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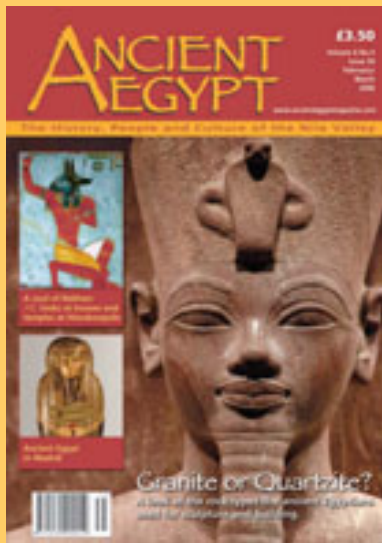
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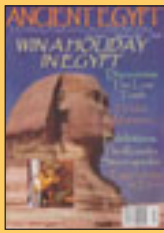
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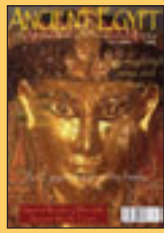
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Page 48: Taking centre stage of the Museum of Leiden's new display is this magnificent statue of Hatshepsut, reunited from pieces belonging to Leiden and the Metropolitan Museum, New York.



TS



Page 22: Claudette Colbert, one of the many faces of contemporary Cleopatra, joins the ranks of silver screen goddesses in a look at how the 'Serpent of the Nile' has been interpreted by the Hollywood myth-makers.



Page 36: Bastet (right) and musicians (below) represent the divine and human sides of Ancient Egyptian music.



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THIS ISSUE'S COVER PICTURE

The Amarna period provokes great interest in students of Egyptology and a recent conference outlined some new - and old - ideas on the reign of Akhenaten and other royals of the period. The first part of the conference report can be found in this issue of Ancient Egypt magazine. Was Akhenaten a heretic? Opinion is still strongly divided; but exciting new investigations in the Valley of the Kings may provide the possibility to shed further light on Amarna.

EDITOR

Miriam Bibby BA, M Phil, Cert. Egy.
Miriam was educated at Nottingham and Manchester Universities. As a freelance writer, her work has been published in various periodicals in the UK and USA. She combined her interest in horses and Egyptology to research her M Phil topic, 'The Horse in Ancient Egypt'. She is a former editor of 'Hoofprint' and is a marker for the Manchester University Distance Learning Certificate.



CONSULTANT EDITOR

Professor Rosalie David BA, PhD, FRSA
Professor David is Director of the Mummification Research Centre at Manchester University, Keeper of Egyptology at the Manchester Museum, Director of the University of Manchester Egyptology Certificate and Distance Learning Courses and the first woman professor of Egyptology in the UK. She is the author of numerous books and articles on mummies and the religious practices of the ancient Egyptians, a presenter of TV and radio programmes and an extremely popular lecturer all over the world.



THIS MONTH'S CONTRIBUTORS ARE:



Cathie Bryan

Cathie Bryan holds degrees in Anthropology from Hunter College and in Egyptian Archaeology from the Institute of Archaeology, UCL, London, as well as a Business Masters from New York University. She has designed computer databases for Egyptian art collections, worked on various projects at the Louvre, Paris (including the exhibition and publication Egypt in Paris and offers Egyptian-themed walking tours, also in Paris.

Sean McLachlan

Sean McLachlan is an archaeology graduate and journalist based in Tucson, Arizona, USA, reporting on science, archaeology and political issues. He has excavated at sites in the Middle East and Missouri. His other passion is for early cinema and its interpretation of historical themes.



Panagiotis Kousoulis

Dr Kousoulis gained his doctorate from the School of Archaeology, Classics and Oriental Studies of the University of Liverpool in 1999. He is now a Research Fellow in the Department of Mediterranean Studies of the University of the Aegean (Rhodes, Greece).

With thanks to:

Doug Irvine, Dr Maarten Raven, Angela Dennett and Bob Partridge.

FROM THE EDITOR...

With Amarna in mind as a result of the August Amarna Heresy Conference, it was likely that thought would turn to some of the intriguing issues raised by the period, and in particular the mysteries of the occupant of tomb KV55.

The battered funerary equipment in the tomb carries references to Queen Tiye, mother of Akhenaten. The body in the ravaged coffin has been identified variously as male or female over the years. The canopic vessels were originally made for Kiya, wife of Akhenaten, whose history is subject to much speculation, and of whom we have learned much of the little we do know since the middle of the twentieth century.

The heads of the vessels, however, were not, it was pointed out by two speakers at the conference (David Rohl and Dr Aidan Dodson) the originals: they do not fit. They were presumed, shortly after the discovery of the tomb, to represent Queen Tiye; later they came to be identified as Kiya.

The body itself has been the subject of a recent investigation by experts Dr Nasri Iskander and Joyce Filer, of the British Museum. Even to this non-expert eye, the photographs of the skull that accompanied the description of the investigation in the Bulletin of the Egypt Exploration Society were strikingly those of a robust male individual with an excellent set of teeth. Separated from the body, it has been suggested that the skull is that of a different individual. However, communication with Joyce Filer suggests that both body and skull, whether of two different people or not, are the mortal remains of a young man.

As I thought of this, while examining the original photographic record of the heads of the canopic vessels, an idea began to emerge. We have been conditioned into thinking by earlier research that the heads represent a queen or princess of the period, be it Tiye or Kiya or another as yet unidentified, which has added to the mysteries of the KV55. Why do the heads have to represent a female at all?

“We have been conditioned into thinking by earlier research that the heads represent a queen or princess of the period...”

To a modern eye, the heads do appear completely feminine in appearance, but there are numerous examples of ancient Egyptian art, from the Amarna period as well as other times, that deceive in the same way. The eyes are outlined with kohl (both men and women wore this) and the Nubian style wig gives the impression of long hair that we tend to associate more with women than men.

The Nubian style wig tends to be associated more with Amarna women than men.

However, this is not exclusively the case; and in one of the images that is most frequently identified as Smenkhare (assuming his existence) his figure is shown wearing a similar, although shorter, wig.

Take another look at the images of the heads of the canopic vessels from tomb KV55, and remove the modern prejudices. Take another look too, at images of Tutankhamun. What do you really see?

Miriam A. Bibby
Miriam Bibby,
Editor.

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ANCIENT EGYPT NEWS

NEWS AND VIEWS FROM THE WORLD OF EGYPTOLOGY

British Museum hosts major new Agatha Christie exhibition



Donald Wiseman, Agatha Christie, Max Mallowan and Neville Chittick (left to right) at Nimrud, 1950. Picture © John Mallowan

A major exhibition hosted by the British Museum this autumn will celebrate the connection of crime writer Agatha Christie to archaeology. *Agatha Christie and Archaeology: Mystery in Mesopotamia* will be of interest to those who have watched or read *Death on the Nile* as well as her lesser known works set in Middle Eastern contexts and with an archaeological element such as *Appointment with Death* and *Murder in Mesopotamia*.

Agatha Christie was married to the archaeologist Max Mallowan and spent time working on sites at Ninevah, Ur, and other locations in north eastern Syria where she worked as an

assistant cleaning and repairing objects.

AE readers will find much to interest them in this exhibition, the idea of Dr Charlotte Trümpler who is Curator of Classical Archaeology at the Ruhrland Museum in Essen, Germany. The items on display will include costumes from the film *Death on the Nile* as well as the Royal Standard of Ur and other key archaeological pieces. The display also promises a reconstructed sleeping compartment from an Orient Express train of the early 20th Century; and visitors could always include a trip to see *The Mousetrap* if they really don't know 'whodunnit' yet.

To accompany the *Agatha Christie and Archaeology Exhibition*, the British Museum is hosting a series of events which begins with the Ancient Near East Week from Monday 5th until - Saturday 10th November 2001.

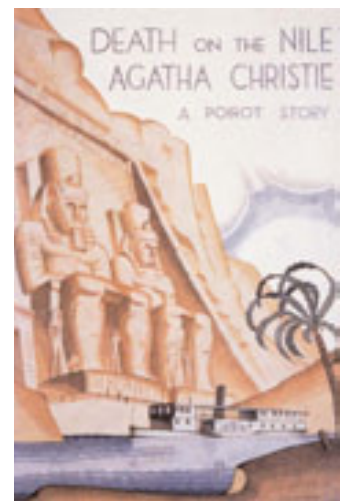
The season also includes presentations on the latest archaeological discoveries in the Delta and Upper Egypt covering sites over four millennia. The four Thursday lunchtime lectures are free of charge and start with an overview of the major discoveries in Egyptian archaeology over the last two centuries. The lectures include *The rediscovery of Ancient Egypt* presented by George Hart (22 November 13.15); *Senneferi's tomb at Thebes* by Nigel Strudwick – (29 November 13.15); *Balamun, site of ancient Behdet* by Jeffrey Spencer – (6 December 13.15); and *Hierakonpolis* with Renée Friedman – (13 December 13.15).

There will also be a film festival which includes a British Museum Friends Evening Opening of *Death on the Nile* (4 December 2001, 18.00 - 21.00). Entry is £5 to non members. That evening, there will also be a lecture by Henrietta McCall: *Agatha Christie: Mystery in Mesopotamia* and The Egyptian Sculpture Gallery, the Mummy galleries and the Parthenon Sculpture gallery will all be open. Other events and workshops will take place

throughout the evening.

In addition, *Agatha Christie on Film* will present a series of British classics with a special Saturday screening of *Lawrence of Arabia* (10 November) to conclude Ancient Near East Week. All films are free and will be screened in the Clore Education Centre from 14.30. *Murder on the Orient Express* (8 November), *Evil Under the Sun* (9 November), *The Mirror Crack'd* (20 December) and, of course, *Death on the Nile* (21 December) will conclude the season to put everyone in the mood for Christmas with a final juicy mystery.

For details contact the British Museum on 020 7323 8000.



Book jacket by Robin Macartney for the first edition of *Death on the Nile*, the Crime Club, Collins, 1937 © Matthew Pritchard

New Egypt tours by Egypt Society of Bristol



Amenemhet I and Sesostris I are just two of the pyramids of Lisht you can visit on a new Tour.

There's news of a tour to Egypt organised by the Egypt Society of Bristol that offers an excellent opportunity to view some of the lesser known sites of Egypt as well as the best known locations. It's two weeks long but can be taken as two separate weeks if preferred. The first week concentrates on pyramid sites including Lisht and Abu Rowash in addition to the expected Giza and Saqqara, Dahshur and so on; but the second week takes in a selection of Delta sites beginning in Alexandria before progressing to Rashid (Rosetta), Sais, and finally Tanis. The tour is led by Dr Aidan Dodson and the society is able to offer a very reasonable price for those who make bookings through it. The

dates are 7-20 December 2002 and more information can be obtained by ringing 0117-942 1957 after 7.00 pm.



A wooden statue excavated from the pyramids at Lisht.

What's going on in Cairo?

Visitors to Cairo will find a comprehensive listing of what's on in the city by visiting the pages of www.ahram.org.eg/weekly, the web site of Al Ahram newspaper which produces a version for English speakers. The listing includes galleries, cinema screening and festivals and is a good way of checking these out in advance of a visit.



Keep up to date with news at www.ahram.org.eg/weekly

Colossal task awaits German preservation team

Also from the Egypt Society of Bristol comes news of an organisation dedicated to helping to preserve the 'Colossi of Memnon' (actually Amenhotep III) and the surrounding area. A team from the German Archaeological Institute has been working at the mortuary temple of Amenhotep III and a

supporting group has formed an international charitable foundation to help raise funds for the preservation of the area. The contact details are: The Association of the Friends of the Colossi of Memnon, Étude de Maître Nicolas Gagnebin, 2, rue Saint-Laurent, Geneva, Switzerland.



One of the two giant statues which are all that remain of the Temple of Amenhotep III.

Burrell autumn and winter season events

There's an action packed winter season at the Burrell Collection in Glasgow to accompany the extended *Digging for Dreams* exhibition (now until January 2002). On Sunday 11 and 25 November, and 9 December 2001, Egypt will be brought to life with art and storytelling sessions for 5 to 11 year olds and 3 to 7

year olds. Belly dancing tutor Ann McLaughlin will be demonstrating and teaching dance on Saturday 24 November, and on Saturday 10 November there will be a performance of *Sands of Time*, a musical produced by GNNG Productions by arrangement with Scottish Opera. Drawing is featured on 20 October, with the participants contributing to produce large pieces of Egyptian art.

For details of these and other events, contact and make bookings by calling the Burrell on 0141 287 2550.



Glasgow's Burrell Museum.

A message from Dr Mamdouh El-Beltagui



As we went to press, AE received the following message from Egypt's Minister of Tourism, Dr Mamdouh El-Beltagui after the recent tragic events in the USA:

'We are extremely shocked over the disastrous terrorist attack which struck the United States of America on 11th of

September 2001, and express our grief and sincere condolences to the friendly American people as well as to the family members and friends of the innocent victims.

'Egypt, as a peace-making nation, denounces all acts of violence and terrorism. And as far as the tourism industry is concerned, we have created an extremely secure destination, where all visitors enjoy a peaceful environment. Terrorism represents a serious impediment to the flourishing of the tourism sector, which is delicately linked to the notions of peace, security and hospitality.

'I can assure you that our country will continue to provide a safe and secure tourist destination.'

AE endorses Dr El-Beltagui's message of grief and condolence, and his comments on peace, security and hospitality, remembering that many nations have directly suffered as a consequence of these recent events. Additional information provided by the Egyptian government outlines increased security in the wake of the attacks and the cancellation of the performance of Aida scheduled for October 'as a gesture of solidarity with the American nation.' We are also advised that special help and assistance was provided to the 1,661 tourists from the USA in Egypt on the day of the attack.

AE has also received a number of messages from readers expressing their grief, shock and sympathy.

Late news on Airlines and flights

The latest news on airlines as we went to press was that a number of carriers stated they would have to cancel their flights and ground their planes due to lack of insurance cover in the wake of the terrorist attack on the USA. UK airlines were meeting with the Transport Secretary Stephen Byers and insurance bosses to see what cover could be provided. There were also meetings going on in the US and the European Union; the US government was offering an airline rescue package of \$5 billion to try to overcome the situation.

For further information, check the latest on the BBC news website at:

<http://news.bbc.co.uk/hi/english/business/>

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AMBIENT EGYPT

'Eternal Egypt' exhibition tours world



Head of Amenophis III, dating from 1350 B.C., is just one of the artefacts at the touring Eternal Egypt Exhibition.

The Brooklyn Museum of Art is to host, from 23 November 2001 until 24 February 2002, an exhibition of over 140 masterworks of ancient Egyptian art from the British Museum. Eternal Egypt will display items dating from the 1st Dynasty until Roman period Egypt, including colossal statuary. One of the oldest objects in the exhibition is also one of the tiniest: a small ivory plaque deposited in the tomb of the first Dynasty king, Den. The ancient Egyptians skill in working in various media including wood will be celebrated.

The largest complete item in the exhibition is one of the magnificent and famous

granite lions from Amenhotep III's temple at Soleb in Nubia. This piece was restored under the rule of King Tutankhamun. There are also items from the Amarna period including a sculptor's tool for creating images of Amarna royalty, this being a moulded plaster face.

The exhibition's guest curator is Dr Edna Russman, Curator of the Department of Egyptian, Classical and Ancient Middle Eastern Art at the Brooklyn Museum of Art. Dr Russman also edited the accompanying catalogue which includes contributions by T.G.H. James of the British Museum.

For further details of the exhibition contact the Brooklyn Museum on www.brooklynart.org. The other venues for Eternal Egypt's tour include the Nelson-Atkins Museum, Kansas City (12 April until 2 July 2002),

The Palace of the Legion of Honor, San Francisco (10 August until 3 November 2002), the Minneapolis Institute of Art (22 December 2002 until 16 March 2003), the Field Museum, Chicago (26 April until 10 August 2003) and the Walters Art Museum, Baltimore (21 September 2003 until 4 January 2004).

Also on tour is this 18th dynasty ushabti of King Ahmose I -- the earliest known ushabti of a king.



Obelisks are no drag with 'ancient kite'



Researchers from the American science institute, Caltech, came up with an interesting new Egyptology-linked project earlier this year. Mory Gharib, an aeronautics professor and his team, used a kite to raise a 6,900 pound (3132.6kg) obelisk to an upright position in the desert at Palmdale. The obelisk is 15 foot (3m) high and was raised in 22 mile an hour winds (35.4km per

hour) according to a report in National Geographic Magazine.

The only technical items needed were a kite, a pulley system and a support frame, and the kite succeeded in getting the kite flyer, Eric May, into the air as well. It took about 25 seconds to raise the obelisk on the second attempt. Apparently the team is planning a second project with an even bigger



obelisk. During the course of the work, the team discovered that a metal ankh, 'long assumed to be merely (*merely?* - Ed) a religious symbol - makes a very good carabiner for controlling a kite line' reported National Geographic; but, of course, 'no-one has found any evidence that the ancient Egyptians moved stones or any other objects with kites and pulleys.'

Far Left: The 6,900 pound obelisk model being lifted, proving at least that the Ancient Egyptians could have moved the obelisks (and indeed other objects) in this way.

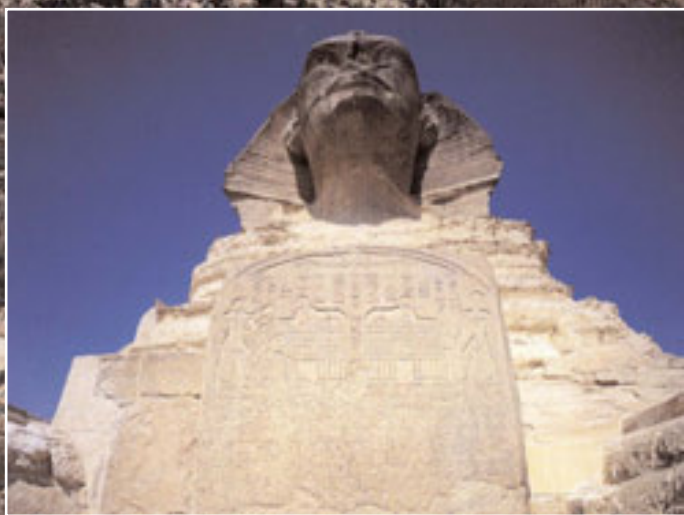
Left: Video footage taken by one of the team using a smaller obelisk and a smaller kite.

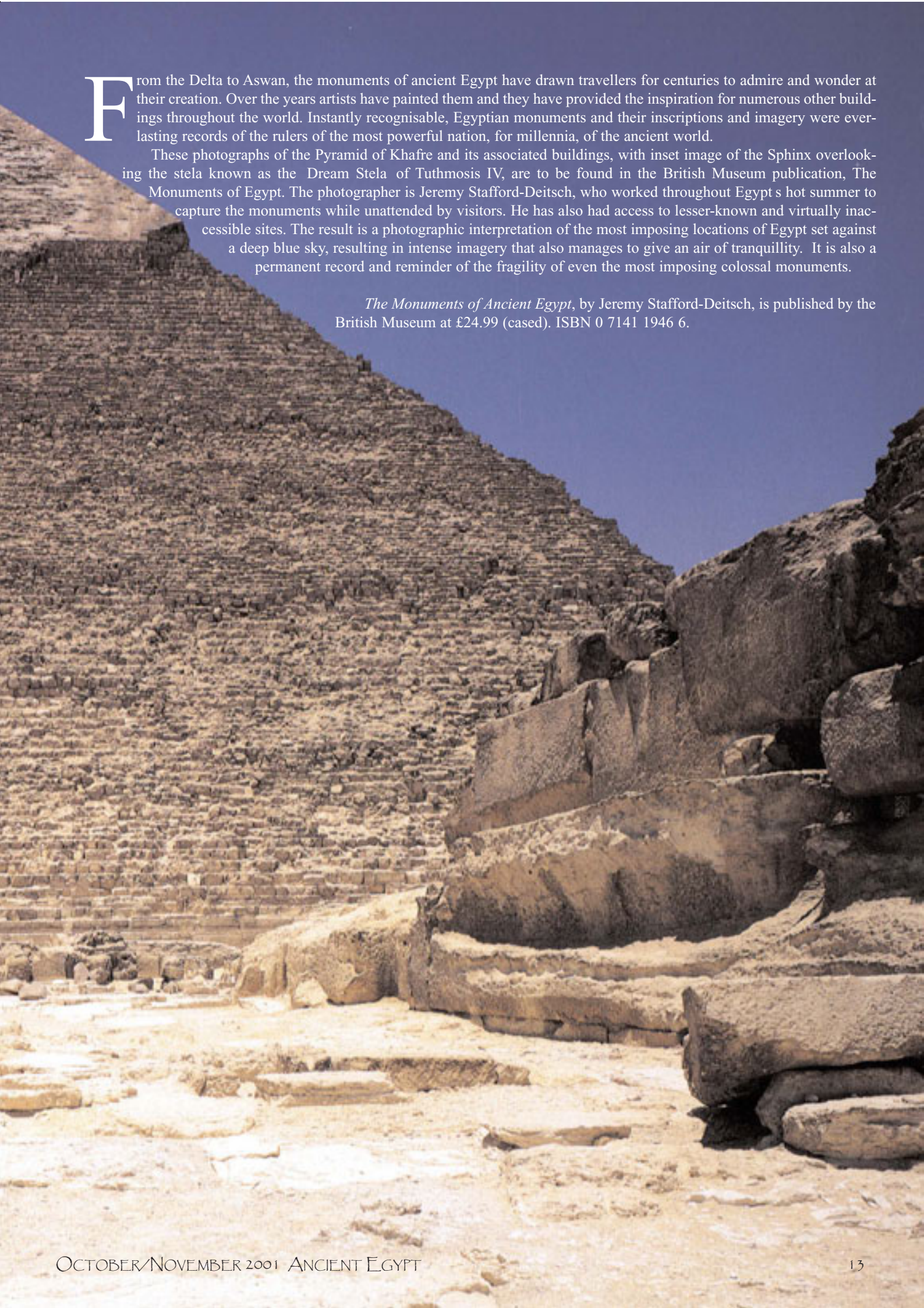
The conclusion was that even without a kite, a drag chute *could* have lifted the obelisk. However, the team wondered if there would be sufficient wind to lift such a thing in Egypt. Hmmm.

Further details can be found on a web site at http://news.nationalgeographic.com/news/2001/06/0628_caltechobelisk.html

RECORDED FOR ETERNITY

NEW PHOTOGRAPHS OF EGYPT'S MONUMENTS





From the Delta to Aswan, the monuments of ancient Egypt have drawn travellers for centuries to admire and wonder at their creation. Over the years artists have painted them and they have provided the inspiration for numerous other buildings throughout the world. Instantly recognisable, Egyptian monuments and their inscriptions and imagery were everlasting records of the rulers of the most powerful nation, for millennia, of the ancient world.

These photographs of the Pyramid of Khafre and its associated buildings, with inset image of the Sphinx overlooking the stela known as the Dream Stela of Tuthmosis IV, are to be found in the British Museum publication, *The Monuments of Egypt*. The photographer is Jeremy Stafford-Deitsch, who worked throughout Egypt's hot summer to capture the monuments while unattended by visitors. He has also had access to lesser-known and virtually inaccessible sites. The result is a photographic interpretation of the most imposing locations of Egypt set against a deep blue sky, resulting in intense imagery that also manages to give an air of tranquillity. It is also a permanent record and reminder of the fragility of even the most imposing colossal monuments.

The Monuments of Ancient Egypt, by Jeremy Stafford-Deitsch, is published by the British Museum at £24.99 (cased). ISBN 0 7141 1946 6.

