

Virtual Lecture Transcript:

Does the Past Have a Future? The Work of the Theban Mapping Project By Kent Weeks Saturday, January 30, 2021

David A. Anderson:

Well, hello, everyone, and welcome to the third of our January public lecture series. I'm Dr. David Anderson, the vice president of the board of governors of ARCE, and I want to welcome you to a very special lecture today with Dr. Kent Weeks titled, Does the Past Have a Future: The Work of the Theban Mapping Project. This lecture is celebrating the work of the Theban Mapping Project as well as the launch of the new Theban Mapping Project website, www.thebanmappingproject.com. Before we introduce Dr. Weeks, for those of you who are new to ARCE, we are a private nonprofit organization whose mission is to support the research on all aspects of Egyptian history and culture, foster a broader knowledge about Egypt among the general public and to support American-Egyptian cultural ties. As a nonprofit, we rely on ARCE members to support our work, so I want to first give a special welcome to our ARCE members who are joining us today. If you are not already a member and are interested in becoming one, I invite you to visit our website arce.org and join online to learn more about the organization and the important work that all of our members are doing. We provide a suite of benefits to our members including private members-only lecture series. Our next members-only lecture is on February 6th at 1 p.m. Eastern Time with Dr. Mohamed Kenawi of the University of Leicester and Dr. Cristina Mondin of Padua University who will be presenting on the Rosetta Project: Change in Action at Amasili House. Our next public lecture is on February 4th at 1 p.m. Eastern Time and is a special lecture in honor of Norma Kershaw. It will be given by Dr. Aaron Burke of UCLA who will be presenting Egyptian Rule and Canaanite Resistance as Seen from Jaffa. Our members also receive a reduced admission to our annual meeting as part of their member benefits which this year, again, will be held virtual. The dates for the meeting are April 22nd through 25th, so mark your calendars. Registration will open in mid-February, and we hope we will see you all there for a great couple days of papers on all aspects and all time periods of Egyptian cultural heritage. I want to take a moment to thank all of the very dedicated individuals who have made the new TMP website such a success. Our team was headed by Sally Sabbahy in ARCE's Cairo office and included staff from ARCE, the Theban Mapping Project offices of American University in Cairo and Teal Media, our website-development consultants. To all of you, thank you for your tireless efforts over these past several years in making the new website such a success. Now I'm very pleased to introduce to you Dr. Salima Ikram who is a distinguished university professor, an Egyptology-unit head at American University in Cairo who will introduce our speaker today.

Salima Ikram:

Thank you so much, Dave. It gives me great pleasure, and it's a great honor to introduce Kent. I, in fact, came to study Egyptology at the American University in Cairo as a year abroad from Bryn Mawr, and it was Kent who got me involved with ARCE, and he said, "Oh, you must go across the road and join up at once," and so I promptly trotted across the road and became a member of ARCE. Kent has had a very distinguished career. He got his undergraduate. He studied at the University of Washington. His PhD was from Yale University, and then he set off and started to work quite speedily and immediately at The Metropolitan Museum of Art in New York. Subsequently, he has held positions as the director of Chicago House and also as professor at University of California at Berkeley and then most recently at the American University in Cairo, which is where I met him and from where he has retired much to our chagrin, but he continues to direct the Theban Mapping Project, and I will not tell you much more about it, but this is one of the most fantastic things that has happened to the Valley of the Kings, and I am also very grateful to ARCE and to Teal to be able to put the results of a lot of this research back online for everyone to look at and learn from, and I'd like to thank the staff of the TMP, obviously the staff of ARCE, Teal Media and particularly Sally Sabbahy who was fantastic in all of her mothering as through through this whole thing and Clara and Ella Wright and Bianca van Sittert and, of course, Dave and the ARCE board. So I would like to now introduce, without further ado, the man who actually started all of this and gave us the Theban Mapping Project, Dr. Kent Weeks.

Kent Weeks:

Thank you very much, and welcome, everybody. What I'd like to do today is, in rather informal fashion, give you an overview of what that Theban Mapping Project has been doing in the 40-plus years of its existence, where we stand at the moment and what we hope to do in the immediate future. I'd like to talk also briefly about a detour that we took for a number of years, the excavation, the clearance of KV5, a tomb of the sons of Ramesses II which was one of the most exciting parts of our ... unanticipated parts of our project. I'd like also to talk about the Egyptian archaeological database that we've established in order to make possible the work to ... well, establish I guess an existing condition report for the monuments at Thebes, and then I'd like to talk briefly about the archive and the library that we have established in Luxor, a place where we can put all of the material that we have gathered in a way that makes it accessible to all and sundry, whether they are amateur or professional Egyptologists, and last but not least, I would like to pay particular attention to the development of the "Atlas of the Valley of the Kings" and to talk about the reincarnation of the Theban Mapping Project's website, which after a long period of lying fallow is now back up online thanks to the American Research Center in Egypt. I suppose arguably the Theban Necropolis is one of the richest and certainly one of the most famous archaeological sites anywhere in the world. That said, it's not particularly big. If you measure it from north to south, roughly north to south as the Nile flows, it's only about 4 or 5-kilometers long, and at its widest point,

it's only about 3-kilometers wide, and yet within this area are materials that date all the way back to the Middle Paleolithic and continue almost without interruption, at least without interruption in the geological sense of the term, into the early Christian period, but the Theban Necropolis is best known, of course, for the materials from Egypt's New Kingdom, Dynasties 18, 19 and 20, period roughly from 1500 to 1000 BC. Here along the edge of the cultivation we have several dozen memorial temples that were built for the pharaohs of the Egyptian New Kingdom, and slightly to their west, we have the Tombs of the Nobles, perhaps 1,000, probably more tombs that were dug and decorated for members of Egypt's bureaucracy, its priesthood and minor members of various and sundry other social institutions. In addition to that, there are villages, shrines and from later periods Roman temples, Christian monasteries, well, you name it. It's chockablock this area with every conceivable kind of archaeological remain. One of the problems that has been fate confronting this area is the problem of preservation. Lying adjacent to an agricultural land means that any low-lying archaeological sites are affected by the groundwater, and unfortunately, by the luck of the draw, there is no more common or more successfully grown a crop in this area than sugarcane, and sugarcane is one of the most water-intensive crops you can possibly grow. When the Aswan Dam was built, what had been a 3 or 4-month flooding of the fields each year when the Nile rose is now a 12-month-a-year event. The field ... The groundwater in the fields has risen dramatically, and, of course, it has had a deleterious effect on the foundations of the memorial temples that lie along the edge of the cultivation, weakening some of them to the point that they have collapsed. The groundwater has had an effect on the Tombs of the Nobles adjacent to them, and the humidity generated by these fields and by their irrigation has had a much broader effect on the decorated walls that they contain. In addition to that, sugarcane after being harvested is generally burned. The fields are burned in order to refertilize the fields, the soil, and the result of that is the production of an acrid smoke that does serious damage to both the plaster and the pigments that are used in the decoration of these monuments. In addition to this, the monuments at Thebes have been affected by other things as well. The Valley of the Kings, yet another part of the Necropolis and certainly the most famous part of it, has been spared problems of water damage, groundwater damage because it is at a higher elevation, but it is affected by torrential rains which in these periods of climate change seem to be coming more frequently. Rainfall hits the Valley of the Kings and often goes through fractures and fissures in the hillside to affect the tombs below. More significantly over the last 200 years ... I would not call it archaeological excavation. Let's call it pot hunting. Digging for treasure was characteristic of what went on in the Valley of the Kings for about 8 months of the year, summer excluded, people looking for treasure, for gold and jewels, and the Valley of the Kings certainly became famous for producing both, that especially after the discovery of the tomb of Tutankhamun. The theft of antiquities has continued even after the early 19th-century digs, such as the one we're looking at here. As recently as 1980 such theft has occurred. This is a photograph of a wall in the tomb of Thutmose III. Look at the three figures on the right-hand side. I took this photograph in 1980. The figures look to be in pretty good condition. There they are

