

ARCE



ANNUAL MEETING
APRIL 23-25, 1999
UNIVERSITY OF
CHICAGO

PROGRAM AND
ABSTRACTS

THE AMERICAN RESEARCH CENTER IN EGYPT

FIFTIETH ANNUAL MEETING

CHICAGO, APRIL 23-25, 1999

PROGRAM AND ABSTRACTS

SPECIAL ACKNOWLEDGMENTS

We would like to extend our appreciation to the following divisions of the University of Chicago: the Oriental Institute, the Department of Near Eastern Languages and Civilizations and the Center for Middle Eastern Studies as well as to the Mamluk Studies Review.

Our special thanks to Emily Teeter for arrangements with the university and to Robert Ritner for arranging the panel for the Egyptological sections of the program and to Paul Walker for arranging the panels for the Islamicist section of the program.

We would also like to thank Karen L. Wilson, director of the Oriental Institute Museum for her invitation to visit the new Egyptian Gallery of the Oriental Institute, and to Charles Jones, for allowing the reception to be held in the Elizabeth Morse Genius Reading Room of the Oriental Institute. We are also grateful to Tim Cashion, Director of Development of the Oriental Institute and his staff for their assistance in planning the reception; the University of Chicago News Office for the donation of supplies for the conference; Ian Wardropper, Eloise W. Martin Curator of European Decorative Art and Sculpture and Classical Art at the Art Institute of Chicago, for inviting the conference participants to his gallery of ancient Egyptian art and Mary Greuel, Research Associate of Classical Art at the Art Institute for her assistance. We appreciate the assistance of our volunteers, including Leslie Bailey, Roxanne Sanders, Nicole Hansen, Sarah O'Brien, Randy Shonkweiler, Tamara Siuda, Katherine Strange, and Steven Vinson.

To Odgen Goelet goes our very special gratitude for his generous help in preparing the abstracts for publication.

We would like to acknowledge the work of the ARCE staff, Elaine Schapker, Catherine Clyne, and Rebecca Holder, all of whom had a hand in making the annual meeting possible.

Cover design by Stealth Technologies.

Photo—colossal statue of King Tutankhamun from Medinet Habu (Oriental Institute 14088)—courtesy of the Oriental Institute of the University of Chicago.

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MEETING HIGHLIGHTS

Welcome: Windsor Room
Friday, April 23, 9:00 a.m.

Keynote Address: Oriental Institute
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Reception: Oriental Institute
Friday, April 23, 6:45-8:15 p.m.

Business Meeting: Windsor Room
Saturday, April 24, 8:30-10:00 a.m.

ARCE Reception and Banquet: Francis I and Gold Rooms
Saturday, April 24, 6:30 p.m. (reception), 7:30-9:30 p.m. (banquet)

ARCE Conservation Projects Update: Robert K. Vincent, Jr., Project Director
Windsor Room
Sunday, April 25, 9:00-10:00 a.m.

Board of Governors Meeting: Florentine Room
Sunday, April 25, 1:00-4:30 p.m.

FIFTIETH ANNUAL MEETING

**THE AMERICAN RESEARCH CENTER IN EGYPT
CHICAGO, APRIL 23-25, 1999**

**University of Chicago Hosts :
The Oriental Institute
The Center for Middle Eastern Studies
Department of Near Eastern Languages and Civilizations
Mamluk Studies Review**

AFFILIATED MEETINGS

Wednesday, April 21, 9:00 a.m.	Executive Committee
Thursday, April 22, 8:00 a.m.	Endowment Committee
Thursday, April 22, 9:00 a.m.	EAP Oversight Committee
Thursday, April 22, 1:00 p.m.	Long-Range Planning Committee
Sunday, April 25, 1:00 p.m.	Board of Governors Meeting

PROGRAM

THURSDAY, APRIL 22

7:00 p.m.-9:00 p.m.	Advance Registration	Lobby Congress Plaza Hotel
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FRIDAY, APRIL 23

Registration will be on Friday from 8:00 a.m. to 3:00 p.m. and on Saturday from 9:00 a.m. to 12:00 p.m. It will take place in the Oxford Room of the Congress Plaza Hotel. All events with the exception of the keynote, reception and previewing of the galleries at the Oriental Institute will take place in the hotel; the conference panels are in the Windsor, Buckingham and Alcove Rooms on the Main floor and the reception and banquet are on 2nd South.

MORNING

9:00 a.m.	Welcome:	Windsor
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**Gene Gragg, Director, The Oriental Institute of the University of Chicago
Charles D. Smith, President, American Research Center in Egypt**

Panel 1: FIELD REPORTS I
Chair: Robert Ritner (Oriental Institute)

Windsor

9:30 Edward D. Johnson (University of California, Los Angeles), "The 1998-1999 Field Season at Hierakonpolis"

9:50 David O'Connor (Institute of Fine Arts, New York University), "The 'Western Mastaba' at Abydos: New Data on the Early Dynastic Funerary Enclosures (1997 Excavations)"

10:10 Mark Lehner (Harvard Semitic Institute), "Excavations at Giza 1988-98: A Summary"

10:30 Janet Richards (University of Michigan), "The Abydos Middle Cemetery Project"

10:50 Russell D. Rothe (University of Minnesota), "New Approaches to Old Inscriptions from the Southern Eastern Desert"

11:10 Josef W. Wegner (University of Pennsylvania), "The Organization of the Mortuary Temple 'Beautiful-is-the-Ka' of Senwosret III at Abydos"

11:30 Charles Van Siclen, "Work at Karnak, Winter 1999"

Panel 2: INTERPRETING ART AND ARCHITECTURE I
Chair: Lorelei Corcoran (University of Memphis)

Buckingham

9:30 Nancy Arthur Hoskins, "Tissu Collé: Collage with Coptic Cloth"

9:50 Sally-Ann Ashton (British Museum and King's College, London), "Identifying Ptolemaic Queens: Hermitage 3936"

10:10 Susan H. Auth (The Newark Museum) and Thomas Dousa (University of Chicago), "The Newark Museum and University of Chicago Mosaic Glass Hathor Plaques, Egyptian or Greek?"

10:30 Elena Pischikova (Metropolitan Museum of Art), "Representations of Deities in the Tomb of Nespakashuty (TT 312): The Chicago Section of the Tomb"

10:50 Peter Brand (University of Toronto), "Secondary Restorations in the Post-Amarna Period"

11:10 Tammy R. Hilburn (University of Memphis), "State of the Nation: Canopic Function, Royal Anatomy and Amarna Style"

11:30 Kristin Thompson (University of Wisconsin-Madison), "The Problem of Frontal Shoulders: Non-Royal Twisting Gestures in Amarna Royal Portraiture"

Panel 3: MEDIEVAL EGYPT I

Alcove

Chair: Everett Rowson (University of Pennsylvania)

9:30 Paul E. Walker, "The Relationship between Chief Judge (qadi al-qudat) and Chief Religious Propagandist (da'i al-du'at) under the Fatimids"

Marlis Saleh (University of Chicago), "Coptic Attitudes towards Muslim Government and Society in the Fatimid Period"

Joel Kraemer (University of Chicago), "Maimonides' Intellectual Milieu in Cairo"

T. Emil Homerin (University of Rochester), "In Memory of the Beloved: Ibn al-Farid and the Poetry of Recollection"

LUNCH

AFTERNOON

Panel 4: FIELD REPORTS II

Windsor

Chair: John Larson (Oriental Institute)

1:00 Donald P. Ryan (Pacific Lutheran University), "Tomb KV60 Revisited"

1:20 Nicholas Reeves (Institute of Archaeology, London), "Recent Excavations in the Valley of the Kings: The Amarna Royal Tombs Project, 1998"

1:40 James Harrell and V. Max Brown (University of Toledo), "Discovery of a Late Period Naos Quarry in Rod el-Gamra, Egypt"

2:00 D. J. I. Begg (Trent University), "New Information on Old Excavations at Tebtunis"

2:20 Carol Meyer (Oriental Institute), "The 1999 Excavations at Bir Umm Fawakhir"

2:40 Betsy Bryan (Johns Hopkins University), "The Excavation of Theban Tomb 92"

Panel 5: INTERPRETING ART AND ARCHITECTURE II

Buckingham

Chair: Emily Teeter (Oriental Institute)

1:00 Deanna Kiser (University of California, Berkeley), "Innovation in Eighteenth Dynasty Private Tomb Painting: The Depiction of Texture as an Independent Development"

1:20 Melinda K. Hartwig (Institute of Fine Arts, New York University), “O all you who live, who enter into my tomb’: Style, Audience and Ideology in Private Theban Tomb Painting”

1:40 Anne Igoe (University of Memphis), “The Griffin Motif and the Tell el-Dab’a Frescoes”

2:00 Adela Oppenheim (Metropolitan Museum of Art), “Monuments of Queens and Princesses in the Pyramid Complex of Senwosret III, Dahshur”

2:20 Violaine Chauvet (Johns Hopkins University), “The Mastaba of Perneb: Architecture and Spatial Development”

Panel 6: MEDIEVAL EGYPT II

Alcove

Chair: Donald Whitcomb (University of Chicago)

1:30 Li Guo (University of Chicago), “The Quseir Arabic Documents: A Preliminary Report”

Russell J. Hopley and James G. Keenan (Loyola University), “Medinet el-Fayyum: An Egyptian Provincial Capital in the Later Ayyubid Era”

Warren C. Schultz (DePaul University), “Mamluk Bronze Weights: An ‘Extinct Species’ Rediscovered?”

Helena Hallenberg (University of Helsinki), “Sultan Qaytbay’s Khanqah in Dasuq”

Stuart J. Borsch (Columbia University), “Nile Floods and the Irrigation System”

Panel 7: CHRONOLOGY

Windsor

Chair: Peter Dorman (Oriental Institute)

3:10 Leo Depuydt (Brown University), “The Wag Festival, Borchartd’s and Parker’s Early Lunar Calendar, and Old and Middle Kingdom Chronology”

3:30 J. J. Shirley (Johns Hopkins University), “The Tomb of Sw-m-niwt (TT92): A Determination of the Genealogy of the Tomb Owner and His Position among the Nobility during the Reigns of Thutmosis III and Amenhotep II”

3:50 Gary Greenberg (Biblical Archaeological Society, New York), “Manetho’s Eighteenth Dynasty: Putting the Pieces Back Together”

4:10 James Lowdermilk (Denver Museum of Natural History), “Calendrics and the Egyptian Unit Fraction”

4:30 Craig C. Dochniak (Pima Community College), "How 'Historical' an Historical Record?: Reconsidering the Object-Image-Event Relationship in Egyptian Late Predynastic and Early Dynastic Material Culture"

Panel 8: FOREIGN CONNECTIONS AND TRADE
Chair: Steve Vinson (Oriental Institute)

Buckingham

2:50 Eric Cline (University of Cincinnati), "Egyptians at Armageddon: Egyptian Military Involvement at Megiddo and in the Jezreel Valley from 2000 B.C. to 2000 A.D."

3:10 Alicia Meza, "Egyptian Art in Malta: Ancient Egypt and the Maltese Islands"

3:30 Jacke Phillips (McDonald Institute, University of Cambridge), "The Overland Route"

3:50 Margaret Serpico (University of Oxford), "Commodities and Containers: A Project to Study Canaanite Amphorae Imported into Egypt during the New Kingdom"

4:10 Alaa el-din M. Shaheen (Kuwait University), "The Egyptianized Artifacts on the Western Coast of the Arabian Gulf: A Case of Discussion"

4:30 Steve Vinson (Oriental Institute), "A First Look at the Roman Shipwreck in Alexandria Harbor"

5:15 Buses depart for The Oriental Institute

5:45 **Keynote Address**

RAY JOHNSON, DIRECTOR OF CHICAGO HOUSE
"The Epigraphic Survey on the Occasion of its 75th Anniversary"

6:45–8:15: **Reception and Viewing of the Oriental Museum in Progress**

SATURDAY, APRIL 24

MORNING

8:30

BUSINESS MEETING

Windsor

Panel 9: COLLECTIONS AND EDUCATION I

Windsor

Chair: Terry Wilfong (University of Michigan)

10:00 Catherine Roehrig (Metropolitan Museum of Art), “Three Exhibitions Coming to the Metropolitan Museum of Art”

10:20 Aidan Dodson (University of Bristol), “Dr. Anderson's Mummy”

10:40 Gayle Gibson (Royal Ontario Museum), “Time and Circumstances: The Egyptian Collection at the Niagara Falls Museum”

11:00 Diana Wolfe Larkin (Mount Holyoke College Art Museum), “Egyptian Royal Images at the Mount Holyoke College Art Museum”

11:20 Terry Wilfong (University of Michigan), “Hieratic and Hieroglyphic Papyri at the University of Michigan”

11:40 Robyn Gillam (York University), “Restaging the Triumph of Horus: A Pedagogical Strategy for Undergraduates”

Panel 10: INTERPRETING ART AND ARCHITECTURE III

Buckingham

Chair: Ann Macy Roth (Howard University)

10:00 Ann Macy Roth (Howard University), “Ancient Egyptian Houses and Tombs”

10:20 Katherine Griffis-Greenberg (University of Alabama, Birmingham), “Mystery and Definition: Two Diverse Funerary Pieces from the Birmingham, Alabama Museum of Art”

10:40 Earl Ertman (University of Akron), “Notes on the Details of Forelegs and Muzzles of Egyptian Bulls on Pre-Dynastic Palettes and the Use of Similar Forms in Mesopotamia”

11:00 Bruce B. Williams (University of Chicago), “The Pharaonic Life in the Naqada Period”

11:20 Jonathan Van Lepp (California Institute of Technology), “Every Picture Tells a Story: But It May Not Be the One You Think”

11:40 Anna Louise Pearman, “The 'Genesis' of Ancient Egyptian Motifs in Biblical Art”

12:00 Brian Muhs (Leiden University), “‘Tower Houses’ in Late Period Egypt”

Panel 11: WORKSHOP ON EGYPT AND CANAAN IN THE BRONZE AND IRON AGES: NEW ASSESSMENTS, NEW DIRECTIONS Alcove
Chair: Carolyn Routledge (Richard Stockton College of New Jersey)

10:00 Ellen Morris (University of Pennsylvania), "Reformation Politics and the Transformation of the Syro-Palestinian Frontier"

10:20 Greg Mumford (University of Toronto), "Quantifying Egypt's Material Culture and Influence in the Levant"

10:40 Marian Feldman (University of California, Berkeley), "The Borrowed Past: The Adaptation of Egyptian Royal Iconography in a Pair of Ivory Furniture Panels from Ugarit"

11:00 Carolyn Higginbotham (Muskingum College), "Egypt's Asian Empire: Direct Rule or Shared Government?"

11:20 Commentator: Carolyn Routledge (Richard Stockton College)

11:40 Respondents: James Weinstein (Cornell University)
Donald Redford (Penn State University)

LUNCH

AFTERNOON

Panel 12: MODERN EGYPT Alcove
Chair and Discussant: Charles D. Smith (University of Arizona)

1:00 Ihab Elzeyadi (University of Wisconsin-Milwaukee), "From 'Palaces' to 'Organizations': Strategies for Historic Preservation through Adaptive Reuse in Cairo"

Caroline Williams (College of William and Mary), "Painting in Twentieth-Century Egypt"

William Shepard (University of Canterbury), "Jahiliyyah in the Thought of Sayyid Qutb (d. 1966)"

Joseph G. Rahme (University of Michigan), "Yusuf al-Qaradawi's Conceptualization of Non-Muslims"

Fred H. Lawson (Mills College), "The Consolidation of Sovereignty in Egypt"

John Eisele (College of William and Mary), "Representations of Arabic in Egypt, 1945-1970"

Panel 13: RECENT EXCAVATIONS IN NORTH SINAI

Windsor

Chair: James Hoffmeier (Wheaton College)

1:30 Mohammed Abdel Maksoud (Supreme Council for Antiquities), "Ten Years of Excavations at Tel Hebwa on the Ways of Horus"

1:50 Mohammed Kamal Ibrahim (Supreme Council for Antiquities), "Excavations of Tel Abu Sefie"

2:10 James Hoffmeier and Stephen O. Moshier (Wheaton College), "The East Frontier Canal Archaeological Project in Sinai, 1998 and Beyond"

2:30 Donald B. Redford (Penn State University), "Three Seasons of Excavations at Tel Kedwa"

Panel 14: PHILOLOGY I

Buckingham

Chair: Richard Jasnow (Johns Hopkins University)

1:30 François Gaudard (University of Chicago), "A New Dramatic Version of the Horus and Seth Myth"

1:50 Richard Jasnow (Johns Hopkins University), "A Progress-Report on the Book of Thoth and Remarks on the Later Columns"

2:10 Ursula Kaplony-Heckel (University of Marburg), "Eight and One Third of A Hundred' and Other Percentages in Theban Temple Receipts"

2:30 Alexandra A. O'Brien (University of Chicago), "Honey-Colored Woman: Physical Descriptions in Demotic Contracts"

Panel 15: TECHNOLOGY AND CRAFTSMANSHIP

Windsor

Chair: Steve Harvey (University of Memphis)

3:00 Sheila McNally (University of Minnesota) and Vanca Schrunk (University of St. Thomas), "Romanization and Pottery Production in Egypt"

3:20 Peter Mendez (California State University) and Jonathan Van Lepp (California Institute of Technology), "Influence of the Moon and the Nile on the Dimensions of Narmer's Tomb through the Giza Pyramids"

3:40 Arthur H. Muir, Jr. (University of California, Los Angeles) and Stuart T. Smith (University of California, Santa Barbara), "Evaluation of Technical Analysis Approaches for Egyptian Pottery Classification"

4:00 Marissa R. Schlesinger (University of Toronto), "The 'Au'au: From Nubian Ingot to Egyptian Bracelet"

4:20 Deborah Schorsch (Metropolitan Museum of Art), “Precious Metal Polychromy in Egypt during the New Kingdom”

4:40 John A. Seeger (Northern Arizona University), “The Mechanical Devices of Ctesibius”

Panel 16: PHILOLOGY II

Buckingham

Chair: Ron Leprohon (University of Toronto)

3:00 Ronald Leprohon (University of Toronto), “Versification in Inscription Sinai 90”

3:20 Thomas J. Logan (Monterey Peninsula College), “The *Jmyt-pr*-Sales Document Combination”

3:40 Gay Robins (Emory University), “The Names of Hatshepsut as King”

4:00 Vincent Tobin (St. Mary's University, Halifax), “Interpreting the Lebensmüde”

4:20 Frank J. Yurco (Field Museum of Natural History, Chicago), “Ipu-wer's Admonitions: A New Light on the Hyksos Era”

4:40 John Charles Deaton, “The Discovery of Pyramid Texts on Wood Fragments from the Early Middle Kingdom Coffin of the High Official 'The Overseer of the Seal; The Judge of Private Matters, Ipi' ”

6:30 **RECEPTION AND BANQUET** **Francis I and Gold Rooms**

SUNDAY, APRIL 25

MORNING

9:00 **ARCE Conservation Projects Update** **Windsor**
Robert K. Vincent, Jr., Egyptian Antiquities Project Director

Panel 17: ARCE CONSERVATION PROJECTS

Windsor

Chair: Chip Vincent (American Research Center in Egypt)

10:00 Agnieszka Dobrowolska, “Sabil-Kuttab Nafisa al Bayda Conservation Project”

10:20 Hiroko Kariya (Brooklyn Museum of Art), “Conservation of Sandstone Fragments at Luxor Temple”

10:40 Edwin C. Brock, “The Reconstruction of the Sarcophagus of Ramses VI”

11:00 Michael Jones (American Research Center in Egypt), “The ARCE Wall Paintings Restoration Project at the Monastery of St. Anthony, Egypt; Conservation Study: Seti I”

11:20 John Rutherford (California Academy of Sciences), “ARCE EAP/VOK Valley of the Kings Tomb Protection Project: Prototype Tomb Protection Measures”

11:40 Raphael A. J. Wüst (University of British Columbia) and Garniss Curtis (University of California, Berkeley), “Damage Potential of Flash Floods in the Valley of the Kings, Luxor, Egypt: Progress Report of the ARCE Flood Protection Investigations”

12:00 Jaroslaw Dobrowolski (American Research Center in Egypt), “Theory and Practice: Conservation Charters at Work in ARCE’s Conservation Projects”

12:20 Lyla Pinch Brock, “The Conservation of KV55 in the Valley of the Kings”

12:40 Ed Johnson (University of California, Los Angeles), “Conservation of the Dynastic Tombs at Hierakonpolis”

1:00 Michael Mallinson, “Master Plan: Preservation and Presentation of Old Cairo”

Panel 18: RELIGION, FOLKLORE AND MEDICINE I

Buckingham

Chair: Peter Piccione (University of Charleston, S.C.)

10:00 Jennifer Hellum (University of Toronto), “Defining Myth in the Pyramid Texts”

10:20 J. Brett McClain (University of Chicago), “The Decade Festival of Thebes”

10:40 Kathlyn Cooney (Johns Hopkins University), “The Edifice of Taharqa: Ritual Function and the Role of the King”

11:00 Geoff Graham (Yale), “Crowns and Insignia in Osiris Bed Scenes”

11:20 Harold M. Hays (University of Chicago), “Form and Context of the Lion-Bed”

11:40 Ed Brovarski (Museum of Fine Arts, Boston), “A Sacerdotal Title of Anubis”

12:00 Mario H. Beatty (Morris Brown College), “The Title *hry-sšt3*: Functional or Honorific?”

