

THE OSTRACON



EGYPTIAN
STUDY
SOCIETY

© DMNH 1989

PUBLICATIONS COMMITTEE

Graeme Davis Sandy Kerns
Barbara Fenton Mary Pratchett
Judy Greenfield Jill Taylor

ADVISORY COMMITTEE

Dr. Donald Ryan Dr. J. Donald Hughes

STAFF LIAISON

Dr. Robert Pickering

THE OSTRACON is published quarterly by members of the Egyptian Study Society. The ESS, a support group of the DENVER MUSEUM OF NATURAL HISTORY, is a non-profit organization whose purpose is to study ancient Egypt. Articles are contributed by members on a voluntary basis. Member participation is encouraged. Nothing may be printed in whole or in part without written permission.

*This issue was supported by a donation from
BOB & ANN LOWDERMILK*

IN THIS ISSUE

PAGE	ARTICLE
1	<i>Predynastic Burials in Upper Egypt</i> by Anita McHugh
3	<i>A Dwarf Tomb and Other Recent Discoveries At the Giza Plateau</i> by Laura Engel
5	<i>Faiyum Portraits of Greco-Roman Egypt</i> by R. Diane Perna Williams
7	<i>Lecture & Exhibit Notes:</i> <i>Amenhotep III Exhibit</i> by Bonnie O'Leary <i>Nubians of Egypt</i> by David Pepper <i>Cleopatra</i> by Ruth Vaiana <i>Path to Tutankhamun</i> by Jon Neumann
11	<i>House of Scrolls</i> by Cheryl Preyer

PREDYNASTIC BURIALS IN UPPER EGYPT

by Anita McHugh

ABOUT THE AUTHOR: Anita McHugh is a computer consultant from Boulder who is currently working with large main-frame computers. Trained as a mathematician, her interest in Egypt started while she was still in high school. She joined the DMNH in 1985 after hearing about a museum-sponsored trip to Egypt. Her main area of interest is studying the archeological record to learn about the trade patterns and movements of ancient peoples and ideas.

The cultures of Predynastic Egypt are generally divided according to a chronology originally devised by Sir Flinders Petrie. The Predynastic Period began about 5500 BC and ended with the unification of Egypt and the First Dynasty.

During this predynastic time, there appears to have been separate, distinct cultures in Upper and Lower Egypt, although burials of the type associated with the later phase are found as far north as Gerza (see map). The peoples of Upper Egypt generally lived in the flood plain and buried their dead in the desert just beyond the edge of cultivation.

The Predynastic Period witnessed the development of traits found in the later historic ancient Egyptian civilization: effective farming and herding; metallurgy; pottery making; the shaping of hard stone by grinding; ceremonial architecture; elaborate burials; effective river-going sailing craft; and the emergence of stratified political and social systems. Unfortunately, tomb robberies also appeared with the earliest of these civilizations, the Badarian, and continued through the entire period in Upper Egypt.

Guy Brunton has postulated a culture prior to the Badarian which he called the Tasian (Hoffman, 142). His theory is based on the different pottery styles found in graves in Badarian cemeteries at el Mostagedda and el Matmar. However, this theory is not generally accepted.

BADARIAN CULTURE

Cemeteries of the Badarian culture have been excavated along the eastern flank of the Nile Valley between el Matmar in the north and el Etmanich in the south. Typical Badarian artifacts have been found at Armant, Nekhen (Hierakonpolis), and in the Wadi Hammamat. The remains of the Badarian culture seem to reflect a simple, semi-sedentary way of life. The typical Badarian grave was an oval or rectangular pit, roofed over with sticks on matting, and containing one or more bodies, lying on the left side with the head to the south.

The grave offerings included food, rectangular stone palettes, ivory spoons, small ivory or stone vases, fancy ivory combs, and ivory or clay human figurines. These palettes, spoons, and vases appear to have been associated with the grinding and use of green pigment. The pottery in Badarian graves was very hard, thin walled, and of three general types: polished red, polished black, and black-topped polished red or brown.

Countless shell or stone bead necklaces were buried with the dead. A few graves contained small copper tools or ornaments, such as pins, which were hammered or annealed rather than cast.

Although the graves differed somewhat in size, there was not enough difference in the quantity or quality of the

grave goods to indicate a stratified society. However, a stratified society cannot be ruled out because so few sites have been excavated, and there was a difference between the types of grave goods and similar items found in the settlements. A number of animals were also wrapped in mats or cloth and buried in separate graves like humans. Some of these animals may have been domesticated.