again in another photograph I took 2 years later in 1982, and you can see that someone had managed to break into the tomb unseen and hack out the figure of the goddess. Now this if it were taken away, sold in Europe, it probably would fetch a very handsome price, today several hundred thousand dollars. Fortunately in this case, it was discovered before it could be carted off but not before damage was done. There's a more serious and more recent problem that has arisen too. We've talked about rainfall, rising groundwater and theft, but even more obvious in the area is tourism. Over the 50 years that I've been visiting Luxor and the West Bank, I constantly hear tourists walking back from the valley using such adjectives as awesome, magnificent, amazing, stunning, staggering, [foreign]. It's all of those things, but unfortunately I'm also hearing such phrases as unstable, damaged, vandalized, defaced, overcrowded. When I began work in Luxor in the 1970s establishing the Theban Mapping Project, our objective was very simple. We wanted to make a map of what the Valley of the Kings and the Theban area generally contained. Our work began with the Valley of the Kings because we couldn't just start in the middle of the Theban Necropolis and say, "Okay, we're going to do everything." We had to have a well-defined goal in order to hone our skills, set precedents in terms of the kind of surveying we would do and decide basically on what the purpose of the archaeological survey would be. We decided we would work in the Valley of the Kings. There were several reasons for this, one of which is the overcrowded conditions brought about by tourism. Now when I first came to the valley in the early 1960s, I suspected I was one of about two dozen tourists who came there during that day. Several years ago, before COVID and political instability in Egypt had taken their toll, we were averaging 9,000 tourists a day in the Valley of the Kings, all of them coming or most of them coming in tour buses like this. Our project worked with the antiquities organization to move the parking area for these buses further away from the Valley of the Kings, so that neither their vibrations nor their exhaust would do damage to the tombs in the valley proper, and we put in an electric tram line, not a terribly attractive one but a tram line nonetheless, that would carry the tourists up to the valley. Of course, the problem didn't end there because this, again several years ago, meant that we would have thousands of tourists, so many that they couldn't possibly be accommodated in tombs that certainly were not designed for a lot of visitors. We would have hundreds of tourists standing in lines like this out in the noonday sun. Their brows covered in sweat, bottles of water with them waiting for an hour or even more to get into a tomb, and what happened when they got into the tomb? Well, the crowds were just as intense, and people were tired and hot, their sweat, their body temperature raising the temperature and humidity in the tomb, something that would do serious damage, has done damage to the walls and the pigments on those walls. In addition, these tourists were bored, standing around waiting to move step-by-step into a tomb about which they probably didn't know very much in the first place, and while they were waiting, they would look around and lick their finger and rub the wall and turn to their wife or husband or friend and say, "Look, the paint comes off." This was the kind of damage we were trying to prevent. Making an archaeological map of the Valley of the Kings, we thought, might be the first necessary step to develop plans to protect the tombs. Without a plan, we'd be very hard put to

decide how the tourists could be distributed, where they ought to go. Without maps and plans, we couldn't decide how best to deal with them in the tombs, and the plans that we had available at this time, this is back in the 1970s, were simple ones from the 18th century like Richard Pococke's drawing on the left or the more accurate but still not very accurate plans of Richard Lepsius or the "Description de l'Égypte" here from the 18th century on the right. There were better plans done in the 1920s, a French plan by [Indistinct], a series of survey of Egypt maps, but they didn't show tomb interiors. The accuracy of the survey wasn't particularly good, and in any case, they were by no means complete, and so the first thing we did when we decided to begin work of the Theban Mapping Project was to lay out a grid network. We wanted to have a grid across the Theban Necropolis that would allow us to precisely locate each and every part of the archaeological treasures that were located here. I want to pause ever so briefly just to say thank you to the people who designed that grid network, David Goodman, surveyor from California shown here. The late David Goodman was the founder of this part of our project. He was ably assisted by Ted Brock, Catharine Roehrig, Walton Chan and several other people. We've had about 200 people working on our project over the years, but these four people were among the founders of the survey, and the control traverse that they laid out over the West Bank and the topographic map that they were able to draw has not only made it possible for us to develop plans for the management, the proper management of Thebes but to make it possible for our colleagues to work more accurately and more efficiently. By the way, the network of the grid network and the plans that we drew are remarkably accurate. They're not like the plan of Richard Pococke's. If we tell you that a line on this map is exactly 1-mile long, you may be assured that it is less than 1 inch of being exactly 1 mile. If we tell you it's 1-kilometer long, we can be assured that it's less than 1 centimeter of being exactly 1 kilometer. With the grid network and the topo maps that David and the others had laid out, we were able to generate a three-dimensional map of the Valley of the Kings, not only a map of the surface of the valley but also detailed plans of the tombs that it contained. This made it possible for us not only to study the tombs and their architecture. It made it possible for us to determine a number of other things as well. For example, here is a tomb plan. This is the tomb of ... This is tomb KV3, the tomb of Ramesses III in the Valley of the Kings, and as you can see, it's really typical of the map sheets that we drew, published in our "Atlas of the Valley of the Kings." At the top, there's a tomb plan. There are cross-sections and elevations and an axonometric drawing of the tomb below. I'll talk more about these plans later when we talk about the Valley of the Kings atlas. Being a three-dimensional map not just of a single tomb, plan of a single tomb, but of the entire necropolis, we can also show how one tomb articulates with others. Here, for example, is KV9, the tomb of Ramesses V and VI. You will notice over on the left that below the entrance of this tomb is another tomb shown in lighter line here. That's the tomb of Tutankhamun. In the middle of the plan, you will see another tomb drawn below it. You can see in cross-section in the middle of this sheet the chamber of the other tomb. That's the tomb of Horemheb, and over on the far right more or less above the burial chamber of KV9, you can see chambers of KV12, and you will note, in fact, that in the digging of

