

NILE

DISCOVER ANCIENT EGYPT TODAY

The Top 5 Discoveries
of 2017

CLEOPATRA

Did the snake really do it?

THUTMOSE IV

The Forgotten Pharaoh

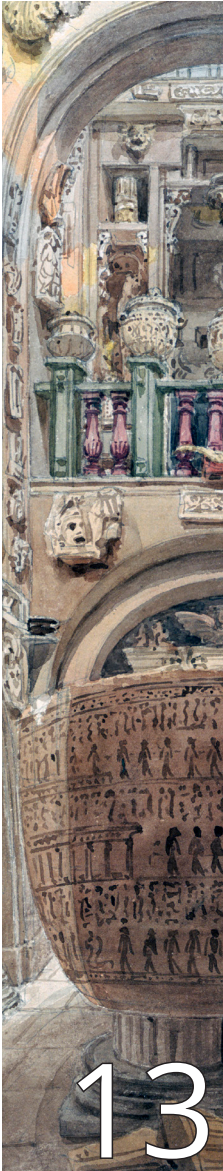
ROYAL TOMBS

The end of the Old Kingdom

TREASURES OF THE GOLDEN PHARAOH

KING TUT



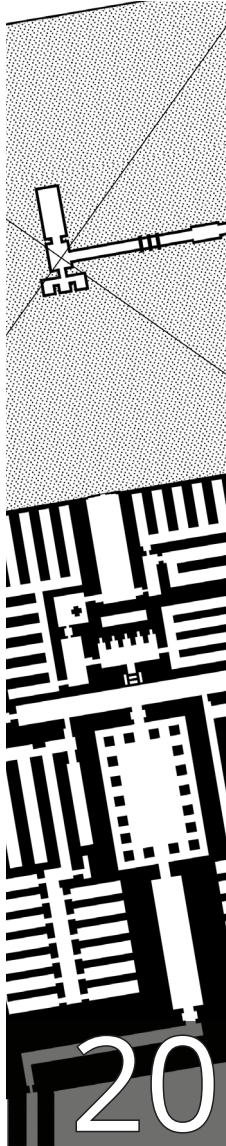


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BELZONI TOP 3

Lenka Peacock
Jeff Burzacott

So we thought we knew the story of Belzoni, the sarcophagus of Seti I and Sir John Soane. **Lenka Peacock** presents three things that might surprise you. Plus, we discover the original beauty of Seti I's tomb via an incredible recreation at the Antikenmuseum Basel.

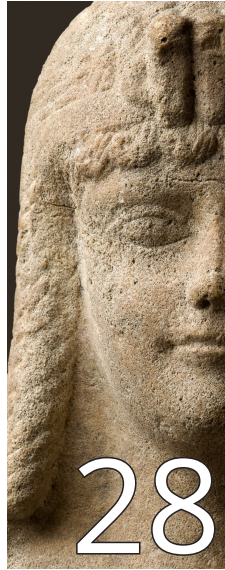


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ROYAL TOMBS

Aidan Dodson

Part 3 of our series from *The Royal Tombs of Ancient Egypt*—**Aidan Dodson's** detailed history of the resting places of Egypt's rulers and their families. In this issue, the pyramids get smaller, but the funerary complexes grow as we enter the final two dynasties of the Old Kingdom: the 5th and 6th.



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CLEOPATRA'S ASP

Sofia Aziz

Did Cleopatra really die of a snake bite? Or were snakes involved in another, more subtle way?

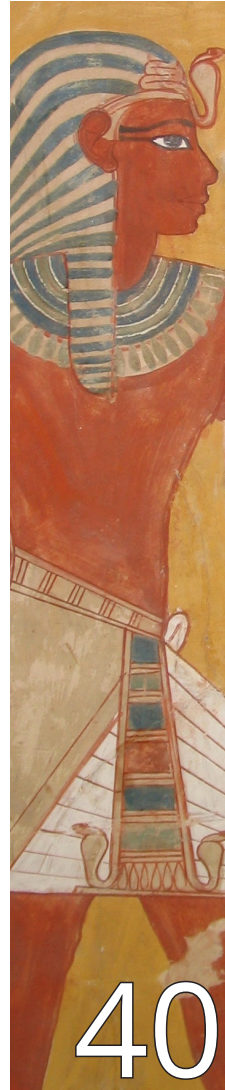


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SNAKE WORSHIP

Haythem Bastawy

Snakes weren't always the bad guys. In ancient Egypt, they were often revered. So what happened?



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THUTMOSE IV

Brian Alm

Thutmose IV is often forgotten, surrounded as he is by the great warrior king Amenhotep II, and the "sun king", Amenhotep III. Yet it may be that this king's legacy outshone them both. We might well ask: would there have been an Akhenaten without a Thutmose IV?

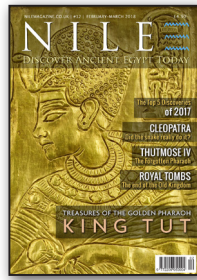


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2017's TOP 5

Jeff Burzacott

The Egyptian Ministry of Antiquities proudly described 2017 as "the year of discoveries," and it's pretty hard to disagree. **NILE Magazine** has certainly enjoyed bringing you the most exciting discoveries throughout the year. Now it's time to look back and select the Top 5 of 2017.



THE COVER

KING TUT: TREASURES OF THE GOLDEN PHAROAH

Jeff Burzacott

The word “blockbuster” should be reserved for Tutankhamun exhibitions. The young pharaoh’s world tour begins in May—and it’s a big one. Historically, Tutankhamun tours have been limited to around 50 original artefacts. This exhibition triples that. Featured in this issue of **NILE** are some of the key pieces from the exhibition.

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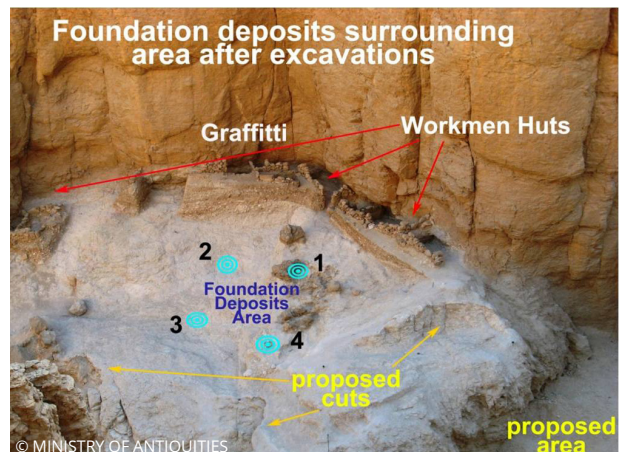
FROM THE EDITOR

ON JANUARY 12 THIS YEAR, Dr. Zahi Hawass, the spirited former head of Egypt’s Ministry of Antiquities, posted this unusually matter-of-fact message on his website:

“In January 2018, Zahi Hawass launched his own excavations at the Valley of the Monkeys, a side valley in the area of the Valley of the Kings. The focus of the excavations is in the area in close proximity to the tomb of Ay, Tutankhamun’s successor. The radar scans in the area detected the presence of a possible entrance to a tomb at a depth of 5 meters.... It is believed that the location of the tomb of Ankhsenamun, Tutankhamun’s widow, who married Ay after Tutankhamun’s death, is still hidden somewhere in the Valley of the Monkeys.”

The West Valley at Luxor is sometimes called the “Valley of the Monkeys” because of a wall scene in Ay’s burial chamber. Featured are the 12 baboon deities (i.e. the “monkeys”) of the 12 hours of the night, through which the sun must travel before achieving rebirth at dawn.

It’s intriguing news. While the West Valley is much larger than the main Valley of the Kings, it contains only



a couple of known royal tombs—but plenty of hints that more remain to be discovered.

In 2014, radar scans led to excavations that revealed foundation deposits (above), usually associated with tomb commencements. It is these scan results that are guiding the current excavations.

We wish Dr. Hawass the best of luck. And of course, we’ll keep you up to date with the latest news. Welcome to issue #12. Enjoy your **NILE** time!