The AMARNI

There is nothing so inclined to bring out strong feelings in the follower of Egyptology than that brief but peculiar period when Akhenaten ruled Egypt from his new city of Akhetaten. Viewed until recently as a heretical and disparate outgrowth from Egyptian theology and political ideology and despite the disreputable air that hangs about the whole proceedings, informed students are drawn to a love-hate relationship with Amarna as with no other time or place in the long history of Egypt.

The Amarna Heresy, this year's joint conference offered by ISIS (the Institute for the Study of Interdisciplinary Sciences), and SES, Sussex Egyptology Society, saw a twofold increase in delegates and a new venue at the University of Reading. Despite having a strong theme, the conference was somehow not as integrated as last year, with distinct differences between the presentations on mainstream Egyptology and those giving more personal points of view.

Akhenaten the Heretic?

John Davis opened on Saturday morning with the rueful comment that he was aware that this was the 'death slot' as warm-up man for the following lecturers; nonetheless, his well-received presentation gave a very necessary outline of the manifold ways in which Akhenaten had been viewed by generations of Egyptologists (and 'Egyptologists', it should be said, since the term is frequently used rather generously).

He made his own views clear: 'Akhenaten was not astounding, but different', a theme expanded upon later in the lecture.

Akhenaten, he continued, has received praise (or censure) as the instigator of monotheism; Velikovsky proposed comparison with Oedipus; other commentators have commended him as a visionary, a mystic and a poet. Davis continued that Gardiner held that 'he wears a fanatical look'; while Pendlebury described Akhenaten as 'a religious maniac'. A gallery of the best-known kings of Egypt was displayed, with the theme that in such company, was Akhenaten truly outstanding?

Davis concluded on the 'heresy' issue that as the Aten is seen in tombs from earlier periods, Akhenaten was not a heretic for introducing the Aten, but rather for the closure of state temples, the banning of traditional gods and the removal of the name of Amun from monuments; with Nefertiti as co-regent.

The issue of a co-regency

The first of the lectures offered by Dr Aidan Dodson focussed on another co-regency issue – that of Akhenaten (as Amenophis IV) and Amenophis III. His own endearingly 'Vicar of Bray' opinion on the subject has now veered (in his own words) towards the 'qualified view of a co-regency', citing recent work by Ray Johnson in support of this.

The divinisation of both Amenhotep III and Queen Tiye is evident in temples at Sedeinga, where Tiye appears as both Hathor and Tefnut, significant deities in the Egyptian pantheon and Soleb, where Amenhotep III appears as a deity in his own right.

Around the 30th regnal year of the king, argued Dr Dodson, images of Amenophis III make him appear more youthful than he actually was, and the child-like imagery is part of the manifestation of the king as solar deity, the 'dazzling sun'; perhaps the Aten itself? Further, images of the king with pendulous belly and breasts are precursors of imagery at Amarna. Graffito from the mortuary temple at Meidum, continued Dr Dodson, states that the 'king established his son in his inheritance'. The royal jubilee may have included the elevation of Amenhotep IV into what he described vividly as a 'royal divine corporation', in which

AMARNA Heresy

each of the royal personages plays a particular divine role: Amun, Hathor, Tefnut and Shu.

The king as divinity

Combined images in one lintel of Akhenaten, Nefertiti and four daughters, and on the other side, Amunhotep III, Tiye, and Bekhetaten suggest continuity between the reigns and the 'promotion' of this divine corporation. Examples from year 3-4 of the reign of Amenhotep IV show Amenhotep III worshipping his own divine form; and an image of the two kings may show Amenhotep IV worshipping his father's 'divine essence'.

Further archaeological evidence of the regency might come from Thebes, where a figure of Amenhotep IV is shown undertaking acts of worship; there are cartouches of Amenhotep IV, and further back, figures of Amenhotep III and Tiye; Tiye is clearly shown holding the hand of Amenhotep III. 'Mixing of the dead and living through this sort of physical contact does not occur,' said Dr Dodson.

Finally the case of the Amarna correspondence was cited, this including letters to Amenhotep III. 'Why would this old corre-

“Akhenaten was not a heretic for introducing the Aten, but rather for the closure of state temples...”



Above: No stranger to controversy, David Rohl indulges in some lively debate

spondence have been taken to Akhetaten?' argued Dr Dodson, concluding that the business of state was carried out from Amarna, and that Amenhotep III was indeed there.

The Royal Tomb

Professor Geoffrey Martin then took the audience to the royal necropolis at Amarna, situated in a valley leading from the Great Wadi. His detailed presentation reflected his years of work at the site, mainly on the Royal Tomb constructed for Akhenaten.

The massive sarcophagus plinth occupies a major part of the burial chamber. Of the sarcophagus itself, only fragments remain, but sufficient, Prof. Martin pointed out, to provide measurements that show it fitted the plinth.

Imagery within the tomb, although

damaged and showing the ravages of time, shows the royal family, Akhenaten, Nefertiti and their daughters, adoring the Aten. Sarcophagus fragments from Queen Tiye's burial have also been found in the tomb. After the Amarna period, said Professor Martin, both bodies would have been removed to a cache at Thebes. In one unfinished room within the tomb, he found sherds including one with the regnal date of year 17.

Evocation of the Aten

The scenes within the royal tomb have suffered ravages but records exist to show the royal family worshipping the Aten, 'a visual evocation of the hymn to the Aten' stated Professor Martin. 'As the sun rises, birds and animals come to life again.' The scenes include foreigners, Africans Asiatics and others, all brought together in worship of the sun's disc.

Within these scenes are images depicting the death of a royal princess in childbirth. The king and queen mourn the death while courtiers and nurses are in attendance. The Vizier is there too, in the scenes, once with flabellum held over the head of the child. While the whole suggests a gathering to celebrate a birth, of course in reality the circumstances have changed to bereavement: 'The King and Queen, god and goddess, are here shown as distraught human beings,' said Professor Martin, suggesting that at least two of the Amarna princesses died in childbirth.

While the tomb does not include traditional scenes of the afterlife, funerary equipment of earlier periods was certainly still in use, and one scene shows the equipment of Princess Meketaten on one small wall. Canopic chest fragments and ushabti figures from the period are known – over 250 still exist, some in almost complete form. Wooden boat fragments were also found within the tomb along with large diorite bowl fragments dating from earlier reigns as far back as Unas and Khafre, suggesting both continuity of some belief and links with earlier monarchs.

Horemheb's career

Professor Martin's second lecture was a guided tour of the originally intended burial site of General, later King, Horemheb. This is a tomb with which Professor Martin is very familiar; it lies in a 'street' of notable officials of the late New Kingdom, and it was suggested that Memphis was always the administrative capital of Egypt, while the burials in the south were those of rulers.

As would be expected, the tomb contains many references to Horemheb's martial

Below: An increased number of delegates, a new venue and a popular subject produced a memorable conference.



career and there are faint echoes of the Amarna period in one reference to Horemhead as 'Beloved of the Aten'. Professor Martin pointed out scenes of prisoners of war being 'processed'; the images include violent depictions of captive Nubians being punished by Egyptians; there is a possible image of a captive Hittite couple; and at a scene of a royal durbar of Tutankhamun and Ankhnesenamun, it is Horemheb who is the receptionist of all foreign individuals.

When Horemheb took the throne, he had a further tomb built in the Valley of the Kings, but ensured this secondary royal residence of the afterlife by having the royal uraeus added to it. The tomb was the resting place of Horemheb's second wife, Mutnodjmet who died in the 13th year of her husband's reign, and within the tomb were found the broken skeletal remains of a woman and a foetus; the woman was aged about 40 and had apparently died in childbirth.

On to Akhetaten

Lucia Gahlin's lecture took the audience to the heart of the subject with its overview of the site of Amarna, Akhetaten itself. This secure site on a plain of 15 sq. miles, with the city to the west is bounded on the south and east by the natural boundary provided by the desert cliffs; and within those cliffs to the east, of course, is the often-commented upon natural opening, 'representing perfectly the hieroglyph for Akhetaten' as the sun's disk appeared in it.

Excavations have been carried out there for over 100 years. Since 1977, work has been carried out by Barrie Kemp under EES funding.

Research carried out there includes experimental archaeology. Photographic records, including aerial photography, have also enhanced knowledge of Akhetaten, and the overwhelming impression is of a vast foundation, with the city on the east bank of the Nile, and cultivation to provide its food supply taking place on the west bank. The population could have been huge; estimates suggest 45,000 people.

Harmonious planning

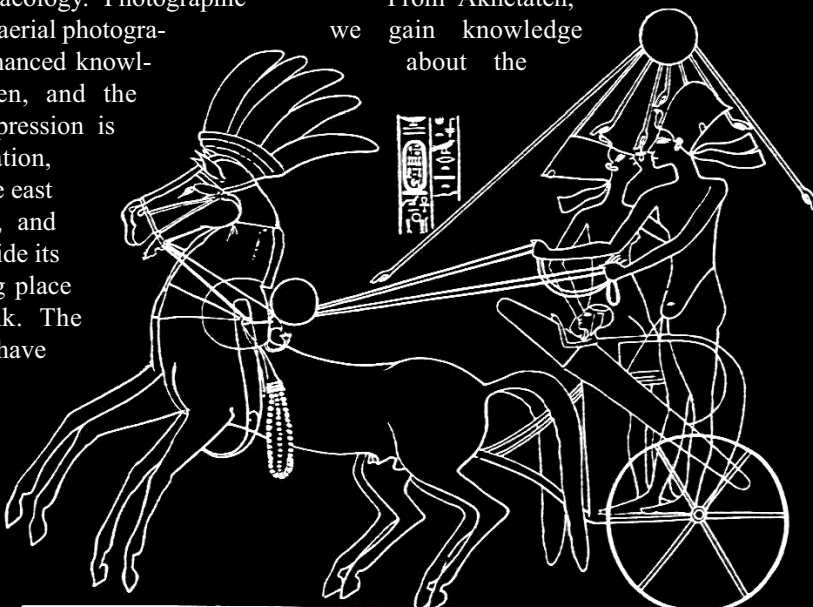
Talatat – reused blocks of stone from Amarna – have been found at various sites around Egypt, and from these, computer-generated reconstructions have been made. Lucia Gahlin suggested that the proportions of the Great Temple, once projected, reflect the limits of the city; the North Riverside Palace appears to mirror the Great Palace, and also the King's House to the south, giving a meticulous example of city planning, designed to produce a harmonious whole in which buildings reflect each other and the site.

While it is often hard to identify the precise function of particular buildings, Princess Meritaten is definitely associated with the North Palace, said Lucia Gahlin. While there has been removal of much material since the 1930's, remaining limestone lustration benches and other items suggest luxurious bathing facilities for the royal family.

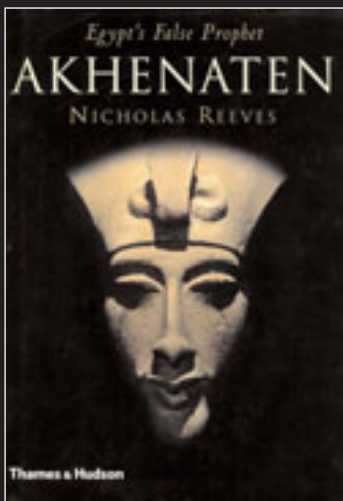
From Akhetaten, we gain knowledge about the



Above: Central to the religious worship of the Amarna Royal family was the manifestation of the sun's disk, the Aten. Here Akhenaten, Nefertiti and their daughter raise offerings to the Aten, the beneficence of which to the royal family is made clear in the rays reaching down to them.



Left: Akenaten and Nefertiti steal a kiss on the great royal chariot of Electrum.



Above: Akhenaten: Egypt's False Prophet by Nicholas Reeves, Director of the Amarna Royal Tombs Project, is the latest work to focus on the most contentious and discussed member of the Amarna Royal Family.

**Publisher: Thames and Hudson
Price: £18.95
ISBN: 0500051062**

Below: Dr Nicholas Reeves. Amarna Royal Tombs Project Director and Joint Field Director. (1998, 1999, 2000)

Below Right: Professor Geoffrey T. Martin. Amarna Royal Tombs Project (Joint Field Director, 1998, 1999, 2000)



daily life of all classes of Egyptian society at this time; in areas, the housing is mixed, particularly in the north and central area where excavations have taken place. There is evidence of large estates, with the walled garden areas and water features that appear often in Egyptian wall paintings, but the basic design for all housing was similar, and simply constructed on a larger or smaller scale depending on the status of the family.

Status housing

The workmen's village, situated 1-2 km outside the city, consisted of 66 identical houses plus one larger dwelling. Associated animal pens have also been found. Chapels for private worship are also associated with the housing, suggesting that household deities did, despite popular belief, continue at Amarna.

The massive Great Temple, or House of the Aten, reflects the other end of the building scale, with its boundary extending an enormous 750m by 230m. This massive construction, of which next to nothing remains, provided the focal point of worship by the royal family in the city of Akhetaten.

Amarna Royal Tombs Project

The delegates were then treated to two additional items; a presentation by Dr Nicholas Reeves, Director of the Amarna Royal Tombs Project, and further details of the recent discovery of the tomb of the High Priest of the Aten at Saqqara. Dr Reeves argued that the reuse of burial equipment in the tomb of Tutankhamun was far greater than previously realised. Tutankhamun's death coincided with the removal of Amarna royalty from Akhetaten to the Valley of the Kings, thus making this equipment available to Ay.

Dr Reeves went on to argue that the



next burials of Amarna royalty would be nearby, and that the contentious KV55 burial did indicate the former presence of Tiye. If their grave goods were given up for re-use in Tutankhamun's burial, where were the bodies? They must have been in Thebes, concluded Dr Reeves, concluding that more remains of Amarna period royalty must be lying in the Valley of the Kings, or are known remains still waiting to be identified.

“The most exciting development, however, is the discovery, some 4-5m below the ground surface, of items of Amarna date...”

Most readers of AE will be aware that in 1998 Dr Reeves, along with Field Director Geoffrey Martin, gained the concession to excavate in a triangle of land between KV56 and KV9. It was in this area that Carter had begun his search for Tutankhamun. Certain anomalies were known from the ground, and the KV56 plans, like those of Tutankhamun's tomb, seemed to avoid the central area of the site.

Excavations have already discovered workmen's shelters of the date of Ramesses III – VI, and 1000 items have been discovered, including gold jewellery.

New discoveries

The most exciting development, however, is the discovery, some 4-5m below the ground surface, of items of Amarna date, including sherds. Dr Reeves presented a slide of a large slab of limestone with an image, in charcoal, of what he described as a pot-bellied official in 'typical Amarna dress, with arms raised in adoration.' This, in undisturbed layers in the Valley of the Kings was clear evidence of 'Amarna Activity'.

There was also a fragment of a canopic jar similar to material from KV55, with grinding suggesting removal of inappropriate texts, as with KV55. We were left at this point to await further updates later in the year on this extremely exciting – and important – project.

AE

The concluding piece from the conference will be in the next issue of Ancient Egypt magazine, including a report from Professor Geoffrey Martin on the discovery of the tomb of a significant official – the Priest of the Aten – found recently at Saqqara.



DEAR ANCIENT EGYPT...

THIS MONTH'S SELECTION FROM THE POSTBAG

ACACIA TREE INFORMATION

Hi. I am looking for any information on the rituals of Egyptian High Priests and Pharaohs, and on the role of the acacia tree in Egyptian civilisation. Can you pass on any information or web sites? There was a piece on plants in rituals in a French documentary that captured my interest. Thanks a lot!

**Laurence Guerault,
France**

Try *Lise Manniche's book, An Egyptian Herbal, published by the British Museum Press, as a starting point* - Ed.

ROMANIAN REQUESTS

My name is Minca Mira, from Romania, and I am very interested in ancient Egypt. I think that the ancient culture of the Egyptians is fascinating and more than worthy to be known. Unfortunately given my thirst for knowledge, the information is scarce here. I keep reading about the succession of dynasties, but no-one says how this succession was done (when two dynasties of native Egyptians followed one another). What usually happened to the royal family of the previous dynasty? How did succession take place if the dead Pharaoh had more sons and did not appoint any legal successor?

Also I read about a Delta dynasty

whose protective god was Seth. And there are few Pharaohs named Seti or had Seth's name in their own. Could you explain me please how this happened?

By the time of Ptolemaic dynasty, the Greek kings adopted the ancient Egyptian custom of incestuous marriage. How, if they did not adopt Kemet's country religion as well?

**Minca Mira,
Romania**

Sounds as though some day schools in Romania would be popular. Is there a post-graduate opportunity here? - Ed

MASPERO ARCHIVE ADVICE

The editorial house Grüner & Jahr publish several magazines like Stern, Geo and PM History.

We are trying to find out who has the photo archive for Gaston Maspero. Antoine Beato and Emil Brugsch, amongst others, took photos for him. We have been in touch with various Egyptology Institutes in the UK and Europe, but no-one can help us. Can you help? I would be pleased to hear from you, and thanks for your efforts.

**Gundula Tegtmeyer,
Munich, Germany**

While any advice regarding a Maspero archive will come too late for Gundula's deadline, this has raised some curiosity at AE as to whether such a thing exists, and if so, where it is located. Any suggestions? - Ed.



Gaston Maspero (1846-1916)

GOOD ON YOU, EGYPT!

I was scrolling through your wonderful website and, though I haven't had the pleasure of physically flipping through the pages of one of your magazines yet, I encountered the section on traveller's stories.

I am a journalist in Sydney and recently travelled to Egypt with my husband. As young, first-time visitors we travelled alone rather than with an organised tour and really got a feel for the country, met heaps of friendly locals and experienced the modern culture too.

**Mercedes Maguire, Dee Why, NSW,
Australia**

HOUSE OF COMMONS HIEROGLYPHS

I am administering a summer play scheme for children aged 4-12. We have an afternoon themed 'Egyptian Hieroglyphs' and I wondered if you were able to e-mail me some examples that the children could copy and display.

**Debbie McGuire,
Project Manager, House of Commons**

With consummate and admirable efficiency, Debbie managed to answer her own question before I'd even clicked a mouse or picked up the telephone, by coming across the web site

www.skittler.demon.co.uk/hierog.htm
which she then forwarded to share with us
- Ed.

EGYPTOLOGY'S APPEAL

Congratulations on your wonderfully informative magazine. I have been an avid Egyptology student/scholar in the last 10 years, cannot imagine any archaeologist wanting to study anything else. Had I the school money and wherewithal when younger, to follow my heart, I would surely have become an Egyptologist. What amazing wonderment lies within that country!

Michael Kelsey,
Washington USA

WEAKEST LINK?

Iwonder if you can help me with some Egyptology information? I am a researcher for the American version of *The Weakest Link*. Any information you could give me regarding this question will be greatly appreciated. Thank you for your assistance.

Robert Roman,
Los Angeles USA

Er – Alexander the Great? 1945? Neil Armstrong – oh no – goodbye! – Ed. (Robert did receive some more constructive information, by the way.)

CITY OF THE ATEN

I have been fascinated by Egypt since I was about 6 years old, which is close to 38 years now. I have only managed to visit on three occasions and hope to visit many more times. My book shelves groan under the weight of over 200 books and magazines on the subject. I confess to some degree of snobbery about 'My Egypt' but if the proposed 'City of the Aten' complex is done in good taste and kept away from the monuments and other ancient attractions I cannot see that there would be a problem. It could take the pressure off the old sites, bring money in to the country and jobs.

After all, here in the UK we not only have our own country houses, Stonehenge, numerous other castles, churches and ancient monuments but also attractions such as Alton Towers and Lightwater Valley to name but two. Then there are places like Beamish and the

Yorvik Centre. So as long as it is not cheap and tacky it could be quite an experience.

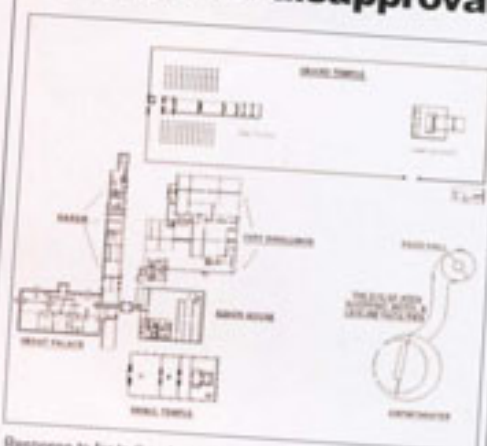
From Sue Duty,
Rotherham, UK

Before I start I would like to add my congratulations to those of many people before me - thank you for a great magazine. I read Vol 2 Issue 2 with great interest, particularly the points made about the proposed plans to recreate Akhetaten (Amarna) on the West Bank at Luxor.

Whilst I appreciate that there may be some concerns about this, personally I think that it is an excellent idea. The main concern that I would have is that it may be too close to existing ancient monuments. I would be very interested to hear exactly why Ken Downs believes the idea to be 'both worrying and disgraceful' as well as 'monstrous'. I am sure that, despite the protests of the developers, the site has the potential for exploiting tourists. However, I am also sure that the project will prove to be an immense success and an inspiration for many. Imagine seeing an ancient Egyptian city as it probably would have appeared complete with temples, palaces and so on. I, for one, will watch the progress of this development with great interest.

From Charles York Miller,
London UK

AE

City of the Aten
Reconstruction plans
meets with disapproval

Response to far to the plans of the Egyptian government regarding a reconstruction of Akhetaten, the city built by Akhenaten, has been almost wholly negative, at least as far as AE is concerned. The project, covering a total area of 1.2 million m² is planned for an area near the Valley of the Kings on the West Bank at Luxor.

Visitors to the web site will be met with the title 'Akhetaten City PLC' and the information that a British company is developing the project. The site states that the plan is 'not to create a theme park, but something more along the lines of a "time machine"'. The city will include a reconstruction of the Great Temple of the Aten, the Great Palace, the Harem, the King's House, and city housing.

The reconstructions will not use traditional Egyptian building materials, but will be made of brick and concrete before being decorated in traditional manner so that the 'facades will be perfectly accurate and authentic'.

In addition the plan includes the 'Eye of Aten' shopping, hotel and leisure facilities, and a 'food hall'.

The site of Akhetaten is not one that is on the regular tourist route, and includes very little that is of interest to the casual visitor. The idea is that more people will be given the opportunity to find out what an ancient Egyptian city really looked like, by making it accessible to the already large numbers of visitors to one of Egypt's most popular sites, the Valley of the Kings.

Ancient Egypt magazine has already received a number of less than complimentary e-mails and letters regarding this project. For further information, including plans, see the web site www.amarna.new.tz/



Controversial: will Akhetaten's city rise again?

Last issue's news sparked a wave of controversy

WRITE TO ANCIENT EGYPT

Found something interesting? Disagree (or agree) with us? Want to get something off your chest? Write to us, we'd love to hear from you.

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Vamp, Victim... or Vulture?

Cleopatra on

When August and Louis Lumière showed the very first motion pictures to an amazed Paris audience in 1895, no-one could know they were demonstrating what was to become the most powerful artistic medium of the twentieth century. Even time would be no barrier to its creative potential. Sean McLachlan takes us to the movies, Egyptian-style.

Only a few months after the first Lumière screening, Thomas Edison showed the earliest historical picture, 'The Execution of Mary, Queen of Scots.' Historical subjects were one of film's original genres.

In those first years films were crude, lasting only a minute or so and dealing with simple subjects such as a vaudeville routine or military march. But by 1910, film times were getting longer and plots and scenery more elaborate. Directors expressed their roots in the theatre by presenting scenes from popular plays. 'Antony and Cleopatra,' with its romantic story, exotic setting and Shakespearean respectability, was a natural choice.

