

The Theban Mapping Project
REBIRTH OF A DIGITAL INSTITUTION

Carter House Conservation
SAVED FOR FUTURE GENERATIONS

Discoveries at KV 11
CONSERVATION TEAM UPDATE

SCRIBE

THE MAGAZINE OF THE AMERICAN RESEARCH CENTER IN EGYPT

Conserving Howard Carter's House

ART, ARTIFACTS, AND
ARCHITECTURE

FALL 2022 | ISSUE 10



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Howard Carter at the northern and main entrance to his house around 1930

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ON THE COVER

Howard Carter *The Temple of Ramses III at Medinet Habu* (1909). Watercolor over graphite on off-white paper. Mrs. Kingsmill Marris Collection. 1925:145

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David Lightbody

Dr. David Ian Lightbody
Managing Editor

WE WANT TO HEAR FROM YOU!

Are you a student or researcher interested in contributing to *Scribe*? Have feedback or questions about any of our featured projects or content? Get in touch. scribe@arce.org

From the Editor's Pen,



It is with great pleasure and a little trepidation that I take over the editorial role at *Scribe* magazine from Sally El-Sabbahy. She proved to be extremely effective in publishing six impressive issues, so my first objective is to try to follow in her footsteps. I've been

fascinated by ancient art, architecture, and written culture since I was a child, so it is especially gratifying to take hold of an editorial pen at ARCE. In Scotland, the land of my birth, illuminated manuscripts were produced in the scriptoria of medieval monasteries located on windswept islands. I long admired and studied those works, and so when my research turned to ancient Egypt, I drew comparisons with the works of scribes trained in places like Deir el-Medina. The colorful creativity of the Egyptian artisans flourished and developed as they trained within their own unique school of style and perspective. Using canonical forms in novel ways, the ancient Egyptian artwork is iconic and deeply ingrained in the Nilotic culture. In this edition of *Scribe*, we can see some of that ancient work, and also read about the more modern artistry of Howard Carter and about the technical artists who have re-created the Theban Mapping Project website so beautifully. Egyptology has often attracted scholars and researchers who have been at the forefront of their particular fields and who have applied the most sophisticated methods to their investigations and publications. From

the technical etchings of the *Description d'Égypte*, to the sublime colored prints produced by Prisse d'Avennes and David Roberts, to the exacting digital models constructed by Mark Lehner and Kent Weeks, Egyptologists have always drawn on the full capabilities of the available publishing technologies, and that continues into the digital era. All of this is, however, a means to an end: towards better understanding the ancient world and its varied and fascinating cultures. As well as celebrating the centennial of the opening of KV62, this year we also celebrate the bicentennial of the successful translation of hieroglyphs by Jean-François Champollion. That effort brought the world of ancient Egypt closer in a most direct way - we can now understand the words the ancient Egyptians wrote themselves. In recent years I was astonished to be able to read the newly translated papyrus diary of Inspector (*sHD*) Merer who helped build the Great Pyramid of Khufu forty-five or forty-six centuries ago. Editing *Scribe* magazine has already given me the opportunity to learn more about the architectural and artistic achievements of ancient Egypt, and also about the later works of the Coptic, Fatimid, and other Egyptian eras. Thank you to everyone who has contributed their skills and time to producing this issue. I look forwards to enjoying and sharing this life-long-learning experience with you ARCE readers, and in the process, helping to support the restoration and preservation of the ancient creations for future generations. May Thoth look kindly on this edition of *Scribe*! 🌸

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*In-Person & Virtual. In-person limited by space restrictions. Register in advance for both.

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(Assoc. Prof, UC Berkeley)

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ARCE-MO

Updates on excavation, conservation, and research projects developing across Egypt

Dr. Louise Bertini
Executive Director

The Celebrations Continue!

Everyone interested in ancient Egypt knows of the events being celebrated this year in Egypt and throughout the world of Egyptology. It is of course the centennial of Howard Carter's amazing discovery of KV62, the tomb of Tutankhamun, and also the bicentennial of Jean-François Champollion's demonstration that ancient Egyptian hieroglyphs could once again be read and understood. ARCE has thus continued rolling out its suite of events, bringing the celebrations to fruition!

Programs

In April, ARCE held its 73rd Annual Meeting in Irvine, California where we celebrated these momentous events with our keynote speaker, the current and 8th Earl of Carnarvon, Lord George Herbert. To further mark the centennial, we kicked-off our national chapter lecture tour in June with Dr. Marc Gabolde, who shared the fascinating story of the fate of several missing artifacts 'diverted' away from Tutankhamun's tomb.

The Virtual Annual Meeting also connected researchers and members from around the world, to participate and share their own research findings. Both virtual and in-person lectures were recorded and are all now online, helping more members experience the lectures at their own convenience. A sincere thank you to all the ARCE staff and members who helped make both the virtual and in-person Annual Meeting such a well-organized and successful event.

We also have a number of exciting events coming up including the continuation of the Tutankhamun Centennial Chapter Lecture Tour with Dr. Betsy Bryan, who will be travelling to Chicago, Kansas City, North Texas, and Atlanta chapters between September 26th

and October 3rd. The special event *Transcending Eternity: The Centennial Tutankhamun Conference* carried out in partnership with the Egyptian Ministry of Tourism and Antiquities will take place in Luxor from November 4th-6th, 2022, and we are honored to continue our partnership with National Geographic through our collaboration with their *Beyond King Tut: The Immersive Experience* project in providing content and partnership programming. See their advertisement in this issue for a discount code to visit the exhibition and stay tuned to ARCE.org for more information!

Fieldwork

In Luxor, the renovations of Howard Carter's house continue thanks to the generous donation by long-time ARCE board member Adina Savin. In this issue of *Scribe*, ARCE's Sally El Sabbahy and Nicholas Warner review the fascinating history behind the construction of Carter's house and its use in the years following the discovery of KV62. In the next issue coming out in early 2023, the team will review the outcome of the conservation efforts and report on the grand re-opening of the house scheduled for November of this year, on the actual centennial of Carter opening the tomb on the 4th of November, 1922.

Media Tour

In June, ARCE hosted a special media tour to highlight ARCE Antiquities Endowment Fund (AEF) projects, Research Supporting Member projects, and past USAID-funded projects in Cairo. The tour included a visit to the Great Pyramid to see the results of the Ancient Egypt Research Associate's (AERA) AEF-funded project to record and better-protect Khufu's Mortuary Temple. The most visible change is the installation of a new access walkway encircling the remains of the temple's formidable black basalt pavement, which should provide a more secure and less damaging path from which to see the surviving monumental remains. The tour also visited the Fatimid-era Bab Zuwayla gate, one of three surviving entrances that controlled access to the fortified medieval city of Old Cairo, where from 1998-2003, ARCE spearheaded an intense conservation project, with support from USAID and under the supervision of Nairy Hampikian, to remove, restore, and re-install the Bab Zuwayla's sizable wood and iron doors. The final site visited was the Church of the blessed Virgin Mary, Saint George, and Abu Sefein to see some of the many Coptic icons that were restored thanks to conservation efforts led by ARCE between 1998-2004.

It is so important to revisit these successful projects in conjunction with the media and our colleagues from the Ministry of Tourism and Antiquities. They show just how great an impact the USAID grants, member donations, and endowments funds have 'in the field'. 🌸



ARCE Begins Conservation of a Fatimid Monument in Cairo

SALLY EL-SABBAHY, ARCE HERITAGE OUTREACH AND PLANNING MANAGER

ABOVE: The entrance of the Shrine of Ikhwat Yussuf (L) during restoration work on its façade. In the background are the Mosque of al-Lu'lu'a and the Mosque and Mausoleum of Shahin al-Khalwati

Located in Cairo's Southern Cemetery at the foot of the Mokattam hills, the Shrine of Ikhwat Yussuf is a rare and little-known survival from Egypt's Fatimid period (969-1171). The shrine retains many of its original Fatimid architectural components, such as an elaborately carved stucco mihrab (prayer niche), a brick dome, stone arches, vaults, and secondary domes, as well as later Ottoman additions. This summer, ARCE began and completed its first phase of structural repairs and restoration work at the

shrine, which included removing massive amount of debris from both inside and around the shrine, masonry conservation, and replastering of the dome by a team led by Hagg Mahmud al-Taiyyib. Special attention was also given the mihrab, which had a full 3D scan of its pre-conservation condition carried out by Italian firm CPT Studio and a plaster assessment by conservator Bianca Madden.

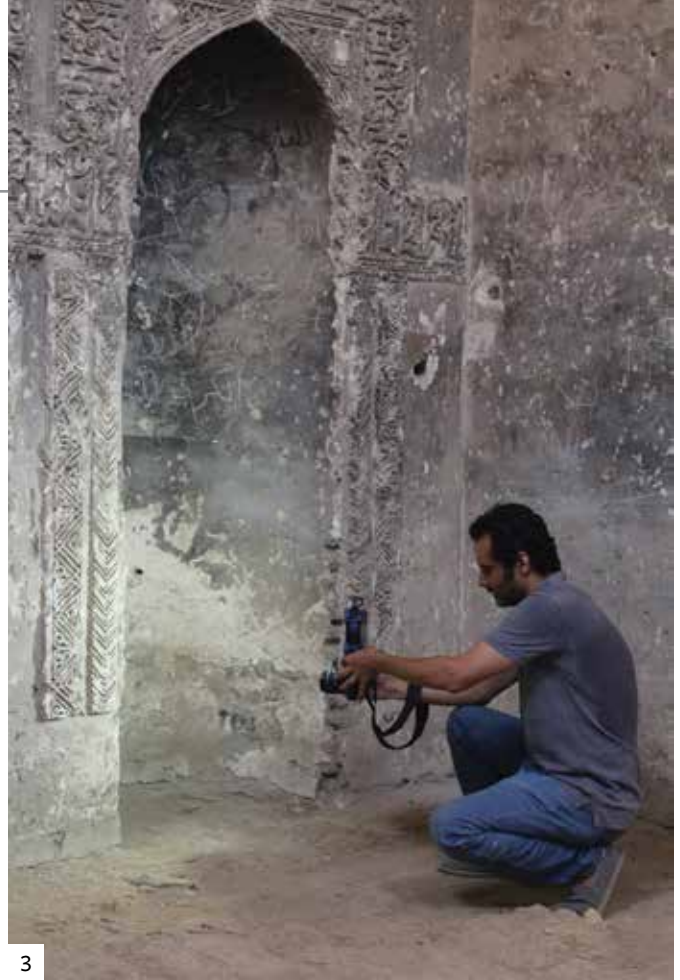
Additionally, a preliminary analysis of finds from the debris removed from the interior and the roof by Dr. Gillian Pyke revealed a good spread of



1



2



3



4

ceramic material from Mamluk to early-modern periods, plus inscribed stone fragments.

All of the above-described phases of work were done with the assistance of Chief Inspector Abdallah Saad, General Director of East Cairo Antiquities, and Inspectors Ayman Mohamed, Abd al-Raheem Mohamed, and Walid Fouad Mohamed.

A second round of work is scheduled for early next year. The objectives of the project will include fine plaster conservation of the mihrab, a digital restoration of the mihrab by Factum Arte, and a full scan of the structure courtesy of CPT Studio.

As part of the project at the mausoleum, ARCE also coordinated a training in ‘Digital Documentation for Architectural and Archaeological Remains’ from March 10th to 17th, 2022, with the Central Training Unit of the Ministry of Tourism and Antiquities. The training was led by instructors

1 The entrance of the shrine in July 2022 following the first phase of structural repairs and restoration work.

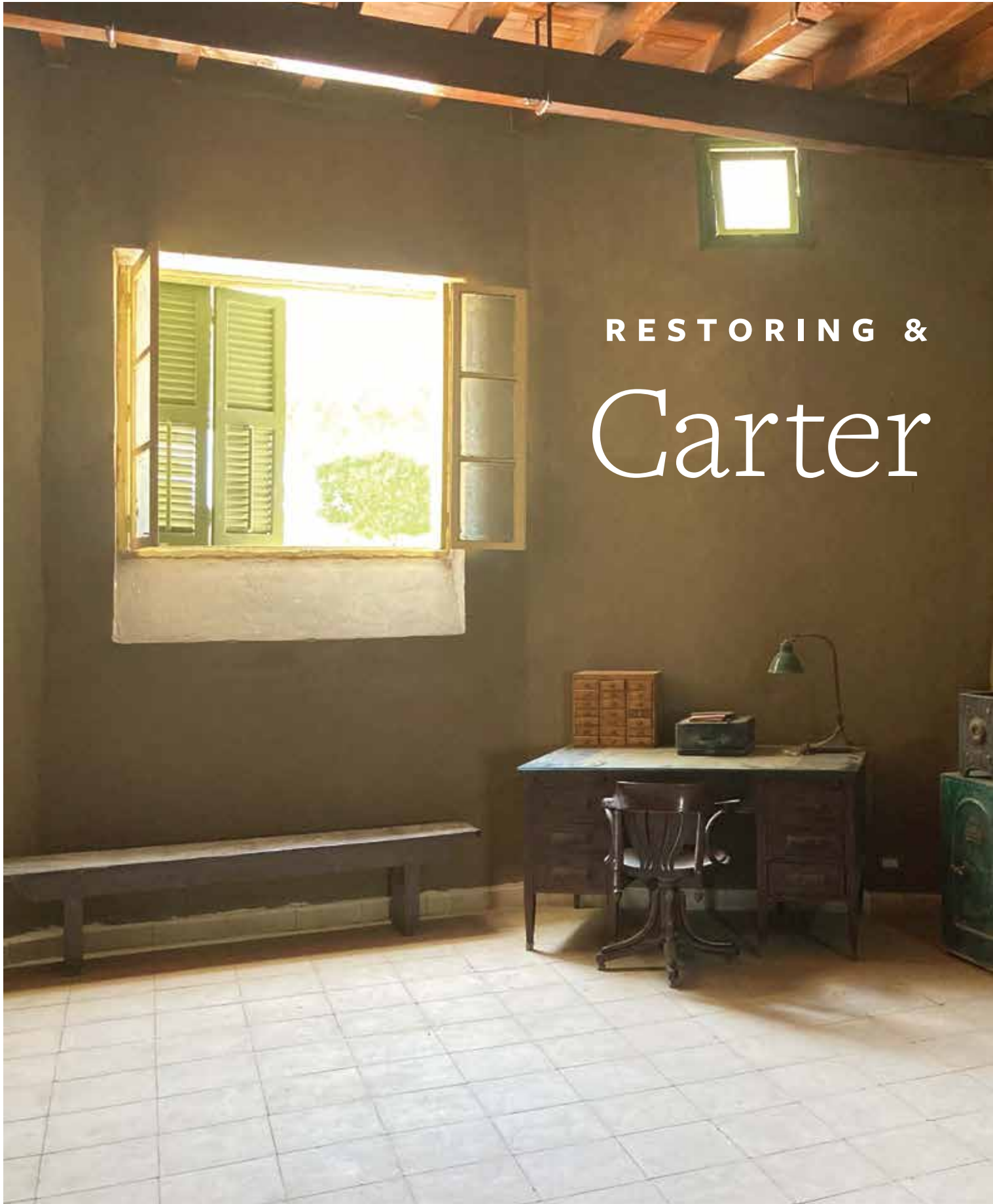
2 The entrance of the shrine in 2021 before work began.

3 Osam Dawood of Factum Arte photographing the mihrab

4 The graduates of the training stand with their certificates and trainers Anderson and Bakhoum

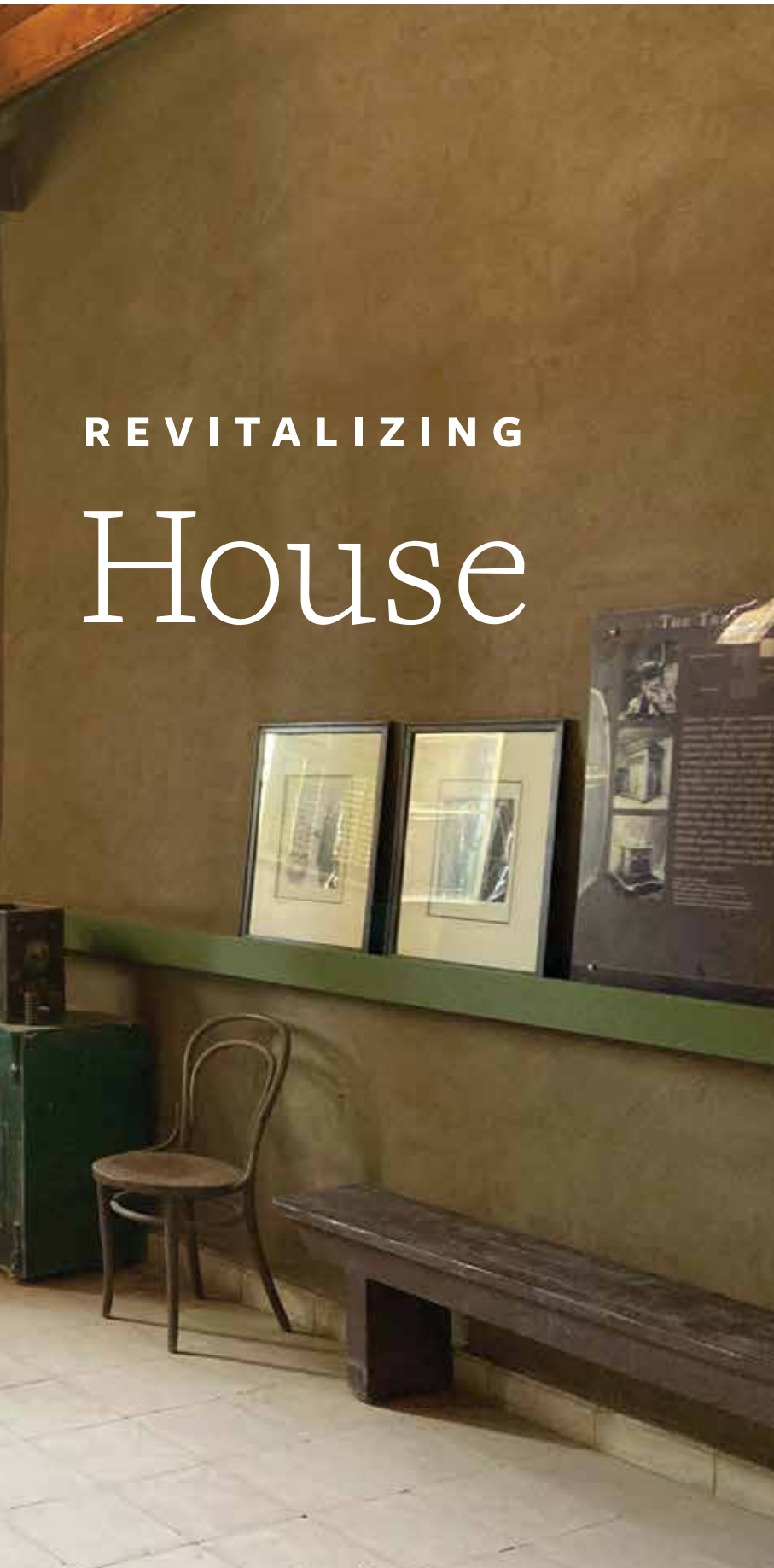
Dr. David A. Anderson (President, ARCE Board of Governors) and Dr. Dina Bakhoum. Participants included Mohab Abd Elmegid (Tanta), Mohamed Badawy (Luxor), Mohamed Khalifa (Luxor), and Suzan Fathy (Cairo). The training consisted of a mix of data collection in the field, hands-on training in photogrammetry, and 3D modeling using Agisoft, Metashape, and Sketchfab.