Jeff Burzacott 
editor@nilemagazine.com.au

NEW EXHIBITION

KING TUT: TREASURES OF THE GOLDEN PHARAOH

A BLOCKBUSTER WORLD TOUR FOR TUTANKHAMUN'S TOMB RICHES

THE JANUARY 23, 1923 EDITION of *The Denver Post* ran the headline, “Hundreds Lured To Egypt Thru Opening of Old Tomb”. Now, 95 years later, the largest-ever collection of Tutankhamun’s treasures are coming to us.

Every time Tutankhamun hits the road he causes a sensation. This exhibition—King Tut: Treasures of the

Golden Pharaoh—debuts at the California Science Center in Los Angeles on March 24, 2018, and will be on view through to January 6, 2019. From there it heads to Europe for a nine-city run before heading back to Cairo. With no exaggeration, it will be seen by millions.

Historically, Tutankhamun tours have been limited to around 50 original artefacts. This exhibition triples that.



IMAGE © LABORATORIOROSSO, VITERBO / ITALY

(ABOVE) When Howard Carter’s long-neglected gravesite was refurbished in 1995, the inscription on his new headstone was inspired by this beautiful calcite “Wishing Cup” from Tutankhamun’s tomb—the royal burial that defined his life. Inscribed in a band around the lip is a blessing that reads, “May your spirit [ka] live, may you spend millions of years, you who love Thebes, sitting with your face to the north wind, your eyes beholding happiness.”

The cup (JE 62125), carved from a single block of stone, is in the form of an open lily flower, with the buds supporting a kneeling figure of the god of eternity, Heh, resting on the sign for infinity and holding the hieroglyphic symbols for thousands of years of life. It was found directly inside the doorway of the tomb’s Antechamber and, as Nicholas Reeves writes in *The Complete Tutankhamun*, “was one of the first pieces revealed in the glimmer of the excavators’ torches.”

(RIGHT) One of the two life-size (1.75-metre-tall) wooden sentinel statues that spent over 3,000 years flanking the sealed entrance of Tutankhamun’s burial chamber. This striding statue (JE 60707) was intended to represent the king, while hieroglyphic text on its mate indicated that it depicted the royal ka—Tutankhamun’s divine spiritual life force.

Both statues were painted in shiny black resin to connect the king with the regenerative powers of Osiris, lord of Egypt, and dark with the rich soil of the inundation, and the source of fertility and resurrection.

Tutankhamun is depicted wearing a short, golden kilt and a large necklace ending in a pectoral decorated with a winged scarab (symbol of the sun’s daily rebirth).

Although “strange and imposing”, as Carter called them, the statues’ intimidating presence failed to deter ancient thieves from penetrating the Burial Chamber and Treasury.



IMAGE © LABORATORIO ROSSO, VITERBO / ITALY

cupped hand a liquid poured by Tutankhamun. As relaxed as it seems, the transfer of life-giving liquid (from a suggestively-shaped vessel) is more likely a metaphor for the act of creation.

The Egyptian word for “to pour” (seti) is also the word for “to have sexual intercourse” (). This is quite a distance from what Howard Carter imagined.

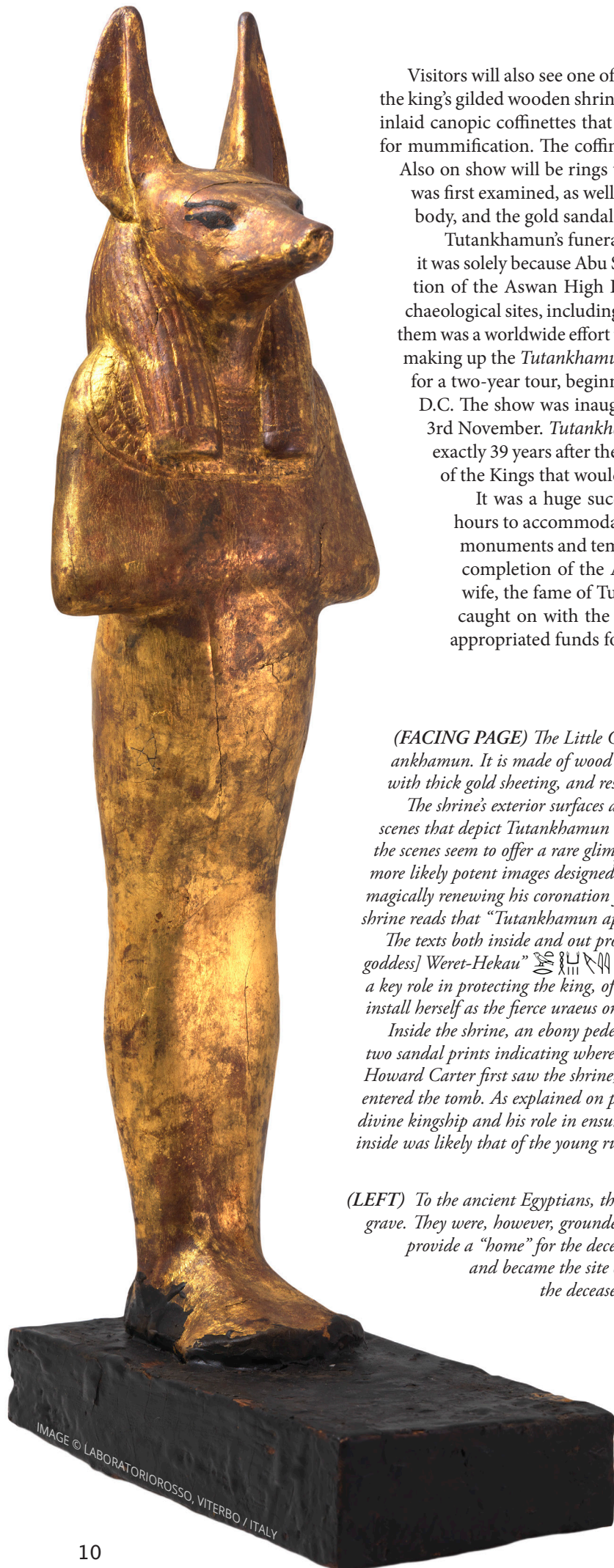
Wearing a Hathor-related sidelock of hair, Ankhesenamun adopts the feminine role of Hathor who, on the day of creation, became the “hand of Atum”. Tutankhamun’s special shebyu collar is associated with the sun-god and indicates his union with the primal deity, Atum. So here, with Hathor receiving Atum’s creative potency, we see a reenactment of the formation of the universe, and a perpetual guarantee of the renewal of life—just as the sun creates a new day at dawn.

At another level, the scene can be read as the sexual union of the royal couple for the purposes of rebirth. The Egyptians

believed it was men who possessed the powerful creative potential, while women provided the “vessel” who nurtured the seed. Indeed, the queen’s appearance in revealing (sometimes gaping), diaphanous linen is probably a means to stimulate the king’s male fertility in the afterlife.

On the right is a touching scene of the king sitting in a chair festooned with flowers while his young bride fastens the ribbons of a necklace around his neck. The necklace ends with a pectoral featuring a winged scarab, a symbol of rebirth, and similar to that on the life-size guardian statues that flanked the entrance to the Burial Chamber.

With Ankhesenamun shown anointing Tutankhamun with unguents and adorning him with jewellery, as a priestess would to a divine statue, such a statue of the deified king probably once stood in the shrine. Here it would have been the object of daily rituals and worship, possibly by the queen.




Visitors will also see one of the most exquisite items in Tutankhamun's tomb: the king's gilded wooden shrine (see description below), and one of the four gold inlaid canopic coffinettes that held the king's major organs that were extracted for mummification. The coffinette in the tour held the king's mummified liver. Also on show will be rings that were still on Tutankhamun's fingers when he was first examined, as well as the exquisite golden jewellery that adorned his body, and the gold sandals placed on his feet upon burial.

