

**New Discoveries at South Saqqara**

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DJEDKARE-ISESI

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# SCRIBBLE

THE MAGAZINE OF THE AMERICAN RESEARCH CENTER IN EGYPT

## A New Building for Karnak:

**ARCE, USAID, AND THE MOTA JOIN  
FORCES AT THE TEMPLE OF KHONSU**

FALL 2023 | ISSUE 12





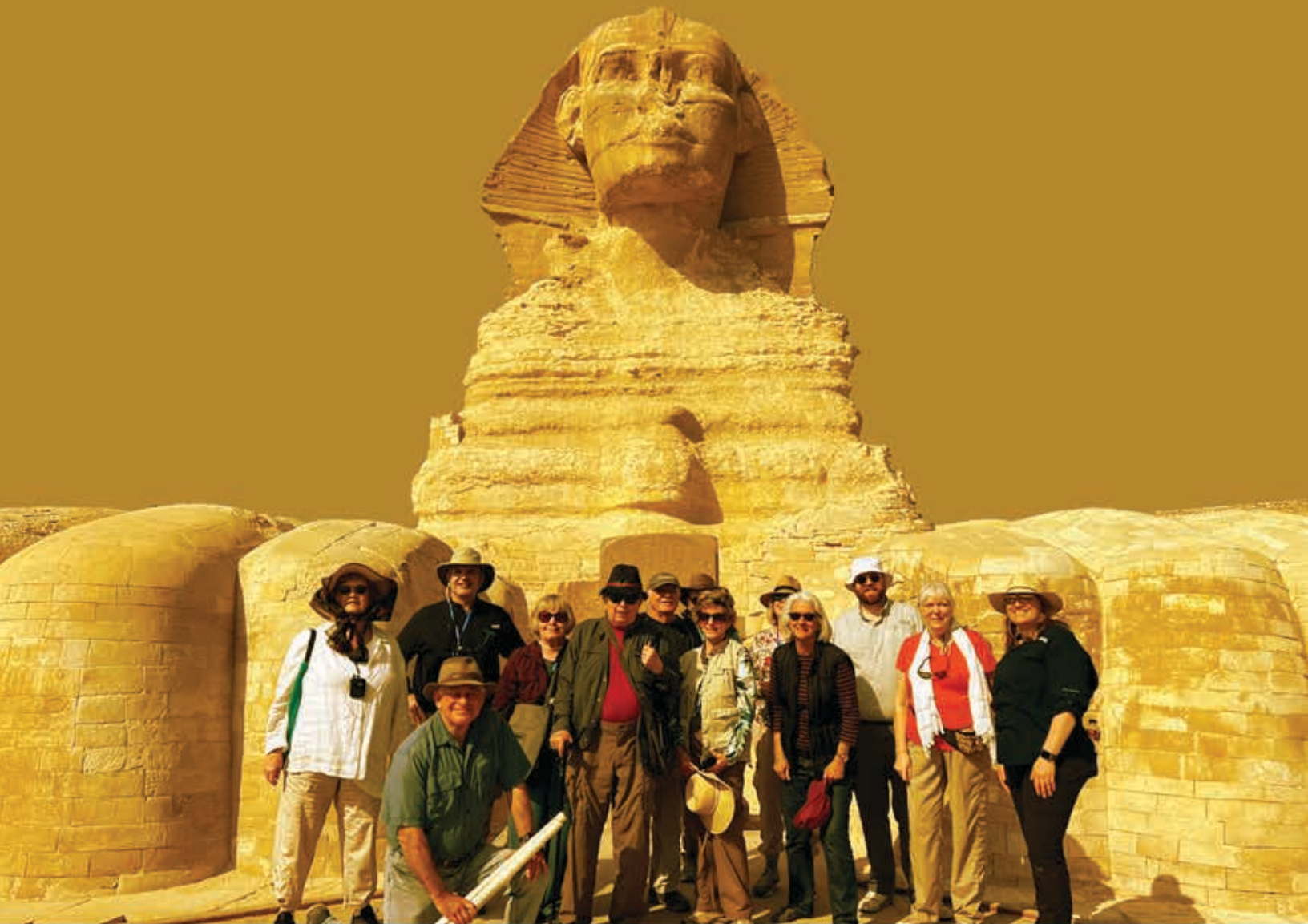


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Dr. Mohamed Megahed, director of the Djedkare project (DJP) of the Czech Institute of Egyptology at Charles University, Prague, examines a recently discovered scene in the fifth dynasty tomb of Khuwy that his team excavated at South Saqqara.

PHOTO: COURTESY OF THE DJEDKARE PROJECT.

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A row of ram headed criosphinxes guarding the first courtyard of Karnak Temple

COURTESY OF DANIEL M. WARNE

## SCRIBE

THE MAGAZINE OF THE AMERICAN RESEARCH CENTER IN EGYPT

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Scribe is published by the American Research Center in Egypt

ISSN 2578-8558

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At ARCE, we feel flooded with gratitude when an unexpected phone call arrives, notifying us that someone has made a generous contribution to our organization. Without the chance to speak with these donors or document their intentions during their lifetimes, however, we can only rely on the details outlined in their bequest - however limited - to fulfill their wishes.

If you're considering a planned gift or have already included ARCE in your estate plans, we urge you to take a moment to review our planned giving form in this issue of Scribe. Completing this form not only informs ARCE of your intentions but also grants you membership in the Nile Legacy Society. By sharing your plans with us, we can collaborate today to ensure your gift is executed precisely as you desire and that it is acknowledged according to your preferences.

**For more information, visit <https://arce.org/planned-giving/> or contact Bekah Atol at [ratol@arce.org](mailto:ratol@arce.org).**



## Dr. Susan Hollis

### A Lifelong Passion for Ancient Egypt and ARCE

**D**r. Susan Hollis is a highly respected scholar who has dedicated her life to the study of Egyptology and Assyriology. Her fascination with Egypt began in childhood and was fueled by captivating books and visits to the Metropolitan Museum of Art. Her interest reached new heights after reading Thomas Mann's "Joseph and his Brothers" in the 1970s, sparking a relentless pursuit of knowledge about ancient Egypt and the Hebrew Bible. Her doctoral dissertation explored the ancient Egyptian "Tale of Two Brothers". That study continues to enrich classrooms today and has inspired related research carried out by a Ph.D. student from Peking University whom she mentors.

During her time as a doctoral candidate at Harvard University, Dr. Hollis connected with ARCE at a conference in Boston. This led to a lifelong association with ARCE and our organization holds a special personal significance for her. It has provided invaluable experiences and relationships. She has presented her research at ARCE Annual Meetings and built lasting friendships with fellow scholars who share her passion. Recognizing ARCE's impact on her own professional journey, Dr. Hollis has included ARCE in her estate plans. Through her gift, she aims to ensure the preservation of her life's work and the advancement of Egyptology. At the age of 84, Dr. Hollis shows no signs of slowing down. She frequently scuba dives at sites across the globe. With ambitious plans for the future, she looks forward to immersing herself in her many ongoing research projects.

Dr. Susan Hollis's lifelong passion for ancient Egypt, her deep involvement with ARCE, and her generous estate gift embody her dedication towards advancing the field of study through philanthropy. ARCE is proud to recognize Dr. Susan Hollis as a member of the Nile Legacy Society.

# MAP

## EGYPT

And its environs with locations featured in this issue of Scribe underlined in red





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

**Dr. Louise Bertini**  
Executive Director

## ARCE in action on our 75th year

**W**elcome to the new issue of *Scribe* magazine! We hope you had a great summer and are now ready to hear the latest interesting news about ARCE's ongoing work in Egypt and about our plans for the final months of our 75th anniversary.

Over the last six months, ARCE staff, officers, members, and our partners have been organizing and hosting events, developing our library and online resources, and working with excavators, academics, conservation experts, officials, and heritage management teams from Egypt and around the world.

In May, we hosted our 74th Annual Meeting in the Minneapolis Marriot City Center hotel and conference venue, followed the weekend after by the virtual online conference. Both events were very successful. In addition to a slate of outstanding presentations, attendees were treated to special panel sessions and an exclusive museum workshop entitled 'Engaging Egypt and Africa in Museum Settings'. The keynote address was a joint presentation by Dr. Betsy Bryan and Dr. Fayza Haikal, who recounted deeply personal stories in their talk entitled "Women in Egyptology: Long Career Reflections". This was delivered at the magnificent Minneapolis Institute of Art and surely left a lasting impression on all who were in attendance. Next year, the 75th annual in-person meeting will take place in Pittsburgh Pennsylvania, from April 19th to 21st at the Omni William Penn hotel.

In Egypt, ARCE hosted the Cultural Property Protection conference with delegates attending from Egypt, Jordan, Iraq, Yemen, Algeria, Libya, Tunisia, Morocco, and Palestine. This was made possible thanks to generous funding from the U.S. Embassy in

Cairo, in partnership with the Ministry of Tourism and Antiquities (MoTA), the Council of American Overseas Research Centers (CAORC), and the US Department of State. The conference focused on "Sustainable Documentation and Inventories Management" and ended on a promising note where recommendations were drafted based on more than thirty presentations by regional experts. Recommendations included the formation of an "Arab World Heritage" network, increasing collaboration through regional joint projects, and the development of regional training initiatives.

Documentation work continues in ARCE's own library where Classical Studies E-books are now being made available on ARCE's library portal. In 2021, ARCE launched its library portal which now provides access to over five thousand digital publications. Our digital library can be accessed from within the library while remote access is exclusively available to ARCE members. The library portal is in the process of expanding its e-book collection with Brill's "Classical Studies" collection now hosted alongside the existing "Religious Studies", "Biblical Studies", and "Middle East and Islamic Studies" collections.

The 75th anniversary annual member's tour has, unfortunately, been cancelled, but members can already sign up for the Spring '24 Grand Tour of Egypt led by Dr. Emily Teeter (Feb 15th - March 4th). The itinerary includes: the pyramids of Giza, the Valley of the Kings, Hatshepsut's temple, Abu Simbel, and lesser known sites such as the Pyramid of Meidum and Amenemhat III's pyramid at Hawara. Prices start at \$9,975.00 per person. Members also still have time to participate in the fifth annual Missouri Egyptological symposium, entitled "New Directions in Teaching Ancient Egypt and Nubia: Practical Matters, Innovation, and Collaboration". This event will bring together scholars, educators, students, museum professional, as well as anyone invested in teaching about ancient Egypt and Nubia. The symposium will be entirely virtual, is free and open to the public, and will take place on Saturday, 21st October 2023.

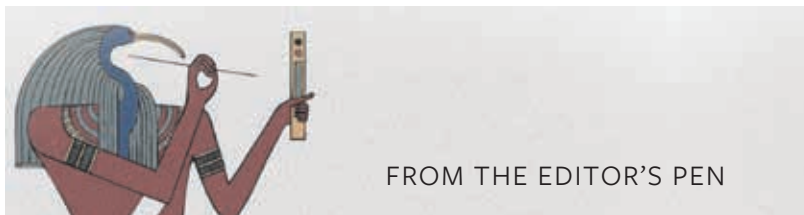
Finally, in this issue we report on important new phases of two major ARCE projects funded by USAID, in Karnak and at Abydos. ARCE's Cultural Heritage projects directors update us on new phases of work being carried out near the temple of Khonsu in Karnak, where the Pennsylvania Magazine that has stored thousands of talatat blocks since 1966 will be removed, allowing work to begin on the conservation of the west wall of the Temple of Khonsu. ARCE will help build a new storage facility nearby and train local inspectors to manage a database of the individual blocks. At Abydos, ARCE is working to reinforce and conserve the architecture around the Osireion, and alongside WMF to improve access to the site and the visitor experience in preparation for its inauguration as a UNESCO World Heritage Site.

We hope you enjoy the new issue of *Scribe*. LPH! 🌸



*David Lightbody*

**Dr. David Ian Lightbody**  
Managing Editor



## An apt epithet: "one who sees Horus and Seth".

**A**s *Scribe's* editor, I want to express my sadness that our U.S. Director Liska Radachi has recently left ARCE and departed for new horizons. Liska always seemed proud of her contribution to the development of *Scribe* and regularly wrote articles, blurbs, and advertisements for the magazine. She was an extremely thorough proofreader and always gave constructive feedback. I would like to dedicate this new issue to Liska and I hope that she will remain involved with Egypt in some capacity.

This issue features three ongoing and vitally important archaeological and documentary projects funded by ARCE, CAORC, USAID, and individual donors. The features cover four separate sites, all of them of considerable historical importance. The first two sites, at the Temple of Khonsu in Karnak and the Osireion in Abydos, are being worked on directly by ARCE staff. USAID and the WMF have awarded ARCE grants that now support important conservation work at Karnak, which is already part of the UNESCO Luxor World Heritage Site, and at Abydos, which is due to become a World Heritage Site in the near future.

We also have a report from an Old Kingdom pyramid and tomb complex at South Saqqara that has been excavated by The Djedkare project (DJP) team. The excavations there have been directed by Dr. Mohamed Megahed of the Czech Institute of Egyptology at Charles University since 2010 and here he updates

## 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](mailto:scribe@arce.org)

*Scribe* on new discoveries made in the vicinity of the pyramid of pharaoh Djedkare Isesi. Several previously unknown or unattributed tombs have been located in the area and have now been excavated, studied, and attributed to members of the pharaoh's close family and court officials. Here he tells us who they were and what they did.

Our third feature is an article by ARCE PA's Vice President, Dr. JJ Shirley, who updates us on the epigraphic field schools hosted at the tomb of Djehuty - Theban Tomb 110. JJ reports on the many valuable group experiences and lessons learned and shows us the end results of the epigraphic work carried out in this early 18th dynasty tomb at Qurna.

This issue of *Scribe* also includes an article that touches on the issue of race and racial relations in Egyptology, both in the USA and in Egypt. Racism impacts the field of Egyptology in a number of different ways and ARCE has a professional and ethical obligation to recognize inequality and advocate for change. ARCE's statement on Racial and Cultural Diversity is clear on this point and there is now a significant postcolonial movement in academia to revisit and update the scholarship in the field that still carries colonial and racist concepts to the present day.

In this light, I was pleased to receive an article from ARCE board member Professor Rita Lucarelli who writes about her experience teaching Egyptology in one of the USA's most notorious prisons, San Quentin State Prison in California. The article addresses some of the cultural and historical issues that became apparent during her work at that cultural interface, where she taught Egyptology to part of the predominantly black prison population and introduced them to the latest scholarship and ideas in the field. As she recounts, a number of the themes led to sensitive discussions with particular significance and Rita explains to us what she learned from them.

In recent months, there has been considerable controversy surrounding the reception and representation of ancient Egypt by Black Americans and this has caused some consternation in Egypt where the perception of the past may differ in some respects. The online conversations surrounding the deep issues being raised have, however, generated more heat than light. It seems to me that, in this context, ARCE is well placed to be 'one who sees Horus and Seth'. This epithet from the Old Kingdom expresses the idea that there are often two differing views of an issue and that it is advantageous to reconcile them in order to maintain harmony, or Ma'at.

