



ESSEX EGYPTOLOGY GROUP

Newsletter 107

April/May 2017

DATES FOR YOUR DIARY

- 2nd April** **Mighty in Waking and Great in Sleeping: the history of beds in ancient Egypt: Manon Y Schutz**
- 8th April** **Study Day “The Valley of the Kings: Mummies and Gods” – see below for more information**
- 14th May** **Ancient craft: modern science and the evolution of mummification: Dr Robert Loynes**
- 4th June** **Hatshepsut’s temple at Deir el-Bahri: Sergio Alarcon Robiedo**
- 2nd July** **The stone village at Amarna: Anna Garnett**



ANNUAL STUDY DAY – SATURDAY 8th APRIL

Our fourth annual study day takes place on Saturday 8th April, “The Valley of the Kings: Mummies and Gods”. The Valley of the Kings is endlessly fascinating and in this study day we are welcoming two experts in the field. Dylan Bickerstaffe BA, PGCE, ACIM has over 20 years’ experience lecturing in Egyptology and Peter Robinson BA, MPhil is a Trustee of the Society for the Study of Egyptian Antiquities and the cartographical editor of Ancient Egypt Magazine.

The study day will cover discovery of the tombs and mummies; reading a royal tomb, the Amduat and the Valley of the Kings in the Amarna period.

Tickets include refreshments and lunch: EEG Members £35 and non-Members £37.

A few final tickets will be available at the meeting on 2nd April.

ANNUAL SUBSCRIPTIONS – DUE MAY 2017

Annual subs are due at the May meeting (note the meeting is on Sunday 14th May). We are able to hold the current rate at £33 adult and £10 student. Cheques payable “Essex Egyptology Group”.

If you will not be at the meeting, please contact Janet to arrange payment by direct bank transfer or by post: membership@essexegyptology.co.uk

"ANCIENT EGYPTIAN JEWELLERY" Carol Andrews



In February Carol Andrews came to talk to us about Ancient Egyptian jewellery - in particular that worn by women. She structured her talk as an overview of the various types of jewellery and for each type she looked at both the archaeological evidence and at the artistic representations of the jewellery. Men wore as much jewellery as women, and in fact there are very few if any forms that were specific to women.

One of the common forms of jewellery worn by both sexes is the broad collar, constructed of several concentric strings of beads with pendants on the outermost string. At the ends of the strings there may be large ornate terminals, and the heavier collars needed a counterpoise at the back to keep it attractively balanced around the neck. The first surviving example dates to the Middle Kingdom, but they are depicted on statues at least as far back as the 4th Dynasty (including on the statue of Rahotep and his wife Nofret that is now in the Cairo Museum). Andrews talked about an example from c.1800 BCE discovered at Hawara which had falcon heads at the ends of the collar and a counterpoise with a matching falcon design. This indicates that it was specifically for funerary contexts (with the falcon heads representing Horus). She also discussed an 18th Dynasty example where the beads are all floral motifs - lotuses, poppy seeds etc. To modern eyes these look feminine but they belonged to both men and women as a substitute for real flower collars (which are depicted in tomb reliefs showing scenes of parties).

It's just by chance that most of the surviving collars are for women - men definitely wore these collars as well. Broad collars are the most commonly depicted form of jewellery up until the Saite period; after this time they are rare except in depictions of the Pharaoh or of deities. In fact, as Andrews pointed out, they are almost essential for depicting gods who have animal heads. Having a broad collar covering up the top of the shoulders and the base of the neck removes the need to represent the join between the animal head and the human body, many of which would be very awkward indeed. Like the goddesses with snake heads, often represented with a whole snake coiled up or the vulture headed gods whose scrawny necks would somehow need to join to their brawny human shoulders.

Some broad collars were made of precious metals, and the first example of these that she showed us was a fragmentary one found in the Valley of the Kings that she believes may possibly have belonged to Akhenaten. One might think that such heavy and expensive collars would all belong to men (either because it would take strength to wear them or because of the wealth it implied), but Andrews showed us that this was not the case by telling us about three surviving examples that belonged to women. The first was from the burial of three minor wives of Tuthmosis III (the material from which is now in the Met in New York) which is a collar with metal beads with inlays, in the shape of hieroglyphs. Another dating to 1550 BCE has falcon terminals and beads in the shapes of lions, gazelles and other motifs reminiscent of contemporary Aegean art, so perhaps a sign of "exotic" influences for this piece of jewellery. And finally a collar found in Giza dating to the 4th Dynasty has many beetle-shaped beads.