AMRATIAN CULTURE

Cemeteries of the Amratian, as well as the Gerzean, periods were excavated by Sir Flinders Petrie at Naqada, and Jacques de Morgan discovered similar graves at Abydos. Graves of the later periods represent an increasing sophistication and stratification of the society rather than a departure from the Badarian culture. Amratian village sites generally appear to be larger and more prosperous than the Badarian ones, while the cemeteries are little changed. Amratian sites are found from Deir Tasa as far south as the Nubian border. The

Predynastic Chronology

DATE (BC)	UPPER EGYPT	LOWER EGYPT
5500		
5000	Badarian	Merimden/Faiyum A
4500		
4000	Amratian (Naqada I)	Omari A?
3500	Early Gerzean (Naqada II)	Omari B?
3300	Late Gerzean (Naqada II)	Late Gerzean/Maadian
3100	Protodynastic	Protodynastic

Amratian buried their dead in simple rectangular pits, three to four feet deep, roofed with crude ceilings of interwoven branches and brush, and capped by low mounds of dirt. At Naqada, the graves were placed side by side on low desert spurs overlooking the cultivated land of the Nile Valley. Like the Badarian, the dead were placed in a contracted position, lying on the left side, legs flexed at a 45-degree angle to the chest, and hands in front of the face. Most were placed with the head oriented to the south, looking towards the west. Although there was no chemical mummification, the desert sands preserved the flesh and other organic parts. From these natural mummies, it is evident that the men and women wore their hair long and often braided, and that they were short by modern standards. In physical appearance, they were not much different than the modern rural southern Egyptians.

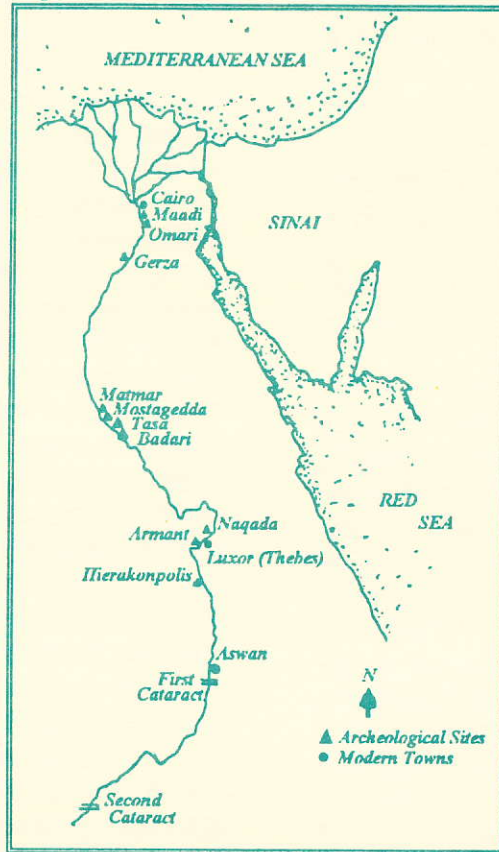
The Amratian had a strong tradition of providing themselves with the best possible afterlife. Tombs were "mini-homes" with tools, such as flint knives, scrapers, and projectile points; rhomboidal green slate palettes with malachite and hematite pigment stones; copper punches, awls and adzes; and containers of hard stone and pottery. The pottery of the Amratian graves has fine white cross-lines on polished red ware and black-topped red burnished ware, but the quality of the black-topped red ware of this period is inferior to that of the previous period. In the later part of this period, a relatively large jar with wavy handles on opposite sides at the shoulder was introduced.

GERZEAN CULTURE

The Gerzean, or Naqada II, period shows increasing social stratification. Gerzean sites are found all the way from the Delta to the Nubian border. There is an increasing variety in the size and design of the Gerzean tombs. Some graves were lined with wooden planks, and some had special niches for grave-goods.

The pottery includes red or buff-painted pottery. The black top on the standard black-topped red ware is narrower. These pots were generally filled with wood ash and vegetable matter, and were placed at the north end of the grave. The wavy handles on the jars

decreased in size until, by the end of the period, they were just symbols. These larger pots were filled with scented fat and placed around the head of the deceased. Near the end of the period, the scented fat was reduced and gradually replaced with more and more mud. There also appeared ripple-flaked knives, fish- and animal-effigy slate palettes, and more widespread use of copper, gold, and silver.



At Nekhen, British excavator, S. W. Green, found typical Gerzean tombs with their painted pottery, flint knives, animal-shaped pigment palettes, and crouched skeletons (Hoffman, 1990). At Naqada, Petrie excavated 57 tombs in Cemetery T that were significantly richer than those in other cemeteries at Naqada. In Nekhen, Green found five large tombs in one corner of the cemetery. The tombs in this group are of solid brick construction, each measuring about five meters by two meters. They consist of either a courtyard and a single room, or a rectangular chamber divided into two rooms. One tomb at Nekhen is called the Painted or Decorated Tomb because the walls of the grave were first coated with white or light buff plaster. Then a wide variety of designs were applied, ranging from simple lines in red and blue-black pigment to complex scenes of men.

The Predynastic Period in Upper Egypt is interesting in that it shows a continuous growth in both the sophistication and the stratification of the developing Egyptian society. The burial of wealth and provisions for the afterlife that are so important in Dynastic Egypt began during this period--as did the practice of robbing the tombs of these people.

REFERENCES CITED

- Hoffman, Michael A. *EGYPT BEFORE THE PHARAOHS*. Dorset Press, New York, 1990.
- Hoffman, Michael A. *THE FIRST EGYPTIANS EXHIBITION CATALOG*. McKissick Museum, U of South Carolina, 1988.
- Trigger, B.G., B.J. Kemp, D. O'Connor, and A.B. Lloyd. *EGYPT: A SOCIAL HISTORY*. Cambridge U Press, Cambridge, 1983.

A DWARF TOMB AND OTHER RECENT DISCOVERIES AT THE GIZA PLATEAU

By Laura Engel

ABOUT THE AUTHOR: Laura Engel has more than a passing acquaintance with Egypt as she has traveled there four times. Her insightful observations on the various archeological activities can be credited to her archeology studies at the University of Colorado at Denver.

