



The **Heritage** of Egypt

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Per Medjat

Muhammad Ali Pavilion at Shubra



Muhammad Ali was born in 1769 in Kavalla, Macedonia; his ethnic background is unknown, though he may have been an Albanian and was certainly Muslim. His father, Ibrahim Agha, the commander of a small provincial military force that was maintained by the governor of Kavalla, died when Muhammad Ali was a boy, and he was brought up by the governor. At 18 he was married to one of the governor's relatives, as she was rich. He became involved in the tobacco trade, an experience that may account for his later commercial interest.

In 1798 Egypt was occupied by the French force under Napoleon Bonaparte. Muhammad Ali went there as part of an Ottoman expeditionary force to oppose the French. With great political skills

he managed, by 1805, to be named The "Wali", the Ottoman Sultan's Viceroy in Egypt, with the rank of "Pasha".

In 1841 Muhammad Ali succeeded in guaranteeing for his family the hereditary right to rule Egypt and Sudan; then he retired from the office in 1848, and died 2nd August 1849.





Muhammad Ali built many palaces in Cairo. One of the most beautiful is that located in Shubra. Shubra used to be an island in the middle of the Nile, known as Elephant, "Elfiel" Island, then with the silting up of the Nile mud it became connected to the land, to become what is now known as "Shubra" and "Rod El-Farag".

Muhammad Ali decided to build a palace for himself away from the official residence (The Citadel), which is why he chose this place on the river banks at Shubra. In order to reach the palace from Cairo, in 1847 Muhammad Ali constructed Shubra Street, the straightest and widest street at that time, so that it could be a breathing space for the people of Cairo. The Shubra palace follows the style of a "Garden Palace", which was new to Egypt at that time, but was very popular in Turkey, similar to those on the Bosphorus and the Dardanelles.

In the interior chambers of the palace, designs followed varied and mixed styles ranging from Oriental fantasy to European luxury.

The work started on the palace in late 1808/early 1809 under the supervision of "Zu Al-Fuqar Katkhuda". Then in 1821 Muhammad Ali wanted to enlarge the complex, so he used the designer of the French ambassador "Duravitty" and the architect "Pascal Coste". In 1820 Shubra Palace was the first place in Egypt to use a modern lighting system, which was installed by Galloway Bey (at a cost of 2500 Piastres).



The palace originally consisted of thirteen buildings; apart from being the resident of Muhammad Ali, it was also a guest house for foreign ambassadors and members of the Royal Family. Only three buildings remain at the site: "The Gabalaia Kiosk", which was used as a separate reception area for guests; "The Fountain Kiosk" – Al-Saia – which was also used for receptions as well as a festival area; and the well and water wheel building.

The Pavilion

A continuous gallery six metres wide and supported by thin marble columns encloses a vast marble basin. Various fountains supply the basin with water, four lions spout a cascade of water from each corner and twenty-four crocodiles support the octagonal platform in the middle, with its own splashing fountain. The basin is only a little over a metre deep, but it is wide enough for several boats. The platform provided a stage for musicians and dancers.

At the corners of the pavilion are four rooms: a billiard room, whose table and complete set of balls and cues were a gift from King Louis-Philippe of France; a small dining room; a reception room; and a resting room, also referred to as the room of names. All are high-ceilinged

and decorated with trompe l'oeil scenes of landscape, dancing Nereids, palaces and colonnades.

The most ornate is the reception room with its beautiful parquet floor, large mirrors on wood-panelled walls, and ceiling of sculpted wood, gilded and painted in startling, fresh colours.

Some historical sources describe the magnificent Persian carpets that covered the floor, the silken hangings and tapestries on the walls, the chandeliers, and the Divans for reclining.

In 1930 some parts of the garden were destroyed during the construction of the Cairo-Alexandria agriculture road. After 1952, the palace garden became the premises of Ain Shams University Faculty of Agriculture, and parts of the site were turned into a farm, research laboratories and cultivated area, used by students for experiments.

In 1978, the SCA took over authority of the site, but it was not until the year 2000 that they decided to start the restoration of the palace.

The restoration was carried out in three phases. The first was aimed at reinforcing the foundation of the three buildings "The Gabalaia", which was in a very bad condition, "The Fasqia", and "Saia", and protect them from water damage.

The second phase focused on the ceiling, walls, floors and marble columns, then the decorative parts of the "Fasqia".

The third phase was devoted to the garden which used to include several exotic plant species.

In January 2006, Muhammad Ali's palace in Shubra opened its gates again 185 years after its first official opening. The gates, which used to welcome ambassadors and members of the Royal family, now welcome all lovers of art and architecture, who will find every fantasy they can imagine beyond these gates.

Secrets of the Desert

David Rohl

Upon visiting Egypt, the fifth-century-BC Greek historian, Herodotus, described the land of the pharaohs as the 'Gift of the Nile'. What he meant was that, without the life-nurturing waters of the great river, there would have been no Egyptian civilisation to admire and study. The Nile valley is a thin thread of fertility in an otherwise parched and desolate landscape – an oasis in the vast expanse of the North African desert. As a result, virtually all archaeological work undertaken by Egyptologists in the last two hundred years has been concentrated in the valley itself or along its edges where the pyramids and tombs are located. Little attention has been paid to the far desert regions which constitute ninety percent of modern Egypt's land surface.

We are all familiar with the jewels of Egyptian civilisation – the Pyramids of Giza, the Temples of Karnak and the Valley of the Kings with its golden treasure of Tutankhamun. You may have visited Egypt yourself and been introduced to many more pharaonic sites and priceless artefacts than those I have just mentioned. But few of these splendours from Egypt's fluorite tell us much about the beginnings of Egyptian history.