Tutankhamun's funerary artefacts first left Egypt in the early 1960s, and it was solely because Abu Simbel was about to drown. The planned construction of the Aswan High Dam threatened to flood a number of major archaeological sites, including Philae and Abu Simbel. What was needed to save them was a worldwide effort to raise awareness—and money. In 1961, 34 objects making up the *Tutankhamun Treasure* exhibition arrived in the United States for a two-year tour, beginning at the National Gallery of Art in Washington D.C. The show was inaugurated by the First Lady, Jacqueline Kennedy on 3rd November. *Tutankhamun Treasure* opened to the public the next day, exactly 39 years after the first step was discovered on the floor of the Valley of the Kings that would lead down to the tomb of the “boy-king”.

It was a huge success—the National Gallery extended its opening hours to accommodate the crowds. Also on show were photographs of monuments and temples on the Nile, which needed to be saved before completion of the Aswan Dam. The combination of the President's wife, the fame of Tutankhamun and the risk posed by the High Dam caught on with the American public. As a result, the U.S. Congress appropriated funds for the salvage effort of Egypt's priceless past.

(FACING PAGE) The Little Golden Shrine (JE 61481) from the tomb of Tutankhamun. It is made of wood overlaid with gesso (plaster adhesive) and covered with thick gold sheeting, and rests on a silver-plated sledge.

The shrine's exterior surfaces and the insides of the doors are covered with lively scenes that depict Tutankhamun and his queen Ankhesenamun. While at first glance the scenes seem to offer a rare glimpse into the daily life of the royal household, they are more likely potent images designed to promote the divine king's fertility and rebirth, and magically renewing his coronation for all eternity. An inscription on the back of the shrine reads that “Tutankhamun appears in glory on the throne of Horus like Ra”.

The texts both inside and out proclaim Tutankhamun as “beloved of [the coronation goddess] Weret-Hekau” . Her name means “Great of Magic”, and she played a key role in protecting the king, often appearing as a lioness or a cobra, where she could install herself as the fierce uraeus on his brow.

Inside the shrine, an ebony pedestal and gilded back pillar bear the king's name, with two sandal prints indicating where a statue once stood. This was already missing when Howard Carter first saw the shrine, probably carried off by the robbers who had twice entered the tomb. As explained on page 9, with the shrine devoted to Tutankhamun's divine kingship and his role in ensuring the ongoing creation of the universe, the statue inside was likely that of the young ruler.

(LEFT) To the ancient Egyptians, this life was just a prelude to eternal life beyond the grave. They were, however, grounded to this world by means of a nicely preserved body to provide a “home” for the deceased's ka, and a sound tomb that protected the body and became the site of eternal rebirth. To assist with the mummification, the deceased's vital organs—stomach, liver, lungs and intestines—were saved in canopic jars and placed under the protection of guardian deities known as the “Sons of Horus”.

This gilded statuette (JE 60728) represents the jackal-headed Duamutef who guarded the stomach. It was one of a series of statues discovered in a chamber in Tutankhamun's tomb dubbed “The Treasury”.



IMAGE © LABORATORIOROSSO, VITERBO / ITALY

Three things you may not know about
GIOVANNI BELZONI,
SIR JOHN SOANE,
and the
SARCOPHAGUS OF SETI I

“

The last exhibition of the valuable rarities of this spacious mansion ... was, as before, attended by a numerous concourse of visitors, among whom were... a large assemblage of private friends and elegant females...



All seemed to rejoice that the power of possessing such a treasure had fallen into the hands of a gentleman whose taste in selecting, and magnificence in acquiring, so strikingly mark the whole collection.”

”

Newspaper report of John Soane's final "sarcophagus party",
London Morning Post, April 1, 1825

"SIR JOHN SOANE'S MUSEUM IN LINCOLN'S-INN-FIELDS: THE SARCOPHAGUS ROOM"

The Illustrated London News, June 25, 1864

Lenka Peacock
Jeff Burzacott



Sept. 9. 1825

View of part of the Collection of Antiquities - from the head of the Poros. -



© RUEDI HABÉGGGER, ANTIKENMUSEUM BASEL UND SAMMLUNG LUDWIG

On entering Seti I's tomb, Giovanni Belzoni later wrote that "We perceived, that the paintings became more perfect as we advanced farther into the interior." He named the tomb's Antechamber—which immediately preceded the king's burial chamber—the "Hall of Beauties". Above is the Factum Arte replica, currently in Basel.

The decorations in Seti I's tomb lay untouched for over 3,000 years. Within the last 200, they have deteriorated quickly. The walls are now patchy and, in places, almost entirely bleached of colour. The regeneration of the Hall of Beauties has demonstrated the potential for replicas to show more than what you could see in the real tomb.

The exhibition being held at Sir John Soane's Museum in London dovetails nicely with one now on at the Antikenmuseum Basel und Sammlung Ludwig in Switzerland: *Scanning Seti—The Regeneration of a Pharaonic Tomb*.

In Seti I's short 15 years as pharaoh, his talented craftsmen created the longest and most elaborately-decorated royal tomb (KV 17) in Egypt's history. The tomb was built to last forever, but it was never intended to be visited. The Basel exhibition is a precise re-creation of how parts of Seti's tomb looked 200 years ago when it was first explored by Belzoni—and also how it has suffered since.

Seti's tomb has been a victim of its own beauty, attracting vandals (both scholars and souvenir-hunters) who have hacked away at its reliefs, or pulled vast sections of colour from the walls using wet squeezes to create moulds. Add to this the smoke from candles and torches used by early visitors, plus the occasional twitch from earth tremors, and many of Seti I's reliefs are looking quite worse for wear.

Both the "Hall of Beauties" (above) and the pillared part of the Burial Chamber (facing page) have been replicated in full-scale by Factum Arte, a Madrid-based company that specialises in creating facsimiles of historic works that are threatened by time and tourism. They have also brought

in the hi-res replica of Seti I's sarcophagus/coffin in Sir John Soane's Museum in London, and put in place digital copies of all known fragments that they have been able to record in museums and private collections around the world.