KV9 the ancient quarrymen managed to break into one of the chambers of KV12 above them. They plastered it over and continued on their merry way. This kind of information is very interesting and important not only in terms of tracing the development of the Valley of the Kings but also in terms of tracking how the tombs within the valley grew and why they grew and why they were located within the valley where they were. We've been able to produce drawings like this that show how during the New Kingdom the plans of royal tombs in the Valley of the Kings changed from the very elaborate and complex plans of Dynasty 18 to the straight shots heading down at a steep angle of Dynasty 19 to the smaller, shallower tombs of Dynasty 20. The grid network, the plans that we had drawn made it possible for us to do a number of things that we thought would better allow tourists to have a fine time in the Valley of the Kings but in a less intrusive, less destructive way. For example, we were able to design signs which were laser printed on aluminum sheets in order to ensure that they would survive the heat and intense sunlight in the Valley of the Kings, and these were placed in front of each tomb that tourists were likely to visit. They included one of those three-dimensional maps that we had made, photographs of a couple of the high points of the tomb and an indication of where these particular features are located. With this in mind, a tour guide could talk to his group in front of this sign, explaining to them the significance of the tomb, why they should visit it and showing them what they ought to look for. Then the antiquities department was able to say, "And there will be no guides allowed in the tomb, no guiding within the tomb. The tourists are on their own." The reason for that is it greatly increased the efficiency, the speed with which tourists visited the tomb, and it meant that a slow-moving tour guide was going, by God, to show his people every single hieroglyph on the wall from delaying things when he was being followed by another tour guide whose only interest was getting his charge in and out as quickly as possible because he needed to have a cigarette. Well, in this case, that lecturing could be done outside the tomb, and the tourists could move in at their own pace, but they would know what to look at. They would know where to go. We produced Arabic-language handbooks intended to be distributed to schools, schoolteachers, students and anybody else who wanted one. We had 10,000 of them printed up, and they were placed at the entrance to the Valley of the Kings with a sign saying, "Arabic-language guide books available free of charge." I hope we will do another edition of this fairly soon because as far as I know, they all disappeared. Again, in order to facilitate tourists ... And let me just say here one other thing. We are not interested in prohibiting tourists. That would be economic disaster for Egypt, nor are we interested in reducing their number or making their trips less pleasant. That would be detrimental. We don't want tourists coming to Egypt and going home and telling their neighbors, "It's not worth a visit." We want people to go back and enthusiastically report that they had the most wonderful time in the Valley of the Kings. Everything was laid out in such comfortable and meaningful fashion. With this in mind, we were trying to develop a management plan that would protect the monuments but at the same time enhance the visitor experience. To that end, we worked with JICA, the Japanese International Cooperation Agency, to build a visitors center at the Valley of the Kings. JICA built the building. We were responsible

for putting the interpretive signs and displays in its interior, and this included a remarkable plastic, transparent plastic model of the Valley of the Kings based on the maps and plans we had done which was built in Tokyo and then shipped, I imagine at great expense, out and installed in the valley. The model is about 4-foot-by-4-foot and 3-foot high, a very impressive piece of work. On a more practical note, the maps that we drew included not only architectural and topographic features. They included geological features as well, and for example here over a plan of KV5, you can see the fractures and fissures in the hillside carefully delineated. This made it possible for us working geologists and engineers, hydrologists to go through and fill these fractures with low-salt cement in order to prevent torrential rains from dripping down through the ceiling of a tomb and causing damage to their decorated walls. We were able to decide where best to place toilets, facilities badly needed in a tourist area like this, where to put them, where they would be, geologically and in terms of the aesthetics of the valley, least destructive, least intrusive. We were able to make the tombs in the Valley of the Kings, some of them, wheelchair accessible, and we could, for example, put ramps like this which is an Ancient Egyptian model, follows an Ancient Egyptian model so that those in wheelchairs would be able to visit at least some of the tombs in the Valley of the Kings. We also installed environmental monitoring systems, so we could keep track of the temperature and humidity in the tombs. I mentioned before that these tourists who come in hot and sweaty can cause the temperature in a tomb to rise by as much as 15 or 20 degrees from 5 in the morning until 5 at night. Similarly, the humidity can move from 20 percent to 80 percent during the day, and it's this rapid rise and fall of temperature and humidity that wreaks havoc with the decorated walls. We worked with lighting engineers from Philips, from several firms in America and with a fellow named Zack Zanolli, who at that time was the lighting designer for the Metropolitan Museum of Art, to develop a new way of lighting the tombs in the Valley of the Kings. Most of the tombs were lit by meter-long fluorescent tubes laying on the floor of the tomb. In the tomb, for example, tomb of Ramesses VI, KV9, there were 96 such fluorescent lamps on the floor lighting the chambers. Now the lighting was not particularly good. It also attracted dust, and even worse it generated heat. A 40-watt fluorescent tube generated 40 watts of heat. With almost 100 such tubes in the tomb, that's 4,000 watts of heat being generated. That's as much as a good size electric home heater would generate. We experimented with LED lighting and found it to be extremely good. The quality of the light is absolutely phenomenal, head and shoulders above anything else we tried, and we worked with DEFEX, a Spanish contracting firm that signed a contract with the Egyptian government to do a number of things, not least of which was to install such LED lighting in the tombs. We worked with them to design the plan and decide which tombs needed the LED lighting, and that is already in the process of being installed. I believe that four tombs so far have already been completed. All of these things and many other ideas were summarized in a book that we published a couple of years ago, "The Valley of the Kings: A Site Management Handbook." It's based on the work that we did and the experience we gained in doing it, and we also conducted extensive surveys of tourists visiting the tombs in the valley. We had multilingual survey forms filled out that we got from several

thousand tourists, their comments and opinions about each of the tombs they visited. We also surveyed the tour guides, the inspectors of antiquity, engineers, bus drivers, anybody who had any kind of a stake in the Valley of the Kings. All their suggestions, their ideas, their comments are summarized in the management handbook, and that, as I say, is published in both English and in Arabic, and we had several hundred copies of the Arabic edition distributed free of charge to people in the antiquities organization. I would like to think that it is something of a model to be followed by others, and indeed the management plan that was subsequently done by the Getty Conservation Institute for the Valley of the Queens is in part modeled after the management plan that we did here. I want to pause just briefly in this discussion and talk about one of the detours that I mentioned we had to make in our work. We were moving merrily along making a plan of maps of the Valley of the Kings and the tombs, developing these management plans, but early on, we decided that if we were going to have a comprehensive map, we needed also to include tombs that had been reported in the Valley of the Kings many, many years ago but had since gone missing, lost tombs, if you will. The reason for that was that, well, here at the entrance of the Valley of the Kings, the antiquities department was planning to widen the roadway because this is where the tour buses originally came and parked, right at the entrance. According to one early traveler in the 1820s, James Burton, an English fellow who came to the Valley of the Kings, there was a tomb near the entrance to the Valley of the Kings. He didn't say precisely where, and the tomb was no longer visible, but we thought we ought to find it because if the Antiquities Department was going to widen the roadway, the least we could do is make sure that they didn't interfere with a lost tomb in the process. Well, we used a number of geophysical techniques and just plain trial trenches to relocate the entrance to this tomb, which was known as KV5, and we found it after several days of excavation along the slope of the hillside on the left of the roadway here where that structure, that white trailer, is located. This was Burton's drawing of it on the left. He only explored the first few chambers of it. He said the tomb was undecorated, unimportant, uninteresting, and he went away. We drew basic ... a rough, three-dimensional, basic drawing of what he must have seen crawling into a space that was probably no more than about 30 or 40 centimeters high between the rubble that completely filled these tomb chambers and their ceiling. We found the tomb entrance, and over the next couple of weeks, we cleared the entrance and were able to go in through that same crawlspace that James Burton had seen. In the process, we discovered that the tomb was not the undecorated, unimportant, uninteresting tomb that Burton had thought it was and that Howard Carter, by the way, who later went into the tomb as well or into its first couple of chambers, thought also to be the case. We found that there were inscriptions on the wall, that there were decorated wall surfaces, and the tomb was enormous. We crawled in much farther than Burton had done and discovered that there were large chambers beyond small chambers, corridors beyond large chambers, ramps leading up ... leading down to different levels in the tomb, and over the next several years, we devoted ourselves and our financial wherewithal to trying to ensure that this tomb would be in safe and well-protected condition. That was as much an engineering project as it was an