Two of the training participants, Suzan Fathy and Mohab Abd Elmegid, have continued to provide valuable support to the project by assisting in the documentation of its historic graffiti and follow-up photogrammetric documentation, respectively. 🌸



RESTORING &
Carter

REVITALIZING House



ABOVE: An archival image from the 1920s/30s showing what Carter's study looked like when he lived in the house.

PHOTO: PEGGY JOY EGYPTOLOGY LIBRARY

ARCE's project at
Howard Carter's Luxor
residence prepares for
the centennial of his
great discovery

BY SALLY EL SABBAYH
AND NICHOLAS WARNER

LEFT: Carter's restored study as of summer 2022, with preliminary staging done to resemble its original appearance and furniture arrangements.

PHOTO: NICHOLAS WARNER

A House with History

You would be hard-pressed to find a visitor to Luxor who has not dedicated at least half a day to touring the Valley of the Kings, and if it's within their budget they will have purchased the special entry ticket to the tomb of Tutankhamun. Yet, despite the regular stream of tour buses and cars that ferry Tut fans to the Valley on a daily basis, very few ever stop at the unassuming, one-story building that sits just to the north at the side of the road. Shrouded in overgrown gardens with a solitary dome emerging from its east wing, this building was in fact the house of British archaeologist Howard Carter, who was residing

in it at the time of his discovery of the tomb of Tutankhamun in 1922.

After passing to the Egyptian Antiquities Department in 1939 following Carter's death, the house was modified for use as a rest-house for inspectors. It remained that way until 2009, when it was converted into a museum with an accompanying garden café by Egyptian architect Hani al-Miniawy. In 2014, Factum Arte installed a facsimile, or replica, of the tomb of Tutankhamun (which you can read about in *Scribe's* spring 2022 issue) on the northern boundary of the property. As a 'house-museum,' Carter House proved to be a popular attraction on the Luxor tourist circuit,

Landscaping work at Carter House in early summer 2022. In the background, the house with its new mud plaster exterior is visible.

PHOTO: NICHOLAS WARNER



“Given the historic events that Carter House has witnessed, considerable effort has been made by ARCE’s Cultural Heritage Projects Department to develop an engaging and representative visitor experience at the house.”

garden, and a modern emulsion paint that had been applied over its exterior plaster.

Time for a Change

In the summer of 2021, ARCE’s Cultural Heritage Projects Department, led by Dr. Nicholas Warner, submitted a proposal to the Supreme Council of Antiquities (SCA) and the Ministry of Tourism and Antiquities (MoTA) to conserve Carter House and adapt part of the

but over time a lack of consistent maintenance led to a deterioration in the house’s physical condition and its overall standard of presentation. This inconsistency included ad hoc repairs, the additions of objects and furniture that detracted from the house’s curated appearance, damage to objects and furniture due to inappropriate visitor behavior, the operating failure of a popular hologram of Carter (portrayed by an actor), the closure of the garden café, structural damage to the original mud brick walls of the building as a result of overwatering from the

property into an educational heritage space for children – something that is currently lacking among Luxor’s historic and cultural offerings. Recalling that decision, Warner said “Carter House is a unique historic asset that offers an excellent opportunity for adaptive reuse given its accessible location in the West Bank and the absence of any sensitive archaeological remains that would otherwise prevent such activity. With the centennial celebration of Carter’s discovery of the tomb of Tutankhamun taking place on November 4, 2022, such a project is extremely timely”.



On the northwest side of the house damaged cement panels were replaced with sandstone paving, sandstone curbs, and masonry benches. Also pictured are new shading structures constructed from steel frames and timber cladding.

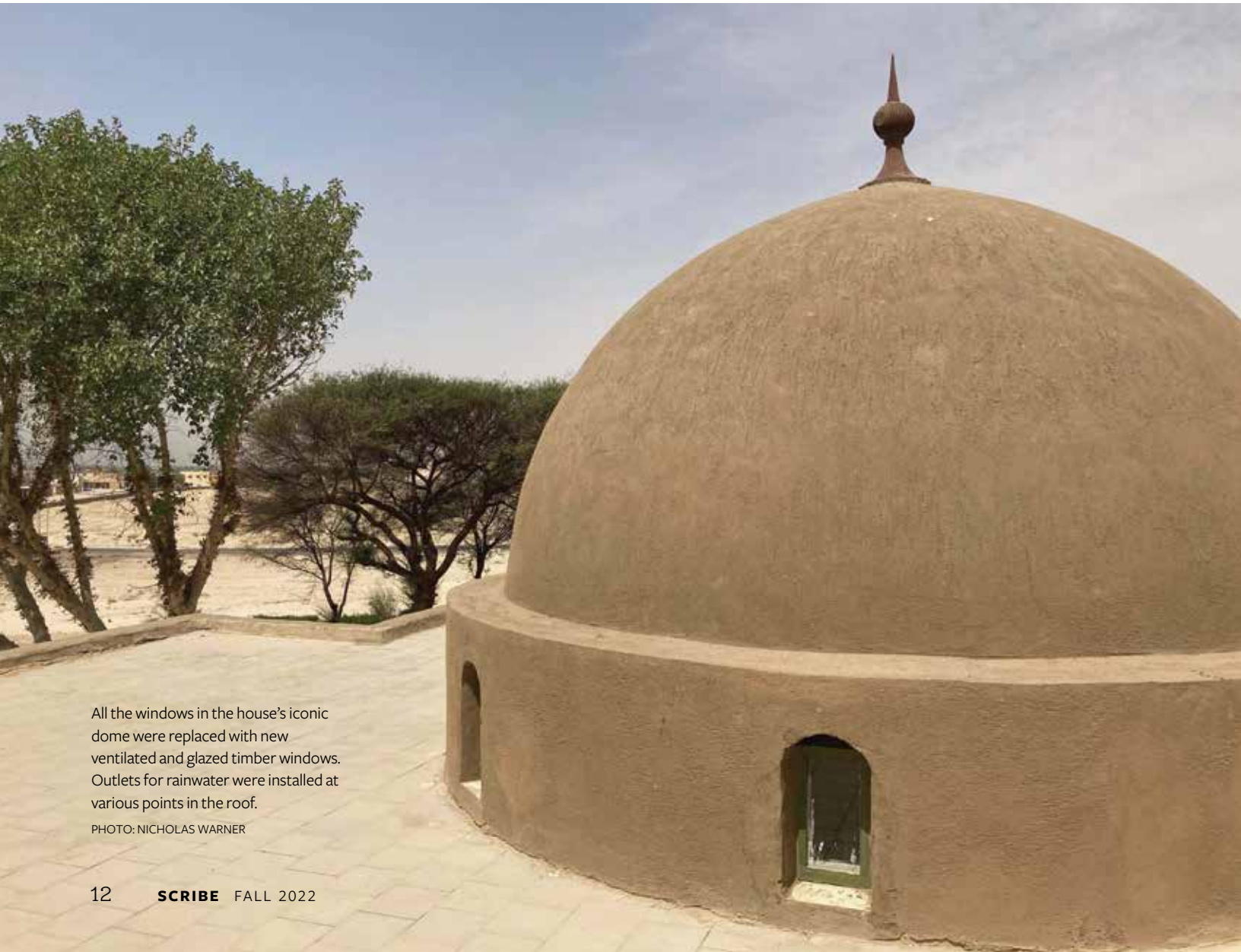
PHOTO: NICHOLAS WARNER.

Once approval was received from the SCA and MoTA, a generous landmark gift from Adina L. Savin (see *Promoting Guardianship* pg. 18) funded the project and work at Carter House began in February 2022. This consisted of a two-pronged approach:

preliminary structural work and hard and soft landscaping was paired with the research and development of new visitor information and a renewed, historically accurate, presentation of the house's interior. With respect to the former, the main focus was on repairing the damage caused by water and making alterations to the landscaping that will prevent similar damage occurring in the future. Old, broken subsurface waste pipes from the house were replaced, hedges and trees that were planted too close to the walls were removed, and a 'water-free' buffer zone was introduced. A new

A new subsurface water pipe system for the house was completed in May 2022.

PHOTO: NICHOLAS WARNER

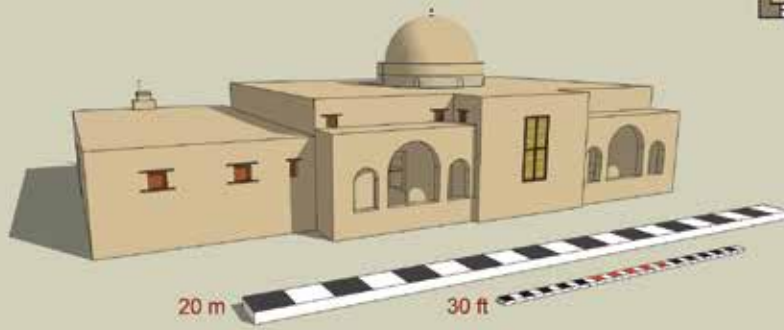


All the windows in the house's iconic dome were replaced with new ventilated and glazed timber windows. Outlets for rainwater were installed at various points in the roof.

PHOTO: NICHOLAS WARNER



View from north west

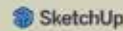


View from south west



Ground plan

- | | |
|--------------------|------------------------|
| 1 Porch | 8 Dining room |
| 2 Vestibule | 9 Studio |
| 3 Domed hall | 10 Bathroom |
| 4 Study | 11 Servant quarters |
| 5 Carter's bedroom | 12 Service entrance |
| 6 Balcony x 2 | 13 Dark room/photo lab |
| 7 Guest bedroom | 14 Kitchen |



Carter, Clarke, and Fathy

BY DAVID IAN LIGHTBODY

In 1910, Howard Carter commissioned a new house to use as his operating base on the West Bank. Although it was built on an isolated site on the edge of the western desert, it joined a group of several other large houses built in the region for European and American archaeologists. German House had been built by the Egyptologist and architect Ludwig Borchardt in 1904, while John Garstang of the University of Liverpool built one at Abydos in 1907. Metropolitan House was built in the area slightly later, in 1912. Against this regional backdrop, it is worth taking a closer look at Carter's House, where he lived while he made his most exciting discovery.

The architecture of Carter's house employed a hybrid style that drew on traditional mud brick architectural methods as well as taking inspirations from ecclesiastical architecture, most obviously Egyptian Coptic. It also utilized elements typical of the turn-of-the-century arts and crafts movement. Rather than use a grand European style typical of northern cities or Khedival Cairo, Carter's house used locally made mud brick and plaster render to produce a building in a new vernacular style. It included a bedroom, darkroom, kitchen, dining room, bathroom, domed central hall, servants' quarters, a studio, and a study. Windows were shuttered and two open balconies looked through large arches towards the south. It is likely that some of the architectural choices Carter made were guided by English architect George Somers Clarke who had spent many years studying Egyptian mud brick construction techniques. He had built his own mud brick home at El-Kab in 1906. Clarke was one of the few architects to consider the use of mud brick seriously, as a useful and aesthetic material, and in 1908 he wrote an article entitled "The Use of Mud-Brick in Egypt" for The Cairo Scientific Journal. He

treated mud brick as an architectural material and used it to design buildings with relatively sophisticated geometric forms including arches and domes. Much later in the 20th century, one of the most famous of Egyptian architects, Hassan Fathy, used similar techniques and styles within his own architectural philosophy, completing Stoppelaere House in 1950 on a hill overlooking Carter's house. Islamic architecture surely influenced Fathy's architecture to a significant extent, but Somers Clarke had been particularly interested in Christian ecclesiastical architecture. As well as building churches in Egypt, he had spent his early professional career working in the London offices of Sir Gilbert Scott, a prolific English Gothic Revival architect chiefly associated with the design, building, and renovation of churches and cathedrals. Clarke also worked as surveyor of the fabric of St Paul's Cathedral from 1897 to 1906, following in the footsteps of the great church architect Sir Christopher Wren himself. If the form of Carter's house is considered in this light, with its quasi-cruciform layout, cardinal aligned ground plan, and prominent central dome, then both Coptic and Anglo-European ecclesiastical influences are surely apparent.

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drip-feed pipe and sprinkler system was installed in the remaining garden area to avoid previous overwatering problems caused by running hoses.

Most critically, the modern and inappropriate repairs and alterations made to the exterior of the building were removed. This included the existing plaster over which the emulsion paint had been applied. Interestingly, it is this paint that had given Carter House its 'signature' white appearance, a quality that while aesthetically appealing was not in line with the house's historically unpainted mud brick appearance. After removal, a new plaster made from crushed mud bricks (sourced from the dumps of archaeological work in the area) and sand was applied to the exterior of the building, returning it to its original brown color. Around the house, new areas of sandstone paving, benches, and steel and timber shade structures were installed to improve facilities for both staff and visitors.

Targeted preliminary work inside the house also took place including the installation of new LED lighting (wired to antique dolly switches mounted





LEFT: Carter’s study, pictured as it was during initial assessments of the house in 2020. The space was previously used as a screening room that featured a now-defunct hologram of an actor speaking as Howard Carter.
PHOTO: SALLY EL SABBAHY

BELOW: From L-R: Howard Carter standing at the entrance of Carter House; photo: Peggy Joy Egyptology Library. The entrance of Carter House in 2020; photo: Sally El Sabbahy. The entrance of Carter House following exterior restoration work in 2022; photo: Nicholas Warner.



on copper plates) and object vitrines. Considerable conservation work was undertaken in Carter’s study to return it to its original appearance based on historic photographs. In late May, all external and internal physical work to Carter House was paused on account of the extreme Luxor summer weather. Work is set to resume in September so that it will be complete for the house’s reopening on November 4, 2022. This will also include the development of a children’s edutainment space located along the northern edge of the house’s garden. The highlights of this area will include a shaded outdoor classroom and a simulated archaeological dig where young visitors can get hands-on excavation experience.

Success Through Collaboration

Given the historic events that Carter House has witnessed, considerable effort has been made by ARCE’s Cultural Heritage Projects Department to develop an engaging and representative visitor

ABOVE: A peek into Carter’s “study” during a visit to Carter House in 2020. It has now been determined that this room was originally his bedroom.

PHOTO: SALLY EL SABBAHY



ABOVE: An archival image from the 1920s/30s shows the north façade of Carter House in its desert landscape.

PHOTO: PEGGY JOY
EGYPTOLOGY LIBRARY

experience at the house. Previous on-site information was limited to English-only foam boards that provided brief information about Carter and his patron Lord Carnarvon. These were later supplemented by additional panels produced by Factum Arte providing detailed information about the tomb of Tutankhamun. Come November 4, 2022, visitors to Carter House will find bilingual Arabic and English information panels and historic images that contextualize the social and political circumstances that surrounded the discovery of the tomb of Tutankhamun. That event ultimately led to the recovery of around 5,000 tomb objects that are currently on display in the Egyptian Museum in Tahrir or are in the process of being re-located to the new Grand Egyptian Museum. Additional information about what life was like on the West Bank in the early 20th century will be included and interesting details of the functioning of the house and its various specialized rooms will be shared, such as the photographic darkroom. This new on-site information will be complemented by a digital tour of the house for self-guided or ‘armchair’ visitors. Other immersive online content will be launched just prior to the house’s reopening in November.

This undertaking will be the result of countless hours of research and cooperation between ARCE’s Cultural Heritage Projects Department and a team of experts and institutions that includes Tom Hardwick, Egyptologist consultant, Mena Melad, founder of the Luxor Times, Chicago House, The Griffith Institute, the Metropolitan Museum of Art, and the Peggy Joy Egyptology Library. 🌸



ABOVE: Carter photographed in his study at Carter House in 1936.

PHOTO: PEGGY JOY
EGYPTOLOGY LIBRARY



RIGHT: A newly constructed 1.4-meter-tall bilingual sign stands at the entrance to the visitor parking at Carter House. The sign was hand painted.

PHOTO: NICHOLAS
WARNER



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Promoting Guardianship Through Philanthropy

Adina Savin's gift protects Carter House for future generations.

