The 64th
Annual Meeting
of the

American
Research
Center in
Egypt

April 19-21, 2013
Hilton Netherland Plaza
Cincinnati, OH

Photo Credits

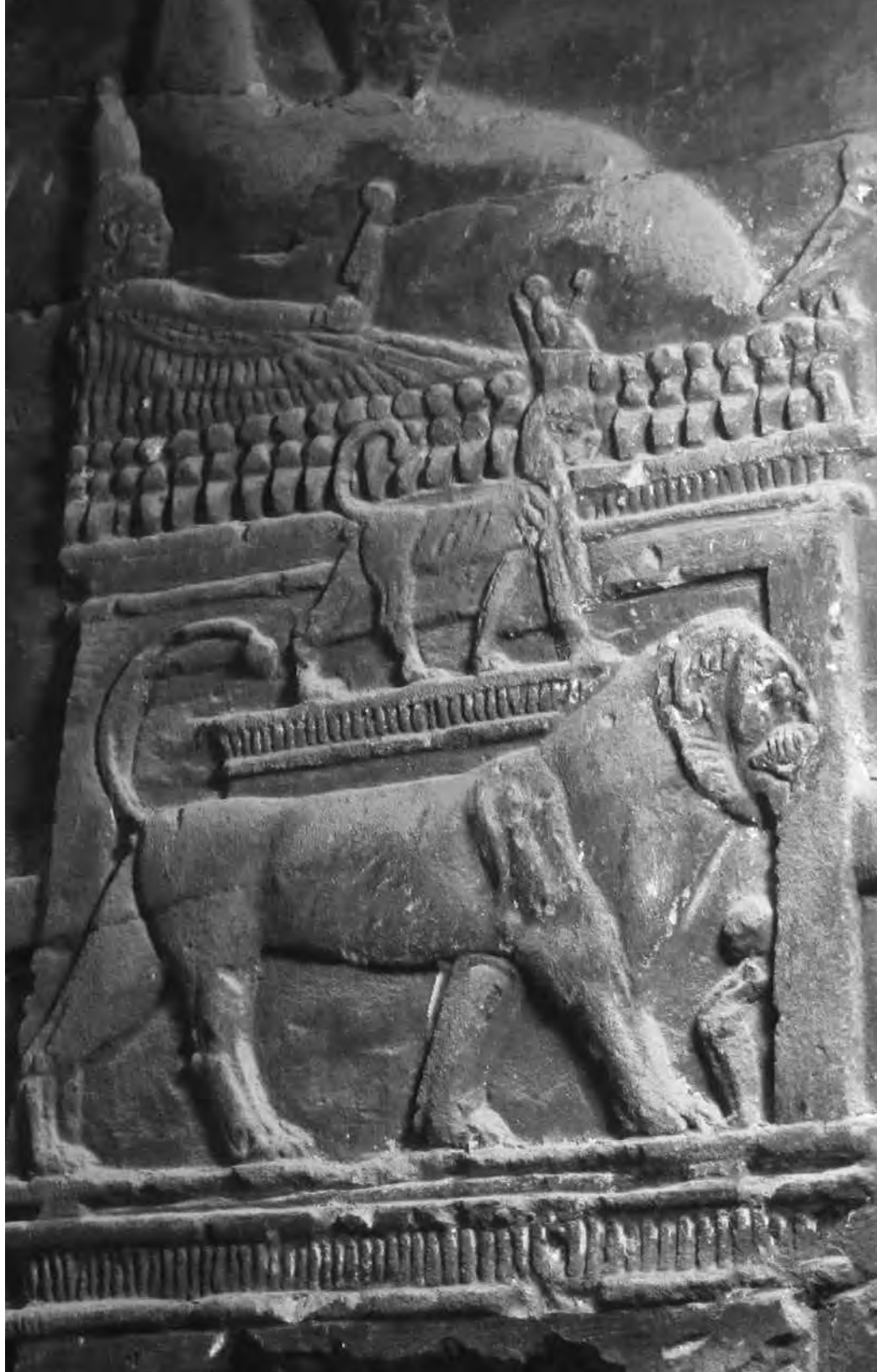Front cover: Cleaned wall reliefs at Deir el Shelwit. Photo Abdallah Sabry.

Photo opposite: Relief detail Deir el Shelwit. Photo Kathleen Scott.

Photo spread pages 8-9: Conservators working inside Deir el Shelwit October 2012. Photo Kathleen Scott.

Abstracts title page: Concrete block wall with graffiti outside ARCE offices February 2013. Photo Kathleen Scott.

MEET, MINGLE, AND NETWORK

APRIL 19, 2013
STUDENT NETWORKING LUNCH

Rue Reolon, 12:30pm - 1:30pm

Hilton Netherland Plaza Hotel, Street Level

OBJECTIVE: TO PROVIDE STUDENTS WITH A DEDICATED ENVIRONMENT FOR NETWORKING WITH OTHERS WHO ARE PURSUING SIMILAR ACADEMIC AND PROFESSIONAL GOALS AND THOSE PROFESSIONALS WHO ARE ALREADY ACTIVE IN ACADEMIA AND MUSEOLOGY

Graduates and Undergraduates: This is an opportunity to meet people from other universities and programs and expand your professional network

COST: $10
COVERS PIZZA
AND SOFT
DRINKS

ADVANCE REGISTRATION ONLY
AS PART OF CONFERENCE REGISTRATION

You will join one of four networking groups:

1. Archaeology, art history, conservation, architecture

2. Anthropology, language & literature, religion/ritual

3. Museums, publishing, training

4. Undergraduates, graduate programs

MEET SCHOLARS FROM AUC; BROOKLYN MUSEUM; BROWN; JOHNS HOPKINS; METROPOLITAN MUSEUM OF ART; MUSEUM OF FINE ARTS — BOSTON; NEW YORK UNIVERSITY; ROYAL ONTARIO MUSEUM, UNIVERSITY OF ARIZONA; UC BERKELEY; UCLA; UNIVERSITY OF CHICAGO; UNIVERSITY OF MEMPHIS; UNIVERSITY OF PENNSYLVANIA; AND YALE.*

* Representative sample

Exploding Bunnies
and
Other Tales of Caution
(a forum of experts)

**ARCE Chapter Council
2013 Fundraiser**

You have heard the scientific lectures; the reports of long, hard, and sometimes even dull archaeological work that produces the findings that all Egyptophiles crave. But there is more! Now enjoy stories of the bizarre, unexpected, and obscure, presented by our panel of experts.

Saturday, April 20, 2013
12:15 - 1:00 pm
Pavilion Ballroom, 4th Floor
Hilton Netherland Plaza Hotel $15 per Person

We Couldn't Do This Without You

With your help we've reached an important $3 million milestone in growing ARCE's endowment fund. **<u>Thank you so much!</u>** We are optimistic that with your ongoing support, we will continue on a trajectory of increasing financial stability. As we approach the conclusion of our funding from USAID in 2014, ARCE seeks to add an additional $2 million to our endowment so that we can preserve our core programs including the Annual Meeting.

Want to Do More?

- Introduce a friend or colleague to ARCE. Help us double our membership!

- Record a 2-minute video about why ARCE matters and send it to development@arce.org.

- If you've finished your pledge, make a recurring gift at: arce.org/give.

- Consider making a planned gift (estate gift). We can show you how to meet your planning needs and help ARCE at the same time.

Have a question?
Call Dina Aboul-Saad at 210-821-7000.

The 64th Annual Meeting
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Egypt

Acknowledgments

ARCE is grateful to the many individuals and organizations whose hard work has contributed to this 64th Annual Meeting of the American Research Center in Egypt.

Thank you to ARCE's very hard working Annual Meeting Commitee: Janice Kamrin, Chair; Bob Andresen; Kara Cooney; Emily Teeter; Sameh Iskander; Gerry Scott; and Rachel Mauldin. Violaine Chauvet, Kara Cooney, and Janice Kamrin adeptly managed the vetting of the scholarly paper submissions.

