



# *The* 74<sup>th</sup> ANNUAL MEETING

OF THE AMERICAN RESEARCH  
CENTER IN EGYPT

**APRIL 21-23, 2023**

IN-PERSON MEETING

MINNEAPOLIS MARRIOTT CITY CENTER;  
MINNEAPOLIS, MINNESOTA

**MAY 19-21, 2023**

VIRTUAL



## **ANNUAL MEETING OF THE AMERICAN RESEARCH CENTER IN EGYPT**

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MINNEAPOLIS, MINNESOTA

**MAY 19-21, 2023**

VIRTUAL

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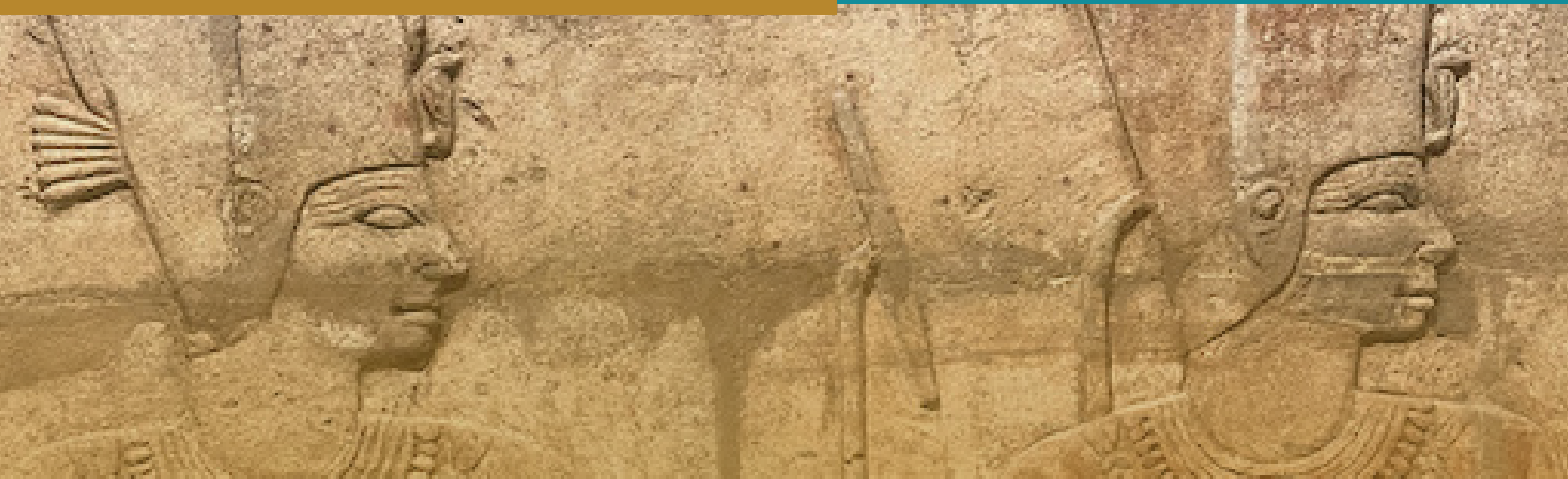
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# Meeting Schedule

Subject to change

THURSDAY, APRIL 20, 2023

TIME (Central Time)	EVENT	LOCATION On 4th Floor unless otherwise indicated
3:00 p.m. – 7:00 p.m.	Meeting Check-In, Information Desk and Registration	Registration Office
3:00 p.m. – 7:00 p.m.	Speaker Audiovisual Check-In	Maple Lake
Starting at 2:00 p.m.	Exhibit/Vendor Area and Student Poster Exhibit Setup	Atrium

## FRIDAY, APRIL 21, 2023

TIME (Central Time)	EVENT	LOCATION On 4th Floor unless otherwise indicated
7:30 a.m. – 6:00 p.m.	Meeting Check-In, Information Desk and Registration	Registration Office
7:30 a.m. – 6:00 p.m.	Speaker Audiovisual Check-In	Maple Lake
8:00 a.m. – 6:00 p.m.	Exhibit/Vendor Area Open	Atrium
8:00 a.m. – 6:00 p.m.	Student Poster Exhibit Open	Atrium
8:30 a.m. – 10:30 a.m.	Paper Sessions	Ballrooms 1/2/3/4
10:30 a.m. – 10:45 a.m.	Coffee Break	Atrium
10:45 a.m. – 12:15 p.m.	Paper sessions	Ballrooms 1/2/3/4
12:15 p.m. – 2:15 p.m.	Lunch Break	
12:45 p.m. – 1:45 p.m.	Chapter Officers' Meeting	Elk Lake
1:00 p.m. – 2:00 p.m.	Peter J. Brand and Lockwood Press Book Signing/Reading	Ballroom 3
1:00 p.m. – 1:45 p.m.	Fellowship Information Session	Ballroom 1
2:15 p.m. – 3:45 p.m.	Paper Sessions	Ballrooms 1/2/3/4
3:45 p.m. – 4:00 p.m.	Coffee Break	Atrium
3:45 p.m. – 4:15 p.m.	Student Poster Discussion	Atrium
4:15 p.m. – 5:00 p.m.	General Members Meeting	Ballroom 1
6:00 p.m.	Bus Departure to Keynote Reception at Minneapolis Institute of Art	Street-Level Lobby
6:30 p.m. – 8:45 p.m.	Keynote presentation, "Women in Egyptology: Long Career Reflections" by Dr. Betsy Bryan and Dr. Fayza Haikal followed by a light reception - Ticketed Offsite Event	Minneapolis Institute of Art
Anytime between 8:00 and last bus at 9:00 p.m.	Buses return from Minneapolis Institute of Art to hotel	Minneapolis Institute of Art -hotel

## SATURDAY, APRIL 22, 2023

TIME (Central Time)	EVENT	LOCATION On 4th Floor unless otherwise indicated
7:30 a.m. – 6:30 p.m.	Meeting Check-In, Information Desk and Registration	Registration Office
7:30 a.m. – 6:30 p.m.	Speaker Audiovisual Check-In	Maple Lake
7:30 a.m. – 8:30 a.m.	Expedition Leaders Breakfast (By Invitation Only)	Elk Lake
8:00 a.m. – 6:00 p.m.	Exhibit/Vendor Area Open	Atrium
8:00 a.m. – 6:00 p.m.	Student Poster Exhibit Open	Atrium
8:30 a.m. – 10:30 a.m.	Paper Sessions	Ballrooms 1/2/3/4
10:30 a.m. – 10:45 a.m.	Coffee Break	Atrium
10:45 a.m. – 11:45 a.m.	Paper Sessions	Ballrooms 1/2/3/4
11:45 a.m. – 1:45 p.m.	Lunch Break	
12:30 p.m. – 1:30 p.m.	Museum Workshop “Engaging Egypt and Africa in Museum Settings” with Ashley Arico and Janet Purdy	Minnesota (6th Floor)
1:45 p.m. – 2:45 p.m.	Paper Sessions	Ballrooms 1/2/3/4
2:45 p.m. – 3:00 p.m.	Coffee Break	Atrium
3:00 p.m. – 5:00 p.m.	Paper Sessions	Ballrooms 1/2/3/4
6:30 p.m. – 8:30 p.m.	Members and Awards Dinner	Ballrooms 3/4
8:45 p.m. onwards	Student Pub Night	Lyon’s Pub (16 South 6th St.)



## SUNDAY, APRIL 23, 2023

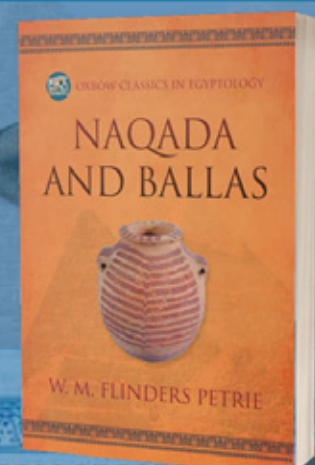
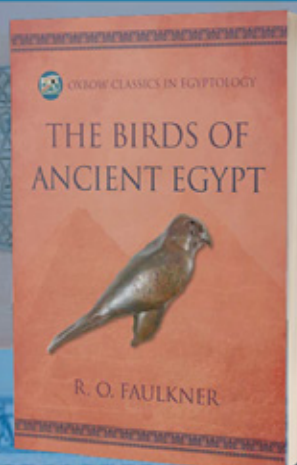
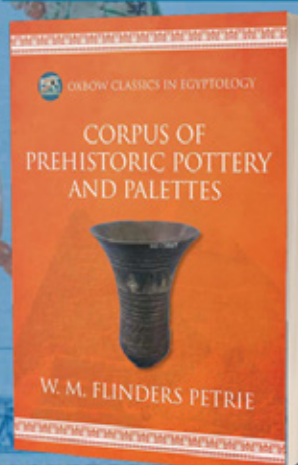
TIME (Central Time)	EVENT	LOCATION On 4th Floor unless otherwise indicated
7:30 a.m. – 12:00 p.m.	Meeting Check-In, Information Desk and Registration	Registration Office
7:30 a.m. – 11:30 p.m.	Speaker Audiovisual Check-In	Maple Lake
8:00 a.m. – 1:00 p.m.	Exhibit/Vendor Area Open	Atrium
8:00 a.m. – 1:00 p.m.	Student Poster Exhibit Open	Atrium
9:00 a.m. – 10:30 a.m.	Paper Sessions	Ballrooms 1/2/3/4
10:30 a.m. – 10:45 a.m.	Coffee Break	Atrium
10:45 a.m. – 11:45 a.m.	Paper Sessions	Ballrooms 1/2/3/4

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### SPRING: April 22-23, 2023

Plenary Speaker **Sarah Parcak**  
Archaeologist & Egyptologist  
speaking on Egyptian architecture

Musical Guest **Michael Levy**  
UK-based Composer playing ancient lyre  
music heard in DC's Museum of the Bible

### FALL: November 17-19, 2023

Plenary Speaker **Jodi Magness**  
Classical & Biblical Archaeologist

Q&A Experts: **Erika Brown &  
Chris McKinny**, Archaeologists

*More Than Just Mosaics*  
*The Ancient Synagogue at Huqoq*  
*in Israel's Galilee*

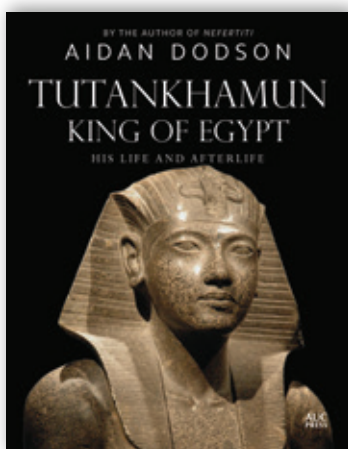
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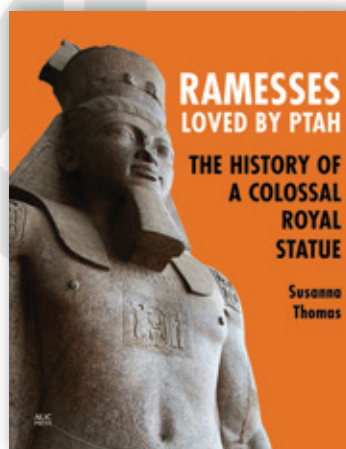




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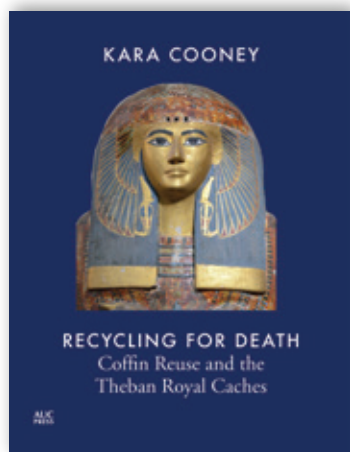


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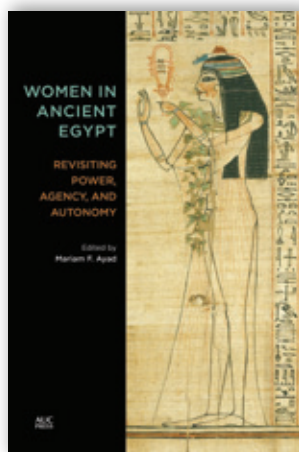


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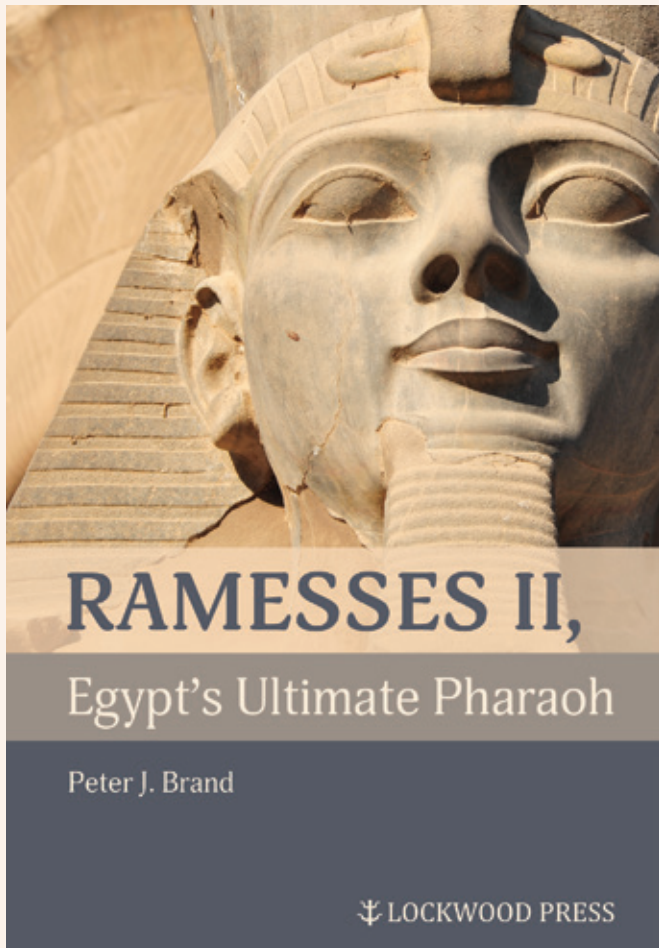
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**“Interesting, informative, extremely well written. Obviously created from a wellspring of both expertise and emotion, this is a joy to read. Kudos to the author!” —Eric Cline**



## Rameses II, Egypt's Ultimate Pharaoh

**Peter J. Brand**

Warrior, mighty builder, and statesman, over the course of his 67-year-long reign (1279–1212 BCE), Rameses II achieved more than any other pharaoh in the three millennia of ancient Egyptian civilization. Drawing on the latest research, Peter Brand reveals Rameses the Great as a gifted politician, canny elder statesman, and tenacious warrior. With restless energy, he fully restored the office of Pharaoh to unquestioned levels of prestige and authority, thereby bringing stability to Egypt. He ended almost seven decades of warfare between Egypt and the Hittite Empire by signing the earliest international peace treaty in recorded history. In his later years, even as he outlived many of his own children and grandchildren, Rameses II became a living god and finally, an immortal legend. With authoritative knowledge and colorful details Brand paints a compelling portrait of this legendary Pharaoh who ruled over Imperial Egypt during its Golden Age.

DR. PETER J. BRAND (PhD University of Toronto, 1998) is an ancient historian and Egyptologist specializing in history and culture of ancient Egypt during its imperial age (ca. 1550–1100 BCE). He has written numerous articles on Egyptian kingship, monumental art and construction, history, popular religion, warfare, and diplomacy during the late Eighteenth Dynasty and Ramesside period. *Rameses II, Egypt's Ultimate Pharaoh* is his fourth book. Brand has appeared in over twenty documentaries for the History Channel, Discovery, and National Geographic.

xxxiv + 574 pages | 420 color illustrations | Lockwood Press | February 2023

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**“An evocative and up-to-date account of the life and times of the man whose shadow—for better or worse—has dominated the image of pharaonic kingship over three millennia.” —Aidan Dodson**



# Thanks From The Executive Director

DR. LOUISE BERTINI

This year marks the 74th Annual Meeting of the American Research Center in Egypt, and the 75th Anniversary of our organization. The pandemic years compelled us to make operational changes to our Annual Meeting, and we are proud to carry many of them forward. We will continue to offer a dual model meeting by hosting a virtual component and will also focus on producing paperless meeting materials wherever possible—from our session schedule to the abstract booklet.

I am once again honored to welcome each one of you, whether you are joining in-person or online. It is truly inspiring to be surrounded by ARCE's members, donors, and of course, enthusiasts of Egypt's history and ancient culture. Thank you to our presenting scholars from across the world who have made the time to share their research contributions and their passion for Egypt.

I'd like to extend sincere thanks to our steadfast institutional partners, including the Council of American Overseas Research Centers, the U.S. Department of State's Educational and Cultural Affairs Bureau, the United States Agency for International Development, the Department of Education, the National Endowment for the Humanities, and the U.S. Embassy in Cairo for supporting ARCE's fellowship and academic programs, as well as our field work.

Special thanks to our Annual Meeting Committee that has worked tirelessly to ensure that the meeting is successful. Thank you to our Chair, Dr. Yekaterina Barbash, as well as members: David Anderson, Katherine Davis, Denise Doxey, Rita Lucarelli, Nicholas Picardo, JJ Shirley, and Jessica Tompkins.

A special welcome to all ARCE student members! ARCE has continued to prioritize student attendance and access to the Annual Meeting. Many thanks to our 2023 Student Access Council, and to each of you who "supported a student" during registration.

Last, but certainly not least, thank you to our ARCE staff for their efforts in preparing every detail of this year's Annual Meeting. They work incredibly hard to make sure each of you has a positive and memorable experience.

Thank you for joining us and enjoy the meeting!



Dr. Louise Bertini, *Executive Director, ARCE*

# Student Access Council

The ARCE Student Access Council is a group of individuals committed to supporting student access and fostering talent through student participation in the ARCE 2023 Annual Meeting. Many thanks to members of the 2023 Student Access Council. Student Access Council funds are used to offer reduced student registration costs, provide Virtual Meeting fee waivers for students in need, and support the DEI Travel Grants.

Julia Troche

Nick Picardo

Eduardo Hidalgo

Krystal Pierce

Anonymous



## THE FOUNDING FRIENDS OF CAIRO HOUSE

Friends of Cairo House was established to build a broad base of support for our new Cairo House building project. Those who made a commitment by January 31, 2023, to this project are hereby recognized as Founding Friends of Cairo House. We deeply appreciate and recognize those who first answered the call to assist ARCE in bringing Cairo House to life. Cairo House is a transformational and impactful project—and this is just the beginning.

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While becoming a Founding Friends was limited, we encourage those who want to influence the future of Egyptology to become a Friend of Cairo House. For more information, please contact Liska Radachi, US Director at [lradachi@arce.org](mailto:lradachi@arce.org).



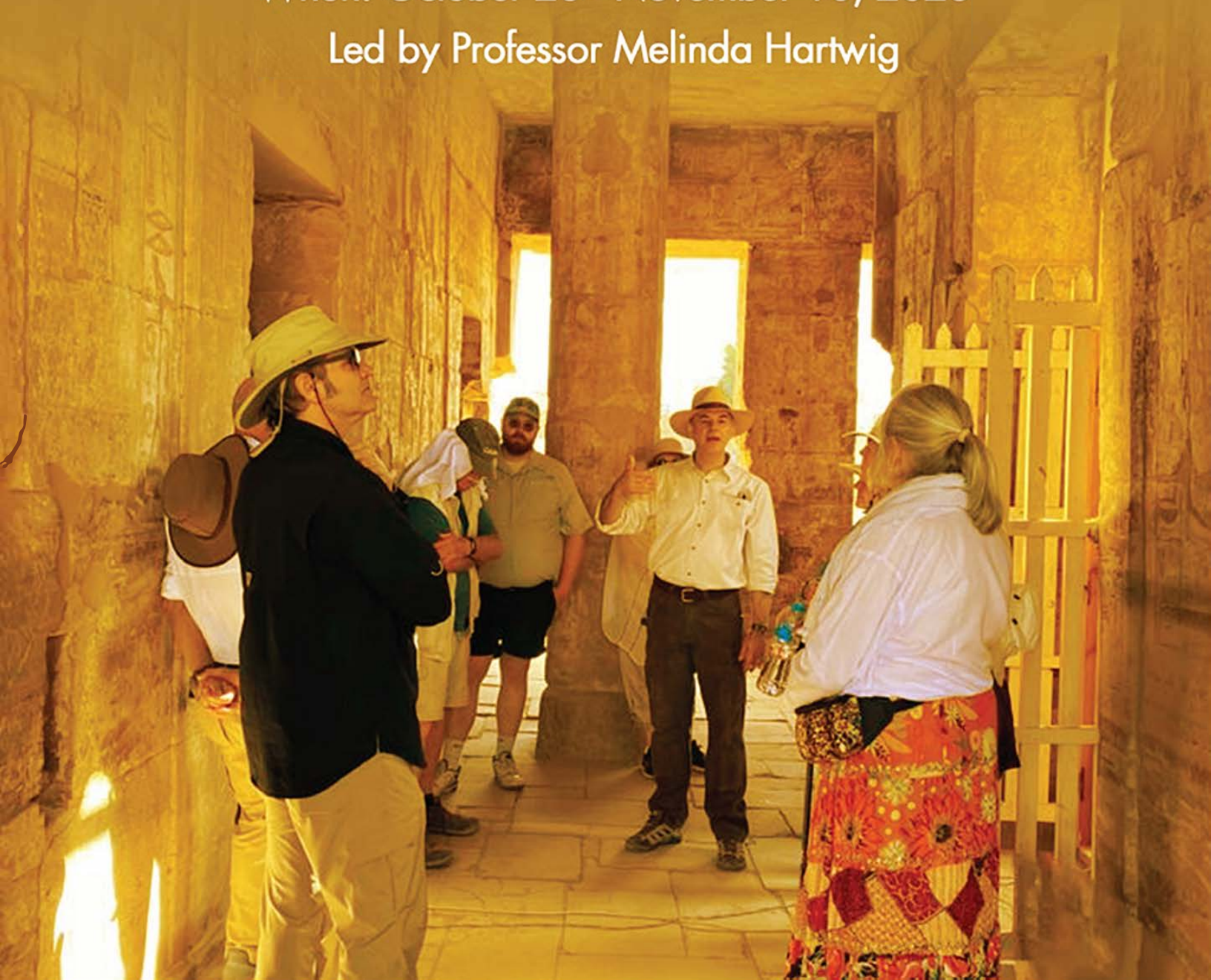


## **2023 MEMBERS TOUR**

Join the American Research Center in Egypt's next Member Tour: "Untapped Treasures: An Inside Look at Egypt's Most Beautiful Sites Off the Beaten Path". For bookings, please call (703) 721-3470 or email Rebekah Atol at [ratol@arce.org](mailto:ratol@arce.org)

When: October 23 - November 10, 2023

Led by Professor Melinda Hartwig







**74<sup>th</sup>**  
The  
ANNUAL  
MEETING

## **2023 ARCE ANNUAL MEETING**

### **JOIN US FOR OUR FELLOWSHIP INFORMATION SESSION!**

Are you curious about applying for an ARCE Fellowship? Join ARCE staff and former fellows for a presentation and Q&A about fellowship opportunities, the lowdown on living in Egypt as a fellow, and how a fellowship can benefit your research & career.

**When: Friday April 21, 2023 13:00 - 13:45**

**Where: Hotel Ballroom 1**





## GENERAL MEMBERS MEETING

Join your fellow ARCE members to hear updates on ARCE projects, programs, and initiatives from ARCE staff and board leadership.

**When: Friday April 21, 2023 4:15 - 5:00 PM**

**Where: Ballroom 1**

Every member who attends the meeting will receive a raffle ticket for a prize drawing!








**74<sup>th</sup>**  
The  
ANNUAL  
MEETING

## **ENGAGING EGYPT & AFRICA IN MUSEUM SETTINGS**

In recent years the field of Egyptology has expressed a renewed interest in engaging with ancient Egyptian culture's African contexts. Recognizing the unique role that museums play in communicating research trends to public audiences, the aim of this workshop is to share current approaches to presenting ancient Nile Valley cultures in museums of various scopes and scales, from small university collections to expansive art museums.

Topics may include methods for highlighting ancient Egypt's African identities; terminology for makers and cultures; and opportunities for connecting ancient Egyptian spaces with other African galleries within the same institution, even when they are separated physically. The workshop will review concrete examples, with a focus on in-gallery labels, signage, and other interpretive materials. Participants are encouraged to bring samples of museum didactics to enrich the group discussion. We envision this as an opportunity for colleagues who have worked with Egyptological collections to share their experiences, and for all who are interested in this topic to strategize new pathways forward as we continue this vital ongoing conversation.