Panel 19: RELIGION, FOLKLORE AND MEDICINE II

Alcove

Chair: Dominic Montserrat (University of Warwick)

10:00 Salima Ikram (American University in Cairo), "The Animal Mummy Project: An Update"

10:20 Lyn Green (Royal Ontario Museum), "Food and Medicine in Ancient Egypt and Ancient Greece"

10:40 Thomas Dousa (University of Chicago), "The Nose Knows: Some Remarks on the Use of Smell as a Diagnostic Tool in Ancient Egyptian Medicine"

11:00 Nicole Hansen (University of Chicago), "The Living Egypt': The Ethnoarchaeological Work of Omm Sety"

11:20 David Silverman (University of Pennsylvania Museum), "The Tomb Curse of Hesy"

11:40 Kasia Szpakowska (University of California, Los Angeles), "Sleep, Dreams, and the Dead"

12:00 Patricia B. Gary (New York University), "Amarna and Abu Simbel: Semiosis and Interpretation of 'The Living Image' as Exhibited in Specific Examples of the Cult Iconography of Akhenaten and Ramesses II"

Annual Meeting 1999

ABSTRACTS

Sally-Ann Ashton, British Museum and King's College, London: *Identifying Ptolemaic Queens: Hermitage 3936*

The identification of the Egyptian-style statue of a Ptolemaic queen, now in the Hermitage Museum, Saint Petersburg has generally been accepted to be Arsinoe II, wife of Ptolemy II. This identification rests largely on the double cornucopia that the subject holds, since this attribute is commonly associated with Arsinoe II. My recent research for a doctoral thesis and a forthcoming exhibition has shown that the later queens also adopt this particular attribute on their coinage. There are further iconographic and stylistic features that support the re-identification of the Hermitage statue as a Cleopatra rather than a posthumous representation of Arsinoe II.

This paper will discuss the iconography of the Ptolemaic royal women and draw upon comparative statues to show that the later rulers adopted the iconography of the earlier queens, with subtle differences that often confuse the modern scholar. I will look briefly at the different types of Egyptian-style representations and then concentrate on Hermitage 3936 in order to explore the meaning of the attributes on this particular piece.

There are no currently recognized Egyptian portraits in-the-round of Cleopatra VII; this paper will explain why there is a need to re-assess the representations of the Ptolemaic royal women.

Susan Auth, The Newark Museum, and Thomas Dousa, University of Chicago: *The Newark Museum and University of Chicago Mosaic Glass Hathor Plaques, Egyptian or Greek?*

Miniature mosaic-glass plaques made in Egypt during the late Ptolemaic period exemplify some of the most refined glassmaking techniques of the ancient world. Heirs to a long development of plain and mosaic glass inlays in Late Period Egyptian contexts, they represent both Egyptian and Greek subjects.

Mosaic-glass plaques of the goddess Hathor present a particularly intriguing type. The iconography of the three-centimeter square images includes cow's ears, a wig with spirally-curved ends, uraeus cobras on the shoulders, a multi-

strand broad collar and a cavetto-cornice headdress. These elements echo contemporary Hathor images seen on architectural capitals and reliefs and on sistra. The blue color of the goddess's face suggest her epithet as "lady of the turquoise," and goddess of the heavens.

However, certain stylistic features suggest Greek influence. Comparable glass plaques with Greek theater masks can be placed in a context of accurately depicted theatrical images in a variety of different media. It is harder to suggest a comparable context and usage for the Hathor plaques.

Mario H. Beatty, Morris Brown College: *The Title *hry sšt3*: Functional or Honorific?*

The recent publication by Kjell T. Rydstrom on the title *hry sšt3* (DE 28, 1994) marks the first descriptive chronological and textual overview of this important title. As is the case with sundry other titles, we encounter significant difficulty in discerning whether the title was descriptive of an office (*išt*) with specific functions and duties or was it primarily honorific, an indication of rank while not necessarily performing any specific functions. In *The Administration of Egypt in the Old Kingdom* (1985) Nigel Strudwick maintains that *hry sšt3* eventually transforms from a functional title to primarily an honorific one in the course of time. This explanation is critiqued by Rydstrom as inadequate while asserting that this issue should not function as an unnecessary impediment to seeing this title as a "mark of distinction." Because this issue is only peripherally important for Rydstrom, he overlooks key evidence in Ancient Egyptian texts, which help to clarify this issue. This paper seeks to isolate and highlight key textual references of specific holders of the title in the Old Kingdom (i.e., Uta, Nedjemib, and Sabni), the Middle Kingdom (i.e., Khentimsem the Younger, Ikhernofret, Mentuhotep, and Hepdjefai), and the New Kingdom (i.e., Rekhmire). These references to the title of *hry sšt3* emphasize the fact that the title is consistently seen as an office (*išt*) with specific functions in all periods of Ancient Egyptian history contrary to Strudwick's thesis. Additionally, the textual references strongly point to the important role of the *hry sšt3* in the context of temple and funerary rituals.

D.J.I. Begg, Trent University: *New Information on Old Excavations at Tebtunis*

Grenfell and Hunt dug at Tebtunis in the Fayoum for one season in 1899-1900. Thereafter the site was exposed to seabakhin and papyrus hunters until excavations were undertaken by the Italians in 1929. After an "unsuccessful"

season revealing several Graeco-Roman houses but not many papyri, Evaristo Breccia yielded the concession to Carlo Anti of the University of Padua in return for any papyri. Anti's goals were laudable: to investigate the urban plan of the community even where looters had preceded him. In 1931 and 1932 he was assisted by Gilbert Bagnani in the excavation of the sanctuary of Soknebtunis, the local crocodile god. After Anti accepted a promotion to become the chief administrator of the University of Padua in 1932, Bagnani became the field director for the remaining four seasons. In 1933 a frescoed church was uncovered and in 1934 part of a Roman market and the "Insula of the Papyri" were excavated. For reasons not yet clear, no preliminary report was ever published for 1935 and, after a very brief and previously unknown season in 1936, the excavations ceased without ever having been published.

Recently, however, unpublished documents were discovered belonging to Gilbert Bagnani. In 1937 he and his wife Stewart had immigrated to Canada where he taught at the University of Toronto until 1965 and then at Trent University in Peterborough, Ontario, until 1975. After their deaths in 1985 and 1996 respectively, their papers were left to Trent University where they are now in its archives.

The documents are particularly rich for the 1920s and 1930s, with the most significant of these concerning Tebtunis. There are notebooks, diaries, correspondence, the architect's site plan for 1931, an excavation guestbook, watercolors of frescoes, and photographs. Among the latter are two series of aerial photos taken at the end of the seasons in 1934 and 1935 showing clearly the individual buildings. The foundations of the limestone temple can be seen surrounded by the priests' houses and other dependent structures. Individual parts of the "Insula of the Papyri" and the Roman market can be identified, which are described in the documents. The notebook describing the frescoed church and its outbuildings contains plans, which can be related to the aerial photos. This new information will enable some of the old excavations finally to be published, in conjunction with the current excavations, which resumed in 1988 by IFAO and the Institute of Papyrology at Milan under the Direction of Professor Claudio Gallazzi.

Stuart J. Borsch, Columbia University: *Nile Floods and the Irrigation System*

Economic retrenchment is a familiar theme for historians of 15th-century Egypt. Some see the source of this problem in the bubonic plagues and ensuing depopulation, others in the political crises within the Mamluk sultanate. Whatever the cause, there seems to be a consensus that the 15th century was a troubled time in the economic life of Egypt. Yet the role of agriculture in this

decline remains somewhat obscure. The necessary quantitative records are lost—if indeed, they ever existed for the 15th century. Price series do not by themselves yield a clear picture. Most conjectures must be drawn from the few, scattered references to overall agrarian output and to numerous qualitative descriptions that are quite negative in their assessment of the agrarian economy.

I am trying to broaden this picture by looking more closely at Egypt's system of basin irrigation—the linchpin of Egypt's agrarian economy. While several sources describe the apparent decay of this system, the impression remains somewhat subjective. However, using quantitative records of the Nile flood—as recorded at the Nilometer—it is possible to confirm some of these descriptions. I can show that the abnormally high 15th-century flood levels were in fact caused by the decay of the irrigation system itself. The decline in the basin system upstream of Cairo meant that a large volume of water was no longer trapped in these basins but was instead swept downstream to provide an early peak in the Nile maxima. The volumetric estimates for the upper Egyptian basins correlate well with the resulting increase in the Nile flood at Cairo. Furthermore, the profile of the Nile flood for the autumn seasons also correlates with what we would expect from irrigation decay. By utilizing these records, I show how we can confirm the impression of irrigation decay and indirectly add to our knowledge of Egypt's agricultural situation in the 15th century.

Peter Brand, University of Toronto: *Secondary Restorations in the Post-Amarna Period*

Repairs made by the pharaohs of the late Eighteenth Dynasty to monuments vandalized by the agents of Akhenaten are well documented. Surprisingly, however, little effort has been made to understand the technical features of these restorations, and the whole process is largely taken for granted by historians. Little attention has been paid to the largest task that faced the champions of orthodoxy, namely the repair of damaged reliefs featuring Amen-Re and other gods on monuments throughout the land. Between the accession of Tutankhamen and that of Seti I, at least 25 to 30 years had elapsed during which vandalized reliefs were being restored. Extensive repairs to reliefs destroyed by Akhenaten's partisans were made under Tutankhamen and Horemheb at Karnak, Luxor and elsewhere in the Theban region and throughout Egypt and Nubia.

It is Seti I, however, who is perhaps best known as a restorer of damaged temple reliefs because he frequently marked these repairs with a *sm3wy-mnw* formula. These texts are generally found in conspicuous locations: along processional ways, on monumental gateways, the lunettes of stelae and the façades of pylons. They are seldom found in the dark recesses and side rooms of the temples.

Given that repairs to damaged reliefs had been underway for some two to three decades before Seti's accession, one may question whether such a large quantity of monumental reliefs remained unrestored at his accession—especially in such prominent locations—as Seti's renewal inscriptions seem to attest. It is becoming increasingly apparent that many of the restorations made under both Horemheb and Seti I, and in at least one case by Ay, were in fact secondary alterations/usurpations of ones first made under Tutankhamen. It is well known that Horemheb usurped many of Tutankhamen's monuments and suppressed his memory. This policy, it now seems, extended to his restorations. These usurpations have generally passed unnoticed, because Tutankhamen and Horemheb employed renewal texts only sporadically. This paper will discuss the epigraphic evidence for this phenomenon.

Edwin C. Brock: *The Reconstruction of the Sarcophagus of Ramesses VI*


In the burial chamber of the tomb of Ramesses VI (KV9) in the Valley of the Kings is a large crypt containing the remains of two sarcophagi: a massive outer sarcophagus of red Aswan granite, surviving only as fragments of the cartouche-shaped box, and a smashed inner mummiform sarcophagus of green conglomerate. The face of Ramesses VI from the lid of the latter monument was given to the British Museum by Henry Salt in the early 19th century; the rest of the sarcophagus was retrieved from the crypt by E.C. Brock during his study of post-Amarna royal sarcophagi. Under its coating of blackened unguent, this sarcophagus was discovered to be fully decorated in color with incised figures and unusual religious texts. The American Research Center in Egypt's Egyptian Antiquities Project, through a grant from the United States Agency for International Development, has provided financial support to reconstruct this sarcophagus in the tomb. This project is currently underway, under the aegis of the Supreme Council of Antiquities, with the help of Egyptian and foreign conservators.

Lyla Pinch Brock: *The Conservation of KV55 in the Valley of the Kings*

KV55, the so-called "Tomb of Queen Tiye," was discovered in 1907 in the Valley of the Kings by Edward Ayrton working for Theodore Davis. It was found to contain a fragmentary Amarna-period burial, and a body whose identity is still disputed. Because of some incidents surrounding the discovery, many historical problems have remained. From 1993-1995, L.P. Brock cleared and studied the tomb and discovered a number of objects related to the burial. More information came to light when, in 1996, the tomb was conserved through a grant provided by the American Research Center in Egypt's Egyptian

Antiquities Project, funded by the United States Agency for International Development.

Edward Brovarski, Museum of Fine Arts, Boston: *A Sacerdotal Title of*

Anubis: 

Although the title under discussion is not uncommon in the Old Kingdom, its reading remains uncertain as does the function of the officials who bore the title. The generally accepted reading—*hts* 'Inpw—was proposed by Hermann Junker in 1934. Junker believed the first sign to be identical with the *hts*-wand which commonly appears in the queenly title *wrt hts*. T.G.H. James observed that *hts* can hardly be the reading when followed by the *nw*-jar and the loaf *t*. Whereas many Old Kingdom occurrences of the initial sign in Anubis's title do seem to resemble the *hts*-wand, other examples do not. In particular, an example of the title in the Louvre mastaba of Akhetetep resembles closely a brush held (along with a bucket) by an attendant in the tomb of Ti at Saqqara. It is possible that the bucket, which is a common element in scenes of the tomb owner on an outing, held scented water and that the brush was used for asperging.

A possible reading is suggested by the title *snwt(y)* 'Inpw in a Ramesseum papyrus published years ago by Sir Alan Gardiner in an article entitled "A Unique Funerary Liturgy." The brush-sign may also occur in a writing of the divine name *Qbh-snnw.f* in a late Middle Kingdom coffin from Gebelein now in Berlin, which provides the only other possible evidence known to the writer for this biliteral hieroglyphic sign with the value *sn*.

None of the scenes referred to above have any association with Anubis. Still, it is possible that Anubis's priest carried such a brush and sprinkled the body of the deceased during the embalming. Certainly, the title in question is regularly coupled with *wrt* 'Inpw, "embalmer of Anubis."

Betsy Bryan, Johns Hopkins University: *The Excavation of Theban Tomb 92*

The unfinished painted tomb of Royal Butler Suemniwet (tempus Amenhotep II) has been the subject of research concerning painting techniques in use in the mid-18th Dynasty. Shaft and courtyard clearance has also allowed for study of the tomb's use over time and its relationship to other tombs in the vicinity. The 1999 season in the tomb of Suemniwet was designed as a final one to accomplish data analysis, planning, and final clearance work. Study of the linens, human remains, coffin fragments, and cartonnage was conducted

throughout the season, while clearance went on on the east and north of the exterior courtyard. A summary of findings regarding the clearance and the material remains from the tomb will be presented along with a brief discussion of scientific analyses made of pigments from the tomb's wall paintings. Illustration of the tomb's publication method will also be made to illustrate the focus on methods of painting.

A brief announcement will also be made of the recent acquisition by the Milton Eisenhower Library of the Johns Hopkins University of the notebooks of Jean Baptiste Adanson, consul in Egypt between 1760 and 1780.

Violaine Chauvet, Johns Hopkins University: *The Mastaba of Perneb: Architecture and Spatial Development*

The mastaba of Perneb originally stood to the north of Djoser's precinct in the necropolis of Saqqara. In 1913, its superstructure was dismantled to become part of the collection of Egyptian Art of the Metropolitan Museum of Art (MMA 13.183.3). Albert M. Lythgoe, then Curator of Egyptian art, extensively documented this operation with photographs, plans, and notes, now in the archives of the museum.

The study of the architecture of this monument illustrates both how—at the very end of the Fifth Dynasty—tombs were grouped into family clusters, and the constraints involved in such a procedure. The establishment of Perneb's funerary complex in an already densely settled area, so that it might join the tomb of his father Shepsesrê (LS 16), brought out some structural consequences, such as the encroachment of the northern casing on a pre-existing tomb. The duality of the concepts underlying the construction of the tomb can be seen throughout the superstructure: it is the house of the deceased and the place where the funerary cult is performed. Aspects of domestic architecture were first reproduced in the definition of the spaces, with a vestibule, an interior courtyard, and private apartment lightened by a window. But the disposition of the entrance to the monument further emphasizes the distinction made between the public and private spheres. Access to the superstructure was provided by a simple opening at the end of a long corridor, on the north side of the mastaba. The layout of the entrance doorway lacks the proprieties expected in a monument meant to attract attention or visitors. The presence of a bolt furthermore supports the idea that access to the interior of the tomb was restricted with respect to the privacy of the deceased.

At the same time, the definition of the funerary complex as a place of cult is plainly expressed by the architectural setting. While the cult chapel is furnished

with the usual paraphernalia, decoration, false-door, offering table, etc., the circulation pattern inside the superstructure underlines a functional articulation around the central courtyard. Doors divided the internal space into discrete cultic units. For instance, the small chapel connected by a slot to the *serdab* displays features denoting the very distinctive and private aspect of the ritual performed there. In contrast, the courtyard presents all the elements of public function and decorum, starting with the decorated monumental doorway, and the unusual masonry of the facade laid with clear regard to aestheticism. The presence in this open space of two limestone obelisks may be related to the elaboration of the royal Sun Temples during this period. The development of new funerary practices is directly reflected in the changes occurring in the architecture of the private tombs.

From an architectural point of view, the mastaba of Perneb stands at a turning point in the development of the private funerary complexes. While the cult chapel still occupies only a small part of the core of the mastaba, the expansion of distinctive cultic spaces in different sections of the complex illustrates the elaboration of new funerary conceptions leading to architectural modifications, which further developed during the Sixth Dynasty.

Eric H. Cline, University of Cincinnati: *Egyptians at Armageddon: Egyptian Military Involvement at Megiddo and in the Jezreel Valley from 2000 B.C. to 2000 A.D.*

Of the 23 major battles known to have been fought at Megiddo or in the Jezreel Valley during the past 4000 years, at least six involved forces from Egypt. These range from the well-known campaigns of Thutmose III ca. 1479 B.C., Shishak ca. 925 B.C., and Necho ca. 610 B.C. to the lesser-known but no less important battles fought by Amenhotep II ca. 1430 B.C., Ptolemy IV ca. 218 B.C., and the Mamlukes in 1260 A.D. In addition, both Napoleon and Allenby launched their Levantine campaigns, which included battles fought in the Jezreel Valley in 1799 and 1918 respectively, from Egypt. This paper will briefly review the details of these battles and attempt to 1) recognize common features in techniques and tactics; 2) discuss the role of geography in determining the outcome of these conflicts; and 3) determine the impact upon Egypt of these encounters.

Kathlyn M. Cooney, Johns Hopkins University: *The Edifice of Taharka: Ritual Function and the Role of the King*

Within the enclosures of the great temple of Karnak in Thebes and adjacent to its sacred lake lies a curious monument known simply as the Edifice of Taharka. Built during the reign of king Taharka of the Kushite 25th Dynasty, the vague title of “edifice” is the result of past and present scholars’ puzzlement over the specific religious and ritual nature of the building. A fragment of an architrave records only that it was a *wsht-hbyt*, or festival hall, the pertinent festival remaining unnamed. The time period in which it was built adds to the confusion, as it is the work of a dynasty from Nubia, renowned for a combination of archaism and innovation, resulting in monuments with few if any parallels. While many of the disparate elements in the Edifice of Taharka can be analyzed singly in the light of past ancient Egyptian artistic tradition, it is the means of their combination that causes confusion when considering the purpose of the monument.

In this paper, I will focus upon the function of Taharka’s edifice, as revealed by the architectural plan and decoration scheme, considering the processional space especially in light of the Decade Festival. Also examined will be the possibility that the building’s superstructure once resembled a form of sun chapel. Throughout, Taharka’s religious and political purposes for the edifice’s creation will be taken into account.

John Charles Deaton: *The Discovery of Pyramid Texts on Wood Fragments From the Early Middle Kingdom Coffin of the High Official “The Overseer of the Seal; The Judge of Private Matters, Ipi”*

This paper will focus on some unpublished Pyramid Texts that I found on fragments of the coffin of Ipi now in storage at the Virginia Museum of Fine Arts. Dr. James Allen has examined them and he dates them to either the reign of Amenemhet I or Senwosret I. This means that the copy of Coffin Texts 788 that I found on a rim fragment might be the oldest copy so far discovered. This spell is sometimes called a “pyramidion spell” because it is also found on the Dahshur capstone of Amenemhet III and on the capstone of Khendjer.

Among the texts, I have identified portions of Pyramid Texts Utterances: 36; 37; 38; 39; 40; 42; 28; 32 and 44, on an East Side fragment. On three West Side fragments that join, I found parts of the Great Meal Offering Pyramid Texts Utterances 108-171, (but only starting with 155); Pyramid Texts Utterance 223, which has some interesting variances. This was followed by a two-line spell, which I had misidentified as a new spell but which Dr. James Allen has

identified as a variant of Utterance 199 with a new ending. This is followed by the most interesting spell that I have so far found, for I believe that Pyramid Texts Utterance 224 had its origin with the Heb-Sed Festival. This is followed by the opening line of Utterance 225.

Leo Depuydt, Brown University: *The Wag Festival, Borchardt's and Parker's Early Lunar Calendar, and Old and Middle Kingdom Chronology*

In no ancient nation was the calendar situation more complex than in Egypt. Yet, Egypt's calendar of daily life was the simplest ever invented. Every single year had 12 months of 30 days with five added days, for a fixed total of 365. The complexity arises rather from the intricate relations of this dominant and extremely simple civil calendar to time-reckoning of the lunar kind. The surviving evidence leaves no doubt that the Egyptians used the lunar cycle to some degree for the purpose of time-reckoning. But the only structure of a calendrical nature that the surviving lunar evidence allows us to discern with absolute certainty is the so-called later lunar calendar. The later lunar calendar is tied to the civil calendar. It can therefore also suitably be called the civil-based lunar calendar. Heinrich Brugsch discovered it in 1872.