THE NILE QUIZ

ANSWERS

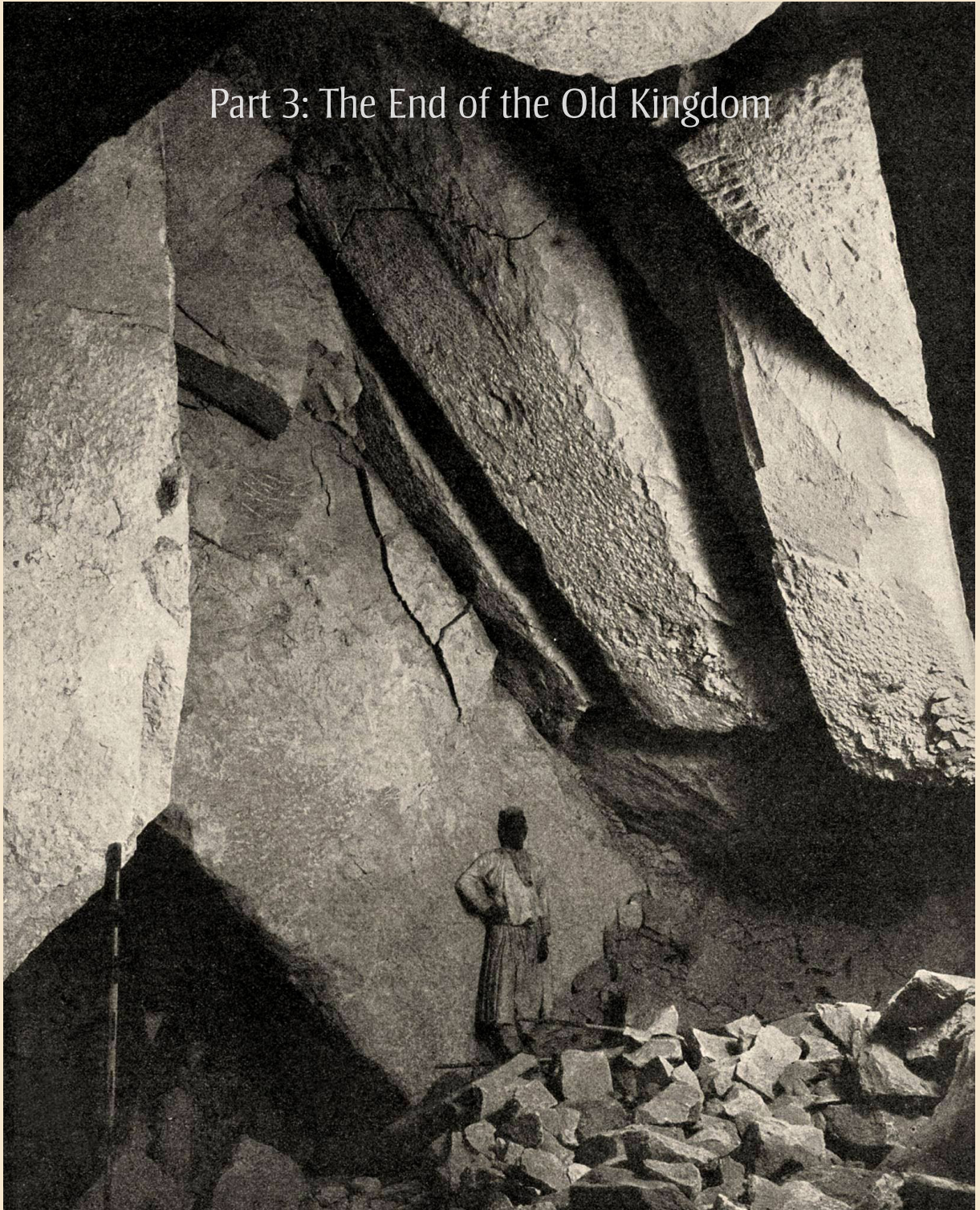
1. A single obelisk was raised near Karnak's eastern gateway by Thutmose IV, however it was begun for his grandfather, Thutmose III.
2. This year—in May (hopefully), a grand opening is planned for 2022—the centenary, appropriately enough, of the discovery of Tutankhamun's tomb.
3. Three.
4. Pepi I. He gave the title of Vizier to his wife, Inenek-Inty and his mother-in-law Nebet (mother of Ankhnespepi II). It would be over 1,500 years (26th Dynasty) before Egypt would see another woman in the post.
5. The Book of Gates, which follows the journey of the sun through the underworld during the hours of the night.
6. 109—it's been an amazing season!
7. The founder of the 5th Dynasty, Userkaf, placed his pyramid close to King Djoser's at Saqqara, built around 150 years earlier.
8. "White Chapel" of Senuwret, "Red Chapel" of Queen Hatshepsut, Alabaster Shrine of Thutmose IV, Peristyle Hall of Thutmose IV.
9. Amenemhat I, who built his pyramid at Lisht, close to the Faiyum.
10. King Scorpion I (Serket I), ca. 3250 B.C.

Selected extracts from

THE ROYAL TOMBS of ANCIENT EGYPT

Aidan Dodson

Part 3: The End of the Old Kingdom



Huge pented limestone beams shelter the burial chamber in the Pyramid of Niuserre in Abusir. This was the norm for the pyramids of the 5th- and 6th-Dynasty Kings.

From 1902 to 1908 a German expedition directed by Ludwig Borchardt excavated at Abusir. This photo comes from the first volume of Borchardt's expedition publications.

COURTESY OF FRANCK MONNIER



© JEFFREY ROSS BURZACOTT

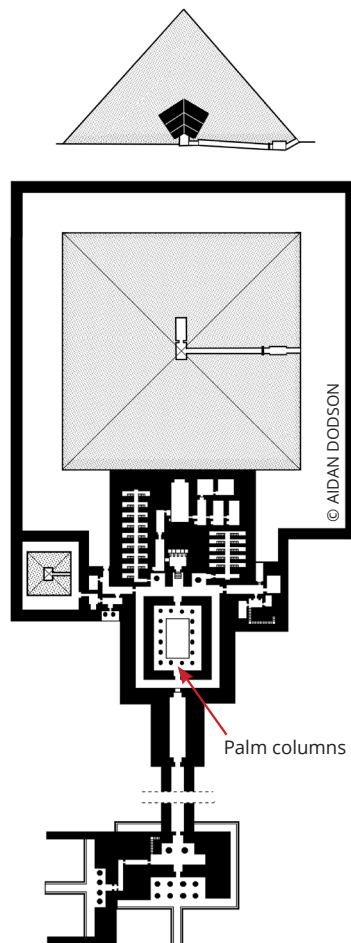
The 5th-Dynasty Pyramid of Sahure at Abusir. The king's mortuary temple, nestled against the pyramid's east face, was the most elaborate that Egypt had ever seen.

Two elegant granite columns with capitals in the shape of palm fronds have been re-erected in their original place, and stand at the entrance of what was a peristyle court.

peristyle court, beyond which lay a hall with statue-niches and then a winding access corridor to the sanctuary, the whole flanked with storerooms. The subsidiary pyramid lay directly south of the temple, which would be its standard location for the remainder of the Old Kingdom.

The interior of the pyramid was wrecked in medieval times by stone robbers, leaving a partly collapsed, irregular set of cavities, with but a single fragment of basalt representing the sarcophagus. The burial chamber lay in the centre of the pyramid; on the basis of later monuments, it is likely that an antechamber lay directly east of it, from which a horizontal passage led north towards the centre of the north face. The actual entrance comprised a short sloping passage, close to ground-level—a final abandonment of the 'high' entrance typical of the 4th Dynasty pyramids.

The following pyramid of Neferirkare, Sahure's brother (see previous and facing pages), was somewhat larger than that of Sahure, and had a core of stepped form: it is possible that it was left thus, and never cased as a true pyramid. Only the inner part of the mortuary temple was completed in stone, the remainder having been



The Pyramid of Sahure

The red arrow points to where the two granite columns were originally located.

completed in brick and wood after the king's death, with its final plan uncertain. Its causeway was later diverted to serve the pyramid of Niuserre, the valley building thus also being taken over by that king. The interior of the pyramid was another victim of stone robbers, and little more than the general layout can be discerned.

Neferirkare's son and successor, Neferefre, was also unable to finish his tomb as originally planned. However, in this case, the pyramid had risen only a few courses when the king died and was accordingly finished off by filling much of the incomplete interior with gravel (including the cutting within which the substructure was constructed), thus turning it into a mastaba of uniquely square plan. Since the causeway and valley building were barely begun, the mortuary temple, largely built in brick, was enlarged to incorporate elements usually found in the valley building. The structure is well preserved and revealed many items, including a wooden boat, statuary and administrative papyri.

The substructure followed the now-established pattern but with the oblique inner corridor continuing to the door of the antechamber. It suffered particularly severely from stone



The famous engraving of French Egyptologist Gaston Maspero, Director of Antiquities and the Bulaq Museum (precursor to the current Egyptian Museum in Cairo) standing before the basalt sarcophagus in the Burial Chamber of King Unas, the 5th-Dynasty's last king. Unas was the first pharaoh to have hieroglyphic texts inscribed inside his pyramid.

In his History Of Egypt, Chaldaea, Syria, Babylonia, and Assyria, Maspero states that "the inscriptions, like the pictures in the tombs, were meant to furnish the sovereign with provisions, to dispel serpents and malevolent divinities, to keep his soul from death, and to lead him into the bark of the sun or into the Paradise of Osiris. They constitute a portion of a vast book, whose chapters are found scattered over the monuments of subsequent periods. They are the means of restoring to us, not only the religion but the most ancient language of Egypt: the majority of the formulas contained in them were drawn up in the time of the earliest human kings, perhaps even before Menés."

This engraving, also from Maspero's History, was made from a photograph taken in 1881 by Émil Brugsch, the German Egyptologist who first entered Unas' pyramid and discovered the Pyramid Texts.

the south of the earlier monuments, an area that also lacked the steep escarpment that had complicated the construction of causeways there. The valley building is lost, but the mortuary temple was somewhat larger than those at Abusir, and replicated the arrangement seen at the pyramid of Niuserre of having store rooms flanking the entrance hall.