By addressing cultural and historical issues that are still sensitive to people in the US and in Egypt, ARCE can help develop an up-to-date view of how they can best be related to each other, and help share that vision. Since its foundation 75 years ago in the post war period, ARCE has intentionally been a cultural organization that liaises between Americans and Egyptians in a climate of mutual

respect. ARCE is uniquely positioned to facilitate that important ongoing work of creating a new framework of understanding for the future. *Scribe* is here to support that process! 🌸

**EDITORIAL CLARIFICATION:** With respect to our feature on the Mausoleum of Mankalibugha in *Scribe* issue 11, p. 48, left column, it should be noted that ARCE managed six restoration projects in the 1990s and 2000s at and in the immediate vicinity of the Bab Zuwayla gate under the direction of the late Robert K. (“Chip”) Vincent Jr., four of them led by Agnieszka Dobrowolska, and five more in the nearby Darb al-Ahmar neighborhood. None of these projects were located within the boundaries of the Desert of the Mamluks in the City of the Dead.

With reference to Mark Lehner and Zahi Hawass’s article “A Tour Around the Great Pyramid Temple” in *Scribe* 11, we would like to clarify that the conceptual design for the Khufu Temple walkway was created by Dr. Nicholas Warner, Director of Cultural Heritage Projects at ARCE.

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# The Papyrus of Hor GEM 18502

A Memphite Ptolemaic Book of the Dead in Cairo

BY NAGLAA EZZELDEEN

**ABOVE:** Column 80 from the papyrus of Hor GEM 18502 (JE 32887- SR IV 930). The vignette of spell 125 from the Book of the Dead.

In June 2021, I commenced my doctoral dissertation at Helwan University on the subject of The Papyrus of Hor that was preserved at the Egyptian Museum in Cairo under numbers J.E. 32887 (S.R. IV 930). According to the Book of the Dead database, the manuscript comes from Saqqara, although there are no details in the ‘Journal d’entrée’ registers concerning this provenance or about when or how the papyrus reached the museum. The papyrus is in fair condition, with a preserved total length of approximately twelve meters. It was cut into twenty-one sections and all sheets were mounted between two glass panes.

In 2020, the papyrus was transferred to the Grand Egyptian Museum and it is now kept under

the number GEM 18502. The cardboard backing has been removed and the verso is now partially visible and the old glass panels have been replaced. Some remnants of cardboard are still stuck to the verso following restoration. The frames currently retain the old numbering system, which matches the sequence of the spells, however, there are some inconsistencies. Cardboard sixteen, for example, contains a column that belongs to cardboard fifteen. This fragment is still out of place following the recent restoration.

The owner was the priest Hor, son of Tadimhotep. He did not hold any other titles that we know of. His name was added to the papyrus later than the majority of the text by a different hand, using a thick brush that was applied in a blank space provided for that purpose. The average height of the sheets is 31 to 33 cm, which corresponds to the general average height of papyri from the late third century BC to the end of the Ptolemaic period. After restoration, joins have become visible and the distance between sheets is approximately 20 cm. The papyrus is written in hieratic and hieroglyphs with a series of Book of the Dead spells set out in 143 columns using black and red ink. 135 columns contain vignettes and text, and eight columns have vignettes only.

The texts were written by three scribes. Scribe A wrote eighty columns, scribe B wrote fifty-five columns, and scribe C just wrote the owner’s name. The document has been revised and signs that were inadvertently missed have been added above the lines. Mistakes have been corrected. The two primary scribes were well-educated as they used extensive vocabularies and were familiar with the late and Ptolemaic orthographies of hieroglyphs. Scribe A was more experienced than scribe B, not just because he wrote a few columns more than Scribe B, but as evidenced by the number of mistakes and corrections made by scribe B.

Our knowledge about the Book of the Dead mainly comes from a single Egyptian city, Thebes. Focusing on a traditional Book of the Dead from Memphis can, therefore, help us identify any variation in religious beliefs between the main workshops of the Book of the Dead. The papyrus contains some unique vignettes that reflect rare traditions from one of the northern workshops. The papyrus provides a unique opportunity to study the traditions observed



in a multicultural community in and around the city of Memphis during the Ptolemaic period. 🌸

## A Ptolemaic Book of the Dead in New York

BY DAVID I LIGHTBODY

An impressive example of a Ptolemaic Book of the Dead is on display in New York’s Metropolitan Museum. That example, which came from Meir in Middle Egypt, belonged to a priest of Horus named Imhotep. It was one of the highlights of the newly renovated Ptolemaic galleries that opened in 2016 and stretches a full 71 feet / 21.6 meters through two galleries.

That papyrus includes a Judgement Scene that is similar in some respects to the one on Papyrus of Hor, but differs in others. Osiris presides over the scene where Imhotep’s fate is placed in the balance. He is first shown having purifying water poured over him and then with his arms raised. The verdict that follows will determine whether he will live forever or have his heart eaten by the monster Ammut. In the papyrus of Hor, Ammut sits in front of the scales and the figure of Thoth, while on Imhotep’s he is behind the scales and the figure of Thoth. The ibis god stands ready to record the judgement: whether Imhotep has been deemed worthy of joining the eternal company of the blessed dead or has failed the test to die forever.

The papyri were purchased in Cairo in 1923 on behalf of Edward Harkness, one of the Met’s benefactors. He lent them to the department until 1935 when they finally became part of the permanent collection with the inventory number 1935 (35.9.20a-w).

Imhotep was the priest of Horus of the town of Hebenu in Middle Egypt. A coffin belonging to a man with the identical title and the same parents was discovered in 1913 at the Middle Egyptian site of Meir and it is likely that the papyri came from that burial. The whereabouts of Imhotep’s coffin were not listed in any of the usual Egyptological sources, but curator Janice Kamrin was able to locate the coffin

in the Mallawi Museum in Middle Egypt, not far from Meir.

Imhotep’s Book of the Dead is inscribed in hieratic. A narrow band of illustrations runs along the top, with larger scenes taking up the entire height of the document positioned at intervals. It includes more than 250 individual texts and vignettes taken from the corpus of spells, prayers, and incantations known collectively as the Book of Coming Forth by Day, or the Book of the Dead. 🌸

**TOP LEFT:** Photo of my presentation at the ARCE Fellows’ Symposium 2023 “Questioning Narratives: New Reflections on Old Evidence”.

**TOP RIGHT:** The Egyptian Museum by Tahrir Square. Items in the museum’s collection have long been given JE numbers referring to the Journal d’entrée. Items moved to the Grand Egyptian Museum now also have a GEM number.

**THE BOY AND THE BOY KING**  
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**BELOW:** The excavation trench of the Merneptah Tunnel seen from the south after clearance of windblown sand and debris. The first traces of the newly discovered ancient transport ramp are located at the center of the image.

PHOTO: ARCE STAFF



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# ARCE AT ABYDOS AND KARNAK

**Concurrent projects will support conservation,  
training, and site management at two of Upper  
Egypt's most significant pharaonic sites**

**SALLY EL-SABBAHY AND NICHOLAS WARNER**



**I**n the past year, ARCE's Cultural Heritage Projects Department has been awarded two separate grants to support the organization's activities in Upper Egypt. The first, awarded by World Monuments Fund (WMF) with funding coming from the Selz Foundation, will underpin the development of the first-ever conservation management plan at Abydos. The plan will include conservation interventions to be carried out at the Osireion complex, new installations to help improve the visitor experience across the site, and measures to foster greater community engagement in the management and care of the site. The first phase of this joint mission is a collaboration between the Ministry of Tourism and Antiquities (MoTA), ARCE, and WMF, and this is anticipated to last three years. The second grant, awarded by the United States Agency for International Development (USAID), funds work that commenced in February of this year that

reinforces ARCE's ongoing conservation efforts at the Temple of Khonsu in Karnak, Luxor. A significant part of this work will be devoted to the construction of a new storage facility for the thousands of Amarna-period decorated talatat blocks currently stored in the Pennsylvania Magazine abutting the Temple of Khonsu's western wall. Part of the USAID grant also supports the joint MoTA-ARCE-WMF project at Abydos, where measures are being taken to reinforce and conserve the subterranean 'Merenptah Tunnel' that was the original entrance to the Osireion. Although the projects have been operating for less than a year, there has already been considerable headway made in both Abydos and Luxor.

Read on to learn more about the history of these sites and the exciting work that has been taking place there.

#### **USAID - Cultural Heritage Tourism II**

The new USAID grant awarded to ARCE has financed work that started in February of this year and will run until September 2024. The funding follows a previous

**BELOW:** Talatat blocks currently stored in the Pennsylvania Magazine at Karnak.

PHOTO: ARCE STAFF

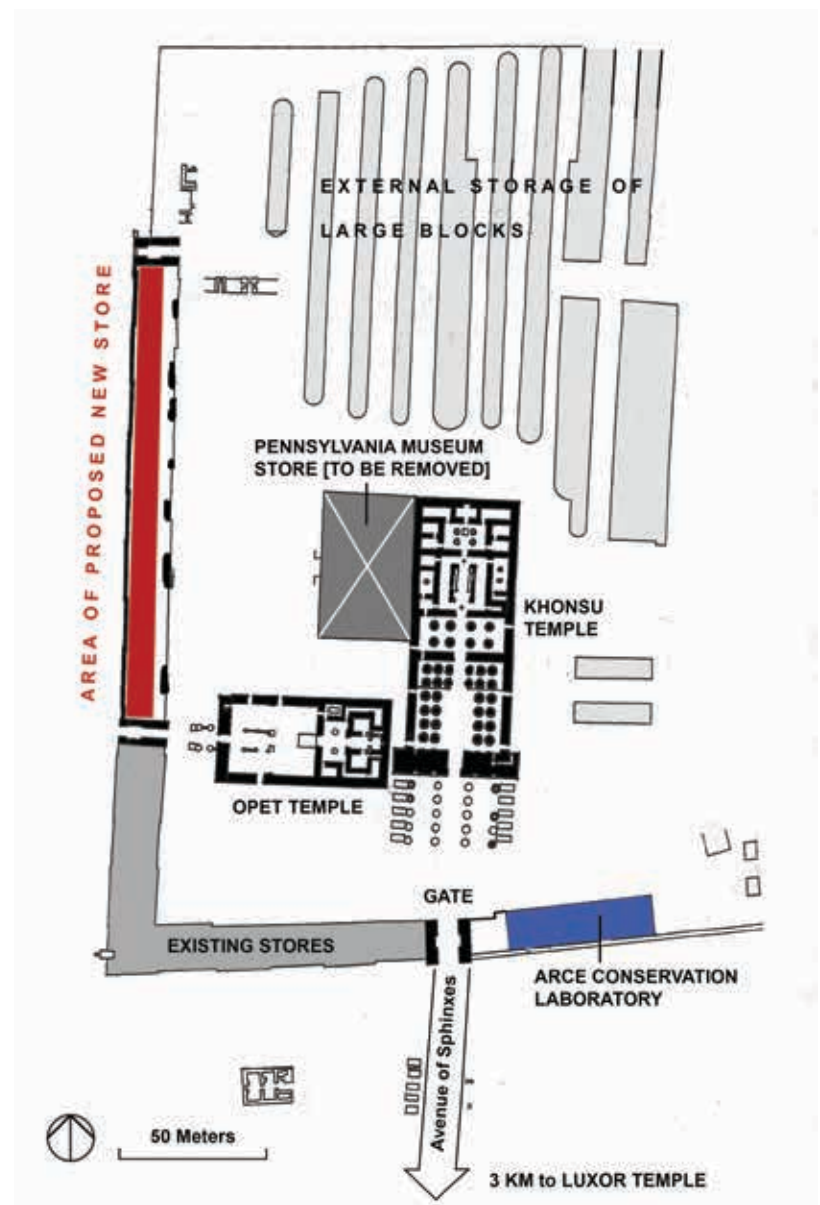


USAID Cultural Heritage Tourism (CHT) grant that was implemented in Egypt from 2014 to 2018. That funding helped ARCE carry out conservation and restoration work at the Red Monastery in Sohag, at the Temple of Khonsu in Karnak, and at several Theban tombs on Luxor's West Bank. The CHT II program builds on the previous USAID investment at the Temple of Khonsu by supporting the conservation of its west wall, which has not been worked on since the construction of the Pennsylvania Magazine in the 1960s. To achieve these goals, the grant will support the construction of a new storage space to replace the Pennsylvania Magazine. This will be designed to blend in with the historic surroundings of Karnak Temple. The grant will also fund the training of a select group of MoTA conservators. These new MoTA staff members will be responsible for managing the current and future magazine and its inventory. Further afield, CHT II will also provide ARCE with the resources to carry out much-needed conservation and infrastructure enhancements at Abydos, focusing on the Merenptah Tunnel connecting the main temple to the famed Osireion.

### Conservation at the Temple of Khonsu

The construction of the Temple of Khonsu inside Karnak temple complex began in the 20th dynasty during the reign of Ramses III in Egypt's New Kingdom. It was constructed using sandstone blocks reused from earlier dismantled temples. The temple is aligned north-south, with its southern entrance facing the Euergetes gate constructed by Ptolemy III which opens onto the Avenue of the Sphinxes. This avenue would have been used during the annual Opet Festival to transport cult statues of Amun, Mut, and Khonsu from the Karnak temple complex to Luxor Temple. The remarkably complete Temple of Khonsu incorporates a pylon leading to a columned courtyard and hypostyle hall, beyond which lie the remains of a central barque shrine, ambulatory, and chapels.

ARCE oversaw and carried out conservation and documentation work in the temple between 2008 and 2018 with funding coming from USAID. There were brief pauses in the work during this decade but in the later stages of the project the work incorporated a series of conservation field schools for training local MoTA conservators. Beginning in 2021, ARCE began self-funding its conservation program at the temple and it will continue to do so in parallel with the separate funding stream provided by CHT II. This money will fund the conservation of the west exterior wall of the temple during 2024, a surface area of some 320 square meters. CHT II will also support ARCE in providing



on-the-job training for the MoTA conservators and conservation supervisors during the conservation work on the temple's west wall.

### A New Talatat Storage Facility

Talatat blocks are unique to the reign of Akhenaten (c. 1352–1336 BC) and were used exclusively in his building projects across the country. The smaller size of the blocks when compared to more conventional blocks has been attributed to Akhenaten's desire to erect as many temples dedicated to the god Aten in as short a time as possible. The name 'talatat' is a modern one and is assumed to derive from the Arabic word for three (*talata*), as the blocks are roughly three-hand spans long. This makes them easy to transport, but aside from their unique size, the blocks are also identifiable by the characteristic Amarna style used for their carved reliefs. Following

**ABOVE:** Plan of the Temple of Khonsu showing the present and future locations of the talatat store.

DRAWING: NICHOLAS WARNER







**BELOW:** Rais Mahmoud Farouk standing in 'the brickyard' with The Temple of Khonsu in the background.  
PHOTO: ARCE STAFF







**ABOVE:** Preliminary 3D rendering of the proposed new talatat storage facility and administrative building. COURTESY: MADA ARCHITECTS

the death of Akhenaten, his successors demolished all the temples dedicated to the Aten and reused the talatat blocks as building material in new structures. There was little to no awareness of the existence of these blocks at Karnak until the 19th century when they were discovered inside the temple's walls and pylons in ever-increasing numbers. By the 1960s, thousands of these blocks had been found over decades of restoration work at Karnak and many were stored on benches lined up along the west wall of the Temple of Khonsu. This area was roofed over by the University of Pennsylvania Museum of Archaeology and Anthropology in 1966 and has been known ever since as the 'Pennsylvania Magazine.'