In addition to the later lunar calendar, Ludwig Borchardt and Richard Parker have proposed and defended the existence of an "early" lunar calendar tied to the rising of Sirius in July. The existence of this "original" lunar calendar has remained a hypothesis. However, recent reassessments of the evidence exhibit a clear tendency to discredit the hypothesis. References to the Wag feast in the Illahun papyri have played a pivotal role in these reassessments. The problem also involves all kinds of other historical evidence, as discussions on chronology would.

The aim of the present paper is to show, before rumors spread in Egyptology at large, that the hypothesis of the early lunar calendar is defunct, that the evidence, paleographic and otherwise, while not being absolutely conclusive, does not positively contradict the existence of the early lunar calendar and can in fact be construed in favor of it.

Agnieszka Dobrowolska: *Sabil-Kuttab Nafisa al-Bayda Conservation Project*

The paper presents the architectural conservation of the sabil-kuttab Nafisa al-Bayda in Cairo, dating from 1797. The conservation was a United States Agency for International Development-funded project of ARCE's Egyptian

Antiquities Project; it started in November 1995 and was completed in May 1998.

The *sabil-kuttab*, or fountain-school, is a structure built to dispense water to passers-by as a charity from large windows of its ground floor, and to house an elementary Koranic school in a loggia on the upper floor. Buildings combining the two functions are only found in Cairo.

The founder, Sitt Nafisa Khatum bint Abdallah al-Bayda, who was brought to Egypt as a slave, was married in turn to two of the most powerful Mamluk beys. Her second husband, Murad Bey, led the resistance against the French invasion under Napoleon Bonaparte. Nafisa played an active role in the politics of her time. The *sabil-kuttab* that she built at an important urban location represents the late Ottoman version of the building type at its best. The small building is richly decorated and combines contemporary architectural trends coming from Istanbul with the long-established local tradition.

When the project started in 1995, the building was unused, neglected and partly ruined. The conservation action included: necessary structural reinforcements to foundations, walls, roofs and ceilings; protection from rain and groundwater penetration; cleaning, consolidation and protection of the building's various fabrics—limestone, marble, wood, bronze. The intervention was preceded by technical studies on the structural conditions and on the deterioration of fabrics. The project also included architectural and photographic documentation as well as historical studies.

The eventual aim of the conservation is the reuse of the building, which was fully prepared for that purpose. Doors were installed, windows were glazed. New systems for ventilation, lighting and power were provided.

Jaroslav Dobrowolski, American Research Center in Egypt: *Theory and Practice: Conservation Charters at Work in the American Research Center in Egypt's Conservation Projects*

The Egyptian Antiquities Project and the Antiquities Development Project, funded by grants from the United States Agency for International Development, carry out very diversified conservation projects. The sites differ in location, character and period; the scope varies greatly. The work is done by Egyptian, American and international teams. A common factor is the set of standards that all the projects have to follow, and which are the basis of ARCE's conservation philosophy. These are: international standards, notably the *Venice Charter* and documents based on it, e.g., the *Lahore Statement* covering Islamic architectural

heritage; and the U.S. guidelines as appropriate, e.g., *The Secretary of Interior's Standard for Treatment of Historic Properties*. With over twenty projects either completed or in the stage of advanced field work, it can be examined how the general standards translate into actual conservation procedures. The presentation illustrates the application of ARCE's conservation philosophy in its difference projects. It demonstrates how requirements concerning specific issues like maintaining the integrity of the monument, treatment of past alterations, reversibility of treatment, distinguishing restored parts, sensitivity to the setting, assuring permanent maintenance, environmental protection, presentation and public information, are reflected in the implemented projects.

Craig C. Dochniak, Pima Community College: *How "Historical" an Historical Record?: Reconsidering the Object-Image-Event Relationship in Egyptian Late Predynastic and Early Dynastic Material Culture*

In reconstructing the political history of the period, scholars often have approached the various palettes, maceheads and labels of the Late Predynastic and Early Dynastic periods as representing historical documents. This traditional approach assumes that the primary impetus for the production of such works was to record and commemorate events and that such events were intrinsically important in themselves. Additionally, while the event is generally perceived as being of primary importance, the object itself frequently is viewed as being of secondary importance—serving merely to carry the commemorative imagery. The complex relationship existing between these various elements—i.e., the object, its visual imagery and the particular event being referred to—can best be understood in a discussion of what this author refers to as the *Object-Image-Event Relationship*. Here, such basic issues as function, relative importance, impetus for production, selection and occurrence are considered.

Recently, however, this traditional approach has been challenged, whereby warranting a reassessment of the *Object-Image-Event Relationship*. At the heart of this reassessment is the idea that much Late Predynastic and Early Dynastic imagery was meant to serve as a dating device, a kind of pictorial year-name, based on the important event(s) that occurred within the year. Presumably, such pictorial year-names would have recorded the year in which an object was made. This shift in function from commemoration to dating opens up the possibility that the object being dated was the most important element and not the event itself, and that the impetus for the work's creation was the actual need for this ceremonial luxury item, temple offering or grave good.

The implications of this reassessment, however, are not limited solely to the object and its imagery. Rather, they extend to our understanding of the events

themselves in terms of their selection, occurrence, relative historical importance and actuality. It is here that the value of such works as an historical record is most strongly brought into question. Most significant is the fact that the selection of the events referred to in these year-names was often limited to certain fundamental acts, rites and festivals closely associated with the king. These events were often more symbolic than they were historical and as a whole, reflected a theoretical model of kingship.

Further undermining the historic actuality of such events is the fact that most appear to reoccur at fairly regular intervals. This is partially a result of the fact that only a limited number of events were considered suitable for the naming of a year. However, also contributing to their regularity was the Egyptian concept of cyclical time. Such a reoccurrence was as much a reaffirmation of cyclical time as it was a function, the effect being that time would have appeared to pass within an orderly framework of regularly occurring activities of the king. Thus, such events, rather than being necessarily important relative to the whole of Egyptian history, need only have been important within the context of a given year.

Aidan Dodson, University of Bristol: *Dr. Anderson's Mummy*

In 1848, Henry J. Anderson, travelling in Egypt, bought a wooden sarcophagus, together with an anthropoid coffin and a mummy. These were, in 1864, donated to the New-York Historical Society. The mummy was the same year unwrapped before a meeting of the Society one evening, and found to be of a man, who seems not to have been embalmed.

The coffin, now Brooklyn 37.14E, is datable to the reign of Amenophis III, and proves to be the earliest known example of the so-called "Yellow" coffin, ubiquitous down to the earliest years of the Twenty-second Dynasty, but not hitherto firmly datable earlier than the very end of the Eighteenth Dynasty.

The mummy and coffin are both attributable to a Deir el-Medina workman named Teti. It is interesting to note that he was not alone in being buried unembalmed, treatment of the body above and beyond wrapping only being found amongst members of the Deir el-Medina community from the Nineteenth Dynasty onwards.

Thomas Dousa, University of Chicago: *The Nose Knows: Some Remarks on the Interpretation of Smell as a Means of Diagnosis in Ancient Egyptian Medicine*

In the practice of medicine, the art of diagnosis—i.e., the identification of disease through analysis of symptoms—is ultimately dependent upon the mediation of the senses: it is by means of information gathered from visual observation, auscultation, tactile probing, and so on that the healer determines what disease is afflicting the patient, a measure that obviously constitutes a necessary prerequisite for any further course of therapeutic action. Past analyses of ancient Egyptian medicine have tended to emphasize the role of sight and touch in diagnosis, and for good reason, since well-known passages from the medical papyri, as well as autobiographical inscriptions of healers, offer abundant proof that visual and tactile data played an important part in the assessment of diseases. By contrast, the use of the sense of smell as a diagnostic technique has received relatively little scholarly attention. This neglect is no doubt due to the fact that the passages in the medical papyri alluding to olfactory modes of diagnosis are relatively rare and scattered. Nevertheless, when one combines these passages with information gleaned from magical texts that are all too often ignored in modern discussions of Egyptian medicine, it becomes apparent that diagnosis by smell occupied a not inconsiderable position in the technical repertoire of the Egyptian healer.

The purpose of this presentation, then, is to present an overview of the use of smell as a diagnostic tool in ancient Egyptian healing practices. In the course of a general survey of the diverse contexts in which odor-based diagnosis appears, special attention will be paid to its implications for the reconstruction of Egyptian anatomical theory, especially that pertaining to women's bodies. It will also be argued that knowledge of the conceptions related to such methods of diagnosis can aid in the interpretation of texts falling outside the sphere of medicine proper, as will be exemplified by the reanalysis of an obscure and hitherto not fully understood passage from the Late Egyptian story of the Contendings of Horus and Seth (LES 40, 11-12).

John Eisele, College of William and Mary: *Representations of Arabic in Egypt, 1945-1970*

This paper is a report on a work in progress which involves a metalinguistic critique of analyses of Arabic done both in the Arab grammatical tradition and in modern theoretical frameworks. The goal of the whole project is to ground these analyses in a perspective that is more aware of the cultural, historical, and theoretical limitations and the biases in representations of Arabic which are

produced in these traditions. Understanding these biases (some of which derive from non-linguistic sources) and the contradictions they give rise to, will help to reinvigorate linguistic study in both fields by providing researchers with a framework in which to evaluate their analyses in a critically reflexive way.

The present paper concentrates on outlining the political, cultural, and social debates in Egypt in the post-war period that formed the background of the linguistic analyses done in that period, both in the Arab world and in the non-Arab world (primarily Europe and North America). I will concentrate on the intellectual debates between three Egyptian writers: the “traditionalists,” including Abbas Mahmoud al Aqqaad and Nafuusa Zakariyya Sa’iid, and a “modernist,” the leftist intellectual Sallaama Musa. The “traditionalists” championed the cause of the use of fusha, while the modernists championed the cause of “popular” speech, either the colloquial dialect or a popularized form of fusha. Each of these writers gave a number of social, cultural, religious, and linguistic arguments to back up their polemic, and, within a framework inspired in part by the work of Pierre Bourdieu, I will examine these arguments, and the various topoi and tropes which they used. That is, I will situate their ideas and arguments within the scheme of differing “regimes of domination” (whether linguistic, cultural, religious, etc.), which existed at that time, both in Egypt and in the Arab world, and between Egypt and western Europe/North America. This is a preliminary to examining the actual state of linguistic analyses done from then onward in Egypt, to see the extent to which these general intellectual stances reflected or affected actual linguistic practice in Egypt and elsewhere in the Arab world.

Ihab Elzeyadi, University of Wisconsin-Milwaukee: *From “Palaces” to “Organizations”:* *Strategies for Historic Preservation through Adaptive Reuse in Cairo, Egypt*

With the expansion of Cairo’s metropolis and change in the patterns of activities of the city’s settings, many Cairene facilities have gone through a series of transformations and adaptations. An example of one transformation is the adaptive reuse of historical residential palaces and mansions, of different architectural styles, to office environments. This paper is a report on a 12-month field work of assessing the feasibility of adaptive reuse as a strategy for preserving built patrimony in Cairo. In this exploration, organizational behavior, work conditions, perceived environmental quality, and the building’s physical performance of a sample of adaptive reuse office settings—of different architectural styles—in Cairo, Egypt, are evaluated and compared. The study adopts a case study approach, using both Personal Construct Theory and

Grounded Theory epistemology to identify environmental quality attributes and its profiles. In that sense, these profiles are developed using an inductive approach relying on the users' perspectives of a "quality" environment. Physical measurements of the buildings' layout, temperature, relative humidity, air movement, lighting intensities, and noise levels are assessed during a nine-month period. Group interviews, walk-through tours, formal and informal interviews, photography, field diaries, and behavioral mapping are among the instruments used to provide a "portrait" of life inside these historical mansions following their transformation and reuse.

This research impacts an existing problem facing architects, conservators, as well as decision and policy makers, which is the feasibility of transforming and reusing historical settings to contemporary and new functions. Results will help identify actions, retrofits, user perspectives, and associations towards old and historical buildings in general and Cairene palaces in specific. Comparative analysis related to different building styles could reveal cultural change, occupants' needs and wants, as well as their physical comfort levels in the indoor office space of different architectural configuration and styles. Most importantly, it could suggest the "fit" between some historical buildings and their suitable transformation and reuse, which could sustain a cultural landscape of a historical city such as Cairo and provide a better space for more efficient organizations. The hope is to provide both substantive and context-specific knowledge that can aid architects and planners interested in the study topic.

Earl L. Ertman, University of Akron: *Notes on the Details of Forelegs and Muzzles of Egyptian Bulls on Pre-Dynastic Palettes and the Use of Similar Forms in Mesopotamia*

This paper will review the form of forelegs and muzzles, especially of bulls, on Egyptian Pre-Dynastic palettes. Petrie's documentation of Egyptian palettes from his *Ceremonial Slate Palettes* will be used as a reference. The subjects and details of similarly rendered animals, primarily reliefs, on non-Egyptian objects, will be compared to the Egyptian images in order to attempt an over-all analysis of the form used for bulls and other animals during some of the earliest times in the Near East. The main Egyptian examples to be used for comparison are the Bull Palette (Louvre E11255), the Narmer Palette (Cairo 14716) and the so-called Libyan or Victory Palette, which Petrie called the Tehenu palette (Cairo 14238). A number of Mesopotamian objects will be used for comparison.

Marian Feldman, University of California, Berkeley: *The Borrowed Past: The Adaptation of Egyptian Royal Iconography in a Pair of Ivory Furniture Panels from Ugarit*

Bronze Age Levantine art, especially a number of high-quality luxury items, has often been characterized as imitative due to the inclusion of elements from a variety of foreign traditions, in particular that of Egypt. Henri Frankfort comments in The Art and Architecture of the Ancient Orient, "... foreign motifs were copied without precision and without regard for their meaning, to become elements in decorative designs, which are vivid and rich at their best, and gaudy and overcharged at their common worst" (1954: 244). This paper argues that in at least one example—a pair of carved ivory furniture panels from Ugarit—the Egyptian elements were, in fact, carefully and intentionally deployed in order to express an emerging concept of dynastic rule specific to the kingdom of Ugarit. According to this thesis, developing states such as Ugarit looked to the rich tradition of centralized kingship in Egypt, drawing from it what was needed while tailoring it to fit their own circumstances.

The ivory panels were excavated in the Late Bronze Age royal palace at Ugarit (fourteenth and thirteenth centuries BCE) on the coast of Syria. Their archaeological context, material, and workmanship locate them firmly within the royal sphere of artistic production. Each of the panels, which are set back-to-back, consists of eight vertical plaques arranged side-by-side that depict self-contained scenes of one or two figures. The panels are generally classified as "egyptianizing," yet an understanding of the work as a whole has remained elusive. It is proposed that the Egyptian elements, which derive from long-standing Egyptian royal iconography, were used precisely because of their symbolic potential in order to establish a visual expression for the Ugaritic royal house. The deployed iconography can be situated in its new Ugaritic context by means of mythological and historical sources. The so-called eclectic or imitative qualities attributed by scholars to a number of works found in the Levant can be understood from this perspective instead; rather than ignorant copying of the Egyptian tradition, the ivory furniture panels illustrate a sophisticated and intentional adaptation of highly-charged iconography, in effect transforming the foreign into the indigenous.

Thesis Title: *Luxury Goods from Ras Shamra-Ugarit and their Role in the International Relations of the Eastern Mediterranean and Near East during the Late Bronze Age.*

Patricia B. Gary, New York University: *Amarna and Abu Simbel: Semiosis and Interpretation of "The Living Image" as Exhibited in Specific Examples of the Cult Iconography of Akhenaten and Ramesses II*

With bold strokes, both Akhenaten and Ramesses II redefined and reaffirmed the divine nature of kingship in ancient Egypt. Both men can be viewed as pious visionaries, whose intuitive insights into the cosmological and ritualistic aspects of the Egyptian religious canon led to new sets of conventions. The former, an enigmatic figure, personalized the ideology of kingship. Although the latter, with undeniable power, reinvented himself while at the same time reshaping the identity of kingship. Both, in extensive and well-planned campaigns of construction and decoration, managed to translate the divine characteristics of the institution of kingship to the person of the king in unique ways.

It is difficult, at best, to comprehend fully the conceptions of the ancient Egyptian culture, a civilization so far removed from us in time. Equally difficult is the task of comprehending its communication media and symbols, particularly those linked to divine sovereignty, in the way in which the Egyptians would have understood them. Arguably, specific cosmological ideology implicitly represented in the Egyptian concept of "The Living Image," in most significant ways, lies at the heart of this matter. The case can be made that the underlying conventions of this ideology served prominently as a visual catalyst and a necessary unifying force in the veneration of the monarch while he yet lived. The intention of this paper is to explore more closely the king as an absolute expression of the gods. This paper is not an attempt to refute the great contributions made by Egyptological research and take issue but rather it is an attempt to offer another perspective on the subject. Even though it will examine existing data provided by archeological evidence, it will touch upon the divine aspect of "The Living Image." Fundamentally, the Egyptians system was highly visual and symbolic. According to Jan Assmann, the divine quality the ancient Egyptians attached to the hieroglyphs can only be attributed to the nature of their given symbolic character. Modern communication theorists, like Peter Manning, have pointed out that codes and signs may present complex problems of interpretative understanding, but the meaning embedded in social meaning is contextural and domain-specific. The social practices explicit in the iconography and artifacts of a culture are connected and can be examined.

François Gaudard, University of Chicago: *A New Dramatic Version of the Horus and Seth Myth*

I will present a still unpublished text on a papyrus from the Fayum, now in the Berlin Museum (P.Berlin 8278, 15662, 15677, 15818, 23536, 23537 a b c d e f g). This text, which gives us the most complete Demotic version of the conflict of Horus and Seth, is an important link in the evolution of this theme throughout Egyptian history and provides a clear example of the disputed category of ancient Egyptian drama. It is mainly written in the form of a dialogue between the crew of Seth and the crew of Horus first and then between different gods (such as Isis, Thoth, the gods of the *qnb.t*) and Seth himself.

Gayle Gibson, Royal Ontario Museum: *Time and Circumstance: The Egyptian Collection at the Niagara Falls Museum*

Niagara Falls might seem a strange place for a collection of Egyptian mummies and coffins, but it was not quite so strange in the 1850s. Without a curator or a conservator, mistreated and mislabelled, the mummies, coffins, and other materials have survived a hundred and forty years. The bodies and the boxes are now beginning to receive the attention they deserve. This paper traces the history of the collection and of modern attempts to bring it from the realm of Egyptomania into the sphere of Egyptology.

Robyn Gillam, York University, Toronto: *Restaging the Triumph of Horus: A Pedagogical Strategy for Undergraduates*

H.W. Fairman's publication of a Ptolemaic dramatic temple text provided the basis for an unusual group assignment in a second-year Humanities course at York University in Toronto in the spring of 1998. This presentation will examine some of its most important pedagogical aspects and suggest how they may be further developed.

Geoffrey Graham, Yale University: *Crowns and Insignia in Osiris Bed Scenes*

In later Egyptian iconography, various objects and props tend to lie under the funerary lion-bier of Osiris. Often crowns, sceptres, staves, and other accoutrements of divine kingship were lined up in a sort of *frise d'objets* beneath the god. This paper will attempt to elucidate the significance of such insignia to the regeneration of Osiris, noting to which episodes of the Osirian rituals they

may have pertained and drawing parallels with mortuary texts and similar iconography from other contexts.

Lyn Green, Royal Ontario Museum: *Food and Medicine in Ancient Egypt and Ancient Greece*

Classical philosophers and physicians had definite ideas about the properties of different food groups and their effect on the human body. This paper examines the evidence from different types of Egyptian sources (artistic, textual) to determine if similar schools of thought existed in ancient Egypt. More attention will be given to the ancient theories about the qualities of various food items than to chemical breakdowns of their food values, although these modern data will also be considered.

Gary Greenberg, Biblical Archaeological Society, New York: *Manetho's Eighteenth Dynasty: Putting the Pieces Back Together*

In the third century B.C., an Egyptian priest named Manetho wrote, in Greek, a history of his native country. Although no copies of his original manuscript have yet been found, redacted portions have been preserved in the writings of Josephus, Africanus and Eusebius. These preservations, which focus primarily on Manetho's chronology of Egyptian dynasties, contain numerous inconsistencies and present many problems, but they have served as the basis for our present arrangement of pre-Alexandrian Egyptian history as a succession of thirty or thirty-one dynasties. Much of the writing about Egyptian chronology attempts to either reconcile or reject Manetho's history with respect to archaeological records.

Manetho's Eighteenth Dynasty provides a good illustration of the many problems associated with his dynastic chronology. While clearly based on some accurate ancient records concerning the kings of that dynasty and the lengths of their reign, the record as it has been preserved contains many errors. It lists more kings than actually served; his Greek transliterations don't always easily correspond to recognizable Egyptian names; to the extent some kings are identifiable, they are listed out of order; there is confusion over the name of the dynasty's first king; and it includes Sethos and Ramesses in the Eighteenth Dynasty, giving the former an impossibly long reign of 59 years.

In this paper, I will cross-reference Manetho's Eighteenth Dynasty chronology with data from the archaeological record and show that in its original form it contained an accurate and precise correlation with the archaeological data but

that his redactors made several mistakes, among which were: counting separate portions of a king's reign as if they applied to two different kings; in the case of Akhenaten and Smenkhkare, combining the two reigns together; failing to account for co-regencies; and confusing lines of summation with the lengths of reign for particular kings. In the course of the paper, I will show the trail of errors made by Manetho's redactors, reconstruct his original chronology, and resolve the confusion over the name of the first king of the dynasty.