**When: Saturday April 22, 2023 12:30 PM - 1:30 PM**  
**Where: Minnesota (6<sup>th</sup> Floor)**

A wide-angle photograph of a desert landscape under a hazy, orange-tinted sky. In the foreground, there is a body of water, possibly the Nile. The middle ground shows a sandy desert with sparse vegetation. In the background, several ancient Egyptian structures are visible, including a large, rectangular building with a flat roof and smaller structures nearby. The overall scene is bathed in a warm, golden light, suggesting either sunrise or sunset.

**Session Organizers: Ashley Arico, Associate Curator of Ancient Egyptian Art, Arts of Africa, The Art Institute of Chicago. Janet Marion Purdy, Daniel F. and Ada L. Rice / Mellon Postdoctoral Curatorial Fellow, Arts of Africa, The Art Institute of Chicago.**



## KEYNOTE PRESENTATION

"Women in Egyptology: Long Career Reflections" by Dr. Betsy Bryan and Dr. Fayza Haikal. This event is a separately ticketed special engagement. Transportation from the hotel to MIA and light reception is included.

**When: Friday April 21, 2023 6:30 - 8:45 PM**

**Where: Minneapolis Institute of Art**



**Dr. Fayza Haikal**

Dr. Fayza Haikal started in the field of Egyptology in the 1960s when the field was dominated by foreigners and women were not given the responsibilities that they now have. Haikal will also speak about the major challenges faced when trying to create a department of Egyptology at AUC.



**Dr. Betsy Bryan**

Dr. Betsy Bryan has been studying ancient Egypt for 50 years and has said this about the current state of Egyptian studies, "Our discipline is the gift that never stops giving, despite how much is already known. How well are we doing in narrating with the growing amount of information we have to study?"

A portion of the proceeds benefit the Best Student Paper Competition on behalf of the ARCE Chapter Council.



# Keynote Presentation

APRIL 21, 2023

## ABSTRACTS

**Betsy Bryan** | My fifty-plus years so far studying ancient Egypt have rarely been well-planned, but they have always been educational. I want to say a few words about the things that have made these years the most beneficial -- the questions that arise in classes and fieldwork and fuel research without cease, and the brilliance and remarkable work of students who brand questions with their own stamps. I had the fortune to build a program from the ground up, despite having a colleague who was content with few or no students. Yet I discovered, after the right colleague joined me, that students flourish in a competitive but collaborative environment. When they trust each other but also want to excel, they reach for the stars. I want to end with a brief comment on the current state of Egyptian studies. Our discipline is the gift that never stops giving, despite how much is already known. How well are we doing in narrating with the growing amount of information we have to study?

**Fayza Haikal** | I graduated in 1960 from Cairo University with a BA in Egyptology. In the 60s the Egyptological world was still largely dominated by foreigners, and we were only 10 years away from the time when the Service des antiquities was still directed and essentially managed by French people and other foreigners, and only 8 years away from the 1952 revolution and the military coup which transformed Egypt from a kingdom to a republic. The country was still very conservative and although women were paid as much as men when doing the same job, they were treated with more consideration and not given responsibilities that would disturb their roles at home. This is the backdrop of the beginning of my career and with it of the challenges I faced which I wrongly thought to be unknown to foreigners. In addition to the impact on my country's socio-cultural background on my career, I shall also speak about the major challenges I faced when I moved from Cairo University to the AUC in order to create a department of Egyptology there, and from a 'regular', 'main stream' Egyptologist to an Ethno-Egyptologist working essentially on 'transmission' of culture and on the presence of ancient Egypt in our modern daily life.





# PRESENTATION ABSTRACTS

ABSTRACTS ARE LISTED AS WRITTEN BY SPEAKERS

---

**HESHAM AHMED ABDEL KADER,**  
Ministry of Tourism and Antiquities

## Public Bath in Hermopolis Magna from the Late Roman Period (New Archaeological Discovery)

After enrolling for my PhD degree at Ain Shams University on the subject of baths and water management in Hermopolis in the Roman period, I conducted archaeological campaigns on the site of the city of Hermopolis, especially on the site of the Roman bath, which is located to the east of the Ashmounin cemetery for Muslims (bath 5 of Bittel's classification. My first archaeological campaign was from 19-3 to 9-4- 2022, funded by Egypt Exploration society (EES). That archaeological campaign revealed the hot section of a Roman public bath.

The hot section which was found contained a number of rooms with a number of bathtubs with marble floors and a very meticulous sewage system. Also the main furnace and heating system in the bath was found in good condition. The earliest examples similar to the bath found and known in Egypt are from the same historical period, such as at Kom el-Dosheh in Lower Egypt or at Suez/Clysma in Sinai, both of which are dated from the fourth to the sixth century AD.

The excavations of bath 5 , has brought a lot of information that will be very useful for the future reassessment of this building. Bath n° 5 have not yet been entirely cleared, for lack

of time. This will be the objective of a second field mission, if we can manage to find the funds, which will be dedicated to the excavation of the northern part of the building, which should include the main entrance and the cold room(s).

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**HANY ABDALLAH ELTAYEB AHMED,**  
Ministry of Tourism and Antiquities

## The Tomb of Rashepses in Saqqara

The mastaba of Rashepses, represent an extraordinary monument dating to the reign of Djedkara (5th Dynasty c. 2365 B.C), the mastaba attracted much publicity in the 19th century but after conducting fieldwork I intend to re evaluate this remarkable monument in light of new fieldwork I carried out of the site.

The first documented exploration of the tomb was undertaken by Karl Richard Lepsius who briefly explored a small part of the tomb and copied some of its scenes and inscriptions. In 1907 and 1908 James E. Quibell pursued a brief campaign in the mastaba. Since 2010, the exploration of the tomb was continued by a team of the Supreme Council of Antiquities headed under my direction.

Rashepses mastaba contains 29 chambers and passages, making it the largest Old Kingdom mastaba in Saqqara belonging to one person. Rashepses held 33 titles, including vizier and ""overseer of upper Egypt""; he may have been the first to hold this title. The mastaba is also the earliest with a decorated burial chamber and contains several rare scenes.

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**MOHAMED HUSSEIN AHMED,**  
Ministry of Tourism and Antiquities

## An Archaeological Survey and Excavation in 9th nom (Akhmim) (xnt mnw)

### 1-Excavation at Gabel EL-Haridi site

Ptolemaic temple, which was dedicated to Isis and dated to the reign of Ptolemy III 246 B.C - 222 B.C and measures 33 meters in length and 14 meters in width with north to south axis. Inside the Temple have been found a limestone purification basin and votive stela to the north of the temple as well as 5 ostraca with demotic inscriptions and 38 Roman coins and animals' bones. North of the settlement 85 rock cut tombs dated to different eras. The tombs vary in their plans and style. Inside the Ptolemaic tombs, human remains, and mummies remains discovered with a number of 30 mummies cards they are written in Ancient Greek, hieratic or demotic fonts. A remain of settlement of the officials was discovered nearby the tower house containing culture materials.

### 2-The Al-Hamdiya Necropolis

it is part of the cemetery of the ninth Nome, located roughly 15 km south of the village of Khazandaria. The site consists of a stepped limestone cliff with areas of wind-blown sand covering the Gebel. It has never been previously surveyed or studied in detail, the preliminary investigation showing that the site consists of at least three hundred rock-cut tombs incised on the edge of the cliff in more than two or three steps, with even more on the lower terrace. Most of these tombs are undecorated, two still

have remains of scenes of butchery, marshes, and offerings, as well as fragments of the tomb owner's autobiography.

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**VICTORIA ALMANSA-VILLATORO**, Harvard University | **ALEXANDRA R WITSELL**, Ancient Egypt Research Associates

## The Seal(er)s of Giza: Seals of the tm w from Old Kingdom Contexts at Giz

In this paper we present clay sealings containing the words *ḥtm wḏ* ("seal[er] of the storehouse") from different Early Old Kingdom contexts of the Ancient Egypt Research Associates (AERA) concession in Giza—a type of private administrative seal thought to have belonged to lower-status individuals. The word *ḥtm* could be a reference to the seal itself or could be a defective writing for the word *ḥtmw* "sealer." We will present many unpublished objects, including reconstructions from duplicate impressions of several original seals as well as single impressions from some two dozen separate *ḥtm wḏ* seals, with a discussion of their functions, inscriptions, and sociohistorical implications. The widespread nature of their findspots indicates that *ḥtm* were an important component of the Old Kingdom economy at Giza, but not one bound by the architectural confinement we know for the royal administrative seals of the scribes and priests at the Heit el-Ghurab site. In particular, we will focus on: 1) whether they reflect individual sealers or centralized state institutions, and the spelling variants of the word for seal(er) with consideration of scribal practices; 2) the archaeological context of the sealings, including usage practices as seen in their reverse impressions; 3) how the



h̑tm wḏꜣ fit into AERA's "formal" vs. "informal" continuum of seal layout; and 4) contextualization of the sealings' contribution to the understanding of broader aspects of the Heit el-Ghurab site's administration, bureaucracy, and private or state economic initiatives during the early Old Kingdom.

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**TRACI LYNN ANDREWS,**  
University of Chicago

## Greek Nautical Iconography in Ptolemaic Determinatives

From the start of the New Kingdom to the Ptolemaic Period, the corpus of hieroglyphs expanded from under a thousand to multiple thousands. This is partially due to increased contact with foreign cultures and exposure to new technologies. Like the introduction of a chariot glyph after its integration into the militaries of antiquity, new nautical signs were also incorporated as contact with seafaring peoples like the Phoenicians and Greeks brought new ships and equipment to Egyptian shores. In order to accurately portray their changing reality, the Egyptians incorporated new imagery to evolve their script

This paper examines how contact with the Greeks, beginning in the Saïte Period, caused the Egyptians to incorporate new glyphs with a decidedly Hellenistic style into their hieroglyphic canon. In addition to signs with more dynamic rigging arrangements, glyphs representing triremes, artemon masts, and Greek style steering oars were integrated into the script. This linguistic syncretism is emblematic of the Greco-Roman period in Egypt. The normalization of

Hellenization under the Ptolemies allowed these new glyphs to flourish.

With no boat burials from the New Kingdom and a reliance on only tomb and temples reliefs, examining these glyphs expands our iconographic evidence for foreign ships and provides a glimpse at the new global interactions occurring at Egyptian ports and around the Mediterranean.

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**NICOLA ARAVECCHIA,**  
Washington University in St. Louis

## Results from the 2023 Excavation Season at Trimithis/Amheida (Dakhla Oasis)

This paper will discuss the results of the 2023 excavation season at the Graeco-Roman city of Trimithis (modern-day Amheida), in the Dakhla Oasis of Egypt's Western Desert. After a hiatus of seven years, an ISAW/NYU mission resumed investigation at the site, remarkable for the wealth—as well as state of preservation—of its archaeological remains (largely late Roman in date). The 2023 mission focused on two buildings that had been the object of partial excavation before fieldwork came to a halt. One of them is a mid-fourth century church (B7), located at the east end of the site and with evidence of an underground funerary crypt. One aim of the 2023 season was to complete the excavation of the crypt, investigate the sealed burials found in it, and clarify the spatial relation of the crypt with the church and the surrounding built environment.

The team also resumed digging in B10, a large and wealthy complex situated near the northern edge of the city. Previous excavations had focused on a pantry, revealing copious evidence of complete and fragmentary storage vessels. One of the goals of 2023 season was to clarify the nature of this building, which had been preliminarily identified as a large house or a public building. The 2023 season offered a wealth of new data on Christian architecture (as well as Christian burial customs), residential architecture, and daily life at Trimithis, which was an important urban settlement at the edge of the Roman Empire in Late Antiquity.

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**ASHLEY ARICO,**

The Art Institute of Chicago

## A Fragmentary Block Statue Depicting a Lutist from the Temple of Mut, Karnak

As a sculptural type, the popularity of the block statue – which represents a person squatting with their knees drawn up in front of the chest – amongst private individuals is well documented in temple settings. The compact, cubic nature of the form provided an ideal surface for the addition of inscriptions and, in some periods, incised figural scenes. This paper presents a fragmentary block statue depicting a male lutist on its front surface that was excavated during the Johns Hopkins University Expedition's investigation of the Temple of Mut's Sacred Lake and its perimeter. Carved from indurated limestone, the unpublished statue is inscribed for a Chief Dancer (ḥry ḥnf) of Mut the Great, Mistress of Isheru. The paper will provide an analysis of the statue and its decoration, placing it within the corpus of private

statuary from the Mut Temple precinct. It will also consider the possible activities and status of the statue's owner during his lifetime, as well as the ways in which representations of musicians on private monuments displayed in sacred spaces may have contributed to lived experiences in the temple and its environs, where music and dance were an essential component of religious activity.

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**MARIE-LYS ARNETTE,**

Johns Hopkins University

## Two Games, the Moon, and the Eyes. Gameboard Ifao Inv. 204

The Institut français d'archéologie orientale (Ifao, Cairo) houses a fragmentary black stone board engraved on both sides (Inv. 204). This board, published in 2021, had been briefly mentioned in 1912 by Henri Gauthier, who saw in it an "'astronomical tablet'" from the Saite period.

In reality, it bears on one of its sides a senet game, with inscribed squares, and on the other, what could be the game of 33.

This board, in addition to the quality of its manufacture, is exceptional in many respects: probably dated to the early Ptolemaic period, it would be the latest senet board discovered in Egypt, and would come from a temple, perhaps in the region of Busiris. The senet-board is distinguished by its iconography and its inscriptions belonging to an Osirian universe, and by the mention of the moon in one of its squares. Indeed, in later times, it seems that board games, and senet in particular, were linked to astronomical observations, timekeeping, and calendars.

Finally, the board has obviously had a second life, and was transformed into a grinding stone. Several clues suggest that this tablet would have belonged to the kit of a Roman oculist, and that it would have been used to grind remedies for the eyes.

I propose a presentation of this object and through it, a synthesis of the late evolution of senet, a game which went beyond the realm of play and belonged to the spheres of religion, astronomy, and medicine.

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**JENNIFER MIYUKI BABCOCK,**  
Pratt Institute, Fashion Institute of Technology,  
SUNY

## Assessing Ancient Egyptian Aesthetics and Why it Matters

Aesthetics is commonly understood as an attempt to identify and describe the principles governing the nature and appreciation of beauty and artistic taste. In visual art, the word “aesthetic” is used to describe the quality of visual perception and the appraisal of “beauty.” In the European and American sense of the word, “art” is mostly related to nonutility, which of course is not the nature of ancient Egyptian visual culture.

Because the ancient Egyptians did not record their ideas about aesthetics it is difficult to know what was considered to be “good art” versus “bad art.” This paper will propose ideas on how to establish frameworks for understanding the different standards of aesthetics and artistic skill in ancient Egypt. By establishing methodical criteria that help one identify which images

were considered “skillful” or “good,” we will gain another perspective on how to assess the value of objects and images in ancient Egypt, as commodities and functional objects. Further, reconstructing what was considered aesthetically desirable may help us understand the nature of ancient Egyptian artistic workshop tradition.

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**KATHRYN BANDY,**  
The University of Chicago

## A Sturdy Flake Was in my Hand” – on the Use of Ostraca

Non-monumental writing in ancient Egypt is often thought of in terms of papyrus. In the study of writing surfaces and the materiality of writing, papyrus sits atop of a hierarchy of sorts. Yet the Egyptians wrote on many surfaces, including leather, writing boards, pottery, stone, and clay. Among these other materials, ostraca are often viewed of as opportunistic, with scribes picking material up off the ground or essentially engaging in ancient dumpster diving. The refusal of papyrus to Onchsheshonqy and his having to write on broken pottery is often cited as evidence for scribal disdain of ostraca.

This paper will consider ostraca as an object class and writing surface on their own terms, focusing on the Middle Kingdom-Second Intermediate Period, predating the later, larger corpora from the Theban West Bank. Drawing upon examples from a range of sites, including Elephantine, Edfu, and Wadi Gawasis, this paper confronts the problems of scribal choice of writing surfaces. It considers the different forms and types of pottery used, the range of data recorded, and duration of use for some



texts recorded on pottery. Ostraca were not exclusively short-term records for quick discard, and their choice, use, storage, and disposal were complex processes. Ultimately, it concludes that we must continue to move beyond the all-too-common perception of ostraca as the poorer scribe's papyrus.

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**YEKATERINA BARBASH,**  
Brooklyn Museum

## The Ba-bringer and other Fun(erary) Texts

This paper presents an overview of a very unusual hieratic mortuary papyrus from the Ptolemaic Period recently published by the author. The nearly 10 foot papyrus records eleven texts, some of which occur on the manuscript more than once. Some of these texts are well attested in other sources. Several others are strikingly rare with scarce parallels on sarcophagi and other funerary equipment. One of the texts on this manuscript was hitherto unknown. Despite a deceptively careful handwriting, many words are written "un-etymologically," with highly unusual and problematic orthography.

The peculiar selection of texts and challenging orthography is a result of the changing linguistic and religious practices of their time. While many of the texts in this composition are unique or rare, they all closely relate to the mortuary traditions that were initially recorded in the Old Kingdom. This paper highlights the religious beliefs and textual sources that either survived, or were revived in order to serve the changing tastes of the Egyptians of later periods.

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**D. J. IAN BEGG,**  
Trent University

## Prosopographical Analysis of Minnie Burton's Diary

In historiography, prosopography is a research method employed to examine and discern characteristics of groups through assembling and analysing data on the individuals in those groups. For example, it can be used to write narrative or social history when the only evidence is an abundance of inscriptions with names.

Harry Burton, the excavation photographer lent by the Metropolitan Museum of Art in New York to Howard Carter to shoot the Tutankhamen finds, lived in Florence, Italy with his wife Minnie. Her diary covering the years 1922 to 1926 survives and was recently purchased at auction by the Griffith Institute in Oxford and made available digitally.

For the most part it names the many individuals the Burtons socialised with throughout the year both in Egypt and Italy as well as Britain and the Continent. After identifying as many individuals as possible and creating a database, e. g. whether based in Luxor or Florence, they can be examined for shared interests, such as archaeologists, writers and painters, or political views, such as Fascists. Minnie Burton's references enable the names associated with Harry Burton to be treated separately from those associated with herself. Of particular interest in the history of Egyptology, of course, is the analysis of the social context at Luxor of the Tutankhamen excavations from 1922 until 1926.

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**MUSTAFA BILGIN,**

Master Student in Hittitology

## Shellal Inscription of Psammetik II

In this study, we discussed the Shellal victory inscription of Psammetik II, which had an important place in the southern policy of Egypt during the XXVIth Dynasty called "Psammetik II's Victory inscription of Shellal". Along with the inscription, the grammatical analysis and the historical importance of the inscription and the method followed during the study were discussed. Light changes obtained with Photoshop have been added. The steps followed on Photoshop are shown with visuals and certain stages. This study has been prepared to be bilingual. This inscription, which we have discussed, has an important place among the inscriptions of the XXVI Dynasty. The reason for this was that the remnants of the 25th Dynasty were cleared by Psammetik II and his armies and the city of Kerma was set on fire. In this way, order was established in the Southern border and the great threat in the North prepared the convening of the Judah conference in the Levant against the IIInd Babylonian Empire, and the victory of Egypt in the south became a source of motivation for the Levantines.

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**FREDERICK G BOTA,**

Independent researcher

## New Interpretations of Tutankhamun's Wishing Cup

Described as Tutankhamun's 'wishing cup' by Howard Carter from the two wishes in hieroglyphs

around its rim, this cup is shaped like an open lotus flower with buds as its two handles, displaying symbols of eternity.

The two wishes begin and end with a shared 'ankh' symbol of 'life' - the first, wishing him eternal happiness, the second, stating the first four of his five official names. In the front center of the cup, Tutankhamun's fourth and fifth names and epithets are inscribed.

His first three names are prefixed with names of deities, unlike the remaining two, which are enclosed in eternal shen rings called cartouches.

These two types of name structures and conflicting meanings of translations of Tutankhamun's names raise questions of what else they could also be.

Comparing his names, first, with names of numerous physical things, from pyramids and forts to horses and even Amenhotep II's bow, and second, with reliefs and paintings in temples and tombs, lead to new interpretations and translations of Tutankhamun's five names.

Do these different interpretations and translations and the large, deep bowl reveal new meanings of the cup, connecting it more closely with other objects in Tutankhamun's tomb?

If so, what could be its different roles within the context of the tomb and its contents?

Do such additional, subtle meanings of the cup originate with other early beliefs from Egypt, including those of new and eternal life for all after death, a foundation of many Western religions today?

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**AMALEE BOWEN,**

Yale University

## A Brief Co-Regency Between Amenemhat III and Amenemhat IV as a Method of Legitimizing Kingship

One of the debates regarding Egypt's 12th Dynasty is the existence of co-regencies between kings. In this paper I argue for a brief co-regency period between Amenemhat III and Amenemhat IV of about one year based upon various pieces of archaeological evidence. These pieces of evidence include possible double dates, joint appearance by both coregents within one scene, juxtaposition of coregents' titularies on architectural elements in buildings not formally shared by them, jointly inscribed statues, juxtaposed cartouches or figures on undated stelae or graffiti, jointly inscribed smaller objects, jointly decorated buildings, examples of conflated throne names, changes in patterns of royal representation in royal statuary and the ideological implications of Amenemhat III's adoption of Sobek as another form of Horus. Furthermore, I discuss the implications of such a co-regency for the legitimization of stability of Amenemhat IV's reign. Understanding the beginning of Amenemhat IV's reign and the nature of his reign allows for some clarification of this vital transition point at the end of the Middle Kingdom.

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**PETER J BRAND,**

University of Memphis

## Ideological Themes and Motifs in Ramesses II's Kadesh Narrative

Ideological themes pervade Ramesses II's elaborate Battle of Kadesh Narrative. The king's claim to have fought the Hittites alone often prompts modern observers to dismiss his Kadesh accounts as hopelessly distorted bombast—even a gross fabrication. Numerous studies have attempted to reconstruct the course of the battle and to elucidate the structure of the narrative through form critical analysis of the texts and iconographic analysis of the pictorial record.

This paper investigates the Kadesh Narrative through the lens of ideology, identifying key dogmatic themes in the inscriptions and ideological motifs in the imagery. By comparing them to earlier New Kingdom battle narratives, we can contextualize these ideological themes, revealing how the Kadesh Narrative blends tradition and innovation. This centers around the actions of the Hittite forces, the Egyptian army, and of Pharaoh himself. Traditional elements include the enemy's treachery and the personal cowardice of the Hittite king who shrinks from battle; the feckless Egyptian troops who desert Ramesses in the fray; and Pharaoh's solo victory. The Kadesh Narrative also features new themes and iconography. Perhaps the most innovative is the moment of crisis when Ramesses II finds himself isolated from his troops and hemmed in by the foe. His jeopardy introduces dramatic tension and uncertainty before his final triumph.



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**NICHOLAS R BROWN,**  
UCLA Egyptology

## Rediscovering Pharaoh's Crew: Recent archaeological survey and documentation within the tomb of Thutmose IV (KV43)

In 1903, Howard Carter discovered the tomb of Thutmose IV (KV43) while working on behalf of Theodore Davis in the Valley of the Kings. As Carter and his team explored and cleared the monument, what they found was an unfinished tomb for the king that was heavily looted in antiquity. Though all the chambers were fully carved out and their walls leveled off, only two rooms in the tomb are partially decorated with painted scenes. Yet, in this unfinished state, the tomb and the burial of Thutmose IV provides Egyptologists with the opportunity to better understand the funerary preparations for a king during the 18th Dynasty and the creation of his eternal resting place.

Throughout the tomb, evidence remains of the Deir el-Medina crew's work to create the monument. The author will present recent survey data from the tomb and how the remaining evidence informs us on the ways in which this tomb was quarried, stocked, used, and eventually restored in the late 18th Dynasty for the burial of Thutmose IV. Some of the findings presented include: a proposal for the sequence of events to carve the burial chamber, the crew's methods for bringing in the king's sarcophagus, a discussion of the unique techniques employed to carve KV43, a proposal for the stocking and storage

of funerary items within the tomb ahead of the king's burial, and a discussion of the newly documented graffito from side chamber Jd.

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**PATRICIA A. BUTZ,**  
California State University at Northridge

## Side-by-Side: Optical vs. Conceptual in 2-D Egyptian Art

This paper is inspired by looking at the figural placement of Akhenaten and Nefertiti in two very similar scenes from TA1 and TA2 at Amarna. In both of the scenes, the king and queen are seated in a kiosk, ostensibly receiving tribute. What makes the depiction so noteworthy is that they are seated side-by-side but not in the conventional way a couple is depicted together. Akhenaten, in fact, blocks Nefertiti almost completely in both cases, but the line drawings from the Davies publication (Rock Tombs of Amarna II and III) make clear that the queen's feet and shins, for example, are seen extending very subtly beyond the overlap of Akhenaten.

