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The 58th
Annual Meeting
of the

American
Research
Center in
Egypt

April 20-22, 2006
The Toledo Riverfront Hotel at
the Toledo Museum of Art
Toledo, Ohio





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AMERICAN RESEARCH CENTER
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Cover Image: Akhti-hotep: Detail of a fragment from his mastaba tomb at Saqqara. Limestone with polychrome decoration. Toledo Museum of Art, Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 1959.39 & .40. Photo: Toni Marie Gonzalez.

Acknowledgments: It is most important that we thank the very special people through whose tireless efforts the 58th annual meeting of the American Research Center in Egypt has been made possible. Our hosts this year are the Archaeological Institute of America, Toledo Society; the Toledo Museum of Art; Toledo Public Library – Main Branch; and the University of Toledo. We offer thanks to Toledo Museum of Art Director, Dr. Don Bacigalupi, for his generosity in hosting the members' reception at this beautiful museum. Thank you also to Associate Curator of Ancient Art, Dr. Sandra Knudsen, for her assistance. The Toledo-Lucas County Public Library is our host for a special evening lecture and we thank Ms. Kathryn Fell of that institution for all of her assistance. The lecture is co-sponsored by the University of Toledo and the Archaeological Institute of America, Toledo Society. We are grateful to these organizations and to Dr. James Harrell for his great assistance in coordinating this activity. Board of Governors' member John Shearman was instrumental in bringing ARCE to Toledo and we thank him for all of his assistance and efforts on our behalf. Thank you to Dr. Mohammed and Mrs. Sue El-Shafie who so graciously provided ARCE with the elegant venue for our Donors' Reception at the Toledo Country Club. ARCE's annual meeting committee this year was comprised of Janice Brannon, Julene Miller, Dr. Kerry Muhlestein, Diane Springfield, Candy Tate and Dr. Emily Teeter. Thank you to all of them for their hard work and a special thank you to Dr. Janet Richards for her assistance in coordinating Dr. Zahi Hawass' lecture. Vetting the scholarly abstracts is a daunting task each year and we thank Dr. Emily Teeter, Dr. Kerry Muhlestein, Dr. Ken Cuno, Dr. Emil Homerin and Dr. Peter Brand for their work. Dr. Joel Walker and Dr. Regine Schulz vetted the Best Student Paper Award this year and we thank them, as well. Of course, last but not least, the ARCE US staff deserves great applause for all the organization, coordination and the skillful handling of hundreds of tasks associated with an annual meeting of this scale. Our most sincere thanks go to Candy Tate, Diane Springfield, Yorel Dawkins, and Carol McCanless (volunteer) of our Atlanta Members Service Office who worked so hard to bring this together. Additional and equally sincere thanks go to Rachel Mauldin, Mike Allen, Kathann El-Amin, and Dina Aboul Saad of the San Antonio Business Office for their tireless work and assistance.

Issued from Atlanta on April 19, 2007

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Distinguished Service Award



W. Benson Harer, Jr., M.D.

Dr. Ben Harer has been a loyal and influential supporter of ARCE since he joined the organization in 1980. In 1984, Dr. Harer first was elected to the Board of Governors and then served on ARCE's Executive Committee from 1985 to 1993.

Dr. Harer's professional career as a physician specializing in Obstetrics and Gynecology began after graduating from the University of Pennsylvania School of Medicine in 1956. After residency, he established a practice in San Bernardino, California that flourished for more than 30 years. He has received numerous honors and has served his profession in many capacities, including as President of the American College of Obstetricians and Gynecologists. His other great passion, of course, has been the study of the history and culture of ancient Egypt. After touring

Egypt in 1973, and again with Cyril Aldred in 1978, he began volunteering with Kent Weeks' Theban Mapping Project from 1979-1981. Almost every year since 1981 he has joined Richard Fazzini in the Brooklyn Museum excavations of the Temple of Mut at Karnak. "I studied Egyptology on my own and have been privileged to have the support of numerous Egyptologists." A success at his studies, in 1993 he was appointed Adjunct Professor in the Department of Humanities at California State University San Bernardino. Dr. Harer has lectured extensively on Ancient Egyptian Medicine and has served as a reviewer of books and articles for both medical and Egyptology journals.

Dr. Harer's leadership role on the Board of Governors and the Executive Committee of ARCE has had profoundly positive results. "I felt it was necessary to restructure. I helped set some major goals:

- to gain larger and better headquarters in Cairo
- to increase our membership and participation of non-academics
- to obtain an endowment from the US government to sustain the organization
- to tap into USAID funds to expand our activities and enhance our visibility."

Working jointly in 1996 with ARCE Cairo Director Mark Easton and other members of ARCE's Board and staff, Dr. Harer's vision for the organization did, in fact, lead to the \$35 million congressional earmark that brought operating endowment support to both ARCE and Chicago House, and the eventual creation of the Antiquities Endowment Fund.

Most recently, Dr. Harer used his knowledge of medicine and Egyptology to review the CT scans of the mummy of King Tut. His theory on the cause of Tut's death will be published in the next issue of the *Annales du Service des Antiquités de L'Egypte*. It is evident that this passion for Egyptology that brought him to ARCE, continues unabated, and for that, ARCE can be eternally grateful.

ARCE is pleased to honor Dr. W. Benson Harer at the 58th Annual Meeting of the American Research Center in Egypt with its Distinguished Service Award.



Robert K. "Chip" Vincent

Robert "Chip" Vincent, Cultural Heritage Manager at ARCE, has pursued a career in archaeology, conservation and project management, primarily in the Middle East, since 1968. He joined ARCE in February 1994 as Project Director of the newly created Egyptian Antiquities Project (EAP) that was funded by a grant from USAID and dedicated to the conservation of endangered monuments within Egypt.

Chip put together a hard working, highly motivated team of architects, fiscal specialists, and conservation experts to work on projects. He also established a successful working relationship with both the Egyptian Supreme Council of Antiquities and USAID, a hallmark of his tenure at ARCE. Arguably, the most important aspect of this cooperation has been the training programs which were devised for employees of the SCA in a range of disciplines including archaeological excavation, museum management, conservation of materials and site management.

In 1996 Chip wrote a successful proposal to USAID for the Antiquities Development Project (ADP) for additional conservation work in the Red Sea area, which he subsequently supervised. Also, in 1996, Chip was part of the team that made presentations to Congress and USAID that resulted in the Congressional earmark of \$35 million for the establishment of an endowment overseen by ARCE for the preservation of Egyptian antiquities. In 2003, he assisted in writing the successful proposal to USAID for the current Egyptian Antiquities Conservation project grant that continues the conservation and training program of its predecessors. Under Chip's leadership, over 50 projects have been completed throughout Egypt conserving endangered monuments from ancient times to the Ottoman period.

Chip belatedly celebrated his 61st birthday by running a marathon in Vienna in 2006 and has been bravely running another marathon in his continuing battle with leukemia this past year. We at ARCE wish him well and thank him for his numerous and lasting contributions.

ARCE honors Chip Vincent for his 13 years of distinguished service to the organization and his commitment to preserving the cultural heritage of Egypt.



Susanne Thomas

Susanne Thomas has been a specialist in international education for many years. Before coming to ARCE she studied abroad principally in francophone countries and earned her M.A. /Ph.D. in the Department of Modern Languages at Emory University. She was engaged as a professional interpreter by Lockheed-Martin; developed study abroad programs and faculty development projects for the University System of Georgia; served as a Peace Corps Education Volunteer in North Africa; was an Associate Professor in English as a Second Language at the University of Tunis; and lastly, managed the doctoral fellowship program in the Religious Studies Department at Emory University where she also taught French for special purposes.

Susanne was hired as Associate Director for U.S. Operations by ARCE in the fall of 1999 when the organization was undergoing a major transformation in its governance and internal structure. She was given the mandate of directing a newly configured U.S. office with reduction in personnel. In the wake of the closure of ARCE's New York office and the myriad changes entailed by a shift of organizational leadership to Cairo, Susanne and her assistant, Carolyn Tomaselli, were able to transform a vacant office space at Emory University into an effectively functioning ARCE U.S. base in short order. In consultation with then-ARCE President, Richard Fazzini, and the indefatigable Mme. Amira Khattaf at the ARCE Center in Cairo, operations were maintained throughout these major changes and enhanced over subsequent, often challenging years. During her tenure at ARCE, Susanne wrote grants for several million dollars for ARCE programs, managed the U.S. end of the Fellowship Program, arranged study abroad opportunities for Egyptian scholars, had initial oversight for the annual ARCE academic meetings, edited and wrote articles for numerous ARCE publications, and represented the President and the Director at various national venues.

ARCE wishes to sincerely thank Dr. Susanne Thomas for her 7 years of service and her contributions as Associate Director for U.S. Operations.

**THE AMERICAN RESEARCH CENTER IN EGYPT, INC.
 FIFTY-EIGHTH ANNUAL MEETING
 THE TOLEDO RIVERFRONT HOTEL
 TOLEDO, OHIO
 APRIL 20-22, 2007**

**Hosted in conjunction with
 Archaeological Institute of America, Toledo Society
 Toledo Museum of Art
 Toledo Public Library – Main Branch
 University of Toledo**

Affiliated Meetings

- | | |
|---|--|
| Wednesday, April 18, 9:00 a.m. - 5:00 p.m. | Executive Committee including EAC, EAP, and ADP Reports (Ashley's) |
| Thursday, April 19, 8:00 a.m. - 10:00 a.m. | Major Gifts/Capital Campaign Committee (Michigan Room) |
| Thursday, April 19, 10:00 a.m. - 12:00 p.m. | Finance Committee (Indiana Room) |
| Thursday, April 19, 12:00 p.m. - 4:30 p.m. | AEF Selection Committee (Lunch 12:00 - 12:30 p.m.) (Ashley's) |
| Thursday, April 19, 1:00 p.m. - 4:00 p.m. | Strategic Planning Committee (Salon C) |
| Thursday, April 19, 4:00 p.m. - 5:00 p.m. | Library Committee (Salon C) |
| Thursday, April 19, 4:00 p.m. - 5:00 p.m. | Chapter Presidents' Meeting (Salon F) |
| Thursday, April 19, 5:00 p.m. - 6:30 p.m. | Chapter Management Workshop (Salon F) |
| Thursday, April 19, 4:45 p.m. - 6:45 p.m. | Executive Committee Follow-up (Indiana Room) |
| Friday, April 20, 8:00 a.m. - 12:00 p.m. | Board of Governors Meeting (Breakfast 8:00 a.m.) (Ashley's) |
| Friday, April 20, 1:00 p.m. - 2:10 p.m. | Chapter Officers' Luncheon (Ashley's) |

Wednesday, April 18, 2007

7:00 p.m. - 8:30 p.m. Michael Jones (ARCE Cairo) *Conserving Egyptian Wall Paintings in the Era after the Pharaohs: The Rediscovery of a Lost Heritage*
co-sponsored by the Archaeological Institute of America, Toledo Society (Toledo-Lucas County Library – Main Branch Downtown – 325 N. Michigan Street – The McMaster Center-2nd Floor)

Thursday, April 19, 2007

4:00 p.m. - 9:00 p.m. Advance Meeting Registration (Salon Pre-function Hall)

4:00 p.m. - TBA Chapter Hospitality Suite (12th Floor)

5:00 p.m. - 9:30 p.m. Speaker Audio Visual Check-in (Michigan Room)

7:30 p.m. - 9:30 p.m. ARCE Donors' Reception (By Invitation)

Friday, April 20, 2007

8:00 a.m. - 3:00 p.m. Meeting Registration (Salon Pre-function Hall)

8:00 a.m. - TBA Chapter Hospitality Suite (12th Floor)

8:00 a.m. - 3:30 p.m. Speaker Audio Visual Check-in (Michigan Room)

8:00 a.m. - 6:30 p.m. Book Display (Ohio I-IV and Salon Pre-function Hall)

8:00 a.m. - Noon Board of Governors Meeting (Ashley's)

10:00 a.m. - 10:45 a.m. Orientation - 1st Time Attendees (12th Floor Hospitality Suite)

10:45 a.m. BREAK

Friday Session 1: Salon A

Archaeology I

Chair: Gregory Mumford (University of Alabama, Birmingham)

11:00 a.m. Kei Yamamoto (University of Toronto) *Conical Offering Vessels from Middle Kingdom Abydos*

11:30 a.m. James Harrell (University of Toledo) *Discovery of Ancient Amazonite Quarries in the Eastern Desert*

12:00 p.m. David Anderson (University of Pittsburgh) *Evidence for Early Ritual Activity in the Predynastic Settlement at el-Mahâsna*

12:30 p.m. Patricia Podzorski (University of Memphis) *Evidence for the Impact of State Formation in the Late Predynastic from the Northern Cemetery of Ballas*

Friday Session 2: Salon B

Literature, Texts and Manuscripts I

Chair: Edmund S. Meltzer (Independent Scholar)

11:00 a.m. Rachel Mittelman (Penn State University) *A View from the Outside: Jeremiah on Egypt*

11:30 a.m. John Gee (Brigham Young University) *New Light on the Joseph Smith Papyri*

12:00 p.m. Robyn A. Gillam (York University, Toronto) *The Bible, the Scribal Tradition and Some Insects*

12:30 p.m. Jennifer T. Westerfeld (University of Chicago) *The Vocabulary of Sacred Space in Documentary Papyri from Byzantine Egypt*

Friday Session 3: Salon C-D

History I

Chair: Peter Brand (University of Memphis)

11:00 a.m. John Coleman Darnell (Yale University) *The Rock Shrine of Pabu, Priest of Amun of Herheramun*

11:30 a.m. Edward William Castle (University of Chicago) *The Foundation Ceremony at Akhetaten*

12:00 p.m. Peter D. Feinman (Institute of History, Archaeology and Education) *The Tempest in the Tempest: The Abmose Stele*

12:30 p.m. Mariam Ayad (University of Memphis) *What's in a Name? On The Titulary of the God's Wife of Amun (c. 740-525 BCE)*

Friday Session 4: Salon E-F

Religion I

Chair: Fayza Haikal (American University in Cairo)

11:00 a.m. Terry Wilfong (Kelsey Museum, University of Michigan) *An Egyptian Funerary Ritual of the Roman Period: Papyrus Stevens in the Toledo Museum of Art*

11:30 a.m. David Klotz (Yale University) *Domitian and the Contra-Temple of East Karnak*

12:00 p.m. Patricia A. Butz (Savannah College of Art and Design) *The Magical Stele of Moschion: The Cairo Lunette*

12:30 p.m. Eric Wells (University of California, Los Angeles) *The Papyrus MacGregor Amulet Table Reconsidered*

LUNCH 1:00 p.m. -2:15 p.m. (on your own)

Friday Session 5: Salon A

Archaeology II

Chair: Stephen P. Harvey (Pennsylvania-Yale-IFA NYU Expedition to Abydos)

2:30 p.m. Matthew D. Adams (Institute of Fine Arts, New York University)
Granary Models and Household Storage at Abydos: Actual and Ideal Domestic Economy

3:00 p.m. Willeke Wendrich (University of California, Los Angeles) *Kom Aushim, KomK, and KomW: Rescue Excavations, Preservation, and Site Management in the Fayum*

3:30 p.m. Justine J. James (University of Chicago) *Preliminary Report on the 2007 Season of Oriental Institute Salvage Excavation at the 4th Cataract*

4:00 p.m. Stuart T. Smith (University of California, Los Angeles) *"The Potter is Covered with Earth..." A Ceramic Workshop at Askut and the Organization of Pottery Production in Ancient Egypt*

4:30 p.m. Gregory Mumford (University of Alabama, Birmingham) *Aspects of Life in a New Kingdom Fort: Field II at Tell el-Borg, North Sinai*

Friday Session 6: Salon B

Literature, Texts and Manuscripts II

Chair: Richard L. Jasnow (Johns Hopkins University)

2:30 p.m. Edmund S. Meltzer (Independent Scholar) *Sinube: What's In a Name?*

3:00 p.m. Colleen Manassa (Yale University) *"The Taking of Joppa" and Historical Fiction in the New Kingdom*

3:30 p.m. Francesco Tiradritti (Italian Archaeological Mission to Luxor) *A Cylinder Seal with the Name of Peribsen Inside the Cartouche*

4:00 p.m. Jacqueline E. Jay (University of Chicago) *ḥꜥn, sdm.in=f, and the Second Tense, Oh! My: Narrative and Descriptive Verb Forms in Middle Egyptian Tales*

4:30 p.m. Steve Vinson (State University of New York, New Paltz) and Eugene Cruz-Uribe (Northern Arizona University) *Demotic Graffiti in the Valley of the Kings*

Friday Session 7: Salon C-D

History II

Chair: Peter Dorman (Oriental Institute, University of Chicago)

2:30 p.m. Peter J. Brand (University of Memphis) *Peace with Honor: Ramesses II and the Egyptian-Hittite "Peace Process"*

3:00 p.m. Kerry M. Muhlestein (Brigham Young University) *Sanctioned Killing in Ancient Egypt*

3:30 p.m. Tytus Kamil Mikolajczak (University of Notre Dame/University of Gdansk, Poland) *Some Remarks About the Religion of Persians in Egypt*

4:00 p.m. J.J. Shirley (University of Wales, Swansea) *The Beginning of the Empire: Viceroy, Viziers & the Amun Priesthood in the Early 18th Dynasty*

4:30 p.m. John J. Wall (Independent Scholar) *The Cause of the Third Intermediate Period*

Friday Session 8: Salon E-F

Religion II

Chair: Kasia Szpakowska (University of Wales, Swansea)

2:30 p.m. Joan Padgham (University of Wales, Swansea) *The Re-interpretation of the "Unguent" Cone as a Symbol of Cult Offerings*

3:00 p.m. Fayza Haikal (American University in Cairo) *Egyptian Spirituality: A Comparative Study on Saints' Veneration in Ancient and Modern Egypt*

3:30 p.m. Panagiotis Kousoulis (University of the Aegean) *Naming the Demonic in the Egyptian Belief System*

4:00 p.m. Cindy Lee Ausec (University of California, Berkeley) *Ptah "Who Hears Prayers": The Ramesside Partiality for Ptah*

4:30 p.m. Barbara Ann Richter (University of California, Berkeley) *Sed Festival Reliefs of the Old Kingdom*

5:00 p.m. BREAK

5:30 p.m. - 6:30 p.m. ARCE General Meeting, Members' Forum and Distinguished Service Award (Salon B)

6:45 p.m. Buses depart for Toledo Museum of Art – GRAY Ticket required to Board (Hotel Motor Lobby)

7:30 p.m. Buses depart for Toledo Museum of Art – GREEN Ticket required to Board (Hotel Motor Lobby)

7:00 p.m. - 10:00 p.m. Toledo Museum of Art Reception

9:00, 9:30, 10:00 p.m. Buses leave Museum for Hotel

Saturday, April 21, 2007

7:30 a.m. - 1:00 p.m. Meeting Registration (Salon Pre-function Hall)

7:30 a.m. - 3:30 p.m. Speaker Audio Visual Check-in (Michigan Room)

8:00 a.m. - TBA Chapter Hospitality Suite (12th Floor)

8:00 a.m. - 6:30 p.m. Book Display (Ohio I-IV and Salon Pre-function Hall)

Saturday Session 9: Salon A

Archaeology III

Chair: Ellen Morris (Columbia University)

8:30 a.m. Sarah Parcak (Cambridge University) *Google Earth and Egyptian Archaeology: Not Just Another Pretty Picture*

9:00 a.m. Betsy Morrell Bryan (Johns Hopkins University) *Johns Hopkins Expedition to the Mut Temple, 2006-07*

9:30 a.m. Kathryn A. Bard (Boston University) *2006-07 Excavations at Mersa/Wadi Gawasis*

10:00 a.m. Kasia Szpakowska (University of Wales, Swansea) *Pinch-pots and Diaper Rash: Early Childhood in Labun*

10:30 a.m. **BREAK**

Saturday Session 10: Salon A

Archaeology IV

Chair: Willeke Wendrick (University of California, Los Angeles)

10:45 a.m. Jessica Lim (Trinity International University) *New Kingdom Equines from North Sinai*

11:15 a.m. Stephen P. Harvey (Pennsylvania-Yale-IFA NYU Expedition to Abydos) *News from Abydos South: 2006 Discoveries at the Pyramid Complex of Ahmose*

11:45 a.m. Donald P. Ryan (Pacific Lutheran University) *Pacific Lutheran University Valley of the Kings Project: Report of the 2006 Field Season*

Saturday Session 11: Salon B

Museums I

Chair: Edward Bleiberg (Brooklyn Museum of Art)

8:30 a.m. Gerry D. Scott, III (American Research Center in Egypt) *An Innovative Long-Term Loan Project*

9:00 a.m. Salima Ikram (American University in Cairo) *Gayer-Anderson's Egyptian Collection in Cairo*

9:30 a.m. Wendy E. Doyon (University of Washington) *Presenting Egypt's Past: Archaeology and Identity in Egyptian Museum Practice*

10:00 a.m. Aidan M. Dodson (University of Bristol) *The Coffins of Iybat and Tairy: A Tale of Two Cities*

10:30 a.m. BREAK

Saturday Session 12: Salon B

Museums II

Chair: Eugene Cruz-Urbe (Northern Arizona University)

10:45 a.m. David A. Cintron (University of California, Los Angeles) *Theology in the Time of Djoser*

11:15 a.m. Camilla Di Biase-Dyson (Macquarie University, Australia) *The "Doomed Prince" Meets his "Other": Foreigners in Ramesside Narrative from Literary and Linguistic Perspectives*

11:45 a.m. Andrew Bednarski (American Research Center in Egypt) *Magazines, Museums and the Masses*

Saturday Session 13: Salon C-D

Art I

Chair: Madeleine E. Cody (Brooklyn Museum of Art)

8:30 a.m. James Karl Hoffmeier (Trinity International University) *A New New Kingdom Representation of Reshep and Astarte from North Sinai*

9:00 a.m. Daniel Martin Warne (State University of New York, Potsdam/ American University in Cairo) *A Tomb in Context: The Journey of Kagemni Through the Cosmos*

9:30 a.m. Valérie Angenot (University of Toronto) *Parallax in the Iconography of Akhenaten*

10:00 a.m. Deanna J. Kiser-Go (University of California, Berkeley) *Dating Egyptian Statuary: The Merymeith Dyad as a Case Study*

10:30 a.m. BREAK

Saturday Session 14: Salon C-D

Art II

Chair: Melinda K. Hartwig (Georgia State University)

10:45 a.m. Rozenn Bailleul-LeSuer (University of Chicago) *Diachronic Study of Bird Representations in Marsh Scenes*

11:15 a.m. Lyn Green (Society for the Study of Egyptian Antiquities) *Feasting and Dance as Expressions of Social Interaction in Ancient Egyptian Art*

11:45 a.m. Clare P. Fitzgerald (Emory University) *An Unusual Coffin from the Michael C. Carlos Museum*

Saturday Session 15: Salon E-F

Religion III

Chair: Terry Wilfong (Kelsey Museum, University of Michigan)

8:30 a.m. Michelle Marlar (Institute of Fine Arts, New York University) *Sex as a Votive Offering at the Osiris Temple*

9:00 a.m. Marc Jeremy LeBlanc (Yale University) *The Narmer Macehead and the Ritual of Running*

9:30 a.m. Lisa Anne Swart (University of Stellenbosch [RSA]) *The Relationship and Interaction Between Private Individuals and Deities in Thebes During the 21st Dynasty*

10:00 a.m. Alwyn L. Burridge (University of Toronto) *The "Living Aten" of Akhenaten's Theology as Revealed in Texts, Art and Ritual*

10:30 a.m. BREAK

Saturday Session 16: Salon E-F

Archaeoastronomy

Chair: TBA

11:15 a.m. Patricia Blackwell Gary (New York University) and Richard Talcott (*Astronomy Magazine*) *Stargazing in Ancient Egypt: "The Archaeoastronomical Markers in the Pre-dynastic Mythology of Nut"*

11:45 a.m. Cory Wade (Santa Clara University) *Starry Savior: The Sacred Role of Nut in the Tomb*

12:15 p.m. - 1:50 p.m. Chapter Council Fundraiser Luncheon (Ashley's)
OR Ticket: \$25 (Benefits Chapter Council Scholarship Award)

LUNCH 12:15 p.m. - 1:50 p.m. (on your own)

Saturday Session 17: Salon A

Archaeology and Artifact Analysis

Chair: Betsy Morrell Bryan (Johns Hopkins University)

2:00 p.m. Stephen Moshier (Wheaton College) *Survey of Geological Artifacts Encountered at Tell el-Borg, NW Sinai, Egypt*

2:30 p.m. Elaine A Sullivan (Johns Hopkins University) *Getting to the Bottom of the Bowl: An Analysis of the Ceramics from the City of Thebes, Behind the Mut Temple, Luxor*

3:00 p.m. Otto Schaden (University of Memphis) *Valley of the Kings Tomb 63 (KV-63)*

3:30 p.m. BREAK

Saturday Session 18: Salon A

Delta Archaeology

Chair: Matthew J. Adams (Pennsylvania State University)

We dedicate this session to Donald Hansen, who was one of the pioneers of Delta archaeology with his work at Mendes in the 1960s and 1970s.