The origins of pharaonic civilisation have always been shrouded in mystery. What caused dynastic culture to burst forth in the Nile valley within such a relatively short period of time? It has long been recognised that "the emergence of pharaonic rule coincided with an entirely unprecedented series of phenomena" which formed the recognisable



foundation of what we identify as pharaonic Egypt. There is little evidence of kingship and its rituals very much before the beginning of the 1st Dynasty; no signs of the gradual development of metal working, art, monumental architecture and writing – the defining criteria of early civilisation. Much of what we know about the pharaohs and their complex culture seems to come into existence in a flash of inspiration.

So what was the mysterious and sudden inspiration at the heart of the origins of Egyptian civilisation? The answer, I believe, is to be found in the Eastern Desert which separates the Nile valley from the Red Sea. There, in the rugged sandstone mountains, remarkable clues have been found. These clues come in the form of hundreds of prehistoric rock drawings. They depict high-prowed reed ships and their crews. Warriors are



shown dragging their vessels through the desert. Some of the boats carry as many as seventy-five crewmen.

I want to concentrate on the discovery of this prehistoric rock art and describe to you a typical expedition to locate and record these amazing images from Egypt's most ancient past.

The expeditions into the Eastern Desert are logistically difficult operations. They have to be completed in a very short time because essential supplies are soon used up. Each survey, therefore, lasts no longer than a week. In these short bursts of activity we have to be highly mobile, moving from location to location in search of more signs of the predynastic rock art.

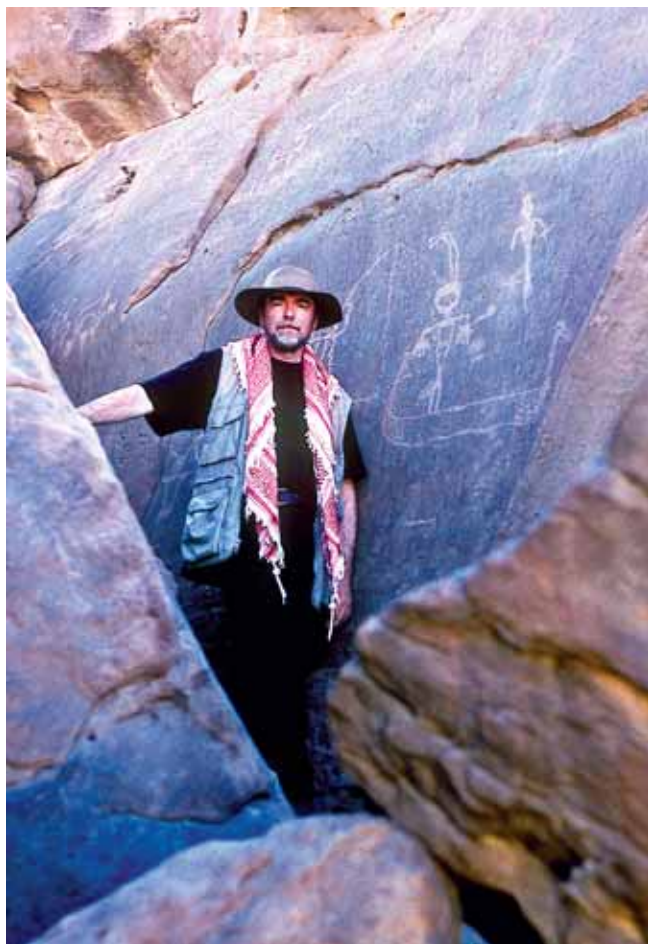
Let me tell the story of one particular mission to give you the flavour of an Eastern Desert Survey mission.

We set off from Edfu, heading east along the desert road to Mersa Alam on the Red Sea coast. Just beyond the little rock-cut temple of Pharaoh Seti I at Kanais we left the asphalt road and struck north-east

into the wide mouth of the Wadi Abu Ashayir el-Atshan. The desert surface was hard and flat. The convoy hurtled along, billowing clouds of dust in its wake. Within an hour we were deep into the complex wadi system which would be our home for the next five days. In prehistoric times these wadis were seasonal streams affording travellers and local pastoralists oases of shady refuge and life-giving water in an otherwise inhospitable environment.

Over the last five thousand years the mountains of the Eastern Desert have become desiccated as the climate has turned much drier. Today, an expedition like the ones I lead need to be self-sufficient, because even the wells cut by the pharaohs are bone dry. Hardly surprising then that few Egyptologists have ventured into this harsh terrain. However, two hardy souls need mention here because they were the first to find what we ourselves have come all this way to rediscover and record.

In March 1907 British Egyptologist, Arthur Weigall, had visited Kanais



temple. He arrived by camel and spent a couple of nights camped in the ruins of a Roman fortress close to Seti's monument. In his book *Travels in the Upper Egyptian Deserts*, he mentions the discovery of early rock-art carved on the cliffs and boulders nearby. Weigall published a couple of plates of ink drawings which he had made on site. They show boats with high prow and stern, several carrying human figures or animals. This was the first occasion that these amazing Eastern Desert boats were revealed to scholars and the wider public.

Thirty years later the German explorer, Hans Winkler, headed off on his camel to the Wadi Hammamat region, east of Luxor. He too found examples of the high-prowed boats scattered all over the desert along the ancient tracks through the mountains. Winkler spent several weeks exploring the area and logged thirty-nine

sites and scores of boats. Unfortunately, the final publication of his research was a meager affair with very brief descriptions, a few photographs, a set of ink drawings and a completely inadequate map of the site locations. It was obvious to me that his amazing discovery needed to be properly recorded and published for posterity. So, in 1997, the Followers of Horus Eastern Desert Survey came into being, set with the task of completing the work begun by Weigall and Winkler.