archaeological one. We had to rebuild some of the pillars that supported one of the rooms in the tomb, for example, and keeping careful track of any inscriptions on the remaining parts of the pillars and recording that. We brought in engineers. We brought in mining engineers, structural engineers, geologists, hydrologists. You name it. We had a whole array of specialists working with us to ensure that we would leave this tomb in as structurally sound a condition as possible and that it would be available for future generations to look at, that it would be safe. We found corridors like this one leading deep into the mountainside. At the end of this corridor, of course, one of the most famous features of KV5, a figure of the god Osiris or perhaps more accurately a figure of Ramesses II as Osiris. Our work was to a large extent engineering work, geological work, but of course the chambers were filled with debris, and there were objects in that debris. Now the debris had been hit by flood damage. In fact, most of this debris is washed in by floods that have hit the valley over the last several thousand years and has dried to an almost cement-like consistency. It's harder than all get-out to excavate, but once we've excavated it, we've got to sift it to make sure we don't miss any of the artifacts that we knew to lie within it, and we found thousands upon thousands of fragmentary pieces of pottery, of canopic jars and so forth. It was very slow work, but it paid off. Here my late wife is shown with me. We are looking at several of the canopic jars that were found in the process of excavation. These canopic jars and texts on the wall and ushabti figures that we found in the tomb were inscribed with the names of several sons of Ramesses II. This was not an undecorated, unimportant tomb anymore. Not only was it a big tomb, it was a tomb of complex, unique plan, and it was a tomb that was filled with materials from multiple royal sons, a family mausoleum, if you will, for perhaps the heirs apparent to the throne of Ramesses II, one of Egypt's most important and powerful rulers. It was very slow going, very meticulous going in order to protect and bring out, enhance the readability of the faded inscriptions on the walls. The bedrock here was relatively poor quality, and so the artisans of Ramesses II, who was having this tomb carved for his sons, first applied a thick layer of plaster to the wall and then painted over the plaster with religious scenes and hieroglyphic texts. In subsequent millennia, that plaster was softened and damaged by the rainwater that washed into the tomb, and it often sloughed off the wall. Much of the decoration in other words is gone. It has been destroyed, but by careful work, we have been able to reconstruct pieces of it, and there are at least small traces of decoration on every wall and every pillar that we have excavated so far in the Valley of the Kings, and they are consistent in showing us something similar, one after the other. They show us representations of sons, sons of Ramesses II, not just one son, but we have so far the names of four of them, the firstborn son of Amenhotep, sorry, the firstborn son of Ramesses II, Amunherkhepeshef; the second son, Ramesses Jr.; the ninth-born son, Sethi; and the 16th-born son, somebody called Meryatum. Now we know that these are the numbers of the sons because there are lists of those sons like this in Luxor Temple that showed numerous sons. Now, depending on when in the reign of Ramesses II such a scene was carved, the number of sons in the scene varies. The later in his reign, the more sons there were to be represented, but whenever the sons are shown, they are always shown

in the same order. Son number two in one relief is always the same person as son number two in another relief. We're finding sons numbers one, two, nine and 16, and we think perhaps that these are the heirs apparent to their father. This is Amunherkhepeshef, firstborn son of the pharaoh, first in line in these lists of sons to be found in about six different temples around Egypt. We think that he is one of those four who is buried in KV5. We have his name on ... his and the other three men on canopic jars. We have them on ushabtis, and we have them on hieroglyphic texts on the wall. In addition to that, we think we have their mummies or rather their skeletons because, due to the rain and the moisture in the tomb, the flesh has vanished from the bones of these fellows. This is one of them, and I think, although I cannot prove it, that it's Amunherkhepeshef, son number one. By the way, look at those teeth. Those would be the envy of Hollywood movie stars, a very nice set of choppers when you consider that, in ancient Egypt, most people had rather poor dentition because it was worn down to the gums by the amount of sand in their bread long before they could get dental caries or any problems, but these are really spectacular, and one can assume that it's a high-class diet that this fellow was eating, but one of the reasons I assume it might be Amunherkhepeshef is that, although it doesn't show in this photograph, there are a couple of injuries to the skull that look like the kind of slashing injuries that one might have incurred in military campaigns, and Amunherkhepeshef was a general in the Egyptian army who is said to have fought in several such campaigns. Can we prove that this, in fact, is the son of Ramesses? Well, the answer is no, not 100 percent, but we have taken the skull of this figure, and working with Caroline Wilkinson, University of Dundee and the University of Manchester, we have done facial reconstruction, the same kind of thing that the FBI does when they're trying to put a face with the remains, skeletal remains of a victim that they had found, and judging by the reconstruction that one could do of Amunherkhepeshef and son number two, the other two skeletons are rather too poorly preserved to do much with, but these two sons show very marked similarity to Ramesses II. They are indeed similar enough that an FBI agent would probably say, "Yes, these people are definitely related." The mapping of the tomb continued, Walton Chan, Ahmed Hassan, two of our primary surveyors, working on it, and over the years, we have managed to prepare a map, a plan of KV5. As you can see, it is unlike any other tomb in the Valley of the Kings. If you can remember the two tombs I showed you a few moments ago, tomb of KV3, the tomb of KV9, this is totally different. My son said it looked like the Starship Enterprise, and I suspect to some extent he may be right although I don't want to go down that path. Anyway, we have a tomb here, the entrance to which is right in the left center of the plan. It extends off in a variety of directions like the tentacles of an octopus, and it is found on several different levels. We don't have, like most tombs, a single level of chambers. We have rooms above and below. The corridors that you see here all slope down, and some of them lead to other chambers. In the upper left-hand corner, you see a lower floor, which is shown in light outline in the upper left-hand part of the main plan here, and there are other parts of the tomb where similar things are to be found. It's a complex plan. It's a tomb unique in plan, unique in function, unique in the fact that it is apparently a family mausoleum. We

published two preliminary reports on our work so far, KV5 and a second edition of KV5, and there's still work to be done in the valley in the tomb, but we have not done much work in the last couple of years, and I am very disappointed in that, but the reasons are financial and bureaucratic and personal and because we have so many other obligations. The TMP has. I can say this to some degree of justification, that we have left KV5 in as solid and safe and structurally sound a condition as any tomb in the Valley of the Kings, and when we go back to it, we will be able to work straight on without any worry about potential damage. That has allowed us to return to the primary goal of the Theban Mapping Project, and that was the creation of an atlas of the Valley of the Kings. That was our purpose in these first years of the TMP. We produced a boxed edition of the atlas sheets, which quickly sold out, and then we produced a study edition with some revisions, spiral-bound, much less expensive, much more manageable although it's still folio-sized, with plans and elevations and so forth of each of the tombs, each of the accessible tombs in the Valley of the Kings. Now I am pleased to say we have a third edition of the Atlas of the Valley of the Kings, not a hard-copy edition, but a online edition, and this is the primary showpiece of the new website that the American Research Center has so generously allowed us to put back up online, and the third edition of the atlas contains in it a substantial amount of new material that I think will be of interest to all of you. This is a list of the tombs in the Valley of the Kings that appear in the atlas. Those in boldface are new additions that will be added to the atlas, that is to say will be up on the website. The French Mission have generously given us their plans. The American Mission of Don Ryan has given us his. Mission of the Japanese Mission have given us their plans, and these are being incorporated to make this new edition of the atlas as comprehensive a Valley of the Kings atlas as it is possible to achieve. Not only are there more tombs included, but for each of the tombs, there is more textual accompaniment, which is to say we have more information on the condition of the tomb, the decoration of the walls, the techniques of construction and so forth. It's a substantial elaboration on "Royal Necropolis of Thebes," the work that Elizabeth Thomas published back in the 1960s, but it contains a lot more material. Indeed, it is to some extent an attempt to fill one of our primary goals, and that was to prepare an existing condition report of these tombs to record in detail what they are like today so that any archaeologist or conservator who comes along in future and wants to do any work will have a solid foundation on which to build that work and will know what he is facing and what has been done in the past. Perhaps even more exciting than the existing condition reports and the new tomb plans is the fact that we are now able to include photographs in the tomb as well. Our photographer, Francis Dzikowski, has done a brilliant job of photographing every accessible tomb in the valley, and the photographs that he has taken, which I'll show you in a moment, contribute greatly to the success of the atlas and to the success of the website. Here I want to single out the second group of people who are basically the bread and butter of our project, the American Research Center and Sally Sabbahy, Ali Hassan working with us in Luxor, Walton Chan, the late Susan Weeks, Francis Dzikowski, Lori Lawson and Magdy Abu Hamad Ali, all whom deserve full credit for the kind of work that we are doing and the

