the Heavenly Cow, this role is granted to the divine scribe and moon god, Thoth (who now encompasses both heavens: night and day) when Re says to him:

then it will be said of you, *Thoth is the vicar of Re.*"

(The Book of the Heavenly Cow,
From the Tomb of Seti I, 19th Dynasty, *ca.* 1290 B.C.)

The Book of the Heavenly Cow first appears on the outermost gilded shrine that surrounded Tutankhamun's sarcophagus. On these shrines we see the king simultaneously protecting and uniting with the sun god, as evidenced by Thoth's divine words.

On Tutankhamun's innermost shrine, in addition to accompanying the sun god on his journey through the underworld, Tutankhamun helps Re defeat Apep, a giant serpent deity who represented eternal chaos:

"Words spoken by Thoth, vicar of Re, when he appears,

Re is unharmed when going to rest in the west.

When united to his son, King Nebkheperure.



The top section (above) of the pectoral shown at left (JE 61884) shows Tutankhamun represented as the moon god with a lunar disk and crescent above his head. Indeed, the whole section is framed within a larger lunar disk and crescent arrangement.

Even the Egyptian queen could be linked with the moon. On the eastern side of Karnak Temple, colossal statues of Ramesses II flank the entrance to the 10th Pylon. Standing diminutively by his side is his Great Royal Wife, Nefertari,



... like the companion of the moon."

The Inscription on a Statue Group from Faras

Although the king was mostly compared with the sun, through text and imagery he could equally be connected to the sun and moon. Our first example was brought to light in the early 20th century when an Oxford University expedition was excavating at Faras in Lower Nubia, the location of a fortress town and temple that was active during Tutankhamun's reign. The team uncovered a badly damaged sculpture of Tutankhamun flanked by Amun and probably Mut (Khartoum Museum Cat. No. 3766). Although there are gaps in the text, the inscription on the statue group expresses Tutankhamun's association with the lunar cycle:



"Son of Amun who created his beauties,



protector of Kamutef,



form... image of the gods,



he is born entirely every month."

The term Kamutef "bull of his mother" is an epithet of Amun. For the Egyptians, the bull was a symbol of fertility, and they believed that it was men who possessed the powerful fertile energies that brought forth new life, while women served as the "vessel" that nurtured the seed. "Bull of his mother" suggests that as a creator god, Amun could bring forth his own being and needed no father. In the Faras context, Tutankhamun's role as a "protector of Kamutef" refers to the creative potential of Kamutef transferred from father to son. In this "kinship" the king adopts the properties of a kamutef, which in turn also describe the essence of the moon. Thus, Kamutef is where the regenerating and repetitive manifestations of both the sun god Amun-Re and the moon come together. Since the king can also be called Kamutef, a direct unity is created here between Amun-Re, the moon and the ruler.

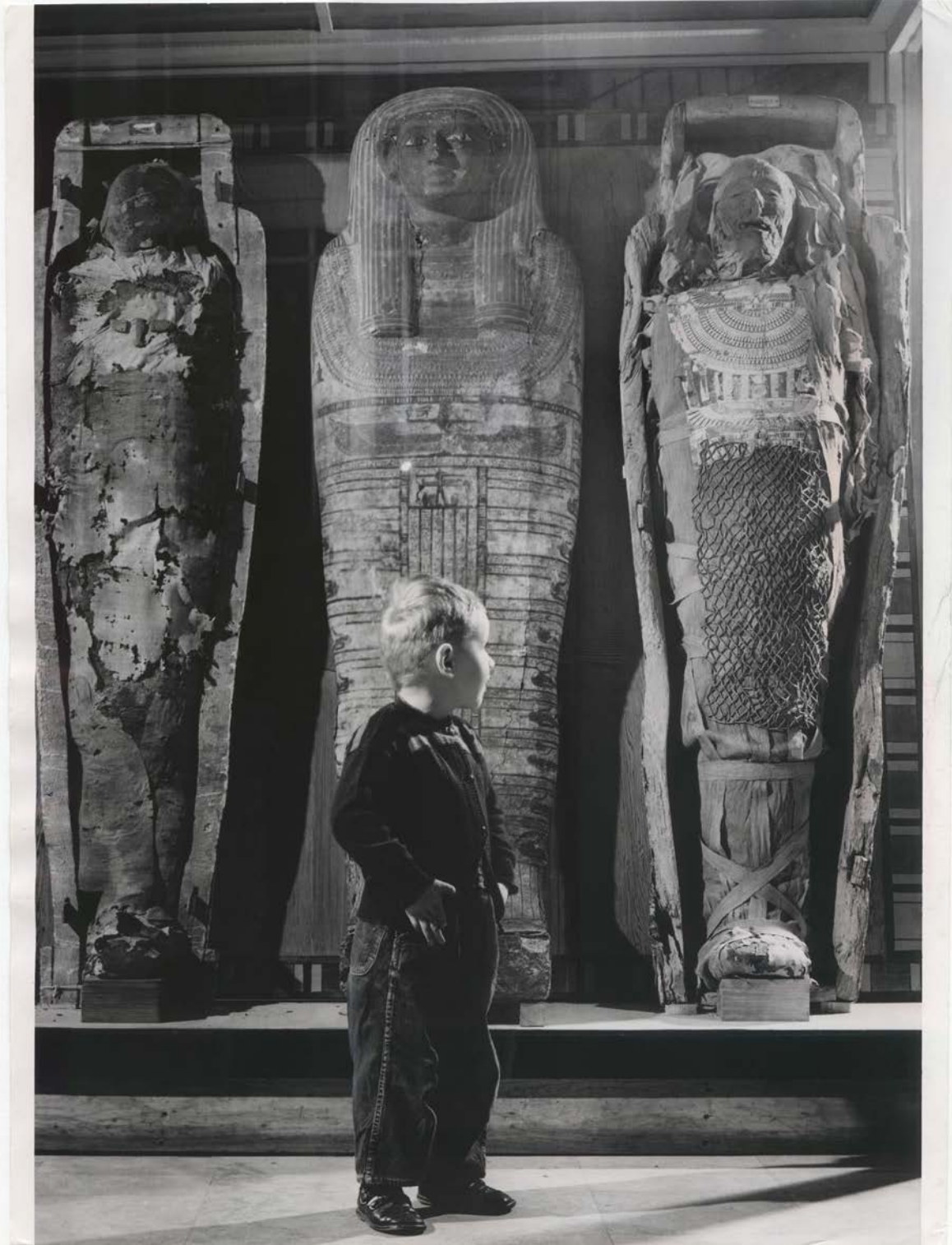
Parallel examples, in which the pharaoh is compared with the moon, can also be found in kings before and after Tutankhamun, and the reliefs of Amenhotep III at Soleb (page 45) can be seen as a precursor to the religious program of his grandson's reign. Under Tutankhamun, the evidence accumulates for a deliberate expression of the king as a moon god. The king's identification with the moon god becomes even clearer on the basis of the pectoral, above. Set within a full moon/crescent moon combination, the king stands between Re-Horakhty and Thoth and is adorned with the blue crown and crescent moon on his head.

