



The 57<sup>th</sup>  
Annual Meeting  
of the

American  
Research  
Center in  
Egypt

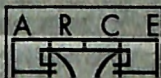
April 28-30, 2006  
Hyatt Regency Jersey City  
on the Hudson and  
The Metropolitan Museum of Art



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**Cover Image:** The Temple of Dendur, ca. 15 B.C.E.; Roman period Egyptian; Nubia, Dendur. Given to the United States by Egypt in 1965, awarded to The Metropolitan Museum of Art in 1967 and installed in The Sackler Wing in 1978.

**Acknowledgments:** ARCE's annual meeting this year is its 57th and, as always, the behind the scenes work to organize and prepare for the gathering is enormous. There are many people to be thanked for their tireless efforts on ARCE's behalf: Thank you to our sponsors – *Astronomy* Magazine, the Brooklyn Museum, Columbia University's Department of Classics and Department of Anthropology, the Institute of Fine Arts at New York University, the Kevorkian Center of New York University, and the Metropolitan Museum of Art. Candy Tate and Rachel Mauldin have our sincere thanks for their heroic efforts in organizing the meeting details in light of changes in the Atlanta office. Dr. Jim Allen, Dr. Susan Allen, Dr. Everett Rowson, Dr. Ogden Goelet, and one other scholar (who wishes to remain anonymous) also receive our gratitude for vetting the abstracts. ARCE thanks Dr. Scott Noegel and Dr. Suzanne Onstine for vetting the Best Student Paper Award, and ARCE's New York Chapter, with special thanks to Billy Morin, Patricia Blackwell Gary, Michael Schreiber and Miriam Fetman. Yorel Dawkins, Carol McCanless, Christopher Nunn and Matthew Silva have our deep appreciation for their assistance in the Atlanta office as does Michael Allen for his financial expertise in the San Antonio office. We extend our appreciation as well to the ARCE Chapter Council for providing the special lecture event for the meeting and to all the volunteers for their assistance with a myriad of tasks, and thank Richard Fazzini and Dr. Ann Russman, at the Brooklyn Museum, for allowing ARCE members free admission during the conference. Last, but certainly not least, we sincerely thank Dr. Dorothea Arnold and the staff of the Department of Egyptian Art at the Metropolitan Museum of Art for their wonderful hospitality and for their generous gift of making the Temple of Dendur and their special exhibitions available for such a memorable reception.

### **Issued from Atlanta on April 24, 2006**

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*Jack Josephson being sworn in as Chairman of the Cultural Property Advisory Committee of the United States*

*"I was born as the great depression was beginning in a small town in New Jersey where cultural institutions were sadly non-existent. Therefore my first acquaintance with Egypt was not until 1951, when as a recent engineering graduate of the University of Michigan, I got my first job in North Africa and was able to visit Egypt several times. I was instantly smitten with the great monuments and ancient civilization although I had other priorities — making a living!*

*With much luck I was successful in business after returning to the U.S.A. and began to collect Egyptian antiquities in the 1960s, before it became politically incorrect. This brought me to the attention of Bernard Bothmer, who persuaded me to study with him at the Institute of Fine Arts where I eventually was named a research associate. Bernard's interest in the Late Period rubbed off on me and I began to publish my thoughts on this intriguing era in various journals. In 1997, I published my first book, *Egyptian Royal Sculpture of the Late Period* and later, with Mamdouh Eldamaty, a volume of the *Catalogue General of the Egyptian Museum, Cairo, Statues of Dynasties XXV and XXVI*. I have been invited to lecture at the American University in Cairo in 2007, and have been selected to be a corresponding member of the German Archaeological Institute. I am humbled by these honors.*

*I became a member of the Board of Trustees of ARCE in 1989 until 2005 and a member of various committees of that organization. I couldn't be prouder of my service to ARCE, which I hope has helped them during difficult times. Today, a lovely tribute to me takes place and I am very pleased by this recognition from my friends and peers."*

*~ Jack Josephson*

Jack A. Josephson joined ARCE in 1987. He is an Egyptologist and former Chairman of the Cultural Property Advisory Committee established by the President of the United States in 1990. When an earthquake devastated Cairo in 1992, the Egyptian government called on Jack, a civil engineer, to assess the damage. Apart from lending his engineering expertise to Egypt and its culture, he created J. Josephson Incorporated, which specialized in the interior finishes of high-rise structures and invented a polyvinyl chloride interior finish that took the construction world by storm.

Jack's service to ARCE includes the Finance Committee, the Endowment Committee and the Long Range Planning Committee of the Board of Governors. Jack and his wife, Dr. Magda Saleh, currently reside in New York.

**FIFTY-SEVENTH ANNUAL MEETING OF  
THE AMERICAN RESEARCH CENTER IN EGYPT  
HYATT REGENCY JERSEY CITY ON THE HUDSON  
JERSEY CITY AND NEW YORK  
APRIL 28-30, 2006**

**Hosted By**  
***Astronomy Magazine***  
**The Brooklyn Museum of Art**  
**Columbia University Department of Classics**  
**Columbia University Department of Anthropology**  
**The Institute of Fine Arts, New York University**  
**The Kevorkian Center of New York University**  
**The Metropolitan Museum of Art**

**Affiliated Meetings**

- |   |   |
|---|---|
| Wednesday, April 26, 9:00 a.m. - 8:00 p.m.  | Executive Committee<br>including EAC, EAP, and ADP Reports<br>Palisades III |
| Thursday, April 27, 8:30 a.m. - 9:30 a.m.   | Library Committee<br>Riverview Boardroom                                    |
| Thursday, April 27, 10:00 a.m. - 12:00 p.m. | Endowment/Finance Committee<br>Liberty III                                  |
| Thursday, April 27, 12:30 p.m. - 4:00 p.m.  | AEF Selection Committee<br>Palisades III                                    |
| Thursday, April 27, 4:15 p.m. - 6:30 p.m.   | Executive Committee Follow-up<br>Palisades III                              |
| Saturday, April 29, 8:00 a.m. - 9:00 a.m.   | Chapter Presidents' Breakfast<br>Restaurant                                 |
| Saturday, April 29, 12:30 p.m. - 2:30 p.m.  | Chapter Officers' Luncheon<br>Riverside I                                   |
| Sunday, April 30, 12:00 p.m. - 3:00 p.m.    | Board of Governors Meeting/Lunch<br>Hudson IV, V                            |

## Thursday, April 27, 2006

**4:00 p.m. - 9:00 p.m.** Advance Meeting Registration (Hotel Lobby)

**7:00 p.m. - 10:00 p.m.** Speaker Audio Visual Check-in (Riverside Boardroom)

### **Archaeo-Astronomy Symposium: Liberty Room**

**6:30 p.m. - 8:00 p.m.** Patricia Blackwell Gary (New York University) and Richard Talcott (*Astronomy Magazine*) *Illuminated in Lightland: The Archaeoastronomical Origins of The Seat of the First Occurrence in the Egyptian Solar Cult Religion* (Cost: Tickets \$10/\$5 students)

### **Reception: Riverside Room & Terrace**

**8:00 p.m. - 9:30 p.m.**

Entertainment and Telescope Viewing to follow sponsored by *Astronomy Magazine*

## Friday, April 28, 2006

**7:00 a.m. - 3:30 p.m.** Speaker Audio Visual Check-in (Riverside Boardroom)

**7:30 a.m. - 3:00 p.m.** Advance Meeting Registration (Hotel Lobby)

**8:00 a.m. - 6:00 p.m.** Book Display (Holland Room)

### **Friday Session 1: Harborside Room**

#### **Archaeology I**

**Chair: Peter Lacovara (Michael C. Carlos Museum)**

**8:40 a.m.** John Coleman Darnell (Yale University) *Four Millennia at Gebel Ghueita*

**9:00 a.m.** Dawn McCormack (University of Pennsylvania) and Leslie Warden (University of Pennsylvania) *Activity in the Cliffs above Abydos: Results from Two Seasons of Survey*

**9:20 a.m.** Kei Yamamoto (University of Toronto) *A New Excavation at the Terrace of the Great God: 2005-2006 Field Season Preliminary Report*

**9:40 a.m.** Josef Wegner (University of Pennsylvania) *The Tomb of Senwosret III at Abydos, 2005 Excavations*

**10:00 a.m.** Francesco Tiradritti (Italian Archaeological Mission to Luxor – University of Foggia) *Luigi Vassalli and his Archaeological Season at Dra Abu el-Naga (1862-1863)*

**10:20 a.m.** Virginia Emery (The University of Chicago) *Unwitting Monuments of Eternity: Ancient Egyptian Mud Brick Production and Construction*

**10:40 a.m. BREAK**

**11:00 a.m.** Mary-Ann Pouls Wegner (University of Toronto) *The Politics of Space: Continuity and Change in the Sacred Landscape of North Abydos in the New Kingdom*

**11:20 a.m.** Joshua Trampier (The University of Chicago) *Urban Planning at a New Kingdom Cultic Foundation in South Abydos*

**11:40 a.m.** Peter A. Piccione (University of Charleston, SC) *A Horus-eye View of Theban Tombs: Interim Report on the Satellite Survey of Western Thebes*

**Friday Session 2: Liberty Room  
Science and Bioanthropology  
Chair: David Minniberg**

**8:40 a.m.** Jonathan Meader (Presenter) and Barbara Demeter (Independent Researchers) *Egyptian Blue Water Lily, New Discoveries*

**9:00 a.m.** Pearce Paul Creasman (Texas A&M) *The Cairo Dahshur Boats: Interpretations and Conclusions*

**9:20 a.m.** Noreen Doyle (Independent Scholar) *The Persistence of the Bipod Mast and the Transience of the Tripod*

**9:40 a.m.** Jonathan Elias (Akhmim Mummy Studies Consortium), Carter Lupton (Milwaukee Public Museum) and Heather Gill-Robinson (North Dakota State University) *Recent Forensic Facial Reconstruction in Egyptology*

**10:00 a.m. BREAK**

**10:20 a.m.** Melissa Zabecki (University of Arkansas, Fayetteville) *Workloads and Activity Patterns of Two Predynastic Populations*

**10:40 a.m.** Paul H. Chapman (Harvard University) *Reinvestigation of a Middle Kingdom Head Provides New Insights Concerning Mummification and its Relationship to Contemporary Anatomic Knowledge and Funerary Ritual*

**11:00 a.m.** Chahira Kozma (Georgetown University Hospital) *Biological Evidence of Short Stature and Dwarfing Conditions in Ancient Egypt*

**11:20 a.m.** Paula Terrey (Independent scholar) *Diagnosing Pharaoh: Did Akhenaten Have Marfan Syndrome?*

**11:40 a.m.** W. Benson Harer (California State University, San Bernardino) *The Cause of King Tutankhamun's Death*



**Friday Session 3: Manhattan II**

**On-Site Conservation/Art Theory**

**Chair: Deborah Schorcb (Metropolitan Museum of Art)**

**8:40 a.m.** Robert "Chip" Vincent (American Research Center in Egypt) *Recent Progress on ARCE'S EAP and ADP Projects*

**9:00 a.m.** Jaroslaw Dobrowolski (American Research Center in Egypt, Cairo) *Villa of the Birds Five Years Later: Early Roman Mosaics in Alexandria*

**9:20 a.m.** Michael Jones (American Research Center in Egypt) *Ten Years of Wall Painting Conservation in Post-Pharaonic Egypt*

**9:40 a.m.** Agnieszka Dobrowolska (Conservation Architect, Cairo) *Art et Metiers Two Hundred Years Later*

**10:00 a.m.** Edward D. Johnson (Archaeologist/Archaeological Conservator) *Mud Brick Conservation at the Lost City of the Pyramids the 2005 Season*

**10:20 a.m. BREAK**

**10:40 a.m.** Valérie Angenot (University of Toronto) *Bridges towards the Hermeneutics of Egyptian Imagery*

**11:00 a.m.** Kathryn Bard (Boston University) and Rodolfo Fattovich (University of Naples "l'Orientale") *Excavations at Wadi Gawasis*

**11:20 a.m.** Katja Goebis (University of Toronto) *Red Crown - Green Crown - Black Crown: On the Relativity of Signifiers in Egyptian Symbolic Language*

**11:40 a.m.** Randy L. Shonkwiler (The University of Chicago) *Hovering Falcons, Vultures and Sun Disks, and Divine Kingship*

**12:00 p.m. - 1:00 p.m.**

**Manhattan I Room**

**BOB BRIER LECTURE**

**Cost: Tickets \$10/\$5 students (Benefits Chapter Council Best Student Paper Award)**

**LUNCH 12:00 p.m. - 1:00 p.m.**

**Afternoon**

**Friday Session 4: Harborside Room**

**Archaeology II**

**Chair: David O'Connor (Institute of Fine Arts, New York University)**

**1:10 p.m.** Sarah Parcak (University of Wales-Swansea) *Seeing Akhetaten from 270 Miles up and 15 Feet Under: Results from the 2005/6 Middle Egypt Survey Project Seasons at Tell el-Amarna*

**1:30 p.m.** Donald P. Ryan (Pacific Lutheran University) *Pacific Lutheran University Valley of the Kings Project: Report of the 2005 Field Season*

**1:50 p.m. BREAK**

**2:10 p.m.** Alaa el-din M. Shaheen (Cairo University) *"Water-carrier" in the Dilmun Glyphic Art and its Resemblance in the Ancient Egyptian Sources*

**2:30 p.m.** Betsy M. Bryan (Johns Hopkins University) *"Enlarging the New Kingdom Mut Temple": The Johns Hopkins 2006 Season*

**2:50 p.m.** Heather Kravagna (Georgia State University) *Clerestory Window or False Door? Analysis of a Group of Objects from the Osiris Temple Project at Abydos*

**3:10 p.m.** James K. Hoffmeier (Trinity International University) *Investigations on the Ways of Horus: Tell el-Borg in North Sinai (the 2005 and 2006 Seasons)*

**3:30 p.m.** Richard Fazzini (Brooklyn Museum) *Work in the Mut Precinct by the Brooklyn Museum in January-March of 2006*

***Friday Session 5: Liberty Room***

***History and Literature I***

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

**1:10 p.m.** John S. Nolan (The University of Chicago) *Mud Sealings from Giza: Debris from a Fourth Dynasty Scribal Workshop*

**1:30 p.m.** Violaine Chauvet (Framingham State College) *Between a Tomb and a Hard Place*

**1:50 p.m.** Tracy Musacchio (University of Pennsylvania) *Warfare in the First Intermediate Period: The Case at Dendera*

**2:10 p.m. BREAK**

**2:30 p.m.** Caitlin E. Barrett (Yale University) *The Perceived Value of Minoan and Minoanizing Ceramics in Egypt*

**2:50 p.m.** Colleen Manassa (Yale University) *A New Corpus of Middle Kingdom Quarry Inscriptions*

**3:10 p.m.** Phyllis Saretta (The Metropolitan Museum of Art) *An Unbaked Clay Statuette from Lisht*

**3:30 p.m.** Cory Wade (Santa Clara University) *Goddess to the Rescue: Feminine Saviors in the Ancient Egyptian Pantheon*

**Friday Session 6: Manhattan II Room**

**Religion I**

**Chair: Ogden Goelet (New York University)**

**1:10 p.m.** Paul F. O'Rourke (Brooklyn Museum) *Categories and Sub-Categories of Texts in the Ancient Egyptian Magical and Medical Traditions*

**1:30 p.m.** Teresa Moore (University of California, Berkeley) *Tumult in the Sky: Mythological Allusions in P. Ebers 360*

**1:50 p.m.** Gulyás András (Sorbonne, Paris) *Luxor Temple and the Pre-Amarna Origin of the Concept of the Sole and Unique Solar God*

**2:10 p.m.** Edmund S. Meltzer (Independent Scholar) *The Caring God: The Experience and Lexicon of Grace in the Ancient Egyptian Religion*

**2:30 p.m. BREAK**

**2:50 p.m.** Mason Allred (Brigham Young University-Hawaii) *Flaming Eyes and the Mysteries of Resurrection: Snakes in the Religious Thought of the New Kingdom*

**3:10 p.m.** Katherine Eaton (Independent Scholar) *The Festivals of Osiris and Sokar in the Temple of Seti I at Abydos—Two Complexes, Two Festivals*

**4:00 p.m. & 4:30 p.m. Buses depart for Metropolitan Museum of Art (Reception Ticket Required to Board)**

**5:00 p.m. - 8:30 p.m. Metropolitan Museum of Art – on view: “Hatshepsut: From Queen to Pharaoh” and “The Art of Medicine in Ancient Egypt”**

**6:00 p.m. - 7:30 p.m. Private Reception, Temple of Dendur, 1st Floor – Cost: \$25 Ticket)**

**8:30 p.m. & 8:45 p.m. All buses leave museum for Hyatt Hotel**

**Saturday, April 29, 2006**

**7:00 a.m. - 3:30 p.m. Speaker Audio Visual Check-in (Riverside Boardroom)**

**7:30 a.m. - 1:00 p.m. Advance Meeting Registration (Hotel Lobby)**

**8:00 a.m. - 6:00 p.m. Book Display (Holland Room)**

**Saturday Session 7: Harborside Room**

**Archaeology III**

**Chair: Joe Wegner (University of Pennsylvania)**

**8:40 a.m.** Salima Ikram (American University in Cairo) *North Kharga Oasis Survey 2006 Season*

**9:00 a.m.** Elaine Sullivan (Johns Hopkins University) *Urban Thebes: Excavations of the Late New Kingdom and Third Intermediate Period City, Behind the Mut Temple, Luxor*

**9:20 a.m.** Justine J. James (The University of Chicago) *Revisiting the Dead: A Preliminary Review of a Later Cemetery at Abydos*

**9:40 a.m.** Kelly Bozarth (Georgia State University) *Osiris Votive Figures: Establishing Individual Piety at the Late Period Temple of Osiris in Abydos*

**10:00 a.m. BREAK**

**10:20 a.m.** Andrew Monson (Stanford University) *The Ethics and Economics of Ptolemaic Religious Associations*

**10:40 a.m.** Steven E. Sidebotham (University of Delaware) and James A. Harrell (University of Toledo) *Survey of the Ptolemaic-Early Roman Amethyst Quarries in Wadi Abu Diyeia, Eastern Desert*

**11:00 a.m.** Deanna Heikkinen, Robert M. Yohe and Jill K. Gardner (California State University, Bakersfield) *A Preliminary Descriptive Analysis of Coptic Burial Textiles from Tell El-Hibeh, Middle Egypt*

**11:20 a.m.** Robert M. Yohe, Jill K. Gardner and Deanna Heikkinen (California State University, Bakersfield) *Coptic Mortuary Practices in Late Roman Egypt: Preliminary Results from the 2005 Season at Tell El-Hibeh*

**11:40 a.m.** Bryan Kraemer (The University of Chicago) *The Monastery of Apa Moses at Abydos*

***Saturday Session 8: Palisades Room***

***History and Literature II***

***Chair: Eugene Cruz-Urbe (Northern Arizona University)***

**8:40 a.m.** Mario H. Beatty (Bowie State University) *An Examination of the Recensions of the Instructions of Ptahhotep in the New Kingdom: Continuity and Change*

**9:00 a.m.** Angela Murock Hussein (Brandeis University) *The Chief of the Keftiu*

**9:20 a.m.** Susan Tower Hollis (SUNY Empire State College) *Thutmose III's Installation Speech to Rekhmire – In Context*

**9:40 a.m.** J. J. Shirley (University of Michigan) *A Review of the So-Called "military men" of Thutmose III and their Civil Careers*

**10:00 a.m.** Sameh Iskander (Independent Scholar) *Who was Merenptah? Perspectives on the Debate of his Role in Ancient Egypt*

**10:20 a.m. BREAK**

**10:40 a.m.** Aidan Dodson (University of Bristol) *The Rise and Fall of the Chancellor Bay*

**11:00 a.m.** Ogden Goelet (New York University) *Learning from Egyptian Didactic Manuscripts of the Ramesside Period*

**11:20 a.m.** Kathleen Cooney (Stanford University) *The Production of Private Ramesside Tombs within the West Theban Peasant Economy*

**11:40 a.m.** Peter Feinman (Institute of History, Archaeology and Education) *Egypt, Assyria, and Judah in the Time of Sennacherib*

**Saturday Session 9: Liberty Room**

**Religion II**

**Chair: Paul O'Rourke (The Brooklyn Museum of Art)**

**8:40 a.m.** Joanne Conman (Independent Scholar) *Who are the Gods S3h and Mshtyw?*

**9:00 a.m.** John Gee (Brigham Young University) *Four notes on the Ka*

**9:20 a.m.** Elizabeth A. Waraksa (Johns Hopkins University) *Female Figurines from the Mut Precinct: Evidence of Ritual Use*

**9:40 a.m.** Fatma Ismail (Johns Hopkins University) *Ptah The Builder: Reconsidering the Role of the God Ptah in the Foundation of the Ancient Egyptian Temple*

**10:00 a.m.** Yekaterina Barbash (Johns Hopkins University) *A Study of Glorification Spells in the Papyrus Walters Art Museum 551*

**10:20 a.m.** Joshua Roberson (University of Pennsylvania) *An Early Saite Book of the Earth - Some Observations Regarding the Theban Tomb of Mutirdis (TT 410)*

**10:40 a.m. BREAK**

**11:00 a.m.** Kerry Muhlestein (Brigham Young University-Hawaii) *The Persistent Question of Human Sacrifice in Egypt: Is it Real and Un-Perceived?*

**11:20 a.m.** Rachel Mittelman (Pennsylvania State University) *A Mendesian Mystery: Hat Mehyt and Her Fish Cult*

**11:40 a.m.** Jacco Dieleman (University of California, Los Angeles) *Barks, Barks Everywhere*

**LUNCH 12:00 p.m. - 1:50 p.m.**

**Afternoon**

**Saturday Session 10: HarborSide Room**

**Art I**

**Chair: Christine Lillyquist (Metropolitan Museum of Art)**

**2:00 p.m.** Florence Dunn Friedman (Brown University) *Shifting Orientations in the Menkaure Dyad(s) and Triads*

**2:20 p.m.** Madeleine E. Cody (Brooklyn Museum) *An Unusual Faience Group Statuette in the Brooklyn Museum of Art*

**2:40 p.m.** David O'Connor (Institute of Fine Arts, New York University) *The Strange Case of Niankhhknum and Khnumhotep*

**3:00 p.m. BREAK**

**3:20 p.m.** Dieter Arnold (The Metropolitan Museum of Art) *Middle Kingdom Tomb Architecture at Lisht and Dahshur*

**3:40 p.m.** Adela Oppenheim (The Metropolitan Museum of Art) *The Artists of the Nebit Mastaba Reliefs Found North of the Pyramid Complex of Senwosret III, Dahshur*

**4:00 p.m.** Paul Whelan (University College London) *Ankhs and Mummies: Trademark Styles of Late Middle Kingdom Abydene Stelae?*

**4:20 p.m.** Alwyn Louise Burrige (University of Toronto) *'Weird & Wonderful' – Caricature and Portraiture in Amarna Art*

**4:40 p.m.** Marsha Hill (The Metropolitan Museum of Art) *Amberst Amarna Sculpture Fragments in the Metropolitan Museum*

**Saturday Session 11: Palisades Room**

**History and Literature III**

**Chair: John Darnell (Yale University)**

**2:00 p.m.** Greg Mumford (University of Wales Swansea) *Egypto-Levantine Relations During the Iron Age to Early Persian Period, ca. 1150 - 525 BC*

**2:20 p.m.** Chris Bennett (University of California, San Diego) *Temple Phyle Service Dates and the Lunar Calendar*

**2:40 p.m.** Jacqueline Jay (The University of Chicago) *Five Demotic Marriage Contracts*

**3:00 p.m.** Ono Osakwe (Post-Doctoral Researcher) *Egyptian Chronology from 525 to 332 BCE: A Re-Examination of the Periods of Persian Rule and the Late Indigenous Dynasties*

**3:20 p.m. BREAK**

**3:40 p.m.** D.J. Ian Begg (Trent University) *Tebtunis: Insula of the Papyri*

**4:00 p.m.** Rachel Aronin (University of Pennsylvania) *Defending "the barlot queen of licentious Canopus:" Augustan Prejudices Against Cleopatra the Great in Classical Literature*

**4:20 p.m.** Eugene Cruz-Urbe (Northern Arizona University) and Jennifer Westerfeld (The University of Chicago) *Kharga Oasis Coptic Graffiti Project 2006 Field Season*

**4:40 p.m.** Susan M. Auth (The Newark Museum) *Pagan and Christian Iconography on Some Exceptional Coptic Textiles and Sculptures from an American Private Collection*

**Saturday Session 12: Liberty Room**

**Museums & Public Education/Gender I**

**Chair: Betsy Bryan (Johns Hopkins University)**

**2:00 p.m.** Robyn Gillam (York University) *Enacting Temple Ritual and Other Performances for Presentation in Virtual Reality Environments*

**2:20 p.m.** Margaret Serpico (Petrie Museum of Egyptian Archaeology) and Marcel Marée (British Museum) *Assessing Egyptology Collections in the United Kingdom – An Update*

**2:40 p.m.** Willeke Wendrich (University of California, Los Angeles) *UCLA Encyclopedia of Egyptology: Its Philosophy, Current Status, Short and Long Term Development*

**3:00 p.m.** Peter Lacovara (Michael C. Carlos Museum) *A New Predynastic Display for the Cairo Museum*

**3:20 p.m.** Gerry D. Scott, III (American Research Center in Egypt) *American Contributions to Egyptian Archaeology: An ARCE-Sponsored Special Exhibition in the Egyptian Museum, Cairo*

**3:40 p.m. BREAK**

**4:00 p.m.** Gay Robins (Emory University) *What Did it Mean to be a Man in Ancient Egypt?*

**4:20 p.m.** Heather Lee McCarthy (Institute of Fine Arts, New York University) *KV 14: Rules of Decorum and Expressions of Gender Fluidity in Tawosret's Tomb*

**4:40 p.m.** Carolyn Routledge (University of Liverpool) *Evidence for an Ideological Exclusion of Women in Ancient Egypt*