3:45 p.m. Matthew J. Adams (Pennsylvania State University) *A Preliminary Report on the Old Kingdom – Early Dynastic Excavations at Mendes, the 2005 and 2006 Seasons*

4:15 p.m. Madeleine E. Cody (New York University, Brooklyn Museum of Art) *The Archaeological Context of an Old Kingdom Bowl from Mendes in the Brooklyn Museum of Art*

4:45 p.m. Joanne Mary Rowland (Research Lab for Archaeology, University of Oxford) *The Minufiyeh Archaeological Survey of the Central Delta, 2005 to the Present*

Saturday Session 19: Salon B

Religion IV

Chair: Kerry M. Mublestein (Brigham Young University)

2:00 p.m. Jessica Levai (Brown University) *Nephthys and Seth: Anatomy of a Mythical Marriage*

2:30 p.m. Yekaterina Barbash (Johns Hopkins University/Berkeley College) *Ritual of Introducing the Multitude on the Last Day of Tekh*

3:00 p.m. Harold M. Hays (Universiteit Leiden) *The Mutability of Tradition: The Heritage and Contemporary Significance of Coffin Texts Spell 343*

3:30 p.m. BREAK

3:45 p.m. Richard L. Jasnow (Johns Hopkins University) *Thothiana: Remarks on New Fragments of the Book of Thoth*

4:15 p.m. Arielle K. Kozloff (Independent Scholar) *Proof of the True Use of "Cosmetic" Spoons as Funerary Ritual Spoons*

4:45 p.m. Ellen Morris (Columbia University) *The Performative Value of Hathor's Anasyrmenê and Other Flashes of Insight*

Saturday Session 20: Salon C-D

Art III

Chair: Mariam Ayad (University of Memphis)

2:00 p.m. Alison Nicole Kurth (University of Memphis) *The Cultural Significance of the Recumbent Lion in Ancient Egypt*

2:30 p.m. Linda Evans (Macquarie University, Sydney) *The Protruding Tongue: A Visual Code in Ancient Egyptian Art*

3:00 p.m. Elizabeth Waraksa (Johns Hopkins University) *The Ptolemaic Oinochoai: A Reassessment*

3:30 p.m. BREAK

3:45 p.m. Dee Ann Hoff (Independent Scholar) *Conflicting Reports and Function of a Miniature Mask Allegedly Removed from a KV- 54 Vessel*

4:15 p.m. Pearce Paul Creasman (Texas A&M University) *Dovetails or Lashings? A Case Study in Middle Kingdom Ship Construction (The Cairo Dashur Boats)*

Saturday Session 21: Salon E-F

Objects and Iconography I

Chair: Odgen Goelet (New York University)

2:00 p.m. Gay Robins (Emory University) *Interpreting the Decorative Program and Function of Tutankhamun's Small Golden Shrine*

2:30 p.m. Regine Schulz (Walters Art Museum) *Khepereru – Scarabs. Thoughts on the Examination of Egyptian Scarabs*

3:00 p.m. Hans Barnard (University of California, Los Angeles) *Pottery as Cultural Manifestation of the Pastoral Nomads in the Eastern Desert in Late Roman Times*

3:30 p.m. BREAK

Saturday Session 22: Salon E-F

Gender Studies

Chair: Emily Teeter (Oriental Institute, University of Chicago)

3:45 p.m. Vanessa Davies (University of Chicago) *On the Distinction Between ḥbsy.t and ḥmt*

4:15 p.m. Megaera Callisto Lorenz (University of Chicago) *Personal Names and Gender Identity at Deir el-Medina*

4:45 p.m. Jean Paul Revez (Université du Québec à Montréal) *Royal Ideology in Ancient Egypt and Kush: A Comparative Study*

Keynote Address and ARCE Reception

6:30 p.m. - 7:30 p.m. The Honorable Zahi Hawass (Supreme Council of Antiquities, Egypt) *Recent Discoveries* (Salon A-B)

7:30 p.m. - 9:30 p.m. ARCE Reception, Best Student Paper Award, Staff Distinguished Service Awards (Salon C-F)

Sunday, April 22, 2007

8:00 a.m. - 12:00 p.m. Speaker Audio Visual Check-in (Michigan Room)

8:00 a.m. - 1:00 p.m. Book Display (Ohio I-IV and Salon Pre-function Hall)

Sunday Session 23: Salon A

Objects and Iconography II

Chair: Kathryn A. Bard (Boston University)

8:30 a.m. Amy M. Calvert (Institute of Fine Arts, New York University) *Reading the Regalia: A Contextual Study into the Variations and Significance of Royal Costume*

9:00 a.m. Jonathan Meader (Independent Scholar) and Barbara Demeter (Independent Scholar) *The White Water Lily (lotus)—Inspiration for the White Crown, Atef Crown and Incense-cone?*

9:30 a.m. Aleksandra Eugenia Hallmann-Mikolajczak (University of Notre Dame/ University of Gdansk) *The "Kushite Cloak" of Pekaṛtror and Iriketakana: Novelty or Tradition?*

10:00 a.m. Nigel Strudwick (University of Memphis) *True "Ritual Objects" in Egyptian Private Tombs?*

10:30 a.m. BREAK

Sunday Session 24: Salon A

Objects and Iconography III

Chair: Nigel Strudwick (University of Memphis)

10:45 a.m. Regine Schulz (The Walters Art Museum) *CIPEG (International Committee of Egyptology) in ICOM (International Council of Museums): Information Session*

11:15 a.m. Earl L. Ertman (University of Akron) *Yellow Face Masks from KV-63 Coffins and the Use of the "Eye with Descending Canthi"*

11:45 a.m. Lauren Elizabeth Lippiello (Yale University) *A Contextualized Typology for Predynastic Watercraft*

12:15 p.m. Annie Shanley (University of Memphis) *A Royal Glass Head from the Corning Museum of Glass*

Sunday Session 25: Salon B

Art IV

Chair: Artelle K. Kozloff (Independent Scholar)

8:30 a.m. Deanna L. Heikkinen (California State University, Bakersfield) *A Historical Analysis of Early Coptic Art*

9:00 a.m. Susan H. Auth (Newark Museum) *Erotes, Victories and Angels Carrying Roundels. Iconography and Meaning in Late Antique Egyptian Art*

9:30 a.m. Anna Julia Kadzik-Bartoszewska (University College, Dublin) *The Coptic Textiles in the Collection of the National Museum of Ireland*

10:00 a.m. Michael Jones (American Research Center in Egypt, Cairo) *The Luxor Temple Roman Frescos Project*

10:30 a.m. BREAK

Sunday Session 26: Salon B

Modern Egypt

Chair: Thomas Emil Homertn (University of Rochester)

10:45 a.m. D.J. Ian Begg (Trent University) *European Royalty and Politics in Egypt in 1933*

11:15 a.m. Linnea S. Hedrick (Miami University) and Dan Reyes (MacGregor Graduate School, Antioch) *Gauguin and Egypt: Enkindling East and West*

11:45 a.m. Agnieszka Dobrowolska (Conservation Architect, Cairo) *Heliopolis: Rebirth of the City of the Sun*

12:15 p.m. Maurita Poole (Emory University) *"Brown Skin is Half the Beauty": Conceptions of Skin Color and Beauty in Contemporary Egypt*

Sunday Session 27: Salon C-D

Conservation

Chair: Agnieszka Dobrowolska (Conservation Architect, Cairo)

8:30 a.m. Robert M. Yohe (California State University) and Maury Morgenstein (University of California, Berkeley) *Saving Hibeh: A Report on Recent Preservation and Conservation Efforts at Tell El-Hibeh*

9:00 a.m. Jaroslaw Dobrowolski (American Research Center in Egypt, Cairo) *Ten Years of ARCE Conservation in Medieval Cairo*

9:30 a.m. Melinda K. Hartwig (Georgia State University) *The Archaeometry of Painting*

10:00 a.m. Edwin Coville Brock (Supreme Council of Antiquities/American Research Center in Egypt) *The Luxor De-watering Project*

10:30 a.m. BREAK

Sunday Session 28: Salon C-D

Literature, Texts & Manuscripts III

Chair: John Gee (Brigham Young University)

10:45 a.m. Amy Margaret Wilson (University of Bristol) *From Tradition to Trend: The Development of a Tanite Repertoire of Mortuary Texts (21st - 22nd Dynasties)*

11:15 a.m. Ogden Goelet (New York University) *Ramesside Didactic Manuscripts – Their Purposes, Teaching Methodologies, and Copying*

11:45 a.m. David O'Connor (Institute of Fine Arts, New York University) *Revisiting Papyrus Turin 55001*

12:15 p.m. Peter F. Dorman (Oriental Institute, University of Chicago) *The Funerary Papyri of Hatnofer: Last of a Purely Cursive Breed?*

Sunday Session 29: Salon E-F

Medieval and Modern Egypt

Chair: Mashhad Al-Allaf (University of Toledo)

8:30 a.m. Thomas Emil Homerin (University of Rochester) *Al-Qaysar's Wine of Love*

9:00 a.m. Ellen V. Kenney (Independent Scholar) *Mixed Media: Materia and Opus in Mamluk Glass Mosaic Decoration*

9:30 a.m. Wan Kamal Mujani (National University of Malaysia) *The Agriculture in Egypt During the Circassian Mamluk Period (1468-1517)*

10:00 a.m. Terence J. Kleven (Central College) *Al-Ghazālī's Misunderstanding of the Islamic Political Philosophy of al-Fārābī in "The Deliverance from Error"*

10:30 a.m. BREAK

Sunday Session 30: Salon E-F

Ancient Technology and Mummy Studies

Chair: James Anthony Harrell (University of Toledo)

10:45 a.m. Theresa Marie Barket (California State University, Bakersfield) and Robert M. Yohe (California State University) *A Technological Evaluation of the Flint Blade Core Reduction Sequence at Wadi El-Sheikh, Middle Egypt*

11:15 a.m. Jonathan P. Elias (Akhmim Mummy Studies Consortium) and Carter Lupton (Milwaukee Public Museum) *New Studies on the Mummies of Akhmim (2006-07)*

11:45 a.m. James E. Harris (University of Michigan (Emeritus)) and Ibrahim El Nawaway (Egyptian Antiquities Department [Retired]) *The Mummy of the "Elder Lady" in the Tomb of Amenhotep II: Revisited*

	SALON A	SALON B	SALON C-D	SALON E-F
Friday	Session 1: Archaeology I	Session 2: Literature, Texts & Manuscripts I	Session 3: History I	Session 4: Religion I
10:45 AM BREAK				
11:00 AM	Kei Yamamoto, <i>Conical Offering Vessels from Middle Kingdom Abydos</i>	Rachel Mitchellman, <i>A View from the Outside: Jeremiah on Egypt</i>	John Coleman Darnell, <i>The Rock Shrine of Pabu, Priest of Amun of Herberanum</i>	Terry Wilfong, <i>An Egyptian Funerary Ritual of the Roman Period. Papyrus Stevens in the Toledo Museum of Art</i>
11:30 AM	James Harrell, <i>Discovery of Ancient Amazirite Quarries in the Eastern Desert</i>	John Gee, <i>New Light on the Joseph Smith Papyri</i>	Edward William Castle, <i>The Foundation Ceremony at Abbatana</i>	David Klontz, <i>Dormition and the Contra-Temple of East Karnak</i>
12:00 PM	David Anderson, <i>Evidence for Early Ritual Activity in the Predynastic Settlement at el-Mahlasna</i>	Robyn A. Gillam, <i>The Bible, the Scribal Tradition and Some Insects</i>	Peter D. Felman, <i>The Tempest in the Tempest: The Abnase Stele</i>	Patricia A. Butz, <i>The Magical Stele of Moachion: The Cairo Lunette</i>
12:30 PM	Patricia Podzorski, <i>Evidence for the Impact of State Formation in the Late Predynastic from the Northern Cemetery of Ballas</i>	Jennifer T. Westerfeld, <i>The Vocabulary of Sacred Space in Documentary Papyri from Byzantine Egypt</i>	Mariam Ayad, <i>What's in a Name? On The Titulary of the God's Wife of Amun (c. 740-525 BCE)</i>	Eric Wells, <i>The Papyrus MacGregor Amulet Table Reconsidered</i>
1:00 - 2:15 LUNCH				
	Session 5: Archaeology II	Session 6: Literature, Texts & Manuscripts II	Session 7: History II	Session 8: Religion II
2:30 PM	Matthew D. Adams, <i>Granary Models and Household Storage at Abydos: Actual and Ideal Domestic Economy</i>	Edmund S. Meltzer, <i>Sinube: What's In a Name?</i>	Peter J. Brand, <i>Peace with Honor: Ramesses II and the Egyptian-Hittite "Peace Process"</i>	Joan Padgham, <i>The Re-interpretation of the "Unguent" Cone as a Symbol of Cult Offerings</i>
3:00 PM	Willeke Wendrich, <i>Kom Aushim, KomK, and KomW: Rescue Excavations, Preservation, and Site Management in the Fayum</i>	Colleen Manassa, <i>"The Taking of Joppa" and Historical Fiction in the New Kingdom</i>	Kerry M. Muhlestein, <i>Sanctioned Killing in Ancient Egypt</i>	Fayza Haikal, <i>Egyptian Spirituality: A Comparative Study on Saints' Veneration in Ancient and Modern Egypt</i>
3:30 PM	Justine J. James, <i>Preliminary Report on the 2007 Season of Oriental Institute Salvage Excavation at the 4th Cataract</i>	Francesco Tiradritti, <i>A Cylinder Seal with the Name of Peribsen Inside the Cartouche</i>	Tytus Kamil Mikolajczyk, <i>Some Remarks about the Religion of Persians in Egypt</i>	Panagiotis Koussoulis, <i>Naming the Demonic in the Egyptian Belief System</i>
4:00 PM	Stuart T. Smith, <i>"The Potter is Covered with Earth..." A Ceramic Workshop at Aswat and the Organization of Pottery Production in Ancient Egypt</i>	Jacqueline E. Jay, <i>"h'n, sgm.in-ny, and the Second Terse, Ob! My: Narrative and Descriptive Verb Forms in Middle Egyptian Tales</i>	J.J. Shirley, <i>The Beginning of the Empire: Viceroy, Viziers & the Amun Priesthood in the Early 18th Dynasty</i>	Cindy Lee Ansec, <i>Ptah "Who Hears Prayers": The Ramesside Parity for Ptah</i>
4:30 PM	Gregory Mumford, <i>Aspects of Life in a New Kingdom Fort: Field II at Tell el-Borg, North Sinai</i>	Steve Vinson and Eugene Cruz-Urbe, <i>Demotic Graffiti in the Valley of the Kings</i>	John J. Wall, <i>The Cause of the Third Intermediate Period</i>	Barbara Ann Richter, <i>Sed Festival Reliefs of the Old Kingdom</i>
5:00 PM BREAK				
5:30 PM TO 6:30 PM	ARCE General Meeting, Members' Forum and Distinguished Service Award (Salon B)			

	SALON A	SALON B	SALON C-D	SALON E-F
Saturday	Session 9: Archaeology III	Session 11: Museums I	Session 13: Art I	Session 15: Religion III
8:30 AM	Sarah Parcak, <i>Google Earth and Egyptian Archaeology: Not Just Another Pretty Picture</i>	Gerry D. Scott, III, <i>An Innovative Long-Term Loan Project</i>	James Karl Hoffmeier, <i>A New New Kingdom Representation of Rehep and Asare from North Sinai</i>	Michelle Marlar, <i>Sex as a Tribute Offering at the Oases Temple</i>
9:00 AM	Betsy Morrell Bryan, <i>Johns Hopkins Expedition to the Mut Temple</i>	Salima Ikram, <i>Gayer-Anderson's Egyptian Collection in Cairo</i>	Daniel Martin Warne, <i>A Tomb in Context: The Journey of Kagemet through the Cosmos</i>	Marc Jeremy LeBlanc, <i>The Narmer Macehead and the Ritual of Rummung</i>
9:30 AM	Kathryn A. Bard, <i>Excavations at Mersa/Wadi Gaurass</i>	Wendy E. Doyon, <i>Presenting Egypt's Past: Archaeology and Identity in Egyptian Museum Practice</i>	Valérie Angenot, <i>Parallax in the Iconography of Akhenaten</i>	Lisa Anne Swartz, <i>The Relationship and Interaction Between Private Individuals and Deities in Thebes During the 21st Dynasty</i>
10:00 AM	Kasia Szpakowska, <i>Pinch-pot and Diaper Rash: Early Childhood in Lebanon</i>	Aidan M. Dodson, <i>The Coffins of Hyksos and Taity: A Tale of Two Cities</i>	Denana J. Kiser-Go, <i>Dating Egyptian Statuary: The Merynebt Dyad as a Case Study</i>	Alwyn L. Burridge, <i>The "Living Aten" of Akhenaten's Theology as Revealed in Texts, Art and Ritual</i>
10:30 AM BREAK				
	Session 10: Archaeology IV	Session 12: Museums II	Session 14: Art II	Session 16: Archaeoastronomy
10:45 AM	Jessica Lim, <i>New Kingdom Equines from North Sinai</i>	David A. Clatton, <i>Theology in the Time of Djoser</i>	Rozenn Bailleul-LeSuer, <i>Diachronic Study of Bird Representations in Merneptah's Sarcophagi</i>	
11:15 AM	Stephen P. Harvey, <i>Nut from Abydos South: 2006 Discoveries at the Pyramid Complex of Abusos</i>	Camilla Di Biase-Dyson, <i>The "Doomed Prince" Meets His "Other": Foreigners in Ramesside Narrative from Literary and Linguistic Perspectives</i>	Lyn Green, <i>Fasting and Dance as Expressions of Social Interaction in Ancient Egyptian Art</i>	Patricia Blackwell Gary and Richard Talcott, <i>Stargazing in Ancient Egypt: The Archaeoastronomical Markers in the Pre-dynastic Mythology of Nut</i>
11:45 AM	Donald P. Ryan, <i>Pacific Lutheran University Valley of the Kings Project: Report of the 2006 Field Season</i>	Andrew Bednarski, <i>Magazines, Museums, and the Masses</i>	Clare P. Fitzgerald, <i>An Unusual Coffin from the Michael C. Carlos Museum</i>	Cory Wade, <i>Starry Savior: The Sacred Role of Nut in the Tomb</i>
12:15 PM TO 1:50 PM	Chapter Council Fundraiser Luncheon (Ashley's) or Lunch on Your Own			
	Session 17: Archaeology & Artifact Analysis	Session 19: Religion IV	Session 20: Art III	Session 21: Objects and Iconography I
2:00 PM	Stephen Moehrer, <i>Survey of Geological Artifacts Encountered at Tell el-Borg, NW Sinai, Egypt</i>	Jessica Leval, <i>Nephthys and Seth: Anatomy of a Mythical Marriage</i>	Allison Nicole Kurth, <i>The Cultural Significance of the Recumbent Lion in Ancient Egypt</i>	Gay Robins, <i>Interpreting the Decorative Program and Function of Tutankhamun's Small Golden Shrines</i>
2:30 PM	Elsaine A Sullivan, <i>Getting to the Bottom of the Bowl: An Analysis of the Ceramics from the City of Thebes, Behind the Mut Temple, Luxor</i>	Yekaterina Barbaev, <i>Ritual of Introducing the Multitude on the Last Day of Tebb</i>	Linda Evans, <i>The Protruding Tongue: A Visual Code in Ancient Egyptian Art</i>	Regine Schulz, <i>Khepereru-Scarabs: Thoughts on the Examination of Egyptian Scarabs</i>
3:00 PM	Otto Schaden, <i>Valley of the Kings Tomb 63 (KV-63)</i>	Harold M. Hays, <i>The Mutability of Tradition: The Heritage and Contemporary Significance of Coffin Texts Spell 343</i>	Elizabeth Waraksa, <i>The Ptolemaic Oinochoai: A Reassessment</i>	Hans Barnard, <i>Pottery as Cultural Manifestation of the Pastoral Nomads in the Eastern Desert in Late Roman Times</i>
3:30 PM BREAK				
	Session 18: Delta Archaeology	Session 19: Religion IV (continued)	Session 20: Art III (continued)	Session 22: Gender Studies
3:45 PM	Matthew J. Adams, <i>A Preliminary Report on the Old Kingdom—Early Dynastic Excavations at Mendes, the 2005 and 2006 Seasons</i>	Richard L. Jasnow, <i>Trochiana: Remarks on New Fragments of the Book of Thebes</i>	Dee Ann Hoff, <i>Conflicting Reports and Function of a Miniature Mask Allegedly Removed from a KV-54 Vessel</i>	Vanessa Davies, <i>On the Distinction Between <i>ḥḥy:1</i> and <i>ḥḥy:1</i></i>
4:15 PM	Madeleine E. Cody, <i>The Archaeological Context of an Old Kingdom Bow from Mendes in the Brooklyn Museum of Art</i>	Arielle K. Kozloff, <i>Proof of the True Use of "Cosmetic" Spoons as Funerary Ritual Spoons</i>	Pearce Paul Cressman, <i>Dovelets or Lashings? A Case Study in Middle Kingdom Ship Construction (The Cairo Dahshur Boat)</i>	Meghana Callisto Lorenz, <i>Personal Names and Gender Identity at Deir el-Medina</i>
4:45 PM	Joanne Mary Rowland, <i>The Minufiyeh Archaeological Survey of the Central Delta, 2005 to the Present</i>	Ellen Morris, <i>The Performative Value of Hatnor's Anasymmet and Other Flashes of Insight</i>		Jean Paul Revez, <i>Royal Ideology in Ancient Egypt and Kush: A Comparative Study</i>
6:30 PM TO 7:30 PM	Keynote Address: The Honorable Zahi Hawass (Supreme Council of Antiquities) <i>Recent Discoveries (Salon A & B)</i>			

	SALON A	SALON B	SALON C-D	SALON E-F
Sunday	Session 23: Objects and Iconography II	Session 25: Art IV	Session 27: Conservation	Session 29: Medieval and Modern Egypt
8:30 AM	Amy M. Calvert, <i>Reading the Regalia: A Contextual Study into the Variations and Significance of Royal Costume</i>	Deanna L. Heikkinen, <i>An Historical Analysis of Early Coptic Art</i>	Robert M. Yobe and Masry Morgenstein, <i>Saring Hibeb: A Report on Recent Preservation and Conservation Efforts at Tell El-Hibeb</i>	Thomas Emil Homerin, <i>Al-Qaysar's Wine of Love</i>
9:00 AM	Jonathan Mender and Barbara Demeter, <i>The White Water Lily—Inspiration for the White Crown, Urf Crown, and Incense-cone?</i>	Susan H.ARTH, <i>Evros, Victories and Angels Carrying Roundels: Iconography and Meaning in Late Antique Egyptian Art</i>	Jaroslaw Dobrowolski, <i>Ten Years of ARCE Conservation in Medieval Cairo</i>	Ellen V. Kenney, <i>Mixed Media: Materia and Opus in Mamluk Glass Mosaic Decoration</i>
9:30 AM	Aleksandra Eugenia Hallman-Milkolajczak, <i>The "Kushite Cloak" of Peharbor and Irshabana: Novelty or Tradition?</i>	Anna Julia Kadzik-Bartoszewska, <i>The Coptic Textiles in the Collection of the National Museum of Ireland</i>	Melinda K. Hartwig, <i>The Archaeometry of Painting</i>	Wan Kamal Mujani, <i>The Agriculture in Egypt During the Crosssian Mamluk Period (1468-1517)</i>
10:00 AM	Nigel Strudwick, <i>True "Ritual Objects" in Egyptian Private Tombs?</i>	Michael Jones, <i>The Luxor Temple Roman Fresco Project</i>	Edwin Corville Brock, <i>The Luxor De-watering Project</i>	Terence J. Kleven, <i>Al-Ghazali's Misunderstanding of the Islamic Political Philosophy of al-Farabi in "The Deliverance from Error"</i>
10:30 AM BREAK				
	Session 24: Objects and Iconography III	Session 26: Modern Egypt	Session 28: Literature, Texts & Manuscripts III	Session 30: Ancient Technology and Mummy Studies
10:45 AM	Regine Schulz, <i>CIPeG (International Committee of Egyptology) in ICOM (International Council of Museums): Information Session</i>	D. J. Ian Begg, <i>European Royalty and Politics in Egypt in 1933</i>	Amy Margaret Wilson, <i>From Tradition to Trend: The Development of a Tansite Repertoire of Mortuary Texts (21st-22nd Dynasties)</i>	Theresa Marie Barket and Robert M. Yobe, <i>A Technological Evaluation of the Flint Blade Core Reduction Sequence at Wasfi El-Sheikh, Middle Egypt</i>
11:15 AM	Earl L. Ertman, <i>Yellow Face Masks from KV-63 Coffins and the Use of the "Eye with Descending Combs"</i>	Linnea S. Hedrick and Dan Reyes, <i>Gauguin and Egypt: Enkinding East and West</i>	Ogden Goelet, <i>Rameside Didactic Manuscripts—Their Purpose, Teaching Methodologies, and Copying</i>	Jonathan P. Elias and Carter Lupton, <i>New Studies on the Atumms of Abimim (2006-07)</i>
11:45 AM	Lauren Elizabeth Lippello, <i>A Contextualized Typology for Predynastic Watercraft</i>	Agnieszka Dobrowolska, <i>Helicopolis: Rebirth of the City of the Sun</i>	David O'Connor, <i>Revisiting Papyrus Turin 55001</i>	James E. Harris and Ibrahim El Nawawy, <i>The Mummy of the "Elder Lady" in the Tomb of Amenhotep II: Revisited</i>
12:15 PM	Annie Shanley, <i>A Royal Glass Head from the Corning Museum of Glass</i>	Maurita Poole, <i>Brown Skin is Half the Beauty: Conceptions of Skin Color and Beauty in Contemporary Egypt</i>	Peter F. Dorman, <i>The Funerary Papyri of Hatshepsut: Last of Purely Cursive Breed?</i>	



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Abstracts

Matthew D. Adams (Institute of Fine Arts, New York University)

*Granary Models and Household Storage at Abydos:
Actual and Ideal Domestic Economy*

Many of the houses of the First Intermediate Period and early Middle Kingdom excavated in the ancient town site at Abydos contain features that can with some certainty be identified as grain silos. The configuration of some of these bears a striking resemblance to the depictions of grain storage facilities in contemporary wooden funerary models. The Abydos examples will be examined and compared to the models, and the ways in which the models may draw upon the details of real structures to represent a cultural ideal considered. Social and economic aspects of household grain storage that would have underlain this ideal will also be discussed.

Matthew J. Adams (Pennsylvania State University)

A Preliminary Report on the Old Kingdom—Early Dynastic Excavations at Mendes, the 2005 and 2006 Seasons

At previous ARCE Annual Meetings, I have presented preliminary results on the ongoing excavations of the Old Kingdom—Early Dynastic strata of Tell er-Ruba, Mendes. In those reports, I discussed the stratigraphic and ceramic material associated with the six major building phases excavated in the 1999-2004 seasons and the possibility of future excavation into the Predynastic strata. This paper will present new material from the 2005 season in which we opened additional units, allowing us to verify our stratigraphic sequence and phasing. The now, greater exposure of Phases 3 and 4 (4th-3rd Dynasty) has revealed portions of two buildings separated by a trash-filled street. Excavations from this area have now yielded a continuous pottery sequence from the 6th Dynasty to the 1st Dynasty and our pottery sample is now twice the size it was two years ago, making it a crucial sequence for the understanding of early ceramics in the Delta.

In addition to the continued pottery analysis, 2005 saw focused work on the Phase 6 domestic structure, which has itself revealed three major rebuilds. In 2005, I reported a confident mid-1st Dynasty date (based on seal impressions) for this building, and pottery and artifacts from the 2005 season supporting this assessment will be detailed. This paper will also address the preliminary ceramic analysis of this building which has allowed us to lay the groundwork for a typology of 1st Dynasty pottery at Mendes.