Thank you to all ARCE Chapters for continuing to support and encourage new talent with their annual Best Student Paper Award. We also appreciate the work of many dedicated members who volunteer their time to assist us during the annual meeting. Underwriting and sponsorship helps ARCE offset costs associated with the meeting; therefore, a special thank you goes to:

- Ian Stevens of ISD for providing the Annual Meeting bags
- The ARCE Chapter Council for underwriting 50% of the registration for each of the Best Student Paper presenters
- All the members who donated a ticket to the Chapter Council Fundraiser Event to enable a student to attend
- And, to all members who made an additional $100 contribution to cover the costs of their entire registration

We also want to thank our exhibitors at this meeting:
- Archaeopress
- Association for the Protection of the Environment
- Brill
- David Brown Book Company
- ISD, Distributor of Scholarly Books
- John William Pye Rare Books
- Laura Brubaker Designs
- Museum Tours
- Scholar's Choice
- University of Arizona

And last, but by no means least, a sincere thank you for the months of hard work and jobs well done by ARCE staff Rachel Mauldin, Jeff Novak, Kathann El-Amin, Dina Aboul Saad, Jane Smythe, Djodi Deutsch, and Kathleen Scott who coordinate their efforts and talents to make ARCE's Annual Meeting a success.

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THE AMERICAN RESEARCH CENTER IN EGYPT, INC.

SIXTY-FOURTH ANNUAL MEETING

HILTON NETHERLAND PLAZA
Cincinnati, Ohio
April 19 – 21, 2013

AFFILIATED MEETINGS

WEDNESDAY, APRIL 17, 2013

8:30am – 10:30am	Strategic Planning Committee Salon D, 4th Floor
11:00am – 12:00pm	Major Gifts Committee Salon E, 4th Floor
12:00pm – 1:30pm	LUNCH (on your own)
1:30pm – 2:30pm	Governance Committee Salon D, 4th Floor
3:00pm – 5:30pm	AEF / USAID Committee Salon E, 4th Floor
6:00pm – 7:30pm	Finance and Audit Committee Salon D, 4th Floor

THURSDAY, APRIL 18, 2013

9:00am – 10:00am	Archaeological & Research Expedition Committee Salon C, 4th Floor
9:00am – 10:00am	Bylaws Committee Salon E, 4th Floor
10:00am – 1:00pm	RSM Council Salon D, 4th Floor
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1:00pm – 2:00pm	Board ARCE Orientation Salon C, 4th Floor
2:30pm – 5:30pm	Board of Governors Meeting Salons D-E, 4th Floor

SATURDAY, APRIL 20, 2013

7:30am – 8:30am	Expedition Leader Breakfast By Invitation
4:15pm – 5:45pm	Chapter Officers' Meeting Salons D-E, 4th Floor

SUNDAY, APRIL 21, 2013

1:00pm – 2:00pm	Annual Meeting Committee Salon D, 4th Floor

CONFERENCE AGENDA

THURSDAY, APRIL 18, 2013

12:00pm – 9:00pm	Bookseller Set-up Salons H-I & M, 4th Floor
3:00pm – 7:00pm	Advance Registration Pavilion Foyer, 4th Floor
4:00pm – 6:00pm	Speaker Audio Visual Check-in Salon B, 4th Floor
7:00pm – 9:00pm	President's Reception By Invitation

FRIDAY, APRIL 19, 2013

7:00am – 5:00pm	Meeting Registration & Check-in Pavilion Foyer, 4th Floor
8:00am – 6:00pm	Speaker Audio Visual Check-in Salon B, 4th Floor
8:00am – 6:00pm	Book Display Salons H-I & M, 4th Floor
8:30am – 12:15pm	Concurrent Paper Sessions Pavilion, 4th Floor
	Caprice, 4th Floor
	Rookwood, 4th Floor
	Rosewood, 4th Floor

A coffee break will be provided between 10:30am - 10:45am

(Friday continued)

12:15pm – 1:45pm	LUNCH (on your own)
12:30pm – 1:30pm	STUDENT NETWORKING LUNCH Rue Reolon, Street Level
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	Pavilion, 4th Floor
	Caprice, 4th Floor
	Rookwood, 4th Floor
	Rosewood, 4th Floor
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7:00pm	Movie: LAND OF THE PHARAOHS Pavilion, 4th Floor

SATURDAY, APRIL 20, 2013

7:00am – 4:00pm	Meeting Registration & Check-in Pavilion Foyer, 4th Floor
8:00am – 5:00pm	Speaker Audio Visual Check-in Salon B, 4th Floor
8:00am – 6:00pm	Book Display Salons H-I & M, 4th Floor
8:30am – 12:15pm	Concurrent Paper Sessions
	Pavilion, 4th Floor
	Caprice, 4th Floor
	Rookwood, 4th Floor
	Rosewood, 4th Floor

A coffee break will be provided between 10:30am - 10:45am

12:15pm – 1:00pm	CHAPTER COUNCIL FUNDRAISER Pavilion, 4th Floor

12:15pm – 1:45pm	LUNCH (on your own)
1:45pm – 4:15pm	Concurrent Paper Sessions
	Pavilion, 4th Floor
	Caprice, 4th Floor
	Rookwood, 4th Floor
	Rosewood, 4th Floor
4:30pm – 5:30pm	Fellowship Forum Rookwood, 4th Floor
6:30pm – 8:30pm	ARCE MEMBERS' RECEPTION AND BEST STUDENT PAPER AWARD Hall of Mirrors, 3rd Floor

SUNDAY, APRIL 21, 2013

8:00am – 12:00pm	Meeting Registration & Check-in Pavilion Foyer, 4th Floor
8:00am – 12:00pm	Speaker Audio Visual Check-in Salon B, 4th Floor
8:00am – 1:00pm	Book Display Salons H-I & M, 4th Floor
9:00am – 12:45pm	Concurrent Paper Sessions
	Pavilion, 4th Floor
	Caprice, 4th Floor
	Rookwood, 4th Floor
	Rosewood, 4th Floor

A coffee break will be provided between 10:30am - 10:45am

ABSTRACTS

Sherif Mohamed Abdelmonaem (Ministry of State for Antiquities, Egypt)

Amphorae from Taposiris Magna

Taposiris Magna is located 46km west of Alexandria, north of Meroites Lake. It was part of the nome (province) of Mareotis. Taposiris played a very important role in the Ptolemaic and Roman periods. In light of the forthcoming information from the recent excavation on the site, amphorae from Taposiris Magna indicates the importance of the site for trade in ancient times.

Many excavations have taken place at the site. Berccia (1905-1922), Adriani (1940-1950), Rashed Noeir (1954) Faysal Ash-mawy, and between 1998 and 2004, Hungarian excavations, led by archaeologist Gyozo Vörös. Zahi Hawass and Kathleen Martinez have excavated the Temple of Taposiris Magna since 2006. The expedition has found 27 tombs for officials and high-status individuals outside the temple enclosure. They also conducted excavations inside the temple itself.

Since the first appearance of amphorae in ancient Egypt in the 2nd Intermediate Period, amphorae are considered evidence of trade, as they were used to carry wine, olive oil, fish sauces, salted fish, meat, fruits, vegetable oils, and spices. They were designed particularly for maritime transport. The amphorae from Taposiris Magna reflect the leading commercial aspect of Alexandria in the Mediterranean during the Ptolemaic and Roman periods. Amphorae forms can vary from one region to another. Large numbers of amphora sherds, both Egyptian and imported, representing 29 type of amphorae from different areas, including Palestine, the Levant, Cyprus, Greece, Italy and North Africa, have been identified at the site.

John M. Adams (Independent Scholar)

The Millionaire and the Mummies: Theodore Davis and the Transformation of Egyptian Archaeology

From 1902 to 1914, American millionaire Theodore M. Davis funded excavations in the Valley of the Kings that discovered a record 18 tombs in that royal cemetery. Although since his death nearly a century ago Davis has been denigrated as an egotistical amateur whose work was sloppy and destructive, the record reveals a patron who contributed significantly to the development of Egyptian archaeology.

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Part of the transformation of exploration in the early 20th century from treasure hunting to science, Davis's excavations were always conducted by trained professionals and helped make archaeology the domain of archaeologists. He paid to publish prompt, extensive reports of the work that were written by the professionals and lavishly illustrated, setting new standards for the use of photography.

Davis instituted a systematic plan for excavation in the Valley that was unprecedented for its thoroughness and, although patrons of Davis's era frequently abandoned archaeology after a short fling, he committed his money to a long-term program of fully planned excavations for a dozen years. Finally, unlike other patrons of archaeology, Davis did not let the artifacts he uncovered disappear into rich men's parlors but donated everything he found to the Egyptian Museum or other museums (notably the Boston Museum of Fine Arts and the Metropolitan in New York).

A careful analysis of his years in Egypt reveals Theodore Davis – seen today as a cranky dilettante – as an agent whose unrecognized contributions set new standards for subsequent archaeological work in Egypt which, unfortunately, are still not universally achieved.