kind of work you will see. Francis did this work, and I'll show you the results. This is what's appearing on the new website. Here, for example, a composite photograph of an entire wall of corridor D in KV2, that's the tomb of Ramesses IV. We have a general plan like this, but it is also possible for you to zoom in on part of this plan. Say you want to look at the columns of text on the left. Well, you can do so, and if you are an artist or an art historian, you can get detail such that you can almost identify the brush strokes of the local artist. This we are doing with every accessible tomb, and over the next several months, we will be adding even more photographic materials to the website. It's a rather slow process because most of the images have to be Photoshopped so they can be spliced together and so on. That's the work of Ali Hassan. We have been working in numerous tombs, but give you an example. KV9, the tomb of Ramesses V and VI, we have comprehensive coverage of it. This is an old plan. This is the sort of photograph that has been available of the tomb. This is from the 1950s. I think the photographs were taken significantly before that. We took more recently photographs of that same chamber, the burial chamber, J, in KV9. We took general photographs of a wall, and then, of each wall, we also have detailed photographs. If you look at this image, the first horizontal register at the top where you have the curved figure, a black ... curved black figure of the god over on the right, we have a picture of that, and here's the neat part. Along with details of each scene on these walls, we have a copy of the hieroglyphic text copied out in proper hieroglyphs. We have a translation of that text, which is taken from the work of Josh Roberson or the work of Erik Hornung. We have their permission to use their translations, and that also includes a description of precisely what the scene represents, so if you're interested in Egyptian religious texts in the tombs, if you're interested in knowing what a particular scene represents, if you're interested in knowing why it's there in the first place, this will provide an answer. It is a comprehensive survey of the tomb, not only to provide Egyptological information for those who want it but also to provide detailed existing condition surveys of what the tomb contains. The new atlas, the website also will contain our drawings, our plans of tombs in the Valley of the Queens, here aerial photograph of same, and an example, a similar style, similar detail, similar accuracy to the tombs that we've drawn in the Valley of the Kings, but these are the Queens' Valley. It is not ... We don't have all 90 tombs from the Valley of the Queens, but we do have those that were accessible a few years ago when we did this survey work. Now there are other things coming up, too. The Theban Mapping Project is concentrating ... has concentrated on the Valley of the Kings, but there are other things that we are working on as well. Walton Chan, our chief cartographer, has drawn new plans of the West Bank. This is an example of it. Down in the lower left-hand corner, you may see a great rectangle with the words Birket Habu written in the middle. This is ... We don't know what, but we think maybe an artificial lake or an artificial harbor that figured somehow in the Heb-Sed festivals of the pharaoh Amenhotep III. This is what it looks like in a satellite image. You can see the rectangle and the opening over on the lower right-hand side of the photograph. What many people don't realize is that there's another such lake, if you will, on the other side of the river, on the East Bank of the Nile. You can see it right here. It's near a village the south of Luxor. Nobody's done any

digging there, but Ray Johnson, the Director of Chicago House, has looked at it and has found New Kingdom pottery in the rubble that was excavated by the ancient engineers when they dug this lake. Here a general view, the lake I just showed you on the East Bank in the lower left of the ... lower right of the photograph, Birket Habu, the lake of Amenhotep III in the Theben necropolis on the upper left. These kinds of images are images that we have been collecting and not just contemporary satellite images. You can get those by going to Google Earth, but what we have tried to do is to include with contemporary images of these archaeological features historical data, so for example, the temple of Medinet Habu here shown right smack in the middle of this map as it appeared in the *Description de l'Égypte*, an aerial photograph of Medinet Habu taken about 100 years ago, another aerial photograph taken about 80 years ago, a photograph taken by us 50 years ago from hot-air balloons. Our project was the first ever to use hot-air balloons in Egypt. Flinders Petrie had used a tethered balloon at Giza a long time before us, but that was it, and these balloons, by the way, have given rise to a huge industry in Luxor for tourists. There are now, I think, 25 commercial balloon companies allowing you to take hot-air balloon rides, but we spent ... We brought a couple of balloons out from California and used them for aerial photographs of the monuments, and they produced some really quite spectacular results. Here another aerial photograph of Karnak and a photograph of it as it looked about 2 weeks ago. This comes off Google Earth. What we are doing in other words is collecting images of aerial photography and terrestrial photography, historical images as well as contemporary ones so that our existing condition report will have some historical depth to it. This is important because it allows us to trace the probably deteriorating condition of a monument over time and allows us by virtue of that to better understand just how these changes have occurred and how they might best be remedied. We have too of course the University of Chicago's restoration of what the first pylon at Medinet Habu might have looked like, and by the magic of a special camera that only the Theben Mapping Project has, we have been able to take photographs of the ancient Egyptian priests performing in the temple, and by a great stroke of luck, we got a picture of the last day the temple was in operation when the priests were closing up shop and taking their solid gold statues off to be sold on the local market. Not. Don't believe me. These are photographs of a National Geographic attempt to produce an IMAX film number of years ago. These photographs will go a long way, we think, to helping the antiquities organization protect monuments in its charge, and they go a long way too to help us better understand how the Theben necropolis grew and why. One of the important things these photographs and the historical photographs with them show how agricultural land has begun intruding into the archaeological zone, something that is very difficult to control but something that is essential if the monuments are to be protected. With a country that now has 100 million people in it and growing at the rate of a million every 8 months, there's not really enough round to go around. Archaeological sites have to be ... if they are going to be protected, have to be monitored in every possible way in order to ensure that any kind of current expansion of agriculture or villages or factories of what have you don't interfere with the antiquities upon which Egypt's economy so heavily depends. We've been, as I say, preparing