The area of the Giza Plateau is the site of many archeological activities. Most of these are sponsored by the Egyptian Antiquities Organization, headed by Dr. Mohammed Bakr, Chairman, and by Dr. Zahi Hawass, Antiquities Director General for the Giza Pyramids and Sphinx.

Dr. Hawass has made many lecture tours to the U.S. and has been a guest of the ESS during several speaking engagements at the DMNH. His topics have included pyramids, the preservation of Egypt's ancient monuments, and the present-day restoration work on the Giza Plateau. My interest was really sparked when Hawass spoke about the excavations he was directing near Khafre's Pyramid in an area now known as the "Cemetery of the Dwarfs" because the remains of a dwarf named Seneb were found there. On my second trip to Cairo, in March of 1990, with the permission and help of Dr. Hawass, I was allowed to visit the ongoing excavations at this cemetery.

In late 1989, in an area west of Khafre's Pyramid on the Giza Plateau, the tomb of Khafre's dwarf cupbearer was found. The rectangular-shaped tomb was constructed out of limestone and contained two false doors on the east side. The name of Pr-ny-Ankhw was written in hieroglyphs on the drums above the doors. Statues of two females were found in niches beside the false door. Attached to the north side of the tomb was a serdab (chamber containing a statue of the deceased). The ceiling was constructed of a single limestone slab.

On the western side of the tomb, under the overhang of the limestone ceiling, was a niche for a statue. Inside, a beautifully-executed statue of black basalt was found. The style was consistent with sculptures made for private individuals of the Old Kingdom. The artist had superbly carved the dwarf's facial features and muscular chest and arms. The sculpted details of Pr-ny-Ankhw's

deformities and injuries indicate that he suffered from the first known case of elephantiasis (per Dr. Hawass). The statue stands approximately 18 inches tall. The cupbearer is seated and clutches a staff in both of his hands. The inscription on the right leg has been translated as: "one who delights his lord every day, the king's dwarf Pr-ny-Ankhw of the great palace".

Pr-ny-Ankhw appears to have been a hunchback, with very short legs and a large head. The body of his chief wife, Nihathoranku, was also found nearby. She was a high priestess of the cow-goddess Hathor and was of normal stature. A tomb belonging to Pr-ny-Ankhw's second wife or concubine, who was also of normal stature, was also discovered near the other tombs.

On my return visit to the excavation in 1992, Hawass arranged for me to view the new wonders which had been unearthed. The cemetery was bustling with activity. As in the past, excavations in Egypt consist of labor-intensive sand removal. Tons of sand had been removed and a necropolis was now evident. One of the more interesting finds was a false door of fine white limestone. When the workmen removed its protective covering for me, I saw that it was beautifully inscribed with hieroglyphs. This false door is the only limestone front found in the cemetery so far. Because the tomb structure is made of mud brick, it is believed that the door was stolen from another tomb.

This trip also gave me the opportunity to view my first skeletal remains *in-situ*. The body of a man had just been discovered in a shallow grave at the Cemetery of the Dwarfs. He was lying in the fetal position with his head to the north and his face to the west. However, the pink color of the bones puzzled me, and as I was escorted through the site by the excavation foreman, I asked him about the unusual coloring. He replied that all the skeletons were colored this way. I have yet to get a definite answer to my question, but my own speculations include: that red ocher or henna might have been used in treating the body; that there might possibly be a high iron content in the sand; that iron oxide could have been sprinkled over the body at the time of burial; or that the coloration could come from mineral leaching of limestone.

In late 1989 and early 1990, workers installing sewer lines in the neighborhood of the modern village of Nazlet el Saman, located at the foot of Khufu's Pyramid, came upon the remains of an Old Kingdom city belonging to the builders of the Giza Pyramids. The city extended three square kilometers and housed some 20,000 workers. The Pyramid Workers' Village

complex is considered an important find because little is known about how the common people of ancient Egypt lived. Among the finds in the area were the remains of mud-brick houses and limestone block walls, thousands of pottery sherds from beer and wine drinking cups, trays of food, and storage vessels. Bones of pigs, cows, and sheep, bearing butcher marks, were also found. Pollen remains which were also found are now being analyzed, and these studies should yield information on both the plant life and the climate existing in this area 4600 years ago.

Excavation of the site was hampered by the fact that Nazlet el Saman houses a population of approximately 70,000 people. As the inhabitants make their livelihood primarily from the tourist trade around the Pyramids and the Sphinx, they were unwilling to take up residence elsewhere. The new sewage system was an important addition to the community as it was the first in the area. It was also needed to keep underground waste seepage away from the Sphinx, which lies between the village and the Pyramids.

The remains of Khufu's causeway and valley temple were also discovered in the area of Nazlet el Saman. The Greek historian, Herodotus, visited the Pyramids in 450 BC and wrote that the causeway was decorated with birds and that it took the Egyptians ten years to build it. Since the time of Herodotus, no mention has been made of the causeway or the valley temple. However, Egyptologists suspected its existence because of rumors by the older inhabitants of Nazlet el Saman who saw parts of the exposed foundations before the village expanded on top of them. Seismic tests done in the area, as well as the existence of similar structures by the other pyramids, have added to this belief.