The earliest surviving Cleopatra film was made in 1910 by Pathé-Frères, a French company that was the industry leader until World War I. It runs slightly longer than ten minutes and all the action takes place on a single stage. The primitive and cumbersome camera remains fixed. Different scenes are constructed just as in a play, by changing the scenery rather than the location. The credits have unfortunately been lost.

The film opens in Cleopatra's court, where the queen is informed of Antony's arrival. The scene is typically Orientalist: harem girls lounging about, burly Nubians fanning her Highness, and every man wearing a Nemes headcloth. Cleopatra also wears a Nemes, along with a jewelled vest and sheer dress. Despite being heavily covered as all women in mainstream films were at the time, so much so that the fateful asp has to bite her on the neck, she gives off an alluring presence. She decides to meet the Roman, and hails her barge (rowed by more burly Nubians), which arrives along a river set at the back of the stage.

The scene changes to Antony's camp. There she quickly bedazzles the Roman leader with a few coy glances and poses, much to the chagrin of Antony's wife and Octavian.

The most elaborate scene comes when Antony visits her at her palace. She puts on quite a show - gladiator matches, dancing girls - the whole thing looks a bit like vaudeville in Egyptian outfits, but it is enough to inspire Antony to fight Octavian. There's an unintentionally hilarious sequence when a messenger brings the pharaoh news of the defeat at Actium. A furious Cleopatra offers the bearer of bad tidings a glass of poisoned wine. He goes through an incredibly acrobatic dying process requiring a serpentine flexibility and most of the stage. When he is finally finished, two guards nonchalantly chuck him off camera. Antony then arrives at the palace steps with Octavian and his army in hot pursuit, stabs himself, blows Cleopatra a kiss, and promptly dies. Cleopatra retreats to her bedchamber with a pack of weeping, flailing servant girls to join her lover in the afterlife.

By today's standards the film is clumsy and overacted, but for audiences of the time it was state of the art. Few film productions that year could match its elaborate sets or numbers of richly costumed extras. This was memorable cinema.

Two years later, American director Charles Gaskill filmed another version of the epic tale. It starred Helen Gardner, a famous actress who reflected her character's forceful personality by being the film's producer and editor, positions rarely held by women in Hollywood even today. She also designed the costumes, which look inspired by the Pathé version. Gardner plays the Ptolemaic queen as a vulnerable, lovelorn woman.

Film

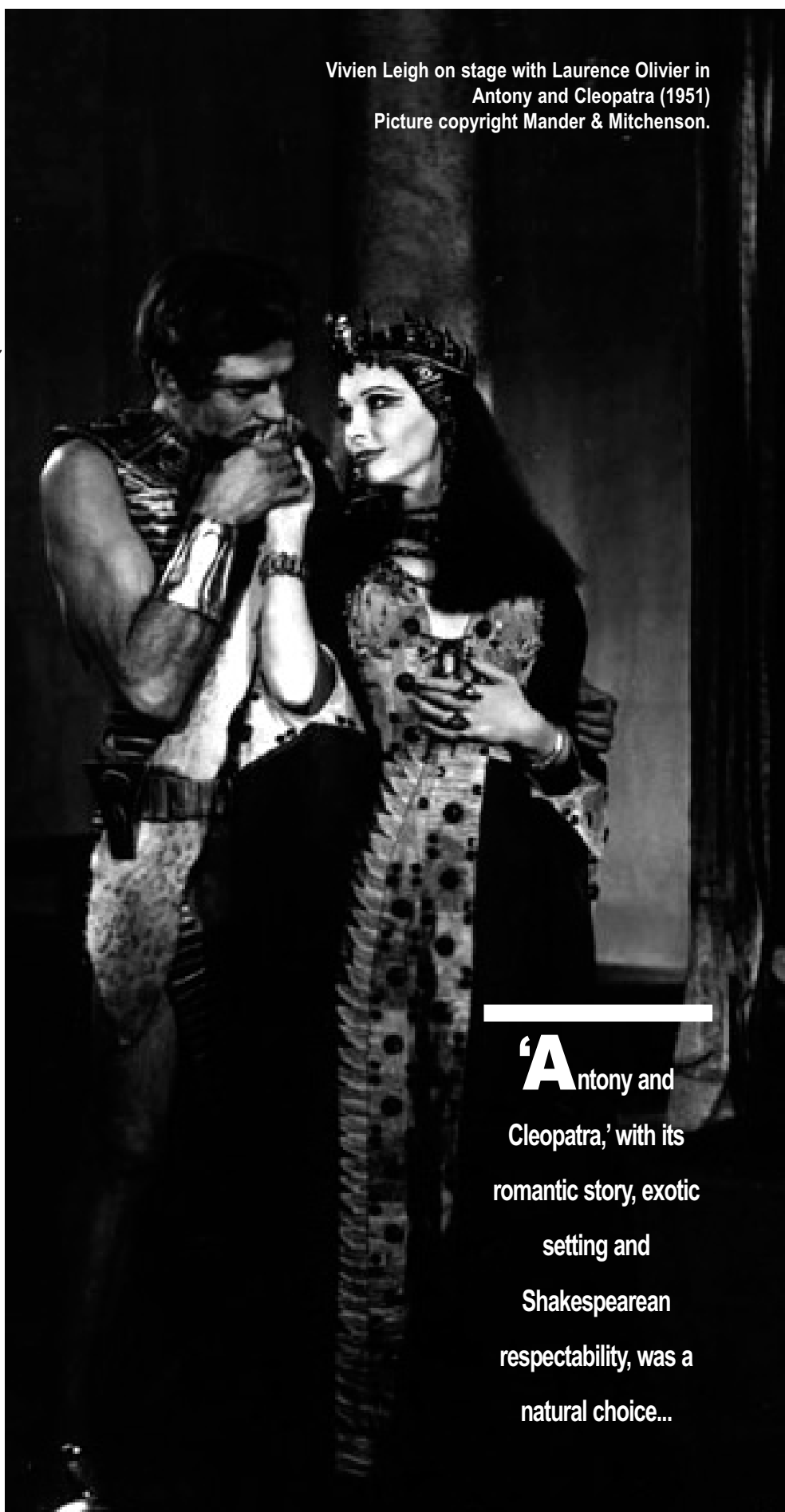
The 1912 'Cleopatra' was produced at a transition time for filmmakers. Improvements in technology and the decreasing cost of celluloid made it possible to make longer and more elaborate movies. It ran nearly 90 minutes when most features still ran an hour or less. But Gaskill and Gardner's confidence didn't extend to camera work. Much of the movie is still filmed as a play, with fixed, mid-range shots. Later in the film the camera begins to move a bit more, panning across scenes and giving closer views of the actors. As fortune turns against the couple at the battle of Actium, the camera cuts between Antony and Cleopatra at an ever quickening pace, indicating the increasing tension felt by the characters. Their anguished looks and histrionics as their forces fall under Octavian's onslaught look overplayed to a modern audience, but are still fairly effective.

The battle itself is never shown - it was beyond the producer's budget. It was also beyond the budget to make sets that didn't blow in the wind. On a number of occasions walls tremble ominously, creating an unintentional but apt metaphor for Antony and Cleopatra's approaching doom.

The silver screen's first sex symbol...

Gaskill's version was popular, but the 1917 'Cleopatra' by J. Gordon Edwards was a box office sensation. It starred the beautiful and brilliant Theda Bara. There has probably been no other actress in the history of film that was better suited for the role. Dubbed 'the screen's first sex symbol' by film historian Leonard Maltin, Bara intrigued her fans with her beguiling looks and bizarre person-

Vivien Leigh on stage with Laurence Olivier in
Antony and Cleopatra (1951)
Picture copyright Mander & Mitchenson.



'Antony and Cleopatra,' with its romantic story, exotic setting and Shakespearean respectability, was a natural choice...

The many faces of Cleopatra in



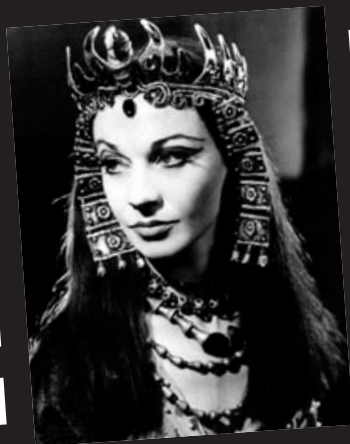
Theda Bara: 1917

Theda Bara's publicity for her 1917 *Cleopatra* stated that she was born in the shadow of the Pyramids; her Gothic style augmented the myth. 'Vamp' entered the English language as a result.



Claudette Colbert 1934

Claudette Colbert was the first screen Cleopatra to have a voice - she is convincing because 'even she is not sure of her true motives, a bewitching woman who leads men to their destruction'.



Vivien Leigh: 1945

Vivien Leigh's stage performances may have enthralled, but her 1946 film version of *Cleopatra* does not convince. Leigh shot to stardom as *Scarlet O'Hara* in *Gone with the Wind*; 'I have found my *Scarlet*,' said the Director as Atlanta burned in the background.



Amanda Barrie: 1964

Carry on Cleo, undoubtedly *Carry On* comedy at its best, had the inspired pairing of Syd James as Antony and Amanda Barrie as Cleo. The film has one of the most memorable lines ever, uttered by Kenneth Williams as the dying Caesar: 'Infamy, infamy, they've all got it infamy!'

ality. She dressed all in black, her angular features and kohl-circled eyes alluring but faintly menacing under her square-cropped raven black hair.

She claimed to have been born at the base of the pyramids and gave long, rambling press conferences during which she ate raw meat and regaled reporters with tales of her psychic powers. She even performed séances where she talked to her dead house pets. Her publicists hinted that she was a vampire, and the word 'vamp' entered the English language because of her.

Sadly, there is no surviving copy of the film. Like so many works of the silent era, no one thought of preserving it. Movies were disposable, re-releases were rare and there was no television on which to broadcast old productions. All copies were either thrown away or allowed to decay. Publicity shots show Bara at her Gothic best, decked out in pseudo-Egyptian garb and fixing the camera with a hypnotic and almost menacing gaze. Reviews indicate she played Cleopatra as the strong, seductive, willful woman she probably was, but no script survives to tell us more. What may have been one of the greatest portrayals of the fabled queen is lost to history.

But Cleopatra wasn't to remain silent forever. In 1934, Cecil B. DeMille directed the first talking Cleopatra picture, a lavish epic in the grandiose style of Depression-era Hollywood. At a time of soup lines and the Dust Bowl, audiences flocked to movies that showed beautiful people in wealthy surroundings. DeMille made some of the best.

Critics hated it. They called it 'a comedy of modern manners in fancy dress.' But it was exactly what the audiences wanted.

Despite his lavishness, DeMille was a stickler for accuracy. He is said to have stormed onto the set moments before a shoot to remove a silver cup from the scene. It was centuries too late in style, and he wouldn't tolerate it being in his picture. Even Colbert's hairpins were museum replicas.

Colbert is convincing as the mercurial Cleopatra. Starting as a pouting, spoiled girl, she quickly learns the rules of the political game into which she is thrust, eventually manipulating everybody with whom comes into contact. There's a hardness, a practicality beneath her flirtation that rings true. This could be the real Cleopatra - both ruthless and coy - a woman in a man's world able to hold her own and unafraid to use her one trump card.

Cleopatra sets out to seduce Caesar, played by Warren William, in order to save her throne from Ptolemy. The two are electric

together as powerful rulers locked in a battle of wills. Both struggle with an intriguing mixture of self-interest and love as they try to have both a relationship and a political alliance. 'I am Egypt,' Cleopatra declares. 'Only if I make you so,' is Caesar's reply. Here are two people who are used to being obeyed. They have never before had to deal with an equal. Their conflict is never resolved; Caesar goes back to Rome only to meet his death.

At first it is the same with Antony, played by Henry Wilcoxon. She sets out to dominate him, even taunting him at their first meeting, 'I'm dressed to lure you, Antony. Don't you know you're my enemy, you and your hungry Rome?'

And lure him she does. She showers him with wealth and dazzles him with dancing girls. In a memorable scene, her slaves pull up a net from the sea and out slither a half dozen girls clad only in seaweed, who present Antony with jewel-filled oysters. The girls aren't the only ones being reeled in.

Cleopatra's motives are entirely mercenary. Having grown callous from the affair with Caesar, she thinks only of her political position. She even poisons his wine to save her country, only to realize that she's fallen in love. She knocks the deadly draught out of his hand and cries, 'At last, I've seen a god come to life. I am no longer a queen, I'm a woman!'

This is cold comfort for Antony, belittled after his defeat by his fellow Romans. 'You gave up the world for a woman,' they taunt, 'and the world gives you its scorn for it.' He dies regretting his foolishness, calling out to the heavens, 'Antony, the plaything of a woman!'

Femme fatale

Colbert's Cleopatra is the ultimate femme fatale. She is seductive and controlling and impossible to understand since even she is not sure of her true motives, a bewitching woman who leads men to their destruction.

Not so with Vivian Leigh's rendition in the 1945 'Caesar and Cleopatra.' This Cleopatra is nothing more than a silly little girl. The movie opens with her hiding in the desert from both Ptolemy and the Romans. She is found (saved) by Caesar, played by a smug and paternal Claude Rains. Caesar is charmed by the fluffy and innocent heir to the Ptolemaic dynasty and makes everything better by getting rid of Ptolemy and plopping her on the throne of Egypt. Rains is the indulgent father trying to make his spoiled daughter grow up. Forget the whole bit about Caesarion - it never happened. Their romance is reduced

to a chaste peck on the forehead in the final scene. Caesar departs, promising to send a 'real man' (his words) in the form of Antony.

Leigh's Cleopatra is downright painful to watch. We are treated to such queenly statements as, 'My blood is made of Nile water, that's why my hair is so wavy,' and 'When I am old enough I shall do what I like. I shall be able to poison the slaves and watch them wriggle.' Cleopatra is reduced to a simple child.

Luckily, Joseph Makiewicz saved the subject in 1963 when he directed the most famous version of Cleopatra. Starring Elizabeth Taylor and Richard Burton, this three-hour epic delves deeply into the motivations and relationships of Antony, Caesar and Cleopatra.

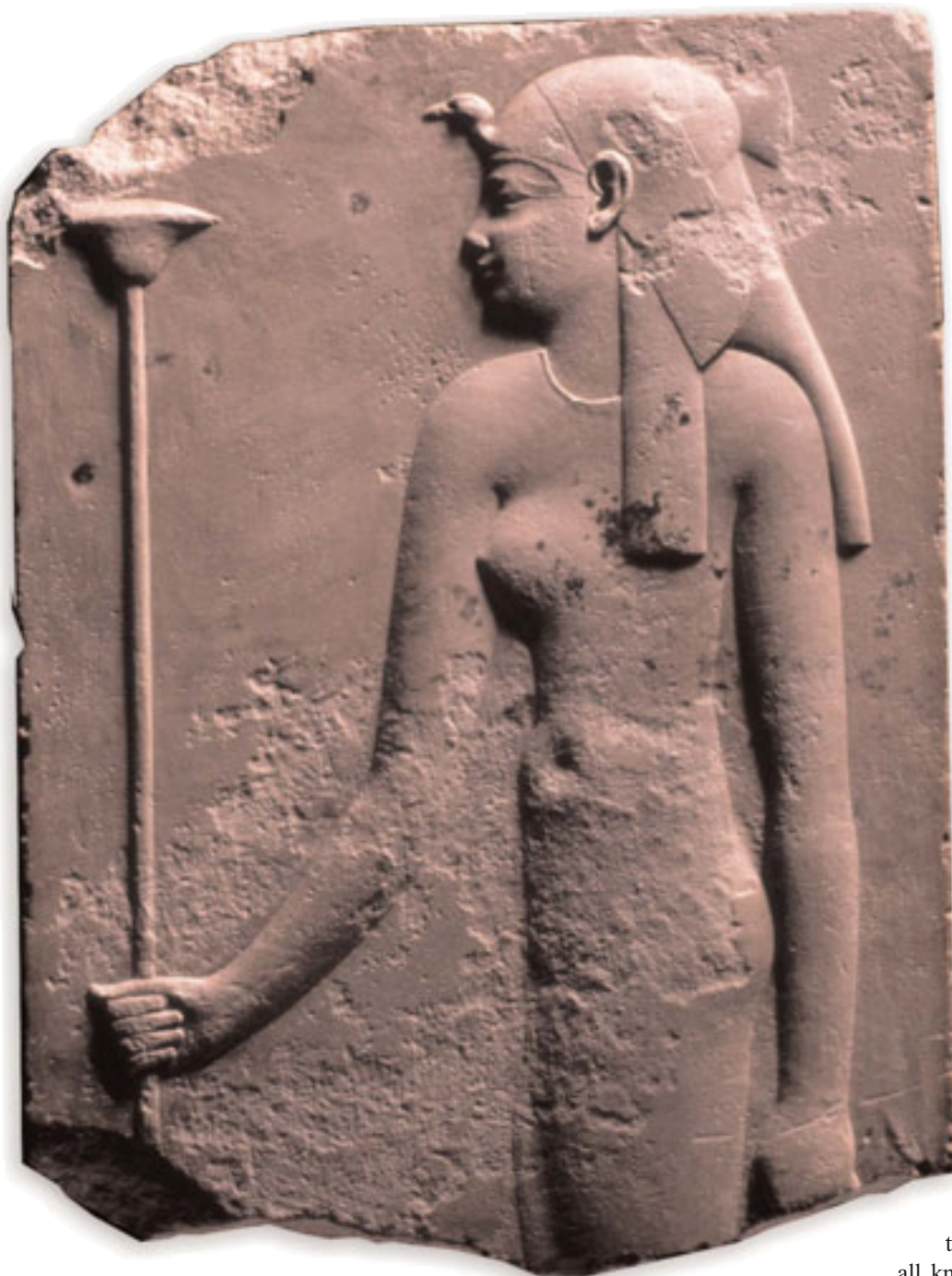
The ghost of Alexander the Great hovers over their every action. Many of the key monologues and conversations happen by his tomb. Julius Caesar visits the tomb and weeps. Cleopatra asks him why. The ruler replies, 'When he conquered the world he was 31. I am 51.' Cleopatra responds by saying that if Egypt and Rome united, they could still conquer the world. After Actium, Mark Antony hides away from Cleopatra in Alexander's tomb. Besotted with wine, he launches into a brilliant self-pitying monologue about how he is forever in Caesar's shadow, little knowing that Caesar was living in Alexander's shadow.

Makiewicz has hit upon something here - great rulers are still human. They have faults, conceits and, above all, insecurities. Alexander's vast conquests created a cult of personality that echoed across the centuries. Most rulers were painfully aware that they could never match his feats. As the mobs of sycophants who crowded around every throne throughout history told these kings of their greatness, of their vast fame and glorious domains, his name must have crept through the dark recesses of their minds. Did Charlemagne wince when his subjects called



Published to accompany the major British Museum exhibition on Cleopatra, *Cleopatra's Face: Fatal Beauty* continues the myth of Cleopatra as seductress, femme fatale and vamp with images from stage, screen and art. Quotes from writers through the ages continue the theme and promote the image; but was it the real Cleopatra? Recent investigations suggest a far more astute and political figure.

“Great rulers are still human. They have faults, conceits and, above all, insecurities....”



Cleopatra the Egyptian: the temple foundations of the Ptolemaic period, with their unique hieroglyphs, give us our best knowledge of daily ritual in Egypt. Ruling over a diverse population may have given the queen her ability to be all things to all people, providing her ability to negotiate with and manipulate, for a while at least, the growing power of the Roman empire.

him 'the Great?' Did the Byzantine emperors lay awake nights dreaming of matching Alexander's conquests? Makiewicz shows us they probably did.

In most films, Antony is more compelling than Caesar. He is the one Cleopatra truly falls for. Only in Makiewicz's treatment does Caesar come to the fore. He is the wise and confident statesman, secure in his role and able to command respect from his subordinates. Burton's Antony is none of these things. It's odd that Cleopatra falls for him so completely. Perhaps Antony, who like all of Burton's characters wears his heart on his sleeve, is ultimately more trustworthy.

For Caesar, the marriage to Cleopatra is at least in part a political one. Cleopatra seduces him more with her dreams of world conquest than her physical charms. Nevertheless, she is hurt when some servants convince her that he never really loved her. When Antony arrives in Egypt, it is to meet a wiser, more calculating pharaoh who sets out to enthrall him. In the famous barge scene, she intoxicates and titillates Antony. A drunken Bacchus caressing an Egyptian woman, obviously meant to portray Antony and Cleopatra, parade before him. It is an act both seductive and humiliating. Antony is taught his place from the very beginning.

But all does not go according to plan. Cleopatra finds herself falling madly in love and the two are pulled into the vortex of history. Antony is tormented by the memory of Caesar, the man who came before him in all things, even Cleopatra's bedchamber. Cleopatra, despite her lover's obvious failings, refuses to betray him, and so loses her kingdom and her life. It is this dramatic love triangle, and the world it shook, that makes the story of Antony, Cleopatra, and Julius Caesar so fascinating. Makiewicz's film shines because he realized this more than any other director.

Keeping the story fresh

The challenge of Cleopatra for directors and scriptwriters is a tough one - we all know what happened. They can only play with history so much before our sense of what the story 'is' gets in the way. The best versions of Cleopatra turned this into an asset, by concentrating on character development and elaborate sets. Burton's tortured Antony, DeMille's sumptuous palaces, Bara's enticing femme fatale - these are what keep the story fresh.

Directors had plenty to work with. The historical record is rich in political detail but tantalizingly vague when it comes to the people involved. This allowed filmmakers to recreate the story for each new generation. As Wilcoxon says to Colbert when she asks him if he would leave her for another woman, 'You are another woman. New, always new, completely new.'

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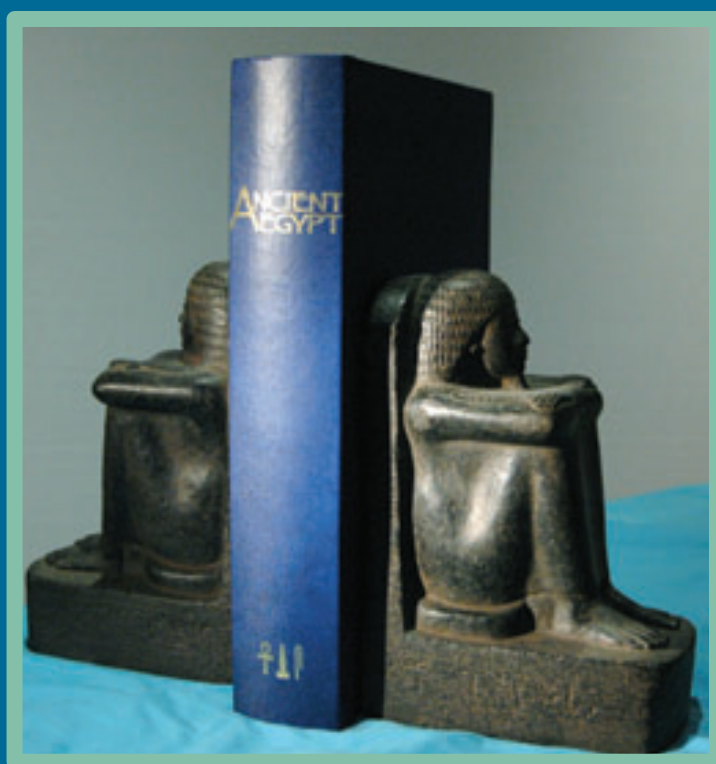
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Nine Measures of Magic

PART 3: 'OVERTHROWING APOPHIS': EGYPTIAN RITUAL IN PRACTICE

Throughout Egyptian history, a major focus of ritual activity was intended to overcome personal, divine or foreign enemies of the king or state. Other members of Egyptian society also availed themselves of these apotropaic practices, which are described for us in the final part of our series by Dr Panagiotis Kousoulis.

