

The 67th  
Annual Meeting  
of the

American  
Research  
Center in  
Egypt

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April 15-17, 2016  
Grand Hyatt Hotel  
Buckhead  
Atlanta, GA



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Photo page 19: Tomb Relief. Egyptian, Old Kingdom, Dynasty 5 - Dynasty 6, 2435-2152 BC. Limestone. Gift of Wayne and Ellen Bailey. 2006.10.1. Courtesy Michael C. Carlos Museum, Emory University. Photo by Bruce M. White. 2006.

Abstracts title page: Mummy Portrait of Sarapon. Fayum, Egypt. Egyptian, Roman Period, ca. 2<sup>nd</sup> Century AD. Wax, wood. Gift of Mohamed Farid Khamis and Oriental Weavers. 2004.48.1. Courtesy Michael C. Carlos Museum, Emory University. Photo by Bruce M. White. 2008.

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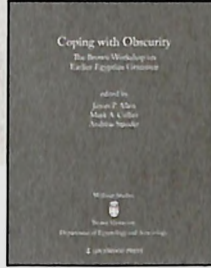
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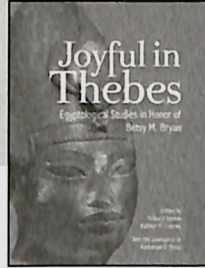
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Richard W. Redding,  
and Anthony J. Cagle,  
editors



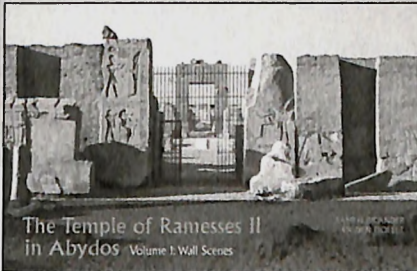
**Coping with Obscurity:  
The Brown Workshop  
on Earlier Egyptian  
Grammar**  
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A. Collier, and Andréas  
Stauder, editors



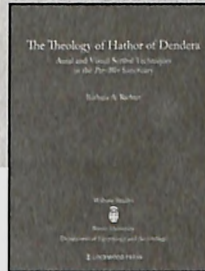
**Joyful in Thebes:  
Egyptological Studies  
in Honor of  
Betsy M. Bryan**  
Richard Jasnow and  
Kathlyn M. Cooney,  
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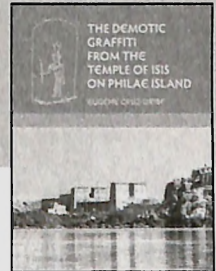
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Coptic Studies**  
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**The Temple of Ramesses II in Abydos  
Vol. 1: Wall Scenes**  
Sameh Iskander and Ogdan Goelt



**The Theology of  
Hathor of Dendera**  
Barbara A. Richter



**The Demotic Graffiti  
from the Temple of  
Isis on Philae Island**  
Eugene Cruz-Uribe

## FORTHCOMING

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Challenges in a New  
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Claire Derriks, editor

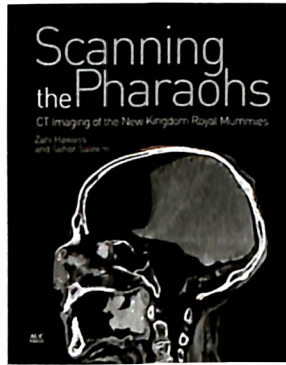
**Naga ed-Deir in the First  
Intermediate Period**  
Edward Brovarski

**The Demotic and Hieratic  
Papyri in the Suzuki Collection  
of Tokai University, Japan**  
Richard Jasnow, J. G. Manning,  
and Kyoko Yamahana

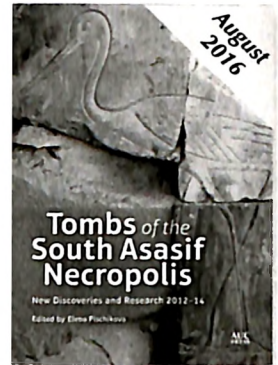
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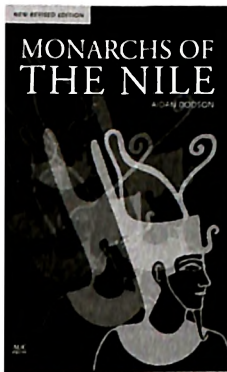
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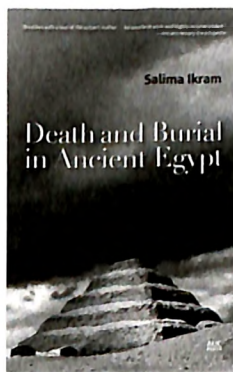
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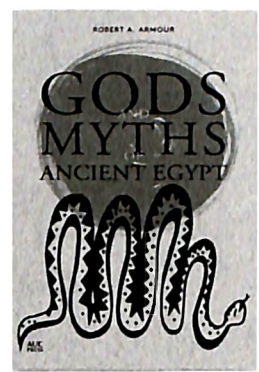
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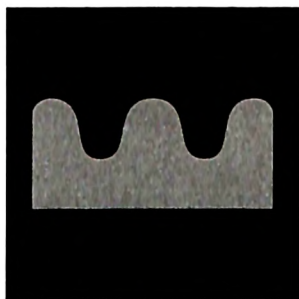
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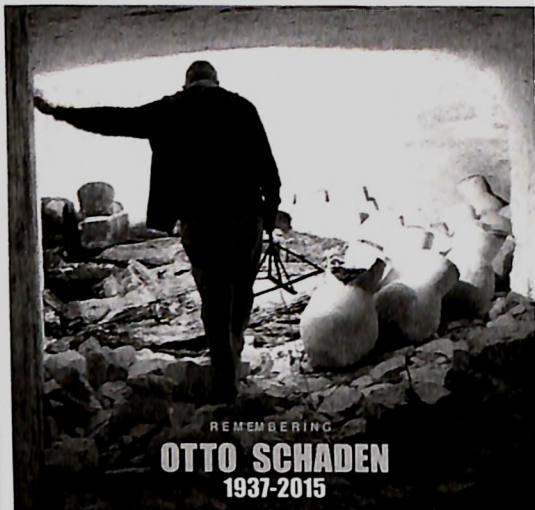
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Click on Annual Meeting Abstracts.

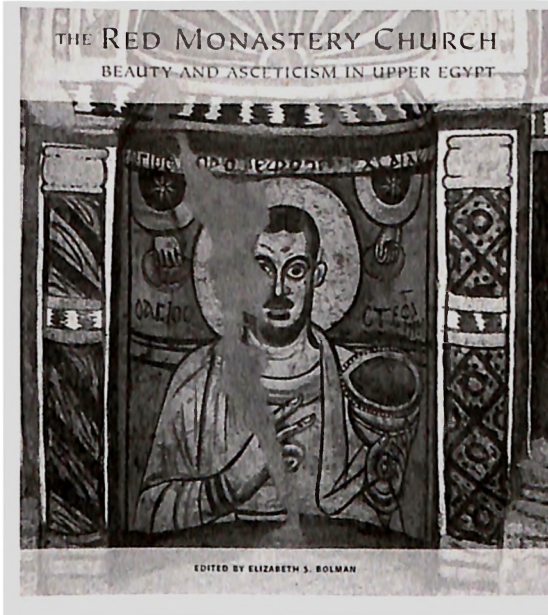


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***The Red Monastery Church  
Beauty and Asceticism in Upper  
Egypt***

Edited by Elizabeth S. Bolman

The Red Monastery church is the most important extant early Christian monument in Egypt's Nile Valley, and one of the most significant of its period in the Mediterranean region. A decade-long ARCE conservation project has revealed some of the best surviving and most remarkable early Byzantine paintings known to date. Distinguished contributors from a wide range of disciplines, including art and architectural history, ancient religion, history, and conservation, discuss the church's importance.

**ARCE is grateful for the generosity of these organizations and individuals that have provided support for the 2016 Annual Meeting**

**Brill**

**The Michael C. Carlos Museum**

**ISD**

**UCLA**

**Walbridge**

**Members who have made an additional \$100 contribution to help defray costs of the Annual Meeting**

# Chapter Council Fundraiser

The ARCE Chapter Council and ARCE Georgia Chapter are pleased to present the 2016 Chapter Council Fundraiser!

## Restoring Dignity to the Bits and Bones: Conservation of the Carlos Museum's Old Kingdom Mummy

---



Margaret Leveque



Renée Stein

Old Kingdom mummies are very rare. The only one in the Americas is in Atlanta. Conservators Margaret (Mimi) Leveque and Renée Stein will discuss their project to conserve the Carlos Museum's Old Kingdom mummy at this year's Chapter Council Fundraiser. The mummy is now on display in the Carlos Museum's permanent collection galleries. Visit the exhibit on Friday evening, then meet the conservators on Saturday to hear more about this exciting project! Leveque and Stein will describe their practical approach and creative solutions, accompanied by slides and samples of conservation materials.

---

**Saturday, April 16, 2016**

**12:15 – 1:00 PM**

**Grand Ballroom III**

The Grand Hyatt Atlanta in Buckhead

**Tickets are \$20.00 per person\***  
**Advanced Sales Only**

\*Proceeds support this year's awards for "Best Student Paper" and "Best Student Poster".

# **Network. Learn. Mingle. Student Events.**

## **Student Networking Lunch**

**Friday** April 15, 12:30pm – 1:30pm

Place: Buckhead Ballroom I

### **Pre-registration is required.**

Make the most of meeting fellow students and professors in an informal environment and expand your professional network. Professors specializing in diverse areas of Egyptology, such as archaeology, art history, philology, religion, museums and publications will be present. Be ready to discuss research, career options or just chat with peers and colleagues over lunch. Undergraduates interested in graduate programs are also welcome.

COST: \$15 (includes sandwich, chips, cookie, fruit and a drink)

## **Graduate Student Poster Discussion**

**Friday** April 15, 4:00pm – 4:45pm

Place: Ballroom pre-function area

Poster presenters will be on hand to discuss their research. Join the conversation - ask questions, share your views.

## **Fellowship Information Session**

**Saturday** April 16, 4:15pm – 5:15pm

Place: Buckhead Ballroom II

Wondering about funding or have a specific project in mind? An ARCE Fellowship might be just what you need. Join the ARCE Academic Programs Coordinator and former ARCE fellows to hear about opportunities for graduate, postdoctoral and faculty research in Egypt. The application process and general logistics will be covered.

## **Grad Student Pub Night**

**Saturday** April 16, 9:00 pm

Place: Divan Restaurant, 3125 Piedmont Rd, Atlanta

This is a night just for grad students to meet and get to know one another in a relaxed, casual environment. Hang out and unwind from the day at this nearby Persian restaurant. It's a great chance to meet other students. Come whenever and stay as long as you want.

For more information about the venue check their webpage

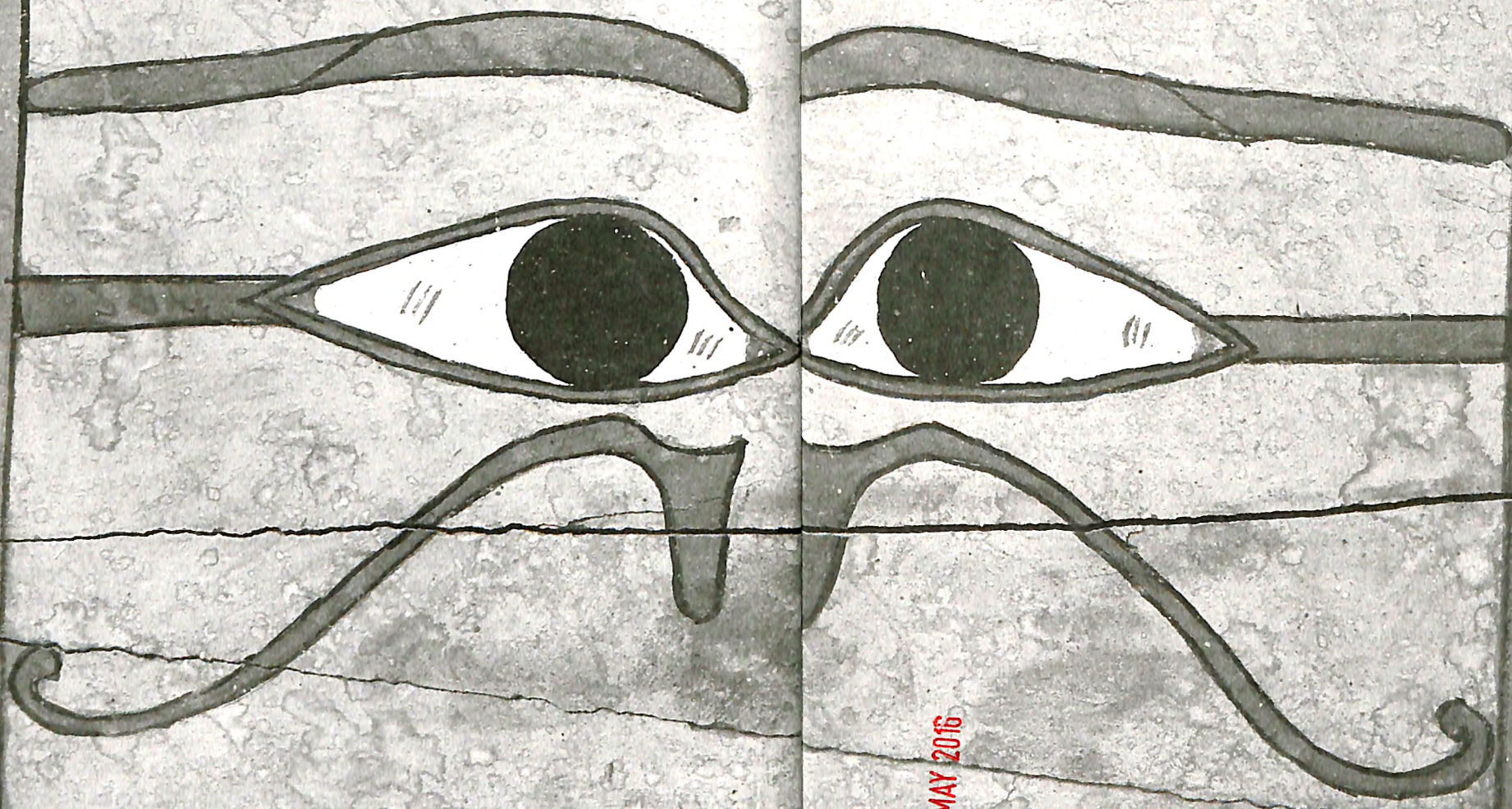
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Hope to see you there!

The 67th Annual Meeting of the

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# ARCE 67th Annual Meeting

## Acknowledgments

ARCE wishes to express its gratitude to the many individuals and organizations whose hard work has contributed to this 67th Annual Meeting of the American Research Center in Egypt.

Thank you to ARCE's very hard working Annual Meeting Committee: Pearce Paul Creasman, chair, Bob Andresen, Kara Cooney, Stephanie Denkowicz, Janice Kamrin, Melinda Hartwig, Emily Teeter, Gerry Scott, and Rachel Mauldin. Subcommittees of scholars vetted the abstract submissions, lending their specific expertise in the various fields of academic study that ARCE supports. Thanks to James Allen, Laurel Bestock, Kara Cooney, Pearce Paul Creasman, Eugene Cruz-Uribe, Stephanie Denkowicz, Noreen Doyle, Yasmin El Shazly, Joel Gordon, Melinda Hartwig, Kathryn Howley, Salima Ikram, Janice Kamrin, Rita Lucarelli, Nadine Moeller, Amy Newhall, Emily Teeter, and Steven Vinson, who gave generously of their time to review the submissions.

Thank you to all ARCE Chapters for supporting and encouraging new talent with the annual Best Student Paper Awards and the Best Graduate Student Poster Award. We also appreciate the work of the dedicated members who volunteered their time to assist us during the Annual Meeting.

Underwriting and sponsorship helps ARCE offset costs associated with the meeting; therefore, a special thank you goes to:

- The Michael C. Carlos Museum for underwriting the beverages at the Friday evening reception
- ISD for underwriting the Annual Meeting bags and financial support for the Friday and Sunday coffee breaks
- Brill for financial support for the Saturday coffee break
- University of California, Los Angeles for underwriting the Graduate Student Poster Session
- Walbridge for financial support
- The ARCE Chapter Council for underwriting 100% of the registration for each of the Best Student Paper presenters
- All the members who donated a ticket to the Chapter Council Fundraiser Event to enable a student to attend
- And, to all members who made an additional \$100 contribution to help defray the costs of the Annual Meeting

We also want to thank our exhibitors at this meeting:

- AUC Press
- Brill
- Casemate Academic
- ISD
- Laura Brubaker Designs
- Museum Tours
- The Scholar's Choice

And last, but by no means least, a sincere thank you for the months of hard work and jobs well done by ARCE staff Rachel Mauldin, Kathann El-Amin, Maribeth Kalfoglou, Jane Smythe, Djodi Deutsch, Mary Sadek, and Kathleen Scott who coordinate their efforts and talents to make ARCE's Annual Meeting a success.

# ARCE 67th Annual Meeting

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**CONFERENCE AGENDA**

**THURSDAY, APRIL 14, 2016**

- 3:00pm – 9:00pm      Bookseller Set-up      Ballroom Pre-function
- 3:00pm – 7:00pm      Advance Registration & Check-In  
Ballroom Desk / Pre-function
- 4:00pm – 6:00pm      Speaker Audio Visual Check-in  
Cascade

**FRIDAY, APRIL 15, 2016**

- 7:00am – 5:00pm      Meeting Registration & Check-in  
Ballroom Desk
- 8:00am – 6:00pm      Speaker Audio Visual Check-in      Cascade
- 8:00am – 6:00pm      Book Display      Ballroom Pre-function
- 8:00am – 8:30am      Graduate Student Poster Set-up  
Ballroom Pre-function
- 8:30am – 4:00pm      Graduate Student Poster Display  
Ballroom Pre-function
- 8:30am – 12:15pm      Concurrent Paper / Panel Sessions  
Grand Ballroom I  
Grand Ballroom II  
Grand Ballroom III  
Buckhead Ballroom II
- 12:15pm – 2:00pm      LUNCH      (on your own)
- 12:30pm – 1:30pm      STUDENT NETWORKING LUNCH  
Buckhead Ballroom I  
(Advance ticket purchase required)
- 2:00pm – 4:00pm      Concurrent Paper / Panel Sessions  
Grand Ballroom I  
Grand Ballroom II  
Grand Ballroom III  
Buckhead Ballroom II
- 4:00pm – 4:45pm      GRADUATE STUDENT POSTER DISCUSSION  
Ballroom Pre-function  
(Students required to be with their poster)
- 5:00pm – 6:00pm      ARCE GENERAL MEMBERS' MEETING  
Grand Ballroom III

# ARCE 67th Annual Meeting

7:00pm – 9:00pm      Offsite Reception – Michael C. Carlos Museum  
Buses will begin to load at 6:15pm from Hotel's  
Lower Lobby Circle  
(Advance ticket purchase required)

## SATURDAY, APRIL 16, 2016

7:00am – 4:00pm      Registration & Information Desk  
Ballroom Desk

8:00am – 5:00pm      Speaker Audio Visual Check-in  
Cascade

8:00am – 5:30pm      Book Display                      Ballroom Pre-function

8:30am – 4:30pm      Graduate Student Poster Display  
Ballroom Pre-function

8:30am – 12:15pm      Concurrent Paper / Panel Sessions  
Grand Ballroom I  
Grand Ballroom II  
Grand Ballroom III  
Buckhead Ballroom II

12:15pm – 1:00pm      CHAPTER COUNCIL FUNDRAISER  
Grand Ballroom III  
(Advance ticket purchase required)

12:15pm – 1:45pm      LUNCH                              (on your own)

1:45pm – 4:15pm      Concurrent Paper / Panel Sessions  
Grand Ballroom I  
Grand Ballroom II  
Grand Ballroom III  
Buckhead Ballroom II

4:15pm – 5:15pm      FELLOWSHIP INFORMATION SESSION  
Buckhead Ballroom II

4:15pm – 5:15pm      Hieroglyphs in Unicode Meeting  
Grand Ballroom III

6:30pm – 8:30pm      ARCE MEMBERS' DINNER RECEPTION  
(Buffet) Grand Ballroom  
BEST STUDENT PAPER & BEST STUDENT  
POSTER AWARDS  
(Buffet included in conference registration; cash bar  
available beginning at 6:00pm)

## SUNDAY, APRIL 17, 2016

8:00am – 12:00pm      Registration & Information Desk  
Ballroom Desk



# ARCE 67th Annual Meeting

8:00am – 12:00pm	Speaker Audio Visual Check-in Cascade	
8:00am – 1:00pm	Book Display	Ballroom Pre-function
9:00am – 1:00pm	Graduate Student Poster Display Ballroom Pre-function	
9:00am – 12:45pm	Concurrent Paper / Panel Sessions Grand Ballroom I Grand Ballroom II Grand Ballroom III	