Katherine Griffis-Greenberg, University of Alabama, Birmingham:
Mystery and Definition: Two Diverse Funerary Pieces From the Birmingham (Alabama) Museum of Art

While large Egyptian collections are well known throughout the world and among scholars of ancient Egypt, there is a wealth of excellent pieces on display in lesser-known museum collections. Many of these collections, however, are inadequately documented due to vagaries of record keeping, no on-site curator on the museum premises, and lack of publication. As such, researchers and Egyptologists often are unaware of these pieces as sources of knowledge of ancient Egyptian culture. As a result, there is a lack of accurate information on these smaller collections, even though on public display. Such is the case of the fine collection of the Birmingham Museum of Art in Birmingham, Alabama, which houses approximately 25 pieces of ancient Egyptian artifacts ranging from the Old Kingdom through the Ptolemaic Period.

In October 1999 through mid-January 2000, the Birmingham Museum of Art will host the "Searching for Ancient Egypt" exhibition from the University of Pennsylvania. As part of its preparation for this exhibit, the Museum also intends to highlight pieces of its own Egyptian collection, the majority acquired by contributions of actual pieces from private individuals or by purchase using contributor funds since the early 1960s. The paper to be presented will highlight two fine pieces from the Museum's collections—the *False Door of General Fefi*, from the 6th Dynasty, and the enigmatic *Feminine Figure*, of unknown period and provenance, according to museum records.

The False Door of General Fefi presents a detailed biography of a military official's life in Old Kingdom Egypt, whose owner described himself as "Sole Companion to the King." This piece was purchased via private funds given to the museum in 1983, and has been described in the Birmingham Museum of Art publication, *Through Ancient Eyes*, from its 1988 exhibit on portraiture in ancient Egypt. Features of this door will be discussed in detail, noting its individual-styled hieroglyphs.

Less is known about the second piece, a small statue of a female referred to as the *Feminine Figure* in BMA records. The museum is not clear when or how this item was acquired, and therefore, dating and provenance are not known. This paper will offer some speculative comments about the dating of the statuette, name and possible status of the individual, based upon artistic features and inscription. Both the presenter and the Museum are welcoming comments and assistance in further detailing this statuette, however.

Li Guo, University of Chicago: *The Quseir Arabic Documents: A Preliminary Report*

This is a work-in-progress report on my research on the Arabic documents from the Red Sea port of Quseir. General issues of the date, provenance, and the classification of the texts will be addressed. This is to be followed by the significance of these documents as new sources for historical inquiry, especially the history of the Red Sea and the Indian Ocean trade.

Helena Hallenberg, University of Helsinki: *Sultan Qaytbay's Khanqah in Dasuq*

During the Mamluk period and even during the Ottoman period, it was not unusual for rulers to take up patronizing individual saints and religious institutions. In Egypt especially, the rural saint Ahmad al-Badawi of Tanta was popular among the Mamluk elite. His rival was another Deltan saint, Ibrahim al-*Dasuqi* (ar. 653-96/1255-99), whose life and cult have not been much studied. Sultan Qaytbay (872-901/1468-96), one of the last Mamluk sultans, is pictured as a pious Muslim, active in building religious and public welfare institutions. One of his less known establishments is a *khanqah* in *Dasuq*, in the Delta area, mentioned briefly in Halm's register and later by Carl F. Petry in his list of the Sultan's building activities as "a mosque." So far no detailed studies on Qaytbay's waqf-documents concerning *Dasuq* have been made. On the basis of a waqfiyya from 886/1481, we learn that Qaytbay endowed the shrine of Ibrahim al-*Dasuqi* and several other buildings in *Dasuq* to serve as an abode for the Sufis and to promulgate the memory of *sidi Ibrahim*. For the further development of the cult, Qaytbay's impetus was thus vital. This paper discusses the information to be gained from the waqfiyya in question. On the basis of the document, we can draw a picture of the buildings, the various daily Sufi activities that took place in *Dasuq*, as well as its public welfare functions, while having an idea of the evolution of the *Burhamiyya Order*, ascribed to *sidi Ibrahim*, as well. It is a rare description of a rural cult in its early phase.

Nicole B. Hansen, University of Chicago: *“The Living Egypt”: The Ethnoarchaeological Work of Omm Sety*

When Walter Fairservis first went to Egypt to excavate the predynastic site of Hierakonpolis in the late 1960s, he was struck by the similarity between the way of life in the nearby village from whence his workmen came, and the way of life revealed in the site he was unearthing. Consequently, he decided to add someone to his interdisciplinary team who could provide an ethnoarchaeological perspective. He turned to several well-known American Egyptologists for advice, and they unanimously recommended Omm Sety. An abridged version of Fairservis’ own words describing the genesis of Omm Sety’s project will form part of this presentation.

Omm Sety’s relationship with a number of Egyptian Egyptologists, among them Selim Hassan, has been a matter of much unsubstantiated speculation, and the evidence to support or deny these rumors will be discussed. Moreover, it would be easy to simply dismiss Omm Sety’s interest in connections between ancient and modern Egypt as a consequence of her personal belief that she was a reincarnated ancient Egyptian, but evidence that Hassan may have had a much greater influence on Omm Sety’s scholarly interests than first meets the eye will be explored.

The manuscript Omm Sety composed for Fairservis consists of folkloric material she collected over four decades, primarily by personal interviews, observation, and often direct participation. For most of the approximately one hundred subjects in the manuscript, Omm Sety compared the folkloric evidence with similar beliefs and practices attested in ancient texts, art and archaeological evidence, and made suggestions about connections. An overview of the topics covered will be given and a few sample passages read.

The few scholars who have had the opportunity to read Omm Sety’s manuscript have agreed that with the proper editing, it would form a valuable work deserving of publication. Plans to publish an annotated version of the manuscript which will form a useful resource for ethnoarchaeologists, anthropologists, Egyptologists and the interested lay public will be presented.

James A. Harrell and V. Max Brown, University of Toledo: *Discovery of a Late Period Naos Quarry in Rod el-Gamra, Egypt*

Rod el-Gamra is situated midway between the Nile River and Red Sea in the southern part of Egypt’s Eastern Desert (at 24° 45.72’N, 33° 59.31’E), and there a small quarry for dolerite porphyry was discovered in 1998. This quarry is

notable for containing five complete naos shrines and fragments of others. The naoi all have the form of a rectangular box with a pyramidion on top, are undecorated and uninscribed, and range in height from 1.02 to 1.48 m. Adjacent to the quarry are the well-preserved remains of the quarrymen's huts. The stone from which the naoi are carved is the distinctive greenish black-and-white porphyry that was used exclusively during the 30th dynasty for several well-known statues. This together with the pottery and the unusual style of the naoi firmly date the quarry to the Late Period and probably the 30th dynasty.

The Rod el-Gamra quarry is also notable for having the earliest evidence so far found in Egypt for the use of iron tools in quarrying. This evidence includes: (1) wedge-shaped holes for insertion of the iron wedges used in splitting the stone; (2) pointed and flat-edged chisel marks on the naoi and quarry blocks which are too hard to be cut by any metal softer than iron; and (3) a slag deposit from the blacksmith's forge where the iron tools were made and repaired.

Melinda K. Hartwig, Institute of Fine Arts, New York University: *"O all you who live, who enter into my tomb": Style, Audience and Ideology in Private Theban Tomb Painting*

In this paper, I will argue that the painting of Theban tomb chapels was not only intended to be an aesthetic experience, but also—in content and style—a method of discourse. Chapel paintings were not a static decorative entity in an ancient monument, but an agent of social dialogue that took place between the tomb owner on the one hand, and family members as well as a wide range of other visitors on the other. In this way, later generations of visitors were not only aesthetically impacted, but also interested and instructed by the art.

Within certain parameters, Jan Assmann and other scholars have discussed the social and aesthetic dimension of Egyptian funerary art; however, I base my discussion on modern critical theory, which is not routinely applied to Egyptian art. Critical theory notes that a work of art is a system of culturally and historically determined signs, and that it is through the viewer, the interpreter, that those signs acquire meaning. Therefore, a work of art is not a static creation but a system of communication where the conventional signs of a culture are articulated and disseminated through society. These conventional signs held ideological significance, reflected the thought systems associated with the institutions of the state which disseminated the values of the controlling elite, and ensured that their interests went unchallenged from generation to generation.

Applied to Theban tomb painting, this paper will reconstruct the type of viewer who visited ancient tombs based on visitor inscriptions and graffiti, the address in the "Call to the Living," letters to the dead, ostraca, and archaeological remains. These visitors could be performers of the deceased's cult such as family members and priests; professional colleagues; other tomb owners who came for ideas for their own tombs; artists in search of models; and tutors and pupils of scribal schools. The paper will analyze visitor and other inscriptions in order to reconstruct how the decoration impacted and was intended to impress these viewers.

In the paper, specific examples will be provided of the system of signification, which was intended to engage a visitor's interest in Theban tomb chapels dating to the reigns of Thutmose IV and Amenhotep III. How this system expressed the ideology of state institutions in art will be shown in terms of text, image, style and composition. One important example of ideological discourse will be examined by investigating usurpers of private tombs who preserved, and in some cases emulated, the original style and institutional focus of the painting. This paper will argue the content and style of painting in tomb chapels was a method of discourse that defined and associated the deceased individually and collectively with his family and participation in state institutions. And, this discourse was a means of communication that intrigued, instructed and disseminated ideological values to later viewers.

Harold M. Hays, University of Chicago: *Form and Context of the Ancient Egyptian Lion-Bed*

Even with two important contributions devoted to the imagery of the lion in ancient Egyptian art [Ursula Schweitzer, 1948. *Löwen und Sphinx im alten Ägypten* (ÄF 15). Glückstadt: J.J. Augustin] and text [Constant de Wit, 1951. *Le rôle et le sens du lion dans l'Égypte ancienne*. Leiden: E.J. Brill], a detailed study of the lion-bed has yet to be presented to the public.

Having examined well over one hundred published examples of plastic and pictorial lion-beds ranging in date from Dynasty 4 through Dynasty 25, I propose to present a typological classification of their different forms and to outline the contexts in which they appear. (Certain objects which will not be considered: chairs of any kind; stone beds with lion motif, but either too large or too small for humans to lie on; other items not intended to directly or otherwise support a human figure, such as litters for carrying sarcophagi and gaming stands; beds with heads of beasts other than lions; beds without lion-motif, such as with bulls' legs or with no bestial connection at all, including so-called corn-Osiris figures.)

There are eight basic forms of lion-beds, ranging from the simple (long, flat surface with leonine legs) to the complex (long, flat surface, leonine legs, lion head, footboard, and tail). None of these forms is restricted to any particular context.

There are eight basic contexts in which lion-beds appear: “daily life” contexts (e.g., lion-bed being prepared by servants, seat for man and woman engaged in leisure activity, found as mortuary equipment, *et cetera*); funeral procession contexts (with or without incorporation of divine figures); underworld contexts (e.g., 10th Cavern of Book of the Dead utterance 168, Scene 40 of the Book of Gates, and others); contexts with Isis and Nephthys and a few of related sorts (e.g., Isis and Nephthys alone with the lion-bed; the two with an avian hovering over the loins of a mummy on the lion-bed; the two together with a sun-disk from which streams light; the two together with Anubis; and contexts without Isis and Nephthys, but with avian, sun-disk, or Anubis); contexts with Isis and Horus; contexts with a king in the role of “the protector of his father Osiris” giving life to himself, he also being in the role of Osiris; birth-cycle scenes 4, 9, and 12; and Sed-festival contexts. It will be seen that the lion-bed is often explicitly associated with death, resurrection, procreation, or a combination of these.

The presentation will be highly visual, showing slide examples of each form and context of lion-bed, with note being made in passing on date of appearance and provenance.

Jennifer Hellum, University of Toronto: *Defining Myth in the Pyramid Texts*

For all intents and purposes, until the Middle Kingdom at the earliest according to the remaining evidence, ancient Egypt did not have myths in the form of prose narrative; however, the Pyramid Texts of the Old Kingdom betray widespread and constant use of mythic allusion and imagery. From this evidence, it would appear that our prose-narrative idea of myth does not coincide with the ancient Egyptian idea.

In order to recognize an Egyptian notion of “myth,” we must first define the term, both semantically (“myth is”) and existentially (“myth means”). In this definition, a clear recognition of twentieth-century bias is vital. It is impossible to know with certainty how any ancient culture interpreted and used myth and some prejudice is unavoidable; however, if this bias is recognized and that recognition retained in such a study, the attempt is not worthless. Having thus defined “myth,” and keeping in mind inevitable bias, it is necessary to go back to the texts themselves—here, the Pyramid Texts—and attempt to

recover, as much as possible, the Egyptian sense of “myth.” This is done by examining the uses to which mythic imagery and allusion are put in the texts, in the light of a definition outside of prose narrative.

Carolyn Higginbotham, Muskingum College: *Egypt's Asian Empire: Direct Rule or Shared Governance?*

This paper re-examines the definition of empire as applied to Ramesside Egypt, focusing especially on the system of governance by which Egypt ruled its Asian holdings. Two models are considered: 1) direct rule through military occupation and direct imperial administration and 2) shared governance through vassalage with oversight by imperial circuit officials. In contrast with previous studies, which have focused on one particular type of evidence, the author's dissertation, on which this paper is based, undertakes to survey all of the relevant categories of evidence: texts, pottery, non-ceramic vessels, objects, and architecture. In the study of the archaeological evidence, the pattern of distribution of artifacts, both within and among sites, was found to be significant. These distribution patterns, together with the limited corpus of artifacts, point to elite emulation by the local city princes. Taken together with the textual evidence, they suggest that the shared system of governance, in place in the Amarna period, was not substantially altered during the Ramesside period. Permanent Egyptian presence in the region seems to be limited to small garrisons at Beth Shan and Deir el-Balah, a granary at Jaffa, and an installation of undetermined character at Gaza.

Thesis Title: *The Egyptianization of Ramesside Palestine.*

Tammy R. Hilburn, University of Memphis: *State of the Nation: Canopic Function, Royal Anatomy and Amarna Style*

Prior studies of canopic containers have focused on chronology and style. The material investment in this class of funerary objects, as well as the use of a codified iconography, however, suggests a highly developed cultic function for canopic jars, which went far beyond the mere preservation of the viscera.

Conceptual investigation of Egyptian attitudes toward the part of the body from which the viscera derive reveals that the abdominal region had significant symbolic value. An examination of the *canopic* equipment of Tutankhamun illustrates ancient Egyptian attitudes regarding the viscera and abdominal region. I propose to identify the tutelary gods and goddesses, protectors of the viscera, in conjunction with the Greater and Lesser Enneads and, ultimately, with the concept of the royal embodiment of the nation-state.

Textual materials and stylistic developments from the reign of Amenhotep III demonstrate the close association between the concept of the royal embodiment of the nation-state and the role of fecundity figure. Observation of this development can be extended into the reign of Amenhotep IV and usefully applied toward a clearer understanding of the unusual royal body type exhibited during the Amarna period.

This paper will explore the relationship between the unusual representation of the physique of Akhenaten and the issue of fecundity as a reflection of the literal embodiment of the nation-state in the royal persona.

James K. Hoffmeier and Stephen O. Moshier, Wheaton College: *The East Frontier Canal Archaeological Project in Sinai, 1998 and Beyond*

This project (EFCAP) was initiated in response to the Supreme Council for Antiquities call for focussed archaeological investigation in North Sinai because of the threat posed to scores of ancient sites by the As-Salam irrigation project. Of particular interest to me was the little known East Frontier Canal. The geologists who discovered the canal proposed connecting it to the one shown on the relief of Seti I at Karnak, and that it may have been part of Egypt defense network with Asia (*American Scientist* 63 [1975] 542-548). Three short seasons in 1993, 1995 and 1998 produced little additional evidence regarding the canal itself because of various forms of development in the area, not the least of which is the progress being made on the As-Salam canal. Consequently, the canal traces east of Qanatara Sharq have largely been eradicated.

Our study of the Qanatara-Pelusium region by satellite images in order to obtain further information about the canal, has revealed traces of a structure that appears to be a fort. In May of this year, a small team of the EFCAP plans to visit this area to study if surface remains are visible, which might help us understand the nature of this site and what promise it holds for excavation work. If the results of this survey are positive, we would hope to begin excavations in the spring of 2000.

Textual evidence informs us that from the Wadi Tumilat north to the coast was well defended by various military outposts and forts. Recently, forts have been discovered at Tell Hebua, Tell Keduha and Tell Abu Sefêh, spanning from the Second Intermediate Period down through Greco-Roman times. It is our belief that additional military installations are yet to be identified in this region, especially in the New Kingdom period, as only one has been found from the Empire period, namely Tell Hebua. Perhaps this site will yield New Kingdom remains.

T. Emil Homerin, University of Rochester: *“In Memory of the Beloved”*: *Ibn al-Farid and the Poetry of Recollection*

The fading traces of an encampment, a water trench, or other remains empowered the pre-Islamic Arab poets to recall and evoke the blissful union of days gone by and to ponder their destiny in the harsh reality of separation and death. Six centuries later in the verse of the Egyptian poet Umar Ibn al-Farid (d. 632/1235), the poetic landscape is still very much the same, filled with the desert flora and fauna of the Bedouin poets, and with their longing. But Ibn al-Farid’s desert is often the locus for other powerful forces, and specific landmarks show that his dunes, valleys, and their gazelles are near Mecca and Medina, the holiest Muslim land. In such a context, Ibn al-Farid’s dhikr, his “recollection,” becomes more than a poetic reverie, as it also resonates with the Sufi dhikr, the practice of meditation undertaken to induce ecstasy and, perhaps, too, the beatific vision. In this paper, I will explore the role of dhikr/recollection in several poems by Ibn al-Farid, and suggest that he blends the traditions of classical Arabic poetry together with Islamic mysticism to intimate deeper spiritual dimensions within life, and to call his listeners to set out on a pilgrimage leading back to God.

Russell J. Hopley and James G. Keenan, Loyola University: *Medinet el-Fayyum: An Egyptian Provincial Capital in the Later Ayyubid Era*

At the beginning of the tenth chapter of Uthman b. Ibrahim al-Nabulsi’s “*Tarikh al-Fayyum*” there is a dense five-page description of the province’s capital city, Medinet el-Fayyum. These pages give an unusual glimpse at a medieval Egyptian city well below the level of those great cities to which historians of the Middle East have most commonly devoted their attention. It is nonetheless a city worth attention because, through Nabulsi’s text, we are given a strong impression of the city’s general layout together with extensive details about its agricultural environs and its own social and economic activities. Information about city building is greatly extended in Nabulsi’s eighth chapter, a list of the province’s mosques, prayer-houses, churches, and monasteries. Medinet el-Fayyum turns out to have had twenty-nine prayer-houses; for each of these Nabulsi provides a name and, very often, a telltale social or topographical detail. On the basis of this information, this paper seeks to create a descriptive “map” of Medinet el-Fayyum as seen through the eyes of a keen and meticulous medieval observer.

Nancy Arthur Hoskins: *Tissu Collé: Collage with Coptic Cloth*

A special collection of Coptic cloth is at the Henry Art Gallery. This collection is unusual because the fragments are in a pair of albums—*The Text Album* and *The Textile Album*. This collection is unique because the two album covers and six other pages are covered with a collage of Coptic fragments. Another oddity, a shallow box with an assemblage of textiles and artifacts, is at the back of *The Textile Album*. The albums are splendidly strange—a curiosity among Coptic collections.

The albums, a gift from alumna Helen S. Poulsen, were purchased in 1947 at a Los Angeles bookstore. The dealer would not reveal the seller, but they were sold by a mysterious *Monsieur X* at an auction in Paris in 1928. Two 1913 letters document that the Antinoé textiles were owned and assembled in the albums by Henry Bryon. Albert Gayet (1856-1916) the “archeologist of Antinoé” was invited to see the albums, commented on their charm, and autographed the *Textile Album*: “The exploration of Antinoé is the resurrection of a world. This statement by a foreigner, a German scholar, has been largely ignored in France, except among some savants.”

Gayet brought back to France an immense cache of cloth, mummies, encaustic paintings, and other artifacts discovered during his digs. Eventually, the grave goods he discovered were given to museums in France or sold to public and private collections around the world.

The two albums contain one hundred forty-four separate pieces of fabric and eight artifacts. There are pages covered with one large fragment, other pages with two or more pieces, and the collage covers and pages. Besides tapestry, there are textiles of other techniques and embroidered linens. The fabrics are either Coptic or Early Islamic and the embroideries probably Mamluk.

Bound in *The Text Album* are two books by Gayet—*Antinoé et les Sépultures de Thais et Sérapion* and *Fantomes d' Antinoé, Les Sépultures de Leukyoné et Myrithis*. There are thirty fragments within this volume. Besides the cover, there are two other collage pages.

The Textile Album is like a scrapbook filled with one hundred fourteen textile mementos of Egypt. The cover and four other pages are of fabrics arranged in a collage. The box at the back is as weird and wonderful as a Joseph Cornell. Within the box there is a decorative headband, a glass-covered box with a lock of hair, a cap, a sandal, a leather strap, a weaver's comb, a spindle shank, two spindle whorls, and tapestry and embroidered fragments.