Moon-crowned Cartouche

Tutankhamun's tomb was packed with objects that elevated the king as a moon god. The jewellery clasp on the following page belonged to a missing pectoral, presumably stolen by thieves, and is made of gold, silver, and

LOOKING BACK

Vintage Images of Ancient Egypt



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Rather than being imagined as sleeping peacefully, Egypt's dead were placed in coffins decorated with their eyes wide open so as to eternally greet the dawn and

be reborn as a celestial being. As you'll read from page 6 of this issue of NILE, the gift of sight was critical to a successful eternity for Egypt's dearly departed.

GOLDEN MUMMIES OF EGYPT



Manchester Museum

Showing until 14 April 2024

museum.manchester.ac.uk

By being covered in gold, the Egyptians hoped to imitate the eternal radiance of the gods. This touring exhibition now returns home for the Manchester Museum's reopening, and presents a rich perspective on beliefs about the afterlife during an era when Egypt was part of the Greek and Roman worlds.

HIEROGLYPHS: UNLOCKING ANCIENT EGYPT



Torquay Museum, Devon

Showing until 18 February 2024

torquaymuseum.org

Another British Museum touring exhibition that charts the race to decipher hieroglyphs, from medieval Arab travellers and Renaissance scholars to the French scholar Jean-François Champollion. Uses inscriptions on the very objects that scholars studied.

EGYPTIAN MUMMIES EXPLORING ANCIENT LIVES



La Caixa Forum Valencia, Spain

Showing until 28 January 2024

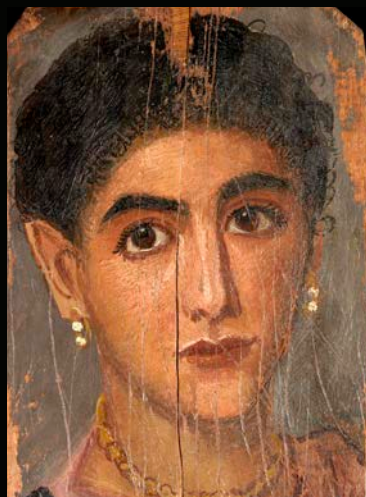
caixaforum.org

La Caixa Forum Zaragoza, Spain

21 February – 9 June 2024

Every mummy has a story to tell. This British Museum touring exhibition presents insights into six mummies, including a priest's daughter, a temple singer and a young child.

FACE TO FACE: THE PEOPLE BEHIND MUMMY PORTRAITS



Allard Pierson Museum, Amsterdam, The Netherlands

Showing until 25 February 2024

allardpierson.nl

The first exhibition about ancient Egyptian mummy portraits in the Netherlands. It introduces visitors not only to the people portrayed in the portraits, but also to the artists who created them but also to the collectors, archaeologists and researchers connected to each mask.

TUTANKHAMUN DISCOVERING THE FORGOTTEN PHAROAH



Strasbourg Exhibition Centre, France

Showing until 23 February 2024

expo-toutankhamon.com

A travelling exhibition of 242 replicas from the workshops of the Egyptian Museum in Cairo. Includes a reconstruction of the three burial chambers of Tutankhamun's tomb.

THE BELOVED OF ISIS: NERO, THE DOMUS AUREA, AND EGYPT



Domus Aurea, Rome

Showing until 14 January 2024

colosseo.it

This exhibition, held inside Nero's Domus Aurea, explores the links between Emperor Nero's special relationship with Egypt in the 1st century A.D. It features more than 150 artefacts from the Sanno Egyptian Museum, Campania and Cairo's Egyptian Museum.

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