Susan Heuck Allen (Brown University)

All's Fair in War?

With the world at war in the 1940's, American archaeologists conducting espionage in Greece, Turkey, Cyprus, and Egypt sought to create institutions, like the American School of Classical Studies at Athens and the American School of Oriental Research in Jerusalem, that would serve their profession and Washington alike. To provide deep cover for future American operatives, the "archaeological captains" of the Office of Strategic Services (OSS), the predecessor of the CIA, laid plans for peacetime organizations which became the American Research Institute in Turkey and the American Research Center in Egypt. I discuss the embattled ethics behind these foundations.

* Niv Allon (Yale University)

Change of Hands: Scribal Statues and Literary (Re)production in the New Kingdom

As a statue that portrays a person holding a papyrus, scribal

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*Submission for Best Student Paper Presentation

statues thematize the intersection between the visual realm and the world of texts. This paper explores the relation between the visual and the textual, through changes that occur in this statuary type during the New Kingdom.

Scribal statues, which represent a man seated on the ground with a papyrus, assume two main attitudes toward the text. The reading gesture shows the scribe laying his hand on the papyrus, while the writing gesture represents him as if holding an imaginary pen and writing. As the two gestures are evenly distributed during the Old and the Middle Kingdoms, the difference between the two has often been overlooked. The two seem, however, to be markedly differentiated during the New Kingdom, as every two out of three scribal statues of this period represent the scribe writing.

The developments in the statuary representation are concomitant with significant changes that occur in this period in the realm of literary (re)production. The emphasis on writing is comparable to the shift evident in colophons, which now emphasize the skill of the copyist rather than the completion of the manuscript. The visual and textual emphasis on writing and the writer is tied to the advent of new literary genres, which entailed a new attitude toward texts and language. Scribal statues of the New Kingdom provide, therefore, an opportunity to investigate the relation between art and text as a nexus of linguistic, literary and visual practices.

Flora Anthony (Emory University)

Where Egyptology and Orientalism Meet

This paper explores the ways that the ancient Egyptians expressed changing societal notions about "the other" through funerary art. Ironically, this imperialistic interest in "the other" is also what began the field of Egyptology. When Napoleon and his troops went to Egypt it aroused an interest in "the orient" that became pervasive in the western world. This interest, in turn, created Orientalist artwork, where images of foreigners were used as symbols for ideology that both perpetuated and rationalized international conquests. A focus on "the other" and the use of foreigners as symbols to suit an ideology is not just found in Orientalism, it is a universal concept. Yet one of the earliest recognized examples of this type of visual system, found in the tombs of elite ancient Egyptians, has never been studied from this point of view.

*Ashley Arico (Johns Hopkins University)

An Egyptian Statue Fragment from Tel Dan

  In 1982 a basalt statue fragment was excavated at the site of Tel Dan in northern Israel. The fragment, which is currently housed in the Skirball Museum of Biblical Archaeology, Jerusalem, is inscribed with hieroglyphs on two surfaces, indicating the Egyptian origin of the piece. It was identified as the remains of a block statue by Alan Schulman (1990), but recent examination of the piece has brought this classification into question. This paper will advance a new theory as to the probable form of the statue, discuss the content of the fragment's inscriptions, which include an offering list, and consider the piece's role within the larger corpus of Egyptian statuary found in the Levant.

*Jennifer Babcock (Institute of Fine Arts, New York University)

Reconstructing Iconographical Meaning: Animals in a Topsy Turvy World

  When a cat acts as a hairdresser to a mouse in an Egyptian drawing, what was the artist trying to say? This is a common motif in figured ostraca depicting anthropomorphized animals. There are over seventy examples, generally assumed to have been created by the artists living in Deir el-Medina. In other ostraca of this type, predators are shown shepherding their natural prey, taking up human roles in a world turned upside down.

  Attempts to understand the ostraca usually focus on these role reversals. Unfortunately, since these images are not clearly associated with any text, their meaning remains elusive. Some scholars have suggested that these images are satirical and served as an outlet for mocking elite society. However, the Deir- el Medina artists probably considered themselves to be part of elite society, so this interpretation is unlikely.

  Whoever drew these "topsy- turvy" images spent a considerable amount of time and skill in their execution, which suggests that they were important, valuable images rather than casual expressions of populist anger. By understanding their value in their original context, the meaning behind this imagery can be better understood. This paper will show that attempts to reconstruct the context in which the figured ostraca were created and used can also cast light on the meaning of their imagery.

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*Submission for Best Student Paper Presentation

Rozenn Bailleul-LeSuer (Oriental Institute, University of Chicago)

CT Scanning of Bird Mummies from the Oriental Institute Museum: Challenges and Discoveries

Most museums with Egyptian collections own bird mummies acquired at the end of the 19th and early 20th centuries. In ancient Egypt, millions of birds, in particular ibises and birds of prey, were captured or bred in captivity for the sole purpose of being mummified. The majority of these mummies were destined to become votive offerings for the cults of sacred animals, which rose in popularity during the 7th century BC and remained active until the 3rd century AD.

Until recently, the examination of bird mummies was focused on the wrappings enveloping the bundles, and X-Ray imaging was used to visualize the mummies' content. It is now possible to study ancient avian remains more completely by imaging them with Computed Tomography (CT), a modality which allows 3D-evaluations not only of the skeletal remains, but also of the birds' soft tissues. Various post-processing techniques such as Multi-Planar Reconstruction (MPR) and 3D-rendering are valuable tools to identify and further analyze areas of interest. It can thus be determined whether or not birds were eviscerated and whether some organs were preserved for the bird's afterlife, thus shedding some light on the methods employed by Egyptian embalmers. In this paper, I will illustrate the many benefits of CT imaging by presenting the recent and innovative work conducted on a selection of ten bird mummies from the Oriental Institute Museum collection, in preparation for the special Oriental Institute exhibit dedicated entirely to ancient Egyptian birds (now open through July 28th, 2013).

John Baines (University of Oxford)

Ancient Egyptian Conviviality: A Gap in Modern Knowledge?

Despite the prevalence of scenes of food, drink, and preparations for eating on ancient Egyptian monuments, images of people partaking in what is shown are rather few. Modern discussions of Egyptian banqueting and cognate practices are similarly sparse. The clearest pictorial evidence for banquets comes from the 18th dynasty and relates primarily to funerary contexts and commu-

nication with the dead. Mentions in texts tend to be in Classical rather than indigenous Egyptian sources. Yet it cannot be doubted that banqueting occurred, while more ordinary forms of conviviality are in any case necessary to social life. It is desirable to ask both why evidence is scarce and what styles of conviviality can be demonstrated to have occurred, or at least postulated, in the ancient context. This paper uses pictorial and textual sources, as well as elements of material culture, to suggest likely elements of banqueting and locations in which it may have been set. While the funerary context provides the essential attestations, the world of the living supplies the rationale for such customs and should be the main focus of investigation.

Yekaterina Barbash (Brooklyn Museum of Art)

Paronomasia in pW551: Wordplay's Place in Mortuary Liturgies

  Ancient Egyptian scribes commonly employed wordplay, or paronomasia, adding nuances and levels of symbolism to a text. This literary device was utilized in religious texts as well as tales, love songs, and hymns. Egyptians perceived associations among words with apparent etymological or visual connections to be divinely inspired. For this reason, wordplay could be viewed as an act of spiritual and scribal scholarship. It appears in various forms, including lexical and visual punning, homophony, and alliteration. Due to the difficulty in identifying and interpreting puns, the phenomenon has seldom been investigated by philologists.
  This paper will focus on specific examples of paronomasia in the mortuary papyrus Walters Art Museum 551. The wordplays and orthographic visual puns, resulting from unexpected spelling of words, will be used to illuminate important points about the composition's use, and hopefully, will improve our understanding of the text's place in mortuary and temple religion.

Andrew Bednarski (American Research Center in Egypt)

ARCE Luxor APS: Archaeological Update

  In October 2011, ARCE Luxor implemented several initiatives as part of its new West Bank program of work. This talk will explain the archaeological goals and accomplishments of three of these initiatives: the controlled removal of modern building debris in, and efforts to map the former hamlets of, Sheikh Abd

el Qurna and Khokha; the excavation of TT 110, an 18th Dynasty tomb; and the removal of spoil mounds, and mud brick conservation work at Deir el Shelwit. The talk will conclude by presenting a summary of anticipated future work, including plans to improve visitor access to Qurna, TT 110, and Deir el Shelwit.