Although the arrangement of the fabrics in the albums and the collage format is unique, the materials, structures, and styles fit comfortably into the Coptic oeuvre. No similar albums have been found, but many textiles that match album fragments were discovered during my research in the Musée du Louvre and in the Gayet collections at other French museums. Similar textiles are in the Gaye collections at the museums in Florence, Ravenna, and the Vatican.

Anne Igoe, University of Memphis: *The Griffin Motif and the Tell el-Dab'a Frescoes*

In 1989, Dr. Manfred Bietak and his Austrian based team of archeologists discovered several thousand Minoan fresco fragments at the northeastern delta site of Tell el-Dab'a. This discovery has compelled scholars to re-examine previously accepted paradigms of Egypt/Minoan relations in the late Bronze Age. While a long history of contacts between Minoan civilization and ancient Egypt may be well documented, this discovery indicates a higher level of contact dating to the early Eighteenth Dynasty than previously assumed by Egyptologists.

Dr. Bietak has indicated that the frescoes are of very high quality, and that they contain iconographic elements indicating the presence of Minoan royalty at the site. He further suggests a royal marriage, to have taken place between King Ahmose, founder of the Eighteenth Dynasty, and a Minoan princess. The presence of a griffin fragment is the primary iconographic element upon which Dr. Bietak bases this theory. The griffin, the origins of which may be noted as possibly Mesopotamian in nature, functioned in Minoan art as a protector of royal women and of the goddess.

The Tell el-Dab'a griffin appears identical in style and pigment composition to an example discovered at the West house during the 1969 excavations at Thera. This griffin seems to have served as a prototype for the Tell el-Dab'a griffin, as the Theran frescoes are the closest to the Dab'a frescoes in terms of chronology. Other artistic and iconographic similarities between the two fresco groups are striking. Some of the Theran frescoes exhibit strong "Egyptianizing" characteristics, specifically in regard to the Nilotic river scene. Seen here is a Minoan griffin bounding across a hilly landscape, which contains depictions of species of flora and fauna clearly of Egyptian origins. According to J. Leibovitch, the flying-leap gallop illustrated in this scene finds its origins in the hunting scenes of the Eighteenth Dynasty.

Because the griffin is considered to be a motif of exceptional significance in terms of late Bronze Age Aegean iconography, the Tell el-Dab'a discoveries

warrant an in-depth study into its iconographic significance at the site. The symbol of the griffin is one that is evident throughout the history of ancient Egyptian iconographic development. Though a Near Eastern borrowing of this symbol has been well contested by scholars, the apparent close nature of Egypto/Minoan relations dating to the Dab'a discoveries requires a re-examination as to the Egyptian origins of the motif of the griffin.

Salima Ikram, American University in Cairo: *The Animal Mummy Project: An Update*

The paper will recapitulate the different types of animal mummies found in Egypt and that are now in the Cairo Museum. This will be followed by a brief history of the study of the mummies in the museum, and then go on to describe our project, which consists of making a new catalogue of all the non-human mummies.

This will consist of visual exams, as well as x-rays, bandage descriptions, etc. In the talk I will show some of the results of our work and the problems that we face. I hope to be able to include a section on faked mummies.

Richard Jasnow, Johns Hopkins University: *A Progress-Report on the Book of Thoth and Remarks on the Later Columns*

In this paper I discuss the current stage of research on the composition, which is being jointly published by Professor Karl-Theodor Zauzich (University of Würzburg) and myself. After remarks on the overall structure of the text, I will focus on the results of our work on the last several (consecutively preserved and complete) columns, which have not yet been presented.

Edward D. Johnson, University of California, Los Angeles: *The 1998-1999 Field Season at Hierakonpolis*

The Hierakonpolis Expedition, under the direction of Renee Friedman and Barbara Adams, returned for a fourth season of renewed work in November 1998 through March 1999.

During the first part of the season, investigations in the Predynastic and Early Dynastic cemetery of the elite population were continued by Barbara Adams. In the second half of the season, work was concentrated around the mudbrick enclosure attributed to King Khasekhemwy of Dynasty 2. Anomalies detected

during a magnetic survey undertaken to the east and north of the enclosure in March 1998 were explored by excavation. Excavations were also undertaken within the enclosure to investigate and map the remains of a mudbrick structure, which contains a rose granite column base located near the center of the enclosure.

Conservation work, enabled by a United States Agency for International Development grant, administered by ARCE's Egyptian Antiquities Project, continued within the decorated rock cut tombs of Hormose, Chief Prophet of Horus of Nekhen during the reign of Ramses XI (Dynasty 20) and Djehuty (reign of Tuthmosis I). Preliminary work was also begun in the Old Kingdom tomb of Ny-ankh-Pepy and the Second Intermediate tomb of Horemkhawef, which will be completed in the third season of the grant.

Edward D. Johnson, University of California, Los Angeles: *Conservation of the Dynastic Tombs at Hierakonpolis*

The site of Hierakonpolis includes the remains of a number of decorated dynastic tombs from the Old, Middle and New Kingdoms, including a rare example of a late twentieth-dynasty tomb from the time of Ramses XI, all of which badly needed conservation.

Funding for such conservation has been provided through an ARCE Egyptian Antiquities Project grant for the beginning of the 1998 field season and continuing through the field season for the year 2000.

This paper will outline the various problems presented by each of the tombs, each of which is different in character, the conservation techniques and materials used in solving them to date and those anticipated to be used in the next season.

Michael Jones, American Research Center in Egypt: *The American Research Center in Egypt Wall Paintings Restoration Project at the Monastery of St. Anthony, Egypt*

This project is funded by the United States Agency for International Development under the Mubarak-Gore Agreement for sustainable tourism and is carried out by the Antiquities Development Project of ARCE in conjunction with the Monastery of St. Anthony. The cleaning and restoration of the wall paintings is being done by a team of Italian restorers from Rome, led by Adriano Luzi and Luigi de Cesaris, who previously worked with the Getty-funded project in the tomb of Queen Nefertari at Luxor.

When, in 1996, ARCE began work on the wall paintings at St. Anthony's Monastery, the whole interior of the church was covered in soot, oil and several layers of disfiguring overpainting. The original 13th-century murals were all but invisible. During the first weeks of work it quickly became clear that the dirt and overpainting had preserved an extraordinary masterpiece of Egyptian medieval art. Now, nearly three years later, the restorers have almost completed their work in the church. They have revealed paintings that mingle influences from icon traditions of Egyptian Christian art as well as the contemporary Arab culture of Ayyubid Egypt. In addition, survey work and an architectural examination of the church show that the building is far older than was previously supposed by both art historians and archaeologists. This is supported by the discovery of well preserved wall paintings stylistically datable to the 6th-7th centuries.

This paper will present a summary of some of the technical aspects of the project, and describe some of its achievements. It will emphasize the importance of restoration and conservation work in Egypt today. It will also include a synopsis of the valuable contributions being made by scholars and specialists in many fields, which will greatly enhance the significance of the results. The discussion of St. Anthony's will be followed by a brief synopsis of an existing conditions/conservation study of the tomb of Seti I.

Ursula Kaplony-Heckel, University of Marburg: *"Eight and One Third of A Hundred" and Other Percentages in Theban Temple Receipts*

It was customary in Ptolemaic Thebes to confirm payments to the bank for the tax of "one tenth," to provide receipts for artabas of grain in units of "one fourth" or "one sixth" (or fractions thereof), and to measure arouras down to units of "one thirty-second." However, since 1954, with additional examples published in 1957 and 1965, three Demotic ostraca have provided examples of receipts for percentages: Uppsala 608 (Published in St. V. Wängstedt, *Ausgewählte demotische Ostraka*, No. 44) and Lichtheim, Medinet Habu 150 for 8 1/3 %, and Zurich 29 (Published in St. V. Wängstedt, *Die demotischen Ostraca der Universität zu Zürich*, 1965) for 4(?) %. In the publications, though, the percentages were left unread. Clarification of these passages is offered by the Demotic temple receipt Ostrakon Bodleian 443 in Oxford, in which 7 % is explicitly converted into artabas of oil seed.

From the later Ptolemaic and early Roman eras we now know five attestations for 8 1/3 %, three attestations for 7 %, one attestation for 4 %, and three attestations for 1%, always referring to surcharges on temple receipts (NB. According to papyrologists, the contemporary Greek texts indicate no

percentages), while the corresponding percentage is not specified. To which surcharges do the percentages refer?

Hiroko Kariya, Brooklyn Museum of Art: *Conservation of Sandstone Fragments at Luxor Temple*

The five-year conservation project of nearly 2,000 sandstone blocks at Luxor Temple is currently carried out by the Epigraphic Survey of the Oriental Institute, University of Chicago and supported by ARCE's Egyptian Antiquities Project, the Supreme Council of Antiquities of Egypt and the United States Agency for International Development. The sandstone blocks with relief decorations (partly painted) originate from the walls constructed during the reigns of Amenhotep III, Tutankhamun and Seti I. These blocks, uncovered during the 1950-60's and now stored at the southeast corner of Luxor Temple, exhibit various deterioration phenomena such as natural weathering from improper storage, granular disaggregation/delamination of stone and flaking of paint layers due to the presence of soluble salts, and fractures from physical pressure, etc.

The central purpose of this conservation project is to determine the most effective conservation method, locate any appropriate conservation materials available on site and finally, to stabilize actively deteriorating fragments. This project includes the examination and treatment of fragments as well as written and photographic documentation of treated pieces.

In order to handle massive quantities of cultural material within a limited time, and with limited access to conservation materials and facilities on site, preventive conservation became equally important to the treatment itself. Preventive conservation generally means reducing causes of deterioration by controlling various environmental factors in order to preserve the current condition of objects. In the case of the Luxor Temple fragments, this can be achieved by managing the site and organizing data properly, i.e., the installation of proper storage, the survey of the entire collection, the creation of a computer database, the installation of a climate monitoring data-logger.

Because of the issues mentioned above, this project necessarily embraces varied approaches to conservation while simultaneously illustrating some limitations encountered during their implementation. Consequently, it may be able to serve as a model case for other sites with similar problems.

Deanna Kiser, University of California, Berkeley: *Innovation in Eighteenth Dynasty Private Tomb Painting: The Depiction of Texture as an Independent Development*

During the fifteenth century BCE, Theban tomb painters evinced an increasing interest in the depiction of texture. This is but one example of the spirit of experimentation that characterizes the evolution of tomb painting during the Eighteenth Dynasty. While the Egyptian artists had been steadily developing their technique, using patches of color and brush strokes executed over one another, specific tombs from the early-to-middle Eighteenth Dynasty portray an increased sophistication of the process (W. S. Smith, *Interconnections*). It is especially evident in instances illustrating the fur or feathers of animals. It has been argued in the past that the experimentation by Theban painters may in part have resulted from Minoan influence; the case of enhanced movement in compositions has often been cited as an example of such influence. Smith and others have demonstrated that this depiction of texture was *not* borrowed from Cretan artists, but was instead an independent development in the evolution of tomb painting that accompanied other changes at this time.

This paper briefly examines the influence on Egyptian painting by Minoan example and argues that the main source of innovation during the middle Eighteenth Dynasty was more probably an expanded use of painting during this period. Following the inception of the Valley of the Kings as the preferred royal burial site, the Theban private necropoleis exploded with opportunities for painted decoration, especially given the often poor suitability of the limestone for relief carving (W. S. Smith, *Art and Architecture*). Upon examination of private tomb paintings from the reign of Amenhotep II (ca. 1426-1400 BCE) in particular, it is evident that some Theban artists were already proficient in the depiction of texture, the tomb of Kenamun (TT 93) conclusively displaying their ability. These illustrators increased their repertoire of techniques and forms after having literally and figuratively been given room to expand.

Joel Kraemer, University of Chicago: *Maimonides' Intellectual Milieu in Cairo*

Abu 'Imran Musa b. Maymun al-Qurtubi (Maimonides) was immersed in the cultural life of his milieu and moved in the highest intellectual circles of Cairo, as we learn from his own correspondence and from the testimony of contemporaries. He arrived in Cairo about 1165 during the final years of Fatimid rule and he lived there well into that of the Ayyubids, most especially the era of Salah al-Dain (Saladin). This paper explores his relationship with these rulers and with the intellectual elites under them.

Diana Wolfe Larkin, Mount Holyoke College Art Museum: *Egyptian Royal Images at the Mount Holyoke College Art Museum*

Three unrelated representations of kings serve to draw attention to the small but noteworthy collection of ancient Egyptian art at the Mount Holyoke College Art Museum in South Hadley, Massachusetts. The college, founded in 1837, is the oldest institution in the United States, for the higher education of women. Examples of the world's art have been displayed to support the curriculum since 1876, with Egyptian objects included by around 1900. Almost entirely unpublished, the Egyptian works now number over 75 and range from sculpture to funerary equipment to objects of daily life.

Among works that deserve to be better known in the Egyptological community is a limestone relief, acquired in 1909, showing the head of King Amenhotep I wearing a blue crown. The relief once formed part of a private stela erected in the deified ruler's honor by a 19th-Dynasty resident of Deir el-Medina. An adjoining fragment with the rest of the king's figure and that of his mother Ahmose-Nefertari was identified in 1996 in the Egyptian Museum in Turin. The figures may represent statues that were carried in procession at festivals. The fortuitous discovery of the transatlantic match of the two separated relief elements is one of many productive results of fresh scholarship on the Mount Holyoke objects occasioned by a recent gallery reinstallation project.

Another work that has been re-evaluated is the bronze head of an unidentified king, acquired in 1974. While bronze statuettes of gods have survived in great numbers from ancient Egypt, bronze images of kings are relatively rare. This head, 4.3 cm. high, most likely belonged to a statuette showing the ruler worshipping a deity. The king wears a close-fitting cap-crown embellished with disks. Though long classified as Sety I of Dynasty 19, the image may instead belong to a ruler of the Third Intermediate Period.

In addition to its many original works from ancient Egypt, the museum also has a collection of 20 plaster casts of Egyptian art. These were acquired early in the 20th century, when they were considered indispensable teaching aids. Tastes and educational practices have changed, but such casts can still be instructive, and some are important in their own right. Such is the case with a replica at Mount Holyoke of a relief at the tomb of Ay at Tell el-Amarna, showing Akhenaten, Nefertiti, and three daughters at the Window of Appearances. The tomb was vandalized shortly before Norman de Garis Davies prepared his 1908 publication of it, and portions of the scene in question were hacked away. Mount Holyoke's plaster cast allows us to see the scene as it appeared before the damage occurred.

Fred H. Lawson, Mills College: *The Consolidation of Sovereignty in Egypt*

Egypt insisted relatively early on that international relations in the Middle East be predicated upon the notion of sovereignty, that is, mutual recognition of the autonomy and territorial integrity of nation-states. A firm commitment to this principle is evident in the country's interactions with its neighbors in the years leading up to the Second World War, as well as during the discussions that led to the creation of the League of Arab States. Other Arab leaderships, most notably those of Iraq and Transjordan, adopted such a posture considerably later. This paper outlines the political-economic dynamics that set the stage for Egypt's early advocacy of sovereignty, and situates these trends in the context of current scholarship on international relations.

Mark Lehner, Harvard Semitic Institute: *Excavations at Giza 1988-98: A Summary*

Ten years and six seasons of excavation at Giza, south of the Sphinx, have revealed an extensive production complex for bread, fish, copper and other products and possibly houses for those employed in these industries. The major phase so far investigated dates to the reign of Menkaure and was abandoned soon after Dynasty 4.

Ronald J. Leprohon, University of Toronto: *Versification in Inscription Sinai 90*

Careful analysis of the inscription Sinai 90 from the reign of Amenemhat III shows that grammatical forms—Narrative Infinitives, *sdm.n.f.* forms, Compound forms, etc.—were used by the author of the text to introduce and separate clusters of phrases, each of which introduced a different theme. From this analysis it can also be seen that the text is actually written in verse rather than prose, with each cluster of phrases being arranged in groups of couplets or triplets.

Thomas J. Logan, Monterey Peninsula College: *The Jmyt-pr-Sales Document Combination*

The *Stèle Juridique* contains both *Jmyt-pr* and *swnt* documents transferring the same item. This combination is also probably reflected in Ahmose-Nefertari, Kahun II, I, and Khenmety inscriptions. The *Jmyt-pr*-sales document combination occurs from the Old to the New Kingdoms.

In addition, in the early Old Kingdom Metjen distinguishes between property that he acquired by purchase (*jn.n.f <r> jsw*) and by *Jmyt-pr*. This distinction is also seen in the admonition: “I do not empower (people) to transfer away (property) by sale (*rdj r jsw*) or by *Jmyt-pr*.”

This paper will discuss the reason for such redundancy. Namely a transfer by sale does not necessarily transfer the right to bequeath said property “from heir to heir forever.” For property transferred to someone other than the heir and for that property to be inheritable, an *Jmyt-pr* document is required. We will also discuss the type of property that could be transferred.

James R. Lowdermilk, Denver Museum of Natural History: *Calendrics and the Egyptian Unit Fraction*

This investigation begins with a question, as all investigations should. This question is “Where do the stars come from?” Always trying to take the naive point of view, after a few hours of observation, the simple answer is “They come from the East and move to the West.” If someone did not accept this as a sufficient answer, they might sit and watch as each star rises in the East. Eventually, after learning the patterns in the stars, he might notice a star rise that he did not see the previous day and then the sun would rise soon after. This is what we call a heliacal rising. If he waited and watched for the brightest star to rise the same way on its yearly path, he would observe what we call the Sothic rising. This paper investigates what data might be collected by counting the sunrises between successive Sothic observations and how the Egyptians might have analyzed this and other calendrical data using their mode of mathematics, unit fractions.

Unit fractions give simple calculations for the occurrence of the Sothic rising festival and the Birth of Re festival. They also simplify working with the Decan lists and star clocks. When unit fractions are applied to the Sothic cycle, the correct calculation for the beat frequency between the Egyptian civil new-year and the Sothic rising becomes evident. Lastly, application of unit fractions to the 25-year lunar cycle given in the Papyrus Carlsberg No. 9 provides evidence of knowledge of this cycle prior to Parker’s proposed date of 357 B.C.E.

J. Brett McClain, University of Chicago: *The Decade Festival of Thebes*

At a number of locations in the Theban area are inscriptions that refer to a procession or festival involving Amun of Luxor, which occurred every ten days. The relevant textual sources were first collected by Sethe in his work on Amun

and the Hermopolitan Ogdoad; and M. Doresse added additional inscriptions to the list, along with an important discussion of the Decade Festival and of the “veiled god” image which accompanies many of the texts. In light of A. Spalinger’s recent discussion of the limitations of official Egyptian religious festivals, it is appropriate to call attention once again to the Decade Festival, for the existence of such a rite, poorly-understood though it may be, has important implications both for the question of “popular” participation in formal Egyptian religion and for the study of how Theban ritual practice developed after the end of the New Kingdom.

Inscriptions referring to a festival occurring at ten-day intervals date from as early as the reign of Thutmose III, and during the New Kingdom it is in fact probable that such regular feasts were part of more than one temple's ritual schedule; but explicit reference to the decadal visit by Amun of Opet is not found until the end of the Ramesside period. From then until the Roman dominion, scattered texts refer to this god's procession every tenth day from Luxor Temple to the area of Medinet Habu. The explicit destination most often given is Kom Djeme (the Small Temple) where Amun of Opet, identified as Kamutef and Horus, appears before or “visits” Amun Djeser-set (identified with Ptah-tjemen or “the great *ba* of Egypt) and the primeval Hermopolitan Ogdoad. Many of these texts, and the most detailed descriptions of the rite, are from the post-Saite/Ptolemaic period. Unless the texts are to be disbelieved, during much of the first millennium B.C. the veiled ithyphallic statue Amun of Opet was carried across to Kom Djeme, or at least made an appearance *outside* Luxor Temple, every ten days, a “weekly” ritual in ancient Egyptian terms. Considering also the regenerative/fertility aspect of the god Amun of Opet as depicted in the “veiled god” reliefs, the importance of Kom Djeme as a “popular” cult-place during the Ptolemaic period, and the varied fortunes of Late Period Thebes through which this festival must have been maintained, it is unlikely that processions, an important ritual referent even in personal funerary papyri of Roman times. A fuller understanding of the theology and practice of the Decade Festival is thus essential for appreciating how such a regular religious occurrence would have been unimportant in the religious life of Thebans living near Luxor or the city of Djeme. Further, the Decade Festival exhibits the integration of Memphite-Hermopolitan cosmology into regular Theban ritual practice, a process whose origins may be found in the Eighteenth Dynasty but which was most fully expressed under the Ptolemies. Since the worship of Amun Djeser-set continued after other Theban cults had fallen into disuse, the Decade Festival, with its integrated theological background and Kom Djeme as its focus, may have been the most durable of the Theban Egyptian cults were practiced during the long history of ancient Thebes.

Sheila McNally, University of Minnesota and Vanca Schrunk, University of St. Thomas: *Romanization and Pottery Production in Egypt*

In 1991 Robert Gempeler published the pottery excavated at Elephantine, a large corpus that begins a generation after the Roman conquest of Egypt., and continues several centuries after the end of Roman rule. We have used his data to analyze the impact of the Roman presence on Egyptian pottery production and consumption. Gempeler defines 720 vessel types divided between table wares and kitchen wares. Table wares, which found their use in formal, even ceremonial contexts, are far more receptive to Roman influence than kitchen wares, but most of the receptivity concentrates in three groups (plates, deep bowls, and shallow bowls). The potters borrow directly, but also invent new forms by adapting and combining existing Roman types. Production of Roman-inspired forms begins in the Augustan period, steadily increases until it reaches a peak in the late Empire. It gains such a strong footing that it outlasts both Roman government in Egypt, and production of similar wares elsewhere in the Roman world, by several centuries. The Roman army seems to initiate the changes, but its role in the continuing process of Romanization is unclear.