Another sort of necklace that the Ancient Egyptian women wore was a choker - 2 rings with vertical beads between them. None of these survive, we know of the only from depictions in reliefs where all classes of women are shown wearing them. Other necklaces had large pendants made using a technique called cloisonné. Andrews explained that this involved making letting compartments with gold which are then filled in with inlaid stones. She showed us several examples of these - mostly from the Middle Kingdom period, when these pendants have only been found associated with women. However the designs on them might seem more appropriate for men - the cartouche of the king, or warlike and smiting scenes. Despite the earlier association with women, by the Late Period these pectorals are only seen worn by men (except in funerary contexts when women still have them).



The Ancient Egyptians didn't just wear necklaces. Another common form of jewellery is the diadem, which over time came to be solely for women. The earliest known example was from the Naqada II period, so this is a very early style. You can see in my photo (at the top of the review) that the Old Kingdom statue of Nofret shows her wearing a diadem decorated with floral motifs, which was a common theme that Andrews said was imitating wildflowers. There might also be other motifs on diadems such as protective vulture motifs for senior royal women,

or gazelle heads which might be the badge for more junior royal women (minor wives or concubines).

Another common item of jewellery was a fish shaped pendant - these were worn to ward off drowning. Andrews recounted a story that the Ancient Egyptians told about the King travelling on a lake in a boat rowed by women from his harem (as entertainment for the man who has everything) when one of the girls lost her pendant. The King offered to replace it for her, but she insisted she wanted her own one back - so the court magician parted the waters, and the pendant was retrieved and the journey could continue. Very reminiscent of the later Biblical story of Moses and the Red Sea, of course!

Both men and women wore girdles from at least 4500 BCE, these were strings of beads that were tied around the waist. One very common form during the Middle Kingdom and the New Kingdom for women consisted of beads shaped like cowrie shells (or later a more abstract representation of the shells). When these sorts of girdles were first discovered in the 19th Century they were referred to as "wallet" beads in a somewhat Victorian-gentlemanly fashion that ignored the more obvious symbolism. In Ancient Egypt the shape of the cowrie shell was symbolic of the female genitalia, and they were worn close to that region as a protective symbol. There were also sexual connotations - Andrews referenced the dancing girls painted on the walls of Nebamun's tomb who are young, nubile and wearing nothing but their cowrie shell girdles. But women from higher social classes were also buried with cowrie shell girdles - like the great queens of the 12th Dynasty. Andrews said that this was because the girdles were a symbol of the rejuvenation of their sexuality and fertility in the afterlife. Another sort of girdle worn by women in the Middle Kingdom consisted of beads shaped like acacia seeds. These seeds were used in Egyptian medicine to prevent haemorrhage after childbirth so it's thought that the girdles were again protective symbols worn round the appropriate area of the body.

There are many representations from the Old Kingdom and Middle Kingdom periods of women wearing anklets, formed (like chokers) of two rings with vertical beads between them. This form of jewellery dies out in the New Kingdom, Andrews speculated that the cause was an increase in sandal wearing which got in the way of the jewellery and also the fashion for dresses had changed. Gods and goddesses continued to be represented with anklets; this was just a mortal change of fashion. Anklets often came in sets with matching bracelets and armbands, which means that it can be difficult to tell exactly which has been excavated unless the full set is discovered. One thing distinguishes some anklets - generally those worn by dancing girls - is that they have little claw amulets attached to them. These aren't royal lion claws, they are bird claws probably indicating the gracefulness of the dancer. But interestingly as with the cowrie girdles the great queens of the 12th Dynasty are buried with anklets with claws - again in the funerary context this is likely to represent fertility in the afterlife.