The causeway was constructed out of Tura limestone and its length was 825 meters (2700 ft). It was built with a slight bend at the site of the funerary temple and bent again after 700 meters (2300 ft). At the end of the causeway was the valley temple which was built of limestone with a basalt base. It was approximately 70 meters (230 ft) long. However, the width is unknown at this time since a modern villa (rumored to belong to one of the Egyptian Mafia) is located on top of the site. Blocks found in the area contain scenes of birds and animals, as well as scenes of the heb-sed festival performed by the king.

On my last trip, I was taken southeast of the Pyramids to an area across from Nazlet el Saman. There, Dr. Hawass and the American Egyptologist Mark Lehner of the Oriental Institute at the University of Chicago are

conducting a joint excavation at the outskirts of the Pyramid Workers' Village and Cemetery. Granaries, large ovens, and breweries have been discovered here.

The inscriptions in the cemetery indicate that the tombs are those of the pyramid builders. Some tombs have inscribed false doors bearing the titles of building inspectors and tomb-building directors. It is believed that the tombs were built from materials left over from the construction of the pyramids and the temples surrounding them. Many tombs have vaulted ceilings and some have stelae inscribed to Hathor, who was the protectress of these workers. Her importance to the inhabitants of the village is further reinforced by the fact that most women's titles indicate that they were priestesses of Hathor.

Ten tombs have been classified as pyramids, and one of the tombs has a step design. It is believed these tombs were imitations of the royal pyramids. I noticed that the higher up the tombs were located on the hill, the more elaborate they became. I later discovered that the elevated tombs have been identified as belonging to high-ranking officials. I believe the term "pyramid" is an inaccurate description of these small pyramid tombs for the working class, and feel that "pyramid-like", "pyramid-style", or, better yet, "bee hive" or "cone-shaped" would be more appropriate.

At the time of my last visit, 90 graves and 13 tombs had been uncovered in the Pyramid Workers' Cemetery. Some tombs had inscriptions, vaulted roofs, courtyards, and false doors painted red, yellow, and black. The skulls of one of the skeletons uncovered in this cemetery was analyzed, and it showed signs that the deceased had suffered from a brain cancer and had undergone brain surgery. This confirmed that early Egyptian physicians had performed an advanced form of surgery as early as the Fourth Dynasty. Skeletons of the workers' families were also present. I noticed that the skeletons in this cemetery were not pink, as were the ones in the Cemetery of the Dwarfs, but were the typical whitish color one would expect. Pottery sherds from beer jars were laid out at the site awaiting proper documentation before storing. Offering stands with meat offerings and several beautiful statues were also excavated. One statue of remarkable workmanship portrayed a female in a kneeling position grinding grain. Both Hawass and Lehner feel that the Pyramid Workers' Village complex is comparable to Deir el Medina, the tomb-workers' village for the Valley of the Kings outside Luxor.



Another project undertaken by Dr. Hawass is an up-to-date map of the Giza area. The discoveries of the Pyramid Workers' Village and Cemetery, the wall that divided the common workers' area from the sacred area of the pharaohs, the Cemetery of the Dwarfs, and the recent discovery of Khufu's Causeway and Temple Complex have all increased our understanding and knowledge of the area. With current engineering and computer technology, Dr. Hawass feels that an accurate map of the area is now possible.

Although modern exploration in Egypt may no longer consist of the spectacular finds of the late 19th and early 20th centuries, a fascinating wealth of knowledge continues to come forth as a result of the ongoing excavations being done at the Giza Plateau.

REFERENCES

AL AHIM (newspaper). 2 Jan. 1992, Cairo, Egypt.

AMERICAN RESEARCH CENTER IN EGYPT NEWSLETTER. "A Report From Zahi Hawass". No. 154, 1991.

Hedges, Chris. *DENVER POST*. 24 Oct. 1991 and Mar. 1992, from the New York Times, Denver, CO.

Time Life ed. *EGYPT: LAND OF THE PHARAOHS*. Time Life Books, Alexandria, VA, 1992.

EGYPTIAN GAZETTE (newspaper). 26 Dec. 1991, Cairo, Egypt.

Hawass, Zahi. *THE PYRAMIDS OF ANCIENT EGYPT*. Carnegie Museum of Natural History, Pittsburgh, PA, 1990.

Hawass, Zahi. Personal interview. Jan. 1992.

Brock, Lyla Pinch. "Nile Currents". *KMT - A MODERN JOURNAL OF ANCIENT EGYPT*. 1:2 1990. KMT Communications.

Reader, Gary. "Nile Currents: Up at the Giza Plateau - Interviews with Mark Lehner and Mansur Radwan". *KMT - A MODERN JOURNAL OF ANCIENT EGYPT*. 2:4 1991. KMT Communications.

ROCKY MOUNTAIN NEWS. 7 Jun. 1991, 25 Oct. 1991, Denver, CO.

Wenke, Robert S. *PATTERNS IN PREHISTORY*. Oxford U Press, 1990.

FAIYUM PORTRAITS OF GRECO-ROMAN EGYPT

By R. Diane Perna Williams

ABOUT THE AUTHOR: R. Diane Perna Williams is a non-traditional senior at the University of Denver, majoring in art history. Her specialty is the Roman Empire, as is reflected in her research topic. R. Diane shares her life with her husband, two horses, a dog, and a cat. She hopes to pursue her love for the ancient world with an MA in Roman Studies at Goddard College, Vermont.