The removal of the Pennsylvania Magazine is a prerequisite for conserving the west wall of the Temple of Khonsu. Its demolition, however, means that there is a pressing need to provide an alternative storage facility for the 16,000-plus talatat blocks housed there. With the award of the CHT II grant in February 2023, ARCE began the groundwork for the construction of a new talatat storage facility by restoring the inner two meters of the undulating mud brick enclosure wall attributed to Nectanebo I, located directly west of the Temple of Khonsu. When completed to its full anticipated height of six meters, this tapering wall will essentially camouflage a new two-story storage facility that will be built within the

considerable thickness of the destroyed core of the enclosure wall. The mud bricks for the reconstructed wall are made from recycled earth taken from the core and other dumped archaeological fill, making the operation ecologically friendly. At the northern end of the storeroom, new administrative offices will be built to provide much-needed infrastructure for the inspectors and conservators responsible for the many storerooms at Karnak. The transfer of the blocks to this new facility is not expected to occur until early 2024, following the completion of the building. The new facility has been designed by MADA Architects in conjunction with ARCE's Projects Director.

When the work to upgrade the storage facilities for the talatat blocks is underway, ARCE will also provide training for the MoTA inspectors tasked with overseeing the storage facility and managing the block collection database. Any opportunities to introduce visitor facilities in the immediate area will also be explored. This sector of Karnak Temple needs more services for visitors, in part due to its proximity to the recently re-opened Avenue of the Sphinxes and the consequent increase in tourist traffic which has made the situation more pressing. To date, roughly 60,000 mud bricks have been produced from an anticipated total requirement of 70,000, and a preliminary database training session was conducted on-site at Karnak in June 2023.





### Conserving the Merenptah Tunnel

The Osireion in Abydos (see below for more information on this unique monument) was once accessed through a descending subterranean limestone tunnel that extends 100 meters and leads in from the northern side of the temple enclosure. It is adorned with polychrome decorations added by Seti I's grandson, Merenptah. The tunnel's extensive decorative program depicts a fascinating variety of funerary and cosmological rituals, but much of the decoration has been lost or is at imminent risk of loss due to deterioration. This was caused by a combination of erosion due to groundwater absorption and harmful past conservation measures, such as the addition of a modern concrete roof. In 2013, the MoTA successfully lowered the water table at the Osireion to a level that permits general access and allows meaningful conservation measures to proceed. This was achieved by installing deep wells connected by tunnels that extract water through mechanical pumping. With CHT II's support, ARCE will further improve the environmental conditions in and around the tunnel.

Complementary work will include the addition of visitor information signs under a shaded overlook that will allow visitors to comfortably study the Osireion and its Merenptah Tunnel from an elevated vantage point. This new signage will be coordinated with the WMF-supported work taking place at the neighboring

Osireion. Other 'hard landscaping' interventions will improve access in and around the Osireion. The design and installation of the first of these projects was carried out this summer when two new access bridges were installed in the Osireion that allow visitors to navigate the terrain safely.

### World Monuments Fund

Abydos was the most important burial site in ancient Egypt. Its history extends back some 7,500 years and it served as the cult center of the ancient Egyptian god Osiris, ruler of the land of the dead. As such, it was a place of great religious importance. Pilgrims traveled to Abydos to participate in the annual festival of Osiris when episodes of the myth of the god were reenacted. The burial place of Osiris was thought to be located at the tomb of one of the first dynasty pharaohs, Djer, who was buried in the desert to the west of Abydos. Many of Egypt's earliest pharaohs built their funerary complexes there in the area known as Umm el Qa'ab. The modern name means "Mother of Pots" in Arabic, as the whole area is now littered with broken potsherds from offerings brought and deposited there in earlier times.

Today, the site is dominated by the limestone temple of Seti I, behind which lies the Osireion. The Osireion is a mysterious and little-understood granite structure built by Seti and once accessed through the

**ABOVE:** Deteriorated reliefs at the entrance to the Merenptah Tunnel.  
PHOTO: ARCE STAFF



Merenptah Tunnel. Other important archaeological remains at Abydos include Predynastic burials, Early Dynastic royal tombs, massive mud brick enclosures such as the Shunet el-Zebib, one of the earliest surviving Old Kingdom towns, multiple cemeteries and pyramids from different periods, a temple constructed by Ramses II, animal cemeteries of the Ptolemaic era, and early Christian monastic structures. The extent and diversity of the remains prompted the MoTA to begin the lengthy process of registering Abydos as a UNESCO World Heritage Site. Archaeological and risk factors combined to make Abydos an excellent candidate for addition to the WMF Watch. The joint mission between ARCE, WMF, and the MoTA aims to deliver much-needed management improvements across this vast ancient necropolis.

### Site Management Challenges

A critical component of the ARCE-WMF project at Abydos is to undertake the physical conservation of selected monuments but also develop a data-driven framework to support the MoTA in conserving and caring for the site on a long-term basis. Accordingly, one of the objectives of the three-year project is to develop and deliver Abydos's first comprehensive Conservation Management Plan (CMP). This will provide a framework for community and other stakeholder engagement, identify areas for investments in visitor facilities, and give overall direction on developing the site in a way that prioritizes its historical value and reduces its overall risk exposure. Thorough and high-quality data collection and analysis are crucial to the development of a guidance document such as the CMP, so the ARCE-WMF team began the intensive process over the summer. This preliminary work included researching and collecting data on the history of excavation at Abydos and assessing the risks threatening the site. The goal is to deliver initial reports and findings by the close of 2023.

### Targeted Documentation and Conservation

From February to March and again in May of this year, a team from CPT Studio Roma (veteran collaborators with ARCE from the Red Monastery and Khonsu Projects) carried out 3D scanning and digital documentation of the Osireion and its Merenptah Tunnel, as well as data capture of some internal spaces in Seti's temple. While this data is still being consolidated at the time of writing, a sneak preview of it was shown during ARCE's Annual Meeting in Minneapolis in April. When completed, the 3D model and its outputs will provide a high-resolution baseline record of condition; something vital to conservation







**ABOVE:** One of the two new access bridges in the Osireion.  
PHOTO: ARCE STAFF



**BELOW:** Partially consolidated wall of Nectanebo I showing undulating brickwork. PHOTO: ARCE STAFF











**ABOVE:** Pietro Gasparri and Emiliano Quaresima collecting photogrammetric data inside the Merenptah Tunnel.

PHOTO: ARCE STAFF

planning and a valuable resource for future analysis and data presentations.

Another critical intervention was the structural conservation work undertaken at the Osireion itself. In June, a team from Cintec International completed installing stainless-steel anchors to three at-risk areas of monumental sandstone and granite masonry including at the entrance to the so-called sarcophagus room on the east side of the complex. These areas had all been reinforced in the past with mild steel bars that had corroded, expanded, and caused significant stress to the

historic structure. The new reinforcement was achieved by drilling 52 mm diameter holes in the masonry and inserting 20 mm diameter stainless-steel anchors up to 2.5 meters into the stone. Textile sleeves were also inserted in these holes and were pressure grouted in place before being plugged with their face cores.

The month of May also saw the first steps towards implementing additional urgently needed physical improvements at the site. Concrete blocks were removed from inside the sarcophagus chamber, freeing up a significant volume of space, and a ‘robber hole’ in the northeast corner of the chamber was cleaned in advance of the installation of a new ventilation pipe to ameliorate the current humid environment of the richly decorated room. Large-scale excavation and clearance work began above the Merenptah Tunnel and clearance work was also carried out on

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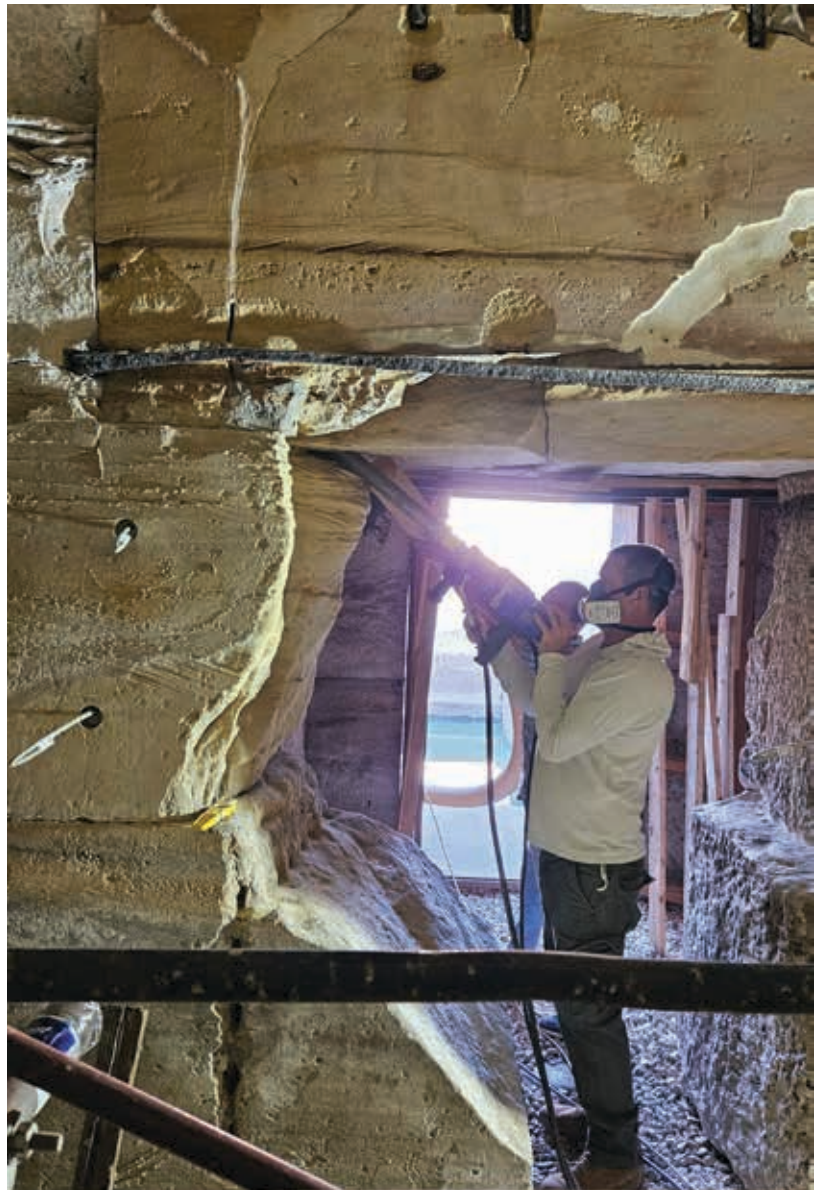
This article is made possible by the generous support of the American people through the United States Agency for International Development (USAID). The contents are the responsibility of the American Research Center in Egypt and do not necessarily reflect the views of USAID or the United States Government.





**ABOVE RIGHT:** View of the 3D model generated by scanning and photogrammetry. COURTESY: CP STUDIO

**RIGHT:** Josh Hartnell core drilling a cracked lintel at the entrance to the ‘sarcophagus chamber’ prior to the insertion of a stainless-steel anchor. Note the corroded steel cramps and ties from earlier conservation work in the foreground, above. PHOTO: CINTEC INTERNATIONAL



the north side of the Osireion in advance of creating a new, less intrusive, and comfortable visitor access route descending to the base of the complex. These efforts were directed by MoTA colleagues Ayman al-Damarany and Mohamed al-Yazid el-Yazid with the assistance of Ashraf Okasha and Mohamed Naguib from the Sohag and Abydos inspectorates. Their work revealed numerous decorated fragments from the tunnel as well as seventy hieratic and demotic ostraca, and most importantly, in July of this year the clearance work revealed the location of the original transport ramp north of the Osireion. This was cut into the shale bedrock below the desert surface and served as a route along which to maneuver the massive granite and sandstone blocks into place before the entire structure was backfilled. This ramp is truly a remarkable new discovery. 🌸



THE  
REVIVAL  
OF THE  
ROYAL  
CEMETERY  
OF  
*King  
Djedkare*  
AT  
SOUTH  
SAQQARA

**MOHAMED MEGAHER,**  
DJP PRAGUE, AEF R19 2021





**BELOW:** The substructure of the pyramid of Queen Setibhor after reaching the floor level.

PHOTO: P. KOŠÁREK





# S

ince 2010, the Djedkare project (DJP) has been directed by Dr. Mohamed Megahed of the Czech Institute of Egyptology at Charles University, Prague. Here, he updates Scribe on discoveries that have been made in the vicinity of the pyramid and mortuary complex built at the edge of the desert plateau

at South Saqqara for the penultimate pharaoh of the 5th dynasty of the Old Kingdom, Djedkare Isesi. His was the first pyramid to be built in South Saqqara, located around one mile south of Djoser's Step Pyramid. Several previously unknown or unattributed monuments were located in the area and have now been excavated, studied, and attributed to members of the pharaoh's close family and officials.

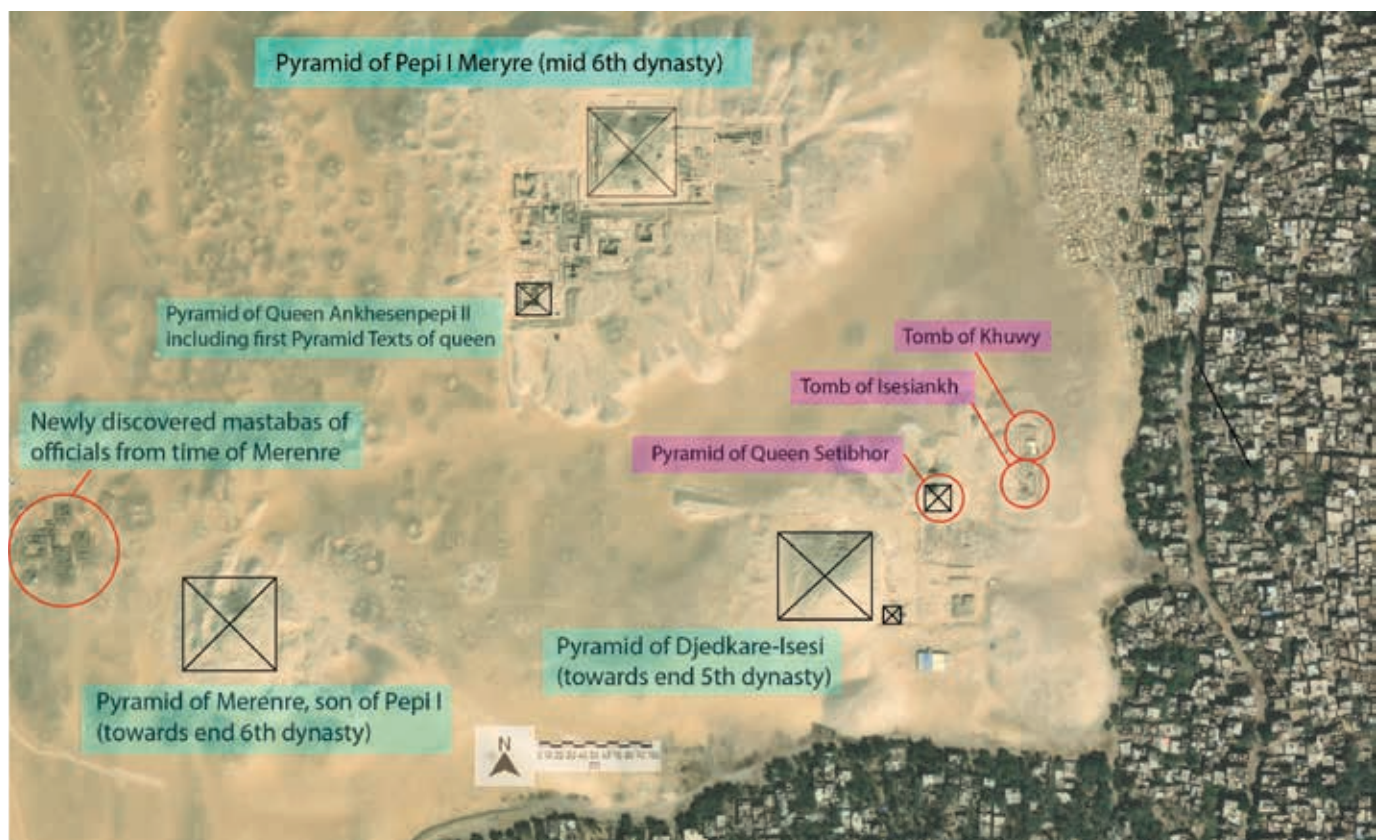
One of the most important tasks of the Egyptologist is to find new information and gain new understanding of the ancient past. By gathering information in a systematic way, researchers can advance understanding into periods of the past that are currently little known or are misunderstood. Whether evidence is direct or indirect, it all helps Egyptologists reconstruct aspects of ancient Egyptian society. The evidence may throw new light on the ruling dynasties and high-ranking officials, or on the everyday lives

of the vast majority of Egyptians. Every tiny piece of evidence is of enormous value.