By four o'clock our convoy had travelled eighty kilometres from the asphalt road at Kanais. We then pitched our tents and camped for the night on a dune above the wadi floor. At eight o'clock the next morning we found ourselves at the entrance to the 'Canyon of the Boats', discovered on one of our earlier expeditions. Here, in the shade of the sandstone cliffs are dozens of rock-drawings previously unknown to Egyptologists. Again, they depict large high-prowed reed ships, as well as hunting scenes, goddess-like female figures with arms raised above their heads and chieftains with tall-plumed head-dresses. We have no contemporary texts to tell us what event is being depicted or why these extraordinary illustrations are to be found here in the vastness of the Eastern Desert. There are tantalising clues to be found in the strange spells and incantations of the Pyramid Texts of half a millennium later which hark back to a time of myth and legend known to the Egyptians as the primeval age or 'First Time'. But these prehistoric rock drawings, now coming to light, provide us with a real insight into the people of this First Time. They left us their images here in the Eastern Desert and it is up to us to try and understand who they were and why they were here.

Three hours of careful logging of the exact



location by satellite GPS (Geographical Positioning System) and recording the details of the drawings was all the time available before we had to strike north once more in the direction of the black mountains of Gebel esh-Shalul. There we stopped for a late lunch in the narrow gorge which, on a previous expedition, was found to be the only route through to the Wadi Zeidun. Whilst the team examined and copied a short hieroglyphic inscription pecked out on the smooth rock-face. The readable part of the pharaonic text simply said 'Overseer of the gold mines, Amenhotep' – evidence of an 18th Dynasty mining expedition into the ancient gold fields which were scattered all around here but are now completely exhausted. Refreshed, fed and watered, it was time to clamber back into the four-wheel drives and head out into the Wadi Zeidun which sweeps round in a great arc before spilling into the wide expanse of the Wadi el-Kash drainage system. On we went, past herds of wild camels and the occasional fleet-footed gazelle, sometimes at break-neck speed over hard, flat ground, at other times crawling (all wheels engaged) through the soft sand and dense shrub of the wadi bed which snaked across our path.

In today's street-lit world we have lost all sense of the astonishing beauty of the night sky. Only in places such as this, hundreds of miles from civilisation, can you witness the true glory of the heavenly realm. Tucked up in a sleeping-bag your eyes are drawn skyward to observe the majestic march of Orion (Osiris) across the sky, followed by the bright star Sirius (Isis). The ancient Egyptians believed that the stars were the myriad transfigured souls of the

dead. But they also developed an amazing mythology surrounding the death of the Egyptian king. The divine essence of kingship, carried within the body of Pharaoh, could not die – it was immortal. So, when the mortal king passed away, his soul began a dangerous journey through the underworld on a great ship which took the spirit of the deceased monarch from his tomb, in the western desert, eastwards towards the land of sunrise. The night sky was somehow understood to be a giant mirror reflecting that dark ocean of the underworld through which the king's soul journeyed. As above, so below. When it finally reached the eastern horizon the divine essence of kingship was reborn as the rising sun in a place called the Isle of Flame (represented by the dawn glow). The ship which transported the spirit of the king and the accompanying gods was made of reeds. In fact it was identical in shape to the boats found on the desert rocks which we were busy recording. It too had upturned prow and stern and a central cabin. Just such a giant ship (this one made of Lebanese cedar) was found



buried in a pit beside the Great Pyramid at Giza, waiting for Pharaoh Khufu to undertake his magical journey to the Isle of Flame.

Another early morning start before dawn enabled us to reach the Wadi el-Kash by 8.30. After travelling westwards for twenty kilometres we turned south, back in the direction we had come but down one wadi system further east. This was the only way to reach Site 26. Two hours of tortuous manoeuvring through a tangle of rocks and pristine sand-dunes saw us into a wide wadi with a rich vein of vegetation running down the middle. This suggested that, in ancient times, there may have been a spring or perhaps even a small lake here.

The main rock-face at Site 26 is covered in extraordinary art. At the centre is a large boat (over one metre in length) in which stand five figures. The two tallest wear plumes on their heads and carry bows in their hands. Three smaller figures appear to be children. The iconic image gives the impression that you are standing before a sacred family. There is no other image in the desert quite like it.

Up and to the right of the main boat is another smaller vessel with eleven crewmen and a chieftain figure carrying a throw-stick shaped like a boomerang. He too has tall twin feathers on his head. Another scene, on a small rock below the main wall depicts a 'dancing goddess' with raised arms standing in her boat but, this time, her vessel is being dragged by five figures. On the opposite side of the wadi from Site 26 are more drawings. One is of particular interest. It shows a chieftain in a boat with animal's figurehead at the



proW. The chieftain wears two plumes and carries a pear-shaped mace. These pear-shaped maces were introduced in the Nakkada II predynastic period, which is an indicator as to the general time when the high-proWed boats were being carved in the desert.

The hidden wadi in which Site 26 and the other rock-drawings are located is a treasure house of prehistoric art, so much so that we have dubbed it the Wadi Abu Markab el-Nes – the 'Valley of the Boat People'. Its exact location is known only to a few and we believe that our expedition is the first to reach the place since Hans Winkler discovered it in 1937. Site 26 and the other boat people locations so far discovered have all been photographed, logged and described for a catalogue entitled 'The Followers of Horus', published by the Institute for the Study of Interdisciplinary Sciences in 2000.