D. J. Ian Begg (Trent University)

A Succession of Events: The Re-discovery of Gilbert Bagnani's 1932-33 Films from Egypt

In 1932 Gilbert Bagnani, the Field Director of the Italian excavations at Tebtunis in the Fayyum, first took a movie camera with him to film the "succession of events," as he termed it. So far, seventeen of these films of varying lengths have been re-discovered among the Bagnani archives at the Art Gallery of Ontario and were recently conserved onto one DVD. Using iMovie, it has been possible to view the clips frame by frame but, unfortunately, the conservators spliced many of the clips together out of the proper sequence of events, which is documented in the many letters written by Gilbert and his wife Stewart to their mothers in Rome.

After filming some of their activities at the Tomb of Nefertari at Luxor and Akmim before arriving at Tebtunis, Gilbert and Stewart documented the construction, consecration and celebration of the mud brick dig house in detail, their visits to the market in the nearby town of Tutun, Bedouin wedding processions, their surveyor at work on the site, and much removing of sand from the sanctuary of the crocodile god Sobek. In 1933, they filmed the two state visits to Cairo, Luxor and Tebtunis by the Italian Royal family. During this paper, there will be time to present only brief samples of a few of the film clips.

Laurel Bestock (Brown University)

Discovering and Documenting 4000 Years at Abydos: Recent Work of the Brown University Abydos Project

The last two seasons of the Brown University Abydos Project (BUAP) have continued to define the archaeology of the Abydos North Cemetery over a span of some four millennia, with particularly important finds dating to the earliest and latest ancient uses. Additional information about a newly discovered royal funerary temple adds weight to the hypothesis that it is the earliest known

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royal monument in Egypt. From later periods we are expanding our understanding of the site's use in the Middle Kingdom, and we are continuing to explore the recently discovered monumental Ptolemaic ibis galleries. The known extent of the galleries has doubled, and the remarkable reuse of the structure in the Late Roman period continues to offer surprises, some of astonishing preservation and beauty. Further discoveries in an area of dense settlement dated to the Ptolemaic period have also been substantial.

   In addition to excavation, the latest season of the BUAP has focused on expanding the range of ways we analyze, see, record, and communicate about the site and its archaeology. These have included on-site mud brick composition analysis, 3D modeling and photogrammetry of architecture, reflectance transformation imaging and infrared photography of artifacts, and watercolor paintings of the natural and cultural landscapes of Abydos. This talk will give an overview of our recent discoveries and the processes by which we are recording and analyzing them.

* Meredith Brand (University of Toronto)

Pottery Production at Abydos: Economic Organization of Votive Practices (Middle Kingdom - Late Period)

   The organization of production and its relationship to the ancient Egyptian economy is still poorly understood. One way to approach this issue is through an in-depth analysis of the organization of the potting industry. Numerous ethnoarchaeological studies have established that the Coefficient of Variation (CV) of a set of measurements from a pottery corpus correlates to the organization of potting industries. These studies have shown that lower CVs are indicative of a homogenous set of measurements and thus a more standardized pottery assemblage, indicative of large-scale workshop production. In contrast, higher CVs are associated with non-standardized assemblages and smaller scale household production. This paper presents a study on the metric variability of votive pottery from two areas of Abydos: Umm el Qa'ab and the North Abydos Votive Zone (NAVZ). The Umm el Qa'ab pottery used in this study (excavated by the DAIK Osiris Cult Project under the direction of Ute Effland) dates from the Middle Kingdom to the Late Period and was provided by Julia Budka, project ceramicist. The NAVZ pottery measured dates to the New Kingdom and was excavated by Mary-Ann Pouls Wegner of the University of Toronto / Pennsylvania –Yale – Institute of Fine Arts Expedition

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*Submission for Best Student Paper Presentation

to Abydos. This CV data will help us better understand if pilgrims to the Osiris festival and participants in other cultic activities obtained their votive pottery from small producers or from large highly organized workshop(s) that were most probably associated with larger temple or state institutions.

Peter S. Brand (see Jean Revez)

Bryan Brinkman (Brown University)

Antinoöpolis: A Study of Syncretistic Space

  The city of Antinoöpolis in Middle Egypt—built by Hadrian in 130 CE and dedicated to his lover Antinous who had drowned in the Nile—is a striking case study for the construction of sacred space in antiquity. Upon his death, Antinous was deified and syncretized with Osiris. Likewise, the Emperor ordered that a new city be built on the site where Antinous' body had been recovered from the river. This city was the product of the syncretizing tendencies fostered through Roman imperialism. In this paper, I suggest that the city of Antinoöpolis reflects two cultural currents that together created a syncretistic cultural space in the city: one that was "Greek"—informed by an epic ethos—and another that was "Egyptian." This study is an examination of how syncretism operates in terms of cultic space and presupposes a fundamental relationship between "myth" and locus. Antinoöpolis was, in essence, a Greek hero shrine and a monument to Greek culture itself. Designed as a polis and populated with ethnic Greeks, it was also a site for the perpetual performance of funeral games, in what was part of Hadrian's attempt to draw a parallel between himself and epic heroes such as Achilles and Alexander the Great. However, Antinoöpolis was also the cult center of "Antinous, throne-companion of the gods of Egypt" (IG 14.960). These Egyptianizing tendencies are reflected in the physical space of the city and the symbolic partnership held with the city of Hermopolis Magna on the opposite bank of the Nile.

Edwin Coville Brock (Royal Ontario Museum)

Phase Two of the Merenptah Sarcophagi Restoration Project

  The first phase of the Merenptah Sarcophagi Restoration Project, affiliated with the Royal Ontario Museum, Toronto, comprised the reconstruction of the granite outer sarcophagus box and the restoration of its missing decoration. The second phase consists of reconstruction of the cartouche-shaped second sarcophagus

box. Information panels describing the suite of sarcophagi, their taphonomy and the results of the project are being designed for installation in the tomb, now open to visitors. An additional didactic element is to establish a small site museum in the tomb. This will display the second sarcophagus box reconstruction and other components of the suite of burial equipment including fragments of the travertine mummiform inner sarcophagus and canopic chest.

Betsy Bryan (Johns Hopkins University)

Johns Hopkins University 2012 Fieldwork at the Temple of Mut

From May to July of 2012 the Johns Hopkins University team worked behind the Isheru Lake in the precinct of Mut in Luxor. As in 2010 work focused in the industrial sector just south of the mud brick New Kingdom enclosure wall. Excavation continued in four of the 2010 trenches, while new squares were opened alongside them. 18th Dynasty levels were encountered just below surface, as has been found throughout the area. The walls of these cut through earlier occupation levels in several squares, and Early 18th/late SIP pottery dated these levels and their mud brick features, including granary structures. Deeper Second Intermediate Period levels were discovered in several of the older squares, and brick walls were also found, although without clear context.

In the course of excavation human burials – complete and fragmentary – appeared within the squares. Several are children and at least two adults are in clearly pre-New Kingdom levels; others are in pits of uncertain date. Due to the absence of physical anthropologists on the team removal of bodies has not yet occurred. So far no skeleton appears to have been mummified. Neither clothing nor coffins were apparent. Mud bricks appear to have been used in several cases to outline the graves. One must presume that these represent the poorest segments of society. But what of their connection to the temple?

This paper will present the present understanding of the season's finds and possible explanations.

Karen Bryson (Johns Hopkins University)

Some Year Dates of Horemheb in Context

The length of the reign of Horemheb has long been a matter of debate. While secure dates are known only for the king's first 14

years, a handful of documents have been suggested to attest a reign of around 28 years, and it has been argued that Near Eastern synchronisms demand a longer reign. This paper will revisit the question, taking a contextual approach to the range of dates attributed to Horemheb in an effort to glean historical insights from the nature and overall content of the sources, rather than focusing on the mathematics of the year dates alone. The dating of the funerary temple graffito of year 28, frequently dismissed without serious review, will be reconsidered. Overall, it will be suggested that the apparent contradictions between the lines of evidence that have formed the basis for the chronological debate may be significant in themselves for characterizing the historical circumstances of the reign.