While clearly not the expected convention in Egyptian art for showing individuals side-by-side, this treatment is not the only occurrence that comes to mind. In a remarkable relief from Abu Simbel, Ramesses II is shown fighting beside Amun in a war chariot, each drawing his individual bow simultaneously against the enemy. While not as subtle as Amarna—Amun is more visible—the god is directly on the other side of the king.

The paper explores the meaning behind these depictions and compares them to the conventional 2-D method in Egyptian art, where one figure "behind" the other is understood as the two

seated or standing side-by-side. The visual message of “who is in front” is changed. It will be argued that what is seen at Amarna and Abu Simbel significantly embraces optical perspective while still retaining conceptual meaning.

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**PAUL DAMBOWIC,**  
Pratt Institute

## The Measure of Lifelike Likeness in a Pair of Graeco-Egyptian Portraits in Cairo

Recent research concerning the mummy masks and portraits of Roman Egypt has resulted in publications by the Louvre, the DAI and the Getty Institute. Every material aspect of paint, pigment, cartonnage, and wrapping is unravelled in these findings about items in Western collections, as reflected in “Funerary Portraits from Roman Egypt: Facing Forward,” a 2022 exhibition at the Harvard Art Museums. Yet very few items from the large and revelatory collection of masks and painted portraits in Cairo has been fully explicated. This study seeks to delineate new details revealed by close observation of two painted portraits discovered by Petrie in 1888 and currently in Cairo in the Egyptian Museum. The portrait of Demos, a young woman of 24 years of age (CG 33237), was buried alongside a young girl, presumably her daughter (CG 33240), whose painted visage is perhaps the most brilliant image of a child before the Renaissance. As Demos is described by Euphrosyne Doxiadis, “The painting is a masterpiece. It and the portrait of the baby girl make a pair unique in the history of art.” These two figures and their particular physiological characteristics and measurements will be explored in this study. The evidence will

show how the greatest of the Graeco-Egyptian artists depicted slight asymmetries in the modelling and alignment of facial features of eyes, nostrils, and lips, and that these in turn led to the development of lifelike likeness in the art of portraiture, influencing its spread from Alexandria to Rome and beyond.

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**KATHERINE DAVIS,**  
University of Michigan

## A Paradigm for Paradigms: Grammar, Expertise and Knowledge Production

Every student of Middle Egyptian today has likely written out a paradigm of personal pronouns or perhaps a verb form, such as the *sꜣmꜣf*. In fact, organizing morphosyntactic rules in paradigm form is a cornerstone of modern linguistics. It is hardly surprising, therefore, that the appearance of paradigms as part of scribal education in demotic texts has been seen as indicative of a new grammatical awareness on the part of scribes. But what role did paradigms really play in an Egyptian pedagogical context and what was their social function? How was knowledge about writing and language generated and reproduced within scribal circles and does that align with modern notions of linguistic knowledge? What differences existed in how expertise in older systems—Middle Egyptian, hieratic, and hieroglyphs—was construed compared with the vernacular during the Greco-Roman Period?

The social and intellectual context of writing is a complicated subject and paradigms can provide insight into what theoretical frameworks we can use to understand them. To this end, this paper looks at both the historiography of how paradigms

have functioned as part of modern language study and the evidence for ancient Egyptian paradigms. Additionally, cross-cultural and cross-linguistic parallels, such as those found in cuneiform scribal texts and the approaches used in Greek school exercises and literary criticism will be examined.

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**JULIE DAWSON**, Fitzwilliam Museum, University of Cambridge | **HELEN STRUDWICK**, Fitzwilliam Museum, University of Cambridge | **GEOFFREY KILLEN**, Independent scholar | **FLAVIA RAVAIOLI**, Fitzwilliam Museum, University of Cambridge

## The Coffin of Hetauser in the Fitzwilliam Museum, Cambridge: Changes of Use and Ownership

Since 2014, the Fitzwilliam Museum has undertaken research and technological investigation of its collection of Egyptian coffins, resulting in outputs that include a major exhibition 'Death on the Nile: Uncovering the Afterlife of Ancient Egypt' and international colloquium in 2016, an online resource (<https://egyptiancoffins.org>) and an important impact case study for the UK's research excellence framework.

The recycling of coffins is a central plank of developing studies into the re-use of funerary and non-funerary material culture at all periods of Egyptian history and the challenge this presents to accepted understandings of ownership, social behaviours and attitudes towards the afterlife. So far, the concentration of research (including our own) has been on coffins of the late-Twentieth to Twenty-first Dynasty. However, since 2016 we have identified this phenomenon as more widespread temporally. In our

current project phase, we are assessing evidence from Middle Kingdom coffins, focusing particularly on those from Garstang's excavations at Beni Hassan that are now in the collection of the Fitzwilliam.

This paper will present our textual and technical investigation of one of those coffins, a box coffin (accession number E.67.1903) which shows evidence of at least two phases of modification. The name of its current owner, a man called Hetauser or Userhet, appears to have been added after the previous name was removed and examination of the wooden planks used in the construction has revealed that these originate from a very different type of large object, prior to being made into a coffin.

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**MARGARET DEANE**, University of Memphis

## Text and Image Destruction in Pre-Amarna Eighteenth Dynasty Non-Royal Theban Tombs

This paper examines the phenomenon of memory sanctions against high officials in Theban tombs of the Eighteenth Dynasty. Memory sanctions, frequently termed *damnatio memoriae*, are defined as the intentional erasure or destruction of the owners' names, titles, and images on the decorated surfaces of his tomb. Over the course of the Eighteenth Dynasty, from the reign of Hatshepsut through the early years of Amenhotep IV, at least 22 officials fell victim to memory sanction erasures from their decorated tomb chapels preserved in the Theban necropolis.

My paper will present the results of my doctoral research. The first part will discuss the term memory



sanctions as preferable to *damnatio memoriae* and identify strong evidence for memory sanction erasures in the context of pre-Amarna Eighteenth Dynasty Theban tomb chapels. Next, I will examine the various mechanical techniques used to erase tomb decoration and the challenges in distinguishing Eighteenth Dynasty memory sanctions from other damage and destruction of tomb decoration including later erasures, iconoclasm, vandalism, art theft, and natural decay of fragile decorated surfaces over the centuries. Even modern restoration and consolidating of tomb walls can also obscure or mask Eighteenth Dynasty memory sanctions. The second part will present select case studies of memory sanctioned officials, such as Rekhmire (TT 100), Kenamun (TT 93), and Horemheb (TT 78), that illustrate targeted aspects and erasure styles, as well as instances of ambiguous evidence of memory sanction erasures.

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**ALISÉE DEVILLERS**, University of California, Los Angeles (UCLA) and B.A.E.F. (Belgian-American Educational Foundation)

## Prestige and Preciousness. An Emic Perspective

This paper will reexamine concepts of “prestige” and “preciousness” in ancient Egypt and correlate them with the subelite’s appropriation of visual and textual codes from the elite’s culture. The lecture will question how some objects were entitled with a specific value, and it will offer a preliminary theoretical framework to tackle this topic by using anthropological and sociological tools. The discussion will then be illustrated by specific study cases: ancient Egyptian artists’ self-depictions. As main protagonists of this constant feedback loop between producers-patrons-consumers, artists

were indeed able to play with iconographic and textual repertoires - the restricted knowledge they used on daily basis - to self-present. The presentation will focus particularly on New Kingdom metalworkers-artists which predominantly emerged in our documentation at this period.

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**PETER F DORMAN**,  
University of Chicago

## (Un)Wrapping Ramose

During the Metropolitan Museum’s excavations on Sheikh Abd el Qurna in 1936, the team directors, Ambrose Lansing and William Hayes, supervised the unwrapping of a number of mummies dating to the early years of Hatshepsut’s coregency with Thutmose III. Among these are Senenmut’s parents, Hatnofer and Ramose, as well as others buried on the open hillside. These interments were found entirely intact and in excellent condition, and since the notes taken during the unwrapping process are unusually detailed, they offer remarkable precision as to the embalming process of the early 18th Dynasty, especially as the layer-by-layer unwrapping of mummies has now been discontinued in favor of radiographic techniques.

This paper reconstructs the various phases of wrapping the mummy of Ramose (here, of course, reversing the order in which Ramose was unwrapped), comprising 19 layers of alternating bandages and sheets, then notes the systematic similarities with the embalming procedures used for Hatnofer, the singer Hormose, and other anonymous individuals, a process that may be considered in general use for the time period. The embalming method will also be weighed

against other factors—the sheer quantity of linens, other objects placed on the bodies, the richness of coffin decoration, and grave goods—to assess whether relative wealth, personal preference, or access to other resources may have governed the choices made in burial preparation.

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**KATHERINE EATON,**  
University of Sydney

## Paths of Bitterness: Interacting Models for Understanding Bodily Functions in Ancient Egypt

*“(855 h) AS FOR ALL (conditions of) “BITTERNESS.” As it enters (100/19) into the left eye, so it goes out through the navel. It is the breath of the mouth (i.e., “spell”) or act of a wab-priest.” Ebers Papyrus, Robert Ritner, translator.*

Aspects of the condition “bitterness” were explained as if the vessels and the heart acted as semi-autonomous beings; and as an ecosystem. Winding through both models are two common dualities – wet/dry and hot/cold. Imbalances in moisture played into both why the heart was believed to act in certain ways, and the relationship to the larger ecosystem, centred on the annual Nile Inundation. In contrast, heat was almost always seen as harmful to the body, including a very unusual application of cooking terminology to explain a damaging bodily process resulting from a particularly bad case of bitterness.

How literally should we translate these texts? When is a more figurative approach

preferable? Is the use of modern medical terminology ever justified? These are not choices the ancient Egyptians themselves are likely to have made. Accepting different ways to translate these texts side by side (otherwise said) is more in keeping with ancient Egyptian ways of interacting with texts.

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**JONATHAN SAMUEL EBENEZER,**  
Cornell University

## An Analysis of Egyptian Domestic Cultic Structures from Amara West, Deir el- Medina, and Tell el-Amarna

Domestic cult was an important aspect of quotidian life in Ancient Egypt. While it is difficult to analyze specific ritual practices of domestic cult, analyzing the affordances of the structures used to support domestic cult is a promising method of exploring the interactions between ancient peoples and domestic cult. Analyzing the affordances of domestic cultic structures is important as a structure’s affordances would have determined how it could have been used in ritual, how one could have used such structures for display, or how the built environment may have encouraged certain practices.

Domestic cultic structures at Deir el-Medina and Tell el-Amarna have been widely studied. Although, the site of Amara West has rarely been brought into comparative analyses of domestic cult. Despite the fact that these sites are distant from one another, they all show evidence of similar rectangular platform-like structures associated with domestic cult. Accordingly, the comparison of the physical remains of domestic

cult at these sites has the possibility to allow for novel analyses in the realm of Egyptian domestic cult and the structures that facilitated it.

Therefore, this paper offers a comparative study of domestic cultic structures from Amara West, Deir el-Medina, and Tell el-Amarna; proposing that the rectangular-like platform structures known as “Mastabas” from Amara West, “Lit Clos” from Deir-El Medina, and “Domestic Altars” from Tell el-Amarna acted as multipurpose domestic cultic structures, and argues that the decreasing importance of mastabas at Amara West further evidences the site’s proposed “Nubianization” over time.

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**ALI ABDALLA EL BATAL,**  
Ministry of Tourism and Antiquities

## The Recently Discovered False Door of Shenduai at Saqqara

This paper aims to present a complete record of the false door of shenduai; its discovery, situation and architectural features, its owner (name and titles), and its decoration and proposed date .It was discovered by the expedition of the Egyptian supreme council of antiquities supervised by author season 2009-2010 in an open court adjoining an old kingdom tomb complex hewn into the rock.

This was funerary complex of shenduai and his family in the Gisir el-mudir cemetery at Saqqara.

The false door consists of cornice, upper lintel, panel, two side apertures, lower lintel, torus molding, four jambs, drum and central niche. A limestone offering table with Htp-sgin and

four rectangular basins cut into is it is fixed underneath. The elements of the false door and offering table appear to form a niche in the central court.

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**RAGHDA (DIDI) EL-BEHAEDI,**  
University of Chicago

## Archaeology from Space: Uncovering the Ancient Hydraulic and Settlement Landscape of the Fayum Depression

The steady depletion of water sources due to climate change is an urgent issue that is becoming all too common around the world today. As water sources start to recede, there are devastating impacts that occur not only on an environmental level but also on a societal level, including mass migration, changing settlement patterns, and collapse in economic livelihood. However, decreasing water availability and human adaptation to and management of such changing water supply is not a new occurrence, but is a problem that transcends both time and space. Just as this issue affects modern peoples around the world today, so too did it affect ancient populations in the past. The present work attempts to understand how ancient humans responded to prolonged environmental stressors from the shrinking Fayum Lake (Lake Moeris) using cutting-edge satellite remote sensing data and machine-learning techniques. Through the utilization of synthetic aperture radar (SAR) imagery and radar topographic data previously unknown paleo-shoreline segments buried beneath the desert sands were identified.



Such a study of the ancient depletion of an integral waterbody over a period of 5,500 years (Neolithic to Greco-Roman) will not only allow us to learn from past occurrences, but it will also arm us with the necessary knowledge to better predict and manage future water resource issues around the globe. The current project applies innovative geospatial techniques, data types, and methodologies to answer a long-standing question: how did the ancient inhabitants of the Fayum adjust to the constant fluctuations of Lake Moeris?

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**AMR MOHAMED EL SAID,**  
Ministry of Tourism and Antiquities - Sinai

## Excavation at “Ras Raya” archaeological Site in South Saini, Egypt

It is a fortress A square built with sandstone and coral stone, and the interior buildings are made of mud bricks. Archaeological finds dating back to the second and third centuries AH, the eighth and ninth AD, and even the Fatimid era were revealed in it. The main gate was revealed in the eastern wall and leads to a central street and side streets. This fort has two doors, the first is a ratchet door, as evidenced by the two jambs on both sides of the entrance, and the second is a door that opens into the inside of the fort, and between the two entrances is a rectangular space on either side of which are seats for the guards to sit. A mosque and a cistern were also revealed. Water in the fort, and this was revealed by a joint Egyptian-Japanese archaeological mission since 2012. Inside the fort is a mosque located in the southeastern part, and it is likely that the mosque was built in the Fatimid era, due to the discovery of archaeological finds dating

back to the Fatimid era in this archaeological layer. This essay shed light of the Egyptian-antiquities mission carried out excavation work at Tel Raya, 2020 and aims to clarify the important monuments discovered in Raya Fort in Sinai.



**BEST STUDENT PAPER CONTESTANT**

**ALMOATZBELLAH ELSHAHAWI,**  
Cairo University

## Characterization and Conservation of an Ancient Mirror from Tura El-Asmant: A Multi-analytical Study

This paper will present the results of a technical and multi-analytical study on an ancient mirror disk at the Grand Egyptian Museum (GEM). The metal mirror was discovered at the Tura El-Asmant archaeological site in the governorate of Cairo, Upper Egypt. The mirror is stored at the GEM with the accession number GEM. No. 40220 and dates to the Late Period. It is 13.04 cm high, 12.7 cm wide, 4.54 cm thick, and weighs about 264. 4 g. The mirror is in poor condition and its whole surface was covered with corrosion layers which required suitable cleaning and conservation treatments in order to preserve and display it in the GEM.

The primary goals of the current study are to identify the various types of corrosion and deterioration that have degraded the mirror in order to determine the most suitable method for the conservation. The study uses many techniques, including radiography, portable X-ray fluorescence, and metallography examination which allows compositional analysis and get information about the manufacturing

techniques used to produce it. The mirror's past, present, condition, documentation and cataloguing procedures, and conservation techniques will be explored in this contribution. The paper will conclude with preservation and storage recommendations.

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**CANNON AILEEN FAIRBAIRN,**  
University of Birmingham, UK

## Boundaries and Breastfeeding: The Role of Breastfeeding in Ancient Egyptian Sacred Temple Spaces

More than 120 depictions of the ancient Egyptian king being breastfed by a goddess survive from the Old Kingdom to the Graeco-Roman Period (ca. 2900 BCE – 640 CE). The majority of these scenes are found in temple contexts. They are not limited geographically or to temples dedicated to specific deities. Rather, they appear in a wide range of temples. The texts accompanying these scenes often highlight the king's relationship with the goddess-nurse and the divine attributes the king receives as a result of this interaction. Beyond representing a key transformative moment for the king, my research explores the interaction between these scenes and the sacred spaces in which they are located as well as their role in the overall purpose of these spaces. Whether they appear as two-dimensional reliefs or statues, the physical location of these scenes is significant. These representations of the king and goddess interact with boundaries in the temple, aiding in the transition between areas of varying sacredness. This paper will illustrate this role of

the divine nursing motif by presenting examples of this scene from various eras and locations. I will examine their interaction with the physical layout of the temple, neighboring scenes, and Egyptian beliefs regarding sacred temple space. I will then present conclusions regarding the contextual role and function these scenes played in the continuation of temple ritual and the way in which they worked to ensure the purposes of the Egyptian temple were realized.

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**FLORENCE DUNN FRIEDMAN,**  
Brown University, Dept of Egyptology  
and Assyriology

## Reading the Menkaure Triads as Heb Sed Accounting Documents

Menkaure's Fourth Dynasty triads may, in part, read as Heb Sed accounting documents, based on two recent finds from Khufu's reign and earlier ones from Sneferu's. The first Khufu find comes from the Great Pyramid Temple Project, co-directed by Zahi Hawass and Mark Lehner, who discovered a relief fragment with part of a procession of officials at the Heb Sed. This, plus previously found Heb Sed-related fragments, confirm the Heb Sed as the focus of Khufu's upper temple, as we know it was the focus of Sneferu's lower temple at his Bent Pyramid—and, as I believe, it was a focus of Menkaure's lower temple at Giza. The second Khufu find is an accounting ledger on papyrus from Wadi el Jarf, discovered by Pierre Tallet. It records provisions that fed Khufu's workforce and, among other details, gives the provisions' geographic origins, including the nomes and towns that provided the goods on a rotational basis. The bureaucratic

thinking that went into the papyrus ledger, concerning the feeding of a royal workforce in the secular sphere, was so basic to ancient Egyptian thinking, I argue, that it was translated into art forms which, in visual shorthand, recorded the feeding of the king in the religious sphere, namely, his Heb Sed. The Menkaure triads, with their offering texts, personified nomes and Heb Sed context, may, in part, be 3D abbreviated account ledgers of incoming goods and their geographic origins for the Heb Sed, modeled on written account documents like the Khufu accounting papyrus.

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**JORDAN FURUTANI,**  
University of Toronto

## Two Words for Word? The Difference Between mdw and mdwt: A Study in Egyptian Lexicography

The pair of words mdw and mdwt are often confused for one another, both often translated “word.” Despite being listed in distinct entries in the major lexica the difference between the two words is poorly understood. Through a careful analysis of the phonological and morphological characteristics of these two words we can strongly suggest that they represent two different root formations. On the basis of Afroasiatic etymologies it is possible to argue that this distinction, in-fact, is older than Egyptian.

From this basis the paper proceeds to a discussion of the semantics of the two words

in Egyptian focusing on the development and distinct senses of mdw in particular. The Egyptian awareness of both the similarity between the two words and their significant differences is demonstrated through the reading of a passage from the Tale of the Eloquent Peasant.

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**ROBYN ADAMS GILLAM,**  
York University

## Origin and Diffusion: More thoughts on the Antinous Obelisk

Although the obelisk of Antinous is widely believed to have been created in Rome, its hieroglyphic inscription highlights the foundation of Antinoopolis, where he died in Middle Egypt in 131 CE. It also shows a close relationship with the themes and imagery of funerary literature of this period. The royal titularies are closely paralleled by inscriptions recently found at Antinoopolis, as well as a contemporary stela from Akhmim. Fragmentary mortuary texts in the Tebtunis papyri describe Hadrian and Antinous as divinely connected.

Early Roman funerary literature occurs in sites between the Faiyum and Akhmim. This presentation will consider the obelisk inscription as a product of a regional funerary literature that drew on the importance of funerals as family and community events. Non-literary evidence is also provided the house tombs of Tuna al-Gebel that draw on both Egyptian and Hellenic traditions.



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**DANIEL GONZÁLEZ LEÓN,**  
The Metropolitan Museum of Art

## Paleographic Study of the Old Kingdom Coptos Decrees: Preliminary Result

Paleographic material of the hieroglyphic script can be used to distinguish creative hands and workshops, assess the date of a text, and—when required—infer its geographical provenance, as well as to conduct specific grammatological analyses. Nevertheless, to have a better comprehension of this script requires a sufficient number of paleographies of different monuments through time, space, social context, and type of document. Recently, hieroglyphic paleography is the subject of systematic studies, thanks mainly to the project Paléographie hiéroglyphique (PalHiero), launched by Dimitri Meeks in 2001, whose primary goal is to create such an inventory. My intention is to enrich this catalogue with the paleography of the Old Kingdom Coptos decrees, a well-defined corpus of texts—distributed among the Metropolitan Museum of Art, Egyptian Museum in Cairo, Grand Egyptian Museum, and Musée des Beaux-Arts de Lyon. In contrast to funerary and religious texts, royal legal texts such as these decrees have never been approached from a paleographic perspective. Also, there is no other text or textual corpus of this nature with more paleographic wealth; even without fragments whose whereabouts are unknown, the accessible examples preserve approximately 4,000 signs, more than sufficient for paleographic study. The aim of this communication is to present some preliminary results of this project housed at The Met, where I was awarded a fellowship in History of Art and Visual Culture.

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**FABIENNE ANNIK HAAS DANTES,**  
University of Zürich

## The Interpretation of Osiris in the (Post-)Amarna Period

The largely unknown ideas of the afterlife in the transitional phase from the Amarna to the post-Amarna period can be grasped from some artefacts from the tomb of Tutankhamun (KV 62). In the immediately preceding epoch, Akhenaten takes on the role of the god. Osiris is largely ignored during the Amarna period, as his responsibilities were completely transferred to the figure of the king. Even after death, the pharaoh is the first addressee of the deceased and guarantees the care of the ancestors as the supreme mediator. All the more attention should be paid to Tutankhamun's post-Amarnian becoming Osiris and the divine role of this king after his death. On the basis of the objects placed on Tutankhamun's mummy, this circumstance and the even stronger embedding of Osiris in the course of the sun under this king can be shown. In addition, some artefacts show a combination between Amarna style, pictorial language and an innovative pictorial statement that unites the previous with the new. One of the topics is the extent to which the Osiris cult was already established again in a decisive way in the immediate post-Amarna period under Tutankhamun and can be traced in the same way into the Ramesside period.

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**LAUREL DARCY HACKLEY,**  
UNC Chapel Hill

## How to Find Your Own Oasis: Remote Sensing, Survey, and Phenomenology in the Eastern Desert

Increasing survey coverage of the Eastern Desert has allowed us to “fill in” the archaeological map of the desert interior, with sites ranging in size and formality from large fortresses to expedient campsites. The relatively dense occurrence of archaeological sites suggests robust local provisioning for the circulation of people and goods within the desert, in addition to the infrastructure serving long-range travel.

This paper presents the application of a novel GIS method to the Eastern Desert Landscape. The method uses path prediction and dynamic environmental data such as land surface temperature, shadow, hydrology, and wind shelter to better understand the logistical and social aspects of life in the desert and integrate small and ephemeral archaeological sites into our greater understanding of desert life.

The focus will be on the Ptolemaic and Roman periods, although other evidence will be considered. The paper will cover the development of the GIS method and the results of its application during two seasons of archaeological survey around the site of Ghozza, and the implications of these results for our understanding of local and long-range networks, periodization and seasonality of mining, travel, and subsistence activities, and daily taskscape of both settled and pastoralist populations. Special attention will

be paid to the evidence, supported by recent findings, for agriculture and perhaps even fish-farming at several Eastern Desert sites. Finally, the paper will briefly discuss the productivity of intentional phenomenological methods in survey design in the desert landscape.

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**BRENDAN H HAINLINE,**  
Independent Scholar

## Re-Evaluating Egyptian Sound Correspondences Using the Database of Afro-Asiatic Basic Lexicons (DAABL)

Sound correspondences are invaluable to the study of ancient Egyptian phonology and are crucial to the construction of models of the broader Afro-Asiatic language family. However, insecure cognates pairs (such as those that are actually loanwords) and a biased emphasis on connections between the Egyptian and the Semitic languages have muddled our understanding of these sound correspondences. This has led to competing reconstructions of Egyptian phonology and conflicting models of the Egyptian branch’s place in Afro-Asiatic. In this talk, I will introduce the Database of Afro-Asiatic Basic Lexicons (DAABL for short), an integrated database built specifically to address these issues. DAABL includes data from languages of all branches of Afro-Asiatic (Berber, Chadic, Cushitic, Egyptian, Semitic, and Omotic) in the form of lists of “basic vocabulary,” which are lexical items that resist borrowing and provide more secure cognates when used to establish regular sound correspondences between languages. I will show how DAABL’s basic vocabulary lists can be used to re-evaluate sound correspondences between

Egyptian and its related languages, and I will also present some of the preliminary results that change and enhance our understanding of Egyptian historical phonology.