A new feature was a square massif at the southern end of the temple's façade (the situation is less clear to the north), which is unique to Isesi's pyramid. However, in most other aspects, the pyramid of Isesi contained elements that would become standard in all future Old Kingdom pyramids.

The pyramid itself was of the usual constructional style, and of the same size as the pyramid of Niuserre, but its substructure differed from that of any preceding monument: the entrance lay just outside the limit of the north face and opened from the floor of a chapel that abutted the pyramid casing, any attempt at concealing the location of the entrance to the substructure having now been abandoned. In the burial chamber, fragments of the king's mummy were found amid the broken sarcophagus.

The substructure arrangement found in Isesi's pyramid henceforth became standard in all king's pyramids down to the end of the Old Kingdom. In addition, the pyramid's base-dimensions—150 cubits square—also became standard for the rest of the Old Kingdom, only the immediately succeeding pyramid of Unas deviating from this. The reason for this—the pyramid was only 110 cubits square—almost

certainly lies in the site the king chose for his pyramid. Like Userkaf before him, Unas clearly desired to be buried close to the Step Pyramid, the only practicable spot being at the west end of the south side of that monument, in the 'precinct' constructed for the royal tombs of Hetepsekhemwy and Ninetjer back in the 2nd Dynasty—around 500 years earlier. Presumably not wishing to undertake the extensive quarrying needed to extend the precinct sufficiently to allow a 'full-size' pyramid, Unas' monument was thus constrained in size by its site.



Unas made room for his Saqqara pyramid by clearing away the superstructure of the tomb of King Hetepsekhemwy, built some 500 years earlier. The entrance to the 2nd-Dynasty tomb is marked by the railings close to the edge of Djoser's dry moat.

© KYERA GIANNINI



One of the many faces of Cleopatra. This charming chalk sketch of the famous queen was made by French artist Claude Vignon, in 1647. It was a design for a book illustration that never eventuated.

Cleopatra stands statuesquely, holding her regal sceptre which is wound with the serpent that will both seal her fate and rob Octavian of the opportunity to use the queen to decorate his grand victory parade back in Rome.

The queen is flanked in the background on both sides by scenes from her last day (details and description are on the facing page). Also in the background is an Egyptian obelisk to remind the viewer that the action is taking place in Egypt.

METROPOLITAN MUSEUM OF ART. PURCHASE, CHARLES AND JESSIE PRICE AND MRS. HOWARD J. BARNET GIFTS, 2010. ACC. NO. 2010.158

The date was August 12, 30 B.C. and it set in motion one of history's most epic stories—even providing inspiration for Shakespeare, whose *Antony and Cleopatra* was first performed in London about 1606. An intriguing story of lust, power, deceit, incest, murder and suicide; ending in one of the greatest unsolved mysteries in history: how did Queen Cleopatra die?

The ancient writers give us a glimpse into Cleopatra's extraordinary life and psyche, concluding with various accounts of her tragic demise. Suicide is the common theme in all the narratives and all concur that two of her hand-maidens died with her. The Greek historian Strabo (ca. 64 B.C.–ca. A.D. 21) provides the earliest account and is the only source that could have been in Alexandria at the time of her death. He mentions two possibilities: that of the venom of a snake or a poisonous ointment. Greek physician Galen (A.D. 129–ca. 216) refers to a belief that she bit herself

and poured snake poison into the wound. Roman historian Dio Cassius (ca. A.D. 150–235) states that the only marks on her body were slight pricks on her arm, implicating a snake as the culprit, which could have been brought to her in a watering jar or among flowers. The most famous account by far, however, remains that of the Greek biographer Plutarch (A.D. 46–ca. 119), and it is his explanation which has managed to survive the test of time.

Plutarch tells us that her death was very sudden. A snake was carried to her with figs by an Egyptian peasant and lay hidden under the leaves in a basket. Baring her arm, Cleopatra held it out to be bitten. Plutarch also offers an alternative possibility of poison being concealed in a hollow comb she kept in her hair. Interestingly, the author tells us that there were no marks on her body or physical signs of poisoning. The snake was also nowhere to be seen apart from some fresh tracks indicating its earlier presence.



PHOTO: OLAF TAUSCH

Although defaced by early Christians, this image at Dendera is one of the few of Cleopatra VII that carry her name. Here she stands with Caesarion, her son by Julius Caesar, making offerings to the gods. Caesarion became

the queen's short-lived co-regent as Ptolemy XV. When Octavian defeated Antony and Cleopatra in 30 B.C., he had Caesarion summarily put to death. Although shown here as an adult, Caesarion was only 14 when he died.

in the Brooklyn Papyrus, now in the Brooklyn Museum. The papyrus was a manual for medico-magical practitioners (Serquet priests) who may have been called upon to deal with snake bite victims. The first part of the papyrus identifies 21 snake varieties, including the spitting cobra, black desert cobra, Persian horned viper, puff adder and the Egyptian cobra, which is implicated in Cleopatra's death.

The second part of the Brooklyn Papyrus lists a number of remedies to treat snake bites. The papyrus also includes some elements of magic and provides various incantations. The remedies include liquids such as wine, beer, milk and oil which were used as a medium in which substances could be mixed or dissolved. Some recipes even include the temperature at which the treatment should be administered. The ingredients in the remedies include sycamore, moringa and jujube, and common plants utilised include spelt, castor and mallow. The most important plant used in the Brooklyn Papyrus, however, appears to have been the onion.

Some of the animal products used in the remedies included burnt hooves, dried donkey droppings and gall from russet-coloured goats. One paragraph mentions blood from a young goat which was then rested and returned, alive, to

its mother. Cat's blood also features in some remedies, perhaps because of the Heliopolis myth in which a cat slaughters the serpent demon Apep. Interestingly, mention is twice made of the use of cobra blood in wound dressings. For example, Brooklyn Papyrus paragraph 90c (see inset) includes blood of a cat, fish, crocodile and the cobra to be used as a compress/ dressing. French scholar Serge Sauneron who translated the Brooklyn Papyrus into French, comments that this is a curious practice because cobra blood

is toxic and produces the same effect as venom. Using it in a dressing will mix it with human blood. However, he adds that it also contains antitoxins which are antivenin substances. Is this evidence then that the ancient Egyptians

knew the healing benefits of snake products?

It's remarkable that what makes venom so deadly is also what makes it ideal as a medicine. In fact, modern day science is investigating the uses of venom for possible cures of cancer and autoimmune diseases and in pain management. There are even certain heart and diabetes medications that are being derived from snake venom.

The snake was very much part of Egyptian religion too, particularly Wadjet, protector of the pharaoh, often shown as a cobra or as the head of the cobra.



Instructions for a wound dressing. Brooklyn Papyrus, Paragraph 90c



Feared now, but revered then THE SNAKE WHO WAS GOD

Haythem Bastawy

SNAKE PITS AND REPTILE PENS are one of the most visited and sought-after areas in zoos. Children continue to be fascinated by everything slithery, and humans have been intrigued by the mysterious powers of the skin-shedding venom-harboursing reptile since the dawn of history.

The snake occupies a peculiar place in the modern globalised world, and particularly within the parts of it still influenced by one form or another of Judaeo-Christian heritage. Today, images of snakes directly recall to mind associations with evil, the devil, the fall of a once-beautiful angel, or the expulsion from Eden. The iconic depiction of the serpent in Genesis being the cause of the eternal curse on itself and humans are inescapable to anyone who has grown up within a culture in touch with Biblical heritage. The following lines from Genesis will be familiar to such readers:

“Then the Lord God said to the woman, ‘What is this you have done?’