BY CATHERINE REED, ARCE DEVELOPMENT ASSOCIATE

1 Adina and W. Benson Harer Jr., M.D., exploring an Old Kingdom mastaba, in 2019.

2 Adina and W. Benson Harer Jr., M.D., in TT 1, the tomb of Sennedjem and Inyeferti, in 2019.

For Adina Savin, Egypt has been life-long passion. She is now an ARCE Board Member and President and CEO of Savin Stories, but her relationship with Egypt started when she was just a little girl. Her family took her to visit the Egyptian exhibits in the Natural History Museum in Los Angeles, then her interest grew over several trips to Egypt, and she eventually became an ARCE member. Now in 2022, her landmark gift for the Restoration and Adaptive Reuse of Carter House makes her a veritable guardian of Egypt's cultural heritage.

Savin became involved with ARCE in 1985 when she was invited to a lecture on Women and Health in Ancient Egypt at UCLA. That group became the first official ARCE chapter and, nearly 30 years later, the lecturer - Dr. Ben Harer - became her fiancée. As a member of ARCE's Board of Governors, Savin's involvement with ARCE let her immerse herself in the culture and history of ancient Egypt.

The conservation of Carter House is a project with personal relevance for Savin. In 1990, she joined Dr. Donald Ryan's excavation team as its photographer during the rediscovery and excavation of KV 21. She made many pre-dawn visits to Carter House during that time to collect the Egyptian Inspector who resided there and who monitored their work. Over the next two weeks, Savin photographed the tomb's contents as they were slowly and carefully revealed, sorted, and documented. She was first to point out that human remains were scattered on the staircase, alongside an old champagne bottle and newspapers from the 1800s.

At the time, almost none of Carter House's contents were original to Howard Carter. Much of the house was in disarray, but for Savin it was clear that "the gravitas of where I was standing hit me like a wave, and it was a charming moment to stand underneath the distinctive domed ceiling and imagine all the remarkable people who had stood here before me. I wondered at what their conversations might have been like".

Savin's 2022 landmark gift for the Restoration and Adaptive Reuse of Carter House will ensure that future generations of visitors and scholars are able to experience Carter House for themselves. Savin states that "By preserving Carter House, we honor its iconic history and significance. By continuing to expand its relevance, we can deepen the experience of everyone





3



4

3 Adina and her son Josh in Egypt, 2003.

4 Adina and Josh in the tomb of Sennefer and Meryt, TT 96, 2003.

who visits it and the Valley of the Kings”.

With future plans for an educational center for children and tourists at Carter House, and by encouraging visitors to visit the new reproduction of King Tut’s tomb that is located nearby,

Savin hopes that people will come away with a new sense of guardianship for the historic monuments and treasures of Egypt.

Savin’s time working on the excavation of KV 21 showed her firsthand how fragile and easily damaged the monuments and treasures are, and how the ever-increasing number of visitors to the historic sites puts pressure on the fragile environment. Protecting the cultural heritage in Egypt by taking on a role of guardianship is something that everyone who lives in, visits, or has interest in Egypt can take part in.

“If everyone who lives in and visits Egypt were to commit to becoming a guardian of these treasures, instead of intentionally or unintentionally contributing to their demise,” Savin explains, “then all future generations will be able to delight in them forever. Such broad guardianship is the one thing that is necessary for all these Egyptian treasures to endure”. ♡

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CARTER'S
JEWELS
FROM THE
NILE



Ancient Egyptian
Treasures in the
Collection of the
Worcester Art Museum

BY DR. PETER LACOVARA, DIRECTOR OF THE ANCIENT EGYPTIAN
HERITAGE AND ARCHAEOLOGY FUND

Gold Heads of the
Goddess Bat made
into a necklace. Middle
Kingdom. Mrs. Kingsmill
Marrs Collection WAM,
2001.121

PHOTO: COURTESY OF THE
WORCESTER ART MUSEUM

Watercolor of Nofretari holding two offering vessels, from her tomb in the Valley of the Queens, Howard Carter, 1908. Mrs. Kingsmill Marris Collection WAM 1925.144
PHOTO COURTESY OF THE WORCESTER ART MUSEUM

Hidden from view for nearly a century in the Worcester Art Museum is a group of ancient Egyptian jewelry that has only rarely been displayed or published. The collection is remarkable for its breadth and quality,

but also for its history. It was assembled by Laura Norcross Marris (1845-1926), the daughter of Boston mayor Otis Norcross and wife of amateur photographer Kingsmill Marris (d. 1912). During a trip to Egypt in 1908, the Marris met none other than Howard Carter.

Laura Marris had a keen interest in prints and watercolors, many of which she would eventually donate to Worcester, so it is not surprising that she acquired a number of Carter's paintings. The Marris also struck up a friendship with Carter, writing letters and visiting back and forth, and meeting in Florence, Italy, and in Luxor, Egypt. In a letter dated October 25, 1908, Carter wrote:

"Dear Mr. Marris

Just a line to say that the drawing of this Queen with her blue pots is finished & makes I think a Good drawing Now please let me know whether you would like me to send it or wait till I have finished the one of Seti I in his Tomb. If so the exact address you would like me to forward it to? I shall await your instructions.

The Nile this autumn is really magnificent – still at a very high level the whole country under water with only little patches of land appearing above the surface & carpeted in green, the villages standing clear as small islands under palms & mimosa trees—the latter covered with thousands of yellow balls, they being in full flowers. In the calm of the eve, it is really lovely, the sun just dipped below the horizon, the afterglow flooding the place with colour - one is often puzzled to tell where the heavens & earth meet, the whole being lost in dreamy atmospheric colour giving the appearance of an enormous opal, picked out only here & there by a distant hill looming out of mystery like an amethyst, the flood full & stretching far away, rippled & bespeckled by pelicans, storks & heron, making in all a wonderment beyond imagination. In Luxor and Karnak temples, where you walked, you must now swim - the pavement now a mirror reflecting the columns...

Please tell Mrs. Marris that I have received her nice letter & that I have not gone of late to Luxor-hard at work & cut off by the water - but will do so & write.

*With every regard to all,
Yours very sincerely,
Howard Carter" [1]*

The letter is also illustrated with a lovely sketch of the head of Queen Nefertari, to remind Mr. and Mrs. Marris of the watercolor of the queen he was completing for them, which is now in the Worcester Art Museum collection.

All in all, the Marris purchased six watercolors painted by Carter, more than any other collector. Carter also took an active role in advising them on collecting, writing to Laura in Florence in anticipation of her visit: *"..I trust seeing you all well installed in [Luxor] in late autumn - I shall have the place well salted with beads, scarabs, antiques and etc...."* [2]



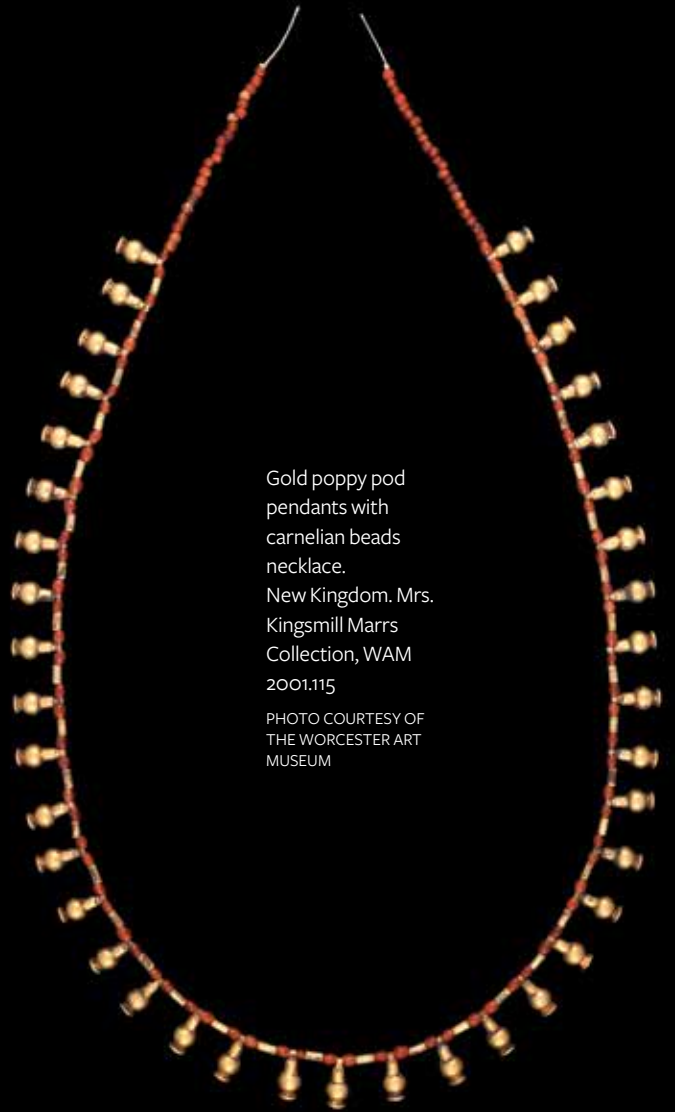


While in Cairo, the Marrs stopped to have a comical souvenir photograph taken in the fashionable studio of Paul Dittrich, along with their friend William Barker who also shared a love of photography with Kingsmill. Photograph of (left to right) William Barker, Laura, and Kingsmill Marrs

PHOTO: PAUL DITTRICH COURTESY OF THE MASS. HISTORICAL SOCIETY

In addition to Carter, the Marrs were also advised on their purchases by Mohamed Mohassib, one of the principal antiquities dealers in Luxor. In those days, the trade in antiquities was legal but regulated by the government. Mohassib and Laura kept up a voluminous correspondence [3]. Writing from his shop at the Winter Palace Hotel, he advised her on potential purchases and Egyptological subjects of interest. The records of her purchases provide valuable provenance information such as: Carnelian beads from the Valley of the Queens, Gold bottles found in “the royal shaft at Thebes”, Amethyst necklace with amulets from Dra Abu el-Naga, Blue scarab set in gold with the name of Amun-Ra from the temple of Hatshepsut at Deir el- Bahri and Gold bead from the tomb of Queen Tiy. The prices she paid are also valuable information for the study of the history of collecting, and range from an amethyst scarab at L.E. 61, a gold ring for L.E. 25, to carnelian beads at L.E. 50.

She had a keen eye for jewelry, but also for other small, precious things, and probably with



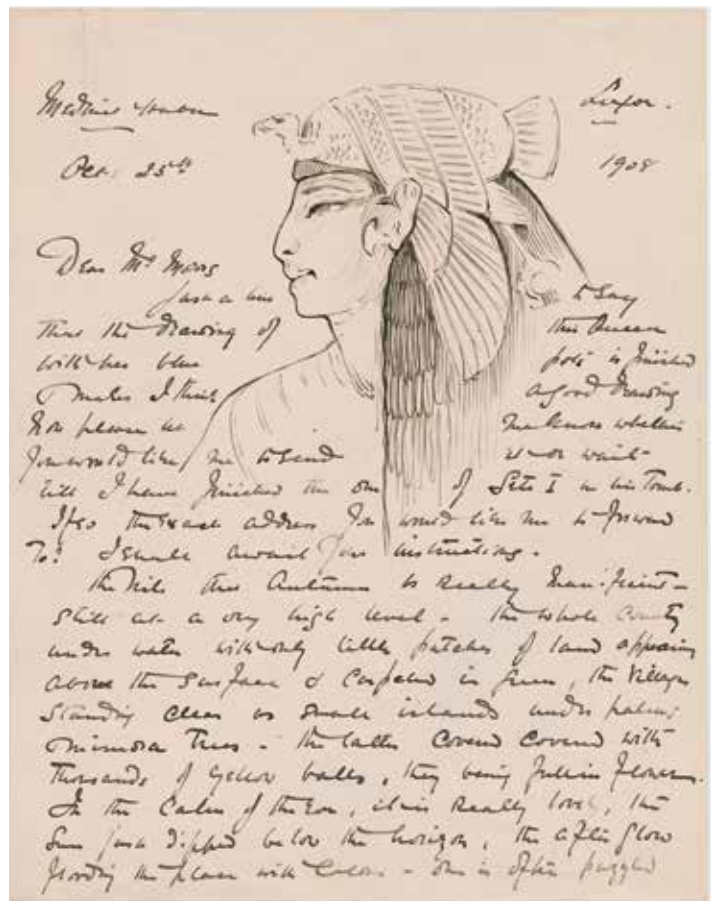
Gold poppy pod pendants with carnelian beads necklace.
New Kingdom. Mrs. Kingsmill Marrs Collection, WAM 2001.115

PHOTO COURTESY OF THE WORCESTER ART MUSEUM



Blue Glazed Steatite Scarab set in a Gold Winged Pin. Mrs. Kingsmill Marrs Collection, WAM, 1926.86 . The Marrs also had some of their Egyptian ornaments set by Boston jewelers into brooches and stickpins, and beads restrung into necklaces, all corresponding to the fashions of the Gilded Age.

PHOTO COURTESY OF THE WORCESTER ART MUSEUM



ABOVE: The Daughter of Menna, watercolor by Howard Carter, 1907 WAM, Mrs. Kingsmill Marris Collection, 1925.143. The tomb of the official Menna in Thebes is decorated with some of the most beautiful and lively paintings in all of Egypt and was a favorite with visitors.

PHOTO COURTESY OF THE WORCESTER ART MUSEUM

Carter's approval she acquired some pieces of exceptional interest. The bulk of the collection consists of jewelry and amulets ranging in date from the Middle Kingdom to the Greco-Roman period including necklaces, anklets, scarabs, and amulets. In addition, and undoubtedly with Carter's guidance, they acquired unique pieces of sculpture including a head of Amenhotep III and an obsidian fist from a composite statue of the same king [4]. She also maintained her interest in artwork.

Carter wrote to Laura on Dec. 15, 1911: "...yes- I have been and am hard at painting since my Return

from England the 25th of September and I think I have some good work very near completion. They are nearly all commissioned already and I find it difficult to keep up.." [5]

Despite Carter's well wishes, Kingsmill Marris died on May 20, 1912, and was buried in the Cimitero Evangelico degli Allori in Florence. After her husband's death, Laura eventually returned to Boston, returning to her family home at 9 Commonwealth Avenue where she lived with her bachelor brother Grenville. In May of 1919, Mrs. Marris gave the photographs and books she and Kingsmill had gathered

during their life together to the Massachusetts Historical Society in memory of her husband. The Marris Library comprises almost 1000 titles and in addition to the library, the letters from Howard Carter. Mrs. Marris also donated a number of textiles to Boston's Museum of Fine Arts, and a collection of Native American artifacts to the Museo di Storia Naturale in Florence, Italy.

The Worcester Art Museum was particularly fortunate to receive

“IN THE CALM OF THE EVE, IT IS REALLY LOVELY, THE SUN JUST DIPPED BELOW THE HORIZON, THE AFTERGLOW FLOODING THE PLACE WITH COLOUR - ONE IS OFTEN PUZZLED TO TELL WHERE THE HEAVENS & EARTH MEET..”

LEFT: The first page of Carter's letter to Kingsmill Marris, 25 October, 1908, from the Norcross Autograph Collection. See article for the text.

a vast number of gifts from them including more than 1400 prints and drawings [6] and the Marris' Egyptian collection. Laura Marris wrote to Benjamin Stone, the Director of the Worcester Art Museum, on May 21, 1926: "...[I] shall come to Worcester and will bring some very unusual prized

scarabs to add to your Egyptian Collection. They are Mr. Marris private collection of fine workmanship and semiprecious stones numbering around fifty which should make a very beautiful and rare addition to your Egyptian collection." [7]

Laura Kingsmill Marris died on September 23, 1926, and was buried in Mount Auburn Cemetery in Cambridge, Massachusetts. She was remembered for her remarkable generosity in making bequests to a large number of charities and worthy causes as well as being one of the guiding lights in the growth of the Audubon Society [8].

Nearly a century after her gift, Laura Marris' beneficence will be celebrated in an exhibition which will showcase these rare jewels along with Worcester's other Egyptian holdings in an exhibition numbering nearly 300 objects, ranging from tiny beads to massive tomb walls. The exhibition is on show in Worcester from June 18, 2022, running through January 2023, to commemorate the centennial of the discovery of Tutankhamun's Tomb. 🦋

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- 4 Johnson, WM. Raymond and Peter Lacovara 2002. A composite statue of Amenhotep III in the Cairo Museum. In Eldamaty, Mamdouh and May Trad (eds.), *Egyptian museum collections around the world* 1, Cairo: Supreme Council of Antiquities, pp. 591-594.
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The Theban Mapping Project Website *Reborn*

**PAST,
PRESENT,
AND
FUTURE**

BY BIANCA VAN SITTERT
AND SALLY EL SABBAHY

T

he Theban Mapping Project, directed and founded by Dr. Kent Weeks, is celebrated amongst Egyptologists and the general public for its conscientious exploration and presentation of the archaeology and

monuments of the Theban West Bank. Its value lies in the project's many fine publications, detailed survey work, and archaeological discoveries, but also in its innovative use of digital technology to present the data through an open access database hosted at thebanmappingproject.com.

In the summer of 2018, ARCE acquired the website from the Theban Mapping Project in order to revive and relaunch it after its crash in 2010. Working with Dr. Kent Weeks and Teal Media, a creative agency specializing in website development, the TMP website was redesigned and eventually re-launched in late 2020. Today, thebanmappingproject.com serves as a digital guide to the Valley of the Kings once again, providing users with concise and up to date information on

all the extant tombs, maps, and plans, supported by exhaustive bibliographic references and images that bring the royal tombs to the user in bright color and even higher resolution.

The successful launch of the Valley of the Kings content is, however, just the first step towards the long-term vision for the website. Before bringing Scribe readers up to date with ARCE's current work and future plans for the thebanmappingproject.com, let's take a look at why the Theban Mapping Project was started and what it was trying to achieve through the earlier iteration of the now famous website.