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**NAGM EL DEEN MORSHED HAMZA,**  
Grand Egyptian Museum | **ISLAM SHAHEEN,**  
Grand Egyptian Museum

## Tutankhamun Sample Collection: The Recognition, Preservation, Management, Access and Research opportunities

This is a multi-disciplinary research which concerns the study, investigation, analysis, cataloguing and display of the contents of a wooden box containing the remains that were swept from Tutankhamun's tomb by Howard Carter and his team. Tutankhamun samples collection box was kept in the Luxor Museum storage from 1933 till 2019.

The remains found in the box such as plant remains (seeds, wood, plant remains), textile fragments, faience, clay sealed, resin, painted layer, pigments, golden pieces, beads, ivory, bones remain and finally the materials used by the excavators of the tomb such as remains of cigarette, papers of telegraph and newspapers.

The research objective was to make a Comprehension of different aspects of the ancient Egyptian daily life, with a focus on the use of plants, organic compounds and other remains from funerary contexts of the New Kingdom in Ancient Egypt. The analysis of all remains found in the box will

allow to re-construct the comprehension of materials technology and funerary practices and availability of plants and foods in Ancient Egypt with the demonstration of the importance of recovery and study of archaeological remains from archaeological contexts

Finally, the research aim was to raise awareness of the value and importance of sample collections; Lay the groundwork for ways to increase access to these important collections; and Identify and share practical tools, methodologies, procedures and policies for improved material sample collections management, to enhance their preservation, access and use.

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**TOM HARDWICK,**  
Houston Museum of Natural Science

## Howard Carter's House in Luxor: Its Construction and Restoration

Howard Carter's mudbrick house at Elwet el Diban ("Fly Hill") was his Luxor base from its construction in 1910 until his death in 1939. It was used as a resthouse for Antiquities inspectors until it was restored and opened as a museum in 2009. By 2021 it was in need of attention once more, largely due to water damage from overenthusiastic watering of the newly installed garden.

ARCE spearheaded a restoration and renovation of Carter House to coincide with the centennial of the discovery of the tomb of Tutankhamun. This drew on research and study of the house itself to establish original function and decorative



scheme of rooms, collaboration with Theban artists to provide appropriate contents, and assistance from institutions and colleagues in Egypt, the UK, and USA. This talk will outline the history of Carter House, its latest renovation, and plans for the future.

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**MELINDA HARTWIG,**

Michael C. Carlos Museum, Emory University

## Life and the Afterlife: Ancient Egyptian Art from the Senusret Collection

In 2018, the Michael C. Carlos Museum at Emory University received a gift of ancient Egyptian, Near Eastern, and Classical objects from the Georges Ricard Foundation. The collector, Georges Ricard, assembled an eclectic mix of ancient pottery, glass, coins, metal figurines, jewelry, beads, amulets, shabtis, masks, and Egyptomania. Georges named his collection after the village of Hetep-Senusret, modern Lahun, in the Egyptian Faiyum, which served as the pyramid complex of Senusret II. The wealth of small finds uncovered by its excavator, William Flinders Petrie, struck Ricard as particularly refined, and he saw in the name Senusret a metaphor for his goal to create a collection and a museum to showcase artifacts from ancient Egypt and the Mediterranean World.

This talk will trace the collection's beginnings to the founding of the Musée l'Égypte et le monde antique in Monaco in the 1970s, to its 1980s partnership with the California Institute of World Archaeology's Virtual Egyptian Museum, to its temporary storage in the 2000s, at the bottom of a (not filled) indoor swimming pool in Montecito, CA. Since its arrival at Emory, the Senusret Collection has provided valuable opportunities for student and faculty research, technical

and scholarly collaboration, art historical analysis, conservation, and provenance tracing, culminating in the exhibition and catalog "Life and the Afterlife: Ancient Egyptian Art from the Senusret Collection," on view at the Michael C. Carlos Museum in Atlanta from February 4 to August 6, 2023.

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**STEPHEN PHILLIP HARVEY,**

Ahmose and Tetisheri Project

## The Historiography of Ahmose: The Rediscovery of the Early 18th Dynasty

As the founder of the 18th dynasty, monuments of Nebpehtyre Ahmose or relating to his reign tend to occupy the first pages of works describing this important period. Generations of Egyptology students have studied some of these monuments, prominently including the stela of Ahmose in honor of Tetisheri found by Currelly at Abydos in 1903. This talk examines the historic rediscovery of Ahmose two centuries ago, beginning with Champollion's groundbreaking examination of inscriptions at el Kab. The identification of members of the royal family of the early 18th (and late 17th) dynasties proceeded with the discovery of tombs at Deir el-Medina featuring representations of ancestral rulers and their families, and accelerated with the discovery of royal coffins and mummies in the cache at Deir el Bahri in 1881. Of particular interest is the conflation with the 26th Dynasty ruler Amasis, as well as the long history of discussion of the identity of Nebpehtyre Ahmose in connection with Moses and the Biblical Exodus. A close look at Manetho as reflected in excerpts passed down to us also reveals some questions of identity

and reign length. Finally, the French discovery in 2012 of the long-lost nomen of Senakhtenre Ahmose on a door lintel at Karnak provides a further impetus for the re-examination of the historiography of the Ahmosid line, a fundamental aspect of understanding the conditions that led to the development of the New Kingdom

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**ALLISON HED,**  
Independent Scholar

## “Speaking Words,” Part II: New Findings on the Historiography of Ancient Egyptian Theatre

This paper is a direct follow-up to my 2019 ARCE paper presentation entitled “‘Speaking Words’: A Brief Historiography of Ancient Egyptian Theatre,” in which I examined the conversations surrounding ancient Egypt in ten American theatre history textbooks from the twentieth century. The current study examines an additional twenty-five theatre history textbooks published between 1915 and 2020, as well as a more comprehensive selection of Egyptological studies on dramatic texts and theatrical performance. The result is a re-evaluation of the position of ancient Egypt in American narratives of early theatre history. An important aspect of this update is the observation of missed connections between twentieth century Egyptological advances in the discovery and interpretation of dramatic texts, and contemporary conversations in the field of theatre history about the role of ancient Egypt in the formation of the art form. Overall, this paper will demonstrate how interdisciplinary collaboration between Egyptologists, theatre historians, and performance scholars can yield a

deeper, more holistic understanding of the ancient Egyptian theatrical tradition.

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**JANE HILL,** Rowan University Dept. of Sociology and Anthropology

## Servants of the Primordial Gods: Local Cult in Upper Egypt’s Predynastic Period

Interpretations of iconography on Late Predynastic Upper Egyptian D-Ware pottery have focused on discussions of the deceased’s funerary procession and afterlife journey to “The West” and the provisions he or she required for sustenance upon arrival. An alternate interpretation proposed here is that D-Ware vessels act in the tomb of the deceased as preliterate biographies of deeds performed in service of the local gods, illustrating the performer’s worthiness of favor in the afterlife. The relationship between the images of boats, shrines, and the standards carrying the symbols of different deities recognizable to us from the historic period coincides with the introduction of long-distance trade goods to Upper Egypt as the vessels themselves mimic foreign pottery forms. Illustrating this point using Decorated Ware vessels in the University of Pennsylvania’s Museum of Archaeology and Anthropology’s collection and other published vessels, the author argues that rather than generic funerary boat scenes, the illustrations “read” as a prehistoric record of festivals, exchanges, offerings, and visitations between different Upper Egyptian shrines and their occupants. Their inclusion in individual graves was meant to commemorate the part that these tomb owners played in these celebrations at a time when access to the divine was not yet the singular privilege of the Egyptian pharaoh.

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**JAMES HOFFMEIER**, Trinity International University | **PEARCE PAUL CREASMAN**, University of Arizona

## The Nuri-Taharqa Pyramid Project: The 2023 Season

In 2013 excavations began at Kushite pyramid field at Nuri, Sudan. Pearce Paul Creasman, the director of the Nuri Archaeological Expedition, invited Hoffmeier and Davis to investigate the Taharqa pyramid complex, which led to an investigative visit during the 2020 season. We decided to collaborate, sponsored by Lipscomb University. However, Covid in 2021 and a military coup in 2022 prevented us from beginning fieldwork. January-February 2023 we expect to commence the work.

Based on the reconnoitering done by Hoffmeier and Davis in January 2020, the focus of the 2023 season will be to investigate a structure now visible on the surface that was not documented in Reisner's site plan. Located just west of the NW corner of Taharqa's pyramid, this structure is made of local sandstone blocks and consisted of long narrow chambers. The second feature to be explored is a building that was partially exposed during the 2020 season. Enough was cleared to know that it is a temple, the southern wall of which was decorated with human and divine figures and hieroglyphic inscriptions. This temple needs to be completely uncovered and the decorated walls recorded, which is one of the priorities of our project.

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**KECHU HUANG**,  
New York University

## How One Becomes Another: The Transformation of Beings in Early Dynastic Egypt

This study aims to engage Egyptology with the "ontological turn" in Anthropology, which calls for questioning the existing great divides, notably nature versus culture, human versus nonhuman divides, and exploring different relationships between beings. Indeed, what Pharaonic Egypt is known for is an ethos that blurs the boundaries between human-animal-god. Taking this issue seriously poses a principal challenge: how do we develop alternative models for understanding beings that more sincerely reflect Egyptian ontology? In such respect, this study follows two threads, one that considers the importance of the transformation of being and the other that understands beings as fundamentally fluid. This study also explores human-animal-divine relations in Early Dynastic Egypt.

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**FRANCINE MARGOLIS**, George Washington University | **DAVID R HUNT**, Virginia Office of the Chief Medical Examiner, Northern District

## Twins found in a Late Dynastic/Coptic Egyptian Mummy

During research regarding pelvic shape in population groups and its affects on successful delivery, one of the individuals studied was a Late Dynastic/Coptic Egyptian female mummy; approximately 14-17 years old, having an associated fetus/NB that had been removed during necropsy in 1908. The original assumption was that she had died from obstetric complications. The mummy was CT scanned to acquire the measurements of her pelvis. While examining the CT images, elements of what was believed to be the fetus/NB were identified. However, there were repetitions of elements – a second fetus/NB was discovered in the chest region of the body – the mother was carrying twins. Re-scanning by CT and plain film radiography of the torso were performed on the mother and plain film radiography on the external fetus/NB to inventory elements and evaluate age and condition of the fetuses/NBs. Measurements of the cranial elements and long bone lengths indicate the fetuses were approximately 38 weeks intra-utero. Interpreting the possibilities that lead to the cause of death of the mother and her children is problematic. Radiologic examination found no apparent congenital abnormalities in the twins, nor chronic disease in the mother. The fact of the age of the mother, her carrying twins, and the ages of the fetuses, it is plausible that they died in an early childbirth event. However, it is just as plausible that other obstetric

complications due to the multiple fetuses, mother's age, or other forms of contracted illness during pregnancy could have been the result of their demise.

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**SALIMA IKRAM**, AUC | **ANGIE JIMENEZ-HIGUERAS**, University of Granada

## Let Sleeping Dogs Lie: A Dog Burial from Thebes

Animal mummification is well documented from ancient Egypt, with the mummies falling into a basic set of six categories: pet, victual, sacred, votive, amalgam/false, and 'other'. While pets are frequently depicted in Egyptian tomb contexts, their burials are the least well documented within the realm of animal mummies and indeed in Egyptian funerary archaeology. This paper presents a rare example of the burial of a beloved pet dog from Thebes and explores human-animal relationships in ancient Egypt.

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**DOUGLAS INGLIS**, The Oriental Institute at the University of Chicago

## Boat-burials and Social Change: Typology, Transformation, and the Status Race

From the Early Dynastic Period through the Middle Kingdom, many of Egypt's kings and powerful elites buried boats beside their tombs. Scholars continue to debate the underlying meaning of these boat-burials, and have proposed hypotheses including solar and celestial barques, netherworld passports, and



funerary transports. These interpretations frequently rely on later period textual and iconographic sources, emphasize royal monuments over those of the elite, and typically assume continuity in meaning.

This study presents a new archaeological analysis and typology for the corpus of 70 published boat-burials. It demonstrates that boat-burials, like mortuary structures, underwent significant changes in form, orientation, arrangement, numbers, and social distribution over the millennia. These changes occurred abruptly, corresponding to the abrupt social changes proposed in the punctuated equilibrium theory of Egyptian history. Significantly, these patterns can be linked to an ongoing status race between Egypt's elites and royalty. Rather than monolithic expressions of a single ideal, such as solar barques, boat-burials served as multi-faceted symbols of power, belief, and access to resources, and their role in Egyptian society and funerary practice evolved dramatically over time.

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**SAMEH ISKANDER,**  
New York University

## A newly discovered large Old Kingdom structure in Abydos

During the recent excavations at the first pylon of the temple of Ramesses II in Abydos, a large mud-brick structure emerged dated to the Old Kingdom. This paper explores the features of this unique and enigmatic structure, and its implications for our understanding of the landscape of Abydos.

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**KHALED ISMAIL,**  
The Grand Egyptian Museum

## The functional conception of female figurines in the domestic spheres during the Ptolemaic and Roman Period

The Greco-Roman female figurines were found in various contexts across Egypt. In this paper I will look for the types of figurines that were excavated in the domestic sphere. The archaeological evidence proves that the types of these figurines are quite different to the figurines that were found in the other contexts. They are represented basically as nude women seated on a small chair or birth stool (?), washing their genitals or sometimes they are represented as naked women with open legs, holding a pot or vessel in their hands. This paper deals with some of the questions still open for discussion until now: what do these figurines represent? What are the functions and conceptions of these figurines in the domestic sphere and where and how were they used? Are these figurines related to the rituals of pregnancy and motherhood in the houses?

The aim of the paper is to show the results of an examination of contexts in which the figurines from public baths and homes were found. This paper will present some unique examples of figurines that were excavated in the Greco-Roman houses at Fayoum, and also some examples of figurines that were recently excavated in the Ptolemaic baths at Tell-Atrib in the Delta. I will analyze the find contexts and archaeological data in order to explore new aspects of these female figurines

in the domestic sphere. Furthermore, patterns of their depositions will be compared with the previous studies to better understand their functions and the related ritual practices.

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**MARK JANZEN**, Lanier Center for Archaeology at Lipscomb University |  
**LS BAKER, JR.**, Andrew University

## Epigraphic Work at Karnak Temple: A Preliminary Analysis of the Hittite Peace Treaty of Ramesses II

The battle reliefs on the western wall of the Cour de la Cachette at Karnak Temple depict three fortified polities flanking the famous Hittite Treaty of Ramesses II. Several years ago, the Karnak Great Hypostyle Hall Project was given permission to scientifically record the battle scenes and texts. Last year, the Hittite Treaty was added to our concession, and we are pleased to present some preliminary thoughts on this important text after one season in the field analyzing it.

Specifically, line three of the Hittite treaty is badly damaged. We employed various methods to accurately identify and record the exact hieroglyphs used in the treaty so that their precise location on the wall can be reliably determined. The repetitious nature of many phrases allows for reasonable hypothesis as to the identify of long-lost or badly damaged glyphs. These same methods proved useful in other damaged areas of the Treaty, and we anticipate these techniques bearing much fruit as we continue to record the treaty.

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**RICHARD JASNOW**, Johns Hopkins University  
| **MARK SMITH**, Oxford University

## A Challenging Demotic Ostrakon Associated with Amenhotep, son of Hapu

I present here an ostrakon which I have been studying for several months. Written in Demotic script, and dating to the Middle or Late Ptolemaic Periods, the text presents many problems of decipherment and interpretation. While well-preserved, the orthography, with its limited range of determinatives, is not helpful, and there are numerous cruxes of reading. The scribe seems to utilize traditional religious material, but he does not seem to have wished to compose a standard ritual, theological, or “magical” text. It is also not a typical appeal to a deity for help. I suggest that the ostrakon is best associated with healing practices, perhaps in connection with blindness, and that the context is the sanctuary of Amenhotep, son of Hapu, at Deir El-Bahri.

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**DAVID JEŘÁBEK**,  
Charles University, Prague

## Giza during the Kings of the Sun: Clay Sealings from the Proximity of the Khentkaus-Town

In the past two decades Ancient Egypt Research Associates conducted excavations in the area north of Menkaure’s Valley Temple at Giza. After the revision of the remains of the Khentkaus Town and its vicinity, the work shifted east

of the town's water basin to the discovery of the so-called Silo Building Complex. Over 450 sealings and sealing-related objects originating from this area were registered. The early finds in 2012 seemed to support the hypothesis of Niuserre's effort to resuscitate the area, after the royal cemetery had moved away from Giza at the dawn of the 5th dynasty. This paper focuses on the question of continuity and discontinuity of activities in specific parts of this area now, after processing of the whole sealing corpus. Further it shows what kind(s) of officials left their fragmentary traces there, and eventually, whose activity was attested repeatedly.

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**JESSICA JOHNSON,**  
UC Berkeley

## Understanding Engagement: Preliminary Survey Results for “Re-contextualizing an Ancient Egyptian Sarcophagus at Saqqara in VR

During the ARCE Annual Meeting in 2022, attendees were asked to participate in a demonstration of a developmental application, or “app” entitled “Re-contextualizing an Ancient Egyptian Sarcophagus at Saqqara in VR.” Participants donned a VR headset and explored a wholly virtual environment; they were then asked to submit a survey about their experience afterward. Conference attendees represented a unique group of users who were familiar with the app's content, but not necessarily with the VR format. This paper presents preliminary results and analysis of the over 80 survey

respondents. Developers of the app focused on creating a dynamic VR-headset experience that re-contextualizes a photogrammetric model of a Late Period basalt sarcophagus into a 3D reconstruction model of its tomb at Saqqara. One of the primary objectives of the project centered on how to create an accessible virtual environment that allowed users to experience heuristic learning about ancient Egypt. Principally, survey respondents were asked questions oriented towards this objective, and were also invited to comment on the efficacy of the app as a museological and pedagogical tool. The results of this survey revealed many valuable perceptions on the application of VR to the study and visualization of ancient Egyptian burial practices and monuments. In addition to presenting the app and some reasoning behind intent, structure, and design, this paper will examine and expand upon the impact virtual environments have on the learning experience of users, the importance of prioritizing user engagement, and the value of accessibility when using advanced visualization technologies.



**BEST STUDENT PAPER CONTESTANT**

**PETER MOORE JOHNSON,**  
Institute of Fine Arts, NYU

## Aithiopia Abroad: Kushite Influence in Late Period Egyptian Image Making Practices

The history of Nubia during the seventh to fifth centuries BCE has been written with an over-reliance on the veracity of non-native, primarily Greek, sources. In Herodotus'

Histories the scholar famously describes the region as an idealized utopia notable for its raw materials and a formidable fighting force. However, Kush's role extended beyond being just a geographical region to be pillaged for mercenaries and material wealth. It was a crucial trade partner in a period of internationalism and cultural exchange in Northeast Africa and the greater Mediterranean. A perceived dearth of representational evidence from Nubia abroad during this period reinforces the notion that Kush's only influence was as a place to be exploited. This paper argues that Kushite representational conventions established in the seventh century circulate beyond the borders of Nubia and become integrated into a larger international koine. Egypt during the 26th and 27th dynasties played a crucial role in the translation and transformation of these representational forms. Following a legacy of Kushite rule in Egypt during the 25th dynasty, representational standards initiated by Kushite kings are adopted within the private sphere. This process will be presented through a corpus of objects of self-presentation which demonstrate the continued influence Kushites held in Egypt after the 25th Dynasty.

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**SHELBY JUSTL,**

University of Pennsylvania

## Precious Presents: Semiprecious Stone Distribution After Mining and Tribute

After semiprecious stones such as turquoise, lapis lazuli, and red jasper arrive in the Egyptian capital, whether through tribute, taxes, or Egyptian-led mining expeditions, the next

step is to distribute them to town and temple workshops across Egypt. From New Kingdom transactions involving semiprecious stone inw and bAkw we learn several things: how gemstones fit into the Egyptian redistributive economy, the role of the pharaoh as the primary exploiter and distributor of semiprecious materials, and how these changes over time. For example, P. Harris I, dating to the reign of Ramses III, is a list of the king's temple endowments that illustrates his responsibility in sending precious stones from the central administration or royal cache to temples throughout Egypt. In contrast, late Ramesside P. Turin 1900 indicates that while red jasper may enter the temples through royally controlled distribution, transactions and redistribution involving semiprecious stones continue to occur after the fact through temple treasuries without absolute royal control. While the semiprecious stone industry and distribution at first appear to be a complete royal monopoly, it appears more likely that this is a royal-dominated system using central institutions like temples and their treasuries to help control materials.

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**ELLA KAREV,**

University of Chicago

## Slavery in Egypt during the Saite and Persian Periods: A Tribute to Eugene Cruz-Urbe

In 1982, Eugene Cruz-Urbe published an overview of slavery in Egypt during the Saite and Persian Periods in the *Revue Internationale des Droits de l'Antiquité*. It was this brief and informative overview



which formed the basis of my doctoral dissertation (2022) and subsequent scholarship regarding slavery of this understudied period in Egyptian history. Now, forty-one years after the publication of his landmark article, this paper presents the findings of my dissertation as a mark of gratitude to Eugene Cruz-Urbe on the fifth anniversary of his premature passing.

My dissertation significantly expanded Cruz-Urbe's scope of research; to his original study, I added Aramaic documentation, re-evaluations of Egyptian terms of enslavement such as *nmḥ* and *bꜥk*, a study of onomastics, and relative price comparisons. Perhaps most importantly, my dissertation also includes an in-depth analysis of terminology in the context of slavery studies (e.g. the "property definition" and the concept of "social death"), in an attempt to answer how we can discuss slavery and enslaved persons in Egypt in modern terminology and remain true to the Egyptian context.

This overview of my doctoral work is not by any means a critique on Cruz-Urbe's work, but rather a timely update to both the evidence and the arguments presented in his original publication and a testament to his contribution to the field.

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**MOHAMED KENAWI,**  
University of Leicester

## Regions in Flux: Transformation of Sacred Landscape

The ongoing documentary efforts carried out by the Regions in Flux project focus on two different regions in Egypt (Siwa region oases and the Middle Egypt). The intention is to make obscure heritage sites more widely known. Therefore,

higher number of researchers, experts, and students can use these data and enjoy the heritage in a different way. This lecture will present some of the collected data focusing on the transformation of Siwa region oases. Many tens of ancient Egyptian, Hellenistic and Roman places were inhabited, converted into Christianity, and then abandoned. Continuous changes of the landscape are still happening until today.

Furthermore, the absence of a systematic and up-to-date archaeological mapping of the region makes its protection and valorisation even harder. These preliminary results are of desk-based research combined with observation collected during visits.

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**REEM TAHA KOSBA,**  
Graduate Theological Union

## Orientalist Myths of Ancient Egypt in Egyptian Cinema: A Case of *Bride of the Nile*

This paper aims to explore ancient Egyptian representations in modern Egyptian popular culture with a particular focus on film. The depiction of ancient Egypt in Egyptian cinema is relatively scant, in contrast to lavish Hollywood and European film productions that often represent a stereotypical depiction of ancient Egypt through an orientalist prism. I examine, in particular, *Arous El-Nil* (*Bride of the Nile*), which in 1963 was the first post-colonial Egyptian film to represent ancient Egypt, albeit in a whimsical fashion, both aesthetically and textually. I argue that *Arous El-Nil* recapitulates a nationalist state narrative imparted through Western and orientalist reproductions of a cursory and abstract perception of ancient Egypt, rendered in a subjective and essentialist mode. It focuses

on how film was used as a tool to reproduce orientalist tropes about ancient Egypt through the reproduction of myths. I look at film as a site of struggle over identity as it also reveals embedded anxieties and internalization of orientalist tropes of ancient Egypt. The movie is emblematic of the ongoing struggle since the beginning of the twentieth century over what constitutes an Egyptian identity. It reflects a deeper issue which testifies to the complexities of both imperialism and nationalism as forces of power over knowledge production and the institutions that shape the narratives of ethnic and national identities. It is a manifestation to what extent the whitewashing of ancient Egypt has disintegrated seven thousand years of history with its complexities to symbols and myths disjointed from reality for the sake of entertainment.