The ceramic evidence—fragments of Naqqada IIIb pottery—makes plain that we are on the cusp of the period of state formation. The uniqueness of this site's low water table will allow for continued excavation into the strata of the state formation

period, thus producing critical information about this important transition, and methodology for the upcoming season will be outlined.

David Allen Anderson (University of Pittsburgh)

Evidence for Early Ritual Activity in the Predynastic Settlement at el-Mahâsna

In the autumn of 2000, large-scale excavations were conducted at the Predynastic period settlement of el-Mahâsna, located approximately 10 km north of the Abydos core area. These excavations uncovered Predynastic habitation remains dating from the Naqada Ic - II c-d period, including the remains of a larger, more substantially constructed structure. This paper will present information on this structure and its associated artifact assemblages. Specifically, data suggesting early ritual activity will be discussed, including the presence of a large assemblage of anthropomorphic and zoomorphic clay figurines, as well as observed differences in recovered faunal remains from the structure. This paper concludes by suggesting that the structure at el-Mahâsna may be the remains of an early cultic/ritual building dating to the Naqada Ic-IIab.

Valérie Angenot (University of Toronto)

Parallax in the Iconography of Akhenaten

The unusual iconography of King Akhenaten, who reigned at the end of the Eighteenth Dynasty, has been the object of fascination since the discovery of the remains of his temple in Karnak (Gem-pa-Aten) and the excavations of his new capital city of Amarna (Akhet-Aten).

Sometimes considered by some to be caricatural or grotesque, and by others to be the reflection of various medical syndromes, the striking iconography of the King surely stimulates a host of questions and continues to raise controversy among scholars.

The present paper puts forward the hypothesis that skilled artists took into account forms of perspective— such as parallax— in the elaboration of the colossal statues of Akhenaten at the temple of Karnak in the early years of his reign. It will then assess the further influence of this approach on the two-dimensional depictions of the King.

For a better understanding of the exact nature of this royal “portrayal”, the analysis of Akhenaten’s iconography will be (1) viewed from its initial topographical environment, and (2) placed in its original chronological, political and religious contexts.

Cindy Lee Ausec (University of California, Berkeley)

Ptah "Who Hears Prayers": The Ramesside Partiality for Ptah

Ramses II and Ramses III appear to have given Ptah special treatment within their mortuary temples. These temples are dedicated to Amun-Re and the deified king; however Ptah is represented numerous times in various forms in both. This paper will discuss the extent of the inclusion of Ptah within these mortuary temples and in particular Ramses III's inclusion.

Susan H. Auth (Newark Museum)

Erotes, Victories and Angels Carrying Roundels. Iconography and Meaning in Late Antique Egyptian Art

The art of late antique Egypt was influenced by motifs taken from the repertoire of the wider empire, whether seen in public architecture and sculpture within the country, in the pattern books used by workshops, or in models suggested by patrons. The koine of late antique art included scenes from classical mythology, such as the birth of Aphrodite or the labors of Heracles. Individual figures such as erotes were also used in a secondary manner, as images of the four seasons, or as allegories of the fertility of the Nile. In a few cases the eros figures, if not a single eros, appropriately accompany Aphrodite, the goddess of love. For example, a carved sandstone funerary niche shows an abbreviated image of Aphrodite on a shell, supported by two erotes. Erotes presenting baskets of fruit often represent the four seasons on Coptic textiles.

I would like to focus on another way in which erotes are shown in late antique Egypt. Paired erotes fly sideways, bearing aloft roundels that enclose busts and later, crosses. Winged female victories sometimes perform the same function. The erotes are nude save for fluttering mantles, while the victories wear full length peplos tunics. The motif of roundels with erotes or victories appears on sculptured friezes in wood and stone, as well as on large scale woven curtains and wall hangings. Later, fully clothed adult male angels replace the erotes and victories.

The discussion will trace the development and possible meanings of these motifs. In Egypt busts within roundels do not always have a funerary reference, as they do, for example, on marble sarcophagi from Rome and other areas. The shift in iconography to roundels with clothed adult male angels may be attributed to the location of the later representations in monastic settings. Influences from Christian art outside of Egypt will also be discussed.

Mariam Ayad (University of Memphis)

What's in a Name? On The Titulary of the God's Wife of Amun (c. 740-525 BCE)

Numerous studies have been devoted to the examination and analysis of royal titles and epithets. In 1995, for example, Ronald J. Leprohon clearly elucidated the link between the royal titulary of Twelfth dynasty kings and their political programs. But

while it has long been recognized that the God's Wives of Amun of the Twenty-third to Twenty-sixth dynasties (c. 740-525 BC) had acquired certain aspects of the royal titulary, to date, a similar study of their titles is still lacking.

This paper examines the names and titles of five royal princesses, who, consecutively, held the title of God's Wife of Amun during that period. All five princesses acquired a prenomen upon assuming office and enclosed their two names in the royal cartouche. Occasionally, they also used other royal epithets, such as "(female) Horus" and "Mistress of the Two Lands." It will be argued that their carefully formulated titles were intended to: (1) proclaim their special status and intimate relationship with various deities; (2) assert their link to certain revered historical figures; (3) and usher new political (or religious) policies.

Rozenn Bailleul-LeSuer (University of Chicago)

Diachronic Study of Bird Representations in Marsh Scenes

Egypt is a major flyway for Eurasian birds migrating to Central and South Africa for the winter months. This avian transitory population takes advantage of the marshlands of the Nile Delta and the Faiyum to replenish their sources of energy. Some birds simply end their journey in the more favorable climate of the Nile Valley. The arrival of millions of birds in the Egyptian skies every spring and fall undoubtedly impressed the ancient Egyptians who chose to include these visitors in the scenes adorning the walls of their temples, palaces and tombs. In particular, fowling and clap-netting in the marshes, common topoi from the 4th Dynasty [c. 2575-2465 BC] to the Roman period [30 BC-323 AD], are appropriate themes in which to incorporate a variety of avifauna. A close examination of marsh scenes in a funerary context, spanning from the 5th Dynasty [c. 2465-2323 BC] to the reign of Philip Arrhidaeus [323-316 BC], reveals that the birds species represented vary according to diachronic and geographic parameters. Thus, the ancient Egyptian artist populated the papyrus thickets with specific species among a wide range of resident breeders, winter residents and passage visitors. Not only did the judicious selection of birds complement the scene's symbolic dimension, it also added genuine temporal and geographic aspects to the landscape. The depictions of certain characteristic behaviors such as brooding, or protecting hatchlings, further transformed these scenes, which could otherwise have been considered generic and timeless, into representations of the Egyptian marshes of both Upper and Lower Egypt during Akhet, Peret and Shemu. I will argue that a deeper understanding of birds' behavior and interactions, along with Egyptians' perceptions of these activities is needed to fully comprehend the inclusion of marsh scenes and avifauna in their houses of eternity.

Yekaterina Barbash (Johns Hopkins University/Berkeley College)

Ritual of Introducing the Multitude on the Last Day of Tekh

This paper focuses on a rare ritual of Introducing the Multitude on the Last Day of Tekh. This ritual is recorded on a portion of the Hieratic mortuary Papyrus of Padikakem in the Walters Art Museum (W.551).

The ritual of Introducing the Multitude on the Last Day of Tekh is addressed to Osiris and spoken primarily by Isis, Nephthys and Nut as well as a crowd of men and women. The emotional themes of love and mourning, organized in seven stanzas, relate the ritual to love poetry and the Lamentations of Isis and Nephthys. However, the few known examples of this ritual place it in compilation with Osirian texts and glorification spells, pointing to its mortuary character. The combination of secular and religious aspects in the ritual, clarify its meaning and function. In this context the ritual is meant to not only associate the owner of the papyrus with the myth of Osiris, but also to allow him or her to virtually participate in temple ceremonies.

The orthography of the ritual's title has a number of enigmatic aspects. The peculiar term, "multitude", may refer to deities or people participating in the ritual. Another noteworthy feature of the title is the term *tx*, which may be rendered *tx Hb*, "Festival of Drunkenness," or simply *tx*, "the month of Thoth." Detailed analysis of the various possible interpretations of the ritual's title sheds light on the context and function of this ritual.

The paper will discuss the specific meaning of the title, as well as the distinct uses and functions of this ritual. Furthermore, the role of temple rituals in the tradition of private Late Period mortuary literature will be examined.

Kathryn Bard (University of Boston)

2006-07 Excavations at Mersa/Wadi Gawasis

Excavations at Mersa/Wadi Gawasis in 2006-07 uncovered a new stela with the cartouche of Senusret III, and two wooden cargo boxes with the cartouches of Amenemhat IV. Seven man-made caves, which were used as storerooms, have now been located, where remains of large timbers of seafaring ships continue to be found. Geological and archaeological investigations have also located the probable area of the beach of the ancient harbor. In the production area below the caves, where hundreds of bread molds have been excavated, a lithics workshop was also excavated this year.

**Theresa Marie Barket (California State University, Bakersfield)
and Robert M. Yohe (California State University)**

*A Technological Evaluation of the Flint Blade Core Reduction Sequence
at Wadi El-Sheikh, Middle Egypt*

During the summer of 2006, the authors had the opportunity to visit portions of the extensive flint quarries found associated with Wadi El-Sheikh near El-Minya. The subject of little formal study, these impressive quarries extend for several kilometers in the northern portion of the wadi and likely have been in use since prehistoric times. Initial evidence suggests that these quarries, where millions of flint blades and bifacial knives were produced, were at the height of their production activities during the pharaonic periods. A cursory technological lithic analysis onsite has allowed for a preliminary interpretation of what appears to have been the most common reduction sequence for the production of flint blade cores used at the quarries. The current model for this flint nodule reduction process will be presented in this paper.

Hans Barnard (University of California, Los Angeles)*Pottery as Cultural Manifestation of the Pastoral Nomads in the Eastern Desert in Late Roman Times*

Eastern Desert Ware (EDW) refers to a corpus of hand-made ceramic vessels that have been described at several sites in the Eastern Desert, as well as in the Nile Valley in southern Egypt and northern Sudan. Most sherds are from small cups and bowls with proportionally thin walls, which have frequently been burnished and are often decorated with incised or impressed patterns in sometimes remarkably asymmetric patterns. Based on the analysis of associated sherds, other datable finds (such as coins), and radiocarbon dates, the peak of the production of EDW seems to have been during the 4th-6th centuries C.E. EDW is thought to have been made and used by the pastoral nomads living in the desert at the time, as they still do today. Because of the dearth of archaeological data and reliable historical sources, they are prudently labeled 'Eastern Desert Dwellers', see also www.archbase.org. Arguments for the assumption that EDW was made by pastoral nomads and suggestions for their identification will be discussed.

Andrew Bednarski (American Research Center in Egypt, Cairo)*Magazines, Museums, and the Masses*

The nineteenth century marks an exciting time in the history of British Egyptology. Interest in, and studies on, ancient Egypt had existed in Britain since the Medieval period. With Napoleon's 1798 invasion, however, both the British government and the British public's attention focused on Egypt in ways previously unseen. This focus, coupled with long-standing interest in the country's past, initiated a series of events that would lay the groundwork for the discipline of Egyptology in Great Britain. New texts and research in the early 1800s piqued both British academic and popular interest. In fact, by the 1830s Britain had developed a nascent form of Egyptology. The mid to late 1800s saw the ascendancy of figures destined to play a pivotal role in the discipline, notably within the British Museum. As the century progressed so too did the scale, scope and quality of Egyptological archaeology and collecting. Similarly, by the end of the century, several large, important collections of Egyptian artefacts had been assembled in Great Britain.

Histories of Egyptology regularly recount the lives of famous explorers and an explosion of interest in all things ancient Egyptian during the 1800s. Yet despite the fact that such figures' exploits have been well documented, and despite the fact that the 1800s saw the formation of Egyptology as a discipline in Europe, little research has been done to delve beyond a superficial understanding of what the development of Egyptology within Great Britain meant to the British public. More specifically, works on the history of British Egyptology often recount the exploits of well-known figures, but take for granted the notion that their ideas or findings were accepted, or even acknowledged, amongst various segments of the population.

Evidence is readily available for us to reconstruct the wider social and historical context in which British Egyptology developed. Museum-based information, coupled with periodical literature, for example, provides just such data. With regard to institutional information, this talk will focus on the Fitzwilliam Museum, Cambridge, as a case-study. Along with objects from classical antiquity, the Fitzwilliam acquired famous Egyptian items in the early nineteenth century that would form the cornerstone for its important Egyptological collection. During the Victorian era the museum benefited from a large influx of Egyptian artifacts. Archives, correspondence, and syndicate papers from the 1800s all offer information on the attitudes that surrounded the acquisition of these objects. Similarly, attitudes towards the exploration of ancient ___?___ can be found within a variety of periodical literature. Periodicals were, after all, the central forum in which new discoveries and ideas were advertised, debated, accepted or ridiculed throughout the 1800s. A sampling of these journals not only addresses ancient Egypt's immediate reception, but also offers clues to its long-term reception across different groups of British readers, thereby addressing how the subject was received by various segments within the country's population. As a result, the British reading public's reaction to the study of ancient Egypt can be quantified, qualified, and compared with other areas of historical enquiry.

D.J. Ian Begg (Trent University)

European Royalty and Politics in Egypt in 1933

In March 1933 members of the Italian Royal Family twice visited the Italian excavations at the Graeco-Roman sanctuary town of Tebtunis in the Fayyum. Stewart Bagnani, the Field Director's wife, kept a separate diary to record the extensive preparations and prolonged visits. While the preparations inevitably diverted time and energy away from the excavations themselves, they also provided some financial support when needed after the formal departure of Carlo Anti as Director in 1932.

Further, as an example of the "peaceful penetration" promoted by Italian foreign policy, this very successful state visit was the first to Egypt by a foreign sovereign since the opening of the Suez Canal five decades earlier. Having studied at a military academy in Italy, King Fuad's personal ties with Italy were emphasized. Not only did the extended itinerary include sailing to the well-known sites along the Nile, but the entourage included Prince Philip of Hesse, Hitler's go-between with Mussolini. Indeed, the Bagnani archives contain scattered references to Nazi racial policy affecting German archaeologists even in Egypt as early as 1933. This paper attempts to contextualize the royal visits to Tebtunis in their historical, political, and archaeological context.

Peter J. Brand (University of Memphis)

Peace with Honor: Ramesses II and the Egyptian-Hittite "Peace Process"

After more than 50 years of hostilities between Egypt and Hatti, two decades of them during his own reign, what finally led Ramesses II to forge an alliance with Hattusilis III? Recent scholarship by Hittiteologists has challenged the traditional

notion that Hattusilis sued for peace with Egypt in response to the threat from Assyria. Rather, having overthrown his nephew Urhi-Teshup in a coup d'etat, Hattusili sought the legitimacy that "diplomatic recognition" of his regime by Ramesses would provide. But what was in the deal for pharaoh? This paper will examine the ideological factors that first prolonged the conflict but ultimately permitted Ramesses II to come to the peace table.

An examination of Ramesses' war record, the text of the peace treaty and some of the diplomatic correspondence between the two empires shows how ideological factors drove the "foreign policy" of New Kingdom Egypt. Modern scholars often tend to dismiss the rhetoric of formal texts as a cover for more rational, "strategic" goals and intentions. My own analysis of both the treaty and diplomatic correspondence suggest otherwise. The peace deal for Ramesses was ultimately predicated on the need to maintain honor and save face. In this respect, the diplomatic sources are as informative in what they leave unsaid as what they discuss. In particular, the absence of any discussion of "facts on the ground" like borders is telling. So too is an epistolary row between Ramesses and Hattusilis in the years after the peace over what really happened decades earlier at the Battle of Kadesh.

Edwin Coville Brock (Supreme Council of Antiquities/American Research Center in Egypt, Cairo)

The Luxor De-watering Project

Between February 2005 and November 2006, the Salvation of Karnak and Luxor Temples Project has been underway. This is a project funded by USAID to lower the ground water table around the temples of Karnak and Luxor. An archaeological monitoring team sponsored by the Supreme Council of Antiquities recorded discoveries and carried out a series of test excavations during this project. The resulting discoveries of archaeologically significant elements around both Karnak and Luxor temples will be presented. These included parts of the fortification of the Roman camp at Luxor temple, numerous re-used Pharaonic blocks in house foundations of the medieval town to the east of the temple, as well as part of the Avenue of Sphinxes. At Karnak, parts of an unknown gateway of Ptolemy XII were found and a section of the Middle Kingdom settlement in East Karnak was exposed.

Betsy Morrell Bryan (Johns Hopkins University)

Johns Hopkins Expedition to the Mut Temple, 2006-07

With the assistance of an ARCE EAP grant, Johns Hopkins University has carried out conservation and restoration work focused on the New Kingdom remains of the Mut Temple. Work has resulted in the recovery of more than six dozen blocks from the sandstone Thutmoside temple that had been reused in the foundation of a later form of the temple's porch area. In addition, a limestone gate as well as a sandstone porch built by Hatshepsut were buried next to the original stone form of the temple.

The columned porch was the site of the celebration of the Festival of Drunkenness during that reign. Material from this porch continued to be found late into 2006 and will be removed for reconstruction in early 2007. The mid-18th dynasty forms of the Mut Temple are far better attested as a result of this work. Likewise the goddess Mut and the nature of her worship in this early period of her cult at the Isheru is also taking a more tangible form.

Alwyn L. Burrige (University of Toronto)

The 'Living Aten' of Akhenaten's Theology as Revealed in Texts, Art and Ritual

The Cult of the Aten has been described as 'remote', 'sterile', 'inaccessible' and 'unappealing to the masses'. Even its image is deemed lackluster, replacing a vibrant anthropomorphic god with a modified hieroglyph for 'light'. It veered from traditional cultic practices that sequestered the sacred mysteries to the inner sanctums of the temple where a select few enacted rituals with archaic invocations. However, a careful review of the texts and art from Amarna Period temples, palaces, and tombs reveals a much different picture.

The Aten was instead, an animate, revealed god, with extended hands that accepted offerings and flexed, caressed and supported the royal devotees. Rites were no longer secret, but were meticulously displayed on temple walls with vernacular inscriptions, to make them understandable to contemporaries. The interiors of the temples, its courts, magazines, and even holy chambers were carefully recorded in tomb tableaux that reveal the holy precincts to the masses.

This writer takes a literal interpretation of the texts that state that Akhenaten's father, the deified Neb-Maat-Re is the Aten, under his appellation: 'Living One, the Sun, Ruler of the Akhet, who becomes active in the Akhet in His identity as the Light that comes from the sun-disc.' The deceased Neb-Maat-Re Amenhotep (III) is the Aten in his divine incarnation, ruling the cosmos as the quintessential God above all others. In reality, Akhenaten's religious revolution is essentially, a greatly expanded form of 'ancestor worship.' Its prime purpose was to perpetuate the life-force of his larger-than-life father, who claimed prior deification in multiple Sed Festivals.

Since Akhenaten as 'The Beautiful Child of the Sun-disc' was the bodily son and heir of Neb-Maat-Re, his claim to be the sole intimate of the Aten theology is completely understandable. Akhenaten assumed the roles of High Priest of the Aten, builder of his temples and performer of his rituals. He was ably assisted by his wife, the Chief Queen Nefertiti and their young daughters—an anathema in traditional cultic service, but perfectly understandable in rituals that honor a beloved relative. With devoted family in charge, this expanded version of an 'ancestor cult', also curbed the machinations of the troublesome sacerdotal bureaucracies of other gods— an astute but short-lived political move to curb their wealth and power.

The Aten reciprocated by extending 'Sed' symbols to his son and earthly co-regent Akhenaten, thereby perpetuating the divinity of his heir while he still occupied the throne of the Two Lands. This explains the timing of the young pharaoh's own (premature) Sed celebrations that elevated his status in perfect partnership with his heavenly father.

In a counterblast against the traditional cults, Akhenaten cited the ineffectiveness of the old images, with the supreme confidence that his father's manifold works in life would be continued as benevolent support from his heavenly post.

Examples of the new art forms, architecture, texts and rituals conceived by Akhenaten will be presented to illustrate this writer's interpretation of the nature of the Aten Cult.

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

The Magical Stele of Moschion: The Cairo Lunette

This paper presents important new observations in the design of the Stele of Moschion lunette (inv. 63160) in the collection of the Egyptian Museum in Cairo. The magical healing stele, dedicated to Osiris by Moschion and written in Greek and demotic, has been dated to the second/third centuries C.E. Recovered in two major sections, the lunette stayed in Egypt, while the large body fragment inscribed with a remarkable pair of grids with magical acrostics went to Berlin (inv. 2135). The Greek text of the Berlin portion was published by 1880 and the demotic two years later, whereas the Cairo lunette waited over thirty years for its editio princeps. The stele is highly abstract, having no relief sculpture and depending entirely on its palaeography, layout of text, and grids for embellishment.

It has long been acknowledged (R. P. Austin, *The Stoichedon Style in Greek Inscriptions*, 1938) that the Stele of Moschion is authoritative for the rare occurrence of the word stoichedon in line thirty-three of the Berlin portion, a word that references the distinct style of Greek inscription defined as stoichedon by modern epigraphists. Previously I have discussed the stele primarily in the context of the principles of proportion in Greek and Egyptian art and inscriptions with emphasis on these grids. But my recent study and personal autopsy of the alabaster lunette at the Egyptian Museum has shown that the preoccupation with proportion and placement of the text that so distinguishes the overall stele is initially to be found distilled in the head of the stone. Far from being the stepchild of the two preserved portions of the stele, the lunette is a powerful physical entity in its own right, conceived as a separate unit crowning the massive construct of the stele proper. Moreover, the color, weight, and type of stone need to be considered far more seriously in the identification process of a Greek dedicant utilizing a bilingual format. Paul Stanwick in his monograph, *Portraits of the Ptolemies* (2002), has dealt with identity and the deliberate choice of colored stone for portraiture, including some bases, in the Ptolemaic period. I suggest that some of these principles may be extended in analyzing this enormous personal dedicatory stele of Roman date, cut in alabaster. Finally, the layout

and content of the introductory twenty-six-line inscription, symmetrically arranged in quadrants within the boundaries of the lunette, may be seen to prefigure the grids below. Hence these lines provide the thumbnail sketch for the religious experience of divine healing, fully enacted through the grid system. The paper results in a clarification of the number, meaning, and location of the many voices in the complex text of the stele as they are first introduced on the Cairo lunette.

Amy M. Calvert (Institute of Fine Arts, New York University)

Reading the Regalia: A Contextual Study into the Variations and Significance of Royal Costume

Thanks to a Samuel H. Kress Fellowship awarded by ARCE, I spent five months in Egypt (January-May 2006) gathering data for my Ph.D. dissertation, undertaken at the Institute of Fine Arts of New York University under the direction of Dr. David O'Connor. This project aims to provide an understanding of the contextual importance of select royal regalia in New Kingdom Egypt through examination of varied depictions of the pharaoh. Individual elements of royal dress, as well as attributes and signifiers, will be used in conjunction with accompanying texts and epithets. This will facilitate an exploration into the ways in which those elements interact with each other and with the body of the king, as well as how they function together as a whole to project royal power, divine strength and apotropaic protection.

Due to the well-preserved state of his monuments and their rich variety of scenes, this project will focus on Ramses III (c. 1184-1153 B.C.E.). During this research season, my primary goal was to collect photographic documentation of royal monuments from Dynasties XIX-XX which have either not been completely published or have been published only in grayscale. I was able to amass more than 15,000 color digital images, including a full photographic survey of several monuments from the reign of Ramses III, focusing particularly on Medinet Habu.

The images are populating a relational database, which I am currently building with skilled help. The first stage of database design (nearing completion) has been a study of the approximately 6,000 high-resolution digital images of Medinet Habu acquired during my research season. I have compiled a list of scene attributes, such as hovering elements, textual phrases which associate the king with particular deities, scene location and juxtapositions, as well as every element which appears in direct association with the pharaoh. Each scene is marked with its attributes. After this stage, analysis begins, looking for correlated connections for scenes across the complete range of attributes ('variables'). The technical goal will be to identify attributes with the strongest correlations, which will be used to direct further research. Instead of randomly picking scenes or blindly choosing an element, this database will identify significant attributes from a pool of thousands.

For this project, I will be looking at the war scenes at Medinet Habu, particularly focusing on the 'public' reception aspects. Differences in costume related to audience type, how they would have seen the king, and how they were intended to view the king could be most telling. The enemies who flee at his appearance and the people of Egypt who rejoice at it both do so in response to intentionally created images. By increasing our understanding of individual elements of royal regalia, as well as how they integrate to project power, protect the ruler and assist him in the performance of his duties, we will gain an enhanced insight with which to view depictions of pharaoh.

Edward William Castle (University of Chicago)

The Foundation Ceremony at Akhetaten

The Small Temple at Amarna has been identified as the site of the ancient ceremony marking the foundation of the city of Akhetaten recorded in the boundary stela X, M and K. On the basis of a proposed alignment of the Small Temple with the prominent debouchment of the Wadi Hasah el-Bahri in the eastern mountain, it has been proposed that the ceremony was timed to coincide with the appearance of the solar disk within the wadi at dawn, conforming to the symbolism of the hieroglyph of which, in part, the name of Akhetaten is composed. This proposed coincidence has been used in an attempt to establish an absolute date for the foundation ceremony and, from that, an absolute date for Akhenaten's accession.

The impressive symbolism of this theory notwithstanding, evidence will be presented to show that the foundation ceremony recorded in the boundary stela occurred, not at the Small Temple as supposed, but at the site of the Great Temple.

Another theory identifies the altar of the Small Temple as an astronomical predictor of appropriate dates for celebrating subsequent anniversaries of the foundation ceremony. Given the growing popularity of archaeo-astronomical theories associated with various Egyptian structures, it seems an opportune time to take a look at the methodologies employed in the development of some of these theories.

David A. Cintron (University of California, Los Angeles)

Theology in the Time of Djoser

The step pyramid complex of Djoser is perhaps the most remarkable surviving monument of archaic Egypt. It is the earliest surviving pyramid. It is the only royal monument with texts earlier than the Fifth Dynasty still in situ.

Possibly the most fascinating aspect of this entire complex is the set of six inscribed panels found in the passageways of the north and south tombs. These were the subject of an article by Florence Dunn Friedman in JARCE 32. In this article these panels were described as falling into a specific sequence which is adhered to in this paper.

Because there are no surviving religious texts earlier than the Fifth Dynasty, no documents exist from which a valid earlier theology can be interpolated. But a tentative theology for the Third Dynasty may be extrapolated based upon speculative interpretation of these panels as long as an attempt is made to fully explain every aspect of these panels in context.