Past

Birth of the TMP:

The Theban Mapping Project (TMP) has evolved extensively since its inception in the late 1970s. Its founder and director, Dr. Kent Weeks, first established the project at the University of California, Berkeley, where he worked as a member of the faculty. It was originally named The Berkeley Map of the Theban Necropolis and the purpose of the project was to conduct a comprehensive survey of the tombs and monuments of the West Bank at Luxor, as well as build a catalogue of the archaeological remains recorded across the whole area.

Kent Weeks examining a canopic jar from KV 5

PHOTO: FRANCIS DZIKOWSKI, FEBRUARY 1998



View to the east of now-familiar hot air balloons landing near Marsam Hotel at 7am

PHOTO: BIANCA VAN SITTERT, FEBRUARY 2022





TOP: Western Geophysical Corporation testing ground penetrating radar in the Valley of the Kings PHOTO: KENT R. WEEKS, MARCH 1986

BOTTOM: Cutting-edge computer equipment used during the early days of the Berkeley Theban Mapping Project PHOTO: KENT R. WEEKS

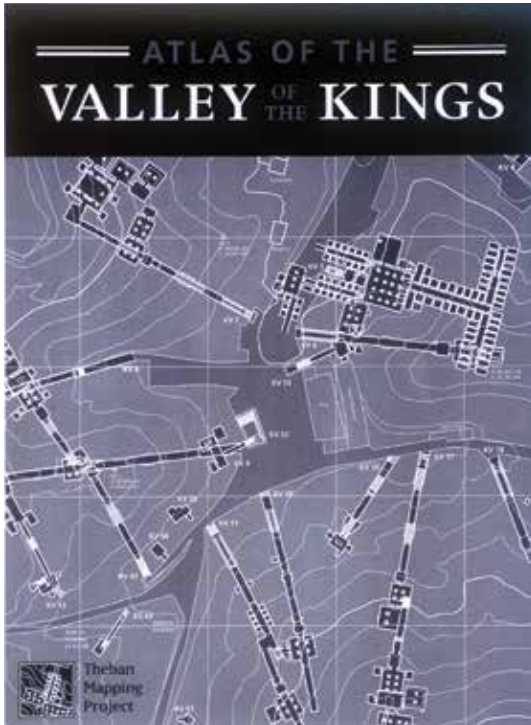
Early work:

Between 1978 and 1980, the project team focused on surveying, mapping, and making plans of the accessible tombs and wadis within the Valley of the Kings, as well as obtaining complete aerial photographic coverage of the area. Advances in computer technology meant that the survey data could be used to produce highly accurate plans and axonometric drawings of the royal tombs. A standard was also established for recording the English and Arabic terms for site types, site names, and geographic features.

By 1981, the name of the project had changed to The Berkeley Theban Mapping Project and the focus had widened to include the Valley of the Queens. All the accessible tombs in the area were mapped, as well as distinct archaeological features including shrines and workers' huts. Subsequently, the survey work was extended out to the extents of the archaeologically relevant West Bank area. In order to visually capture and survey this immense surface, Dr. Weeks and the project team introduced the use of the hot-air balloon to Egypt as a unique tool for carrying out aerial photography. This allowed the team to obtain low-level photographs and explore numerous wadis and cliff faces from above, as well as noting previously unrecorded archaeological features across the West Bank. The hot-air balloon has now become synonymous with tourism in Luxor and thousands of tourists make use of this exciting method of sight-seeing from the skies every year.

The rediscovery of KV 5:

From 1983 to 1987, the project members began geophysical exploration in the Valley of the Kings to test the usefulness of the various non-destructive techniques for locating subterranean anomalies. This provided the project team with its most famous and significant discovery, namely the exact location of the previously lost tomb KV 5. The rediscovery of KV 5 prompted Dr. Weeks to spend more of his time in the field and to operate there around the year, and in 1988 he left Berkeley and took up a professorship of Egyptology at the American University in Cairo (AUC). The project was renamed The Theban Mapping Project and it remains based at AUC to this day. Shortly after relocating, Dr. Weeks and the team began to clear out KV 5 to document it and carry out conservation. When the team discovered that it was in fact a family mausoleum built for multiple sons of Ramses II, and that it was the largest tomb in the Valley of the Kings, it began to make headlines around the world. Exquisite finds such as canopic jars inscribed for the



LEFT: Cover of the Atlas of the Valley of the Kings

PHOTO: FRANCIS DZIKOWSKI, 2000

BELOW: Valley of the Kings Southeast Main valley looking southeast from west cliff above KV 7, showing central hill into which KV 5, KV 6 and KV 55 were cut (left to right). Entrances to KV 3, KV 46 and KV 4 (bottom to top) are in side wadi to left of center, with entrance to KV 19 above

PHOTO: FRANCIS DZIKOWSKI, NOVEMBER 1997

sons of Ramses II, and beautiful, yet damaged, wall reliefs depicting the king and his children were found during excavation and documented by the team. By 1997, additional sets of corridors and side chambers

had been discovered, bringing the total number to 108! Conservation, documentation, and exploration work at KV 5 continues to this day.

KV5.com and the birth of the TMP Online:

1997 marked a new phase and direction for the Theban Mapping Project. Their first website, kv5.com, launched in July of 1998 and was an immediate hit. It provided the general public with access to information about the project's work in the Valley of the Kings and elsewhere on the Theban West Bank. High resolution images, virtual reconstructions, and other illustrations were accompanied by regularly-updated information and new progress reports. Foreign-language translations of information about specific areas of the Valley of the Kings made it accessible worldwide.

The Valley of the Kings continued:

During the early 2000s, the long-awaited Atlas of the Valley of the Kings was published, providing readers with a collection of 72 sheets of maps and tomb plans based on the project's surveys of the valley. As a result of twenty years of work, the atlas became an essential resource for archaeologists and Egyptologists working in the region. Concurrent with the publication of the atlas, the Theban Mapping Project staff also





TOP: Walton Chan surveying from hilltop above KV 3
 PHOTO: FRANCIS DZIKOWSKI, MARCH 1997

BOTTOM: Tomb entrances and tourist shelter in the Valley of the Kings
 PHOTO: FRANCIS DZIKOWSKI, MARCH 2000

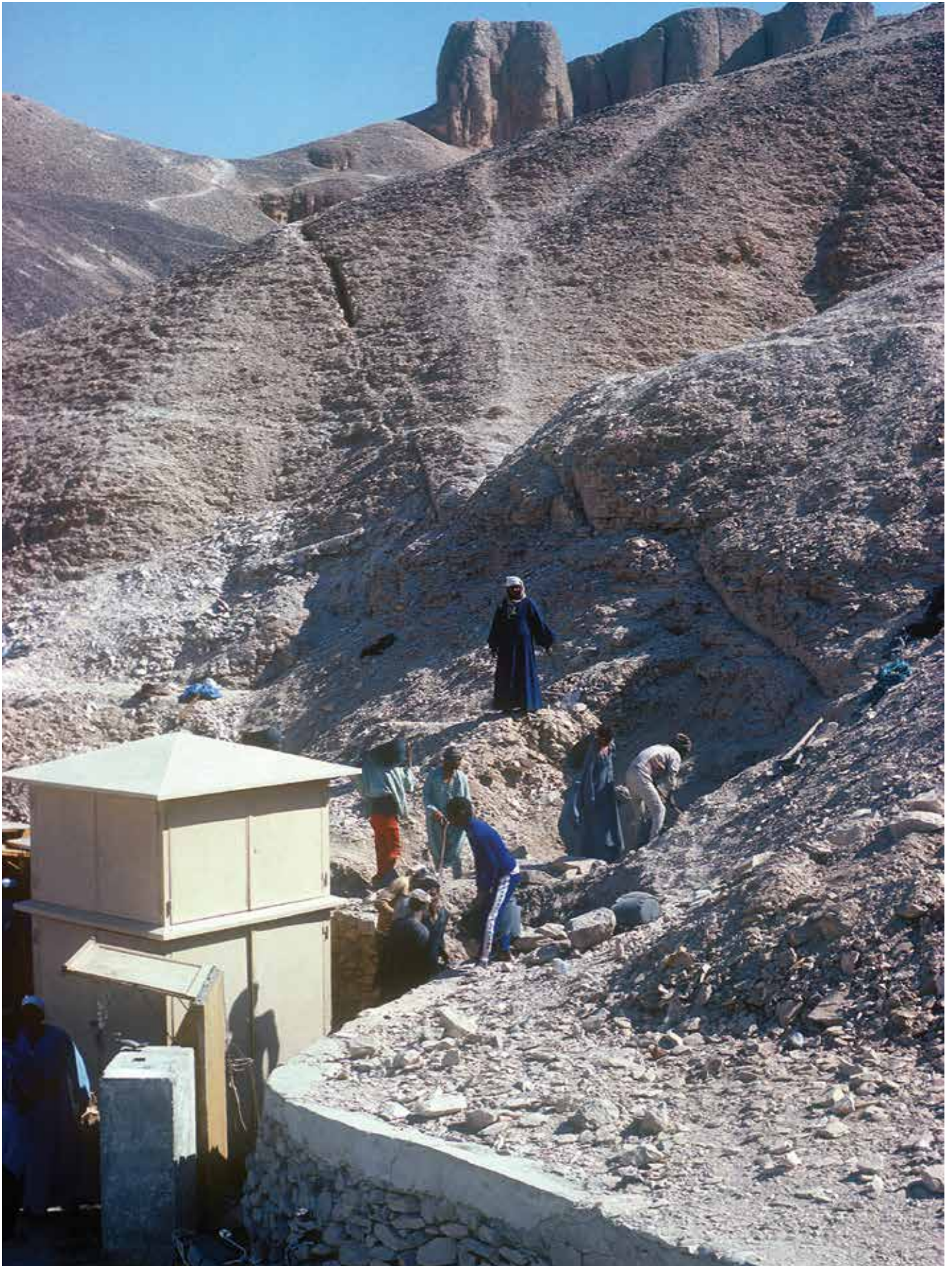
designed and installed new interpretative signs in the Valley of the Kings. The new panels, which tourists regularly consult to this day, carry images, plans, and information about the individual tombs. They were made with materials that guaranteed their survival against the elements. The project's use of advanced technology continued in the early 2000s when they partnered with Quantapoint, an American Company, to fully record and document KV 14 using the latest laser surveying technology. The laser recorded 125,000

measurements per second to produce detailed and highly accurate 3D plans and models of KV 14's interior, including the wall decoration.

Thebanmappingproject.com:

As a result of the earlier success of kv5.com, the project team decided to redesign and relaunch its website. The second online incarnation at thebanmappingproject.com was launched in 2002 and proved to be even more popular than the first. It received over one million hits monthly, won many major awards for its content and design, and fascinated the public with reports of the team's work. The pages of the website presented concise and well-researched information on the tombs in the Valley of the Kings, as well as beautiful images that brought the Theban West Bank to life for users all over the world. It was used to introduce Egyptology to students of all ages, but also as a research tool by more serious

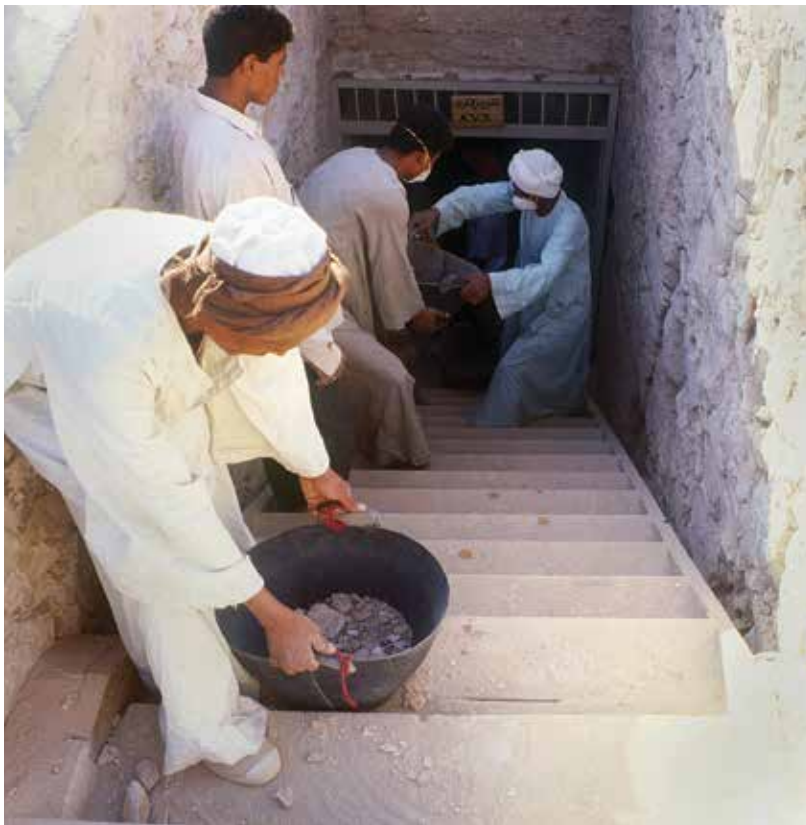
RIGHT: Reinhard and Eileen Huber, whose firm produced the new information signs in the Valley of the Kings, along with Theban Mapping Project architect Lamice Gabr in front of a new sign
 PHOTO: FRANCIS DZIKOWSKI, FEBRUARY 2001





LEFT: Tour guide lecturing in front of new information sign installed by the Theban Mapping Project

PHOTO: FRANCIS DZIKOWSKI, FEBRUARY 2001



ABOVE: Human chain passing buckets from entrance to KV 5

PHOTO: FRANCIS DZIKOWSKI, OCTOBER 1995

scholars. Unfortunately, the flash-based interface proved not to be compatible with the newer generations of digital browsers appearing online, and the website finally crashed in 2010.

Present

Due to the considerable expense needed to build and maintain a website – particularly one as complicated and rich in different types of data as the Theban Mapping Project website – it remained offline for some time, but the information lived on in hard drives and on a localized computer database managed by

the TMP team at AUC. In 2018, Dr. Weeks, members of ARCE’s Board of Governors, and ARCE’s US-based communications team began discussing the possibility of relaunching thebanmappingproject.com, but with one key change: the development of the website and its management would be led by ARCE. The motivation behind this shift came down to sustainability. By passing the

baton to ARCE, the website could not only be revived but could be more reliably maintained and developed for years to come. With all parties in agreement, the new deal was inked in July 2018.

The next year was spent reviewing a surviving offline copy of the flash-based website and the various hard drives containing the raw files of the website’s content in order to assess what would stay, what would go, and what would require updating. Teal Media, the same creative agency specialized in website development that had previously been contracted by ARCE to build and design arce.org, was hired for the relaunch of thebanmappingproject.com.



RIGHT: Tomb entrances and tourist shelter in the Valley of the Kings

PHOTO: FRANCIS DZIKOWSKI, MARCH 2000



TOP: Quantapoint laser-scanning team of Eric Hoffman, Bill Irely, and Lee Greenwood setting up equipment in KV 14

PHOTO: FRANCIS DZIKOWSKI, SEPTEMBER 2001



BELOW: Dr. Michael Jesudason sorting pottery from KV 5

PHOTO: FRANCIS DZIKOWSKI, NOVEMBER 1997



Things developed more significantly in the summer of 2019 with a review of the old website's access database taking place. This crucial step allowed the Teal and ARCE teams to identify how the complex and interrelated data housed on the website had been structured and programmed, which was key to creating the structure for the new website and identifying areas for improvement. Following this, the detailed design phases for the new website began.