In the Book of Overthrowing Apophis, the longest and most important part, in terms of its magical value, of the Papyrus Bremner-Rhind (4th century BC), the expression 'what is said consisting of magic' is followed by the statement 'when Apophis is placed (on) the fire', indicating that verbal expressions (spells) and physical modes of action (known as apotropaic techniques) provide the core of ceremonial Egyptian magic. Each episode of a ritual was composed of a series of threat formulae and magical utterances combined with a number of symbolic gestures and techniques. This combination was essential for the effective outcome of the magical procedure.

Spells and conjurations

Spells and oral conjurations form the cornerstone of a magical ritual. The importance of spells is very well exemplified in the direct equation and identification of *heka* with the spoken word. In col. 24/17-18 of the Apophis Book in the Papyrus Bremner-Rhind we read: 'Retire, turn back at this magic (*heka*) which has come forth from my mouth for Pharaoh!'¹ Magical speech during the ceremony formed the channel through which the magician could activate and reinforce both his magical capabilities and the accompanied apotropaic techniques.

It was the special meaning and apotropaic force, hidden within the literary structure of a magical narrative, that caused the mobilisation of certain powers and actions during the course of the ceremony.

The pronunciation of special 'words of power' could extract, either through their own verbal ascendancy or in conjunction with other literary elements within the narrative,

specific forces from the mythical and divine world into the mundane sphere and the situation the magician needed to deal with.

Cultic language was the medium and process to access the divine and to link the mundane and terrestrial spheres into a united ceremonial performance.

The mechanisms involved in the assembly and function of a magical narrative





Left: Four terracotta figurines of bound Nubians, c. 20th – 19th centuries BC. These were used in execration rituals (Pinch 1994, fig. 49).

Right: Terracotta model of a woman pierced with iron nails, c. 200-300 AD. This figurine was buried in a pot with a lead tablet inscribed with a love charm. Louvre inv. E 27145 (Pinch 1994, fig. 48).

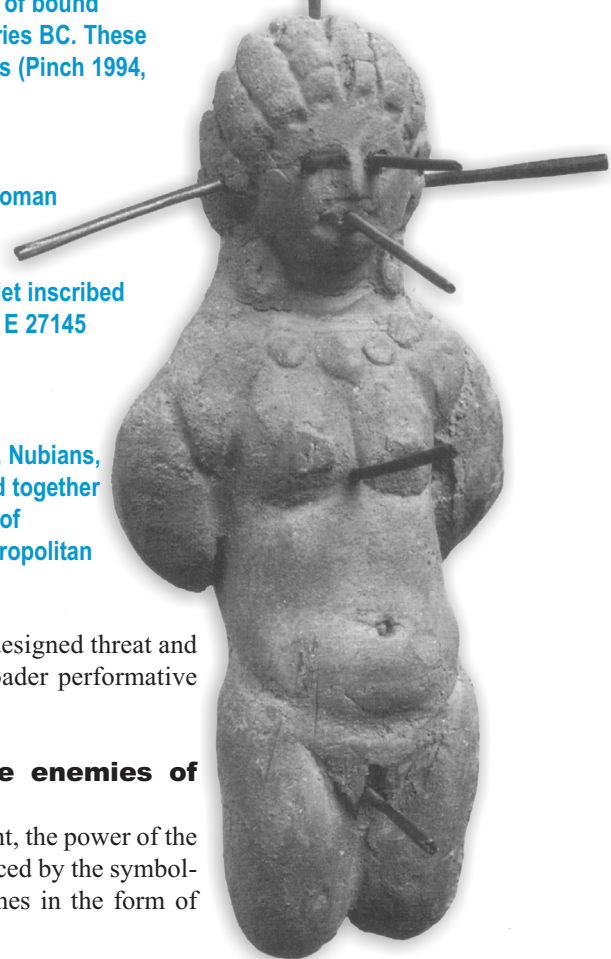
Below: Foreign enemies representing subject nations. Among them are Beduins, Nubians, Libyans, Cretan and Babylonians. The enemies kneel in supplication and are tied together by a papyrus stem symbolic of Egypt. This frieze adorns the dais of the thrones of Amenhotep III and Queen Tiye in the tomb of Anen (TT 120), c. 1380 BC. The Metropolitan Museum of Art's Collection of Facsimiles, 33.8.8.

could vary, from the simple quotation of a mythical background (*historiola*), that comprises the main point of reference for the mobilisation and development of the magical action, to more sophisticated literary techniques, such as the identification of the magician with a specific god whom he invokes during the rite (*divine speech*), the enumeration of certain parts of the body with their divine pro-

tection (*lists*) and specially designed threat and curse formulae within a broader performative and liturgical environment.

'I have overcome the enemies of Pharaoh'

Within this ritual environment, the power of the oral incantations was reinforced by the symbolic destruction of wax figurines in the form of





Above: The Pylon Gateway of the temple of Horus at Edfu. It is decorated with the propagandistic scenes of the king smiting his enemies. These representations were reflected in the everyday cultic performances inside the temple precinct, where a priest, represented the king, was ritually slaying images of human enemies and divine demons.

Below: Detail from the East pylon-gateway of the temple of Horus at Edfu, showing Ptolemy XII smiting his enemies



the enemies of cosmic and political order, or the burning of a sheet of papyrus, with the name and figure of the enemies drawn on it:

*'This spell is to be recited over (an image of) Apophis drawn on a new sheet of papyrus in green ink, and (over a figure of) Apophis in red wax. See, his name is inscribed on it in green ink ... I have overthrown all the enemies of Pharaoh from all their seats in every place where they are. See, their names written on their breasts, having been made of wax, and also bound with bonds of black rope. Spit upon them! To be trampled with the left foot, to be fallen with the spear (and) knife; to be placed on the fire in the melting-furnace of the copper-smiths ... It is a burning in a fire of bryony. Its ashes are placed in a pot of urine, which is pressed firmly into a unique fire.'*²

Although it is not unlikely that an execration ritual continued occasionally to involve human sacrifice, the use of execration figurines

made of wax and drawings on papyri was the rule for the majority of the sacrificial actions performed during the ceremony.

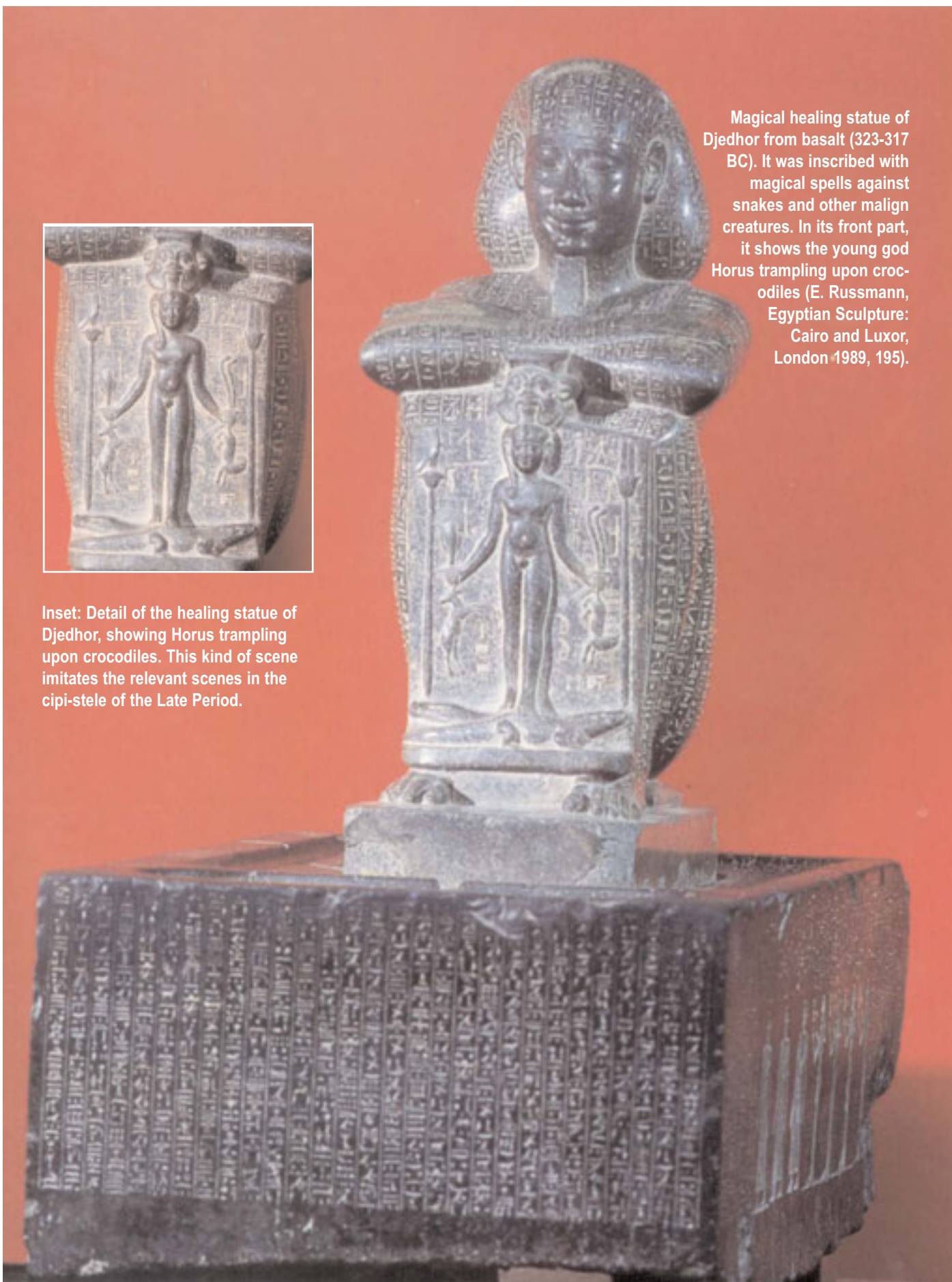
This special use of objects has its own symbolic meaning and apotropaic value, which rely on the specific material that is used and the magical principle of analogy and similarity that is expressed between the two poles in the ceremony, these being the figurine or iconographic papyrus (the object or medium) on the one hand and the divine or human enemy (the target), on the other.

The *similia similibus* formulae are traditionally referred to as *sympathetic* or *homeopathic* rituals, but they can more precisely be described as 'persuasively analogical'; ritual of this kind is not based on poor science or a failure to observe empirical data but rather on a strong belief in the persuasive power of certain kinds of formulaic language.

“An object made of wax is characterised by its vulnerability thus, it could easily be destroyed during the rite...”

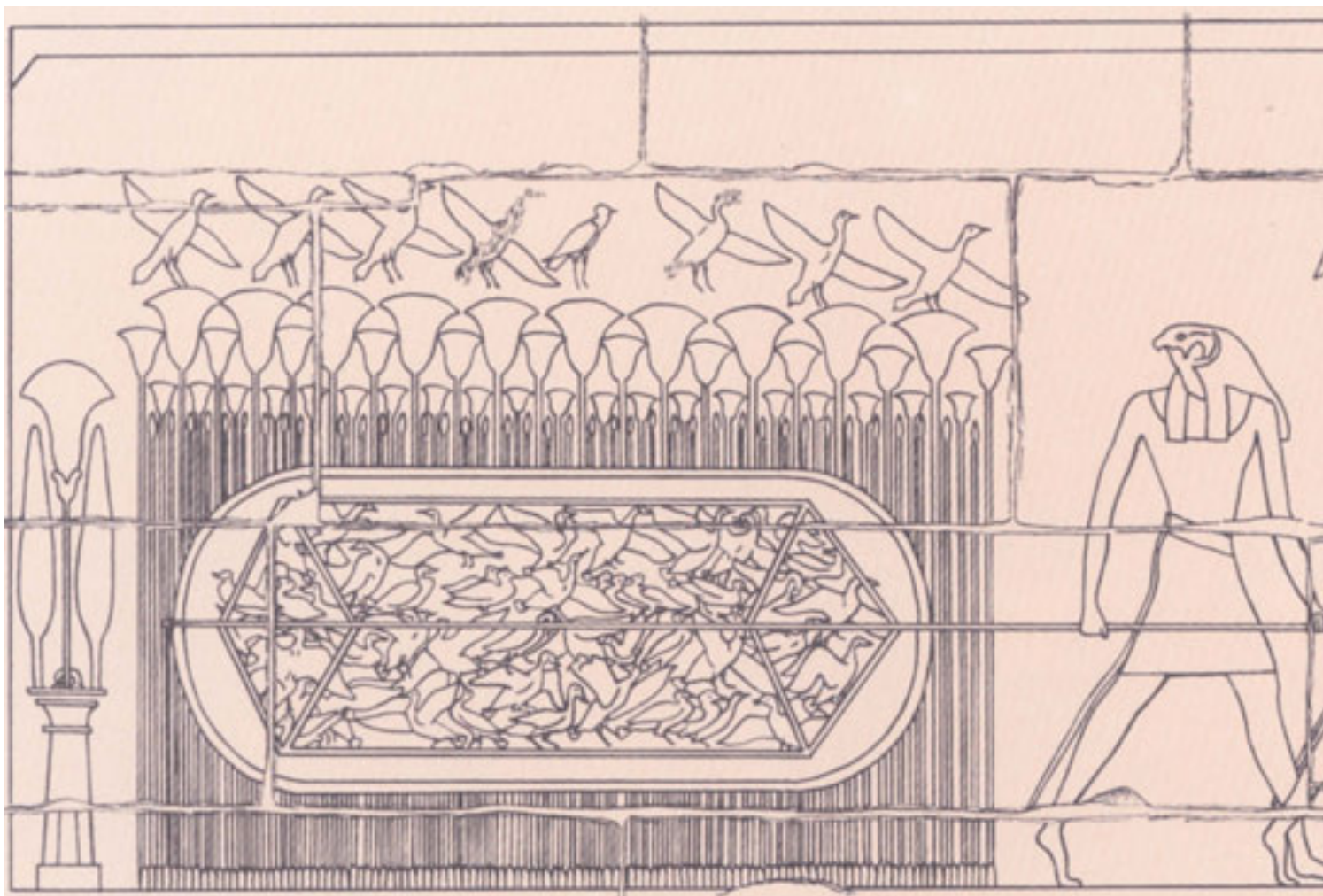
Images of wax

The choice of wax as the basic constructive material for the figurines is related to its peculiar physical properties, that makes it quite suitable for magical operations, and to its mythological association with the divine realm: wax



Magical healing statue of Djedhor from basalt (323-317 BC). It was inscribed with magical spells against snakes and other malign creatures. In its front part, it shows the young god Horus trampling upon crocodiles (E. Russmann, *Egyptian Sculpture: Cairo and Luxor*, London 1989, 195).

Inset: Detail of the healing statue of Djedhor, showing Horus trampling upon crocodiles. This kind of scene imitates the relevant scenes in the *cipi-stele* of the Late Period.



Representation of the *rth-p't* ritual ('subjugating humanity'), performed in the temples of the Ptolemaic period. The king netting wildfowl with the gods Khnum and Horus the Behdet. Temple of Khnum, hypostyle hall, Esna, Ptolemaic period (R. Wilkinson, *Symbol and Magic in Egyptian Art*, London 1994, fig. 141).

as a primeval substance was said to be created by the sun god himself.³ Yet, an object made of wax is characterised by its vulnerability and, thus, it could easily be destroyed during the rite. Also, the fact that it can be burnt without leaving any ashes distinguishes it as a perfect symbol guaranteeing the total eradication of the hostile image that it represents. The same attributes could also apply to the papyrus plant, which was used on which to write the various spells and draw the hostile images.

For the Egyptians, the colour green (*w3d*) was derived from and was associated with the papyrus plant (*w3d*), as a symbol of flourishing (*w3d*) and eternal renewal. Both bear, amongst other properties, strong protective attributes expressed in a variety of ways and contexts. 'Papyrus column' amulets made of green stone were regarded as very effective in expelling evil in the real world and the hereafter. From the Ramesside period onwards, and especially during Graeco-Roman times, lion-headed goddesses, particularly Bastet, Sekhmet and Menhet, carry the papyrus as a symbol of protection and elimination of every harmful notion or enemy.

'Spitting upon, trampling and spearing'

After the formation of the appropriate implements that could serve as medium and solid points of reference for expelling an amorphous adversary, the ritualist commences the magical procedure.

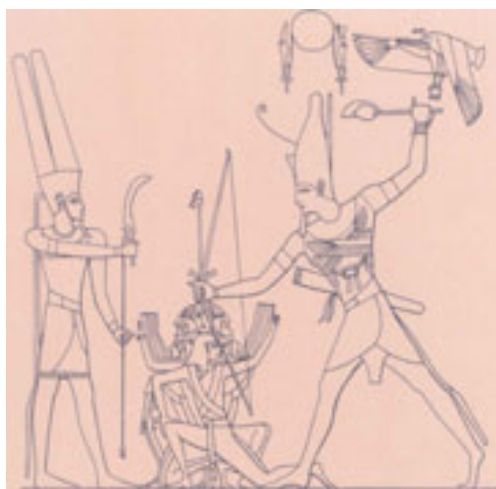
According to the rubric of the Apophis book, quoted earlier, the magical procedure is basically developed into the following steps with occasional variations: 'spitting upon' (*psg*) the hostile image, 'trampling upon' (*sin*) it with his 'left foot' 'spearing' (*hw*) it with his 'spear' (*m'b3*) or 'knife' (*ds*) 'binding' (*q3s*) and wrapping it in the papyrus, before placing it on the fire (*hh*).

In addition to the positive, curative aspects of spitting and its role to the creation of cosmos, which is envisioned in so many Egyptian myths and tales, its potential nature as a weapon of destruction and corruption is well emphasised in the magical texts and well practised in the apotropaic *dromena*.

Because the act of spitting was hostile and magically threatening, it could be easily associated with the ejected venom of serpents, scorpions, insects, and other creatures. Thus,



Left: Ptolemy VII Euergetes II destroys a prisoner before the god Horus the Behdet. Edfu temple, Ptolemaic period (R. Wilkinson, *Symbol and Magic in Egyptian Art*, London 1994, fig. 155).



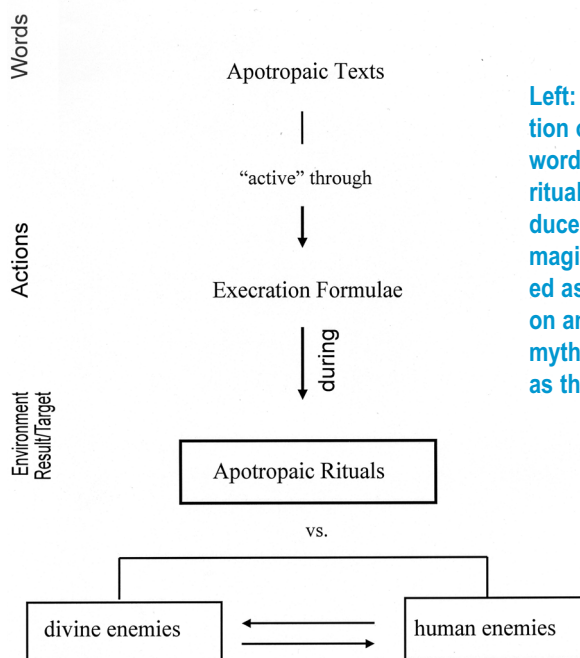
Left: Ramesses II with prisoners of war. From the Temple of Amun at Karnak. Dynasty 19 (R. Wilkinson, *Symbol and Magic in Egyptian Art*, London 1994, fig. 156).

spitting figures prominently in both the recitations and praxis of execrations directed against wax figurines representing the divine demons and their associates.

Trampling upon an enemy was a standard gesture in magical rites. It derives from the common imagery of the traditional enemies of Egypt, represented on the king's footstool and on the sole of his sandals, so that he was constantly trampling on them.

The same idea is found in funerary magic. The casting of the hostile image with a spear or knife follows the spitting technique. In fact, this formula dominates the relevant reliefs on the walls of the Ptolemaic temples. The king, represented by the priest in the everyday re-enactment of the rite, spears the enemy (human or divine) in the presence of the patron deity of the temple (the temple statue in real life). The sacrificial immolation of the figurines comes as the final apotropaic step and symbolises the total destruction of the enemy.

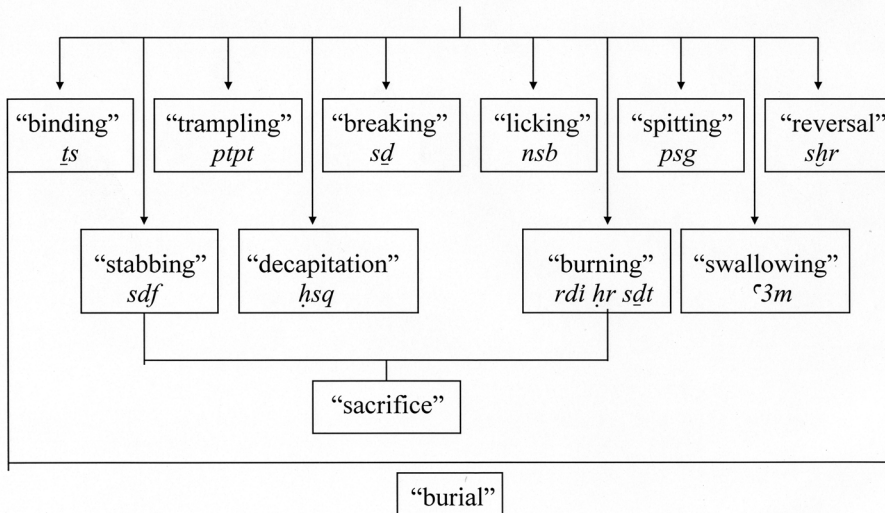
The theme of the burnt offering is not normally considered central to Egyptian ritual, but where it is developed, it carries the theme of sacrifice of the enemy. Quite often, the precise place where the fire takes place is clearly stated in the rubrics of the magical papyri: *'To be placed on the*



Left: It was the combination of the potency of the word in conjunction with ritual action which produced the efficacy of the magical ritual, often enacted as a type of play based on ancient Egyptian mythological stories such as that of Horus and Seth.

- Apophis Ritual.
- *sqr-hm3* ritual
- Rite for overthrowing Seth
- Play of Horus
- Rites of Sokar - Osiris.
- Ritual for protecting the bark of Osiris.
- Offerings rites at Kom Ombo.
- Anubis ritual of P. Jumilhac.
- Rite to protect the "House of Life".
- *rth p'r* ritual.
- *init-rd* ritual
- *gdg rmw* ritual.
- *ht-h3wy* ritual.
- *sd-dšrw* ritual
- *bn nt* ritual

Execration formulae



The ritual formulae followed a set pattern of actions in which the human or demonic enemy was first execrated, using images, before the final destruction of these images by fire.

fire in the furnace of the coppersmiths⁴ and, elsewhere, 'the furnace (w3w3) shall consume you.'

Preserving the House of Life

The term w3w3 is a reduplicated form of the verb w3 ('to roast') meaning 'fire, flame.' It is attested quite often in the funerary texts of the Middle and New Kingdom referring to the divine flame, personified as the uraeus or 'mistress of fire', that burns up the enemies of Osiris in the Underworld. There is, here, a direct conformity between the ritual burning of wax figures as common cultic practice on earth, and the mythological execution of criminals and sinners in the Underworld. Based on this analogy between religious practice and funerary dramatisation, the representations of such furnaces on the tomb walls could help us conceive an idea about their form and liturgical applications, since no information or depiction is given in the Apophis Book.