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**BRYAN KRAEMER**, Robert and Frances Fullerton Museum of Art, CSUSB

## Pharaoh's Sandbox: The Wadi el-Hudi 2022-2023 Field Season and Future Directions

In Winter 2022-2023, the Wadi el-Hudi (WeH) Expedition undertook its seventh archaeological field season in the desert southeast of Aswan. Anciently, this region was a location for mining expeditions to extract luxury mineral resources, including amethyst, gold, and many others. First explored in the 1940s by Ahmed Fakhry, Wadi el-Hudi had not seen detailed study until the WeH Expedition started there in 2014. From just Fakhry's brief notes about 14 archaeological sites and photographs and drawings of 142 hieroglyphic and other inscriptions Egyptian attention had nevertheless focused especially on the

history of expeditions that went to Wadi el-Hudi during the Middle Kingdom. In the last seven seasons, WeH has expanded the record of the archaeological sites up to 46, found now over 280 inscriptions, done targeted excavations in 4 sites, and expanded our work to look at 4 neighboring mining regions also of the Middle Kingdom. Moreover, we have filled in the knowledge of several phases of previously ignored activity in the region dating to the Prehistoric Period, First Persian Period, Greco-Roman Period, and early Islamic Period. In this WeH's latest season, we excavated newly discovered Nubian sites, surveyed neighboring mining settlements, and undertook a large reconstruction and conservation project on a dozen inscribed stelae with an ARCE Antiquities Endowment Fund grant. In addition to giving results of the latest season, this talk will also introduce our ongoing project to develop a virtual experience of Wadi el-Hudi as an Early Release Science portal.

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**PETER LACOVARA**, The Ancient Egyptian Heritage and Archaeology Fund

## Rescue Archaeology at aDeir el Ballas 2022-2023

The fieldwork conducted at Deir el-Ballas during the 2022-23 seasons, funded in part by the American Research Center in Egypt's Antiquities Endowment Fund, concentrated on ways to continue to protect and restore the important Palace-City of Sekhnenre and Ahmose at Deir el-Ballas.

Our goals for the most recent work were formulated in concert with the Qena Inspectorate of Antiquities and the Ministry of State for Tourism and Antiquities and included developing

a strategy for site protection, conservation, management and touristic development. We have also worked on completing the recording of the areas excavated by the original George A. Reisner Expedition as part of a project to publish the fieldwork of those excavations along with our own investigations, as well as undertaking the stabilization and preservation of the standing monuments, including the survey, cleaning, documentation, restoration of the North Palace itself and the reconstruction of the enclosure wall to protect the Palace structure.

We also continued the survey, cleaning, excavation, and documentation of restoration of Houses E and F by the North Palace. In addition, we have largely completed the restoration and documentation of the "South Palace.

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**GEORGIA MARCH LAMACCHIA,**  
Yale University

## Lining the Path to Death: Osiride Statuary of the Early Middle Kingdom

One of the most famous statues from the reign of Mentuhotep II is made out of sandstone, brightly painted and shows the ruler standing with thick blocky legs, his arms crossed across his chest, and wrapped in a cloak reaching just above his knees with the red crown of Lower Egypt perched upon his head (MMA 26.3.29). This statue, found on the causeway of Mentuhotep II's mortuary temple at Deir el Bahari, is often considered the first standing "Osiride" statue of a king. This paper will investigate the standing Osiride statues from Egypt's early Middle Kingdom and how their archaeological context sheds new light on their purpose with regard to ritualistic or architectural

forms, the circumstances of their dismantling, and the long-term evolution of this particular style during the Middle Kingdom with regard to royal mortuary complexes. For example, early Middle Kingdom Osiride statues are also known from the Temple of Armant and have been attributed to Mentuhotep III. Archaeological work from Senwosret I's pyramid at Lisht shows that his causeway was lined on either side with standing Osiride statuary, providing another clear example of the role of these statues in royal mortuary architecture. Osiride statuary became a standard portrayal of Egyptian royalty in the later 18th and 19th dynasties. A famous example is the colossal Osiride statues of Hatshepsut from her own mortuary temple at Deir el Bahari. However, so far little research has been conducted into these early examples and this is what this paper seeks to remedy.

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**MAGDALENA LAPTAS,**  
Cardinal Stefan Wyszyński University  
| **TEODOZIA RZEUSKA,**  
Institute of Mediterranean and Oriental Cultures,  
Polish Academy of Sciences

## Cult of St. Theodore in the Nile Valley as Exemplified by Paintings and Pottery

Cult of Holy Warriors was important in the Nile Valley during Medieval time. This society lived in constant fear of the attack of enemies, as well as evil powers, responsible for all misfortunes, disasters and diseases that could fall on ordinary inhabitants. They were often depicted as reptiles, amphibians or female demons. One of the Holy Warriors whose cult developed early in the first millennium was St. Theodore (Tyron). He was depicted as piercing and trampling a serpent.

The aim of our presentation will be to trace the earliest images of this saint as exemplified by paintings and pottery (against the background of the written sources). Secondly, demonstration of the method of identifying the saint (which may not always be unambiguous). It seems that in the first millennium it was unlikely to identify Theodore as Stratelates (although in later depictions he was shown separately, next to Tyron). Finally, drawing attention to the apotropaic aspect of the images of this saint, especially on pottery.

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**FRED H LAWSON**, Mills College

## Invoking the Empire: A Neglected Aspect of Early Egyptian Nationalism

Egyptian nationalism is most often analyzed with no mention made of the Ottoman Empire. Yet invocations of Egypt's admittedly nominal status as an imperial territory played a crucial role in the process whereby proponents of political autonomy at first resisted the direct intrusion of the European powers and later fought to abolish British rule. Some prominent Egyptian nationalists, most notably Mustafa Kamil and 'Abd al-'Aziz Jawish, emphasized the connection to the Empire more frequently and forcefully than did others. But the Porte's continuing link to Egypt pervaded the nationalist movement as a whole and overlooking that aspect of the early nationalist movement impedes our understanding of the movement's emergence and consolidation.

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**GIULIO LEGHISSA**,  
University of Toronto

## Hydraulic Technology Transfer and Mobility between Egypt and the Maghreb in the Hellenistic period

In the broad context of scholarship pointing to archaeological evidence for mobility across the Mediterranean basin in the latter centuries BCE, there are not many studies highlighting instances of the same phenomenon in the Southern Mediterranean, particularly between Egypt and the Maghreb. The paucity of scholarly research on this subject results from the long-standing assumption in Western scholarship that relevant evidence, both textual and archaeological, is scarce. This assumption seems to rely on Classics-infused, orientalist and environmentally deterministic tropes feeding into scholarly conceptualization of the Southern Mediterranean environment as marginal, internally fragmented and disconnected.

Here I intend to demonstrate that archaeological evidence of connections and mobility between Egypt and the Maghreb in the Hellenistic period does exist, thus countering modern biased historiography. I will focus on the evidence for transfer of hydraulic technology from Egypt to the rest of the Southern Mediterranean, particularly to the Fazzan oases and Mauretania, suggesting an intense mobility



of craftsmen technology experts in the latter centuries BCE along existing maritime and terrestrial routes. I aim, thus, to showcase the potential of a material-culture-driven approach in demonstrating that ‘connectivity’ characterized the Southern Mediterranean not less than the rest of the Mediterranean basin.

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**MARK EDWARD LEHNER,**

Ancient Egypt Research Associates

## The AEF-Funded Great Pyramid Temple Project

We (Zahi Hawass and Mark Lehner) report on two seasons (2020 & 2022) of the Great Pyramid Temple Project (GPTP), funding by the Antiquities Endowment Fund of ARCE. The GPTP documented the remains of the temple in detail, implemented a walkway, and consolidated the basalt pavement of the temple court. Benches, waste containers and signs are being implemented at this time. The project also surveyed and mapped the boat pits flanking the temple. Removal of 1940s cement “restoration” from pillar sockets in the northwest corner of the temple, revealed that the excavation on ancient deposits was not completed before this restoration was laid down to expand the court payment. Several fragments of painted relief carving turned up with images from the Heb Sed ceremony. The reliefs once adorned peristyle walls around the court behind the pillars.

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**LING-FEI LIN,**

Indiana University Bloomington

## The Cippus of Horus on the Crocodiles as a Boundary Object

By using the concept of “boundary object” from science and technology studies (STS) and tools from virtual heritage, this interdisciplinary study attempts to find new ways of looking into the cippus of Horus on the Crocodiles. Focusing on a cippus from Chicago’s Oriental Institute Museum (registration number E16881), this study will contribute a new 3D model rendering and a new methodology in studying such an artifact.

A boundary object is an object that can be used across multiple social worlds, within which it may have a different identity and interpretation. Yet, it can facilitate communication between them (Star and Griesemer, 1989). With a central question on how different social groups imagined protection and healing during the specific ancient Egypt context from this new genre of apotropaic/curative practice (appearing in the 18th dynasty and lasting at least until the Roman and even Byzantine Christian era, Ritner 1993), the study aims to provide another way to examine such an object that can be attributed to magic, medicine, or religion.

Data-wise, a set of 400 photos have been taken and used to generate a high-quality 3D model that shows the red pigment which was unknown to the museum, and thus can be analyzed for the dating of the object (as pigments are organic). A simple network analysis will be conducted from the actors mentioned on the cippus, and a new transliteration

and translation based on unpublished notes from Robert Ritner (courtesy of Oriental Insititute) and Foy Scalf will also be provided.

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**ROBERT LITTMAN**, University of Hawaii at Manoa | **JAY SILVERSTEIN**, School of Science and Technology

## A New Temple and Cartouche of the pharaoh Pa-Sheri-en-Mut (Psammuthis) (392/1 BCE)

During excavation work carried out in the 2022 season by the Egyptian-University of Hawaii-University of Tyumen mission, under the direction of Sayed Eltahawy, Professor Robert Littman and Professor Jay Silverstein, working in the Northwest of Tell Timai (Thmouis), remains were found of a Late Dynastic temple belonging to the 29th, Dynasty bearing the name of the Pharaoh Psammuthis (Pa-sheri-en-mut) (ca. 392/1 BCE). A new large limestone block (1.6 m) was uncovered with the cartouche of this largely unknown pharaoh. This paper will examine the role of Psammuthis in the Delta and evidence of the possible temple.

This pharaoh belonged to the 29th dynasty and ruled for only one year. His existence is recorded by the Egyptian Manetho and in only a few monuments, including the Mother of Apis stele from the Serapeum of Saqqara and a block from Achmim and a few remains in the Theban region. This is the first evidence in the Delta. Thmouis is the southern extension of the city of Mendes where the 29th dynasty originated, and which served as a capital of Egypt during the dynasty.

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**AHMED EL TAYEB MAHMOUD**,  
Ministry of Tourism and Antiquities

## The Burial of the Vizier Ankhu at Draa Abou El-Naga (Thebes)

The excavation work of the Egyptian mission headed by Dr. Mostafa Waziry (Secretary-General of the Supreme Council of Antiquities) began at Draa Abou El-Naga in Theban Necropolis on September 1, 2021, and it was the 4th season of the Team work at this site, and as a continuation of the series of important archaeological discoveries at the mission's work site, the burial Shaft of Vizier Ankhu was uncovered.

In this presentation, I will present an overview of the previous works of the Egyptian's mission, followed by full descriptions for the 4th season, which ended by a new discovery of a burial Shaft for the most important person who held the position of vizier and ruler of the city during the era of the Thirteenth Dynasty (1803 BC-1649 BC) during the reign of King Sobekhotep II and King Khenjer, it was the vizier Ankhu.

The burial consist of a deep shaft contains of two side chambers; the main chamber has a sarcophagus from Red-Granite for the vizier Ankhu. Finally, I will provide a historical and archaeological overview about the time of the Vizier Ankhu, and the related discoveries which dated back to the 13th Dynasty at our site.

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**RANIA MAHMOUD,**  
University of Arkansas

## Who is Leila Hosnani in Lawrence Durrell's Alexandria Quartet?

Lawrence Durrell (1912-1990) is often invoked when mourning an erstwhile Egyptian, more specifically Alexandrian, cosmopolitanism. Whereas Alexandria's foreign communities and elite Egyptians enjoyed a life of privilege, indigenous Egyptians of modest means lived only on the fringes of this cosmopolitan life, reaping very little of its benefits. This paper pieces together the story of Leila Hosnani, an Egyptian elite Coptic woman who in *Mountolive* (1958), the third volume of the *Alexandria Quartet* (1957-1960), undertakes the education of the British male protagonist, David Mountolive, who later becomes ambassador to Egypt between 1934 and 1936. Marginalized and her story scattered in the novel, Leila is brought into the narrative only inasmuch as she affects the growth of the white, male protagonist so that her identity as an Egyptian woman in the early to middle decades of twentieth-century Egypt takes a back seat to his self-involved musings. I argue that Leila possesses agency which both *Mountolive* and the text suppress by transforming her from an exotic Egypt offering herself to be consumed by the British colonizer at the beginning of *Mountolive* to a bestial caricature of an independent Egypt at the end of the volume. Although a mentor to the British protagonist, Leila is reduced to a bewitching siren whose spell, when finally broken, exposes a deformed harpy whose monstrosity shocks Mountolive into adulthood as he finally understands Egypt's position within the British imperialist project.

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**ALAA MOHSEN AHMED MAHRAN,**  
Faculty of Archaeology

## Conservation of an Egyptian Pottery coffin from Greek - Roman Era

This paper aims to document the conservation processes of the pottery coffin of the ibis bird from the Greek and Roman era located in Mallawi Museum in Egypt. It has a plaster layer with a circular line from the ancient Egyptian language hieroglyphs written in ink. It was broken into more than sixty pieces and some of its plaster was removed. The pottery coffin was initially examined through the naked eye, and then lenses were used. Therefore, the conservation process included mechanical cleaning using soft brushes, chemical cleaning using ethyl alcohol and water, and primal AC33 and Paraloid B72 in acetone were used for consolidation.

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**CONSTANCE MARGOWSKY,**  
Independent Scholar

## Une Chose Bizarre: a Reexamination of a Plaque in the Louvre Museum and its Perplexities

Aesthetic and iconographic changes in art that occur during periods of cultural transition in ancient Egypt are frequently understood by art historians within the framework of political dynastic change. But transformations in art occurring directly after the Amarna period are challenging to define and their causations are

often difficult to ascribe. An unprovenanced limestone plaque in the Louvre Museum that is inscribed for Ramesses II presents such a challenge. A tracing of the stylistic, iconographic and conceptual elements of the relief images and the inscriptions on the plaque defies arriving at a facile conclusion as to its date(s) of manufacture, or to the ostensible derivation of the imagery.

Perplexities include: objects depicted in the plaque which match unequivocally with objects firmly dated to the reign of Tutankhamun, with no other attestations appearing after his time; unexpected Amarna stylistic elements that are otherwise virtually unknown in post-Amarna works; and the appearance of iconographic motifs directly tied to traditions that were abandoned with the *damnatio memoriae* of the Amarna actors. Further, details in the treatment of the facial features do not fit easily, if at all, with the Ramesside royal likeness prototypes.

This presentation elucidates these questions, identifies some avenues for image transmission, examines intent, and proposes an operative aesthetic that may have been in play.

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**MICHELLE MARLAR,**

Houston Museum of Natural Science

## Results of New Mission Work at The Memphis Hathor Temple

In 1969/70, while digging air-raid shelters, the Egyptian army happened upon a previously unknown temple in Memphis, Egypt. Subsequent excavation by three different Egyptian missions

between 1970-1984 revealed a small, limestone temple fronted by a pylon, followed by an open courtyard, with three chapels across the back. Abdulla el-Sayed Mahmud worked in the courtyard, revealing eight in situ, Hathor-headed columns, the top of the west wall, and the top of the west side of the pylon. Huleil Ghaly, in 1978, and Abd al-Karun Abu Shanab in 1984, both concentrated on the later occupation phases over the chapels. The high-water table prevented all three excavators from exposing the temple in its entirety. Since that time, the temple has been the subject of survey work, but has not been thoroughly examined or excavated.

This past year marked the first season of a joint mission between the Houston Museum of Natural Science and The Ministry of Tourism and Antiquities at the Memphis Hathor Temple. During that time, the expedition focused on conserving the exposed architecture and on epigraphic and photogrammetric documentation. Electromagnetic imaging was also used to identify subsurface features. Taken together, this work has substantiated what we knew about the temple going into the project, but has also raised new questions about the monument. Most importantly, the date of the temple itself, which has been attributed to Ramses II, now seems dubious. Future seasons are planned which will elucidate these new findings.

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**MOHAMED MEGAHEDE,** Czech Institute of Egyptology, Faculty of Arts, Charles University

## The Tomb of the King's Eldest son Isesiankh at South Saqqara

In 2022, the Djedkare Project (DJP) began the excavation in a large tomb in royal cemetery around



the pyramid complex of Djedkare in south Saqqara with the support of the ARCE through its AEF grant. The tomb has been constructed for the king's oldest son, Ilesiankh. Despite it was devastated to a large extent, its architecture reflects the importance of its owner. The substructure of Ilesiankh's tomb is reached through a descending corridor that led to a vestibule and a large burial chamber with a huge white limestone sarcophagus placed in a niche in the west side of the chamber. Interesting is the large storeroom situated to the south of the burial chamber, with its walls and ceiling blocks still preserved.

The newly discovered tomb is of the greatest significance because it represents the first tomb to be found in the king's cemetery belonging to one of the royal family, since the other tombs located in the royal cemetery of Djedkare are for individuals of non-royal affiliation. The tomb of Ilesiankh is built very close to the king's pyramid and despite the damage of its decoration, it is clear that what remained of the wall decoration was excellently carved.

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**MENA MELAD**, Luxor Times Magazine

## KV62, What was discovered? Is it still there? An Egyptian Public Perspective of the Discovery King Tut's Tomb

Reviewing the information released on the discovery timeline from the Egyptian media and the notes of pioneers' Egyptian archaeologists such as Ahmed Kamal and Selim Hassan as well as a comparison of the objects discovered.

Based on media reports covering the discovery day by day and the news received on a daily basis

from Luxor between November 1922 all the way to early 1930s.

Comparing the details of the discovery to what was published by Howard Carter himself and point the irregularity at different moments regarding gaining access to the tomb and removing objects from the tomb to the nearby on-site restoration lab.

Comparing the lists of objects found in the tomb either published by Carter or the ones from the media reports at the time of the discovery including articles by Selim Hassan and Ahmed Kamal, would it reveal missing or badly damaged objects?

This work will have an important impact on resurfacing and analyzing Egyptological information published for the general public over 100 years ago and how it can be used as a secondary recourse to verify or refute other sources.

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**CARLA GABRIELLA MESA GUZZO**,  
University of Toronto

## “A Beautiful Appearance”: Experiencing The Amarna Royal Progress

The so-called “royal progress” has been viewed as something of an iconic aspect of kingship in the Amarna Period. The king, Akhenaten, and his family would travel along the main thoroughfare of their newly-built capital city in chariots, along with a large accompaniment of soldiers and other personnel. The political and symbolic aspects of this royal journey—including cosmological ones—have been well-investigated: The king casts himself in the role of the sun god travelling across his realm. Yet, while the progress is often referenced

casually in the language of performance, with the city as its “stage set” or “arena”, the potential impact of such a spectacle has only been touched upon, mentioned briefly amidst discussions of the aforementioned concerns. Furthermore, the focus of scholarly discussion has tended to be on the actors within the event, rather than on its audience and what additional layers of meaning they may have read onto this display.

By framing it more intentionally as performance, this paper will investigate the royal progress as a case study, which hopes to demonstrate how we can understand the outcomes of royal display—both real and ideal. In order to do this, this paper will take a sensory approach, arguing that the progress engaged particular senses to achieve a specific, emotional effect. In doing so, it is hoped that we may come closer to understanding how performative royal action impacted the lived, experiential realities of those witnessing it.

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**WALAA OMER MOHAMMAD,**  
Ministry of Tourism and Antiquities

## The False Door Preserved in Marsa Matruh Museum

This article concerns a recently discovered Old Kingdom inscribed limestone false door at Dahshur preserved and displayed in Marsa Matruh Museum. The false door is described, the scenes are explained and texts are translated. The false door is dated according to place of discovery, name, titles and epithets of the deceased, offering formula, architectural features and its decoration.

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**AHMAD MOHAMMED,**  
Durham University

## Pottery Production in Middle Egypt, Nazlah Village: an Ethnoarchaeological Study

A study of contemporary pottery workshops can provide insights into the cultural behavior of ancient and contemporary Egypt, two unique cultures linked by common threads. Yet, changes have been occurring rapidly since the post-Nasser era that modernized Egypt. Due to these changes, potters are abandoning their heritage craft and practicing other occupations. In Nazlah, potters are struggling to keep their traditional techniques alive. This paper aims to record and analyze contemporary pottery production in Nazlah, a village in Fayoum Oasis, focusing on the anvil and hammer technique (Borah technique), which has not been widely investigated or documented. Furthermore, it also aims to analyze technological and social organization of the production processes. In order to carry out the research, I have documented pottery production according to the chaîne opératoire, with an emphasis on the social and organizational structures underlying production and, above all, tracing the development of technology from the past to the present day. The methods used during the fieldwork in Nazlah in June and February 2022 included: video and audio recording, photographing and photogrammetry of workshops, kilns and tools, semi-structured interviews with potters and participant observation. A second fieldwork visit is planned for 2023 to complete photogrammetric documentation for the kilns, in addition to measuring kiln temperatures during the firing

process. Ethnoarchaeology and chaîne opératoire are used as the research strategies to achieve the project aims of understanding the technological processes and social organization of pottery production, and the viability of the application of the findings to ancient Egyptian pottery production.

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**VINCENT PAUL MOREL,**  
Yale University

## A Tale of Two Wadis: Writing Practices and Mobility in the Eastern Desert

We have only a dusting of observations that are not linked to each other and which, considered in isolation, are fragmentary and always imperfect," wrote Raymond Weill about Egypt's Central Eastern Desert during his early 20th century expedition. Although this part of the desert was central in terms of human dynamics and exploitation of mineral resources, such an observation remains valid a century later for our still-limited knowledge of the Eastern Desert in the early days of its Pharaonic history.

Since the days of early explorers, a vast corpus of rock inscriptions has been published, translated and more or less commented. Yet, little has been said about them. Studied out of context, these hundreds of rock inscriptions have been analyzed in the abstract for their referential data rather than interpreted as artefacts that played a meaningful role in the context of their desert location. To escape this heuristic cul-de-sac, my paper will show how an original approach that associates spatial, visual and (inter)textual dimensions can tell us more about these engravings. My aim is to study both the graphic investments and the

human dynamics of circulation, occupation, and physical and mental appropriation of remote spaces through simultaneous integrations of landscape archaeology & anthropology and (visual) semiology & philology. From the Wadi Hammamat quarries to the Edfu desert hinterland, I will focus on several case studies related to specific writing practices, largely exemplified in the Old Kingdom: "inscriptional devices".

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**JOSEPH MORGAN,**  
Yale University

## On Nascent Nomes and Nebulous Nomarchs

In this talk, I posit a new framework for conceptualizing the development of the royal administration of Egypt in the early Third Century BCE that foregrounds local agency. By parsing the evidence for discrete priestly and royal hierarchies of provincial administrative offices during the period from the rule of Darius I to Ptolemy II, I identify gaps in the evidence for roles that papyrologists and Hellenistic historians have long assumed to be the institutional predecessors of specific offices in the royal administration as it stood following the massive expansion of the Ptolemaic state in the 260's BCE. I propose that the reforms of Ptolemy II reconciled no fewer than four distinct administrative traditions: 1. a rural tradition consisting of institutionalized collective action instantiated on the village level, 2. an aristocratic tradition of ideologically-legitimated rent-extraction by the Egyptian temples, 3. an imperial tradition of rent-extraction centered on the estates of Persian grandees, and 4. a royal tradition of monetized rent-extraction implemented by the Ptolemaic

state. My examination of the textual evidence for these traditions offers solutions for three interrelated problems in the interpretation of the early Ptolemaic administration: the origin of the Ptolemaic nome and its relationship to its antecedents, the question of whether a single royal official (nomarch) initially oversaw each nome, and the nature of the relationship between the toparchies and their administrators (nomarchs and toparchs) to these institutions.

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**KERRY M MUHLESTEIN,**  
BYU

## Pyramid Surprises: Refining our Understanding of the Seila Pyramid by Re-excavation and Scanning

During the 2021 season we re-excavated the western side of the Seila Pyramid, and discovered an unexpected building technique. During the 2022 season we re-excavated the southern side, and found the corners in the bedrock that seem to be the place where the cornerstones of the pyramid would have been placed. This revealed a base length that was larger than we had thought. We also did high density Lidar scanner to better understand and document the pyramid. Our previous scanning, done in 2009, gave us hundreds of data points, but the new scanning produces millions of data points. This scanning may have revealed a surprising feature. The scanning and measurements of the southern side are causing us to re-think the size of the pyramid, which may have been larger than we had originally thought. A coincidence also revealed another surprising feature in the pyramid building technique. In this presentation we will report on

these findings of the 2021-2022 seasons, and discuss what these findings are leading us to do in the 2023 season, which begins right after the ARCE meetings.