Faiyum portraits, the descriptive terminology for the mummy portraits of Greco-Roman Egypt, are so called because the majority of them have been discovered in the Faiyum district of Egypt (Belloi, 63). Approximately 700 portraits are held in museums and private collections worldwide. These portraits are providing archeologists, anthropologists, and art historians with valuable insight into the ancient world.

The portraits were executed on wooden panels, usually of cypress, linden, lime, or fig. The surface of the panel was primed with gesso (a plaster-like preparation) and sealed with a mixture of gypsum and glue to keep the paint from being absorbed. In addition, this white undercoat lent an aesthetically pleasing luminosity to the colors applied over it. This effect would certainly have been known to the better Roman-Egyptian artists.

However, the encaustic technique, i.e. applying a mixture of heated beeswax and pigment to the heated panel, produced the earliest and best examples of the mummy portraits. This method allowed the artist to reheat the panel and re-work the portrait resulting in subtle touches that are missing in later examples which used a tempera medium.

As cultural artifacts, the wooden-panel paintings preserve images of ancient Egyptians. The portraits further attest to Roman influence on modes of dress, adornment, and artistic style.

In his writings of the first century AD, Pliny the Elder laments the decadence of wall painting in Rome, stating, "Even the painting of portraits by which the closest possible likenesses of deceased persons were handed down from age to age has died out completely" (Elder). While Pliny's lament may have been true in Rome itself, portraiture flourished along the Nile in the Faiyum

region from the beginning of Pliny's lifetime; it continued to do so for more than 300 years. These surviving portraits have helped to fill the gaps in our knowledge of Roman painting.

Roman art was international in a way that no other art has been until the 20th century (Perkins, 215). The sense of familiarity one often experiences when viewing a Republican bust summarizes what Rome meant to both the ancient and the modern world. Rome influenced the cultures within its empire to such a large extent that it is difficult to discern the individual, national character of its colonized subjects' art.

What did these portraits symbolize for the Egyptians of Roman-Egypt? The Egyptians' belief in an afterlife and in the immortality of the *ka* remained unchanged throughout their long history. Mummification preserved the body in a lifelike manner and allowed the wandering *ka* to identify its physical remains upon its return. The inclusion of a painted likeness of the deceased to help the *ka* identify its corporeal body seems to be a logical progression in the art of tomb and mummy adornment. The Faiyum portrait appears to be a "modern" innovation in preparations for the afterlife as practiced by the ancient Egyptians.

The questions then arise as to when and where the influence for this innovation originated, and were the portraits painted in life or posthumously? What function did they fulfill? Given the stylistic comparisons in the mode of dress, one need look no further than Rome for the first answer. An answer to the other question is more complex, and, by nature of the elapsed span of centuries, somewhat speculative.

David L. Thompson contends that Faiyum portraits may have been commissioned during the lifetime of the subject and hung in the house until death. After death, the portrait was removed from the wall, trimmed and fitted into the mummy bundle, and entombed with the remains. If this was the usual procedure, the question of

verism (stark realism) of portraits arises. Did the likeness truly resemble the subject or did the artist's work flatter the patron in hopes of earning a larger fee for his work? Furthermore, did a subject choose a stock portrait to which a few personalizing touches could be added?



Representative portrayal of people was unknown in Egypt until the appearance of highly realistic Roman portraits (called *Republican portraits*) in the first and second centuries BC (Smith).

A group of portraits in hard Egyptian stone dating from Ptolemaic and Roman Egypt (332 - 30 BC) has been found. Since there was limited commercial and military contact between the two empires prior to 30 BC, it appears unlikely that Faiyum artists were *directly* influenced by the Republican portraits. *Verism* was practiced by Egyptian portrait artists, not as a conscious effort to mimic Roman portraiture, but because the artists were swept up in a widespread movement toward this new painting approach. The realism of the portraits further supports the theory that they were painted to aid recognition of the deceased by the *ka*.

As stated earlier, Roman dress and adornment in the Faiyum portraits attests to Roman influence. In the case of mummy portraits, however, adoption of Roman customs did not cancel out Egyptian practices of preserving the dead. The Roman custom of keeping ancestral masks in cabinets in their homes bears no relation to the use of mummy portraits in Egypt. Furthermore, the concept of an afterlife or of immortality is conspicuously absent from ancient Roman religion. The most widely held opinion, even among the Roman lower class, was that death was a state of nothingness, an eternal sleep (Veyne, 219). The Romans would have had no use for mummy portraits as their cosmology did not include a belief in immortality. Despite stylistic similarities between Republican portraits and those of the Faiyum, the latter must be considered an uniquely Egyptian artifact, executed in

Egypt by Egyptians for a specific religious function.