As these panels are the only inscriptions remaining after 4,650 years they were likely the most carefully made. As such appear in a royal tomb in a funerary context we must assume that these panels tell the story of the rejuvenation of Djoser. Perhaps this story is based on the sed festival and perhaps the sed festival is based on this story. In either case the two are intimately connected. These inscriptions tell a continuing story of rejuvenation. Whether this was an event that occurred every 30 years or every day does not matter. What matters is the motivation behind the story.

In summary these panels tell a story of the king's journey from the pr-nsr to the pr-wr. Enroute he is sanctioned by his ancestors, exits the southwest court and is transformed by Horus the Elder. Its location in the funerary apartment implies that this ritual may be repeated continually and forever as a part of the posthumous sed festival. But this is only the surface of this story. In order to tease a deeper meaning out of this monument we must look deeper into the significance of the message.

Most obvious is that there are three signs which occur repeatedly and throughout all of the panels. These are the ankh, the waset and the djed. This last does not occur in the panels themselves but is used as a framing element in the underground corridors. These three symbols combined appear most uniquely in only one other place, and that is in the sceptre held by the image of Ptah.

Because links can be made between these and more well known beliefs of later times, this argument allows us to go down a path that gives us a tentative theory of theological framework upon which Djoser's pyramid complex was constructed and his panels carved in the form of an earlier, Memphite version of the Osirian myth where Amun, Ptah and Re are the keys to immortality.

Madeleine E. Cody (New York University/Brooklyn Museum of Art)

*The Archaeological Context of an Old Kingdom Bowl from Mendes
in the Brooklyn Museum of Art*

From 1964 to 1981, an archaeological expedition from the Institute of Fine Arts, New York University excavated at the two koms or tells that comprise the site of Mendes, located in the eastern central Delta between the modern towns of Mansura and es-Simbillawein. The remains of a major Old Kingdom cemetery were discovered there between 1964 and 1978. Work at the site was interrupted by the 1967 war; the excavations resumed in 1976 and continued for two additional seasons until 1978.

In 1976, a cache or deposit of twenty Old Kingdom pottery vessels and one copper vessel was discovered in early August. The pottery deposit was found below the Northern Mastaba or Mastaba I, first discovered in 1966. A false-door stela in the central niche of the mastaba façade was inscribed for Aha-pw-ba, a priest of the Ram God of Mendes. The excavators dated the mastaba to Dynasty 5 or 6, preferring the earlier date on the basis of stratigraphy.

Before 1979, the finds from the Mendes excavations were subject to a division. Thus, one of the vessels from this deposit, a carinated bowl (80.7.15; Gift of the Egyptian Antiquities Organization; Mendes Field no. 4M49.13), is now in Brooklyn. Recreating its archaeological context reveals it to be part of an unusual arrangement of pottery and burials.

Pearce Paul Creasman (Texas A&M University)

Dovetails or Lashings: A Case Study in Middle Kingdom Ship Construction (The Cairo Dahshur Boats)

While excavating at the pyramid complex of Senwosret III at Dahshur in the late 19th century, J.J. de Morgan discovered some unparalleled finds which included five small boats. Today, only four of the “Dahshur boats” can be located with certainty; two are in the United States and two are on display in The Egyptian Museum, Cairo. This work is an addendum to presentations from previous annual meetings and focuses on a new interpretation of the technology that was employed to secure these vessels for use on the Nile.

Boats require both longitudinal and transverse stability to function properly. While the longitudinal strengthening elements of these boats (mortise-and-tenons) are clearly understood, the nature of their transverse strengthening is more contentious. Currently, numerous small wooden “dovetail” fasteners provide the necessary transverse support, however, these are not functional in ships as they would dislodge with minimal torsion. Accordingly, a theory congruent with earlier Egyptian shipbuilding traditions was developed, which stated the dovetails were modern replacement of ancient lashings (“lashing-theory”).

In this presentation I intend to clarify a few inconsistencies in the academic record regarding these boats, but the primary focus will be on a re-interpretation of the archaeological evidence (via the Cairo Dahshur boats) that suggests an alternative to lashing-theory: neither dovetails nor lashings were necessary to secure the vessels.

John Coleman Darnell (Yale University)

The Rock Shrine of Pahu, Priest of Amun of Herheramun

A series of caravan tracks connect the southern region of ancient Naqada with the great Wadi Alamat Road, leading out of northern Thebes into the Western Desert.

In a natural rock shelter near one of these sets of Naqadan tracks is a remarkable collection of rock inscriptions, the majority of which appear to be of Eighteenth Dynasty date; of these, almost all-and the vast majority of the inscriptions and depictions at the site as a whole-are the artistic and compositional work of a scribe named Pahu, Second Prophet of Amun of Herheramun. The beauty of the scenes and the originality of the inscriptions make Pahu's oeuvre amongst the most remarkable in an area of other remarkable rock inscriptions and depictions.

Pahu's oeuvre includes a depiction of king Ahmose, the associated depiction of a mysterious royal lady, and an image of Taweret who pronounces an unusual, personal, and pithy address to Pahu. Pahu also depicts himself offering to Amun and to Hathor; when offering to the latter he adds an interesting admonition to those who would themselves offer to the goddess. Most surprisingly, Pahu records an allusive prayer he spoke to Amun during a storm on the Nile. Pahu's prayer and his offering scenes reveal the artistic priest's belief in his intense and personal relationship with a number of deities. Pahu's rock inscription site is an important monument to New Kingdom piety and reveals an individual's creation of a personal religious space at a relatively remote desert site.

Other inscriptions in the vicinity, apparently associated with the same tracks leading to the Wadi Alamat, include primarily Predynastic and New Kingdom material. In addition to a large tableaux of Nile vessels and animals of Naqada III date, a site due west of Pahu's rock shrine preserves three carved depictions of the pharaoh Akhenaton, the few strokes of the artist capturing the grotesquery of the early Atonist style.

Vanessa Davies (University of Chicago)

On the Distinction between hbsy.t and hmt

In ancient Egyptian texts, status indicators are used to identify individuals when their relationship to one another has a bearing on the appropriate course of action (Johnson 2003). hbsw.t/hbsy.t is one such status indicator, whose meaning has been much debated. Related to the verb "to clothe" and the nouns "clothing" and "cloth," hbsy.t is translated in the Wörterbuch (with question marks) as "wife?" or "concubine?" (Wörterbuch III 66). In his work on love poetry, W. Max Müller suggested that hbsy.t might mean "Verlobte" (fiancée) and Georg Möller later translated it "Ehefrau" (wife). Both definitions were based on comparative cultural evidence involving the groom throwing a cloak over the fiancée or bride to signal his appropriation of her (Möller 1918 95-96; Müller 1899 4). Cerny and Peet concluded that the hbsy.t named in a court record (P. Turin 2021) was a second wife (Cerny and Peet 1927 37). In his study of the Heqanakht Papyri, T.G.H. James agreed that the hbsy.t held a status similar to a wife, but "[she] could have been little more than a 'concubine'" (James 1962 12). In agreement with Ward's earlier conclusions, Allen discarded the idea that the

hbsy.t was a concubine, translating it “wife” and noting that it identified a woman who was not the original wife of a particular man (Allen 2002 108; Ward 1986 66).

This paper offers a new interpretation of the word *hbsy.t* and its relation to *hmt* (“wife”), by reevaluating documents in which the word appears. The documents that comprise the bulk of the study are from the Middle and New Kingdoms, but later texts will be also used to track potential changes in the use of this word.

Camilla Di Biase-Dyson (Macquarie University, Australia)

The ‘Doomed Prince’ Meets His ‘Other’: Foreigners in Ramesside Narrative from Literary and Linguistic Perspectives

This paper seeks to elucidate the portrayal and development of foreign characters in the fairy tale, ‘The Doomed Prince’. I would like to propose using functional grammar for my analysis as it can reveal nuances of characterization more precisely than narratological approaches. Previous narratological studies of the characters and development of the tale, by Brunner-Traut (1982) and Hubai (1992), have focused on the series of ‘universal’ motifs apparent in the plot, such as the miraculous birth, fate, restriction, escape, testing and (perhaps) triumph of the Egyptian ‘Doomed Prince’. Hubai, moreover, reveals a parallelism in the experience of the Egyptian Prince and the Princess of Naharin: both are restricted and must assert themselves against their fathers to gain freedom. However, plot-based parallelism does not sufficiently explain the features and development of the characters. This problem is not ameliorated by the literary approach of Loprieno (1988), which compares the interaction between the Egyptian Prince and Ruler of Naharin to that of Sinuhe and Ammunenshi from the Middle Kingdom ‘Tale of Sinuhe’ in order to establish that change in foreign interaction over time existed as much in narrative as in society. His focus excludes the Princess of Naharin, and avoids a systematic discussion of how the protagonists were characterized. In order to further understand the presentation of the foreign characters, compared to their Egyptian counterparts, I analyse representations of the characters at a clausal level using Halliday’s (2004) functional grammar. I compare clauses depicting each character and test their ‘status’ through the clause type used and the character’s prominence within it, which leads me to suggest that the plot-based parity between the Egyptian Prince and foreign Princess rarely extends to their characterization. Compared to the Egyptian Prince, who is the ‘doer’ in a clause (the actor) even when restricted by his father, the foreign Princess is not an actor until her rescue by and betrothal to the Prince compels her to assert herself and save her husband from his fate. The rulers of Egypt and Naharin are also similar in the active role they take in their children’s fates. However, they relinquish their power under different circumstances: the Pharaoh does so once his adult son asserts his independence, and the Ruler of Naharin does so once he is satisfied with the

suitability of the Prince for his daughter. This change in authority is manifest in the fact that both rulers dominate grammatically as actors in active clauses until they relinquish power. Perhaps the grammatical subordination of the Princess, coupled with her father's dominance, marks her gender role as an unmarried woman and not necessarily her 'foreignness'. However, the conflation of gender and ethnicity in her characterization does not make her change in status and role any less interesting, nor does it diminish the usefulness of a functional grammatical approach, which makes this change evident. The proposed methodology therefore illuminates the power play between characters, as well as their development, which is vital for better understanding foreign lands and characters in Egyptian narratives.

Agnieszka Dobrowolska (Conservation Architect, Cairo)

Heliopolis: Rebirth of the City of the Sun

When in the early years of the twentieth century the Belgian businessman, Edouard Empain, began building a new satellite city in the desert outside Cairo, in naming his creation, he turned back to one of the most ancient sites in Egypt: Heliopolis, the biblical On. The affinity ended with the name, however. The twentieth century Heliopolis, built in a different location from the ancient city now buried underneath the neighboring district of Matariya, was an entirely new satellite city that followed the then novel urban planning concept of the "garden city." The most striking feature of the new Heliopolis' architecture has always been its orientalist costume inspired by the heritage of Cairo's Islamic tradition. The early buildings of Heliopolis, which by now have become historic buildings in their own right, were in various ways influenced by modern and progressive trends in the European architecture of the time, but their form was unique. Equally unique was the Heliopolitan society, a rich and varied mosaic of different cultures, religions, and traditions.

Today, Heliopolis has been enveloped within the huge and ever-growing metropolis of Cairo. However, despite rapid development, overpopulation, and increasing traffic, it has retained much of its original character and charm, and the captivating atmosphere of Egypt's Belle Epoque is still tangible.

The paper presents the project affiliated with the Netherlands-Flemish Institute in Cairo, which in 2006 resulted in the publication by the American University in Cairo Press of the book "Heliopolis: Rebirth of the City of the Sun."

Jaroslav Dobrowolski (American Research Center in Egypt, Cairo)

Ten Years of ARCE Conservation in Medieval Cairo

For more than ten years now ARCE, through its Egyptian Antiquities Project (EAP) has been implementing a \$15 million grant from the United States Agency for International Development awarded for conservation of Egyptian antiquities.

Among more than fifty projects carried out in close cooperation with and under the auspices of the Egyptian Supreme Council of Antiquities, the architectural heritage of Cairo has been an important focus.

In Medieval Cairo, the EAP has focused its conservation work on the Bab Zuwayla area. Based on the concept of area conservation, where select improvements to adjacent buildings reinforce each other, attract visitors, further investment, and ideally lead to a general upgrading of an entire area, the EAP is concentrating on a number of structures of different periods within the same urban unit. The area is a vibrant locale with a large concentration of monuments that retains much of the texture of medieval life.

The conservation projects that ARCE carried out there differed vastly in the time periods of the treated buildings, spanning eight hundred years from 11th century to mid 19th century. They differed in scale, and dealt with different kinds of buildings: religious, commercial, and residential. Nevertheless, the problems and challenges that had to be met, and the approaches to treatment were similar. After ten years of interventions in the area, it is useful to review the leading threads of these activities, and to think about the lessons learnt from the work on the Bab Zuwayla, the mosque of al-Salih Tala'i, the zawia of Farag Ibn Barquq, the Bayt al-Razzaz urban palace, sabil-kuttab and wakala of Nafisa al-Bayda, sabil of Muhammad 'Ali, and 19th century residential houses.

As the EAP project draws to an end, ARCE's involvement in conservation of Historic Cairo continues under the new collaborative agreement with the USAID.

Aidan M. Dodson (University of Bristol)

The Coffins of Iyhat and Tairy: A Tale of Two Cities

A discussion of two coffins presently in the City Museum and Art Gallery in Plymouth, England. Dating to the Twenty-fifth Dynasty, they are interesting examples of inner coffins of their period; that of Tairy having an unusual arm arrangement. They also have an intriguing modern history, and an attempt is made to trace them from their first appearance at the Bristol Institution (ancestor of the modern Bristol's City Museum & Art Gallery) in 1834, through the Bristolian private collection of mid-nineteenth century collector and traveller Thomas Pease (1816-1884), to their arrival in Plymouth in 1919.

Peter F. Dorman (Oriental Institute, University of Chicago)

The Funerary Papyri of Hatnofer: Last of a Purely Cursive Breed?

This paper briefly describes the current project, funded by the Antiquities Endowment Fund of ARCE, to conserve and mount the two long papyrus rolls, recovered from the mummy of Hatnofer (mother of Senenmut), that are presently in the Cairo Museum. Securely dated to the early coregency of Thutmose III and Hatshepsut, these funerary

papyri represent one of the earliest relatively well preserved sources for New Kingdom funerary compilations written entirely in hieratic, and one of the last as well.

Books of the dead written in hieratic—a cursive form ideally suited to papyrus, practically and by long scribal tradition—seem to have been entirely supplanted in the early 18th Dynasty by scrolls composed in cursive hieroglyphic script, with the utterances often accompanied by pertinent vignettes. The process of this compositional transformation—if not the reason for it—is traced by comparison to contemporary private and royal tomb decoration and funerary practice.

Wendy E. Doyon (University of Washington)

Presenting Egypt's Past: Archaeology and Identity in Egyptian Museum Practice

The structure of meaning in Egyptian museum display represents a formal relationship between archaeology and national identity in Egypt. While adapted from earlier museum structures of colonial import, contemporary exhibition structures in Egypt signify an ideology of national identity through the presentation of cultural affinity between Egyptian traditions from prehistory to the present. The central theme of this study, undertaken in affiliation with the American Research Center in Egypt during the 2005-2006 research season, is informed by various areas of museological inquiry, including the history, organization, governance, public administration, visitorship, funding patterns and exhibition structure of Egyptian museums. The resulting account is therefore an institutional as well as a cultural description of museum practice in Egypt. By observing display strategies in postcolonial museum practice, this study reveals a central narrative among twenty-five museums of archaeology, art, ethnography, history and natural history throughout Egypt. Commonly in public exhibition, two or more periods of Egyptian cultural history are presented as reflections of one another using a variety of interpretive techniques and strategies. Twenty of the institutions included in the study integrate the representation of Pharaonic Egypt with the interpretation of succeeding cultures, including several themes of modern Egyptian history such as the development of agriculture, craft, technology and science. The basic narrative structure of Egyptian museum display is thus framed by a visual affinity of cultures through time. The primary use of time-frame in the arrangement and distribution of material culture throughout Egyptian museums, along with supporting methods of interpretation, illustrate an institutional pattern of cultural correspondence between historically distinct traditions. This visual correspondence is a function of both aesthetics and communication, suggesting that successive periods of Egyptian history are significant not in isolation from, but in relation to, one another. By presenting both the unity and diversity of material culture through time, impressions of prehistoric, Pharaonic, Graeco-Roman, Coptic, Islamic and modern traditions form a collective representation of Egyptian heritage and identity. As museum-based and other forms of archaeological representation are vital to

the general production of knowledge and meaning about the past, the study of Egyptian museum structure provides a critical perspective on the agency of Egyptian history.

**Jonathan P. Elias (Akhmim Mummy Studies Consortium)
and Carter Lupton (Milwaukee Public Museum)**

New Studies on the Mummies of Akhmim (2006-07)

Eight mummies were examined by the Akhmim Mummy Studies Consortium (AMSC) in 2006, adding greatly to our understanding of mummification protocols followed in the funerary workshops of ancient Akhmim. All are believed to have come from the Late Period and Ptolemaic cemetery of el-Hawawish (located between the Coptic monasteries of Deir el-Wastani and Deir el-Qibli). CT examinations were carried out on four mummies of Akhmimic provenance in the Egyptian Museum, Cairo (February 2006) through the kind collaboration of the Supreme Council of Antiquities. These elite individuals (two high ranking male priests; one female sistrum-player and one fantastically equipped female without titles) can be dated to the early Ptolemaic era (ca. 305- 200 BC). Three other examinations were conducted on mummies in American collections: one on a mummy belonging to the Academy of Natural Sciences, Philadelphia (ANSP 03.01a) and two others on mummies owned by the Milwaukee Public Museum (MPM 10264 and 10265). The mummy from Philadelphia (scanned at Hahnemann University Hospital in April 2006) is that of a teenage girl buried anonymously, plausibly seen as a victim of drowning. The Milwaukee mummies (scanned at GE Healthcare facilities in Waukesha, WI, June 2006) vary in date. MPM 10264 is of the Saite Period (ca. 600 BC) and is believed to be the mummy of a professional embalmer. MPM 10265 is the mummy of a youthful wardrobe priest of the early Ptolemaic era. AMSC was also asked to help with the analysis of an Akhmimic mummy in a French collection (Musée St. Remi, Reims Inv. 978.14958). This individual (scanned in 2004) was an adult male, now interpreted as having been a temple functionary or artisan. In addition to these various examinations, AMSC began mapping the southern end of the Late Period/Greco-Roman cemetery area located near Deir el-Qibli. During this process, the archaeological resources of the site were assessed.

Earl L. Ertman (University of Akron)

*Yellow Face Masks from KV-63 Coffins and the Use of the
'Eye with Descending Canthi'*

With the discovery of the four yellow painted coffin masks from KV-63, the probable date and gender of these objects have come into question. During the 2006 season many assumed that these yellow coffin masks were all made for females. Viewing the contents of the tomb from the doorway, a dating of the coffins (especially coffin A) to the reign of Amenhotep III was suggested. Further, some individuals, plus others in the print and television media, later speculated that this burial contained family members of Akhenaten moved from Amarna. We will explore these suppositions to see if they could be valid.

Description of the eye shapes of three of these four yellow coffin faces (B, F and G) share a distinctive form which I have tentatively labeled as an 'eye with a descending canthi'. (The other yellow mask of coffin A has inlaid eyes while the remaining three coffin masks are resin covered.)

A typical eye of this type is formed in the following way: moving from the outer canthi, the lower eye lid descends to its mid-point where it bulges and rises before plunging downward abruptly at the inner canthi near the nose. The easiest way to understand this shape is to view the famous bust of Queen Nefertiti in Berlin where both the inlaid proper right eye and the carved, but empty socket of the other illustrate this eye shape more easily than the written word can describe.

In the New Kingdom, the earliest examples of this eye shape seem to be executed in paint as painters apparently have utilized certain forms that were only later used by sculptors (e.g. the depiction of left and right feet from the mid-Eighteenth Dynasty that does not become standard practice in sculpture until the Amarna Period). Examples of the eye with descending canthi will be traced from late in the reign of Amenhotep III or an early point in the reign of his son Amenhotep IV/Akhenaten through the end of the dynasty and beyond. Following a review of the use of this eye shape, a tentative date range will be proposed for these yellow painted coffin masks pending final study of all the coffins and storage jars from the tomb chamber.

Linda Evans (Macquarie University, Sydney)

The Protruding Tongue: A Visual Code in Ancient Egyptian Art

A study of the representation of animal behaviour in Old Kingdom tomb scenes located at Giza and Saqqara has revealed a hitherto unappreciated feature of Egyptian art. Animals were found to protrude their tongues prominently in situations that, in nature, would normally elicit distress calling. The images are not a veridical depiction of calling animals, however, as most species do not expose their tongues in such an exaggerated manner when vocalizing. It is proposed, therefore, that the protruded tongue was a graphic device by which Egyptian artists could convey the notion of sound production to the viewer. Furthermore, the meaning of this feature was found to change systematically if the tip made contact with a substance, to enable such behaviours as feeding, drinking, grooming, and death to be represented unambiguously. The motif thus acted as a code by which to communicate visually a range of non-human behavioural states.

Peter D. Feinman (Institute of History, Archaeology and Education)

The Tempest in the Tempest: The Ahmose Stele

In recent years the Ahmose Tempest Stele has been a source of contention. The tempest over the Tempest has been not so much over the Egyptian chronology or translation of the extant portion of the original stele as it has been over the meaning of the text. The debate has raged over the possible connection of the text to the Thera

volcano and whether or not the text is to be taken literally. The chronological tempest involves a difference in dating of approximately one century and the debate over the literalness of the text as a description of actual natural phenomena raises questions about how one should read texts in general.

This paper takes the position that the Ahmose Tempest Stele is part of the longstanding Egyptian contretemps between cosmos and chaos. In other words, the keys to unlocking its mysteries are in the responsibility of the king to maintain ma'at as expressed in a specific political context, the struggle of what would become the 18th Dynasty to establish its rule in opposition to the Hyksos. This effort required success on two levels: the human and the divine which meant what would be classified as the natural world today. To simply liberate the land from Hyksos rule was a necessary but not sufficient step to legitimate one's rule. The king also needed to demonstrate divine blessing meaning that the cosmic order of the natural world had been restored as well as the political world had been. In ordinary times, an adequate annual flood would be sufficient to demonstrate that all is right with world. With the unprecedented disruption caused by the Hyksos a grander expression was required. The only connection to the Thera volcano by the Ahmose Tempest Stele was the memory of that event at roughly the time of the onset of the Hyksos rule which helped provide the imagery to express the restoration of cosmic order by the new dynasty.

Clare P. Fitzgerald (Emory University)

An Unusual Coffin from the Michael C. Carlos Museum

In 1920, William Arthur Shelton, a professor of Semitic Languages and Literatures at Emory University, purchased an unusual coffin in Cairo and brought it to Atlanta for the nascent collection of antiquities and curiosities at Emory. This collection grew and was gradually refined, ultimately forming the collection of the Michael C. Carlos Museum with an emphasis on the material culture of ancient Egypt, Greece, Rome and the Americas. Shelton's purchase, coffin MCCM 1921.3ab, is not generally considered a highlight of the Carlos' Egyptian collection and, in fact many might dismiss the object as provincial or crude. The coffin is flat and angular, pieced together out of knotty ficus, and few of the figures that populate the lid and base could be considered elegant. However, it is exactly these unusual and even unrefined aspects of the coffin that make it a valuable source of information. Objects such as the Shelton coffin that are deemed unattractive or provincial are often left unstudied and unpublished, creating a skewed sense of Egyptian material culture. In my paper I will review the findings of our inquiry into the coffin's construction, materials, and style and make suggestions regarding dating. The coffin has been traditionally dated to the Late Period, but preliminary testing of pigments used on the coffin suggests the presence of a lake pigment, probably madder. The use of madder as a paint pigment is not clearly attested until the Greco-Roman Period, and therefore its presence on MCCM 1921.3ab may suggest a new date for this coffin. Alternately, it

may be necessary to reconsider the chronological significance of madder and suggest that madder was used as a pigment for paint earlier than previously thought. A series of intentional strokes carved on the proper right side of the interior of the lid seem to show a figure of Anubis followed by what may be a demotic inscription that could possibly provide further information about the coffin.

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

*Stargazing in Ancient Egypt: "The Archaeoastronomical Markers
in the Pre-dynastic Mythology of Nut"*

This aspect of our ongoing research for the origins of the ancient Egyptians solar cult practices begins with a dramatic reconstruction of the celestial equator and ecliptic planes as seen from ancient Egypt by the desert people of the Neolithic period, (circa 7000-4000 B.C), and as viewed through the stars by the actual astronomical markers of the night skies represented in the pre-dynastic mythology of Nut.

In Egyptian mythology, Nut was perceived as a "sky goddess," resurrecting the sun god Re at sunrise and swallowing him again at sunset, with body stretched across the earth and touching the eastern and western horizons. In the sphere of the mythology of Nut, the visual image depicting her in the cosmic birth and resurrection of Re, particularly at the same time twice a year, halfway between summer and winter, when the sun rises exactly in the east and sets exactly in the west, and at the time when the sunrise and sunset are as far south as they can go, corresponds to the 272-days interval between the solar phenomena known as the vernal equinox, the winter solstice, and the period of human gestation in ancient Egypt. Equally, the sun's appearance at these points and locations along the horizon would have been most useful for approximating the seasons and reckoning time.

There is little or nothing of astronomical import to tell us whether or not the ancient Egyptians had some awareness of the star patterns corresponding with the Milky Way and constellation of Gemini. We know that the ancient Egyptians were able to identify, as defined by what has come down to us through their systematic astronomical observation of the stars (akhs) that rose heliacally beside, Benu Asar, our planet, Venus (star of the morning and evening), the constellation of Orion (Sah, the man running while looking over his shoulder), and the constellation Cygnus or the Northern Cross, (the man with his arms extended).

On the basis of similarity, the precision of the pre-dawn and post-dusk periods of the vernal equinox and the winter solstice marker points on the celestial sphere, and the combination of the Milky Way's orientation when it straddles the horizon and lies close to the constellations of Gemini and Cygnus, in the approximate path of the planet Venus, may have provided for the earliest people of Egypt the archetypal concept for the later depictions of Nut giving birth to the sun.

John Gee (Brigham Young University)

New Light on the Joseph Smith Papyri

From 1835 to 1838 the Joseph Smith Papyri were in Ohio. Given that ARCE is in Ohio 160 years later, it is fitting to reexamine the Joseph Smith Papyri, the first papyrus archive to arrive in the United States. Although the papyri archive has been the subject of sporadic Egyptological study since James Henry Breasted's short study in 1912, more misinformation than information about the papyri is in circulation. I will present new information on the (1) discovery, (2) date, (3) content, (4) owners, and (5) travels of the Joseph Smith Papyri, as well as correct common misconceptions in the Egyptological community about the Mormon interpretation of the papyri.