The world's oldest maps discovered in Egypt's Eastern Desert

I can now reveal a stunning new discovery, made by the Followers of Horus Eastern Desert Survey, which throws fresh light on the mysterious people who carved those rock art images over 5000 years ago.



During the most recent survey missions to the Eastern Desert, my dedicated team of recorders and researchers have discovered that the ancient artists were not only drawing images of animals, hunters and boats but, in key locations, they also carved maps on the rocks, indicating the best routes through the complex mountainous terrain. One 'map' even shows the location of sacred rock art sites and hunting grounds. But, what is perhaps most astonishing is the fact that these ancient map-makers predate their nearest counterparts by 2000 years!



The earliest map previously known was the so-called "Wadi Hammamat Mining Map" on display at the Museum of Egyptology in Turin. Painted on papyrus, this comes from the reign of Ramesses IV (conventionally dated to c. 1150 BC) and shows the location of Egypt's gold mines in the northern part of the region that we have been exploring. Our newly discovered maps, on the other hand, appear to have been carved in the same era as the predynastic rock art, which has been dated, on archaeological and iconographic grounds, to some time before the foundation of the 1st Dynasty – that is in the fourth millennium BC.

The vital clue to the new maps discovery had languished in the archives of the Egypt Exploration Society, London, for decades. This is where the diaries and photographs of German explorer and ethnographer Hans Winkler had ended up following his remarkable journey by camel into the Eastern Desert during the

winter of 1936-7.

In that year Winkler had set out to explore the Wadi Hammamat – the ancient desert route between Qift (on the Nile just north of Luxor) and Quseir (on the coast of the Red Sea), returning two months later with notebooks and acetates full of descriptions and tracings of prehistoric art. Winkler's scribbled diaries, in almost illegible German, and scores of large format negatives taken on this trip have received little attention since. Instead, scholars have tended to rely upon the official survey report, published by the EES, in which the thirty-nine sites were briefly described and a few of the photographs and sketches reproduced. No doubt much more would have been done with the original records if it had not been for the untimely death of the explorer during the Second World War. Shortly after the publication of his discoveries, Winkler was conscripted into the German army as Europe plunged headlong into bloody conflict. He was killed on the Russian front in March 1945, just weeks before the end of hostilities. His project to search out and record the rock art from the Eastern Desert appeared to have died with him.

It was not until the 1990s that scholars began to take a renewed interest in

this untapped and much neglected area of Egyptological research. Over the last century, most archaeological investigations in Egypt concentrated on the architecturally rich sites of the Nile valley whilst the deserts received scant attention. Now, through the work of the Followers of Horus Eastern Desert Survey (EDS) and other enterprising missions, this imbalance is gradually being redressed. Our team alone has relocated, photographed and re-recorded most of Winkler's sites and, in the process, has found seventy-five previously unknown sites. It is certain that hundreds more await discovery as the search continues for Egypt's lost desert heritage.

And now, as a result of some clever 'excavating' in the Winkler archive, we have learnt that the people who carved the rock art were able to perceive and illustrate their mountainous hunting grounds from an aerial perspective – which makes them the first map-makers in history. The story of this discovery shows how important it is to re-examine the records of earlier scholars armed with new resources/technologies (in this case the latest maps) and that essential historical tool – hindsight.

An EDS researcher had gone to the Egypt Exploration Society (EES) in order to cross-check our recent survey work against Winkler's original notes and photographs. At that time we had not been able to reach Site 17 in the Wadi el-Atwani (north of the Wadi Hammamat) because the winding gorge leading to its location was strewn with large boulders, making the rest of the journey by vehicle quite impossible. The distance to the site – another fifteen kilometres there and back –

was simply too far to walk in the desert heat and, unlike Herr Winkler, we had neglected to bring any camels with us! As part of his investigations, our researcher decided to take a look at Winkler's Site 17 material in the EES archive to see if it would be worth trying to find another way to reach the location and record what was there.

One of the faded photographs caught his attention. Amongst a clutter of animal carvings, he noticed a meandering line with several other lines branching off it. He checked Winkler's notes and found the comment 'spirals and wavy lines'. It suddenly dawned on him that what he had in front of him was not a crudely drawn decorative motif but an ancient map. Of particular significance was the fact that the main meandering line had



two large dots on it.

The researcher took a photocopy of the picture and rushed home to compare his putative 'ancient map' with the detailed modern cartography of the Wadi el-Atwani area. He immediately saw that the lines carved at Site 17 corresponded closely to the main wadi systems on the large-scale maps.

Moreover, it was surely no coincidence that the positions of the dots matched the GPS (satellite) co-ordinates of the two most significant rock art locations in the region – Sites 15 and 17. It looked like Winkler's 'spirals and wavy lines' really were an attempt to represent the physical topography on the ground.

Other survey team members were notified of the discovery and enthusiastically began checking our own photographs. As a result, we have now confirmed the existence of at least two more meandering lines which appear to be ancient maps, located in widely dispersed parts of the desert. The Wadi Abu Markab el-Nes map, also photographed by Winkler at his Site 26, covers a large area of desert around the majestic black peak of Gebel esh-Shalul – again another close fit. A third ancient map was found on one of our own photographs from a newly discovered site in the Wadi Umm Salam. This last map clearly shows the local wadi system and an intriguing, almost circular, wadi loop which has still to be explored and which may contain further rock art sites.