## AFFILIATED MEETINGS

### WEDNESDAY, APRIL 13, 2016

10:00am – 11:00am	HR Committee	Cassis B
12:00pm – 1:30pm	LUNCH	(on your own)
1:30pm – 2:30pm	Development Committee	Cassis B
2:30pm – 5:30pm	AEF Committee	Cassis A

### THURSDAY, APRIL 14, 2016

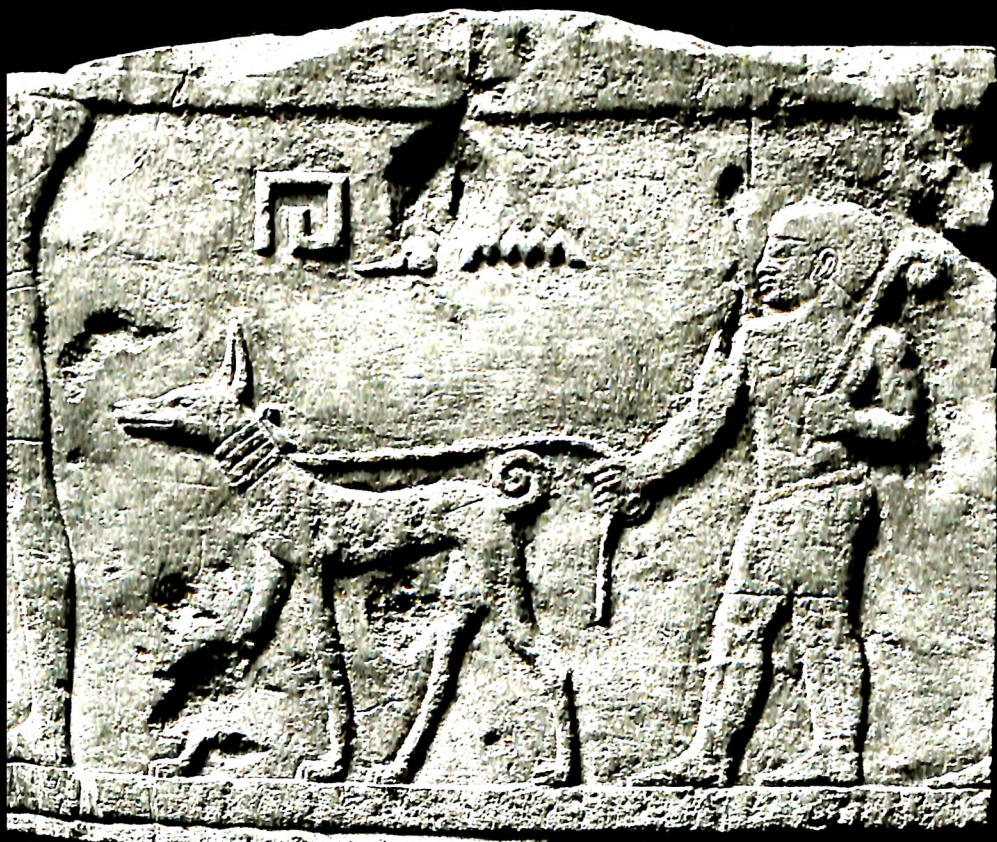
9:00am – 10:00am	Archaeological & Research Expedition Committee	Ivy I
10:00am – 12:00pm	Finance and Audit Committee	Ivy I
10:00am – 12:00pm	RSM Council	Highland Ballroom 3
12:00pm – 1:00pm	LUNCH	(on your own)
12:30pm – 5:30pm	Board ARCE Orientation and Board of Governors Meeting	Highland Ballroom 3

### SATURDAY, APRIL 16, 2016

4:15pm – 5:15pm	Chapter Officers' Meeting	Buckhead Ballroom 1
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### SUNDAY, APRIL 17, 2016

1:00pm – 2:30pm	Annual Meeting Committee	Ivy I
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ABSTRACTS

Poster abstracts are grouped beginning on page 92

**Ashraf Mohamed Aboelyazied (National Museum of Egyptian Civilization, Ministry of Antiquities, Egypt)**

*The Final Analysis of Zaki Saad's Pottery Collection from Ezbet El-walda, Helwan*

This study analyzed the different pottery types of Zaki Saad's collection in the Egyptian Museum. The artifacts came from his excavations in the Helwan area, which revealed a cemetery dated to Dynasties 1 and 2 near the ancient capital of Memphis, on the east side of the Nile. The study has tried to present a new classification for pottery based on use and typology. The study tried also to apply the Vienna system in the classification of pottery according to its material through the practical examination for each piece separately. Additionally, the study resulted in a table complete with pictures to help Arabic speaking students to understand and apply this system, in order to record and document the pieces under consideration by building an electronic Arabic program made especially for documenting and recording pottery. This program has passed many tests for application in order to be suitable for application in various Egyptian antiquities storerooms and museums, and to create a database of all pieces and types of Egyptian pottery in Egypt. To facilitate this type of research, it is useful to study the economic and artistic aspects of ancient Egyptian society throughout time.

**Khadija Adam (American Research Center in Egypt)**

*Theban Tomb 286 - ARCE Luxor Conservation Field School*

The Conservation Field School of TT 286 is a continuation of the training of Egyptian Ministry of Antiquities Conservators in a systematic process of utilizing standard conservation methods and materials. The Ramesside Period tomb is located in the Dra Abu el Naga necropolis on the west bank of the City of Luxor.

The presentation will review the study of the attributes of the tomb and will present the original materials used in the tomb and the causes of the various area deteriorations. The conservation plan will also be introduced.

**James P. Allen (Brown University)**

*The Particle m*

The particle *m* appears throughout Egyptian history, from the Pyramid Texts' *m-n.k* to Middle Egyptian *m.k* to Coptic *mo*. It has universally been interpreted as a special imperative, "take!" or "look!" This paper argues for a new, and uniform, interpretation.

**Flora Anthony (Kennesaw State University) and Kathryn Etre (Michael C. Carlos Museum, Emory University)**

*Searching for the Truth: Investigation into the Authenticity of the Shabtis of Khaemwaset*

Khaemwaset, one of the sons of Ramesses the Great, is considered to be the first Egyptologist and was renowned hundreds of years after his death, into the Greek period. Today his shabtis are found in museums around the world. Unfortunately, the shabtis of Khaemwaset have often been faked, leading some scholars to question the authenticity of all Khaemwaset shabtis. However, one cannot simply discount all of Khaemwaset's shabtis because there are numerous forgeries. Multiple methods are needed to evaluate the authenticity of these often-faked objects. In this study, the authors used two complementary approaches; stylistic examination and X-ray Florescence (XRF). These different approaches allowed the authors to group the shabtis by similarities in appearance, surface elemental composition, and the absorption of radiation post-production. Comparisons amongst these groups provide a clearer picture of authenticity.

**Rachel Aronin (Harvard University)**

*"Save me from that god who steals souls": "Seth-determinatives" in NK Books of the Dead*

Seth was an ambivalent figure in Egyptian religion. To the ancient Egyptians, he had undeniably beneficial aspects; as one of the earliest gods associated with kingship, his great strength and ferocity protected the sun god from threatening enemies. However, he was also the deity of turmoil and disturbance and slayer of his brother Osiris. Seth's complicated position is reflected clearly in the funerary literature, where the god is by turns praised and reviled, beseeched for protection and punished for violent acts of

transgression. Even the writing of his name, while necessary to invoke his power, was seen to be fraught with danger, leading to many different circumlocutions and alternate spellings.

The eponymous “Seth-animal” hieroglyphs (EG E20/E21) were frequently used to determine Seth’s name in the New Kingdom. While his name could (and often did) take the generic divine determinative (EG A40), use of this classifier may have produced a “cognitive clash,” defining the murderous Seth in terms of his victim Osiris, perhaps the original referent for this divine hieroglyph. Employing this determinative incorporated Seth into a taxonomic category of divinities where he could only ever be a peripheral member at best, as indicated by the common replacement after his name of the generic determinative by one of his specific classifiers.

This talk will examine some different methods of recording the name of this tumultuous deity in New Kingdom Books of the Dead, both with and without his specific determinatives, as well as other appearances and uses of the “Seth-animal” hieroglyphs.

**Anne Austin (Stanford University)**

*Embodying the Goddess: Tattooing and the Cult of Hathor in Ancient Egypt*

Previous evidence for the practice of tattooing in ancient Egypt was limited to only three individuals from Middle Kingdom burials at Deir el-Bahri. These women’s tattoos are geometric patterns, leaving little room for interpretation of their symbolism or meaning. During the 2014-2015 mission of the Institut Français d’Archéologie Orientale at Deir el-Medina, the team identified over 20 figural tattoos on a single mummified torso of a woman.

This talk reviews the significance of this tattooed mummy from Deir el-Medina through a systematic analysis of the placement, orientation, order, and symbolism of her tattoos. These tattoos are compared with local cult objects and temple spaces in order to demonstrate that the use of cult images associated with Hathor links this woman with popular acts of worship at Deir el-Medina. The presence of multiple instances of tattooing in this single individual demonstrates that her religious identity evolved and grew throughout adulthood, and the positioning of the tattoos also signify public and permanent displays of her religious association with Hathor. The purposeful placement of divine imagery along the arms and neck enabled the tattoos to be ritually active during religious cult activities, thereby permanently embodying the divine

in her daily speech and movement. This mummy therefore not only offers a unique and significant contribution to our understanding of the practice of tattooing in ancient Egypt, but also the potential roles of women in religious worship in the New Kingdom.

**Mariam Ayad (American University in Cairo)**

*From Deir el Medina to Jeme: Some Preliminary Remarks on Women's Letters from Ancient Egypt*

Ancient Egyptian women, especially those residing at Deir el Medina, are known to have been vocal, independent, and quite involved in family affairs and business transactions alike. This knowledge is amply documented in a corpus of letters and other documentary evidence surviving from Deir el Medina and elsewhere. While it is difficult to determine with any degree of certainty whether these letters were written or dictated by the women, they nonetheless convey their "voices." The concerns expressed in these letters bring those women to life.

This epistolic tradition survived and can still be seen in the correspondence of women residing in the western Theban village of Jeme. While this corpus of letters has been compared to later Byzantine epistolic traditions, a similar comparison with the ancient Egyptian corpus is still lacking.

This paper examines the rhetoric, language, and issues raised in Coptic letters recovered from Jeme, particularly those dating to the 6th to the 8th century AD, and attempts to correlate them to the corpus recovered from ancient Egyptian sites, particularly those letters found at Deir el Medina. It will assess and highlight any shared concerns, expressions, or idioms.

**Jennifer M. Babcock (New York University)**

*The Nudity of Cats and What It Reveals*

The New Kingdom ostraca and papyri depicting anthropomorphized animals are perhaps most notable for their depictions of cats and mice in a so-called "topsy-turvy" world. These images, which are similar to banqueting scenes found in New Kingdom tomb imagery, depict cats who are almost always nude, serving mice, who are frequently shown wearing elite clothing. The ubiquitous nudity of the cats in the ostraca and papyri may have allowed the viewer to understand them as belonging to a lower social status when compared to the mice. These visual role reversals

have led some to believe that the images of anthropomorphized cats and mice were intended to be satirical, as a way of mocking the high elite class. However, one ostrakon (Louvre E32954) deviates from these “topsy-turvy” images and complicates the assumption that they were intended to be derisive; it shows clothed, elite cats serving one another.

Focusing on a possible interpretation of the Louvre ostrakon, this paper will discuss the imagery of the anthropomorphized world of cats and mice and how they may relate to ancient Egyptian literature, including *The Prophecies of Neferti* and the *Admonitions of an Egyptian Sage*, which both portray social turmoil but also concludes with a world brought back to order. These stories of social upheaval returned to natural order may allow us to better understand the depictions of anthropomorphized cats and mice, while also supporting the argument that these images were not necessarily expressions of resentment toward the high elite or royalty.

**Kathryn Bandy (University of Chicago)**

*The Coffin of Ipihaishutef (OIM E12072) and First Intermediate Period Memphite Coffin Traditions*

Private burials in the Memphite necropolis span the entirety of pharaonic history. While Old Kingdom remains are extensive, far fewer First Intermediate Period and early Middle Kingdom burials and funerary goods are well preserved. The state of preservation of many of the coffins and the ways in which they were excavated has significantly limited our understanding of First Intermediate Period Memphite traditions. Examples from Middle Egypt have been used as the basis for typological studies on the evolution of private decorated coffins due to their preservation and decoration, with a general scholarly consensus that the established dating criteria do not work well in the Memphite area.

This paper will explore Memphite coffin traditions, focusing on the coffin of Ipihaishutef, now in the Oriental Institute Museum at the University of Chicago (OIM E12072). The coffin has been recently restored through an ARCE/AEF grant. Despite not being a high state official, Ipihaishutef's coffin is a valuable example of local funerary tradition and developments in the First Intermediate Period. Through an examination of the coffin's archaeological provenance, radiocarbon date, and art historical criteria, this paper will analyze existing typologies and the coffin's relationship to contemporary material from the Memphite zone.



**Yekaterina Barbash (Brooklyn Museum) and Paul O'Rourke (Brooklyn Museum)**

*Hieratic Coffin Texts of Horhotep*

From the late Old Kingdom until the end of the Second Intermediate Period wooden coffins and stone sarcophagi were conventionally inscribed with columns of hieroglyphic Coffin Texts. On rare occasions excerpts of these texts appear on tomb walls. Even more uncommon, however, are Coffin Texts recorded in columns of hieratic.

The Brooklyn Museum recently conserved and put on display a limestone slab which appears to have come from a tomb wall. It is inscribed with 24 columns of hieratic Coffin Texts for a man named Horhotep. The texts comprise CT spells 1-20-21-22-23, a series of spells that belongs to an early sequence which usually also includes spells 24-25.

This paper will introduce the slab, and examine its history and possible function. It will also comment on some peculiarities of the script and abbreviations, and attempt to solve certain difficult passages.

**Donald James Ian Begg (Trent University), Paola Zanovello, (University of Padua), Alessandra Menegazzi (University of Padua), Carlo Urbani (Istituto Veneto), and Giulia Deotto (University of Padua)**

*The Virtual Reconstruction of the Sculpted Vestibule of the Sanctuary of Soknebtunis at Tebtunis*

Recent archival discoveries both in Italy and Canada are contributing to our knowledge and the database of old unpublished excavations at Tebtunis in the Fayum. In February 1931, Carlo Anti and Gilbert Bagnani discovered the sculpted proastion or vestibule of the Ptolemaic sanctuary of the crocodile god Sobek, or Soknebtunis as he was called locally. Although there were terrestrial photos of the sculpted reliefs covering its walls, the plans of the excavation architect Fausto Franco have only recently been found in the Istituto Veneto. Similarly, Bagnani's detailed report examining and identifying the reliefs, together with a paper that he presented at a conference at Leiden in September 1931, have recently been discovered among the archives at Trent University in Peterborough, Canada. Combining all this newly available data with computer analysis of the plans and aerial photos and GIS has

enabled the virtual reconstruction in 3D of the sculpted vestibule of the sanctuary of the oracular Soknebtunis at Tebtunis.

**Nils Billing (Uppsala University, Sweden)**

*A Performative Structure – Patterns of Monumentalization and Ritual Agency in the Pyramid of Pepi I*

The scholarly debate within Egyptology concerning the ancient principles of selection and distribution of Pyramid Texts for the individual royal tomb remains as vivid as ever. Although our insights into the long lost master copies and the ways they were organized in the scriptoria only can be gained indirectly (paleographical observations, series of spells, etc.), one can notice distinct patterns in the editorial thematic and spatial assessment of these texts. Besides from the undeniable existence of groups and even (more or less) fixed sequences of spells (indicating a liturgical background, i.e. *Sitz im Leben*), their grammatical structure (who is talking to whom) has since long been observed as a major dividing principle between texts in the sarcophagus and antechambers. However, the fact that not one pyramid-corpus is identical with another has led to well-founded hypotheses that the spells were organized in distinct groups and, on the basis of this source affiliation, could be inscribed in various internal orders on the same wall. This is certainly true, but a careful investigation of a single pyramid does reveal patterns that even could be considered unique for the respective corpus. In the following presentation, we shall look closer on the spatial organization of ritual agency in the pyramid of Pepy I, which in fact turns the chamber system into an eternally ritualized, performative structure through which the tomb-owner could be guided by his son and psychopomp Horus.

**Lucas Breinig (University of California, Los Angeles)**

*The Spatial and Contextual Use of the Celestial Diagram in Three Ramesside Tombs*

Many so-called astronomical ceilings in Egyptian tombs and temples from the New Kingdom include a scene composed of a hippopotamus goddess, a mooring post, a foreleg, crocodiles, a giant, and a scorpion goddess. I will argue that this scene, in two distinct variants, is best understood as a representation of the sky at different times throughout the year. This interpretation is supported by the presence of the so-called Ramesside star clocks,

which accompany the scenes in each of these three 20th Dynasty tombs. One series of twelve star clocks, representing half of the year, is always associated with the first variant of the tableau, and the other set of twelve clocks is always associated with the second variant. Often thought to represent the northern sky, or the imperishable stars, the scene continued to be utilized in Egyptian astronomical scenes and motifs throughout Pharaonic Civilization and beyond. Examples of this scene's iconic elements can be found in Late Period tombs and temples of the Greco-Roman Period. Two variants of this scene are deployed in Ramesside tombs; how they "functioned" in the particular context of these 20th Dynasty royal tombs is best understood by examining the spatial and textual context in which they are used.

**Marina Wilding Brown (Yale University)**

*The Rock Inscriptions of Ahmose Turoi and the Development of the Early Viceregal Office*

Between Hierakonpolis and Kurgus—the geographic jurisdiction of the New Kingdom Viceroy of Nubia—lie seven rock inscriptions that record the career of Ahmose Turoi, who is variously identified as the first, second, or third viceroy. These seven rock inscriptions span Turoi's career from his entry into the regional civil administration in Nubia to the final years of his viceregal tenure under Thutmose I. Previous reconstructions of the early viceregal tenure have examined Turoi's rock inscription corpus but tend to focus more closely on the later rock inscriptions and on Turoi's many non-lapidary attestations.

Understanding rock inscriptions as affective material agents of social construction that are ascribed the power to establish, maintain, and influence social networks between individuals, geopolitical entities, and the environment, this paper contends that the rock inscriptions of Turoi delineate his professional spheres of influence and establish his primacy as a representative of the Egyptian king within a given geographic area. The proper analysis of these shifting spheres of influence illuminates the evolution of the nascent viceregal tenure spanning the reigns of Ahmose to Thutmose I. Integrating the results of the rock inscription analysis with the full spectrum of inscriptional material attested for Turoi permits a new seriation and analysis of the viceregal titulary and a reconstruction of the biography of Turoi. Together, these new reconstructions suggest that Turoi was not only the first viceroy,

but that spanning his career, the Nubian viceroyship emerges from the gradual coalescence of multiple contemporaneous and contiguous administrative structures.

**Nicholas R. Brown (American University in Cairo)**

*I Lean Upon You: A Contextual Study of Sticks and Staves from Ancient Egypt*

Sticks are some of ancient Egypt's most versatile tools: they can function as badges of status, walking aids, tools for farmers, weapons for guards, ritual objects, or any combination of these. They feature in a variety of scene types, including afterlife scenes where they are carried by deceased kings and officials. Often the deceased carries the mdw staff and wAs scepter simultaneously, sometimes in conjunction with an anx sign and other insignia. Earlier studies have examined ancient Egyptian staves and their names, though no former scholarship has exclusively examined how the mdw staff and wAs scepter are used together in tomb and temple decoration, and within funerary papyri. This is the focus of the current study, with a particular emphasis on the 18th Dynasty elite tombs at Memphis and Thebes.

Results of the study indicate that officials and kings, after death, simultaneously carry the mdw staff and the wAs scepter to assist with, and indicate their divine transformation. This is due to the staves' associations with the cardinal directions and their frequent use by deities.

Additionally, funerary spells, like the Pyramid and Coffin Texts, reveal that sticks are an important aid to the transformation of the dead into gods, whether they serve as a support when traversing the path between this world and the next, a tool that is used to repel foes, or as an indication of authority amongst the dead.