Robyn A. Gillam (York University, Toronto)

The Bible, the Scribal Tradition and Some Insects

Are the Egyptian settings in Genesis and Exodus a reflection of the transmission of literary materials by a multicultural, internationally oriented scribal class? This paper builds on research and discussions presented by David Calabro and John Gee that examine the use of Egyptian in Iron Age Judah and elsewhere in the Ancient Near East.

Ogden Goelet (New York University)

Ramesside Didactic Manuscripts—Their Purposes, Teaching Methodologies, and Copying

The scribal student exercises of the Ramesside period constitute a large percentage of the preserved literary texts in the Late Egyptian dialect. In addition, much of our knowledge of Middle Egyptian literature is likewise derived from student manuscripts of that era. The ideological themes of these literary works, particularly such pieces as the Late Egyptian Miscellanies and the narrative of the battle of Kadesh as it appears on Papyrus Sallier III, have often been the focus of extensive study. The intent of such pieces was clearly to instill students with pride in their chosen profession and inculcate them with a wide variety of civic virtues. Once one moves beyond such ideological concerns, these works also provide interesting insights into the mechanical steps and practical goals of Ramesside scribal education. This paper will discuss several Ramesside manuscripts from a more practical viewpoint, but will focus upon pBologna 1094 as a typical example. Instead of the ideological concerns, I will discuss these works from the perspective of the apparent didactic purpose behind their individual sections. The relationship between headers, colophons, and textual content can provide insights into the relationship between the students and their instructors. In addition, I hope to show the function of ostraca as a critical step in the early stages of scribal training and how much emphasis was placed on the often underestimated role of calligraphy and copying as desirable skills for students, often at the expense of correct grammar and orthography.

Lyn Green (Society for the Study of Egyptian Antiquities)

Feasting and Dance as Expressions of Social Interaction in Ancient Egyptian Art

In his book "Dancing at the Dawn of Agriculture", Yosef Garfinkel discusses the motif of dance as an expressor of social interaction and promoter of social cohesion in early societies of the Near East, including predynastic Egypt. He points to the replacement of the dance motif in art with other genres in the Fourth Millennium BC and puts forward the theory that with the rise of the first states, dance was no longer primary means of expressing and promoting cultural integrity. Amongst the new genres of scene which replaced dance in art, he singles out depictions of feasts as those which are now used to represent positive interaction amongst the members of a group. However, this new motif reflected a major social change from the earlier theme of dance. Throughout the Near East, feasting and banquet scenes clearly depict a hierarchical structure amongst the participants: there are those partaking of the feast (the elite) and those who serve at it or serve as its "entertainment" (the non-elite). Garfinkel contends that participation in dance became an activity more appropriate to the non-elite.

Paying special attention to the many and varied representations of music and dance in ancient Egyptian art, this paper will note patterns in the types of dance activity represented and the occasions at which it is represented in the Old, Middle and New Kingdom. I will then correlate these conclusions with those I have drawn from my studies of feasting as an artistic motif to put Garfinkel's theory to the test.

Fayza Mohamed Hussein Haikal (American University in Cairo)

Egyptian Spirituality: A Comparative Study on Saints' Veneration in Ancient and Modern Egypt

The paper will investigate the concept of sanctification and veneration of private individuals in Ancient Egypt. It will define who can be sanctified and why, how they are called, how and by whom they are worshipped and what their role is in society. The purpose of the research is to draw parallels between Ancient and modern Egypt and to establish the impact of Ancient Egyptian religion on today's beliefs and their absorption into Christianity and Islam in modern Egypt.

Aleksandra Eugenia Hallmann-Mikolajczak

(University of Notre Dame/University of Gdansk, Poland)

The "Kushite Cloak" of Pekartror and Iriketakana: Novelty or Tradition?

Cloaks and kilts are two elements of garments frequently seen in the art of Ancient Egypt. Many variations of cloaks exist, but there is little agreement on which part of a costume should be called a "cloak." The same name for different articles of clothing is used by scholars since there is no general conformity on the nomenclature of costume. Because ancient Egyptian garments are so different from contemporary dress, the major problems are of perception and the danger of over-interpretation.

The Late Period, when many styles were mingled, is especially interesting. From the 25th Dynasty on, various types of cloaks are noted, among which is the intriguing example of one knotted on the shoulder. This very rare instance occurs on a stela of Pekartor (Chicago OIM 6408), and a statue of Iriketana (Cairo, JE38018), two officials from the 25th Dynasty. Considering the available evidence, we can assume that this garment has a Kushite origin.

James Anthony Harrell (University of Toledo)

Discovery of Ancient Amazonite Quarries in the Eastern Desert

Amazonite, also referred to as 'Amazon stone' and 'green feldspar,' is one of the gemstones employed for jewelry in ancient Egypt. It was used sparingly throughout the Dynastic and Greco-Roman periods, but was especially popular during the 12th and 18th Dynasties. No ancient quarry for amazonite had been found in Egypt until summer 2006, when two quarries were discovered on the neighboring mountains of Gebel Migif and Gebel Hafafit in the southern Eastern Desert.

The most important discovery was made on Gebel Migif near the tomb of Sheikh Al-Tum in Wadi Shait. On the lower slope of this mountain there is a single 10 m-long trench cut through the granitoid gneiss bedrock and this follows an amazonite-bearing, pegmatite vein. Bluish-green amazonite crystals up to 5 cm in size occur in compact masses that are commonly 10 to 20 cm across. Scattered around the trench are the dolerite pounders used to quarry the gemstone, and crudely pecked into the quarry trench wall is a hieroglyphic inscription with the cartouche of an 18th Dynasty king, either Amenophis II or Thutmose IV. Nearby, on the same rock surface, is a single sign that appears to represent a sail, and which may be the phyle or name of the quarry crew. Directly below the quarry, at the foot of the mountain, are remains of the stone huts that sheltered the quarry workers.

A second, smaller amazonite quarry was found on Gebel Hafafit, 13 km to the southeast. As at Gebel Migif, the gemstone occurs within a pegmatite vein cutting granitoid gneiss. This deposit, however, is much richer with amazonite crystals as large as 25 cm and crystal masses up to 40 cm across. A modern, but now abandoned, quarry shaft cuts through the vein, but there are also two much older, cave-like excavations that are each about 2 m deep. Based on the several amphora sherds found on the adjacent ground, these workings are tentatively dated to the Ptolemaic and Roman periods.

**James E. Harris (University of Michigan, Emeritus) and
Ibrahim El Nawaway (Egyptian Antiquities Department [Retired])**

The Mummy of the "Elder Lady" in the Tomb of Amenhotep II: Revisited

In the 1970's a University of Michigan Team surveyed radiographically the entire Egyptian Museum collection of royal mummies. The mummy of the "Elder Lady" Egyptian Museum Catalogue Number 61070, however, was not in the collection, although it appeared in G. Elliot Smith's "The Royal Mummies", Catalogue

General des Antiquities du Egyptiennes du Musee du Cairo in 1912. Ibrahim El Nawaway, curator of the Egyptian Museum finally found this and two other mummies in a side chamber in the tomb of Amenhotep II in the Valley of the Kings. In 1975 the Egyptian Department of Antiquities gave permission to open the side chamber and the mummy was fully examined by x-rays. Subsequently the x-ray comparison of this skull with other royal queens suggested the "elder lady" might be Queen Tiye, wife of Amenhotep III of the XVIII Dynasty. A hair sample from this mummy and a hair locket from the treasures of Tutankhamon utilizing a scanning electron microprobe analysis confirmed this finding. Recently it has been proposed that the mummy of the "Elder Lady" is in fact that of Queen Nefertiti, wife of Amenhotep IV (Akhenaten). Another report has suggested that the younger female mummy (catalogue number 61072) also found in the side chamber of the Tomb of Amenhotep is that of Nefertiti. This paper will review the original findings of the Michigan Team in light of the more recent investigations.

Melinda K. Hartwig (Georgia State University)

The Archaeometry of Painting

This paper will discuss a new project that will explore the pictorial matrix of painting. The project, a subgrant project of Egyptian Antiquities Conservation Project (EAC) and the American Research Center in Egypt, in collaboration with the European Center for Archaeometry at the University of Liège, Belgium, and other European partners, will use different archaeometric and optoelectronic methods to document, analyze, and conserve painting as well as digitally record texts and images. The goal of the project is to create a state-of-the-art scientific publication that integrates the physical and chemical properties of painting so that it can be used by conservators, archaeologists, and art historians in order to understand the process of creating painted imagery in tombs.

Stephen P. Harvey (Pennsylvania-Yale-IFA NYU Expedition to Abydos)

News from Abydos South: 2006 Discoveries at the Pyramid Complex of Ahmose

Excavation at Abydos in November and December of 2006 (funded in large part by the Oriental Institute, University of Chicago) revealed significant new data on the earliest history of the construction of Ahmose's stone-cased pyramid and adjacent cult structures at Abydos. Since 1993, our expedition has fundamentally altered scholarly perception of both the scope and extent of royal cult activity at Abydos at the dawn of the Eighteenth Dynasty. This year, we chose to center our attention on a temple apparently constructed by Queen Ahmose-Nefertary that was discovered in 2002 ("Temple C"), in order to test the intriguing results of magnetometry survey. Significant amounts of fragments of decorated stone elements of the temple were found, including portions of the pavement and of decorated pillars and doorways, as well as a pair of well-preserved trees with associated cultic deposits. Portions of the temple's decorative scheme could be reconstructed, providing contrast with the decoration of Ahmose's pyramid temple, and considerable insight was gained into

the social status and identity of the donors of major statuary and stelae through artistically significant fragments found this season. Some important elements that seem to belong to the reliefs depicting the Hyksos defeat were also identified. To the east of the cultic complex, an industrial area was sampled, revealing further details of the temple's economic institutions. One wall in this area was built of bricks stamped with a rare and hitherto obscure variant of Ahmose's name, one hitherto not attested in any of the pharaoh's own monuments.

Additionally, a massive pyramid construction ramp was partially excavated, providing for the first time clearer insights into the manner of construction of this, Egypt's last monumental pyramid. Enormous volumes of construction debris, including numerous ostraca on limestone flakes, vessels containing plaster, and thousands of limestone flakes and mud bricks, opened a window for the first time into the techniques employed by Ahmose's builders. Indications of future potential for the exploration of the Ahmose pyramid and cultic area will be presented, outlining the considerable future potential of the site.

Harold M. Hays (Universiteit Leiden)

The Mutability of Tradition: The Heritage and Contemporary Significance of Coffin Texts Spell 343

Attested on more than ten coffins of the Eleventh and Twelfth Dynasties from Sedment el Gebel, Asyut, Deir el Bersha, and Thebes, Coffin Texts Spell 343 illustrates the Middle Kingdom genius in augmenting, adapting, and reconfiguring the mortuary literature tradition first evident in the Old Kingdom Pyramid Texts. In addition to wedding Old Kingdom themes to ones newly attested in the Middle Kingdom, this liturgical text draws together within itself ancient motifs formerly found in genres distinct from one another, in effect creating a kind of hybrid text. Further, Spell 343 is variously configured among different series of texts, in most cases exclusively liturgical, but in other instances among texts written to be performed by the deceased beneficiary himself.

Linnea S. Hedrick (Miami University) and Dan Reyes (MacGregor Graduate School, Antioch)

Gauguin and Egypt: Enkindling East and West

Gauguin considered Egypt the birthplace of Western civilization and in his writings, *L'esprit moderne et le Catholicism* and *Diverse choses*, he conflates the god Amon with Buddha, Christ, and the Tahitian Taaroa. In his short life (1848-1903) he never visited Egypt—except for a brief stop in Port Said where he perhaps bought “dirty” postcards in his early career in the French merchant marine, but he circumnavigated the globe at least twice, spent his formative years in Peru, lived twice in Tahiti and died in the Marquesas. His paintings, sculptures, and writings are dedicated to the contemplation of connections between East and West because he had grown weary of Western illusionism in art and Western money-grubbing capitalism and because he saw in the East a more nourishing system.

Notably for our present purposes the turning of early 20th Century Egyptian art to Western art for inspiration with Gauguin as a major role model, offers a sign of reciprocal action in this dialogue. In fact, a popular idea at the time was that Cubism was pharaonic and the whole search for who began what and who influenced whom was declared to be wide open, or mutually reinforcing as a counter to Western primacy and hegemony.

We will turn particular attention to Gauguin's painting *Ta Matete (The Market)*, 1892, in the light of these ideas and its acknowledged source in the *Banqueting Scene* from the tomb of Neb Amon. The Gauguin paintings, now in the Khalil Museum in Cairo, help illuminate Gauguin's struggle in synthesizing East and West.

Defining visual culture as an opportunity for non-reductive cultural exchange and post colonial theory as, in part, a way to rethink and perhaps see beyond borders, we will examine Gauguin's work as initiating and facilitating an important opening of dialogue concerning the nature of intercultural relations and the possibilities entailed therein.

Beyond Gauguin's artistic journey being of interest in its own right, with the level of current attention turned to contending views about cross-cultural issues in the study of antiquities, we look to our current project as a prospective constructive contribution to these debates, suggesting not simply a call for judgment but rather a reframing of the questions at hand. The stakes in our work, and the potential treasure we might realize, move from property and possession toward a dynamics of understanding as continuing process.

Deanna L. Heikkinen (California State University, Bakersfield)

A Historical Analysis of Early Coptic Art

Visual culture studies are becoming more popular and are beginning to replace traditional art historical interpretations. This new approach takes into consideration historical and cultural influences and how they are reflected in art, as opposed to simply descriptive interpretations of the same material. By including a broader historical context, a more comprehensive understanding of the imagery and the society can be gained. This research uses a multidisciplinary approach in order to assess how historical change is reflected in the art of early Christian Egypt. In addition, using art as primary sources in addition to the textual evidence provides a more complete historical interpretation of the subject.

Egypt has been extremely religious throughout its history. Many secular customs and daily practices were based on religious doctrine. As Christianity began to arise in the Roman Empire, the Egyptians started to embrace this new theology as well. As a result, Christianity has early foundations in Egypt. It is believed to have started in Alexandria with Saint Mark around A.D. 43. However, Christianity did not spread

throughout much of Egypt until the third and fourth centuries. During the first and second centuries, Alexandria was a main religious center in the Roman Empire. Although Christianity flourished in the Mediterranean city, there was still a pagan presence and, as such, influence. Thus, the Christianity of Alexandria in this early period was heavily embedded in Platonic and traditional Greek philosophy. In addition, Gnosticism was popular among the early Christians in Egypt. Gnosticism was then followed by monasticism. This latter form of Christian worship became very popular throughout Egypt during the third century. The transition from a more pagan focused Christianity to monasticism is evident in the art associated with each the different phases.

The religious history briefly explained above had a significant influence on the art of the period. Thus, there are many different influences on the early Coptic art, including Greek, pagan, monastic, and Christian. In addition, the origins of Coptic art are not completely clear. For example, much of the sculpture has classical influences, while there is some debate over the origins of icons. Some scholars attribute Roman mummy portraits as the foundation of icon painting in Egypt, while others state it was painted images of Isis and Sarapis, or the imperial portraits that began the tradition. Ultimately, when analyzed in conjunction with primary sources, the art of the early Coptic Church does reveal a great deal of information. This research examines Coptic sculpture, icons, and wall paintings that were created over 400 years using a social and historical approach in order to determine the factors that affected both the culture and the art of the early Christian period in Egypt.

Dee Ann Hoff (Independent Scholar)

*Conflicting Reports and Function of a Miniature Mask
Allegedly Removed from a KV-54 Vessel*

The Miniature Gilded Mask [Egyptian Museum Cairo, JE 39711], attributed to KV 54 (The Embalming Cache of Tutankhamen), which was first opened by Edward Ayrton for Theodore Davis on 21 December 1907 has been linked by numerous Egyptologists to the larger of two fetuses [317b] found in an undecorated wooden box stacked in the Treasury of KV 62.

A series of conflicting reports following the initial excavation, and continuing up to the present, have detailed the opening of the large storage jars present in the single chamber and described their contents. Equally contradictory are reports of when, where, and by whom the large storage jar containing a 'mask' was actually opened.

This paper will examine in a chronological sequence: published reports recording the excavation and inventory of KV 54, descriptions of miniature masks variously listed among the contents of the large storage jars present, possibilities of original site locations for these masks, and their eventual disposition.

James Karl Hoffmeier (Trinity International University)

A New New Kingdom Representation of Reshep and Astarte from North Sinai

During the 2006 excavations at Tell el-Borg (N. Sinai), we discovered a small votive stela containing a unique relief of the Semitic deities Reshep and Astarte on it. At the 2006 ARCE meetings, I announced this discovery. However, as the discovery was made only weeks before the meetings, there had been insufficient time to study the relief and determine its significance. In the intervening year, we have been able to investigate the inscription and relief on the stela with the assistance of Kenneth Kitchen and Peter Brand.

This presentation will include a discussion of the representations of the two deities and comparison with other portrayals of Reshep and Astarte in an effort to classify and date the stela. The art historical details, when combined with the archaeological context suggests a 15th century date.

Thomas Emil Homerin (University of Rochester)

Al-Qaysar's Wine of Love

Dawud al-Qaysari (fl. 8th/14th c.) was an important religious scholar, philosopher and mystic of the Ibn al-'Arabi school of thought and practice. He traveled throughout Mamluk domains, and his works were frequently studied and copied in Damascus, Cairo, and elsewhere. Al-Qaysari wrote about a dozen mystical and philosophical works. The most famous among them was his extensive commentary on Ibn al-'Arabi's (d. 637/1240) *Fusus al-Hikam*, and his commentaries on the poetry of the Egyptian mystic Ibn al-Farid (d. 632/1235); al-Qaysari's *Sharh al-Qasidah al-Khamriyah*, appears to be the first commentary ever written on Ibn al-Farid's celebrated wine ode. In these and other writings, al-Qaysari introduces his readers to a variety of topics including the unity of existence, being and becoming, love, union, and immortal life. Many of his ideas and much of his terminology are indebted to Ibn al-'Arabi and his disciples, yet al-Qaysari was an original thinker in his own right as can be seen in his discussion of love found in the *Sharh al-Qasidah al-Khamriyah*. In this presentation, I will review al-Qaysari's life, major works, and ideas and then focus on his doctrine of love that is the key to his commentary of Ibn al-Farid's wine ode.

Salima Ikram (American University in Cairo)

Gayer-Anderson's Egyptian Collection in Cairo

Major J. G. Gayer-Anderson is known primarily for his collections of Egyptian artifacts that he sold and donated to several European and American museums. The majority of these found their way into the Fitzwilliam Museum, Cambridge, with some notable examples in the British Museum, notably the Gayer-Anderson cat. However, a small collection of objects remained in Cairo in his house that was turned over to the Egyptian state as a museum upon his death. Although the quality of these pieces is, for the most part, inferior to those in the museums abroad, there are some notable pieces still in this collection. These objects will be the subject of this paper.

Justine J. James (University of Chicago)

Preliminary Report on the 2007 Season of Oriental Institute Salvage Excavation at the 4th Cataract

The Oriental Institute of the University of Chicago will join ten other institutions in what is expected to be a final season of work in the Merowe Dam Archaeological Salvage Project at the 4th cataract in early 2007. Previous preliminary survey by the Gdansk Archaeological Museum in the area of the Oriental Institute concession has indicated the presence of several settlements dating to the later phases of the Kerma period (ca. 2000 - 1500 BC) and it is on some of these settlements and their associated cemeteries that research will focus, though the team also intends to carry out a broader surface survey of the concession to record archaeological features. This paper will provide a preliminary overview of the results of the Oriental Institute's season in the field.

Richard Jasnow (Johns Hopkins University)

Thothiana: Remarks on New Fragments of the Book of Thoth

In a postscript to our publication of the Ancient Egyptian Book of Thoth we mentioned that Zauzich had identified among the Nachlass of Professor Erich Lüdeckens a photograph of a fragment of the important manuscript which we designated as L01. This turned out to be P. Michigan 6128 (designated by us now as L01.20), discovered during the Michigan excavations at Soknopaiou Nesos. L01 had hitherto been known only from unprovenanced papyri in the Louvre and the Berlin Museum. P. Michigan 6128 greatly helps to clarify a section of text which is also preserved by B06, a papyrus in Berlin and Paris. In this talk I discuss mainly P. Michigan 6128, but will also describe several other new fragments of the Book of Thoth.

Jacqueline E. Jay (University of Chicago)

ḥꜥ.n, sdm.in=f, and the Second Tense, Oh! My: Narrative and Descriptive Verb Forms in the Middle Egyptian Tales

The Middle Kingdom tales of *Sinube*, the *Shipwrecked Sailor*, and the *Eloquent Peasant* all use the same grammatical forms, some focusing on narrative action which pushes the plot forward, and others on background information. The basic main clause past tense narrative constructions of the Middle Egyptian tales are *ḥꜥ.n + sdm.in=f/stative*, *sdm.in=f*, and the continuative *sdm.in=f*. While these constructions serve a clear narrative function, the second tense is a descriptive form, for it shifts emphasis from the verbal action to the information contained in an adverbial modifier. Examples of all of these forms may be found in *Sinube*, the *Shipwrecked Sailor*, and the *Eloquent Peasant*. However, although the three Middle Kingdom tales use the same basic grammatical forms, each with the same basic function, these forms vary greatly in distribution among the three tales. For example, the *sdm.in=f* is the primary narrative form of the frame story of the *Eloquent Peasant*, while the *Shipwrecked Sailor* is dominated by *ḥꜥ.n* constructions. *Sinube*

stands midway between the two, with some scenes using *sdm.in=f* and others *h^c.n*. These differences seem to reflect conscious stylistic choices on the part of the author, and would have affected the way the ancient audience understood a tale. This paper will identify the grammatical differences which distinguish *Sinube*, the *Shipwrecked Sailor*, and the *Eloquent Peasant* from one another, and examine the way those differences influence the reading of the tales.

Michael Jones (American Research Center in Egypt, Cairo)

The Luxor Temple Roman Frescos Project

The American Research Center in Egypt is continuing its program of conservation and documentation of post-Pharaonic wall paintings in Egypt with a project on the Roman paintings in the Luxor Temple. Archaeologists and art historians have recognized the importance of these paintings in the surviving remains of the Roman legionary fortress built in the late 3rd century AD within and around the temple.

John Gardner Wilkinson's free-hand watercolour drawings are the only known copies of these paintings showing what survived when they were first uncovered in the 19th century. Since his time, no further attempts were made to copy or photograph the paintings. Substantial losses have considerably reduced the preserved sections, due mainly to attempts at prizing off the Roman plaster to access the 18th Dynasty reliefs beneath. In recent years they have been further jeopardized by increased atmospheric humidity and pollution.

This paper will describe the background of the project, present the results of the first two seasons, Fall 2005 and Fall 2006, and discuss the challenge of how to preserve the paintings in an increasingly hostile environment after the cleaning and conservation work is finished.

The project is carried out in close collaboration with Chicago House and we are very grateful to Dr. Ray Johnson and his team for their highly professional and collegial support.

Anna Julia Kadzik-Bartoszewska (University College, Dublin)

The Coptic Textiles in the Collection of the National Museum of Ireland

The collection of Coptic textiles from the National Museum of Ireland is the only one of its kind and unique to the world. It opens an opportunity to research Egyptian artistic and cultural treasures. The collection consists of 109 remarkable examples of Coptic textile fragments. They were excavated at the burial-places in Akhmim (ancient Panopolis) in Upper Egypt. The excavation was carried out over a decade, from 1884 to 1894. In 1888 the Egyptian Exploration Fund brought evidence of this splendour to Dublin and London. Other pieces from the same archaeological exploration have been housed in the Albert and Victoria Museum in London. The method of the archaeological excavation typically used in 19th

century recommended the cutting out of patterned insertions from bigger textiles. Therefore, a number of Coptic textiles are badly damaged or incomplete. However, the National Museum of Ireland collection does present a wide variety of pieces, ranging from small fragments of tunics to samples from different parts of garments and everyday accessories. Only two examples from this unique group of fabrics are currently on exhibit in the National Museum of Ireland; the rest is in temporary storage.

The collection represents the human creative expressions from the third century to the period of the Arabic conquest in the eighth century and offer insight into the greatest range of the expression in the history of cultures. A number of aspects can be read from textiles, as an indicator of the style of life in Egypt, cultural movement, religion and art.

These textiles open the scope of many aspects of research, by representing the finest collection of Coptic textiles. Most of the patterned textiles from the collection are tapestries. The stuffs were made up mainly of linen weave with the insertion of wool or cotton tapestry. These outstanding fragments of textiles, therefore, offer some insight into the woven decoration of tunics during the period of the Empire. They depict a wide range of the Graeco-Roman stylised portraits and figures, Christian symbols and motifs and Arabic embroidery. The fragments from the collection at the National Museum of Ireland present diversity in the evolution of the techniques used, such as the tapestry, weft-looping and interlace patterns. The range of materials used like linen and wool and the techniques of dyeing allowed a variety of design themes to be produced. Therefore we can examine the details of figural compositions; simple cross symbols, zoomorphic ornaments, portraits and many more. The technological analysis of weaving can be supportive in the establishment of the chorological order to the progress and the development of this technique.

In the presentation and analysis of a number of selected images and texts I would like to explore the importance of the textiles collection from the National Museum of Ireland. By my research, as the first ever on the collection from NMI, I want to explore the significance, uniqueness and value of the artistic activity of Coptic art in the development of the weaving technique.