Jennifer Butterworth (Emory University)

The Falcon Fillet of the Divine Queen Tiye

Some of the surviving relief images of Tiye, Great Wife of Amenhotep III, depict the queen wearing a fillet with an open-winged falcon form encircling the back of her head. The fillet appears to substitute for the queen's vulture headdress in at least three scenes depicted in the tomb of Kheruef (TT192) and once in the tomb of Userhat (TT47). This paper addresses the artistic contexts and iconography of the falcon fillet and argues that its use in certain scenes emphasized the queen's divine role as the Solar Eye Goddess. While Tiye is credited with introducing the Hathor crown, with its cow horns and solar disk, into the iconography of Egyptian queenship, scholarship has yet to address the similarly innovative falcon fillet. It is hoped that the examination presented here, with its focus on the religious symbolism of the headpiece, might contribute to current understandings of the divine roles of the Egyptian queen in the late 18th Dynasty.

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

Egyptian and Greek Cultural Exchange in the Memorial of Metrodoros

This paper presents a funerary plaque believed to be from the ancient site of Naukratis in the Delta region, where a population of transplanted Milesians among other Greeks resided under the Saïte pharaohs, perhaps as early as the seventh century BCE. Although the commemoration of Metrodoros (JE 31183) is written in Greek,

the paper argues for strong Egyptian influence through the use of Greek stoikhedon layout. Stoikhedon inscriptions are characterized by the manipulation of the written elements composing the text with respect to an underlying grid. The Egyptians were no strangers to the use of grids, and the fitted layout of the parts of the funerary text together with the meticulously placed punctuation suggest a deeper meaning for the seemingly simple display. The paper examines how these parts create, in fact, a kind of magical word square. The presence of the magical word square is known on Egyptian soil, most famously in the later bilingual, Greek and demotic, Stele of Moskhion (SEG 8.464). It is the argument of this paper that the Metrodoros inscription demonstrates not only the properties of a word square but the true perfection of the rare stoikhedon arrangement on Egyptian soil. On one level the Metrodoros inscription is all about letters, numbers, and proportions and does its job very well. But the Egyptian necessity for a memorial that functions effectively on more than one level of reality, one of those being the magical, takes the letterforms in their stoikhedon matrix and weaves in the eternal.

Kevin Cahail (University of Pennsylvania)

Private Mortuary Landscapes at South Abydos: Preliminary Results of the Winter 2012 – 2013 Excavation Season

Since the excavations of Amélineau, Mariette, and Petrie, scholarship has been aware of great variability in the non-royal mortuary archaeology of Abydos. Yet most of the information pertinent to understanding the private Abydene cemeteries derives from the so-called North and Middle Cemeteries near the Temple of Osiris at North Abydos. Given the existence of sizable populations at South Abydos, both at the Middle Kingdom town of Wah-sut as well as the New Kingdom Ahmose Pyramid Town, the existence of contemporary cemeteries in close proximity to these population centers is almost certain. South Abydos therefore represents an untapped snapshot of private domestic and funerary interaction in ancient Egypt.

As part of Dr. Josef Wegner's ongoing examination of the Middle Kingdom Senwosret III complex at South Abydos, new excavations are seeking to identify and explore the private cemeteries of the area. One such site investigated this past winter is a New Kingdom cemetery situated near the remains of the much earlier Senwosret III Mortuary Temple. The tomb architecture here is

similar to that at North Abydos, and although plundered in antiquity, enough of the burial goods remained in the tombs to begin understanding the overall context of the cemetery and the people who were buried there. This presentation will therefore introduce the unexplored private mortuary landscapes of South Abydos, define issues and questions specific to the site, and describe the preliminary results of recent excavation.

Amy Calvert (Independent Scholar)

If Petrie had a Database: How to Apply Statistical Analysis in the Investigation of Scene Variables

Statistics provide a mathematically-directed pathway to examine the contextual interactions of relief scene variables. Through applying a granular, deconstructive approach to each scene and advanced statistical methods, patterns of appearance can be quantified.

Looking at several New Kingdom monuments, verifiable patterns were uncovered showing particular elements being used for certain types of scenes. It was found that some elements were commonly combined or repellant to each other, while some cluster around each other in pairs, triads, or more complex groupings related to other aspects of the scenes.

A number of these patterns were previously recognized anecdotally; my study providing quantifiable verification, but due to the complexity and detail inherent in monumental relief, a large number had not yet been discovered. For instance, I found that sandals are almost never worn when the king wears the hedjet or deshret crowns, but appear in nearly every scene where the king is being censed or is shielded by flabella. The round wig was rarely worn when the king stands under flabellum, when he offers ointment or Ma'at, or presents an offering to the Theban Triad. Analysis also revealed that the red looped sash was worn as part of a complex regalia cluster and was specifically appropriate for dangerous liminal zones and transitional moments.

These few examples provide a tantalizing glimpse of the power of next-generation research and quantifiable analysis. The process and its possibilities will be presented along with several case studies.

Christian Casey (Brown University)

Reconstructing the Pronunciation of Coptic Vowels

The inclusion of vowels makes Coptic extremely valuable for the study of ancient Egyptian phonology. The well-attested stability of Arabic pronunciation from the 8th century C.E. onward makes it an ideal vehicle for considering the pronunciation of Coptic. An Arabic text of Apophthegmata Patrum written with the Coptic alphabet around the 10th century C.E. provides a possible key for mapping the distribution of Coptic vowels. Using the database of recorded Arabic words provided by www.forvo.com, this paper seeks to reconstruct a snapshot of the way in which the Coptic alphabet partitioned vocalic space in the 10th century.

Recordings of native Arabic speakers provide data suitable for mathematical analysis by computer. These data can be compared to the typical characteristics of vowels in living languages. As Liljencrants et al. demonstrate, the distribution of vowels in any given language depends on the total number of vocalic phonemes in that language. This fact provides a means of considering the accuracy of the Coptic vowel distribution generated via recordings of Arabic, which is entirely independent of the original method used to generate it. Taken together, these two lines of evidence present a remarkably clear and demonstrably accurate portrait of Coptic pronunciation, one which answers many questions regarding Coptic orthography.

Edward Castle (University of Chicago)

Min, Enki, and Dilmun

Mesopotamian and Susian influences in Egypt during the Predynastic period are well attested. Because the evidence is concentrated in Upper Egypt, it was argued some sixty-five years ago that this influence had reached Egypt by way of the Wadi Hammamat and the Red Sea. However, some more recent discoveries in the Delta have been interpreted to support diffusion via a northern, Mediterranean route by way of Sumerian colonies in Syria.

Whereas earlier studies have focused on artifactual, architectural, and artistic influences, this paper focuses mainly on the transmission of religious ideas.

Three colossal, ithyphallic statues found by Petrie beneath the later temple of Min at Coptos are presumed to be early representa-

tions of that god. Min was particularly associated with the Wadi Hammamat, and the statues have been shown to have clear Mesopotamian influence.

Because no contemporary Egyptian material has been found in Mesopotamia, Henri Frankfort suggested that the Mesopotamian and Susian influences had entered Egypt indirectly via some unknown intermediary.

Close parallels can be drawn between characteristics attributed to Min and those of the god Enki whom the Sumerians associated with Dilmun in the Persian Gulf, and a reinterpretation of images inscribed on the colossal statues from Coptos associates the god represented by the statues with the Gulf.

Dilmun was an important participant in the southern trade network, acting as a port of trade for goods entering and leaving Mesopotamia. It was a recipient of Sumerian influence and had close associations with Susa.

Robert Cohon (Nelson-Atkins Museum of Art)

Saint Thecla Clothed as Aphrodite

Saint Thecla, who famously vowed a life of chastity, appears on sixteen 5th to 6th ct. Coptic ampullae, bound to a stake and flanked by wild animals. According to the Acts of Thecla (27-36), the proconsul in Antioch condemned her to the beasts for sacrilege. Naked, she received a garment just before entering the arena. On the ampullae, this near-makeshift garment is tied like a towel with a knot at the belly, covering only her lower body.

Scholars since Buschhausen (1962-3) have traced the basic iconography of Thecla flanked by wild animals to Artemis and Cybele. Nauerth and Warns (1981) associated the imagery and garment with Andromeda; Petropoulos (1995) briefly noted Thecla's dress recalled that of the Aphrodite of Melos.

The garment, however, most closely matches that of the halfgarbed Aphrodite Anadyomene, an important statue-type originating in the 3rd-century B.C.E. and remaining popular in the Late Antique. Other figures rarely wore this knotted garment.

Aphrodite's garment suits Thecla. She was beautiful, a fact emphasized in the Acts and Life and Miracles of Theclae. (In the latter she conquers Aphrodite.) The association accords with Petropoulos's thesis of the (perverse) sexual character of her punishment. The garment's large knot (slightly more prominent than Aphrodite's) above her pubes alludes to her inviolable chastity. It continues the texts' leitmotif of literal and figurative binding.