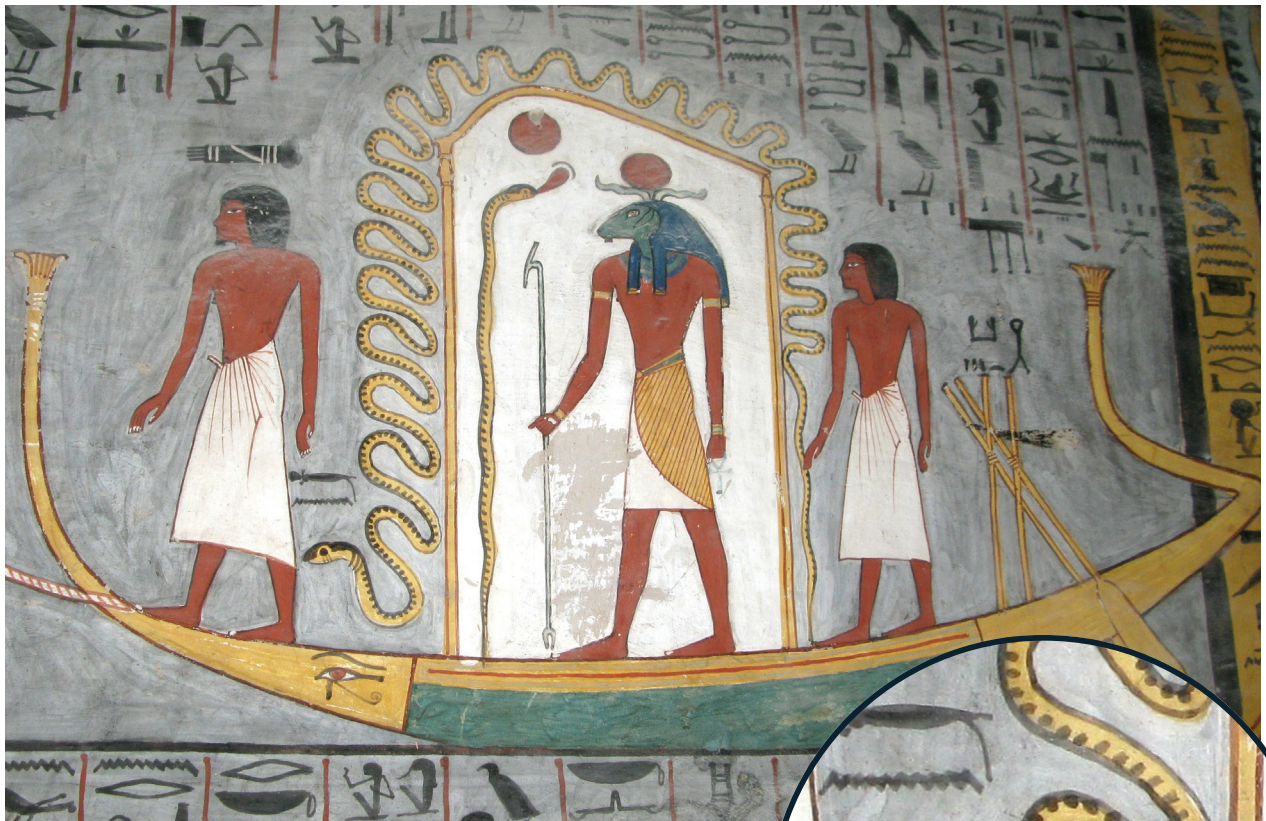
The woman said, ‘The serpent deceived me, and I ate.’

So the Lord God said to the serpent, ‘Because you have done this, cursed are you above all livestock and all wild animals! You will crawl on your belly and you will eat dust all the days of your life.’

(Genesis 3:13–14).

The snake was not always regarded as a symbol of evil, danger or fallibility, however. In ancient cultures which predate the Old Testament—and particularly within ancient Egyptian mythology—the snake was largely admired and associated with good magic and positive energy.

(TOP IMAGE) A drawing of an ostrakon (limestone flake containing an inscription) from Deir el-Bahari featuring the 19th-Dynasty royal tomb-builder, Khnummose, adoring the local cobra-goddess Meretseger. This deity dwelt on the mountain that overlooked the Valley of the Kings where Khnummose worked. This piece, collected from Thebes in 1818, was purchased by the British Museum in 1843 (Acc. No. EA8510).



Not all snakes were considered bad. This scene comes from the tomb of Ramesses I (KV 16), the 19th Dynasty's founding pharaoh.

Pictured is a moment from the Book of Gates, which narrates the journey of the sacred barque of the sun-god Ra (shown here in his nocturnal form) as it passed through the perilous netherworld.

While Ra was constantly threatened by his nemesis, the giant serpent Apep, who represents eternal chaos, he was protected by another snake deity, Mehen. This latter god shelters Ra by coiling his body protectively around the kiosk in which the sun-god stands. Guarding Ra at the bow of the boat is Sia, who represents Ra's divine perception. At the back is the god Heka, the personification of the magical power that pervades the universe.



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as Kematef ("He who has completed his moment") in order to create and fertilise a "world egg" in his head. Consequently, all life originated within him and the world began. Atum, the father of all beings and the one who multiplied himself into millions, also chose the serpent form for his retirement in the reigns of his offspring, Osiris and Horus.

The cobra was used by the Greek Ptolemaic dynasty (ca. 332–30 B.C.) as a symbol of their power, knowing how it was respected and admired by the Egyptian public. Cleopatra, the last of the Ptolemies, assigned particular importance to it, and statues of her wearing a triple-uraeus crown remain iconic today (see page 33). Moreover, as Plutarch chronicled, Cleopatra "gave audience to the people under the name of the New Isis..." and "appeared in public, dressed in the habit of the goddess Isis..." The powerful cobra was significant in creating this public image.

In Egypt the serpent was the chosen form for forces of good as well as forces of evil (see the above image from Ramesses I's tomb). In Judaeo-Christian tradition, however, the snake had transformed into an exclusive symbol of pure evil; a tempter of Eve, and largely the cause of the expulsion from Eden and the primary source of humans' perpetual suffering. Why would this be? There are three main reasons:

Firstly, the snake was despised for being a reminder of

pagan times when diverse forms of belief in various gods and goddesses was widespread, as opposed to the belief in one god by monotheistic religions such as Judaism, Christianity and Islam.

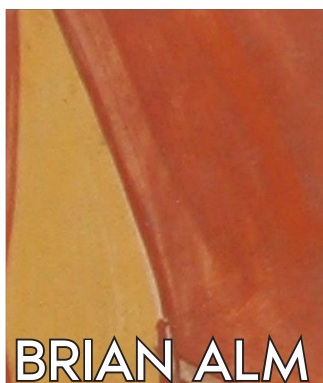
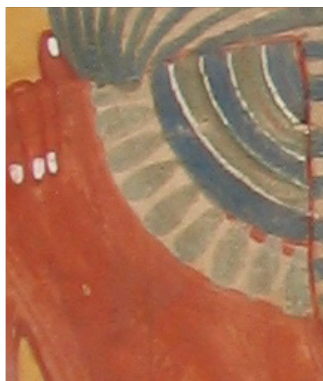
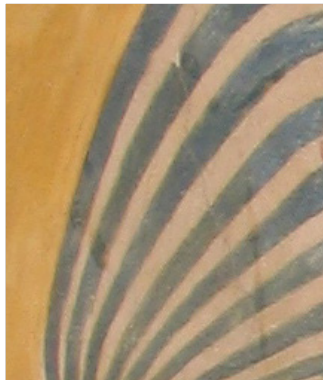
Secondly, due to its pagan symbolic nature, the snake elevates an animal form to the level of sacred divinity, which is sacrilegious and blasphemous within the contexts of monotheism. In Book I of *Paradise Lost*, 17th-century English poet, John Milton, solves the mystery of the older Egyptian civilisation by explaining that it was, in origin, based on faith in the true God, until:

"A crew, who, under names of old renown,
Osiris, Isis, Orus [Horus], and their train,
With monstrous shapes and sorceries abused
Fanatick Egypt, and her priests, to seek
Their wandering Gods disguised in brutish forms
Rather than human...."

Here John Milton reflects the traditional Christian views of pagan divinity as taking "brutish forms".