**General Meeting and Members Forum: Hudson IV, V, VI**

**5:00 p.m. Welcome, Carol Redmount, President, ARCE**

**5:15 p.m. Update by Gerry Dee Scott III, Director, ARCE**

**ARCE Reception:**

**Hudson I, II, II (Conference Badge required for entry)**

**Hosted by The Brooklyn Museum of Art, Columbia University**

**Department of Classics, Columbia University Department of**

**Anthropology, the Institute of Fine Arts, New York University,**

**and The Kevorkian Center of New York University, and The**

**Metropolitan Museum of Art.**

**7:30 p.m. - 9:30 p.m.**

Sunday, April 30, 2006

**Sunday Session 13: Harborside Room**

**Art II**

**Chair: Florence Friedman (Brown University)**

**8:40 a.m.** Tom Hardwick (Bolton Museum and Art Gallery) *Kerma and Egypt in the Second Intermediate Period: Artistic Exchange*

**9:00 a.m.** Deanna Kiser-Go (University of California, Berkeley) *Tracing Ancient Painters through Their Work in Tomb Paintings*

**9:20 a.m.** Patricia A. Butz (Savannah College of Art and Design) *The Restoration Stele of King Tutankhamun: Innovations in Double Composition Format*

**9:40 a.m.** Earl L. Ertman (presenter—University of Akron) and Otto J. Schaden (University of Memphis) *Notes on the Decorative Wall Program in the Tomb of King Ay, WV-23, Plus Analysis of a Chryselephantine Fragment Found outside WV-24*

**10:00 a.m. BREAK**

**10:20 a.m.** Michelle Marlar (Institute of Fine Arts, New York University) *Analysis of Statuary Found within the Osiris Temple at Abydos*

**10:40 a.m.** Lisa Swart (Independent Scholar) *Observations on the Wooden Funerary Stelae of the 22nd Dynasty, and the Transition from the 21st to the 22nd Dynasty*

**11:00 a.m.** Elena Pischikova (The Metropolitan Museum of Art) *Hidden Tombs of the South Asasif*

**11:20 a.m.** Amber Myers (Los Angeles County Museum of Art) *The Social and Historical Context of the So-Called "Bastet Cat" Figure*

**11:40 a.m.** Monica M. Bontty (University of Louisiana at Monroe) *An Enigmatic Coptic Relief*

**Sunday Session 14: Palisades Room**

**Religion I/Museum Conservation**

**Chair: Lyn Green (University of Toronto)**

**8:40 a.m.** Anthony P. Sakovich (Independent Scholar) *Explaining the Shafts in Khufu's Pyramid at Giza*

**9:00 a.m.** Antonio J. Morales (University of Pennsylvania) *A "False-Door Spell" for the Dead King: Suggestions for the Meaning and Location of PT 355*

**9:20 a.m.** Ramadan B. Hussein (Brown University) *The Coffin of Ppy-im3: An Early Source of Coffin Texts from Naga ed-Dêr*



**9:40 a.m.** Nicholas S. Picardo (University of Pennsylvania) *Interpreting Negative Evidence: The Case for a Private (non-royal) BA-concept in the Old Kingdom*

**10:00 a.m.** Stephen P. Harvey (The University of Chicago) *The Cults of the Founding Family of the 18th Dynasty: Implications of Stelae from Abydos and Thebes*

**10:20 a.m. BREAK**

**10:40 a.m.** Lisa Bruno (Brooklyn Museum) *A Review of Early Conservation Treatments of Egyptian Artifacts in the Brooklyn Museum*

**11:00 a.m.** Susanne Gänsicke (Museum of Fine Arts, Boston) *The Egyptian Collection of the Museum of Fine Arts, Boston: A Review of its Conservation History*

**11:20 a.m.** Ann Heywood (Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art) *A History of the Care and Treatment of Perneb's Tomb in the Metropolitan Museum of Art*

**11:40 a.m.** Deborah Schorsch (Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art) *A Century of Care: The Preservation, Restoration, and Scientific Study of Egyptian Antiquities in The Metropolitan Museum of Art*

**Sunday Session 15: Liberty Room**

**Gender II/Islamic Egypt**

**Chairs: Susan Hollis (Empire State College) for Ancient Portion  
Everett Rowson (New York University) for Modern  
and Islamic Portion**

**9:00 a.m.** Lyn Green (SSEA) *Constructing Gender in Ancient Egypt, Part 2: The Role of Modern Political and Social Issues in the Study of Ancient Egyptian Constructions of Gender*

**9:20 a.m.** Malayna Evans Williams (The University of Chicago) *Gender Signs: Vulva, Womb or Well?*

**9:40 a.m.** Maria Cannata (University of Oxford) *Did Women Really Work as Choachytes in the Ptolemaic Period?*

**10:00 a.m.** Kasia Szpakowska (University of Wales Swansea) *Flesh for Fantasy: Reflections of Women in Two Dream Manuals*

**10:40 a.m. BREAK**

**11:00 a.m.** Mahmood Ibrahim (Cal Poly Pomona) *The Silk Weavers' Rebellion in Alexandria: An Eyewitness Account*

**11:20 a.m.** Hanaa Kilany (Washington University in St. Louis) *Coffee—Alcoholic Beverage or a Hot Drink? An Ottoman Fatwa Prohibiting Coffee in Egypt and Syria*

**11:40 a.m.** Andrew Bednarski (The Egypt Exploration Society) *Holding Egypt: The Impact of the Description de l'Égypte on Egyptology in 19th Century Great Britain*



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Abstracts

**Mason Allred and Kerry Muhlstein (Brigham Young University-Hawaii)**

*Flaming Eyes and the Mysteries of Resurrection: Snakes in the Religious Thought of the New Kingdom*

This paper seeks to highlight the appropriate portrayal and usage of snakes within Egyptian funerary texts of the New Kingdom. The obvious ties of snakes with renewal and the successful continuance in the next life is abundantly clear and has been explored by several others helping us to understand the context of the snake in the afterlife books. There are, however, several characteristics of snake behavior and appearance that require treatment and clarification to clearly see the parallels between real life experience and the explanations of successfully charting the netherworld and prompting the desired outcome.

The activity of snakes and their renewal through ecdysis poignantly combine myth and renewal into an effective depiction of the sun God's and therefore the deceased's resurrection and overcoming of non-existence. Particular examination of the eyes and skin of snakes helps us to better understand their abundant presence in the Afterlife depictions of the Valley of the Kings. The familiarity of the ancient Egyptians with the biological aspects of snakes is evidenced in their usage and description of these dualistic animals. Reconsidering this familiarity helps shed light on the uniquely Egyptian symbolic utilization of snakes in an effort to cause and convey the specific dimensions of protection, non-existence, and renewal.

**Valérie Angenot (University of Toronto)**

*Bridges towards the Hermeneutics of the Egyptian Imagery*

Though mainly religious, funerary or propagandistic, the images we inherited from Ancient Egypt long resisted the taking into account of their intrinsic hermeneutic value, it is to say of the existence-under their first literal meaning-of a succession of underlying (but 'over-meaning') levels of signification.

This statement is particularly valid as concerns some funerary scenes that are sometimes still called-after the early scholars-'scenes of daily life,' and still seems to be demonstrated as regards the royal 'portrayal' in spite-in both cases-of more recent enlightening analysis.

My wish here is to lead the way to the recognition of indices likely to help us understand how the reading of the Egyptian imagery may slide from a first basic and literal meaning to one or more derived significations, thus delivering a more complex message fitting better the context in which it appears.

The question would hence be to find out, in these alleged "realistic" or naturalistic depictions, some anomalies that happen to be often reinforced by figures of speech such as chiasmus, similes (forced parallelisms), metalepsis (anachronisms) or metaphors, and identify them as paths leading to the deepest meaning of these depictions.

**Dieter Arnold (The Metropolitan Museum of Art)**

*Middle Kingdom Tomb Architecture at Lisht and Dahshur*

In ancient Egypt private tomb building does not develop consistently throughout the country, but is to a great extent influenced by local circumstances and traditions. The Middle Kingdom rock cut tombs of Upper Egyptian officials, such as those at Beni Hasan, Meir and Thebes, provide numerous examples of this pattern. Recent and earlier excavations of The Metropolitan Museum of Art have revealed local "schools" of Lower Egyptian tomb architecture at Lisht and Dahshur. In contrast to Upper Egypt, these Lower Egyptian cemeteries are dominated by freestanding tombs.

In the cemeteries at Dahshur only the traditional mastaba tomb types were constructed: the plain version with two niches on the east side and the more elaborate paneled mastaba. The Metropolitan Museum Expedition has reconstructed representatives of both types in a field museum at Dahshur. A few examples of these two established mastaba types were also built in the Lisht cemeteries, but they are outnumbered and superseded by the more innovative private funerary chapel, a building type that anticipates the elaborate private tomb temples of the New Kingdom and later.

**Rachel Aronin (University of Pennsylvania)**

*Defending "the harlot queen of licentious Canopus:" Augustan Prejudices Against Cleopatra the Great in Classical Literature*

Cleopatra VII, the last pharaoh of an independent Egyptian kingdom, the final remaining monarch of the true Hellenistic tradition which had begun with the triumphs of Alexander the Great almost three hundred years earlier, became, like Alexander, a legend whose glory (and infamy) was related in contemporary and later writings. Whether she inspires love or hate, admiration or fear, in those who recall her tumultuous life and tragic death, every successive generation has formulated its own images of this great queen. This paper will examine the works of several classical authors writing about Cleopatra, both contemporaneously and in the first two centuries following her death in 30 BCE.

Some authors, such as Cicero and Vergil, were roughly contemporary with Cleopatra, and so their information may have been received from more direct sources, perhaps even from the queen herself. However, it must be remembered that those who were composing their works under the rule of Cleopatra's bitter enemy Octavian, ruler of the entire Roman world as the Emperor Augustus, had propagandistic reasons to provide a very negative view of the Egyptian queen. The accounts of later biographers, like Plutarch and Suetonius, and historians, such as Lucan and Dio Cassius, must be taken with a grain of salt due to their chronological distance from the events they are recording, but may perhaps be fairer in presenting Cleopatra's strengths, as well as her weaknesses.

Historical opinion of the Egyptian queen has alternated between admiration, scorn, and back again over the centuries. Because the Roman leader Octavian defeated the forces of Antony and Cleopatra at the critical naval battle of Actium in 31 BCE, our world today is decidedly “Western;” i.e., based on Roman principles and emphasizing Roman literature, from which most of us have received our picture of Cleopatra. Because of these biased works, she is seen as the archetypal seductress, a cowardly, lascivious, and drunken harlot. However, her intelligence, her political acumen, and her strength of will are also mentioned in the classical texts, and are decidedly less familiar to the modern audience. This paper attempts to give a more realistic and balanced view of Cleopatra by recognizing the political and propagandistic motives of the Augustan poets, and by examining the works of authors who wrote either before or long after Octavian ascended the throne, and hence were removed from the influence of his prejudice.

**Susan M. Auth (The Newark Museum)**

*Pagan and Christian Iconography on Some Exceptional Coptic Textiles and Sculptures from an American Private Collection*

This paper presents a selection of some sculptures and textiles of exceptional quality and iconographical interest from an American private collection. Two of the textiles come from large-scale hangings or curtains with figural decoration. The first, from the top of a curtain, preserves a bust in a stylized wreath, supported by winged erotes. The second is the upper part of a large-scale male figure holding two upright floral bouquets. Like most such figures it was woven in purple wool, now darkened to black. It is a type seen on wall hangings that includes offering bearers, dancers, and musicians from the entourage of Dionysos.

Dionysos is also represented emerging from vines on a carved limestone niche-head from a tomb. The merging of Dionysos and Osiris in later Egypt made this theme appropriate for a funerary context. Tree-like grape vines also decorate a vertical limestone pilaster. Unlike most surviving Coptic sculptures, these retain some of their color.

There are two particularly unusual objects with Christian motifs. The first is a textile with Christian acrostics, with the Greek words for “life” and “light” arranged in circles. The awkward arrangement of the letters suggests that the weaver may not have been literate in Greek. The other is a garment roundel with a unique representation of the Good Shepherd with a lion.

The range of subjects in different media provides a glimpse of the diversity and artistic quality achieved by the artisans of late antique Egypt.

**Yekaterina Barbash (Johns Hopkins University)**

*A Study of Glorification Spells in the Papyrus Walters Art Museum 551*

This paper focuses on sAxw (or Glorification) spells, recorded on a portion of the Hieratic mortuary Papyrus of the Walters Art Museum (W.551), which was the core of my PhD dissertation at Johns Hopkins University.

Glorification spells have been the subject of some disagreement among scholars largely due to their long history and broad range of use. Spells titled sAxw have been attested as early as the Old Kingdom, and reused and expanded upon from that point on. Examples of these spells appear in a variety of settings throughout Egyptian history, from the tomb to a temple environment. This complex, evolving corpus became increasingly popular in the Late Period, as is evidenced by Papyrus W.551.

I will discuss the various interpretations of the term sAxw, as well as the distinct uses of glorification spells. Furthermore, I will review the sources and evolution of these spells, remarking upon the place of Papyrus W.551 within the tradition of Late Period mortuary literature.

**Kathryn Bard (Boston University) and Rodolfo Fattovich (University of Naples “l’Orientale”)**

*Excavations at Wadi Gawasis*

Large cedar timbers of ship planks and decking, some with the mortises and tenons, and copper fastenings still in place, were excavated outside of five parallel rock-cut rooms at Wadi Gawasis, which were used as a kind of ship arsenal. The site is the location of the pharaonic seaport of S3ww, which was mainly in use during the Middle Kingdom. Stratigraphy and associated ceramics demonstrate at least four different expeditions then. One of rooms (Cave 5) is about 15 meters long: the floor is covered with ca. 60-80 coils of ship rope, all neatly tied and knotted just as the sailors left them almost 4000 years ago.

Twenty-one wooden cargo boxes, with more still in the sand, were also excavated. One box had a painted hieroglyphic text with the cartouche of a king (probably Amenemhat III), year 8 of his reign, and an inscription about Punt. A new stela of Amenemhat III with all five of his royal names was also found in situ in a niche carved into the coral terrace where the cave rooms are located.

**Caitlin E. Barrett (Yale University)**

*The Perceived Value of Minoan and Minoanizing Ceramics in Egypt*

Both imported Minoan pottery and Egyptian pottery influenced by Minoan styles are attested at numerous Egyptian sites of the Middle and early New Kingdoms. Many researchers have utilized this ceramic evidence in order to draw chronological correlations between the Aegean and Egypt, as well as to investigate the mechanics and control of trade networks. However, the present paper addresses a slightly

different set of questions about Minoan pottery in Egypt. I propose to investigate what the Minoan pottery meant to its Egyptian owners. Why did Egyptians want this pottery? Which Egyptians wanted it, and which were able to acquire it? The answers should illuminate the value system in which Bronze Age trade took place.

Several main conclusions emerge from this study. First of all, the types of Minoan pottery found or imitated in Egypt are almost exclusively very fine, luxury wares, such as Kamares ware, which on Crete itself were associated with an extremely elite, palatial social sphere. However, in Egypt, these vessels have a much lower value. They are associated there not with court elites but with somewhat lower social strata: people whose social status was above that of common farmers and who lived in a sufficiently cosmopolitan milieu that they had access to foreign imports, but who were not part of the court itself and may have held only low positions, if any, in the state bureaucracy. In the Egyptians' view, imported pottery seems to have been one of the lowliest members of an otherwise highly valued general class of international exotica. Contemporary artistic and technological styles bear witness to the existence of a second-millennium koiné in which elites from many different Eastern Mediterranean civilizations participated. Those who were truly high-ranking, such as members of the court and top officials, demonstrated their participation in this international "club" of elites through possession of highly valued imports like metalwork, fine textiles, and elaborate wall paintings with exotic motifs. Imported pottery and imitations of imported pottery were a means through which would-be social climbers in somewhat lower socioeconomic groups could attempt to participate in this sphere of elite activity and thus they may have hoped to forge their own identities as elites. As reinterpreted by Egyptians, Minoan finewares were transformed: they became not only pots, but tools with which their consumers could define themselves as members of certain social groups, portray their state as the center of the universe, and indeed, ultimately reaffirm that the universe itself was properly functioning.

**Mario H. Beatty (Bowie State University)**

*An Examination of the Recensions of the Instructions of Ptahhotep in the New Kingdom: Continuity and Change*

Concerns about the present often prompt cultures to look to the past for guidance. In Ancient Egypt, the continual copying of ancient manuscripts is one important way to glimpse the dynamism of the nation's relationship to its past and the active use of that past in the present to "act for the future." It is also important to be aware of the fact that many of these texts were not copied verbatim, but altered in significant ways. To illustrate this dynamic, this paper will primarily focus on the textual alterations made to the Prologue of the *Instructions of Ptahhotep* during the 18th and 19th dynasties. The *Instructions of Ptahhotep*, a foundational Egyptian wisdom text whose earliest composition dates to the Middle Kingdom, was informed

by some of the most ancient and enduring Ancient Egyptian beliefs and values. For the scribal copyists in the New Kingdom, this text certainly was utilized to affirm an unbroken continuity in identity despite the significant ideological and institutional disruptions caused by the period of Hyksos rule. The self-conscious altering of the *Instructions of Ptahhotep* in significant ways during the New Kingdom enable us to subtly understand some of the present, observed realities and issues that confront the nation in the process of reconstruction. In situating the recensions of the *Instructions of Ptahhotep* in a broader historical context, this paper attempts to show that explaining these alterations must transcend explanations that emphasize literary motives for stylistic effect and extend into a broader system of meaning whereby literary form interacts in nuanced ways with present ideas of historical consciousness, morality, and political socialization.

**Andrew Bednarski (The Egypt Exploration Society)**

*Holding Egypt: The impact of the Description de l'Égypte on Egyptology in 19th century Great Britain*

The *Description de l'Égypte* has been described as the seminal point in the development of modern Egyptology and fundamental in arousing western interest in Egypt in the nineteenth century. Statements to this effect can be found in works ranging from the late nineteenth to the twenty-first century and are particularly visible in English literature. Yet once the corpus was produced, where did it go? What did people make of it? The answers to these questions are of paramount importance to any evaluation of the work's impact on the formation of a discipline, or on the interest that it evoked in all things Egyptian. Despite the work's renown, and despite comments on its supposed impact, no study has yet been carried out on its actual reception in nations recognised to be important to the development of Egyptology in the early nineteenth century. I will attempt to remedy this gap in our knowledge by briefly exploring the *Description's* reception in Great Britain from the early to mid nineteenth century, the period usually regarded as the re-birth of British interest in Egypt, through an examination of literature contemporary to the great work.

Texts that mention the history of Egyptology often overlook influences fundamental to the development of the *Description*. As a result, before delving into the work's reception, I will quickly sketch certain literary, historical, and social influences fundamental to the corpus' inception. Such an overview will allow us to consider the work as one point within a literary continuum and better understand its historical context.

I will then analyse mention of the *Description* within British periodical literature from the early to mid-nineteenth century. Such literature offers a rich source of information regarding readers' interest in, and response to, the *Description*. I will discuss the prominence of Egypt as a subject within each of the periodicals mentioned and then briefly compare the handling of the *Description* within each



journal with other Egyptological phenomena, namely, Dominique Vivant Denon's *Voyage dans la Basse et la Haute Égypte* and the works of Giovanni Battista Belzoni.

The French corpus is represented in a number of different ways in nineteenth-century British periodicals. One of the most obvious ways that it is represented is as a tool used by academics. I will summarise such representations in British periodical literature before expanding my analysis through an examination of three Egyptological books, contemporary to the French work. The manner in which the corpus is used in these three case studies will then be compared to the manner in which the work was used in the periodical literature. This paper will then end with commentary on how the *Description* has increased in usefulness to academics over time.

**D.J. Ian Begg (Trent University)**

*Tebtunis: Insula of the Papyri*

In 1934 Gilbert Bagnani began to excavate two large rectangular structures, referred to as *Insulae*, along the west of the processional dromos at Tebtunis. As the government funding was depleted, Achille Vogliano, the papyrologist from Milan, financed the continuation of the excavations while visiting the dig. They then discovered the enormous hoard of papyri in the *Insula of the Papyri*, which they attributed to the so-called *Grapheion*. Most of the exported papyri and finds were sent to Milan. Bagnani arranged to have a series of aerial photographs taken of the excavations in 1934 and again in 1936.

Bagnani published only a preliminary report on these excavations and subsequently immigrated to Ontario where, after a lifetime of teaching classics, he bequeathed his papers to Trent University. Before his widow died, she donated several cartons of letters and photographs to the Art Gallery of Ontario in hopes that somebody would publish them someday.

The great quantity of papyri has been studied in the intervening decades but the archaeological context remains unpublished, though deserving in its own right. The aerial photographs now at Trent provide stereo coverage of the excavations and surrounding area, revealing the walls as then cleared in three dimensions when viewed through a stereoscope. Photographs only recently discovered in a large album now at the Art Gallery in Toronto illustrate the excavations of 1934. Many of the walls seen in the photos are no longer visible today.

The photographs reveal that the *Insula of the Papyri* was a compound containing six houses of similar plans, though on different scales, together with storage magazines and granaries, all within a large rectangle. It is the purpose of this paper to publish the terrestrial photos illustrating the architecture of the *Insula of the Papyri* as it was uncovered in 1934, and to discuss briefly the possible interpretations of its function utilizing the papyrological evidence.

**Chris Bennett (University of California, San Diego)**

*Temple Phyle Service Dates and the Lunar Calendar*

Richard Parker's classic study of the Egyptian lunar calendar and the schematic cycle of *pdem Carlsberg 9* relied in part on three documents which did not give direct lunar dates but dates of temple phyle service. The most important of these, *pdem Cairo 30801*, clearly demonstrated that phyle service was regulated according to a lunar cycle, but was not itself dated to a specific year. Since the other two, of Roman date, were aligned with the schematic cycle of *pdem Carlsberg 9*, Parker proposed that temple phyle service was regulated according to this cycle in Ptolemaic and Roman times.

Work by scholars such as Alexander Jones and Leo Depuydt has challenged certain aspects of Parker's proposals. However, his belief that temple phyle service dates reflect the first day of a lunar month has not been tested. Several additional phyle schedule dates ranging from 131 BC to AD 199 have been published since 1950. This paper compares the available dates against the synodic lunar month and the Carlsberg cycle.

The comparison shows that the lunar alignment of the dates for the start of phyle service is more consistent with the second day of an observed synodic lunar month than with the first day of the schematic Carlsberg month. Dates are suggested for certain partially-dated phyle service schedules on this basis. The result for *pdem Cairo 30801* is a significantly better match to the circumstantial evidence than Parker's proposed date. In light of these results, it is suggested that Carlsberg cycle was developed in Roman times. The results also change the most likely lunar phase for the phyle service schedule implied by the verso of *pdem Berlin 10056*, a central document in the study of Middle Kingdom chronology.

The documents considered shed light on some other calendrical issues. Since several of them come from a single temple, it is now possible to test whether phyle service was consistently scheduled sequentially according to phyle number over long periods of time. They also provide information on the conventions used to date the last day of phyle service and the civil calendar used administratively in Roman-era temples.

**Monica M. Bontty (University of Louisiana at Monroe)**

*An Enigmatic Coptic Relief*

This paper investigates the origin and provenience of a medieval Coptic (Egyptian Christian) relief from the San Diego Museum of Man. During the course of the investigation, the origins of traditional Christian imagery depicted on the relief will be analyzed. The focal point of the relief is the figure of Jesus Christ flanked by two angels. This was a common motif of early eastern Christianity that ultimately spread throughout Europe. The examination will suggest that this familiar design is a Christian adaptation of the image of the winged sun disk, a symbol from ancient Egyptian mythology that spread through the entire ancient Near East.

**Kelly Bozarth (Georgia State University)**

*Osiris Votive Figures: Establishing Individual Piety at the Late Period Temple of Osiris in Abydos*

The Osiris Temple Project at Kom el Sultan in North Abydos continues to reveal a wealth of Late Period and New Kingdom painted and relief fragments, as well as areas of *in situ* architecture that indicate the presence of a Late Period temple dedicated to the god Osiris. Excavations have been conducted by the University of Pennsylvania Museum-Yale University-Institute of Fine Arts, New York University Expedition to Abydos, co-directed by David O'Connor and William Kelly Simpson, with O'Connor as acting Director and Michelle Marlar as field director.

A multitude of Osiris figurines with inscribed wooden bases have been discovered at Abydos by Marlar and her team and are indicative of the ancient city's position and status as chief cult center of the deity. The discovery of these figures alongside this Late Period structure attests to the theory that the building is in fact the Osiris temple, and most likely the latest phase in a long line of temples spanning to the Early Dynastic period. It appears, however, that the figures were not discovered within their original context; remains of baskets and other modern excavation implements suggest that previous archaeologists had dug in the area and then discarded items they deemed valueless. The figures were tossed in a pit alongside a mix of other items, making it difficult to date the objects via stratigraphy. Despite their displacement, the Osiris figurines are dateable to the Late Period based on the Demotic inscriptions found on the wooden bases.

Although the text has yet to be translated, the inscriptions on the bases are believed to evoke the power of the god to assist his devotees in their journey to the netherworld. These figures would have been left at the temple together with perishable goods, such as foodstuffs and perhaps incense as a part of an individual's devotion to the god. Most likely, these figures would have been sold to pilgrims to Abydos in the same way souvenirs are sold to tourists today.

This paper will examine the function of these recently discovered votive figures in the worship of the god Osiris, the individual piety of his devotees, and attempt to place the role of the general public in respect to the Late Period Osiris temple. I will also discuss the characteristics and variations in the craftsmanship of these figures. Finally, I will compare the Osiris figurines to previous votive figures discovered at Abydos by Petrie, as well as to those from sites outside of Abydos.