The corpus of evidence does not, however, usually provide a regular or detailed representation of the past. For example, the whole world knows about the golden boy king Tutankhamun, but that is because of the discovery of his intact tomb a hundred years ago rather than his historical or architectural achievements in life, which were not particularly extensive. Other pharaohs played much more important roles in Egyptian history but remain in the shadows, and more information about their reigns is sorely lacking. Little is known about Khufu, the builder of the Great Pyramid of Giza for example, or Unas, the first king to inscribe the religious Pyramid Texts on the walls of his burial chamber.

One of the most mysterious periods in ancient Egyptian history is the reign of Djedkare Isesi. A transition in religious and funerary beliefs seems to have taken place at that time as well as reforms to the administration of the country. According to records from Djedkare's reign found in a papyrus archive recovered from the royal necropolis of his 5th dynasty predecessors at Abusir, he ruled for more than four decades. Despite his long reign, very little was known about the king and his family, but the recent discoveries made by the Djedkare Project (DJP) team headed by the author at the king's royal cemetery at

**BELOW:** The locations of the new excavations discussed in this article are highlighted in purple. The tombs are associated with Djedkare-Isesi's 5th dynasty pyramid complex and pre-date the other pyramids and tombs in the immediate area, located to the west and north, which are 6th dynasty constructions.





South Saqqara have now helped us answer some of the most fundamental questions about his reign. This work was made possible in part by funds generously provided by ARCE's Antiquities Endowment Fund

### **Queen Setibhor: A Mystery Solved**

Until 2018, the pyramid situated to the northeast of the king's pyramid and to the north of his funerary temple was referred to as an "anonymous pyramid complex of a queen". Scholars argued that the monument probably belonged to the pharaoh's mother, his wife, or even to the mother of the subsequent ruler.

We can now announce that the DJP mission's excavations have successfully located new evidence displaying the queen's name and titles. After clearing away extensive layers of debris in the precinct surrounding the monument, the team found many blocks of white limestone that came from the walls of the complex. Some of the blocks still bear inscriptions with the titles and name of the queen partially preserved. In addition, one of the palmiform red granite columns found in the portico of the queen's temple bears a fully preserved inscription listing her name and titles. It reads: "She who sees Horus and Seth, the great

one of the Hts scepter, greatly praised, king's wife, his beloved Setibhor".

The size of Setibhor's monument is remarkable. The base side of her pyramid measured around 41.5 meters and its walls were encased with blocks of fine white "Tura" limestone with an external face slope of ca. 57–58°. Thus, the pyramid once attained a height of around 32.5 meters. The monumental size of Queen Setibhor's pyramid underlines the importance of queens in the late 5th dynasty, and her monument stands out within the developmental history of Old Kingdom queenly monumental architecture. In fact, this is the largest pyramid complex built for a queen during the Old Kingdom. As a result of this important new information, the detailed exploration and documentation of the pyramid complex of Queen Setibhor has become one of the DJP mission's priorities.

The queen's pyramid complex was first briefly explored by Ahmed Fakhry in 1952 when the funerary temple to the east of the pyramid was cleared. Fakhry tried to reach the burial chamber of the queen but that was not achieved during his short time working in the pyramid. The substructure of Setibhor's pyramid had, therefore, never been entered in the modern period.

**ABOVE:** General view of Djedkare's pyramid and funerary temple, looking south. The fourth dynasty pyramids of Dahshur can be seen on the horizon, with the Red Pyramid on the right and the Bent Pyramid on the left.

PHOTO: H. VYMAZALOVÁ







**LEFT:** General view of the south side of the pyramid and the funerary temple of Queen Setibhor.

PHOTO: H. VYMAZALOVÁ

After identifying who owned the complex, the DJP team therefore turned its attention to accessing the burial apartments.

In 2021, work focused on clearing the inner parts of Setibhor's pyramid. The entrance to the substructure was situated at the north side of the pyramid but it had completely disappeared. The entrance passage now consists of a descending corridor, a vestibule, and a horizontal corridor. Such an arrangement can also be seen in the subterranean parts of Djedkare's own pyramid. The north part of the descending passage is badly damaged and its current maximum length is 10.1 meters, but it was originally around 13.5 meters long. The southern part of the corridor is in better condition, showing that the width was 1.05 meters, which corresponds to 2 ancient Egyptian cubits. The missing parts of the corridor walls revealed a roofing block 2.7 meters wide by 1.3 meters high resting on the side walls of the corridor and supporting the core masonry.

The vestibule at the end of the descending corridor measures 2.65 meters in length, 1.75 meters in width, and probably 1.55 meters in height. Its ceiling is formed by a single limestone block, and in this respect it is similar to the vestibule in the substructure of the king's pyramid. The horizontal corridor is 4.65 meters long and was probably also 1.05 meters wide. The south end of the horizontal passage near the entrance to the burial chamber was reinforced with blocks of red granite, as was usual in pyramid substructures of the Old Kingdom, including in Djedkare's own pyramid. In Setibhor's substructure, evidence of a blocking system has not been preserved and the south end of the east wall of the horizontal corridor is also missing.

The inner rooms of the substructure were badly damaged by stone robbers in antiquity. The side walls were once faced with fine white limestone blocks, which are completely missing today. The large ceiling blocks of the rooms and the blocks of their floor have been entirely removed. Blocks of the casing are only preserved at the northeast corner and above the entrance, and a few white limestone floor slabs have survived in the west side of the substructure. Due to the missing walls and ceiling, the inner rooms of Setibhor's pyramid became one large open space.

Even though the original walls of the inner rooms are not preserved, traces of their positions have been found. The preserved floor blocks feature faint red





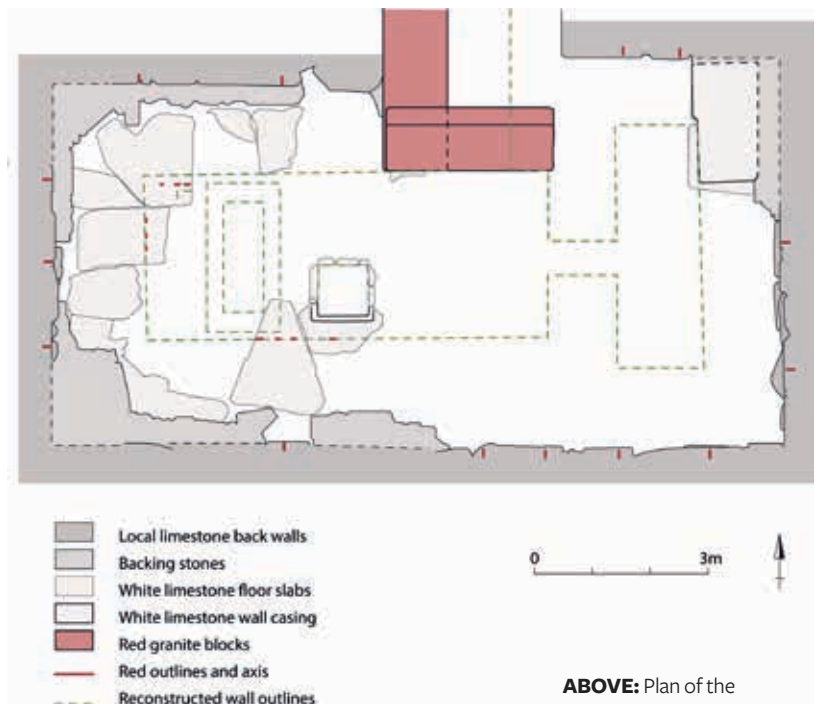




THE BURIAL CHAMBER OF SETIBHOR AFTER THE RECONSTRUCTION.  
PHOTO: H. VYMAZALOVÁ

The size of the entrance corridor between the two chambers remains unknown. The facing of the side walls of the east room is preserved in small parts in the north-east corner and its floor is missing, but the general layout of the room was clearly marked by vertical lines on the grey limestone masonry. In addition, a partly preserved ceiling block in the north end shows a mortar imprint indicating the north wall's position. Even though these pieces of evidence are not necessarily precise, we can estimate that the room was around 4.5 meters long and 1.5 meters wide, and the height of the room was about 2.1 meters.

This study of the interior chambers in Setibhor's pyramid has revealed a combination of a burial chamber and an east room, which is usually called the serdab. This was clearly an innovation at the time and Setibhor was the first queen of the Old Kingdom to include this element in her substructure. This reflects her importance during Djedkare's reign, but also attests to the transformations of funerary beliefs that were taking place during that period, which are not yet fully understood. Setibhor's example was followed by the later queens in the 6th dynasty who included serdabs in their substructures as a rule.



**ABOVE:** Plan of the substructure of the pyramid of Queen Setibhor.  
COURTESY: H. VYMAZALOVÁ





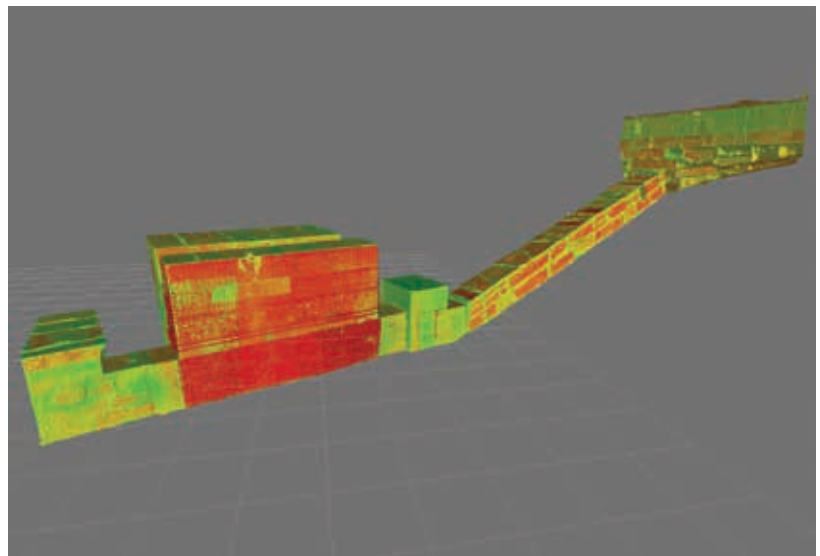
**ABOVE:** General view of the antechamber of the substructure of Khuwy.

PHOTO: S. VANNINI

### **Tomb of Khuwy: Preserving the Beauty of an Ancient Art**

In 2019, the DJP team started to find direct information about officials who were buried in the vicinity of the pyramids of Djedkare and Setibhor, when the exploration of one of the mastabas at the royal cemetery was begun. The tomb, to the north east of Setibhor’s monument, was relatively large at around 26.3 × 19 meters and it was oriented in a north–south direction. Large blocks of fine white limestone from Tura were used in the outer casing, while the inner walls of the mastaba were built of irregular pieces of local limestone positioned with mud mortar. The tomb belonged to Khuwy, but its substructure is what makes it really exceptional.

Unlike most of the Old Kingdom mastabas, the entrance to the underground parts of the tomb is located in the northern wall. This feature, as well as the general layout of Khuwy’s substructure, recall the designs of the royal pyramids from the time of Djedkare onwards. A descending corridor angled



slightly to the west leads down into a small vestibule. A very short horizontal passage then leads from this into the decorated antechamber, and finally the burial chamber, which is accessible through two separate entrances in the western wall of the antechamber. The burial chamber used to house a sarcophagus of white limestone but this was broken into pieces in antiquity. Another room can be accessed to the south of the antechamber through a small entrance, and this

**ABOVE:** 3D model of the tomb of Khuwy.

PHOTO: V. BRŮNA



was probably used as a storeroom for tomb offerings and other paraphernalia.

The three-meter-high walls of the antechamber were entirely covered with low raised-relief scenes painted in vivid colors. The decoration of the walls of the antechamber attest to the important role that Khuwy played at the end of the 5th dynasty, in part because they are among the earliest known examples of a decorated tomb substructure surviving from the Old Kingdom. Moreover, the quality of the decoration is breathtaking.

The artworks on the northern and southern walls show Khuwy seated before an offering table. Above the figure of Khuwy are hieroglyphic inscription recounting his name and titles: “Sole companion, overseer of the tenants of the Great House, judicial administrator of the Great House, the great one of ten of Upper Egypt, noble of the king, revered companion of the (royal) house, Khuwy”. Loads of food offerings are depicted behind and above the offering table. In the bottom two registers on the walls there are scenes of sailing boats, with Khuwy himself depicted maneuvering his large boat towards the west, the realm of the afterlife. His attendants follow him in smaller boats.

The eastern wall is divided into two main registers. The upper one is reserved for a long offering list arranged in two rows. The third register on this wall depicts butchers slaughtering sacrificial bulls and offering bearers carrying cuts of meat to Khuwy. The central part of the western wall, which runs between the antechamber and the burial chamber, is decorated with two large depictions of a palace façade motif with beautifully elaborated geometric patterns. The two palace façades are separated by a vertical column of hieroglyphics again recording the titles, epithets, and name of Khuwy.

### **Tomb of Iseiankh: Meeting the Royal Eldest Son?**

When the DJP mission team first turned its attention to the area south of the tomb of Khuwy, the site was completely covered by large amounts of rubble. No features or remnants of any tomb structures were visible on the desert surface. After cleaning the southern exterior wall of Khuwy’s monument, however, it was seen that a narrow path separated it from another mastaba situated to the south. After clearing the area to the south, it became apparent that a new tomb, now designated MSE-3, was located there. It was as wide as Khuwy’s tomb but it was built about 1.5 meters further to the west. The casing of the new tomb was not well preserved, but we found many large blocks of white limestone that had fallen into the street between the two tombs.