existing condition reports, and to ensure that the ones we are developing for the West Bank at Luxor can be sustained over the future, we have developed a master plan for existing condition reports. We have used as the basis for it a software called Arches developed by the Getty Conservation Institute and the World Monument Fund. It was first used in Jordan for their archaeological sites and then used by the institutes ... relevant institutions in Britain. It's also been used to catalog the historic houses in Hollywood, California. We've had to revise it very substantially, but to prepare an existing condition reported database that would be appropriate could be applied not just to Thebes but to other sites in Egypt. We actually have been applying it to other sites in Egypt, and we've got about 500 other sites that we've tested it on that allow us to generate archaeological database entries for a number of sites. This is an example that's the site of Armant just south of Luxor, and as you can see, again, we collect historical images. We write our material in English and in Arabic so that it is readily available. We have historical plans, as much material as we can to help current Egyptologists and conservators and site managers plan for the protection of the monuments. Over the next several years, we hope that we will be able to apply these existing condition reports to other monuments at Thebes. At the moment, what we're doing basically as you can tell is simply developing a foundation upon which future generations of site managers will be able to build. We have been training people in the Antiquities Department to compile these existing condition reports to do the kind of quickie surveys. I don't mean the elaborate, detailed archaeological surveys that require total stations to do but the kind of archaeological survey you can do if you have nothing in your hand but a mobile phone. You can make a map with a mobile phone or where you can do a three-dimensional map and get elevations with nothing but a meter stick and a half-empty bottle of water, simple, quick ways of doing rough plans in other words and library research to accompany them. We've been accumulating an enormous amount of material, a lot of it computer-based, a lot of it in hard copy. We already have the largest collection of maps in Luxor, indeed, most of Egypt, anywhere, I think, in the country, and we were able to get funds to build a purpose-built headquarters for ourselves in Luxor that houses this archive, and it includes a library of Egyptology. We have gradually been compiling, my own collection added to by a number of other plan and book purchases. This is a library that is specifically designed to anybody working at Thebes, but it is open to everybody. Anybody can come to our library any time they want. It's open every day of the year from roughly 8 in the morning until 8 at night. You're welcome to come in and make use of the library. There is absolutely no charge, and if we don't have the book here in hard copy, the odds are very good that we have it on a hard drive or that we can access it online. Similarly with the maps, we have, as I've said, a very good collection of maps that are available as well. We make our library available not just to our fellow scholars, but it's a great place for students to come too, from the village. It's well-lit. It's clean, much of our collection is in Arabic. We give priority to Arabic language books whenever possible. We are not competing, I hasten to add, with Chicago House. We complement them. We are accessible to other people than professional Egyptologists. We have a large selection of Arabic books. We're open roughly 12 hours a day, every day and we're open

year-round, not just 6 months of the year. We're reducing the pressure ... relieving the pressure on Chicago House and providing a very conveniently located library and research tool for our fellow scholars and for students. Students, yes, we are convinced that the future of the monuments of Egypt depends on, not so much us patching fractures and fissures on the hillside or making maps but training the next generation of Egyptians to appreciate the monuments, to understand that they are important, not just economically, and boy, in Egypt in Luxor they really are important economically, but they are important because they are such a vital part of the patrimony of Egypt. We have a children's library with books in English and in Arabic for these children. They're welcome to come in and take advantage of them. We have all kinds of activities that if they want, they can participate in. All of this is very informal, but it's paying off. The children, that picture before, that's the pre-COVID group. This is the now COVID group. We do practice social distancing, and we have set aside computers, not only for our Egyptological colleagues but for the children as well to make use of, and they have access to Egyptological materials there. Exposing children like this to their Egyptological history, I think is one of the most important things that we can do to protect the monuments, and it is something that Egyptian schools simply do not have the time or the facilities to devote much time to. Parenthetically, by the way, the mothers of several these children came to us and said, "Our children come and read books with your library. We cannot read or write, would you teach us how to read and write?" And so we hired a woman, a school teacher, in the village, who comes ... who came and taught a group of women to read and write Arabic. They are able to do so now, and the intriguing thing is that when they go home ... You can see one of the daughters ... of these children here. You can see when they go home, they can sit and practice reading and writing with their children, and what do they practice reading and writing? Well, of course, books on ancient Egypt and so we're getting this generation and the younger generation aware of the importance of monuments. I really think that what we are doing with the children is as important as any of the other things that we're engaged in, the management of the Valley of the Kings, the continued work in KV5, the new atlas and again, thank you, ARCE, for allowing the thebanmappingproject.com to come back into existence, an archaeological database with existing condition reports and a research and training facility for multiple generations in Luxor. These are things that I am sure are going to make a difference and help ensure that yes, the monuments of Egypt do have a future, and the future lies, to a large extent, in the hands of people like this. Thank you.

David A. Anderson:

Well, thank you, Kent, very much for such an interesting review of not just what the TMP has been doing in the past, but what you're continuing to do and where you're hoping to go with this important work in the future. We have several questions already in the question and answer. If additional people have questions, please go ahead and type them into the Q and A area on Zoom. We'll go ahead and work through these, as I'm assuming, Kent, you got some time to answer a few questions?

Kent Weeks:

I do.

David A. Anderson:

Okay. Our first question is, "Hello, I am an undergraduate at University College London. My dissertation is regarding the unusual depictions in the annexes of the side rooms in tombs such as KV11, 17 and 15. After all of your work, do you have any insights as to why they started depicting funerary goods in the store rooms?"

Kent Weeks:

Those are very interesting chambers. There are several people who have been interested in working on their reliefs, and the short answer to your question is no, I don't, but if you want to drop me a line, I can send you some references to the work of colleagues of ours who have been exploring this, and hopefully they can help you shed some more light on it. It's a fascinating question.

David A. Anderson:

Okay. Our next question is, "Have you finished with the cleaning ... I'm sorry, clearing and the studying of KV5?"

Kent Weeks:

No, by no means. We know that KV5, at the moment, has at least 125 chambers in it. We have not reached the end of all of the corridors in KV5, and we have not, I don't think, guaranteed that we have approached every level on which those corridors and chambers are dug. So there's still more to go. I don't know how much, but of the 125 chambers that we know, they're all filled with debris, and we've only actually cleared and structurally stabilized probably 15 of them. So we have 112 more chambers that we know to exist that have yet to be cleaned, and we have how many chambers beyond that? Well, your guess is as good as mine. We have plenty of work for that next generation of kids to take care of.

David A. Anderson:

And our next question is, "Can the mapping project finally put to rest the speculation about the supposed hidden rooms in King Tut's tomb?"

Kent Weeks:

No, we cannot put it to rest because we haven't done any work in King Tut's tomb. I can tell you ... One thing I think we can put to rest, as far as I know, there is no physical connection between KV5 and King Tut's tomb, but wouldn't it be neat if they found this doorway in the wall of the burial chamber in KV62 and opened it up and crawled through and lo and behold, at the other end was a chamber in KV5. What an interesting to-do that would be, but no, I have no idea whether there is or is not anything to the

argument in KV5. I'm rather doubtful of it, but I cannot say one way or the other. All I can tell you is KV5 and KV62 are physically separate entities.

David A. Anderson:

Our next question is, "Can dehumidifiers be installed in the tombs to reduce the humidity during the times when the tourists are visiting them?"

Kent Weeks:

We've experimented with that. We've talked to a lot of people, HVAC specialists, engineers. There are a lot of problems with it, not the least of which is the noise, potential of the vibrations, the expense, the ugliness, the potential ugliness, the question of where on earth we would put them and the maintenance and the operating costs. All of these, at the moment, seem to be prohibitive. So yeah, it is something we have given thought to, but we have not yet been able to come up with a practical solution.

David A. Anderson:

Another viewer asked a question, "Regarding the LED lighting being placed within the tombs, is there a chance that the light waves could emit waves that are damaging to pigments as LED lighting has been shown to damage some photosensitive cells in human retinas?"

Kent Weeks:

Not to my knowledge, the lighting engineers that we have worked with have said that as far as they are concerned, they can say with confidence that LED lighting is perfectly safe to install in the tombs. There should be no threat.