Michael Mallinson: *Master Plan for the Preservation and Presentation of Old Cairo*

Old Cairo, the site of the Roman Fort of Cairo, and Fustat, site of the first Islamic capital of Cairo, are currently the largest undeveloped part of modern Cairo. The huge area of barren ruins and the Coptic quarter in Old Cairo have come under considerable pressure from the surrounding urban development. Until recently isolated from modern Cairo, it had become surrounded with sink estates, squatter occupations and noxious industries including the well known potters of Fustat who burnt bandages and tires to fire their pots. Not only pollution but ground water due to poor drainage also threaten the remains. The coming of the millennium, the revival of the Coptic area with major restoration works on the churches and the Coptic museum and the building of the Giza bridge and its attendant new roads have further made this neglected first center of Cairo vulnerable to redevelopment. The proposals put forward by *A Plan for Old Cairo* study this changing area's urban and social structure and through dialogue with the local inhabitants, church leaders and government representatives formulate a proposal to allow a new historic center for Cairo to be created to help control the area's development.

This new center, along with the other existing historic centers of Islamic Cairo, the Citadel and the Giza plateau are now all connected by the new road system and Giza bridge for easy access by visitors. The proposed new area would be

provided with a visitors' center adjacent to the sites of Fustat and Old Cairo within easy walking distance of the Coptic Museum and the Amr Ibn el As Mosque. It will allow the control and regulation of the increase of visitors while at the same time providing information on the archaeological remains and the historical development of Cairo.

At the same time as making these new proposals for access, *A Plan for Old Cairo* structures a series of studies and interventions to assist in the development of the area. A number of these, through the assistance of the American Research Center in Egypt and the United States Agency for International Development, have become realities. A project for removing ground water is going ahead, funded by USAID. It will have its effect on the archaeology monitored by Charles Le Quesne from our project. Excavations on the possible site of the North Wall of the Roman Fort by Charles Le Quesne and Peter Sheehan of the project team in an area proposed for redevelopment by the Cairo Governorate have been facilitated by ARCE and have just received approval from the Supreme Council for Antiquities. Within the walls, working with the SCA, the project is proposing lighting, paving, information signs and facilities for visitors in the Coptic Area, the implementation of which will soon be in progress.

For the Greek and Jewish communities in the area, small projects are in discussion to involve them in the area's enhancement. Through the careful understanding of the area's development, the resources spent are intended to help produce a sense of unity and goodwill in keeping with the site's religious importance during the celebrations in the millennium year as one of the most important sites of the Holy Family's Flight into Egypt.

Peter Mendez, California State University and Jonathan Van Lepp, California Institute of Technology: *Influence of the Moon and the Nile on the Dimensions of Narmer's Tomb through the Giza Pyramids*

We have tended to view the development from Archaic royal tombs to the pyramids at Giza as a logical progression of architectural construction. But what if the dimensional sizes of these structures were not arbitrary? Could the sizes of these architectural monuments be based on an established system? According to Plutarch, it was the belief of the ancient Egyptians that the moon's phases controlled the Nile's inundation. Richard Parker was of the conviction that the lunar calendar was an essential key to the understanding of Egyptian festivals and, thus, in some measure of Egyptian religion. It has even been suggested that the royal cubit used in measurements was based on the lunar cycle. As a consequence, a study of the relationship between the dimensions of

royal tombs and pyramids and the lunar cycle and Nile inundation was conducted.

This study proposes that by examining tomb dimensions there are some constants. Using Egyptian mathematical constructs outlined in the Rhind papyrus it can be shown that the tombs of Narmer, Hor 'Aha, Djer, Djoser and the three principal pyramids at Giza are connected by a common system of ratios. These ratios are achieved by relating the moon's cycle and the extremes and average of the Nile inundation.

Carol Meyer, Oriental Institute: *The 1999 Excavations at Bir Umm Fawakhir*

During four seasons of archaeological survey the Bir Umm Fawakhir Project of the Oriental Institute has mapped in detail all 237 buildings in the main settlement, identified fourteen outlying clusters of ruins of the same date as well as other peripheral features such as cemeteries, mines, and guardposts, and carried out studies of the pottery, geology, historical background, population, and ancient mining techniques. The site, about 5 km northeast of the Wadi Hammamat in the central Eastern Desert, can now be identified as a 5th-6th century Coptic/Byzantine gold-mining town with a population of at least 1000, far larger than any modern community in the vicinity. The 1999 season will be the first opportunity to excavate a sample of the houses and their adjacent dumps. The site is basically one period, most of the houses are remarkably well preserved, and the trash heaps have never been redeposited, so they present, potentially, a special opportunity to study the houses and their contents and to gather further information about their occupants. Such evidence as can be gleaned from textual sources suggests that the miners were recruited from the Nile Valley in a manner similar to soldiers or liturgists, but it is not known, for instance, whether they worked year round, seasonally, or whether there were lapses of years between mining operations at Bir Umm Fawakhir.

Alicia Meza: *Egyptian Art in Malta: Ancient Egypt and the Maltese Islands*

The Ancient Egyptian cultural heritage of Malta can be traced in the design of some of the ancient architectural remains and modern buildings interspersed throughout the islands. In addition, numerous artifacts belonging to the minor arts group have also been unearthed at different locations in the islands of Gozo and Malta.

The purpose of this paper is to examine the ancient and modern architectural designs and artifacts found in Malta that can be related to Ancient Egypt.

Furthermore, by placing these cultural remains comparatively in the chronology of Prehistoric Malta and Ancient Egypt, their behavioral meaning will be interpreted. As a result, the type of cultural interaction between the Ancient Egyptian state and an evolving complex society in the Maltese islands will also be investigated.

For instance, if many of these small artifacts are of Egyptian manufacture and provenance, how did they find their way into the midst of the Maltese economy? Undoubtedly some objects were just of Egyptianized style and not Egyptian made. But were they manufactured by Maltese crafters or were they brought in by Phoenician merchants from Africa or Asia Minor? Did the Ancient Egyptians ever find their way into the Maltese islands? Most of these questions will be examined and answered, although, in a tentative way.

Ellen Morris, University of Pennsylvania: *Reformation Politics and the Transformation of the Syro-Palestinian Frontier*

Archaeological evidence for Egyptian activity in Syria-Palestine skyrockets with the inception of the Nineteenth Dynasty. So far, although the phenomenon has been noted and discussed, it has not been sufficiently explained. This talk examines late Eighteenth- and early Nineteenth-Dynasty textual sources and archaeological sites in an attempt to tie this phenomenon to conscious policy decisions enacted by the Pharaonic government. It is suggested that administrative reforms undertaken in Egypt in the aftermath of the Amarna era had direct ramifications, not only upon domestic policy, but also upon how the Egyptians managed their empire abroad.

Thesis Title: *The Architecture of Imperialism: An Archaeological and Textual Investigation into the Evolution of Ancient Egyptian Frontier Strategies.*

Brian Muhs, Leiden University: *"Tower Houses" in Late Period Egypt*

Excavations at Tell el-Muqdam by the University of California, Berkeley in 1995 revealed the foundations of several houses dating to the early fourth century B.C. These foundations are very similar to those of Ptolemaic and Roman period "tower houses" known archaeologically from several Fayum sites (Bakchias, Karanis, Soknopaios Nesos, Tebtynis) and Djeme, depicted by several house models and the Palestrina mosaic, and described by Diodorus, I, 45, 5. Both the Tell el-Muqdam foundations and the Ptolemaic and Roman period "tower houses" differ considerably from the earlier, more horizontal houses known from Kahun, Amarna, and Deir el-Medina, but a few early

antecedents for the “tower houses” suggest that they may be an indigenous development rather than the result of late foreign influence.

Arthur H. Muir, University of California, Los Angeles and Stuart T. Smith, University of California, Santa Barbara: *Evaluation of Technical Analysis Approaches for Egyptian Pottery Classification*

Samples from the UCLA pottery collection from Askut (Nubia) have been investigated with thin section petrography (TSP) and optical emission spectroscopy (OES) to evaluate the utility of these approaches for supplementing conventional pottery classification methodology. The Askut collection has been extensively discussed in several publications by one of us (STS). The “Vienna System” of ceramic fabric typology (elaborated by H. A. Nordström, Janine Bourriau, Dorothea Arnold, and others) is frequently used to classify Egyptian pottery into several groups: Nile Silts, Marls, Foreign, etc., each of which contain a number of subtypes. The method makes use of visual observations of color, shape, provenience, use, and time period supplemented by analysis of exterior and fracture surfaces with the hand lens. The classification of some samples can be in doubt both because of the subjective nature of some of these observations, particularly since color can be influenced by firing conditions.

Thirty-four thin section samples, including several types of marl, Nile silt, Nubian silt and amphorae pottery, were analyzed. Also four samples of modern clay from E1 Ballas given different firing conditions were studied with this method. A semi-quantitative assessment of the amount of each mineral and voids present was made for each thin section. Eleven small samples taken from this same set of pottery were sent to a commercial laboratory for OES analysis. The elemental abundances (calibrated by weight) for the anion elements between boron and silver were reported.

The TSP and OES data were analyzed to establish patterns for certain known pottery types. Comparisons of the patterns for different pottery types show that both TSP and OES provide very useful information for classifying this pottery. However, given the intrinsic variability in pottery samples, such classification is not unique in all cases. Because OES is inherently more quantitative, significantly less costly, destroys much less sample material and provides more definitive classification information in comparison to TSP, this study suggests that OES is a preferable tool for technical analysis of pottery.

Greg Mumford, University of Toronto: *Quantifying Egypt's Material Culture and Influence in the Levant*

Our current understanding of Egypt's relations with the Sinai and Asia between 1550 and 525 B.C. relies heavily upon the extant textual-pictorial record, and has mostly neglected the full potential of the archaeological record, even during periods of relatively few or no contemporary historical sources relating Egypto-Asiatic contact: early LB IA (1550-1500 B.C.) and Iron IB-2B (1070-716 B.C.). In contrast, I have quantified the nature, proportions, and spatial and temporal distribution of Egyptian and Egyptianizing products and influence from occupation, mortuary and cultic assemblages in the Sinai and a regionally representative selection of 24 Levantine sites that collectively span 19 subdivisions of the Late Bronze Age to early Persian period. The overall Egyptian(izing) artefact proportions from individual and combined contexts at Levantine sites display peaks in Egyptian activity during LB IB (1450-1400 B.C.), late LB 2B to Iron IA (1250-1150 B.C.), early Iron 2B (925-850 B.C.), and late Iron 2B-C (750-600 B.C.). Broad patterns also emerge from regression analysis and confidence testing (i.e., standard error) of the maritime and overland dispersal of Egyptian(izing) artefacts in the Levant. Egyptian(izing) artefact proportions decrease from south to north along the Levantine coast, except in early-mid Iron IB (1150-1050 B.C.) when a reverse regression occurs. The more complex west to east overland routes between the Levantine coast and inland sites in the southern Arabah, Negev, and Levant, yield a predominance of reverse regressions (i.e., increasing Egyptian[izing] artefact proportions) during the period of Egyptian imperialism (1550-1150 B.C.), and a predominance of standard regressions (i.e., decreasing Egyptian[izing] artefact proportions) during the post-imperial period (1150-525 B.C.) of little or no Egyptian domination (excepting isolated Egyptian military activity and the early Saite period of renewed imperialism).

Thesis Title: *The Nature and Distribution of Egyptian Objects in Syria-Palestine, 1550-525 B.C.*

Alexandra A. O'Brien, University of Chicago: *Honey-Colored Woman: Physical Descriptions in Demotic Contracts*

Greek documents regularly included summary physical descriptions after the names and ages of parties to a contract. The details were generally the name of the party, their age, complexion and distinguishing marks (i.e., visible scars or eye problems). Such a means of identifying contracting parties was not usually Egyptian practice. However, a handful of Upper Egyptian papyri include such descriptions. This paper will present a survey of these unusual inclusions in Demotic papyri and discuss possible causes for the appearance of these non-

Egyptian “signalments” in Egyptian. These texts serve to enhance our understanding of Ptolemaic scribal practice as well as provide an interesting example of cross-cultural influence.

David O’Connor, Institute of Fine Arts, New York University: *The “Western Mastaba” at Abydos: New Data on the Early Dynastic Funerary Enclosures (1997 Excavations)*

The “Western Mastaba” at Abydos is one of the least known of the early dynastic royal funerary enclosures at Abydos. Petrie’s highly selective excavation there was very summarily published, and in 1997 I directed a new excavational study of the monument, which will continue in the future. The 1997 results were very revealing. Amongst other important points, the “mastaba’s” position was mismapped by Petrie, and it relates significantly to the boat burials discovered in 1991. In addition, important architectural details link it more clearly to the other early enclosures, e.g., Djer’s: while the dating evidence (seal-impressions, ceramic) raises the possibility the “Western Mastaba” may be earlier than the late First Dynasty date usually assigned it.

Adela Oppenheim, Metropolitan Museum of Art: *Monuments of Queens and Princesses in the Pyramid Complex of Senwosret III, Dahshur*

The superstructures and some of the tombs built for royal women around the pyramid complex of Senwosret III at Dahshur were first investigated by Jacques de Morgan between 1894 and 1895. Recent excavations undertaken by the Egyptian Expedition of the Metropolitan Museum of Art have considerably added to our knowledge of these monuments. The superstructures are now recognized as pyramids—de Morgan believed that they were mastabas—and the remains of one or two small chapels have been uncovered adjacent to most of the pyramids. Several thousand relief fragments have been recovered from the ruined chapels, sometimes revealing the names and titles of the pyramid’s owner, and allowing tentative reconstructions of their decorative programs.

This talk will summarize our current understanding of the architectural features of the pyramids, chapels, and tombs, as well as their place within the overall layout of the complex. The relief fragments will be discussed with particular emphasis on the decorative program, differences of style and quality among the chapels, and the identities of the women to whom these monuments were dedicated.

Anna Louise Pearman: *The "Genesis" of Ancient Egyptian Motifs in Biblical Art*

This paper examines the artistic treatment of Old and New Testament events that occurred in Egypt: the finding of Moses, scenes from the life of Joseph, the Exodus, the parting of the Red Sea, the flight into Egypt, and repose on the flight into Egypt, to name a few. Using Biblical art as its platform, it draws some compelling parallels between intellectual, religious and political climates of different historical periods.

Even though the roots of Old Testament art can be traced back to Alexandria, Egypt, its form and decoration were, in fact, Hellenistic. Before the Christian era, illustrated copies of the official translation— books of the Alexandrian Greek Old Testament, or *Septuagint*— formed the basis for Biblical art. Those images persisted into eleventh-, twelfth-, and thirteenth-century Byzantine art, then made their way into the landscapes of Italian painting.

Early New Testament art—though developing contemporaneously from the first century onward—was influenced largely by local variations, i.e., Alexandrian, Syrian, Ephesian, African, Italian and Gallic. Despite this “freedom of expression” and break from Hellenistic strictures, Egyptian motifs were still absent from Biblical art, even in Coptic Christian art produced in Egypt.

European works continued in this non-conventional vein until the Renaissance when classical ideals were re-introduced. Despite the Napoleonic expedition to Egypt at the end of the eighteenth century, the cultural infusion of Ancient Egypt into the arts was further delayed because of French intellectual orientation toward both Ancient Rome and Greece, i.e., neo-classicism. *La Revolution Française* brought profound and far-reaching consequences to the arts: escape from a world that had become increasingly industrialized and mechanized to exotic and natural settings like Ancient Egypt provided the impetus for the Romantic period. At long last, in the second half of the nineteenth century through the works of the Orientalists Egypt took her place in art among the great ancient cultures. Old and New Testament scenes were highly embellished and rendered with historical accuracy. Biblical themes became Egypt's *Genesis*.

Jacke Phillips, McDonald Institute, University of Cambridge: *The Overland Route*

Trade has long been the subject of much attention to Egyptologists, mainly investigating ancient Egyptian contacts with other peoples who inhabited the farther reaches of the ancient known world and, more importantly, their luxury goods which Egypt acquired. Discussion of trade with those lands to the south-

east, today eastern Sudan, Eritrea and northern Ethiopia, has long been concentrated on the so-called “Red Sea route,” as Nubian contact directly south has concentrated on the riverine route of the Nile Valley. This paper draws attention to evidence for a long-neglected aspect of trade with these regions, and Egypt’s role in it, namely the “overland” trading network of which so little is understood but which was in existence at least by the Neolithic period, if not earlier. Some evidence has long been known but little mentioned or discussed, whilst recent archaeological fieldwork has revealed further evidence that allows some greater understanding of the dynamics involved. Such evidence, both old and relatively new, will be presented.

Elena Pischikova, Metropolitan Museum of Art: *Representations of Deities in the Tomb of Nespakashuty (TT 312)*

The tomb of the vizier Nespakashuty, overseer of Upper Egypt under Psamtik I lies in western Thebes at Deir el-Bahri. It was excavated by the Metropolitan Museum’s Egyptian Expedition, led by H.E. Winlock in 1922-23. The collapsed relief decoration of the tomb was found scrambled on the floor. Today, sections and fragments of the tomb decoration are dispersed among different American museums and institutions. The reconstruction of the east and west walls of the first chamber of Nespakashuty’s tomb is a complicated task. A number of fragments are missing because the tomb was used as a quarry for millennia. Another problem is the unfinished condition of the tomb. Nonetheless reconstruction of selected scenes from the tomb have been recently published. [E. Pischikova, “Reliefs from the Tomb of the Vizier Nespakashuty: Reconstruction, Iconography, and Style,” *The Metropolitan Museum Journal* 33 (1998), pp. 57-101. E. Pischikova, “Four Reliefs from the Tomb of Nespakashuty in the Walters Art Gallery,” *The Journal of the Walters Art Gallery* 55/56 (1997/1998), pp. 1-10.]

Representations of deities are among the worst preserved scenes. The largest known section which includes the representation of deities is a fragment of the east wall in the Oriental Institute Museum in Chicago. It shows three registers with offering bearers, participants of the funerary procession, and the remains of a scene of the “Opening of the Mouth.” Some of the key fragments of the scene are missing. One of the important fragments which fits the Chicago section has been presently identified in the Walters Art Gallery in Baltimore. The rest of the scene can be reconstructed with the help of excavation photographs housed in the archives of the Department of Egyptian Art at the Metropolitan Museum. A suggested reconstruction shows some unusual iconographic features that reveal the individual taste and manner of Nespakashuty’s sculptor.

Excavation photographs taken by Harry Burton, and small fragments of relief carving, sculpture, and preliminary drawings all suggest that images of Isis, Hathor, and fecundity figures were planned as parts of the tomb decoration. Although small and left unfinished, the tomb of Nespakashuty demonstrates an individual approach to composing scenes and a wide range of stylistic and iconographic variations.

Joseph G. Rahme, University of Michigan-Flint: *Yusuf al-Qaradawi's Conceptualization of Non-Muslims*

In this paper I will examine Yusuf al-Qaradawi's conceptualization of non-Muslims in Islamic society. I place al-Qaradawi's thought in the context of the broad trends in West Asian and Egyptian politics and argue that al-Qaradawi employs a combination of organizing principles that have been advanced since the nineteenth century. In particular, I focus on the problematic of how he incorporates non-Muslims within an egalitarian Islamic polity without contradicting various Quranic injunctions that traditionally had been interpreted to limit their role and status, and on his conceptualization of non-Muslims within his broader understanding of democratic and civil society. I conclude that, even though he is considered one of the major ideologues of the Muslim Brotherhood in Egypt, his conceptualization of non-Muslims does not particularly partake of the Islamist outlook. This research is based on the writings of Yusuf al-Qaradawi and on a long interview that I conducted with him in Cairo in 1996.

Donald B. Redford, Penn State University: *Three Seasons of Excavations at Tel Kedwa*

During the early summers of 1993, 1997 and 1998 a team sponsored by the University of Toronto undertook excavations (which are ongoing) at the site of Tel Kedwa in North Sinai. The campaigns were part of a broader agenda to study the terrain and transit corridors of the northeast Delta and adjacent desert and the defensive strategies these imposed on Pharaonic Egypt. It is to be hoped that this research will issue as a component of a larger study of the land-bridge between Africa and Asia. The present site dates from the late 7th century (although there may be evidence of an earlier camp[?] site), and terminated at the beginning of the last quarter of the 6th. At least two building phases are in evidence, the first of which came to an end in a grand conflagration. The ruined fort was then rebuilt with walls 13 meters thick, buttressed by rectilinear towers and surrounded by a moat. The historical background to the site's construction

and occupation will be addressed in this paper, as well as its role in the Saite network of defense.