**Maggie Bryson (Johns Hopkins University) see Jessica Kaiser (University of California, Berkeley)**

**Patricia A. Butz (Savannah College of Art and Design)**

*Ptolemaic Authority, the Egyptian Priesthood, and the Superlative at Philae*

This paper deals with the phenomenon of three letters in Greek inscribed on a single monument reflecting the series of correspondence between King Ptolemy VIII Euergetes II, together with Queens Cleopatra II-III, and the priesthood of the Temple of Isis at

Philae in the last quarter of the second century BCE. The monument on which the letters were inscribed is a granite pedestal base supporting an obelisk inscribed in hieroglyphs, located originally at the first pylon; today the whole is termed the Philae Obelisk. Content-wise, the letters concern issues of financial difficulty at Philae, affecting the temple's ability to perform its required ritual duties, brought about by the excessive governmental and military presence felt at the site in the form of numerous visiting officials, their accommodations, and ensuing regulatory measures. The delicacy but seriousness of this complaint manifests in the physical layout of the correspondence and its palaeography: the letters are arranged hierarchically rather than chronologically with the royal documents above the priestly. A. Bernand referred to the ensemble as "un dossier de 'prostagma'" (*La Prose sur la pierre dans l'Égypte hellénistique et romaine*, 1992, 62). The relationship between Ptolemaic authority and the Egyptian priesthood will be examined as the subliminal text of these letters and their display, together with the meaning of the superlative epiphanestatos topos, applicable to both the Philae Obelisk and this powerful religious site, where the priesthood identified itself with the Abaton, burial place of Osiris, as well as the Temple of Isis, Lady of Philae.

**Kevin M. Cahail (University of Pennsylvania)**

*Elite Tomb or Family Burial Vault? Report on Recent Excavations at South Abydos, 2015-2016*

Excavations at South Abydos under the auspices of the University of Pennsylvania have uncovered a new tomb in the New Kingdom Temple Cemetery. Lying midway between the Middle Kingdom Senwosret III temple, and the town of Wah-sut, this tomb (TC.17) is a two-chamber mud-brick structure belonging to the so-called Temple Cemetery. Though robbed in antiquity, pottery and coffin fragments recovered during excavation place the tomb in the early 18th Dynasty, and preliminary results show that about 30 people, including children, were once buried within this structure. In addition, the tomb included a group of about 60 rough clay vessels, many of which contained human hair. Why did this tomb contain so many individuals, and from what ailments might they have suffered? What is the significance of the clay vessels? This paper will examine TC.17's architecture, pottery assemblage, coffin fragments, and human remains, in order to answer these and other questions.

**\* Sandro Capo Chichi (Université Paris VII-Paris Diderot)**

*A New Interpretation of the Myth of the Destruction of Mankind*

Described as “one of the few coherent narrative of the deeds of the gods of Ancient Egypt” (Guilhou 2010), the myth of ‘The Destruction of Mankind’ is reported in texts dating from the New Kingdom. Because of its peculiar position in Ancient Egypt literature, it has been the object of several scholars’ interpretations. In this paper I shall analyze this myth from a medical and anthropological point of view—that of the potential role of blood as a source for disease propagation. This phenomenon would have led to the ban on blood in meat offerings to prevent outbreaks as unwanted attacks of the goddess Sakhmet, the main character of the myth.

**Emily Cole (University of California, Los Angeles)**

*Competing Scripts: Language on Display in Graeco-Roman Egypt*

The linguistic profile of Ptolemaic and early Roman Egypt was one in which a variety of native Egyptian language forms stood alongside Greek. Up to the arrival of Ptolemaic rule, the language situation in Egypt was relatively stable, with cursive Hieratic and later Demotic occupying the realm of day-to-day activities, and Hieroglyphs functioning in ritual contexts relating to religion and the king. In my paper, I will begin by providing some sociolinguistic background on the situation in Egypt from the 4th century BCE to the 4th century CE. I will then demonstrate that throughout the Ptolemaic period and into the early Roman period, the increased language contact encouraged elites of both Egyptian and Greek background to create multilingual texts with a variety of languages and language registers. Furthermore, I will discuss the examples of the Rhind funerary papyri—written with parallel translated texts in Hieratic and Demotic—and the Ptolemaic Trilingual Decrees. I will use these texts to illustrate how Egyptian elites grounded themselves in traditional Egyptian religion, while also adapting to the rapid language change of this period.

**Lorelei H. Corcoran (University of Memphis)**

*Blue Notes: Some Observations on the Color Blue in Ancient Egyptian Art and Thought*

Of all the basic six colors of the ancient Egyptian palette, blue is the most controversial and the color about which, both lexicographically and linguistically and with respect to its practical use as a pigment, there are the most commonly held misconceptions. From whether or not the word for blue can be considered a “color term” to what role the color played in art and in thought, the color blue, in its many shades from the palest turquoise to the deepest lapis lazuli, presents a challenge to our understanding of its intrinsic cultural value and meaning. This paper, the result of my decade-long study, will explore these issues with the goal of addressing long-held misunderstandings concerning the how, what, why and when of the use of blue in its natural and synthetic forms (as Egyptian blue, faience or glass). For example, the earliest documented evidence for the use of the pigment Egyptian blue in an Egyptian context, which predates its appearance in Mesopotamia by over 500 years, will be identified and the evidence evaluated. An exploration of the appearance of green/blue suns on Middle Kingdom pectorals and Third Intermediate Period coffins (whereas the colors red and yellow are those that have been most usually associated with solar imagery) will illustrate its dynamic relationship as a life-infusing force while the incompatibility of the word “blue” with the requirements of Berlin and Kay’s universalist color theory will illuminate the inherent challenges of analyzing ancient Egyptian color terms from an etic perspective.

**Pearce Paul Creasman (University of Arizona) and Janice Kamrin (The Metropolitan Museum of Art)**

*Kings, Chronologies, and Confusion*

Over the past two centuries, consensus has been reached among scholars regarding the basic chronological structure for ancient Egyptian history, stretching from the dawn of the Early Dynastic Period in the late 4th millennium to the end of the Late Period in the mid-4th century B.C. However, attempts to anchor this structure to precise dates according to the Julian calendar are plagued by imprecision and remain a matter of significant debate. At present, accurate calendrical dates in Egyptology are generally

agreed to extend only to the transition between the 25th and 26th Dynasties in 664 B.C. Despite decades of analysis and discussion, the sources and methodologies at hand have resulted in dates for the three and a half millennia prior that offer significant margins of error and are, thus, imprecise.

Although calendar dates for the entirety of the pharaonic period appear in virtually every publication and exhibition—and are indeed necessary in order to place this culture within the broad sweep of human history—there is no one genuine standard agreed to by Egyptologists. Discrepancies of varying degrees among the “standard” chronologies that abound in publication render comparisons and correlations that rely on them virtually impossible, and the manner in which dates are presented (e.g., “reign of Ramesses II, ca.1304-1237 B.C.”) is misleading to scholars and the general public. This paper, which presents a summary version of a planned monograph by the coauthors, provides an overview of the current chronological framework and proposes a less problematic method for presenting pharaonic dates.

**Giulia Deotto (University of Padua)**  
see Donald James Ian Begg (Trent University)

**Kelly-Anne Diamond (Villanova University)**

*Theorizing Masculinity in Ancient Egypt*

With this paper I attempt to identify the hegemonic form of masculinity in ancient Egypt as presented in ten wisdom texts from the Old, Middle and New Kingdoms. Sex role theory does not distinguish between behavior and societal expectation, but instead merges them together; the wisdom texts do the same. These works present prescribed behavior for the elite class; how men ought to behave. Therefore, an investigation into the wisdom literature can elucidate the normative definition of masculinity in ancient Egypt.

Sex role theory does not make visible the resistance to power or sexual politics, but on occasion the wisdom texts do reveal alternative forms of masculinity. In these cases, it may be quite useful to follow a Foucauldian method of analysis.

Masculinity was constructed everyday through social interaction; it was not fixed. Masculinity, now and then, is “ontoformative,” in that human practice creates reality and acting in situations creates new situations. With this, one needs to distinguish between a repertoire of gender practices and practicing gender, the actual en-



actment. The wisdom texts relay the former and present the public conventions of masculinity for the upper class.

My assertion is that the ancient Egyptian wisdom texts reveal a hegemonic masculinity consisting of humility, moderation, generosity, benevolence and loyalty to the king. This version of masculinity maintains the power structure, creates a hierarchy among men and preserves the patriarchal system.

**Jacco Dieleman (University of California, Los Angeles)**

*Scribal Bricolage in Late-pharaonic Ritual Manuscripts*

This paper will discuss the textual structure of the so-called Artemis Liturgical Papyrus (TM 52228), a manuscript of the late Ptolemaic or early Roman period inscribed with the script of a burial ritual for a woman named Artemis, daughter of Herais. The ritual starts in the embalming hall and, after a series of execration, navigation, and glorification rituals, ends with the mummy being laid to rest in a structure called 'The West.' The manuscript offers several unique features. First, the incantations are written in Classical Egyptian and the hieratic script, whereas the instructions to the incantations (paratextual notations) are in the Demotic language and script. Second, although in essence a liturgical manuscript, the Demotic paratextual notations frame it as a procedure text. Third, the incantations are all excerpts from liturgical texts known from other rituals (Sokar Ritual, Apopis Book, Pyramid Texts, Hourly Vigil, Temple Texts). To account for the manuscript's makeshift character, the concept of 'scribal bricolage' is introduced. This concept captures one of the various ways that scribes composed new ritual texts for private individuals in the Ptolemaic and Roman period.

**Tasha Dobbin-Bennett (Oxford College of Emory University)**

*Breaking Rigor: A New Approach to Understanding Decomposition*

Enter into almost any museum that houses an ancient Egyptian collection and, undoubtedly, you will find a mummy on display. Mummification, as the preservation of the body, resonates with American culture. We often equate mummification with the prevention of decomposition, an element certainly present in the ancient Egyptian texts. However, these negative connotations do not account for texts that reveal the positive aspects of putrefac-

tion. Rather than prevention, this study seeks to identify and discuss decomposition as a managed element of the mummification procedure. Immediately after death, bodies undergo a complex, complicated, and wildly variable process of decomposition that is halted by mummification. Therefore, I focus on the body from death to mummification. From the moment of death, the deceased transitions from life into a liminal state. This liminality is resolved by physical transformation combined with complex rituals. I argue that decomposition is part of that transformation. First, I examine the patho-physiological aspects of decomposition in order to provide a series of reference points, general characteristics, and descriptors from which I analyze the texts. Second, I combine Egyptian climate data with the current forensic anthropological approaches to identify key time-frames for each of the decomposition stages. Third, I isolate key lexemes that I use to identify texts that represent explicit or implicit discussions about that decomposition event. Using a case study on rigor mortis, I will demonstrate some of the intriguing correlations between the ancient Egyptian religious texts, medical texts, and the physical transformation of the post-mortem body.

**Aidan Dodson (University of Bristol)**

*Kingship during the Third Intermediate Period*

The execution and theory of kingship during the Third Intermediate Period presents many problems, including the question of how far the 'Libyan' backgrounds of many of its rulers impacted these aspects, and how far broader issues were in play. This paper will review the available evidence, highlighting the reign of Osorkon II as a potential watershed, although noting that a number of threads were already present much earlier.

**Wael Fatahalla Sobhi Eladaroursi (Ministry of Antiquities)  
see Nagm Eldeen Morshed Hamza (Grand Egyptian Museum),**

**Hisham El Leithy (Center for Studies and Documentation on Ancient Egypt (CEDAE), Ministry of Antiquities, Egypt)**

*The Center for Studies and Documentation on Ancient Egypt (CEDAE): Past, Present and Future*

The Center for Studies and Documentation on Ancient Egypt (CEDAE) was established in Egypt in 1956 during the Interna-

tional Campaign to Save the Monuments of Nubia in order to meet the urgent need for systematic recording of threatened archaeological sites, including Abu Simbel, Gerf Hussein, and Wadi es-Sebua. Today, after sixty years, its activities have extended to the whole of Egypt. The Egyptian scientific and technical members of CEDAE, cooperating with a French team from CNRS, documented the Ramesside tombs in the Valley of the Queens. It has also documented a number of tombs in the Theban necropolis and at Deir el-Medina, and the Ramesseum, and recorded graffiti from the Theban Mountains, resulting in numerous scientific publications as well as pamphlets for the general public. CEDAE has also worked in Aswan, Assiut, Sohag, Minya, and Alexandria. Current projects include the documentation of TT 123 (Amenemhat) and TT 368 (Amunhotep called Huy). Older manuscripts (such as the documentation of TT 57 [Khaemhat]) are also being prepared for publication in the near future. CEDAE has obtained archives of pioneers who led archaeological work in Egypt and of those who directed the antiquities service in the 1890s, which it will preserve from now on. CEDAE is creating a public online database of all the documented tombs and temples, which will be maintained and managed by the Ministry of Antiquities of Egypt, and a new catalogue of all the tombs in the Theban necropolis.

**Osama Abd Elshakour (Ministry of Antiquities)**

see Nagm Eldeen Morshed Hamza (Grand Egyptian Museum)

**\* Marina Escolano-Poveda (Johns Hopkins University)**

*Why was the Lebensmüde Müde? New Fragments of the Beginning of P. Berlin 3024*

The 'Debate between a Man and His Ba' has been the subject of scholarly discussion since it was first edited by Erman in 1896. The loss of the beginning of the single preserved copy (P. Berlin 3024), together with the complexity of the content of the text, have led to completely opposite interpretations of it over the past 120 years. In 2003, Richard Parkinson published new fragments of the beginning of the 'Debate' from the Morgan Library and Museum (P. Amherst III H-L), and proposed a reconstruction of the missing section. In 2015, I identified sixty papyrus fragments of the Museu Bíblic of Mallorca (Spain) as part of P. Berlin 3024, belonging to the missing beginning of the 'Debate between a Man and His

Ba' and to the continuation of the 'Tale of the Herdsman.' In this lecture I will present the edition of the fragments of the 'Debate,' which contain interesting hints regarding the hitherto unknown narrative frame of the text, and a possible answer to the enigma of the issue behind the debate itself.

**Kathryn Etre (Michael C. Carlos Museum, Emory University)  
see Flora Anthony (Kennesaw State University)**

**Richard Fazzini (Brooklyn Museum)**

*The Brooklyn Museum's Recent Work at the Mut Precinct*

This lecture will present the results of the most recent season of fieldwork by the Brooklyn Museum Expedition to the Precinct of Mut, South Karnak. In 2016 the expedition will be exploring the area between the Taharqa Gate and the west enclosure wall in an attempt to trace the 25th Dynasty roadway leading to the gate.

**Meredith Fraser (Johns Hopkins University)**

*Supply Centers for the Gods: Menit Production in the Third Intermediate Period*

During Petrie's excavations at Lahun's Third Intermediate Period cemetery, a faience amulet executed in openwork decoration was found (Petrie Museum of Egyptian Archaeology UC6610). The amulet is a menit counterpoise, an object that symbolizes part of a ritualized necklace of the same name and that gained amuletic importance at this time. This object is notable for its fine and intricate iconographic elements, but it gains renewed importance when considered alongside a mold (University of Pennsylvania Museum 29-72-412) found at Mit Rahina during the University of Pennsylvania's 1915 excavations. While the mold is only partially preserved, the measurements and decoration of the extant portion present near perfect parallels to the Petrie amulet. The similarity of these two objects, separated by geographic distance and context, raise certain questions about these Third Intermediate Period artifacts. Was the Lahun amulet made in the same workshop as the Penn mold? How did such similar pieces come to be in different locations? What do they say about distribution of and access to such objects? This paper will explore these questions in an attempt to better understand the socio-religious environment of ritual objects, in particular menits, during the Third Intermediate Period.

**John Gee (Brigham Young University)**

*A Preliminary Survey of Philadelphia*

The concession of the BYU Egypt Excavation Project includes the Greco-Roman town of Philadelphia. While previous work focused on the sites of Fag el-Gamous and Seila, in 2014 the team was able to do a quick survey of the Philadelphia town site. We have also conducted a survey of the available documentary evidence of the site. This enables us to make a preliminary summary of the town and the prospects of archaeological work on the site. We are able to make some preliminary correlations of the archaeological remains and the documentary evidence. We also note a number of depredations on the site.

**\* Margaret Geoga (Brown University)**

*Innovations in Late 18th Dynasty Netherworld Books*

Following the Amarna Period, the final three kings of the 18th Dynasty emulated their pre-Amarna predecessors by decorating their burial chambers with various Netherworld Books. More than simple imitation, their return to traditional funerary decoration and innovations within it represent a reinterpretation of the Netherworld Books, as well as a renegotiation of the various theological developments, which occurred in the years surrounding the Amarna Period. This paper traces the late 18th Dynasty developments in the Netherworld Books, beginning with Tutankhamun's combination of the Amduat with the previously unattested Enigmatic Book of the Netherworld, followed by Ay's use of excerpts of the Amduat, and ending with Horemheb's abandonment of the Amduat in favor of the previously unattested Book of Gates. The locations of the Netherworld Books in these kings' tombs and their combination with other decorations suggest a reaction against Akhenaten's religion that balanced out under Horemheb into a synthesis of the "new solar theology," developed in the years before the Amarna Period, with traditional theology. The resulting reconciliation of two seemingly opposing theological developments continued to feature in royal burial chambers throughout the 19th and 20th Dynasties.

**Gayle Gibson (Royal Ontario Museum) and Laura Ranieri (University of Toronto)**

*Additions to the Corpus of Painted Votive Cloths from Deir el Bahri*

Painted votive cloths dedicated to Hathor are known only from the area of the 11th Dynasty Temple of Nebhepetre Mentuhotep at Deir el Bahri. Six of these 18th Dynasty painted cloths were known to be in the collection of the Royal Ontario Museum. During Ms Ranieri's research into the history of the materials brought back from Egypt by Charles Trick Currelly, first director of the Royal Ontario Museum, the authors of this paper began a joint exploration of a number of previously unstudied textiles in the ROM's storage room. We discovered that, in addition to the Hathor votive cloths previously known to be in the collection, and cited by Geraldine Pinch in *Votive Offerings to Hathor*, three more painted fragments exist, as well as a part of a painted votive shirt, and eleven samples of beaded linen offerings. This is a substantial addition to the previously known total of approximately thirty painted votive cloths, five shirts and a handful of beaded offerings. Only one of the ROM painted votive cloths has previously received full publication. In this joint paper, we will discuss how these artefacts came to be part of the ROM collection, the content and structure of the new additions to the corpus, and the challenges they present for study and conservation.

**Allan Gluck (Independent Researcher), Robert Wickland (Independent Researcher), and Greg Pena (Independent Researcher)**

*APE-Egypt.org: A Moderated Website with Photographs of Egyptological Objects*

APE-Egypt.org is a website providing a centralized location where researchers, institutions, and the public can share and search photographs of Egyptological objects, commenting on them. Users can upload a photograph of an object where they seek information from others and search the database for photographs of objects of interest to them.

There are four key elements: A user uploads a photograph along with information on six fields: type of object (bowl, sculpture, etc.), material, where currently housed, name of photographer, where discovered, and estimated time period made. With each field

there is a pull-down menu with standardized elements, with these abbreviated lists from the Authorities Lists of the Egyptian Museum, Cairo. The above fields are used as search parameters. The results of a search can be provided in a two dimensional matrix, facilitating identifying relationships.

It is possible to upload more than one photograph on an object, with these grouped together. The cell phone version allows a user to take a photograph and immediately upload it. A person uploading photographs has a MyPage, establishing a unique identity. Their MyPage lists all photographs they posted, and, if they desire, their CV, a photograph of themselves, and a narrative they create. Registered users can create a "Group" where they can follow the upload by individuals of interest to them, of particular utility to instructors tracking their students as they research and upload photographs.

The site is moderated to insure that the integrity of the information on an object and appropriate comments.

#### **Ogden Goelet (ISAW-New York University)**

##### *The Interaction of Private and Royal Influences in Stela Production during the Middle Kingdom*

Few royal inscriptions of the Twelfth Dynasty have survived. Because of the paucity of royal texts, we rely heavily on private sources to illuminate the extensive reorganization of Egyptian society and administration that took place under this dynasty. Particularly important are the large number of funerary stelae of the Middle Kingdom that have been found throughout Egypt, but the majority derive from Abydos. Although we are apt to call these "private," we actually know little about how individuals may have acquired the resources to have stelae manufactured and installed at Abydos. One of Detlef Franke's greatest contributions to our understanding of the Middle Kingdom was his discussion of the influence of patronage and welfare. Certainly, royal patronage may have been a decisive factor in the creation of many of these stelae. The same holds true for another significant source for Middle Kingdom history—the rock inscriptions by private individuals operating under royal commission such as the leaders of quarrying and mining expeditions at Sinai, the oases, Nubia, the Wadi Hammamat, and elsewhere. In these cases also, it is unclear as to what degree these inscriptions should be considered private or royal. To a great extent, the underlying question of royal participation in

ostensibly private texts can be answered by looking at those stelae where the royal protocol is prominent, like Ikhnofret stela, the “loyalist stela” of Sehetepibre, and the vizier Mentuhotep’s stela. Significantly these objects all share several features of their format with Senwosret III’s boundary stelae.