David A. Anderson:

Let's see, "Where we can purchase a third edition of the atlas?"

Kent Weeks:

Well a third edition is available, free of charge, online, at thebanmappingproject.com, thanks to ARCE. We do not have yet plans to publish a hard copy of the third edition. We definitely would like to do that, but I think that's a ways down the line. We still have to get some of the plans prepared for it, and we have a few changes to make in some of the existing plans as well. Work in the Valley of the Kings is an ongoing operation. Virtually everyone who is working in the Valley of the Kings at the moment, and there are almost half a dozen different projects, are contributing new things on a regular basis. It isn't a static dead block of data that we have to put into a new edition, and so at some point we will do a new hard-copy edition, but that's probably a couple of years further down the line. In the meantime, check the website.

David A. Anderson:

Yeah, I just want to reiterate that as Dr. Weeks and his team are producing revised information on the tombs and as the other projects who are working in the Valley are producing data on existing tombs as well as potential future discoveries, it is ARCE's plan to be incorporating these materials and keeping the new TMP website as a live, living document on not just the Valley of the Kings but on additional aspects of the Theban area that we have plans in the future to add some of this data you've seen today in various ways to the website as we go forward working with Kent and his team and the staff at ARCE as we go into the future. Let's see. Another person asked, "Thanks for an interesting presentation. I follow the project with great interest as it's a significant contribution documenting the ancient Egyptian tombs and wall paintings. I wonder if archaeometric studies on the wall decorations could be part of the future progress of the project?"

Kent Weeks:

We don't have any plans to do that kind of detailed thing, and frankly, I think that's the kind of project that would be better left to people who are better qualified than I to deal with it. There are other projects working at Thebes, some of them under ARCE's auspices by the way, that have worked extensively with the decoration on the walls of nobles tombs as well as the royal tombs, and it might be well be that at some point they would want to incorporate such operations in their own work.

David A. Anderson:

"What has the 3D mapping of the individual tombs and the relationship of one to another shown you about how the tombs were planned over time when they were constructed?"

Kent Weeks:

Well, I think the first thing that it's shown to us is that there probably was no master plan of the Valley of the Kings. There are four instances where the ancient engineers digging a tomb, inadvertently ran into an earlier tomb. They didn't know it was there. Had there been a master plan, presumably that kind of accident would not have happened. By the way, parenthetically, when they did encounter another tomb, they had several options: they could stop work on what they were doing and go elsewhere, they could incorporate part of the old tomb into their new tomb, they could patch up the hole that they made and continue on or they could make a big jog in the access of the tomb they were digging and sort of go around the earlier tomb, continue onward. All of these were undertaken at one point or another.

David A. Anderson:

"Is the West Valley included in the TMP?"

Kent Weeks:

Yes, indeed it is, and there is work going on there currently, or has been within the last year. That hasn't yet been published, but when it is it will be incorporated in our work too, but certainly the tomb of Ay is incorporated, and work of the Japanese in the tomb of Amenhotep III is already in the atlas.

David A. Anderson:

Let's see. Our next question is, "I just want to ask, will the new website contain wall dimensions and measurements of the tombs that were included in the old website?" If you want, Kent, I can address that as that is something we are planning, ARCE, we have a number of phases to the website. We've just completed phase one. We're going to be meeting shortly here in February. The team is going to come together to talk about what new data and new features are going to be added in phase two, and one of the things we hope to add back in is the ability to measure on the drawings as was available in the first website, but currently you can download the PDFs of the tomb plans for each tomb, and you can use the scales on those to measure in the interim until that new feature is added back into the website. Do you have anything you want to add to that, Kent?

Kent Weeks:

Nope. No, that's good. That's fine.

David A. Anderson:

Let's see. We had a bunch come in since I've read through this. Let's see. "What is your opinion on the speculation that there are further rooms in KV62, and what is next for the TMP in terms of plans and activities?"

Kent Weeks:

Well, as I said earlier, I think I am inclined to doubt that there are chambers, more chambers beyond what is already known in KV62, but I'm certainly open to anyone wanting to do further exploration or study to prove that right or wrong. I can't remember the last half of the question.

David A. Anderson:

The last half was just what are the next plans for the the Theban Mapping Project in terms of activities.

Kent Weeks:

Ah. Well, the next is to continue with adding to the photographic coverage of the tombs in the Valley of the Kings, to work, as David mentioned, with the question of measuring the tomb chambers and to expand upon the existing condition report data for each of the tombs in the valley.

David A. Anderson:

All right. Our next person asked, "Where is the research and training facility in Luxor located?"

Kent Weeks:

It is located about 100-meters East of the strangely named Wolf Restaurant on the West Bank, a 2-minute walk from the major intersection on the West Bank, where the Cairo S1 Highway and the canal, the Ibrahimiya Canal, intersects with the road that goes from the Nile to the Colossi of Memnon. We're going to put some signs up on the West Bank directing you, and hopefully within the next month or so, we will have maps available online too, when you go to our website, showing you how to get to the library facility. It would have been done much faster, but given all of the problems we have with problems with COVID and all the rest of it it's been slowed down a bit.

David A. Anderson:

Another asked, "How can we support the TMP library in Luxor as well as the TMP website?"

Kent Weeks:

Well, the TMP website, contributions are always welcome to it, and as far as the library in Luxor, the best possible support is to send an e-mail to me, and I will direct you. We have several possible ways in which funds can be contributed, and if you want to donate Egyptological books that we might not have, you're welcome to do that as well.

David A. Anderson:

I was going to say with the website, you can ... There's a link on the website for contacting the TMP. So you can send an e-mail through that, and we can make sure it gets to the appropriate people at either Kent's staff or the ARCE staff. Let's see. "Are you aware of any efforts to take advantage of the drop in tourism due to COVID-19 to undertake needed conservation and preservation in the valley?"

Kent Weeks:

I am not, and there's good news and bad news here. The good news is that there aren't many tourists around, as you point out, and it would be an ideal time to do a lot of this work, enhancing tourist facilities and so on. The bad news is, in the absence of tourists, there ain't no money coming into the antiquities department to pay for this kind of thing. So it's unfortunately a situation that isn't conducive to getting a lot done. The antiquities department, I know, have very good and well thought out plans for the enhancement of the visitor experience and the protection of the monuments at Thebes. The problem is getting the funding to implement them.

David A. Anderson:

"Do you expect that KV5 will ever be open to the public?"

Kent Weeks:

I imagine at some point it will be, but structurally it could be. There's no problem at all, but at the moment, as I mentioned, out of 125 chambers, we've only cleared a dozen of them. So it is not the sort of thing that any tourist would want to go into. It's dirty. It's dusty, and unless you enjoy looking at mounds of rubble, there's not that much of see. The relief on the wall, as I've mentioned, is in stable condition, but it's very fragmentary, and you learn more looking at the drawings that we have done of it than looking at the wall itself. I imagine it will be open, but it's going to be many years before that happens.

David A. Anderson:

Let's see. John asks if, "With the restrictions now on guides giving tours in the tombs, are there measures in place to protect the tombs from people touching the walls and so on. Is there some kind of closed-circuit TV or human guards present in the tombs?"