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Furthermore, on a similar scene from a contemporaneous Coptic limestone relief (Nelson-Atkins Museum) the crisscrossing ropes binding her half-naked torso suggest body jewelry dear to Aphrodite.

Kathlyn (Kara) Cooney (University of California, Los Angeles)

Reuse of Theban 21st Dynasty Coffins in Paris, Vienna, and Leiden

My work on Theban 21st Dynasty coffin reuse continued with a research season at the Louvre in Paris, the Kunsthistorischesmuseum in Vienna, and the Rijksmuseum van Oudheden in Leiden. During June 2012, I examined 59 coffins and coffin fragments. In Paris I found a rate of reuse of 57.14% (from 23 examples, 21 of which could be included in the study). Vienna's holdings included 19 examples, all of which were included in the study, and a reuse rate of 57.89%. In Leiden out of the 17 examples, only 11 could be included in the study because of excessive intervention by past restorers. Of those 11, 7 showed evidence of reuse for a rate of 63.63%. In this research, I use no scanning instrumentation, and my conclusions are thus based only on what I can discern with the naked eye.

As I continue this research, it has become clear that the ancient Egyptians used a variety of methods to reuse a coffin, often more than once. Some coffins show a carefully reworked surface where the reuse has only become visible now that some plaster has broken away, whereas many other reusers seemed content to just reinscribe the name, leaving old decoration completely visible. Many others opted for quick surface fixes that enabled a style update or gender change, leaving much of the original decoration intact. These varying methods of coffin reuse indicate not only differing methodologies, but suggest differing ancient Egyptian perceptions towards the practice.

Pearce Paul Creasman (University of Arizona)

Time for a Dendrochronology of Ancient Egypt?

For ancient Egypt, a fundamental concept remains unresolved: time. Despite being the focus of nearly 200 years of research, thousands of archaeological excavations, and despite survival of an extensive written record, the chronology of Egypt has been based on a fragmented copy of a 3rd century BC historian's chronicle of the pharaonic period. To refine this framework, scholars have had to rely on a variety of insufficiently precise method-

ologies. Many pharaohs ruled for short periods, often less than five years, so precision dating is essential. If annual resolution could be offered for ancient Egypt, the impact would be similar in scope to that of tree-ring dating in the American Southwest and would have broad implications for the region. The need for such precision has been recognized for a century, as has the potential solution: dendrochronology. This paper presents the history of such efforts and a case for further progress toward the construction of a tree-ring chronology for ancient Egypt.

Eugene Cruz-Uribe (California State University - Monterey Bay)

More (!) Graffiti from Philae

This short paper will detail the field work season at Philae temple at the beginning of January. In additional to finishing up collations and checking location data for the corpus of almost 450 new Demotic graffiti, we were able to record several dozen more short texts that had escaped our notice in the past field seasons. We also began to photograph all 450 of the graffiti published by Griffith in the 1930s. This is the last part of the project as there does not exist photographs of the texts Griffith published as he mainly worked from hand-copies and squeezes. This talk will also show some of the interesting texts we have examined this year and I hope to draw some conclusions on the nature of this important graffiti collection.

* Elizabeth Cummins (Emory University)

The Bed as a Sign of Effective Rebirth

For this paper, I will examine both actual beds and images of beds in the New Kingdom in order to explore the bed's function within the semiotic structure of Egyptian art. Like many western cultures today, the Egyptians associated the bed with the concepts of sleep, death, and sexual activity, but the conceptual framework in which it was comprehended was quite different from the modern perspective. The connotative meanings (in semiotics, the secondary or cultural meanings) that stem from the sign of the bed must be examined within its ancient framework.

One of the primary connotations of the bed was as a signifier of fertility in this life as well as the next. I will support this theory by looking at various images ranging from divine birth imagery, fertility figurines, and funerary scenes as well as literary refer-

***Submission for Best Student Paper Presentation**

ences within love poetry. Among these examples, I will discuss the use of the sign in a scene from 18th Dynasty non-elite tombs in Luxor—the servant making the bed. This scene, which has precedents in the Old Kingdom, depicts a male or female servant straightening the headrest or linen of a bed. The preparation of the bed without the presence of the tomb owner in the scene focuses attention on the secondary meanings of the bed's use, particularly as a locus of transition through the acts of sex, sleep, and death. Within the context of the tomb, this scene functions to aid the tomb owner in a successful rebirth into the afterlife.

Vanessa Davies (University of Notre Dame/University of California, Berkeley)

Egypt Reoriented: Positioning Obelisks in Rome

  The erection and subsequent re-erection of the Egyptian obelisks in Rome provide the opportunity to consider the repositioning, appropriation, and reception of Egyptian monuments. The changing significance of these obelisks can be accessed through the texts and symbols placed on, above, and below them. My readings encompass Egyptian dedicatory inscriptions, Latin inscriptions that rededicate the monuments in a Roman context, neo-Latin inscriptions that rededicate them in a Christian context, and finally visual embellishments, such as finials, fountains, and other statuary.
  Through the consideration of textual and symbolic additions to the obelisks, the viewer perceives the continued importance of Egypt to Roman political and religious identities across time. Those who rededicated the obelisks, including Roman emperors and popes of the sixteenth through nineteenth centuries, retained the monuments' association with Egypt. They crafted narratives recounting positive or negative visions of Egypt and then positioned themselves as inheritors of or victors over those cultural ideals. Egypt was cast, among other ways, as defeated enemy, source of fine monumental works, seat of ancient wisdom, and evidence of the error of paganism from the perspective of the dominant Christian discourse of early modern Rome. A historical and art historical examination of these views of Egypt shows the continued importance of Egypt as a symbol in the cultural negotiations publicly displayed in the Roman cityscape.

Amanda L. Davis (Brown University)

An Egyptian Colony at Byblos? The Royal Expedition, Elite Imitation and Patronage during the Old Kingdom

Egyptian kings of the Old Kingdom sent out expeditions to Byblos to obtain natural resources such as cedar and resins and offered royal gifts to the local elite in exchange. The material at Byblos and textual references in Egypt reflect this system, and the theological and commercial links between the two also led to this arrangement. There is no evidence to support the existence of an Old Kingdom colony in the city, as much of the Egyptian material in the Levantine city is royal in nature and confined to a ritual context. By examining the history of the site and its interactions with Egypt, I hope to prove that the Egyptian material at Byblos arrived by means of the royal expedition rather than colonization, and that local rulers sought to identify themselves with the Egyptian elite, resulting in the prevalence of luxury goods, votives and the Egyptian-style reliefs at the Ba'alat Gebal Temple.

Christina Di Cerbo (see Richard Jasnow)

Tasha Dobbin-Bennett (Yale University)

The Dissection of Osiris: The Use of the Lexeme srwḫ

Preservation of the body is one of the prevailing themes in the ancient Egyptian afterlife. However, the inevitability of putrefaction was not mutually exclusive with the desire to preserve the body through mummification, but instead functioned within a cyclical process. A process that managed the ever fraught relationship between the natural break-down of the body post-mortem, and the socio-cultural and religious influences that both converge and diverge with the decomposition process. Using *Book of the Dead* Chapter 154 as a decomposition process template, and integrating a wide variety of texts, this study examines one element of that post-mortem process – bloat – through an analysis of the lexeme *srwḫ* ("to treat medically"). My methodology seeks to bridge the gap between different modern methodological approaches that attempt to explain ancient Egyptian conceptions of the living and post-mortem body. These approaches have influenced how primary source material is viewed and analyzed, and produced a modern denotation for the lexeme *srwḫ* that does not effectively describe the full meaning of the term. To elucidate the lexeme *srwḫ* and

the relationship with post-mortem bloat, this study examined all textual samples containing *srwḥ* chronologically, and prepared a collocation analysis of accompanying lexemes. The resulting research proposes a new meaning for *srwḥ* that invokes a nuanced understanding of the relationship between the lexeme, the action denoted by *srwḥ*, and the performer of that action; elements that contribute to our understanding of how the ancient Egyptians may have observed, recorded and contemplated the breakdown of the body after death.

Nagwan Bahaa El Hadedi (Ministry of State for Antiquities, Egypt)

Middle Kingdom Objects in Context: Teaching at the ARCE/AERA Mit Rahina Field-School

During the ARCE/AERA Memphis field school in 2011 we recorded the objects excavated from the Middle Kingdom settlement in Kom el-Fakhry, Mit Rahina. The site takes in a cemetery on the west (First Intermediate Period or early Middle Kingdom) and part of a settlement on the east where we excavated large structures dating from the early 12th to the late 13th Dynasty.