The citation of the word 'furnace of coppersmiths' implies a metal construction enduring enough for fusing or melting copper. It might be similar to the one quoted in the late Ptolemaic period story Instructions of Ankhsheshonq, as 'brazier/furnace of copper' and in Papyrus Salt 825, where it introduces a whole section of execration practices, part of the rth-p't ritual (for the preservation of the 'House of Life'), which is illustrated by vignettes depicting four square furnaces with two bound enemy motifs in them, ready to be destroyed by fire.⁵

These furnaces could be either artificial or natural constructions, attached to the temples for this purpose. Their representation could be

traced back, at least, to the Middle Kingdom depiction of a small brazier in the context of offering scenes. An oval cavity, 68m deep, in the form of a truncated cone, excavated at Mirgissa could have served a similar purpose.⁶ Into this pit were placed five unbroken crucibles of dried mud, duplicates of the typical crucible used for copper smelting.

Since wax does not leave any residue after being burned, it was the ashes from the papyrus that had to be collected 'in a pot of urine' and placed, consecutively, on a new fire. There is a parallel correlation, here, between a by-product of the human body, the waste liquid, which has to be discharged from it as totally useless and, somehow, dangerous for its harmonious function, and the visible symbolic remains of a superhuman foe, which are still regarded malicious until they are completely dispersed.

traced back, at least, to the Middle Kingdom depiction of a small brazier in the context of offering scenes. An oval cavity, 68m deep, in the form of a truncated cone, excavated at Mirgissa could have served a similar purpose.⁶ Into this pit were placed five unbroken crucibles of dried mud, duplicates of the typical crucible used for copper smelting.

The power of encircling

After the burning of the enemy's physical 'body,' assimilated to a wax substitute or a drawing on a sheet of papyrus, the magician endeavours to control his malicious activities in the Underworld through the magical technique of 'encircling' (phrt) his 'shadow'.⁷ Although the term phr is especially involved in prophylactic rites for purification, its destructive aspects cannot be dismissed.

In the Underworld, the 'subjugation' yielded by the technique of encircling consist a major threat for all the parts of the personality of both the blessed deceased and hostile demons. It is this function of phr that is meant under the rubric of this book and is performed by the magician likewise. What actually happens in the ritual against Apophis is the acquisition by the magician/priest of a funerary spell/rite, spell 108 of the 18th Dynasty Book of Dead, which deals exactly with the same theme: the deprivation of the power of the serpentine demon by the successful use of magical control (phr):

*I am the Great of Magic (heka), the son of Nut. My magic (akhu) has given to me against you ... I have encircled this sky, while you are in bonds.*⁸

There seems to be here a close affiliation of phr with both notions of the Egyptian magic, heka and akhu, which not only confirms the prophylactic and magical nature of the former, but also it divulges the divine origin and practice of the technique as a method to retain cosmic order and to repel the forces of chaos.

There is again here, as with the burning formula above, a direct juxtaposition and integration between the funerary rites as these are expressed through the multifunctional funerary texts of the New Kingdom, and the magical apotropaic techniques and formulae.

A suitable day and hour

The choice of the suitable day and hour for the magical operation was essential for the success of the rite. Such choice was determined by the nature and character of the rite, as well as the special mythological bonds that connect it with the divine sphere.

Thus, rituals that were related to the sun god and his adversaries, usually took place in the morning, while spells against the dangers of the night were performed at dusk. Also, calendars of lucky and unlucky days, where the classification of the days was based on events in myth, play an important role as guidelines for the designation of the time the performance.

Very often, a particular rite, like the one against Apophis, could be practised every day. This frequent performance reflects the daily fight between Apophis and the sun-god in the Underworld, which was common and well developed theme within the context of the funerary papyri, Underworld books and apotropaic sun hymns of the New Kingdom onwards.

Horus of Edfu

The performance of the magical practices within the liturgical environment of a temple was closely interconnected with all the major religious festivals. Thus, during the festival in favour of Horus the Behdetite, celebrated over

a fourteen day period at Edfu, execration images of serpentine images of Apophis, together with those of hippopotami and crocodiles, symbolising Seth, are used in execration rituals against the enemies of Horus.⁹

The rituals were completed with the 'striking of the eye' (of Apophis), the offering of the hippopotamus cake, the 'trampling of fishes' and 'destruction of all the enemies of the king.' The destruction of the enemies should also have been part of the Busirite liturgy of the Osiris Mystery performed from 23 to 30 Khoiak near the tomb of Osiris in the divine necropolis at Dendera.

Another allusion to the Apophis' destruction as a liturgical component is found in the Apis bull embalming ritual described in the Papyrus Vindob. 3873.¹⁰

After the mummification process, the coffin containing the mummy is placed on a boat and is then transported to the Lake of the Kings in a procession attended by the goddesses Isis and Nephthys and headed by the god Wepwawet of Upper Egypt and the god Wepwawet of Lower Egypt,

Horus and Thoth. On the arrival at the Lake the Apis is lifted up onto a raised platform, while priests sail across the Lake reading from nine sacred books. The Apis then undergoes the Opening of the Mouth ceremony before it returns to the Embalming House. Two of the nine books being recited by the priests are entitled 'The book of the protection of the divine bark' and 'the book of exorcising of (evil).' These rituals could be addressed against any malign demon or human enemy.

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“Rituals that were related to the sun god and his adversaries, usually took place in the morning, while spells against the dangers of the night were performed at dusk...”

Further Reading:

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2. P. Eschweiler, 'Bildzauber im Alten Ägypten', *Orbis Biblicus et Orientalis* 137 (Göttingen, 1994).
3. R. O. Faulkner, 'The Bremner-Rhind Papyrus I-IV', *Journal of Egyptian Archaeology* 22-24 (1936-38).
4. Y. Koenig, *Magie et Magiciens dans l'Égypte ancienne* (Paris, 1994), chapter 4.
5. G. Pinch, *Magic in Ancient Egypt* (London, 1994), 76-103.
6. M. J. Raven, 'Wax in Egyptian magic and symbolism', *Oudheidkundige Mededelingen het Rijksmuseum van Oudheden te Leiden* 64 (1983), 7-47.
7. R. K. Ritner, *The Mechanics of Ancient Egyptian Magical Practices* (Chicago, 1994), 74-190.
8. S. Schott, 'Urkunden mythologischen Inhalts. Bücher und Sprüche gegen den Gott Seth', *Urkunden des ägyptischen Altertums VI* (Leipzig, 1929).
9. S. Schott, 'Totenbuchspruch 175 in einem Ritual zur Vernichtung von Feinden', *Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo* 14 (1956), 181-89.

Footnotes

- 1 Faulkner, *JEA* 23 (1937), 169-70.
- 2 P. Bremner-Rhind, col. 23/6-10 and 26/2-6 = Faulkner, *JEA* 23 (1937), 168 and 172; similar techniques are used for the destruction of Seth in P. BM 10081, 5/7-10 = Schott, *Urk.* VI, 35-42; cf. idem., *MDAIK* 14 [1956], 181-89.
- 3 Raven, *OMRO* 64 (1983), 28-30.
- 4 P. Bremner-Rhind, col. 26/4 = Faulkner, *JEA* 23 (1937), 171.
- 5 Derchain 1965, pls. 10-12; compare É. Chassinat et al., *Le Temple d'Edfou* (Cairo, 1960), vol IX, pl. 48 (Plate 9) and vol. X, pl. CXIV.
- 6 Ritner 1993, 157.
- 7 Ritner 1993, 57-67.
- 8 G. Allen, *The Book of the Dead or Going Forth by Day* (Chicago, 1974) 85-6.
- 9 É. Chassinat et al., *Le Temple d'Edfou* (Cairo, 1930), vol. V, 134/1-7.
- 10 R. L. Vos, *The Apis Embalming Ritual* (P. Vindob. 3873) (Leuven, 1993), 52-3, 159-62, and 248-51.

Who Sings to his **Ka** every day:

DISCOVERING THE MUSIC OF ANCIENT EGYPT

*In last issue's Ancient Egypt, Douglas Irvine described how his interest in the music of ancient cultures developed. In this detailed article he goes on to explain that while Egypt has not yielded a set of written music theory or notation from antiquity, there are other sources of information at our disposal. **Doug Irvine and Miriam Bibby** investigate ancient Egyptian musical traditions.*

While we don't know how ancient Egyptian music sounded, there's a set of basic sources that inform us about ancient music in Egypt,' explained musician and composer Doug Irvine. 'Students of Egyptology will be familiar with the many representations of musicians and musical instruments from tomb paintings, reliefs, graffiti and sculpture. We depend quite a bit on these visual sources to determine who played what instruments, how the instruments were grouped and held, the performance contexts and how instruments changed over time.'

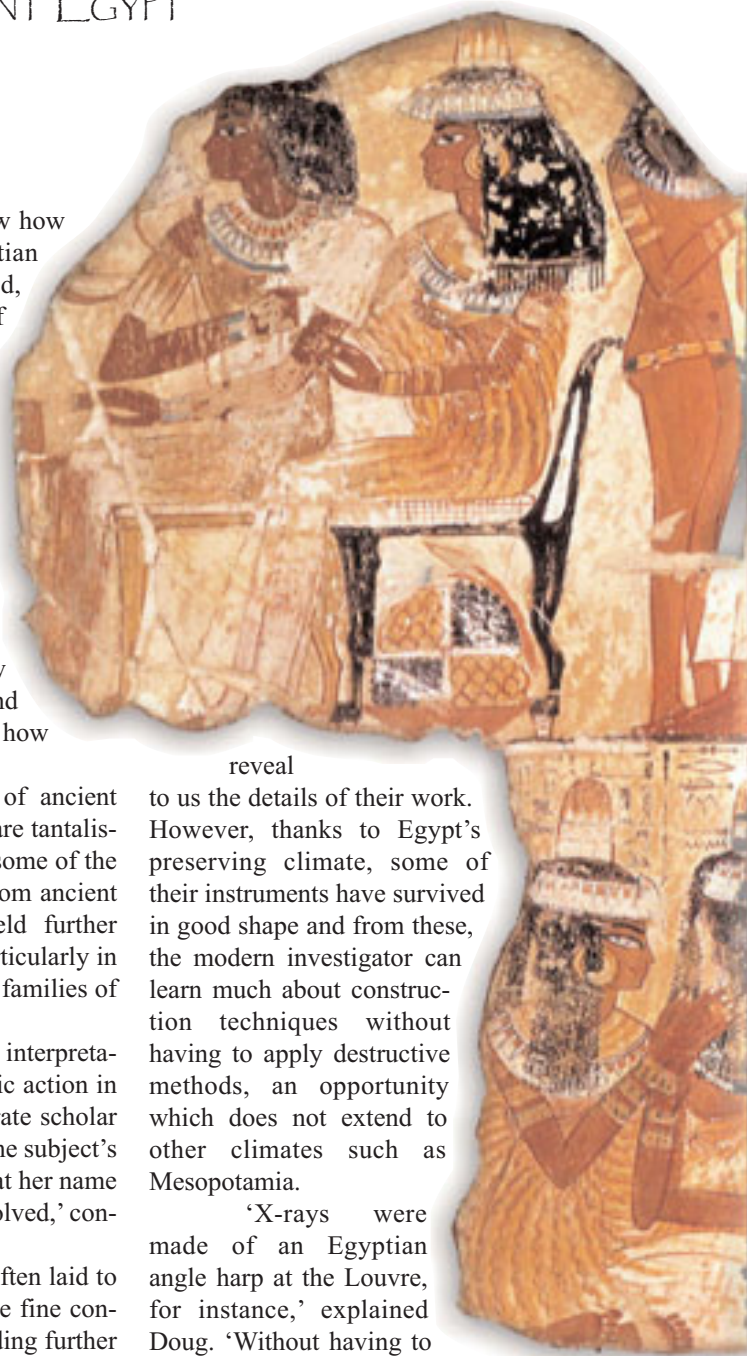
The vivid, lively images of ancient Egyptian musicians, often women, are tantalising in their silence. They represent some of the most relaxed and intimate scenes from ancient Egyptian art. Textual sources yield further information in the form of titles, particularly in funerary contexts, of musicians and families of musicians.

'One could labour over the interpretation of an ancient musician's specific action in a tomb painting or relief, but a literate scholar could simply read the caption over the subject's head: "Oh well, it says right here that her name is Ity and she's a singer." Mystery solved,' continued Doug.

Those ancient musicians, often laid to rest in relatively wealthy burials, the fine condition of their skin and hands providing further evidence of their profession in life, cannot

reveal to us the details of their work. However, thanks to Egypt's preserving climate, some of their instruments have survived in good shape and from these, the modern investigator can learn much about construction techniques without having to apply destructive methods, an opportunity which does not extend to other climates such as Mesopotamia.

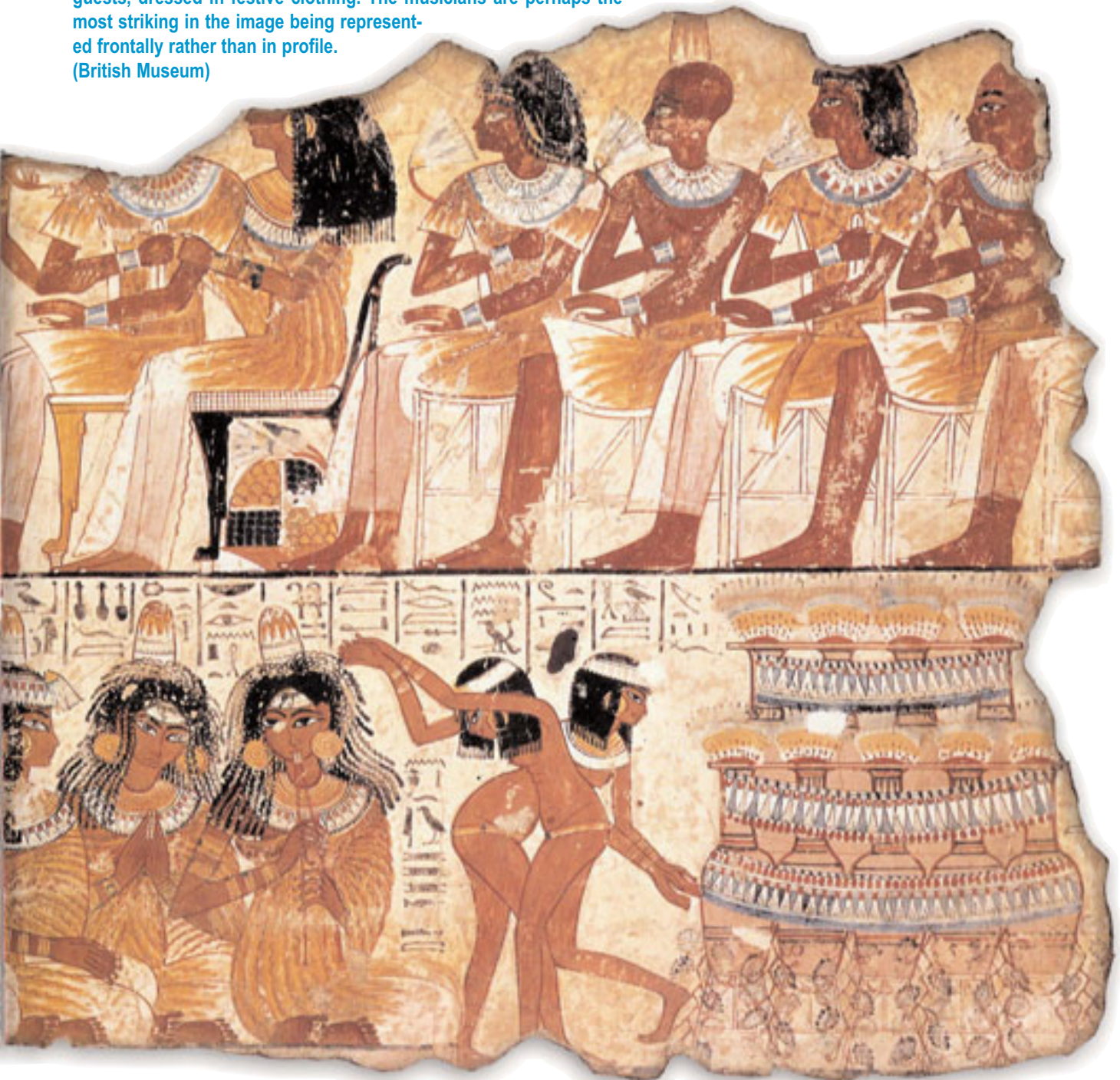
'X-rays were made of an Egyptian angle harp at the Louvre, for instance,' explained Doug. 'Without having to tear into the instrument, a lot of



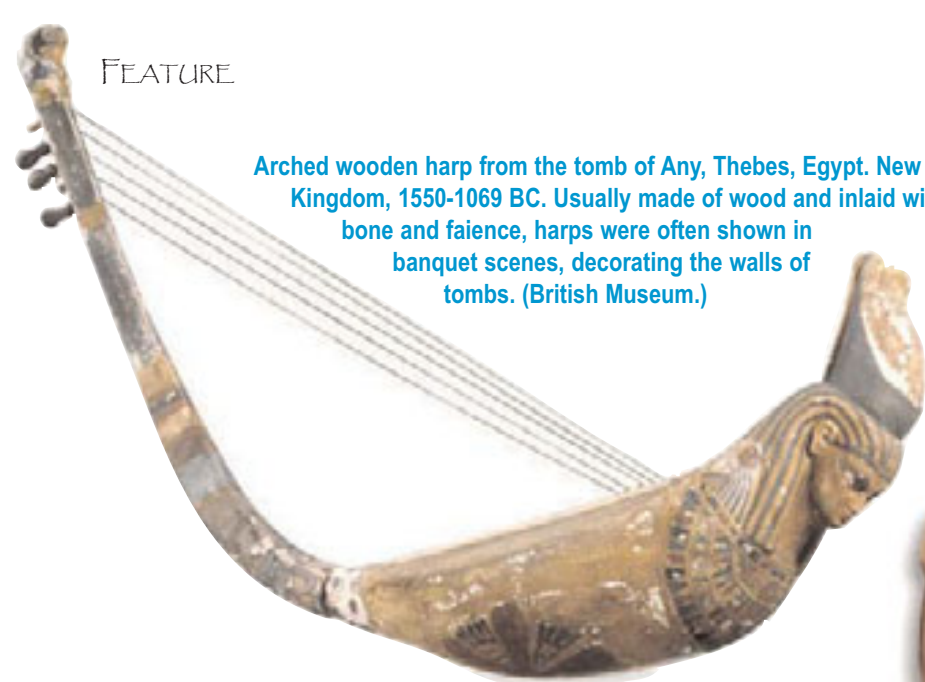
Right: A sketch of harps, pipes and flutes, as depicted on an ancient tomb near the pyramids.



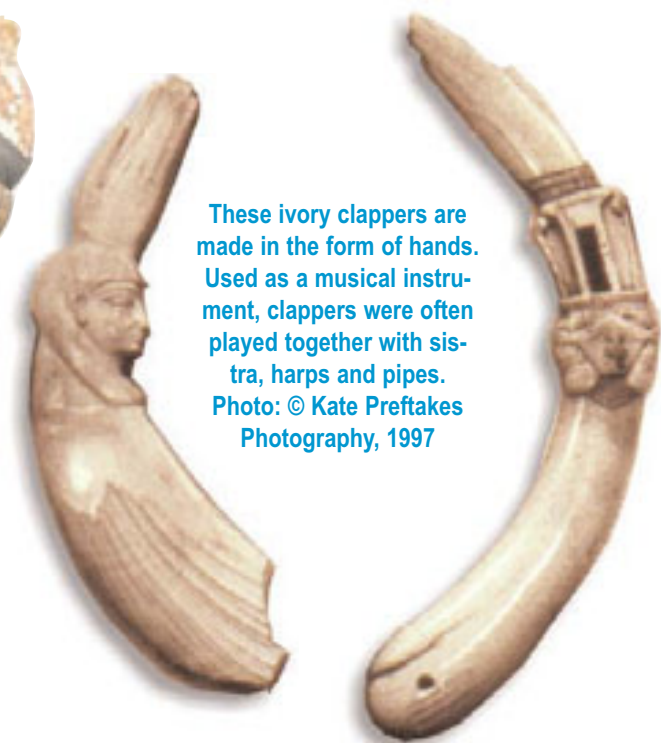
Below: Banquet scene: fragment of wall painting from the tomb of Nebamun, Thebes, Egypt. 18th Dynasty, around 1350 BC. A fine example of a Theban tomb painting. Musicians and dancers entertain guests, dressed in festive clothing. The musicians are perhaps the most striking in the image being represented frontally rather than in profile. (British Museum)



Arched wooden harp from the tomb of Any, Thebes, Egypt. New Kingdom, 1550-1069 BC. Usually made of wood and inlaid with bone and faience, harps were often shown in banquet scenes, decorating the walls of tombs. (British Museum.)



These ivory clappers are made in the form of hands. Used as a musical instrument, clappers were often played together with sistras, harps and pipes. Photo: © Kate Preftakes Photography, 1997



Left: A painted ceramic vase in the shape of a woman playing the lute; 18th Dynasty. (British Museum.)



construction details were discovered.’

Evidence from reliefs, wall paintings and some of the hieroglyphic inscriptions and texts of hymns and songs do mean that we are well advised on the contexts in which ancient Egyptian music was played.

‘Musicians played an important role in religious ceremony. Music placated the deities and it was an important part of numerous festivals and banquets. Music was connected to work and labour and there are beautiful depictions associating music with intimacy and sexuality. The Egyptians loved music,’ is Doug’s belief.

Evidence for notation?

Although there is no evidence for notation, Doug is of the opinion that a strict musical formula must have operated, for temple and courtly music, at least.

‘I don’t see musicians taking requests in the Temple of Amun during a ceremony! It is possible that, within a well-established structure, some kind of improvisation could have taken place. Today, Egyptian music incorporates the use of musical improvisation. However, this only works within an established and sophisticated set of musical rules, and Arabic music, with a 24 tone

musical structure and numerous modes or tunings, is among the most highly evolved musical systems in the world. A skilled musician knows those rules and knows how to convey individuality and expression within a set structure. It’s possible that ancient performances could have worked this way.’

Tuning systems

The art of ancient Egypt cannot be taken at face value, but since artistic representations provide one of the principle sources of evidence, art has been used to attempt to identify possible tuning systems.

‘For example, people have looked at instruments in tomb paintings to examine and compare the lengths of strings on a harp. Doing this, it was thought, would help decipher specific ratios between string lengths which could then translate into pitch intervals and possibly musical scales. All of this from pictures!’

Doug concedes that this is ‘an

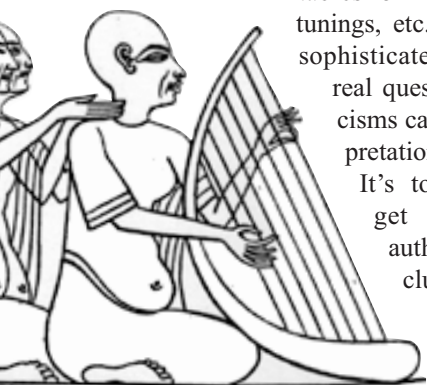


intriguing idea, though nothing conclusive has been reached from this approach and it assumes that the ancient artisans were highly accurate in recording all the details of the instruments they rendered. One can actually take string lengths from tomb paintings and create a system from which music is made. I'm not sure it would have much to do with the sounds the ancients were making, but it would fit in nicely with 20th century experimental music concepts.'

In recent years, the music of ancient Egypt has begun to receive, at last, greater investigation than ever before. During the 1930's, a famous radio broadcast of the sound of the silver trumpet from the tomb of Tutankhamun was made (and this can be heard, if the listener has the appropriate software, on the web-site www.newton.cam.ac.uk/egypt) However, the 1990's have seen a different approach to research, which involves the participation of modern day musicians from Egypt.