**Lisa Bruno (Brooklyn Museum)**

*A Review of Early conservation Treatments of Egyptian Artifacts in the Brooklyn Museum*

The Brooklyn Museum began collecting ancient Egyptian artifacts as early as 1902 by subscription through the Egypt Exploration Fund. In 1906-07, and continuing in 1907-08, the Museum sponsored its first excavations, organized by the French archaeologist Henri de Morgan, working with his brother Jacques de Morgan. This

allowed the museum's collection to continue to grow with directly excavated objects. In 1916, objects from the collection of Charles Edwin Wilbour began to be donated to the museum, further strengthening the museum's holdings. In 1937, the New York Historical Society lent its collection of over 2000 Egyptian objects to the Museum. This collection, which included objects collected by Henry Abbott in Egypt during the 1840's and 50's, Dr. Henry J. Anderson in 1864 and 1877, Mrs. A. Mintum in 1890, and Edwin Smith in 1907, was purchased in its entirety by the Museum in 1948. During the second half of the 20th century the collection continued to grow through gifts and purchases.

The Brooklyn Museum established its conservation laboratory by the appointment in 1934 of Sheldon Keck, who was trained at the Fogg Art Museum. This was one of the first conservation laboratories in the United States. The Museum hired its first objects conservator in 1945 as a part time position. Although the main focus of the laboratory was directed towards traditional western painting, early treatments were conducted on the Egyptian collection. The early treatment records tend to be very basic, often being restricted to typed notation on index cards. Yet, at times the records are quite extensive, including black and white before and after treatment photography, and descriptive written treatment records.

As the Conservation Laboratory began to prepare objects for the two most recent renovations of the Egyptian Galleries in 1993 and 2003, there was an opportunity to review early conservation treatments and treatment materials. At times, the early treatments on some of the objects had the effect of irreversibly changing their condition, and resulted in the loss of archaeological information. However, many of these initial treatments are also responsible for the preservation of a great deal of objects in the collection as well. This paper will present a general overview of the most common early treatment materials and methods, focusing on those treatments, which have the greatest amount of early documentation. Treatment methods for Egyptian papyri, poly-chromed wooden sculpture, architectural stone, poly-chromed Fayum portraits, Coptic textiles and other material types will be discussed.

**Betsy M. Bryan (Johns Hopkins University)**

*"Enlarging the New Kingdom Mut Temple": The Johns Hopkins 2006 Season*

The 2006 Johns Hopkins season at the Mut Temple again focused both behind the sacred lake and in the Temple proper. Squares were placed to attempt to link up the east and west ends of the New Kingdom work installations behind the lake. Within the Temple, the conservation and restoration work proceeded through an ARCE/EAP grant, to dismantle a perimeter wall of the Temple's expanded platform in order to retrieve and conserve reused New Kingdom decorated and architectural blocks. Behind this wall the platform's porch area was cleared in order to study the building chronology, and a statue of a queen of Amenhotep III, reused by Queen Henuttawy

of the 21st Dynasty, was found in this clearance. The results of this season (still ongoing) have radically changed information about the history of the temple in the 18th Dynasty and earlier. The report will summarize.

**Alwyn Louise Burridge (University of Toronto)**

*'Weird & Wonderful'—Caricature and Portraiture in Amarna Art*

The Art of the Amarna Period when viewed as a corpus, appears to be devoid of a coherent theme—a jumble of styles which flout the traditional canons. Some are naturalistic while others are sharply drawn and decidedly unflattering.

Relief art shows the greatest variation and royal faces are fashioned with an amazing array of diversity. These are intentional caricatures, mass-produced to line the Pharaohs temples with images of the King and Queen in service to the Aten. Unfortunately, images of Queen Nefertiti and her children are also treated with the same homogeneity of caricature as is practiced on the king, to the extent that exact identification of some depictions is in doubt. Yet, underlying these disparate images, there is an underlying core of features that are unmistakably associated with the Royal Couple.

Obviously, some of Akhenaten's craftsmen were more talented than others and even though pains were taken to standardize the replication of the king's features using the grid, the results were less than perfect. Individual idiosyncrasies are evident and the works of individual artists can be identified through their technique: nuances and subtleties of line and groove used to shape the king's features.

Some give the royal images sharp, pinched features: others make them generously rounded. It is even possible to identify several works done by the same artist.

Surreal Statuary is serene, and exudes an other-worldly essence. It is significant that these colossi were found in a religious context, the Aten Temple precinct at Karnak.

Portraiture becomes exquisitely life-like under the hands of master sculptors who employed new techniques to render true likenesses of the royal family.

This variety of stylings has provoked heated debate for over a century. Art historians have tried to pigeonhole the various works into categories by date, by type (statuary or relief), and by degree of variance from the traditional cannons-but all without intuiting the broader purpose of this determined king and prophet of the Aten.

While there are obvious flaws in the execution of Akhenaten's artistic program at the hands of artists who were more or less gifted in their craft, this author is convinced that there was an intentional and coherent plan, conceived and directed by the king. Each art form had a specific purpose, determined by their intended destination, be it a religious or administrative venue.

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

*The Restoration Stele of King Tutankhamun: Innovations in Double Composition Format*

The paper examines the importance of the iconography of the Restoration Stele of Tutankhamun and the relationship of the design layout to the text and its content. The document, later appropriated by Horemheb, should be regarded as one of the strongest political and religious achievements of Tutankhamun's reign. The decree was published on two large, red granite stelae at Karnak, the more complete of which confirms the use of the double composition format for the head. Given the emphasis on the two gods, Amun Re and Ptah, in the text and the important dynamic between the two major, reinstated sites of Thebes and Memphis, the composition type would seemingly lend itself to the depiction of both gods very naturally. Yet a different choice is made: Amun-Re and his consort Mut are depicted twice, the bilateral symmetry of the stele reinforced by the perfection and exactitude of the mirrored image of these gods. It is the king and his queen that provide the major visual variant as well as being the framework in which Amun-Re and Mut dwell. On the left, Tutankhamun, with Ankhesenamun standing straight behind him, offers two lotus flowers, one in each hand. On the right, Tutankhamun, again with Ankhesenamun behind him, may be making a musical offering: his two hands, all but vibrating themselves, enclose what appears to be a sistrum. The king's headdresses are different as well: in the more formal configuration on the left, he wears the blue crown; on the right the aknet-headdress complements the rounded shape of the instruments in his hands.

The extraordinary composition at the head of the Restoration Stele is made more apparent by comparison with other double compositions from the Eighteenth Dynasty, and the paper examines several of these. But the most illuminating comparison comes with the Boundary Stele S from el-Amarna. In the latter example, the nuances of the Restoration Stele are highlighted by a kind of reverse analysis. In the round-headed boundary stone, the single image of the Aten holds the vertical axis. The double composition here depends on Akhenaten, Nefertiti, and the royal family approaching from the left and right. Variations may be found in smaller details than on the Restoration Stele, largely the positioning of the hands; but the whole is, in fact, far more homogeneous. That the Aten is the boundary, regardless of the direction from which one approaches, is the subliminal message.

The doubling in the iconography of the Restoration Stele may be argued to fulfill more powerfully the contents of its own inscription than any other artistic option would have done. It contrasts strikingly with the solution seen in the Amarna example, especially since scholars recognize that Amun-Re himself inspired monotheistic thinking, albeit of a very different sort, prior to Akhenaten's reign.

**Maria Cannata (University of Oxford)**

*Did Women Really Work as Choachytes in the Ptolemaic Period?*

Women are often found as contracting parties in the legal documents that form part of the archives kept by the Theban choachytes of the Ptolemaic Period. These include contracts relating to the sale and purchase of funerary endowments, agreements concerning the division of inheritance, necropolis tax-receipts, a list of the expenses undertaken at the death of a choachyte, and a professional agreement setting out the regulations of the choachytes' association.

The evidence from these documents indicates that women had the same rights of ownership of funerary properties and liturgies as men, as clearly shown by the large number of contracts which sees them as buyers or beneficiaries, sellers or both. What is perhaps unclear, and certainly still debated, is whether they actually exercised the profession themselves or if they employed the service of a man, be it a relative or a hired laborer, to perform the religious services for the deceased in their care.

The paper first presents an analysis of all the available documentary evidence from Thebes during the Ptolemaic Period. A distinction is then made between women's legal entitlement to exercise the profession and their actual practice of such an activity. With regards to the first issue, there is nothing in the extant documentation to suggest that they did not have the legal right to work as choachytes, while it is clear that they enjoyed the same rights of ownership of funerary property as the male members of the choachytal community. With respect to the second issue, taken together, the evidence does indicate the possibility of some of them actually practicing this profession. Finally, the paper addresses the case made by previous scholarship against women working personally as choachytes, presenting further evidence that clearly contrasts with the conclusions reached by these scholars.

Notwithstanding that personal circumstances would have called for different arrangements, and despite the fact that it remains a strong possibility, there is, ultimately, not enough evidence to determine with certainty whether women did or did not exercise personally the profession of choachyte in the Ptolemaic Period at Thebes.

**Paul H. Chapman (Harvard University)**

*Reinvestigation of a Middle Kingdom Head Provides New Insights Concerning Mummification and its Relationship to Contemporary Anatomic Knowledge and Funerary Ritual*

In 1915 the Harvard University-Boston Museum of Fine Arts Expedition undertook ten weeks of excavations at Deir el Bersha. The most notable result of their work was the unearthing of Tomb 10A and its contents, including the remarkable painted coffin of Djehutynakht, now in the Museum of Fine Arts Boston. The scattered human remains included a disarticulated mummified head, generally considered to be that of the nomarch. The first radiographic investigation of the head was undertaken 20 years

ago. X-rays and CT scanning identified evidence of transthemoidal excerebration as well as destruction of facial bones related to the maxillary sinuses and inferior orbits. More recently we have reexamined the mummy head with volumetric CT scanning with an isotropic resolution of 200 microns. The resulting images, which provide unprecedented anatomic detail, have revealed a number of important, previously unrecognized features that lend insight into the mummification procedure during this period.

In addition to the ethmoid opening, there is also a large defect in the occipital skull base indicating that both routes were used for excerebration. It was previously assumed that the observed destruction of the maxillary sinuses and inferior orbits was to facilitate access to the ethmoid region. Based on the present findings, this can no longer be considered a tenable interpretation. The present study reveals additional, extensive mutilations of the facial bones and mandible that are unrelated to brain removal. These post-mortem alterations were made with exceptional skill and precision, reflecting a sophisticated understanding of the relevant anatomy. In particular, large segments of the zygomas and coronoid processes of the mandible had been excised. We conclude that these mutilations were performed specifically to mobilize the jaw and were entirely unrelated to excerebration. The basis for this conclusion will be discussed. In addition, we call attention to the existence of a relevant vocabulary of contemporary medical terms that may contribute to our appreciation of the level of anatomic knowledge extant at that time.

The purpose of expending such effort to mobilize the mandible is less easily understood. It is logical to consider that it might have had some importance for the mortuary ritual. Cutting instruments such as the psS kf and nTrwy blades have a prominent place in the Pyramid Text passages relating to the Opening of the Mouth. In later representations of the funerary ritual, a chisel and an adze are among the instruments used to touch the face of the statue or coffin. Such observations lend themselves to speculation regarding an association between the mutilations observed in Djehutynakht's mummified head and the role of such instruments in the Opening of the Mouth ritual. It is perhaps relevant that his mummification was undertaken at a relatively early point in the long history of this procedure.

### **Violaine Chauvet (Framingham State College)**

#### *Between a Tomb and a Hard Place*

Using the commemorative inscriptions written on the walls of private tombs as a source of information for the study of the socio-economic history of the Old Kingdom raises serious methodological problems. No one today denies that these documents are imbued with ideological conventions, which puts into question the historicity of the factual information. The question for the historian is whether, as it has been suggested, this material should be simply dismissed as unreliable unless corroborated by 'unbiased' administrative sources? And if not, how, or how much of the information should be integrated in historical studies?



This paper addresses these issues by looking at a selection of inscriptions commemorating the construction of private tombs. The devised methodology consists of comparing the content of the textual sources with their geographical, archaeological and architectural contexts. For instance we will seek to evaluate if claims that a tomb was built “where none had been built before” can be corroborated by material evidence, or whether the descriptions of the monuments match the existing remains. The purpose of this discussion is to demonstrate that, although these documents had multiple implications-religious, legal, ideological-they still remain a valuable sources of historical information.

**Madeleine E. Cody (Brooklyn Museum)**

*An Unusual Faience Group Statuette in the Brooklyn Museum of Art*

In 1882, Charles Edwin Wilbour purchased an object he described as “three men eating;” this uninscribed small faience group of three figures is now in the Brooklyn Museum (16.102). Close examination of it has revealed new information: the piece was purchased at El Kab, not El Kula as previously thought; the group represents two men and a woman; and stylistic parallels for the figures suggest a date late in the Old Kingdom, although no exact parallels for such a faience group have yet been found.

**Joanne Conman (Independent Scholar)**

*Who are the gods S3ḥ and Msḥtyw?*

Ancient Egyptian funerary texts contain numerous references to and artistic representations of celestial deities. The current understanding of this material is seriously flawed because certain data and the interpretation of that data have become hopelessly entangled. Students have been taught interpretations-however speculative or wrong they may be-as though the interpretations are the actual data. Consequently, conjecture has been accepted as fact and erroneous theories based on that conjecture stand unchallenged.

There is no good evidence to support the identification of Msḥtyw as the asterism the Big Dipper (often incorrectly called “Ursa Major”) and none at all to support S3ḥ as the constellation Orion. Yet, remarkably, these unsubstantiated speculations have been thoroughly accepted as truth. While there is little to support them, there is a great deal of evidence to challenge these identifications. The examination of certain Old and Middle Kingdom Egyptian texts reveals compelling evidence that argues against S3ḥ and Msḥtyw being Orion and the Big Dipper. These same texts yield significant and useful information that indicates the identities of these two gods. Additionally, in Egyptian religious art, beginning in the Middle Kingdom and continuing through to Roman times, representations of these two gods provide obvious, but previously ignored, clues to their actual identities. Using linguistic and mythological arguments, this paper will demonstrate that the understanding of S3ḥ as Orion (or any part of Orion) and of Msḥtyw as the Big Dipper are both erroneous, and will show how these two deities should be understood.

**Kathleen Cooney (Stanford University)**

*The Production of Private Ramesside Tombs within the West Theban Peasant Economy*

The craftsmen of Deir el Medina are widely credited with the creation and decoration of their own private tomb chapels and burial chambers adjacent to their village. More open to discussion, however, is whether these craftsmen also decorated the many private tombs of officials in Thebes and beyond. In this presentation I will consider the few Ramesside texts that document the construction or decoration of private tombs within and beyond the village of Deir el Medina, in order to ask the following questions: Did the Deir el Medina craftsmen decorate private tombs as part of a formal gang organization, or were they working informally, as part of smaller community workgroups? What was the actual cost of building and decorating a private tomb chapel and how does this compare to the costs of other funerary materials? How were these tombs valued economically and socially by the larger society? How much did conspicuous consumption lead to the commodification of the sacred burial site? And finally, how did the role of Deir el Medina artisans within a formal, attached craft-specialist group affect their work in informal, unattached, private-sector settings? Ultimately I question whether the tomb work described in documents available to us, carried out by the main body of Deir el Medina artisans, is representative of private economic gain in a peasant economy or exploitation by gang leaders within a strict redistributive system.

**Pearce Paul Creasman (Texas A&M)**

*The Cairo Dahshur Boats: Interpretations and Conclusions*

Excavations conducted in A.D. 1894 and 1895 by French archaeologist Jean-Jaques de Morgan at the funerary complex of the ancient Egyptian Middle Kingdom pharaoh Senwosret III on the plain of Dahshur revealed some unparalleled find which included five or six small boats. As has been previously noted, these boats provide a unique opportunity in nautical archaeology to study contemporaneous hulls. Today, only four of the "Dahshur boats" can be located with certainty; two are in the United States, one in the Carnegie Museum of Natural History in Pittsburgh and one in the Field Museum of Natural History in Chicago, and the remaining two are on display in The Egyptian Museum, Cairo.

Since their excavation the boats remained relatively inconspicuous until the mid-1980s when a study of the two hulls in the United States was conducted. However, the two in Cairo remained largely unpublished.

This work is a summary of the interpretations and conclusions of my thesis, *The Cairo Dahshur Boats* (Texas A&M University 2005). Additionally, this work is a follow-up to my presentation from last year's ARCE annual meeting entitled, "Preliminary Social and Technological Analysis: the Cairo Dahshur Boats."

I combine personal observation and recording of the Cairo boats from two field seasons to reveal more of the unique characteristics of the hulls and to better understand the philosophy employed by those who designed and built the boats. Each boat is discussed individually and further divided into its major components by approximate order of construction.

**Eugene Cruz-Urbe (Northern Arizona University) and  
Jennifer Westerfeld (The University of Chicago)**

*Kharga Oasis Coptic Graffiti Project 2006 Field Season*

The work of our second season in Kharga centered around the recording of the Coptic and greek graffiti in the tombs in the necropolis of Bagawat. After making a complete survey of the 263 tombs, we spent time photographing and translating the 164 graffiti found in tomb 25. We also collated our work from last year at the sites of Ain Zaf, Deir el Bagawat and Bagawat tomb 80. This report will detail the finding of our work. We will note graphic peculiarities found, as well as the notion that the "Chapel of Peace" (tomb 80) may have been mislabelled by Fakhry and actually is the tomb of a local saint, Apa Daniel.

**John Coleman Darnell (Yale University)**

*Four Millennia at Gebel Ghueita*

The work of the Theban Desert Road Survey (TDRS) has revealed the significance of Middle Kingdom activity along the Western Desert routes connecting the Thebaid with Kharga Oasis. Newly discovered evidence of vigorous and large-scale Middle Kingdom interest in Kharga Oasis includes a supply depot near the middle of the high plateau between the Nile and Kharga, and the location of a major Middle Kingdom outpost within the Kharga depression proper. The TDRS is now undertaking the epigraphic and archaeological examination of the fortress temple of Qasr el-Ghueita and its environs, "Gebel Ghueita." Our initial seasons of work have already revealed the broad outlines of four millennia of intense activity at the site. Some of the highlights of our work to date at Gebel el-Ghueita include considerable pharaonic ceramic remains in oasis fabrics, evidence of large-scale baking activity during the Middle Kingdom, remains of a New Kingdom irrigation system belonging to the vineyards of Perwesekh, and continuous occupation within the enclosure wall lasting well into the Ottoman Period. Our epigraphic work within the temple itself has revealed evidence for a festival cycle within Kharga Oasis, perhaps mimicking that of Thebes, and has provided explicit information concerning the religious and economic interconnections between Thebes and Ghueita. Perhaps most spectacularly, we now know the unexpected architectural history of the temple in some detail.

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

*Barks, Barks Everywhere*

At some moment in the Ptolemaic Period a woman with the name Artemis was mummified and buried according to the age-old customs of Ancient Egyptian religion. The liturgy of her funerary rites is partly preserved in a manuscript nowadays kept in the Kunsthistorisches Museum in Vienna (pVienna ÄS 3871). The name of the deceased stands out among the rather carelessly arranged hieratic columns, because the name is written in Demotic signs and, most striking of all, it is Greek in origin. Who was she? We will probably never know, not even whether she was actually of Greek descent or had just taken on a fancy name. Whatever the case, the ritual texts leave no doubt that her funeral was conducted in an Egyptian fashion. Yet, it is not entirely clear how the funeral was carried out or whether it was standard in any sense. The manuscript preserves a number of intriguing and not well known ritual texts, which invite us to reconsider how little we actually know about the proceedings of ancient Egyptian funerals.

In this paper I will concentrate on a long list of holy bark names, each one of which is juxtaposed with the name of a different god. What was the function of this list within the overall scheme of the funeral and how is it arranged? What do we know about bark rituals in the Late and Greco-Roman Periods? The geographical list of Edfu, the chapel of the returning Solar Eye in Dendera, the famous Khoiak treatise of the Osiris chapels in Dendera, and a yet unpublished Osiris liturgy in Princeton will prove to be helpful in elucidating these problems.

**Agnieszka Dobrowolska (Conservation Architect, Cairo)**

*Art et Metiers Two Hundred Years Later: The Building Crafts of Cairo*

Between 1798 and 1801, Napoleon Bonaparte's surveyors and scholars documented, later to be published in the *Description de l'Égypte*, not only the country's antiquities and natural history, but also included a unique record of how Egyptian craftsmen of the time practiced their trades.

In 2005, the Netherlands-Flemish Institute in Cairo completed another documentation project, funded by the European Union and the Royal Netherlands Embassy in Cairo: one that recorded different building crafts as they are practiced in Cairo today, and compared the work, tools, and customs of the craftspeople with the record in the *Description* and other historical sources. The project made use of more than ten years' experience of my daily contacts with craftspeople while directing architectural conservation projects in historic Cairo, where their skills, often transmitted within families for many generations, made it possible for the conservation to follow closely the original techniques of construction. Many of these conservation projects were USAID-funded ones of the American Research Center in Egypt.

The paper summarizes the results that have also been presented at an international symposium in Cairo, in an exhibition, and in a book published in 2005 by the AUC Press.

**Jaroslav Dobrowolski (American Research Center in Egypt, Cairo)**

*Villa of the Birds Five Years Later: Early Roman Mosaics in Alexandria*

In 1998-99, with funding from the USAID, ARCE's Egyptian Antiquities Project carried out in-situ conservation of early Roman mosaics in Alexandria. More than five years after the project's completion, it is now time to reflect on the long-term results of the conservation, and about maintenance, presentation, and reception by the public of the conserved mosaics.

Kom al-Dikka, a site excavated by the Polish Center of Mediterranean Archaeology in the center of Alexandria since 1960, is important as the only fragment of the ancient city's urban structure that can be seen today. Mosaic floors were discovered in 1970s in Early Roman houses excavated underneath Late Roman public buildings, and were at that time re-buried. The work of the ARCE project included re-excavation of a set of mosaics belonging to a single house (which, after the subject of a spectacular mosaic in it, was called "Villa of the Birds"), conservation, and building of a shelter over the mosaics.

The paper presents the mosaics within the context of the large site, the principles followed in their conservation, the process of designing the shelter and its construction, as well as the issues of presentation and of long-term preservation of the mosaics.

**Aidan Dodson (University of Bristol)**

*The Rise and Fall of the Chancellor Bay*

I will discuss the evidence for the career of Bay, from his first appearance under Sethy II to his apparent execution in Year 5 of Siptah. Issues covered include his origins, role and relationships, together with the wider results of his fall, including the meaning of the 'historical' section of the Great Harris Papyrus.

**Noreen Doyle (Independent Scholar)**

*The Persistence of the Bipod Mast and the Transience of the Tripod*

There has long been misunderstanding regarding the occurrence of masts, aboard pharaonic watercraft, comprising two or even three poles. These are respectively referred to as bipod and tripod masts. While no remains of actual rigging from the Old Kingdom have been recovered, reliefs and models attest to the widespread existence of the former during this period. Although the bipod mast was probably developed in the Predynastic Period for use aboard papyrus watercraft (which are generally ill-suited for single pole masts), it remained the defining element of the standard sailing rig for wooden boats until the single mast eclipsed it during the Sixth Dynasty. Many authors indicate that this eclipse was complete by the end of

the Old Kingdom. However, portrayal of the bipod in fact continued in isolated instances (five funerary models) into the Middle Kingdom.

Even rarer are alleged examples of the tripod mast: three scenes dating to the Fifth and Sixth Dynasties. Although it will be shown that the earliest of these, associated with cargo and seagoing craft, are actually bipods that modern scholars have misinterpreted, the phenomenon of the tripod mast seems to have been, however briefly, real in ceremonial context, and probably in practice as well as in iconography.

These two phenomena are, in fact, directly related examples of deliberate archaisms. This paper will give a concise outline of the pertinent aspects of the Old Kingdom sailing rig and demonstrate both the ritual motive and the structural mechanism behind the persistence of the bipod mast and the ephemeral appearance of the tripod.

**Katherine Eaton (Independent Scholar)**

*The Festivals of Osiris and Sokar in the Temple of Seti I at Abydos —  
Two Complexes, Two Festivals*

Osiris and Sokar have separate complexes in the Temple of Seti I at Abydos, each of which feature ritual episodes associated with their festivals, which were celebrated in the month of Khoiak. The prominence of Osiris in Sokar's festival scenes in Theban Memorial temples has led scholars to suggest that, by the New Kingdom, Sokar's festival had been absorbed by Osiris' Khoiak festival. However, the arrangement of their festival scenes in different complexes at Abydos indicates that the internal rites associated with these festivals remained separate well into the New Kingdom at this site. Sokar appears nowhere in Osiris' complex. Although some forms of Osiris do figure prominently in Sokar's complex, Osiris-Khentyimentiu, a form of Osiris that was featured in his Khoiak festival, does not. Still, the focus on other forms of Osiris in Sokar's festival scenes must be addressed. It may be that Sokar's festival was in essence his funeral, and Osiris figures prominently in mortuary liturgies. Finally, these findings suggest a new reading of material related to the festival of Sokar on Theban monuments of the New Kingdom.

**Jonathan Elias (Akhmim Mummy Studies Consortium), Carter Lupton (Milwaukee Public Museum) and Heather Gill-Robinson (North Dakota State University)**

*Recent Forensic Facial Reconstruction in Egyptology*

Forensic facial reconstruction has become a significant aspect of Egyptological research, providing a way of visualizing the ancient Egyptian population that moves beyond ancient idealization and modern Hollywood stereotypes. The pioneering methods of Richard Neave (reconstructor of the Two Brothers in Manchester) have blossomed into a mature and systematic methodology, seen most notably in the approach of Neave's protégée Caroline Wilkinson. Advances in CT, stereolithography, and 3D rapid-prototyping technology have all contributed to the advance of forensic

facial reconstruction as an analytical tool in Egyptology. Recent projects demonstrate the technical potential of the digital imaging and editing systems, but are widely distributed in their choice of ancient Egyptian subjects, both geographically and chronologically. The reconstruction projects undertaken by the Akhmim Mummy Studies Consortium aim instead, at the visualization of a discreet Egyptian community, and the analysis of its diversity in well-defined temporal contexts. Recent reconstructions of Akhmimic females completed by AMSC forensic sculptor Frank Bender are featured in this presentation, with discussion of the methodological goals and challenges faced during their creation.