## **Roman Gundacker (Austrian Academy of Sciences)**

### *Compound Nouns in Ancient Egyptian – A Methodological Overview*

Ancient Egyptian knows a great number of compound nouns, which, on the basis of morphology and vocalization patterns, can be divided into two groups:

(1) Improper Compounds - Compounds belonging to this group display word stress on the last element and thus the last or penultimate syllable. They all originate from phrases or sentences with syntagmatic stress being adopted as word stress. There is no indication for a morphological process involved in the generation of them. According to linguistic standards, these compounds are considered improper ones because they evolved via iuxtapositio (‘moving together’) and univervatio (‘making a single word’), which was productive throughout the history of Egyptian.

(2) True Compounds - The most remarkable feature of these kinds of compounds is that word stress rests on the first (non-last) element and thus the penultimate or antepenultimate syllable. Since these compounds’ word stress is different from syntagmatic stress, they must have been generated via a morphological process. In fact, the irregular stress pattern is typical for compositional stress and thus indicative for true compositio (‘putting together’), which was restricted to the Old Kingdom and earlier.

This presentation will address issues of defining, detecting and categorizing compounds in the light of Egyptological philology and general linguistics. Furthermore, the value of compounds for research on Egyptian morphology, language history and the dating of cultural concepts denoted with true compounds shall be surveyed.

## **Brendan Hainline (University of Chicago)**

### *Features of Early Dynastic Year-Labels*

The year-labels of the Early Dynastic Period are among the most important sources of textual evidence that can inform us about this



early and often obscure stage in Egyptian history. These labels, which include year-names, among other information, reflect the first known attempt by the Egyptians to keep track of the passage of years in a king's reign. Many scholars have treated individual or small groups of year-labels, using them as sources from which to try and reconstruct Early Dynastic history. In these treatments, focus has largely been upon the year-name itself. Far less work has examined the other information included on the labels besides the year-names, or has treated these year-labels as a single corpus.

This paper will focus on an initial step of identifying key features of the year-labels, regarding both the structural layout and the informational content, and will examine how these features changed over the course of the Early Dynastic Period. The selection of features included on the year-labels shows a clear development, from sources in the Pre-Dynastic to a form that eventually was adopted and adapted by the editors of the Palermo Stone. Whether or not the information on the year-labels should be considered accurate sources for chronological studies, as is debated, the development of their form and content provides a window into the development of the kingship and administration, and the inception of the Egyptian system of chronology.

**Nagm Eldeen Morshed Hamza (Grand Egyptian Museum),  
Wael Fatahalla Sobhi Eladaroursi (Ministry of Antiquities),  
and Osama Abd Elshakour (Ministry of Antiquities)**

*Beyond the Visible: Combining Scientific Analysis and  
Conventional Methods for Documentation the Collection of  
Tutankhamen's Loincloths*

The textile collection of King Tutankhamen is divided into 740 garments. This study focuses on one group of the garment pieces, the loincloths. There are a large number of loincloths estimated at 145 bundle rolls and these still remain unfolded because of their delicate condition. A loincloth is a simple garment with a triangular form and was one of the few garment worn by men and women that wrapped around the waist while the rest is drawn between the legs. Similar examples from this collection are on display now in the Egyptian museum in Tahrir Square.

The goal of this study is to identify the folding system of loin-cloths made by the priests of the king. Indeed, this study has given us information to confirm that the King actually wore these pieces. I will also look at the fashion style of loincloth and the structural details of the king's body.

In addition, this study investigates the feasibility, effectiveness, and overall value of Reflectance Transformation Imaging (RTI) in documenting the loincloths of Tutankhamen. The ability to manipulate the light source and enhance surface attributes with RTI facilitates identification of important textile features from documentation of textile impressions. Also, this paper compares RTI, digital photography, Multispectral image (Ultra Viol (U.V) and Infrared (IR)) for documentation of varied textiles of the King Tutankhamen.

Finally, the loincloth of Tutankhamen was investigated by optical microscope, polarizing microscope and Scanning Electron Microscope (SEM) to obtain a more detailed observation of the condition and physical characteristics of the fabric.

## **Lisa Haney (University of Pennsylvania)**

### *The Stela of Ameny (CCG 20691) and the Coregency of Senwosret III and Amenemhet III*

Middle Kingdom scholars debate heatedly the existence of coregency. Especially contentious is the coregency between Senwosret III and Amenemhet III due to a lack of double-dated monuments. Nonetheless, numerous stelae and small finds juxtapose the names of these kings, suggesting co-rule, and recent evidence from their funerary complexes, including a control note dated to Year 39 of Senwosret III, supports a roughly 20-year coregency.

The Stela of Ameny (CCG 20691) is one of four private stelae from Abydos that preserves the names of both kings. Some have argued that these stelae support co-rule, while others have proposed that they merely commemorated the owner's service under each king. This paper explores the implications of a new interpretation of CCG 20691 in light of a pair of statues of Senwosret III from his complex at Abydos. One statue links Senwosret III with Osiris-Khentimentiu and the other links him with Wepwawet, indicating that the two were conceived of as a pair, representing the two most important deities of Abydos.

CCG 20691 uses similar epithets, associating Senwosret III with Wepwawet and Amenemhet III with Osiris. These associations suggest that the two kings were viewed as a complementary pair in the same way that these two gods were. While this inscription is not an explicit statement of coregency, it is possible that the epithets implied co-rule. If the texts were recorded after the death of Senwosret III, one would expect it to have linked him with Osiris,

not Amenemhet III.

**Tom Hardwick (Houston Museum of Natural Science)**

*Periclean Preston and Pharaonic Preston: Egypt in the British North West*

The Harris Museum and Art Gallery erected in 1882 in the Lancashire county town of Preston is one of the finest, and latest, examples of neoclassical architecture in the UK.

While the small Egyptian display at Preston cannot compete with the far more significant collections in nearby Bolton and Manchester, the interior of the Harris Museum possesses a unique lantern (light well) extensively decorated with paintings in the Egyptian manner.

The Egyptian lantern is a unique British survival of a characteristic nineteenth century museum design, which incorporated paintings and replicas of ancient objects into the building. Schemes like this allowed museums to ‘display’ acknowledged masterpieces, otherwise unavailable to visitors, in a setting that provided an ambience evoking their original contexts. Such a display could also—as at Preston—convey political and moral messages.

This paper provides a description of the Egyptian lantern at Preston, the artistic and political backgrounds to its construction, and its subsequent fate.

**James A. Harrell (University of Toledo)**

*Carnelian and Gypsum: Newly Discovered Sources for Ancient Egypt*

Carnelian (reddish chalcedony) was the most commonly used gemstone in Egyptian jewelry. In the Middle Kingdom it came from a mine at Stela Ridge, 70 km northwest of Abu Simbel, but the earlier and later sources have long been a mystery. It now appears that some of it, at least, was manufactured from yellowish and brownish chalcedony pebbles in Nile River gravels. When heated to between 250° and 350° C, such pebbles produce carnelian (and sardonyx) of good color. This simple process is essentially the same one used to manufacture nearly all carnelian sold today. That the ancient Egyptians knew about it is suggested by finds of unnaturally red chalcedony pebbles at Amarna and Thebes.

Gypsum was widely employed in Egypt for plaster and mor-

tar from Late Predynastic times onward with perhaps the most extensive and varied use of this mineral occurring at Amarna during the 18th Dynasty. It is traditionally thought the gypsum was obtained from the northern Fayum Desert, but a new source has been found on top of the limestone plateau to the east and north of Amarna. Here there are nearly three square kilometers of quarries dating, at least in part, to the Old and New Kingdoms. The gypsum occurs in a thin soil on top of the limestone, forming a calcite-rich deposit known as 'gypsite.' Similar deposits have also been found near Wadi el-Sheikh (just south of Beni Suef) and Helwan, but evidence of ancient exploitation at these sites has not yet been documented.

**Nathan Hofer (University of Missouri)**

*The Many Lives of Abu l-Fath al-Wasiti*

The appearance of organized Sufi brotherhoods in Egypt in the fourteenth and fifteenth centuries CE was surely one of the most consequential and far-reaching developments in the history of Egyptian Sufism. But despite their widespread popularity throughout the Mamluk and Ottoman periods, we still do not adequately understand the social, political, and cultural mechanisms through which these brotherhoods emerged, developed, grew, and adapted to ever-changing contexts. In this paper I examine this complex problem through the lens of a single individual: Abu l-Fath al-Wasiti (d. ca. 642/1244), a disciple of the Iraqi Sufi Ahmad al-Rifa'i (d. 578/1182). Al-Wasiti settled in Alexandria in the early thirteenth century, but would not appear to have been a significant figure on the Egyptian scene—he appears in none of the major Ayyubid or Mamluk biographical dictionaries or annalistic histories. However, by the late Mamluk/early Ottoman period, al-Wasiti emerges as an absolutely foundational figure in the hagiographical production of the major Egyptian brotherhoods: the Shadhiliyya, Badawiyya, and Dasuqiyya. In the paper, I briefly survey the multiple, changing, and often contradictory lives of al-Wasiti across this literature in order to articulate the underlying logic that informs the construction of an authoritative past for each brotherhood. Most important, I show how these multiple lives speak directly to the specific social and political contexts in which they were deployed.

**James Hoffmeier (Trinity International University) and Rexine Hummel (Royal Ontario Museum)**

*New Kingdom Burial Practices on Eastern Frontier at Tell el-Borg, Part II*

This presentation represents a second part to the one given at the 2015 ARCE annual meeting in Houston. It focused on the burials in the eastern cemetery at Tell el-Borg. This year we will treat a unique feature discovered between Tombs 1 and 2 in Field III. A large pit, dubbed “the pottery pit” or “the robber pit” was uncovered and carefully excavated which yielded 91 restorable vessels. The question we are seeking to answer is why were these vessels placed in this pit within the cemetery? Was this pit a robber’s pit where vessels were placed from nearby tombs to facilitate looting after emptying contents? Or was the content of this pit the remains of funerary rituals, and hence a favissa?

In addition to investigating the “pottery pit” and its possible purpose, we will introduce the limited work done in the western cemetery. Though badly robbed, this area revealed a different style of tomb from the mud brick variety used in Field III. Below the windblown sands of the western part was coarse caliche sandstone, and into this bedrock, some of the tombs in this area were cut. Thus two distinct types of tombs were found at Tell el-Borg, mud brick and rock cut tombs.

**Th. Emil Homerin (University of Rochester)**

*“As you are now:” Ibn Isrā’īl’s Elegies for His Daughter*

Muhammad ibn Siwār Ibn Isrā’īl (603-77/1206-78) was a noted poet of the Ayyubid and Mamluk eras in the sixth/thirteenth century. He often addressed love themes in his poems, while his poetic style and many references to Sufism suggest the underlying mystical character of his poetry. Further, he was a great admirer of the verse of ‘Umar Ibn al-Fārid (d. 632/1234), who Ibn Isrā’īl once met in Cairo. Ibn Isrā’īl himself claimed that all of his verse was in praise of God and His creation, but two of his poems, in particular, have a more explicit theme: the death of his daughter. While elegies for sons were common in Arabic poetry at this time, elegies for daughters were comparably rare. In this presentation, I will discuss both elegies and how they frame death and loss

within a capacity to feel, love, and hope. To a large degree, this is accomplished through a rhetoric of “death as transformation,” as death becomes sleep, a journey, a gate-way, or some other form of transcendence. As such, these elegies may have helped Ibn Isrā’īl, his wife, and the larger society to face the loss of their loved ones by forging symbolic connections between the living and the dead.

**Rexine Hummel (Royal Ontario Museum)**  
see James Hoffmeier (Trinity International University)

**Mahmood Ibrahim (California Polytechnic State University)**

*The Famine of 1295 in Cairo and Damascus: A Comparative Source Analysis*

Egypt experienced several famines during the first Mamluk period. The famine of 1295-1296 (AH 694-695) resulted from two successive low Niles, but it became more widespread and disastrous than it should have since it took place during a period of political instability that saw the death or deposition of half a dozen sultans. Meanwhile, Syria, especially Damascus, had been experiencing a prolonged drought that went back to 1290. As part of an investigation into the natural and environmental history of the first Mamluk period, it should be noted, early Mamluk chroniclers, some based in Cairo while others based in Damascus, left us widely divergent accounts of the progress of the famine, the government’s actions to relieve the catastrophic conditions, as well as the consequences of this calamity. This presentation will discuss and will critically examine these sources for the background of the famine in Syria and in Egypt, people’s reactions to the prolonged drought in Syria, prices of food stuff in both regions, the rise of social tension in Egypt as the famine deepens and finally the government’s actions to relieve the problem. Some preliminary conclusions will be offered, especially regarding the use of certain tropes in famine reporting.

**Salima Ikram (American University in Cairo)**

*A Comfortable Co-Habitation: The Re-Use of TT 11-12 for Animal Burials*

Under the direction of J. Galan a Spanish-Egyptian team has been working in the area of the 18th Dynasty tombs of TT 11 and TT 12. Parts of these tombs, subsequent to their initial use, became the site of an animal cult dedicated to Horus and Thoth. This paper

focuses on the reuse of the tomb and explores the nature of the cult, the types of animals interred, their acquisition and mummification, and speculates on the cultic activity associated with this cult in the area.

**Jackie Jay (Eastern Kentucky University)**

*"It happened in the reign of ...": Egyptian Attitudes to the Past in the Roman Period*

The scriptoria of the second century A.D. temples of the Fayum have yielded a seeming explosion of Egyptian-language literary texts, a phenomenon that has often been interpreted as evidence of an active attempt on the part of the priesthood to preserve native Egyptian literary traditions lest they die out under the pressure of foreign rule. The goal of this paper is to complicate this model in several important ways. I will argue that the wealth of literary narratives from the temples of the Roman Period is more likely the result of the chances of survival rather than a genuine increase in production. The corpus as a whole exhibits a clear focus on Egypt's past, an interest mirrored by the often fantastical "historical" anecdotes acquired from native priestly records by Herodotus and Manetho. These earlier accounts serve as compelling indirect evidence for the presence of such narratives in temple libraries centuries before the Roman conquest. Moreover, the priests of the Roman Period did not simply recopy old texts, but instead reshaped the traditions of the past. The Sesotris legend, for example, grew with the passage of time, with the exploits of the Egyptian king surpassing first those of the Persian Darius and then of Alexander the Great. Thus, the priests of the Roman Period not only followed in the footsteps of their predecessors, but in doing so produced texts that reflected the country's changed circumstances, emphasizing in new ways native Egyptian pride and identity.

**\* Victoria Jensen (University of California, Berkeley)**

*Digging in the Hearst Museum: The Hathor Bowls from Deir el-Ballas*

George Reisner conducted excavations at numerous Egyptian sites, including the Upper Egyptian site of Deir el-Ballas. The settlement dates to the late 17th Dynasty - early 18th Dynasty, and part of the housing area was reused beginning in the mid-18th Dynasty as a cemetery. Most of the cemetery's grave goods consist of

pottery, and among the more interesting pieces are two carinated bowls which had a clay figure of Hathor in her bovine form placed in the center. These bowls have been noted in past publications as comparanda of more refined versions made of bronze that came from the Gurna area of Western Thebes. The existence of these figural bowls in pottery as well as bronze raises several questions of how ritual concepts were transmitted across socio-economic levels. Do the Deir el-Ballas bowls represent efforts by lower socio-economic individuals to emulate new expressions of belief that were the fashions of the higher ranking elites? Based on archival research at the Phoebe A. Hearst Museum of Anthropology, this paper will present information on the environment in which the Deir el-Ballas Hathor bowls were found, to recontextualize them with the other tomb material that comprised the entire funerary deposition. Additionally, the possibility of an overlap between cult practices for the living and dead will be examined.

**Lisette Jimenez (University of California, Berkeley)**

*Osiris Funerary Shrouds from Roman Egypt and the Construction of Gendered Identities*

Throughout the Roman Period in Egypt, decorated shrouds with images of the god Osiris were used in funerary rituals and wrapped around the mummified body of the deceased. Full-length painted images of the dead in the guise of Osiris, flanked by Egyptian funerary scenes, were effective modes of representation that reveal how gender was used to facilitate the transfiguration of the deceased and aid his or her journey in the afterlife. Through the imagery and texts on the shrouds, intimate connections were forged between the patron deity of the underworld Osiris and deceased male and female individuals. This paper examines gendered expressions of self-presentation and specifically investigates the iconography and composition of the Osiris mummy shrouds. An analysis of the inscriptions and representations of both males and females on the shrouds adds a new comparative dimension arguing that gender relations were fluid and dynamic—being made and negotiated through new and innovative magical and material resources. I explore the problematic relationships between death, Osiris, and the potency of masculine regeneration over feminine reproductive powers, and how these concerns were iconographically and textually addressed to preserve and commemorate the age and gender of the deceased. I conclude by revealing how the



individualizing portraiture and the adaptable iconographic repertoire of the shrouds indicates a growing concern with the posthumous expression of gender and identity in Roman Egypt.

**Michael Jones (American Research Center in Egypt)**

*The Red Monastery Project: The Beginning of a New Phase of Conservation and Community Involvement*

Twelve years of conservation focusing on the painted interior of the Red Monastery church came to an end in June 2014. Last year, ARCE was fortunate to receive further funding from USAID to continue work at the Red Monastery.

Attention has now turned to the conservation and preservation of the nave. In 2015, a new program of work began that aims to move away from the old monuments and sites approach while maintaining a conservation and preservation project that continues to address the needs of the building and its mural paintings while simultaneously involving the people who are invested in various ways in Egypt's cultural heritage at the local and national levels.

The nave is an important community center for the monks and the local people. It is also the part of the church first encountered by visitors where their initial impressions are formed. Rehabilitation of this area to re-connect it to the part of the building already conserved will restore the wholeness of the church for the benefit of residents and visitors. Architectural anastylosis and conservation of wall paintings and supporting plasters and masonry has begun together with training and a community development component that will include local people in the preservation of their heritage asset.

**Beth Ann Judas (University of Pennsylvania)**

*A New Interpretation on Representations of the So-called 'Hybrid' Keftiu in New Kingdom Theban Tombs*

The standard arguments regarding the representations of the hybrid Keftiu, or Late Bronze Age Aegeans, depicted in the early New Kingdom tombs suggest they were the result of copybook error or were used as filler to create more visually interesting pictorial records. Hybrid representations of the Keftiu were almost always associated with northern lands, and were shown with other Asiatics. They may be portrayed wearing Asiatic clothing with the typical clean-shaven Keftiu facial features, as Asiatics wear-

ing Keftian clothing, or simply as Asiatics labeled as Keftiu. The archaeological record, for example at Miletus, suggests that the Aegeans had a physical presence on the western coast of Anatolia. This creates a distinct possibility that the Aegean community on the edge of Hittite territory was strong enough that they were represented in Egyptian art via the hybrid depictions of the Keftiu.

The representations of hybrid Keftiu may have been the visual compromise by the Egyptian artists who were charged with depicting men from cultures who inhabited geographical spaces not normally associated with them, such as Aegeans living in Anatolia. Perhaps the hybrid Keftiu representations were not the result of a reliance on copybooks by Egyptian artists, but rather depictions of Keftiu who did not fit into the accepted niche of visual identification of the Egyptians. This paper explores the possibility that the hybrid representations of the Keftiu may have a deeper meaning than simple artistic license or erroneous artistic misrepresentations, and depict Keftiu who lived in communities outside of the Aegean.

**Jessica Kaiser (University of California, Berkeley) and Maggie Bryson (Johns Hopkins University)**

*Bones in the Round: 3D Modeling of Skeletal Material from the Mut Precinct Cemetery, Karnak*

In osteological training and research, there is no substitute for handling actual skeletal material. Because of the three-dimensional nature of bone specimens, two-dimensional images are not sufficient for illustrating morphological detail. However, human remains are a non-renewable resource, and specimens coming from archaeological contexts are often quite fragile. Fortunately, technologies for three-dimensional modeling have opened up new frontiers for studying fragile remains without risking damage from repeated handling, but traditional 3D modeling techniques such as laser scanning can be cost-prohibitive, and generally require proprietary equipment and software. In recent years, however, the technology of close range photogrammetry—using a series of images taken with an ordinary, consumer-grade camera to create a three-dimensional model—has improved to the point where it might become a feasible technique for creating surrogates of delicate human remains for close study at a much lower cost. The 2016 study season of the skeletal material from the recently discovered cemetery in the Mut Precinct at Karnak provided an

opportunity to test the viability of close-range photogrammetry for modeling human bone specimens of different sizes and levels of preservation. This paper will present the results of our initial tests of this technique and our analysis of its potential usefulness in the study of human remains from Egypt.