'During the 1990's, a team of scholars and musicians analysed some of the Pharaonic flutes on display at the Egyptian Museum in Cairo,' explained Doug. 'The late Egyptian nay (flute) virtuoso, Mohammed Effat, performed on the flutes, and at the time he was considered the flute player in all of Egypt. The concept of the study was this: unlike a stringed instrument, whose open strings are capable of producing a fairly broad range of possible pitches (depending on how they were tuned), a flute has fixed points from which specific pitches are made through finger holes.

'In the study, they recorded both surviving and reconstructed flutes and gathered tables of information on tunings, etc. It was a very sophisticated study. The real questions and criticisms came in the interpretation of the data. It's too complex to get into, but the authors drew conclusions based on a small number of instruments, and



the experts were divided on the conclusions reached with the information they analysed.

'No matter what the results were, it's another good example of the ways in which people have attempted to uncover some of the deepest mysteries surrounding ancient Egyptian music. My feeling is that the music made by ancient Egyptians will remain elusive, and will simply keep us wondering.'

While studying ancient texts and images relating to music is of interest in itself, there is a further value to the subject. Musical instruments changed over time, with new items coming into Egypt and perhaps new traditions and influences.

'That is the great thing about ancient Egypt. The evidence is so rich, for so long a period of time, that one can trace musical evolution across thousands of years without ever having to leave Egypt,' explains Doug.

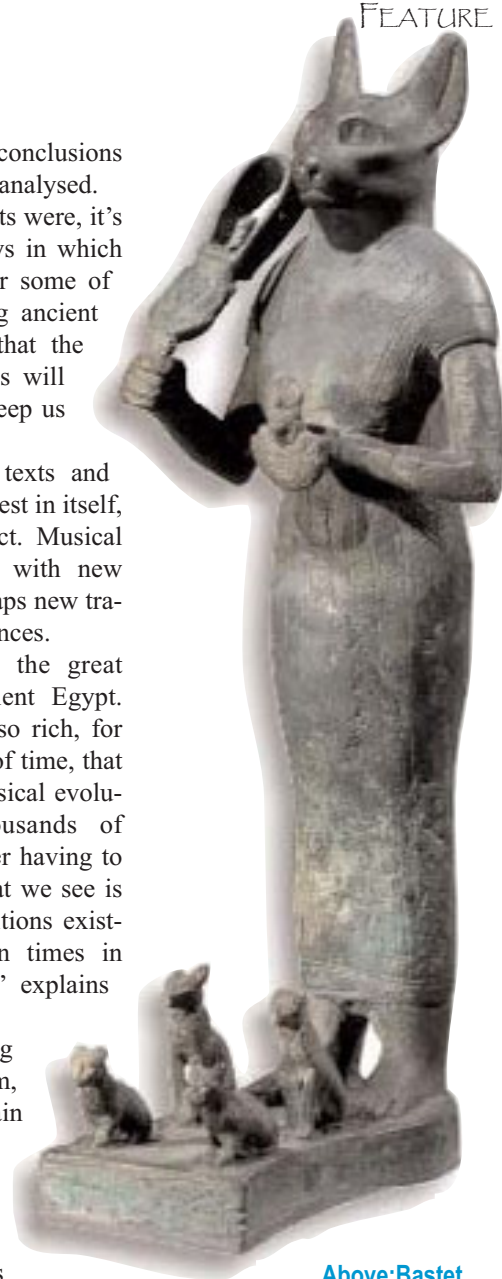
'During the Old Kingdom, for example, certain instruments were used that are unique to that time. The end-blown flute is

depicted most frequently in the Old Kingdom. This was also a time when chironomists were employed, a group of musicians that made sets of hand signals, the meaning of which is not known. Sometimes chironomists made hand signals and sang. Even the way the musicians sat was unique in the Old Kingdom, with one leg tucked under and the other knee pointing upward. A good example of this comes from a 5th Dynasty scene in the tomb of Nenchefka from Sakkara from 2400 BC.

'The scene depicts a flute player, a clarinet player, chironomists and a floor harpist. We know the chironomists appear only in the Old Kingdom and that the end-blown flutes enjoy prominence then. The floor harp with its gradually curving neck, a large instrument, is a type seen only in the Old Kingdom.'

The period providing the least amount of information is the Middle

“The evidence is so rich, for so long a period of time, that one can trace musical evolution across thousands of years without ever having to leave Egypt...”



Above: Bastet shaking a sistrum and holding an aegis, with kittens at her feet. (British Museum).

Left: Professional musicians existed on several social levels in ancient Egypt. Temple musicians held the office of “shemeyet” to a particular god or goddess which was a position of high status frequently held by women. Musicians connected with royal households were highly regarded, as were gifted singers and harp players. Lower on the social scale were entertainers for parties and festivals.

“There are also many musical subtleties we’ll never know about. The virtuoso musician who played the lute like no-one before or since, the singer whose vocal abilities were known up and down the Egyptian empire.....”

Kingdom, but there is enough to show that new instruments such as the lyre and lute were imported. ‘The lyre first appears in tomb paintings not in the hands of Egyptians, but in the hands of foreigners, Bedouins. The famous lyre player from Beni Hassan from about 1850 BC depicts this very clearly.’

These and other images show that some instruments fell from fashion while others became popular, and that ‘depictions of female musicians dominate the New Kingdom, along with new instruments. Cultures may not take immediate acceptance to new instruments. By the New Kingdom the lyre becomes an Egyptian favourite. The evidence really helps us to see that Egyptian culture evolved over time and that music evolved right along with the changing tastes of the culture.’

Ancient Egyptian musical instruments also reveal the ingenuity and skill with which the manufacturers worked the natural resources around them. ‘They had access to various types of wood, some domestic, some imported. Wood was used for sound boxes and necks of instruments, or drum shells.

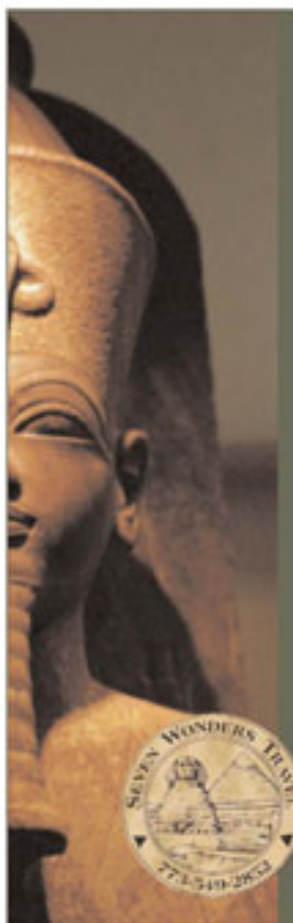
Animal skin was widely used as the sound board of stringed instruments and for drum heads. Images of harps even depict the

spots on animal hide indicating the type of animal that was used in the making of an instrument.’

The ancient Egyptians made use of both domesticated and wild animals in the production of musical instruments. Animal gut and sinew were used for strings. Simple rattles were made of clay, and bronze was used in the construction of sacred instruments such as the sistrum and cymbals. Doug is intrigued by the possibilities of home-made instruments ‘that could have been crafted from recycled materials. So far I have no evidence for this type of instrument, but it would be hard to imagine someone not using basic objects at hand to make some music with.’

While Hathor and Bes are the Egyptian deities perhaps most associated with musical traditions, it is evident that music was an important part of all temple rituals and a requirement of all the gods. ‘Bes is so often depicted with the frame drum (one of my favourite instruments) and I will continue to refer to him in upcoming recordings that incorporate the frame drum, an instrument that thrives in modern day Egypt, North Africa and across the Arab world,’ said Doug.

‘Hathor is connected to love, beauty and fertility and she’s a patron of women and



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of music. Her associations are numerous and often those associations include music. She's seen holding the sistrum, the sacred rattle. Even the handle of the sistrum will, at times, have her head carved into the handle. She also plays the frame drum.

'Thanks to written records, we find that many Egyptian gods and goddesses were honoured with music making and with musical references. For example, carved hieroglyphs on a surviving shoulder harp reveal the words 'sweet is the air Amun'. Ceremonies praising Amun definitely involved music, and the textual sources go on to reveal whole classes of singers, such as "Singers of Amun" and the very top echelon of musicians, referred to as "Singers in the Interior of the Temple of Amun".'

The importance of the musician's role is evident in the 'Short Hymn to the Aten':

*'Singers, musicians, shout with joy,
In the court of the benben-shrine,
And in all temples of Akhet-Aten,
The place of truth in which you rejoice.'*
(trs. M Lichtheim)

We are still left with the mystery of these sweet-voiced singers and the music they made. The songs must have been many and varied, from work-songs to bawdy music in the brothel at Deir el-Medina, from sacred music to martial tunes, from love songs to the complex thought regarding existence in the words of the blind harper from the tomb of King Intef:

*'Those who built tombs
Their places are gone,
What has become of them?
I have heard the words of Imhotep and
Hardedef,
Whose sayings are recited whole.
Their walls have crumbled,
Their places are gone,
As though they had never been!
None comes from there,
To tell of their state,
To tell of their needs,
To calm our hearts
Until we go where they have gone!'*
(trs. M Lichtheim)

The passing of time, the mysteries of death, the crumbling of ancient works, have provided a theme for poets that has lasted longer than the builders and the buildings they created. This theme occurs in an Anglo-Saxon poem, set to music by Peter Hamill in the late 1970's, in which an observer comments on

Roman stonework:

*'Strange to behold
is the stone of this wall
broken by fate
The strongholds are bursten
The work of giants decaying
the roofs are fallen
the towers are tottering
Mouldering palaces roofless
Weather marked masonry shattering
Shelters time-scarred tempest-marred
undermined of old*

*Earth's grasp holdeth
Its mighty builders
tumbled, crumbled
in gravel's harsh grip
Till a hundred generations
of men pass away.'*

Human fears and hopes are recognisable across the centuries, and it is left to the musicians and poets to express these ideas to the rest of humanity. Does music make the concept more palatable, or is it simply that they dare to address it? If complex and subtle thought was made available in Egyptian songs, then this must surely have been the case with the accompanying music.

'There are also many musical subtleties we'll never know about. The virtuoso musician who played the lute like no-one before or since, the singer whose vocal abilities were known up and down the Egyptian empire,' Doug believes. 'There are many questions in my mind concerning how music at any one specific time changed as you travelled up and down the Nile. I would be very surprised if local songs didn't differ depending on where in Egypt you were.

'When people ask me what I think the music sounded like, I ask them about their impressions of ancient Egyptian architecture, artwork, and so on. Their music must have reflected the culture's many other great achievements that we in the modern world admire so deeply.'

AE

Suggested Further Reading:

Music and Musicians in Ancient Egypt by Lise Manniche, published by the British Museum Press, London 1991; *Catalogue of Antiquities in the British Museum III: Musical Instruments*, by R D Anderson, BMP, London 1976; *Les instruments de musique égyptiens au Musée du Louvre* by C. Ziegler, Paris 1979.



Above: Rhythm was at the core of Egyptian religious practices, rituals and processions. Many percussionists we have information about were women who were highly trained court musicians or employed by large temples as musician priestesses. Male percussionists often appeared as military drummers.

Heka

at the Louvre

ANCIENT EGYPT VISITS AN EXHIBITION OF EGYPTIAN MAGIC AND RITUAL

Earlier this year, the Louvre hosted an exhibition on Egyptian magic and ritual. Cathie Bryan takes us through the revealing items in a review that compliments our Nine Measures of Magic series. The thematic exhibition presented objects associated with magic and sympathetic magic which are normally dispersed between the Louvre's four Egyptian circuits, supplemented by related objects on loan.

This compact exhibition was organised into four rooms. Room 1 introduced the nature of heka as a component of Egyptian views of the supernatural, including representations of it as a man surmounted by the hieroglyph which writes his name, as a child with a solar disk, and as a helper to Horus upon the crocodiles. The force of heka could be harnessed by mankind as a protection against visible and invisible enemies found in the world of the living, the world of the dead and the world of the gods.

Much space was devoted to the classical enemies of Egypt depicted as bound captives. Rendering representations of the enemy helpless through art and spell was part of the magic needed to defeat him. Cosmic enemies the serpent Apophis and Seth and the eternal cycle of their challenges and defeats were shown alongside the forces of order and goodness, such as Ma'at, the sun god in his various aspects and Osiris and Isis. Their roles were however more complex than this: Apophis, it is pointed out in the accompanying catalogue, was always defeated, and Seth played an important role in the Egyptian pantheon, possessing temples of his own. Magic objects and spells to defeat the gods of disorder through ritual by man and the gods were well illustrated in this first section.

Re is prominent as defender of the state, particularly in his form as a predatory beast such as the 'Great Cat of Heliopolis.

The programme of Room 2 was magic and religion in the realm of the temple, and magic and the state. Reliquaries, talismans, magic 'balls' bearing the name of a deity, statuettes and ex-voto of protective deities and papyri featured in this presentation of the interface between magic and religion. As the head of state, pharaoh's role in maintaining order on earth and his responsibility to protect the people (rekhyt) in general and against the classic enemies of Egypt was examined in execration texts, sculpture and stelae. The other side of magic and the state explored was the impossibility of effective rebellion and resistance against the power of the king, as pointed out by Dr Kousoulis in his series of articles; magic was simply viewed as one possible form of



ANCIENT EGYPT NOVEMBER/DECEMBER 2001



Left: This winged and composite figure, Bes panthée, wearing a crown and with four arms, exudes a slightly menacing presence that evokes the idea of Egyptian magic. In fact he is associated with beneficial magic and was a popular household deity.



Left: From time immemorial, the god Bes had associations with the goddess Hathor and the magic needed for safe parturition. His popularity lasted well into Ptolemaic times.

Above: Far from being the occult and menacing force that magic became in early modern Western society, Heka was an amoral power that could be used for either good or ill and was regularly harnessed by priest-magicians in order to benefit the Egyptian state. Images of the enemies of Egypt, bound and captive, make a strong statement of redress against wrong-doers.

HERE ARE SOME OF THE TREASURES YOU WILL FIND AT THE HEKA EXHIBITION AT THE LOUVRE

Below: Images of serpents, and in particular the great enemy of Re, Apophis, show the inevitable triumph of the sun god; the cobra goddess Wadjet extended her protection over the king of Egypt, proving the king's dominion over potentially chaotic forces.



Right: From earliest times, the kings showed themselves overcoming the enemies of Egypt and this symbolism had an enduring appeal for magicians and royalty



Above: The power of the eye: amulets in the form of parts of the body were a vital part of the burial equipment of the ancient Egyptians. The eye retains its appeal into modern times and is a popular image for modern jewellery makers.



Catalogue Details

Author: Marc Etienne
Title: HEKA: Magie et envoûtement dans l'Égypte ancienne, Paris:

Publisher: Les Dossiers du Musée du Louvre
ISBN: 2-7118-4030-1
Price: 140FF (approx. £13.36p)

rebellion and magical methods aimed at harming the king were treated accordingly.

Room 3 presented aspects of the magician's 'user manual': sources of magic writings, what to say, necessary gestures, and accessories and talismans appropriate to the occasion. Room 4 grouped together diverse themes: threats in everyday life for which magic could provide some protection (against, for instance, the anger of the gods, illness and dangerous animals), mythological and historical magicians and the survival of magic in Graeco-Roman Egypt. Highlights include cover boy Bes panthée (cat. 140a) and many other examples of Bes as a magical helper. Catalogue objects 250 -252 illustrate a love spell assemblage, complete with the text and figure of the object of desire as a bound captive pierced by (non destructive) needles. Representations of and evidence for of real-life magicians and priests was an intriguing con-

cept. Hetepi, head of magicians, with his bag of magic tools (cat 208) was most impressive. The last section of room 4 examined Egyptian magic and the occult understood from the 19th century through the present.

The exhibition catalogue follows closely the organisation of the exhibit and includes essays by exhibition curator Marc Etienne. Since the majority of the objects relating to magic are too specialist to appear in the other guides to the Louvre's Egyptian collection, the catalogue is a useful reference. (The catalogue listing could have been made more useful by noting the current gallery location of the objects within the Louvre!) Equally appreciated is the French point of view, which the writer finds is not easily accessible to the English speaking audience, apart from professional Egyptologists or those who visit the Louvre in person.

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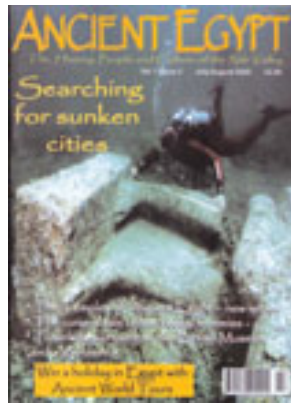
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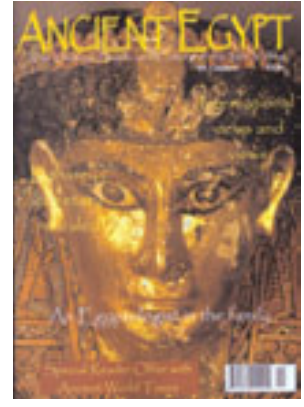
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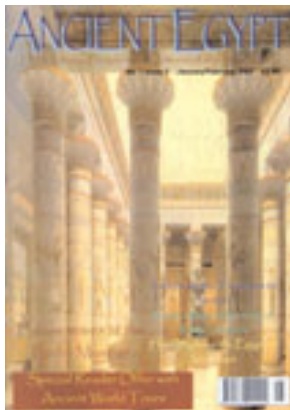
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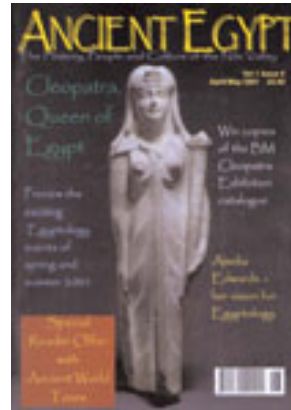
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Volume 2. Issue 1.

Nine Measures of Magic. Journey into the Egyptian Underworld. An Interview with the Director of the Luxor Mummification Museum.



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TWA TRAVELLERS

A news flash in from the Tour Egypt web site at the end of August advised that TWA would no longer offer flights to Egypt after the end of September 2001. Any passengers who had booked flights after that date would have travel arrangements made by TWA on other flights. The number to contact for further details is (800) 658 2150. Thanks to Jimmy Dunn of **TourEgypt.net** for providing this information.

RARE IMAGES GIFTED BY FRANCE

The new library at Alexandria has received a gift of a number of electronically created images from France. Included amongst them are rare historical documents showing the construction of the Suez Canal, microfilm images of maps and construction drawings of the cities of the canal and books on Port Said. The award has been made with the assistance of the Suez Canal Friends Association and the Egyptian cultural office in Paris, and training was provided by the Association for a library secretary to become versed in aspects of this unique documentation. For further details, visit the web site at <http://www.uk.sis.gov.eg/online/html14/o250821m.htm>

MORE SUEZ NEWS

The new Suez Canal Overhead Bridge will be opened officially in October. The 3100m long bridge, which is 20m wide and crosses the canal 70m above the water, is the product of a joint Japanese/Egyptian project in which 60% of the total cost of 650 million was provided as a grant by the Japanese government. The whole project took three and a half years during which the construction teams worked 24 hours a day. The project will assist in 'opening up' Sinai and is only one of a number of such projects such as the Ismailia-Rafah line. Ismailia governor Major General Fuad Saad Eddin described the project as 'a symbol of co-operation between Egypt and Japan'. It was expected that the opening would be witnessed by a number of vessels from all over the world.

GUARDING SHARM EL-SHEIK'S HERITAGE

An article in an August 2001 edition of Al-Ahram describes the delights of diving holidays in the Red Sea and warns of the threat to the beautiful but fragile marine environment there. Jenny Jobbins describes the development along the coast there as 'unequalled in almost any resort anywhere'; 60,000 visitors a week are now hosted by the hotels and dive centres.

While 'the dive centres and the Ras Muhammed National Park officials maintain the sites with deeply commendable care,' Jobbins warns that 'the fragile reef', though, is no match for the numbers.'

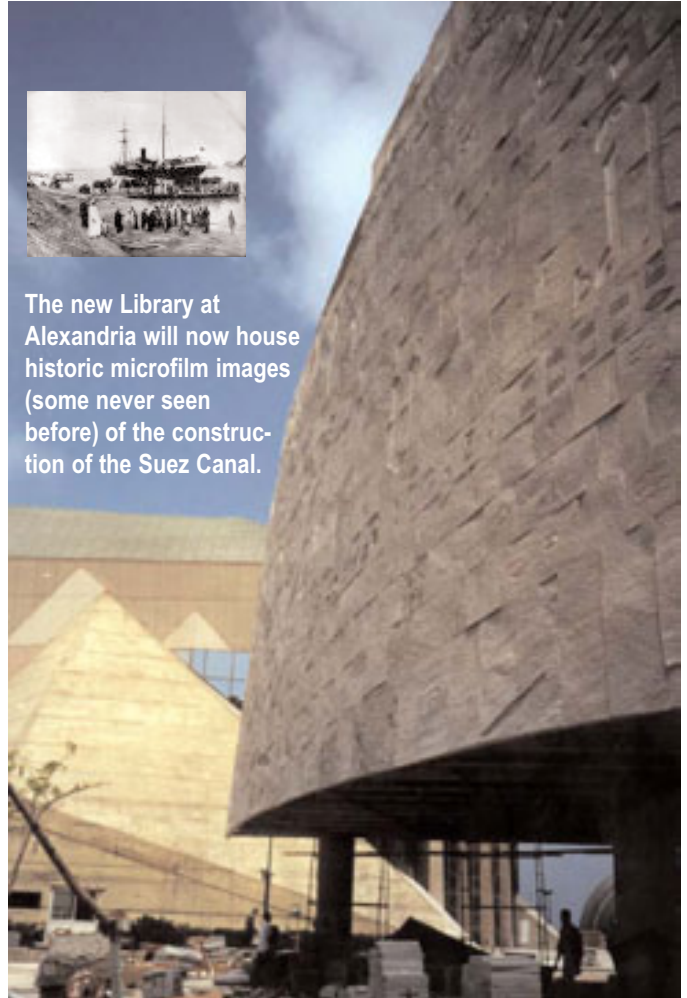
If planning a diving holiday in Sharm El-Sheikh, the article contains invaluable information on coral reef 'etiquette'. Follow the instructions to ensure good diving and the continued safety of the coral reefs.

TRAVEL

THE LATEST NEWS AND



The new Library at Alexandria will now house historic microfilm images (some never seen before) of the construction of the Suez Canal.



A scorpion fish, just one of the many species of delicate wildlife living on the fragile reef that holidaying divers in Sharm El-Sheik can see, but must be aware are protected.



NEWS

STORIES FROM EGYPT...

Canal traffic passes under the bridge while still under construction. The new Suez Canal overhead bridge will be officially opened on October 6 and will connect the Egyptian mainland with the Sinai peninsula.



WEB SITE ADVICE

Try out a couple of web sites if you're planning a trip to Egypt; the pages of egyptfocus.com are very easy to navigate, with useful maps and the advice is equally straightforward and useful, particularly for first time travellers. It's a similar story at the colourful pages of www.icias.com/m.s/egypt where honest, not to say frank, advice is available and there is a link to BABEL:arabic so that you can pick up the lingo, not to mention the Encyclopaedia of the Orient, although the pages of this seemed a little reluctant to appear. Check it out and tell AE travel pages what you think.