The entrance to mastaba MSE-3 is located in the north part of its eastern façade and it was built as a portico with two pillars made of white limestone. Only the bases of these survive. The northern, western, and southern walls of the portico show only two courses of masonry, which incorporated the dado, while the blocks above them that were once decorated are missing.

The entrance in the center of the western wall of the portico leads into a room oriented north-south (1) (see plan on p. 37), which has two further entrances. The entrance in its southern wall leads to a small room running east-west (2) with a small narrow corridor in its southern wall that gave access to another room (10). The entrance in the north end of the western wall of the room (1) opens into the pillared courtyard (3), which constitutes the most prominent architectural feature of the tomb.

The pillared courtyard (3) once incorporated a total of 10 pillars, each made of one solid piece of white limestone. Four pillars were lined along the long sides (east and west), with an additional pillar on the short sides (north and south). Almost all the pillars were demolished by ancient stone robbers, however, all ten of the limestone bases that once supported the pillars were found in situ. Two large lintels that once supported the ceiling were also found in the courtyard. In the center of the western wall of the courtyard, the team found the outline of a statue niche that was built higher than the floor level of the court. The statue niche was originally closed by a double leaf door. No evidence of decoration was found in situ in the courtyard, including on the eastern wall that was the best preserved up to a height of more than two meters. Some fragments of

**ABOVE:** The rare hotep-shaped offering table adorned with two large shen rings, from the entrance to Khuwy’s tomb.

PHOTO: A DAMARANY





**ABOVE:** View from the south of the tomb of Iseiankh MSE3.

PHOTO: P. KOŠÁREK

carved reliefs were, however, found in the debris of the courtyard. These included the remains of inscriptions that preserved the titles of the tomb owner, reading: “[King’s] eldest son of his body, protector of Nekhen (Hierakonpolis), overlord of Nekheb (el-Kab), generous of arm, the sole companion, support of Khnemut, revered with the Great God.”

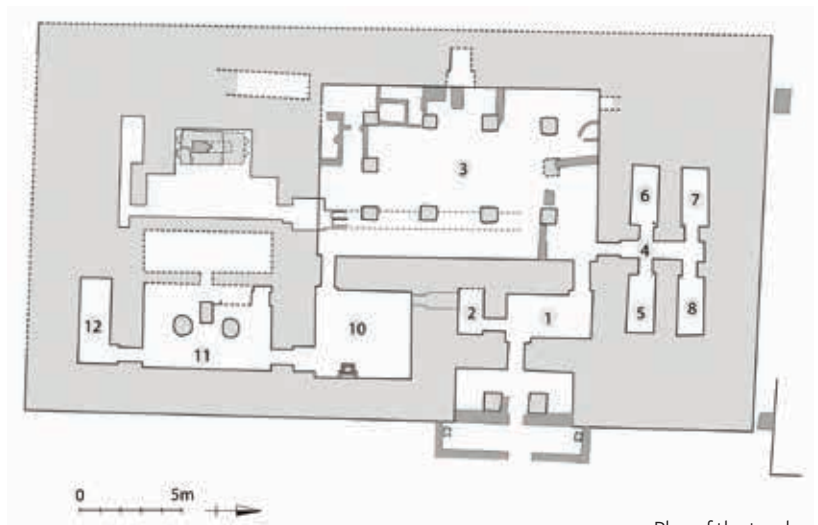
The northeast corner of the courtyard contained an entrance to a corridor running north (4) with two pairs of storerooms located on its eastern and western sides (rooms 5–8).

Another entrance in the south-eastern corner of the pillared court leads to a room (10) which

contains an offering basin located by its eastern wall. Many relief fragments were found in this room that show that the walls once held scenes of offering bearers, livestock, and scenes showing the slaughter of sacrificial animals.

The north wall of room (10) contains the end of the small corridor leading from room (2), while the entrance in the south-east corner of the room leads to room (11). That may have been a statue chapel. The ceiling of this room was certainly supported by two columns and imprints of the two rounded bases were found on the floor indicating their position. Many small fragments





Plan of the tomb of Isesiankh.  
COURTESY: H. VYMAZALOVÁ

The ceiling of the burial chamber of this tomb was completely removed by the ancient stone robbers, but despite their best efforts, the layout of the substructure is still clear. It resembles the layout of the substructure of Khuwy's tomb as it was accessed by a descending corridor arriving from the north. The corridor seems to start inside the pillared courtyard (3), but its entrance has not yet been discovered because a large part of the courtyard is still covered by a mud plaster floor that was created during a secondary phase of occupation of the tomb during later periods.

The descending corridor was thus explored only at its southern end, but this showed that it still contains its original blocking stones consisting of several pairs of plugs made of medium-sized limestone blocks. The corridor ends in a vestibule built of local limestone blocks and this is followed by the burial chamber that was built in a T-shape. A recess in the western part of the chamber is completely filled with the remains of a huge white limestone sarcophagus. At the eastern end of the southern wall of the burial chamber is an entrance that leads to the storeroom of the substructure, which has an east-west orientation.

The relief fragments, the attested titles, and the architecture of the tomb itself all indicate that the tomb's owner was an important member of Djedkare's royal court. His name was, however, only found on builders' inscriptions written in hieratic on some blocks of masonry. These blocks show some of the titles known from the relief fragments, and record the name - Isesiankh. The builders' inscriptions were found on blocks located in situ in both the superstructure and the substructure, so there can be no doubt that they refer to the owner of this tomb. His name was Isesiankh and he was the king's eldest son, a royal heir who did not live long enough to become a pharaoh himself. ♡

of the columns were found, made of fine white limestone and painted red to imitate red granite. A piece of one capital was also found.

An entrance in the south-eastern corner of the statue chapel gives access to a narrow short corridor leading to an east-west oriented storeroom (12). This is constructed by blocks of local limestone. Another entrance may have existed in the west wall of the statue chapel, although it is now lost, and another room may have existed to the west of it. This part of the tomb was, however, entirely removed during antiquity when robbers reached the burial apartment situated underneath.





# THEBAN

Results of the Epigraphy and Research Field  
School 2017-2018 and 2021-2022 seasons





# TOMB 110

JJ SHIRLEY, TT110 FIELD SCHOOL PROJECT DIRECTOR

**ABOVE:** View of TT110 with Qurna and Khokha hillsides.

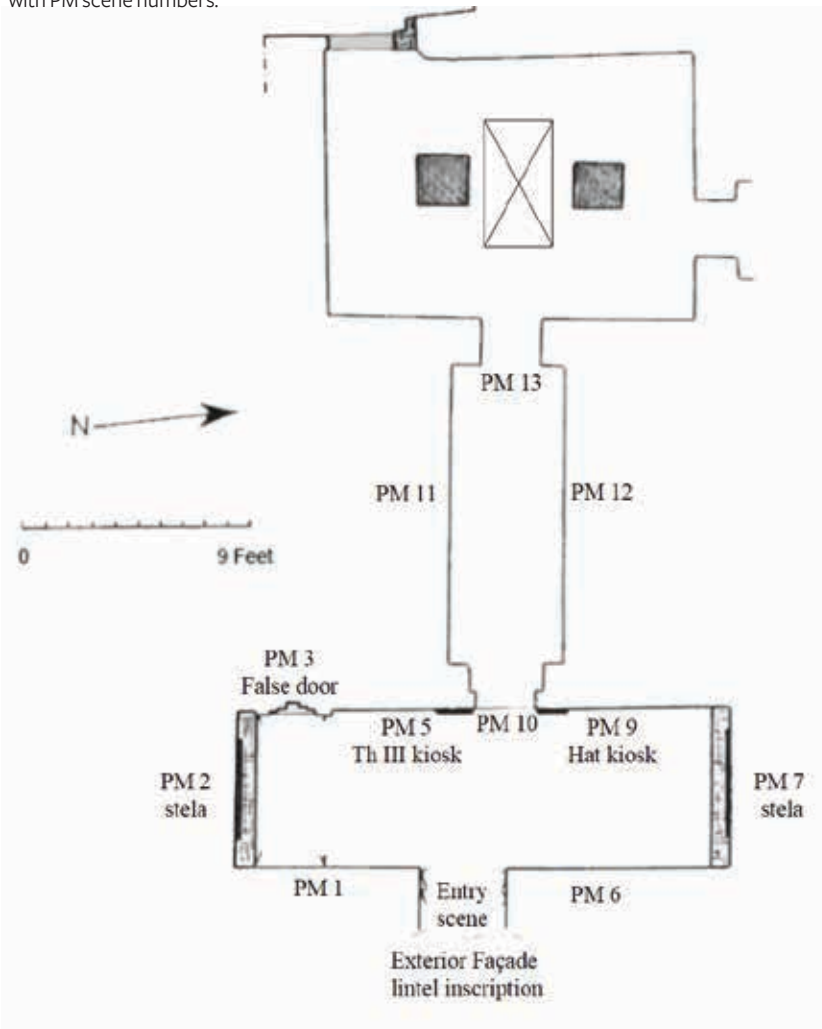
## Introduction

Theban Tomb (TT) 110 has been the subject of ongoing studies sponsored by the American Research Center in Egypt (ARCE) since 2012. It is a mid-18th dynasty T-shaped tomb located on the west bank of Luxor/Thebes at the northern, lower, end of the hill of Sheikh Abd el-Qurna, though it could also be seen as located on the southern slope of the Khoka hillside (previous page and below). Its owner, Djehuty, was a member of the king's palace and civil elite, serving as a royal butler (*wbꜣ (n) nswt*) under Hatshepsut and then promoted to the role of royal herald (*whm (n) nswt*) by Thutmose III. From 2012-2016, ARCE, with the support of the United States Agency for International Development (USAID), excavated and conserved the tomb as part of a series of ARCE-sponsored and Egyptian-led field schools for training Ministry of Tourism and Antiquities (MoTA) officials. The Epigraphy and Research Field School, run by myself and archaeological illustrator William Schenck since 2014, has been utilizing TT110 as a training ground for teaching recording and research methodologies for

tomb scenes and inscriptions to MoTA officials. Since 2014, the field school has been financed through the generous support of ARCE via Antiquities Endowment Fund (AEF) grants made possible by USAID funding. Between 2014 and 2022, the field school provided three different groups of MoTA students from Upper Egypt with introductory and advanced level training in the following areas: traditional, digital, and photographic planning and documentation of the tomb's scenes and inscriptions; archaeological illustration; research methodology; and academic publication and presentation. What began as a one-season field school, to provide epigraphic and research experience, has since morphed into a three-part field school that has given full documentation training to all of our students.

In 2017, I published an article in ARCE's *Bulletin* that outlined the methodology of the field school training program and provided some initial results and new information that was discovered as a result of the epigraphic work the students conducted on the carved walls in TT110. This article will focus on the advanced training provided to students during the autumn 2017, autumn 2018, and winter 2022 seasons, which represent the final phases of the field school project. In 2017, a digital epigraphy and photography training program was offered to the students from the 2015 and 2016 field schools, and, in 2018, a new group of students was taken on who completed both the original and secondary portions of the program over two seasons (winter and autumn). The final stage of the project was intended to take place in 2020-2021 but was delayed due to the pandemic, and occurred instead in 2021-2022. For this training, all prior students were invited back to join a publication field school aimed at giving them the tools necessary to produce professional photographs, digital drawings, and written work for academic publications and conferences. During 2021 and 2022, I also collaborated with ARCE on the text for the 3D walkthroughs of TT110 that are now available on ARCE's Google Arts & Culture page. Finally, a highlight of the 2022 season was a lecture I gave at Sohag University on the activities and results of the TT110 Field School, from 2015 to the present. I presented the field school's work to an audience of approximately 100 students and professors of the Faculty of Archaeology and was able to meet and discuss our work with several of my colleagues there. Many had heard about the field school from friends who had taken part in the training, and it was especially wonderful to be able to showcase all of their hard work and the results of their efforts over the past several years.

**BELOW:** Plan of TT110 with PM scene numbers.







**LEFT:** Autumn 2017 Field School students and staff: Back row, left to right: Nadia Ahmed Abd Ellatef, Peter Fady Hanna, Mohamed Ali Abu El Yazid, Mahmoud Hassan El Azab, Abydos Inspector Ahmed Ibrahim, Abd El-Ghany Abd El-Rahman-Mohamed, William Schenck, Hazem Shared, JJ Shirley, Yaser Mahmoud, Saad Bakhit, Sayed Mahmoud Mohamed El Rekaby, Al-Shaimaa Mohamed Mahmoud. Front row, left to right: Sayed Mamdouh, Hassan Aglan, Alaa Hussein Mahmoud Menshawy, Abydos Inspector Hazem Salah, Abu El Hagag Taye Hasanien.  
PHOTO: MARCO REPOLE

**BELOW:** William Schenck instructing students in TT110 how to prepare an epigraphic recording plan.

### Field School 2017 and 2018 seasons

As noted above, students from earlier field schools returned to participate in a field school in the fall of 2017 and 2018 intended to complement the earlier epigraphic training of our students (photo above and next page). The goal of this portion of the field school was to provide our students with the opportunity to receive instruction in three areas: (1) the methodology of preparing an epigraphic drawing plan, (2) the use of PhotoScan and 3D model rendering to create images suitable for digital epigraphy, and (3) the basics of digital epigraphy. As in the earlier field schools, the focus was not just on teaching the students these skills, but on fostering a non-competitive, co-operative approach that encourages open discussion in Arabic and English with the goal of creating an environment in which our students learn from their peers and lean on each other as much as on their teachers.

For the first portion of the 2017 and 2018 field schools, William Schenck and the students reviewed the work they had done in TT110 and he explained the drawing program he had created in previous years to facilitate the drawing work (right and next page). This was done in order to familiarize them with the procedures necessary to create a drawing program for a monument such as a tomb. Special attention was devoted to the examination and understanding of the condition of the walls, with special regard given to damage and issues of conservation and consolidation. The students were shown how to create their own







epigraphic drawing plan involving the following steps: (1) careful examination of the walls; (2) measurement of the wall and any individual architectural features within it; (3) decision on epigraphic method (traditional or digital); (4) determination of the sizes of drawing sheets or photos needed based upon the scenes and conditions of the wall; and (5) creation of a numbering and labeling system to allow the overlapping individual sheets/photos to be reassembled as a complete wall in the computer. After the initial instruction, the students were put in pairs and each group was assigned a wall in a tomb open to the public in order to practice creating their own drawing program. At the end of the week, the students presented their work to the group and discussed the decisions they had taken in creating their epigraphic drawing plan. This helped us evaluate their understanding of the process.

For the remainder of the field schools, the students received instruction in digital epigraphy from Dr. Hassan Ramadan Aglan. The course was taught through the Adobe Illustrator CS5 program and students brought their own laptops for the training session, but were also provided with the TT110 project's

Wacom Intuos tablets in order to give them some experience in using this type of drawing tool. Dr. Aglan walked our students through the basics of the Illustrator program, including the tools best suited for undertaking digital drawing and the application of different conventions to represent various aspects of painting or carving. Once the students were familiar with the overall process, they utilized scans of the drawings they had previously made in TT110 to practice their digital epigraphy skills. Each student was also given a photo of a detail of a wall in TT110 and asked to apply the same steps they had learned for scanned drawings to the photograph. This was done to give them some instruction in how to create epigraphic drawings from a photograph. Each student did this on their own, applying the steps from A to Z, while Dr. Aglan moved from student to student, observing and giving them notes as needed.