The third explanation for the serpent's transformation from revered to reviled is that the snake was also a feminine symbol, being a favoured form for Wadjet, the goddess of pharaonic protection (the royal cobra poised menacingly

THUTMOSE IV



SANDWICHED BETWEEN the great warrior king Amenhotep II, and the model for the colossal Memnon, Amenhotep III, King Thutmose IV is often starved of attention. Yet it may be that this king's legacy outshone them both. Thutmose IV's rekindled solar devotion burned even more intensely in his son and grandson. In fact, we might well ask: would there have been an Akhenaten without a Thutmose IV?



One of the delicate scenes that were largely preserved by spending 3,000 years as fill inside Amenhotep III's Third Pylon at Karnak Temple.

This scene is all about divine fragrance, sacred atmosphere and eternal kingship. Thutmose IV presents the floral emblems of Upper and Lower Egypt to Amun (not seen here): a bouquet of lilies (Upper Egypt) in his right hand, and a bundle of papyrus (Lower Egypt) in his left.

Behind the king stands an animated ankh sign, holding aloft two fans that provide the king not only with the divine breath of life, but also create a revitalising atmosphere in his immediate presence.

The ankh stands on signs that have been variously interpreted as half-skies, the edges of the horizon, or as sky supports. Either way, they are likely identified with the air, atmosphere and divine scent.

After Thutmose IV became king, however, Hekareshu was lauded as “God’s Father” and “nurse of the eldest son.”

Thutmose had reliefs put up at Amada, in Nubia, referring to his *heb-sed* jubilee—even though he ruled only eight or ten years and had no *sed* observance, which technically was to commemorate a king’s 30th year of rule—“jubilee by proxy,” Reeves calls it. Yes, it’s true that kings did jump the gun and held the *heb-sed* early, while they were still fresh and able to assert their right to rule with youthful vigor, but it was still a bit too early for a king who had ruled ten years at most and was dead by the age of 25.

It is also possible that the *heb-sed* was being expressed not as an event but as a wish for longevity. Nevertheless, real or imagined, the rite had been recorded and recognised, so it was “fact.” Today it might be called “fake news”, but it was an Egyptian convention to create truth by writing it.

Then there’s his mother, Tiaa. Tiaa was a minor wife of Amenhotep II, from the north; she was never titled Great Royal Wife. But when her son Thutmose took the throne he elevated her with the title God’s Wife of Amun. The title went dormant after his reign, and remained so until well into the 19th Dynasty, but at this time it still meant something. Making his mother a God’s Wife of Amun lifted her to full Great Royal Wife status. As her son, Thutmose was legitimately the royal successor.

“Thutmose IV increasingly emphasized divine associations of royal females,” says Ian Shaw. “He placed his mother Tiaa in the role of ‘God’s Wife of Amun’ as if she were the goddess Mut herself.” She appears in Thutmose’s Jubilee holding a mace—which becomes a standard accoutrement and icon for the God’s Wife of Amun. But significantly, Thutmose also associated Tiaa with Isis and Hathor—goddesses whose roots were solar.

Thutmose IV was in his mid-teens when he became king, so Tiaa almost certainly would have acted as a co-regent to some extent, early on, and they do appear together on statues. For much of his reign, she was his official consort. It was only later in his reign that the role of consort passed to the Great Royal Wife, Nefertari.

DIPLOMACY

Maybe it was the woman’s touch on affairs of state: in *Amarna Sunrise*, Egyptologist Aidan Dodson states that “The reign of Thutmose IV seems to definitively mark... the transition from relationships between the great powers being based on military might to ones more built around mutual self-interest and diplomacy.” It was a far cry from how his father had managed things. Returning victorious from a battle in Tikhshi, Syria, Amenhotep II proudly hauled




In Thutmose IV's Valley of the Kings tomb (KV 43), the pharaoh receives the gift of life from Hathor.

Only two chambers in Thutmose IV's tomb were decorated: the burial chamber's antechamber and the upper part of the well shaft which was built to foil the progress of thieves through the tomb, and was appropriately named *ta weskhet iseq*, "The Hall of Hindering". (For a diagram of the tomb, see page 48.)

The tomb was discovered in 1903 by Howard Carter on behalf of the American businessman, Theodore Davis. In his published report on the tomb, Carter recorded that "in both cases the walls have been carefully smoothed and the surface prepared to receive the paintings by being coated with a thin layer of fine grained stucco. After this layer of stucco was put on the artist measured up the walls, prepared his scheme of design, and 'flicked' his guiding lines by means of a string saturated with red paint.

In each of the two chambers is a series of scenes featuring Thutmose IV in the company of gods and goddesses presenting him with the ankh, symbol of eternal life.

This image is from the east wall of the tomb's well chamber. Hathor is described as "Lady of the West" (i.e. the netherworld). Thutmose's cartouche is followed by the epithet "beloved of Osiris" .

The design of the figures is described as "noticeable fuller-bodied figures than are found in earlier tombs." It is tempting to see the move toward more naturalism in the art of Thutmose IV's time as a precursor to the relaxed style that would characterize the art of the Amarna interlude under the influence of Thutmose's grandson, Akhenaten.

seven captives back to Thebes, suspended upside down on the front of his boat. He then beheaded them himself at Karnak Temple and hung them on the walls—six of them, that is. The seventh he took on to Nubia and hung the rotting corpse on the town wall of Napata, south of the fourth cataract, to mark the extent of Egypt's influence and warn the Nubians about what he was capable of. By contrast, Thutmose contented himself with only a couple of military excursions. He launched a campaign into southern Syria when he took the throne, to make clear his dominion as a legitimate Egyptian king, of whom such things were expected, and also a Nubian uprising at the gold mines east of Edfu necessitated some policing in regnal year 7 or 8.

But then he shifted his attention to diplomacy and made a treaty with Mitanni, sealed by marrying a Mitanni princess, King Artatama's daughter. "Diplomacy took over from the sword as the principal instrument of Egyptian foreign

policy, and peace was made with the kingdom of Mitanni in northern Syria, Egypt's main rival, which now found itself threatened by the Anatolian Hittites" (*The Complete Valley of the Kings*, Nicholas Reeves and Richard H. Wilkinson). This was the first such diplomatic marriage for Egypt, but it was a useful ploy that would be repeated as expediency called for, especially by Amenhotep III in the near term, and later by Ramesses II, because it worked.

With peace and trade, the administrative structure grew; diplomacy replaced war, and royal advisers proliferated; military titles and positions ebbed and a class of bureaucrats burgeoned. Toby Wilkinson: "With an almost inexhaustible supply of gold (every ruler's favourite commodity), Egypt benefited [from an] upsurge in commerce, exchanging its mineral wealth for metals, timber, precious stones, and other royal desiderata. Another peace dividend from the alliance with Mitanni was a rash of new construction



(ABOVE) With its slender neck and large disc-shaped earrings, the recently-discovered head is similar to two 18th-Dynasty examples discovered in 1939 and 1985, thought to be wig holders. At first glance, it is thought that this head also dates from the 18th Dynasty, but the question remains: what is she doing here? It is known that the necropolis of Pepi I has served as a quarry at least since the New Kingdom, but there is currently no evidence of wealthy New Kingdom tombs in the area.



(ABOVE) The tip of one of the newly-unearthed obelisks. This was originally thought to be the pyramidion of Ankhnespepi II's undiscovered satellite pyramid. While it seemed rather steep-sided for an Old Kingdom pyramid, a mortise recess on the underside suggested it was a pyramidion rather than the tip of an obelisk, as obelisks were carved from a single piece of stone. As it turns out, here was another surprise: a matching piece of shaft revealed that this obelisk was composed of two parts!



Overlooking the royal necropolis of Pepi I.