HURGHADA COMMENTS

There were some pithy comments on the massive development at Hurghada in the latest issue of the newsletter of the Egypt Society of Bristol. The Egyptian government has plans for 150 hotels and a marina, as reported in earlier issues of AE. With plans to expand tourism in Egypt from 1 million visitors per year to an astounding 12 million in 30 years time, the impact on Egypt's population and resources will become a major issue. The newsletter points out the wish of the Egyptian Minister of Tourism for the proceeds of tourism to help Egypt's poor and needy, a central tenet of Islam which is applied most practically and not just theoretically. 'When will a "poverty levy" be placed on tourists, I wonder?' writes the author of the piece.

KHAFRE OPENS

The pyramid of Khafre re-opened to tourists in July 2001. The Egyptian government has a policy of closing each of the three famous pyramids at Giza in turn to reduce the humidity problem created by the thousands of tourists visiting this most popular of Egyptian sites.

TRAVEL LATEST

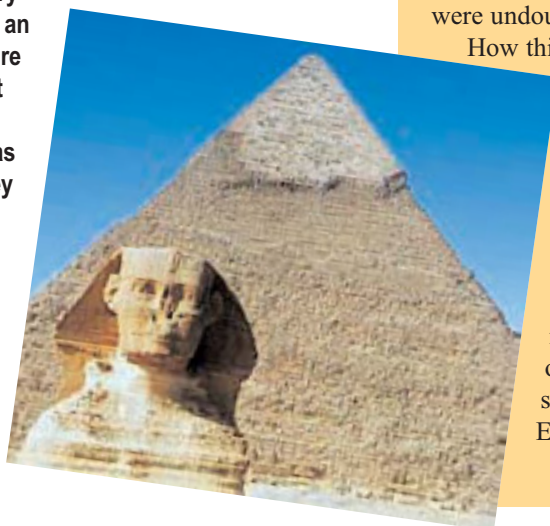
As AE went to press, world news was still dominated by events in the USA. The Egyptology community is an international one, and so professionals working in the subject were undoubtedly affected, personally and professionally.

How this might or might not alter travel is, at the time of writing, a complete uncertainty.

With regard to travel to Egypt, AE can only re-iterate the advice that has always been given within these pages: Egypt represents a safe and welcoming tourist destination for the majority of the millions who go there; but maintain contact with your national consulate for the latest news, and make sure that you are a regular visitor to the pages of Touregypt.net, the official site of Egyptian tourism, where you are sure to find the latest and most helpful advice on Egyptian destinations.



The Giza Pyramids pictured here are Khufu, Khafre and Menkaure; each part of mortuary complexes. Each pyramid had an adjoining mortuary temple where rituals for the dead king's spirit and for the Egyptian gods may have been carried out. This was linked by a causeway to a valley temple near the Nile floodplain that acted as an entrance to the whole complex. The Giza complexes also include pits for funerary boats, smaller subsidiary pyramids and numerous other tombs. Presiding over the Giza necropolis is the enigmatic Great Sphinx.



Leiden

has a new view of Egyptology

The National Museum of Antiquities was founded in 1818 by King William I. whose explicit wish that the new museum was to compete with the British Museum and the Louvre. He could not have chosen a better director than Caspar Reuvens to realise his ambition, writes Dr Maarten J Raven, Curator of Leiden's world famous Egyptology collection, who tells us about recent improvements there.

In the first ten years of its existence, the Leiden Museum bought a number of prestigious private collections of ancient art which earned its reputation as one of the foremost museums of antiquities in Europe. This is especially true of the museum's Egyptian department, which ranks as one of the ten best collections in the world. On May 17th, after five years of limited access, the Leiden Museum has finally re-opened its doors on an attractive new display of its treasures.

Taffeh Temple

Those who have visited Leiden in the past will recall the charming situation of the Museum of Antiquities on the Rapenburg, said to be the most beautiful canal in the Netherlands. The museum is housed in a complex of brick buildings dating to the early 19th century. With their regular succession of sash-windows and the ornamental sandstone gate they look attractive enough. Upon entering the building, however, one could not fail to notice the less attractive aspects of this situation. Most galleries were long and narrow, and formed an illogical maze of rooms full of unexpected corners and dead ends, where visitors soon got lost.

Climate control was notoriously absent, with the consequence that both the visitors and the collection suffered from the effects of heat, cold, and drought. Although the entrance hall with the Egyptian temple of Taffeh was quite spectacular, the rest of the display was antiquated, unsafe, and impractical. There was no clear educational concept, but instead the bulk of the material was displayed in a rigorous and rather boring classification:

sculptures, mummies, pottery, jewellery, etc. Visitor's facilities such as a restaurant, a museum shop, or a classroom for school groups were lacking or below modern standards.

It had long been the Museum's ambition to change all this, but we were dependant on the planning of the Office of Works and were kept dangling on the waiting-list for years. Matters took a different course when the museum (like all national collections in the Netherlands) was privatised in 1995 and it was realised that a major building project was essential for the continued existence of the Museum of Antiquities as a flourishing institution. The first phase of the project consisted of a total restructuring of the building.

Storyline

When the temple of Taffeh arrived in the 1970's, the former courtyard of the museum was already provided with an acoustic roof, thus becoming the largest museum hall in the Netherlands. Now this former courtyard was opened both towards the surrounding galleries (where the new shop and restaurant, the toilets and wardrobes, and the archaeological information centre have been installed) and towards the street (allowing an attractive view of the temple and some Egyptian sculptures). Along the other exterior walls of the building, an inner screen wall was erected, allowing proper climatisation of the interior and creating shop-windows along the street.

The remaining inner courtyard of the building was roofed over and integrated with the adjacent areas, resulting in spacious new galleries for the permanent collections and two large

(RIJKSMUSEUM VAN OUDHEDEN) IN LEIDEN, THE NETHERLANDS



halls for temporary exhibitions.

The Egyptian department now occupies a strategic position on the ground floor of the museum's new wing, whereas before it was dispersed over two floors. Just as for the Graeco-Roman, Near Eastern and Dutch departments involved in the re-installation project, the display is based on a clear storyline which aims to recreate the archaeological context of each object. For the Egyptian collection, this has resulted in a mixture of a chronological and a thematic display.

Six successive periods are each introduced by a key-figure who comments on the cultural changes in general and on one specific aspect of civilisation in particular. For instance, the Leiden statue of a scribe is flanked by a wall-panel giving the basic facts about the Old Kingdom and about the art of writing. The following part of the display then shows a selection of objects dating to the Pyramid Age, and next to it there is a reading room where visitors can find out about hieroglyphs and other scripts.

Similarly, the Middle Kingdom is linked with the theme of technology, and the Late Period with mummification.

This approach enables the visitor to understand the gradual changes of Egyptian society, from an introspective culture focussed on the capital Memphis to an empire comprising vast areas in the Sudan or along the coasts of Asia, and thereby becoming entangled in the politics of Persia, Macedonia, and Rome. At the same time, the basic characteristics of this culture, such as its dependence on the river Nile or its peculiar religion, can be presented in an attractive way. Thus, a presentation of objects has given way to one of themes.

Scale Models

A prominent part in the new layout is played by the use of full-scale reconstructions, using original objects placed in a recreated context. For

Above: New presentation of mummies and coffins dating to the Late and Graeco-Roman periods (7th cent. B.C. – 2nd cent. A.D.)

Below: Reconstruction of a living-room in an ancient Egyptian house dating to the New Kingdom.



HERE ARE SOME OF THE TREASURES YOU WILL FIND AT THE NATIONAL MUSEUM OF ANTIQUITIES IN LEIDEN

Right: Two legs of a funerary bed of one of the 'black pharaohs' in the shape of sphinxes with nubian heads. These pieces from one of the cemeteries at Napata (8th-4th cent. B.C.) could be acquired in 1999.



Right: Reconstructed head of Sensaos, a girl who was mummified in 109 A.D. and whose mummy was scanned in 1997.



Below: Fragment of a statue of Senenmut, favourite official of Queen Hatshepsut (1473-1458 B.C.), with the head of her daughter Nofrure. This fragment could be acquired in 1997.



Left: The seated statue of Queen Hatshepsut consists of a torso belonging to the Leiden Museum and a head and lower half belonging to the Metropolitan Museum of Art. The three parts were re-united in 1998.



instance, one of the museum's Middle Kingdom coffins is combined with a number of tomb statues, servant models, a canopic box, and a number of pottery vessels to simulate a tomb-chamber of the period with sandy soil and rock-cut walls. Other reconstructions show an Egyptian living-room, a mummification workshop, or an animal catacomb.

Another means to illustrate the original setting of objects in the collection is the use of scale models depicting pyramids, temples, tombs, or houses. The architectural and geographical context of the exhibits is likewise shown by the photographs and maps of the wall-panels which introduce each sub-theme of the display.

Finally, a limit-

ed number of audiovisual elements and computers helps to break the monotony of the presentation. Thus there are moving images of the Nile and of the Museum's excavations at Saqqara, interactive programmes where visitors can find out about mummy research or decipher hieroglyphic texts, and one can listen to the autobiographies inscribed on the votive stelae from Abydos. All of this should help to hold the attention of the numerous school groups who visit the museum, or to attract new visitors who do not have the habit of coming to museums.

During the five-year period of preparing this display, we have made a special effort to find out what the public wants by organising population research, setting up a number of highly diverse temporary presentations monitored by visitor surveys, and we even prepared a questionnaire based on a set of trial cases.



Above: New presentation of New Kingdom sculptures from Saqqara, with the three tomb statues of Maya and his wife Meryt. Maya was treasurer of King Tutankhamun. (1333-1323 B.C.) His tomb was relocated by an expedition of the Leiden Museum in 1986.

Recent Acquisitions

Of course, we have not neglected the interests of our more scientifically-minded guests. The well-known treasures of the Leiden Museum such as the mastaba chapel, the New Kingdom sculptures from the tombs at Saqqara, or the fabulous collection of mummies and coffins can again be admired in a new and attractive presentation.

Even regular visitors to our collection marvel at the amount of unknown material in the new display: recent acquisitions such as the head of a statue of Hatshepsut's favourite Senenmut, the wonderful bed legs from Napata, or the panel of a canopic box showing a Roman citizen between two ancient Egyptian gods; recent restorations such as the statue of Queen Hatshepsut rebuilt from fragments belonging to the Leiden Museum and the Metropolitan Museum of Art, the monumental bronze Osiris figures, or the Coptic textiles; unknown materi-

al brought up from the reserves, such as a quarry mark from the Meidum pyramid, relief fragments from the Labyrinth at Hawara, or finds from the Museum's excavations of a Meroitic village; and the results of modern research such as a model of the tomb of Maya or the reconstructed head of a mummified Romano-Egyptian girl.

Thus the museum is ready to face the new millennium. Together with an ambitious programme of temporary exhibitions, we trust that the new display of the permanent collections will boost the annual number of visitors and ensure the Leiden Museum its place in society. For those who want to prepare their visit (and for our virtual visitors) it is perhaps good to know you will find the museum has an attractive website (www.rmo.nl) where full information is given on its activities.

AE

“Even regular visitors to our collection marvel at the amount of unknown material in the new display...”

REVIEW PANEL

REVIEWS FROM THE ANCIENT EGYPT REVIEW TEAM

THE REVIEW PANEL
THIS ISSUE IS:

Miriam Bibby
Angela Dennett
Robert Partridge

WIT AND HUMOUR IN ANCIENT EGYPT

The cartoon-like humour of a surprising amount of Egyptian funerary art might come as a revelation to a newcomer to Egyptology. Hieroglyphic inscriptions, from the Old Kingdom onwards, are sometimes the ancient world equivalent of speech bubbles or captions accompanying witty illustrations. It might not be much of a consolation once you're dead to be surrounded for eternity by scenes of side-splitting mirth, but honestly, you'd die laughing and it would help to take your mind off the cost of the funeral.

Egyptian humour ranges from the bucolic to the sophisticated taking in all points in between, including Benny Hill

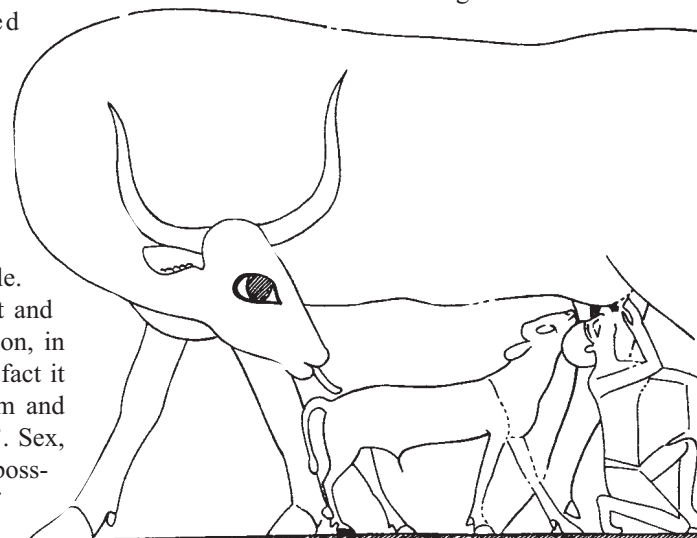
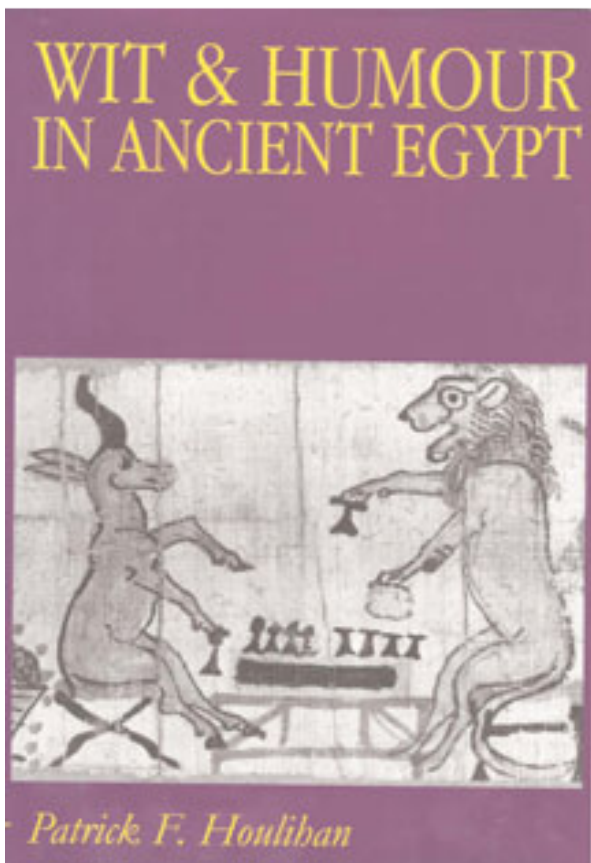
and blue jokes and, as Carol Andrews once pointed out, frequently veers towards the Viz end of the humour scale. There's nothing very alternative about it and nor is it by any stretch of the imagination, in modern parlance, politically correct. In fact it is often brutal with the physically infirm and foreigners taking the brunt of the 'jokes'. Sex, foreigners, drunkenness, animals, work, bosses, the 'class system', the misfortunes of

others (especially foreigners), the royal family, swearing and bodily functions – yep, it's all there in the humour of Ancient Egypt.

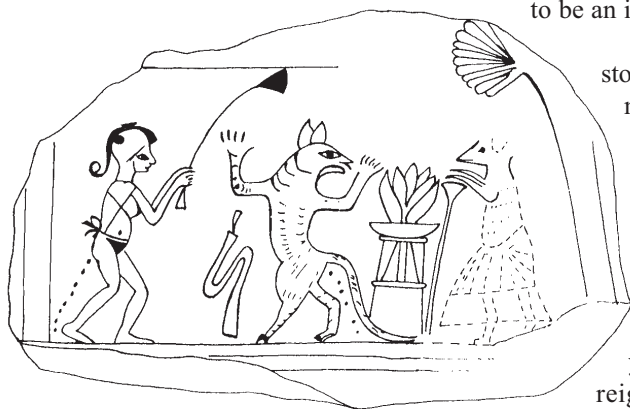
Let's begin with the mild stuff. Houlihan describes a 'nursery rhyme' problem in the Rhind mathematical papyrus which involves '7 houses, 49 cats, 343 mice, 2401 ears of spelt and 16807 hekat of grain' based on the progression of $7 \times 7 \times 7 \times 7 \times 7$. Does it remind you of anything? 'As I was going to St Ives, I met a man with seven wives; each wife had seven sacks, each sack had seven cats, each cat had seven kits: kits, cats, sacks and wives – how many going to St Ives?' The answer is, of course, one. The old ones are the best.

The knowledgeable reader will find many old 'chestnuts' in this book, such as the story of the roaring hippopotami that woke the Delta king many miles away, the goose that is taking an eternity to roast in the everlasting stone of a tomb and the 'twenty half-naked sexy young women, wearing only see-through fish-net dresses, rowing King Snofru's pleasure boat' (nudge nudge, wink wink); a drunken nanny neglects her charges who are running riot (you can't get the staff).

There will probably be much that is new, however, such as the use of nicknames and vivid, mocking descriptions, such as 'Roy, dubbed the firebrand of the granary. He neither budged nor



Right: How the country folk lived: taken from the wall painting in the tomb chapel of Baket III at Beni Hasan.



Above: Defecating panic-stricken cats, resourceful youths and a mouse magistrate? Just the thing to dip into when Egyptology gets a little too ordinary...

stirred since his birth.'

Attention is spent, rightly, on the remarkable papyri in which a wealth of animals plays out the activities and pastimes of humans. Tongue-in-cheek mice get one over on the cats (Tom and Jerry), a donkey lolls in comfort under a sun canopy on board a boat and a mouse-god is carried along in solemn procession by four jackals.

After several thousand years it is still easy to see the humour in these scenes and texts, but there is a darker message; humour, for the kings of Egypt, was not just a matter of having a giggle at the antics of a court jester (although Houlihan suggests that dwarves, in particular, performed this function). It was a potent weapon in their constant striving to get over the message of Egyptian superiority, part of the overall armoury of magic, military strength and economic control.

The book devotes its final section to the Turin 'satirical-erotic' papyrus, with illustrations. Racy stuff. Don't lend it to a maiden aunt. I lent it to mine and didn't get it back!

MAB

Title: Wit and Humour in Ancient Egypt
Author: Patrick F Houlihan
Publisher: The Rubicon Press
ISBN 0-948695-69-2
Price: £21.95 (Hardback)

THE EGYPTIAN WOMAN

What does an Egyptomaniac read when he or she needs a little light relief from all the text books? Chances are it will be a novel with an Egyptian theme, of which there are not too many. I found this

to be an ideal book for a relaxing read.

The Egyptian Woman tells the story of Nebetiunet (Nebet), an upper middle class lady who is a weaver, seamstress and Chantress of Mut as well as a busy wife and mother.

The book covers a year in Nebet's life and takes place during the early years of the reign of

Ramesses II. She is married to Amenose (Ameny) who is secretary to the Tjaty. Nebet and Ameny have six children, three girls, two of whom are married, and three boys. There are other family members including an interfering sister-in-law, and various servants, providing a good mix of characters. The list of names at the beginning came in very handy for reference.

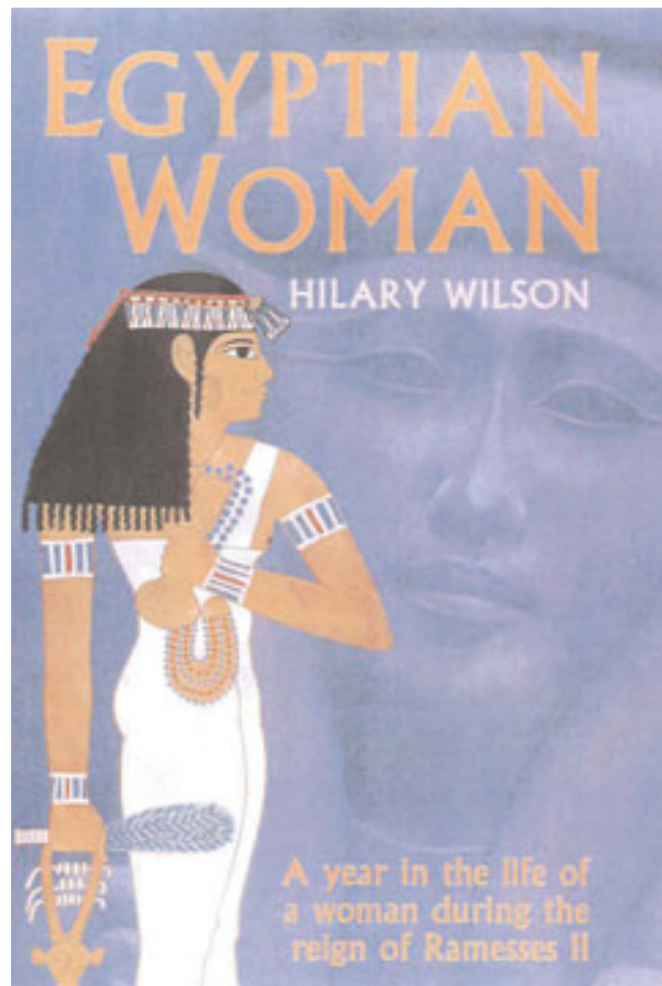
The book chronicles the happy and sad days of any family. We follow the heart-break of Mutemwiya, the eldest daughter who, after two years of marriage, has not yet had a baby, and Khaemwese the youngest son, who is a trainee scribe but is possibly losing his sight.

Each chapter covers a month and so the seasons are followed with accompanying festivals. These are described in great detail and feel so real that it is easy to imagine sitting on the riverbank watching the procession go by.

This is beautifully detailed fiction with hundreds of authentic details which have been very well-researched. It didn't occur to me once to question any statement, as it was all so credible. The story flowed easily and had an ending which cried out for a sequel, which one hopes will follow soon.

AD

Title: The Egyptian Woman
Author: Hilary Wilson
Publisher: Michael O'Mara
ISBN 1-85479-800-6
Price: £14.99 (Hardback)



THE SECRET HISTORY OF ANCIENT EGYPT

The number of books published on Ancient Egyptian subjects never ceases to amaze, although sometimes it is difficult to get hold of some of the better titles in bookshops, whose buying departments tend to concentrate on the more popular or sensational titles.

I have just received a copy of one such book to review; it is in bookshops and you may, therefore, be tempted to buy it.

The book has an eye-catching cover (always a good idea). The author tells us how his interest in ancient Egypt was originally awakened by a friend who had written a best-selling book *Flying Saucers Have Landed*. Not the usual way to come to the subject I must admit...but I suspect you can see where this review is heading. The Bibliography included at the back of *The Secret History* is itself interesting, where, surprisingly, Mark Lehner's title *The Complete Pyramids of Egypt* (an excellent book), stands out like a beacon amongst less credible works like *Atlantis Enigma*, *Martian Genesis* and *Giza Power Plant*.

I will admit this book has been a struggle for me to read - and those

of you who know even a little about ancient Egypt will understand why.

Information on pyramid measurements is given in abundance. Even the Egyptians were not consistent with their own unit of measurement, the cubit, so modern measurements and comparisons can be meaningless. Too many facts and figures can be both confusing and difficult to dispute. We are told that a line drawn through the Great Pyramid will divide the earth into two hemispheres (I followed that!) comprising of equal parts of water and land and another line can divide the land masses of our planet into two equal halves. I can't dispute this, but I would be curious to see this confirmed by cartographers, and see how accurate the results actually are.

I became a little more lost and confused in the chapters *Sonics in the Ancient*

World and Electric Egypt. As one picture caption for the Great Pyramid clearly tells us '...new evidence suggests that it was a power plant used by the ancient Egyptian to generate electricity'. The pyramid was designed, apparently, to resonate like a tuning fork. The Queens Chamber was a hydrogen generator, and the corbelled niche there was equipped with a cooling tower.... I could go on, but I won't.