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**BRIAN PAUL MUHS,** University of Chicago  
| **TASHA VORDERSTRASSE,** University of Chicago

## Late Napatan Ruling Queen

This paper focuses on the evidence for Late Napatan ruling queens in Nubia, namely Henutirdis and Sekhmekh. These Late Napatan queens have received far less attention than subsequent Meroitic ruling queens. One reason for this is that two of the three monuments of these queens remain unpublished. Henutirdis is a contemporary of King Harsiotef (c. 404-369 BCE) and is only known from her two offering tables, one of which is currently unpublished. She bears the title *nswt* or “king” on at least one of them. Sekhmekh is a contemporary of King Nastasen (c. 335-315 BCE) and appears on his historical stela, possibly as his wife. She bears the title *nswt* or “king” on her own unpublished funerary stela, as well as a Horus-name. Another possible ruling queen from this period is Katimala, who is labeled in her inscription as “King of Upper and Lower Egypt, great king’s wife, king’s daughter”, although she has traditionally been dated to the Third Intermediate period. This paper will also discuss how Late Napatan queens fit into the wider Nubian evidence for queens. There is abundant Egyptian language textual evidence for queens from Kushite and Early Napatan Nubia, but their titles refer to their relationship to a king, in contrast to the Late Napatan examples. In the Meroitic period, there are also ruling queens, arguing that the trend to ruling queenship may have already begun in the Late Napatan period.



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**HANA NAVRATILOVA,**  
University of Reading

## Target in the landscape? Approaching the pyramid of Senwosret III

In 2021 and 2022, the project updates on the New Kingdom history of the pyramid complex of Senwosret III outlined the methodology of research, and the contextualization of the secondary epigraphy record (the corpus was first presented in 2013). A case study of the South Temple followed, outlining its New Kingdom reception in comparison to other buildings. The study of the cultural biography of the complex of Senwosret III now continues with:

i. an analysis of the landscape and approaches to the pyramid, as it might have appeared to its New Kingdom visitors; ii. an analysis of a specific feature of the secondary epigraphy in the precinct: the copying grids, suggesting a highly specific interest.

The approach routes to the precinct could have led along or through the Middle Kingdom causeway, but also via other pathways. The access routes are considered not only in relation to the cultivation zone (and possibly settlements), but also in relation to other New Kingdom structures in the area, including tombs in North Dahshur. All the pathways had to negotiate the existing structures and the environment.

The copying grids drawn in ink over finished primary decoration appeared in different locations within the pyramid complex. All grids studied so far, except one, were drawn in red ink, and their square sizes are approximately

similar, but not identical. Grids covered figures or parts of scenes (e.g., the marsh scene), as well as details of figures of deities.

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**LEAH NEIMAN,**  
Brown University

## Translating Clitoral Pain in the Kahun Papyrus and What Medicine doesn't Have to Say about It

The lexeme *mnīA* occurs twice in the Kahun Medical Papyrus (KMP) in cases concerning the diagnosis of pregnancy and has always been left in transliteration in English publications. In this talk, I argue that its definition as “*körperteil einer frau*” (Wb. II, 77.9) and anatomical location near the *sp.t* (labia) make its translation as “clitoris” the most logical conclusion. An accurate understanding of this lexeme and its contextual cases is crucial the progress of research on health and daily life in Ancient Egypt because the cause, treatment, and experience of pain, can significantly impact social functioning at interpersonal and societal levels. Previous translators may have shied away from translating the term either out of ignorance or fear of social stigma, but this sanitized treatment forces illuminates more about failures of modern female reproductive care than it teaches us about pregnancy at Lahun in the 12th Dynasty. Another hurdle in understanding these cases from the Kahun Papyrus the oversight and dismissal of women’s pain in modern medical practice. Clitoral inflammation and pain is commonly attested on pregnancy message boards and blogs, today, but formal academic publications are notably absent. An OBGYN in 2018 attributed

this absence to the legacy of Victorian puritanism in medicine, despite a broad consensus that clitoral pain is common symptom of pregnancy. This paper demonstrates how latent misogyny in modern medicine and Victorian context of early Egyptology have become entwined and continue to obscure Egyptological research particularly in studies of topics stigmatized by Victorian era social norms.

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**BROOKE NORTON,**  
UC Berkeley

## Egyptian-Canaanite Entanglements in Temples in the Sinai and Levant

This paper examines Egyptian and Canaanite entangled ritual space, particularly Egyptian style temples in the Sinai and Levant. Although architectural features differed, temples in both Egypt and the Levant (Syria-Palestine) were considered to be dwellings for the gods. These sacred spaces provided a forum in which humans could interact with the divine through architecture, inscriptions, and objects, although the way this meaning was communicated differed between the two cultures. Various New Kingdom temples in the Sinai and Levant have been previously identified as Egyptian or Egyptianizing. Cultural entanglement, whereby objects are adapted into local practices to create something new, is a useful framework for examining the Late Bronze Age relationship between Egypt and Canaan. This paper will present results of my doctoral dissertation. Rather than focusing on the question of whether formal Egyptian temples can be identified in the region, I will present select case studies of

Egyptian and Canaanite ritual material culture, in an attempt to better understand how ritual interactions were negotiated as a result of cultural contact.

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**MASSIMILIANO NUZZOLO,**  
Czech Institute of Egyptology - Charles  
University Prague

## Sun Temples Project: New Archaeological Evidence at the Sun Temple of Niuserra in Abu Ghurab

Since 2010 an Italian (now Italian-Polish) archaeological expedition is working at the sun temple of Niuserra at Abu Ghurab. In 2020 a new phase of the re-investigation of the temple began, with the launch of a new project, the “Sun Temples Project”, at the Polish Academy of Sciences. One of the main targets of this new project is the re-excavation of a mudbrick structure located immediately underneath the stone temple visible nowadays. These pre-temple layers were only briefly investigated, over a century ago, by the sun temple first discoverer, the German archaeologist Ludwig Borchardt. He interpreted them as an earlier building phase of the sun temple, later re-built in stone. However, the archaeological evidence unearthed so far seems to indicate that this mudbrick building below Niuserra’s sun temple is not an earlier construction phase but a completely different building, whose nature was certainly ritual but still to be completely clarified. At the same time, the latest field-works also seem to point to the fact that the site might have been used already long before the Fifth Dynasty, opening new scenarios on the history of the area. The present paper shows the main results of our field-works, with a

particular focus on the 2022 campaigns (April-May and September-October 2022) which were extremely revealing in terms of the archaeology-stratigraphy of the site and its material culture.



**BEST STUDENT PAPER CONTESTANT**

**LUIZA OSORIO G. DA SILVA,**

The University of Chicago

## Between Omnipresence and Restriction: Experiencing Kingship in the Middle Kingdo

Egyptological scholarship is rife with assumptions that Egyptian kings were omnipresent, that kingship was inescapable—and that Egyptians had no desire to escape it. It is also assumed that although kingship was omnipresent, its intricacies were restricted to royal and elite circles. This contradiction between expected omnipresence and simultaneous restriction is most often explained through the concept of “decorum,” which proposes that royal symbols and the image of the king were confined to the royal sphere. This is a reductive approach that removes the agency of those outside the royal circle. Should we simply assume that restriction is the result of a top-down choice to restrict? Instead, this paper proposes that restriction is a result of a conscious choice by non-royal actors, specifically in the Middle Kingdom.

In order to better understand the experience of kingship by non-royal actors in the Middle Kingdom, this paper surveys key evidence from settlement contexts, royal and non-royal monuments and rituals, and the funerary sphere. Rather than assuming that the lack of evidence

for kingship in daily life indicates that kings were always relevant to all Egyptians, I highlight material and immaterial mediations of authority using frameworks employed in the archaeologies of empire and sovereignty. The rejection of decorum as the core reasoning for exempting the king, in favor of an emphasis on the relevance of kingship, exemplifies that the ways in which people interacted with the royal institution differed by context, and cannot always be ascribed to a social restriction to do otherwise.

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**DIANA CRAIG PATCH,**

The Metropolitan Museum of Art

## An Unusual Pair of Figurines from the Asasif

In 1919, The Metropolitan Museum of Art excavated a Rishi coffin in the loose dirt of the Theban hillside in an area known today as the Asasif. This undisturbed burial, interred between 1600 and 1475 B.C., contained a shrouded body wearing multiple pieces of jewelry. In addition, several objects were placed in the coffin alongside the body, including a pair of ceramic female figurines. Amazingly, these figures were found still bound together in their original linen wrappings. Although these women vary in size, they both display iconography typically associated with these distinctive stylized figures from the late Middle Kingdom to early Dynasty 18 (ca. 1800-1475 B.C.). This paper will discuss the pair in detail and consider their use within ancient Egyptian mortuary tradition.

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**LUIGI PRADA,**  
Uppsala University

## Piecing Together a Lost Collection: The Former Drexel / MIA Egyptian Collection and Its Dispersal

Around 1894, Emile Brugsch, then keeper of the Cairo Museum, was commissioned with the task of assembling a collection of Egyptian antiquities on behalf of an American institution. The request had come from millionaire and philanthropist Anthony J. Drexel, Jr., who thus wanted to enrich the museum of the newly established Drexel Institute (now, Drexel University) in Philadelphia. At the time of purchase, this Egyptian collection counted amongst the largest on the East Coast, yet, its days in Philadelphia were numbered. Come 1915, the collection was sold en bloc to the Minneapolis Institute of Art. Today, the MIA still holds a number of items from the Drexel purchase; the majority were, however, dispersed at auction amongst myriad museums and private collectors in 1958, when the MIA deaccessioned most of its Egyptian collection.

This paper will present new information about the story of this 'lost' collection, as revealed by recent investigations in the archives of Drexel University. It will discuss how its (mis) adventures are exemplary of a time of formation for many early American collections, and how this collection crossed the path of several early American Egyptologists, including Wilhelm Max Müller, a young Herbert Winlock, and Caroline Ransom Williams. Moving beyond the modern history of the collection, I will also present the reconstructed epigraphic section of the original

Drexel collection, namely, a series of five stelae from the New Kingdom through to Ptolemaic times, focusing in particular on a rare example of a mixed-script (hieroglyphic and demotic) continuous inscription from Akhmim.

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**MARIA DILETTA PUBBLICO,**  
University of Naples "L'Orientale"

## Bastet: an Aggressive Lioness, a Tamed Cat

From the Early Dynastic Period, Bastet was worshipped as a lion-headed goddess. This aggressive aspect was connected to her protective and combative nature, especially linked to the ideology of kingship. However, she is hugely known as a cat-headed goddess. This is because from the 1st millennium BC, she was frequently associated also with cat, which became her animal hypostasis. This tame aspect was related to her role of protector of families, children and women. How to explain this duality? Why her lion-shape is especially attested in official contexts, while her cat nature is mainly shown in the popular piety?

This speech aims to shed light on the interaction and, in some periods, coexistence between these two theriomorphic aspects of the goddess through the analysis of both official and private written, iconographic and archaeological sources. In doing so, it sets to further an understanding of the evolution of her cult and provide a thorough insight into her nature.



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**CARLO RINDI,**

Yale University / Monash University / CNR

## Detecting cartonnage regionalism via 3D reconstruction and craftsmanship indicia

Archaeological investigation carried out by the Dakhleh Oasis Project at the site of Kellis (modern Ismant al-Kharab, Dakhleh Oasis) discovered an extensive necropolis, dating to the Graeco-Roman period, with hundreds of undecorated rock-cut tombs preserving multiple burials; the area is known as the Kellis 1 Cemetery. The individuals buried therein were frequently provided with cartonnage coverings (e.g. mummy masks, foot-cases, full body covers), some of which were found undisturbed. This paper aims to present the main cartonnage artefacts illustrating their typological and stylistic features. It also aims to showcase how employing 3D applications aided in retracing pieces originating from the same geographical area now held in museums and private collections.

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**CHARLOTTE ROSE,**

Independent Scholar

## Hippopotami and the Nubian Taweret

Scholars have noted objects and imagery of hippopotami and of a composite hippopotamus goddess from various Nubian contexts. Previous research has focused on the meaning of hippopotami in ancient Egypt and animals

in Nubian religion. However, there has been less work on the hippopotamus goddess in Nubia and how she functioned in comparison to her Egyptian counterpart. This work surveys hippopotami and the hippo goddess in Nubian art over time, from the Lower Nubian C-Group to Kerma, Kush, and the Meroitic period (2400 BCE – 350 CE). To what extent did the hippopotamus goddess's meaning transfer from one culture to another? How did Nubians adapt Taweret for their own cultural contexts?

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**FOY SCALF,** University of Chicago

| **BETH WANG,** University of Chicago

## What is a Spell? Defining and Redefining Transmission of Religious Literature over the Longue Durée

The “spell” (ꜥꜣ) was a fundamental method by which Egyptian scribes chose to delimit compositions. Compiling these “spells” formed one important framework for the study, use, and transmission of such texts. Yet, little modern scholarship has been devoted to understanding how ancient Egyptians differentiated spells. Phase two of Critical Editions for Digital Analysis (CEDAR) funded by the Neubauer Collegium investigates the longue durée of transmission across millennia, from the Pyramid Texts to the Books of Breathing, to study how religious “spells” were defined and transformed.

Clues can be found in the so-called “repeated” compositions of the Book of the Dead such as spells 9/73, 10/48, 11/49, 12/120, 13/121, 100/129,

and 123/139, often treated as interchangeable. Building on recent research about these repeated spells, this paper presents preliminary results on the recurring passages found in Book of the Dead spells 2 and 65 (Lepsius) as they developed from their predecessors in Coffin Texts spells 152 and 93 along with their diffusion as part of the sequences BD 2–3 < CT 152–153 and BD 65 (Lepsius) < CT 93–90. Reevaluating how our modern numbering system artificially delineates individual spells, it becomes clear that a single composition already in circulation by the late First Intermediate Period formed the background core of all three texts. These results suggest that ancient conceptualizations of discrete spells often differed dramatically from our own.

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**SARAH M. SCHELLINGER**, The Ohio State University | **EDMUND MELTZER**, TPacifica Graduate Institute

## The King's Brother Kariben: Continued Examination of Stela AMUM 1981.1.42

A stela belonging to the King's Brother, Kariben was discovered in the southern pyramid field at Meroe in 1922 by George A. Reisner. However, besides being listed in the yearly object register, it received little attention from the excavators due to its "crude" rendering of the figures in the lunette as well as the seemingly unreadable inscription. When the stela was published, Dows Dunham described it as having, "six lines of incised corrupt Egyptian hieroglyphs (1950, 380) and it was subsequently left unstudied – the result of beliefs at the time that the ancient Egyptians were superior to the Nubians who

were incapable of advanced language and culture. Instead, the stela highlights the transmission of language and culture between Egypt and Nubia following centuries of contact between them. Through a philological and iconographic examination of the stela, it shows evidence of combined Nubian and Egyptian motifs as well as knowledge of the Egyptian grammatical system, supporting that its dismissal was unwarranted. This paper discusses a recent translation of the inscription with regard to potential reasons for irregularities and apparent Egyptian phraseology. Additionally, this paper examines the social importance of the stela which has been dated to the reigns of Si'aspiqo or Nasakhma (first half of the 5th century BCE), placing Kariben at the end of the Napatan period prior to the official shift of the capital from Napata to Meroe.

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**DEBORAH SCHORSCH**,  
Objects Conservation / The Metropolitan  
Museum of Art

## "I Myself Should Go Crazy Trying to do it..."

So penned curator Ambrose Lansing to Herbert Winlock in 1930, referring to the extraordinary skills of repairer Chris Watt, who at that time was reassembling stone fragments of monumental statuary from Hatshepsut's temple at Thebes. Winlock, as Egyptologist, field archaeologist, curator, and the fourth director of the Metropolitan Museum, was one of the more influential non-conservation specialists who contributed to the development of conservation practice at the Museum in its early years. The Egyptian collection, like the Museum itself, is encyclopedic, preserving works of art and other artifacts made of materials and media transformed through myriad

manufacturing processes, spanning millennia and all of ancient Egypt and neighboring lands, ranging from the minute to the monumental. Since its founding in 1870, The Met has devoted vast resources to the physical care and scientific study of its collections, but it was the specific needs of the Department of Egyptian Art that precipitated some of the more significant advances in conservation practice, particularly during first half of the twentieth century, when thousands of newly-excavated finds were accessioned annually; and in the 1960s through 1983, when the entire collection of more than 30,000 artifacts, including the Temple of Dendur, was installed in modern galleries, and the Museum's first-ever blockbuster, "The Treasures of Tutankhamun," took to the road. These and other developments initiated new exhibition practices that impacted all of the Museum's curatorial departments in turn and ultimately facilitated the integration of academically trained conservation professionals into every phase of the Museum's operations.

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**MANON Y. SCHUTZ,**

University of Oxford, University of Münster

## Sn(e)aking around the Bed: The Meaning of Snakes in the Context of Beds

Snakes are omnipresent in ancient Egypt. Although they are often characterised as dangerous and unpredictable, they are also fierce guardians as in the context of beds. Thus, for instance, two serpents were painted onto the frame of Sennedjem's funerary bed, virtually and symbolically surrounding the person placed atop the piece of furniture in TT1.

Also in Merenptah's case, the snakes carved into the outside of his sarcophagi would have encircled not only the deceased king within, but also the bed atop which he rested. Of course, the presence and position of these animals is reminiscent of Mehen who protectively encloses the sun-god during his journey through the underworld. Was the choice of decoration maybe meant to visually link bed and solar barque, linking both to cyclical (re)birth?

Moreover, snakes frequently adorn the frames of beds occurring in the birth arbour scenes on ostraca from Deir el-Medina. Again, one might wonder whether these animals are connected not just to the funerary beds, but also Mehen. Could the human child be put into direct parallel with the sun-god here, leading to the overall (re) interpretation of these depictions as anticipating and positively influencing the successful completion of the solar cycle—and hence human birth? Could this impact our understanding of the so-called lit clos as well, which often shares decorative elements with the ostraca? Overall, the aim of this talk is to offer a different view not only on beds as such, but also on how they interlink apparently separate contexts.

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**NOURA SEADA,**

Helwan University

## Behind the Scenes: An Analysis of Calving Scenes in Ancient Egypt through Our Modern Eyes

Throughout the ancient Egypt history, animals had a crucial role in both religious and economic lives, therefore they were highly respected

and depicted in art. Scenes from tombs of Old Kingdom till the New kingdom include the Egyptian perception of the animals and matters relevant to them. One of the most repeated themes on the walls was calving, either the natural delivery or the difficult one known as dystocia. These representations considered to be our main source for studying of the secrets of animals' lives and the veterinary medicine. During a normal birth, there is no need for humans' interference. However, in other cases such as a delayed or a difficult birth, human assistance is required for promoting the betterment of the health of the mother cow and the calf. Such iconographies are the earliest examples of veterinary medicine in history. They bear witness to the ancient Egyptians' advanced knowledge and great concern for animals' health. The aim of this study is to give a brief glimpse at the animal world of ancient Egypt to identify the most common causes behind dystocia by interpreting depictions of cows experiencing difficult deliveries. In addition, the paper explores the most effective treatments and practices performed by ancient Egyptians, and its continuity till nowadays, without significant changes. A close look at the ancient Egyptian art is needed to clarify the similarity of the contemporary practices.

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**AHMED MOTAWEA SHAIKHON,**  
Post-doctoral researcher, Egyptian Ministry  
of Tourism and Antiquities

## Egyptian Industrial Heritage Sites Management Perspective

Egypt has experienced industrial development since the early 19th century, which provides

comprise a rich collection of historical industrial structures of several types and scales, however, these types of industrial heritage receive little attention and appreciation from scholars, governments, and the public, especially compared to the country's rich pre-modern heritage. Additionally, the field of modern industrial heritage has long been, and in some cases still a largely neglected aspect, especially in the disciplines of urban heritage and conservation. This neglect is predominantly due to the missing comprehensive documentation of the built industries while linking their history to modern industries' national, regional, and global narratives.

Industrial heritage in Egypt is an important point of analysis as it could offer economic, cultural, and social benefits to the community. Policies for the protection of the industrial heritage should be added to the programs of historical research. Such policies are the way to safeguard many industrial activities in various sites. The objective of this research is to shed light on the Industrial heritage, recognize significant industrial sites, document the most important of those, and argue for a broad preservation plan and focusing on using those sites being preserved in new ways and settling in on more complex ways to understand the material culture and its effects on contemporary culture and provides information on the laws and legal framework for managing Egypt's industrial legacy.



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**MURTAZA SHAKIR,**  
Aljamea-tus-Saifiyah

## The Fatimid-era Well in Al-Jāmi‘ al-Anwar: A Retrospective Study of the Islamic Tradition of Siqāyah

The human recognition of water as the source of life gained further profundity with religious principles emphasizing its value in form of sacred scriptures, ensued by other related literary and artistic works that not only fostered the feeling of gratitude for the Creator of water but also promoted the nobility of providing it to the ones in need of it. In line with this human sentiment, one can imagine the importance water would have been accorded in the harsh arid lands of Arabia, which eventually became the birthplace of Islam in the seventh century. Other than the geo-political perspective of building towns and cities near water resources, an important underlying factor that is often underemphasized in discussions concerned with Islamic architecture is the Islamic tradition of recognizing the nobility of the cause of siqāyah or providing drinking water to all without discrimination. A living testimony to this type of architecture is a historic well located in the courtyard of al-Jāmi‘ al-Anwar in Cairo, which inspires the study of this paper in its retrospective understanding of the Islamic institutionalization of providing free drinking water, especially in the precincts of a consecrated space like a masjid. This paper will explore some of those themes that will provide a doorway to our understanding of the architectural embodiment of the noble service of siqāyah in Islamic tradition and its potential

for representing and actively nurturing the human conscience towards sustaining values of harmonious co-existence.

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**JJ SHIRLEY, DIRECTOR,** TT110 Field School  
| **BRYN MAWR COLLEGE,** Journal of  
Egyptian History; Chapters Council

## Finding a Good Fit Model: Re-Examining Ancient Egyptian Power Dynamics

Rational bureaucracy, patriarchal patrimonialism, patrimonial household model, complex adaptive system, social network analysis, circles of power. Each of these theories and models has been used to analyze and describe the structure of ancient Egyptian administration. But how accurate are they? How well do they reflect the push and pull of power between the king and the elite, between different elite families, between different arenas of government? And how useful is it to take modern concepts and try to apply them to ancient civilizations? This paper will briefly explore how these theories and models have been used and suggest new ways of thinking about power dynamics in ancient Egypt. The aim is to not try to fit ancient Egypt into a pre-existing concept of power, but to take what is useful from various theories and models in order to create a new means of examining ancient Egyptian power.

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**BETHANY SIMPSON,**

Virginia Commonwealth University, Qatar

## Assistance from the Archives: Using Past Materials to Create New Directions at Karanis

The ancient town of Karanis is one of the most cited archaeological sources for the study of daily life during the Roman period, not only for Egypt or the Eastern Provinces, but throughout the Empire. When it was first systematically excavated by the University of Michigan (1924-1935), the high preservation of artifacts and architectural remains alike drew comparisons to sites such as Ostia and even Pompeii. However, a full report of this mission was never published, leaving scholars to rely on the most preliminary publications as sources of information about the site for almost a century. In recent years, the Kelsey Museum of Archaeology, which houses many of the artifacts and archival papers from the original project, has begun an extensive program to increase scholarly access to these materials. The resulting renewed surge of interest in Karanis also coincided with new work at the site itself, begun in 2006 by the University of California, Los Angeles, and the Rijksuniversiteit Groningen, and now supported by Virginia Commonwealth University in Doha, Qatar.

This presentation will discuss how maps, photographs, and fieldnotes from the past 100 years at Karanis are now helping to shape new directions in our fieldwork. By combining the richness of the Kelsey archival materials with modern survey and excavation, we are able to reassess old assumptions and interpretations

about the site, and help formulate the research questions and excavation strategies for the future of the current Karanis mission, nearly a century later.

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**ARIEL SINGER**, The Epigraphic Survey, the University of Chicago | **OWEN MURRAY**, OMM Photography/The Epigraphic Survey (Chicago House)

## On Publishing Digital Epigraphic Material: A Virtual Prototype Roadmap

There are many diverse elements involved in the production of high-quality epigraphic work, and most have been impacted by the rapid advancements of tablet and photographic technology. The ability to create rectified orthomosaic photos from 3D models as a base for producing epigraphic drawings is at the core of these developments. Being able to put these photos on a tablet, use them as the background for drawing in the field, and retain these multiple layers throughout the entire collation process has been revolutionary. While print publication remains a foundation of our documentation process, much of the valuable information generated with these new tools is better suited to a digital format.