In addition to relaunching the content that had been on thebanmappingproject.com, ARCE and Teal were also focused on making sure the user experience, or 'front end,' was in line with current expectations of how a website should look and function. The maintenance of the website's 'back end' was intended to be relatively uncomplicated to allow for regular maintenance and updates. These objectives influenced and drove much of the design process that ran from November 2019 to February 2020. From February 2020 to June 2020, ARCE worked with Dr. Weeks and his team based at AUC to organize, prepare, and update all of the content for the new website. This included updating and editing individual articles and texts for each tomb page, organizing the thousands of original images, adding new ones, and creating new tomb plans. From July

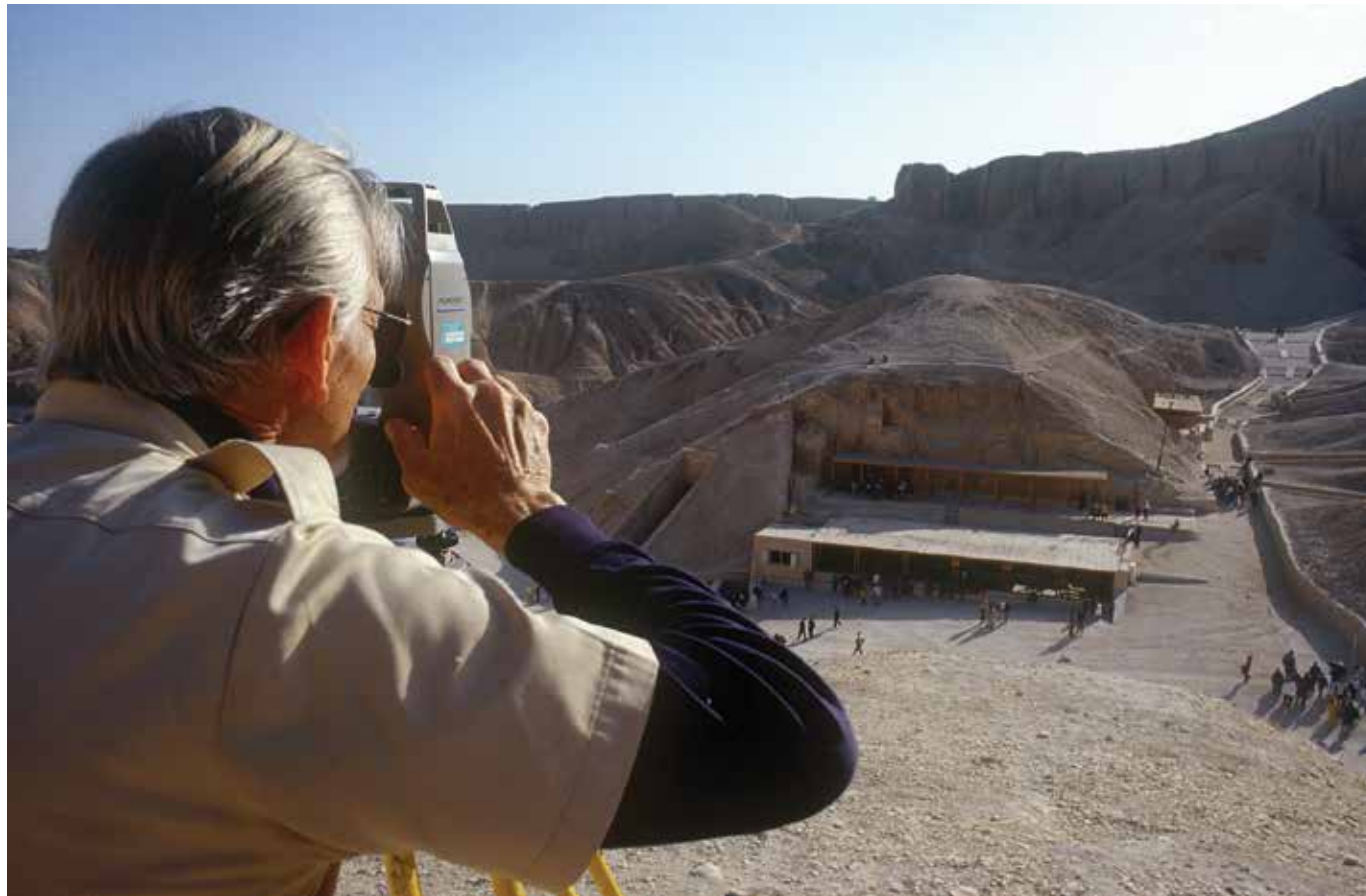
to October 2020, all of the updated and new content was manually uploaded by ARCE onto the newly built website. Other features, such as plotting tombs on the main map of the Valley of the Kings, could only be done once Teal had completed the 'back end' of the website. This time-consuming process came to an end just before November 2020, after which time efforts could finally turn towards preparing for the December relaunch of the TMP website and promoting the event to the general public.

BELOW: Susan Weeks matching piece of painted plaster to a wall in KV 5

PHOTO: FRANCIS DZIKOWSKI, FEBRUARY 1998

BOTTOM: Chief surveyor David Goodman surveying with a Total Station in the Valley of the Kings

PHOTO: FRANCIS DZIKOWSKI, JANUARY 1999





ABOVE: Nubie Abd el-Basset and Kent Weeks surveying KV 5

PHOTO: FRANCIS DZIKOWSKI
1995-1997

RIGHT: Fragments of alabaster canopic jars of Princes Suti, Mery-Atum, Rameses, and Amenherkhepeshef, discovered in KV 5

PHOTO: FRANCIS DZIKOWSKI,
DECEMBER 1996

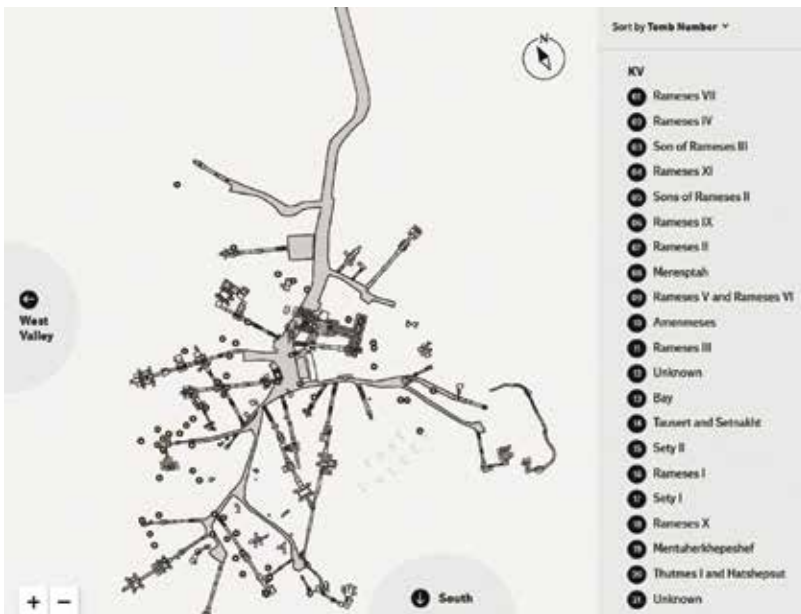




ABOVE: The original TMP website tomb detail screen for KV 16, of Ramses I.



ABOVE: New landing page for the new ARCE TMP website.



ABOVE: New interactive valley overview map.

ARCE marked the launch with an online lecture accompanied by a social media campaign and video tutorials showing users how to operate the new website, and the years of preparation and hard work paid off. Soon after its winter relaunch, the new thebanmappingproject.com site was garnering thousands of unique visits each month. In October 2021, the website won a coveted W3 award. Following the successful relaunch of the website, the ARCE team went right back to work with their partners at Teal again to collect user feedback and study how visitors had used the new website. Although responses were overwhelmingly positive, there was room for improvement. The homepage, while visually stunning, needed more visual cues to draw users down the page, and some functions such as zooming on gallery images could be made more intuitive. With these and other opportunities for development in

mind, ARCE recommissioned Teal to roll out phase II of development work on the website, while also preparing the site for a new wave of incoming content. By the time this article is published, visitors to the thebanmappingproject.com should already be able to enjoy the visual and functional improvements made to the website.

The Future

ARCE plays a crucial role in preserving, understanding, and making Egyptian cultural heritage accessible in order to inform and enrich current and future generations. As part of this vision, the TMP website at ARCE plans on bringing more of the Theban West Bank to your screens using the latest in digital technology.

As a logical extension of the TMP's early work covering the Valley of the Kings, the website will launch the Valley of the Queens section next year! The Valley of the Queens pages will also incorporate an interactive map of the area, directing users to over 100 tombs. New individual tomb pages will include maps and axonometric plans, bibliographic references, information on the history, conservation, and exploration of the tombs, and an image gallery. New articles and an updated glossary will also be published there. The tombs will include QV 66, which belonged to the great royal wife of Ramses II, Nefertari, as well as tombs belonging to male court members such as Prince Khaemwaset, a son of Rameses III, and Imhotep, Vizier and Governor of Thebes under Thutmose I. This will be the first open access digital database covering the Valley of the Queens, bringing all extant information and resources together in one accessible place for the first time. 🌸



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PUZZLING OUT **THE PAST**





A RETURN TO KV 11

BY DR. ANKE WEBER,
HUMBOLDT UNIVERSITY
OF BERLIN

The tomb of the pharaoh Ramses III in Egypt's Valley of the Kings has been open since Antiquity and remains one of the most frequently visited tombs in the valley. Many of the events that occurred during Ramses III's reign

are well known, such as his battle against the "Sea Peoples", the workers' strikes, and even his violent death as a result of a conspiracy within the harem. Nevertheless, his burial site is still to be fully explored and it remains unpublished – a situation that The Ramesses III (KV 11) Publication and Conservation Project seeks to remedy.

In the late nineteenth and early twentieth centuries KV 11 was flooded several times by rainwater. As a result, the rear part was filled with sediments, debris, and collapsed limestone pieces of the pillars, walls, and ceiling. Subsequently, this area, which extends for around 40 m and includes the innermost six rooms of the tomb, became inaccessible to tourists. Continued deterioration caused additional damage to the walls and their decoration so that today the floor remains covered by layers of limestone rocks, chips, sediments, and sand. Our team began addressing this situation with the excavation of the outermost parts of the tomb's rear area. Thanks to renewed funding from ARCE's Antiquities Endowment Fund we have now been able to achieve that goal and initiate the first steps towards the excavation of the entire rearmost zone.

The story of this new phase of work began after a long period of absence. We had left the site one and a half years earlier when concern about the approaching coronavirus pandemic grew and many foreign missions left Egypt in a hurry. We knew that the temperature in the burial chamber would probably remain stable during our absence, although the relative humidity tended to fluctuate over the months. As a result, we hoped and expected that the tomb's wall paintings would remain intact and that no harm would have been done to the tomb's rear chambers, and we were not disappointed.

The processing of finds by volunteer Kerstin Ernst.

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PUBLICATION AND CONSERVATION PROJECT
PHOTO: JOHANNES KRAMER.

In fact, we were delighted to find that even the smallest wall fragments and rocks in our stone storage yards were still in their places and so we eagerly started preparations for our new phase of fieldwork. The main objective of the new season was to clear the floor of the first room (H) that is located behind the wooden barrier currently separating the tourist areas from the rear zone. For more than a century this back area had been hidden from human eyes so we were keen to find out how it looked after such a long period of inactivity, and if we might even find pieces of the formerly decorated ceiling,

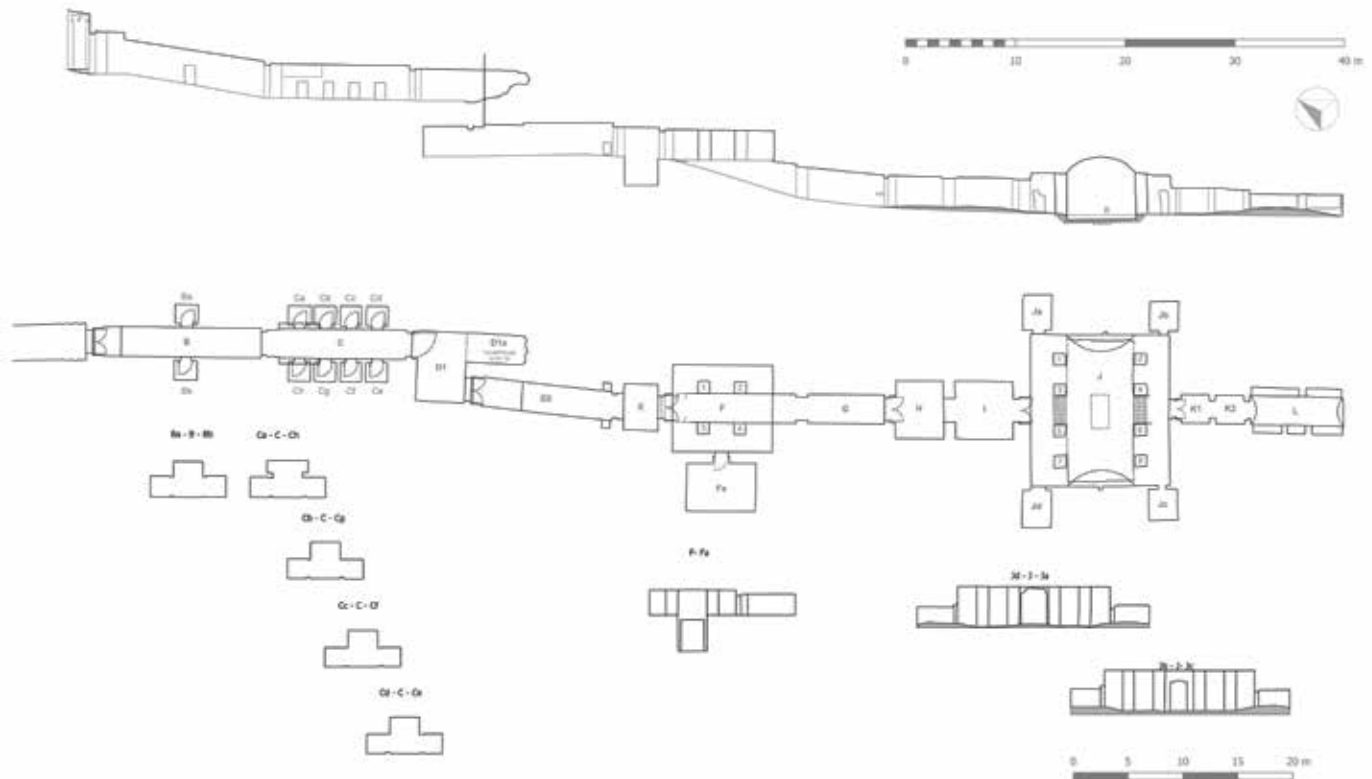
Our work began in room H, which is part of the corridor that provides direct access to the more delicate rearmost zone of the tomb. After clearance, it was also used to provide an open space for the temporary storage of large limestone fragments that were removed from the areas further back and which are probably destined for removal from the area entirely. In the course of clearing room H, we were surprised to find an assortment of modern objects including several coins from all over the world. Apparently, a significant number of visitors had treated this area as a sort of wishing well. They had thrown coins, mostly of low value, into it from behind the wooden barrier currently erected at the end of corridor G. Most likely, each of these coins bore a wish from somebody who may still be hoping

for it to be granted. Our last find from this room, a German “pfennig” from the year 1984, seemed to us to be somehow symbolic and may point the way to even more exciting discoveries.

When we started excavating, we divided the room into sections to provide space for the workmen who had to cross this area frequently, and to avoid damage to any finds that would be laid out there. The work was often uncomfortable as a very fine dust filled the air while we were digging and anyone wearing spectacles had to clean them constantly. Once we became used to these hardships, we were soon rewarded with our first find, one which nobody expected, A dazzling blue faience lotus flower was found sticking out of the sand. The blue glaze resembled the color of the Nile’s life-giving waters and the black linear design on it was of lotus flower petals. These decorated a piece of faience, which the ancient Egyptians called THn.t “the shiny”, and this name fit perfectly with the bright object that turned out to be the base of a faience vessel used to store cosmetics. It is sometimes hard to imagine what might be under your feet in these archaeological zones, but as an Egyptologist you learn to expect to find the unexpected! Nevertheless, we were initially prepared to encounter only rubble, modern objects, and alluvial debris from the tomb’s rearmost areas, and so we were rather stunned to retrieve such a fine object from the ancient layers of

Plan and section of KV 11
by Gareth Rees and Anke
Weber.

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dust. The find remained with us for almost the whole duration of the excavations and it also played a part in our first archaeological puzzle.

As usual, we cleaned the find and recorded it properly. One of our conservators removed the sediments adhering to the surface and the shining blue glaze on the surface was gradually brought back to life. The find processors took measurements of it, produced a description of the object, and prepared sketches.

Everybody was very excited and our happiness increased when a second sherd was uncovered, and then a third one, and then a fourth... This was just the beginning of an amazing sequence of finds of blue-glazed faience pieces that eventually seemed to belong to one single vessel. Collecting sherds from a vessel may not always seem especially interesting, but the clincher came when we finally found a sherd carrying an inscription. Time stood still for a moment as we recognized a cartouche on its surface.

The sherd bore the name and epithets [Ra-m] ss-HqA-Iwn.w, “Ramses, Ruler of Iunu” otherwise known as Heliopolis. So, it was Ramses III without a doubt! It may seem rather silly to feel so happy about an object that bears the name of the ruler who so obviously owned the tomb, but the find proved that we had a part of the original burial equipment of the pharaoh Ramses III in our hands. Nobody ever expected to find that in a tomb that had been open and frequently visited since Antiquity, nor that any of the original burial equipment of this famous pharaoh would remain in-situ. It was breathtaking and encouraging with respect to our ongoing work. By demonstrating the possibility of finding something that hadn’t left the tomb of the pharaoh Ramses III for more than 3000 years, this object became an important part of our giant archaeological puzzle and brought us mentally closer to this ancient king.

Sometime later, another sherd with parts of the king’s throne name was found. This time it seemed to be from a similar vessel, but not the same one. This meant that at least two vessels made from the finest faience were overlooked by all the famous and infamous people who had visited the tomb from Antiquity to the modern era. New questions arose as a result of these finds, like how could this be? What happened here? And who was responsible for breaking the vessels in the first place?

The objects may have formed part of a set of precious ointment jars of a type already known from the time of Ramses II (E. 11094). They are made from the finest faience and are currently on display at the



Top left of group: Base of a faience vessel with a depiction of a lotus flower. Right: Faience sherd with part of the pharaoh’s name. Lower left: A faience sherd with a depiction of the head of a fecundity figure.

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Louvre Museum in Paris. As we discovered more sherds, the impression grew that a full reconstruction of the faience jigsaw puzzle could be completed, but quite suddenly, the new finds stopped and no more pieces of this vessel came to light. Instead, another sherd appeared that seemed to have a quite different decorative scene on it. This time, the object carried the face and headdress of a fecundity figure, possibly the god Hapi. The figure’s head is turned to the right, it wears a papyrus headdress, and sports a beard. Presumably, he carried offerings in the same manner as other fecundity figures that regularly appear along the lower registers of scenes on New Kingdom temple walls. The sherd most likely belonged to a vessel that contained a precious oil, ointment, or perfume. Similar decoration can be seen on an alabaster vessel that was part of Tutankhamun’s tomb equipment. The personified Nile god of purification and of the fresh aquatic lands of the fertile riverbanks must have seemed a perfect choice for the decoration of a cosmetic vessel.

As the clearance of room H continued, we began to excavate simultaneously in the adjoining room I. A large number of modern finds came to light as we dug into the upper layers of the debris in this

chamber. Newspapers, water bottles, cement bags, and additional modern coins were found. Finally, we reached layers of sediments along the eastern and western sides of the room, just as was the case in room H. In these levels we found some fragments of the lost wall decoration, although fewer pieces than expected. Reconstructing the wall decoration was an important aim of our project from the start and these finds meant that some parts of the puzzle could be identified. Unfortunately, the water from several flooding events had caused the collapse of almost all of the painted plaster in this room and we were only able to find minor remains of what was once a splendid and colorful decorative program.