It seems that 'evidence' is used very selectively (now there's a surprise!). The author completely ignores new discoveries such as the workmen's village and tombs at Giza, which make it abundantly clear from textual evidence that the inhabitants were involved in building the tomb of the King, not a power plant.

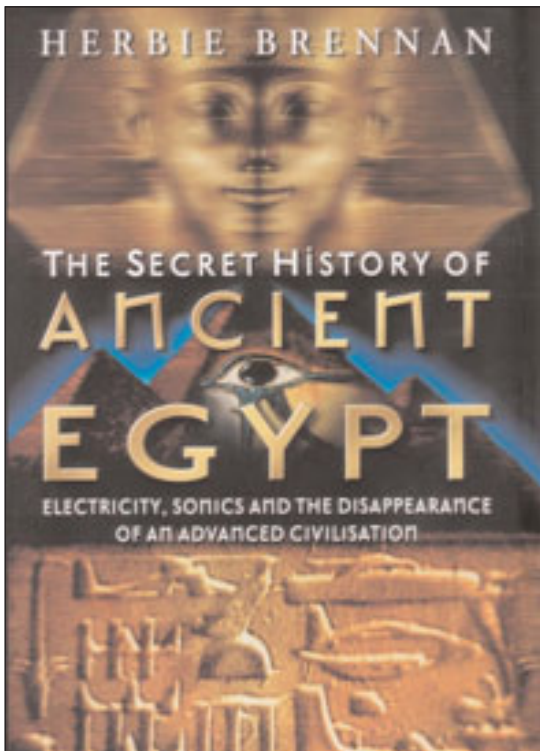
The 'mystery' of how the Egyptian cut hard stones such as granite is examined in depth and ignores recent and conclusive practical archaeological results by experts such as Denys Stocks, in Manchester.

Apparently the ancient Egyptians may have made and used helicopters, submarines, airships and aircraft, as shown in some carvings from Abydos. In fact one of the illustrations (of some hieroglyphs, well carved, but slightly damaged) to my untrained eye actually appears to show Thunderbird 2. But then I expect you all know this already.

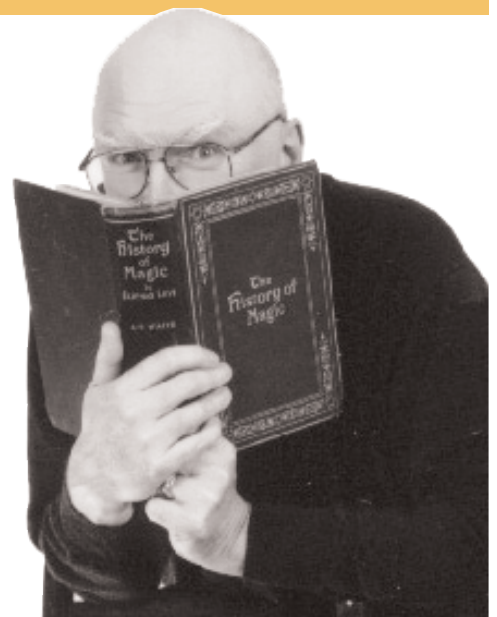
I am sorry, but I just cannot take this book seriously, and the really worrying thing is that I suspect that there might actually be some readers who will happily part with their £16.99 and believe every word! Isn't that a disturbing thought?

RP

Title: *The Secret History of Ancient Egypt*
Author: Herbie Brennan
Publisher: Judy Piatkus (publishers) Ltd.
Price: £16.99



Right: Herbie Brennan



SOCIETY CONTACTS

There are Egyptology societies and groups all over the UK (and the world) offering a range of activities to interested amateurs. A contact list of societies is provided below. Victor Blunden of the long-established and highly successful Manchester Ancient Egypt Society (MAES) is willing to offer advice to any new groups starting out.

The Ancient Egypt & Middle East Society

Secretary: Mrs Sue Kirk
2 Seathorne Crescent
Skegness
Lincolnshire. PE25 1RP
Tel: 01754 765341
Waset@MailAndNwsa.com

The Ancient World Society

Chairman: Peter Mitchell
99 Belmont Avenue
Sandbach
Cheshire. CW11 1BT
Tel: 01270 764540
peter@99belmont.freeserve.com

The Association for the Study of Travel in Egypt and the Near East

Secretary: Dr Patricia Usick
32 Carlton Hill
London. NW8 0JY
Tel: 0207 328 2735
usick@dircon.co.uk

Durham Ancient Egypt Forum

Secretary : Barry Hetherington
22 George Street
Darlington
Co. Durham
Tel: 01325 2823326

The Egypt Exploration Society

Secretary: Dr Patricia Spencer
3 Doughty Mews
London. WC1N 2PG
Tel: 020 7242 1880
eeslondon@talk21.com

The Egypt Exploration Society – Northern Branch

Secretary: Prof. Rosalie David
The Manchester Museum
The University
Oxford Road
Manchester. M13 9PL
Tel: 0161 275 2634

Egypt Society of Bristol

Chairman: Dr Aidan Dodson
c/o Department of Archaeology
University of Bristol
43 Woodland Road
Bristol
Tel: 0117 942 1957

The Egyptian Society (UK)

Secretary: Maggie Cooper
Barn Cottage
Newtown
Milborne Port
Sherborne
Dorset. DT9 5BJ
Tel: 01963 251638

Egyptology Scotland

Secretary: F A Walker
30 Athole Gardens
Glasgow. G12 9BD

Friends of the Egypt Centre

Secretary: Vivienne Saunders
6 Eversley Road
Sketty
Swansea. SA2 9DA
Tel: 01792 208789

The Friends of the Petrie Museum

Secretary: Jan Picton
Petrie Museum of Egyptian
Archaeology
University College London
Gower Street
London. WC1E 6BT
janpicton@ijnet.demon.co.uk

Institute for the Study of Inter-disciplinary Sciences

Secretary: Carole Keats
10 the Greenway
Enfield
Middlesex. EN3 6TJ
Tel: 01992 719788
106662,2372@compuserve.com

Leicestershire Ancient Egypt Society

Secretary: Mrs June Joyce
1 Ashmead Crescent
Birstall
Leicester. LE4 4GS
Tel: 0116 267 5615

The Manchester Ancient Egypt Society (MAES)

Secretary: Victor Blunden
12 Thornleigh Road
Fallowfield
Manchester. M14 7RD
Tel: 0161 225 0879
BobEgyptPL@aol.com

North East Manchester Egypt Society (NEMES)

Chairman: Alan Fildes
65 Kersal Road
Prestwich
Manchester. M25 9SN
Tel: 0161 773 2877
alan@nemes.co.uk

The North East Lincolnshire Egyptology Association

Chairman: Steve Johnson
109 Sanctuary Way
Grimsby
stevj@tinyworld.co.uk

North Kent Egyptology Society (RAMASES)

Secretary: Mrs Anne Lloyd
32 St Margaret's Drive
Wigmore
Gillingham
Kent. ME8 0NR
Tel: 01634 310579
ramases@ukmail.net

North Yorkshire Ancient Egypt Group

Secretary: Jo Hirons

26 St James Street
Wetherby
Leeds. LS22 6RS
Tel: 01937 580703
Jo@seshen.fsnet.co.uk

The Northampton Ancient Egyptian Historical Society

Secretary: Revd. Douglas G Catt
195 Billing Road
Northampton. NN1 5RS
Tel: 01604 627710

The Plymouth and District Egyptology Society

Secretary: Stevie Doidge
Underhill Farm
Tutwell
Stoke Climsland
Callington
Cornwall. PL17 8LU
Tel: 01579 370309
stevie.doidge@libertysurf.co.uk

Poynton Egypt Group

Secretary : Liz Sherman
7 Craig Road
Macclesfield
Cheshire. SK11 7XN
Tel: 01625 612641
Poyntonegypt.fsnet.co.uk

Prestwich Egyptology Club

Secretary: Mrs Florence Sokol
27 Willingdon Drive
Prestwich
Manchester. M25 1PA
Tel: 0161 773 2886

The South Yorkshire Egyptology Society (Selket)

Adam Cadwell
37 Windermere Court
North Anston
Nr Sheffield. S25 4GJ
Tel: 01909 563629

The Society for the Study of Ancient Egypt

Secretary: Mrs Rhoda Payton
51 Park Road
Boythorpe
Chesterfield
Derbyshire. S40 2LP
Tel: 01246 276771
p.lappage@bgs.ac.uk

The Southampton Ancient Egypt Society

Secretary: Norman Pease
Brambletye
Whitenap Lane
Romsey. SO51 5ST
Tel: 01794 516352
hotep@talk21.com

Staffordshire Egyptology Society

Secretary : Mrs Dawn Williams
19 Clare Road

Stafford. ST16 1PX
Tel: 01785 607949

The Sudan Archaeological Research Society

Chairman: Derek Welsby
C/o The British Museum
Great Russell Street
London. WC1B 3DG

The Sussex College of Egyptology

Education Officer: Robert Scott
38 Bulkington Avenue
Worthing
West Sussex. BN14 7HY
Tel: 01903 202099
egyptology.sussex@mcmail.com

Sussex Egyptology Society

Chairman: Janet Wilton
Downsview Cottage
Wappingthorn Farm Lane
Steyning
Sussex. BN44 3AG
Tel: 01903 813203
pk.wilton@virgin.net

Tameside Egypt Group

Secretary : Anne Marie Lancashire
152 Victoria Street
Newton
Hyde
Cheshire. SK14 4AS
Tel : 0161 366 6810
Kendowns@Lineone.net

The Thames Valley Ancient Egypt Society

Secretary: Philip Wickens
467 Basingstoke Road
Reading. RG2 0JG
Tel: 0118 987 2878

The Three Counties Ancient History Society

Secretary: Michael Farey
Box Farm House
Birlingham
Nr Pershore
Worcs.WR10 3AB
Tel: 01386 750223

Wessex Ancient Egypt Society

Chairman: Angela Dennett
4 Maclean Road
Bournemouth
Dorset. BH11 8EP
Tel: 01202 241973
angie@waes.fsnet.co.uk

The West Cornwall Egyptian Society

Secretary: Su Bayfield
Treen Cottage
Zennor
St Ives
Cornwall. TR26 3DE
Tel: 01736 798514
su.bayfield@btinternet.com

OCTOBER

13th **Ancient World Society.** Trip to London to visit Museum of Conservancy and John Soames Museum. Contact Peter Mitchell, 01270 764540.

13th **Birkbeck College, London.** Day School: *Striking an attitude: Inter-personal relationships in ancient Egypt and Nubia.* With Margaret Judd, Dr Bill Manley, Miriam Bibby and Maria Cannata. Contact Lesley Hannigan, 0207 631 6631.

14th **Thames Valley Ancient Egypt Society.** Paul Whelan, *The New Kingdom to Beginning of the Late Period.* First of 10 meetings. Contact Philip Wickens, 0118 987 2878.

17th **Friends of the Egypt Centre, Swansea.** Christina Riggs, *The Art of Dying in Roman Egypt.* Contact Sandra Hawkins, 01792 553977.

18th **Thames Valley Ancient Egypt Society.** Dr Aidan Dodson, *Early Ancient Egypt.* Contact Philip Wickens, 0118 987 2878.

19th **Poynton Egypt Group.** Paolo Scremin, *Photography – Old Kingdom.* Contact Liz Sherman, 01625 612641.

20th **Ancient Egypt and Middle East Society.** Caroline Simpson, Subject TBA. Contact Sue Kirk, 01754 765341.

20th **Leicestershire Ancient Egypt Society.** Carol Andrews, *The Ancient Egyptian Sense of Humour.* Contact June Joyce, 0116 267 5615.

20th **Manchester Ancient Egypt Society.** Day School. *The Amarna Period.* Contact Victor Blunden, 0161 225 0879.

20th – 21st **Seven Wonders Travel in conjunction with The Bloomsbury Academy and Bloomsbury Theatre** hosts The 3rd *Annual Egypt Revealed Symposium: Reports from the Field 2001.* Speakers include Dr Zahi Hawass, Dr Mark Lehner, Dr Kent Weeks and Dr Salima Ikram. Contact the Director, The Bloomsbury Academy, Department of History, University College London, Gower Street, London, WC1E 6BT.

23rd **The Egyptian Society of South Africa.** Fr. Roderick Walsh, *A Journey through Coptic Egypt.* Contact Keith Grenville, grenvill@iafrica.com

27th **Thames Valley Ancient Egypt Society.** Study Day: *Sand & Chiffon: Hollywood's Vision of Ancient Egypt.* Contact Philip Wickens, 0118 987 2878.

27th **Sussex Egyptology Society.** Jan Picton, *Who were the Sea Peoples?* Contact Janet Wilton, 01903 813203.

31st **North Yorkshire Ancient Egypt Group.** Adam Cadwell, *Ushabtis.* Contact Anne Murray, 01423 861604.

NOVEMBER

3rd **Wessex Ancient Egypt Society.** John Davis, *Who was the Pharaoh of the Exodus?* Contact Angela Dennett, 01202 241973.

5th **Tameside Egypt Group.** Ken Downs, *Ramesses III.* Contact Ken Downs, 0161 367 7703

7th **Ancient World Society.** The Temples of Karnak and Luxor. Contact Peter Mitchell, 01270 764540.

12th **Manchester Ancient Egypt Society.** Patricia Winker, *The History and Collection of the Institute of Archaeology, Liverpool.* Contact Victor Blunden, 0161 225 0879.

14th **Bristol Museum.** Dr Jeffrey Spencer, *Preparing for immortality: the ancient Egyptian attitude to death.* Contact Bristol Magpies via Bristol City Museum and Art Gallery, 0117 922 3571.

17th **Leicestershire Ancient Egypt Society.** Peter Phillips, *The Columns of Egypt.* Contact June Joyce, 0116 267 5615.

17th **Thames Valley Ancient Egypt Society.** Tba. Contact Philip Wickens, 0118 987 2878.

20th **Egypt Society of Bristol.** Fiona Simpson, *Libyans in Ancient Egypt.* Contact Dr Aidan Dodson, 0117 942 1957.

21st **Three Counties Ancient History Society.** Tba. Contact Michael Farey, 01386 750223.

23rd **Poynton Egypt Group.** Judith Corbelli, *Alexandria the City.* Contact Liz Sherman, 01625 612641.

24th **Sussex Egyptology Society.** Dr Penny Wilson, *Hidden Secrets and Lost Cities: The Rediscovery of Sais.* Christmas party follows. Contact Janet Wilton, 01903 813203.

27th **The Egyptian Society of South Africa.** AGM followed by Egyptian Auction Sale. Contact Keith Grenville, grenvill@iafrica.com

28th **North Yorkshire Ancient Egypt Group.** Dr Penny Wilson, *The Amarna Iconoclasts.* Contact Anne Murray, 01423 861604.

DECEMBER

1st **Egyptology Scotland.** Dr Aidan Dodson, *Shelters for Eternity; Ancient Egyptian Coffins and Sarcophagi.* Contact the membership secretary, F A Walker, Egyptology Scotland, 30 Athole Gardens, Glasgow, G12 9BD.

1st **Thames Valley Ancient Egypt Society.** Quiz and social. Contact Philip Wickens, 0118 987 2878.

1st **Wessex Ancient Egypt Society.** Dr Alix Wilkinson, *The Garden in Ancient Egypt.* Contact Angela Dennett, 01202 241973.

3rd **Tameside Egypt Group.** Christmas meeting, with talk by Alan Fildes. Contact Ken Downs, 0161 367 7703

5th **Ancient World Society.** *Pharaoh Tutankhamun.* Contact Peter Mitchell, 01270 764540.

5th **Friends of the Egypt Centre, Swansea.** Peter Reason, *Art in the Ramesside Period.* Contact Sandra Hawkins, 01792 553977.

8th **Ancient Egypt and Middle East Society.** Christmas Lectures & Dinner with lecture by Lucia Gahlin. Contact Sue Kirk, 01754 765341.

10th **Manchester Ancient Egypt Society.** Khalid Daoud, *Liverpool Excavations at Saqqara: the Kairer Mastaba.* Contact Victor Blunden, 0161 225 0879.

11th **Egypt Society of Bristol.** David Singleton, *An Investigation of Two 21st*

Dynasty Painted Coffin Lids (BM EA 24792 & EA35287) for Evidence of Materials and Workshop Practices.
Contact Dr Aidan Dodson, 0117 942 1957.

13th Three Counties Ancient History Society. Lecture and Christmas social.
Contact Michael Farey, 01386 750223.

15th Leicestershire Ancient Egypt Society. AGM & Christmas Social.
Contact June Joyce, 0116 267 5615.

17th – 18th University of Birmingham, Department of Ancient History and Archaeology. *Current Research in Egyptology III symposium for graduates in the British Isles.* Contact Nina Wahlberg, Rachel Ives, Roberto Gozzoli or Dan Lines on egyptology@bham.ac.uk or write to Current Research in Egyptology III, Department of Ancient History and Archaeology, University of Birmingham, Birmingham B15 2TT.

JANUARY 2002

5th Wessex Ancient Egypt Society. Prof. Joan Rees, *Amelia Edwards: Egyptologist and Novelist.* Contact Angela Dennett, 01202 241973.

9th Ancient World Society. Abu Simbel.
Contact Peter Phillips, 01270 764540.

15th Egypt Society of Bristol. Serena Love, *Memphis: Searching for the Old Kingdom Capital.* Contact Dr Aidan Dodson, 0117 942 1957.

18th Poynton Egypt Group. George Hart, *Ancient Egypt and the Greek World.*
Contact Liz Sherman, 01625 612641.

19th Leicestershire Ancient Egypt Society. Caroline Simpson, *Robert Hay's Panoramas of Thebes/Qurna.* Contact June Joyce, 0116 267 5615.

21st University of Bristol. Amelia Edwards Lecture. Dr Penny Wilson, *The Ancient, the Old and the Imported: recent work at Sais.* Contact University of Bristol, 0117 928 9000.

26th Sussex Egyptology Society. Julie Hankey, *Arthur Weigall: the Amazing Life of My Grandfather.* Contact Janet Wilton, 01903 813203.

30th North Yorkshire Ancient Egypt Group. Anne Murray, *The Valley of the Golden Mummies.* Contact Anne Murray, 01423 861604.

EXHIBITIONS:

Now extended until January 2002.

The Burrell Collection in Glasgow, Pollok Country Park, Pollokshaws, Glasgow Tel: +44 (0) 141 287 2550 **Ancient Egypt: Digging for Dreams** An interactive exhibition featuring exhibits from the Petrie Museum.

23 November 2001 until 24 February 2002

The Brooklyn Museum of Art, New York, USA. Web site: www.brooklynart.org **Eternal Egypt: Masterworks of Ancient Art from the British Museum.** An opportunity to view more than 140 masterpieces from the BM's extensive collection of Egyptian art.

8 November 2001 until 24 March 2002

The British Museum, London, UK. Tel: +44 (0)20 7323 8000. **Agatha Christie and Archaeology: Mystery in Mesopotamia.**

An exhibition celebrating mystery writer Agatha Christie's contribution to archaeology. Includes costumes from *Death on the Nile* and other Egyptian artefacts.

Deadline for submission

All events entries should be received one month prior to publication for inclusion in the next issue

Please Note

It is always advisable to check with the show organisers before attending an event in case some of the details have been changed prior to publication. If you wish to add an event to the Ancient Egypt Events Diary please contact the Editor, Miriam Bibby at:

Ancient Egypt Events Diary
70 High Street
Langholm
Dumfriesshire
DG13 0JH

Tel: 013873 81712 or
0879 167 4421

Email: miriambibby@aol.com

NETFISHING

ANCIENT EGYPT EXPLORES THE WORLD WIDE WEB...

Last issue you were promised more about the gods and goddesses of ancient Egypt. A quick search using one of the best engines available - Google - brought in quick results of over 17,000 pages. There are numerous summaries and lists of the deities of Egypt, provided by both amateur Egyptologists and academic institutions. It's worth having a look at a number of these since they tend to take slightly different approaches and often provide diverse information on the same deity. One general grumble that comes from surfing is that few sites provide follow-up references.

Museum sites are often a good starting point and this proved to be the case with the Royal Ontario Museum (ROM) on www.rom.on.ca/egypt/case/about/gods.html This has a brief but useful introduction to concepts behind divinities in Egypt as well as a quite concise and detailed list. The descriptions of the divinities are well-written with insight and sensitivity. With regard to Hathor in cow form, for example: 'A herd of cattle was a

beautiful sight because it represented wealth in the form of food, milk, hides and work, as oxen pulled the ploughs of farmers. Cattle dung was a valuable fertiliser and had many uses in building. The Egyptians admired many qualities in cows, besides their economic benefits. The cow's careful tending of her calf was a model for motherhood.'

The Metropolitan Museum in New York also provides excellent pages on the deities, with good links and it's easy to flow around the Museum's site. This can be found on www.metmuseum.org/explore/newegypt/htm/ls_gods.htm

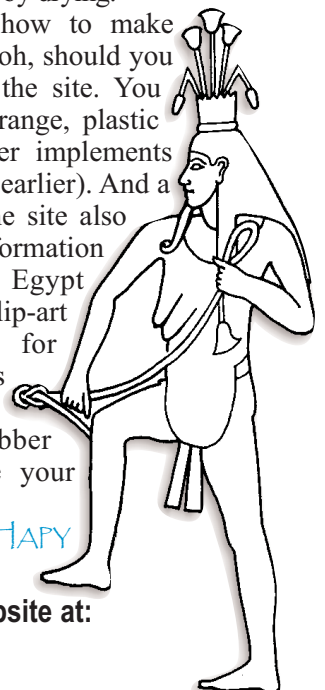
Other general sites with listings of Egyptian deities include [\[.andrew.cmu.edu/~shawn/egypt/gods.html\]\(http://.andrew.cmu.edu/~shawn/egypt/gods.html\) and \[www.osirisweb.com/egypt/diector.htm\]\(http://www.osirisweb.com/egypt/diector.htm\) and it's always worth checking the comprehensive history, culture and religion pages on \[www.toureypt.net\]\(http://www.toureypt.net\)](http://www.contrib</p></div><div data-bbox=)

One thing to watch for is that a number of the personal sites have an eclectic approach to religion, happily mixing mainstream Egyptological approaches with references to lesser Egyptological lights (although notorious in other fields) such as Aleister Crowley. One such site (www.tir.com/~laneta/kristi2.html), for instance, refers to the deity Heru-ra-ha as 'a composite deity in Crowley's quasi-Egyptian mythology, composed of Ra-Hoor-Khuit and Hoor-per-Kraat. Apparently without basis in historical Egyptian mythology, but the name translated into Egyptian, means something approximating "Horus and Re be praised".'

'What is a fruity pharaoh?' was the distracting question posed by a Chihuahua in Nemes headdress at www.neferchichi.com/index.html Fortunately, the site also gave a quotable response: 'That depends on who you ask. To the kids, a fruity pharaoh is a recently-deceased king that has been properly mummified to ensure an eternal afterlife. To people with less active imaginations, it's a potato-headed orange that has been preserved by drying.'

To discover how to make your own fruity pharaoh, should you be so inclined, visit the site. You will need a potato, orange, plastic box and various other implements (here's one I prepared earlier). And a vivid imagination. The site also offers quite a lot of information on the deities of Egypt including a range of clip-art especially suitable for school students. Plus your opportunity to buy 18 flexible rubber magnets to decorate your appliances.

HAPPY



Be your own Anubis, mummify an apple, or maybe an orange. Go on, you know you want to...



Don't forget to log on to Ancient Egypt magazine's own website at: www.ancientegyptmagazine.com

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