**Janice Kamrin (The Metropolitan Museum of Art) see Pearce  
Paul Creasman (University of Arizona)**

**Bryan Kraemer (University of Chicago)**

*The Necropolis as Dromos: Abydos' Roman Cemetery as Seen through Archival Archaeology and Art-historical Analysis*

In this paper I reexamine John Garstang's 1907 excavation in the wadi at Abydos through "archival archaeology." Garstang only cursorily published his excavation and many of his records have since been lost. Yet with his archival photographs from the Garstang Museum of Archaeology, I have been able to retrieve much of the lost data. Into the reconstructed excavation, I have been able to place the 144 excavated funerary stelae studied by Ali Abdalla in his 1983 dissertation. Also recent excavations by the IFA Abydos Expedition and the SCA provide useful comparative data to yield a picture of the wadi as a Roman cemetery.

With the reconstructed data, I will present several results. First, using an innovative technique known as rephotography, I have created a plan of the cemetery. Second, pottery and funerary stelae photographed in their archaeological contexts also show the chronological development of the cemetery. Third, I have elucidated funerary practices associated with the tombs. Finally, through an art-historical analysis of the funerary stelae, I propose that the wadi was perceived as a dromos leading to the tomb/temple of Osiris even as of the 3rd century CE.

I will then analyze Tomb 83 excavated by Garstang. Interestingly, the tomb's decoration comes directly from that of crypts and Osiris shrines in Ptolemaic and Early Roman temples related to the triumph or coronation of Osiris. I conclude that this private tomb is one of a few examples designed as an Osirian shrine, which are associated especially with dromoi in Osirian sanctuaries.

## **Dimitri Laboury (FNRS - University of Liège, Belgium)**

### *The Scribe and the Painter*

Using the famous signature of the scribe Merira in the tomb of the High priest of Nekhbet Setau at Elkab (T. Elkab 4) as a starting point, the paper will aim at reassessing the status of artists, and more specifically of painters, in Ancient Egyptian social representation as well as in the discourse of pharaonic scribes.

## **Christine Lilyquisit (Independent Scholar)**

### *Results from Excavations at Carnarvon Tomb 62*

At the 2015 Annual Meeting, I presented the website Gary Vollenzer and I created as the Final Report for Carnarvon/MMA excavations below Hatshepsut's valley temple. This project is now in the hands of the MMA, where its Egyptian Art and Digital departments will process it for the Museum's server. As it will not be publicly available for at least a year, I want now to share major archeological and chronological findings. In this paper I will introduce personalities as they may be reconstructed from various data; discuss dating discrepancies between material culture and philology; mention dating evidence from pottery; consider the growth of the MK cemetery in the lower Asasif; and illustrate unusual finds such as writing boards, mud objects, a serpent rod, and a very early Dynasty 18 ibex vessel with Cypriot connections.

## **Kate Liszka (California State University, San Bernardino)**

### *Before They were Policemen: Diversity of Occupations Held by Medjay in the Late Middle Kingdom*

The role of the Medjay in Ancient Egypt changed in different contexts and at different points of time. Medjay on the outskirts of Egypt during the Middle Kingdom seem to have been Nubian pastoral nomads, who had a range of interactions with individual Egyptians and the government. Other Medjay at that time lived and worked in Egypt; yet their roles are more elusive. Many scholars have assumed that because the word Medjay refers to elite Egyptian soldiers in the New Kingdom, that they held similar roles as policemen or security guards in the Middle Kingdom. Based on an analysis of the textual sources at Lahun, I argue conversely that the Medjay found in Egypt during the Late Middle Kingdom held

a diversity of occupations.

Administrative documents from the temple at Lahun offer the best case study to look at the diversity of duties for the Medjay during the Late Middle Kingdom. Unfortunately, the majority of these documents have not been published. In this paper, I analyze both published and unpublished references to the Medjay from Lahun to demonstrate that they maintained at least three different roles that the scribes indicated by using different determinatives. For example, the Medjay at Lahun could be festival dancers or could oversee the temple's animals and lands. They also worked closely with rotating phylae of priests. Despite their various roles, these people were likely called Medjay because they still maintained a non-Egyptian identity through the Middle Kingdom.

**Jesus Herrerin Lopez (Universidad Autónoma de Madrid) see Suzanne Onstine (University of Memphis)**

**Rita Lucarelli (University of California, Berkeley)**

*Visualizing Ancient Egyptian Inscribed Coffins in 3D: The Case of "The Doctor" (Hearst 5-522)*

Since July 2015, a new project dealing with the 3D modeling of ancient Egyptian coffins has started, sponsored by a Mellon Fellowship for Digital Humanities at UC Berkeley and in cooperation with the Phoebe A. Hearst Museum of Anthropology. The first case-study has been the stone sarcophagus lid of Psamtik, so-called "The Doctor," a chief of physicians who lived during the 26th Dynasty, one of the masterpieces of the Egyptian collection of the Hearst Museum. The tridimensional model of the coffin will be presented and the translation of the text covering the lid, which is a peculiar and unique mix of Pyramid Texts and other funerary spells, will be discussed in relation to the materiality of the text. Through the example of the "Doctor" in 3D, this paper aims to show how digital humanities and imaged-based 3D modeling softwares can help the visualization of ancient inscriptions in their own physical context and changes to the way Egyptologists approach and record ancient Egyptian funerary texts.

## **Peter Der Manuelian (Harvard University)**

### *The Lost Throne(?) of Queen Hetepheres from Giza: An Archaeological Experiment in Visualization and Fabrication*

In 1925, one of the greatest discoveries made at Giza revealed a small, unfinished chamber 90 feet underground, just east of the Great Pyramid. The Harvard University–Boston Museum of Fine Arts Expedition found there the deteriorated burial equipment, sarcophagus, and other objects belonging to Queen Hetepheres, mother of Khufu. Since the discovery of this rare Old Kingdom royal assemblage, the thousands of tiny fragments have remained in storage in the Egyptian Museum, Cairo. Meticulous documentation allowed the excavators to reconstruct on paper the queen's furniture.

In the 1930s, several furniture items were restored with new wood; the queen's bed, carrying chair, curtain box, canopy, and sitting chair are on view in Cairo. A second set was later constructed for the Museum of Fine Arts, Boston. However, the most exquisite second chair, perhaps a throne, made of cedar with hundreds of faience inlays and completely gilded, was never reconstructed; it was simply too fragmentary and difficult to restore and rebuild.

This presentation describes an interdisciplinary collaboration initiated by the Giza Project at Harvard to create a full-scale reproduction of Hetepheres's second chair in modern cedar, faience, gold, gesso, and copper. This visualization experiment was based on the original HU–MFA Expedition records, and then a computer-controlled five-axis 3D milling machine, plus human labor. Our goals for this new museum object and research/teaching tool: to reconstruct the iconography and document, insofar as possible, the ancient workflow the Egyptians used to construct this Old Kingdom masterpiece.

## **Michelle Marlar (Institute of Fine Arts, New York University)**

### *A Pillared Portico of Thutmose IV at the Osiris Temple in Abydos*

During excavations conducted by the Institute of Fine Arts, New York University at the Osiris temple in Abydos, Egypt, a concentrated cache of displaced architecture and New Kingdom decorated material was discovered just to the southeast of the remains of the temple proper. Stylistic and textual evidence indicates that the whole of this material dates specifically to the reign of Thutmose IV. Recent conservation and documentation work conducted on the

recovered decorative material, which was made possible through ARCE's Antiquities Endowment Fund, indicates that this New Kingdom material may have belonged to a pillared portico, which was added to the existing Osiris temple at Abydos during the reign of Thutmose IV. The portico at the Osiris temple shares several decorative and textual similarities with other such structures built during the reign of this pharaoh. A thorough examination and comparison between existing pillared porticos and the fragments recovered from the Osiris temple in Abydos will help us to visually reconstruct this monument to further our understanding of its function and its role within the Osiris temple.

**Heather Lee McCarthy (New York University Epigraphical Expedition to the Ramesses II Temple at Abydos)**

*The Royal Women of Ramesses III: Representation and Rules of Decorum*

Ramesses III, the second king of the 20th Dynasty and the last powerful ruler of the New Kingdom, honored and attempted to emulate his hero, the early 19th Dynasty king, Ramesses II, in numerous ways, including the prominent display of the royal family on monuments and the provision of elaborately decorated tombs for royal women and princes. However, Ramesses III diverged from Ramesses II's practices by implementing changes to some depictions of royal women and to a rule of decorum governing the royal women's necropolis in the Valley of the Queens. To wit, Ramesses III occasionally demonstrated a reluctance to name royal women on monuments, most notably at his Medinet Habu mortuary temple, where numerous royal daughters and at least one great royal wife are depicted in the temple's reliefs—but are labeled by title alone. Ramesses III also cut and decorated tombs for five of his sons in the Valley of the Queens. By so doing, he encroached upon the previous reservation of this discrete western Theban necropolis for the burial of Ramesside royal women, a practice implemented at the beginning of the 19th Dynasty.

The purposes of this paper are: to investigate the instances in which Ramesses III's queens and princesses are depicted without names, to examine the queens' and princes' burials in the Valley of the Queens in order to highlight the significance of Ramesses III's mortuary innovation, and to analyze these phenomena and relate them to the status of royal women during Ramesses III's reign.

## **Marsha McCoy (Southern Methodist University)**

### *Religion, Culture, and History: A New Assessment of Alexander the Great in Egypt*

The newly published results of a ground-breaking conference in 2011 (Alexander the Great and Egypt: History, Art, Tradition, Wiesbaden, 2014), as well as the recent publication of Ian Moyer's award-winning book, *Egypt and the Limits of Hellenism* (Cambridge, 2011), and, most important, a newly-discovered inscription of Alexander from Bahariya long forgotten in the basement of the Cairo Museum have vastly changed our understanding of Alexander's activities in Egypt. This paper analyzes this new evidence and situates it within Moyer's framework of the Greek view of Egyptians as an alien but subsumable culture on the one hand, as exemplified by the Greek historian, Herodotus; and the Egyptian management of the Greek incursion with a policy of accommodation and incorporation on the other hand, as exemplified by the Egyptian writer, Manetho, who became the chief priest of the sun god Ra at Heliopolis, and may have experienced Alexander first hand as a young man. Alexander deployed a combination of diplomacy, display, and a carefully coordinated building program to create connections to specific Egyptian gods, pharaohs, and key points in Egyptian history. But he also used Egypt's place in Greek mythology (Iphigenia, Theseus, etc. all stopped in Egypt; Herakles and Perseus visited Siwa) and history (Herodotus and Plato spent time in Egypt), to subsume Egypt into Greek culture. His goal was to create a religious, cultural, and historical logic, acceptable to Greeks and also Egyptians, for his assumption of pharaonic powers and crowns, and his incorporation of Egypt into his growing realm.

## **Edmund Stephen Meltzer (Pacifica Graduate Institute)**

### *Egyptology: A Self-Marginalizing Discipline?*

In an extremely articulate essay, "The Cursed Discipline? The peculiarities of Egyptology at the turn of the Twenty-First century," in W. Carruthers, ed. *Histories of Egyptology: Interdisciplinary Measures* (London: Routledge 2014) 50-63, Juan Carlos Moreno García issues a forceful "wake-up call" to Egyptologists and initiates what I hope will be a fruitful dialogue. His urgency about the direction of the field is well-taken, but I think he sees the glass as far emptier than it is. I have presented some relevant



perspectives in my article “Egyptology” in OEAE vol. 1 and my introduction to Thomas Schneider et al., *Egyptology from the First World War to the Third Reich*. Among the points with which I take issue are the oft-repeated claim of the insularity and isolation of Egyptology (also debunked by James Hoffmeier in *Levant* 22 [1990]) and the claim that Egyptologists are often sidelined from interdisciplinary discussions of the Ancient Near East because our contributions or potential contributions are perceived as too trivial to be worthwhile. I think that the absence of Egypt from some of these discussions, which I would characterize as the “Music Minus One Soprano” approach to Near Eastern Studies, has other and prior roots. I also have markedly divergent perspectives on the study of religion, which in my experience is not the “privileged” discipline that Moreno García takes it to be. He correctly notes gaps in the recent book *Egyptology Today*, but not the absence of a chapter on “Religion” (rather than “Religious Texts”).

**Alessandra Menegazzi (University of Padua) see Donald James Ian Begg (Trent University)**

**Elizabeth Minor (University of California, Berkeley)**

*Seeing Wepemnofret in a New Light: 3D Imaging of an Old Kingdom Slab Stela*

The slab stela of Prince Wepemnofret (PAHMA 6-19825) is known for the remarkable skill and preservation of its painted decoration. Found sealed by limestone blocks at his mastaba at Giza (G1201), this masterpiece of Old Kingdom low relief is held in the Phoebe A. Hearst Museum of Anthropology at the University of California, Berkeley. As the stela was prepared for movement during renovation, I used an advanced imaging technique to produce an interactive 3D model of the decorated surface. Magnified details provide a new insight into the craftsmanship of this slab stela.

The 3D model of the stela allows for an enhanced visualization of the interplay of carved and painted details that would not be possible in another lighting situation. Reflectance Transformation Imaging (RTI) produces a model in which subtle surface details can be magnified, which is an ideal method for the low relief of the Old Kingdom. The image capture process took less than fifteen minutes, staying within exposure limits set by museum conservators. Open-access software and resources make this imaging technique easily available for research use.

Using this imaging technique, a comparison with the relief on the Kanofer slab stela (PAHMA 6-19807) shows that the exceeding skill found in the painted details of the Wepemnofret stela is mirrored in the carving. Conservators can use the model to monitor the preservation of the paint. Exhibition of the Wepemnofret stela will include an interactive display where visitors can adjust the lighting and explore the artifact for themselves.

**Nadine Moeller (The Oriental Institute, University of Chicago)**

*Living in Old Kingdom Egypt: The Layout of Domestic Architecture during the 3rd Millennium BCE*

This paper provides a new analysis of the layout of domestic and residential buildings, which appeared in different types of settlements and on different scales from the 4th Dynasty until the end of the Old Kingdom. While house layouts for the Middle and New Kingdoms are well-known from the settlements of Amarna and Lahun, the Old Kingdom evidence has so far received much less attention mainly due to the presence of only a few archaeological examples. However, more recent excavations in different regions of Egypt such as Giza and the Memphite region but also as far south as Elephantine and at Balat / Ayn Asil in the Dakhla Oasis have provided numerous examples that allow for the detection of a distinctive pattern used for the inner organization of the core units within domestic dwellings. Apart from the more general layout, it is also important to discuss the appearance and function of various features such as protruding half-pillars and (bed-)niches, in addition to the use of corridors and other installations, i.e. food preparation and storage areas. Especially the niches have received quite a variety of interpretations in the past ranging from 'reception areas' to 'bedrooms' but based on the archaeological data it is possible to draw some new conclusions.

**\* Aya Mohamed (Indiana University, Bloomington)**

*Between Travesty, Transposition, and Translation: The Challenges of Reading Bahā' Jāhīn's al-Fallāh al-Faṣīh (2010)*

In reference to modern literary re-inscriptions of ancient Egyptian poems—among which Bahā' Jāhīn's colloquial Egyptian translation of *The Eloquent Peasant* is clearly listed—R.B. Parkinson writes, "These explicitly imaginative works from Europe and Egypt often openly embody the desires that underpin the academic

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enterprises, despite its self-strictures, and bring the poems to a historical imagination and emotional engagement that philology has often lacked” [1, p.259]. Most commentators of modern Arabic literature, however, maintain that the literary use of “Pharaonic” themes has yielded less than satisfying results. Islam, it is argued, is too hostile to ancient Egypt to allow a profound integration of its cultural products within the mainstream intellectual milieu. In this study, I focus on Jāhīn’s aforementioned work to argue that although this tension with Islam is true and integral, it does not minimize such literary engagements as much as it bends them out of traditional form. In the instance of literary re-inscriptions, it tangles the relationship between the hypertext and hypotext in new and interesting ways. Drawing on a number of theories on textuality as laid out by Gérard Genette, Linda Hutcheon, and Michael Riffaterre, I show that Jāhīn’s work eludes hypertextual categorization becoming an apparent translation, a functional transposition, and an effective travesty all at once. This case of a modern Arabic re-inscription of an ancient Egyptian poem reveals that the struggle to mediate between historical heritage and ideology results in a textual splitting that can best be heeded through a close attention to hypertextual practices.

1. Parkinson, R.B.. *Reading Ancient Egyptian Poetry: Among Other Histories*. Oxford: Wiley-Blackwell, 2009. Print.

**Erika L. Morey (University of Arkansas) and Jerome C. Rose (University of Arkansas)**

*The Teeth of Tell el-Amarna, Egypt: An Investigation of Past Lifeways through Dental Pathology*

Dental studies began reconstructing ancient Egyptian diets and lifeways when Mummery (1870) compared dental decay observed on Egyptian teeth with other ancient groups to estimate dietary carbohydrates. Unfortunately, his suggestion that sand (an exogenous environmental grit) in the diet caused extensive dental wear inhibited more nuanced dietary reconstructions for more than a century and sand became the standard explanation for dental disease and tooth loss among ancient Egyptians. Utilizing recent advances in dental anthropology and the long history of anthropological research in Egypt, we interpret the teeth of recently excavated skeletons from the site of Tell el-Amarna, Egypt (1353-1336 BCE) to suggest an alternative to the dietary sand theory.

Microwear patterns and surface textures of Amarna incisors and

molars were compared to those of other samples with known diets to establish that dietary sand was not an issue related to dental decay and tooth loss. Our analysis shows dental decay to be frequent with 5.8% of the right maxillary molars and 15.1% of the right mandibular molars in our youngest (12-25 years) age group having one or more lesions. Contemporaneous Egyptian reliefs show an abundance of fruiting trees; Amarna funerary offerings include fibrous, sugary fruits such as dates, and doum-palm fruit; and previous studies have shown that honey and dates were used as additives to bread. Application of the full range of dental anthropology interpretive tools permits us to reconstruct the Amarna diet to have been grains prepared on stone grinders, various vegetables, and large amounts of sticky sweet fruits.

**Ellen Morris (Barnard College)**

## *Middle Kingdom Clappers, Dancers, Birth Magic, and the Reinvention of Ritual*

Second Intermediate Period and New Kingdom clappers are not infrequently ornamented with inscriptions and/or with a carved head of Hathor, leaving little room for ambiguity concerning the nature of their owners (elite women, often with cultic titles) and their religious associations (with Hathor and other aspects of the Solar Eye). Middle Kingdom hand-shaped clappers, however, provide few iconographic clues as to the contexts in which they were employed. Thanks in a large part to a Jane and Morgan Whitney Art History Fellowship at the Metropolitan Museum, I was able to investigate the archaeological contexts in which a great many of these clappers were found. This research allows me to argue three main points. First, the sites with the greatest concentration of clappers were those located near mortuary temples. Given that clappers were frequently found in tombs together with female figurines and mirrors, they may have replicated those employed in mortuary temples by Hathoric performers who danced for the dead king as Re. Second, clappers were an integral part of birth magic and are frequently found in the company of two and three dimensional male and female lion-headed daemons and other protectors of the sun-god and of those about to be born or reborn. Finally, I suggest that, like many Middle Kingdom grave goods, clappers were 'rediscovered' and religiously re-envisioned by late Old Kingdom and Middle Kingdom sacral authorities who encountered Protodynastic and Early Dynastic votive material during temple renovations and perhaps also during work at the pilgrimage site of

Umm el-Qa'ab.

**\* Gaultier Mouron, (Université de Genève)**

*Does ḥb Truly Mean “Festival” and were Funerals One of Them?*

Scholars commonly accept the translation of the term *ḥb* as “festival” in English, as much as “fête” in French or “Fest” in German. While these three terms cover the same semantic field, their exact definitions or what they describe within our imagination may differ, depending on cultural contexts. *ḥb* is probably the designation most used by the Egyptians themselves to talk about festival rituals, although other terms exist to describe what we would also call a festival (e.g. *pṛt n nṯr* - processions). Ancient Egyptian funerals do not heavily differ in their procedure from other festivals known as *ḥbw*. But, could funerary rituals be considered one of them? Several documents collected for my database of funerary scenes inform us about the links that could exist between both and may help more generally to get a better grasp of the concept of *ḥb*. Using lexicography, the different writings known to name a festival, the different uses of the *ḥb*-sign, and iconographical analysis, this talk will aim to approach the meaning that *ḥb* had for the ancient Egyptians.