As a part of the field school, we trained inspectors of the Ministry of State for Antiquities in object recording techniques. We explained all different steps: from careful excavation, to conservation, description and measurements, drawings and photos. We emphasize the importance of context: object recording is not just about its material or the inscriptions, but also the stratified context, which help us to understand site activities and get the complete information.

The objects recorded included: querns and grinders; anvils and stone basins; re-used ceramic tools; weaving tools; a wide range of chert tools; amulets, beads and scarabs; clay model animals; and many inscribed sealings. From a room showing a long sequence of occupation we found a stela, an offering table and small seated double statute of a man, N(y)ka, and a woman, Sat-Hathor, as well as fragments of a limestone dwarf lamp statue. These objects suggest a household cult. The Kom Fakhry objects come from well stratified settlement contexts and can be usefully compared with the settlement material excavated nearby at Kom Rabia (RAT).

A. Sameh El Kharbawy (California State University, Fresno)

Tahrir Square and the Remaking of Egypt

This paper is a rummage through Tahrir Square; the monumentally iconic site of the Egyptian Revolution of 2011.

In Tahrir Square today live not only the memories of an epic struggle in which "a people" triumphed over a brutal, repressive regime; echoes of the thunderous roars of millions of protestors; all the mega-marches, street-fights, rallies, sit-ins, and encampments - but also a record of the Square's transformation from a locus of violence, horror and profanity, into a sacred place honoring the victims of the Revolution.

During several stays in Egypt throughout 2011 and 2012, I witnessed this drama of conflict, and documented it in paintings, photography, and video. Some of the resulting images have been difficult (and difficult to explain.) And yet, the visual tapestry that these images create quickly reveals a unique spectacle of communal identity; a new Egyptianism of which I was both spectator and producer. It is this Egyptianism that I probe in this paper.

In writing about the New Egypt(ism), I maintain a critical consciousness, a vigilance in employing those instruments of historical, humanistic and cultural construction from which Egypt's modern history has often been both beneficiary and victim. Focusing on the telling detail rather than detailed telling, my aim will not be to bring any "truths" of revolution to bear on Egypt's new reality, but to bring the realities of the New Egypt to bear on our (more realistically, my) understanding of revolution.

Saleh El Masekh Ahmed (Supreme Council of Antiquities, Egypt)

The Roman Baths in Front of Karnak Temple

In 2006, the Supreme Council of Antiquities (SCA) started excavations west of the first pylon at Karnak Temple whose aim was to plan and develop the area located between the temple and the Nile River. The excavations uncovered many ancient structures that include the Port of the Temple, a Late Period, Ptolemaic, and Early Roman Period settlement, Ptolemaic and Roman Baths and the Embankment Wall. This presentation will focus on the excavations of the Roman Baths.

According to the pottery finds, the Roman Baths were constructed during the 2nd to the 3rd century AD. The structures consist of

an entrance that leads to a six columned squared hall surrounded by dressing rooms, horseshoe shaped bathing areas, heating rooms and water supply and drainage for washing areas. Many artifacts were discovered in the drainage tunnels. Examples include bracelets, necklaces and pins. Based upon the evidence, the baths were no longer used by the end of the 4th or early 5th centuries AD.

Earl L. Ertman (University of Akron)

A Turquoise Blue Glass Face Inlay of King Akhenaten

  Glass was highly prized in ancient Egypt. Royalty had exclusive domain over its production. Surviving examples of royal portraits are extremely rare. An outstanding example is the blue glass face inlay of King Akhenaten, recently acquired by the Corning Museum of Glass (2012.1.2).

  This face inlay, a portion of a composite figure, is the only element that has survived or has been identified. The type of crown or head covering worn by the king will be explored and documented. One of the important features of this study is the color of the glass molded to form this royal head and its significance to the representation of Akhenaten. The plausible scene in which the king was featured will also be considered. The association will be discussed between this face inlay of King Akhenaten and a similar turquoise blue face inlay of Queen Nefertiti, which was also a part of the Groppi Collection auctioned at Christie's in London in April 2012.

Roxana Flammini (Pontifical Catholic University of Argentina/ National Research Council [CONICET])

Vassalage or Patronage? Revisiting the Hyksos Socio-Political Practices

  The term "vassal" was generally employed by scholars to characterize the Hyksos (c. 1640-1530 BC) attempts of subduing other rulers. In fact, the impressive amount of scarabs bearing Egyptian titles and epithets as well as the title "heqa khasut"; the discourse of the Hyksos Aphopis preserved in the Second Stela of Kamose and other evidence in this regard led to such characterization of the socio-political practices of those rulers. Unfortunately the concept was applied without a critical discussion to prove if it could explain the particular asymmetrical relationships the evidence shows.

In this paper I propose to review the evidence in the light of the more accurate concept of patronage, following the proposal made by the late Robert Westbrook (2005). Thus, I shall present a review of the bibliography on the subject as well as a new reading of selected passages of the Second Stela of Kamose and other textual, epigraphic and material evidence.

Ogden Goelet (New York University)

Thoughts on the Influence of Format on Middle Egyptian Texts

It is well known that the manner in which Egyptian texts were presented—their format, broadly speaking—was frequently a major concern, especially when it came to inscribing texts on stone. For example, we can often sense the influences brought by cosmological and ideological motifs as well as aesthetic factors in the way text and images have been integrated. These influences can be felt particularly in the case of royal monuments, but they are hardly absent in the private context. Aesthetic concerns extended to the choice and arrangement of signs within individual words, which in turn could be influenced by choice between vertical and horizontal text presentation. Similar epigraphical and design considerations also played a significant role in the preparation of hieratic documents, which, after all, were probably the intermediary form for their lapidary counterparts in hieroglyphs. The focus of this communication will fall upon a critical juncture in the presentational style of Egyptian texts—the change from columnar format to the horizontal lines during the latter part of the Twelfth Dynasty. The relationship between the epigraphy of hieratic texts during this transitional period and contemporary hieroglyphic inscriptions may cast light on the problem of the dating of several Middle Egyptian instructional texts that are ascribed to the Middle Kingdom, but only attested on papyri dated to the New Kingdom.

María Alexandra Gutiérrez (Yale University)

Divine Wonders and Royal Endeavors: Terminology and Functions of Royal Oracles during the New Kingdom

Among the most striking elements of Eighteenth Dynasty royal inscriptions are the inclusion of divine oracular pronouncements, a series of actions that brought forth the expression of a god's will and desire for the express benefit of the reigning monarch.
Whether they were extemporaneous or actively initiated, oracles

were powerful manifestations of the king's legitimate performance, as well as impressive demonstrations of divine involvement in royal and national affairs. Coronation oracles are the most widely known, but these religious practices could extend to a variety of less well-known contexts such as judgments, appointments, expeditions, and building programs, which took place well into the New Kingdom (and beyond).

The purpose of this study is to collect the corpus of royal inscriptions making reference to oracular activity, analyze the type of terminology used in each reference (e.g. *ìrì ḥr bì꜒ì.t, spr, hnn, smì,* etc.) from the very origins of the practice to the end of the Twentieth Dynasty (Hatshepsut - Ramesses XI). This paper aims to create a connection between the terminology and a) the types of oracles, b) their functions, and c) the context in which they occurred. Moreover, it seeks to trace the development of royal oracles throughout the New Kingdom, as well as the implications that this type of activity had on the political, administrative, and religious life of the time. Finally, this research attempts to establish a better insight of New Kingdom oracular practices, so as to better understand the changes that they underwent during the First Millennium.

Aleksandra Hallmann (Warsaw University)

*The Native Development of the So-called "Persian costume"
Represented in Late Period Egyptian Art*

The Late Period, when Egypt was ruled by both foreign and native dynasties, has special historic and social indicators due to the specificity and character of this period. These indicators are also evident in the material culture. As a non-verbal identifier, clothing was an important form of self-existence in this world as well as in the afterlife. This raises questions about cosmopolitanism versus cultural identification and the self-representation of the elite.