How is it possible that there was so much activity – both animal and human – in this parched desert region? The answer is



to be found in studies of the post-glacial climate of north-east Africa. Geological and climatological research has demonstrated that in prehistoric times Egypt boasted a much wetter climate than in the pyramid era and later. During the predynastic period what is now called the Eastern Desert was teeming with wildlife. The dry wadis we are familiar with were once semi-fertile valleys with occasional watering holes located at the largest rock art sites. This landscape, which is so inhospitable today, once sustained a rich variety of animals migrating through the sandstone mountains from oasis to oasis. The prehistoric art depicts species which are normally associated with the Savannah regions of sub-Saharan Africa – elephants, giraffes, wild cattle, leopards, gazelles, ibexes, ostriches, and even water wallowers such as the hippopotamus and crocodile. The rock drawings also confirm that early man exploited this rich fauna to the full.

Many of the scenes show hunters with packs of hounds trapping and killing their prey. The hunters carry bows, clubs, throw-sticks and lassoes. Some carvings show tethered animals, about to be ritually slaughtered by plumed figures with charged bows. This practice continued into the historical period when



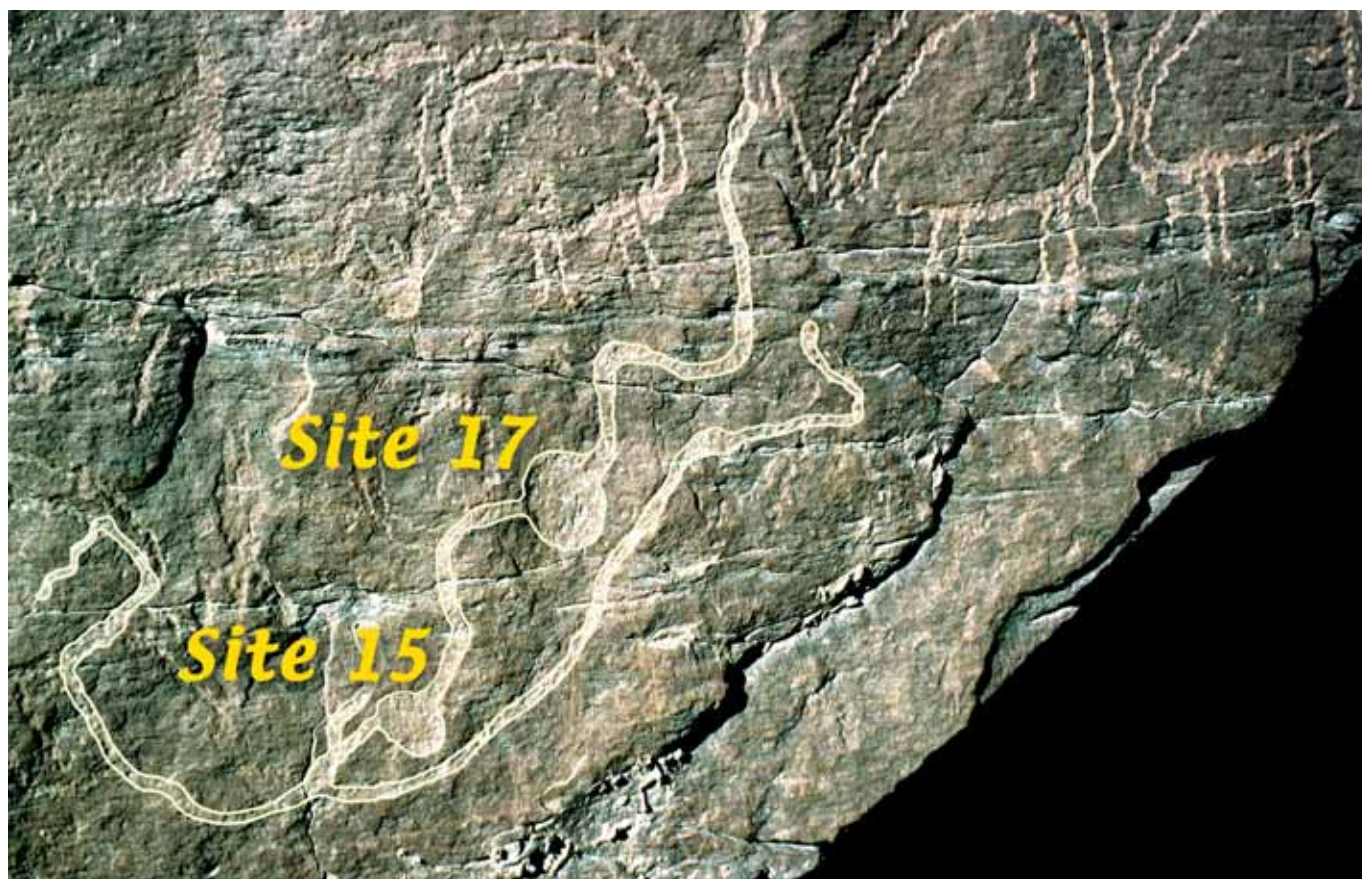
Pharaoh and his priestly representatives performed blood sacrifice in sacred rituals designed to control the powerful forces of nature. Our prehistoric precursors of these 'Master of Animals' rites must also have had religious significance – but here, at this early epoch, represented in its most primitive form. What is more, many of the hunting scenes appear to be shamanistic in character. The human figures have animals' tails attached to their waists and wear horns or feathers on their heads. By representing themselves in the guise of wild bulls, leopards or birds, the hunters wished to take on the magical powers and strengths of the beasts they had conquered. Again, we see this transferred down into the religious art of the pharaonic era when the gods are depicted wearing tall twin plumes on their heads and crowns consisting of solar disks mounted between bovine horns.