The figures in wall frescoes in the Synagogue at Duro-Europas, the Christian Church, and the Temple of Bel also show a definite Roman influence (Perkins, 215). The art of Palmyra (an ancient city in Central Syria) also shares a large repertory of motifs and formulae from Greco-Roman sources (Colledge, 218-220). In all cases, the characteristics of composition -- the frontality of the subject (subject is parallel to plane of picture surface), the lack of perspective, and a hierarchical rather than naturalistic proportion of figures -- reflect the strong influence of four Pompeian styles of wall painting. Roman influence in each case is inarguable. The Romans influenced their far-flung Empire, but the indigenous civilizations retained their fundamental identities. Palmyrene art characterized the Palmyrene people, just as the art of Duro-Europas retained its inherently Jewish manuscript illustrative style, and Egyptian art remained Egyptian.

Nowhere was the success of the Empire better recorded than in the artwork and artifacts of the diverse elements of the citizens and denizens of the Roman Empire. Rome's policy of allowing non-Italian cultures to retain their own national identity and customs was a basic reason for the success and longevity of the Empire.

REFERENCES

Belloli, Andrea. *J. PAUL GETTY MUSEUM HANDBOOK OF THE COLLECTIONS*. Malibu, 1991.

Colledge, M. A. *THE ART OF PALMYRA*. Thames and Hudson, London, 1976.

Ling, Roger. *ROMAN PAINTING*. Cambridge U Press, 1991.

Perkins, A. *THE ART OF DURO-EUROPAS*. Clarendon Press, Oxford, 1991.

Pliny the Elder. *NATURALIS HISTORIA, BOOK 35*.

Smith, R. R. R. "Roman Republican Portraits." *JOURNAL OF ROMAN STUDIES*. Vol. 73.

Thompson, David L. *MUMMY PORTRAITS IN THE J. PAUL GETTY MUSEUM*. Malibu, 1982.

Veyne, Paul, ed. *A HISTORY OF PRIVATE LIFE FROM PAGAN ROME TO BYZANTIUM*. Harvard U Press, Cambridge, London, 1987.

LECTURES AND EXHIBITS



WHO WAS AMENHOTEP III?

By Bonnie O'Leary

ABOUT THE AUTHOR: *Bonnie O'Leary is a retired major in the Air Force who has traveled to 108 countries. She graduated from Barnard College of Columbia University and 34 years later obtained her M.S. from*

the University of Northern Colorado. Bonnie is very active in raising funds for the Arlington Memorial for Women in the Military.

Who was Amenhotep III? The Cleveland Museum of Art tries to answer this question with a wonderful exhibit of what may be the last major international exhibit of Egyptian artifacts. The exhibit, *Egypt's Dazzling Sun: Amenhotep III and His World*, contains about 140 objects ranging from gigantic statues to tiny glass bottles and jewelry. A few days after the exhibit opened, I drove through lovely parks to the Cleveland Museum. Once inside, I watched a short multiple-projector slide show, and then strolled past gigantic statues of *Nebmaatra* (Amenhotep III's personal name). Amenhotep III was the ninth king of the 18th Dynasty (1391-1353 BC) and called himself "The Dazzling Sun Disk" to equate himself with Amen Re. He was the father of Akhenaten and husband to the famous Queen Tiye, and was a master builder. When Ramses II took over the Temple of Amen Re at Thebes a hundred years later, he had statues of Amenhotep altered to his own image with a more athletic build and broader face.

Artifacts in several media are on display including ceramics, glass, wood, calcite, and faience pieces. They were all fascinating. One artifact that intrigued me was a spoon handle shaped like a young girl similar to the one in the Denver Ramses II Exhibit. The Ramses spoon was described as that of a swimming girl whereas the Cleveland Museum interprets this image as that of Nut, the Sun Goddess, who ate the sun at sunset and gave birth to it at sunrise.

August 1992

The Cleveland Museum of Art also has a wonderful permanent exhibit of Egyptian art. Their oldest object is a statue of the frog-goddess Heqat from the First Dynasty. There were also two heads of Hatshepsut and some Faiyum portraits (from the Greek era) that I found interesting.

I encourage everyone to visit Cleveland or Ft. Worth and see this magnificent exhibit as it is well worth the effort -- unless you can make its Paris stopover!



NUBIANS OF EGYPT

Presented by Dr. Anne Jennings
ESS May Meeting

Report by David Pepper

ABOUT THE AUTHOR:

David Pepper was educated at the University of Toronto (B.S., M.S., M.B.A.), and is a current ESS board member and part of the Pyramid Study Group. He is spending

the summer getting in condition for more perilous pyramid-climbing by tackling Colorado's Fourteeners with his son Tim.

Dr. Anne Jennings, Outreach Coordinator at the DMNH, presented a lecture covering her doctoral work on the role of women in Nubian society. She reported on her studies of the Nubian villagers at West Aswan, on the western bank of the Nile across from Elephantine Island. Jennings lived in this community in 1981-1982 and revisited it in 1986.

Nubia, *Wewet* in ancient Egyptian, was one of the most important neighbors of ancient Egypt as it possessed a strategic border, many of the ancient gold mines, and control of important trade routes. Because of their strategic border, the ancient Nubians were usually subject to the rule of the Pharaoh.

Jennings described the modern Nubians as a culturally separate minority group in Egypt (although a majority population in the Sudan) with their own language, customs, and traditions. Her study of the role of women in Nubian society indicated that, although the women lead what is perceived by Westerners as "separate lives", they are not second-class citizens.