On another red-letter day, while surveying the state of the area we noticed an unusual object sticking out of the sand in a different way than was typical for the limestone fragments that were found all over the space. On closer inspection it became clear that it was a piece of rose granite.

For the second time, we were quite taken by surprise by what had been under our feet all the time. As we carefully excavated the find we recognized more and more of a curvature to the piece and after turning it around we found a raised relief bearing something that appears to be the body of a snake. This was the sort of spectacular find we were waiting for! It is quite likely that this piece belongs with the other sarcophagus fragments that had already been found in previous years, and there were still more to come. We also found additional fragments of the faience vessels and an enormous variety of pottery sherds including a very fine object made of marl clay,

broken into pieces. The new pieces were placed with the other fragments of faience and the sarcophagus fragments adding to the historical and archaeological puzzle. The finds will now be carefully studied and we hope that they will shed new light on what precisely happened to KV 11. In addition to these individual finds, we also recovered a large number of pottery sherds belonging to several different vessels and jars from various periods.

Our pottery specialist processed the finds taking into account their color tone, shape, decoration, and style of manufacture. It was a huge task as many of the sherds had been washed into the tomb during the flooding events that had occurred over the centuries. The pottery therefore showed a wide variety of styles and could be dated to many different periods. Everything was carefully studied and drawn for later publication. After several weeks of work, we reached the floor level of room H. While clearing the whole room and removing the last of the sand from the bottom, we became more and more excited as this was to be the first area of KV 11 to be completely excavated. In future, it will also be the first room of the tomb's rearmost zone to be entered by tourists. Proudly, we finished off our work in the tomb by carrying out a three-dimensional scan of the newly accessible area, and began to study the details of the exposed floor level.

Interestingly, some ancient repairs were visible around the floor and as the burial chamber is approached their number increases. This was evidence of the problems encountered by the ancient tomb builders who had to cope with many faults and cracks

Faience vessels of Ramses II (E. 11094) in the Louvre Museum, Paris.

SOURCE: [HTTPS://COLLECTIONS.LOUVRE.FR/ARK:/53355/CL010006480](https://collections.louvre.fr/ark:/53355/CL010006480).





PHOTOS: Saskia Nehls sorting out dozens of pottery sherds.
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 FRANZ NAGY.

encountered in the course of their work, and what an amazing job they did! For more than thirty years they worked in conditions that were much worse than we had encountered, dealing with sparse lighting, bad air, and only some simple tools to prepare a place for pharaoh's eternal rest. With these thoughts in mind, we shifted our excavation work to the burial chamber and started with the removal of several huge limestone blocks that were so large that they looked as if they could never be moved at all. Our local workmen eventually managed to move them and we heartily thanked them for their extraordinary efforts and their diligence in solving each logistical problem as it occurred.

More details of the flooding history of KV 11 came to light behind the first row of pillars in the burial chamber. Most notably, the area behind pillars 1 and 3 had suffered from severe damage through water ingress, which had brought about the partial collapse



of the ceiling and pillars. Despite the collapse, we were able to identify the original location of a number of large limestone fragments. The impressions they left in the mud and sand provided new information on the chronology of the collapse and whether it had happened in connection with one or more of the flooding events. Some stones fell in the sandy layer and were only covered by sediments later on, while others were clearly connected to the flooding because they





The excavation of the first part of the burial chamber.

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fell into the mud when it was still wet. The detailed documentation of these features will hopefully make it possible to reconstruct the chronology of the stone collapse events for the entire burial chamber. Such an investigation will be of great help with respect to evaluating the stability of the tomb as a whole and for planning future restoration measures. It will also contribute to a better understanding of the history of the tomb, particularly its rearmost areas.

While we were digging through the modern rubbish, limestones chips, and other debris near the back areas of the tomb, another type of research was being carried out in the areas closer to the front of the tomb. Corridor B near the main entrance is decorated with the so-called Litany of Re scene. It is a long text made up of colorful hieroglyphs that cover the entirety of the of the east and west walls. Martina Grünhagen was in charge of the collation and re-publication of this text and her work includes a detailed analysis of the text, beginning with a review of each individual sign. The shape and color of each sign was recorded as well as details of any evidence of editing. Although the work conditions in that zone are not as dusty as in the tomb's rear compartments, they are still challenging as it requires a sharp eye and lots of patience to stand on a ladder for long periods of time, sometimes in uncomfortable positions. Moving from one hieroglyph to another with lighting only provided by a headlamp, Martina completed her own investigative puzzle by recording all of the corrections and rewritings. With curious tourists swarming around her, she was certainly the most photographed team member. After finishing her preliminary work in corridor B, she then supported the find processing team as several new finds were uncovered.

Our excavations in the burial chamber continued until we finally reached the floor of that area behind the northern row of pillars, above the cavetto cornice that surrounds the sunken central part of the chamber. Moved by the diligent hands of our workmen, the tons of sand and dust covering the floor were gradually cleared away, finds were divided into appropriate boxes, and waste debris was moved into bags. The final clearance revealed the location of several fire places that had been used before any of the flooding events occurred. All finds were recorded immediately by taking notes, samples, and photographs. This was especially important as the area was being prepared for the construction and installation of an iron beam required to prevent the ceiling from further collapse. The construction of the beam was funded by the German Foreign Office's "Kulturerhaltprogramm". It was great to watch the installation progress and it

helped us appreciate how much we were contributing to the preservation of Egypt's cultural heritage. This was achieved by close cooperation between Egyptian, American, German, and Dutch institutions and individuals. We are deeply grateful to all of them for supporting our work so enthusiastically and helping protect the pharaoh's tomb.

After the consolidation of the potentially unstable area, we continued with the completion of this season's excavation work in the small annex chamber Ja. There, we started excavating the uppermost layers of debris and sediment and employed a novel process of recording followed by tidying of the sediment layer. Large quantities of limestone chips had fallen from the ceiling, and we eventually found larger parts of

the decoration in the layer of sand below. Finally, we found a large intact piece of the wall decoration from the burial chamber's east wall. At first, we could only recognize a hand and a foot sticking out of the sand, but as we freed the object from the dust, we were thrilled to recognize the lower part of a seated baboon. Removing the object from its place was a risky task as only the compacted sand held it in position, but our Egyptian conservator team did an amazing job rescuing the fragment intact. Protected within a custom-built gypsum structure, it was removed safely and the operation was completed without a hitch.

Only then could we breathe a sigh of relief. We had cleared major parts of the pharaoh's tomb, including all of room H, the first two layers of room

BELOW: Martina Grünhagen working on the text of the Litany of Ra in corridor B.

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ABOVE: 3D-model of the excavated floor level in room H by Willem Hovestreydt.

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BELOW: The wall decoration fragment showing the lower part of a seated baboon and behind him, the hand of another, similar baboon.

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I, the two areas behind the first row of pillars in the burial chamber, and the annex room Ja. The clearance of the latter will serve as a model for the excavation of the other rooms surrounding the burial chamber. When we have estimated the time needed to complete the work and the number of workmen required, more detailed planning for next season will begin.

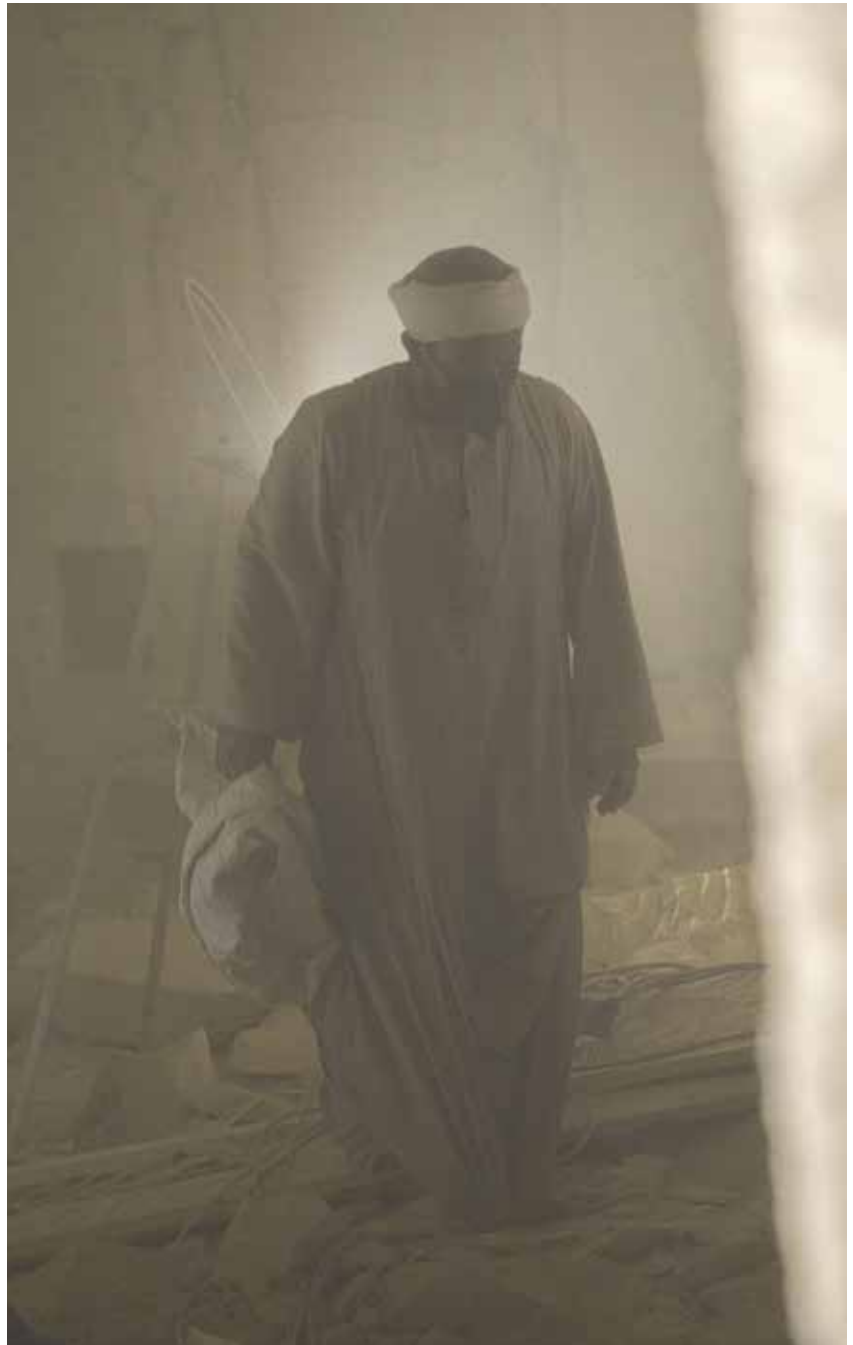
At the end of the long excavation season, we prepared the tomb for the period when we will be absent. We were all exhausted but delighted to have contributed to KV 11's preservation once again. As we left the wadi in the hot sun, we worked our way through the masses of tourists and then looked back up the

valley. It was a moment when we could consider the whole campaign in retrospect; our cheerful excavation team, the friendly local workers, the omnipresent dust, and the archaeological puzzles we had found. Our task will now be to merge the pieces of information together and form a picture of what happened in KV 11. We are looking forward to this task as well as to returning to KV 11, the tomb of pharaoh Ramses III in the Valley of the Kings.

For more information about our fieldwork, stay tuned and read our detailed scientific reports in ARCE's Journal of the American Research Center in Egypt or visit our website www.Ramses-iii-project.com! 🌟

The field director passing the tomb's rear.

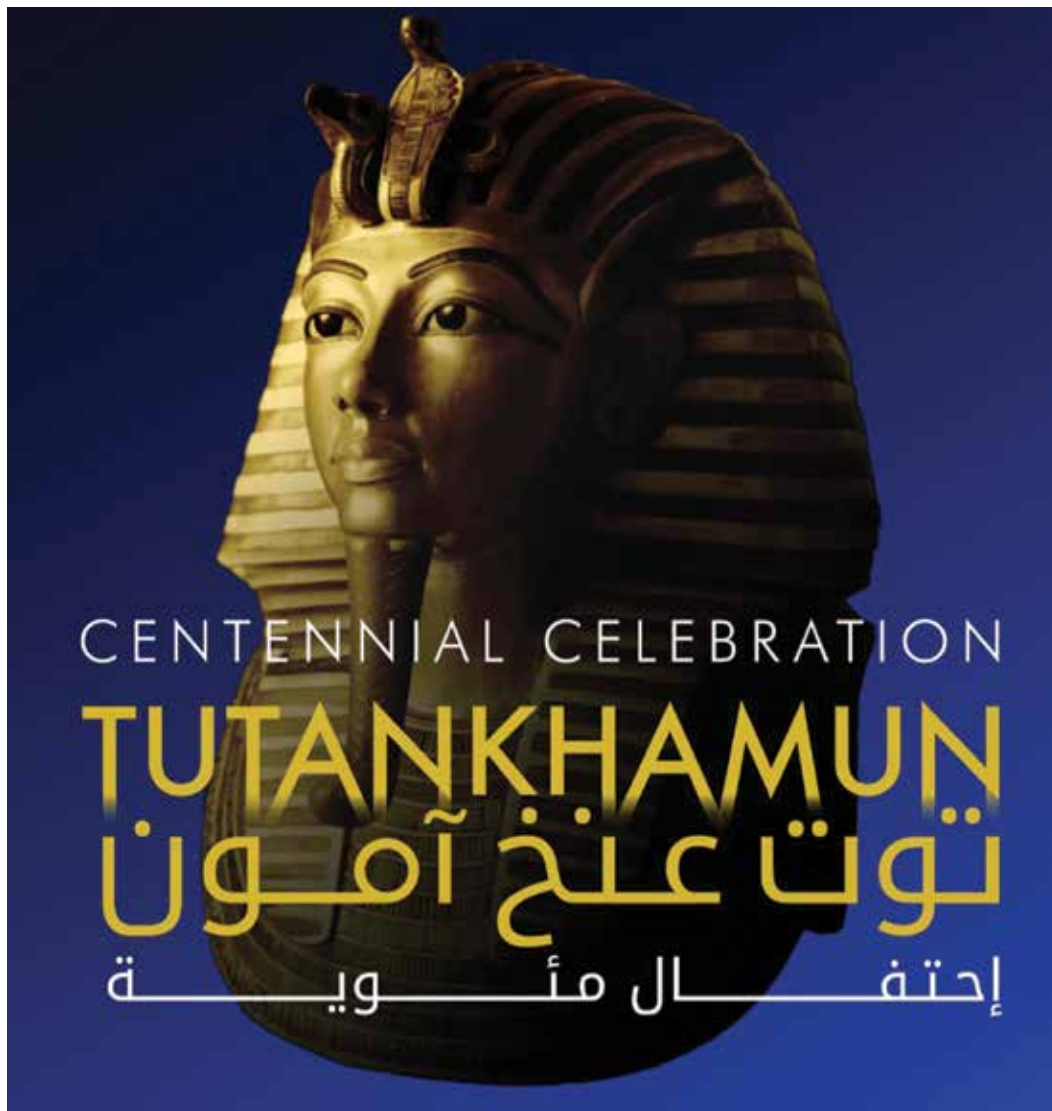
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ACKNOWLEDGEMENT

We are grateful to the Egyptian Ministry of Tourism and Antiquities for granting us permission to work in KV 11, and for their ongoing support. Heartfelt thanks to the American Research Center in Egypt for providing the Antiquities Endowment Fund support and for believing in our work from the beginning. For additional financial support concerning the restoration activities, we want to thank the German embassy's "Kulturerhaltprogramm" and the people there who deemed our project worthy of support. We also thank the Stichting Mehen (Mehen Foundation) for providing funding to buy excavation equipment and storage units. We are also very grateful to the Humboldt University of Berlin for their administrative support. Furthermore, we want to thank the local administrators in Luxor: Bahaa Gaber, Ramadan Ahmed Ali, Ali Redda, Hussein Fawzy, Mohamed Wagdy, and Saad Kenawy Mohamed for their kind support of our work on-site. We are grateful to Rais Mahmoud Mohamed Hussein and our Egyptian workmen for their extraordinary work in the tomb. I want to thank Willem Hovestreydt for his revisions and comments on this article. Finally, we dearly thank Mariam Fom of ARCE for her incredible administrative work and help in every situation! The tomb of pharaoh Ramses III is a step closer to its full rehabilitation and future re-opening thanks to all of these people and their financial support,

The latest from ARCE's offices in the U.S. and Egypt



Transcending Eternity Conference, Luxor, 4-6 November, 2022

“Transcending Eternity: The Centennial Tutankhamun Conference” is a three-day conference organized in partnership with the Ministry of Tourism and Antiquities that will take place on 4th-6th November, 2022. The speakers are all invited experts specializing in different aspects of the life and the death of Tutankhamun, as well as in the history of the excavation of his tomb, and the preservation and display of his collection.

The conference is divided into six sessions: 1. The Discovery of the Tomb; 2. Archaeometry; 3. Art; 4. Genealogy, Administration, and Reuse; 5. Complete/Incomplete Collection; 6. Tutankhamun’s Mummy and Mummification. The keynote talk will be delivered on the evening of November 4th by renowned Egyptologist and former Minister of Antiquities, Dr. Zahi Hawass. The first session will include presentations by Lord George Carnarvon and Lady Fiona Carnarvon, the descendants of Lord George Herbert, the 5th Earl of Carnarvon, who sponsored Howard Carter’s excavation of the tomb of Tutankhamun. The aim of this conference is to celebrate the centennial of this iconic discovery by contextualizing it and presenting the latest research on Tutankhamun, his tomb, and its contents.