Nicholas Reeves, Institute of Archaeology, London: *Recent Excavations in the Valley of the Kings: The Amarna Royal Tombs Project, 1998*

The creation of the Amarna Royal Tombs Project was inspired by a long-standing archaeological enigma: how did Tutankhamun, a king who was buried in haste and could be provided with but the meanest of tombs, manage to accumulate such a wealth of spectacular burial furniture? The answer, it transpires, is a simple one: that much of Tutankhamun's funerary treasure—far more than is generally recognized—was reused, having been acquired when the Amarna royal dead were transferred from Akhetaten to Thebes at the end of the boy-king's reign and their tomb equipment pooled and reallocated. The first evidence of this redistribution of funerary items (though it was not recognized as such at the time) came in 1907 with the discovery of Tomb 55: the mix-and-match Theban reburial of Akhenaten and his mother Tiye.

Not all of the individuals whose burial equipment is found in Tomb 55 and in the tomb of Tutankhamun are represented in the extant mummy record: the principal absentees are the lady Kiya (Akhenaten's secondary wife and the original owner of the Tomb 55 coffin), and the mysterious pharaoh Smenkhkare (seen by some as a later manifestation of Akhenaten's great royal wife and coregent, Nefertiti). Since the burial equipment of these two individuals had been available for reemployment at Thebes, however, it follows that their bodies had most probably been reinterred here also.

It is for further evidence of the missing Amarna dead that the Amarna Royal Tombs Project is digging. This is a report on the first season of excavation, which has yielded intriguing results.

Janet Richards, University of Michigan: *The Abydos Middle Cemetery Project*

The so-called "Middle Cemetery" at Abydos was the primary non-royal mortuary landscape at the site during the Old Kingdom and First Intermediate Periods, and in the 6th dynasty it was apparently the burial place of nationally prominent individuals such as the Governor of Upper Egypt, Weni. Archaeologically, however, the Middle Cemetery remains one of the least well understood components of North Abydos because of its checkered excavation history, and the modern disappearance of its entire northeastern extension.

In collaboration with the Pennsylvania-Yale-Institute of Fine Arts Expedition to Abydos, the Kelsey Museum of the University of Michigan conducted two preliminary seasons of survey and surface collection in the Middle Cemetery, focusing on the area of 6th dynasty activity. This part of the cemetery was last investigated in the 1860s by Auguste Mariette, whose haphazard publication of the site provided little detail beyond a list of inscribed objects found there. The recent program of intensive topographic mapping and surface collection and analysis allowed the delineation of several interesting features of Mariette's Middle Cemetery: it has never been reinvestigated since the 19th century, despite his superficial treatment; it appears to be an exclusive area of extremely large mudbrick mastaba graves, on a larger scale than other private remains of any period at Abydos; and after its initial 6th dynasty use, there is no evidence for reuse of this zone until nearly 1600 years later in the Late and Ptolemaic-Roman periods, despite extensive recycling of cemetery space elsewhere in North Abydos. These preliminary results will inform the scope of a full-scale program of excavation in the Middle Cemetery, to begin fall 1999.

Gay Robins, Emory University: *The Names of Hatshepsut as King*

When Hatshepsut became king, she took the Horus name *wsrt-k3w*, the Nebty name *w3dt-rnpwt*, the Golden Horus name *ntrt-h^cw*, and the first cartouche name *m3^ct-k3-r^c*. The structure of these names follows a traditional pattern, consisting of a participle plus a direct genitive, that had been used to form kings' names since the Old Kingdom. The only difference is that Hatshepsut's names begin with a feminine participle (thus openly acknowledging her identity as a woman, in contrast to the male image used to depict her as king). An analysis of these names suggests that their elements were carefully chosen to incorporate references to goddesses, references that were probably intended to allude to Hatshepsut's divine aspect as king and to reinforce the legitimacy of her rule. The inclusion of these divine references was only possible because of the presence of feminine participles, and this type of wordplay is not, therefore, found in the names of male kings.

Catherine Roehrig, Metropolitan Museum of Art: *Three Exhibitions Coming to the Metropolitan Museum of Art*

This paper will review three exhibitions that are taking place during the next two years at the Metropolitan Museum of Art. The first will be "Egyptian Art at the Time of the Pyramids." Jointly organized by curators at the Musée du Louvre, the Metropolitan Museum of Art, and the Royal Ontario Museum, the exhibition

will open in Paris (April 6-August 12, 1999), proceed to New York (September 16-January 9, 2000), and finish in Toronto (February 12-May 16, 2000). The exhibition will include more than 200 works of art brought together from North American and European collections and the Egyptian Museum in Cairo. Several of the finest pieces, notably those from the University Museum in Leipzig and the Hearst Museum at the University of California, Berkeley, will be seen by most visitors for the first time.

The second exhibition, opening in February 2000, is based on "Ancient Faces," an exhibition that was first presented by the British Museum in 1997. In New York, the primary focus of the exhibition will be the painted portraits on wooden panels, often called "Fayum Portraits," that were placed over the faces of Egyptian mummies during Roman imperial times. Approximately 70 examples of these portraits will be on display along with a number of finely painted shrouds, plaster and cartonnage masks, anthropoid mummy covers, and a small number of well preserved mummies with their trappings in place.

Opening in early September of 2000 will be an exhibition of approximately 100 Egyptian antiquities from the Myers Museum of Eton College. The pieces were collected by an Eton graduate who was in the British army in Egypt during the 1890s. The collection consists mostly of exquisite small objects made of faience, but it also includes an important Middle Kingdom pectoral of electrum, and several fine statuettes of wood.

Ann Macy Roth, Howard University: *Ancient Egyptian Houses and Tombs*






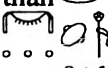

Although the tombs of the ancient Egyptians are better known than their houses, elite house plans are preserved that can elucidate ideal conceptions of domestic space. Because tombs are viewed as "houses of eternity," it has long been assumed that they contain domestic features, but little has been done to study this relationship. In fact, this equation seems to have been taken quite literally in some periods, when the afterlife was viewed as an idealized continuation of earthly life. In other periods, however, the tomb seemed intended to facilitate a quasi-divine existence; tombs more closely paralleled temples, and domestic metaphors were far fewer, probably due either to unconscious borrowing or to tradition.

This paper demonstrates the changes in this relationship by examining the extent to which mortuary spaces resemble and differ from domestic spaces in different periods of Egyptian history. A series of elite houses and tombs will be analyzed and compared to determine which mortuary model seems to predominate at the time. In addition to elucidating mortuary beliefs, this examination may suggest

some new interpretations of domestic spaces, based on analogies with mortuary spaces, and vice versa.

Russell D. Rothe, University of Minnesota: *New Approaches to Old Inscriptions from the Southern Eastern Desert*

The first three months of 1999 mark the seventh season of the University of Minnesota Egyptian Eastern Desert Expedition. In the course of those seven seasons we have relocated and photographed all of the 70 or so inscriptions mentioned by previous explorers in the Southern Eastern Desert, and have discovered nearly 200 previously unknown inscriptions. All of these inscriptions have come from an area bounded by 25°30'N and 24°N on the North and South, and by the Red Sea and the Nile on the East and West, an area roughly the size of New Hampshire and Vermont combined. All of the inscriptions have been entered into a database and that database has been interfaced with a GIS program. At last year's meeting I chose several personal names of individuals from our database, each of whom seemed to have left several inscriptions in our study area, and plotted them on a map of the area. This allowed us to follow these individuals across the desert and get some idea of the range of their travels.

This discussion will do the same thing with certain titles. Using the personal names that accompany the titles and clues from the orthography we can plot both the spatial and temporal distribution of those titles. For example, the title,  *imy-r 'w*, overseer of the foreign gang, seems to have fallen out of favor by the end of the Middle Kingdom. In fact, during the New Kingdom the title 'overseer' was more likely to have been written with  or  rather than . Other titles that we trace here are , *sd3wty ntr*, God's Sealbearer, , *ss hsb nbw*, the scribe who counts the gold, and various forms of the title , *hr iky*, overseer (lit. one who is over) the stoneworkers.

We believe these analyses demonstrate that careful fieldwork and painstaking translation are only part of a project of this nature. With the application of modern digital technology, far more information than mere translation can be learned from simple graffiti.

John Rutherford, California Academy of Sciences: *ARCE EAP/VOK Valley of the Kings Tomb Protection Project: Prototype Tomb Protection Measures*

Many tombs in the Valley of the Kings have suffered severe flood damage during the thirty-odd centuries since the first tomb was cut in the cliffs surrounding the Valley of the Kings. Following the moderately severe floods of October and November 1994, which damaged more than a dozen royal tombs, the American Research Center in Egypt awarded the California Academy of Sciences a United States Agency for International Development-funded project to evaluate flood problems in the Valley of the Kings and recommend measures to protect the tombs from future floods.

This paper presents a list of generic flood protection measures evaluated by the California Academy of Sciences' research team (VOKRG). It describes in greater detail two prototype flood protection measures the team has recommended for construction and monitoring. The paper includes a list of the important tombs in the Valley of the Kings together with flood protection measures appropriate for each tomb.

Donald P. Ryan, Pacific Lutheran University: *Tomb KV60 Revisited*

In 1989, tomb KV60 was rediscovered in the Valley of the Kings by an expedition from Pacific Lutheran University. This paper will present some new data and insights regarding this provocative tomb including information about the tomb's history, architecture, pottery and other objects, and the mummy found within.

Marlis J. Saleh, University of Chicago: *Coptic Attitudes towards Muslim Government and Society in the Fatimid Period*

The Coptic Church has been religiously distinct from its secular rulers for virtually all of its almost two- thousand-year history. The Church does not appear ever to have formulated a conscious theory of history or of the attitude which the Church should take towards the state, and so the Copts' ideas on this matter must be gleaned from indications in their own writings, in historical and theological works, and in the writings of others about them. Attitudes towards the government, even within a single period, range from the insistence that the state is owed absolute obedience as a divine institution, all the way to open rebellion. The Copts during the Fatimid period, while never formulating a theoretically consistent attitude towards the Muslim government which ruled them, in practice developed a working relationship with that government and an

acknowledged place within the surrounding Muslim society. By clinging to their faith and their traditions, they maintained their self-awareness as a distinct community, and managed to hold their own through this period against the ultimately overwhelming forces of Arabization and Islamization.

Marissa R. Schlesinger, University of Toronto: *The 'Au'au from Nubian Ingot to Egyptian Bracelet*

The 'au'au bracelet, a hollow gold ring that is rectangular in section and sometimes embellished on the outer edge, is part of the ancient Egyptian honorific award for military valor known as the "Order of the Golden Fly." Known from New Kingdom reliefs, the earliest surviving example of the *'au'au* comes from the 18th Dynasty tomb of Queen Ahhotep from Dra Abu el-Naga. However, there is no evidence in Egypt for this form prior to the 18th Dynasty. Nubian origins have been suggested for other components of the military award (e.g., fly pendants, earrings, and the *shebyu* collar). New Kingdom pictorial and textual evidence, considered in light of recent Levantine archaeological discoveries, provides a compelling case for a Nubian origin of the *'au'au* bracelet as well.

In the New Kingdom, ancient Egyptians referred to Nubia as "The Gold Lands." Eighteenth Dynasty inscriptions list tribute brought by Nubians to Egyptian officials consistently including objects labeled *'au'au nbw* (golden *'au'au*) that were marked with the ☉ (S21) determinative. In this period, ring-shaped golden objects imported from Nubia are commonly represented in tribute bearer scenes wherein they are either piled on tables or carried in long chains draped over their bearer's arms. Previous scholarship has made no distinction between the two groups of rings depicted, and all are conventionally identified as gold ingots.

The earliest extant comparanda for the *'au'au* form and ring-shaped gold ingots come from a Chalcolithic cemetery excavated in the Nahal Kana Cave, in Israel. Eight gold artifacts were unearthed, each one solid gold and ring-shaped with square/trapezoidal sections. The excavator identified these as ingots, and scientific analyses of the gold paired with provenance studies suggest a probable Nubian origin.

Egyptian artists are renowned for their keen observation and replication skills. It follows that the depiction of two separate manners of displaying the rings is significant. Therefore, if the ingot identification is accepted for the stacked rings, then like identification of the strung rings must be questioned and, ultimately, abandoned on two counts. Firstly, a solid ingot could not be cast in a

flexible chain. Secondly, the sheer weight of solid gold ingots would prohibit their transport in such a manner.

It is more likely that the chains represent hollow rings of gold that may be hinged to permit linking, i.e., bracelets. Pictorial evidence supporting this reading includes later scenes, such as in the tomb of Sennefer (TT 96) from the reign of Amenophis III, that depict the granting of the “Order of the Golden Fly” upon officials. The gifts include *shebyu* collars, earrings, and *'au 'au* clearly functioning as bracelets. Thus the *'au 'au* can be traced through Nubia from 4th millennium BCE ingots to its earliest occurrence as a bracelet 2,000 years later. It must be further understood as an ostentatious display of honor and prestige whereby the recipient appears to be adorned in solid gold.

Deborah Schorsch, Metropolitan Museum of Art: *Precious-Metal Polychromy in Egypt during the New Kingdom*

Precious metals—gold, silver and electrum—came into use in ancient Egypt during the Predynastic Period (ca. 4500-ca. 3100 B.C.) and, to judge from archaeological remains and ancient texts dating to the historical periods that followed, gold was more common than silver, probably well into the first millennium B.C. According to modern interpretations of offering texts, silver was considered to be the more valuable in relative monetary terms until the time of the New Kingdom (ca. 1550-ca. 1070 BC).

On various occasions the ancient metalworker or his patron would choose to combine gold and silver in the manufacture of an *objet de vertu*: a jewel, a vessel, a royal coffin. An overview of the instances and the manner that gold and silver were used together on these occasions can provide insights into values assigned to these metals that are independent of monetary considerations, residing rather in aesthetic or symbolic systems of thought. In the second half of Dynasty 18 the greatest sophistication in the use of precious metals can be documented, a development that appears not inconsistent with the refinement and high level of craftsmanship characteristic of the so-called “minor arts” dated to this period. In addition, we can look for parallels for new uses of precious metals in the expanded palette made possible by the introduction of glass and new faience colors during the reign of Amenhotep III.

Warren C. Schultz, DePaul University: *Mamluk Bronze Weights: An "Extinct Species" Rediscovered?*

This paper analyzes an object recently accessed (December 1998) to the collection of the Israel Museum in Jerusalem. The characteristics of this small bronze object indicate that it is likely a metallic coin weight of probable Mamluk provenance. This is noteworthy since the only previously known Mamluk bronze weight, donated to the ANS by the late Paul Balog, the doyen of Mamluk numismatics, was shown by J. Kolbas to be a forgery. In this paper I describe the object in detail, discuss the reasons for attributing it as a Mamluk coin weight, and finally, place the artifact in the wider contexts of Mamluk metrology and monetary history.

John A. Seeger, Northern Arizona University: *The Mechanical Devices of Ctesibius*

Ctesibius of Alexandria is noted for the invention of various mechanical devices. Not much is known about his life but there is evidence that he did some of his work during the reign of Ptolemy II (285-247 B.C.). His book describing his inventions and experiments is lost. What we do know was recorded by later writers. This paper will examine the main written sources and the supporting archaeological evidence.

Vitruvius (*De Architectura*, IX and X) credits Ctesibius with the invention of the force pump, the water organ, and a water clock. His descriptions provide much information on how these devices were constructed and how they functioned. The force pump for raising water has two pistons within cylindrical tubes. A lever arm is used to move the pistons up and down. By means of valves, the motion of the pistons forces water upward through a pipe. A force pump is used in the water organ to compress air. The compressed air can then be made to flow through the pipes of the organ by means of valves controlled by a keyboard. The water clock of Ctesibius provides accurate measurement of time by controlling the rate of flow of water. It is believed to be the first mechanical device using feedback control. Although the details are not clear, the description of Vitruvius indicates that the clock mechanism is complex, causing various effects such as the revolution of cylindrical drum, the movement of figures, and sounds to indicate time periods.

Ctesibius is also credited with the invention of automata which include moving figures and various associated effects such as sound. Some of the devices found in the writings of Hero may be those of Ctesibius. Another example may be the automaton of Nysa in the Grand Procession of Ptolemy II described in some

detail by Athenaeus. A large statue of Nysa was mounted on a cart. As the cart moved, the statue would stand up from a seated position and then sit down. While in a standing position, the statue would pour a libation from a phial. These actions were powered through the rotation of the cart wheels. Athenaeus also records that Ctesibius invented a singing cornucopia for the statue of Arsinoe Philadelphus, the deified wife of Ptolemy II.

Archaeological evidence for the devices of Ctesibius dates to the Roman period. Several examples of the force pump have been found. A well-preserved example is in the British Museum. Its construction closely matches the description of Vitruvius. Water organs are represented in wall paintings, mosaics, and terra cottas. A fairly complete example was found in the Roman provincial town of Aquicum. Although there are no known examples of water clocks or automata, there is archaeological evidence for the use of gears and other methods of transforming motion.

Margaret Serpico, University of Oxford: *Commodities and Containers: A Project to Study Canaanite Amphorae Imported into Egypt during the New Kingdom*

Natural products such as oils, honey and resins were important commodities in use throughout Egyptian history. New Kingdom texts have long established that products such as *nhh*, *b3k*, and *sntr* were often imported into Egypt from the eastern Mediterranean. However, well-defined information on these commodities, the industries supplying them, their interregional relationships with the ancient Egyptians, and the mechanisms and routes of exchange has often remained elusive. Fortunately, physical evidence of this contact is apparent through the numerous fragments of Canaanite amphorae found at many New Kingdom sites in Egypt and across the Mediterranean.

A comprehensive project to examine all aspects of this trade is currently in progress. Based primarily on amphorae found during the on-going Egypt Exploration Society excavations at Amarna and Memphis, this multidisciplinary project encompasses several interrelated areas of scientific research. Detailed petrographical and chemical analysis of the different clay fabrics used in the manufacture of the jars is being undertaken with project members Ms. Janine Bourriau and Dr. Laurence Smith (McDonald Institute, Cambridge, U.K.). Concomitant with this, chemical analysis of the contents of the amphorae, carried out in conjunction with Dr. Ben Stern and Dr. Carl Heron (University of Bradford, U.K.), is providing new insight into the commodities themselves and their possible botanical sources.

These scientific studies are now being integrated more fully with the archaeological, lexicographical and textual evidence. Through detailed study of the fabrics, a classification system has been devised, and a pottery corpus, which reflects the discreet morphological changes in the jars for each of the fabrics, is in progress. These tools may be of use to archaeologists working in Egypt and the Mediterranean wherever these amphorae are found. Significantly, considerable progress has been made into the determination of the different geographical sources of the jars. It can be demonstrated that these locations are often quite distinct and diverse, extending through Syria and Palestine. Furthermore, the results of residue analysis, taken in conjunction with detailed study of amphorae with hieratic jar labels, have helped confirm important links between specific clay fabrics and commodities. It is also evident that different areas often supplied different commodities, suggesting regional specialization. In addition, study of the distribution of these jars at Amarna and Memphis has furthered understanding of the internal movement and socio-economic importance of these foreign commodities within Egypt. Collectively, this study provides new perspectives on Late Bronze Age industrial centers, internal transportation to local commercial entrepôts, and international exchange routes to Egypt.

Alaa el-din M. Shaheen, Kuwait University: *The Egyptianized Artifacts on the Western Coast of the Arabian Gulf: A Case of Discussion*

It is noteworthy to find Egyptian artifacts generally similar in their forms on the western coast of the Arabian Gulf to those found on the motherland of the Egyptian culture, Egypt. The Dilmunite type of seals or what is known as "Arabian Seals" is the specific type restricted to the culture of the Arabian sites, and hundreds of them were found. However, other foreign types of seals similar in type and design to those related to the cultures of Mesopotamia, the Indus valley and Egypt were found there too with which we are going to deal to find out the answer to the way in which they arrived at the site. Also, the possible interconnection between the Nile valley and Arabian Gulf will be discussed.

Amulets, pendants, statues and other artifacts were found as result of excavations carried out at the sites of Failaka island, Kuwait, Island of Bahrain, the Ancient famous Dilmun that had its echo in the archival sources of Mesopotamia, and in the Peninsula of Oman in which the recent states of United Arab Emirates and Oman are located. Those artifacts raise a lot of questions: How had they found their way to the area, and by what means did they proceed to the sites ? Did they reflect any possibility of cultural interconnection between Egypt and the Arabian Gulf? Answering those and other questions is the purpose of this paper.

William Shepard, University of Canterbury: *Jahiliyyah in the Thought of Sayyid Qutb (d. 1966)*

It is commonly held in the Muslim world today that “Jahiliyyah” refers not only to the period of Arabian history just prior to the coming of Islam but also to any time and place characterized by similar ignorance and barbarism, including the present. Perhaps the best known and most extreme statement of this position was made by Sayyid Qutb, who was executed for his Islamist views and activities by the Egyptian government in 1966. He claimed in his latest works (c. 1964) that the whole contemporary world, including the so-called Islamic world, is in a stage of Jahiliyyah. The potential of this claim for justifying revolutionary violence was and is obvious, and has made his views highly controversial. There is, nevertheless, debate about whether they necessarily involve a call for violence.

In this paper I consider the development of Qutb’s idea about Jahiliyya in his writings and also try to indicate in some detail what it meant to him and how it fits in with other aspects of his thought. Among the matters to be discussed are: how the idea develops from his earlier to his later writings, when he thought the current Jahiliyyah began and what he means by saying that the “existence” of Islam has “stopped.” Time permitting, comparisons will be made with other writers who have expressed the idea of a modern Jahiliyyah (e.g., Mawdudi in Indo-Pakistan and Sayyid Qutb’s own brother, Muhammad Qutb) and its implications for political activism will be considered.