**Gregory Mumford (University of Alabama at Birmingham)**

*The Art and Architecture of a Recently Explored Middle Kingdom Tomb at Lisht*

The December 2016 MoA-UAB pilot season at el-Lisht (co-directed by Sarah Parcak and Mohammed Youseff) focused upon partly clearing, recording, and securing a looted, elite, rock-cut tomb, and mapping it and its immediate surroundings using a differential gps. The tomb lay along the desert plateau's edge among many heavily looted, damaged and threatened tombs that lay to the east of the pyramid of Senwosret I. The selected tomb belonged to a general, Intef, who apparently served during the earlier part of Dynasty 12. This paper reports upon and assesses the initial findings of ex-situ pieces of decorated wall relief, architectural components, and the associated tomb chapel and adjacent shafts. It also compares the extant exposed portions of the tomb's design with other Middle Kingdom tombs. (The separate papers presented by the project directors provide further details regarding the site, looting, damage, conservation, risk assessments, and other findings

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and long-term objectives).

**Maria Nilsson (Lund University)**

*Quarry Marks at Gebel el Silsila: Their Various Functions & Relation to the Divine World*

The focal point of this paper is the unique corpus of ‘Quarry Marks’ at the quarry of Gebel el Silsila: work-completed quarry faces inscribed with over 5000 marks or symbols, dating from the New Kingdom to early Roman Imperial times. Engraved or painted, the marks are situated in all the cardinal directions and on all heights and widths of the quarry faces. They measure between c. 5 and 175 cm in height. Their character is comparable with signs of contemporary script systems, concrete pictograms or abstract geometrical patterns, and since the application of marks in linear rows on the vertical quarry faces is reminiscent of the use of writing, they fall into the category of ‘non-textual marking systems.’

Previously, they have often been considered as signifiers of identity, with the referent assumed to be an owner, contractor, a single workman or a team. Other, practical considerations of use (that have been confirmed) at Gebel el Silsila include marks for transportation, positioning, height and depth, etc. The study has already revealed a far more complex system than previously acknowledged, and the marks were used for various forms of communication, and occasionally carried several meanings and functions simultaneously. This paper aims to introduce the quarry marks, their meanings, and especially explore a selection of symbols that represents contemporaneous deities, and occasionally syncretistic religious ideas and superstitions. As a work still in progress, it is a summary of results achieved thus far.

**Suzanne Onstine (University of Memphis), Jesus Herrerin Lopez (Universidad Autónoma de Madrid) and Miguel Sanchez (The Mount Sinai School of Medicine)**

*The Secondary Burials in Theban Tomb 16*

Since 2011, the University of Memphis mission to Theban Tomb 16 has been clearing the corridor leading to a possible burial shaft. This corridor is filled with secondary burials, which appear to belong to the Third Intermediate Period and later. These remains are entirely looted but the fragments of burial equipment and the human remains still yield valuable information about funerary

practices as well as demographic and health information about the inhabitants of Thebes in the 1st millennium. This paper will focus on what is known about these individuals and the scientific examination of their remains.

**Paul O'Rourke (Brooklyn Museum) see Yekaterina Barbash (Brooklyn Museum)**

**Moamen Mohamed Othman, Mohamed Abdel-rahman, Amr Moustafa, Ahmed Tarek, and Eslam Shaheen (Ministry of Antiquities, Egypt)**

*From Visual Documentation to Conservation Implementation: Holistic Treatment Approach of Papyrus CG 40005 = Boulaq 22*

Egypt is considered the true home of "papyrus paper." In Egypt, the oldest known papyrus was found dating back to the 1st Dynasty around 3100 B.C. From Egypt papyrus writing material spread all over the Greco-Roman world. In Egypt, thanks to its dry climate, all the evidence written on papyrus has been preserved and found, with rare exceptions. The papyrus CG 40005=Boulaq 22, belonging to "Henuttau" and discovered in a Royal Cache in Deir el-Bahari in 1872, is decorated with scenes and texts from the Book of the Dead. The papyrus Boulaq 22 is well known to Egyptologists, but has not been completely studied.

Reflectance transformation imaging (RTI) has provided strong support for acquiring and recording the texture information of the papyrus CG 40005 = Boulaq 22. RTI method can have a profound impact on the conservator's ability to analyze an ancient inscription. Furthermore, the RTI method is a fresh examination of the original papyrus that inevitably reveals some new insights into the process of manufacturing such a roll; the papyrus Boulaq 22 itself provides clues for how to proceed. It is possible to study the way the scribes put the papyrus together. With this (RTI) method, we can read the material and its structure for whatever signs of deterioration they might offer: color changes, accretions, brittleness, loose structures, fractured elements, distortions, and previous repairs pointing to worn or weakened areas. Indeed, a number of studies have been undertaken at the GEM Museum to examine and identify the pigments used on the papyrus Boulaq manuscript with hieratic and color illustration.

Before conservation the papyrus CG 40005 = Boulaq 22 differed greatly in appearance, due largely to the methods of preservation that had been used in the nineteenth century; Following a mount-

ing system very common over the last centuries, the papyrus had been glued to backing material which is unsuitable for preservation (poor quality cardboard, with a high acidic component). Since the degradation of papyrus can also be increased by the glues (gelatin, starch glue etc.) used to adhere papyri to backings, removal of old unsuitable backings was necessary to eliminate the causes of damage and to prevent further damage to the papyrus. The conservators at GEM conducted a comparative study of different techniques for the removal of pressure-sensitive old unsuitable backings from the papyrus. To achieve this goal it was necessary to find a technique that could be undertaken by the conservators at GEM, using non-hazardous materials and not causing damage to the papyrus. The aim of this research was to evaluate different techniques for the backing removal and lining on papyrus. A new mounting system was used after removing the old cardboard using a Japanese style technique for lining as a new support for the papyrus and at the same time the whole papyrus, which was cut into seven pieces in an old intervention, was reassembled.

**Sarah Parcak (University of Alabama at Birmingham) and Mohammed Youssef Ali (Egyptian Ministry of Antiquities)**

### *Results from the 2015 Joint Mission to Lisht*

This paper describes the first season of the Joint Mission to Lisht (University of Alabama at Birmingham and Ministry of Antiquities), held in December 2015. This collaborative effort focused on emergency site documentation at Lisht, since satellite remote sensing work had revealed nearly 1000 looting pits, mainly dug from 2011-2013. As a result, we proposed a season at Lisht whereby a heritage management map could be begun, and 1-2 looted tombs could be protected. We focused on one tomb, located directly to the east of the southeastern corner of the pyramid of Senwosret I. We cleaned the redeem from the top of the tomb and along its edges to delineate its total extent, as well as determining which parts of the tomb needed future restoration.

Initially, the tomb appeared to be one of standard Middle Kingdom design, with three interior niches: an interior chamber that likely would have been roofed, an entrance, and an exterior elongated entrance. Looters had entered the interior of the tomb and attempted to steal multiple inscribed blocks. We did not expect to find anything, given the large scale site damage and looting, but ended up discovering over 100 inscribed limestone fragments,



in situ inscribed blocks, and the false door of the tomb owner, General Intef. It is likely that this tomb may never have been finished. Our collaborative efforts show that much information can be gained by re-assessment of looted sites. We hope our work can create a model for emergency site documentation in Egypt.

**Erin Peters (University of Pittsburgh)**

*The Temple of Dendur in Living Color: The Metropolitan's Egyptian Art and Digital Department Collaboration*

The Metropolitan Museum of Art's temple of Dendur, like other temples in Egypt and in much of the ancient world, was both carved with detailed reliefs and painted with vivid colors. No color is visible to the naked eye on Dendur, and it is unlikely that visitors to the Museum can envision how the temple was painted in antiquity. In an effort to present the temple as it may have originally appeared complete with brilliant virtual paint to today's public, the Metropolitan's Department of Egyptian Art and Digital Department's MediaLab collaborated to project a virtual recreation of the original color palette, placement, and patterning on the exterior of the temple using projection mapping technology. This recreation involved original scholarly research of comparable objects in museum collections and monuments in Egypt, conservation testing for pigment including Visible-Induced Infrared Luminescence (VIL) Imaging, and digital creativity with a variety of Adobe technologies along with openFrameworks, MadMapper, Syphon, and Spacebrew. In this paper, I present the research process for the virtual recreation, in which several features were discovered about temple painting in Egypt's Roman period, a topic that has not been thoroughly examined. Additionally, I propose the Metropolitan's project is a model for effective museum work, as the collaborative nature draws across departments and brings Dendur into a new light, all with the goal that Museum visitors' understanding and experience with the temple be expanded.

**Carl Petry (Northwestern University)**

*Gendered Nuances in Historiographical Discourses of the Mamluk Period*

The presentation will address the treatment of events that focus either on formal 'acceptable' avocations of women (such as Hadith transmission, scholastic pursuits, charitable sponsorship, or poetic

recitation), or events in which women were active, and frequently disruptive, participants. The chronicle literature is particularly replete with regard to women involved in transgressive acts, or behavior perceived to cross normative boundaries of proper decorum (modest dress, limited public exposure). A major methodological problem is posed by the near-complete lack of female voices in surviving narrative literature. While women figure prominently in this literature, the overwhelming majority of commentators were male (in contrast with later Ottoman literature in which female authors can be discerned). The presentation will compare treatment of similar avocations or activities engaged in by men and women, examining whether descriptive terminologies are parallel or divergent. In addition to the predictable chronicle narrative literature, the presentation will consider biographies (al-Sakhawi's final volume on female scholastics, for example).

**\* Tara Prakash (Institute of Fine Arts, New York University)**

*Shoulders, Knees, and Toes: The Bodies of the Prisoner Statues from Pepi I's Pyramid Complex*

A distinctive type of late Old Kingdom statuary is the limestone statues of bound foreign captives that six pharaohs placed in their pyramid complexes. Commonly called prisoner statues, these statues are unusual in being large-scale, freestanding representations of foreigners. Previous scholars have generally described the bodies of the prisoner statues as repetitive and crude, dismissing them in favor of the individualized heads. Moreover, a complete prisoner statue has never been found, leading scholars to suggest that the statues may have been ritually damaged.

This paper will reassess these ideas regarding the Pepi I prisoner statues. Almost fifty years ago, Jean-Philippe Lauer and Jean Leclant excavated the fragmentary remains of at least fifteen prisoner statues from Pepi I's funerary temple. My direct study of thirty-six unpublished fragments in the Mission Archéologique Française de Saqqâra storeroom revealed that the bodies from this complex are actually remarkably varied, in material, composition, and execution. In some cases, it is possible to tentatively identify the work of different artists or workshops. Regarding their consistently fragmentary nature, the excavators concluded that the statues had not been ritually damaged, but instead broken in preparation for a nearby limekiln. However, my close examination revealed tool marks and a level of precision along some break

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sites that suggests some of the statues may have been carefully dismembered in places. This effort seems unlikely if creating more manageable pieces of stone had been the only priority. Indeed, patterns of damage may help reconstruct the destruction methods and sequence.

**Julia V. Puglisi (Indiana University Bloomington)**

*Isis-Fortuna at Herculaneum*

The dominant function of Isis at Herculaneum remains unclear. Although the region of Campania in Italy has been richly documented for Isiac practice, knowledge of Egyptian cultic practices in Herculaneum relies on a scarcity of data, largely attributed to the discontinuation of excavations in the last two decades. Here, we build upon the polymorphic nature of the Graeco-Roman Isis to demonstrate that her function is contingent upon the socio-political character of a city. This phenomenon is substantiated with an examination of varying Isiac worship in Campania, namely at Puteoli, Pompeii, and Misenum. We then closely examine three domestic sites at Herculaneum, which are documented with Isiac material, as well as the city's palaestra. Based on this analysis, we provide a novel interpretation, which addresses an additional constraint: we conclude that Isis is primarily manifested as Isis-Fortuna at Herculaneum in a social response to the catastrophic earthquake of 62 CE, which ushered in the eruption of Vesuvius in 79 CE.

**Carol Redmount (University of California, Berkeley)**  
see Robert M. Yohe, II (California State University)

**Barbara A. Richter (University of California, Berkeley)**

*Singer or Saint? An Intriguing Ptolemaic Child's Coffin in the Hearst Museum*

Hearst 6-19930 is a rare example of a Ptolemaic four-poster coffin and its mummy, a boy of 10-12 years; the detailed painting and gold leaf on the mask are indicative of an elite burial. In addition to colorful iconography, alluding to the Book of the Dead and the Book of the Earth, the coffin contains intriguing texts. Their unusual orthography and multivalency, characteristic of this era, present challenges in translating.

Because comprehensive studies of Ptolemaic coffins are lacking,

I began by compiling a database of comparable coffins and funerary texts, using publications by Jansen-Winkel, Moret, Maspero, and Kamal, highlighting similar iconography, phrases, names, and titles. Then, I created a paleography of the coffin's hieroglyphs, which revealed scribal techniques and helped to reconstruct some lacunae. Particularly interesting were the owner's name, sacerdotal title, and epithet Hsy, a multivalent term meaning either "singer" or (more probably) "blessed one," a special status for certain deceased persons during this era. Further research connected his name to a possible place of origin; Ptolemaic temple texts revealed information about his priestly duties; Demotic archives of funerary priests helped clarify burial practices associated with the elevated status of Hsy.

The information gleaned from the study of this coffin fills a gap in our knowledge of Ptolemaic coffin decoration and scribal practices. It also brings to light the life of a young boy from a priestly family, active in the temple, whose untimely death may have given him the status of a "saint."

**Joshua Roberson (University of Memphis)**

### *The Jackal Hymn in the Book of the Night*

The Twentieth Dynasty tomb of Ramesses VI (KV9) includes two copies of the cosmological treatise known to modern scholarship as the Book of the Night. Both versions of the book in KV9 include a cryptographic annotation to the twelfth hour, which is unique to that tomb. This annotation accompanies a file of jackals, the "bas of the westerners," who tow the solar barque through the Underworld, toward the moment of sunrise. The content of this "Jackal Hymn" overlaps partially with cryptographic annotations to the baboon- and ram-headed bas of the east and south, found in the Book of the Day. The present study offers a new translation and analysis of the Jackal Hymn, discarding numerous readings proposed in earlier studies, which had been based upon the phantom "principle" of acrophony, while taking into consideration orthographic, grammatical, and thematic parallels from the broader cosmological corpus. A careful reading of the cryptographic signs, utilizing only well attested substitution mechanisms (e.g. reduction of weak consonants), demonstrates clearly that the two versions of the text agree in every major respect and that divergences presumed in earlier studies are largely illusory. In addition, analysis of the grammatical structure of the text itself and identification of its

thematic divisions help to clarify the meaning of several otherwise obscure passages.

**Gay Robins (Emory University)**

*The Rays of the Aten Icon*

According to texts from Amarna, the rays of the Aten are everywhere, yet in the art they fall only on figures of the king and queen and on depictions of buildings associated with the royal couple and the god. Other figures, including those of the royal children and high officials, are placed beyond the reach of the divine rays. In my paper, I consider this disjunction between what the texts say and the images show, and explore the nature of the Aten icon in order to understand the reasons for its restricted use.

**Diana Craig Patch (The Metropolitan Museum of Art) and Catharine H. Roehrig (The Metropolitan Museum of Art)**

*Report on the 2016 Season of the Joint Expedition to Malqata*

The Joint Expedition to Malqata, sponsored by the Metropolitan Museum of Art, New York and the Ancient Egyptian Heritage and Archaeology Trust, has been working at the site of Amenhotep III's festival city in western Thebes since December 2008. During our sixth season, we plan to continue work on the documentation and conservation of the King's Palace, and expand excavation in two areas that were first opened last season. One is a mud brick structure located west of the North Village; the second is a potential industrial site west of the Audience Pavilion. This paper will present results of the work carried out during the 2015 and 2016 seasons.

**Laura Ranieri (University of Toronto)**  
see Gayle Gibson (Royal Ontario Museum)

**Catharine H. Roehrig (The Metropolitan Museum of Art)**  
see Diana Craig Patch (The Metropolitan Museum of Art)

**Ann Macy Roth (New York University)**

*Expressions of Time in Old Kingdom Mastaba Chapel Decoration*

Ancient Egyptian art is often viewed as timeless and static. Even those scenes that depict activities—the butchery of a bull, the

reaping of wheat—do not show any evidence of true motion: the actors are frozen into stereotyped poses, their gestures curiously without momentum, and time seems to stand still. The motion that would express the passage of time is conveyed not by the imbalance and stress that imply past and future motion but as a sequence of images. Motion and change over time are not represented in the scenes, but occur in the spaces between them.

Among the so-called “daily life scenes” decorating the walls of Old Kingdom mastaba chapels many such sequences of before and after pictures can be identified, either by their contents or by the circumstances that mark their place in agricultural or cosmological cycles. These sequences are usually selective: not all stages of a process are represented. Sequences show us cattle mating, the birth of a calf, and milking, for example, but omit the pregnant cow. The choice of stages to represent in such sequences deserves more serious study than it has been given. Considering the dimension of time in these sequences and the integration of such chronological sequences with other organizing principles of tomb decoration may give us insight into the way their ancient audience would have viewed and interpreted these seemingly straightforward scenes and perhaps offer clues about their purpose and meaning.

**Emily Russo (Brown University)**

*Funerary Literature and Wall Paintings: Decorated Burial Chambers During the 18th Dynasty*

During the Eighteenth Dynasty prior to the Amarna Period, the typical non-royal tomb constructed in the Theban necropolis consisted of an accessible tomb chapel decorated with wall paintings commemorating the life of the tomb owner and an undecorated subterranean burial chamber, sealed off after the funeral to protect the body of the deceased. Decorated burial chambers were uncommon from this period and have been identified in only ten tombs—nine from western Thebes, one from approximately 20 km southwest at el-Rizeiqat. The decoration found in these burial chambers is unique to each tomb and differs from the daily life scenes located in the tomb chapel. Instead, the texts and scenes from the burial chambers reflect the emerging tradition of illustrated Book of the Dead papyri and were a way to further incorporate New Kingdom funerary literature into the burial space. This paper will discuss the appearance of burial chamber decoration in a restricted group of Eighteenth Dynasty tombs as the result of the

development of the Book of the Dead and changes in the religious function of private tombs, ultimately leading to the temple-style tombs of the Ramesside Period.

**Donald P. Ryan (Pacific Lutheran University) and Roselyn Campbell (Cotsen Institute of Archaeology, UCLA)**

*Pacific Lutheran University Valley of the Kings Project: The 2015 and 2016 Field Seasons*

The Pacific Lutheran University Valley of the Kings Project continues to address several undecorated tombs in the royal New Kingdom cemetery. The 2015 field season involved documentation and conservation activities in seven tombs previously excavated by the project. In 2016, the project concentrated on the relocation and documentation of three tombs originally encountered in 1906 and found to contain the mummies of animals (KV 50, 51 and 52).

**Gonzalo M. Sanchez (The University of Arizona Egyptian Expedition)**

*Ramesses II and Montu Attacking a Syrian Fort - Abu Simbel's Undated War Relief*

Active participation in battle by the Egyptian gods is documented in textual form in the New Kingdom War reliefs, most famously in the Kadesh Poem. In contrast, according to Spalinger, there is “total iconographic absence of divine intervention.” McCarthy agrees that deities are not pictorially included in narrative battle scenes.

An exception to the above is apparent in Howard Carter’s drawings of the right side of Pharaoh Thutmosis IV’s chariot. A review of the undated Syrian War Battle Relief of Ramesses II at Abu Simbel’s South Wall of the Great Hall in the Great Temple brings the issue of direct divine intervention in battle into question.

The text of this relief brings Montu the “Lord of Thebes” and War God of Ancient Egypt to our attention, and it might contain a possible clue to his presence with the king. Additionally, there are pictorial features, which strongly suggest the presence of a second figure riding with the Pharaoh, shooting at the enemy. Could this be a palimpsest? Given the significance and placement of this relief, that is unlikely.

Thus, analysis of the iconographic and text features in this battle relief in the Great Temple of Abu Simbel shows evidence sug-

gestive of divine participation of the god Montu in war, fighting alongside Pharaoh Ramesses II.

**Miguel Sanchez (The Mount Sinai School of Medicine)**  
see Suzanne Onstine (University of Memphis)

**Foy Scalf (The Oriental Institute, University of Chicago)**

*The First Book of Breathing: A New Assessment Based on an Edition of Papyrus FMNH 31324*

The unpublished Papyrus FMNH 31324 preserves a well-written copy of the First Book of Breathing. The name of the owner is unfortunately not preserved, but the manuscript shows such remarkable similarities to a small group of other papyri that they were clearly produced in the same workshop. Comparing the versions of the First Book of Breathing between these manuscripts necessitates a re-assessment of the development of that composition. Although a number of passages have been noted to derive from Book of the Dead source material, a study of how such source material was interwoven has yet to be published. This paper will argue that the First Book of Breathing was produced through a creative process of exegesis: editing, interpreting, omitting, copying, and creating. The source material was not randomly selected, but consisted of long sequences of BD spells popular in the Greco-Roman era. It can be shown that the scribe sought to create a text with a more unified purpose than the original source material in order to fit the funerary context through the process of selection, a conclusion that dovetails with recent research on the composition of other contemporary funerary literature.