**Virginia Emery (The University of Chicago)**

*Unwitting Monuments of Eternity: Ancient Egyptian Mud Brick Production and Construction*

Though the standing stone monuments of Egypt are its most famous architectural legacy, the vast majority of construction in the country from early pharaonic times to the present has been undertaken in unfired mud brick. Due to its prevalent use, mud brick has the potential to inform upon cultural customs and organization of the ancient Egyptians, though it is currently a little-used source, both culturally and scientifically. Sporadic artistic, artifactual, and textual evidence bear witness to the nature of the ancient methods of production and work organization, and the massive volume of surviving brick itself stands as an under-utilized potential resource for understanding ancient production and construction techniques. By examining modern ethnographical parallels concerning mud brick fabrication and building methods, and comparing those studies to ancient artistic and textual information concerning the ancient production of mud brick, inferences can be drawn regarding the ancient organization of work to create the bricks at the state level. In conjunction with this artistic and textual information, the practice of stamping the mud bricks themselves may supply further information concerning the organization of labor to produce mud bricks, which a specific case study examining the various stamps on the bricks used to construct the funerary complex of Ahmose at South Abydos appears to confirm. Thus, information from the bricks themselves can be added to bolster the limited evidence about work organization gleaned from the artistic, artifactual, and textual information concerning ancient mud brick production and construction techniques.

**Earl L. Ertman (presenter-University of Akron) and**

**Otto J. Schaden (University of Memphis)**

*Notes on the Decorative Wall Program in the Tomb of King Ay, WV-23, Plus Analysis of a Chryselephantine Fragment found outside WV-24'*

Using photographic images taken by George Johnson, this presentation will review and briefly analyze some of the painted scenes in the royal tomb of King Ay (WV-23)

in the West Valley of the Kings. In the time allotted, the focus will center on the West and the East walls of the burial chamber (chamber F) and deal with the subjects, their arrangement and iconography using comparisons to similar subjects found elsewhere, including a scene from the tomb of King Tutankhamun. Following this analysis, I will discuss a small and possibly unique chryselephantine fragment, undoubtedly from Ay's tomb, but found outside of WV-24, as to its probable form and use. This paper is part of a chapter for the planned book by Otto Schaden, entitled, *The Royal Tomb of King Ay: The Successor of Tutankhamun*.

<sup>1</sup>See the earlier comments of Otto Schaden, "Paintings in the Tomb of King Ay (WV-23) and The Western Valley of the Kings Project," *Amarna Letters*, 4 (Fall 2000): 88-111.

**Richard Fazzini (Brooklyn Museum)**

*Work in the Mut Precinct by the Brooklyn Museum in January-March of 2006*

In its earliest seasons the Brooklyn Museum's Mut Expedition conducted initial excavations in a number of areas in the front half of the site's temenos to help elucidate the basic stages in the history of that part of the site. Thereafter, and following a division of work at the site with an expedition from The Johns Hopkins University, the Brooklyn Expedition has turned its attention to the following:

- (1) Completing the excavation of the First Court of the Mut Temple and an investigation of the architectural history of its First Pylon.
- (2) Further efforts towards the complete excavation down to ancient temple ground (and in some areas to the Middle Kingdom and Second Intermediate Period levels below) of the "Front Area" of the Precinct, i.e. the space including the First Pylon of the Mut Temple north to the northern segment of the ultimate temenos wall and extending from the east to west sides of the Precinct.
- (3) Ongoing work on the conservation/restoration of the monuments in both areas, including the repair of broken Sakhmet statues and placing on bases to preserve them from ground water.

This talk will be a presentation of the work of the expedition in 2006. In addition to study of monuments already cleared/excavated and the conservation/restoration work mentioned, the work of the season will include the excavation of debris and late habitations built up against the front of the First Pylon of the Mut Temple and the excavation of the debris remaining in the porches before the Mut Temple. If possible, it will also include excavation of debris and late habitations in and around the Taharqa Gateway and Chapel D.



**Peter Feinman (Institute of History, Archaeology and Education)**

*Egypt, Assyria, and Judah in the Time of Sennacherib*

Egypt had been the gift of the river for centuries before the Greeks coined that description. The Nile River dominated the physical landscape and culture of the pre-dynastic, Old Kingdom, and Middle Kingdom periods. During those times it was easy for Egypt to see itself as the cosmic center. Given the areas of the world with which it had frequent contact, Egypt truly did dominate militarily, politically, and culturally. While Egypt certainly was aware of the existence of Mesopotamia, it had no real direct impact on the lives of the Egyptians. Egyptian concern for people outside the Nile River Valley shifted with the rise of the Hyksos. Egyptian involvement in Canaan dates back to the dawn of history and Egypt had sought to maintain the illusion of its dominance through the magic of the Execration Texts. While such actions apparently worked in the Middle Kingdom, they no longer sufficed during the Second Intermediate Period. Foreigners now were in the land and in a position of power. The Egyptian view of cosmos inevitably was altered as it had to remain aware of activities outside the Nile River Valley since they could directly impact life within the valley.

During the New Kingdom, relations with the world beyond the Nile both changed and remained the same. Egyptian imperialism firmly secured the land of Canaan and the Amarna Letters reflect the local rulers paying homage to the dominant position of Egypt. However, Egypt became more aware of comparable powers in the ancient Near East, brother kings with whom Egypt corresponded, traded, and occasionally fought. Egyptian pharaohs might reach the Euphrates River, but Egypt faced the growing realization that while Pharaoh could proclaim Egypt the cosmic center, he could never actually rule over it. Still, these foreign entities posed no direct threat to the Egyptian homeland itself.

That circumstance changed with the rise of Assyria. Beginning in the 9th century BCE, accelerating in the 8th century, and climaxing in the 7th century BCE, Assyria expanded westward crossing into Egypt itself. At that time when Mesopotamian armies first marched to the border of Egypt and then into the land, Egypt itself already was ruled by foreigners, the Nubians who had been part of the Egyptian empire since the early days of the second millennium BCE.

This new age of imperialism necessitated a new way of envisioning the universe. The Levant was no longer an Egyptian backyard but a buffer that ultimately failed to withstand Assyrian aggression. From the Qarqar coalition to Hezekiah versus Sennacherib to the political intrigue at the time of the Assyrian collapse and the rise of Babylonia, countries became involved in an international game of diplomacy at a level never previously experienced before. How could the Nile Valley be the center of the world that stretched from Nubia to Elam? How could Egypt withdraw from or ignore this world? What was to be center of the world in a time of ancient Near Eastern empires?

**Florence Dunn Friedman (Brown University)**

*Shifting Orientations in the Menkaure Dyad(s) and Triads*

This paper expands on my 2005 paper, in which I reconstructed a second Menkaure dyad and additional Menkaure triads, using excavated fragments from the Museum of Fine Arts, Boston. Analysis of the meaning and function of the sculptures as a whole, however, more securely rests on the intact dyad and four triads. They show, for example, that the dyad and triads deviate from the usual art historical rules for sculpture in the round: most of the figures are not fully frontal, nor are they to be understood as static. Numerous features in the sculptures, in fact, signal movement, implied through shifting orientations of figures, iconography, and text. The question is, are these shifts in orientation due to human error, stylistic differences, or pragmatic considerations? I have suggested that they are intentional, and not just for stylistic or pragmatic reasons, a point I will support further with new observations.

The reasons for these intentional shifts in orientation will be discussed, especially with regard to how they relate to, and encode for, key episodes of the sed festival.

**Susanne Gänsicke (Museum of Fine Arts, Boston)**

*The Egyptian Collection of the Museum of Fine Arts, Boston:  
A Review of its Conservation History*

The paper will review the formation of the Egyptian collection of the Museum of Fine Arts, Boston and the way in which its preservation needs, in the field as well as at the Museum, have been addressed over time.

The Museum began collecting Egyptian antiquities in 1872 with the acquisition of the C. Granville Way collection and has continued to acquire objects since. Perhaps the most pressing need for formalized conservation efforts was created by the arrival of tens of thousands of objects from the active excavations of the Harvard University - Museum of Fine Arts Expedition in Egypt and Sudan from 1905-42. As a result, the Museum's first facility for objects conservation and scientific examination of art, the Research Laboratory, was founded in 1929 by Mr. William Young. Since then, a significant number of Egyptian objects from all periods, in all materials and sizes have been treated, stabilized, reconstructed and examined by generations of conservators in changing facilities and with changing methodologies.

Past and current practices are reviewed and illustrated in a chronological manner, beginning with stabilization in the field, as well as of packing and transportation methods, as those often had an impact on later condition and treatment requirements. Information was collected through reviews of excavation records, early photo-documentation, curatorial and conservation files, and is based on an article published by MFA objects conservators in 2003<sup>1</sup>. Effects of earlier treatments on the long-term preservation of the collection are assessed and changes in conservation methodology and philosophy are evaluated. Changing demands on the collection,

both for display and traveling exhibitions, require an ongoing close dialogue between curators and conservators to assure that highest conservation standards are met. At the same time, preventive conservation measures have been emphasized to benefit the collection as a whole.

'Susanne Gänsicke, Pamela Hatchfield, Abigail Hykin, Marie Svoboda, C. Mei-An Tsu, "The Ancient Egyptian Collection at the MFA, Boston, Part 1: A Review of Treatments in the Field and their Consequences." *Journal of the American Institute for Conservation* 42 (2003): 167-192.

**Patricia Blackwell Gary (New York University) and  
Richard Talcott (Astronomy Magazine)**

*Illuminated in Lightland: The Archaeoastronomical Origins of the Seat of the first Occurrence in the Egyptian Solar Cult Religion*

There is no definite archaeology that can compose in a single picture the archetypal model to which the origins of the myth and ritual underlying *the seat of the first occurrence* (st n sp tpj) in Egyptian religion and mythology may be referred to learn what might have had influence on the genesis of the historic shape of the primeval mound or pyramidal bbn-stone; marked by the first sunrise and sunset during the initial process of creation.

It is widely accepted that the system of symbolic principles underlying the mythological, iconographical, and architectural aspects of the *akhet* construct in Egyptian worldview pertain almost exclusively to those apparent points along the ecliptic where the sun *appears* above the earth during twilight and where it *disappears* again at sunset during dusk, conventionally referred to as the "horizon." This new interpretation from an archaeoastronomical perspective, which helps us to see through the eyes of the ancient people, pulls together several lines of evidence suggesting that the actual "appearance" and "disappearance" of the sun represented the central acts but included dramatic opening and closing scenes that were of significance in the deeper interpretation of the reverence Egyptians held of these regions of the sky.

Although some related questions of such research are yet to be fully realized, this contemporary view looks at the role of two previously overlooked solar phenomena. These events are part of the overall *aspects* of the phenomena of sunrise and sunset, and may have influenced a definite stage in the mythological history of the Egyptians' earliest concepts of the st n sp tpj and the ordered content of highly visible solar imagery depicted in later metaphoric construction and decorative programs. Evidence from the first sacred *akhets* attested to in the Edfu accounts and based upon the beliefs anchored to formative notions of luminosity the Egyptians' ascribed to the genesis of critically important foundation myths, precisely duplicating the dramatic effects of the appearance of specific categories of natural phenomena seems to suggest, in part, that the present interpretation of the initial process of creation in

Egyptian religion and cosmology is incomplete. It is highly likely some important elements of the Egyptians' earliest perceptions of *the seat of the first occurrence* evoked a totally different connotation for them.

We have no way of knowing how far back primitive man may have first come to make a ritual connection to the atmospheric universe, in particular to the cosmological realms associated with the *akhet* construct in prehistoric Egypt. It cannot be established with any degree of certainty exactly when the scientific aspects of this body of mythology were recast in mythical forms through a direct correlation between the cyclic nature of celestial events and the conception of the Egyptians' archaic solar cult practices.

Although it is difficult to determine the exact origins, evolution, and actualized features of the primeval mound of creation and its symbolic relationship to the sacred *akhet*s, the Edfu documents on the history of the Egyptian temple make it clear that the ritual traditions concerning these critically important concepts survived from prehistoric periods. This research strategy places the origins of the Egyptians' concept of *the seat of the first occurrence* back into the primitive history of the Neolithic period (7000-4000 BC), which contains the earliest known evidence in Egypt of agriculture based upon stratigraphic sequences of archaeological materials and core taxonomy of emmer wheat grain, six-row barley, possibly flax, sheep, goat, cattle, and pigs. Attention is given to modern astronomical techniques applied, specifically, to the cosmological realm associated with the horizon, which reach back into prehistoric times and reflect a tribal culture inscribed in the textual remains, to examine the possible role astronomy played in ancient Egypt.

To gain an understanding of how natural events occurring in the cosmological realms described in historical inscriptions as *Lightland*, the divine images" (aXmw nw Axt), situated *within* the regions of the sacred *akhet*s which were identified as being areas on the edge of the Nun, may have been perceived through the prisms of their own beliefs and verify with hard evidence, we have to see the first sacred places as the earliest Egyptians might have seen them. One of the goals of this study is to visually reconstruct *the seat of the first occurrence*, as it would have appeared to the Neolithic peoples of the Western Desert. This theoretical iconographic model of the prehistoric Egyptians' visual perceptions of their earliest sacred places in relationship to the locus that drove this foundation myth may represent the first astronomical thinking we have from the ancient Egyptians.

This presentation, part of the ARCE/New York Chapter event sponsored by *Astronomy Magazine*, which will be held on Thursday evening, April 27, 2006, includes expert discussions on primitive astronomical observations of the phenomenon of the *precession*, following a question and answer session, a web cast from an Egyptian temple (pending permission), a telescope viewing from the Hudson River pier, reception and entertainment to follow.

<sup>1</sup>In live presentations, these scenes are presented in time-lapse format.

**John Gee (Brigham Young University)**

*Four Notes on the Ka*

The Ka is considered a fundamental component of Ancient Egyptian religion. I will look at four short notes about the Ka:

1. The Origin of the Translation “Double”

One of the common Egyptological translations for the Ka is “double.” This translation, however, has a particular origin and some unexpected baggage attached. It is useful to know the origin of this particular translation to determine if it is a desirable translation.

2. The Island of the Ka

The Shipwrecked Sailor contains a reference to the island of the Ka. It is normally understood as some sort of ghost island, but another interpretation is possible.

3. The Disappearance of the Ka

For a concept that is supposed to be crucial to Ancient Egyptian religion, it is surprising that it disappears in the Late period. Its disappearance provides some clues about its underlying meaning.

4. Individual Kas

It is normally assumed that an individual possesses a Ka in some sense, but the normal evidence for this is a single lexicalized phrase. The fact that the phrase is lexicalized undermines its evidentiary value for the individual possession of a Ka.

**Robyn Gillam (York University)**

*Enacting Temple Ritual and Other Performances for Presentation in Virtual Reality Environments*

For a number of years I have worked with undergraduate students to create representations of ritual and related performances in classrooms and public spaces. These projects have included the Triumph of Horus, vignettes based on Apuleius’ *Golden Ass*, the Mystery of Osiris in the Month of Khoiak, an Isiac initiation, and the mummification and burial of an Apis bull.

Beginning in 2005, in association with the Centre for Modern Drama at York University and the University of Pittsburgh, we have begun to film the activities in a blue screen format for insertion into a VR environment. An experimental, pilot project, undertaken in the Winter of 2005 used a presentation of the Festival of the Lifting of the Sky at Esna, based on the reconstruction of S. Sauneron.

**Katja Goebis (University of Toronto)**

*Red Crown—Green Crown—Black Crown: On the Relativity of Signifiers in Egyptian Symbolic Language*

The description of the Lower Egyptian Red Crown as “green” or “black” has long puzzled Egyptologists. Theories attempting to explain the phenomenon range from optic- physiological phenomena, such as the “successive contrast”/“complementary contrastive image” which occurs after focusing on a red object on dark background for a while (Brunner-Traut) to supposed differences in Egyptian colour terminology, which would have meant that, for example, Egyptian “white/neutral” would have included sheens of green (Lukács).

This paper approaches the problem from two angles: the structure and usage of Egyptian symbolic language, especially in religious contexts, which permits the mixing of metaphors that are at first sight contradictory, and the related relativity of its signifiers, which means that a variety of terms may be used to describe a “signified” object depending on the context within which it occurs. This system allows for seemingly awkward constructions such as a “black Red Crown” or a “blue White Crown.”

**Ogden Goelet (New York University)**

*Learning from Egyptian Didactic Manuscripts of the Ramesside Period*

The collection of students’ papyri known as the *Late Egyptian Miscellanies* has long formed a cornerstone of Late Egyptian studies. In addition, these manuscripts are the source of much of our information concerning Egyptian didactic and epistolographic practices, at the same time providing us with fascinating insights into the culture, society, and history of the Ramesside era. Our knowledge of how scribes acquired their writing skills in many ways begins with these texts, for they show us much about the student-teacher relationship at a relatively late stage in the process of apprenticeship. One of the most puzzling aspects of these texts is the contrast between the rather elegant, almost calligraphic hieratic hands of apprentices such as the famous Inene, the scribe of both Pap. Anastasi IV (and Pap. Anastasi II, containing *The Tale of the Two Brothers*) and the quality of the text itself. A number of informative features of these documents are obscured by our encounters with the material in its transcribed, hieroglyphic form. As Gardiner and many others have noted, the inaccuracy of the *Miscellanies’* texts, particularly in respect to their orthography, often leaves much to be desired, and stands in sharp contrast with the clarity of the hieratic. An examination of the spelling errors in these manuscripts not only shows how Egyptians may have learned their writing system, but it also reveals that they perceived the hieratic script and its relationship to the hieroglyphs themselves. With these insights, one can expand upon the work of Baines and Eyre on aspects of these problems and apply those results to the Middle Egyptian literary manuscripts of the New Kingdom.

**Lyn Green (SSEA)**

*Constructing Gender in Ancient Egypt, Part 2: The Role of Modern Political and Social Issues in the Study of Ancient Egyptian Constructions of Gender*

At 2005's Annual Meeting of ARCE, I addressed the question of whether the ancient Egyptians had third and fourth genders. In order to tackle this issue, I looked at some conceptions of "extra genders" in societies modern and ancient, as discussed (and sometimes created) by scholars in other fields. One theme which has emerged from this research was the importance of modern sociological and political issues in the creation of taxonomies of sex and sexuality. This inevitably led to consideration of the role that the political and social concerns of the past 200 years have had in the study of gender and sexuality in ancient Egypt. As noted in my previous paper on this topic in Boston, there has been a notable lack of Egyptological participation in recent discourse about ancient sexuality compared to other disciplines. What factors might have led to this apparent lack of interest in a topic which has assumed increasing importance? For example, does Egyptology's early connection with Biblical studies explain the seeming reluctance of its scholars to participate in this dialogue in the past? If so, how does one explain the long-running debate regarding ritual prostitution and other topics related to sexuality in "Biblical" studies. This paper will examine the possible social and political reasons for the dearth of studies of sexuality in pharaonic Egypt.

**András Gulyás (EPHE IV en Sorbonne [Pascal Vernus], Paris - ELTE BTK, Budapest [Kákósy László–Luft Ulrich])**

*Luxor Temple and the Pre-Amarna Origin of the Concept of the Sole and Unique Solar God*

Several studies have already demonstrated that the ideas of the Amarna religion originate in earlier times the proper context of this new solar religion is, however, widely discussed. In the lecture I would like to contribute to our understanding of the religious historical changes that found their most radical expression during the Amarna age. After presenting some decorative principles of the temple proper at Luxor, a comparison will be made with contemporary religious literature and other New Kingdom temples. In the following I will argue that the concept of the sole and unique solar god evoked in 18th dynasty religious literature is represented in a spectacular way in the decoration of the southernmost halls of the temple proper at Luxor, which is the most impressive pre-Amarna expression of this far-reaching religious idea.

**Tom Hardwick (Bolton Museum and Art Gallery)**

*Kerma and Egypt in the Second Intermediate Period: Artistic Exchange*

The recent discovery of a historical text in the tomb of Sobeknakht at El-Kab, mentioning the 'coming of Kush' has shed further light on the nature of the relations between Egypt and Nubia during the Second Intermediate Period. Another

piece of information relevant to this debate can be found in the Cairo Museum: a sphinx from the Karnak *cachette* so aberrant in material and style its excavator stated he would have believed it to be a forgery had he not witnessed its discovery. This has usually been assigned, with reservations, to the Amarna Period, but recent study has shown that on stylistic and technical grounds it can be attributed to the Kerma Culture. The nature of Kerma Culture art is assessed in the light of this new addition to its corpus, and the possible explanations for the sphinx's presence at Karnak are considered.

**W. Benson Harer (California State University, San Bernardino)**

*The Cause of King Tutankhamun's Death*

Recent CT scans of the fragmented mummy of King Tut established findings which can be combined with an analysis of anomalies in his embalming to suggest a more likely cause of death than those which I have seen proposed previously.

**Stephen P. Harvey (The University of Chicago)**

*The Cults of the Founding Family of the 18th Dynasty: Implications of Stelae from Abydos and Thebes*

On the basis of the well-known evidence from inscriptions at Deir el-Medina, scholars have often assumed that the veneration of the founders of Dynasty 18 was a phenomenon that was by far most prevalent at Thebes. Indeed, there is ample evidence that Amenhotep I and his mother, Queen Ahmose-Nefertary, received special attention in the workmen's community and elsewhere on the West Bank, for instance in a funerary temple dedicated to their joint cults located near the plain of Dra Abu'l Naga. However, mounting evidence for the importance of the cult of King Ahmose and his family revealed through excavation since 1993 at South Abydos, including fragments of a great number of votive stelae of New Kingdom date, necessitates a reanalysis of unprovenanced stelae and statuary that have often been assumed to derive from Thebes. In some cases, the expectation of Theban provenance has been so strong that even a great scholar like Cerny in his groundbreaking work on the cult of Amenhotep I was able to overlook demonstrably Abydene origins for some of the stelae he adduced as evidence of the ruler's Theban cult. Cerny's reluctance to accept an Abydene provenance for a stela originally published by Mariette as deriving from Abydos was based in part on iconographic and textual objections: he did not expect to find at Abydos individuals associated with the st-m3't, the "Place of Truth" a term usually identified with the Theban Necropolis. Other features mistakenly assumed by Cerny and others to have been unique to Thebes include the presence of representations or epithets of "Amun-Re, Ruler of Thebes," and presence of the title "listener to the call" (sdm-'S). Even the generic term "the town" (p3 dmj) has erroneously been assumed to apply to the town of Deir el-Medina - this in an instance in which the ostrakon in question was certainly excavated at South Abydos. The clarification of at least the possibility of an Abydos



origin for a considerable number of such monuments has important implications. First and foremost of these is the possibility that local veneration at Abydos of King Ahmose, Ahmose-Nefertary, Amenhotep I, and other key figures of the family is not merely a pale reflection of their Theban cults, but is an independent development of the royal foundations at Abydos dating to the end of Ahmose's reign and the beginning of the independent reign of Amenhotep I. Chronologically, the foundation of these cults at Abydos is likely to have preceded the conjoined veneration of the aging Ahmose-Nefertary and the mature Amenhotep I at Thebes by a decade or so. Second, the use of titles and place-names usually associated with the royal necropolis at Thebes might indicate the high regard in which these funerary monuments of the family at Abydos were held. Beyond the study of the cult of divinized rulers, this study may help in the clarification of Theban and Abydene prosopography, a better definition of the relative artistic styles of Abydos and Thebes, and a more nuanced understanding of the regional use of specific names, titles, terms, and epithets occurring on New Kingdom monuments.

**Deanna Heikkinen, Robert M. Yohe, and Jill K. Gardner  
(California State University, Bakersfield)**

*A Preliminary Descriptive Analysis of Coptic Burial Textiles from  
Tell El-Hibeh, Middle Egypt*

During the 2005 season at the Tell El-Hibeh site in Middle Egypt, two mummies were excavated from the North Gate Looter Pit (NGLP) located at the north end of the site. The two mummies were very different in terms of their burial wrappings. Both mummies are from the Coptic period; however, they appear to date from different centuries. This research offers a preliminary descriptive analysis of the shrouds and cordage that were used in burying the two mummies.

Mummy #7 was buried in what appears to be the same burial as the six mummies that were excavated in 2004. This is apparent through both the way the mummy was interred and the textiles that were used for the burial. The mummy was wrapped in medium woven flax shrouds. There were five layers of wrappings on the body. There were four types of cordage (natural colored flax, red, black, and a black with natural flax) used to wrap the head and body in a crisscross pattern, typical of Graeco-Roman mummies.

Mummy #8 was excavated from the north wall of NGLP. The body and textiles were partially exposed and both legs were missing from the body. This mummy appears to be from a later period in history. It was a separate burial from the other seven mummies excavated from NGLP and was enshrouded in a loosely woven natural flax fabric, but also had several layers of embroidered Coptic tunics around the body. There was only one type of outer cordage, a naturally woven flax braid. There were four large pieces of tunics on the body, representing at least three different garments. There were numerous embroidered features on the tunics as well.

**Ann Heywood (Sherman Fairchild Center for Objects Conservation,  
The Metropolitan Museum of Art)**

*A History of the Care and Treatment of Perneb's Tomb in the  
Metropolitan Museum of Art*

In 1913 the Metropolitan Museum purchased from the Egyptian government, with a gift from Edward S. Harkness, the Old Kingdom tomb of Perneb. The partially ruined tomb, which had been built within a crowded funerary complex at Saqqara, retained its richly decorated interior chambers, as well as a statue chamber and an entrance chamber. The Metropolitan's Egyptian Expedition completed excavation and dismantled and packed the tomb stone by stone, including large portions of the surrounding exterior architecture. It was shipped via rail to the Suez, and from there by steamer to the Museum where it was conserved and eventually installed in 1916 in the new McKim, Mead and White galleries off the Great Hall. Photographs of the excavation and packing of the tomb, along with extensive treatment documents spanning nearly a century, combine to make a fascinating story of one of the Egyptian collection's most popular works. The treatment records of the tomb begin with some of the earliest conservation documents found in the Museum, including detailed, handwritten notes on the care of individual blocks before the tomb was reerected in the galleries. By 1935, the original treatment decisions were already being questioned and new treatments were applied. During the 1960s and 70s, letters and memos indicate there was again much discussion and argument about how the tomb had been treated and should be treated in the future, taking into consideration new developments in the field of conservation. Most recently, concurrent with the Museum's 2003 reinstallation of the first galleries off the Great Hall, a major reevaluation of how the tomb of Perneb could be effectively presented to the public initiated yet another conservation and preservation campaign.