As a supplement to the digital training program, Mr. Yaser Mahmoud Hussein, then Director of the Scientific Centre for Archaeological Field Training and Continuing Research (SCAFTCR), gave the students a 1-day course in applying digital epigraphy to object

**ABOVE:** 2018 Field School students and staff: Back row, left to right: Walid ElSayed Abdel Raheem Abu Zeid, Mahmoud Abd ElWahab Mohamed, Alaa Talaat Shams ElDein Mohamed, Hussien Ahmed Hussien Hofny, Yaser Mahmoud, William Schenck, Hazem Shared, Sayed Mamdouh, Ahmed Mohamed Sayed ElNasseh, Mina Fahim Rezk. Front row, left to right: Rehab Sabry Shazly, Hala Ahmed Mohamed ElSamman, JJ Shirley, Rasha Ahmed Hany Mohamed, Amira Abdel Kodous Fahim. Not pictured: Dr. Hassan Aglan and Mr. Marco Repole.



**RIGHT:** Example of initial infrared photography carried out by Marco Repole in 2021.

and pottery drawing. In addition, TT110 project photographer Marco Repole and Chicago House photographers Hilary McDonald and Owen Murray provided the students with two days of instruction on a process of digital photography suitable for epigraphic drawing (see next page). This involved each student taking multiple digital photographs in the tomb with whatever camera or phone was available to them, running the photographs through a program called PhotoScan, and creating a 3D model that could then be flattened into a high-resolution rectified image without distortion, suitable for digital epigraphy. It was particularly important to teach our students these photographic skills for two reasons. The first is that they gain the tools and knowledge to create a professional photographic record of a monument that can be used to create accurate digital drawings. Secondly, this method was very accessible for our Egyptian students as they can use virtually any type of camera and the software is open access meaning that they can employ this process after the field school has ended, for whatever project they are working on.

#### **Field School 2021–2022 seasons**

In addition to providing our students with exhaustive epigraphic and research training, all the carved portions of TT110 were completely drawn by the end of the earlier field schools. This, however, accounted for only a small portion of the tomb's decorative program as the majority of the walls are plastered and painted. Although ARCE's conservation teams had consolidated and cleaned all the tomb's walls, the blackening caused by extensive burning in the past could not be completely removed as it would have resulted in additional damage to the ancient plaster and paint. The final field school of the project therefore had two main goals: (1) determine a photographic method that would allow us to "see through" the blackened areas and discern the scenes underneath; and (2) complete our students' training by giving them advanced digital epigraphy instruction and courses in the academic presentation and publication of drawings and images.

In 2021, project photographer Mr. Marco Repole undertook several weeks of photography in TT110 in







**ABOVE:** Hilary McDonald giving the students instructions on using the PhotoScan program at ARCE's Karnak Lab.

**TOP:** Winter 2022 Field School students and staff: Back row, from left to right: Halaa Ahmed, Amira Fahim, Nadia Abd el-Latef, Shaimaa Mandour, Rasha Ahmed, Rehab Sabry. Middle row, from left to right: Alaa Talaat, Hussein Hofny, Ahmed ElNasseh, Walid Abd el-Raheem, Mahmoud Hassan, Sayed Rekaby. Front row, from left to right: Sayed Mamdouh, Hassan Aglan, JJ Shirley, Marco Repole, Hazem Shared, Yaser Mahmoud. Not pictured: William Schenck.

preparation for the field school. Through his work we determined that the best method for producing images of the blackened walls that could be used for the advanced digital epigraphic training course were those taken in infrared (see photo previous page). In some cases, however, we also found that a mix of regular color and infrared images were needed to fully grasp all of a scene's details. Similarly, images produced through RTI (Reflective Transfer Imaging) enhanced some areas of inscription and were also important for some scenes. In 2022, twelve of our prior MoTA students returned to take part in a six-week field school designed to give them expert-level knowledge in digital epigraphic documentation and the skills to enhance their own academic work and careers in this respect (photo above). After reviewing the principles of digital epigraphy using the Illustrator program, Dr. Aglan assigned our students different areas of TT110's painted tomb walls to draw. Several weeks were spent with the students bent over computers and tablets concentrating on producing accurate digital epigraphic drawings. The occasional need to combine regular and infrared images was challenging, but the ability to produce epigraphic facsimiles using multiple photos has greatly enhanced our students' digital





drawing skills. As in previous field school seasons, there was a great deal of lively discussion over how best to capture a particularly tricky scene, or decipher an unclear image. The difficulty of interpreting some areas also meant that the students had to use their Egyptological knowledge and investigative skills to find parallel scenes. This demonstrated the importance of research in producing accurate drawings. The intensity of the digital course was broken up through several day-long courses given by me and Mr. Schenck in academic writing, preparing work for publication (see photo at the end of the article), and lecture presentation. Mr. Schenck, Mr. Repole, and Dr. Hassan also gave courses in preparing photographs and drawings for publication.

### Results & New Discoveries

The work of the field school students in 2017, 2018, and 2022 has resulted in accurate epigraphic drawings of every scene and inscription in TT110. This is a major accomplishment as the only records previously available were those published by Norman de Garis Davies in his 1932 article on the tomb and several photographs taken by Harry Burton. Not only have our students corrected and added to the copies

published by de Garis Davies, but they have recorded formerly undocumented, and even unknown, areas of decoration and inscription. Their work has also shed light on the role played by Djehuty in determining the decorative program of the tomb. It also revealed areas where changes were made.

Two of our students were assigned the task of documenting the scene located on the south side of the transverse-hall's east wall, where de Garis Davies had reported that the "wall is occupied by a magnification of Tehuti's office of royal cup-bearer (*wbꜛ (n) nswt*). It is filled with drinking-vessels and their attendants from end to end." Despite translating a portion of the text above Djehuty, de Garis Davies concluded that for the accompanying registers the "activities elude closer definition ... but nothing seems exceptional. ... [o]ver many of the figures short columns are ruled, several of which appear to have contained texts or names, ... none are likely to prove legible." Through the students' efforts, not only has Djehuty's text been corrected and added to slightly, but several inscriptions belonging to the registers of men he is overseeing have also been brought to light. In several places the ancient Egyptian word for wine - *irp* - has been discovered, confirming that

**ABOVE:** Detail of epigraphic drawing and in infrared of the scene of Djehuty overseeing wine production and transport. The word for wine - *irp* - is clearly visible in front of the figure's left forearm.

INFRARED IMAGE BY MARCO REPOLE. DRAWING BY WALID EL-SAYED



infrared and full spectrum images a surprising discovery was made. The scene had been altered! As the images and drawing on this page demonstrate, the wig of Djehuty's wife was modified from a full or enveloping wig, with differentiated ringlets or braids appearing at least below the shoulder, to one in the more traditional tripartite style. Why this change was made is not yet clear, but as it is the only female figure to receive such treatment there was presumably a particular reason for it.

In the passage of TT110, only the inscriptions were recorded by de Garis Davies, so our work represents the first full documentation of this portion of the tomb. Although de Garis Davies described the scenes on the south wall as “devoted to the usual series of burial-rites in four rows moving to the right, where Osiris stands” we now know that we have a variation of the scene. In pre-Amarna 18th dynasty tombs, Osiris is typically seated within a naos or kiosk with the tomb owner and offerings presented outside of the enshrined space. In TT110, however, Osiris simply stands on a low platform before Djehuty, behind the offering table (images at the end of the article).

Finally, I previously suggested that Djehuty chose to include only the cartouches of Thutmose III in several areas of the tomb. Three were painted in the transverse-hall - once in the inscription that accompanies Djehuty offering before a king (Thutmose III) on the southern focal wall, and twice in the brazier scene on the north side of the eastern wall. This hypothesis can now be confirmed using the additional photographic documentation and newly produced drawings. There is no indication that the cartouche

**ALL IMAGES:** Detail in full spectrum and infrared and the epigraphic drawing showing the change in hairstyle undertaken by ancient artists.

DRAWING: HALAA AHMED  
PHOTOS: MARCO REPOLE

one of Djehuty's main responsibilities as royal butler under Hatshepsut was overseeing the production and transport of wine for the palace (see images at the top of the previous page).

On another wall of the transverse-hall, students working on documenting the double banquet scene, noticed a discrepancy between the full spectrum photographic image and the one taken using infrared. After re-checking the tomb wall and taking additional



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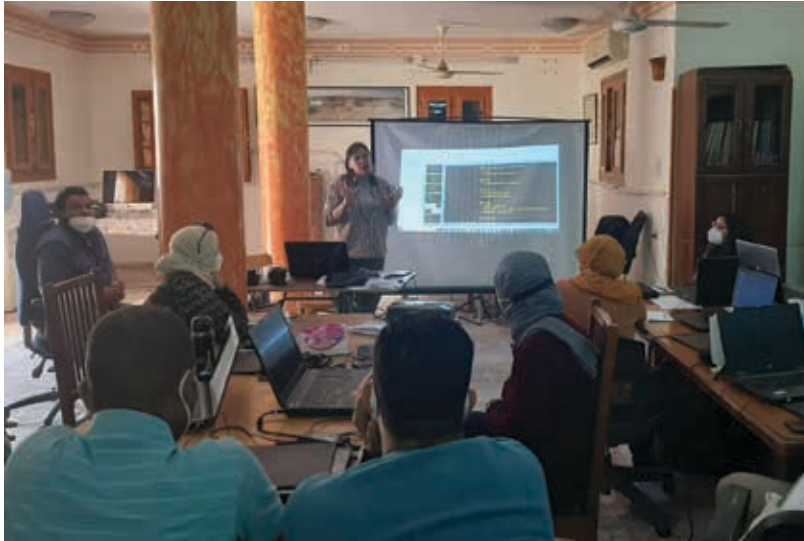
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“The difficulty of interpreting some areas also meant that the students had to use their Egyptological knowledge and investigative skills to find parallel scenes”



**LEFT:** Project Director JJ Shirley conducting workshops with the students on academic writing and publication.

of Hatshepsut was ever intended to be included in these scenes. This conclusion also substantiates my suggestion that Djehuty finished the decoration of his tomb while serving in Thutmose III's court as royal herald, a promotion granted to him by Thutmose III.

#### Summary

With the TT110 Epigraphy and Research Field School now at an end, I am delighted to be able to say that we have been able to make important contributions to the field of Egyptology through our work. Creating the first complete documentation set of Djehuty's tomb adds to our corpus of knowledge about the decoration of 18th dynasty tombs in Thebes, and it also expands our understanding of the socio-political climate of the time period in which he lived. Most rewarding, however, has been undertaking this work as part of a field school for Egyptian MoTA officials. The intensive courses give them the skills to carry out their own work and undertake the professional recording of their own heritage. All of our students have continued to utilize their new epigraphic and research skills for their own work with the ministry, for projects they were assigned to as professional assistants and which they supervised themselves. In addition, some students have now given training courses to their MoTA colleagues on Egyptian-led field schools. In many cases students have adapted the training courses to suit their own requirements, finding creative ways to combine traditional and new technological methods of documentation in order to ensure the highest degree of accuracy in their work. Witnessing the progress our students have made outside the field school has been a true joy.

I am immensely proud of all that the TT110 Field School students have accomplished, and look forward to publishing the results of our work in *Scribe* in the coming years. 🌸

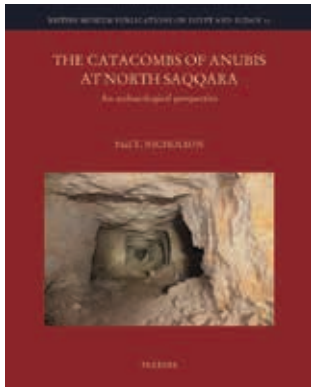


**ABOVE:** Detail in infrared and the epigraphic drawing showing Osiris standing behind offerings presented by Djehuty. DRAWING: SAYED REKABY PHOTO: MARCO REPOLE



# Ancient Egypt & Egyptology

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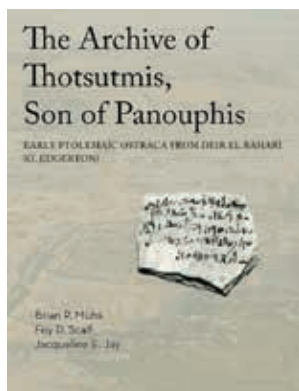
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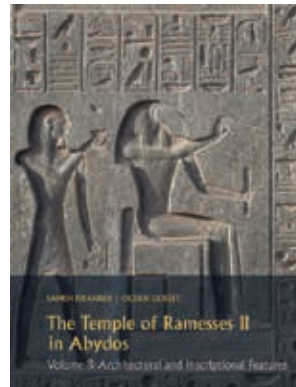
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196p, 10 illus, 5 pls, 4 tbls (Oriental Institute of the University of Chicago, August 2021, *Oriental Institute Publications 146*) hardcover, 9781614910671, \$99.00  
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ism. This discussion approaches the religious history of the site through its archaeology, its inscriptions—both planned and secondary (graffiti)—and its situation in the complex religious landscape of Abydos. Of particular interest are the temple's role as a staging point for the great Osiris Festival and its procession, among the most important of all ritual events in the Egyptian religious calendar during the Ramesside period.

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156p (Archaeopress Publishing, June 2021, *Archaeopress Egyptology 34*) paperback, 9781789697704, \$42.00

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



# ARCE's 74th Annual Meeting

ARCE was thrilled to host a dual model 74th Annual Meeting. This extraordinary event unfolded over two separate weekends, merging the best of both worlds: immersive in-person experiences and dynamic virtual sessions. Esteemed scholars, researchers, and enthusiasts from across the globe converged in Minneapolis from April 21st - 23rd to explore groundbreaking interpretations of historical artifacts, innovative research methodologies, and the latest archaeological discoveries. In addition to a slate of outstanding presentations, attendees were treated to special panel sessions and an exclusive museum workshop entitled *Engaging Egypt and Africa in Museum Settings*. Dr. Betsy Bryan and Dr. Fayza Haikal's deeply personal keynote address, *Women in Egyptology: Long Career Reflections*, was delivered at the magnificent Minneapolis Institute of Art,

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and surely left a lasting impression on all who attended. The Virtual Annual Meeting, held online May 19th-21st, also enthralled participants with a stellar lineup of presenters and an extraordinary virtual museum tour, *The Treasures of Ramses the Great and the Gold of The Pharaohs: Why There Are No Prepacked Exhibitions* by Dr. Renee Dreyfus. ARCE extends its heartfelt gratitude to all members, friends, and sponsors who contributed to this gathering. Special thanks to our platinum-level sponsors: Infosol, ISD, and Museum Tours. Mark your calendars for the grand 75th Annual Meeting, set to take place at Pittsburgh's exquisite Omni William Penn Hotel from April 19th - 21st, 2024. 🌸



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- 1** Guests enjoy the ARCE President's Reception on Thursday evening
- 2** Keynote speakers Dr. Fayza Haikal and Dr. Betsy Bryan
- 3** Dr. Fatma Ismail, US Director of Outreach and Programs, introduces the keynote presentation
- 4** Dr. Betsy Bryan on stage during keynote presentation
- 5** Dr. Louise Bertini presents ARCE Staff Service Award to Djodi Deutsch
- 6** Winners of Best Student Paper and Poster Competitions with ARCE Executive Director Dr. Louise Bertini, and President Dr. David Anderson
- 7** Keynote address audience at the Minneapolis Institute of Art
- 8** Keynote speakers Dr. Fayza Haikal and Dr. Betsy Bryan on stage at the Minneapolis Institute of Art
- 9** Winner of Best Student Paper Luisa Osorio G. Da Silva with ARCE President Dr. David Anderson

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



## Cynthia Walker

### Cairo House supporter spotlight

**E**gypt is a country full of wonder and mysteries, with a history spanning millennia. Its ancient temples, tombs, and pyramids located all along the Nile valley have left an undeniable impact on world history.