Ellen V. Kenney (Independent Scholar)

Mixed Media: Materia and Opus in Mamluk Glass Mosaic Decoration

In the orbit of Islamic art, the application of glass mosaic in architectural contexts peaked early, in the seventh and eighth century monuments sponsored by the Umayyads. The use of glass mosaic in subsequent centuries is sporadic and has been demonstrated to have usually been associated with restoration or renovation projects carried out at the revered Umayyad monuments in Jerusalem and Damascus. In the early Mamluk period, however, something of a revival in the use of glass mosaic took place. By the mid-fourteenth century, glass mosaic work in the Islamic Eastern Mediterranean abruptly receded again. This Mamluk revival appears

to have been related at least in part to legitimacy-seeking efforts on the part of the patrons concerned, attempting to draw parallels between themselves and the Umayyad dynasts of old. However, the works in the medium of glass mosaic executed in the Mamluk period are noticeably inferior in terms of workmanship, both to those of the early period and to the arts in other media of the Mamluk period. The proposed paper will explore this brief re-florescence of the medium, focusing on the relationship between material and craftsmanship, with particular attention to the Cairene monuments in which it is applied. These monuments include not only new constructions of the Mamluk period, but also earlier buildings to which the medium was added as a later embellishment under the Mamluks. The paper, while not a technical analysis, will consider some of the issues surrounding the production and application of glass mosaics in the Mamluk period, which have been discussed in relation to Umayyad mosaics, but hardly at all for the later material. Where did the tesserae come from? Were they newly manufactured, or in secondary use? The paper will also examine what ways the glass mosaic material from other regions and from intervening periods—between the Umayyad “golden age” and the Mamluk “revival”—factor into the Mamluk use. It will investigate the impact of the paradoxical matter/craft relationship on art historical treatment of the works. How might the patrons and their contemporaries have viewed this qualitative discrepancy? What does it suggest about the aims of the mosaic revival? Are there discernable differences of craftsmanship within the small corpus of Mamluk revival mosaics? And what light is shed on the question by the iconography of this material? These are some of the questions that will be addressed. This paper represents a preliminary investigation on a subject that I intend to explore further through future fieldwork and archival study in Cairo.

Deanna J. Kiser-Go (University of California, Berkeley)

Dating Egyptian Statuary: The Meryneith Dyad as a Case Study

In 2001 members of an expedition to Saqqara by Leiden University and the Leiden Museum of Antiquities announced a spectacular find: a beautiful statue, discovered in its original location in the tomb of Meryneith, alias Meryra. In addition to exhibiting a very high level of workmanship and excellent preservation, the statue is important for what it implies about artistic styles. I believe that this limestone dyad depicting Meryneith and his wife Aniuia (Cairo JE 99076) may be a mixture of styles that was popular for statuary of the élite in the late 18th Dynasty, albeit perhaps primarily in the Memphite region. The features of the statue indicate the sculptor's general preference for models from the Amarna Period, but he also selected elements common in earlier and later works. In this paper, I will attempt to refine the date of the Meryneith dyad by first considering its discrete characteristics, such as the garment and wig styles, facial features, and choice of overall form, and then incorporating the data that is provided in the lengthy inscription. The examination of Meryneith's statue against well-dated comparanda, the statue's own archaeological context, and the inscription referencing the Aten cult all influence the date choice. The seemingly deliberate combining of stylistic features from multiple kings' reigns, however, indicates that additional

factors besides the “fashion of the times” were at work, such as the patron’s wishes and the background of the artist. Meryneith’s statue is a reminder that neither Egyptian artists nor their benefactors were guided solely by popular opinion when it came to fashioning tomb decoration intended to last forever.

Terence J. Kleven (Central College)

Al-Ghazālī’s Misunderstanding of the Islamic Political Philosophy of al-Fārābī in “The Deliverance from Error”

Al-Ghazālī’s (d. 1111 CE) *al-Munqidh min al-Dalal (The Deliverance From Error)* is a criticism of the theological formulations of the *kālam*, the *Bāṭinites* (Shī’a esotericists), and the philosophers. At the same time he argues for the spiritual and intellectual superiority of Sūfism. Within Islam this treatise became a powerful standard by which the *ijmā* (consensus) judged the orthodoxy or heresy of later theologies and philosophies, and al-Ghazālī’s influence is substantial in theological discussion and Sūfi piety today. Al-Ghazālī’s refutation, however, certainly admits to the excellence of numerous scientific and philosophic disciplines, and he continually draws examples from these disciplines even as he defends the Sufi accounts of the taste of God, the ecstatic experience of unity, and the ascetical virtues. He leaves a remarkable legacy of respect for the sciences of math, logic, and nature even as he advocates the flooding of the soul with the light of the prophetic ecstasies of the Sufis. Although al-Ghazālī’s criticisms of philosophy may well be primarily directed at Ibn Sīnā (d. 1035 CE), the degree to which al-Ghazālī’s criticisms pertain to Alfarabi is questionable. The purpose of this essay is to show that four of the main arguments which he makes in the treatise against the philosophers do not apply to al-Fārābī. These four arguments are in regard to their respective accounts of 1) philosophic demonstration, 2) what is known in metaphysics, 3) the distinction between assent (*taṣḍīq*) and concept (*taṣawwur*), and 4) prophecy.

David Klotz (Yale University)

Domitian and the Contra-Temple of East Karnak

André Bataille coined the term “ville-musée” to describe Thebes in the Roman period. For him, the erstwhile economic, political, and religious capital of Pharaonic Egypt had devolved into an interesting tourist site, where mystically inclined Roman tourists might see the tombs, a singing statue, and little more. Any improvements made to Thebes during the Ptolemaic Period had been overturned by the brutal counter-rebellion measures of Ptolemy XII, the siege by the prefect Cornelius Gallus and a disastrous earthquake of around 29 BCE.

A careful analysis of native Egyptian temples in Thebes during the Roman Period, however, demonstrates that the city remained a vibrant hub of theological developments and religious festivals. An interesting example arises with the Contra-temple that

Hatshepsut and Thutmosis III built behind the Akh-Menu in East Karnak. This simple edifice was hardly modified from the 18th-30th dynasties, and apparently not at all in the Ptolemaic Period. In the reign of Domitian (81-96 CE), however, fine reliefs accompanied by extensive hymns were placed on the obelisk encasements, and the main gate was rebuilt and decorated with two 3-column hymns.

The translation of the Roman period texts from the contra-temple reveal a great deal about the cultic activities at Karnak and the priests' vast knowledge of their Pharaonic religious traditions in the late first century CE. Moreover, these rather explicit texts elucidate the purpose of the Contra-temple already in the 18th Dynasty, confirming for the first time textually what could otherwise only be surmised architecturally.

The Contra-temple and the other structures at East Karnak have been primarily understood as outlets for popular cults to worship Amun. The door of the Contra-temple, facing eastward out to the inhabited and cultivated region of Thebes, would act as a sort of "window of appearances" for the statues of Amun and Amunet to reach the masses. Called "the proper place of hearing," the Contra-temple and the adjacent temple of Ramesses II was a place for commoners to approach this more accessible image of Amun, to bring offerings and pray for their good health.

The texts from the reign of Domitian, however, stress the strongly solar nature of the Contra-temple, and tie the whole of East Karnak together to the colossal horned altar and the even more impressive, and extremely Heliopolitan sole obelisk. These solar connotations are evident already in the building program of Thutmosis III, and especially in the constructions of Amenhotep IV in this general area. If this was the place for Amun to take food offerings and heal the faithful, it was also the place to exact foreign tribute and slaughter the enemies of Egypt and Ma'at, just like Re destroying the rebels in the Eastern Horizon. Massive Vernichtungsopfere would be burnt on the horned altar facing the sole obelisk (called the bnb in Ptolemaic texts), similar to the large altars before the 5th Dynasty sun temples at Abu Ghurob. The inscriptions from the reign of Domitian confirm all this religious symbolism, and help better appreciate the logistic and practical topography of East Karnak.

Panagiotis Kousoulis (University of the Aegean)

Naming the Demonic in the Egyptian Belief System

Almost thirty years ago in his very edifying article on demons in the *Lexikon der Ägyptologie*, Herman te Velde recognized the limitations for a proper definition of the notion of the demonic according to the Egyptian belief and vision of cosmos: "A satisfactory definition of the term demons and a consistent delimitation of what it meant in Egypt can hardly be given, since our idea of demons is not without ambiguity, and the word does not correspond to one specific Egyptian name" (LÄ I, col. 980, s.v. "Dämonen"). The Egyptian theory of the name was based on the principle that an essential relationship existed between the name and the named.

The name specified the essence of the named and, simultaneously, everything that can be said about the essence of an entity can be ascribed to that person as a name. Unlike, though, the explicit recognition of the term demon in the Greek language and religion as the intermediary between god and mortals (Plato, Symposium, 202e), the majority of the demonic names in the Egyptian literature do not possess an apparent ontological essence, or a clearly defined denotation. Their characteristics and role depended momentarily on the verbal and performative ritual environment they were part of. The scope of this presentation is to investigate the role of language and its cultic or magical expressions in the artificial making of demonic names and personae, through an extensive word-play and mythical connotations. It will be shown that the relation between the name of a demon and its cosmic-natural personification is not contradictory as it may seem, but it is closely interwoven in a well established ritual framework of words and actions. A classification of the demonic will only be touched upon if we recognize the inner mechanisms of the creative verbal act and reconsider the very crucial interrelation between identity/name and function within a semantic ritual environment.

Arielle Kozloff (Independent Scholar)

Proof of the True Use of "Cosmetic" Spoons as Funerary Ritual Spoons

Many years ago I identified the swimming girl on Dynasty 18 "ointment" spoons as representations of the sky goddess Nut. The birds she held were her husband, Geb, when they were geese (his avatar being the goose), or the divine/royal "son" when they were ducks (the hieroglyph sa for "son"). I identified the figure of Nut as representing the Milky Way during the spring and fall equinoxes when it bisected the ancient Egyptian sky during early historic times. The constellation now called Cygnus, the swan, lay in a lacuna of the Milky Way as if between the arms of the goddess. These and related ideas were presented as papers at ARCE in the late 1980's and early 1990's, and published in the Amenhotep III exhibition catalogue, *Egypt's Golden Sun, Amenhotep III and His World*. Many scholars have accepted these interpretations, although one disagreed in the current Tutankhamen exhibition catalogue, arguing that the spoon girls could not be Nut because Nut was never depicted so erotically!

Off and on for the past seventeen years, I have tried to understand how these spoons were used, on the grounds that identifying their purpose would secure their identification. They have been called ointment spoons because one of the hundreds known was found holding a lump of aromatic resin. However, except for that one, none of the several dozen, perhaps hundreds, of spoons I have handled in public and private collections throughout the world bears a trace of ointment or of any other material. Furthermore, the spoons carved in wood are exquisitely thin and light, a fact that can not be appreciated by merely studying them in photos. They are so fragile that they could never have served to scoop up a thick substance without snapping.

Finally, after all these years, the serendipitous review of a Dynasty 18 papyrus revealed the true purpose of these spoons. They were used to offer water—not ointment—to the deceased, water from Nut, who on earth appeared as a tree goddess and who offered funeral libations from her leafy limbs. This explains why the greatest number of these spoons are made of wood, although they were eventually copied in other materials. It explains why almost all of the spoons have iconography relating to water. It also explains why no traces of any substance remain on 99.9 per cent of the known spoons. Finally, it reaffirms the iconography that I suggested nearly two decades ago.

Alison Nicole Kurth (University of Memphis)

The Cultural Significance of the Recumbent Lion in Ancient Egypt

Recent research on a recumbent lion statuette (1990.1.31) in the collection of the Institute of Egyptian Art and Archaeology at the University of Memphis has led to in-depth examination of the religious and cultural significance of the lion in ancient Egypt. This paper will discuss several similar examples of recumbent lion statuettes and will consider the cultural significance of these sculptures. The paper will also suggest some possibilities of how these statues and statuettes functioned in ancient Egypt.

Marc Jeremy LeBlanc (Yale University)

The Narmer Macehead and the Ritual of Running

The Narmer Macehead (c. 3100 BCE) depicts an early example of a royal festival with many striking similarities to later representations of the Sed Festival. One of the most interesting and obscure sections of the carved macehead is the register in which the king, adorned with the Red Crown and seated atop a canopied dais, looks out over an open court wherein three men (possibly prisoners, officials, wr.w of Upper and Lower Egypt, or perhaps even representations of the king himself), their hands clasped or bound together, run between two sets of crescent-shaped boundary markers. Parallels to this scene appear in the Sed Festival inscriptions of Nyuserre at Abu Gurob and Osorkon II at Bubastis, wherein the enthroned king observes three running men in an open court. In one of the many rituals of the Sed Festival, the king himself also runs a ceremonial course between similarly shaped boundary markers (as depicted in the subterranean relief panels of Djoser from Saqqara). An examination of a group of three running men in scenes of the Sed Festival and the royal festival on the Narmer macehead reveals the transformative aspects of the ritual run of the king (Königslauf).

Jessica Levai (Brown University)

Nephthys and Seth: Anatomy of a Mythical Marriage

In many Egyptological works, it is taken for granted that the deities Seth and Nephthys were married. Their relationship has been interpreted as a parallel, and sometimes a dark mirror, of that between their sister and brother, Isis and Osiris. This conclusion is largely drawn from Plutarch's *De Iside et Osiride*, which spells

out these relationships. Some have projected Plutarch's story backwards, seeing evidence for the marriage as early as the Pyramid Texts. However, there is very little in original Egyptian sources which specifically links Seth and Nephthys. This evidence is limited geographically and chronologically, much of it from the New Kingdom in Thebes, and the Roman period in the western oases.

The later evidence especially suggests that while Nephthys's marriage to Seth was a part of Egyptian mythology, it was not a part of the myth of the murder and resurrection of Osiris. She was not paired with Seth the villain, but with Seth's other aspect, the benevolent figure who was the killer of Apophis. This was the aspect of Seth worshiped in the western oases during the Roman period, where he is depicted with Nephthys as co-ruler. It is likely that this was the inspiration for the paintings of Nephthys and Antaios, found in Qaw el-Kebir. This later mythology was probably conflated with the Osiris myth by Plutarch's time.

Jessica Lim (Trinity International University)

New Kingdom Equines from North Sinai

In 2005 while excavating a section of the moat of the Ramesside Period fort at Tell el-Borg, North Sinai a group of animals bones were discovered. They had been unceremoniously dumped in the moat. The remains turned out to be those of four equines. They were actually excavated in 2006 under the direction of Salima Ikram and Rosa Frey, but were examined in more detail during the 2007 study season by Dr. Ikram and Dr. Michelle Loyet of Washington University (St. Louis) to determine whether they are horses and donkeys. This presentation will be a preliminary report of recent investigation.

Lauren Elizabeth Lippiello (Yale University)

A Contextualized Typology for Predynastic Watercraft

Traditional classifications of ancient Egyptian watercraft, based on characteristic features, identify six types of vessels: papyrus rafts, papyriform boats (both solar and funerary), traveling boats, cargo ships, sea-going vessels, and warships. Two problems confront such a classification. Already during the Old Kingdom, features characteristic of a particular type of vessel (such as the shape of stem and stern finials) can appear together on vessels of differing functions. Due to this potential conflation of nautical characteristics, the presence or absence of a particular feature cannot adequately the function of a watercraft, as the multiple uses suggested for Khufu's excavated boat (Khufu I) demonstrate. This study attempts to reconstruct a typology that the Pre- and Proto-Dynastic rock artists might have employed, prior to the conflation of nautical characteristics. Some typologies for the categorization of early watercraft depictions already exist; however, these earlier typologies focus solely on the form of the vessel-particularly hull shape-with little consideration for function. In addition, earlier typologies utilize a relatively limited geographical area, focusing essentially on Nilotic Nubia and the Egyptian Eastern Desert. The current study includes rock art from the Western Desert, incorporating new and far

more detailed depictions of early watercraft from the Thebaid, while also taking into account all available material from Nubia and the Eastern Desert. Focusing on a more geographically extensive corpus of Predynastic boat images than previously examined establishes a more quantitatively significant typology based on a large number of heterogeneous depictions, all of Predynastic and Protodynastic date, eliminating the problematic conflation of nautical characteristics during later periods. Painted pottery, tomb decoration, models, palette, full-sized vessels, and boat pits provide comparative material from other media.

The nature of ancient Egyptian symbolic systems dictates that function results in part from the relationship between an image and the surrounding environment. By considering the context of Predynastic inscriptions, including the relationship between two seemingly distinct images, discrete classes of watercraft with specific forms and functions emerge. Furthermore, comparison of Predynastic contextualized images to later representations reveals long-term patterns of use. Ultimately, a contextualized typology reveals both the technological and symbolic importance of Predynastic vessels and comments on the specific function of different classes of ancient Egyptian watercraft.

Megaera Callisto Lorenz (University of Chicago)

Personal Names and Gender Identity at Deir el-Medina

This paper examines personal names and naming practices at the New Kingdom site of Deir el-Medina, with emphasis on what the data reflect about gender roles in the population group under examination. The study focuses on the fundamental differences between masculine and feminine names in the sample, particularly with regard to the treatment of theophoric elements, semantics, and structural formulae. The index of personal names from Benedict Davies' prosopographic study, *Who's Who at Deir el-Medina* (Egyptologische Uitgaven XIII. Leiden: Nederlands Instituut voor het Nabije Oosten, 1999) formed the core of the study sample, and each name in the index was traced back to at least one primary attestation, where possible. This approach provided a manageable sample size and helped minimize the problem of redundant data. Although the study is limited in scope and the results presented in this paper may not be generally applicable to New Kingdom Egypt due to the isolated and exclusive nature of the Deir el-Medina community, the present analysis was intended to lay the groundwork for similar studies of a broader nature. Personal names and naming practices contain a wealth of socio-cultural implications that are, at present, relatively unexplored in the field of Egyptology.

Colleen Manassa (Yale University)

"The Taking of Joppa" and Historical Fiction in the New Kingdom

The military campaigns of Thutmose III in Western Asia find expression both in the royal annals at Karnak and other official monuments of Thutmose III and also served as the inspiration for at least two surviving works of historical fiction, the best

preserved of which is “The Taking of Joppa.” The story unfolds within the plausibly historical setting of the Egyptian siege of Joppa, led by a known Thutmose general Djehuty. But rather than being a fictionalized account of historical events, the story develops an elaborate ruse de guerre that unfolds in an increasingly implausible manner amidst elements of humor. Previously unrecognized details within the narrative reveal some of the principles behind the ancient Egyptian genre of historical fiction. The inclusion of foreign groups, such as the maryannu and the apiru demonstrates the author’s awareness of the socio-political milieu of Syria-Palestine during the reign of Thutmose III and reveals a desire to maintain a proper historical setting without overt intrusion of contemporaneous events. The significant role of the female ruler of Joppa, although possibly intended as a humorous one, more likely reveals an understanding of the political world of the Eighteenth Dynasty, as evidenced by the Amarna Letters, while at the same time fitting into a well-attested Egyptian motif—known both pictorially and textually—in which foreign women demonstrate a better understanding of political and military events than do foreign men. Historical fiction in ancient Egypt, like so many other aspects of Egyptian art and literature, exploits mimetic elements, such as specific ethnic groups and historical personages, to support the topos of Egyptian military hegemony. The same interplay of topos and mimesis appears in other works of historical fiction based on military campaigns of the Nineteenth and Twentieth Dynasties.

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

Sex as a Votive Offering at the Osiris Temple

One of the most remarkable small finds to come out of the Osiris temple site within Kom el-Sultan in North Abydos is a piece that is not only unique among artifacts yet discovered at the site, but might prove to be equally rare among known finds throughout Egypt. Despite the current state of the temple, which is dominated by mounds of demolition debris, a variety of artifacts have come to light during excavations conducted at the site by the University of Pennsylvania Museum-Yale University-Institute of Fine Arts, New York University expedition to Abydos. Among these ruins have been found decorated relief, wooden and stone statuary pieces, bronze figurines and in situ architecture. The exceptional piece in question (OTP 3956) is a rectangular limestone plaque with an image depicting a man and a woman engaged in sexual intercourse carved in raised relief.

Other such small, portable artifacts of a sexually explicit/“erotic” nature have been documented throughout Egypt, in the form of phalluses, phallic figurines, and fertility figurines. Most have been identified as votive offerings intended to ensure sexual potency and fertility, essential elements for the perpetuation of society.

This paper suggests a similar intent for the plaque found within the Osiris temple site, despite the difference in mode of representation. While those “erotic” votive offerings mentioned above are depictions of the physical vessels or members used

to accomplish procreation (a model of the phallus itself, or the female figure), the OTP plaque is a graphic depiction of the means by which procreation is accomplished. Yet, despite its graphic nature, the plaque seems to lack the sexual mockery identified with other depictions of sexual intercourse found throughout Egypt, specifically roughly drawn graffiti on ostraca, papi and tomb walls.

Such an overt depiction of human sexuality would not be incongruous in a religious setting; Egyptian theology centered around the cycle of creation, life and rebirth and the physical act of sexual intercourse was merely part of that cycle. Hence, the appearance of such a plaque within a temple dedicated to Osiris, guarantor par excellence of fertility, would be fitting. Further, if the Osiris temple included a chapel or some ancillary installation dedicated to his consort Isis, which has not yet been discovered but seems likely, the presence of 'erotic' votive offerings becomes all the more applicable. In such a setting, a plaque depicting a couple engaged in sexual intercourse could have been intended as an offering to the quintessential fertility couple to ensure the donor's own fertility; sex and fertility both being necessary for successful reproduction.

The combination of subject matter, mode of representation and quality of work appear to place this piece in a heretofore unobserved (or at least largely unpublished) category of votive offering. Unlike other explicit depictions of sexual intercourse, the OTP plaque seems to represent a straightforward appeal for fertility by the donor. Such an appeal would be appropriate within the Osiris temple, given the established connection between 'erotic' votive offerings and gods and goddesses associated with fertility.

**Jonathan Meader (Independent Scholar) and
Barbara Demeter (Independent Scholar)**

*The White Water Lily (lotus)—Inspiration for the White Crown,
Atef Crown and Incense-cone?*

Sources for the White Crown, Atef Crown, and Incense-cone, important ancient Egyptian symbols, have not yet been identified. Knowing a symbol's source can be an important element in understanding the symbol and the culture that produced it. Since many Egyptian symbols were drawn from nature, a search was made for similar, familiar natural shapes.

The White Crown is shaped exactly like the night-blooming white water lily's stamen-cluster with an added bulb at the top. The stamen-cluster sits under the petals and has flat, wide stamens that distinctly form into the White Crown's shape. When the stamens spread, a translucent micro "sun" underneath is revealed, and other physical aspects of the flower reinforce its solar connection. The blue water lily's identical sun led to its becoming symbolic of the sun (Re), life and resurrection, and it is evident that the white water lily shares that symbolism. The white opens when the blue is closing and visa versa, so symbolically the sun is never extinguished.

Atef Crowns use the White Crown as foundation and it often looks even more obviously like the white water lily stamen-cluster with the stamens clearly articulated and a sun superimposed over the Crown. Many of the Crown's top bulbs have detached as suns (resurrection)! It can be clearly seen from some Atef Crowns that the White Crown's bulb represents the sun.

The sun is the symbol most frequently found over a god or goddess' head and an obvious choice for crown as the pharaoh was thought to be part god and at times even related to the sun. The sun at the top of White and Atef Crowns probably predicted and assured the wearer's resurrection (the pharaoh's resurrection was crucial to Egypt).

As with the two Crowns, Incense-cones resemble the white water lily stamen-cluster (top half). Often the cone's stamens are well defined with the top colored red or yellow (sun's symbolic colors), and it is pierced by a water lily to emphasize its identity. Resurrection was of paramount importance to Egyptians who hoped to join the sun (Re) for eternity, and using the cone, better called LotusBud, as a symbol of resurrection is considerably more important and pertinent than the modern incense/congealed fat explanation. LotusBuds worn by others that the deceased may be intended to create a supportive atmosphere.

Two other natural elements that may have influenced (or verified) the shapes are discussed, an egg and zodiacal light (faint dome of light that can appear briefly on the eastern horizon 90 minutes before dawn, out of which the sun appears to rise—*"Ob Re who are in your egg, shining in your disk, rising in your horizon."* Coffin Texts 335).

Conclusions: The White Crown's top bulb represents the sun about to rise, and White Crown, Atef Crown and LotusBud are first and foremost *resurrection* symbols whose shapes were inspired by the white water lily.

Edmund S. Meltzer (Independent Scholar)

Sinuhe: What's In a Name?

The attestation of the name Sinuhe (*s3-nbt*) on ancient Egyptian monuments (Ranke PN I 283) does not conclusively establish whether or not the Sinuhe of the story was a historical individual. My perspective is that the story, and the use of the name Sinuhe, are examples of literary artifice, and we shall explore one aspect of that "premeditated art" (to adapt a phrase from Shelley) in this paper.

Sinuhe's name has strong implications for our understanding of the story, and of the protagonist. In addition to its association with Hathor, *nbt* "sycamore" has several homophones and near-homophones, which have unmistakably relevant meanings: *nb* "to escape" death, *nbt* "shelter, refuge," *nbt* magical "protection," *nbtw* "protection" of the king's arm (Faulkner, *CDME* p. 135). These words form a web of association, and the name of Sinuhe has a strong element of foreshadowing. In the course of the story, Sinuhe will escape death; will need, seek and find shelter in more than one place, finally back in his beloved Egypt; and will be the beneficiary

of the protection of both male and female divine powers, including prominently that of the king, and that of Hathor and her alter ego the queen. On his flight from Egypt, Sinuhe traverses a canal or lake called *m3'ty*, in the vicinity of the Sycamore (*nbt*). The name *m3'ty* means either "one belonging to Maat," (Parkinson), or the "Two Maats" (Simpson), the paired goddesses found in the judgment hall of the underworld—who are attested as early as the *Pyramid Texts* (Wb. II 21). Suggestively, the juxtaposition of *m3'ty* and the sycamore occurs in an afterlife context in the speech of Thothrekh in the tomb of Petosiris (Lichtheim, *AEL* 3, p. 53). This is yet another possible link between tales and afterlife-oriented texts. When Sinuhe returns to Egypt, the princesses call him *s3-mhyt* "Son of the North Wind." Aside from the fact that Sinuhe has been sojourning in the north, perhaps the evocative description of the North Wind in *Coffin Texts* 162 is relevant. It is also difficult to ignore the possible paronomasia of *mhyt* "north wind" and the goddess Mehyt, who at Edfu is identified with Hathor, though the texts confirming that identification are later (Bonnet, *RÄRG*, p. 445).

After its introduction in the opening "frame," Sinuhe's name does not appear again until the king's letter inviting him to return to Egypt. Sinuhe uses his own name when he replies to the king, and when he arrives in Egypt the king and princesses address him, the latter with a pun as noted. Ammunenshi never addresses him as "Sinuhe". One might assume that this long period of non-appearance of Sinuhe's name is a mere by-product of first person narration. It implies, however, that during his flight and foreign sojourn, his identity—his Egyptian identity at any rate—is suspended or held in abeyance, until he is officially addressed again by the Pharaoh and reintegrated into the Egyptian reality.