**Marsha Hill (Metropolitan Museum of Art)**

*Amherst Amarna Sculpture Fragments in the Metropolitan Museum*

The Metropolitan Museum of Art has a collection of almost 400 Amarna sculpture fragments from the Amherst collection. These originate from the sanctuary and adjacent areas at the east end of the Great Aten Temple enclosure and the dump outside the adjacent precinct wall, areas excavated by Howard Carter who was attached on behalf of Lord Amherst to the 1891-2 expedition of Flinders Petrie to Amarna. The Museum's collection began with lots purchased in 1921 at the sale of the Amherst collection, and in 1957 the Museum purchased the relevant Amherst lots that had gone into private hands.

Although these fragments constitute virtually the entirety of the material excavated by Carter from the Great Temple sanctuary and dump, fragments may have left the collection when it was not in museum hands, and the areas themselves were not exhausted by Petrie and Carter: subsequent excavations by the EES in the 20s

gathered additional material, and recent reconnaissance by Kristen Thompson, the EES team member occupied with the expedition's sculpture and relief finds, shows these rather large areas are not exhausted.

After the efforts of several generations of curators to identify and document these pieces and make joins, with the benefit of insights gained from new acquisitions and exhibitions, with the emergence of new understandings of the temple and its organization resulting from continuing EES excavations at Amarna, and the opportunity to examine the area at Amarna and discuss finds with Kristen Thompson, I plan to publish a series of articles about aspects of the corpus, and hope to make the entire corpus available digitally, along with analysis of each fragment that will help other researchers.

This talk will present some of the results from the research on the corpus, and discuss plans for the publications and presentation of the database.

**James K. Hoffmeier (Trinity International University)**

*Investigations on the Ways of Horus: Tell el-Borg in North Sinai  
(the 2005 and 2006 Seasons)*

The first four seasons of excavations at Tell el-Borg have uncovered the partial remains of two New Kingdom forts, the earlier one being from the 18th Dynasty and the later one from the Ramesside era.

During the 2005 seasons (April-May), the moat on the north side of the Ramesside fort was uncovered. Compared with the fosse of the 18th fort, which was constructed of a fine quality fired-brick foundation, the new moat was poorly constructed. It was made of limestone blocks of various sizes, and even small chips. The superstructure was made of mud-brick. Nearly two-dozen of the blocks contained inscriptions or architectural features. Of those inscribed, the most significant are door jambs that contained epithets of Amenhotep II, including two references to Tjaru (Sile).

The 2006 season calls for a continuation of the excavation of the Ramesside moat in hopes of retrieving more inscribed blocks, and completing work in the gate area of that fort in an attempt to date its destruction.

The importance of the blocks is that they provide important chronological data regarding the history of the first fort and the construction of its successor.

**Susan Tower Hollis (SUNY Empire State College)**

*Thutmose III's Installation Speech to Rekhmire—in Context*

While many have looked at Thutmose III's speech to Rekhmire at the latter's installation into office of Vizier as it appears on the walls of the hall in his funerary chapel, TT 100 in Western Thebes, less attention has been paid to its fuller context both within the tomb itself and within the wider context of general autobiographical

literature. This paper will take a look at both, asking about the relation of Pharaoh's detail of the Vizier's duties to Rekhmire's neighboring autobiography and then looking at it in relation to autobiographies in general, particularly those which include royal speeches and decrees.

**Angela Murock Hussein (Brandeis University)**

*The Chief of the Keftiu*

The inscription over a figure in the presentation scenes in the Tomb of Menkheperreseneb in Thebes reads "Chief of the Keftiu." The figure is often overlooked in discussions of Egyptian representations of Aegeans. He has been considered to be a stock figure and, unlike the porters in the same scene, has not been considered an accurate representation of an Aegean. Iconographical information from both Crete and Egypt will be discussed to demonstrate that the image of the figure may be more accurate than has been credited.

**Ramadan B. Hussein (Brown University)**

*The Coffin of Ppy-imA: An Early Source of Coffin Texts from Naga ed-Dêr*

The coffin of the treasurer and mayor Ppy-imA, now in the Museum of Fine Arts, Boston, was found by Reisner in tomb N 4003. Inscribed with spells from the *Pyramid Texts* and *Coffin Texts*, Ppy-imA's coffin brings new impetus to the ongoing debate over the earliest occurrence of the *Coffin Texts*. It represents new evidence that Coffin Texts appeared as early as the First Intermediate Period. This paper discusses some dating criteria pertaining to the coffin. Ppy-imA's texts demonstrate several paleographical, orthographical and linguistic features characteristic of late Dynasty IX and early Dynasty X.

**Mahmood Ibrahim (Cal Poly Pomona)**

*The Silk-Weavers' Rebellion in Alexandria: An Eyewitness Account*

While editing the manuscript *Ta'rikh al-Jazari*, I came upon an eyewitness account of a month long rebellion in Alexandria that was initiated by the silk-weavers (*al-qazzazun*) in 1327 C.E. I searched in secondary sources to find more information about this event, but all I could find is speculation that the incident, if referred to it at all, was caused by some religious reasons since some Europeans (Christians) were involved. I then turned to primary sources, such as Nuwayri and Maqrizi. Nuwayri, who was in Cairo and died only 5 years after the rebellion was put down by the forces of Sultan al-Nasir Muhammad b. Qalawun, gives a lot of details regarding the event. But when it came to the reasons for the rebellion, Nuwayri reports that it started when a European tried to "pick up" a Muslim boy (*shabb amrad*). A fracas ensued, and then a rebellion engulfed the whole town which had to be put down at a high cost, financially as well as in terms of people killed. And for the first time in 200 years the Maliki chief Qadi of Alexandria lost his post.

My presentation will trace how this incident was treated in some secondary sources. Then I will discuss how the primary sources (concentrating on Nuwayri and

Maqrizi) described the event, especially the reasons for the rebellion. I will then discuss the eyewitness' account (Karimi Merchants) to show that it was grounded in economic reasons, namely the government declaration that silk-weavers cannot deal directly with European merchants and that all silk-weavers must sell their products to the government *qaysariyya*. This caused the silk-weavers severe economic losses, a turn that led to a month long series of disturbances in Alexandria.

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

*North Kharga Oasis Survey 2006 Season*

The results of the 2006 season of the North Kharga Oasis Survey will be presented in this paper. The area of the survey is concentrated around the Darb Ain Amur, the ancient caravan route between the settlement of Umm el-Dabadib and the temple of Ain Amur, located at the edge of the scarp leading to Dakhla Oasis. Graffiti, temporary settlements, pottery scatters and other evidence of human activity along the route will be presented.

**Sameh Iskander (Independent Scholar)**

*Who was Merenptah? Perspectives on the debate of his role in Ancient Egypt*

Of all the polemics surrounding the Pharaohs of ancient Egypt, few date as far back in history as those about Merenptah. His role in ancient Egypt has been the subject of a multitude of interpretations and speculations for millennia. They still persist today and the topic remains fraught with fierce disagreements.

In this paper, I will present a broad overview of how the reign of this king was scrutinized by later generations from the end of his rule to the present, a period spanning over 3,000 years. The presentation will examine the diverse interpretations of the Egyptological source material by the ancient historians and modern scholars.

**Fatma Ismail (Johns Hopkins University)**

*Ptah The Builder: Reconsidering the Role of the God Ptah in the Foundation of the Ancient Egyptian Temple*

The god Ptah was widely acknowledged as a creator god, especially in the New Kingdom. In the Memphite theology, he is portrayed as the creator god who created everything by thought in the heart and utterances on the tongue. In the Berlin hymn, Ptah is described as the one who crafted the earth according to the plans of his heart, by will and by handcraft. Papyrus Harris mentions that he made the sky after the conception of his heart. The dual aspect of the creation by word and by craftsmanship is examined in reference to the making of the Egyptian temple.

The various attestations of Ptah's connection with temple foundation will be examined. Even among the rare references to Ptah in the Old and the Middle Kingdom, he was represented as the divine builder of the temple. Since the New Kingdom, Ptah is frequently represented during the "stretching the cord" usually

with his epithet "south of his wall." In most instances Ptah is depicted in reference to a preliminary stage in the temple construction, in which the god Hw and the god Sia seem to have also taken part.

**Justine J. James (The University of Chicago)**

*Revisiting the Dead: A Preliminary Review of a Later Cemetery at Abydos*

In recent years, the value of reexamining excavations by scholars of the late 19th and early 20th Centuries has become increasingly clear as demonstrated by the spectacular new information offered by revisiting early British work at Abydos in locales such as Umm el-Qa'ab and the Ahmose pyramid complex. Early excavations were not always as rigorous as the majority of modern archaeological excavations nor was their publication as full and detailed as we might wish. With this in mind, a preliminary review of the work of A.C. Mace at his Cemetery D at Abydos, published in *El Amrah and Abydos*, is proposed. The cemetery is a part of the larger North Cemetery near the processional wadi leading from the Osiris temple to Umm el-Qa'ab and has been broadly dated as being in use from the late Second Intermediate Period through the beginning of the Late Period, the periods of most intensive activity seeming to be during the early New Kingdom and again during the 25th and early 26th Dynasties. The New Kingdom burials occurred in both tombs with brick superstructures and pit tombs and are of individuals with lower or middle range administrative and/or priestly titles, often associated with Onuris and the town of Thinis. The 25th Dynasty tombs include those of women associated with the Kushite royal family, discussed by Leahy, and the early 26th Dynasty tombs include mentions of several individuals known as Nespachashuty, who may be associated with the Nespachashuty known from the same period at Thebes. Although objects from Cemetery D are part of the permanent display collections of a number of museums in North America and Europe, as well as in Egypt, and attention has been given to individual objects from Cemetery D, a review of the objects as an assemblage along with the prosopographic and other textual information available from the cemetery has not yet been undertaken. This is a daunting task given the superimposition of later tomb superstructures over earlier ones, the reuse of earlier tombs, and disturbance of the cemetery in the past and makes it difficult to easily assign individual objects to a particular tomb or individual. However, review of the assemblage will provide insight into the use of Abydos by private individuals during the New Kingdom, as well as providing a picture of funerary traditions outside the major centers of Thebes and Memphis, as well as illuminating diachronic change in funerary traditions in a single locale. The Third Intermediate Period use of the cemetery may also provide important clues to clarifying chronology and other matters of historic interest during that fascinating, but often confusing period. This paper will provide a brief, preliminary discussion of the probable location of the cemetery, objects found there, and some of the individuals buried in or associated with the cemetery.

**Jacqueline Jay (The University of Chicago)**

*Five Demotic Marriage Contracts*

The many extant Demotic "marriage" contracts of Late, Ptolemaic, and Early Roman Period Egypt provide valuable information regarding socio-economic processes at the household level. These so-called marriage contracts did not legally institute marriage, but rather served to establish the property rights of the spouses. In one type of contract, called an "annuity contract" by modern scholars, the man states that he has received a sum of money from the woman. In return for this money, the man promises to give the woman an annual maintenance, pledging his whole property as a security that he will honor his obligations to the woman.

This paper will examine five fragmentary annuity contracts held by the Center for the Tebtunis Papyri at the University of California, Berkeley (P. Tebt. Frag. 402, P. Tebt. Frag. 411 + 412, P. Tebt. Frag. 15 161, P. Tebt. Frag. 15 162, and P. Tebt. 982). In date, these texts span at least a century, from the mid-third century B.C. to sometime in the second century. Several display a distinctive archaizing Demotic script which ties the group to the site of Hawara. Although these contracts consist primarily of standard formulae, a number of notable features make them worthy of discussion. One document, for example, contains a clause hitherto unattested. Another bears a Greek subscription which speaks to the relationship between Egyptians and Greeks in Ptolemaic Egypt. This paper will present these unpublished papyri and discuss specific questions of paleography and provenience; it will also examine the broader significance of these texts.

**Edward D. Johnson (Archaeologist/Archaeological Conservator)**

*Mud Brick Conservation at the Site of the Lost City of the Pyramids—  
the 2005 Season*

Like many sites in Egypt, the structures revealed during the excavation of the so-called Workmens Village at Giza, also referred to as the Lost City of the Pyramids, are principally composed of mud brick, that most ubiquitous of ancient Egyptian materials.

While concern for the preservation of such structures of this material is of primary importance, it is recognized in the field that mud brick is one of, if not the most difficult of all materials with which to work due to its inherent composition and characteristics. Wishing therefore to preserve the material for future study, but at the same time wishing to not backfill and cover all excavated materials, so that it could be seen and discussed by professional colleagues, as well as supporters of the excavations, a conservation pilot program concerning the mud brick structures was initiated in the fall 2005 season.

This paper will discuss the various alternatives presently commonly utilized in Egypt for conservation of mud brick, such as use of consolidants, capping and the like, their advantages and drawbacks, and the reasons for embarking on the alternative

chosen for the initial conservation efforts at Giza. Simple and inexpensive monitoring programs of mud brick will also be outlined and discussed, in combination with experiments in weathering of various plasters and renders used in such conservation work.

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

*Ten Years of Wall Painting Conservation in Post-Pharaonic Egypt*

Since 1996 ARCE has had the opportunity through its USAID-funded conservation projects to work on the cleaning and conservation of wall paintings at four of the most important Roman, late Antique and Mediaeval sites in Egypt. These are the Monasteries of St. Anthony and St. Paul by the Red Sea, the 'Red Monastery' near Sohag and, most recently, the Roman *sacellum* in the Luxor Temple. The repertoire has grown with an emergency project as part of the renovations of the Coptic Museum, with the addition of paintings from Bawit and the Monastery of Apa Jeremias at Saqqara.

This will be a retrospective paper, reviewing the rediscovery of Egyptian painting from the late 4th to the 18th century, afforded by these projects. As the work is now completed at the Red Sea monasteries and the focus is directed towards Luxor and Sohag, an assessment of future plans and expectations will also be included.

**Hanaa Kilany (Washington University, St. Louis)**

*Coffee-Alcoholic Beverage or a Hot Drink? An Ottoman Fatwa Prohibiting Coffee in Egypt and Syria*

Coffee, the hot caffeinated drink, has been a subject of debate since its discovery in the tenth century until a sixteenth century Ottoman fatwa decreed its prohibition and closed down coffee shops in Egypt and Levant. This paper studies the Ottoman grand mufti Abu el-Seoud's fatwa against coffee and coffee shops in Syria and Egypt. At the time of discovery, Ahmed al-Sunbati, Ibn Sulayman and the Syrian al-'Ithawi were concerned about the spread of coffee and declared its prohibition; nevertheless, Sufis, regal figures, particularly the Mamluks and later the Ottomans, extensively and publicly served coffee. The drink is mentioned in passing as being served to scholars, emissaries and others, thus imparting an impression of legitimacy. Coffee, in fact, has permeated Arab society as demonstrated in lyrics and poems depicting the drink, social setting and activities taking place. We have heard of wine stores often shut down in times of political turmoil, as is the case during the Mamluk period, but not of coffee stores legally closed. One argues that the provisional ban of coffee in Egypt and Syria during the Ottoman Empire was not directed towards the drink as much as the public interest in both countries called for a rigorous measure to curtail the dissolute practices that jeopardized the social order in the community.



**Deanna Kiser-Go (University of California, Berkeley)**

*Tracing Ancient Painters through Their Work in Tomb Paintings*

There is seemingly no end to the information that can be gleaned from the large corpus of decorated tombs in the Theban region, especially those executed in the versatile medium of flat painting. These works have the potential to inform scholars about task organization, training procedures, and artistic license. In this paper I analyze the individual styles of painters in tombs of the Post-Amarna Period by highlighting several examples as case studies, and then address the above issues. The Theban tombs commissioned by Nay (TT 271), Amenwahsu (TT 111), and Roy (TT 255), as well as Sennedjem's burial monument (TT 1) in Deir el-Medina serve to illustrate some of the issues facing painters at the time.

Drawing on the work already carried out by Maya Müller, Cathleen Keller, and Betsy Bryan in royal and private tombs, this paper differentiates painters' hands using the distinctive elements they created, thus assigning tomb scenes-and zones-to each artist. I also consider the skill level, master-apprentice relationship, and the criteria most helpful in distinguishing each man's work. One of the most intriguing results of the examination is evidence that multiple painters were at work in tombs as small as a single chamber, sometimes three to four within the same room. No definitive convention in the manner in which discrete areas or scenes were assigned to the men is present in the examples surveyed, suggesting that the overseer of each tomb tailored the work organization to the specific project. For example, a painter might be responsible for a "side" of a chamber (TT 271) or for alternating figures or pairs of figures (TT 111 and TT 255, respectively). The current exercise is only a small demonstration of how studies on tomb decoration can fill in some of the many gaps in our knowledge about artist workshops and institutions.

**Chahira Kozma (Georgetown University Hospital)**

*Biological Evidence of Short Stature and Dwarfing Conditions in Ancient Egypt*

The ancient Egyptian civilization originated over 5,000 years ago along the Nile River in northeastern Africa. Through the records left by ancient Egyptians, we are well informed about their culture, religion, administrative affairs, and detailed aspects of their daily life including that of people with short stature. While many types of dwarfism and short stature were documented in ancient Egypt, most skeletal remains and artistic pictures identify achondroplasia, which is the most common type of short stature. Indeed, Egypt is a major source of information about achondroplasia due to the hot dry climate and elaborate burial and mummification systems that allowed the preservation of congenital anomalies and skeletal remains.

In general, the sources of evidence of short stature in ancient Egypt come from biological remains and artistic evidence. The artistic sources are quite plentiful since the ancient Egyptians delighted to have in their household pigmies or dwarfs.

Several elite dwarfs from the Old Kingdom achieved very important status and had lavish burial in the royal cemeteries. Artistic sources, however, can be open to biased interpretation and biological sources are therefore the most objective evidence of the existence of the genetic conditions. The remains of dwarfs are abundant and include complete and partial skeletons.

The earliest biological evidence for dwarfism in ancient Egypt is a partial skeleton that dates to the Badarian Period (4500 BC). Scientific study of the specimen indicated pathology other than achondroplasia. Predynastic femur and tibiae in Cambridge and an Old Kingdom femur in the Institute of Archeology, London show changes compatible with achondroplasia. The skeleton of an adult male in a tomb of the First Dynasty located in Saqqara in the tomb complex of King Wadj had changes of the long bones consistent with very short tibiae and bowed fibulae attributed to achondroplasia. The specimen is located at Cairo University, Egypt.

Other biological evidence includes the remains of two dwarfs from the Fourth Dynasty Egyptian tomb of King Mersekha currently located in the Natural History Museum in London (BMNH AF.11.4/427). Those remains have previously been examined and published. They consist of calvaria, facial bones, lower jaw, and long bones. The pathological changes of the skull and short and long bones are consistent with achondroplasia.

Examination of the skeleton of the dwarf Perniankhu who was one of the elite dwarfs in the Old Kingdom and whose statue is on display at Cairo Museum revealed the characteristic traits of achondroplasia. Additional studies in Egypt suggest that there was a burial area near the great Pyramids for high-ranking Old Kingdom dwarfs. A skeleton of a female dwarf was found with a baby's remains in situ. It is believed that she died before she was able to deliver the infant.

A skeleton of an infant in the British Museum shows abnormalities compatible with osteogenesis imperfecta or brittle bone disease. The artistic sources and biological evidence provide a rich legacy and documentations of the positions of dwarfs in daily life in ancient Egypt and their acceptance in the society.

### **Bryan Kraemer (The University of Chicago)**

#### *The Monastery of Apa Moses at Abydos*

The monastic community at Abydos in late antiquity had at its core one monastery, although numerous hermitages existed in the desert cliffs and in ancient tombs nearby. The monastery was founded in the 5th century AD by Apa Moses, a monk who was a disciple of the famous destroyer of pagan temples, Apa Shenute. The monastery's foundation is described in the Biography of Apa Moses. The Biography also shows that, like Apa Shenute, Apa Moses worked to hasten the demise of the old pagan religion in Egypt. Apa Moses is credited with the final destruction of pagan cults that had persisted at Abydos into the 5th century AD. In addition to the

Biography, there exist a few other literary references to the monastery of Apa Moses at Abydos. It appears, however, to have been abandoned some time after the 12th century AD, and its precise location is now uncertain. In this talk, I will identify a possible location of the monastery through an examination of historical evidence in the Biography of Moses, archaeological remains, historical maps, and aerial photographs of Abydos. This evidence will show that the Monastery of Apa Moses is likely to be found in the vicinity of the Mortuary Temple of Seti I. Remains of the monastery can be seen on the periphery of the modern town of al-Arabah al-Madfunah. Through this talk, I would like to bring these archaeological remains to the attention of archaeologists because they are directly threatened by the expansion of the modern town.

**Heather Kravagna (Georgia State University–University of Pennsylvania Museum–Yale University–Institute of Fine Arts, New York University Expedition to Abydos)**

*Clerestory Window or False Door? Analysis of a Group of Objects from the Osiris Temple Project at Abydos*

Abydos was the main cult center of the ancient Egyptian god of the dead. The temple constructed here was not only the heart of the cult to the god, but was also the site for one of the most important local festivals, the annual festival of Osiris.

Excavations at this temple have been conducted with the permission of the Supreme Council of Antiquities under the aegis of the University of Pennsylvania Museum – Yale University–Institute of Fine Arts, New York University Expedition to Abydos, co-directed by David O'Connor and Kelly Simpson. Two excavation seasons, with David O'Connor as general director and Michelle Marlar as acting field director, have revealed New Kingdom and Late Period phases of the temple, tentatively identified as the Osiris temple, within Kom el-Sultan in North Abydos.

In addition to New Kingdom and Late Period painted and relief fragments and architecture, excavators found several limestone fragments which were finely carved on the front, but roughly hewn on the sides. The fine detail identifies the objects as finished pieces, not works in progress as the roughly cut sides might suggest. These characteristics are consistent with those observed on existing clerestory windows, such as the grille decorations found in the palace of Ramesses III at Medinet Habu, now in the Cairo Museum. They also resemble ornaments found above false doors, as those seen in the Sety I temple at Abydos.

Identifiable decoration found within the Osiris temple includes the profile of either a king or a god, a was scepter and a *djed* pillar. A wide range of images adorn surviving clerestory windows and temple false doors from various dynasties. Window grilles in the shape of *djed* pillars are seen as early as the reign of Djoser and in the New Kingdom Temple of Amun Re at Karnak. Other images decorate windows at Dendera and Deir el-Medina, such as small temple facades and columns topped with images of the goddess Hathor.

Analysis of the characteristics of the excavated pieces at Abydos and further comparison to existing similar examples should establish their original purpose, whether a clerestory window or false door ornament, while also possibly providing a date for these objects. Such identification would further elucidate our developing understanding of the Osiris temple complex in North Abydos.

**Peter Lacovara (Michael C. Carlos Museum)**

*A New Predynastic Display for the Cairo Museum*

From December 2004 to February 2005 and September 2005, members of the Michael C. Carlos Museum at Emory University along with Dr. Salima Ikram of the American University in Cairo worked with the staff of The Egyptian Museum in Cairo in a collaborative project to upgrade and re-install the Upper Egyptian Predynastic display funded by a grant from the Egyptian Antiquities Fund of the American Research Center in Egypt.

The Predynastic display, located on the main axis of the second floor, is in one of the most prominent areas of the Egyptian Museum, yet despite its commanding location, it is one of the oldest and most poorly labeled of any installations in the Museum. The goal of this project is to not only dramatically improve the appearance part of the Museum, but also to give the visitor a much needed introduction to the beginnings of Egyptian civilization and help preserve these important relics from Egypt's most ancient roots for future generations.

A staff of five members of the Michael C. Carlos Museum worked on the first phase of the project, led by Dr. Salima Ikram of the American University in Cairo and Peter Lacovara, Senior Curator for Ancient Egyptian, Nubian and Near Eastern Art, of the Michael C. Carlos Museum, Emory University. The five Carlos Museum staff members were Nancy Roberts, Head of Exhibition Design; Renee Stein, Conservator; Jane Roberts, Mountmaker; Joan Sammons-Hodges, Conservation Assistant; and Betsy Trope, Associate Curator for Ancient Art.

Conservation and exhibition materials not readily obtainable in Egypt were supplied by the Carlos Museum, and many object mounts were fabricated to be custom fitted in Egypt. A new display case was fabricated in Egypt to present the material in a developmental sequence, much like a three dimensional version of Kaiser's famous typology. This, now completed gives the visitor a far better understanding of the evolution of material culture in the Upper Egyptian Predynastic.

**Colleen Manassa (Yale University)**

*A New Corpus of Middle Kingdom Quarry Inscriptions*

Since their discovery in the 1930's, the inscribed material from the so-called "Khephren Diorite Quarries" in the region of Gebel el-Asr, Nubia, has languished in obscurity. Except for a preliminary publication shortly after their accessioning by

the Cairo Museum, most of the content of this important and in many ways unique corpus of Twelfth Dynasty monuments remains unstudied. As part of the work of the Theban Desert Road Survey and Yale Toshka Desert Survey, we have photographed, copied, and edited these texts which range from large formal hieroglyphic inscriptions to small lapidary hieratic texts. These stelae illuminate the Western Desert counterpart of the Middle Kingdom's quarrying activities in the Eastern Desert and Sinai, and several of the expedition members who commissioned the stelae are known from other quarries. The distribution of titles among expedition members at the quarries near Gebel el-Asr indicate that the quarries were considered part of the vast network of Western Desert routes rather than simply a remote source for stone.

**Michelle Marlar (University of Pennsylvania Museum–  
Yale University–Institute of Fine Arts, New York University  
Expedition to Abydos)**

*Analysis of Statuary Found within the Osiris Temple at Abydos*

While a paucity of surviving architecture and evidence of its decorative scheme make difficult a full understanding of the New Kingdom and Late Period phases of the Temple of Osiris in Kom el-Sultan, in North Abydos, a plentiful and varied assortment of surviving artifacts already recovered from the temple site offers an abundance of insight into the history and ambient cultural infrastructure of the temple.