Egypt made its first impression on me in 1973 when I was studying world cultures in my high school history class. That was my first true exposure to ancient Egypt. In my mind, I conjured up grand images of what life was like for those living along the Nile. My dream was to one day get a glimpse of that life for myself.

That day came in 2015 when I made my first trip there. Since then, I've returned many times and immersed myself in the vibrant culture of modern-day Egypt, while exploring all the ancient wonders it has to offer.

It was my love for the timeless structures and artifacts that connected me with The American

Research Center in Egypt. I wanted to share my love and passion for ancient Egypt with a group of people who felt the same way. ARCE is comprised of people from diverse nations and backgrounds, all united around our love for ancient Egypt and our desire to learn and experience more about the wonderful pharaonic civilization.

The sense of camaraderie I have experienced was on display during the King Tutankhamun Centennial Anniversary Tour this past November. The tour provided several different opportunities to connect with people in ways I had not experienced before, from meeting Lord Carnarvon, to the wonderful people at the Egyptian souks. I knew nobody else at the tour's beginning, however, by the end I had developed friendships that will last a lifetime and which remain strong even months later. These friendships were built on a mutual love of ancient Egypt and have continued to grow and flourish, just like the countless communities that developed along the Nile.

My global travels over the past decade and a half have given me a front-row seat to see all that our planet has to offer, but Egypt holds a special place for me. The renovation of Cairo House is a project that is particularly close to my heart. To play even a small part in this project, creating a building that will serve as a place to cultivate knowledge and a love for the wonderful ancient civilization, for generations to come, is an honor that I will carry for the rest of my life. I hope to inspire others to go beyond their boundaries and support and experience all that makes ancient Egypt so magical and timeless.

Egypt is more than a country to me. It's my love. My passion. My home away from home. It's both timeless and ever-changing, just like the pharaohs who ruled it. To this day, centuries-old mysteries continue to be discovered there. What more hides beneath the soil and sand of Egypt? What forgotten stories does she have left to tell? ARCE is dedicated to answering those questions and I am dedicated to helping them achieve that.

In the meantime, on your next trip to Egypt, if you look closely you might just find me wandering around a temple or studying a display of hieroglyphs at the Egyptian Museum, and always looking for a new adventure. 🌸





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The latest from ARGE's Chapters

# Egyptology in America

## Teaching Ma'at in Prison

RITA LUCARELLI, UC BERKELEY

San Quentin State Prison is the oldest prison in California and one of the most infamous in America's collective imagination. This year, California's Governor Gavin Newsom announced the dismantling of its 'death row'. The space it occupied will now become a "positive and healing environment" and will be renamed the San Quentin Rehabilitation Center.

In fact, San Quentin is already offering a number of educational and rehabilitation programs for its incarcerated population. In 2021, I was given the opportunity to join the faculty of its Mount Tamalpais College (MTC). MTC is the first accredited junior college in the country based behind bars. It offers degrees in liberal arts with introductory courses in the humanities, social sciences, math, and sciences that are also transferable to four-year institutions. About three hundred students attend the college every year and almost four thousand incarcerated people have been

enrolled since its inception. The humanities program already included a number of world history courses, but none that involved the study of ancient Egypt. In fall 2021 I introduced a course on the History and Art of Ancient Egypt and as far as I know this is the first time Egyptology has been taught to incarcerated students in the US. I designed the course similarly to an introductory course for Egyptology undergraduates and I was lucky to have my own TA, then PhD student Kea Johnston to help teach it. I designed the assignments to stimulate the students' imaginations and to encourage them to investigate how the ancient people lived and

**RIGHT:** Gregory Eskridge studying in class .

PHOTO BY MTC



**ABOVE:** In the classroom with textbooks

PHOTO BY MTC



**LEFT:** Rita and students in the classroom at MTC/San Quentin State Prison

PHOTO BY JUSTIN TOOPS OF FREETHINK



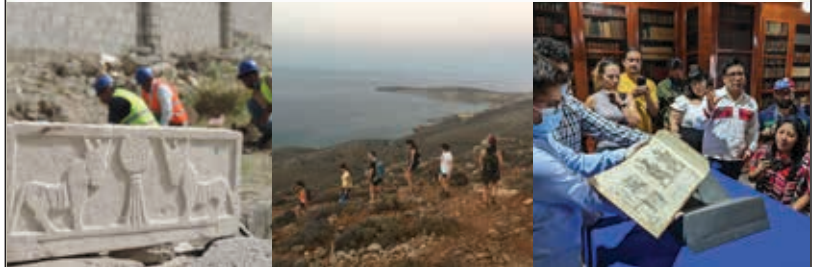


experienced the world around them. They were able to compare their own lived experiences with the experiences of people living in a different time and society. What we were not expecting is how deeply the ancient Egyptian art, material culture, and texts resonated with the students and how easily they could relate to the study material we were exposing them to.

For a variety of socio-economic reasons, Blacks constitute the highest percentage of inmates in the US and in California, especially in male prisons. A class on ancient Egypt has a special significance for this demographic. The real and/or imagined world of the pharaohs has long been referenced in Black American culture and in the philosophical, political, literary, and artistic movements that have shaped Black American life. What I found by working among the black incarcerated students was a multifaceted history of the reception of ancient Egypt, its social history, arts and religion that has roots within the African-American communities that stretch back to the Civil Rights movement and beyond, and continued up to the Black Lives Matter protests. The ideals of Black Power and racial justice have been closely connected to the claim that ancient Egypt is part of Black heritage. Most of the students are believers, mainly Christians or Muslims. They know their Bible texts and look in particular for discussions about the Exodus. The book of Exodus is a powerful narrative of liberation that has been re-imagined and re-interpreted in narratives about Black America's struggles against US racism

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*The latest from ARGE's Chapters*

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and as an allegory for the African Diaspora. These narratives are well known among the incarcerated students (including the non-Black ones). The pharaoh can alternatively be seen as a tyrant who enslaved the Israelites or as the glorious royal ancestor of their original lost civilization. Kea Johnston's feedback on this course shows the depth of conversation we were having in class. "Teaching about Ancient Egypt at San Quentin was both eye-opening and rewarding. When I volunteered to be Rita Lucarelli's teaching assistant, I was close to graduating with my doctorate. I volunteered because I felt that I live in a little bit of an enclave at Berkeley and I felt that I wasn't really contributing to making my community a better place. This was a good opportunity to do that. It was also outside of my comfort zone but really caused me to think. For example, in a discussion on the economy of Ancient Egypt, I mentioned that most farmers didn't own the land they worked on, which instead belonged to the state or the temple. Farmers paid a large percentage of their crops upward through a series of middlemen, with most of the produce ending up with the temple or state and being redistributed to priests and administrators. One of my students exclaimed: "That's sharecropping. We know all about sharecropping." Several others in the class chuckled. This is a connection I had never made, but it was one that was obvious to my mostly Black students. Among other examples, they told me about their experience working for petty change in the prison industries workshop. It was one of several moments I had in that class where the recent and ancient past both seemed uncomfortably close to the present".

This sense of closeness to the past can be disturbing, but also comforting. Several of my students were artists who worked these Egyptian themes into their art. These students find a sense of identity in the idea that ancient Egypt was a great African culture, when generations of Black Americans have been told that there were no great African cultures. The incarcerated population hosts plenty of amazing artists, and prison art is finally being recognized in public spaces such as at the Museum of the African Diaspora in San Francisco, where a virtual exhibition of prison art, including the work of two of my students, Gerald Morgan and Lamavis "Shorty" Comundoiwillla, was hosted in 2020.



4



1 Class discussion time

PHOTO BY MTC

2 Rita Lucarelli teaching for MTC

PHOTO BY JUSTIN TOOPS OF FREETHINK

3 O'Dell Hodges studying in class

PHOTO BY MTC

4 Graduation: MTC graduating classes of 2020, 2021 and 2022

PHOTO BY R.J. LOZADA

I had to tread somewhat carefully in discussions of the historicity of the story of Exodus as to my knowledge there is no evidence of a historical Moses or a dramatic escape across the Red Sea. There are, however, narratives of small numbers of enslaved people who escaped the Egyptians. I tried to be honest about the scope of our knowledge in a way that was respectful to a faith that plays an important part in the lives of the students who were asking the questions.

The main challenge within this cultural setting is to present a rigorous academic view of ancient Egypt to a student population whose personal experience in prison, while carrying the memories of their lives outside the carceral space, makes most of the teaching material very sensitive. This is especially true when dealing with religious beliefs, ethics, wisdom literature, the idea of Ma'at itself, "what is right", and the principles of punishment in this world and the next. The topics that the students wanted to discuss most related to the ways ancient Egyptian religion shaped the Egyptian worldview. The final judgment scene of the Book of the Dead and the text of the so-called "negative confession" (Spell 125) were the most popular. The interested attitude of the class made it possible to discuss and challenge opinions about what "justice on earth and in the afterlife/Duat"

meant to the ancient Egyptians and how it relates to modern and contemporary views in world religions. Teaching Egyptology in prison and the high level of student engagement shows that the study of the ancient past is deeply meaningful for incarcerated people and it contributes to the efforts to build a "prison-to-college" channel that is very much needed today. Knowledge and education were already valued in ancient Egyptian wisdom literature, for instance in the "Teaching of Ani" which tells us that "One will do all you say if you are versed in writings; study the writings, put them in your heart, then all your words will be effective. Whatever office a scribe is given, he should consult the writings...".

Egyptology as a discipline is based on an incredible variety of fascinating primary sources. This means that it can be adapted to new contexts and help support efforts to rebrand, diversify, and decolonize a discipline that, together with Greek and Roman studies, has been used to support colonial projects. Ancient Egypt as a subject of study can help incarcerated students move beyond the physical boundaries of the prison setting and be transported into a world ruled by Ma'at. This class shows that Egyptology can make a valuable and meaningful contribution to the development of Higher Education in American prisons and to the process of rehabilitation. ♡

*The latest from ARCE's partner institutions*

# Research Supporting Member update

The Department of Egyptian Art, The Metropolitan Museum of Art

**F**ieldwork: Excavation at Dahshur continues to focus on Pharaoh Senwosret III's South Temple (12th dynasty, ca. 1878–1840 BCE), a structure of particular interest as it includes both innovative architectural elements and key changes in the formulation of its decorative program. This year's field season concentrated on the temple's northeast corner. Interesting discoveries included pieces of columns, a large foundation deposit pit, and several relief fragments revealing previously unrecognized aspects of the temple's decoration.

Tutankhamun Centennial: The department marked the hundred-year anniversary of this important moment in Egyptology with new gallery installations, events, and digital features. The exhibition entitled "The Human Connection: Photographs from Tutankhamun's Tomb" and the self-guided tour "Tutankhamun's World" will remain on view in our galleries through October 31, 2023.

The African Origin of Civilization: The other special exhibition in our galleries, "The African Origin of Civilization", pairs twenty-one masterpieces from The Met's ancient Egyptian art collection with thematically related works from other African cultures and eras, providing an opportunity to appreciate the extraordinary creativity of the continent across five millennia. The exhibition has attracted over 640,000 visitors and will remain open through the end of 2024.

Acquisitions: In the past year, the estate of Liana Weindling gifted us a rare piece of linen (MMA 2022.332), which was published in 1906 in London as "the earliest known painting on cloth." The linen was offered by the priest Tjanefer to Hathor, shown here in her guise as a cow, sheltered in a shrine on the deck of a boat moving through a papyrus marsh. Tjanefer faces her, hands raised in reverence, while three generations of his family carry gifts for the goddess. The department was also fortunate to receive the gift of a feline-headed

**BOTTOM LEFT:**

Excavation of the foundation pit's east edge, South Temple, Senwosret III Pyramid Complex, Dahshur, spring 2023

**BOTTOM RIGHT:**

View of the exhibition The Human Connection: Photographs from Tutankhamun's Tomb





uraeus, formerly in the Minneapolis Institute of Art and published in 1956, from Adina Savin (MMA 2022.420) in honor of W. Benson Harer, Jr. The rearing cobra sits on two long tangs, suggesting that it might have been attached to a base and set up in a temple or affixed to a standard that was carried in procession.

**Provenance Research:** In 2011, the department completed a project to publish provenance information online about each of our almost 30,000 objects (over 60% of which were excavated by The Met or other institutions). The department's curators are now actively engaged in researching the provenance of each of our non-excavated pieces, with an initial focus on objects acquired since 1970. The Met has announced an initiative to increase resources for provenance research and will support the appointment of a provenance specialist in our department in the coming year. 🌸



**ABOVE:** “Primary Partnership,” one of the pairings displayed in *The African Origin of Civilization*. On the left, *The King’s Acquaintances Memi and Sabu* (Rogers Fund, 1948; MMA 48.111) and on the right, *Dogon Seated Couple*

GIFT OF LESTER WUNDERMAN, 1977; MMA 1977.394.15

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

# The latest news from Deir el-Ballas

The Ancient Egyptian Heritage and Archaeology Fund

BY PETER LACOVARA, DIRECTOR

This year we continued our fieldwork at Deir el-Ballas, beginning on January 3rd and finishing up on January 30th. Once again, we were fortunate to have a number of Egyptology students from the American University in Cairo join the team. This year we welcomed Victoria Shakespeare and Ana Oliveira in addition to Hassan Elzawy and Sarah Ahmed Aziz who rejoined us from last season. Together, they worked with co-director Nicholas R. Brown, ceramicist Bettina Bader, surveyor Piet Collet, and archaeologist Matei Tichindelean. We were also fortunate to have archaeobotanists Claire Malleson and Amr Shahat to study the plant remains from the site.

The restoration of the “South Palace” is now largely completed. Its condition suffered during the revolution of 2011 from looters who removed

some of the casemate foundations and dug holes beneath and through the façade of the eastern wall of the platform. This caused significant parts of the brick facing to collapse. We also continued to document and restore the North Palace, including the later Romano-Coptic additions. Those remains were investigated by Late Antique specialist and archaeologist Gillian Pyke.

A number of houses situated to the west of the North Palace were partially destroyed by the expansion of the modern cemetery. To protect the remaining structures, we have been re-clearing, excavating, and documenting them prior to partial restoration of the mudbrick structures. We also began work on another group of dwellings to the north of the North Palace that were previously excavated by George Reisner in 1900, but never properly mapped or documented.



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- 1 Ana Oliveria and Piet Collet House F
- 2 Gillian Pyke at North Palace
- 3 South Palace 2023
- 4 Matei Tichindelean photographing

To help visitors to the site understand its importance and to encourage tourist visits, two informational signs were created for the North Palace and the South Palace. These provide information in English and Arabic about the history of the sites and their significance.