Kent Weeks:

There are guards, yes. There are guards who are instructed to keep an eagle eye out and prevent people from touching. We have put on our signs and in all of the materials that we hand out instructions that it is not a good idea, please do not touch the tombs. This is one of the things we teach the kids, by the way, to respect the monuments and don't carve your name on them. Egyptians don't do that, but the use of cameras or other kinds of electronic protective devices, no. That again is very prohibitive in terms of cost, and given the environment, the high temperatures, the dryness, the dust, and so forth in Egypt, attempts at putting in long-term installations of cameras and so forth isn't likely to be very successful. The maintenance problem would be just overwhelming.

David A. Anderson:

"And what do you think of replica tombs being installed, such as the one that was done for King Tut's tomb?"

Kent Weeks:

Well, they've talked about doing others, Factum Arte, which did Tutankhamun, had talked about doing Seti I, and Thutmose III, I believe, or IV. I can't remember, and they've all been really very remarkably successful in terms of their appearance. Tutankhamun is a nice experience. The problem is convincing tour guides to take their charges there, rather than to the original tomb itself and convincing tourists that they're not missing that much by looking at precise and exact replica instead of going to see the original. I would like to see fewer people allowed into the real tombs on a more controlled basis and have more of them go see the replicas. I don't think there would be any loss at all. I think if people understood the reason for it, I think they could go away quite satisfied, perfectly content, but it's going to require a fair amount of thought before

that becomes a marketable commodity, and that's what we're talking about here is marketability, convincing tour guides and tourists that it's worth their doing a trip to Egypt and looking at a copy rather than the original.

David A. Anderson:

"Do you have any information on the recent trends of Egyptian young people choosing to study Egyptology at the university level?"

Kent Weeks:

No, I do not. I don't know how many students are now currently majoring in Egyptology. I don't know how that compares with in the past. I know that recently the antiquities department greatly improved the work conditions for the inspectors. By work conditions, I mean they got a substantial raise in pay. They had been paid very, very little prior to that, and that may be one of the things that enhances the appeal of these jobs. It would be nice if one could get inspectors who were ... I'm not saying the current ones are not, but we want a group of inspectors who are deeply committed, highly motivated and are able and willing to take the responsibility to protect the monuments. This requires a lot of thought, a lot of reworking of the existing bureaucratic structure, the financial structure. It's ... this is something that I wouldn't want to be involved in. This is a problem for the Ministry of Antiquities.

David A. Anderson:

We have, "Will a 3D interface to navigate the valley and individual tombs be made available on the website?" From ARCE's standpoint, and I know we've spoken with the TMP staff on this, that is something we are hoping to add in a future phase of the TMP website. One of the things that we've tried to do with the new iteration of the website is to use nonproprietary software on the website, so the website has a much greater longevity. The first website, which was spectacular, used some technologies that were ... that went out of use such as Adobe Flash, which was just formally discontinued by Adobe in December, and so we are looking now at what standards are being developed for 3D under HTML5, and what would be eventually HTML6, standards, and so we are hoping to start to offer 3D content for the Valley of the Kings in the coming iterations of the website as we add new data over the next several years, but 3D will be a little ways coming because of some of the standards that we're waiting to be settled upon within the tech community. Let's see. We have a lot of questions that kind of duplicate some of what we've talked about already. Here's one, "Where is the skeleton of Ramses II's son? Is it in the Cairo museum or elsewhere?"

Kent Weeks:

All of the skeletal material is still in KV5, carefully protected, but it hasn't been moved. The body of the man I think to be Amun-her-khepeshef is inset to exactly where we found it. It's really quite a spectacular thing to do, which is why we did not.

David A. Anderson:

And let's see, "Do you feel that investment in more virtual imaging of the tombs within a tourist center at the valley would help to decrease the numbers of congestion in the actual tombs?" So I think they're asking if we did more 3D, virtual reality type things at the visitor's center, would that help to decrease congestion in the actual tombs.

Kent Weeks:

It might, but it depends on what is presented and how it's presented, and I don't mean just the technical aspects of the presentation, but I mean how it is marketed to the travel agents, the tour companies that are responsible for bringing tourists out and giving them a decent experience such that they will go back to their home country and say to their friends, "Hey, you've got to go do this too."

David A. Anderson:

One second, I'm scrolling through some of the new ones that have come up. "Several times you've mentioned accessible tombs in the Valley of the Kings. Can you say a bit about the inaccessible tombs and why they are such?"

Kent Weeks:

By accessible, I mean tombs that are open and available, at least part of the time, to the general public, and that means that they are tombs that are in good structural condition and that have enough decoration on their walls to generate interest amongst tourists. There are other tombs in the valley, a number of other tombs in the valley, that are not in structurally sound condition that one would not want tourists to go into, and there are some that are not decorated. The decoration has vanished or was never applied. The tomb wasn't finished, and there's no particular reason that tourists might want to go into that, but of the accessible tombs, these are tombs that generally now on a rotating basis will be available to the public. They might close a tomb for a year and open another because Moses III is open 1 year, then closed, and Moses IV is open the next, and they switch back and forth as an example of an Eighteenth Dynasty tomb that tourists might want. Part of the problem is that when tourists visit the Valley of the Kings, they have a very short period of time to be there, and tour guides generally want their tourists to visit tombs that are near the entrance to the Valley of the Kings so that they can get them in and get them out and get them back on the bus. They don't want them wandering off into the bowels of the Valley of the Kings where there are other tombs, some of them quite interesting, but where either they might get lost or if they're Egyptophiles, they might get carried away and just stay in there for hours and never be seen again by the tour guide. So accessible tombs mean available to tourists, but you have to factor in, by accessible we generally also mean available to tourists and approved by the tour guides as being suitable for the group that is going to be in the Valley of the Kings for no more than 90 minutes, which is the general case.

David A. Anderson:

Okay, we'll do one more question since we're now at hour and a half mark. Does Amenherkhpeshef have two tombs, then, or is this is a different one from the one in the Valley of the Queens?

Kent Weeks:

Different one. To confuse matters, Ramesses III copied a lot of what Ramesses II had done. His temple at Medinet Habu is a copy of the Ramesseum, and the names of many of his children are copies of the names of sons and daughters of Ramesses II, so unfortunately, it can be very confusing, but no, they are not the same people.

David A. Anderson:

All right. Well, thank you so much for doing the lecture today, Kent. It's been a fascinating tour of the Valley and the important work of the Theban Mapping Project in the past as well as what's going to be going forward with continuing this important research effort. I want to thank all of you for joining us today. If you are interested in RSU's research efforts and our efforts to conserve Egypt's past, I urge you to visit arce.org, our website. I want to extend a special thank-you to all of our members for being with us today. You are truly the lifeblood of ARCE, and without your support, projects like the new TMP website would not be possible, so thank you. To those of you who are not yet members, we'd love to have you join. You can join us online by visiting arce.org/membership. If you join today as a member, you will be eligible to attend our next member-only lecture on February 6th at 1 p.m. Eastern Time with Dr. Mohamed Kenawi from the University of Leicester and Dr. Christina Modine of Padua University as they present on the Rosetta Project: Change in action at the Amasili House, and our next public lecture for those of you who are interested, is on February the 4th at 1 p.m. Eastern Time and is a special lecture in honor of Norma Kershaw. It will be presented by Dr. Aaron Burke with UCLA. I know many of you on today's lectures have had a pleasure of meeting Norma throughout the years, so we hope you will join us in this lecture given in her honor. Thank you again, and I look forward to having all of you join us again soon through our ARCE lectures, visiting us in our ARCE office in Cairo or seeing you virtually or in person at our annual meetings. Thank you. Thank you again, Kent.

Kent Weeks:

Thank you.