This stimulating lecture described the daily life of Nubian women as experienced by Jennings while living and working with the family of Saadiya Hassan Ahmed. She helped the family draw water from the Nile and cook meals of bread, rice, and vegetables. Jennings determined that village women rely on two support groups: their female friends with whom they grew up and their female relatives. Using these networks, the village women conferred on important issues, provided care and support for their friends, and maintained contacts with their extended families. Jennings concluded that the members of these two groups do not overlap. She also concluded that the men have similar support groups, but her studies concentrated on the women's role in Nubian society.

Some traditions of the villagers have probably remained unchanged for thousands of years. However, Jennings noticed changes in the village from one visit to the next, as the modern world infringes on these people. They are becoming more integrated into contemporary Egyptian society; cars have become more numerous and many villagers attend modern schools in Aswan. Two of the villagers she met had sons who have become doctors.

We were given a glimpse of a seldom seen aspect of modern Egypt by Jennings' lecture and slide presentation. The evening was very enjoyable as well as very thought-provoking for myself and many others.

CLEOPATRA: EVIL GENIUS OR HEROINE?

Presented by: Dr. J. Donald Hughes
ESS June Meeting

Report by Ruth Vaiana

ABOUT THE AUTHOR: *Ruth Vaiana, who has previously written for THE OSTRACON, is an enthusiastic Egyptophile. She was an ESS board member, a Ramses volunteer, and has traveled in Egypt as well as many other exotic places. Ruth will be departing for Greece at the end of August.*

Dr. Don Hughes is an ESS member, serves on the Advisory Committee for *THE OSTRACON*, and is a professor of ancient history at the University of Denver.

With the audience gazing at a slide of a bust of Cleopatra located in Berlin, Hughes began his slide-lecture on the life of Cleopatra. The slide showed her features to be rather small and delicate, with piercing

eyes and a very defined mouth. Ironically, as Dr. Hughes points out, it wasn't her physical appearance that charmed the famed Julius Caesar and Mark Anthony -- not to mention a few others -- but rather her personality. Her voice, intelligence, and irresistible seductiveness won over many a heart and mind. She also had a delightful sense of humor based on word play.

As Dr. Hughes' story unraveled, we learned about various details of Cleopatra's life - from Ptolemy's accession to the throne up to and including her reign. Her life seemed to be an endless succession of political events that occurred inside Egypt (ca. 70-31 BC), as well as in Rome. He gave us an immense amount of history to retain as well as an accurate account of one of the most brilliant women ever to have lived and ruled one country and *almost* two empires.

Equating herself with Egypt, as she doubtlessly did, Cleopatra avoided becoming a prisoner and possibly being paraded through Rome in a wooden cage, ridiculed and degraded. In effect, she died for her country, preventing the almost certain humiliation Egypt would have suffered through her.

For the 39 years that she lived (a relatively short time compared to today but considered old age in ancient Egypt) she accomplished as much as many of her male counterparts and died with a warrior's dignity.

Dr. Hughes provided a captivating and brilliant lecture on a woman who lived by her own laws, and by doing so, changed the world in numerous ways.



**THE PATH TO
TUTANKHAMUN**
Presented by T.G. H.

James
July 6, 1992, at the DMNH

**Reported By Jon
Neumann**

ABOUT THE AUTHOR:

Jon Neumann is a legal investigator from Colorado Springs and a new member of the ESS. Jon became interested in ancient Egypt at the age of ten when his family moved to Tehran, Iran, and stopped in Cairo to do some sightseeing. He returned to Egypt in 1984 and his fascination has never waned. Jon is a professional tourist with a passion for history, and his ambition is to visit all of the world's ancient sites. His latest effort to fulfill this dream was a trip to Peru last year.

The presence of T. G. H. James at the ESS reception at Bob and Ann Lowdermilk's home and at the IMAX Theater were the opportunities of a lifetime. Meeting a renowned Egyptologist in person and enjoying a fascinating presentation on Howard Carter provided some memories to truly cherish.

The audience was fascinated as we were entertained by James' British aplomb, humorous observations, and commentary as we followed Carter's path leading to his making *The Discovery* - the tomb of Tutankhamun.

James described Carter's upbringing in a sympathetic Victorian home, which exposed him to sketching, drafting, and the arts. Living in Norfolk under the guidance of his father, a renowned painter, he was introduced to the Amherst family. Through this connection, he gained access to their huge library and possibly the best private Egyptian antiquities collection in England. Thus, Carter's vocational direction was established. Through acquaintance and referral, he became apprenticed to Egyptologist Perry Newberry with the Egypt Exploration Fund (precursor to the Egypt Exploration Society), and secured his first position in Egypt at Beni Hassan as a tracer of wall reliefs.

Carter next worked with Sir Flinders Petrie, and then as "principle artist" for Edouard Naville. James underscored that Howard Carter was first and foremost an artist, rather than an excavator, and that this quality was clearly evident in his drawings as well as in his excavational procedures. He supervised huge numbers of workmen on behalf of Naville and was often left in charge during the latter's absences and various returns to Switzerland.

As Director General under Gaston Maspero's tutelage, Carter was unexpectedly offered the position of Chief Inspector of Upper Egypt. He had been recommended by Naville who was most impressed with Carter's work for him in the prior years.