4

KOM EL-HETTAN

TREASURES FROM AMENHOTEP III'S GREAT TEMPLE TO AMUN-RE

THE SPRING 2017 SEASON was exceptionally successful for The Colossi of Memnon and Amenhotep III Temple Conservation Project at Luxor. Actually, the season was probably not all that exceptional for the Project team—they tend to yield stunning treasures each year. The latest finds illustrate the almost overwhelming wealth of material still to be excavated at the Kom el-Hettan site, and a sense of the incredible grandeur of Amenhotep III's original temple.

Thanks to the spring 2017 season, the Project, directed by Dr. Hourig Sourouzian, can add the following to their impressive list of discoveries and achievements:

- 109 granodiorite statues of the goddess Sekhmet, which brings the total number unearthed by the Project to 248. (See **NILE** issues #11 and #7 for more on Sekhmet.)
- An imposing black-granite seated statue of Amenhotep III (see below and page 1).
- A stunning alabaster statue of Amenhotep III's royal consort (see facing page)—probably Queen Tiye.
- At the Third Pylon, the bottom half of an alabaster colossus (one of a pair) was unearthed, uprighted and lifted from its watery pit.



The newly-cleaned black granite statue of Amenhotep III, discovered in March 2017. (See page 1 for a full-length image.)

Dr. Sourouzian informs us that "the statue is almost intact, and only the head of the uraeus is missing, and the beard is broken along with the chin. However, one of the young restorers succeeded in finding a missing fragment of the chin, which was subsequently fixed in place."

Amenhotep III commissioned hundreds of statues of himself and the gods to be employed in ceremonies for his milestone 30-year-jubilee festival. The inscriptions on the back of this statue grant the king countless jubilees and may have been inscribed for his second one held in regnal year 34. The statue shows the rejuvenated king as forever young, appearing with, as Dr. Sourouzian describes, "a juvenile face and a slender body."

This striking sculpture is currently on temporary display at Luxor Museum—along with a similar, but slightly taller statue, discovered by the same team in 2009. When the site is ready, both pieces will be returned to the temple and put on display where they were originally placed.

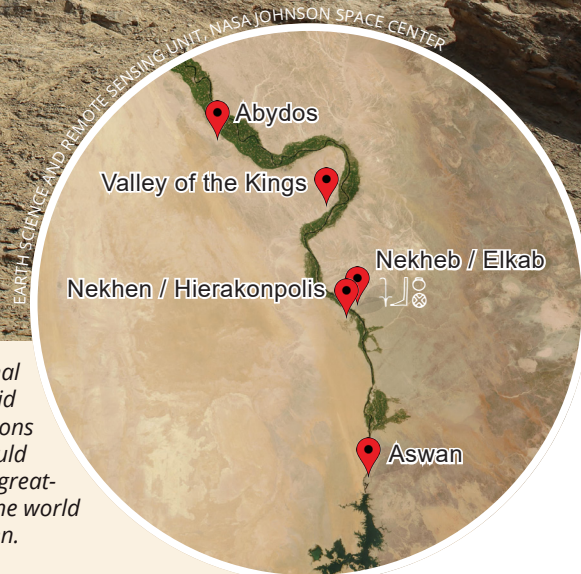
© MEMNON / AMENHOTEP III PROJECT



© ELKAB DESERT SURVEY PROJECT. PHOTO: JOHN DARNELL

The El-Khawy rock inscription site. The Elkab Desert Survey Project located these inscriptions by mapping out ancient road networks. The site is northeast of ancient Elkab, home to the vulture goddess Nekhbet, who was also considered the tutelary deity for the whole of Upper Egypt. Across the river is the twin city of Nekhen (Hierakonpolis), cult centre of the early falcon god Horus of Nekhen.

These regional kingdoms laid the foundations for what would become the greatest empire the world had ever seen.



a bull's head on a standard, followed by two back-to-back saddlebill storks, with a bald ibis above and between them. In true hieroglyphic writing, the image of a stork was used to express the sound *ba*, which was also the word for an aspect of the soul. The bald ibis, later represented hieroglyphically as with the phonetic value *akh*, was connected with the radiance of the morning sun (and later the deceased's transformed, resurrected spirit).

John Darnell writes in the Egyptian Prehistory journal, *Archéo-Nil*, that this arrangement "is common in Egyptian representations of the cosmos, particularly icons of the solar cycle, and the bald ibis is indeed associated with the concept of luminosity." The arrangement of the back-to-back storks with the ibis in between recall later representations of the sun bursting above the hills of the eastern horizon, and connected with daily resurrection.

The bull's head on a pole, which also appears in tomb U-j, "appears to be a symbolic representation of royal power that did not survive as one of the codified hieroglyphs of the developed writing system of the later script." The bull's tale, however, went on to become "one of the most common sartorial attributes of the pharaoh."

Darnell believes that the large El-Khawy inscription

could represent a king-sized boundary marker that proclaimed royal authority over a light-filled cosmos, as well as the local area. The size of the signs suggest that they were meant to be seen from a distance, letting travellers know that they were both protected by—and subject to—the king.

The step from symbolic signs and proto-hieroglyphs, such as those at El-Khawy, to the phonetic signs found in the Abydos tomb U-j, may have happened incredibly quickly, "Perhaps", as John Darnell told the New York Times, "in the lifetime of King Scorpion." Within a few hundred years hieroglyphs had developed into a fully-fledged writing system.

Around 1,200 years (ca. 1830 B.C.) after the El-Khawy inscriptions were carved above the desert road near Elkab, an early Middle Kingdom scribe wrote down the *Instructions of Ptahhotep*: a series of maxims, or rules for a good life by Ptahhotep, vizier to the 5th-Dynasty's King Izezi. The 2017 discovery by the Elkab Desert Survey Project appears to uphold one of the maxims: the importance of writing, and the vizier's confidence of its endurance:



"It is good to speak to the future: that is what will hear it [i.e. the future will listen]."



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(ABOVE) Henenu's tomb (TT 313) commands a fine view across Deir el-Bahari. When his tomb was constructed, around 1980 B.C., the space occupied by Hatshepsut's temple was bare ground. Her graceful monument was still around 500 years away. The Egyptians looked back at the Middle Kingdom as the glory days; a classical period of art and literature.

(BELOW) The large jars as rediscovered by the Middle Kingdom Theban Project in April this year. The chamber in which they were stored was clearly roughly-hewn and not intended to be revisited.

The Middle Kingdom priests hid the embalming deposit chamber well. Such a cache would have been keenly sought after to be reused for later, "discount" embalmings.



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2

PSAMTEK I

THE HELIOPOLIS PROJECT REVEALS MORE DISCOVERIES

IN AROUND 28 B.C., THE GREEK HISTORIAN STRABO recorded the details of a devastating fire in the Egyptian temple of Heliopolis. This, he wrote, was caused by marauding Persians some 500 years before. According to Strabo, the invading troops of the Persian King Cambyses “did very great injury to the temples [of Heliopolis], partly by fire, partly by violence...”

Evidence of this fire can be seen on the New York and London “Cleopatra’s Needles”, which were both raised at Heliopolis by King Thutmose III in the 15th century B.C. While the northern climates battering each obelisk aren’t

exactly kind to the structures, the greatest damage isn’t weather-worn; it’s around the base, which is exactly what you’d expect if an intense fire (and vandalising impious troops) swept through.

Working at Heliopolis (today the crowded Cairo suburb of Matariya) is the Heliopolis Project—the Egyptian-German team led by Dr. Aiman Ashmawy, head of the Ancient Egyptian Antiquities Sector at the Ministry of Antiquities, and Dr. Dietrich Raue, curator at the Georg Steindorff Egyptian Museum at the University of Leipzig. Their excavations at Matariya are uncovering further evidence of a



© GEORG STEINDORFF EGYPTIAN MUSEUM, UNIVERSITY OF LEIPZIG, PHOTO: MARION WENZEL

Now that’s a big toe! This photo provides an indication of a) the size of the colossal statue of Psamtek I (the toe is around 10 centimetres across), and b) the quality of the stonemasons’ work.

The recent discovery of pieces of a leg and kilt reveal that the statue was in the traditional kingly posture of a striding pharaoh with his left foot advanced, indicating a dynamic sense of purpose and action.