Analysis of the excavated discoveries associated with the temple phases forms the basis of research for my Ph.D. dissertation at the Institute of Fine Arts, New York University. These finds were made during excavations by the author with the permission of the Supreme Council of Antiquities, as part of the University of Pennsylvania Museum-Yale University-Institute of Fine Arts, New York University Expedition to Abydos, co-directed by David O'Connor and Kelly Simpson.

Among the artifacts recovered during excavation were numerous pieces of statuary whose original dimensions ranged from miniature to colossal. Statue pieces rendered in a variety of materials have come to light, including small metal Osiris figurines, numerous parts of wooden figural statuettes, and beautifully carved and inscribed pieces of hard and soft stone statuary. Statue fragments comprise a large portion of the excavated finds to date. Although only a few pieces are complete, the statue fragments nonetheless can tell us a great deal about cultic function within the temple complex. The sculptural remains vary not only in size and material but also display a wide range of aptitude, artistic style and apparent use.

These smaller, more portable, components of the temple's cultic furnishings offer the potential for significant insight into the ritual environment surrounding the temple in addition to that presented by the remaining structure itself.

Analysis of these statue fragments may yield further information about the known phases of the Osiris temple, and possibly reveal its history during hitherto unattested

periods in which the temple was in use. An in-depth study of these pieces will also further add to our knowledge of the decorative program and cultic functions specific to the Osiris temple and to god's temples in general.

**Heather Lee McCarthy (Institute of Fine Arts, New York University)**

*KV 14: Rules of Decorum and Expressions of Gender Fluidity in Tawosret's Tomb*

In the late 19th Dynasty, KV 14, a tomb in the Valley of the Kings, was built for Tawosret, a royal woman who was the Hmt nswt wrt of Seti II, became the regent of his successor, Siptah, and, after Siptah's death, reigned as pharaoh in her own right for approximately two years. According to H. Altenmüller, the tomb was cut and decorated in phases corresponding to the different stages of Tawosret's career. Consequently, KV 14 differs in significant ways from both Ramesside kings' tombs and Ramesside queens' tombs. While its plan is essentially that of a 19th Dynasty king's tomb with narrowed corridors and piers, its decorative program is comprised of both "kingly" and "non-kingly" scenes, the latter prevalent in the upper half of the tomb.

Furthermore, with its location in the Valley of the Kings and scenes depicting a king (alongside Tawosret as queen) in the first corridor, KV 14 did not conform to the rules of decorum, employed in the tombs of 19th and 20th Dynasty royal women buried in the Valley of the Queens, requiring the physical and conceptual separation of Ramesside royal women from their kings. These changes suggest that Tawosret, even when holding the "great royal wife" title, may have wielded sufficient power to transcend or blur the boundaries of the otherwise well-defined Ramesside queenly role. Accordingly, new rules of decorum and modes of expression were developed for the decorative program of KV 14 in order to convey the gender fluidity necessary for Tawosret's postmortem regeneration, while also accommodating her changing roles and status. E. Hornung addressed one facet of this phenomenon when he astutely observed that some of the male deities depicted in this tomb possess epithets with feminine grammatical gender, thus indicating Tawosret's identification with these same gods.

The purpose of this paper is to take Hornung's observations further by examining the specific decorative features that convey Tawosret's gender fluidity and placing them within the context of the conventions and rules of decorum that determined the form and decoration of the tombs of Ramesside kings, queens, and princes.

**Dawn McCormack (University of Pennsylvania) and**

**Leslie Warden (University of Pennsylvania)**

*Activity in the Cliffs above Abydos: Results from Two Seasons of Survey*

During the 2002-2003 and 2005-2006 seasons of the Abydos Survey for Prehistoric Sites (ASPS), a small sub-team examined material of the historic era in the cliffs. In many localities, modern "treasure hunting," graffiti (in paint and in stones), camping, and road construction are threatening the survival of structures and their associated cultural data. Thus, GPS coordinates, sketch maps, and photos have been

compiled for sites encountered, and selected structures have been targeted for further study. Also, ceramic material from these sites has been recorded and examined.

Near the edge of the cliffs, there are many Roman Period encampments ranging from small windbreaks to a complex of over seventy individual units. Within some clusters, the ceramic assemblage indicates that structures were designated for different functions, and that the encampments were inhabited for only a limited amount of time. An area with a large number of sherds may be the site where supplies for the encampments were inventoried and then dispersed.

Coptic cells are also common in the cliffs above Abydos. Most of these shelters are rudimentary, being built into natural caverns or rock shelters. Rooms were delineated with the use of walls constructed of uncut stones. Stairs of the same material were also not uncommon. The majority of the shelters were not decorated, but three examples did have paintings and/or texts.

During the 2005-2006 ASPSP season, the focus of the work centered upon the area around Wadi Samhud, the location of the railroad tracks running from the Nile Valley to the Kharga Oasis. Here, much evidence of Late Roman travel occurred with ceramics, campsites and windbreaks being common. In the cliffs above Wadi Bani Hamil, there was hieroglyphic graffiti and a drawing in a cluster of windbreaks, suggesting that some areas may have been explored in earlier times.

**Jonathan Meader (Presenter) and Barbara Demeter  
(Independent Researchers)**

*Egyptian Blue Water Lily, New Discoveries*

We examined and photographed blue water lilies to try to understand ancient Egyptian Blue Water Lily symbolism. We did not have a place to grow them or the exact ancient species readily available, however, we used locally available blue water lily hybrids, and Ken Landon, the world's foremost water lily authority graciously advised us. After seeing my photographs, some of which later appeared in our *Kmt* article, K. Landon wrote, "*The illustrations you sent do indeed follow Nymphaea caerulea.*" K. Landon has recently restated his support of our work and approval of our *Kmt* article on the Egyptian Blue Water Lily, as has Paula Biles, Executive Director of the *International Waterlily and Water Gardening Society*.

We studied the blue water lily's anatomy and compared its shapes and patterns to ancient Egyptian images, looking for correlations. The flower has a tiny 'sun' (floral apex) that sits on a light brownish disc at its center, surrounded by yellow stamen and sky blue petals, and it was immediately obvious why, in one of their creation myths, Egyptians had the sun rise out of this flower on the first dawn. Being familiar with the plant's anatomy gave us a unique lens through which to look at ancient images, and many details now came into focus as expressions of the blue water lily. The flower symbolized Ra, perhaps ancient Egypt's most important

deity, and blue water lily images appeared throughout the Egyptian arts. Egyptians were highly conscious and purposeful in their art, and we simply uncovered another layer of the widely used blue water lily symbol, one based on its anatomy.

The ancient Egyptians' appreciation of the blue water lily is a good example of their belief that by observing the micro they might gain a deeper understanding of the macro—that by understanding the flower's details they might better comprehend the invisible forces at work in the universe. The flower (plant) seems to have had only positive connotations, and a glyph of someone holding one in front of his or her face was the determinative for “blessed dead.”

Examining the actual subject, in this case a blue water lily, can be an integral part of researching it. We try to understand the ancient Egyptians' environment, and the reasoning behind their art, its hows and whys.

**Edmund S. Meltzer (Independent Scholar)**

*The Caring God: The Experience and Lexicon of Grace in the Ancient Egyptian Religion*

This paper partially summarizes a more comprehensive study in progress of grace in the ancient Egyptian religion, a theme on which there is an abundance of material that has not been adequately assembled and synthesized. After navigating theological minefields including unmerited vs. merited grace, the coercion and manipulation of the divine, and grace in the context of a covenant relationship, a minimal and essential understanding of grace can be regarded as divine favor or mercy arising from divine benevolence. The immediate catalysts for this study were the divine (royal) favor extended to Sinuhe (discussed in my paper in the *Simon De Vries Fs.* [2004] and E. Blumenthal's in *Jerusalem Studies in Egyptology* [1998]) and comments on grace by J. Harold Ellens in *The Destructive Power of Religion* (2004).

Taking a phenomenological perspective, a central question is the following: how did the ancient Egyptians experience what they perceived as divine grace in their own lives and in the world as they knew it? Evidence is not limited to textual sources, though it includes hymns and prayers, literary texts, and mortuary texts including netherworld books. Personal names can often be understood as tokens of the experience of grace in people's lives, including the hearing and presumably answering of prayer (R. Givon in *Zandee Fs.* [1982]) and the gift of the child him- or herself. Votive offerings and stelae testify to the experience of the deity's forgiveness and healing. Another dimension of grace is manifest in soteriological experiences such as that of Simut called Kyky (e.g. P. Vernus, *RdE* 30 [1978]). Also notable is the experience of the withholding of grace, as when Ipuwer asks “Is the loving herdsman dead?” (M. Gilula in *Polotsky Fs.* [1981]).=



A number of etyma emerge as the key expressions of the "lexicon of grace": *Mri* and derivatives, "(to) love," found in similar contexts in Coptic, for instance God's *mntmairo:me* "love of humanity." Note the moving appeal, on a stela discussed by W. A. Ward, *hwiw imi n.f mrt* "Alas, have mercy on him!" (*JEA* 63 [1977]: 64f). *ImA/iAm* and derivatives, "kind(ness), gracious(ness)." *Htp* and derivatives, "(be) gracious" (cf. B. Ockinga, "Piety," in *Oxford Encyclopedia* vol. 3 [2001]). *Hst, Hsty* "praise, favor," suggested by M. Görg as the origin of Hebrew *Hsd* (*Biblische Notizen* 79 [1995]). *Na* "kind, compassionate, merciful," predicated of God in Coptic (*na, nai*), *Wb.* II p. 206; I think this word is the same as *nai* "lenient" listed by *CDME* p. 126. A deity can be addressed as *nTr na* "compassionate god" (T. DuQuesne, *DE* 58 [2004]: 44f). Is it possible to relate grace to *mAat*? Grace can be found to operate within the overarching order of *mAat*; it can be suggested that the grace that the deity grants to all created beings is part of the fabric of creation itself (cf. F. T. Miosi, *JSSEA* 26 [1996/1999]).

**Rachel Mittelman (Pennsylvania State University)**

*A Mendesian Mystery: Hat Mehyt and Her Fish Cult*

Last year, Hat Mehyt and her fish cult at Mendes were introduced to this conference. This year, Hat Mehyt's cult will be explored in further detail. By dating and using material evidence as well as literary references, Hat Mehyt's cult can be dated no earlier than the New Kingdom. Additionally, Hat Mehyt's cult will be placed in a larger context by comparing her cult's practices to methods used by other contemporary fish cults in addition to later animal cults. This comparison will reveal that Hat Mehyt's cult practices were an earlier form of methods used by Late Period Animal cults.

**Andrew Monson (Stanford University)**

*The Ethics and Economics of Ptolemaic Religious Associations*

This paper considers about a dozen Demotic Egyptian documentary texts from Ptolemaic Egypt that relate to religious associations. After an introduction to these associations and their history, it considers the economic status of the members and offers a model to explain why members took part. Their annual contributions suggest that the members were relatively prosperous by the standards of the village and included local Egyptian elites. Economic incentives such as financial help and contributions toward burial costs offer only a partial explanation for why people joined associations. The "trust network" model developed by Tilly provides a more comprehensive explanation for association behavior. I argue that associations institutionalized informal ethical norms into formal rules that lowered the costs of transacting within the social network. The rules related to legal disputes illustrate how associations exercised this power and tried to prevent the Ptolemaic state from intruding in their network.

**Teresa Moore (University of California, Berkeley)**

*Tumult in the Sky: Mythological Allusions in P. Ebers 360*

The longest medical papyrus preserved to us, Papyrus Ebers, includes a section of 96 remedies for various diseases of the eyes. Here, in the "collection of recipes for the eyes," among the prescriptions for trachoma, sties, corneal irritation caused by inverted eyelashes, and numerous unidentified maladies, are several paragraphs dealing with a condition that may have been leukoma, the formation of white spots on the cornea. One of these, P. Ebers 360, offers both a recitation and a prescription for the complaint in question. As Westendorf has pointed out, the spell enables a practitioner to draw upon solar mythology in order to treat a physical ailment. This paper reviews the interpretations offered for the disease and the spell itself and investigates the possibility of further mythological allusions that may have relevance to an ophthalmologic disorder.

**Antonio J. Morales (University of Pennsylvania)**

*A "False-Door Spell" for the Dead King: Suggestions for the Meaning and Location of PT 355*

The editorial history of the Pyramid Texts reflects the process of revision first applied to the compositions inscribed in the pyramid chambers of kings and queens in the Old Kingdom. These texts were later sustained and enriched with emendations, additions, and complementation in other religious compositions and contexts. Further evidence of the progressive modeling of this corpus during the Old Kingdom is found in the phenomenon of the transmission of its spells and in the comparative conditions and properties of the occurrences, variants and deviations transmitted from pyramid to pyramid.

The recent achievement of connecting the physical position of the texts inscribed on the walls to the nature and meaning of the spells has added a new dimension to the understanding of the performative, sectional and thematic purpose of each spell. It is evident that the religious and magical discourse attached to the spells and their related sequences or groupings is determined by their selective position, edition, and transmission.

However, one more aspect of the concept of transmission inserted in this model might offer us further information about the corpus: textual discontinuity. In some cases, textual discontinuity in PT groupings or individual spells has been attested. Such discontinuity results from non-pervasive reaction to the evolving ideological nature of the religious composition. Thus, its general discourse discards some sections of its repertory through editorial manipulation in the process of transmission.

In this presentation, I address issues of the location, meaning and use of PT 355 found on the walls of pyramid chambers during the 6th dynasty. The disappearance of this spell after the 6th dynasty might help us to understand the use and meaning

of such composition in the Old Kingdom. The location of PT 355, its thematic discourse, and the topicality found in the other spells of the same sequence offer some insights to the reasons for its inscription in a specific place on the monument. The writing of the spell in a particular location and orientation produces the transformation of the wall into a cosmological element within the geography of the greater mortuary structure for the benefit of the dead king. Furthermore, the surface of the wall inscribed with this spell acquires symbolic and magical resonance, not only within the whole architectural group, but also in the connection to other sequences and spells inscribed for the same purpose. The hypothesis that PT 355 occupies an exceptional position in the transitional area between the sarcophagus chamber and the antechamber of the 6th dynasty pyramids will be explained. Similarly, I will analyze the lines *Pyr*: 572a-574d and the motifs and discourse attached to them.

**Kerry Muhlestein (Brigham Young University–Hawaii)**

*The Persistent Question of Human Sacrifice in Egypt:  
Is it Real and Un-Perceived?*

In modern times, the concept of Human Sacrifice is both repugnant and titillating. This has undoubtedly affected the play that Human Sacrifice in Egypt has received in Egyptological circles, treatment that has been both scholarly and less so. A lack of precision in terminology, as well as problems with labels, has added to confusion about the topic. It is best to look at the terminology the ancient Egyptians themselves used, as well as to reexamine the assumptions on which past scholarship has been based. A careful look at the sources reveals some unexpected evidence, while a prudent examination of the scholarship reveals some surprising misuses. In the midst of what has become a murky topic, we can reach some clear conclusions, while concurrently being explicit about the limitations of the evidence.

**Greg Mumford (University of Wales Swansea)**

*Egypto-Levantine Relations During the Iron Age to early Persian Period:  
ca. 1150-525 BC*

The Iron Age to Early Persian periods have produced varyingly preserved and diverse genres of textual-pictorial sources regarding Egypto-Levantine relations, which can be supplemented effectively by a quantitative analysis of the proportions of Egyptian(izing) materials within the material culture assemblages at sites throughout Syria-Palestine. Although this paper relies upon selected and variously published sites in Syria-Palestine, and an examination of mortuary, cultic and occupation contexts from these sites, sufficient broad patterns have emerged from the variously biased assemblages, excavation areas and publications to suggest “real” fluctuations and peaks in Egyptian contact and influence. The evident peaks through time in Egyptian(izing) artefacts from the overall quantified data generally correspond to historically known peaks in Egyptian activity in Syria-Palestine.

Similarly, broad categories of Egyptian artefacts and materials also parallel items mentioned in contemporary inscriptions, with supplementary information from both the textual and archaeological records. However, the archaeological record has provided a greater spatial coverage for Egyptian contact and influence within Syria-Palestine through time in contrast to the extant textual-pictorial record that contains a much less extensive and uneven spatial and temporal coverage for Egypto-Levantine relations during this time frame.

**Tracy Musacchio (University of Pennsylvania)**

*Warfare in the First Intermediate Period: The Case at Dendera*

As the Egyptian monarchy weakened at the end of the Old Kingdom and the Memphite court lost power, there was a major shift in the redistribution of wealth. This shift gave more power to nomarchs, who were able to usurp more and more formerly royal prerogatives for themselves through titulary and phraseology. The history of the First Intermediate Period shows that, in the absence of a cohesive and unified state, regional centers vied for power. Alliances were based on geography, access to resources, and (on occasion) aggressive action. The site of Dendera was one of the more important regional centers during the First Intermediate Period.

The overt references to warfare involving Dendera, coming either from Dendera or contemporaneously from another site, are rare. However, Dendera was certainly affected by the power struggles which governed in the absence of a unified leadership. Although it has been argued that Dendera fell under Theban control almost as soon as Thebes began its aggression, evidence from autobiographical texts found at Dendera suggests that Dendera was an active participant in the power struggles. The evidence is limited, but revealing: in the later half of the First Intermediate Period, there is a sharp increase in military titulary at Dendera despite an overall decrease in otherwise significant titulary; there are frequent references in the Denderite texts to the *nds*-man, who seems in some of these contexts to have a clear military significance; and some individuals from Dendera use their autobiographies to make direct references to their participation in war (including a reference to war with the Thinite nome).

This paper will present an examination of the content of the autobiographical texts with an eye towards the political and military situation, using the evidence for warfare at Dendera to show that Dendera's role was greater than typically assumed.

**Amber Myers (Los Angeles County Museum of Art)**

*The Social and Historical Context of the So-Called "Bastet Cat" Figure*

This paper is a discussion of the intriguing figure of the so-called "Bastet cat," highlighting the example found in the L.A. County Museum of Art's permanent ancient Egyptian collection. These figures occur in the form of a cat with a human head sporting a distinctive hairstyle (sometimes referred to as the "Nubian hairstyle") and have been tentatively dated to the 25th or 26th Dynasties. Archaeological evidence

suggests they were produced in the Western Delta between the sites of Bubastis and Tanis and belong to a series of faience images characteristically spotted with a brown or black glaze and represent a variety of themes which were documented by Jeanne Bulté in 1991. This paper endeavors to place the unique motif of the “Bastet cat” within its social, historical, and geographic context, based on comparison with other objects associated with similar iconography as well as foreign examples of the “Bastet cat” figure. Notably, the image of the “Bastet cat” occurs in foreign contexts in formal state art, yet when it appears in Egypt, it is in a mass-produced medium (faience) of informal domestic art. Why would the “Bastet cat” image—an image at least in part derived from foreign influence—have been adopted by the Egyptian domestic cult around the time of the 25th - 26th dynasties? By viewing the “Bastet cat” as part of the aforementioned group of related objects being produced in the Western Delta during this period and exploring its foreign contexts and known archaeological contexts in this and other periods, one can more fully answer this question and begin to understand how this image was incorporated into an Egyptian context in a way that was meaningful for domestic fertility cults.

**John S. Nolan (The University of Chicago)**

*Mud Sealings from Giza: Debris from a Fourth Dynasty Scribal Workshop*

At the end of the Spring 2005 field season of the Giza Plateau Mapping Project, directed by Dr. Mark Lehner, we had identified (but not yet registered) 4,446 mud sealing fragments from that season alone. Strikingly, a single area—called “Pottery Mound”—produced 2,540 pieces, of which 1,038 were “inscribed” sealings (that is, sealings which had been impressed by a seal).

We returned to Giza in early November to process these sealings, particularly focusing on those from Pottery Mound. After three weeks of work, I have come to the conclusion that Pottery Mound contains the secondary deposition of debris from a Fourth Dynasty scribal workshop.

There are three reasons for this claim. The first reason is the sheer number of replicates. To date Pottery Mound has produced over one thousand inscribed sealings of which 227 were impressed by one of 30 particular “theoretical” seals. Many of these “theoretical” seals can be reconstructed from the preserved seal impressions. For example, 48 sealings had been impressed by just one seal, temporarily called “Khnum 1.” The second reason to associate Pottery Mound with a scribal workshop is that a significant proportion of the sealings are boxes, and a noticeable number are actually document sealings. This differs from the sealings from other excavations in Area A, which contain a larger percentage of direct and indirect jar sealings. The third reason is that many of the titles in the inscriptions are scribal. So far the corpus has attestations of zš-ʿt-nyšwt, “scribe of the Royal Archive,” zš-k3t-nyšwt, “scribe of royal construction projects,” and zš-šb3yt, “scribe of the instructions(?)” Several even mention ḥrt-š, “assistant” scribes.

Taken together, this indicates that a limited circle of scribal officials produced many of the sealings in Pottery Mound, by repeatedly sealing and opening boxes as well as documents.

There are two reasons for suggesting that the material in Pottery Mound had been moved in antiquity from its original location. First, many of the deposits contain sealings dating to the reign of Khafre mixed with those which date to the reign of Menkaure. Second, sealings which bear impressions from the same “theoretical” seal often appear in several different deposits within Pottery Mound. For instance, of the 48 sealings which belong to the “theoretical” seal “Khnum 1,” 32 come from a single deposit, but two other deposits contained three fragments each, and three other deposits produced two fragments each.

**David O’Connor (Institute of Fine Arts, New York University)**

*The Strange Case of Niankbbknum and Khnumbotep*

The shared Saqqara tomb-chapel of these two “overseers of royal manicurists” of the 5th Dynasty has generated an unusual amount of debate. What is peculiar about the chapel is its co-ownership by two men; the equal amount of wall space dedicated to each man throughout the chapel; and the unusually frequent and visually prominent depictions of the two men holding hands, embracing, and apparently even “nose-kissing.” John Baines has suggested these data indicate the two men were brothers and twins, the latter a rare circumstance expressed through the unique aspects of the chapel program. However, Greg Reeder argues these data show rather that the two men had a strong, same-sex emotional attachment. Building upon the observations of both Baines and Reeder, I will propose here that the peculiarities of the chapel program were intended to convey that the two men were *conjoined twins*. The hand-holding and embracing, which would be more typical of representations of married couples, in this case provided a visual and metaphorical equivalent for the unique physical circumstance of conjoining.

**Adela Oppenheim (The Metropolitan Museum of Art)**

*The Artists of the Nebit Mastaba Reliefs Found North of the Pyramid Complex of Senwosret III, Dahshur*

In 1995, the Egyptian Expedition of The Metropolitan Museum of Art excavated most of the north wall and part of the east wall of the Mastaba of the Vizier Nebit. Evidence indicated that the wall had fallen as a unit, most likely during an earthquake. A long horizontal text covered the top of the wall, while the corners were decorated with vertical inscriptions. In 2001, the wall was re-erected, providing a rare opportunity to examine a standing Middle Kingdom monument from the Memphite area. Study of the restored north wall suggests that four artists worked on this section of the decoration, while a fifth individual carved the north end of the east wall. The different stylistic characteristics of the five artists will be discussed, along with the question of how many artists may have worked on the entire monument.

**Paul F. O'Rourke (Brooklyn Museum)**

*Categories and Sub-categories of Texts in the Ancient Egyptian  
Magical and Medical Traditions*

Texts like a number of those that we are presently reconstructing in Brooklyn have been described over the last century by a number of terms such as "magical," "medical," "magico-medical" or "magico-religious." Such terms are helpful only in that they indicate, in a limited way, the contents of a given text. Furthermore, terms like "magico-medical" and "magico-religious" have the unfortunate problem of making texts so described sound like hybrids, which they certainly are not. Despite the criticism of such terminology by a few scholars over the past decade or more, these designations continue to be used, almost interchangeably, in the scholarly literature.

The goal of the criticism of such terms seems to have been, for the most part, an insistence upon keeping the interconnections between ancient Egyptian ideas that modern scholars term religious and those deemed magical strong and clear. Such criticism is well-founded. A question remains to be dealt with: can any real distinctions be made among the texts that fall into this generalized category?

A detailed study of these texts reveals that there are several distinct types of texts that have been lumped together under the unfortunate terminology discussed above. Not only can a number of categories be established with reasonable certainty, but also the contents of the texts of each category afford us some insight into how the texts of each category may have been used in practice by the ancient Egyptians.

This talk will discuss the criteria that we can use to establish useful categories in this area of textual analysis and will lay out the current state of my research as well.

**Ono Osakwe (Post-doctoral Researcher)**

*Egyptian chronology from 525 to 332 BCE: A Re-Examination of the Periods  
of Persian Rule and the Late Indigenous Dynasties*

The object of this paper is to present an accurate chronology of Egypt starting from the conquest of the Persian king Cambyses to the invasion of Alexander the Macedonian. First, we set up the chronological structure with the help of the corrupt and vandalized texts of the Egyptian priest Manetho (circa 260 BCE). Second, we rectify and consolidate this chronology with canonical data from other classical historians. Third, we introduce dated control data from diverse historical sources in order to show that our chronology is in harmony with historical events which fall within the period of domination of the East Mediterranean by the Persian Achaemenid dynasty (550-330 BCE). The reconstituted chronology contains no arbitrary figures.

**Sarah Parcak (University of Wales-Swansea)**

*Seeing Akhetaten from 270 Miles up and 15 Feet Under: Results from the 2005/6 Middle Egypt Survey Project Seasons at Tell el-Amarna*

This paper will provide a report of the 2005 and 2006 Middle Egypt Survey Project seasons (December 2005 and March-April 2006), updating the archaeological report from the 2005 ARCE Annual Meeting (which discussed the 2004/2005 Middle Egypt Survey project seasons). Using a combination of satellite images and coring, the Middle Egypt Survey Project aims to reconstruct past settlement patterns and geomorphological developments within the environs of Tell el-Amarna. The 2004/5 seasons saw the discovery of 70 primarily unknown archaeological sites using satellite remote sensing (Landsat, Corona and Quickbird satellite images) on the West Bank across from Tell el-Amarna, followed by intensive ground survey and coring work.