Bracelets are again found from early in Egyptian history - one example was found in the burial of Djer (a 1st Dynasty Pharaoh) which had been robbed in antiquity, they found a mummified arm stuck in a crack in the wall which had a bracelet on it. Andrews said this was probably

Djer's own arm, not that of his wife (who may also have been buried there). This example isn't just early, it's also unusual in that the way it was discovered means that we have the order that the beads were strung in. Normally jewellery made of beads is discovered just as a collection of loose beads and so the order we see things strung together in a modern museum is pure conjecture (and sometimes museums restring the jewellery they have as they think of better ways to do so). During the Middle Kingdom bracelets often had spacers made of gold beads soldered to a baseplate (or just each other) which kept the rest of the beads in the right place. The great queens of the 12th Dynasty had spacers in their bracelets shaped like lions, over the centuries this motif changed from the regal and powerful lion to more feminine pussy cats via cats in lion poses (in the 17th Dynasty). Another form that bracelets could take was a rigid silver bangle, examples of these are found as far back as the pre-dynastic era. During the New Kingdom period this type was altered by making it hinged - examples of these were buried with three of Tuthmosis III's minor wives.

Earrings were the latest form of jewellery to be adopted in Ancient Egypt, and are not seen before the Hyksos period (the Second Intermediate Period). But they weren't the result of Asian influences from the Hyksos rulers, instead they came from the fashions of the Nubian mercenaries that fought for the Theban kings of the 17th Dynasty. During the New Kingdom earrings were the fashion for everyone - male, female and children. Andrews showed us several examples of large and heavy gold earrings, all of which were worn in pierced ears (and looked rather uncomfortable to me!). Earrings also show up in depictions of people in reliefs - for instance in Nefertari's tomb she's depicted with several different styles of earrings in the different scenes. Even mummy cases are shown wearing earrings. Interestingly, though, the Pharaoh isn't ever shown wearing earrings - in the question section at the end of the talk Andrews was asked about this and she said that she thought it was a public/private distinction. When the Pharaoh had his crown on and was in formal or ceremonial settings then he didn't have earrings, but when he was in private he still wore them.

Finger rings were the last type of jewellery that Andrews showed us. A lot of finger rings have been found, some of them even on the fingers of mummies, but you never see anyone depicted in a relief wearing one which is a bit odd. Many rings were used as seals - either with a swivelling bezel (perhaps scarab shaped) or static stirrup shaped rings. Women's seal rings had their own names on them, which implies they were able to authorise their own documents etc. Other than rings found on the fingers of women it can be hard to tell which gender a ring was for just from the design. The shape of the ring might hold some clues - Neith or Mut are both goddess associated with women, for instance. Frog shaped rings might have associations with childbirth, or cat shaped rings with Bastet. But this isn't a certain diagnostic, and Andrews showed us a few examples of "feminine" themed rings where it's certain that they actually belonged to men.

Andrews finished up her survey of Ancient Egyptian jewellery worn by women with a short summary: whilst some forms of jewellery might have been more commonly worn by women at one time or another there were no forms of jewellery that were exclusively for Ancient Egyptian women.

This was a fascinating overview of a subject I had not previously given much thought to. I found it particularly interesting that some jewellery types are only known from archaeological evidence and some only from the art that the Egyptians left us. Accidents of survival can make quite a difference to how we see the past.

Margaret Patterson

"NEW TEXTS FROM ANCIENT EGYPT: REVISITING THE EGYPTIAN ALABASTER QUARRIES AT HATNUB" : Roland Enmarch

At the beginning of March Roland Enmarch came to talk to us about the ancient texts left on the walls of an Egyptian alabaster quarry in Middle Egypt. He started his talk by giving us the geographical and geological context for the quarry. Hatnub is in the Eastern desert fairly close to Amarna. The name "Hatnub" (hat-noob) is how the original excavators of the site in the 1890s pronounced the ancient name that they read on the walls (which is transliterated ḥwt-nbw). Modern Egyptologists would pronounce it more like "Hut nebu" (hoot neb-oo) because the assumptions made about how the vowels sound have changed, but the name has stuck with the original pronunciation. It's quite likely that neither pronunciation bears much resemblance to what an actual Ancient Egyptian would have said. The name means "Mansion of Gold" which is reminiscent of the names of areas in temples - so was this perhaps a sacred place? Or does it refer to wet alabaster glistening after rare rainfall?