To address this issue we developed a prototype for the digital publication of part of the Small Amun Temple at Medinet Habu—an open-source web-based interface using a IIIF viewer for 2D imagery and SketchFab for 3D models. The response to this beta test and issues that arose during the process helped us further advance some of the proposed concepts.

Continuing this work, we have begun developing a potential larger framework of the prototype—essentially the flow of the digital “book,” of which the current prototype is a “chapter.” We are also exploring options for more specific problems, primarily a functional method of archiving the web-interface material and making it downloadable, for which Quire, a Getty-based platform, appears a promising avenue to pursue. This presentation will discuss the short-term future and long-term goals of this project.

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**JASMINE SMITH**, New York University

## Understanding Unusual Theban Tomb Paintings as Expressions of Creativity

Terms such as “unusual” and “peculiar” are often used in studies of Egyptian art to describe changes in iconography or unique motifs on objects and paintings. These terms are also often used to argue for innovation and creativity in Egyptian art, however, their use and the way they are applied is not often critically discussed in the literature. Unusual iconography and details as a phenomenon or subject are not often studied together; rather, many articles and essays tend to focus on an unusual detail of one specific object or tomb. Studying this phenomenon is necessary given the numerous publications focused on the unusual as an entry point for discussion of Egyptian art. A better understanding of what has been deemed unusual or peculiar will allow for a better understanding of the ways in which ancient Egyptian art has been interpreted over the last two centuries. In this paper I offer a brief historiographic study of the ways the “unusual” and “creative” in Egyptian art (primarily

tomb scenes) have been described in previous scholarship. I uncover themes that emerge from past interpretations of the unusual and creative and demonstrate the similarities between them. I then use these themes to examine three scenes from the “unusual scenes” section of the Porter and Moss Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings in order to demonstrate the application of these themes to paintings that have been considered unusual without explanation, and to question the usefulness of labeling them as such.

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**EMILY KATHLEEN SMITH**,  
University of California, Santa Barbara

## Pots and People: Early Kerman Symbolic Communication and Identity Reinforcement at Abu Fatma, Sudan

Hinterlands communities are important arenas for understanding community-level cultural and social development at the periphery of state power. In such communities where writing is not present, symbols become important vehicles for the transmission of identity information. Ceramic motif preference among individuals within these communities is one such mode of symbolic communication. Kerma, the capital of the Kingdom of Kerma (c.2500-1500), was a center of major power in Nubia that held significant influence along the Nile valley during the second half of the third millennium BCE. Symbolic expression was central to communication practices in Kerma culture; elaborate ceramic motifs linked to the earliest phases of Kerma suggest that symbolic

patterns were integral to displaying group affiliation and conveying social information. At the Kerman hinterlands cemetery site of Abu Fatma (c. 2500-1500), preference for specific ceramic motifs emphasize elements of both communal identity and familial preference for distinctive design categories within a known symbolic system. Through use of correspondence analysis, I argue that personalized preference within a broader symbolic landscape, deployed through ceramic motif patterning and chosen either by the family or the individual, was a factor in the distribution of ceramic designs across the Abu Fatma cemetery.

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**NOURA ABDUL MUHAJMIN TASH,**  
Ministry of Tourism and Antiquities

## Artuqids copper coins during the reign of Husam al-Din Yawlak Arslan bin Ilghazi II

The Artuqids that established themselves in northern Iraq and The Arabian Peninsula in the period from 495-811 AH / 1101-1408 AD are among the most important states that appeared on the stage of the Islamic East in the Middle Ages. This importance is due to the length of time that the states lived in on the one hand, and to the great role it played in the course of historical events and politics for the Upper Levant region and the Arabian Peninsula on the other hand. The Artuqans lived through the doctrinal dispute that the Islamic East witnessed in the Middle Ages between the Sunni and Shiite sects, and the Sunni Seljuks took them as a barrier between their possessions in the south of the Levant and the Shiite Fatimids in Egypt. The Artuqans succeeded in that, and they stood firmly in the face of the Fatimid attempts to spread the Shiite sect in

the countries of the Arabian Peninsula, Iraq and the Levant. The Artuqids also played an active role in the Islamic Crusader conflict, where the Artuqites were the most Islamic elements willing to expand at the expense of the Crusaders, and they succeeded in seizing important Byzantine cities such as Malatya, Khartbert, and Sivas. As a result of all this, the influence of these events on their major copper coins was shown, both in their writings and in the scenes recorded on it.

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**JESSICA TOMKINS,**  
Wofford College

## Rethinking Models of Early Kingship

Our understanding of Egyptian society advanced at lightning speed following the decipherment of hieroglyphs. But this rapid pace of scholarship also caused certain early ideas to become engrained in the field as facts rather than interpretations or opinions. In recent decades, scholars have begun to question and break down some of these perceived “truths” such as that of a highly centralized government and the redistributive economy model for early Egyptian society. In doing so, it becomes clear that these earlier interpretations were based on a Eurocentric understanding of the monarchy model of government. This paper traces how and why the nascent Egyptian state was understood through this Eurocentric lens, the subsequent impact that Eurocentric modes of thinking have had on the field’s interpretation of the early Egyptian political state, and how our understanding of early kingship can move beyond the assumptions created from these biases that are now so deeply entrenched in the field.



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**MICHAEL ROBERT TRITSCH,**  
Yale University

## Ancient Egyptian Pest Control: P. Ebers and its Archaeological Context

Pests have profoundly impacted agricultural societies around the globe, and ancient Egypt is no exception. To investigate how the Egyptians addressed this issue, this paper focuses on Papyrus Ebers 840-851, the only surviving text that provides insight into household pest-control activities for either the protection of the inhabitants from such nuisances as biting insects or snakes or household commodities from vermin like rodents and grain-devouring insects. Each of the P. Ebers' passages relate to actual prescriptions for warding off such noxious creatures, with some of the texts also including a "magical" component, or, in one case, a religious spell that puts the pest in the role of a preternatural entity. Evaluating the layout of the twelve recipes reveals a shared, common pattern typical of P. Ebers, consisting of a title, a list of ingredients, application instructions, and, sometimes, the anticipated outcome of employing the prescribed procedure. The content also exhibits similarities to the rest of the papyrus, as well as to P. Hearst, Edwin Smith, Kahun, and Ramesseum, in regard to the designations of plants utilized in the prescriptions and the treatment protocols, typical of the intertextuality of this overall corpus. Finally, in terms of archaeological evidence, a number of examples exist that demonstrate the importance and implementation of these recipes at both Amarna and Kharga Oasis, in environments that appear to transcend social class. Overall, this study

provides a glimpse into how the ancient Egyptians tackled the problems with vermin, utilizing methods mirroring human medical practices.

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**JAUME VILARÓ FABREGAT,**  
Scuola Superiore Meridionale

## The Salle de Vente and Its Role in the Dispersal of Objects from Bab el-Gasus

The large number of yellow coffin sets discovered within the Bab el-Gasus tomb in 1891, 101 of which were complete sets and 52 of which constituted only an inner coffin and a mummy board, were scarcely documented. While some of the materials from the tomb remained in Egypt, a large number of the coffins and associated funerary materials were arranged in lots that were subsequently distributed around the world. Some sets were likely gifted to influential people while others were sold in the Salle de vente of the Egyptian Museum in Cairo. The result of these meagerly documented practices and the haphazard diffusion of the materials across the globe is that there are still many unidentified sets from Bab el-Gasus and the known materials of the tomb are far from complete.

The contemplated presentation will consider archival materials and novel computer-aided comparative analyses of the coffin decorations associated with the objects which were sold at the Salle de vente of the Egyptian Museum in Cairo and which originated from Bab el-Gasus. Only contemporary studies like the present one, which combine the study of the modern history alongside analyses of the ancient materials themselves, can ultimately reconstruct the "lost" origins of the materials and connect them once again to their original context in time and space.

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**ZITING WANG,**  
The University of Chicago

## Intercultural Communication and Miscommunication: Tušratta's Missing Gold Statues

In addition to diplomatic correspondence, diplomatic gift exchange represented another means of intercultural communication in Late Bronze Age diplomacy and has its special affordances. Messages could be communicated by the gifts, their exchange context, reception, possession, and retransfer. However, miscommunications could and did sometimes go wrong due to the interlocutors' diverse cultural backgrounds, social and political roles, expectations, and goals. This was demonstrated by the dispute between Tušratta and Akhenaten over some missing solid gold statues. Some intriguing questions must have perplexed anyone who has read the diplomatic letters concerning the missing gold statues: 1. Why did the plated gold statues cause Tušratta so much frustration and distress? 2. Why did Akhenaten send plated wooden statues instead of solid gold ones? 3. Was this dispute only caused by discrepant expectations about the economic value of the gold statues? This paper will analyze this diplomatic incident from the perspective of intercultural communication and seek to identify what factors may have caused this misunderstanding between Akhenaten and Tušratta.

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**NICHOLAS WARNER,**  
ARCE

## ARCE Cultural Heritage Projects 2022-23

This paper will present ARCE's recent work at Khonsu Temple in Karnak, the house of Howard Carter on the West Bank of Luxor, and the Shrine of Ikhwat Yusuf in Cairo.

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**ALEXANDRA WARWICK,**  
University of Manchester

## Breasts in Dynastic Egypt: An Investigation into their Mummification and Significance

Despite the practice of shaping limbs, torsos, and faces with subcutaneous packing during a number of dynasties in ancient Egypt, the breasts appear to have been largely neglected both by the ancient Egyptians and by modern scholars. There are no current publications regarding the significance of the breasts in ancient Egypt or of their treatment during the mummification process. The key objective for this study was to investigate whether there was any evidence for the preservation, reconstruction, or representation of the breasts, physically, spiritually, or aesthetically in dynastic Egyptian mummies by examining the CT DICOM data of 37 dynastic mummies. Complimentary analysis of gender, sexuality, beauty, religious beliefs, literature, social norms, mortuary practices, and artistic representations in ancient

Egypt was carried out to provide context and understanding of the CT results and to further our understanding of the significance of the breasts during dynastic Egypt.

Fourteen definitive cases of breast preservation, reconstruction, or representation were identified during the study. The breasts, both the surviving soft tissues and the physical representation created by the embalmers, can often be difficult to identify on CT and are therefore easily overlooked. Because of this, it is believed that there may be many more examples that have not yet been examined and recorded.

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**JENNIFER TAYLOR WESTERFELD,**  
University of Louisville

## Preliminary Report of the Ibis Hypogeum Graffiti Project, North Abydos

This paper will present preliminary findings from the first two field seasons of the ARCE-funded Ibis Hypogeum Graffiti Project, North Abydos. This international project, launched in 2022, seeks to elucidate the adaptive reuse of the Ptolemaic hypogeum in the North Cemetery at Abydos first excavated by Laurel Bestock and a team from Brown University between 2008 and 2013. Originally used for the burial of sacred ibises, at least two vaults in the hypogeum were subsequently refurbished to serve as living quarters for Christian ascetics. Our team's work at the site focuses on the documentation and analysis of the extensive corpus of graffiti and wall paintings preserved in Vaults 9 and 12 of the hypogeum. In 2022 we recorded more than a hundred Coptic graffiti and an extensive group of wall paintings in those vaults, including a scene

of the sacrifice of Isaac and another that we interpret as a highly unusual representation of Saint Thecla bound to a lioness. This material adds important new evidence to the emerging picture of Christian monastic activity in the cemeteries of Abydos and allows us to engage with a range of questions including the nature and function of artistic representation and graffiti writing in monastic settings.

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**DAVID MICHAEL WHEELER,**  
UC Berkeley

## Egyptian Ritual as Performance Art

One unique feature of ancient Egyptian religious practice is that often the performance of rituals took place alongside depictions of the rites being enacted. Both tomb and temple complexes were decorated with scenes that narrated the actions that were carried out in these spaces. As a result, the embodied performance often existed alongside its idealized illustration. This is true for a myriad of ancient Egyptian performances, from large-scale state festivals all the way down to the daily rites performed for deities and the deceased. These scenes have been incredibly beneficial to Egyptologists, as they have allowed us to understand how these spaces were meant to be used, however, very little attention has been paid to the relationship that must have existed between image and embodied action within the confines of the performance. In this paper I use theoretical work from Performance Studies and examples from modern performance art to investigate how audiences experience and respond to the documentation of performance both within and outside of the confines of the

performance itself. This theoretical background not only provides Egyptologists with a useful framework to understand how embodied performance can be accessed through the medium of its documentation, but by drawing on examples from New Kingdom Thebes and Abydos, I will also explore how these depictions are themselves sites of performance that actively participated in and shaped the live performance of Egyptian ritual.

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**JUN YI WONG**, University of Toronto

## Signs of the Times: Destruction and Change at the Temple of Hatshepsut

The paper presents initial findings from research on the erasure of texts and images at the Temple of Hatshepsut (Deir el-Bahari). Relief decoration at this site reflects a complex history of destruction and change – this includes the ‘proscription’ of Hatshepsut, erasures made during the Amarna period, as well as post-Amarna restorations. Even though the targeted elements for each of these events appear well-defined; in practice, differentiating the various stages of intervention can often be challenging. For example, post-Amarna restorations of divine images sometimes entailed modifications to the figures or names of Hatshepsut on the same scene. Such alterations can easily be mistaken as having taken place during the reign of Thutmose III, and therefore misrepresenting the nature of the attacks against Hatshepsut. This paper will examine specific indicators that allow the various stages of alterations to be distinguished. In turn, this enables a better understanding of the ‘proscription’ of Hatshepsut in its various facets.

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**LINGXIN ZHANG**,

Yale University

## “Gender Trouble” in ancient Egyptian Divinatory Texts

Ancient Egyptian divinatory texts, such as those of astrology, dream prediction, and terrestrial omnia, offer us glimpses into how ancient Egyptians rationalized their world. In the Demotic divinatory corpus, several treatises stand out because they are specifically dedicated to women.

How is “gender” constructed in these “women’s treatises?” Particularly, are these treatises gender neutral, gender specific, or gender reductive?

In this talk, I explore these questions by investigating three case studies in which a “gendered” divinatory method is attested. These case studies encompass decanal astrological manuals, dream texts, and terrestrial omnia (2nd century BCE--2nd century CE). My presentation examines the conditions and the predictions of these treatises respectively. The results suggest that the construction of “gender” in these “women’s treatises” is highly nuanced. At the same time, it opens up a new avenue for investigating how gender was constructed and performed in ancient Egypt.



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**YASER MAHMOUD HUSSEIN ABOUZID,**  
Ministry of Tourism and Antiquities

## Upper Egypt: Early Dynastic Architecture in Context- Ankh-ka(=i) or Ka(=i)-Ankh, One Official with Two Tombs

In 2016, an enormous mudbrick tomb was discovered at Abydos. The tomb is 300 meters south of the temple of Seti I. It is the largest private mudbrick tomb at Abydos, dating to mid of the first dynasty. The tomb's dimension is 13.35x5.11m. the tomb has a small room 2.15x1.5m attached to the east side of its burial chamber. This room is a unique and unrepeatable feature in the early dynasty mudbrick tomb, except in one case, which appears in Umm el-Qaab, in the tomb of the King Den. Only one seal impression bearing the name of the official Ankh-ka(=i) or Ka(=i)-Ankh was found, a well-known official during the reign of king Den. This official is the owner of tomb No 3036 at Saqqara.

The core plan of tomb No. XV consists of a long staircase leading to the burial chamber, with six subsidiary chambers, three on the north and the other three on the south. This plan of the tomb looks very similar to the core plan of Ankh-ka(=i) tombs at Saqqara.

If this is the case, Is that mean Ankh-ka(=i) built another tomb in the sacred land of Abydos to be buried near his beloved king? This paper will investigate the possibility of having two tombs by one official in the early dynastic period. Through a detailed study of the Ankh-ka(=i) tomb at Saqqara with the comparison of his proposed tomb No XV at Abydos.

## PANELS

### PANEL 1:

#### RECEPTION OF ANCIENT EGYPT I: QUESTIONS, METHODS, AND FUTURE DIRECTIONS

Reception studies is a growing trend within Egyptology, but many scholars still wonder what it is, how they do it, and how it contributes to the field of Egyptology. With groundbreaking publications such as Assmann's *Religio Duplex*, a dedicated journal (*Aegyptiaca*), and recent conferences (e.g. "The Allure of the Ancient," "Do Ancient Egyptians Dream of Electric Sheep?"), we see this as the ideal moment for ARCE to join in on the conversation through the inclusion of two panels: the first, chaired by Dr. Margaret Geoga entitled ""Reception of Ancient Egypt I: Questions, Methods, and Future Directions,"" will initiate collaborative conversations about the scope, methods, and justifications of this burgeoning Egyptological subfield through theoretical-methodological papers; the second, ""Reception of Ancient Egypt II: Encounters with Antiquity"" chaired by Dr. Julia Troche, examines reception via historical case studies.

Our definition of reception is intentionally broad: to us, "reception" is any engagement with the culture of the past, whether through representation, adaptation, appropriation, or even scholarly study and pedagogy. And ""reception studies"" is the critical analysis of such engagement with the culture of the past. We consider reception studies not as a branch of disciplinary history (though there is sometimes overlap), but as the intersection of intellectual history, cultural history, and literary/cultural criticism. We envision these panels as the beginning of a critical discussion about this

growing branch of Egyptology and believe their inclusion in the ARCE Annual Meeting schedule would put ARCE at the forefront of this important scholarly discourse.

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**MARGARET GEOGA,**  
University of Pennsylvania

### Ancient and Modern: Integrating Ancient Egyptian Perspectives into Reception Studies

In recent years, Egyptology has seen greatly increasing interest in reception studies. Scholarly investigations of how people have engaged with, interpreted, and appropriated ancient Egyptian culture are a welcome addition to Egyptology. The majority of the research in this growing subfield focuses on the reception of ancient Egyptian culture by later interpreters. This paper aims to expand the scope of Egyptian reception studies, arguing that receptions of ancient Egyptian culture by the ancient Egyptians themselves must also be included within this burgeoning subfield. The paper first explores methods of studying ancient receptions and how this endeavor differs from its modern counterpart. Using examples from an ongoing project on the reception history of "The Teaching of Amenemhat"—a rich and enigmatic poem that was read for 1000 years by many ancient Egyptians and Nubians in varying material, social, and cultural contexts—I demonstrate possible approaches to studying ancient Egyptian reception, as well as challenges presented by the ancient evidence. The paper ends by discussing why it is important to study both ancient and modern reception history, arguing that studying ancient reception enables us to bring ancient

individuals into broader historical processes, make space for a multiplicity of perspectives and experiences among ancient Egyptians, and more fully and self-critically contextualize our own interpretations of ancient Egyptian culture within the long chain of reception history.

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**RUNE NYORD,**  
Emory University

## Genealogies of Egyptological Ideas between Reception Study and Disciplinary History

A recently completed project on critical historiography demonstrates that key modern ideas about the ancient Egyptian afterlife were in place well before detailed knowledge of ancient Egyptian images, archaeology, let alone inscriptions, was available. This raises a significant question of how best to draw the consequences of these results in contemporary Egyptology in the field of tension between reception study and disciplinary history. On the face of it, it should be not only possible, but desirable, to use this insight to reject aspects of the modern conceptual framework and seek alternatives more rooted in indigenous categories in a manner roughly analogous to various related efforts at 'decolonizing' Egyptology (and other fields) by pointing to the ills of the past. However, in practice this would seemingly entail a projection into the past of modern ideals and concepts of Egyptology. To say that Champollion or Rosellini were 'wrong' in implementing 17th- and 18th-century concepts of the Egyptian afterlife as the framework for understanding Egyptian mortuary religion would presuppose anachronistically that

they were trying to achieve exactly the same thing as (post-)modern Egyptologists and can thus be judged by their standard. This paper explores the apparent paradox indicated by this and argues that the epistemic clash can ultimately be resolved, so that a principled approach where historiographical critique can feed into modern scholarly practices is in fact possible. This paper contributes to the proposed panel 'Reception of Ancient Egypt: Questions, Methods, and Future Directions.

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**NIV ALLON,**  
The Metropolitan Museum of Art

## The One and the Many: Ancient Egypt in The Museum through the Eye of Reception History

Museums present visitors and scholars with a bewildering dichotomy. On the one hand, an indiscernible curatorial hand seemingly places objects in cases and galleries, setting specific interpretations and narratives. On the other hand, the myriad interpretations and displays arrive at the scene with their own histories, often written by various curators from different modes of engagement with the object and the accompanying text.

This paper will focus on study cases from the permanent galleries of The Metropolitan Museum of Art to argue that reception studies provide fruitful tools to address this dichotomy. Exploring labels in galleries and online, this paper will consider how these preserve specific moments within the reception history of an object, each set within the social, cultural, and scholarly context

while having reception histories of their own that are still being written.

The galleries thus present numerous intersections of Egyptology, Museology, cultural criticism, and art history, thereby highlighting the potentialities and limitations of reception studies. One is not only considering the diverse audiences entering the galleries but also the non-linear movement of people through galleries, displays, and texts.

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**RITA LUCARELLI,**

University of California, Berkeley

## Teaching Maat in Prison

This paper will discuss how teaching about ancient Egypt in a carceral environment proves to be highly effective in engaging incarcerated students in the study and understanding of ancient cultures, providing an educational tool to inspire and challenge their own ideas about the ancient past and the world of the Pharaohs. Patterns of reception and interpretation of textual and iconographical sources related to ancient Egyptian history, art and religion will be illustrated, based on the experience and data gained while teaching at San Quentin State Prison in California for the Mount Tamalpais College (formerly known as Prison University Project). Issues of pedagogy and strategies for learning according to principles of diversity, equity and inclusion in prison education will be discussed as well, with a focus on the central role that religion plays in prison environments and how the ancient Egyptian religion and the concept of Maat ("what is right") have been received, discussed and interpreted by the students of San Quentin State Prison.

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**JONATHAN WINNERMAN,**

UCLA

## Encounters with Entanglements in the Classroom

If reception studies is broadly understood as any encounter with the culture of the past, then pedagogy is perhaps the arena where these encounters are most clearly (re)defined, processed for consumption, and legitimized. In some ways, it is thus the forum for engaging with antiquity with the most at stake. Yet, we often focus less on pedagogy's role in the creation and reification of information than the imperative of passing on the necessary "facts". Given this, it is appropriate to question the consequences of these priorities and whether the basic frameworks of pedagogy have fallen behind, especially when compared to current research. One possible example of this disconnect is the promotion of cultural entanglements, which is now a standard paradigm for research not only on multiculturalism but on all cultures and networks of human interactions. By acknowledging the interconnectivity of ancient worlds and the roles that exchange plays in the creation of any culture, entanglements invite us to look beyond mono-ethnic or state centered approaches and towards a more equitable view of the past. What does it mean, however, if we acknowledge this but continue to impose old boundaries on the classroom, for example, through courses on either "Egyptian History" or "Nubian Archaeology"? This paper will address this question and propose new pedagogical strategies to update the ways in which the past is received, which may in turn help to better serve students of all backgrounds.



## **PANEL 2:** **RECEPTION OF ANCIENT EGYPT II:** **ENCOUNTERS WITH ANTIQUITY**

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**KATHLEEN SHEPPARD,**  
Missouri S&T

### **The United States Encounters Antiquity: The 1890-91 Lecture Tour of Amelia Edwards and Kate Bradbury**

On a cold November evening in 1890, Amelia Edwards took the stage at the Brooklyn Academy of Music in Brooklyn, New York. The lecture she gave to 2,400 people that night, entitled “The buried cities of Ancient Egypt,” was a success. Over the next four months, Edwards gave over 100 lectures all over the northeastern US, and as far West as Chicago and Minneapolis, exciting interest in Egypt everywhere she went. Alongside her the whole way was her secretary, assistant, hair and makeup artist, and friend, Kate Bradbury.

Often we talk about Egyptology in the US beginning in Chicago with the Cairo exhibit on the Midway at the World Columbian Exhibition in 1892. Some argue interest in Egypt began when the University of Chicago was founded, with a department and a museum dedicated to the subject, in 1895. Others place interest in the earlier collections, like the Abbott Collection in New York as early as the 1860s. However, using Bradbury’s letters home during the tour, newspaper reports, Edwards’ lectures, and other contemporaneous materials, I will argue that it wasn’t wealthy men who started building Egyptology in the US. Instead, the catalyst for widespread public interest

in Egyptology in the United States was the initial encounters with ancient Egypt made possible by a women-led lecture tour in the winter of 1890-91.