**Regine Schulz (Roemer-und Pelizaeus-Museum, Hildesheim)**

*Cosmogony and Theology of Hermopolis Magna. Tuna el-Gebel as part of a ritual landscape from the Late to the Roman Period (about 600 BC – 400 AD)*

A new project by the Roemer- and Pelizaeus-Museum (RPM) in Hildesheim together with the Joint mission of the Institute for Egyptology and Coptology of the Ludwig-Maximilians-University in Munich and the Faculty of Archaeology of Cairo University.

The interdisciplinary project aims to reconstruct the cosmogony and theology of Hermopolis Magna (HM), one of the main religious centers of ancient Egypt and ritual place of Thoth, god of wisdom. The main sources of the project are the mostly



unpublished findings of Guenther Roeder's (former director of the RPM) excavations from 1929–1939 in HM, which came from official find division and were brought to Hildesheim as well as his excavation records. They will be compared with the material excavated and documented by Sami Gabra (former professor at the University of Cairo), who worked from 1931–1952 in the necropolis of HM Tuna el-Gebel (TeG), as well as by the joint Mission of Munich and Cairo University since 1989. Beside the archaeological and documentary material, relevant ancient texts will be included and several specialists from other institutions have agreed to participate in the project.

It is the goal to offer the first exhaustive publication of the Hildesheim material in order to contextualize the objects in the ancient ritual landscape of HP and TeG. The findings and results of the longstanding excavations in TeG provide a framework for comparison and revealing the ritual connection between the settlement, the ritual places and the necropolis. The main questions of the project are: What can be discovered about the Egyptian cosmogony and theology of HM based on archaeological, pictorial and textual evidence? What was the function of the excavated objects from HM and TeG and what can be said about the rituals in which they were used?

**Will Schenck (Independent Archaeological Illustrator)  
see JJ Shirley (Journal of Egyptian History / University of Pennsylvania)**

**John Shearman (American Research Center in Egypt)**

*ARCE - Luxor Update: APS Cultural Heritage Tourism Project*

The ARCE Luxor office undertaking of the APS Cultural Heritage Tourism Project, which started in January 2015, consists of job creation and site improvements at Dra Abu el Naga and Qurnet Muari and continuing the clearance work around Theban Tomb 110. The grant also includes conservation training on Theban Tomb 159 and 286 in Dra Abu el Naga and the Khonsu Temple side chapels in Karnak that began in October 2015.

The presentation will review and update the completed and ongoing projects financed by USAID and supported by the Egyptian Ministry of Antiquities. Highlights include the completed and prepared tomb TT110, small object finds and the ongoing work in shaft burial chambers.

## **Cynthia Sheikholeslami (Independent Scholar)**

### *Pa-Kapu and the Choachytes*

The Fitzwilliam Museum in Cambridge possesses a 25th Dynasty coffin set belonging to a choachyte named Pa-Kapu (E.2.1869). His father held the same position. Several other similar coffins from the period belonging to choachytes or other necropolis officials are known. This paper traces the acquisition history of Pa-Kapu's set, brought to England by Edward the Prince of Wales after his 1869 visit to Egypt, and discusses the traces of the Theban necropolis administration revealed by these rather sumptuous coffin sets.

## **JJ Shirley (Journal of Egyptian History / University of Pennsylvania) and Will Schenck (Independent Archaeological Illustrator)**

### *Theban Tomb 110: Epigraphy and Research Field School, Season 2*

This paper will report on the second season of work undertaken in Theban Tomb 110, which belonged to the 18th Dynasty royal butler and royal herald Djehuty. The Epigraphy and Research Field School, which began last year, continued with a new set of students selected from the Ministry of Antiquities. Under the direction of Will Schenck, each new student was given a section of the transverse hall on which to work, with the goal of completing these areas and joining the new drawings with those produced last year. As part of this school, and under my direction, each Inspector was also assigned an 18th Dynasty tomb to research, with the opportunity to present their findings to the group.

This year we also chose two students from the first season to return for additional epigraphic and research training. These advanced students began to tackle the painted scenes in the passage and entry, which are of particular interest, as they have never been recorded. In addition, they received small object drawing lessons utilizing a selection of objects that were found through ARCE's excavation of Theban Tomb 110. To enhance their research skills, the students were asked to pick a particular object type on which to give a short report.

The results from the season's epigraphic work will be presented and discussed, and tentative conclusions made last year about the

tomb owner, his career, and the decoration of his tomb, will be reviewed.

**\* Ariel Singer (University of Chicago)**

*Upon the Good Ways of the Necropolis: An Assessment of the Oriental Institute Coffin 17332*

Museums throughout the world house many ancient Egyptian objects, which, having been excavated or purchased around the turn of the 20th century, have never been closely studied. One such object is the 11th Dynasty wooden coffin OI 17332, currently in the Oriental Institute at the University of Chicago. It was originally purchased around 1894 and scholars at the time proposed that it may have come from the Theban region. Through an analysis of its quality, construction, decoration, and inscriptions, this paper will evaluate the coffin's provenance, and will also attempt to elucidate more specifically the details of the original location and context. The high quality evident in the construction of the coffin and its unusual inscriptions convincingly confirm that the original burial location was Thebes, and more specifically Deir el-Bahri. Evidence suggests that it may have belonged to a man with significant ties to the group of priestesses of Hathor buried there, often called the 'harem' of Nebhepetre Mentuhotep. In addition, analysis of this object allows for the possible identification of a few more comprehensive patterns found in the decoration and paleography of 11th Dynasty Theban coffins, thereby contributing not only to the study of an individual object, but also to the larger artifact group to which it belongs.

**Martyn Smith (Lawrence University)**

*Making the Mosque of Amir Aqsunqur Blue: Tiles and Ottoman Power*

With the completion of the Agha Khan Trust for Culture restoration of the Mosque of Amir Aqsunqur (also known as the Blue Mosque) we are in a position to consider from a critical perspective another part of the Ottoman makeover of Cairo. The most conspicuous addition to the mosque was the copious use of Iznik style tiles in the sanctuary along the qibla wall. These tiles are the reason the mosque is known as the "blue mosque." There were other changes added to the mosque as well, which have been detailed in the lengthy conservation report. In this paper I will make

use of this report along with some of my own photos taken while the mosque was in the process of restoration.

As is widely recognized, the Ottoman Empire marked its political dominance through architectural forms, especially mosque construction. This process of architectural marking has been studied by Irene Bierman in her chapter "The Ottomanization of Crete." Ottoman mosques were constructed in Cairo, beginning with the Mosque of Sulayman Pasha (1528) in the citadel, but the Ottoman contribution to Cairo was not primarily through new mosques, but rather the renovation of existing ones. The Ottoman use of mosque facades for statements of Ottoman imperial control has been explored, but in this paper I will look at the place of tiles. The goal is to present how the addition of this blue tiling would have transformed the experience and meaning of the Aqsunqur Mosque.

## **Morena Stefanova (The Metropolitan Museum of Art)**

### *Egyptian and Egyptian-derived Luxury Faience Objects at Alalakh: Imports and Influence*

Alalakh's economic and political growth during the 2nd millennium BC and its close proximity to important mineral and timber resources in the Amanus and Taurus Mountains, determined its importance as a highway connecting Egypt and the Near East. At the same time, many Egyptian and Egyptian-inspired objects populated the Levantine coast. The paper aims at exploring Egyptian and Egyptianizing faience objects at Alalakh in their socially diverse context. I will focus on the Middle Kingdom through New Kingdom faience objects by looking into their context at the site, pattern of distribution and their social significance. True Egyptian imports at Alalakh are very limited. By discussing the visual narrative in multiple ways, a comparative study of the Egyptian imagery and scenes seen on various faience objects at Alalakh, Lisht and Kerma can reveal their ideological construct in Egyptian society and their utilization and symbolic function in the elite society at Alalakh.

## **\* Marissa Stevens (University of California, Los Angeles)**

### *Connecting Coffins and Papyri: An Analysis of Social Identity through 21st Dynasty Funerary Iconography*

With the whole of the Mediterranean region undergoing Bronze

**\*Submission for Best Student Paper Presentation**

Age collapse, the Egyptian 21st Dynasty experienced weakened kingship, closed trade routes, disruptive migrations of Sea Peoples, and the political rise of the Theban priesthood. All areas of life were affected, including the social identity of elite classes and the funerary materiality of these elites. The correlation between social status and funerary materiality is constant throughout pharaonic history, but the dynamics of the 21st Dynasty ushered in several unique changes. First, with a lack of connection to traditional kingship ideals, the elite emphasize personal connections to state temples. Second, defensive burial practices require a more concealed and abbreviated funerary assemblage, prompting the widespread use of funerary papyri among the elite.

These funerary assemblages consisted mainly of coffin sets and funerary papyri, as burial space was limited and the threat of theft and reuse was high. Most of the funerary iconography used by 21st Dynasty elites was confined to these two object types. Studying iconography and function as a whole can lead to new insight into the way funerary texts and image were used and provide a social understanding of how the selection of these texts and images reflected the social identity of their owners. By looking at a select group of 21st Dynasty Bab el-Gasus funerary assemblages, a greater understanding of social position, self-identification, and personal agency for this unique period in Egyptian history can be understood.

**Silvia Stubnova (Brown University)**

*“Are the words true?” Processional and Chapel Oracular Practice at Deir el-Medina*

Standing in stark contrast to the relative wealth of evidence about royal and temple-based oracles from the New Kingdom onward, there is little to give us some notion of the analogous oracular practices of private religion. The surviving documentation suggests that private individuals could approach their gods for oracular advice during festival processions. However, based on the Deir el-Medina materials, I argue that at least two different sorts of oracles were employed by the villagers: the processional and chapel oracle. The former was given by the patron of the village, the deified king Amenhotep I and was employed in an official setting, in order to solve legal disputes. In contrast, chapel oracles could perhaps be delivered by other deities than Amenhotep I, concerned mostly mundane affairs and were mediated by the priests serv-

ing the chapels. In arguing for this claim, this paper examines two sorts of evidence. First, it provides an analysis of 145 oracular ostraca found at Deir el-Medina, discussing their textual and archaeological significance and showing who the petitioners were, what kind of questions they asked and what the structure of the questions was. Second, it examines the remains of the chapels connected with oracles and the role of the “brotherhood” of priests in them. After the primary discussion, I conclude with some remarks about the mechanics of the chapel oracles in connection with the nature of the faith of petitioners and priests.

**Lisa Swart (Cumberland University)**

*Of Mongooses and Men: Iconographical Analysis of the Ichneumon-headed Deity in the Book of the Dead*

The ichneumon, or Egyptian mongoose, has a long history of representation in the funerary context, where, in the Old Kingdom, it was often depicted in marsh scenes clambering up papyrus stalks, hunting, and feeding.

In several Twenty-First Dynasty papyri and one coffin, there exists a unique scene of a male human-form ichneumon-headed deity accompanying the deceased, who is typically holding their eyes, mouth, and heart, to the Weighing of the Heart or Justification scene. Due to the association with Horus of Letopolis as the visual/solar aspect of the god, Seeber (1) believes this motif indicates the deceased expected to have their faculties of sight and speech restored in the next life.

Greatly beneficial to humans, the ichneumon was highly valued by the Egyptians for its dexterity and uncanny ability to kill vermin, especially snakes. It is argued that in the Book of the Dead, the ichneumon also functioned as a guardian deity, often carrying a knife or knives. Furthermore, its burrowing nature, and the dangerous environment in which it thrived, suggests that it occupied an interstitial zone between this world and the next, functioning to ease the passage of the deceased from the temporal world to the afterlife.

Additional attention will also be given to an unusual representation of a nude ichneumon-headed deity in a funerary papyrus as a classic Twenty-First Dynasty twist on the theme.

(1) Seeber, Christine Beinlich, *Untersuchen zur Darstellung des Totengerichts im Alten Ägypten* (MÄS 35; Munich, 1976), 97 – 98.

**Laura Taronas (Harvard University)**

*The Construction of Identity through the Reuse of Mortuary Landscapes at El Kurru, Sudan*

This paper contextualizes the burials of Nubian skeletons from El Kurru, Sudan, that are now housed in the Peabody Museum at Harvard University. Most of them derive from intrusive burials and therefore postdate the tomb complexes from which they come. This study compares and contrasts royal Napatan funerary culture with the ways in which less affluent Nubians conceptualized and prepared for the afterlife.

My analysis attempts to reconstruct these burials, their funerary equipment, and the rituals and ideological significance behind them. It also aims to provide insight into the Napatan burial process and ideology, along with a cultural and theoretical study of a data set that is usually analyzed from a bioarchaeological standpoint. Drawing primarily on the theoretical work on identity by Fredrik Barth, I will argue that the differing burials of royalty and of intrusive commoners are examples of the performance and reinforcement of the identities these individuals constructed for themselves in life. In addition, referring to the theories of Bettina Arnold in regards to the reuse of mortuary landscapes, I will argue that the intrusive burials in these monuments did not primarily reflect a desire to be near to ancestral figures, but rather provided a source of legitimacy and political capital.

**Kristin Thompson (The Amarna Project)**

*Royal Statuary from the Maru-Aten at Amarna*

The archival and published record of the 1922 excavation of the Maru-Aten by the Egypt Exploration Society suggests that only two or three small, insignificant pieces of statuary were found. Investigation in museum collections, however, has revealed that the excavators mixed fragments of bases from substantial statues with others from various objects (stelae, balustrades, wall reliefs). In the publication, these disparate fragments were collectively treated simply as “inscriptions” and not identified by type of object. Several groups of these unsorted pieces were sent to museums, where they have generally been registered as pieces of stelae or reliefs. Re-identification of such pieces as parts of bases reveals that statues of life-size or greater, in granite and quartzite, stood in the Maru-Aten.

**Jen Thum (Joukowsky Institute, Brown University)**

*Turning the Landscape into a Stela: The Mechanics of Egyptian Royal Rock Inscriptions*

Ancient Egypt was a culture of monumental building, especially at the hands of the king, who used built structures and stelae to mark order onto the landscape. Yet there are some cases where the messages we would expect to see on conventional royal monuments were instead inscribed onto “living rock.” These royal rock inscriptions were executed with the same decorum as their freestanding counterparts, but they appear to have been deployed on a more restricted set of occasions. This paper will employ theories from landscape archaeology and linguistic anthropology to explore the motivations behind the use of rock inscriptions as a royal monumental strategy, with three examples from Egypt, the Levant, and Nubia.

“Landscape monuments” were an important expansionist tactic in many cultures in the ancient world. In the ancient Near East, rulers intentionally commissioned them with the same decorum as their traditional monuments, because the resulting iconographic connection permitted territories located outside of the state’s proper boundaries to become emblematically linked back to its center. Inscribing living rock with these visual cues, rather than built monuments, was then a way of demonstrating that the landscape itself supported the extension of their empires. I suggest that Egyptian royal rock inscriptions were similarly employed as a strategy for the affirmation, control, and surveillance of landscapes, particularly in peripheral areas. This hypothesis is supported by evidence within the texts themselves—especially deictic language—and by the Egyptian understanding of the natural world as active and influential.

**Francesco Tiradritti (University Kore of Enna)**

*Memphis – Kawa –Thebes. On the Origin of the 25th Dynasty Theban Renaissance*

Stylistic analysis has made clear that at least two teams of artists worked at the decoration of the Cenotaph of Harwa (TT 37; first half of the 7th century BC) in Thebes. The interventions of the first team are characterized by a preference for sunk and outlined relief and mainly interested the subterranean part of the monument. The



second team was in charge of the decoration of the courtyard porticos. Their work is characterized by a predilection for a smooth delicate relief strongly reminding one of Old Kingdom styles. According to a theory by Ann Russmann, the artists who worked in the Cenotaph of Harwa had Memphite origins. They were the same that Taharqo (690-664 BC) had dispatched to build the Temple of Kawa in Sudan. On their way back home they had stopped in Thebes and worked in the Cenotaph of Harwa.

The study of the monument revealed evidence confirming Russmann's theory and pointing to identifying the Memphite artists with the second team. Their traces are so extensive as to make room for the possibility that the peculiar plan of the cenotaph and also its whole decorative project should be attributed to them.

From this we might infer that the "Theban Renaissance," characterizing the second part of the 25th Dynasty, could have had a Memphite instead than a Nubian origin and may be cause to reevaluate the cultural role and importance of the ancient capital in that period.

**Jessica Tomkins (Brown University)**

*Regionality, Fluidity, and the Ad Hoc Nature of Old Kingdom Provincial Government(s)*

In order to understand royal control of Egypt during the Old Kingdom, we can examine its central and provincial governments. But when our understanding of 'provincial' is essentially 'not central,' how useful are these basic categories to our understanding of how Egypt was administered in the Old Kingdom? This paper examines the meaning of 'provincial government' in both antiquity and modern scholarship, challenging the notion that the provinces were a vast monolithic area uniformly controlled by the central government from the beginning of, and throughout, the Old Kingdom. We have evidence that Egypt was divided into nomes, and from the Sixth Dynasty we know of nomarchs governing many of them. But why do we assume that all nomes were headed by a nomarch in the face of absent evidence? Why were the oases not considered nomes despite being part of the Egyptian state and governed by state-sponsored local officials? This paper questions whether nomes and nomarchs were the basic units of the provinces and their government, or just one form of government that was chosen for controlling certain areas. I will argue that management of the provinces was based rather on an ad hoc and fluid system

of government which responded to the needs of both the state and local areas, acting as a series of systems of governance which operated simultaneously, challenging the idea that “Old Kingdom provincial administration” existed as a homogeneous system that was applied uniformly throughout Egypt.

**Julia Troche (Missouri State University)**

*Comments on Two Unpublished Funerary Cones*

This paper presents two unpublished funerary cones from the collection of the Department of Egyptology and Assyriology at Brown University: a funerary cone of Senenmut, dating to the reign of Hatshepsut, and a funerary cone of Horsaaset, which dates to the Twenty-Sixth Dynasty, likely the reign of Apries. Funerary cones are defined by their conical shape and often bear a stamped inscription on their flat face that list the titles of a named individual, sometimes accompanied by a short prayer. Despite their pervasiveness in the archaeological record, their functions remain elusive due, in part, to the fact that many remain unpublished. A number of studies have cataloged extant examples and have tried to identify trends in the corpus, aiming to better understand their ancient uses; notable among these studies are Daressy (1893), Davies and Macadam (1957), Mohammed al-Thibi’s 2005 Liverpool dissertation, and the online catalog edited by Kento Zenihiro (updated as of December 2015). Scholars have yet to arrive at a consensus regarding the use of funerary cones and, thus, further discussion, especially of unpublished examples, is justified and productive. In this paper, after a short introduction to the corpus, I will discuss the two Brown University funerary cones in detail and use them as jumping off points to consider issues relating to the larger corpus, such as variation in inscriptions dedicated to the same individual and the funerary cones’ possible function(s).

**Carlo Urbani (Istituto Veneto)**

see Donald James Ian Begg (Trent University)

**Alba María Villar (Independent Researcher)**

*The God’s Mothers and Nurses of Khonsu the Child: A Flourishing Cult During the 21st Dynasty*

The proven prominence of elite Theban women in the archaeological record and their wider inclusion in cultic roles by the 21st

Dynasty was closely attached to the Karnak complex. However, even though most of these women played an active role in Amun's hierarchy, they were also members of the nearby temples staff. In this context, the growing importance of the divine child had resulted in his integration into the official pantheon. In responding to the needs of the Theban priesthood, the youngest god of the Theban triad characterized as *p3-hrd* became the beneficiary of a new cult that developed its own personnel, which was led by the God's Mother of Khonsu the Child who supervised a group of female subalterns.

The development of his theology at Thebes—initiated by Herihor—represents the beginning of child deities' worship in temple cult and private devotion from the Third Intermediate Period onwards. The main fluctuations of political power determined the Theban cultic and administrative institutions; the features and changes that Khonsu's cult experienced go hand-in-hand with the surrounding political, economic and social landscapes. Therefore, taking a closer look to the titles held by these women, the role played by them, and the significance of the cult of Khonsu the Child, which has received little attention up to now, are essential elements to understand how Thebes was functioning during the 21st Dynasty.