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PROJECTS



Deir el-Ballas Excavation

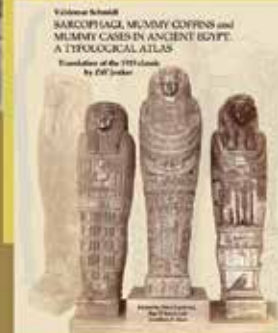
A substantially preserved town and the forward capital of Theban kings during the Hyksos Expulsion

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PUBLICATIONS

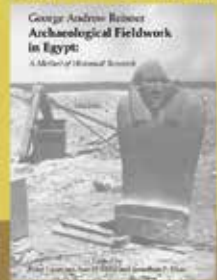
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While the Fund has received generous grants from the American Research Center in Egypt and the Shelby White and Leon Levy Program for Archaeological Publications, we rely on individual contributions for many of our projects.

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The latest from ARCE's offices in the U.S. and Egypt



1



2

ARCE Annual Meeting in California

For 2022, ARCE hosted a dual access annual meeting that consisted of an in-person event and a live-virtual meeting. These were held on two separate weekends. The in-person conference was held at the Irvine Marriott Hotel in Irvine, California and the event ran from Friday April 22nd through Sunday April 24th. It incorporated no fewer than one hundred lectures by an impressive array of scholars from all around the globe. On Friday evening, the Bowers Museum hosted ARCE's keynote lecture by the current Lord George Herbert Carnarvon, sponsored by National Geographic, who spoke about "Treasure and tragedy in an antique land, Tutankhamun and the life of the 5th Earl of Carnarvon". This was followed by a light reception held in an extremely pleasant location beside the museum's courtyard. This event was sponsored by National Geographic. Saturday evening was the time for the members and awards dinner, while vendors and student posters were available in the exhibition areas. The ARCE virtual annual meeting ran from May 8th through May 10th and was held entirely online. This part of the Annual Meeting saw



3



4



5



another 40 papers presented from speakers' own locations, while the audience watched from other locations around the world. A special thank you to Dr. Fatma Ismail, ARCE's Director for U.S. Outreach and Programs, who ensured that this complex event was carried out with impressive efficiency. An innovative fifteen-minute break between each paper in each Zoom room ensured adequate time was available for preparation and trouble shooting in advance of the live events. Over the course of these two meetings, it was especially pleasing to see so many of ARCE's members, executives, and board members attending and meeting together once again, both in person and virtually. Next year's Annual Meeting, the 74th, will be held on April 21-23, 2023, at the Minneapolis Marriott City Center. More information will be shared soon!

1 Attendees at the Friday evening reception enjoying the open-air venue.

2 The Friday evening keynote lecture and reception were held at the Bowers Museum.

3 President of ARCE's Board of Governors, David A. Anderson, with the Earl of Carnarvon. Photo: Robert Whitehead.

4 The 8th Earl of Carnarvon, George Herbert, delivering his keynote lecture. Photo: Robert Whitehead.

5 The conference was well attended by some of the foremost scholars working in the field of Egyptology today. Photo: Robert Whitehead.

6 ARCE's executive team gathered together once again for the annual conference.

7 ARCE's Director of Outreach and Programs, Dr. Fatma Ismail, with senior members and the current Earl of Carnarvon, Lord George Herbert. Photo: CSAT TV.

The latest from ARCE's offices in the U.S. and Egypt



ABOVE The lecture at the Egyptian Embassy in Washington D.C. was well attended, as were the lectures at subsequent venues.

BELOW Dr. Marc Gabolde giving his chapter talk at the Penn Museum in Philadelphia.

Tutankhamun Centennial Chapter Tour

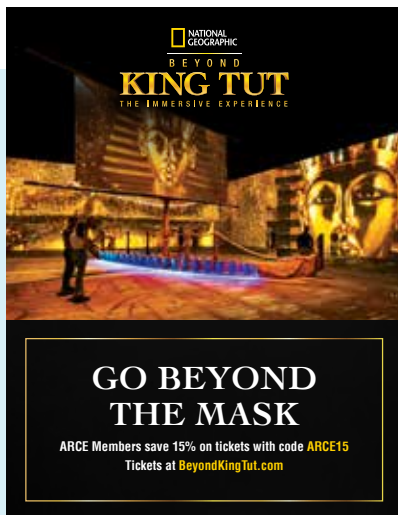


Dr. Marc Gabolde, specialist in the late 18th dynasty

To commemorate the centennial of the discovery of Tutankhamun's tomb, ARCE has embarked upon a national Chapter Lecture Tour. For the east coast portion of the tour, ARCE was honored to welcome Dr. Marc Gabolde to present his talk entitled "The Fate of Missing and Diverted Artifacts from Tutankhamun's Tomb". The lecture examined Gabolde's quest to discover what happened to some of the artifacts found in the famous tomb, KV 62. The east coast tour kicked off in New York City on June 22nd and continued to Washington DC on June 23rd, then to Philadelphia on June 26th, and finally Boston on June 27th.



ARCE's Executive Director Dr. Louise Bertini and U.S. Director Liska Radachi with (from far left) Dr. Chahinda Ezzat, Cultural Attaché, Hatem Elatawy, Deputy Chief of Mission for the Egyptian Embassy, and Gihan Elhadidy, Diplomat at the Egyptian Embassy in Washington D.C.



Beyond King Tut

Through 6th February 2023, the National Geographic Museum in Washington DC will host the "Beyond King Tut: The Immersive Experience" exhibition that celebrates the centennial of the legendary discovery of Tutankhamun's tomb in Egypt's Valley of the Kings. Visitors will experience cinematic storytelling and soaring projected imagery as they venture into the boy-king's world like never before. Meet the gods of the underworld, study the ancient practice of mummification, and learn more about the explorers who continue to unmask the mysteries of the golden boy-king's life.

ARCE Grand Tour 2023

In March 2023, ARCE members will have the chance to explore Egypt with ARCE on a veritable tour of a lifetime. Join the American Research Center in Egypt for our exclusive Grand Tour of Egypt from March 2nd-19th, 2023. Led by Egyptologist Dr. Emily Teeter, the highly curated itinerary will feature the most magnificent of Egypt's historic sites, including sites that have benefitted from ARCE projects, and personal site visits with world renowned experts in fields of Egyptology, archaeology, and Egyptian cultural heritage.

The tour includes Cairo Museum, Giza, Saqqara, Meidum, Beni Hassan, Amarna, Tuna el-Gebel, the White and Red Monasteries, Abydos, the Valleys of the Kings and Queens in Luxor, Karnak and Luxor temples, Deir el-Medina, Edfu, Philae, Kalabsha, Abu Simbel, and more.

Special tour highlights include The Hanging Church, dating to the late 4th century, the Grand Egyptian Museum if it's open, or alternatively, the equally impressive National Museum of Egyptian Civilization. Outside of Cairo, there will be a special visit to the city of El-Ashmunein, a lecture by the Project Director of the site of Abydos, and entry to QV 66, the tomb of Queen Nefertari.

Extension Tour (March 19-22, 2023)

An extension to the main tour running from March 19th to 22nd will include a round trip to Alexandria to see the new library, the National Museum of Alexandria, the Catacombs of Kom Shuqqafa, Pompey's Pillar, the Roman site of Kom el Dikka and its amphitheater, and on the return leg the following day, Qaitbay Fort at Rosetta where the famous stone was recovered.



Grand Tour leader
Emily Teeter

About Emily Teeter:

Emily Teeter, PhD, is an Egyptologist who specializes in religion, social history, art, and the history of Egyptology. She is the author of many books, as well as numerous academic and popular articles. Emily has been associated with ARCE for many years. She is a past President, served on the Board of Governors, and is currently the editor of the Journal of the American Research Center in Egypt (JARCE). She has curated many permanent and temporary exhibits of Egyptian artifacts, at the Oriental Institute Museum at the University of Chicago and in major museums around the United States. Emily has led many tours to Egypt and the Middle East.

For inquiries about our upcoming tours, please contact Rebekah Atol at ratol@arce.org or (703) 721-3470. For more details see the ARCE website: [click on events> ARCE Member Tour to Egypt](#).

Please note that “Beyond King Tut” is not an artifact exhibition, allowing the treasures from Tut’s tomb to remain in their country of origin. Beyond King Tut goes BEYOND a traditional artifact display and uses the power of photography and multimedia to create a time-traveling adventure of discovery!

“Beyond King Tut: The Immersive Experience” will also be visiting several other locations including Boston, MA, Los Angeles, CA, Vancouver, BC, and more. To find a location in a city near you, please visit: BeyondKingTut.com.

FIRST LOCATION: The National Geographic Museum, 1145 17th Street NW, Washington, DC, 20036, USA

NOTE: ARCE members save 15% on tickets with the code ARCE15.

The latest from ARCE's Chapters

A tour of the new ancient Egyptian art gallery at the Art Institute of Chicago.

PHOTO: MICHAEL ARICO

ARCE's Chicago

ARCE Chicago continued to host monthly events in 2022 on a diverse range of topics, from Old Kingdom sculpture to 20th-century Afrofuturism. As we enter a new phase of the pandemic, we have also begun to vary our meeting format, combining fully-virtual lectures with some in-person and hybrid events. Dr. Rita Lucarelli (University of California, Berkeley) delivered an engaging Zoom lecture in February entitled “A Solar-Ship Voyage: The Ancient Egyptian Religion as Inspiration in the Life and Music of Sun Ra and the Birth of Afrofuturism”. In March, we celebrated the long-awaited opening of the Art Institute of Chicago’s new arts of ancient Egypt gallery with our first in-person event since March 2020. Curator (and ARCE Chicago president) Dr. Ashley Arico led a tour of the newly installed space, which displays the AIC’s Egyptological collection for the first time in a decade. The chapter hosted the annual Robert Andresen Graduate Student Symposium in April in a virtual format for the third time. Named after the late Robert Andresen, a longtime ARCE Chicago member and former president, this cherished event gives Chicago-area graduate students an opportunity to preview their presentations before the ARCE Annual Meeting. This year, we heard from two University of Chicago doctoral candidates: Ella Karev (“‘Son of the House’: House-born Slave or Court Official?”) and Émilie Sarrazin (“A View from the North: The Late Old Kingdom and First Intermediate Period at Mendes”). Dr. Kathleen Sheppard (Missouri S&T) spoke about “‘The Work I Have So Often Dreamed of’: The Career of Caroline Ransom Williams, 1898-1952” at our virtual June meeting, and in July the chapter welcomed Dr. Tara Prakash (College of Charleston) to Chicago for a presentation on “Beheaded Foreign Foes: King Pepi I’s Prisoner Statues”. The meeting was hosted in a hybrid format, which the chapter hopes to repeat in the future so that we can continue to welcome attendees from around the globe at our monthly meetings, which are free for all.

ARCE Missouri

SUBMITTED BY STACY DAVIDSON, ARCE-MO PRESIDENT, AND JULIA TROCHE, ARCE-MO VICE PRESIDENT.

ARCE-Missouri’s Spring 2022 lineup was a well-received “Natural History” virtual lecture series which drew in a wide range of attendees due to its broad and varied nature. Dr. Victoria Jensen and Mr. Mahmoud Farouk presented “Zay fee zamaan: Reviving Ancient Tree Species from Luxor” which focused on identification, artistic depictions, and current conservation projects. Mr. James Terry led us on a tour of his groundbreaking research on the tools, techniques, and materials of ancient Egyptian scribal palettes which resulted in his recreation of over a half a dozen palettes from global museum collections for ‘Studio Pth’. Dr. Mennat-Allah El Dorry stimulated our appetites with “A Walk Through Egyptian Food History.” She introduced our attendees to a wealth of information about Islamic Egypt’s food traditions, including a recipe for *naqu’ al mishmish*, an apricot compote from the 14th century. And finally, Ms. Sanaa El-Sayed and Dr. Matthew Lamanna gave a truly delightful introduction to “Rediscovering Egypt’s Lost Dinosaurs” that was attended by participants from Africa, Europe, the Middle East, the Pacific, and North America, and included our liveliest pre-talk chat to date. Who doesn’t love Egypt and dinosaurs?! The first two talks can be viewed at www.arcemo.org under the “Events” tab or on our YouTube channel.

For the fall, we will offer an ARCE-MO Members Only workshop directed by Mr. Matt Szafran of Archeoresearch who will discuss his invaluable reassessment of Predynastic stone palettes and show us how to replicate one in the shape of a fish using “experimental archaeology”. Members and non-members alike are invited to the Fourth Annual Missouri Egyptological Symposium (#MOEgypt4), which will be held this year in person at Washington University-St. Louis and is co-sponsored by ARCE-MO and WashU’s Departments of Classics and Art History. Dr. Rita Lucarelli will give the keynote address, focusing on her research into Sun Ra, Afrofuturism, and the reception of ancient Egypt. Visit www.arcemo.org or our social media for more information on virtual components and our Call for Papers & Posters. As always, the symposium is free and open to the public.

In Memoriam

SUBMITTED BY JOHN FREED, ARCE-NY PRESIDENT

It is with a heavy heart that we inform you of the passing of long-time ARCE NY Board member David Moyer. He was a scholar and aficionado of both L. Frank Baum (the author of the Oz books) and Egypt. David travelled to Egypt many times and delivered so many wonderful talks using his dual slide projectors, with many of those talks focusing on either the Amarna Period or the intersection of his interest in Baum and Egypt. One memorable talk that he gave involved showing photos of Egypt taken by Baum on one screen and photos of the same place taken by David himself on the other screen.

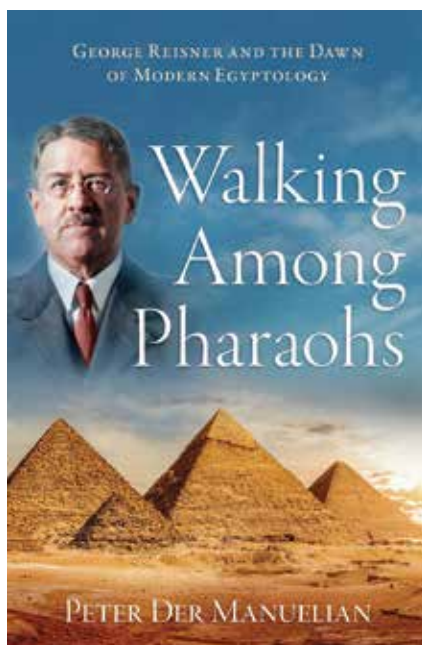
David retired from our Board of Directors a few weeks before his passing. To commemorate his many contributions, the Board created a new position of Honorary Director and David was designated as the first person to be given this title.

David made many more contributions to Egyptology than just his work with ARCE. David wrote numerous articles and book reviews for "KMT, A Modern Journal of Ancient Egypt" and his wonderful column "For the Record" has appeared in KMT almost since that journal's inception. His last column was sent to KMT just a couple of days before his passing.

David was a wonderful friend to so many of us; he always had smile on his face and a kind word for everyone. He was always happy to help anyone who needed it. We will miss him deeply.

New Biography of George Reisner

BY PETER DER MANUELIAN



Walking Among Pharaohs. George Reisner and the Dawn of Modern Egyptology

Price \$39.95. **ISBN-13:** 978-0197628935, or **ISBN-10:** 0197628931

In this expansive new biography of George Reisner, long-time ARCE member, Professor Peter Der Manuelian, who is Barbara Bell Professor of Egyptology and Director of the Harvard Museum of the Ancient Near East, examines the life and work of America's greatest archaeologist. In this new book due out this October, Manuelian demonstrates Reisner's undeniable impact and considers his life within the context of Western colonialism, racism, and nationalism.

Pyramids with hidden burial chambers, colossal royal statues, and minuscule gold jewelry. Decorated tomb chapels, temples, settlements, fortresses, ceramics, furniture, stone vessels, and hieroglyphic inscriptions everywhere. That was the legacy of forty-three years of breathtakingly successful excavations carried out at twenty-three different archaeological sites in Egypt and Sudan (ancient

Nubia). George Reisner (1867-1942) discovered all this and more during a remarkable career that revolutionized archaeological method in both the Old World and the New. Leading the Harvard University-Boston Museum of Fine Arts Expedition, Reisner put American Egyptology on the world stage. His uniquely American success story unfolded despite British control of Egyptian politics, French control of Egyptian antiquities, and an Egypt yearning for independence, all while his Egyptian teams achieved impressive fieldwork results and mastered the arts of recording and documentation.

Reisner's lifespan covered the birth of modern archaeology. It also intersected powerfully with aspects of colonialism, racism, and nationalism, as Western powers imposed their influence on Egypt, especially during the two World Wars. The wholesale export of dynastic Egypt's treasures to European and American museums also raised issues of repatriation and cultural patrimony long before they became the hot topics they are today. *Walking Among Pharaohs*, by distinguished Egyptologist Peter Der Manuelian, gathers unpublished documents from all over the world to present a fascinating and intimate biography of one of the founding fathers of modern Egyptology and one of America's greatest archaeologists.