In 2005, the project developed to include coring at Amarna's North Palace well. Samples from these cores and others were analyzed in the December 2005 season. They revealed additional insights into the geomorphology of the region, especially the annual silt deposition rates of the Nile. As well, a more detailed coring methodology was developed for use in Egypt's floodplain environments.

The 2006 season and 2005/6 computer analysis will focus on an examination of overall site loss at Tell el-Amarna using a combination of old maps, aerial photographs and satellite images (in particular Quickbird, with a 60cm pixel resolution). Over the last 200 years, the cultivation surrounding Tell el-Amarna has increased significantly. Even visual documentation over the course of several seasons can reveal the growth in surrounding cemeteries and towns, which are cutting into the ancient city. This project seeks to document the exact rate of site loss through satellite imagery analysis and ground survey. A crucial aspect of this work is coring, using a Dutch bailer boring set. This will be conducted in cultivated areas along the East Bank to attempt to determine the original extents of the ancient city, as well as the original location of the Nile during the Amarna Period. This will assist in the mapping of the ancient city and will aid in developing a site protection plan at Tell el-Amarna.

**Nicholas S. Picardo (University of Pennsylvania)**

*Interpreting Negative Evidence: The Case for a Private (non-royal) BA-concept in the Old Kingdom*

The Old Kingdom saw a great many developments in mortuary practices and expressions. Modern reconstructions of the era's funerary religion are informed by such topics as experimentation with methods of mummification, stylistic evolution of tomb architecture, and sizable inscriptions on and in tombs. The period is also characterized as one of especially stark differences between the nature of royal and non-royal mortuary expression, as observed most readily in the differing content of royal and non-royal funerary texts. A notable distinction concerns the apparently



variable nature of human “spiritual” constitution. It is generally accepted that Egyptians viewed the Old Kingdom pharaoh as having possessed a *BA*, but that private individuals were not conceived as having this aspect until at least very late in the Old Kingdom. Rather, development of the private or non-royal *BA* is recognized through the First Intermediate Period and Middle Kingdom, as Egyptian culture moved in the direction of the so-called “Democratization of the Afterlife” and the *BA*-concept was appropriated by an increasingly wider group of non-royals. Consistent with this view is the predominating functional interpretation of Old Kingdom private tomb statues as representations of the *KA*-aspect of the person(s) depicted. Proceeding from a brief review of some recent interpretive studies, this paper explores indications that attributes of the most fully expressed private *BA*-concept are actually detected in the use of some Old Kingdom statuary, particularly the rather anomalous genre of the reserve heads. The plausibility and significance of such an early conception of a private *BA*-concept will be evaluated with respect to issues of timing, tomb development, and decorum in order to ascertain how developed and persuasive it may have been during this era.

**Peter A. Piccione (University of Charleston, SC)**

*A Horus-eye View of Theban Tombs: Interim Report on  
The Satellite Survey of Western Thebes*

This paper reports on the on-going fieldwork of the Satellite Survey of Western Thebes, 2005-2006, funded by an ARCE fellowship through a grant from the National Endowment of the Humanities. This mapping survey of Theban private tombs is an adjunct to the *On-line Geographical Information System for the Theban Necropolis (OLGIS-TN)* of the University of Charleston, SC, which was the subject of an earlier ARCE report in Tucson, 2003. The purpose of the Satellite Survey of Western Thebes is to update, correct, and enlarge upon the satellite-based photo-map and GIS database created by the University of Charleston, SC, to document all the private tombs at Gebel Sheikh abd el-Qurnah, as well as to map the geology and geography of the Qurnah district.

As reported in Tucson in 2003, the OLGIS-TN project began mapping by satellite the locations of private tombs at Qurnah in ESRI *ArcGIS* software. Now the current field work refines and corrects these locations through the use of differential GPS mapping. Using a survey-grade global positioning system (GPS) receiver capable of sub-meter accuracy, the project collects the GPS coordinates of each tomb at or above the center of its doorway, or as close as possible. The coordinates must be correct to within a narrow margin of error if the map is to be useful for plotting precise locations and azimuths in the necropolis and for identifying socio-historical relationships among the tombs and archaeological and spatial distributions, as well as relationships of the tombs to natural features. Since the raw data is subject to wide error factors (both natural and man-made), it must be differentially corrected. However, since

the Luxor area does not contain a permanently based GPS reference receiver for this purpose, the project resorts to a technique of using the single GPS receiver as both a receiver and reference station. The raw uncorrected data is transmitted to the Santee-Cooper GIS Lab in Charleston where it undergoes post-processing and correction. The result is an accuracy of 10-20 cm, and in certain places as little as 2 cm.

In two months of mapping, the project has logged the locations of almost 300 tombs on the hill of Sheikh abd el-Qurnah and el-Khokha, and after eight months, we expect to have mapped locations of all the known private tombs in the district outside of the Valley of the Kings. Importantly, the project seeks to locate and map new tombs which have only recently come to light and inaccessible tombs now buried or lying under modern houses. In that regard, we have added a number of tombs not included in Friederike Kampp's great compilation, *Die Thebanische Nekropole* (1996), including several new tombs that we discovered in the ruins of recently abandoned houses. We have also corrected the numbers of some tombs that previously were misnumbered.

The paper will discuss these issues and others related to the work of the project.

**Elena Pischikova (Metropolitan Museum of Art)**

*Hidden Tombs of South Asasif*

The part of the Asasif necropolis called South Asasif is not easily found. Located about 300 m south-west of the imposing pylons of the tomb of Mentuemhat (TT 34) of the North Asasif, it does not strike the viewer as an important section of the famous Late Period necropolis. The tombs are almost completely shielded by the buildings of the so-called "Ramose village" as the tomb of Ramose (TT 132) marks its outskirts. With the ruined superstructures and never excavated substructures these tombs are very little known.

Yet from what is known it is evident that the three largest tombs of the South Asasif dated to the 25th-early 26th Dynasties are among the most important in the Asasif necropolis. It is clear that the earliest tombs of Kushite dignitaries (reign of Shabaqo) were built in South Asasif and the building activity moved to the North Asasif only by the end of the Dynasty.

The tomb of the Mayor of Thebes, Fourth Priest of Amun Karabasken (TT 391) consists of a large court, vestibule, pillared hall, and an unfinished cult chamber with six side niches. The detailed elegant carving of the architectural elements and inscriptions is almost concealed by multiple destructions and a layer of smoke grease on the walls.

The tomb of the First 'k -priest Karakhamun (TT 223) is the largest in the necropolis with its two spacious pillared halls and a five-room burial chamber. This tomb has not been accessible for a long time since the collapse of the entrance.

The latest tomb (TT 390) built in this part of the necropolis is dated to the reign of Psamtik I and belongs to the Chief Attendant of the Divine Consort of Amun, Nitocris, Irtieru. The best preserved out of the group of three tombs it still retains some of its original beauty: elegant doorframes, painted false door, inscriptions and ritual scenes on the walls and painting on the pillars of the pillared hall and ceiling of the vestibule. The tomb needs immediate conservation attention. The column hall with eight pillars is dramatically damaged. The walls are cracked and covered with black grease and wasp nests.

Cleaning and consolidation of the walls will reveal yet “hidden treasures” of these tombs’ decoration. Despite the badly damaged condition the walls retain much more of the original decoration than scholars usually assume. Even the elements of the decoration that can be seen in the tombs now, and fragments known as having originated from these tombs show the highest artistic quality of carving.

The tombs were never properly cleaned, surveyed, and recorded. This work is yet to be done. It will preserve these unique tombs and bring them into the light of scholarly attention. With the tomb of Karabasken being the first of the monumental decorated tombs built in Thebes in the Late Period, South Asasif may be considered a starting point of the glamorous period of revival of private tomb art in the Late Period.

**Mary-Ann Pouls Wegner (University of Toronto)**

*The Politics of Space: Continuity and Change in the Sacred Landscape of North Abydos in the New Kingdom*

In the course of fieldwork in 1996-97, the University of Pennsylvania–Yale University–Institute of Fine Arts, New York University Expedition under my field direction made a remarkable discovery: the remains of a previously unknown chapel structure in the area adjacent to the main temple of Osiris at Abydos. The chapel was built in the reign of Thutmose III (ca. 1460 BC), and it is significant for its state of preservation and unusual architectural plan, as well as for its long span of use, which extended more than 1000 years after its initial construction.

The excavation of the periphery of the chapel suggested that it served a very specialized function within the context of the North Abydos landscape, a function that was articulated through its unusual plan and decorative program. Specifically, the chapel is located at one edge of a ridge overlooking the route of a ritual procession documented in textual material from the site, in an area identified as the “Terrace of the Great God” in the inscriptions on the Middle Kingdom stelae and other artifactual material which has been studied comprehensively by W. K. Simpson. Situated at the geographical interface between the major temple dedicated to Osiris and the tombs of the first kings of Egypt, one of which was identified as the tomb of Osiris himself, the chapel stands at the geographical transition from death to the afterlife. It was within this space that the elements of the Osiris myth were re-enacted

in the course of a performative ritual that celebrated the god's ultimate triumph. The identification of a second chapel built in the reign of Thutmose III on the opposite side of the route to the Osiris tomb suggests that the structures may have functioned in some way to demarcate a sacred area of cult ritual in a manner akin to that embodied by the inscribed granite boundary stele that bears a recarved regnal date of Neferhotep I in the preceding period.

Both the interest of the Egyptian state in the demarcation of the area within which the rituals took place, and the desire of individuals from many socio-economic levels to participate in the ritual by establishing offering chapels at the site, are documented in the archaeological and inscriptional data from the Middle Kingdom. In contrast, very little is known about the sacred landscape of North Abydos during the time in which the chapels of Thutmose III functioned. However, analysis of the inscribed artifactual material recovered from the site around the turn of the last century reveals groupings of New Kingdom objects linked by personal names, genealogical ties, and occupational titles similar to the ANOC groups that Simpson has reconstructed for the Middle Kingdom. Preliminary archaeological investigation of the area around the chapels suggests that the phenomenon of private offering chapel construction continued into later periods, and that this activity pushed the boundary of the sacred area ever closer to the margins of the processional route itself. Ultimately, this research on the geographical patterning evident in the New Kingdom artifactual data from North Abydos sheds light on the development of the ancient sacred landscape in response to the dynamic interplay between the interests of the Egyptian state and those of the populace.

**Joshua Roberson (University of Pennsylvania)**

*An Early Saite Book of the Earth - Some Observations Regarding the Theban Tomb of Mutirdis (TT 410)*

Jan Assmann's publication of the private tomb of Mutirdis (TT 410), in the Asasif area of the Theban necropolis, includes a collection of badly damaged Underworld scenes and texts from the east wall of Chamber I, opposite the final hour of the Amduat. Assmann identified three of these scenes as belonging to the Book of the Earth, and suggested a possible Amduat parallel for a fourth scene, noting that no known Underworld Book appears to exhibit an identical sequence of tableaux. However, a re-analysis of the published Mutirdis fragments, taking into account all currently known exemplars of the Book of the Earth, suggests that all ten of the Mutirdis scenes should, in fact, be assigned to the latter composition. In addition, the left half of Mutirdis's "book" can be shown to closely parallel the organization of a group of Book of the Earth vignettes found on a much earlier funerary papyrus of the Twenty-First Dynasty, which appears to have shared a common template (Pap. Khonsumes, Bibliothèque Nationale, EG 153). From this parallel, one may suggest a plausible reconstruction for the destroyed lower left half of the east wall of

Chamber I. The right half of the wall includes four additional Book of the Earth tableaux with identifiable parallels from the tombs of Ramesses III, Ramesses VI, and Osorkon II. One of these scenes (no. 28 in Assmann's publication) represents a previously unrecognized version of a tableau from the tomb of Ramesses III, which has since been destroyed, and is otherwise known only from a hand copy made by Champollion.

**Gay Robins (Emory University)**

*What Did it Mean to be a Man in Ancient Egypt?*

Ancient Egypt was a male-dominated society organized around the authority of a male king and a bureaucracy of elite, literate, male officials who oversaw the production of monuments created and decorated by male artists and also produced the administrative, religious and literary texts that have come down to us. It follows that the vast body of visual and textual evidence used by scholars to reconstruct and understand the history, religion and society of ancient Egypt was produced by and for men. Since women were not part of this male literate culture, they have been perceived and studied as a separate group, especially in the last two or three decades. By contrast, men have been tacitly regarded as the default group who are automatically the focus of or implicated in most studies about ancient Egypt. As a result, little need seems to have been felt to study men in ancient Egypt in the same way as women. In this paper, I want to look at how one might go about such a study by exploring the types of evidence available, the problems involved, and the sorts of questions it might be profitable to ask in order to understand what it meant to be a man in ancient Egypt.

**Carolyn Routledge (University of Liverpool)**

*Evidence for an Ideological Exclusion of Women in Ancient Egypt*

Modern scholarship generally agrees that ancient Egyptian art and literature represented women in a subordinate position to men. Such a social position for women fits with modern western stereotypes and thus the ancient Egyptian reasoning for the subordinate position of women generally is not explored. This paper presents evidence for an ancient Egyptian ideological reasoning for the inferior position of women in relation to men through the observation that women, unlike elite men, generally were not described as “doing things” (ir-xt) in ancient Egyptian texts. First, the evidence for an active avoidance of the term in relation to women is explored. This evidence includes the use of alternate expressions such as ir irw, the avoidance of the term in queen's titles and epithets, and the avoidance of the term on female coffins of the Middle Kingdom. Second, the relation between the term “doing things” and the active creation of ma'at by elite and royal males is examined in order to understand the significance of the avoidance of this term in relation to women. Third, the relatively static position of women in artistic representations of the creation of order over chaos, such as fishing and fowling

scenes, is examined. Finally, the exceptional use of *ir-xt* by Hatshepsut as king is examined. The paper concludes that women of all ranks up to and including queen were ideologically excluded from a leadership role in the active creation of *ma'at*. In part, this exclusion explains the apparent subordinate position of women observed in ancient Egyptian art and literature by modern scholars.

**Donald P. Ryan (Pacific Lutheran University)**

*Pacific Lutheran University Valley of the Kings Project:  
Report of the 2005 Field Season*

After an absence of 12 years, the Pacific Lutheran University Valley of the Kings Project returned to the field in November 2005. The Project is studying, documenting and conserving a series of the smaller, undecorated tombs found within the royal necropolis. This presentation will summarize the activities of the recent field season which included an assessment of earlier conservation efforts and monitoring, a re-examination of many of the objects from the various tombs, and the X-raying of several linen-wrapped packages discovered within Tomb KV 60.

**Anthony P. Sakovich (Independent Scholar)**

*Explaining the Shafts in Khufu's Pyramid at Giza*

Using multiple surviving texts, Egyptian creation myths, temples and structures that both pre- and post-date Pharaoh Khufu of the 4th Dynasty, it can be shown that the small shafts of Khufu's pyramid were not directed at the stars, nor designed as mechanical ventilation aids for the builders. The physical structure of Khufu's pyramid, including the multiple chambers, their component materials, and the other sealed shafts from the Queen's Chamber are all necessary parts of a coherent, carefully planned construction model. All of these architectural features, taken as a whole and viewed as a practical application and adaptation of ancient Egyptian beliefs to the physical world, clearly support this conclusion.

If we shift our perspective, we can see that the shafts were not designed to direct the pharaoh's spirit out of the pyramid. Instead, they were engineered to direct the cosmic waters of the Abyss, via the Winding Waterway, into the elevated burial chamber of Pharaoh Khufu, as a mandatory element of his rebirth into the netherworld and his daily resurrection as Re, the sun god.

**Phyllis Saretta (The Metropolitan Museum of Art)**

*An Unbaked Clay Statuette from Lisht*

In 1922, The Egyptian Expedition of The Metropolitan Museum of Art at Lisht discovered an unbaked clay statuette in the surface clearing West of the Pyramid of Amenemhet I. The excavators interpreted this object as a representation of the Egyptian King, but because of its "grotesque" quality felt it could not have been made as a serious piece of work to the king's order. They concluded that "...it may

have been fashioned in an idle moment by one of the craftsmen who were employed in the construction of the pyramid.”

This paper will suggest that the statuette may actually represent a Canaanite goddess made by a foreign craftsman and intended for use as a household god.

**Deborah Schorsch (Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art)**

*A Century of Care: The Preservation, Restoration, and Scientific Study of Egyptian Antiquities in The Metropolitan Museum of Art*

In 1906, the Trustees of the Metropolitan Museum appointed Albert Lythgoe to serve as Curator of The Metropolitan Museum of Art’s newly created Department of Egyptian Art, and with the goal of increasing substantially the Museum’s holdings of Egyptian antiquities that had been purchased or received as gifts during its first thirty years, they charged him with the organization of an Egyptian Expedition. The Museum’s excavations at Lisht, Thebes, and elsewhere, active until 1936, produced a flood of works—in 1914 alone some 1400 objects were added to the collection that required treatment and provided endless opportunities for technical study.

The early history of these activities can be understood through the initiatives of Museum directors such as Edward Robinson, a Classical scholar who strongly advocated for conservation and scientific research of works of art; from the legacies of archaeologists and Egyptologists such as Herbert Winlock, who possessed unlimited curiosity for material questions and was himself a practitioner of field conservation, and Caroline Ransom Williams, supervisor of treatments on the home front; the contributions of scientists including William Kuckro, whose proprietary consolidation product was applied to Cleopatra’s Needle and countless Egyptian stone blocks, and Arthur Kopp, who studied and treated, among other things, the jewelry from the tombs of Senebtisi and Sithathoryunet; and finally, from the efforts of a mostly anonymous corps of skilled craftsmen employed as restorers and repairers in Museum workshops.

In the early 1940s, recognizing new developments in the field of conservation, the Museum hired Murray Pease, who had received training at the Fogg Art Museum, one of the country’s most progressive facilities, to coordinate the various restoration laboratories and workshops connected to different curatorial depts. Until his death in 1964, Pease worked to raised standards of professional practice in the Museum and within the international conservation community. The Egyptian Department, no longer the recipient of regular shipments of new finds, concentrated during these years on the display and study of existing collections.

In conjunction with the complete reinstallation of the Egyptian collection carried out in the 1970s and early 1980s, the demands of the Department of Egyptian Art once again helped to catalyze changes in conservation practice, both in the development

of new treatments and of an expanded repertoire of scientific means of investigation. Central to this process was the establishment of the Museum's Department of Objects Conservation (currently the Sherman Fairchild Center for Objects Conservation) in 1974, with an ever-expanding team of academically trained conservators, scientists, and professional mount makers. The Sherman Fairchild Center, along with the Museum's departments of painting, paper, textile conservation, and scientific research, the latter established in 2004, continues to work closely with the Department of Egyptian Art, carrying out technical studies of the works, and assuring their well-being while on display, in storage, and when traveling to outside venues. The Museum reinstated its Egyptian Expedition in 1984, and since the early 1990s Museum conservators have participated at the Museum's excavations at Lisht and Dahshur.

**Gerry D. Scott, III (American Research Center in Egypt)**

*American Contributions to Egyptian Archaeology: An ARCE-Sponsored Special Exhibition in the Egyptian Museum, Cairo*

In 1995, the American Research Center in Egypt co-organized a special, traveling exhibition with the Los Angeles County Museum of Art entitled, "The American Discovery of Ancient Egypt." The exhibition featured objects drawn from American museum collections that illustrated the history of American scholarly work in Egypt, especially archaeological excavation. Each of the objects shown was either collected in Egypt during the formative period for the discipline of Egyptology during the Nineteenth Century, or granted to an American Museum or University as a part of its archaeological concession by the Egyptian Government during the early Twentieth Century.

The year 2006 marks the centennial of the founding of the Egyptian Department of the Metropolitan Museum of Art, one of the most important American institutions conducting field work in Egypt, both during the early Twentieth Century and today. It also coincides with the centennial of one of the most successful excavation seasons of the Harvard University/Museum of Fine Arts, Boston Expedition's work at Giza, and a similar anniversary for the University of Chicago's 1905-1907 epigraphic expedition to Nubia. To mark these anniversaries, and to celebrate American achievements in Egypt, the American Research Center in Egypt is sponsoring a special, temporary exhibition in the Egyptian Museum, Cairo, with the generous support of Dr. Zahi Hawass and Egypt's Supreme Council of Antiquities. The exhibition is a pendant to "The American Discovery of Ancient Egypt," and displays works excavated by American expeditions that have remained in Egypt, and have entered the permanent collection of the Egyptian Museum, Cairo. More than fifty works, mainly dating to the Old, Middle, and New Kingdoms are included, and the exhibition is accompanied by a brief, illustrated catalogue.

This presentation will focus on the works of art and archaeological artifacts included in the exhibition, for those who will be unable to attend, and will discuss American contributions to the archaeology of ancient Egypt.



**Margaret Serpico (Petrie Museum of Egyptian Archaeology) and  
Marcel Marée (British Museum)**

*Assessing Egyptology Collections in the United Kingdom-an Update*

This is an update on a project to collate and disseminate information on Egyptology collections across the United Kingdom. There are some 200 collections in the UK and the project is resulting in a searchable database of basic collection level descriptions of these collections which will be available on the Petrie Museum's Accessing Virtual Egypt website ([www.accessingvirtualegypt.ucl.ac.uk](http://www.accessingvirtualegypt.ucl.ac.uk)). The website will also provide background information and help to maximize searches. The database will be searchable by excavator, site, object type and date, and combined searches will also be possible.

Also presented here will be data on the distribution of these collections across the UK as well as on the sites and excavations. It is already clear that over 150 known excavations are represented in these collections, and having this information searchable will hopefully be of significant use to researchers. Through this assessment, we hope to have a clearer idea of the current state of the collections in the UK. Many of these collections desperately need specialist help and in recognition of this, the Petrie Museum, the British Museum, the Ashmolean Museum, the Fitzwilliam Museum, the Manchester Museum, and Bolton Museum have recently begun exploring the creation of a Subject Specialist Network to help smaller museums. This is part of a wider initiative of the Museums, Libraries and Archives Council of England, which aims to revitalize regional museums, particularly those with 'orphaned' collections.

**Alaa el-din M. Shaheen (Cairo University)**

*"Water-carrier" in the Ancient Egyptian Sources and its Resemblance  
in the Dilmun Glyptic Art*

The image of a man bearing on his shoulder a pole from which hang two large pots in connection with two stars of rosette appears on a few Dilmun-type seals in different forms and different possible theological interpretations from those sites of the western side of the Arabian/Persian Gulf.

The Egyptian sites yielded actual artifacts of jars (vessels) hang on a large pole (intact) especially those found in the private tombs of Qurneh, upper Egypt. Different daily life scenes in which that motif of a man (or sometimes two persons) bearing on his shoulder a pole from which two large pots or in other forms and purposes will be surveyed and will be analyzed.

The resemblance of that motif will be discussed and will be analyzed in the coherent cultural centers of the Near East. Especial emphasis will be stressed over its possible resemblance from the ancient Mesopotamian and Dilmun glyptic art in the relevant period of time.

**JJ Shirley (University of Michigan)**

*A Review of the So-Called "military men" of Thutmose III and their Civil Careers*

A significant amount of information about the campaigns of Thutmose III in Syria-Palestine comes from the records left by officials who were involved in these military efforts. There is a general consensus, stemming from Helck, that following their military exploits these officials were removed from the military to become part of Thutmose III's administrative elite. However, when one examines the biographies, titles and tomb scenes that these statements are based on, a different picture emerges from the one suggested by Helck. It now appears that a number of Thutmose III's "military men turned administrators" were in fact not military men, but rather civil officials whose abilities were required in the military sphere.

This paper will discuss officials such as the "controller of works" and "royal herald" Iamunedjeh, and the *idnw* and "overseer of works" Minmose whose civil careers *resulted in* their accompanying Thutmose III on campaign, rather than vice-versa. Although these men appear in the military record as participants on Thutmose III's campaigns, they were not military men per se, nor did they abruptly switch between civil and military careers prior to or after the campaigns. Rather, it appears that these officials were performing their domestic functions abroad, and that they were specifically brought to Syria-Palestine because their civil or administrative skills were also useful to the king in a military context. These officials focused on the military aspect of their careers in their autobiographies because of the overall significance of the campaigns during the mid-18th Dynasty, as well as the professional benefits they gained from this service.

**Randy L. Shonkwiler (University of Chicago)**

*Hovering Falcons, Vultures and Sun Disks, and Divine Kingship*

Representations of falcons, vultures and sun disks hovering above the heads of royalty in Ancient Egypt are well recognized as symbols of protection for the king or queen shown below. This paper will explore possible additional meanings inherent in these representations. These motifs are interpreted as *b3.w*, or manifestations of divine power, and the king or queen below is understood as the incarnation of the deities Horus *Bhdty* (as falcon or disk), Nekhbet (as vulture) and Wadjet (as vulture, or cobra-headed vulture). The alternation of these motifs above the king suggests that he incarnates all three deities; i.e. that his divinity is manifest in his role of ritualist of the gods and defender of the Two Lands. The sun disk with two uraei incorporates all three gods since the two uraei are identified as Nekhbet and Wadjet. This motif became especially popular during the Ramesside Period and was used to emphasize a close relationship between the king and Horus *Bhdty*. Queens are shown primarily with hovering vultures, though falcons can appear, as well, although, even in this situation, she often wears the vulture crown. The queen with, or even "as" vulture can serve as the feminine complement of the kingship

especially in scenes in which a king and queen are shown together. Often in such scenes a falcon appears above the head of the king and a vulture above that of the queen. These motifs are also associated with the sun god. Horus *Bbdty* as the solar disk is obviously connected with the sun, but also as the falcon, which was understood as a manifestation of the sun/sky god since the Early Dynastic. Nekhbet and Wadjet were identified with the Eye of Re. The solar nature of hovering falcons, vultures and winged disks is also apparent in depictions that retain their full paint schemes. Unlike depictions of other birds, which the artists have rendered in natural colors as their palettes would allow, hovering falcons, vultures and winged disks are rendered in bright blues, greens, reds and other colors that have no correspondence in nature. Indeed, red and white are used between feather tips, which may indicate sunlight coming through, or from the wings. The sun disk with two uraei depicted above the Great Sphinx on certain stelae from Giza has been identified with the "shadow of Re" mentioned on the Sphinx Stela of Thutmose IV. The shadow of a god was believed to be able to temporarily occupy a living being and was closely connected to the *b3* and the power of sunlight. This paper will examine the possibility that the motifs under consideration indicate such an indwelling of divine power in the king during his official functions.