The concentration of rock art at certain sites suggests that the killing zones – usually located in canyon bottlenecks – were regarded as spiritual places, regularly visited by generations of hunters. The maps we have found seem to have been intended to guide those subsequent generations to their ancestral hunting grounds. Our task will be to trace the routes being represented to see if they lead to further discoveries and, perhaps, more clues to help us unlock the secrets of these early desert hunters.

Experience has taught the expedition leaders that the best place to look for rock art sites is in the sandstone mountain belt which runs north-south, midway between the Nile and Red Sea coast. Wadi canyons are prime locations because they tend to have smooth rock surfaces which were ideal canvases for the ancient artists. These gorges were also perfect spots for hunters who could rest under shady overhangs or in caves whilst waiting for their prey to migrate through the wadis. The sandstone rocks have dark red surfaces, tanned by the baking sun, which, when incised, become almost white in appearance. Carvings from the pharaonic period, dating to around 1000 BC, look as if they were made yesterday, but the prehistoric carvings are much darker in appearance since the wind-blown sand and sun have gradually returned the rock to its original colour. This relative tanning or darkening of the carvings is called 'patina' with light patination being late in date and dark being early. All three of our maps appear to be the same dark patination which we observe for the most ancient hunting scenes and prehistoric boat representations and must therefore be of the same general date. The depiction of so many boats (hundreds found to date) continues to be one of Egyptology's great mysteries.





The newly discovered 5000-year-old maps, compared to modern maps of the Eastern Desert, located at (from left to right) the Wadi el-Atwani, Wadi Abu Markab el-Nes and Wadi Umm Salam. It is hard to imagine how prehistoric man was able to achieve such accurate results. There were, of course, no hot-air balloons to help him float above the landscape, and he had no access to aerial photography, yet these complex patterns of ancient desert topography correspond remarkably well with our modern maps compiled using satellite imaging systems. The maps must have been drawn from memory by what can only be described as 'geographically aware' people who regularly used these routes when on hunting expeditions. So far, just three map sites have been located but, now that we know what to look for, more are expected to be found in the coming years.

The Eastern Desert is a crucial area for

future Egyptological research. It holds one of the most important keys to a better understanding of how the pharaonic state, with its complex kingship and religious rituals, came into being. There can now be little doubt that the primeval rites portrayed in the desert rock art were carried through into the pharaonic era and continued in use, albeit in a much more ceremonialised form, for another 3000 years.

What secrets might the Eastern Desert still hold for Egyptology? Reports continue to come in from all over the region, each new discovery adding a crucial piece to the jigsaw puzzle of early Egyptian origins. The mysterious ancestors of the pharaohs are finally beginning to communicate through their strange and exotic art. It has taken thousands of years for us to return to the Egyptian wilderness where it all began ... but we have finally arrived – and with the ancient maps to guide us.



Per Medjat



TREASURES OF THE BRITISH MUSEUM

Edited by Marjorie Caygill

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A 'must-have' celebration of the highlights from the British Museum's world-famous collections.

The British Museum is the most magnificent treasure-house in the world. The wealth and range of its collections is unequalled by any other national museum. The Rosetta Stone, the Parthenon sculptures, Egyptian mummies, drawings by Botticelli and Michelangelo, Assyrian reliefs, the Lewis Chessmen and the Sutton Hoo treasure are all to be found here.

Treasures of the British Museum reveals and delights the reader with the intriguing stories behind these treasures and many more. This lavishly illustrated new edition brings the story up to date, with chapters on important acquisitions made by the Museum in the last fifteen years, including the Warren Cup and the 'Queen of the Night'. The book tells the story of the background to each of the Museum's collections, who made and used the objects, how they reached the Museum – in short, places them in a human context.

Incorporating full colour photography throughout, including approximately 300 celebrated images, this beautifully redesigned book gives this classic volume a fresh new look.

Marjorie Caygill has published numerous books and articles about the history of the British Museum and the collections. These include *The Story of the British Museum*, *The British Museum Reading Room* and *The British Museum: 250 Years*.



Identifying the Royal Mummies

Part 4 of *Refugees for Eternity*, the Royal Mummies of Thebes

Author: Dylan Bickerstaffe

Publisher: Canopus Press

224pp Price £20

ISBN: 978 0 9561875 1 2,

This is an excellent reference book on the identification of the royal mummies mostly found in the 'cache' tombs of Ancient Thebes. It is a highly readable and fluent narrative, which examines the evidence critically, endorses the identity of some mummies and questions others, including some very high profile identifications of royal mummies made recently on TV programmes. One such is the mummy returned to Egypt, from the U.S.A., amidst much publicity, as Pharaoh Ramesses I. This identification is almost certainly wrong. The book explains why the mistake was made and who the mummy probably is. Also examined, questioned, and shown to be dubious, are the much-trumpeted recent identifications of a mummy as the female Pharaoh, Hatshepsut; and of others as the beautiful Queen Nefertiti, and the formidable Queen Tiye: perhaps the mother and grandmother of Tutankhamun. It should be emphasised that recent DNA tests and CAT scans do not in any way supersede the work in this book. DNA can tell us how – or if – two mummies are related but even good quality DNA does not come labelled with the person's name!

The book is easy to read for anyone with an interest in the subject. Accompanying the main text, however, are extensive Notes, references and tables, which make the book a reference work of value to serious students. Illustrations of virtually all of the Theban royal mummies and coffins are provided to assist in understanding. As is revealed in the title, this volume is only the first of four concerning the Royal Mummies. Do not be put off by 'part 4' as this book is self-contained and stands on its own merits.

Identifying the Royal Mummies is the most definitive book on the Egyptian Royal Mummies and may now be purchased direct through the author, Dylan Bickerstaffe's, website: www.dylanb.me.uk.