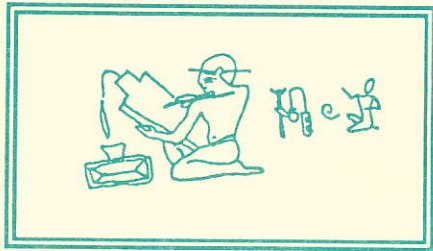
Carter next supervised excavations in the Valley of the Kings with the financial backing of Theodore Davis and later continued work in the tombs above Aswan. When the tomb of Amenophis II (Amenhotep II) was robbed, Carter's fine reputation was questioned but survived. However, a subsequent fray with French tourists at Saqqara turned political and, although exonerated, he was banished to excavate in the Delta. Carter was upset and, despite Maspero's objections, resigned. He then lived by painting and leading tours.

Maspero invited Carter to meet Lord Carnarvon who

decided he needed the experienced Carter to oversee his excavating concession. Their happy relationship continued throughout WWI and after, eventually leading up to the wondrous discovery of Tutankhamun's tomb in 1922.

T. G. H. James accompanied his enthralling lecture with a full complement of old photos of Carter's artwork, excavations, and uncovered treasures. He also showed the people in Carter's life who helped form his interests and talents, as well as those with whom he worked in Egypt. Our appetites were whetted by the James presentation. Fortunately, we have only a few months to wait for the release of his companion publication, **HOWARD CARTER: THE PATH TO TUTANKHAMUN.** I can hardly wait!

HOUSE OF SCROLLS



BOOK REVIEWS

THE LAST CAMEL DIED AT NOON

by Elizabeth Peters

Reviewed By Cheryl Preyer

ABOUT THE REVIEWER: Cheryl Preyer is a new member of the ESS and has already become active--she is helping to get the newly formed Marketing Committee off the ground. She has harbored an interest in Ancient Egypt for some time and joined the ESS after attending the Don Ryan Lecture last March. Cheryl currently works in the advertising field.

Peters, Elizabeth. **THE LAST CAMEL DIED AT NOON.** New York: Warner Books, 1991.

Amelia Peabody and Radcliffe Emerson are back for another adventure with their son Ramses in tow. For those not acquainted with the Amelia Peabody books, the tales take place around the late 1800's. Amelia and

her husband, Emerson, are British Egyptologists with an astoundingly precocious son known as Ramses. This tale begins with the threesome stranded in the desert, their crew having absconded with the bulk of their supplies. As the title indicates, the group is camel-less and in dire straits.

Amelia backtracks her narrative to beguile the reader with the events leading up to these dire circumstances. She and Emerson, planning to spend the winter digging in the Sudan, have their domestic comfort infringed upon by Reginald Forthright and his grandfather, Lord Blacktower. Apparently Willoughby Forthright (Reginald's uncle and Blacktower's son) was an acquaintance of Emerson's who went missing from the Sudan area some 14 years earlier. Blacktower has recently received a message from his son, along with a map drawn on an old note from Emerson. The map shows a route to the secret city where the Kushites fled when their city, Meroë, fell. Emerson repudiates the map as a fantasy and claims that if Willoughby Forthright still lives, there would be little chance of finding him.

Emerson, Peabody, and Ramses set out for their excavation in the Sudan. Emerson is quite angry with Budge for beating him to the Sudan. (Budge serves as a wonderful reference, not only for the time-period, but as a symbol of the competition and jealousy abundant in the field). Our heroes settle down to dig in Nuri where they become acquainted with Kemit, a mysterious man who has little to say about himself other than that his village has been destroyed.

The family is drawn to leave their dig in order to search for a missing Reginald Forthright, and this is the trek that leaves them stranded with very little water and no camels. The family is rescued, of course, and taken to the secret city -- an archeologist's dream-come-true. It is a living ancient Egyptian society complete with temples and religious practices still being followed by its inhabitants!

A power struggle is in the works between two brothers aspiring to the throne. Naturally, the Emerson Clan, with their usual enthusiasm and determination, help the good-guys while absorbing as much historical knowledge as possible from their locale. Consequently, Amelia and company find themselves in a number of dangerous situations. However, given that this is a Peabody story, good ultimately triumphs over evil.

While the happy ending comes as no surprise, the voyage is extremely entertaining. Amelia lends a 19th

century feminist viewpoint to her stories and, at the same time, lightens them up with good-natured humor at practically every turn. The plots are very interesting and authentic since Elizabeth Peters certainly knows her way around ancient Egypt (Elizabeth Peters is the nom de plume of Egyptologist, Barbara Mertz. Mertz acquired her Ph.D. from the Oriental Institute at the University of Chicago). However, Amelia's narrative is what makes these books so compelling as well as lots of fun.

DID YOU KNOW ????

Heb-sed festivals, sometimes called jubilees, were celebrations of the 30th anniversary of the Pharaoh's accession to the throne. They were begun during the New Kingdom, and were highly traditional and formal and could last over two months with a full series of complex rites. Important rites included the crowning ceremonies for Upper & Lower Egypt in the presence of the images of the gods. These images were brought down the Nile from all over the land. The festivals were considered good omens for high Niles and prosperity. Ramses II celebrated more jubilees than any other pharaoh in the history of ancient Egypt.

THE DENVER MUSEUM OF NATURAL HISTORY

2001 Colorado Blvd.
Denver, CO 80205



**EGYPTIAN
STUDY
SOCIETY**

© DENVER 1992