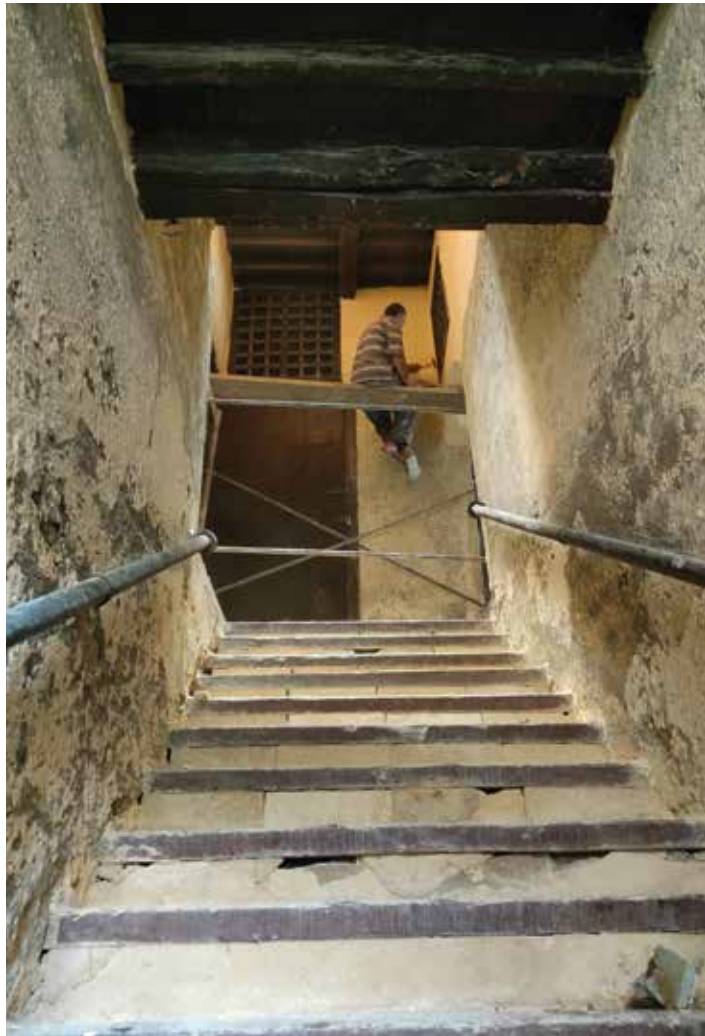
The latest from ARCE's Antiquities Endowment Fund (AEF)

The Amasili Complex: Change in Action for the creation of an Integrated cultural hub in the Heart of Rosetta

BY CRISTINA MONDIN, THE UNIVERSITY OF PADUA/
ASOLO MUSEUM, ITALY

In May 2022, the Italian mission of Padua University, in collaboration with CAIE (the Italian Egyptian Archaeological Centre), started the second phase of the conservation and consolidation works at the Amasili house, the largest heritage house in Rosetta. Thanks are due to the support of the American Research Center in Egypt - through the AEF Grant - and the Ministry of Italian Foreign Affairs. Since 2018, the project team has been working in collaboration with the Ministry of Tourism and Antiquities.

This season's work focused on the first floor. The initial phase consisted in removing the damaged yellow plaster from the internal facades of the walls. A high-quality mix of natural plaster, previously employed during the second-floor restoration, was applied to the internal faces of the walls. This specific plaster consists of hydraulic lime and marble fragments. In contrast to the previously used yellow plaster this mix





Photographs showing some of the details described in the text. Directly on the left, the fine marble column supporting the window of the central hall can be seen once again. Above top is the project team, which included Italian and Egyptian conservators.

allows the walls to expel humidity and salts. While carrying out this operation, some additional issues were promptly dealt with: rotten wooden beams from different parts of the floor were substituted with new ones, the windows were fixed, and a marble column was exposed in the main window of the central hall. The work also extended to the stairs that lead from the first floor to the ground floor, where the walls were cleaned and plastered. The stairs were fixed wherever necessary. The team emphasized applying as many natural materials as possible to permit the house walls to “breathe”.

Similar interventions are being carried out through July and August 2022 in some of the rooms on the ground floor. The cement coating the walls will undergo a series of cleaning phases to assess the extents and nature of the presence of salts. Furthermore, the team will also place a sondage trench in the garden of the adjacent granary to evaluate the level of the subsurface ground water with the intention of developing a future site preservation strategy.

The team comprised Italian and Egyptian conservators, archaeologists, and architects. Four former Egyptian trainees joined the team and supervised the work alongside the Italians. Given the extent of their experience, it is now possible to say that the project has formed an independent Egyptian team based in Rosetta with the necessary expertise to tackle similar situations at other heritage buildings in the region. The team in 2022 included Cristina Mondin, Elisa de Rossi, Bianca Badalucco, Giorgia Marchiori, Sergio Calò, Yasser Karakiri, Mohamed Kenawi, Sondus Sami, Islam Selim, Mai Mohamed, Mona al-Amasili, and Rahma Mohamed, as well as the official inspectors Mr Gaber Mohamed, Mr Emad Hamad, and Mr Khaled Saleh.

The latest from ARCE's Antiquities Endowment Fund (AEF)

The Ancient Egyptian Heritage and Archaeology Fund

PETER LACOVARA, DIRECTOR OF THE ANCIENT EGYPTIAN HERITAGE AND ARCHAEOLOGY FUND

We began this season in January by continuing the restoration of the “South Palace” and have now largely finished the façade wall and the inner stairway wall, and plastering the stairway with a protective layer of mud. During the cleaning to cap and stabilize the inner stairway wall, we discovered more wood fragments embedded in the mud-brick including a cedar fragment that had been painted red and incorporated pegged mortise and tenons, an important innovation used in ancient Egyptian shipbuilding. Another piece had a heavily worn surface and was perhaps originally part of the ship’s decking. Both fragments were firmly embedded in the wall and could not be taken out safely, so they were recorded and covered over to protect them. Piet Collet and Ellen Morris investigated the top of the platform, but it had been so disturbed even before Reisner’s excavations in 1900 that little or nothing of the original surface seems to have survived. Indications are, however, that little or nothing has been constructed on top of it.

In the residential area to the west of the North Palace, Nicholas Brown continued his work re-clearing House E, defining the periphery of the structure and finishing up the recording of the interior rooms. Ellen Morris, Sara Ahmed Abdelaziz, and Hassan Elzawy began excavation work in House F, a structure that lies 32.5 meters southeast of House E. This is the structure where the expedition



discovered hundreds of mud “eggs” back in the 2019-2020 season. They were possibly seal blanks for administrative purposes. The house contained many other in-situ deposits of archaeological materials such as beads, needles, and grinding stones. We were surprised to find a perfectly preserved bronze hair curler lying on the floor.

Sara Ahmed Abdelaziz and Hassan Elzawy began working with the team on the restoration of the casemates in the North Palace. For our next season this coming January, we are planning to concentrate on the restoration and protection of the North Palace including its later Coptic additions.

We also worked with the local Antiquities Inspectorate office to draw up plans for future development of the modern town so that the surviving parts of the ancient site will be better preserved.

Antiquities Endowment Fund 2022 Recipients

SHORT TERM (ONE YEAR GRANT)

Dr. Sameh Iskander, New York University
The Temple of Ramesses II in Abydos Project

Dr. Zahi Hawass, Center of Egyptology, Alexandria University
Lost Golden City Project

Dr. May Al-Ibrashy, Megawra Built Environment
Pre-Publication - Al-Imam al-Shafi'i Mausoleum Project

Dr. Thomas Faucher, Centre D'études alexandrines (CNRS/IFAO)
National Museum of Egyptian Civilization Coin Conservation Project

Dr. Hana Navratilova, University of Reading/University of Oxford
Revisiting Senwosret III - Secondary Epigraphy in the Pyramid Complex Project

Dr. Hind Mostafa, NADIM Foundation
From Craftsman to Object: A History of the Wooden Movable Objects of Historic Cairo Project

Mr. Ahmed Mansour, Mansour for Architecture and Conservation
Salar and Sanjar Funerary Complex Conservation Project

Dr. Andrew Bednarski, The American University in Cairo
Surveying ARCE's Qurna Site Improvement Archival Material for Publication Project

Dr. Mohamed Kenawi, University of Leicester
Regions in Flux: Documenting Egypt's Historic Landscape, Settlements and Transitions (Phase II) Project

Dr. Miroslav Bárta, Charles University/Czech Institute of Egyptology
North Saqqara Mastaba of Ptahshepses: Reconstructing Complexity of the Old Kingdom Project

Dr. Khaled Abdel Ghany, Georg-August University
Investigation of the Religious History of the Early 18th Dynasty: Documentation and Conservation of the Amduat Specimens from the Tomb of Thutmose I (KV 38) Project

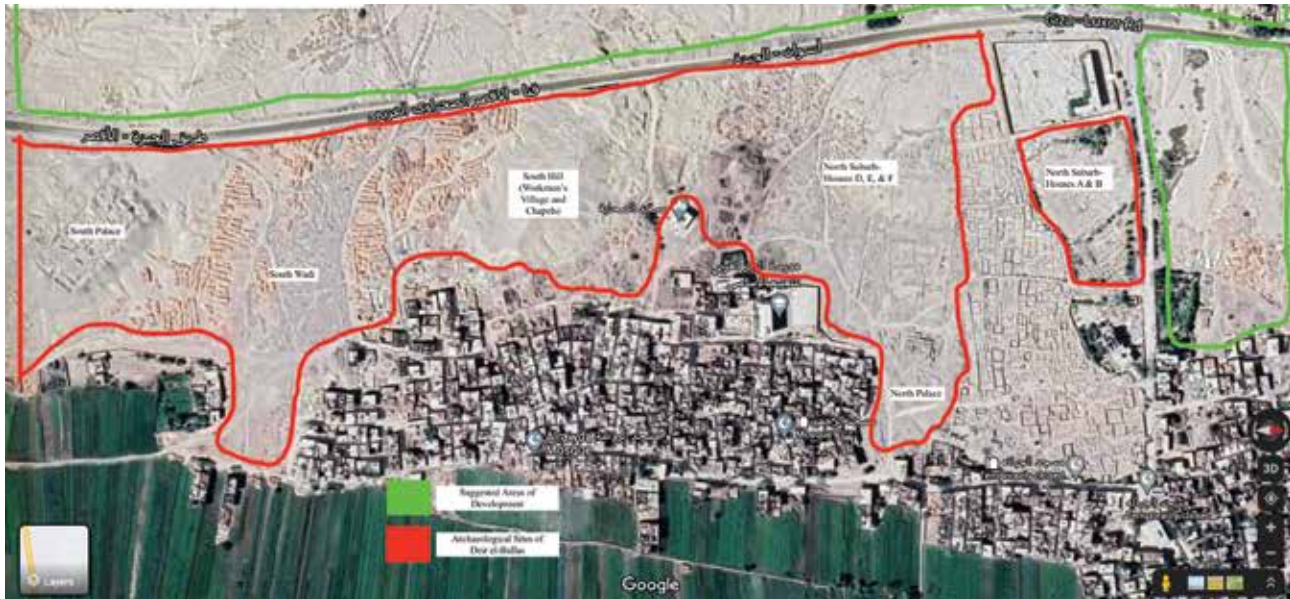
Dr. Kate Liszka, California State University San Bernardino
Conserving, Reconstructing, and Recording Stelae from Wadi el-Hudi Project

LONG TERM (THREE YEAR GRANT)

Dr. Anna Stevens, University of Cambridge
Akhenaten's City: Protecting Amarna's Urban Heritage Project

The restored façade of the “South Palace” at Deir el-Ballas in February 2022.

Suggested development plan for site protection at Deir el-Ballas (GOOGLE EARTH IMAGE WITH ADDITIONS BY NICHOLAS R. BROWN AND HASSAN ELZAWY)



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Applications go live October 1, 2022 on:
orc fellowships.smapply.org

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The chapel of Sobek at Kom Ombo dedicated by Caracalla-Geta

Updates on an ongoing ARCE project by the 2020-2022 American Research Center Associate Researcher Grant awardee

SUBMITTED BY ALI ABDELHALIM ALI, PROFESSOR AND HEAD OF THE DEPARTMENT OF EGYPTOLOGY, FACULTY OF ARCHAEOLOGY, AIN-SHAMS UNIVERSITY, ASSOCIATE RESEARCHER AT ARCE, AND GENERAL SUPERVISOR OF SCIENTIFIC PUBLICATIONS AT THE MINISTRY OF TOURISM AND ANTIQUITIES.

The previous issue of *Scribe* included a short introduction to my project with ARCE. The focus is the chapel of Sobek dedicated by emperors Caracalla and his brother Geta at Kom Ombo (*Scribe* Spring 2021, p. 58), and I would now like to update you regarding recent progress made on this ongoing project.

The original aim of this project was to comprehensively document, study, and publish this severely destroyed chapel (fig. 1). More than a century after the discovery of the building by Barsanti (ASAE 15, 1914, p. 174), it is not yet published. The door jambs include scenes that show an emperor making offering to several deities, including Sobek, Hathor, and Min. These scenes also have associated hieroglyphic texts. In addition, some seats of priests remain on the right side of the staircase to this chapel (cf. L. Coulon, RdÉ 57, 2006, pp. 25-31 (28)).

In addition to the standing parts of this chapel, some associated blocks have recently been identified by the members of the mission to Kom Ombo (seasons 2019, 2020, and 2021) in the open space





1 An example of the display mastabas, upon which are two blocks from the chapel of Caracalla-Geta.

2 The team building the display mastabas. The author, second from the right, front row.

3 The fragmentary remains of the chapel of Sobek from the reign of Caracalla-Geta at Kom Ombo.

4 A reused block with inscriptions, upside down, rebuilt into the modern enclosure.

5 Photogrammetry of the scenes on the door jambs of the chapel by Gael Polin.

5



near the chapel during the construction of ‘display mastabas’ (fig. 2-3), which are low stone benches designed to support individual ancient blocks for better viewing. The shape and dimensions as well as the content of the ancient blocks indicates that they belong to the chapel in question. Two blocks carry no inscriptions but clearly represent seats of priests, while the three others are inscribed with vignettes and texts. In addition, another small block had been reused upside down in the construction of a modern enclosure (fig. 4). The four latter inscribed blocks with texts and vignettes could be reconstructed to form the upper parts of the remaining door jambs of the chapel.

To date, several phases of the project have been completed. The scenes on the remaining door jambs and the platform of the chapel have been scanned by Gael Polin, who also prepared a photogrammetric scene of the entrance to the chapel (fig. 5). Moreover, the texts have been edited through JSesh and other scenes have been drawn up using Adobe Illustrator. The next phase of the project deals with the analysis of both texts and vignettes. The whole study on this chapel will be published in a scientific peer-reviewed journal. 🦋

ACKNOWLEDGEMENTS

I am grateful to the Ministry of Tourism and Antiquities for permission to study this chapel of Sobek. I am also grateful to the inspectorate of Kom Ombo and Aswan for their kind cooperation. Moreover, I thank my professors and colleagues in the team of Kom Ombo epigraphic mission for everything. A special thank you goes to ARCE for financial support through the fellowship.

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JUNE 2021 – JULY 2022

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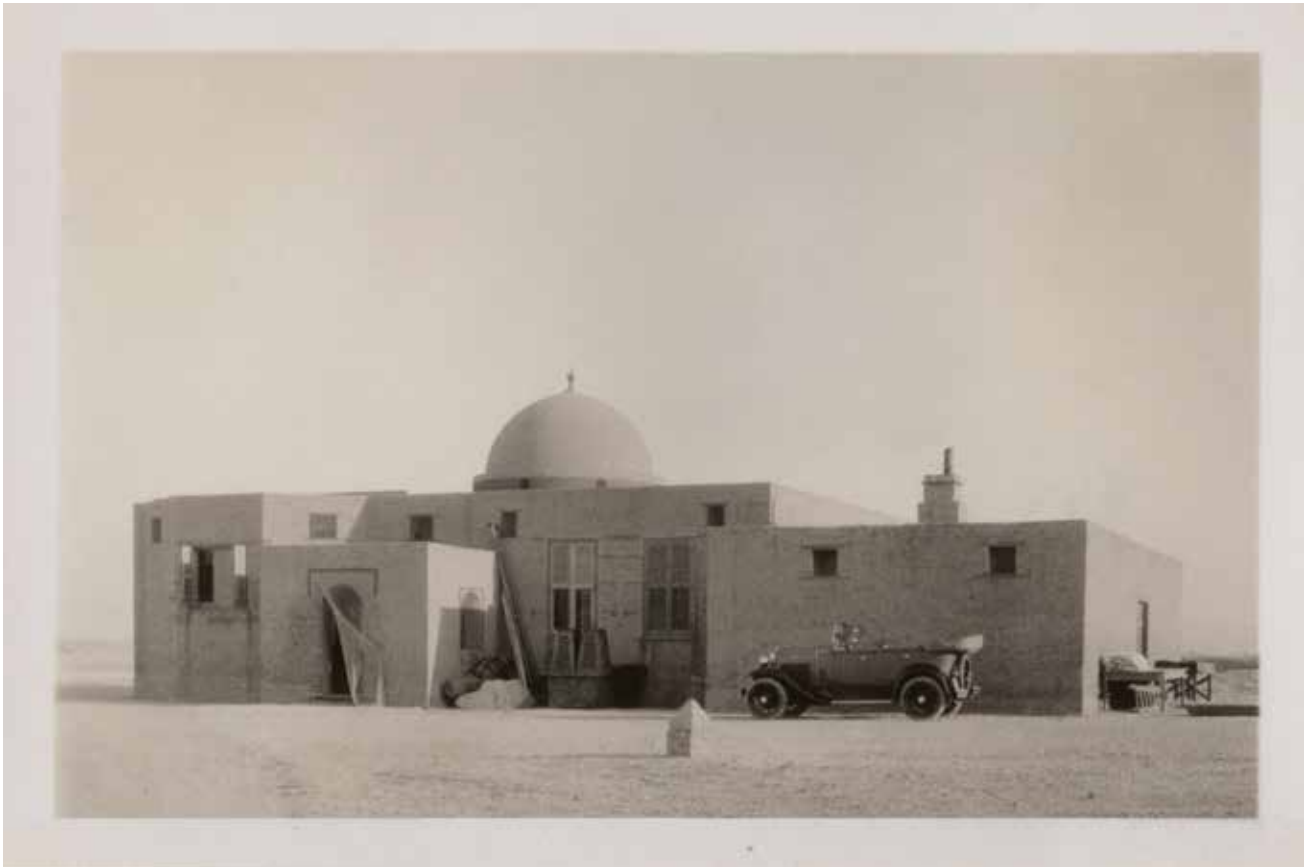
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