J.J. Shirley, Johns Hopkins University: *The Tomb of Sw-m-niwt (TT 92): A Determination of the Genealogy of the Tomb Owner and His Position among the Nobility during the Reigns of Thutmosis III and Amenhotep II*

This paper will present a study of the familial connections of the owner of Theban Tomb 92, located at Sheikh abd el-Qurna and excavated under the direction of Dr. Betsy M. Bryan (1994-1998). Sources of information regarding the genealogy of *Sw-m-niwt* come both from TT 92 and its artifacts, as well as from outside monuments including statues, stelae, and graffiti. This material has made it possible to trace the history of the family from Sw-m-niwt’s grandfather down to his own, possibly numerous, children.

The results of this study have raised questions regarding the inheritance of titles and positions and the possible changes in nobility that took place with the transition from Thutmosis III to his son Amenhotep II. Using the information gathered through the investigation into Sw-m-niwt’s hereditary and newly acquired titles and his family, I plan to extend this study to include all known

nobility during this part of the Eighteenth Dynasty. By tracing the genealogies and titles of those personages with tombs in the Cemetery of the Nobles, a great deal can be learned about the politics of the period. This line of inquiry will extend the work of such scholars as M.L. Bierbrier, *The Late New Kingdom in Egypt (c. 1300-664 B. C.): A Genealogical and Chronological Investigation* (1975) and S. Whale, *The Family in the Eighteenth Dynasty of Egypt: A Study of the Representation of the Family in Private Tombs* (1989).

David Silverman, University of Pennsylvania Museum: *The Threat-Formula and Biographical Text in the Tomb of Hezi at Saqqara*

Over the years, scholars as well as the public have found the topics of ancient Egyptian curses and biographical texts fascinating areas of investigation. The continuing popularity of these topics can be seen in the work of several Egyptologists who have chosen one or the other of these as a focus for new research. In regard to the former, Harco Willems, Scott Morschauser, and Jan Assmann have in the recent past offered detailed studies with insights and interpretations. For the latter, Miriam Lichtheim and Andrea Gnirs have published very informative and perceptive analyses. It has come to my attention that both of these themes coalesce in an inscription carved on the walls of an Old Kingdom tomb in the Teti Pyramid Cemetery. In both the threat and the biography, the ancient author had chosen to expand on the repertoire of standard expressions, resulting in some variations on a well-known theme as well as a few new additions. This tomb, originally prepared in the Sixth Dynasty burial grounds north of the Pyramid of Teti for the Old Kingdom official Hezi, was brought to light in 1980 by Mahmoud Abd el-Raziq. In 1984 a brief description of this tomb, attributed to Seshem-nefer, appeared in the published report of the Macquaire excavations at Saqqara. A few years later, Mahmoud Abd el-Raziq, reporting on the work of the Egyptian Antiquities Service in the northern part of the Teti Pyramid Cemetery, included a description of the same tomb, but he referred to the owner as Hezi. It is clear that a usurper, Seshem-nefer, attempted to remove the original builder's name and images throughout the tomb, but an inscription within the chapel on the lintel over the doorway still preserves the name of the original builder, Hezi.

Kasia Szpakowska, University of California, Los Angeles: *Sleep, Dreams, and the Dead in Ancient Egypt*

Egypt's method of dealing with death was twofold. On the one hand, tomb paintings portray mourners weeping and wailing while the coffin of the deceased goes by, clearly showing the sorrow and pain of those left behind.

Songs were sung, then engraved forever on tomb walls emphasizing the transitory nature of life on earth and extolling the listeners to live this life to the fullest. But perhaps more pervasive and closer to the essence of the ancient Egyptian world view was the concept of death not as an end, but as the beginning of an eternal life. This afterlife was a physical world much like this one, but it had a reality all its own.

The border between these two worlds was tenuous, translucent, and traversable. The dreams of the living acted as windows onto the afterlife, through which they could hope to view the activities of a deceased loved one. However, this liminal area of dreams was also a zone over which the living had little control, and more often became an access point for the hostile dead. Thus, the belief in the afterlife was a double-edged sword: offering comfort by eliminating the notion of terminal death, while opening an unsettling passage for nightmares. Both textual and non-textual evidence reveal dreams as a liminal zone between the dimensions of earthly life and the afterlife in ancient Egypt.

Kristin Thompson, University of Wisconsin-Madison: *The Problem of Frontal Shoulders: Non-Royal Twisting Gestures in Amarna Royal Portraiture*

Certain stylistic idiosyncrasies of Amarna art suggest that Akhenaten was dissatisfied with the conventional Egyptian depiction of frontal shoulders on bodies that were otherwise shown in profile. This dissatisfaction created an aesthetic problem for his artists to solve. Unable to make the considerable conceptual leap into depicting the torso in three-quarter view, Amarna artists devised methods of either de-emphasizing or naturalizing frontal shoulders. Most notably, in many portraits of the royal family in private situations, artists introduced several twisting gestures that would motivate a backward movement of the foreground shoulder and a corresponding forward movement of the background shoulder. Such gestures lay outside the strict, narrow repertoire of twisting postures previously acceptable in depictions of the Pharaoh and his family. Amarna artists' attempts to bring the entire torso into a consistent relationship to an imagined viewer constitute one of the most radical aspects of the era's artistic style.

Vincent A. Tobin, St. Mary's University, Halifax: *Interpreting the Lebensmüde*

The purpose of this paper is to discuss the signification of the text known as the *Lebensmüde*, a text containing neither plot, action, nor dramatic dialogue. The two disputants are not separate individuals of equal status, the *ba* being

inseparably connected with the human personality and constituting either an aspect or an expression of it. Hence, any “dispute” in the text may best be understood as an internal struggle within the individual or within the human personality in general.

The text appears as a dramatic monologue, and the intention of the author seems to have been to portray the wanderings of the human mind when placed in a situation for which no logical assessment is possible. The text has neither specific time period nor setting. The negative aspects of society and life described in the text are not reflections of a particular historical situation, but the personal meditations of an individual who makes extensive negative assessments about human life. The text portrays the manner in which the intellect approaches an existence which seems unable to offer any definite values. The writer was not interested in the social situation *per se*, but rather in the reaction of the individual to that situation.

In the *Lebensmüde* there are two important considerations. One of these is the process of an intellectual quest for meaning, while the second, and perhaps more important, is the portrayal of the mind making that quest. The *Lebensmüde* is the product of the emergence of the individual personality which must find satisfaction within itself and apart from any wider cosmic order. The attempts of the speaker to come to terms with his own *ba* may thus be seen as attempts by the human personality to integrate itself against the adverse conditions of existence.

The dispute between the man and his *ba* narrated in the *Lebensmüde* may thus be seen as a dialogue within the human personality. Here it should be noted that the division between a man and his *ba* is made only for literary purposes, both the man and his *ba* being understood as one single entity, but an entity whose thoughts and reflections are sharply divided in two opposite directions. From a psychological point of view the speaker is wrestling with two opposite perspectives, trying to convince himself of the preferability of death over life. The *Lebensmüde* expresses the problem of the individual personality grappling with the difficulties of a life in which morality is not in evidence. In brief, it may be said to represent a problem which is a universal one: the questioning process of the individual personality,

Jonathan Van Lepp, California Institute of Technology: *Every Picture Tells a Story: But It May Not Be the One You Think*

Our view of ancient Egyptian art is intimately related, consciously or subconsciously, to our own world view, which is based on an established system

of references. That is, we have the tendency to see things from our own “modern” perspective. As a consequence, a scene of two bulls fighting is viewed as exactly that, “two bulls fighting.” However, it may be that this scene, among many others, contains more information than we perceive. There is the possibility that it is symbolic of additional messages which, while perhaps not clear to the modern-day viewer, had social relevance to the ancient Egyptian observers.

It is clear from papyri that the ancient Egyptian artists substituted animals in roles normally performed by human beings. If zoomorphic forms were overtly portrayed in human endeavors, there could also be covert animal substitutions for other activities in daily ancient Egyptian life.

For all the information we possess about the ancient Egyptians, it is surprising that some of the most important stages of the human life cycle are never portrayed. Among the most noticeably absent are scenes of human birth. In contrast, numerous scenes show the birth of calves. Could these scenes be substitutions for human births? The intimate relationship between cattle and human beings is a well and long-established tradition in ancient Egypt. Hathor, the “Mother of the King,” is a cow goddess. The king, from the earliest periods throughout pharaonic history, is often personified as a bull. Thus, there is a precedent for using animals as substitutes for human individuals. It may be possible then, that animals substitute for humans in roles where open presentation may have been considered taboo by the ancient Egyptians. A modern-day analogy is the image of the stork carrying a bundle, which we readily acknowledge signifies the birth of a child.

There is also the possibility that animal imagery, such as two bulls fighting, was used for subjects that were considered politically sensitive. In the tides and fortunes of war and political instability, the uncertainty of the victor in a power struggle is never certain. If an individual desired to make a comment on such events it would have been pragmatic to mask such statements. One method could be the substitution of animals for humans.

Another place where these substitutions could be utilized would be in warnings. It was probably not prudent to show human beings in mortal danger of crocodiles. Therefore, scenes showing cattle crossing crocodile infested waters could serve not only as a reflection of dangers encountered by cattle, but also the fact that the same dangers might be encountered by people.

It has been demonstrated on numerous occasions that ancient Egyptian art can simultaneously function on more than one level of understanding. Certainly this proposition cannot be applicable in every case, but that the possibility exists

should prompt us to examine scenes of ancient Egyptian life in new ways which are devoid of modern perceptions, bias and prejudice.

Charles Van Siclen: *Work at Karnak, Winter 1999*

This report will discuss the results of continuing excavations to uncover the foundations of the festival courtyard of Amenhotep II which once stood immediately to the south of the eighth pylon at Karnak. Work this year focuses on the southern side of that building complex.

Steve Vinson, University of Chicago: *A First Look at the Roman Shipwreck in Alexandria Harbor*

A Roman shipwreck, dated by radio carbon and stylistically to the first centuries BCE or CE, was discovered in Alexandria in 1998 by Franck Goddio. While many boats or boat fragments from ancient Egypt have been discovered on land, this is the first ancient wreck to be excavated in Egyptian waters. The ship is remarkably well preserved, and is very similar to other Roman cargo ships of the turn of the millennium, but offers a few novelties of construction as well.

Paul E. Walker: *The Relationship between Chief Judge (qadi al-qudat) and Chief Religious Propagandist (da'i al-du'at) under the Fatimids*

Upon assuming power, the Fatimids appointed the leading jurist among the local, non-Ismaili Shi'is as the *qadi* of Qayrawan. Following him there was a converted former Hanafi, and still later, a Maliki who never converted. Thus there was no explicit connection between purely Ismaili religious propaganda and the administration of justice. Moreover, in North Africa, the Fatimids appointed separate *qadis* for the various cities. Not until Egypt did the Fatimids institute a position in which the meaning of "judge of judges" truly indicates the power to appoint subordinate judges. Coincidentally, the first four men in this post were also chief *da'is* (*da'i al-du'at*) although the connection between the two functions was poorly defined. Nevertheless, al-Maqrizi made a point of relating them. Starting in 406, however, these two offices were again split with the *da'iship* naturally remaining in the control of the Ismailis and the basic governance of the judiciary falling to a judge who happened to be Hanbali. Later efforts to recombine these positions most often failed. In the era of the all-powerful wazirs beginning with Badr al-Jamali, the wazir always assumed titular control of both offices. The relationship of chief *qadi* to chief *da'i* thus becomes even more difficult to investigate. Few of the later head judges were

Ismaili even though there were also chief *da'is* until the end of the dynasty. A detailed list of the holders of both offices in these years is essential for understanding the connection between them.

Josef W. Wegner, University of Pennsylvania: *The Organization of the Mortuary Temple "Beautiful-is-the-Ka" of Senwosret III at Abydos*

Through work in 1997, the mortuary temple of Senwosret III at South Abydos can now be identified by its ancient name "Beautiful-is-the-Ka [of Khakaure]." This temple was the major cult institution maintained during the late 12th Dynasty through the end of the Second Intermediate Period by a royal mortuary foundation named "Enduring-are-the-Places-of-Khakaure-maa-kheru-in-Abydos."

Excavations in 1994 and 1997 permit a detailed reconstruction of the internal organization of this temple and the mode in which it functioned as an active royal cult building. The temple interior included a house-block for support of temple personnel as well as a magazine-block (*htmt*) employed both in storage of temple wealth as well as in daily preparation of material involved in the temple ritual. Discard mounds outside of the temple building proper include the detritus of cultic activities. Most significant of these is a deposit containing sealings from doorways in the temple interior stamped with the temple's name *Nfr-K3 [H'k3wr']* and massive quantities of ritual debris including physical remains associated with the incense ritual, liquid offering, and other activities central to the daily offering cult. Sealings which had been attached to shrines within the cult building occur in this cult debris. Other discard areas behind the temple relate to preparation for cult and refuse generated through the Reversion of Offerings. Architectural and artifactual evidence are combined in reconstructing the internal organization and mode of operation of this royal mortuary temple.

Terry Wilfong, University of Michigan: *Hieratic and Hieroglyphic Papyri at the University of Michigan*

The Kelsey Museum of Archaeology and the University of Michigan Library between them own a number of hieratic and hieroglyphic papyri, mostly funerary texts. Although a few individual pieces from this group have been described in various exhibition catalogues, the collection as a whole remains unpublished. The present paper will provide the first detailed discussion of this material as a preliminary to a monographic publication of the funerary papyri (in

collaboration with Janet Richards) and individual publications of non-funerary pieces and inscribed mummy-bandages.

Funerary texts predominate among the hieratic and hieroglyphic papyri at the University of Michigan, and most of these are Book of the Dead. The most substantial BD manuscripts are the upper half of a roll made for the female musician of Amon, Djed-Mut, daughter of Mut-em-jpet, and the lower half of a roll made for the God's Father of Amon-Re, king of the gods, Acolyte of the temple of Amon, Pa-tjau-em-deret-Mut. Both of these date to the 21st dynasty and both contain significant textual variants and features of palaeographic interest. Another substantial manuscript, probably dating to the Ptolemaic period, remains only partially unrolled (and is scheduled for unrolling in spring 1999). There are also a number of fragments from Third Intermediate Period, Saite and Ptolemaic BD manuscripts in the collections. The Michigan collections also include substantial fragments of two Amduat papyri. There are, furthermore, three "rolls" of modern construction but containing genuine papyrus fragments from BD and Amduat.

The two non-funerary Michigan papyri are highly fragmentary but of great interest. One is a fragment of a medical text, dating to the Late Period; although only portions of four lines are preserved, there is enough to show that this is the end of a prescription for a remedy to be administered rectally. The other non-funerary papyrus comes from the University of Michigan 1924-1935 excavations at Karanis: seven small hieratic fragments dating to the Roman period preserve what appears to be part of a religious onomasticon similar to P.Berlin 7809 and the unpublished P.Carlsberg onomasticon. The current whereabouts of these fragments are unknown, but they are preserved in archival photographs in the Papyrology collection of the University of Michigan.

Finally, although not on papyrus, the Kelsey Museum collection also includes ten mummy-bandages inscribed with chapters from the Book of the Dead in hieratic, all fourth-first century BCE and coming from at least three different mummies. All but one of the bandages include vignettes, and there are a number of interesting textual and format variations.

Bruce B. Williams, University of Chicago: *The Pharaonic Life in the Naqada Period*

In the last generation, research and discovery have recovered numerous specific images and other complexes with explicit Egyptian meaning in materials dating to the Naqada Period. Some of them have appeared in areas beyond the traditional bounds of Egypt. New evidence has been discovered and developed

from Egypt, Nubia, and Palestine that establishes a chronological relationship between significant monumental images known for many decades and other archaeological remains. These images can be assembled into sequences to trace the existence of several important pharaonic institutions long before the First Dynasty, in some cases as early as Naqada I times, including the pharaoh himself, certain high officials, temples, and gods, as well as signs that became writing. Relationships between representations and complexes similar to those found later, especially the smiting of enemies, the hunt, and the Heb-Sed dance are also identifiable, some quite early. Chief among these are the great scenic compositions of Naqada III whose antecedents can be identified not only in the Hierakonpolis Painted Tomb and the painted textile in Turin, but also in abbreviated vignettes in rock drawings, pottery decoration, seals, and other objects. They continue to be discovered, in locations as scattered as Abydos, southwestern Palestine, and Sudan. The elements occur in contexts that range from those we believe to be royal to simple settlement sites, indicating that the symbolism had thoroughly penetrated society and was not an exclusive attribute of an alien elite. Although detailed interpretations are subject to challenge, sufficient evidence exists to defend the thesis that the fundamental coherence of Egyptian culture existed and is traceable in limited detail during the earlier Naqada Period. In this circumstance, the modern historical convention of a discrete boundary between a pre-dynastic and a Dynastic Egypt in the Naqada Period is not adequate and should be abandoned. We may view Egypt's early cultural development as an increasing elaboration of pre-existing ideas and institutions, following impulses that drove their development throughout the career of Egypt's ancient culture.

Caroline Williams, College of William and Mary: *Painting in Twentieth-Century Egypt*

Contemporary easel painting in Egypt is rich in themes and techniques, but this is a twentieth-century development. During the nineteenth century, it was Western artists who "revealed" Egypt. These foreign artists produced the only visual images of Egypt apart from photography at that time that we possess. This paper examines and tries to develop issues revolving around the following basic questions: How do contemporary Egyptian artists present and interpret their own national/ethnic/religious/cultural identities and environment? What is their image of self and site?

Raphael A.J. Wüst, University of British Columbia and Garniss Curtis, University of California, Berkeley: *Damage Potential of Flash Floods in the Valley of the Kings, Luxor, Egypt: Progress Report of the ARCE Flood Protection Investigations*

Since 1995, with funding provided by the United States Agency for International Development, the American Research Center in Egypt and the California Academy of Sciences have been working with Egyptian colleagues on an ongoing interdisciplinary project in the Valley of the Kings in Thebes West, to find protection solutions against water damages for the historical site. This paper will present preliminary results and future investigations.

In the past, investigations to protect tombs and ancient Egyptian artifacts from water damages in the Valley of the Kings have focused on single tomb sites. Our investigations concentrated on the entire catchment area and show that tomb builders and expeditions from the 19th and 20th century (i.e., Belzoni, Burton, Carter or the Supreme Council of Antiquities) tried to protect tombs from desert storm rainfalls in different ways. Damaged deflection walls (piled up boulders) on top of Member I and around the tomb entrances were built to channel and deflect the mass of waters. These constructions have been damaged or removed during the last few torrential rains and none of the efficient deflection walls on top of Member I have been repaired.

Our fieldwork resulted in a map of the hydrologic regime. This map was superimposed on a detailed geological map of the catchment area and includes bedrock lithology, structural patterns, debris thickness and debris composition. The total catchment area of the Valley of the Kings exceeds 450,000 square meters. Subdivision of the area into individual catchment areas allowed calculation of catchment areas size (in square meters) of each tomb and therefore an estimation of the damage potential of flash floods. As an example, the tomb of Horemheb (KV57) is situated at the confluence of several catchment areas, which add up to a total area of 230,000 square meters. The fieldwork also included a tomb survey of flooding relicts such as debris, mud or water level marks on tomb walls caused by the 1994 floods (e.g., KV 16, the burial chamber of Ramses I was flooded by 42 centimeters of water that resulted in a four centimeter-thick mud deposit).

To prevent future extensive flooding of tombs (e.g., KV13, a water volume of more than 360 cubic meters entered the tomb of Chancellor Bay), flood protection measures must be taken in the Valley of the Kings in order to enhance the preservation of the tombs. Absorbed water may cause heaving of the bedrock (might disrupt pillars, walls), especially where water gets in contact with the shale deposits underlying the marl and limestone of Member I.

Mechanical rock tests are planned and are expected to contribute new information concerning swelling capacity of the bedrock.

Frank J. Yurco, Field Museum of Natural History: *Ipu-wer's Admonitions: A New Light on the Hyksos Era*

Ipu-wer's Admonitions is a text that has long bedeviled attempts to date it. From Gardiner, who considered it First Intermediate Period, to Cruz-Urbe, who saw it as a close parallel to Kha-kheperre-seneb's Complaints, to Van Seters who did date it to the Hyksos era, but earlier in the late 13th Dynasty, opinions have ranged all over time. Others despaired even of dating it: Lichtheim and Luria, who thought it a stylized series of complaints with no historical placement. However, one key piece of evidence dates it even later than Van Seters, into the early 17th Dynasty, and that is the alliance with the Medja mentioned in the final part. A closer examination of Egyptian relations with the Medja, shows that only in the 17th Dynasty does an alliance with the Medja exist while all others, Asiatics, Kushites, and Libyans are hostile. There is much more evidence in the text relating to: government offices ransacked; government functions being stopped; Delta dwellers swelling the roads as refugees; Asiatics as masters of the land; cedar no longer coming from Lebanon; tombs being robbed and ransacked; nobles being thrown out of office; commoners usurping the throne; even royal tombs being robbed; and above all, *Ipu-wer's* response to the king after his brave statement "you have sustained the people among them, yet they cover their faces in fear of tomorrow;" and the repeated mantra, the children of nobles are bashed against walls and infants are placed on high ground, i.e., exposed. Such desperation only could exemplify the Hyksos Period, and so, it backs the evidence of the alliance with the Medja, confirmed also by the distribution of Pan Graves of the Medja, over Dynasty 17-controlled areas in southern Upper Egypt.



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