**Steven E. Sidebotham (University of Delaware) and  
James A. Harrell (University of Toledo)**

*Survey of the Ptolemaic-Early Roman Amethyst Quarries in  
Wadi Abu Diyeiba, Eastern Desert*

In June 2004 the authors conducted a survey of the amethyst quarries in Wadi Abu Diyeiba, about 25 km southwest of the Red Sea town of Safaga. Fragments of Ptolemaic-era inscriptions had been known from the site since at least the 1950s. Yet, our fieldwork was the first to map the three sets of buildings, note the sizes, orientations and approximate numbers of quarries in the region and obtain a more accurate date for activities here. Study of surface pottery, additional inscriptions and other artifacts discovered by the survey confirms a date of Ptolemaic to early Roman for exploitation of the quarries.

At the main settlement comprising badly looted structures and robber holes, the survey recovered six fragments of Ptolemaic-era inscriptions in Greek, one of which joins with a fragment published in the 1950s. In addition, the survey recovered several pictorial stelae, a small altar and the outline of an offering table, all carved in sandstone. Isis and Pan were venerated here as the texts indicate and as one of the pictorial stelae suggests. The presence of the texts and other dedications reveals that this was the administrative center of the quarrying activities.

One of the other building areas had what appeared to be a shrine or small temple. Parallels for the Wadi Abu Diyeiba "shrine" exist at other Eastern Desert sites including the early Roman quarry at Fatireh el-Beida, at the Ptolemaic-early Roman gold mining settlement at Bokari, at the Ptolemaic-early Roman gold

mining settlement at Bir Sirbakis and possibly at the Ptolemaic-early Roman site in Wadi Hateem. The deity honored in the putative “shrine” at Wadi Abu Diyeiba could not be determined.

The third area preserving remains of structures built around large boulders lay about 1 km southeast of the main settlement. Little survived here to allow dating of this cluster of buildings.

The survey located between 400 and 500 trenches from which the amethyst (purple quartz) was quarried. Colorless quartz (rock crystal) was also a product of these workings. The trenches follow quartz veins in the granite bedrock and have a mostly northwest-southeast orientation, the same as the axis of the Red Sea rift basin. It was the opening of this basin 25 million years ago that produced the extensional fractures that later filled with quartz veins. Collectively the trenches cover an area of nearly 3<sup>2</sup> km. They are up to 100 m long x 20 m deep x 3 m wide; most were much shorter, less than 2 m deep and 1 m wide. There is no indication that all trenches were worked at the same time, but were, likely, exploited by relatively small groups over some years. Surprisingly, few artifacts and no structures were found associated with these trenches. This suggests that habitation was for short periods each season, likely in tents, which have left no trace in the archaeological record.

Products from the Wadi Abu Diyeiba amethyst quarry may have been used in some of the beautiful gold jewelry surviving from the Ptolemaic and especially the early Roman period and, more frequently, in depictions of deceased women from early Roman times seen on the Fayum mummy portraits.

**Elaine Sullivan (Johns Hopkins University)**

*Urban Thebes: Excavations of the Late New Kingdom and Third Intermediate Period City, Behind the Mut Temple, Luxor*

Behind the Mut temple's Sacred Lake stands one of the largest remaining sections of the ancient city of Thebes available for excavation. The approximately 30,000 square meter area, south of the temple's New Kingdom enclosure wall, was thought to contain the city and settlement site associated with the temple. A series of test trenches laid out during 2004 suggested that this area saw substantial use during the Late Period, Third Intermediate Period and the late New Kingdom. Excavations continued in 2005 and 2006 with the following goals: 1) establishing the character of the connection between this section of the city with the neighboring Mut temple, and 2) investigating the nature of the structures discovered to better understand the functioning of an individual building in an organically developed Egyptian city. The result of the 2005 and 2006 seasons has been the identification of a large-scale, mud-brick building structure, in use throughout the Third Intermediate Period. Below the levels of this building stand significant quantities of late New Kingdom material. These findings have important implications for the relationship between

this area of settlement of ancient Thebes and the Mut Temple. How this building was involved in the production and consumption patterns of Thebes, especially in comparison with those of the Mut Temple of the same time period, will be a major focus of research.

**Lisa Swart (Independent Scholar)**

*Observations on the Wooden Funerary Stelae of the 22nd Dynasty, and the Transition from the 21st to the 22nd Dynasty*

The period from c. 1080-880 BCE refers to the period of martial law resulting from an accumulation of adverse circumstances in the late 20th Dynasty, as well as the 21st and early 22nd Dynasties. Control of Egypt during this period was firmly divided between a line of kings in the north and army commanders in the south, who functioned simultaneously as the high priests of Amun.

The 21st Dynasty forms the pinnacle of the development of pictorial means of religious thought of the Theban priesthood. Theological ideas were integrated into iconographic compositions and reflected in the numerous papyri and coffins of the period. The political situation between Thebes and the north facilitated the use of previously exclusive royal funerary compositions in private burials, and incorporation of old royal doctrine into the current theological system. This resulted in the extensive enrichment of the iconography of the period with many royal motifs.

By the early 22nd Dynasty, the variety and quality of the funerary ensemble are dramatically reduced and manufacture appears to have ceased. Around this time, the production of small wooden funerary stelae increased and replaced the papyri in the tombs of the Theban citizenry. The subsequent change in funerary practice coincided with the new rule of the Libyan-Bubastite kings of the 22nd Dynasty, who appear to have held greater power over the denizens of Thebes, and may have influenced their choices pertaining to their funerary ensemble.

The stelae workshops from the early 22nd Dynasty exhibit a strong tendency toward standardization of format and style. In these, the use of iconography is restricted to the employment of a few selected symbols. The stelae from the later part of the 22nd Dynasty display a visible deterioration in quality of execution and skill level. These are characterized by the apparent disregard for any previous canon of proportion possibly due to the lack of skilled artists and/or the deregulation of figural proportions or representation. Owing to the variation of representation, there is a distinct feeling of experimentation within the figural forms. However, what is lacking in proficiency is made up for with a noticeable enrichment of the iconographic repertoire. In the latest stelae there are once again direct representations of Osiris, indicating a shift from Re-Horakhty as the sole deity in the stelae.

These changes coincide with the acceptance of the 23rd Dynasty by the Theban citizens, in retaliation to the kings of the 22nd Dynasty. The overlapping of the 23rd

Dynasty commences with the rule of Pedubast I in c. 818 BCE during the reign of Shoshenq III (c. 825-773 BCE). Once the reign of Shoshenq III is reached, there is almost no further mention of any 22nd Dynasty kings at Thebes. As soon as the independence of the 23rd Dynasty was established, the Thebans dated their kings exactly. Hence, it may be construed that the regulation of representation during the early 22nd Dynasty reflects strong control of the religious/funerary practices as a political tool. Consequently, with the recognition of an additional dynasty, the central authority was divided in two, as both dynasties were in power enjoying similar status throughout Egypt. Therefore, the citizenry of Thebes may have regained former privileges that were unavailable to them during the earlier 22nd Dynasty.

**Kasia Szpakowska (University of Wales Swansea)**

*Flesh for Fantasy: Reflections of Women in Two Ancient Egyptian Dream Manuals*

This paper presents a detailed examination of two Ancient Egyptian manuals of dream interpretation, the Ramesside Dream Book (P. Chester Beatty III) and the Demotic Dream Book (P. Carlsberg XIII and XIV). Each text reveals much about masculinity and male sexuality in Ancient Egypt, the relationship between gender and status, social stratification, and attitudes toward women. But perhaps most of all, the two compositions reflect the dramatic changes in the representation of gendered roles and family relationships that occurred between the New Kingdom and the Graeco-Roman period. Whether or not these sources should be considered as accurate reflections of social behavior is another issue that will be addressed.

**Paula Terrey (Independent Scholar)**

*Diagnosing Pharaoh: Did Akhenaten Have Marfan Syndrome?*

Explanations for the unusual way Akhenaten is depicted in the art of his reign have run the gamut from an attempt at a new form of symbolism to a literal portrayal of physical defects. At least fourteen ailments have been postulated through the years, including pathological obesity, acromegaly, pituitary tumor, hydrocephalus, and Frolich's syndrome.

In 1993, a new suggestion was published in the *Journal of the Society for the Study of Egyptian Antiquities*: Akhenaten may have had Marfan syndrome. This theory has since been expanded with papers published in 1996 and with a presentation at the ARCE conference in 2004. Other Egyptologists have embraced the idea to the point that it is now canon, with one popular television personality declaring, "Akhenaten will become a poster boy for the Marfan Association."

But is it really possible to diagnose a pharaoh as having Marfan syndrome some 3340 years after his death, with no mummy to examine and only artistic representations to go by?

Marfan syndrome is a connective tissue disorder that results from a defect in the fibrillin-1 gene. I have a very personal connection to this issue, because both my

best friend and my husband have Marfan syndrome and in my immediate circle of family and friends there are more than a dozen people with the condition. In order for a patient to be clinically diagnosed, they must meet a set of well-established medical criteria.

When I began to examine the things that have been claimed about Akhenaten's appearance against the actual physical manifestations of Marfan syndrome, I discovered that not only is there good reason to question his "diagnosis," but there is now a great deal of misinformation about Marfan syndrome circulating in the Egyptological community.

My paper is a straight-forward explanation of the actual symptoms of Marfan syndrome. Using the checklist employed by the physicians at the Stanford University Medical Center Marfan Clinic, I examine each of the thirty-three symptoms in turn, defining the medical terminology and then comparing the information to Akhenaten's artistic representations. The results are very clear: Marfan syndrome is not a match.

**Francesco Tiradritti (Italian Archaeological Mission to Luxor–University of Foggia)**

*Luigi Vassalli and his Archaeological Season at Dra Abu el-Naga (1862-1863)*

Luigi Vassalli was born in Milan on January 8th, 1812. He attended painting courses at *Accademia di Brera* and took part in several plots against the Austro-Hungarian regime. Jailed and sentenced to death, he was exiled after an amnesty. He then travelled abroad and eventually reached Egypt. In 1859 Auguste Mariette proposed him to work in the newly created *Antiquities Service of Egypt*. Vassalli accepted.

In December 1862 Mariette sent Vassalli to work at Dra Abu el-Naga (Western Thebes), where a few years before, the burial of Queen Iahhotep had been found. Vassalli excavated a certain number of rock-carved tombs among which he found the burial of the official Hornakht that he incorrectly attributed to a prince, son of Seqenenra Tao II. In his publications Vassalli mentioned that discovery on several occasions, but failed to publish the result of the whole excavation. The items found in Dra Abu el-Naga entered the Egyptian Museum of Cairo and got dispersed in it.

The drawings and notes taken by Vassalli during the excavations at Dra Abu el-Naga are now kept in *Civica Biblioteca d'Arte* of Milan. Their accuracy allowed a thorough study of what was found by Vassalli and the retrieval of many objects in the collection of the Cairo Museum. Thanks to that it has been possible to get a clear picture of what Vassalli found.

The tombs discovered in that occasion can mostly be dated to the late 17th Dynasty and appear to belong to members of the royal court. Their analysis has brought to striking conclusions that allow shedding new light on many aspects of that crucial period of the Egyptian history.

**Joshua Trampier (The University of Chicago)**

*Urban Planning at a New Kingdom Cultic Foundation in South Abydos*

The New Kingdom settlement founded to support the cults of king Ahmose at Abydos (hereafter: NKS) presents a rare opportunity to investigate a community where people worked, lived, prayed, died, and were buried. Two interrelated issues shape current research on the NKS:

1. How is the architectural plan of the NKS influenced by the nearby planned settlement “Wah-sut”?
2. To what extent are architectural elements in the NKS planned by the state in order to prescribe socio-economic function?

Investigation of the NKS is a natural outgrowth of years of archaeological work at south Abydos, particularly with respect to the cult complexes of Senwosret III and Ahmose by J. Wegner and S. Harvey, respectively. The NKS’s temporal position at the beginning of the New Kingdom provides an excellent opportunity to test Kemp’s hypothesis on the nature of urban planning in Egypt. To Kemp, Amarna “exemplifies the changed form of urbanism in the New Kingdom,” transformed from a Middle Kingdom, “hyperbureaucratic” tradition of orthogonal planning to an “organic,” axial framework. At issue is how a state-planned settlement’s socio-economic structure corresponds to the relative spatial positioning of cultic structures, production areas, economic institutions such as the *pr-Sna*, and the houses of the elite and non-elite. Complicating the picture is the NKS’ unquantified spatial relationship to Wah-sut. Ceramic and sigillographic evidence suggests a significant overlap of Middle and New Kingdom domestic remains at south Abydos. Though ceramic and sealing evidence suggest that Wah-sut was occupied into the mid-Thirteenth Dynasty, continuous occupation into the Second Intermediate Period is yet unclear. Were this so, stratified settlement from the late Twelfth to the Nineteenth Dynasty (roughly 700 years) would contribute to larger discussions of Middle and Late Bronze Age chronology.

The NKS represents one of the few opportunities in Egypt where scholars will be able to examine the domestic and religious life of a town with such a high degree of detail. Though there have been some encouraging studies on local cults, subsistence in a non-elite workman’s village, and personal piety as it is expressed materially, we have had relatively little insight into the private, quotidian lives of 90-95% of the Egyptian population via the integration of both archaeological and textual material. Given the contributions of previous work at south Abydos, the NKS presents a promising chance to address these serious gaps in our understanding, as well as significantly enhance previous work at Abydos itself.



**Robert “Chip” Vincent (American Research Center in Egypt)**

*Recent Progress on ARCE’s EAP and ADP Projects*

Several major projects have been completed during the year including the on-site conservation work at the small temple of Amun at Medinet Habu, the conservation of St. Paul’s Church, selected conservation at the Red Monastery in Sohag, the Visitors’ Center at Quseir Fort, and the renovation of several houses in Islamic Cairo. A new project, conservation of niche wall paintings in the Coptic Museum, was started and completed.

Further work continues at Abydos to strengthen at the mudbrick shuneh. Exciting work has continued at the Islamic monuments of Ibn Barquq where the water fountain room has been conserved and at the Bayt al-Razzaz, where the wonderful mashrabiyya and painted room of the major reception area is under conservation. A new training program in site management has started in which SCA participants will create a site management plan, for later implementation at the temple complex of Medinet Habu.

These and other projects will be discussed in an illustrated talk.

**Cory Wade (Santa Clara University)**

*Goddess to the Rescue: Feminine Saviors in the Ancient Egyptian Pantheon*

Nothing is more revealing about a society than its cosmology, and the ancient Egyptian view of the universe illuminates a broad spectrum of issues relevant for modern culture. While they sometimes disagree as to which particular god was responsible for bringing the universe into existence, the earliest Egyptian creation stories agree on a seminal issue: the creator god was male. Whether celebrated in Heliopolis, Memphis, Hermopolis, Thebes, or Elephantine, the being credited with bringing forth animated order from formless chaos was a male deity. One might then expect that goddesses, who are not described in any surviving creation stories as having initiated the universe, would be accorded a lesser role in both pantheon and society. This expectation, however, proves to be completely false. Egyptian goddesses are in fact portrayed as providing cosmological and cultural contributions equal to or greater than those of the gods.

Male deities may function as creators, but female deities function as saviors—that is, they resolve problems, transcend insurmountable obstacles, and even perform outright miracles. The Egyptian pantheon is thus not only inclusive and integrated, but even biased in favor of the females. Goddesses are portrayed as being superior to gods by virtue of their possessing attributes, insights, and skills lacking in the male deities; hence, the females can rescue the latter from dilemma, peril, or certain death. Whether by taking the forms of cobra and vulture to guard the living king, or by assuming the shape of a kite to resurrect the dead god, Egyptian goddesses implement and represent remedies which are necessary not only for the survival of king and country, but for the harmonious continuation of the cosmos itself.

**Elizabeth A. Waraksa (Johns Hopkins University)**

*Female Figurines from the Mut Precinct: Evidence of Ritual Use*

My dissertation, "Female Figurines from the Mut Precinct: Context and Ritual Function," focuses on the nearly fifty ceramic female figurines unearthed by Johns Hopkins between 2001 and 2004. Nude female figures like the Hopkins examples are often referred to as 'crude' and are usually interpreted as votive 'fertility figurines.' My research has shown, however, that the Hopkins-excavated figurines are the products of a multi-stage manufacturing process, and appear to have been manipulated rather than simply dedicated. This paper will consider issues such as who made the figurines, who used them, and how, in an attempt to reconstruct the ritual(s) in which such objects were employed.

**Josef Wegner (University of Pennsylvania)**

*The Tomb of Senwosret III at Abydos, 2005 Excavations*

The 2005 season of work on the subterranean tomb of Senwosret III at South Abydos included the following: (1) excavation of the tomb's entrance system (shaft and sloping entrance passage); (2) planning and photography of the tomb's interior which was last seen during the 1903 work of Charles Currelly. Renewed investigation of the tomb's interior has revealed significant problems with the original plan created by Currelly. The nature of the tomb's architecture will be discussed on the basis of the new evidence with consideration of functional and symbolic features of the tomb's design, evidence for the process of robbery of the tomb, and indications for the funerary rituals and burial of Senwosret III recovered during 2004 and 2005. The paper will additionally review the new evidence of a 12th Dynasty model royal sarcophagus and canopic chest discovered inside the Senwosret III mortuary enclosure. This sarcophagus and canopic chest may have functioned either as an architectural model, or may have been used in a ritual akin to the "*Presenting-the-house-to-its-lord*" connected with the foundation of the tomb and/or burial ceremonies of Senwosret III.

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

*UCLA Encyclopedia of Egyptology: Its Philosophy, Current Status, Short and Long Term Development*

At last year's ARCE meeting an announcement was made of the initiative to create an authoritative online resource for Egyptology. The International Association of Egyptologists has endorsed the project. We are now a year later, at which time the development of the basic framework of the UEE has arrived at the point that we are ready to ask our colleagues for input, support and contributions. An outline of the vision of the project will be presented in some detail. The objective of the project is to provide our discipline with several layers of information, most of which will be freely accessible. The core of the UEE will be formed by illustrated articles which will give a concise overview of the present knowledge on a particular subject. These

articles, which will be peer reviewed, form a 'traditional' encyclopedia, where information is organized by entry term. The advantages of publishing these articles online are that they can be updated whenever necessary, and at the same time provide a reference work that is as stable as a printed volume. Through a strict version control, the older versions of each article will remain available under the original entry title and author's name. Thus the articles can be quoted as regular publications and will count as such in academic merit reviews. Incorporation of the UEE in the California Digital Library provides a guarantee that the software and hardware will be upgraded, and the digital information safely stored. Typical web-functionalities, such as providing related subjects through in-text links and a full text search, enhance the encyclopedia function. In addition, the UEE will provide the reader with many more illustrations than would be possible in a printed volume. Innovative ways of accessing information, for instance, through interactive maps, image searches and full text analysis, will be added, making full use of the multimedia functions of the web. An important addition is the Data Access Level of the UEE. This is an information layer where original data can be found, downloaded and used for analysis. The UEE-DAL will enable authors of articles to refer to actual data such as excavation results, text editions, or object descriptions and photographs. It will also be a means to make unpublished results of otherwise inaccessible archives available to our discipline.

**Paul Whelan (University College London)**

*Ankhs and Mummies: Trademark Styles of Late Middle Kingdom Abydene Stelae?*

This paper presents an analysis of two small yet distinctive groups of late Middle Kingdom stone monuments. One group, comprising 16 objects, is distinguished by having one or more niches containing single or multiple mummiform figures carved in the half-round. Of these, some are individual slab stelae, two are free-standing block monuments, while others may be fragments from larger stelae or separate elements from composite memorials. The second group comprises four arch-topped slab stelae that employ a single pierced-work ankh as the dominant decorative feature.

Those objects from both groups with a firm provenance come from Abydos, while internal evidence strongly suggests this as the probable location for several others. It is the contention of this paper that every object was produced exclusively for use in the cultic milieu of Middle Kingdom Abydos. The use of the mummiform figure and ankh iconography, as well as specific formulae and phrases inscribed on examples from both type-groups, may be interpreted as expressing, through both imagery and text, the concept of the revived dead. In addition, within the powerful setting of Abydos, they ensured the perpetuation of the deceased's participation in, and right to partake in the benefits of, the Osiris cult.

**Malayna Evans Williams (The University of Chicago)**

*Gender Signs: Vulva, Womb or Well?*

In Sir Alan Gardiner's sign list, directly under the entry for sign D53, the "phallus with liquid issuing from it," Professor Gardiner notes that his sign N41, the "well full of water," can be used as a substitute for the "female organ." Considering the role determinatives play in constructing, reflecting and communicating thought categories and networks, I will reconsider the reading of this sign and investigate the constellation of words and images that link womanhood and water, creation and vessels, in the ancient Egyptian social imagination.

**Kei Yamamoto (University of Toronto)**

*A New Excavation at the Terrace of the Great God:  
2005-2006 Field Season Preliminary Report*

As part of the Pennsylvania-Yale-IFA Expedition's ongoing investigation of the Abydos North Cemetery, the area to the southwest of the Osiris Temple enclosure wall was excavated archaeologically and the artifacts collected through the excavation were studied and recorded between November 29th, 2005, and January 12th, 2006. This is the first time that this part of Abydos, which was known in the Middle Kingdom as the "Terrace of the Great God," was investigated archaeologically since David O'Connor's work in the 1960s and 1970s.

The primary goals of the season was to excavate below the floor levels of the non-royal memorial chapels of Middle Kingdom date (discovered under the so-called "Portal Temple" of Ramesses II by O'Connor), in order to find stratigraphic and artifactual evidence that allows determination of more precise dates for the construction of these mud-brick structures. Three small excavation units were laid out at the north, east, and south corners of the area excavated by O'Connor.

In the northern and eastern trenches, the most intriguing discovery was the presence of a deep layer of dense mud-brick tumble found below the foundations of the Middle Kingdom chapels. From the general size of the bricks, their variations, and the types of pottery included within them, it seems likely that the bricks derive from non-royal chapels constructed in early 12th Dynasty but demolished in late 12th Dynasty. The exact reason for the destruction of the earlier chapels is uncertain, but it might have been to make a way for the religious procession of Osiris. At any rate, the chapels that are still standing above the tumble layer seem to represent a second phase of chapel construction and date to late 12th Dynasty or early 13th Dynasty.

The mud-brick tumble layer extended to the area of the southern trench, but it was much thinner around here. The walls of the chapel were built directly over the rubble layer and the interior was filled with clean yellow sand up to the floor level. The numerous ceramic offering cones and their mud stoppers found mixed in this sand fill were probably used for ritual purification of the ground before the mud-

plaster floor of the chapel was laid. The back wall of the chapel had a niche, which would have contained a commemorative stela, and in front of the niche was a small mud-brick altar for placement of offerings.

The upper layers of the southern trench also yielded evidence for later activities in the area. Many carved and/or painted limestone blocks and fragments derive from the "Portal Temple" of Ramesses II, while small fragments of alabaster seem to be from a badly damaged royal statue placed inside the temple. Some human bones, scraps of mummy wrappings, and a small wooden base of a statuette probably come from an intrusive burial made in the Third Intermediate Period or Late Dynastic Period.

**Robert M. Yohe II, Jill K. Gardner, and Deanna Heikkinen  
(California State University, Bakersfield)**

*Coptic Mortuary Practices in Late Roman Egypt: Preliminary Results  
from the 2005 Season at Tell El-Hibeh*

As a result of our continuing salvage efforts focused on a severely vandalized Coptic cemetery dating between the second and fifth centuries A.D. at Tell El-Hibeh in Middle Egypt, two additional "mummies" were removed for stabilization and study in the summer of 2005. Due to a bureaucratic snag, scientific studies that were to be conducted on the mummies collected from various loci at Hibeh in the 2004 season were put on hold, allowing the opportunity to initiate a detailed study of the two new bodies removed during the current season. The ensuing descriptive analyses included the unwrapping and partial autopsy on the Mummy 7 and Mummy 8, the latter being wrapped in three elaborately decorated tunics. This paper will discuss the initial findings of our summer's research, including a look at the transition from traditional Graeco-Roman mummification techniques to early Christian attempts at body preservation, a topic that has received little consideration in the past.

**Melissa Zabecki (University of Arkansas, Fayetteville)**

*Workloads and Activity Patterns of Two Predynastic Populations*

For over a century, the discipline of physical anthropology has greatly benefited from the immense amount of data available from Ancient Egypt. While many new techniques have been applied to skeletal populations over the years, there is one technique which has not been utilized by bioarchaeologists working in Egypt: musculoskeletal stress markers (MSM) as a marker of occupational stress. MSM studies have become popular over the past decade as various scoring systems have been devised in order to look at the data objectively. The basic premise behind MSM studies is that as a muscle is repeatedly used over an individual's life the muscle's attachment changes and develops, leaving an observable mark on the bone. These marks consist of rugged or raised areas or of pitted lesions called enthesopathies. The extent to which the muscle was used determines the size and nature of its attachment to the bone. Scores given to different muscle attachments can be used to

distinguish differences between male and female workloads and between young, middle, and old adults. While identifying specific tasks from MSM scores has proven to be unreliable, general types of actions may be inferred, again allowing for the determination of differences between people and populations.

This study focuses on the MSM scores from the workers' cemetery (HK43) at late Predynastic Hierakonpolis and the late Predynastic cemetery (N7000) at Naga ed-Dêr. The populations are considered by themselves and then compared to one another. Results show that neither population was subject to hard labor, as the general means are relatively low compared to other populations around the world. The MSM scores from both sites show that men worked slightly harder than females, but the differences were not statistically significant. An analysis of young, middle, and old adults show a slight increase in MSM scores over the lifespan, but again there is not a significant change.

From these two sites, it seems that the Predynastic Ancient Egyptians enjoyed a relatively comfortable life of only moderate workloads. This is probably due to the hospitable environment in which they lived. Material culture may give us ideas about daily life, but it is the actual individuals that can reflect true living conditions. Research was funded by NSF grant BCS-0119754.









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