Hatnub is a place where Egyptian alabaster can be found. This name for the rock is technically incorrect - modern geologists use the term alabaster to refer to a specific sort of white rock which is not at all the same sort of rock as "Egyptian alabaster" (which is more accurately called calcite). It formed in the limestone in an earlier geological period when Egypt was wetter. The limestone got dissolved away by the water leaving cave systems. These were then filled by Egyptian alabaster, which was deposited from the water of hot springs into these caves. If the spring wasn't hot but instead was at ambient temperature then the rock that was deposited was Tufa limestone. Because of the way the Egyptian alabaster is formed in ancient cave voids it occurs in discrete pockets rather than long strata.

Egyptian alabaster was valued for several reasons, of course one of these was the visual aesthetics of the stone. It's also relatively rare, as it needed a hot spring to have existed to deposit it, which is a rarer occurrence than an ambient temperature spring. Enmarch said that the Egyptians also valued it for sacred properties, and it's often found in religious contexts. He also showed us a picture of the famous scene from the tomb of Djehutihotep in Deir el Bersha showing a large statue being moved by many, many men - this statue was made of alabaster, and the text accompanying it includes "The road on which it came was very difficult indeed."

Hatnub was discovered in modern times by Percy Newberry and Howard Carter in 1891 while they were looking for the tomb of Akhenaten. The inscriptions weren't officially recorded at that time, but Enmarch said they were copied and circulated privately, so it was known that they were there. The texts were then properly recorded in 1907 by Georg Möller, and the work was published after his death by R. Anthes in 1928. Although other archaeological work has been carried out at the site (by Ian Shaw in the 1980s) this remained the most recent study of the texts until the study that Enmarch himself is undertaking. And this old study has limitations as the sole source of knowledge of the inscriptions - it has no photos, just drawings, and it was written up by someone who had never been to the site (and who could not always decipher what Möller had described). So Enmarch and his colleagues have embarked on a proper modern epigraphic study after an initial visit in 2012 showed that there was much that could still be learnt from these inscriptions. Their initial goal, which they have largely finished was to record all the inscriptions that have survived using modern methods (digital photography).

Enmarch next talked us through how you (or how an Ancient Egyptian would) approach the quarries at Hatnub. There are well preserved pre-classical roads in the desert which lead from the cultivated regions to the quarries. The road network includes causeways to build up the road so that the inclines are never too steep to pull large blocks of stone along. These might be built of blocks of stone, and still look pretty solid these days. Alongside the roads at intervals are small horseshoe-shaped man-made stone features which aren't yet understood - perhaps they are wind shelters? Part of the project is to investigate these and map them on the road network to see if anything can be learnt about them. As well as these structures there are also stone cairns near the road on a high part of the desert near Quarry P. These cairns could be for marking the route, but they may also have some sacred purpose. In front of the cairns themselves are rudimentary structures, and there are little cleared paths up to the cairns.

Quarry P is the part of Hatnub where most of the inscriptions have been found, and the rest of Enmarch's talk concentrated on this area. It is a large and deep oval pit, and nearly all the alabaster has been removed from it (there are fragments on the floor and some small parts left in the limestone walls of the pit). It is an open cast mine which definitely didn't have a full roof, although there may have been an overhang which has since collapsed, and there are giant (ancient) spoil heaps around it. Enmarch said that it feels like being in a volcanic crater (although obviously there is nothing volcanic about it).

The inscriptions are not evenly distributed around the walls of the quarry, instead they are concentrated in particular regions. Enmarch first talked us round these regions showing us the inscriptions that were previously known from the 1928 publication. The south wall of the entryway to the quarry has lots of features that were in this paper, some of which have been damaged since they were originally recorded in 1907. The oldest inscriptions here date to the reign of Khufu - they generally have both his cartouche and his Horus name, and may have his image and other protective symbols. They indicate the royal patronage of the quarrying expedition and the Pharaoh's domination of the area.