**Tytus Kamil Mikolajczak (University of Notre Dame/
University of Gdansk, Poland)**

Some Remarks About the Religion of Persians in Egypt

The first Persian period in Egypt (525-402 BC) significantly impressed itself on culture and history of both Iranians and Egyptians. It was a long enough time for several generations of Persians to live in Egypt and become immersed in its culture. However, around thirty years ago, Pierre Grelot wrote that: "Les Perses et autres Iraniens qui séjournent en Égypte pratiquent naturellement le culte de leurs dieux nationaux." Although such a statement may seem reasonable at first, the sources are ambiguous on this matter. Research on Iranian religion in the time of the Achaemenids has frequently met with difficulties in interpreting sources, which has led some to propose radically different conclusions. Persians who arrived in Egypt from the 6th century onwards clearly came from a multicultural society, in which an awareness of foreign and different gods was not unusual. They brought with them a religion that was probably still uncentered and undogmatic, and that would more than likely accommodate new deities and forms of worship. Thus, Grelot's claim that Persians arriving in Egypt would have faithfully followed an inherited set of religious traditions must be qualified.

Rachel Mittelman (Penn State University)*A View from the Outside: Jeremiah on Egypt*

Modern scholarship has long determined that royal propaganda had a clear influence on Egyptian literature throughout its history. Further, non-Egyptian historical sources, such as certain books of the Bible, can be used to determine the extent to which propagandistic elements appear in these Late Period Egyptian texts. The book of Jeremiah is one non-Egyptian reference that provides a foreign-historical perspective through which it is possible to view socio-political climate of ancient Egypt. In this paper, I will examine Jeremiah's view of Late Period Egypt and compare this view to the contemporary Egyptian sources, such as historical monuments. I will also examine Jeremiah's attitude towards Egyptians in light of the bigger picture of events in the Levant.

Ellen Morris (Columbia University)*The Performative Value of Hathor's Anasyrmenê and Other Flashes of Insight*

The Contendings of Horus and Seth contains a seemingly gratuitous interlude that often perplexes its modern readership. Fairly early in the tale, the on-going lawsuit between the two gods hit an unexpected impasse when Pre-Harakhti withdrew from deliberations in a sulk due to an insult lobbed at him by a minor deity. The sun-god's dangerous ill-humor persisted until Hathor, "came and stood before her father, the Universal Lord, and she exposed her private parts before his very eyes. Thereupon the great god laughed at her." As a result of this encounter, Pre-Harakhti promptly returned to the assembly of deities and resumed his task of chairing the proceedings.

If the incident is viewed in isolation, a strong case could be mounted that either Hathor's incestuous relationship with her father or the female practice of flashing the future Apis bull lay at the heart of the joke. In this paper, however, I will examine the episode in conjunction with two other myths in which a deity is jolted out of a state of paralysis by the act of anasyrmenê—i.e., vaginal exposure. I will argue that in The Contendings of Horus and Seth, the Shinto myth of Amaterasu, and the Greek myth of Demeter, the humor of the act is rooted in its shock value and in its incongruity with the aggrieved deity's expectations of how he or she would be likely appeased (i.e., with abject apologies, with sacrifices, etc.). In each of these myths the genital flashes fulfill three main functions: to resolve a crisis in an expedient manner, to provide comic relief from suffering, and to sacralize a bawdy and perhaps apotropaic act frequently observed in festival settings.

The extremely complex relationship between mythic anasyrmenê and the act as performed on earth—particularly in the context of religious celebrations—will receive the most attention. In its brazen power to break rules, to alarm, to insult, and to titillate, anasyrmenê fits in perfectly with the exuberant obscenities and "rituals of rebellion" that carnivals are famous for worldwide. In the highly competitive Yamato court in Japan, the act of anasyrmenê was co-opted as a ritual to restore the sun's power by a single priestly family eager to further its fortunes. By analogy, I suggest that the numerous clay figurines of Isis-anasyrmenê known from

Ptolemaic and Roman contexts may betray a similar realization on the part of the personnel of increasingly beleaguered Egyptian temples that “sex sells” and that the incorporation and/or promotion of such ritual-spectacles might provide a temple with a competitive edge over more staid cults.

Stephen Moshier (Wheaton College)

Survey of Geological Artifacts Encountered at Tell el-Borg, NW Sinai, Egypt

A variety of geological materials have been recovered and documented at Tell el-Borg, a New Kingdom excavation in NW Sinai, Egypt. Igneous rocks include: red granite, grey and white granite, dark-grey basalt in dense and vesicular forms, and pumice. Metamorphic rocks are represented by dark-green-grey quartzite and red and grey pebble metaconglomerate. Sedimentary rocks include sandstones, cherts and agates, and limestones. Sandstones consist of grey, and dark red-brown varieties of medium-grained quartz arenite, red and orange, laminated, coarse-grained, quartz arenite, dark red-brown, very-coarse-grained lithic arenite, and soft, porous, light-grey, calcareous quartz arenite. Cherts and agates include grey, brown, black, and carnelian cherts and white/brown and brown/black agates. Limestones include: light-grey, medium-crystalline sparite, grey, argillaceous micrite, and coarse-crystalline travertine. One massive red granite block (without inscriptions) has been excavated, but most granite fragments are from some larger source. Inscriptions on fragments correspond with the rock having been used for statues and stele. Quartz lithics include rounded grinding stones. Hard sandstone fragments may have been derived from statues or tools. Colorful cherts and agates include pieces that were rounded and polished for jewelry and decorative settings. A flat, 2-cm-diameter foraminifer *Nummulites gigantus* was recovered, probably used as a game piece or coin. Micritic limestones were shaped into rectangular blocks of various sizes and used (and recycled) as building stones (Talatat-blocks), jambs, and wall panels, many bearing inscriptions or artistic carvings. All of the above materials were transported to the site from quarries along the Nile Valley of Upper Egypt and possibly central Sinai. Only the soft, calcareous sandstones, apparently used as pavers in the gate area of the fort, were sourced locally. Outcroppings of similar appearing cemented Pleistocene sands lie in the western sector of the el-Borg site.

Kerry M. Muhlestein (Brigham Young University)

Sanctioned Killing in Ancient Egypt

Every culture has employed its own version of violent means for controlling chaos within its society. Ancient Egypt is no exception. This presentation will report the results of years of research as to why, how, and when the Egyptians engaged in officially sanctioned killing on behalf of society. I will show those things that remained consistent, and those which changed over time. We will see change and consistency in the quantity of killing, the manner of execution (i.e. drowning, burning, impaling, flaying, etc.), and the crimes thought worthy of death. All of this will be done with an eye on the changes in availability of evidence. We will see something of the driving force behind sanctioned violence in ancient Egypt.

Wan Kamal Mujani (National University of Malaysia)*The Agriculture in Egypt During the Circassian Mamluk Period (1468-1517)*

Agriculture was the mainstay of the economy for all the dynasties established in Egypt, and the Mamluk sultanate (1250-1517) was no exception. The Nile is the main source of agricultural prosperity since this country has a dry climate and consists wholly of desert. The peasants during the Mamluk period had their own unique knowledge of agricultural practice which they inherited from pre Islamic times. The period under review, however, saw some changes in the agricultural sector in Egypt. There was a reduction in the size of cultivated areas, a decrease in the number of villages and a diminution in the 'ibra (revenue) and the land tax compared to the previous period. The prices of crops also showed a gradual increase. During this time, the Mamluks imported certain agricultural productions for their own consumption and for the purpose of re-export to other countries. There are several factors that affected agriculture and its produce, such as the problems in the iqta' (fief) system, the problems in the irrigation system, the shortage of a productive labour force for the land, the lack of technological innovation in agriculture and the disturbances caused by climatic and biological disasters. It is the aim of this paper to examine the situation of agriculture in Egypt during the half century before the fall of the Mamluk kingdom. An overview of this sphere of activity is provided. This is followed by a discussion of the economic climate within which it took place and the factors which affected it.

Gregory Duncan Mumford (University of Alabama, Birmingham)*Aspects of Life in a New Kingdom Fort: Field II at Tell el-Borg, North Sinai*

The Tell el-Borg and North Sinai projects (directed by James Hoffmeier) have produced diverse New Kingdom activity and installations along the southern side of a Paleolagoon (Ta-denit: "the Dividing Waters") to the east of Tell Heboua (ancient Tjaru). Field II encompasses the foundations and remains from an irregular walling system, possible shrine, courtyard, granite installations, water cistern, and industrial debris. This area lay along the northern side of a river channel separating it, an early New Kingdom settlement (Fields VI-VII), and cemetery (Field III) from a sequence of two forts (Fields IV-V; VIII) dating to Dynasties 18 and 19-20, respectively. The stone-lined water installation has some broad parallels to wells constructed within other New Kingdom forts and temples, and appears to have been subsequently reused as a series of seasonal plastered shallow basins—perhaps associated with wine-pressing (i.e., vineyards of Tjaru), a watering hole for draught animals (donkeys?; horses?), or another usage. The foundation of a North-South structure measuring 6.75 m by at least 7.60 m long has yielded three chambers at its northern end and some cultic and other debris nearby. It is reminiscent of the scale of the small village shrines at Deir el-Medina and Tell el-Amarna, and about two-thirds the size of Thutmose III's shrine at Gurob. An irregular walling system (1.70 m wide) and a few large granite blocks lie to the west of this structure, while traces of a substantial courtyard occur further to the south. Although the exact function(s) of this area remains somewhat speculative, preliminary analysis has revealed the presence of royal statuary, imported

and foreign-style pottery derived from Cyprus (1%), Canaan (0.8%) and Mycenae (0.3%), and a predominance of bones from cattle (27%), pigs (24%), Nile fish (20%) and marine shells (19%), in contrast to other areas of the site where Nile fish predominate (e.g., 53% and 32% from the forts in Fields III and IV, respectively). Field II has some parallels to the Dynasty 18 administrative and industrial complex found further to the east at Site A345 near el-Arish.

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

Revisiting Papyrus Turin 55001

Turin Papyrus 55001, incorporating depictions of animals playing human roles, and of humans engaged in graphic sexual activities, is a much discussed work of art. Nevertheless, its relatively unique character merits further discussion. In my presentation, I will address three issues. First, the merits of analyzing Turin Papyrus 55001 as an integrated work of art; important here are issues of design, draughtsmanship and a kind of visual and conceptual 'intertextuality' between the 'animal' and 'human' components. Second, I explore a perhaps unexpected relationship between the subject matter and stylistic aspects of Turin Papyrus 55001 and contemporary royal tombs of the Ramesside period; this relationship is all the more significant if the papyrus was indeed a product of the Deir el Medineh community, as many suspect. Finally, I turn to the evaluation of the 'function' of the papyrus, the primary reason for its production in the first place. In light of the preceding discussion, I hope to show that the terms 'satire' and 'parody,' which are often loosely applied to the papyrus, need to be carefully distinguished from each other; and I suggest the papyrus represents a sophisticated parody of certain literary and visual genres familiar to the elite, but not the biting and disillusioned satire suggested by some scholars.

Joan Padgham (University of Wales, Swansea)

The Re-interpretation of the 'Unguent' Cone as a Symbol of Cult Offerings

Interpretations of the significance of the 'unguent cone' have been mainly based on the depiction of the cone on Ancient Egyptian women. They usually propose an association with the application of fragrant unguent or the symbolic use of perfume. The tomb and the scenes depicted in it were for the benefit of the tomb owner and to understand the meaning of the cone it is important to study the use of this symbol on the head of the deceased male. This paper examines the pattern of cone appearance on the owner, from over one thousand tomb scenes in more than one hundred New Kingdom tombs. The cone is present in more than 90% of the Opening of the Mouth scenes, it sometimes appears in the offering scenes but is rarely shown when the deceased is before a deity or pursuing 'daily life' activities. The marked difference in frequency infers that the significance of the cone is associated with the meaning of the scenes in which it was shown. I will focus on the Opening of the Mouth scenes and show how the cone appeared almost exclusively in one type of ceremony; the Opening of the Mouth in front of the tomb. The depiction of

this ceremony was created in the late Eighteenth Dynasty and many tombs have this type of ritual in addition to other Opening of the Mouth scenes. This suggests that the rituals performed in front of the tomb had a specific meaning that was not apparent in the other types of ceremony. I discuss the ritual actions and the texts that accompany the scene and show that the ceremony emphasizes the cult offerings made to the deceased before burial. The hieroglyph shaped like a cone, M35 in Gardiner's sign list, was used as a determinative for 'heaps', 'wealth of offerings', and 'overflowing.' This lends further support to my theory that the cone symbolized abundant cult offerings in this period of the New Kingdom and therefore had specific relevance for this scene.

Sarah Parcak (Cambridge University)

Google Earth and Egyptian Archaeology: Not Just Another Pretty Picture

Over the past year, Google Earth has made regular appearances on national news, in the press and in archaeological research endeavors. It is rare to attend a conference now where it does not merit a mention though a general project image. Some individuals claim they have found "archaeological features" in Egypt and elsewhere through Google Earth. Thus, to what extent can we rely on Google Earth for our work in Egypt, and what value does it have for our future archaeological endeavors? Although it is useful for overall site images where aerial photographs may not be available, there are a large number of limitations that must be emphasized. Ultimately it offers only a tiny fraction of the overall possibilities for archaeological landscape analysis with satellite remote sensing, but is able to contribute to Egyptology in some very unique ways.

The author has been utilizing satellite imagery analysis for project work in Egypt for the past six years, and has been able to locate nearly 100 previously unknown sites of varying dates and sizes in the Delta, Middle Egypt and Sinai using a wide range of satellite imagery types and analytical techniques. Multispectral satellite imagery analysis has much to offer in the way of detecting subtle changes to Egypt's landscapes over time. Visible site detect via Google Earth is useful only to a point, and it is crucial to understand how it should and should not be applied in archaeological work.

This paper will explore the limitations and possibilities of Google Earth for Egyptian archaeology in comparison to the author's own research, and will suggest future avenues for landscape analysis in Egypt.

Patricia Podzorski (University of Memphis)

Evidence for the Impact of State Formation in the Late Predynastic from the Northern Cemetery of Ballas

The northern cemetery at Ballas was a small necropolis located more than a kilometer distant from the larger, southern cemetery of Ballas excavated by J.

Quibell and W.M.F. Petrie in the later 1890s. Ballas north was dug a few years later by A.M. Lythogoe for the Hearst Egyptian Expedition of the University of California. The cemetery contained over 200 plundered Predynastic burials. Over half of these can be dated to the Naqada III period.

This presentation will focus on one of the many questions which are applicable to a site with such a strong Naqada III component. That is, what evidence exists, if any, which might indicate a local response to what Egyptologists usually consider the most significant event of that time—the unification of Egypt. Using archaeological remains, particularly ceramics, cosmetic palettes and tomb size, shape and distribution, we will examine the evidence for socio-political change at north Ballas from late Predynastic through early Dynastic times.

Maurita Poole (Emory University)

“Brown Skin is Half the Beauty”: Conceptions of Skin Color and Beauty in Contemporary Egypt

The significance of skin color for the social status of Egyptians remains a source of great debate among scholars of Egypt (Fluehr-Lobban and Rhodes 2004, Jennings 1995, Fernea and Fernea 1991, Drake 1982). Unlike the United States and Latin America, race and skin color have rarely been explicitly evoked as meaningful constructs in Egypt (Powell 2004). Nevertheless, a history of slavery and colonization by Ottoman and European rulers, as well as the ambiguous yet highly politicized relationship between Egypt and the Sudan (Powell 2004, Fabos 1999), has naturalized the association of whiteness with high social status and suggests that Egyptians have a cultural model of skin color and race to which they adhere that is very similar to the fluid cultural model that exists in Latin America.

My research examines the role that skin color plays in Egyptian conceptions of beauty and social status. Using data collected in 2006, my presentation discusses the standards of beauty that are upheld in popular media. My findings suggest that the beauty ideal in popular media is based upon an ideology that consists of a mixture of Western and Eastern models of beauty that often erase native Egyptian women. Yet, Egyptians in lower income and middle class neighborhoods also acknowledge the attractiveness of women of various hues and body types and measure a woman's beauty in terms of non-physical as well as physical attributes. Therefore, I argue that Egyptian notions of beauty consist of a mixture between an aesthetic ideal that may be particularly oppressive for women whose body size, shape, skin color, hair texture, and features differ from the Eurocentric one promoted in mainstream media and a more fluid and flexible understanding of beauty that exists at the community level.

Jean Paul Revez (Université du Québec à Montréal)

Royal Ideology in Ancient Egypt and Kush: A Comparative Study

One of the unresolved problems of Nubian studies is the succession pattern in the 8th Century B.C. 25th Kushite dynasty ruling in Egypt and their descendents, the

rulers of the independent Kingdom of Napata, a territory that covered more or less present-day Sudan from the 7th Century to the 2nd Century B.C.

This topic was already subject to intense debate in the second part of the 20th Century, when the likes of Dunham, Leclant, Priese, followed more recently by Kormisheva and Török, proposed various models of succession patterns. Three important studies have been published in the past few years: R. Morkot's work on kingship and kinship in 1999 and A. Lohwasser's seminal monograph on the Queens of Ancient Kush, who emphasized the important role played by kings' sisters in the transmission of power. More recently, in a thoroughly investigated article published in *MittSAG* 16 2005, D. Kahn argued that the succession pattern in the 25th Kushite dynasty was mainly patrilineal, in line with traditional customs in Ancient Egypt and elsewhere in the Ancient Near East.

In our view, reference to 'Kings' brothers' in major kushite sources signals the emergence of a new pattern of succession during the 25th Dynasty and the Napatan Period. From occasional as it was the case in Pharaonic Egypt, collateral succession becomes the norm. This is not to say that no discrepancy existed between theory and reality. In the same way that s3w nsw 'King's sons' were not always real 'king's sons' in Pharaonic Egypt before the 25th Dynasty, snw nsw 'King's brothers' were not always real brothers or cousins in the biological sense, and may not have even been systematically family-related.

This observation leads us to acknowledge a fundamental and original feature of Kushite culture. This society, which had no prior scripture of its own before being exposed to Egyptian culture, was very adept at making use of the great richness of a foreign language in order to suit its specific needs. The elaboration of the sn nsw 'King's brother' title, made up of Egyptian words but without any parallel in Egyptian phraseology, is a perfect illustration of the Nubians' ability to create original concepts out of an imported vocabulary.

Barbara Ann Richter (University of California, Berkeley)

Sed Festival Reliefs of the Old Kingdom

The Sed Festival was the most important ritual of rejuvenation for the living king, appearing in monumental structures from the early Dynastic Period to the end of pharaonic history. An analysis of the changing placement of its scenes within Old Kingdom architectural contexts shows a continued importance as well as reflecting concomitant changes in royal ideology—an idea not yet fully explored for this era. In order to carry out this analysis, representative two-dimensional scenes and their placement within royal monuments were examined for eight kings: Narmer, Khasekhemwy, Djoser, Sneferu, Khufu, Sahure, Niuserre, and Pepi II. Despite the chance of preservation, evidence contained within the archaeological record seems sufficient to show the changing ways in which depictions of these rituals enabled the king's rebirth and perpetuated his rule in this life and the next.

Particular attention is paid to the placement of scenes depicting the king's ritual run—a key indicator of function within the architecture. Although depicted since the early Dynastic period, its role within royal mortuary contexts first becomes clear in Djoser's 3rd Dynasty Step Pyramid complex. Underground relief panels suggest that the king runs southwards, is reborn in the South Tomb, and is crowned in the Heb Sed Court. The 4th Dynasty's true pyramids, reflecting a greater emphasis on the king's connection to the sun-god Ra, created a different architectural setting; depictions of ritual runs on pillars before striding statues in the lower temple Sneferu's Bent Pyramid and courtyard scenes in Khufu's pyramid temple suggest that the king might have come forth from his statue niches and performed the ritual run in the temple courtyard. Clearer indications occur in the standardized 5th and 6th Dynasty pyramid complexes of Sahure and Pepi II, where reliefs suggest that the ritual run now took place in the pyramid temple's N-S transverse hall, leading southward to a rebirth in the satellite pyramid. The ritual run played a particularly important role in 5th Dynasty's sun temples, exemplified by Niuserre's at Abu Ghorab. The placement of Sed Festival scenes and texts in the chapel and corridor leading to the central obelisk suggest that the deceased king would have begun his ritual run in the chapel, proceeded to the obelisk for his rebirth, and concluded his ceremonies in the corridor. His identification as Ra's earthly manifestation meant that the performance of these rituals not only ensured the continuity of his kingship, but also the cyclical regeneration of the sun, thus ensuring the continuity of day and night.

Sed Festival rituals played an important role in the relief decoration of Old Kingdom royal mortuary complexes, eventually sharing space with an increasing emphasis on a solar concept of the king's afterlife, and even adapting their function to take part in the sun's renewal. Insight gained from a closer look at these reliefs in their architectural settings suggests that a similar approach for monuments of other eras may increase our understanding of this important festival's connection with changes in the ideology of kingship through time.

Gay Robins (Emory University)

*Interpreting the Decorative Program and Function of
Tutankhamun's Small Golden Shrine*

Ever since its discovery in the king's tomb, the small golden shrine of Tutankhamun has presented scholars with a puzzle. Although various interpretations have been put forward concerning its purpose and decorative program, none of these provides a fully convincing explanation as to how the shrine functioned within the palace context from which it almost certainly comes.

In this paper, I will argue that the shrine held a statue of the king that formed a focal point for the cult of the divine king in the palace. The ritual performer in the statue cult was the queen, who took on the role of the cosmic female principle through which the male was continuously renewed. The scenes on the shrine all

relate to aspects and roles of the divine king and to the interplay between the divine king and queen necessary to continually regenerate the divine aspect of the ruler.

The shrine is often thought of as being unique, but this may be an illusion arising from the fact that very few objects from palaces have survived. It is entirely possible that similar shrines relating to the cult of the divine king in the palace existed during the reigns of other kings.

Joanne Mary Rowland (Research Lab for Archaeology, University of Oxford)

The Minufiyeh Archaeological Survey of the Central Delta, 2005 to the Present

The Minufiyeh Archaeological survey was instigated in 2005 to address the issue of habitation, throughout prehistory and history, within the central Delta region. Until recently, many scholars believed that the region would have been too inhospitable to sustain settlement, however these beliefs had never been tested through a systematic survey of the area. In 2005 the Egypt Exploration Society's Minufiyeh Archaeological Survey commenced a program of ground survey, hand augering and geophysical research across the region to establish the spatial and chronological distribution of sites throughout Minufiyeh. In two seasons, 45 sites have already been placed on the map, the majority of which were previously unrecorded. In some cases substantial and well-preserved archaeological remains are still visible on the surface, and the sites visited ranged from those that would a) benefit from future excavations, b) benefit from drill-coring to establish the chronological range and nature of sites, and c) have no apparent surface signs of archaeology or indications of finds following discussions with villagers. This paper will present the results of the survey to date and discuss current hypotheses concerning site distribution in the region.

Donald P. Ryan (Pacific Lutheran University)

Pacific Lutheran University Valley of the Kings Project: Report of the 2006 Field Season

This presentation will summarize the activities of the recent field season which concentrated on the clearance of KV 27. Although the tomb and its contents suffered heavily from a number of destructive flood episodes, its design and contents remain intriguing.

Otto John Schaden (University of Memphis)

Valley of the Kings Tomb 63 (KV-63)

There are many aspects to the first 'new' tomb found in the Valley of the Kings since Howard Carter discovered Tutankhamun's tomb (KV-62) back in 1922. While the plan of KV-63 is essentially in line with other single-chambered non-royal tombs in the Valley, there are indications of several intrusions in antiquity. The lack of human remains (despite a number of coffins present) suggests that the "final" use of this tomb was an embalming cache.

In publications (available and/or "in press") we have called attention to the similarity of wares and other items to those from the Tutankhamun funerary cache found

by Theodore Davis roughly a century ago in KV-54. Furthermore, there is some evidence which suggests links with KV-55 and KV-62—thus leading us to suggest that the date of many of the KV-63 materials will probably fall within or very close in time to the era of Tutankhamun's reign. We will illustrate and discuss the materials most relevant to this suggested dating.

A word of caution, all the evidence expected from KV-63 is not yet available: of the 28 large storage jars in the chamber, only 12 have been opened and examined. Some key items from the remaining 16 jars (still sealed) will, we hope, enable us to find an even more precise date (or dates) for this aspect of the history of KV-63. Resumption of work in the field is planned for later this year.

Regine Schulz (The Walters Art Museum)

*CIPEG (International Committee of Egyptology) in ICOM
(International Council of Museums): Information Session*

The International Committee of Egyptology (CIPEG) in the International Council of Museum (ICOM) has been in existence for more than 35 years. CIPEG has more than hundred members in nineteen different countries. Many colleagues—members and guests from museums, research institutes, and universities—participate in the annual meetings. International collaboration is essential for many Egyptological projects and museums are important partners. The mission statement of CIPEG expresses this very clearly:

The Mission of CIPEG is to promote collaboration among colleagues for the study, preservation, and presentation of Egyptian collections, monuments and sites. In addition, it supports collections of Egyptian art and archaeology, including the heritage of the Ancient Sudan, with a special focus on smaller collections, within the framework of ICOM and in close co-operation with the International Association of Egyptologists (IAE). CIPEG also seeks to promote collaboration between museums, universities and research institutes. (Revised mission statement from September 2006).

The session will discuss the work of CIPEG, and will be of interest not only for colleagues working in museums, but also in the academic field.

Regine Schulz (The Walters Art Museum)

Khepereru - Scarabs. Thoughts on the Examination of Egyptian Scarabs

The paper is related to a very recent publication on the Egyptian scarab collection of the Walters Art Museum. It will present and discuss some several extraordinary pieces, as well as some questionable works. The presentation will focus on questions of the relation between icons and script as well as methodological problems associated with the examination of scarabs. Although not all scarabs are artistic masterpieces or objects of outstanding historical and religious relevance, they provide important information on both the official and popular culture as well as the Egyptian social

system over a long period. For this reason many scarabs deserve a more careful examination, which includes the identification and interpretation on the syntactic (form, type, layout, and style), the semantic (icons, script signs, motifs, and texts), and the contextual level (theme, program). While there is always a danger of over-interpretation in examining small objects such as scarabs, their interpretative potentialities are more often overlooked.

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

An Innovative Long-Term Loan Project

During the 1990's an innovative long term loan project involving Egyptian and Nubian antiquities was initiated between the Museum of Fine Arts, Boston, the San Antonio Museum of Art and the Dallas Museum of Art. This paper describes the project, illustrates some of the objects involved, and notes some of the discoveries made. The paper also points out the advantages such partnerships offer not only for the museums themselves, but also for the museum-going public and Egyptologists.

Annie Shanley (University of Memphis)

A Royal Glass Head from the Corning Museum of Glass

In 1979, the Corning Museum of Glass in Corning, NY acquired a four centimeter high solid glass head of an Egyptian king (79.1.4). The piece was first published by Sidney M. Goldstein in 1979, but since then it has not been studied in depth. This paper examines the physical properties of the glass head and attempts to identify the king portrayed. The paper also aims to draw attention to not only this particular piece, but to New Kingdom glass sculpture in general.