Join us to the first *Heritage of Egypt Magazine* Tour

EXPLORING THE ROUTE OF THE EXODUS FROM EGYPT

With: Dylan Bickerstaffe & Amgad Refai

There are many different theories for the route taken by the Children of Israel when they fled from Egypt, and it may be fairly said that each sounds as though it must be 'the one'... until the next one is encountered!

In examining sites on various 'northern', 'central', and 'southern' routes we shall explore the Eastern Nile Delta, the Mediterranean coast of Egypt, the spectacular desert and mountains of the Sinai Peninsula, the Red Sea coast, and the wonders of Jordan - including Petra.

We drive to the Giza plateau to view the last great wonder of the world: the Pyramids. We then see the solar boat of King Khufu, before entering the Valley Temple of Khafre and encountering the Great Sphinx, visit the Egyptian Museum, including the room of the royal mummies.

Visit Coptic Cairo where the Hanging Church sits within the Roman fortress of Babylon. A short distance away we visit the Biblical "On", stated by Josephus to be one of the departure points for the Exodus. Known to the Greeks as Heliopolis, this was the site of the Sun Temple, and is now dominated by the one remaining obelisk of King Senusret I. Leaving the district of Cairo our journey now takes us north into the Wadi Tumilat where we trace the course of the Sweetwater Canal - following the ancient waterway east from the Nile Delta and used by the Ancient Egyptians, to view Tell er Retaba and Tell el Maskhuta (either of which might be Pithom or Succoth). This is the 'central route' proposed by some for the route of the Exodus.

We travel north along the side of Suez Canal to ancient Pelusium (perhaps Pihahiroth), which was the cornerstone of the Egyptian eastern frontier defences throughout history. Nearby, at Tell el Hebua, the Egyptian frontier fortress of Tjaru from the time of Seti I and Ramesses II has been discovered. This, or a nearby



fortress, might be the Migdol (of Exodus 14:1).

Travel southward along the shore of the Gulf of Suez, the north-westerly extension of the Red Sea, and pause at Ain Musa (the Well of Moses) which might be the landfall after crossing the sea nearby, or perhaps Marah. Proceeding south, the oasis of Elim might be El Ghandarel. Turning inland we visit the site of ancient turquoise mines at Maghara, and then the temple of the cow goddess Hathor at Serabit el Khadim: perhaps the origins of the Golden Calf. Tonight we join the local Bedouin and experience the life of the migrating Israelites as we camp under the stars.

Driving north along the shore of the Gulf of Aqaba we break our journey with the short boat trip to visit the crusader castle on Pharaoh's Island. Then on to Taba where we board the ferry taking us to Aqaba, Jordan

A guided tour takes us past the obelisk tomb, through the "Siq", and to the "Treasury", theatre, and fantastic tombs around the city centre. Further walks take us to the 'Monastery' and the High Place. We will also visit the Neolithic Village, the ruins of the Biblical Edomites and the Fortress of Udrah.



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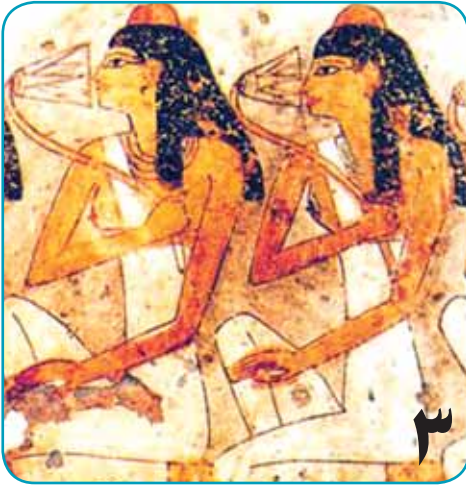
- حقوق النشر والطباعة محفوظة للحضارة للنشر.
- يحظر إعادة النشر أو النسخ أو الاقتباس بأي صورة إلا بإذن كتابي من الناشر.
- الآراء الواردة في هذه المطبوعة لا تعبر بالضرورة عن توجه الناشر أو رئيس التحرير بل تعبر عن توجه ورأي كاتبها.

رقم الإيداع بدار الكتاب 18063/2008

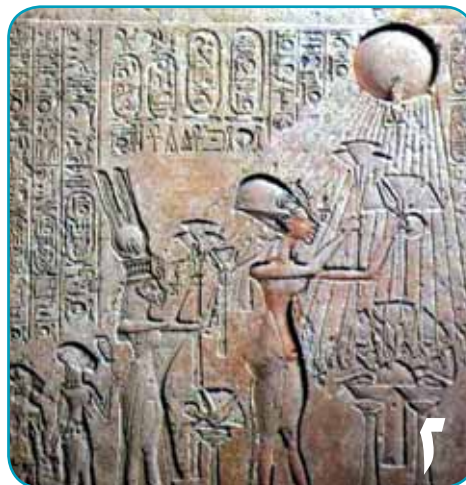
في هذا العدد:

العناصر النباتية في أغاني الحب
المصرية القديمة

الدكتور حسين عبد البصير



كلمة رئيس التحرير



إصدارات جديدة



العدد الخامس
مايو ٢٠٠٩

كلمة رئيس التحرير



أنت تبرز بجمالك في أفق السماء

أنت يا (أتون) الحى الذى كنت فى أزلية الحياة

أنت جميل وعظيم ومتألى، ومشرق فوق كل أرض

لعالم يعيش بصنيع يدك، أنت الذى خلقتهم

فيحيا حينما تشرق

ويموت عندما تغيب،

أنت خلقت السماوات العلى لتشرق فيها

ولتشاهد كل ما صنعت حين لم يكن هناك شيئاً غيرك

مضيئاً فى صورتك أنت (أتون) الحى

أنت تخلق النيل فى العالم السفلى

وأنت تأتى به كما تشاء

ليحفظ أهل مصر أحياء

لأنك خلقتهم بنفسك

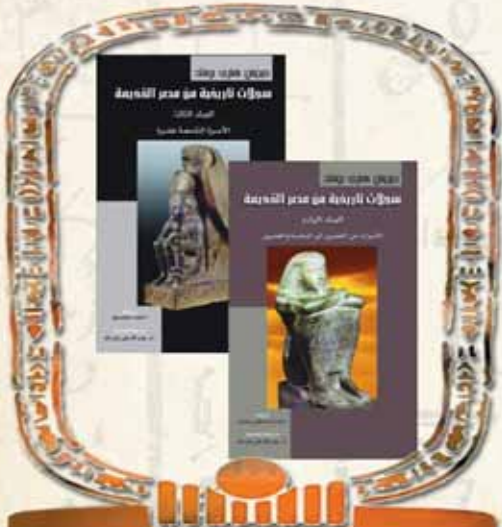
وأنت سيدهم جميعاً

ليس هناك واحد آخر يعرفك إلا ابنك

لقد جعلته عليماً بمقاصدك وقوتك

”مقتطفات من أناشيد أخناتون“

إصدارات جديدة



اسم الكتاب: سجلات تاريخية من مصر القديمة
المؤلف: جيمس هنري بريستيد
المترجم: أحمد محمود - عثمان مصطفى
المراجع: د. جاب الله على جاب الله
الناشر: سنابل للكتاب



اسم الكتاب: الديانة المصرية القديمة
١- المعبودات ٢- الكهنوت والطقوس الدينية
المؤلف: د. عبد الحليم نور الدين
الناشر: الأقصى للطباعة والنشر

جيمس هنري بريستيد هو واحد من أعظم علماء الآثار في القرن الماضي بدأ حياته بدراسة الصيدلة عام ١٨٨٢. ثم درس اللغة العبرية. ولكنه لم يخف ولعه بعلم المصريات الذي أراد أن يدرسه باستفاضة. لذا سافر إلى برلين. وتتلذذ على يد العالم الجليل «إرمان» وحصل على درجة الدكتوراه عام ١٨٩٤. وبين أعوام ١٩٠٠ - ١٩٠٤ كلف بتنظيم وترتيب النصوص الهيروغليفية الموجودة بمتاحف أوروبا. أكثر من ١٠,٠٠٠ نص والتي مثلت البنية الأساسية لكتابه السجلات التاريخية. والذي نشر عام ١٩٠٦.

الكتاب من أربعة مجلدات (يختلف عن النسخة الأجنبية الأصلية والتي تتكون من خمسة مجلدات حيث يحتوى المجلد الخامس على كشاف للأجزاء الأربعة)

المجلد الأول وهو للنصوص من الأسرة الأولى حتى الأسرة السابعة عشر

المجلد الثاني نصوص الأسرة الثامنة عشر

المجلد الثالث نصوص الأسرة التاسعة عشر

المجلد الرابع نصوص من الأسرة العشرون إلى الأسرة السادسة والعشرون

نصوص كل مجلد مرتبة ترتيباً تاريخياً حسب فترة حكم كل ملك وداخل كل فترة رتبت النصوص تبعاً للموضوع.

العمل موسوعياً يفوق الألفين صفحة في محتواه... مطبوع طباعة فاخرة ومجلدة... يعيب عليه فقط صغر القطع والذي يجعله سهل الحمل لكن صعب التصفح.

- السجلات القديمة هو مرجع أساسي لكثير من النصوص القديمة لا غنى عنه في أي مكتبة لدارسي الآثار والتاريخ... لذا شرفت به المكتبة العربية بعد مائة عام من تأليفه.

يطل علينا الدكتور عبد الحليم نور الدين من جديد بكتاب عن الديانة المصرية القديمة. تناول في جزءه الأول المعبودات المصرية القديمة من خلال بداية الفكر الديني، ثم طبيعة ومظاهر الأرباب والمعبودات، ثم يأتي الجزء الأهم وهو قاموس المعبودات المصرية القديمة والذي يضم نبذة عن كل معبود من معبودات مصر القديمة مرتبة ترتيباً أبجدياً ليسهل البحث داخله.

ثم ذيله بالحديث عن مجامع الآلهة والأرباب ثم بالحديث عن المعبودات الأجنبية في مصر.

الجزء الثاني والذي يخص الكهنوت والطقوس الدينية، جاء متميزاً بالحديث أولاً عن الكهنة والخدمة الدينية، ثم الطقوس والشعائر والقرايين يليه الحديث عن الأعياد والاحتفالات الدينية ثم السحر في مصر القديمة وختم الكتاب بالحديث عن التحنيط وشعائر الدفن في مصر القديمة.

وينوئى الدكتور عبد الحليم نور الدين أن يكمل هذا العمل بإعداده لجزء ثالث يتحدث فيه عن الفكر الديني لقدماء المصريين ويتناول فيه الحديث عن الكتب الدينية عند قدماء المصريين، والأساطير المصرية القديمة. ثم يختتمه بالحديث عن نظريات الخلق في مصر القديمة.

الكتاب هو إضافة مهمة في المكتبة الأثرية العربية... وهو خير دليل للتعرف على الديانة المصرية القديمة لجميع دارسي ومحبي الآثار المصرية القديمة.