**Steve Vinson (Indiana University)**

*A Tortuous Tall Tale: Were the Abd el-Rasul Brothers Really "Hot-Potted"?*

In 1931, in a note to the "First Tale of Setne Khaemwas" in his anthology *Egyptian Tales and Romances*, E. Wallis Budge attempted to explain the mysterious image of a "brazier upon the head" of Setne Khaemwas with the lurid story of interrogation of the Abd el-Rasul brothers, the notorious antiquities thieves who had discovered the Deir el-Bahri royal cache in 1871. According to Budge, the Egyptian authorities investigating the theft had tortured the brothers by placing red-hot pots over their heads until one died and the other confessed. Budge now adduced this story as a modern ethnographic parallel to the image in the Demotic tale. However, in 1899, Gaston Maspero—who had personally supervised the Deir el-Bahri investigation in his capacity as head of the Egyptian Antiquities Service—had written his own, far more restrained, version of the events. Maspero makes it perfectly clear that neither of the Abd el-Rasuls died under interrogation. To this

extent, at least, Budge is clearly an unreliable witness, and I argue that, in all likelihood, the story of the torture of the Abd el-Rasuls is a pure invention, lifted directly from the “hot-potting” torture in the best-selling Victorian novel *She: A History of Adventure* by H. Rider Haggard (published 1887). In this novel, victims are indeed tortured and killed by having red-hot pots placed over their heads. Ironically, there actually is a case to be made that “hot-potting” and the “First Setne” “brazier-on-the-head” image are related, but in a way completely opposite from that suggested by Budge. It may well be that Haggard had derived his “hot-potting” in the first place from his own reading of the “First Tale of Setne Khaemwas,” which he definitely knew and which he had adapted more than once in his fiction.

## **Cory Wade (Santa Clara University)**

### *Beetles, Bees, Butterflies, and Flies: The Ubiquitous Scarab and its Kin*

Khepri, the god of the rising sun, is one of the most potent and popular amulets to accompany the dead and living in ancient Egypt. Auspicious and appealing, the scarab beetle deity carries a pervasive sense of transformation (which is also true of the sunrise and the solar cycle) as well as flight.

While insect deities do not abound in ancient Egypt, there are several insects which have a place in Egyptian art and iconography, and which involve religious ideas and in some cases divine associations. The bee is said to have originated from the tears of Re, is connected to both royalty and transformation, and is associated with Neith, Hathor, and Nut. The butterfly, though sparsely attested, connotes transformation and rebirth in connection with scenes in the marshes that can be interpreted as pertaining to the liminal world and creation. The fly, well known as a military decoration, was conferred by the king for exceptional valor and also appears on royal jewelry. Even the fast-flying locust may be associated with Re, the Lord of Speed.

The Egyptian world view can recognize the potential power of any object or creature. In the case of insects, the Egyptians extrapolated the abilities and qualities of some of these small organisms to a cosmic scale. The evocation of the cosmic potential of insects is especially represented by the role of the scarab beetle in the solar cycle and in the description of its transformative ability with the dead.

**John Ward (Gebel el Silsila Project)**

*The Gebel el Silsila Project: An Overview of Recent Discoveries at Gebel el Silsila*

Although long appreciated for its Pharaonic monuments that line the banks of the river Nile such as the cenotaphs and the so called ‘Speos of Horemheb,’ the extraordinary ancient site of Gebel el Silsila remains fairly unknown within mainstream Egyptology. A general idea is that the site functioned merely as a series of sandstone quarries, but few are aware of its rich archaeology that incorporates evidence of a millennia of human activity. Since 2012, the Gebel el Silsila archaeological project has worked towards changing previous misconceptions, and in conducting a comprehensive archaeological study. The objective is to increase the general awareness of the site’s importance and unique legacy. The aim of this paper is to present an introduction to the project, its new approaches, discoveries and results achieved so far, as well as a brief outline of the ancient quarried landscape and its contribution to the architecture of Egypt. The main emphasis however will focus on four remarkable discoveries made during the 2014-2015 field seasons, including the perplexing (superimposed) boat scene in the Speos, a unique stela of Amun-Ra and Thoth, the re-discovered Temple of Kheny with its exceptional Thutmosid limestone fragments, and of course the newly discovered six statues and relief scenes within shrines 30-31—cenotaphs that previously were thought to have been completely destroyed.

**Leslie Anne Warden (Roanoke College)**

*Regional and Domestic Economy from the Old to Middle Kingdoms*

Throughout the third millennium BC, labor was paid largely in beer and bread. Grain, as the basic ingredient of both commodities, is more difficult to place within the Egyptian economy in part because the material evidence for it is far less evident. This paper will investigate the value and control of grain by looking at grain storage and, most importantly, grain transformation on the regional and local level. The archaeology of provincial sites such as Elephantine, Abydos, and Mendes provides evidence of silos and the utensils of production and distribution (grinding stones, ceramic vats, bread moulds, beer jars). These data represent three phases

in the life and ownership of grain: storage, transformation, and consumption. Together, they suggest that stored grain was only potential wealth and not a true measure of value, contrary to Barry Kemp's model. Similar evidence from Heit el-Ghurab indicates that this pattern was not exclusive to the provinces and existed within sites established and maintained by the state. Texts, such as the Hekanakht papyri, and tomb art supplement and expand this picture, allowing for a discussion of domestic vs. regional economy. The data show clear change in the late Old Kingdom/ early First Intermediate Period. However, there is no major change in the valuation and control of grain and grain-based foodstuffs from the First Intermediate Period into the Middle Kingdom. Political change appears to have been less a driver in economic change at the domestic and regional levels than local and social change.

**Willeke Wendrich (University of California, Los Angeles)**

### *Ethnoarchaeology as Community Project*

In Egyptian archaeology the importance of the local community for the protection of cultural heritage is increasingly acknowledged. In this presentation I discuss the value of ethnoarchaeology to not only aid archaeological interpretation, but also to create a collaborative venture which involves the local community near archaeological sites in thinking through questions of ancient technology, production and social relations.

**Heleen Wilbrink (ING)**

### *Egyptology in the Digital Era*

Egyptology made easier and accessible to a wider public is a goal to which many of us aspire. Yet we often miss digital opportunities that are used in other fields of scientific research and many sources remain unpublished. Online access to all Egyptological sources and publications will make research more efficient:

1. Published research. Online Egyptological Bibliography meets Google Scholar and allows you to search and read all published texts.
2. Ancient Egyptian texts. In transcription and transliteration with photos of the original, cf. Europeana EAGLE for Greek and Latin texts and Trismegistos.
3. Objects in (private) collections. An extended version of the Global Egyptian Museum and online collections of e.g. the Metro-

politan Museum and British Museum.

4. Egypt (excavation) maps with added layers. For detailed information about the sites and excavations, cf. the Theban Mapping Project and Giza Archives.

Several good digitization projects have been initiated. The next activity we need to take now is to connect and standardize existing and future databases, enlarge the scope and accelerate the pace of digitization. This requires an alliance of Egyptologists, sponsors and specialists in IT, project management and crowdsourcing.

The first steps have been taken: an international alliance of Egyptologists and a partnership with Google have been formed. Two prototypes for digital Egyptology are being developed with Google. One focusing on an automated analysis of online databases and the other on a virtual tour through ancient Egypt using Google cardboard.

**Bruce Williams (The Oriental Institute)**

*A New Collation of the Gebel Sheikh Suleiman Monument*

In a recent volume of *Archaeo-Nil*, Somaglino and Tallet undertook a new study of the archaic monument from Gebel Sheikh Suleiman near Buhen, Sudan, now in the Khartoum National Museum. This monument had previously been studied and published in photograph and line drawing by Anthony Arkell and later by William Murnane. The new study proposed a number of changes to William Murnane's version that challenged his interpretation and redated it to the First Dynasty. Since the monument is, at best, a difficult piece and since Murnane was, at the time of his study, among the foremost epigraphers in the field, I re-collated the different versions "at the wall."

Gebel Sheikh Suleiman was not just carved in relief and incised, but repeatedly reused, and thousands of years took a natural toll on the sandstone. Detailed examination of each point indicated that some major restorations were not valid, despite significant insights. Murnane's date should remain.

**Caroline Williams (Independent Scholar)**

*John Frederick Lewis, St. James and Sekhmet: Cultural Fusion and Narrative Enigma*

John Frederick Lewis is both the most significant Orientalist artist of the Victorian era and the most enigmatic. Lewis left

no descriptive paper records of his ten years in Cairo (1841-51); while, with one major exception, all of his images of life in that city were painted after he returned to England. Furthermore, in many of these paintings of Cairo, Lewis adds his own portrait-like presence. In this presentation, and with a close examination of one of his works, “And the Prayer of Faith Shall Heal the Sick” (James 5:15), I take this personal presence further to argue that at the obvious, visual level, Lewis saw himself as a cultural intermediary between Cairene and London societies, but at an interpretative, personal level he might have been alluding to an incident in his own life.

**Robert M. Yohe, II (California State University) and Carol Redmount (University of California, Berkeley)**

*Historical Implications of Radiocarbon Dates from El Hibeh, Middle Egypt*

In 2007, the El Hibeh Project obtained two radiocarbon dates from shrouds belonging to Coptic mummies excavated outside of the “north gate” of the El Hibeh ancient town mound. More recently, radiocarbon dates were obtained from four further samples of organic material, in this case matting placed between mud bricks. Matting was among the organic material originally excavated by the 1980 University of Washington expedition to El Hibeh and now curated at California State University, Bakersfield. The matting tested came from the north town wall of the site, which we suspected was later in construction than the more southern town wall structure with its stamped bricks of the High Priests of Amun Pinudjem I and Menkheperre. The calibrated (at one sigma) radiocarbon dates from the matting range between 940 and 810 BCE, confirming that the northern wall was constructed later than the southern, presumably reflecting an increase of size in the Third Intermediate Period town in the later Libyan Period.

**Justin Yoo (King’s College London, University of London)**

*The Statue of Pêdon: Interpretation and Analysis from Two Sides of a Disciplinary Divide*

The statue of Pêdon, son of Amphinnês, is an Egyptian-style block statue or Würfelhocker made of basalt that was found in Asia Minor and was first published in 1987. The statue bears an inscription that claims that Psamtek rewarded Pedon with a ‘golden



bracelet and a city' because of his 'excellence.' The statue is often listed as evidence to support Greek mercenary presence in Egypt, but rarely analysed beyond a superficial level. Its unique mixing of both Greek and Egyptian motifs makes it a particularly interesting object for study. This paper attempts to analyse this intriguing statue within its context as a typical Late Period Egyptian block statue compared with similar statues for Saite period Egyptian 'generals,' along with its Greek context dedicated in a Greek sanctuary with an archaic Greek inscription.

Recent scholarship has questioned past orthodoxy, scholarship, and disciplinary methodology used to study Greco-Egyptian interaction. In many ways this intriguing statue encapsulates the issues found in previous approaches. Since the discovery of Naukratis by Petrie, the Greco-Roman periods that follow have often been the disciplinary domain of classicists rather than Egyptologists. The very mixed nature of this statue demands a different approach. Using this single statue as an example, this paper attempts to re-assess and re-analyse prior assumptions made about it, and in so doing, advocate for a more holistic disciplinary approach in studying Greco-Egyptian interaction.

**Paola Zanovello, (University of Padua)**  
**see Donald James Ian Begg (Trent University)**

**Eman H. Zidan (Egyptian Museum, Cairo)**

*Documentation and Conservation Study of S.S 37 Coffin and Mummy Cartonnage, Egyptian Museum of Cairo*

This late period coffin set consists of an anthropoid wooden coffin and cartonnage with an intact mummy. The set was found in the basement of the EMC during the work season in 2004. The files have only a single document of information—a report written by Maspero in 1901, indicating that the object entered the museum collection in 1900. It was left unregistered since then. In Maspero's report, he noted that, it was discovered by Petrie while excavating in Lahon, Fayoum.

The wooden coffin consists of multi-layers: wood; gesso layer; additives, which are under investigation; and a painted layer. There are different pigments used in the decoration of the coffin: white background covered with blue, red, black and yellow for inscription and decorations. The state of the wood is very poor; the coffin is in many pieces (base, two sides and fragments), and some pieces are still joined together by wooden dowels.

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Regarding the mummy cartonnage, the pigment and painting palette is quite similar to the one in the wooden coffin. It has areas of loss, crumble, distortion, is heavily covered with dust, and some black greasy stains are located on the right side. The surface is irregular, with slightly pushed-up areas that possibly resulted from the positioning of the mummy beneath. The mummy will be examined by radiography to allocate the mummy and determine the skull location, giving us more information about age, gender, cause of death, and possible diseases.

POSTERS

**Heba Ali AbdElsalam (Middle Tennessee State University),  
Amr Khalaf Shahat (University of California, Los Angeles)  
and Walid Elgharaeb (Aswan University)**

*Southwest Sinai: Participatory Advocacy for the Endangered Sites  
of Wadi-Maggara, El-Maktab and Serabit El-Khadim*

Under the current political crisis in the Middle East, many discussions about the need to preserve cultural heritage sites, mainly against looting or destruction by extremists groups, come to the forefront by scholars. However, little effort has been made in creating a theoretical and scientific framework to achieve this goal. Our case study from the endangered sites of Wadi-Maghara, el Maktab and Serabit el Khadim in Southwest Sinai not only aim to show the complexity of preserving this site from multiple sources of danger but also at creating a case study in which participatory advocacy serves as both a theoretical framework as well as a process for site preservation and sustainability.

**Caroline Arbuckle (University of California, Los Angeles)**

*Rishi Coffins and Artistic Values during the Second Intermediate  
Period*

The intermediate periods of ancient Egyptian history have traditionally been viewed as eras of artistic decay and political turmoil. Object types such as wooden rishi coffins, popular during the Second Intermediate Period (1650-1550 BCE), are often used as examples of the Egyptians' inability to create fine art at a time when Egypt was not unified under a single ruler. While more recent studies are beginning to demonstrate a much more complex understanding of intermediate artwork, local rule, and social networks, rishi coffins continue to be dismissed due to their lack of aesthetic appeal; however, it is important to examine these objects in their social context. As Egypt struggled to adapt to multiple rulers, trade networks changed and valuable imported resources were no longer available for the wealthy elite. New methods for displaying status were necessary. Rare, large pieces of local wood replaced imported cedar, and gold was used in unprecedented amounts. In this light, it becomes clear that these coffins demonstrate a rapid shift in artistic traditions and aesthetic values, not the sudden disappearance of artistic talent from Egypt. This poster

uses rishi coffins to explore the ways in which large-scale political transitions can have an immediate effect on technologies and style, and how these changes can impact royal as well as individual choices made by subsequent generations.

**Danielle Candelora (University of California, Los Angeles)**

*Defining the Hyksos: A Reevaluation of the Term  $ḥḳꜣ$   $ḥꜣswt$  and its Significance*

The term Hyksos is often used to denote an ethnic group. Among Egyptologists it is, instead, commonly accepted that  $ḥḳꜣ$   $ḥꜣswt$  is a term used by Egyptian sources as negative references to foreign rulers of the Second Intermediate Period. This poster will present a brief overview of the Hyksos in Egyptological literature, demonstrating how an early overreliance on Manetho created the only recently rectified notion of the Hyksos as an ethnic group, and the textual emphasis on their villainy. Further, this poster will compile, analyze, and discuss more than thirty examples of the use of the term  $ḥḳꜣ$   $ḥꜣswt$ , and will argue that it was a self-ascriptive title adopted and used by the foreign rulers for their own purposes. A close examination of these examples reveals that Egyptian sources never use  $ḥḳꜣ$   $ḥꜣswt$  to denote the Levantine dynasts, instead relying on more general terms such as the ubiquitous  $ʿꜣmw$ . Additionally, every Second Intermediate Period example of  $ḥḳꜣ$   $ḥꜣswt$  occurs on objects produced specifically for the Asiatic rulers of the 15th and 16th dynasties, as if the phrase were part of their titulary. Every other use of the term in Egyptian sources, including 18th Dynasty examples, refer to other foreign rulers, both Nubian and Asiatic. Accordingly, I will analyze several pertinent Egyptian texts, establishing that they are less negative toward the Hyksos than assumed. Finally, I will discuss the implications of these findings for personal identity in this period of intense cultural contact.

**Christian Casey (Brown University)**

*The Verb  $jnj$*

In 1964, Jaroslav Černý published a short paper about the construction  $jw$   $sdm.f$  in which he addressed a seemingly minor issue regarding the exact meaning of the word  $jnj$ . [1] Since then, other scholars have taken up the discussion of  $jnj$  and turned it into something of a debate. Unfortunately, their discussions often implicitly depend on Černý's original examples, which were not

chosen to be a representative sample of the uses of *jnj* but to illustrate a particular quirk of syntax. My poster argues that these examples inadvertently lead to a distorted understanding of *jnj*'s usual semantic role.

In order to remedy this problem, this poster uses a brute-force approach in an attempt to answer this question once and for all. By exhaustively collecting every example of *jnj* from the Pyramid and Coffin Texts, Old Kingdom biographical texts, Middle and Late Egyptian narratives, Demotic stories, and the Bohairic and Saidic texts of the New Testament, this poster seeks to establish the exact meaning of *jnj* and the evolution of its meaning throughout the history of ancient Egyptian. Because a complete discussion of every example would be far too time consuming for a short presentation, the talk will briefly summarize the different arguments that have been made on this subject and present a selection of informative examples. Appropriate efforts have been made to insure that the examples presented offer an accurate impression of the use of *jnj* in the Egyptian corpus.

#### References

[1] Jaroslav Černý. A Special Case of the Verbal Construction *jw sdm.f* in Late Egyptian. In H.B. Rosen, editor, *Studies in Egyptology and linguistics in honour of H. J. Polotsky*, pages 81–85, Jerusalem, 1964. The Israel Exploration Society.

#### **Michael Chen (University of California, Los Angeles)**

##### *Examining Tomb Doors through KV9*

In an attempt to understand the intertextuality of the various “underworld books” found in the Tomb of Ramesses V and VI (KV9), I began this project by examining these texts’ spatial relationships within the tomb space. More specifically, I closely examined the placement and function of doors and “portals” between tomb chambers to determine if the demarcations caused by the tomb architecture’s chamber divisions affected or interacted with the religious decorative program. I looked for parallel examples of texts and doorway divisions in other Ramesside royal tombs in order to situate KV9 within a possible larger pattern, but I found that these architectural features only divide and bridge the continuity of the underworld books at a superficial level. Instead, it seems that the linear architectural layout of the Ramesside tombs was standardized with doorway divisions prior to and superseded the layout of the decorative program. This indicates that the doorways may have

served a (more practical) ritual function consistent with Catharine Roehrig's earlier research on earlier New Kingdom tomb doors. By the Ramesside Period, however, the doors must have been more integrated with important ritual burial activity of the royal tombs. Indeed, I think that they provide possible confirmation of the sizable ritual processions that must have taken place within the tomb space of KV9.

**Emily Drennan (Brown University)**

## *The Sun Disk in the Reigns of Amenhotep IV and Seti I*

The image of the sun disk with a uraeus on either side and a series of ankhs hanging between them appears during a brief period during the reign of Amenhotep IV of the Eighteenth Dynasty. It can be seen on some of the king's talatat blocks from Karnak. It is well known that the building projects and statues of Amenhotep IV as well as most elements of his religion were systemically destroyed and rejected respectively as well as purposefully forgotten. However, this particular sun disk can be seen once again in the reliefs of Seti I of the Nineteenth Dynasty at the Temple of Amun at Karnak. This paper will address the significance of this image and its importance to the rest of the art of the Amarna period, specifically the representation of the Aten. It will investigate the uses of this image by examining the art of several reigns of the New Kingdom to find known attestations of this particular variation of the sun disk. Finally, this poster will attempt to hypothesize why this image, which occurs in the art of the "heretic" king, continued to be used in the Nineteenth Dynasty.

**Jessica Johnson (University of Memphis)**

## *Intertwined Demons*

The poster I propose for ARCE discusses whether the gate guardians within 19th Dynasty as a collective, and the entity Ammit, can manifest as the concept of synecdoche, where the part is for the whole or the whole for the parts. The concept of a journey through the underworld will be an overarching idea that helps connect all of the evidence. The journey through the underworld requires specific knowledge to achieve eternal life. Gate guardians and Ammit obstruct the journey at passageways or moments of transition that ensure the deceased is prepared to pass these obstacles. I will also examine the role of the guardian demons and

Ammit within the nocturnal solar journey as a part of the overarching journey concept.

Also, gate guardians and Ammit are considered 'demons' that are located at points of transition in the underworld journey. The idea of transition will explore the liminality of 'demons,' their part in the journey, and the extent of the harm the demons can inflict on the deceased. Additionally, animal iconography will be used as evidence to connect the guardians to Ammit. Multiple animals are used in the guardian representations and among them, the three largest predators in the Egyptians natural environment were chosen to comprise Ammit.

Currently the evidence being employed is confined to the tomb of Sennedjem and Usherhat and the papyri of Ani and Hunefer. However, background, precursors, and parallels will be mentioned and discussed in my thesis and will be represented on the ARCE poster.





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