Glass sculpture was extremely rare in ancient Egypt. The glass head from the Corning Museum of Glass is one of only a handful of known examples of glass sculpture in the round from the New Kingdom. This particular piece, like the other examples of glass sculpture, would have been produced using lost wax casting, a technique borrowed from metalworking. The head was originally part of a larger figure, and has been broken away from the body at the base of the neck. The nemes headdress, uraeus, and false beard indicate this is definitely the head of a pharaoh. Based on the angle of the head in relation to the neck, it is certain this head was not part of a sphinx or a shawabti. It could have been part of a standing statue, but most likely it was a kneeling figure of a pharaoh.

The head is covered by a compact buff colored weathering product which is three to four millimeters thick. Over time, glass is susceptible to a very slow chemical attack by liquid and atmospheric water. During this attack, alkalis leech out of the glass and silica is left in the form of weathering product. The weathering product is unusually thick for Egyptian glass and obscures the medium blue glass of the head. To conserve the piece, the weathering product was consolidated using silane and B-72.

Based on artistic style, the Comring head certainly dates to before Amenhotep III. It is important to note that this head was produced before the establishment of the major royal glass factories at Malqata, Amarna, and Qantir. The uraeus is unique in that it coils seven times over the top of the head, and this may help to date the piece. Based on the overall shape of the face and the representation of the eyes and mouth, the head mostly likely depicts Tuthmosis III or Amenhotep II.

J.J. Shirley (University of Wales, Swansea)

The Beginning of the Empire: Viceroy, Viziers & the Amun Priesthood in the Early 18th Dynasty

The fledging 18th Dynasty begun by Ahmose was a time of military and political reorganization and consolidation that would eventually result in the New Kingdom becoming the most powerful period in Egypt's long history. According to van den Boom (Duties), the administrative changes enacted by Ahmose at the very earliest stages of his reign were designed to support a powerful and pervasive royal authority, and the offices of viceroy of Kush and vizier were a central feature of this. The rise of Amun and his priesthood is another important aspect of the early 18th Dynasty, and one which Ahmose and his successors likewise sought to promote.

While Ahmose initially chose men to fill the positions of viceroy of Kush and vizier, and likely several high posts within the Amun priesthood, the office holders were soon able to establish family dynasties that would last for several generations. Given the importance of securing a strong central kingship, how is it that these offices became hereditary? This paper reviews the connections, both political and familial, between the viceroys, viziers and various members of the Amun priesthood. It seeks to demonstrate the considerable role that heredity and nepotism played in the control of the highest positions within the early 18th Dynasty government.

Stuart T. Smith (University of California, Los Angeles)

"The Potter is Covered with Earth..." A Ceramic Workshop at Askut and the Organization of Pottery Production in Ancient Egypt

The Egyptians conquered Lower Nubia, the entire reach between the first and second cataracts, during the Middle Kingdom. The occupiers built an impressive series of thirteen fortresses that were staffed first with soldiers and then with colonists from Egypt. Occupation begins in the early twelfth dynasty at various sites, and the system was completed during the reign of Senwosret III (c. 1850 BC) with the construction of Uronarti and Askut. Changes in architecture, domestic pottery, and the appearance of elite tombs and stelae demonstrate that the Egyptian occupation shifted from rotating garrisons to settlements at the end of the twelfth dynasty (c. 1800 BC). For the most part, the ceramic assemblage at Askut and the other Nubian fortresses tracks well with pottery from Egypt, and it is clear from the ubiquitous presence of pottery made from marl clays that ceramic vessels were regularly imported directly

from Egyptian workshops in both Upper and Lower Egypt. Large scale pottery production of Nile Silt vessels, however, is attested in the Nubian colony at both Mirgissa and Serra East during the Middle Kingdom. Wasters and unfired fragments of Nile Silt vessels from Middle Kingdom, Second Intermediate Period, and New Kingdom contexts found largely in the Southeastern Sector at Askut point towards a complex system of production and distribution that included industrial workshops at major sites complemented by localized production on a much smaller scale to meet local demand. Additionally, a ceramic potter's wheelhead (as opposed to the wheel's stone pivots) from the Second Intermediate Period or late Middle Kingdom was recently identified in the Askut collection, the only one attested from Pharaonic Nubia or Egypt. Thus, although some pottery was imported, a significant amount, if not most, came from a ceramic industry transplanted to Nubia as a part of the colonial occupation.

Nigel Strudwick (University of Memphis)

True 'Ritual Objects' in Egyptian Private Tombs?

Among archaeologists, the term 'ritual object' has acquired something of a bad name, since there has been a tendency to apply it to an artifact of uncertain purpose used for an unknown religious function.

The purpose of this paper is to examine some possible true candidates for the term 'ritual object', which have been discovered in the 18th dynasty burial of Senneferi at Thebes (Theban Tomb 99, University of Cambridge excavations 1992-2002). The objects include models of adzes and other items used in the Opening of the Mouth ceremony. The paper will present the material and suggest how they can be linked with this particular ritual, and will also present the ongoing results of a wider search for other similar items which have mostly not been recognized for what they really are.

Elaine A. Sullivan (Johns Hopkins University)

Getting to the Bottom of the Bowl: An Analysis of the Ceramics from the City of Thebes, Behind the Mut Temple, Luxor

Following three seasons of excavation by a Johns Hopkins University team in the urban area south of the temple of the Goddess Mut (Luxor), an analysis of the ceramic material uncovered was conducted. The pottery in this area was identified as dating to the Late New Kingdom, the Third Intermediate Period and the early Late Period, and was linked in the first two periods with architecture. This material, originating in the urban areas likely outside of the Mut Temple Precinct's New Kingdom enclosure wall, adds to the field's growing corpus of pottery from city life.

This paper will discuss the forms found in each ceramic phase, the methods utilized for their quantification and analysis, and the use of techniques developed by New World Anthropologists for assigning possible vessel function. Finally, it will address how the ceramic analysis impacts the interpretation of the site during the periods represented.

Lisa Anne Swart (University of Stellenbosch (RSA))

The Relationship and Interaction Between Private Individuals and Deities in Thebes During the 21st Dynasty

This paper presents a detailed examination of the relationship and interaction between private individuals and deities in the funerary iconography of the 21st Dynasty in Thebes. In the representations of this period, the non-royal deceased become active participants in the afterlife. They are constantly represented in the company of gods, a prerogative that was previously retained strictly for royalty. In these scenes, they are no longer the humble, passive bystanders of the earlier periods relying on the intercession of the king. Here, the deceased place themselves in the direct presence of the gods. They are often represented with a divine escort who leads them by the hand towards an enthroned Osiris. Thus, making the deity directly responsible for their regeneration and well being in the afterlife. During the 21st Dynasty, the monarchy had become a completely political organization that was required to concentrate all its efforts on maintaining power. The king was no longer a mediator between the gods and the people, which meant that private individuals were required to address the deity directly, or a lesser-known god as the intermediary. Therefore, the power over the fate of the deceased lay in the hands of the deities, representing a shift of authority away from the pharaoh, whose clergy stripped the king of an ever-increasing number of rights.

The iconography and accompanying text indicates further that the deceased viewed themselves as deities, and after death became identified with Osiris. The act of creation was also no longer deemed off limits to private individuals. To mention a few examples, the deceased took a fully functional role as one of the occupants in the solar barque, traveling in the company of gods such as Thoth and Khepri, and in the scene with the Great Serpent on the Double Stairway; they became the great god emerging from primeval chaos. In the papyri that represent the Litany of Re from the 18th Dynasty royal tombs, the newly regenerated deceased passed through an endless number of transformations that were understood as multiple creations of the great god, Osiris and Re. In certain examples, the deceased themselves are literally depicted as one of these mummiform transformations of the great god.

It is noted that there is a propensity to amass a large number of divine symbols and actions that fulfilled a need for protection and support. For example, the deceased are represented being lustrated by one or more deities. In one manuscript, the flanking deities, Thoth and Re-Horakhty pour ankh-signs over the deceased. Here it is evident that the private individuals explicitly appropriated cultic acts that belonged solely to royalty.

Finally, it can be seen how the interaction and relationship between the private individuals and deities is reinforced by the method of representation whereby the age-old artistic canons dealing with status, scale, proximity and gender differentiation were discarded. This

is especially evident in the representation of the deceased on the same scale, baseline and hairline as the deities, and in one specific case, is depicted larger.

Kasia Szpakowska (University of Wales, Swansea)

Pinch-pots and Diaper Rash: Early Childhood in Lahun

The lives of infants and toddlers in Ancient Egypt is a topic that is not often explored in any depth-for good reason. The preponderance of the surviving textual evidence is focused on the lives of adults, with most references to infants usually set against a mythological backdrop featuring the infant Horus or at best the pharaoh. Modern urban myths concerning childbirth and infancy creep into the scholarly discourse and influence our perceptions of these issues in the ancient world. However, the few settlements that have been excavated provide us with the best evidence for understanding the earliest childhood years.

This paper will focus on reconstructing infancy in the Late Middle Kingdom town of Lahun. A reconsideration of the archaeological evidence, new publications of the texts, and recent excavations at contemporary sites, combined with a judicious application of ethnography (particularly in terms of infant behaviour) may allow us to better understand these usually invisible individuals. Some of the issues to be addressed include infant mortality, feeding, teething, weaning, and learning. Understanding early childhood is important, for it is by means of the young that a culture's beliefs, embedded social values, and norms of behaviour are transmitted through the generations.

Francesco Tiradritti (Italian Archaeological Mission to Luxor)

A Cylinder Seal with the Name of Peribsen Inside the Cartouche

In 1997 the Civiche Raccolte Archeologiche of Milan acquired a lot of antiquities from the Egyptian collection of the Studio Biblico Francese of Jerusalem. Among the other items there was a cylinder seal engraved with the name of the 2nd Dynasty king Peribsen. It is one of the earlier (if not the earliest) attestations of the writing peculiar to an Egyptian sovereign writing his name inside a cartouche. The study of the Peribsen cylinder seal involved a full reconsideration of his reign and, broadly speaking, of the last part of the 2nd Dynasty. The paper proposes an interpretation and reappraisal of that period under the light of an analysis of all available documents from a propagandistic point of view. Under this perspective the most common interpretation of Peribsen as a Sethian usurper appears no longer sustainable.

Steve Vinson (State University of New York, New Paltz) and Eugene Cruz-Uribe (Northern Arizona University)

Demotic Graffiti in the Valley of the Kings

The 20th-Dynasty tombs in Luxor's Valley of the Kings contain approximately 250 Demotic graffiti, which remain largely unpublished and unstudied. In the summer

of 2005, with support from the American Research Center in Egypt through its Antiquities Endowment Fund, as well as from the State University of New York and Northern Arizona University, Steve Vinson of SUNY-New Paltz and Eugene Cruz-Uribe, then of Northern Arizona University, began a project to record and translate these graffiti, using digital photography and computer-based drawing. With this presentation, we describe our epigraphic method and summarize the results of our two field seasons to date.

Cory Wade (Santa Clara University)

Starry Savior: The Sacred Role of Nut in the Tomb

Ancient Egyptian beliefs about the afterlife were often expressed simultaneously in iconographic and linguistic form. Funerary literature was regularly accompanied by graphic art, a dualistic format well suited to Egyptian culture: image and text together composed the worldview. While both textual references to and images of the goddess Nut appear in mortuary artefacts from the Old Kingdom to the Late Period, the images should be understood as cosmological statements paralleling the texts rather than as visual ornamentation for the literature. Depictions of the goddess Nut on funerary artefacts—from papyrus books to linen wrappings to wooden coffins to stone sarcophagi—are never merely decorative. Although they are stunningly beautiful, these images are as potent in religious content as they are rich in aesthetic value. Mortuary portrayals of Nut were undoubtedly designed to create an environment of visual appeal for the deceased (and the living), yet these funerary depictions were primarily intended as an assertion of religious truth rather than as an expression of artistic beauty.

As Mistress of the Sky, Nut is often portrayed swallowing the sun at nightfall and then giving birth to the sun at daybreak. What happens to the solar deity between dark and dawn is at the very center of Egyptian religious belief: every 24 hours, Great Re travels through the body of Nut to undergo a metamorphosis, a journey from certain death to certain life. Although the god's vitality has been entirely depleted by nightfall, Re will nevertheless emerge at daybreak restored, invigorated, and again youthful.

This paradoxical renewal is accomplished through Nut, the universal matrix, within whose womb a miraculous, death-defeating transformation takes place. Through no feat of his own, the dying Re receives new life from the mother of the gods, she from whose womb was born Osiris himself, the very embodiment of resurrection.

Since celestial and terrestrial events were closely intertwined in Egyptian cosmology, the death and resurrection of the sun was linked to the death and resurrection of other beings. The Sky Mistress took into her own body the dying sun each twilight, transformed and renewed him in her womb, and bore him back into the world at dawn. Just as Nut provided rebirth to Re in the West, so could she provide new life to the human soul, identified with Osiris, in the coffin. The womb of Nut turned death to breath in the tomb.

The reason that portrayals of Nut were so ubiquitous in Egyptian funerary artefacts from multiple periods is, based on her key cosmological role, clear indeed: If the Sky Mistress could save Great Re on the Western horizon, she could save the Osiris in the tomb. The starry body of Nut, appearing again and again over the course of not centuries but millennia, was an iconic assertion of an enduring Egyptian idea: cosmic renewal.

John J. Wall (Independent Scholar)

The Cause of the Third Intermediate Period

In 1924 T. Eric Peet (JEA 10 (1924), 116-127) wrote that “It is customary for historians of Egypt to dismiss the Twentieth Dynasty in a few pages as a period of decline ending in complete disaster.”

However, in the early 20th Dynasty Egyptian kingship was at a high point. After the confused period at the end of the 19th Dynasty the two lands were united and Ramesses III had defeated the greatest threats since the early 18th Dynasty had expelled the Hyksos, conquered Nubia and the Levant and made Egypt the greatest power in the region. More than three hundred years after the founding of the New Kingdom Egypt was strong and Medinet Habu celebrated the achievements of Ramesses III.

But in Year 10 of Ramesses IX the king and the High Priest of Amun were portrayed the same size at Karnak and before the end of the dynasty High Priests had become pharaohs and the Levantine and Nubian possessions were lost. So what went wrong?

To determine the events leading up to Year 10 of Ramesses IX it is necessary to look at the dynasty in detail which results in a modified structure and facilitates the following:

- (1) Explanation of the doubling and subsequent reduction of the Deir el-Medina workforce.
- (2) Dating of the Medinet Habu “Parade of Princes.”
- (3) Explanation of the omission of Ramesses V from the Medinet Habu “Parade of Princes.”
- (4) Explanation of the Egyptian withdrawal from the Levant.
- (5) Establishment of the 21st Dynasty.

Elizabeth Waraksa (Johns Hopkins University)

The Ptolemaic Oinochoai: A Reassessment

The corpus of Ptolemaic oinochoai or “Queens’ Vases,” consisting of some 300 vessels and fragments, present a number of difficulties in interpretation. Made of faience, a typical Egyptian material, but exhibiting Greek form, iconography, and inscriptions, the objects reflect the blending of cultures in Alexandria in the 3rd century BCE, and are traditionally interpreted as ritual vessels utilized in the Ptolemaic ruler cult. However, several questions remain to be answered about the function of these intriguing vessels.

First, the provenance of the vessels raises serious questions about their presumed function: If the oinochoai were used in the ruler cult, how can we account for their excavation from cemeteries? In addition, numerous Queens' Vases have been found in Mediterranean locales far from Alexandria. We must therefore ask what the function and significance of the vessels was for users outside of the Ptolemaic royal city.

The inscriptions on the vessels also present difficulties. The text frequently links Ptolemaic queens with Greek and/or Egyptian goddesses, but it is unclear how we are to understand the interplay of text and image on the oinochoai. If goddesses such as Tyche and Isis are invoked, are the women depicted on the vessels to be understood as deities themselves? If they are, what can this identification tell us about the function of the vessels, and about religious beliefs in Alexandria and beyond?

This paper will endeavor to answer the above queries through a detailed study of the vessels' iconography and inscriptions, as well as a close examination of their manufacture, in order to suggest a more cohesive reading of these enigmatic objects.

**Daniel Martin Warne (State University of New York,
Potsdam/American University in Cairo)**

A Tomb in Context: The Journey of Kagemni Through the Cosmos

The intent of this paper is to suggest a possible relationship between the iconographic depictions in private Old Kingdom mastaba tombs, such as that of Kagemni and the Pyramid Texts. Given our current knowledge of the relationship between artistic depiction and religion, it is possible to infer a peripheral as well as a plausible deeper symbolic meaning displayed iconographically. Using this information it is possible to examine each scene, or the entire composition, representing a complete concept; in the case of Kagemni's tomb, the resurrection or regeneration of the deceased as he passes into the netherworld. Further, this interpretation can be applied on a wider scale to demonstrate the relationship and meaning behind both funerary iconography and texts, as well as reflect the relationship between the king and the elites of the time. This evidence will challenge and advance traditional interpretations of Egyptian scenes during the late Old Kingdom at Saqqara.

Eric Wells (University of California, Los Angeles)

The Papyrus MacGregor Amulet Table Reconsidered

Funerary religion in the Greco-Roman period is marked by the increasing tension between continuity and innovation. As Riggs has shown in her recent study (Christina Riggs, *The Beautiful Burial in Roman Egypt*, 2005, 35), the funerary art of this period was not simply "a static repetition of earlier forms, but an ongoing development, adapted to suit the needs of individuals and communities in the changing social, and physical, environment of Roman Egypt." This ongoing development and innovation resulted in the creation of distinct regional funerary traditions and variations.

For example, in the Late and Greco-Roman period Akhmim was home to a distinct funerary tradition. There was a unique Book of the Dead tradition (Mosher, *The Papyrus of Hor* (BM EA 10479): with *Papyrus McGregor: the Late Period Tradition at Akhmim*, 2001), a local style of coffin production and decoration (Riggs, *Ibid.*, 2005), as well the seemingly localized Book of the Ba and a distinct corpus of Demotic funerary and mortuary texts. In my paper I will focus on the papyrus Macgregor, a contemporaneous Book of the Dead, a product of this local tradition.

The papyrus MacGregor has many interesting qualities. Chief among these is what has been traditionally interpreted as a table of 75 amulets, complete with names and depictions, on its verso. Despite its importance, this table has yet to be thoroughly examined since it was initially published by Capart (*ZAS* 45, 1908, 14-21). My study shows that the inclusion of this unique table on a Book of the Dead verso was not the product of random scribal whimsy, but rather a sophisticated attempt to deal with the changing nature of funerary practices in this period. Such an analysis will further show that what has traditionally been viewed as an amulet table is in fact an object table similar to the object friezes which have been found on sarcophagi of various periods.

Willeke Wendrich (University of California, Los Angeles)

Kom Aushim, KomK, and KomW: Rescue Excavations, Preservation, and Site Management in the Fayum

Recent archaeological work in the Fayum has brought spectacular new information to light on the Fayum Neolithic, as well as the Greco-Roman period. A team from the University of California, Los Angeles and the Rijksuniversiteit Groningen (the Netherlands) has recovered important new data on ancient subsistence economy and agriculture, while working almost literally in front of the plough. The desert landscape of the Fayum is increasingly in danger of destruction by large scale industrial and agricultural development. The type sites for the Fayum Neolithic are under serious threat, while recent work has shown that their potential to yield new information is enormous. The UCLA/RUG team is involved in a large scale survey and excavation project in order to preserve and study these important remains. Results from the 2006 excavations provide a diachronic depth to the Fayum Neolithic which has been lacking so far. Based on these results it can be demonstrated that the large Neolithic settlements of Kom K and Kom W were functioning in an increasingly arid period, which required constant adaptation to new circumstances.

Preservation and site management are also key features of the UCLA/RUG project in the Greco-Roman site of Kom Aushim/Karanis. 2006 saw the start of a site management project for this vulnerable earthen architecture site. The work was supported by a grant of the Antiquities Endowment Fund, administered by ARCE. Based on the work of past seasons a position paper has been composed which outlines the necessary degradation studies and measures required to protect the remains of the ancient town of Karanis. Part of the measures will be geared to enhance the experience of visitors, while at the

same time limiting the damage done by uninformed tourists, guards and policemen. Routing and evocative explanations of the complicated stratigraphy, site functionality and daily life of a Greco-Roman Egyptian town will make the site more comprehensible to visitors. One of the tools developed for research purposes is a virtual reality model of Karanis. The model will also be used as an instrument for site management and at the same time, provide a reconstruction of the town's development over time. The archaeological research in Karanis focuses on aspects which have barely been touched upon by previous excavators of the site. A methodical excavation strategy, geared to a thorough analysis of the stratigraphy and analysis of all, finds from these well defined contexts, form the back bone of a reassessment of Karanis. Emphasis is put on archaeobotanical, zooarchaeological and other organic remains, which have been preserved in excellent condition and provide important insights in the spatial and diachronic development of Karanis.

Jennifer T. Westerfeld (University of Chicago)

The Vocabulary of Sacred Space in Documentary Papyri from Byzantine Egypt

In Christian literature from Byzantine Egypt, authors used a wide array of terms to describe the sacred spaces of their pagan predecessors and contemporaries, so that a "temple" in one text might become in the next a "place of making sacrifices to Satan and worshipping and fearing him." The vocabulary used for Christian sacred space shows a similar range and flexibility; at times authors clearly sought to differentiate themselves and their holy places from those of the pagans, while at other times they seemed to accept overlap and ambiguity in their choice of terminology. This paper will consider the other side of the page, as it were: the vocabulary used for sacred space when it appears, not in literature, but in the documentary papyri of Byzantine Egypt. Drawing on Greek and Coptic sources such as wills, leases, and deeds of sale, it will be possible to assess the basic working vocabulary of sacred space used in business and legal contexts; this vocabulary can then be compared with the descriptions of space which appear in literary sources. Such a comparative analysis will add greater nuance to our understanding of the position sacred space, pagan and Christian, occupied in the thought-world of the early Egyptian Christians, an understanding which, at present, remains heavily based on literary evidence.

Terry Wilfong (Kelsey Museum, University of Michigan)

*An Egyptian Funerary Ritual of the Roman Period:
Papyrus Stevens in the Toledo Museum of Art*

Papyrus Stevens (Toledo Museum of Art 27.71) is an unpublished Egyptian funerary papyrus made for a woman named Tamesia, daughter of Tashenanouf. Although acquired in Cairo for the Toledo Museum of Art in 1927 (with the help of Wilhelm Spiegelberg and Caroline Ransom Williams), the papyrus almost certainly originally came from Thebes. The drawing style, composition, palaeography and onomastic information suggest a date in the second century CE, when Egypt was under Roman

rule but when Egyptian religious practice and afterlife beliefs still survived. The papyrus is nearly twelve feet long and almost ten inches high; it preserves the remains of a protective outer strip, six columns of hieratic text with vignettes and then a long vignette of a judgment scene that takes up nearly two thirds of the papyrus. The contents of this papyrus are not precisely paralleled elsewhere, but contain a unique amalgam of passages of the Book of the Dead and other, later funerary texts. This paper will present the papyrus and discuss its date and contents.

Amy Margaret Wilson (University of Bristol)

From Tradition to Trend: The Development of a Tanite Repertoire of Mortuary Texts (21st-22nd Dynasties)

Throughout the Egyptian dynastic period, the tomb not only functioned as the final resting place for the deceased, but also constituted an embodiment of the alternate cosmos of the afterlife. Such a concept is demonstrated by the emergence of different prototypes of tomb design that characterized different respective periods, as well as the variety of placement of mortuary texts throughout the tomb. While much attention has been given to the tombs of the Old, Middle, and New Kingdom eras, the tombs of the Third Intermediate Period have yet to be as thoroughly investigated.

In the tradition of the late Ramessid antecedents in the Valley of the Kings, the initial royal tombs at Tanis followed the traditional selection and deployment of mortuary texts in which the tomb served to represent a model of the cosmos. Yet shortly thereafter the selection of mortuary texts turned in favor of popular vignettes from the Book of the Dead, as found in various contemporary sources (i.e. papyri and private tombs). Both the selection and deployment of mortuary texts within these tombs constitute a distinct repertoire of mortuary texts unique to the site of Tanis. This paper details the selection of specific mortuary texts that comprise the Tanite repertoire as well as the cosmological and latent concepts associated with those very texts.

Kei Yamamoto (University of Toronto)

Conical Offering Vessels from Middle Kingdom Abydos

In the winter of 2005-2006, the Pennsylvania-Yale-IFA Expedition carried out a small-scale reinvestigation of the northeast end of Abydos North Cemetery. During the Middle Kingdom, this area, which was known as the "Terrace of the Great God," was used extensively for the construction of numerous non-royal memorial chapels, in which countless commemorative stelae were erected. A preliminary report of the season was presented at the ARCE Meeting at Newark in April, 2006. This year's paper is a follow-up to last year's paper and focuses on one particular type of pottery that is ubiquitous at the site. The pottery in question is the crudely manufactured, medium-sized, roughly conical vessel, which will be called "offering cone" in the present paper.

The offering cone is extremely common at North Abydos, not only at the Terrace of the Great God but also in much of the rest of North Cemetery. Nevertheless the treatment of this type of vessel in earlier publications of the site has been rather

superficial (and sometimes wrong). It is my opinion that the distinct appearance and the sheer abundance of this pottery type at the site alone make a more thorough study worthwhile. The present paper presents my research regarding the forms and wares of the Middle Kingdom offering cones from North Abydos, as well as a comparison with similar vessels found at other archaeological sites.

**Robert M. Yohe (California State University) and
Maury Morgenstein (University of California, Berkeley)**

*Saving Hibeh: A Report on Recent Preservation
and Conservation Efforts at Tell El-Hibeh*

An active research program at Tell El-Hibeh under the joint leadership of Carol Redmount and Maury Morgenstein from the University of California, Berkeley has been underway since 2000. El-Hibeh, like many archaeological sites in Egypt, is continually threatened by looting activities and the encroachment of an ever-expanding local population. In 2006, the authors received a grant from the American Research Center in Egypt to address a number of preservation issues at the site that included the salvaging of disturbed human remains, the documentation and stabilization of several endangered features, and the development of an onsite mummy curation facility designed to accommodate numerous mummies recovered in previous salvage efforts at the site. This presentation will outline and summarize the results of the various preservation activities of this past season and discuss the importance of continuing conservation efforts at this important archaeological site.

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