In the main oval area there is a boulder (a piece of rock which wasn't good enough quality to quarry) which is covered in carvings of little men - so it's called "little man boulder". Enmarch has identified 40 features mostly only noted briefly in the 1928 publication, which are mostly standing or sitting men with no texts. These are a lower class record of presence (rather than the royal inscriptions of the south entryway). They are mostly in relief or in red ink and many are now faded or eroded to near invisibility. Modern digital photography is a particularly useful tool in these circumstances and Enmarch showed us how he's been able to enhance the images to see these inscriptions clearly. For a lot of his images he would first show us a picture of what looked like almost completely bare rock, and then the enhanced image with a fairly clear inscription or image - it was very impressive to see what could be revealed.

The north west wall of the oval catches the sun first thing in the morning, and there is a red ink inscription here dating to the time of Pepi II which shows the king seated alongside his royal names plus an account of the expedition. This says that the leader of the expedition extracted as much stone as was required and transported it to the king. The south wall of the oval is covered with texts and images, and is marked out with rocks and stelae (which were removed in 1907 and sadly were then in Berlin in WW2 and destroyed). Two large red ink inscriptions in hieratic date to the time of Teti I. Others of the inscriptions here are dated by which Nomarch had ordered the expedition - the dating on these is unclear, they might be during the First Intermediate Period or they might date to later. They are placed near the 6th Dynasty inscriptions, to gain prestige from associating themselves with them. There are also modern additions to some of these inscriptions - the figures outlined in white, which seems an odd thing to do. And sadly some have been deliberately defaced as well.

After a break, Enmarch took us round the site again, this time talking about the inscriptions that they have discovered which weren't published in 1928, and also to give us his thoughts on the motives behind some of the inscriptions. The older inscriptions are just royal names and images, but from the 6th Dynasty onwards there is also biographical details of the expedition leader like those you might find in their tomb. They are tweaked to be specific to the place rather than a tomb - for instance they include a formula about making offering to the inscription (and thus the person) but as this is a quarry the return you will get for doing so is that your own expedition will be successful. The later inscriptions that refer to Nomarchs rather than Pharaohs are all close in date (within a few decades) and explicitly address themselves to later expeditions that they expect will come after them. This is unusual for an Ancient Egyptian quarry and Enmarch suggested that perhaps it was because it's closer to home than many Egyptian quarries and so felt more like somewhere the living would be visiting after your death.

On the south wall of the entryway there are some panels that look almost bare to the naked eye (whilst still looking like panels) - Enmarch's enhanced digital images show up figures and texts in these, and he's doubled the number of texts dating to Pepi II's reign this way. These new texts include a red ink text written in hieroglyphs which is exciting as normally the red ink ones are hieratic and the hieroglyphic ones are carved. And as a counterpoint another new text

is an incised hieratic text, again unusual. One of the inscriptions gives a name for the quarry which is "Northern Hatnub of the Hare Nome" (this dates to Pepi II's reign as well). The north wall of the entryway has no previously published inscriptions, but Enmarch's project has discovered some here as well. Some of them survive as no more than Pepi II's name, but one has a lengthy hieratic text listing the members of the expedition that left it behind. And on the Little Man Boulder there is also a newly discovered incised hieratic inscription that possibly lists the name of expedition members.

The south wall of the oval has several new texts. One of these is a big inscription found round a very faded figure which was only briefly noted in the 1928 publication. Image enhancement shows it up very well and it consists of multiple texts dating to the reign of a Nomarch called Djehutynakht (but which Djehutynakht is unknown). It's mostly a moral biography like one would find in a tomb (where the tomb occupant lists the things they have done that they should have and the things they haven't done because they should not). Another interesting text in this area is written by the Scribe of the Portal Ahanakht, in which he presents himself as the best at everything he does. In the text he refers to himself several times as "a scribe", something he appears proud of, and there are many references to his knowledge and skill with words, both as someone who can write words and someone who can construct a well turned phrase. Enmarch thinks that the handwriting of this inscription matches several others on this wall, and so Ahanakht may well have been the official scribe for several of these expeditions - and this inscription is him making sure that he is remembered as well as his masters.