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**STUART TYSON SMITH,**  
University of California, Santa Barbara

### **Through the Stargate: Receptions of ancient Egypt in Film**

Films like *Stargate* and *The Mummy* reflect deep and long-held Orientalizing notions about the nature of ancient Egyptian civilization. Popular media like films are deliberately designed to appeal to modern audiences, adapting historical contexts and imagery to suit contemporary beliefs and concerns, some of which have a long and fraught history. On the one hand, these films depict alternative views of ancient Egypt that often dip into hyperreality, on the other they could be condemned as distorting the past and reinforcing Egyptological and archaeological stereotypes. Placing them in the context of their production, considering the diversity and deliberate messaging of their directors, producers, crew, and cast, complicates the nature of their reception, in some cases exacerbating and in others mitigating their negative impacts while creatively exploring an alternate reality drawn from ancient Egypt. Moser points out that the ways in which representations of ancient Egypt are incorporated into popular culture shape understandings of ancient worlds like Egypt but are placed in dialog not only with contemporary academic treatments but also previous traditions of reception. This paper will explore this dynamic through a comparison between the reception of ancient Egypt in

Stargate and The Mummy, drawing upon insights from the behind the scenes dynamics of the production of the films to better understand the motivations behind their creation that can help clarify their messaging and popular impacts.

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**FATMA ISMAIL, ARCE | JULIA TROCHE,**  
Missouri State University

## Remembering Imhotep: Contemporary Egyptian Egyptomania

Imhotep was an Old Kingdom official famed for engineering the first pyramid of Egypt c. 2700 BCE. By the New Kingdom, c. 1500 BCE, he had undergone apotheosis and was worshiped as a god of medicine and wisdom. Imhotep has been venerated and worshiped in many forms throughout history; in antiquity he was syncretized with Asclepius. For many living in the United States the name “Imhotep” conjures images of a fantastical Ancient Egypt wherein an enlivened mummy wreaks havoc as he searches for his long-lost love (e.g. Universal Pictures, *The Mummy*, 1932 and 1999). For others, particularly those who belong to and/or are familiar with African American communities in the United States, “Imhotep” may conjure images of an empowered, Black, African ancient past—as expressed by the Undergraduate Journal of Africana Studies at SFSU *The Imhotep Journal*—or it may invoke the idea of “hotep,” a slang term with both positive and negative connotations/uses.

While the “Western” consumption of ancient Egypt is well studied (e.g. Brier 1999; Curl 1994; Fritze 2016; Reid 2019; Thompson 2018), there is a notable dearth in the examination of non-western

Egyptomania, including in contemporary Egypt.

This paper, thus, seeks to remedy these gaps in the scholarship. First, the paper will assess the relevance/applicability of reception studies within the framework of indigenous reception analysis in Egypt. In doing so, it will present a brief overview of Egyptian Egyptomania, highlighting the various ways in which Egyptians engage with their ancient past.; second, a discussion of Egyptomania in the United States, using Imhotep as a focal point, is presented. The authors show that there are notable differences in how ancient Egypt and Imhotep are invoked and mobilized in contemporary Egypt versus the United States.

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**STACY L DAVIDSON,**  
Johnson County Community College

## Redefining and Recentering the Egyptian Identity of Southern Illinois

This paper contributes to the proposed panel “Reception of Ancient Egypt II: Encounters with Antiquity.” The southern tip of Illinois has been known as “Egypt” or “Little Egypt” for nearly 200 years. The link was so strong that its inhabitants became known as “Egyptians,” although there was never any measurable influx of Egyptian immigration to the area. The confluence of several historical trends contributed to this enduring identity, but, over time, the label “Egyptian” shifted from a positive one of abundance and prosperity to one of moral degeneracy, ignorance, and poverty—a label Southern Illinoisans continue to fight, in some ways. Throughout the years, Southern Illinoisans wrestled with the implications of their inescapable “Egyptian” heritage—using the

positive aspects to promote settlement and economic growth while trying to diminish harmful, derogatory aspects using music and humor. With public outreach and community involvement in mind, three freely-accessible public history projects on “Egypt, Illinois,” a digital exhibit, a musical album, and an educational handbook, provide valuable opportunities—both artistic and economic—to the communities of Southern Illinois. Public history projects such as these which combine Egyptology, reception studies, American history, and the arts invigorate creative community engagement with local history while also providing new avenues for research, education, inclusion in knowledge-building efforts, and a regional sense of belonging.

### **PANEL 3:** **SOUTH ABYDOS ARCHAEOLOGY**

Abydos retains substantial archaeological remains from most periods of ancient Egyptian history. South Abydos experienced intensive interest especially during the late Middle Kingdom through early New Kingdom, characterized by significant royal and non-royal activities of both funerary and settlement nature. First investigated systematically in the early twentieth century, South Abydos has been subjected to new research through the last approximately three decades. Recent and ongoing excavations are working to address aspects of the area’s long-term history, diachronic relationships between its various spheres of mortuary and habitation activity, and development of the surrounding landscape. This conference session discusses some of the most recent work and its prospects for expanding modern comprehension of this intriguing sector of Abydos.

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**JOSEF WILLIAM WEGNER,**  
University of Pennsylvania

## **The Town of Wah-Sut (South Abydos) and its Surroundings: Recent Investigation**

Excavations of the University of Pennsylvania during 2020-22 have expanded the archaeological picture of the Middle Kingdom town site at South Abydos and its surrounding landscape. Remote sensing, as well as use of historical aerial imagery alongside excavation has guided recent investigation of the town and its setting on the low desert. Work in the core of Wah-Sut has provided new information on the town’s planned layout, as well as the structural relationships between the town and the nearby mortuary temple and production area of Senwosret III. An ongoing priority is generating new evidence toward understanding the relationship between the town and the floodplain which appears to have been developed in specific ways along with the town itself. On the low desert, the search for private cemetery areas linked to the population of Wah-Sut led in 2020 to the discovery of extensive cemetery areas flanking the local southern side of the Wah-Sut town site. These cemeteries include a series of large shaft tombs as well as lower-order tombs and relate to the 18th Dynasty redevelopment of South Abydos in association with the nearby mortuary complex of Ahmose, and provide new evidence for the long-term evolution of the settlement of Wah-Sut.

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**ROLLAND LONG,**

University of Pennsylvania

## 2022 Excavations on the Wah-Sut (South Abydos) Periphery

This paper discusses the numerous issues and questions regarding the development of the settlement site at Wah-Sut over a longer timeframe. Though it had been convincingly demonstrated by 1999 that the architecture of the town of Wah-Sut dated to the Middle Kingdom, artefacts from the succeeding Second Intermediate Period and New Kingdom were often noted since the beginning of archaeological operations there over a century ago. The puzzling existence of said artefacts (chiefly ceramic) without associated architecture has raised questions about the physical location and organization of post-Middle Kingdom Wah-Sut from the outset. Answering these questions has the potential to shed light on the fate of so-called Middle Kingdom “planned” settlements after the demise of the Middle Kingdom state, as well as give a possible template for how provincial New Kingdom towns may have looked like in general. Test units laid down in 2022, east of the Middle Kingdom town, revealed several buildings of clear New Kingdom date for the first time. Though insubstantial, these structures are promising signs that the University of Pennsylvania expedition is approaching the elusive New Kingdom settlement, and that the focus of settlement had, in fact, migrated east. Efforts that season also explored an enigmatic structure several hundred meters south of the Middle Kingdom town, described by C.T. Currelly as a “Roman Farm” in 1904. Investigations indicated that this “Roman Farm” actually reflects a chapter in Abydene history later than previously supposed.

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**NICHOLAS PICARDO,**

Harvard University

## New Houses in the Settlement of Wah-sut (South Abydos)

Founded under Senwosret III of late Dynasty 12, the ancient settlement of Wah-sut at South Abydos presents an important exemplar for the study of ancient Egyptian urbanism; a vivid source of information about Middle Kingdom bureaucratic organization; and a window into intersections of state investment and private/domestic life. Until recently, the ancient town’s roster of firmly identified residential buildings consisted of a palatial mayoral mansion and an associated neighborhood of elite residences of comparatively smaller (but still quite large) size. This paper briefly summarizes 2022 archaeological field work that has exposed houses of even smaller size, hitherto unfamiliar in Wah-sut. These new buildings are approached via the framework of household archaeology, highlighting consistency and variation in layouts, evidence of spatial use, and patterns of renovation across the full repertoire of known Wah-sut house types. Finally, consideration is given to the implications of these new data for understanding state and private interests within the contexts of the town’s long-term history and the socioeconomic structure of its residential landscape.

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**EMILY GRACE SMITH-SANGSTER,**  
Princeton University

## The Ahmose Cemetery: Report on New Fieldwork in South Abydos

South Abydos played a significant ideological role in the foundation of the New Kingdom, serving as the chosen location for king Ahmose's unique pyramid complex. While prior research had discovered some New Kingdom funerary activity to the local-south and west of the complex, it appeared that the primary focus of elite funerary activity in the New Kingdom was the Northern Cemetery. However, recent work by the Abydos South Project (ASP), a new joint American-Egyptian project co-directed by Dr. Deborah Vischak and Mr. Mohammed Abdalbadea, begins to shift this narrative. Focusing partly on the area to the local-north of the Ahmose Pyramid Complex, the 2022-2023 excavations by ASP explored a previously unrecorded cemetery dating to the New Kingdom. This cemetery offers a significant amount of new data that can be used to help develop our understanding of the use of the site throughout this period and will assist in answering a number of research questions that have been raised regarding expressions of elite agency and identity in the cemeteries of Abydos. This paper will provide an overview of the results of these excavations and discuss future work at the site.

## PANEL 4 TEACHING ANCIENT EGYPT IN MUSEUMS: CASE STUDIES AND KEY QUESTIONS

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**LISA SALADINO HANEY,**  
Carnegie Museum of Natural History

## How can co-creation change traditional narratives about ancient Egypt in museums?

This paper presents a case study from the forthcoming volume *Teaching Ancient Egypt in Museums: Pedagogies in Practice*. At Carnegie Museum of Natural History (CMNH), our mission is to deepen wonder and advance understanding of our natural world—past and present. For ancient Egypt, this means centering the Nile River and surrounding landscapes in our museum teaching. The significance of the Nile has important local connections in Pittsburgh—a city that exists at the confluence of the Allegheny, Monongahela, and Ohio rivers. This paper includes two case studies that highlight some of the ways CMNH uses collaborative strategies to weave together ancient Egyptian material culture, natural science specimens, and information from our team of in-house scientists, researchers, and educators to challenge the traditional, hyperreal representation of ancient Egypt often encountered in museums. The third examines efforts to bring new voices to the table and convene a wider community of practice. The more people, perspectives, and points of view museums involve in the processes of knowledge creation and dissemination, the wider the audience who will feel welcome and represented within museum spaces and programming. Collaborating with people from all walks of life helps to ensure that all types of



Egyptian stories are being shared and discussed, not just those traditionally highlighted in out-of-date and out of touch gallery spaces.

This paper will conclude with an open discussion about how Egyptian objects might be used to tell new stories, connect learners with the natural world, and give voice to local Egyptian communities.

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**JEN THUM,**  
Harvard Art Museums

## What can non-specialists teach us about teaching with Egyptian objects in museums?

This paper presents a case study from the forthcoming volume *Teaching Ancient Egypt in Museums: Pedagogies in Practice*. University art museums are no longer the domain of art history and archaeology alone: the objects in their care support learning and skill-building in disciplines ranging from economics to environmental science. This paper offers five key takeaways from an experimental workshop where graduate students from departments across Harvard—but outside of Egyptology—brainstormed, modeled, and reflected on strategies for interdisciplinary teaching with Egyptian objects at the Harvard Art Museums (HAM). The workshop had four goals: leverage outside voices to generate new ideas for making Egyptian objects more legible for students and the public; experiment with foregrounding discipline-specific questions and interests of students outside of Egyptology; support participants' teaching practice by asking them to work with objects outside their expertise; and

explore how HAM might center Egyptian objects in broader conversations about equity, belonging, and museum literacy. The takeaways from this workshop present a model for other museums wishing to understand how visitors with different disciplinary backgrounds perceive and engage with Egyptian objects, and what they can teach us in return. They also demonstrate how interdisciplinarity can be a means of promoting equity, belonging, and accessibility in museum settings.

This paper will conclude with an open discussion about how Egyptian objects might be made more accessible for instructors and students in disciplines outside of Egyptology, and used to facilitate meaningful connections to non-specialist visitors.

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**LISSETTE MARIE JIMÉNEZ,**  
San Francisco State University

## How can we teach about the provenance and colonial histories of ancient Egyptian objects in museums?

This paper presents a case study from the forthcoming volume *Teaching Ancient Egypt in Museums: Pedagogies in Practice*. Given the importance of securing the provenance of objects, both from legal and historical perspectives, it is surprising that this information is not more prominently presented to the public. While some museums have expanded access to provenance information in online exhibits and databases, few—if any—museums focus educational programming around topics of ownership ethics and the colonial collecting practices that have shaped collections and the histories of their institutions. This paper describes how objects

from the Ancient Egyptian Collection, purchased in the late 19th century and stewarded by the Global Museum at San Francisco State University, are used to promote teaching and learning about provenance and colonialism in both the classroom and museum. Object- and inquiry-based approaches inform how students develop interpretation and learning activities for visitors. Together we model a reflective approach when creating educational programming and engaging visitors in discussions about ancient Egyptian culture and the colonial historical context in which Egyptian antiquities were acquired and brought to the museum.

This paper will conclude with an open discussion about how Egyptian objects might be used in teaching and learning activities and programs to facilitate critical discussions of object histories, collection stewardship, and restitution.

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**CARL ROBERT WALSH**, The Barnes Foundation | **KAELIN JEWELL**, Barnes Foundation

## Can fake ancient Egyptian antiquities be used as teaching tools in museums?

This paper presents a case study from the forthcoming volume *Teaching Ancient Egypt in Museums: Pedagogies in Practice*. Modern productions of Egyptian antiquities (forgeries, fakes, casts, replicas, and restorations) are prevalent in museums across the world. How museums approach, present, and use this material can vary dramatically, but can these objects be used as ethical pedagogical tools for engaging wider audiences with ancient Egypt? In this paper the authors reflect on the use of a small collection

of Egyptian forgeries and modified objects at The Barnes Foundation in Philadelphia for teaching with the general public. Through a case study of a course on fakes and forgeries, collaboratively taught at The Barnes Foundation, the authors discuss how these objects were effective tools for exploring issues of authenticity, conservation and restoration, provenance, the consumption of visual culture across time, and the ethics of archaeological and museum practices. Aligned with the Barnes Foundation's mission of encouraging people to find connections between visual cultures across time and space, students were challenged to consider critically how these objects can be viewed as bridging the temporal gap between ancient Egypt and the modern world.

This paper will conclude with an open discussion about how Egyptian objects might be used in teaching and critical discussions of authenticity, forgery workshops and detection, and transparently engaging with modern productions of ancient objects in museums.

## PANEL 5: CULTURAL HERITAGE AND THE FUTURE: DIGITAL MEDIA

All cultural heritage disappears over time, but some faces acute and immediate danger. Areas long stable, such as Iraq, Syria and Ethiopia, have, in recent decades suffered wars that have damaged or outright destroyed monuments of past civilizations; more benign, but no less lethal, tourism, climate change and expanding populations can also cause irreparable harm. High-quality documentation has always been a priority for serious archaeological and conservation work, simply to create a record of a site or building at a moment in time. How, though, can we use digital

media to help not only create a repository of data but also to bring the experience of such places into the lives of people who will never be able to visit them?

Individuals now have the means, digitally, to make a 3D record of buildings and works of art at an extraordinary level of quality with tools as ubiquitous as a smart phone. Adam Lowe, Director of Factum Arte, creates replicas that are so good that the naked eye cannot distinguish between an original and a 3D copy. Dr. Mark Griswold and Erin Henninger of CWRU's Interactive Commons have explored the uses of Microsoft's HoloLens technology to experience buildings that still exist (Red Monastery triconch sanctuary) and reconstructions of those that are in ruins (Sanctuary of the Great Gods, Samothrace). In this panel, we present documentation and representation projects from pharaonic and early Byzantine Egypt.

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**DAVID ANDERSON,**

University of Wisconsin-La Crosse

## Photogrammetry and 3D Modeling of Pharaonic Sites

The last decade has seen rapid development and refinement of the 3D scanning technique commonly known as 3D photogrammetry. With a need for and emphasis on documentation, archaeology and heritage management have been early adopters of this technology. Practitioners of these fields have taken advantage of its easy to perform nature as well as its high levels of accuracy (if performed correctly) to document remains ranging from small artifacts, to statuary, to large buildings and entire sites. But 3D photogrammetry is only a tool for

obtaining three-dimensional representations of the past. Using examples, this paper explores the ways in which the 3D modeling of objects and sites with photogrammetry can be used not only to document pharaonic period Egypt but also to facilitate research in new ways. Further it discusses ways of making the documentation more accessible and in new formats for consumption by both scholars and the public.

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**ELIZABETH S. BOLMAN,**

Case Western Reserve University

## Teaching with the Red Monastery HoloLens

In my more than twenty years teaching undergraduates, I have almost always found them to have difficulty imagining buildings by using ground plans, sections, and other kinds of 2D architectural drawings and photographs. When teaching about the early Byzantine Red Monastery church, the addition of laser-scan generated “drawings” created by Pietro Gasparri, while gorgeous, did not help much if at all. In my more than twenty years teaching undergraduates, I have almost always found them to have difficulty imagining buildings by using ground plans, sections, and other kinds of 2D architectural drawings and photographs. When teaching about the early Byzantine Red Monastery church, the addition of laser-scan generated “drawings” created by Pietro Gasparri, while gorgeous, did not help much if at all. I began an ambitious project with CWRU’s Interactive Commons a few years ago. The IC used the 3D laser scan data that Gasparri had gathered, focusing on the sanctuary, to create a 3D experience of the amazing and complicated space in Microsoft’s HoloLens headsets. In this talk, I discuss the enormous jump forward that the HoloLens creates for embodied and extra-neural learning.

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**MARK GRISWOLD AND ERIN**

**HENNINGER,** Case Western Reserve University, (Interactive Commons)

## CWRU HoloLens & the Red Monastery Church Sanctuary: A Technical Approach

Mixed reality (MR) is an emerging technology, similar to virtual reality (VR) and augmented reality (AR), which superimposes 3D digital content onto the physical world using a headset that projects digital images directly into the wearer’s eyes. In this session, we will describe how MR can provide compelling experiences of walking through digital replicas and reconstructions of ancient spaces, allowing archaeologists, art historians, geographers, scholars, museum goers and others to gain a higher understanding than achievable through photos, maps and other 2D representations. And because MR uses a transparent visor, such as a Microsoft HoloLens, groups of participants can experience these spaces together, allowing a completely new form of collaborative work in places that are difficult to access, or that haven’t existed for hundreds or thousands of years. In this presentation, we will describe specific technical requirements and process our group used to make the MR experience of Egypt’s Red Monastery, the Sanctuary of the Great Gods at Samothrace, and Cambodia’s sacred mountain featuring cave temple and 1,500 year-old-masterwork sculpture of Krishna Lifting Mount Govardhan.

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**MARK GRISWOLD AND ERIN**

**HENNINGER**, Case Western Reserve  
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## POSTERS



BEST STUDENT POSTER CONTESTANT

**PAIGE BREVICK,**

University College London

### Production of Victual Mummies: Utility of pXRF and Radiographic Analyses to Investigate a Goose Mummy

Victual mummies represent a unique category of animal mummy, constructed and left as food offerings to sustain their deceased tomb owners in the afterlife. Fowl victual mummies are typically defined as geese, ducks, quail, and pigeon, with migratory species of waterfowl occasionally identified. Though their presence is well documented throughout New Kingdom tombs, scientific analysis of this corpus remains limited due to the expense and destructive nature of traditional chemical testing. Non-destructive alternatives, such as portable X-ray fluorescence (pXRF), have not been previously tested in victual mummies.

Here, I discuss a victual goose mummy from the reburial of Amenemhat (Goose Mummy 1981.1.18a), and characterize how this subject was dispatched, processed, and preserved using two non-destructive techniques: pXRF and radiographic imaging. Though pXRF cannot resolve organic compounds compared to destructive sampling modalities, its function in this study is to assess the presence or absence of salt (NaCl) or natron (Na<sub>2</sub>CO<sub>3</sub>) on the goose mummy. Secondly, pXRF was used to screen contemporary samples of resins used in antiquity for any inorganic elements that may indicate use

in victual mummy preparation. The pXRF analysis reveals minimal chlorine (Cl) but abundant sodium (Na), consistent with brining with natron rather than common salt. In combination with radiographic findings of restraint fractures, decapitation, and removal of internal organs, these data suggest a “food ways” preparation style, rather than mummification per se. In conclusion, I propose that a simple methodology based on pXRF analysis would be broadly applicable for non-destructive studies of animal mummy surface components.



BEST STUDENT POSTER CONTESTANT

**LEAH PACKARD GRAMS,**

UC Berkeley

### New Pen & Old Ink in a Unique Archive from Tebtuni

This poster presents the results of pXRF spectroscopy of the ink used in a unique assemblage of papyri: an anonymous scribe’s archive in which Demotic and Greek were written with a kalamos reed pen in the 1st c. BCE. As the earliest example of Demotic written with a kalamos, the ink recipe used is of interest, since there are lingering questions about the link between ink types with writing instruments and associated language (Delange, 1990; Leach & Tait, 2000): Did liquid ink (dipped with a kalamos) contain copper while ink cakes in scribal palettes (collected with a moist rush) did not? Early tests suggested this, but the present study questions whether this can be patently true. Nine sample areas were tested on one bilingual papyrus (P.Tebt. UC 2490) with a Bruker Tracer 5i pXRF spectrometer in March 2022; further testing on more papyri is scheduled for 2023. Results showed slightly elevated levels of iron, but otherwise no metallic elements were discovered in the ink. This

suggests that the scribe used the traditional recipe of gum, soot, and water for this liquid ink. The scribe adopted the reed pen upon learning Greek and continued using it for both languages (an innovative practice for the time) while retaining the traditional Egyptian ink recipe that had been in use for millennia. While this paper is archaeometric in nature, it holds potential ramifications for our interpretation of ink recipes found in textual sources and the materiality of ancient writing.

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**TATIJANA MAE JOVANOVIĆ,**  
Arizona State University

## Shabtis, Real and Fake: Egyptian Objects at Arizona State University

In the 1970s, a modest collection of previously unstudied Egyptian objects with unknown provenance was donated to Arizona State University. Several of these objects are shabti-like figurines, most of which I have dated to the Third Intermediate Period. One of the shabtis is inscribed for Queen Henuttawy of the 21st Dynasty, while four others appear to be forgeries. I examined each of the shabtis in the university's collection and organized them according to a published typology created for museum collections. Using stylistic and epigraphical analysis, I show how the forgeries were identified and link them to the rise of Egyptomania. I discuss the implications of legacy collections and forgeries within Egyptology.

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**MOSTAFA MAHER SHERIF,**  
National Museum of Egyptian Civilization

## Structural Conservation of historical wooden terraces of Mena House hotel in front of Pyramids

Mena House hotel (palace building) is an archaeological site, built at 1869 AC by Khedive Ismael located at Giza plateau to be a rest house for Khedive. All facades of palace contains of decorated wooden terraces (pine sp.). These terraces suffered from structural deterioration as broken, buckling, twisting and collapse in some parts. Treatment intervention took 3 years, used special carpentry intervention to repair, balance and complete missing parts of wood, then fine conservation done by remove deteriorated paintings, isolation and repaint final coats. Results was satisfied after evaluate the work through one year after finish.

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**WAEEL ABDELHAKIM ZAYED,**  
National Museum of Egyptian Civilization

## Ultra sonic air humidifier with steam flow as a sustainable method for detach, humid papyri

Sterilization with nitrogen inside the anoxia unit was the first step before starting maintenance and preservation procedures. High-quality photography and a portable digital microscope have been used to examine the papyrus. Test

the sensitivity of Inks against solutions that will be used in conservation processes, to choose the most appropriate methods of intervention.

Previously, A 3 mm thick blue colored cardboard was used as a back support for the papyri, which was common type used at the end of the 19th century and the beginning of the 20th century and consists of layers or thin pressed sheets. Examination revealed to using a high percentage of animal glue, as an adhesive to paste the papyrus with the old cardboard support.

Papyrus ink in the surface layer is very sensitive to solution, therefore, facing the surface of the papyrus was made using Japanese tissue paper 10 cm sheets fixed by Klucel E based on Alcohol, in order to reinforce it and protect the inks when removing the back old cardboard support.

The thickness of the layer of the old carton support has been reduced to the lowest level that can be reached from the back and then remove all carton remains by humidification inside a tent using an ultrasonic humidifier. A suitable consolidating material has been added with the humid solution to improve the object physical properties. Remove facing sheets after completing the removal and moisturizing work. Suitable thickness from The Japanese paper was used to strengthen the papyrus from the back and assemble the separate parts.





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