We were also able to continue our Oral History of American Egyptology series with videographer Anthony Belov who recorded our interviews with Betsy Bryan, Elizabeth Bolman, and Leslie Anne Warden at the Minneapolis ARCE Meeting.

Our publications program continued with a volume of studies on the Palace of Malqata now available, along with our other publications, to purchase on Amazon.com. 



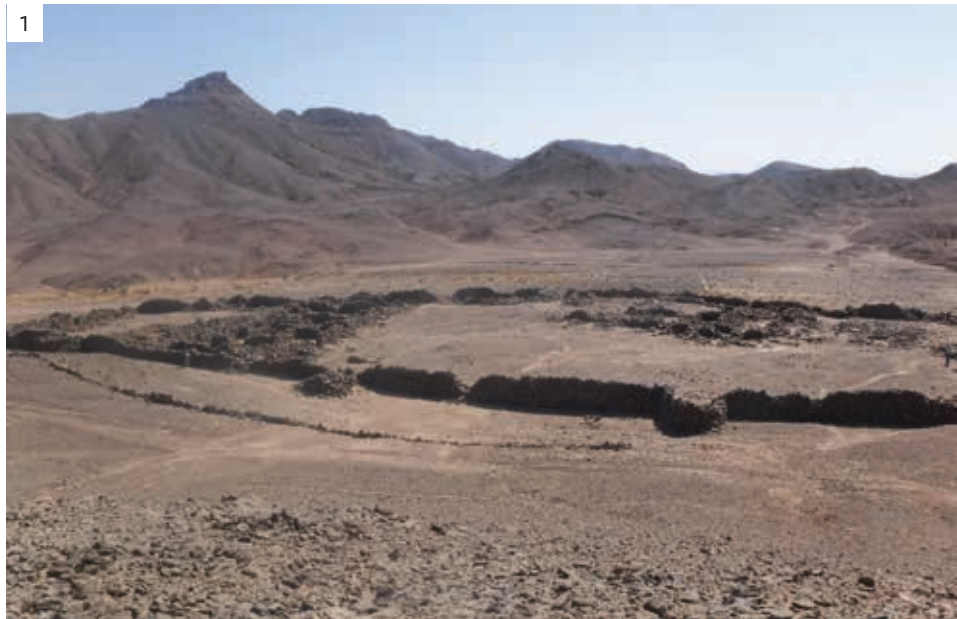
*The latest from ARCE's Antiquities Endowment Fund (AEF)*

# The Wadi el-Hudi Expedition to the Eastern Desert

BY KATE LISZKA

**T**he Wadi el-Hudi Expedition to the Eastern Desert is supported by RSM member California State University San Bernardino and is directed by Kate Liszka, Meredith Brand, and Bryan Kraemer. They conducted their largest expedition yet to Wadi el-Hudi from December 2022 to February 2023. The site is 35 kilometers southeast of Aswan. With the support of ARCE's AEF grant, they conserved, restored, 3D recorded, and studied over a dozen stelae from Wadi el-Hudi that are currently housed in the Aswan Magazine. This project led to several discoveries relating to the social history and religious practices observed at Wadi el-Hudi. They also continued to study small finds in the magazine, especially worked stone tools, pottery tools, pottery, and geological samples.

In the field, the survey team found 8 new sites, bringing the total to 53. These sites include Predynastic



**1** Middle Kingdom fortified settlement at Dihmit South



**2** Rock art from Site 51 at Wadi el-Hudi

**3** Middle Nubian pot from Site 21 at Wadi el-Hudi



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burials, desert travel way-stations, and mining watch posts. The most impressive new find, Site 51, seems to be a pastoral nomadic rest area where people spent time in natural sandstone shelters with their herds. It was likely inhabited on and off for hundreds of years. Dozens of grinding stones and grinding slicks occur. It includes a gallery with over 50 new rock art inscriptions, mostly of animals including cows and ibexes.

The team also excavated Site 21 that consists of a mine and dry stone huts. This investigation showed that Site 21 was a Middle Nubian mining camp where small groups came to mine amethyst, even during the height of ancient Egyptian control of the desert.

Several specialists also came to the field and greatly contributed to a deeper understanding of Wadi el-Hudi. A team from Cairo University headed by Dr. Mohamed Hamdan examined the geology of the great Wadi el-Hudi area. They discovered that the ancient mines yielded many more minerals than just amethyst, including small amounts of amazonite, copper, carnelian, talc, barite, galena, and others. Similarly, a Paleolithic team headed by Dr. Zeljko Rezek from the Collège de France studied the earliest remains at Wadi el-Hudi. They found several Middle Stone Age habitation areas and even evidence of Early Stone Age tools that point to persistent populations of people living around the sandstone cliffs that run along the wadi's edge.

Lastly, the team travelled to Dihmit South on Lake Nasser for three days of survey. In that time, they created a map of the Middle Kingdom fortified settlement and its outbuildings. They made observations about its construction, pottery, and the use of the greater landscape. They discovered an area located on the northern hill that included dozens of cairns and three inscriptions left by ancient officials. ♡

## In Memoriam



Dr. Magda Saleh, a former ARCE Board member, and Egypt's first prima ballerina, died after fighting cancer on June 11th, 2023. She was 79. She passed away in Cairo at the home of her brother Tarik Saleh, surrounded by her family and friends. To those who knew her, Magda was an inspiration – a woman of immense talent, great fortitude, and enduring loyalty. Many Egyptologists knew her as the wife of former ARCE Board member Jack Josephson, with whom she shared a love of Egyptology. Jack predeceased her in October 2022.

Magda's life before she married Jack was legendary. Magda trained at Egypt's Higher Institute of Ballet, created in 1959 by the Egyptian Ministry of Culture, led by Tharwat Okasha who remained her lifelong friend until his death in 2012. At 19, Magda and four young Egyptian ballerinas were offered scholarships to train at the Bolshoi Ballet Academy in Moscow at a time when Egypt was friendly with the Soviet Union. She often mentioned that the experience was tough but instilled in her the love of dance. After, she danced in Egypt and as a guest artist with several Soviet ballet troupes. At the height of her career, she danced as Giselle at the Bolshoi in 1972, which was her last performance. Existing injuries and the burning of the Khedivial Royal Opera House, the center of Cairo's cultural life, led to Magda's decision to retire from performing. One of Magda's favorite gifts from Jack was an ornamented wooden stage piece salvaged from the Opera House's wreckage.

Magda traveled to the United States where she received an M.A. in modern dance at the University of California-Los Angeles, which was followed by a Ph.D. from New York University in 1979 for which she made a documentary "Egypt Dances" about little-known traditional village dances. In the 1980s, Magda returned to Egypt to become the Dean of the Ballet Institute, which had fallen into decay since its glory days. In 1987, she was named the founding Director of the new Cairo Opera House. After its inauguration in 1988, Magda was replaced due to differences with the new Minister of Culture.

She moved to New York in 1992, where she reconnected with her professors, fellow Bolshoi graduate Diane Hakak, and married Jack Josephson. In 2017, she produced and starred in the documentary, "A Footnote in Ballet History," about the flowering of ballet in Egypt during the Cold War. The documentary was shown in 2018 at the 14th Street Y Theatre in New York City as part of the performance series "From the Horse's Mouth." In her last years, Magda supported talented Egyptian performers, bringing them to the US, and delivered lectures about ballet and Egyptian dance at arts organizations in New York and along the Atlantic seaboard.

## 2023-2024 Funded Fellows

**Sarah Dwider, Northwestern University:** Artists of the High Dam: Representation of the Aswan High Dam in Egyptian Modern Art, 1962 – 1970

**Ibrahim Mansour, University of California, Santa Barbara:** Mysticism & Theology in Medieval Sufism: An Intellectual and Doctrinal History of the Shādhili arīqa, 13th-15th Centuries C.E.

**Kira Weiss, University of California-Santa Barbara:** The Indigenization of the Cello in Egyptian Arab Music: Modernity, Heritagization, and Cultural Policy

**Anthony Greco, University of California, Santa Barbara, Flows of History:** Science, Colonialism, and the Cairo Nilometer, 1700-1920

**Jessica Johnson, University of California, Berkeley, Hold the Line:** The Iconographic and Spatial Role of Gate Guardian Demons in Deir el-Medina Tombs

## 2022-2023 Funded Fellows

**Gretchen Dabbs, Southern Illinois University:** Exploring Identity in Ancient Egypt: Intersectionality and its representation in burial and biology at Tell el-Amarna

**Wendy Doyon, Independent Scholar:** Antiquity and the Egyptian Economy, 1800-1914

**Almoatazbellah Elshahawi, Cairo University:** Evaluation of the Efficiency of some Green Inhibitors with Nanomaterials Reinforcement for the Protection of Archaeological Bronze Artifacts

**Naglaa Ezz Eldeen, Helwan University:** The Papyrus of Hor (Cairo JE 32887- SR IV 930) The Memphite Book of the Dead Traditions from the New Kingdom till the end of the Ptolemaic Period

**Khaled Hassan, Cairo University:** Graffiti in the Old Kingdom tombs of Deir el-Gabravi at Assiut

**Mohamed Ibrahim, Ain Shams University:** Mamluk Chivalry through Military Painted Manuscripts and War Equipment

**Kira Weiss, University of California-Santa Barbara:** The Indigenization of the Cello in Egyptian Arab Music: Modernity, Heritagization, and Cultural Policy

**Leah Wolfe, Cambridge University:** Bilad al-Sham as a laboratory of reform for Muhammad 'Ali's Egypt? Egyptian rule in Syria, 1831-1841

**Hoda Yousef, Dennison University (ARCE Scholar in Residence):** Tracing the Legacy of the Qasim Amin

## Fellows funded in other years who were fellows in 2022-2023

**(2019) Brian Wright,** Independent Scholar: Homicide and the Egyptian Penal Code of 1883

**(2020) Briana Jackson,** ARCE Digital Humanities Postdoctoral Fellow, Atenism from Sinai to Sudan

**(2020) Mikael Muehlbauer,** Columbia University, Prestige Architecture in the Greater Fatimid World

**(2020) Kea Johnston,** University of California/Berkeley, Unseen Hands: Coffin Workshops at Akhmim in the First Millennium BCE

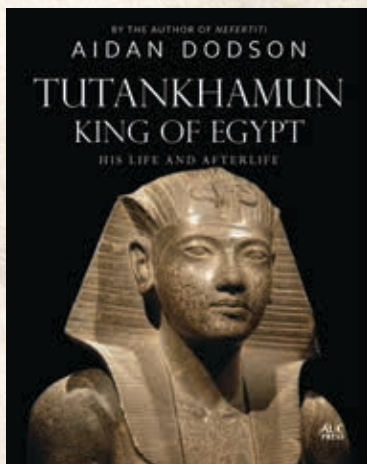
**(2021) Julia Puglisi,** Harvard University: "Innovation and Transformation on the Giza Plateau: The Central Field Cemetery"

**(2021) Samuel Wilder,** University of Paderborn, Poetic Culture and the Imagination of the Literary Canon in the Mamluk Age

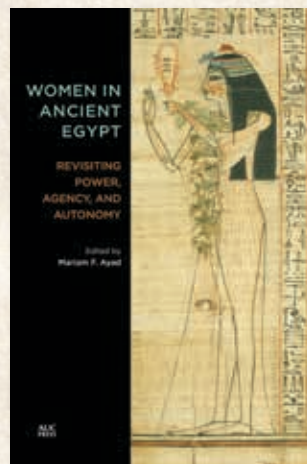


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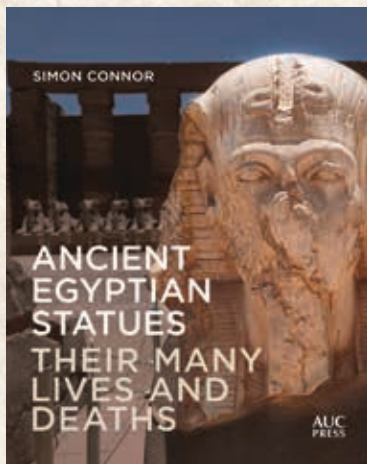
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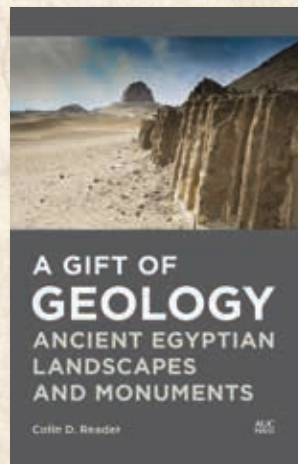
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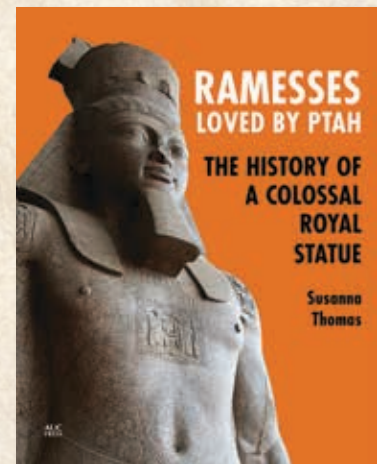
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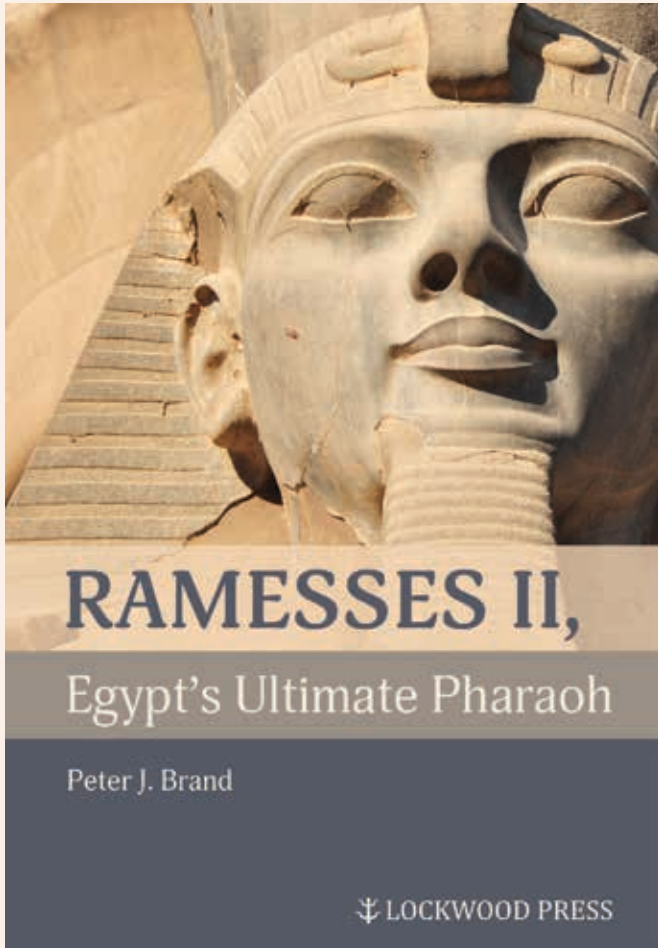
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