One of the new inscriptions that they have discovered on the north west wall of the oval is high up on the quarry wall, and the style of the hieroglyphs is early dynastic. Taken together these imply that the early dynastic period is when this quarry was first worked. And it's corroborated by the fact that the inscriptions from the time of Khufu are lower down the walls, and so the quarry had been used for some time by the 4th Dynasty. Looking at the dates of the inscriptions the quarry was worked out by early in the 12th Dynasty. However there's one inscription from a much later date - set within the 6th Dynasty inscriptions is a text that dates to the 18th Dynasty. This was a previously known inscription, but Enmarch has discovered a new line of text - which names a sculptor, possibly even the man who made the famous bust of Nefertiti, who possibly came from Amarna to assess if there was any stone left. Backing up the date of the inscription are pottery fragments found at the site of the distinctive blue painted ware of the era.

To sum up Enmarch told us that they haven't made many major changes to the known chronology of the site, but they have discovered new and interesting details. There is still more to learn - they are currently clearing the debris at the bottom of the quarry so expose more of the lower portions of the walls, which may have new inscriptions. I really enjoyed this talk - one of my favourite places I have visited in Egypt is Vulture Rock which is covered with inscriptions from the prehistoric era through to Old Kingdom expeditionary inscriptions which are presumably much like the ones at Hatnub that Enmarch described in this talk. So this talk aligned well with my interests :) I also liked seeing what digital photo enhancement could do with these inscriptions, the amount of extra detail that could be pulled out was amazing.

Margaret Patterson

BETWEEN LEGACIES AND NEW TECHNOLOGIES – THE EVOLVING PORTRAIT OF DEIR EL-MEDINA

Dr Cedric Gobeil, the new Director of the Egypt Exploration Society, gave his first lecture in the UK on Friday 10th February at the Institute of Archaeology, UCL. Gobeil has been working at the site of Deir el-Medina since 2011 for IFAO, directing a team of archaeologists, scholars and 40-50 local workmen.

Bernard Bruyere worked on the site between 1921-1952 (apart from during WWII) and famously said he had excavated down to the bedrock; Gobeil, very politely, explained that he hadn't. When the team arrived at the site in 2011 there was a lot of damage and they set about

restoring the walls to Bruyere's day by using existing stone and making mud-bricks which have their stamp and date (so future restorers can differentiate). They cleared the floors and excavated another 30 cm, finding small artefacts and a couple of 18th dynasty walls (the original Tuthmoside village).

There are 68 New Kingdom houses in the village, the names of 15/16 home owners is known, with another added by Gobeil's team when they discovered an ostrakon on site. The western necropolis has 491 tombs, only 53 decorated; most are just a shaft or a pit. The team were responsible for the conservation of three newly opened tombs (TT218, 219 and 220) these are unusual in that they are neither monochrome nor polychrome but painted using four colours, black, white, yellow and red. In the northern part of the village there are 30 votive chapels and a temple (the current one dates to the Greco/Roman period). The team have started conserving these chapels and one, with its new roof and freshly cleaned images will be opened to the public shortly.

Using GPS the team's topographer has accurately redrawn the old Bruyere map of the village, giving the village's enclosure walls the curve that is seen with the naked eye. This "defensive" wall is not against human activity but was built to protect the village from destructive flash floods that occur from the western mountains.

The team have uncovered the remains of 1,000 human mummies (or body parts) and their osteologist has produced a database of information and carefully boxed them up. One female torso was seen to have markings on it and using infra-red and DStretch software (to digitally enhance faint pictographs that are invisible to the naked eye) have discovered the torso had tattoos on the neck, arms and back; one of a Hathor cow, leading Gobeil to wonder if she had been a Priestess of Hathor.

This was an excellent talk and there are two pieces of good news to finish with; one Cedric Gobeil will be our guest speaker in April 2018 when the study day will be about Deir el-Medina and the other is that the EES filmed the entire talk and this is available on YouTube <https://www.youtube.com/watch?v=OkteZLOQme8&feature=youtu.be>

Janet Brewer

Thanks go to Margaret Patterson.

The Essex Egyptology Group Committee

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