In scholarly literature, there is a view that the Late Period costume was a product of foreign influence as is evidenced in the coining of terms such as the "Persian costume." The "Persian costume," consisting of the long sleeved tunic, called the "Persian jacket," together with a high-waisted kilt with protruding roll and overhang, is treated as the Egyptian interpretation of Persian court dress. Not only has this term become entrenched in the scholarly literature, but it has also become the stylistic criterion used by many scholars to ascribe objects to the 27th Dynasty. On the basis

of detailed studies of Egyptian costumes represented on various kinds of monuments, together with their historic development, a different point of view will be presented. It appears that the private Egyptian costume was not influenced by foreign cultures, and that all alien elements can be directly associated with foreigners living in Egypt who differentiated themselves through dress.

Kathryn M. Hansen (Shasta Collage Museum and Research Center)

New Data on Ancient Egyptian Chariot Harness

Increasing use of the horse and chariot fueled ancient Egyptian military prowess and created Egypt's New Kingdom Empire. Nevertheless, little is known about how this weapon was deployed. Speculations abound, ranging from its use as a modern tank to simple transportation, from a mobile archery platform or command post to a flanking or pursuit force. However, little data exists to support or refute any of these speculations. Although Egyptian chariots survive, equivalent examples of harness don't, limiting reliable interpretation of military history.

To answer questions surrounding harnessing details of the early Egyptian chariot, the International Museum of the Horse (Lexington, KY) recreated a full scale model. This project correlated ancient artwork, archaeological evidence, existing artifacts, and modern equestrian knowledge to answer questions including: could rawhide actually fasten wooden joints; could we reconstruct the harness from ancient artwork and archaeological scraps; and how would such a harness function, or could it? Although the general design has been tested, this construction used modern components such as metal rings and buckles, while our harness included only materials available to ancient trainers.

This project delivered answers such as: how the bit was attached to the bridle, the reins to the bit, and the breastplate to the neck-fork. Were bit spikes evidence of cruelty or sophisticated training? This new data uncovered unique Egyptian contributions to the art of warfare, and provided the basis for recent work with live horses. More importantly, it created factual foundations for elucidation of ancient Middle Eastern warfare.

James A. Harrell (University of Toledo)

The Ancient Quarries Survey: New Discoveries in the Eastern Desert and Nile Valley

An ongoing survey of ancient Egyptian quarries resumed in November 2012. The initial focus was on the Bir Hammamat area (Eastern Desert), and this work was done in conjunction with the Wadi Hammamat Quarryscapes Project directed by Elizabeth Bloxam. Numerous Late Predynastic to Early Dynastic quarries were found and these supplied metagraywacke for bracelets, cosmetic palettes, and vessels. Several vessel blanks had their upper surfaces marked with single hieroglyphic symbols. One of these represents the numeral ten and may be a device for counting every tenth blank.

The survey next moved to the Nile Valley to search for unrecorded limestone quarries. Several were discovered with the largest on the Gebel el-Alawanieh promontory, which forms the northern arm of the Abydos embayment. These workings extend 2.6 km along the north side of this promontory and may date to the New Kingdom. Above, on the plateau top, is what appears to be an open-air shrine measuring 20 by 90 m. Three other notable limestone quarries were also discovered, two near Sohag at Deir el-Abyad el-Bahari, the White Monastery (New Kingdom or Late Period) and at el-Ghirizat (Old or Middle Kingdom to New Kingdom), and the third at Nazlet Hussein Ali village (Roman) near El-Minya. Evidence for ancient quarrying of red-and-white limestone breccia was also found at a modern quarry for this stone at el-Issawia Sharq near Akhmim. This is the only known occurrence of this popular ornamental stone within the Nile Valley proper and is a likely ancient source.

Allison Hedges (University of Pennsylvania)

The Egyptian Dionysus: Osiris and the Development of Theater in Ancient Egypt

Upholding Classical Greek drama as the benchmark for ancient theater, scholars have historically disregarded the notion of a native Egyptian dramatic tradition, due to the religious and ritualistic nature of the limited evidence available. Yet Greek tragedy began as a featured competition of the Great Dionysia, the largest and most important festival of the god Dionysus in Athens. Traced

to the sixth century BCE, the religious roots of this tradition and the dramatic rituals surrounding it reflect those found in Egypt more than one thousand years earlier, in celebration of the Osirian Khoiak Festival at Abydos.

The known Egyptian dramatic texts—those texts which exhibit classic Western features of dramatic literature such as dialogue and stage directions—all, in some way, honor the god Osiris. We can perhaps infer from this that the ancient Egyptian concept of dramatic performance was strongly associated with his cult, just as the Greeks associated theater with Dionysiac worship. Herodotus first observed the link between these two gods in the mid-fifth century BCE—a connection the Ptolemies promoted heavily during their reign, essentially presenting Dionysus and Osiris as Greek and Egyptian counterparts of the same deity.

This paper examines the Osirian mysteries and related dramas celebrated during the Khoiak Festival, and illustrates their significance in the development of an ancient Egyptian dramatic tradition that pre-dates the advent of theater in ancient Greece.

James Hoffmeier (Trinity International University)

Archaeological Evidence for Shasu-Bedouin from Tell el-Borg, North Sinai

Our knowledge of the Shasu-Bedouin of Sinai and the Southern Levant are known to us almost exclusively through Egyptian texts (beginning in the 18th Dynasty) and illustrations of the Ramesside era. Archaeological data that would shed light on their dwellings virtually does not exist.

During excavations at Tell el-Borg between 2002 and 2005 revealed the remains of burned out huts that could be remains of habitat of these elusive desert dwellers from the later 2nd Intermediate Period to early New Kingdom.

Kathryn Howley (Brown University)

Sudanic Statecraft? The Political Organization of Egypt in the Early 25th Dynasty

Piankhy's Victory Stela, as the longest historical stela in Egyptian, is a crucial piece of evidence for our understanding of the 25th Dynasty. Its detailed description of how the Nubian king Piankhy conquered Egypt makes it especially useful for studying

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Kushite kingship and state structure. Its use of Egyptian language and political terms has generally led to the assumption that Piankhy sought to administer Egypt through a traditional Egyptian form of state organization.

However, the assumption that the 25th Dynasty kings were striving for the traditional Egyptian model of centralized kingship leads to problems in our understanding of the Victory Stela. The iconography of the lunette departs notably from Egyptian norms of kingship, and the narrative is problematic if read from the perspective of Egyptian state organization. Why does Piankhy withdraw from Egypt after seemingly conquering it so easily? Did the Nubian kings operate a form of government different to the traditional Egyptian centralized state?

By considering models of political organization drawn from outside Egyptology, the contradictions present in the Victory Stela can be removed. The 'segmentary state' model, originating from African anthropology, has been applied with great success to the understanding of political organization in later Meroitic Nubia. This model describes a state in which political control is not necessarily associated with direct territorial control. Such a model helps better to explain Piankhy's extraction of tribute from Egyptian rulers, followed by withdrawal; it thus advances our understanding of 25th Dynasty political organization from a Nubian rather than Egyptian perspective.

* Julia Hsieh (Yale University)

Where is the City of Eternity?

The phrase *nìw.t n.t nḥḥ* has always been translated as "City of Eternity" and, likewise, its meaning has always been synonymous with the term *ẖr.t-nṯr* "necropolis." However, further examination into this phrase indicates that such a generic translation is misleading, as niw.t n.t nHH, at least during the Middle Kingdom, refers not simply to any necropolis, but more specifically to the one necropolis and cenotaph area associated with the Osiris-Khentyimentiu temple complex at Abydos. In tracing the occurrence of the phrase *nìw.t n.t nḥḥ* from its first appearance on the Berlin Bowl (a Letter to the Dead dated to Dynasty XI) to its last attestation on the sarcophagus lid of Wennefer (dated to the early Ptolemaic Period), we witness the evolution of this phrase: from the original meaning denoting a specific locality to becoming syn-

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onymous with the term "necropolis," gradually losing its specific-
ity along the way. With this new understanding of *niw.t n.t nḥḥ*
"City of Eternity," we gain further insights into the texts in which
the phrase occurs. This re-interpretation is especially important
in the context of Middle Kingdom texts where the significance
of the texts are altered when we consider that, rather than any
necropolis, this specific Osiris-Khentyimentiu temple necropolis
is the intended reference, thus incorporating previously undetected
Abydene allusions into these texts.

Ramadan Badry Hussein (Ministry of State for Antiquities, Egypt)

Recontextualized: The Pyramid Texts "Serpent Spells" in the Saite Period Tombs

  Egyptian funerary texts share common features with other
corpora of ancient sacred texts in that they were subjected to two
major editorial processes after they were compiled and commit-
ted to writing, i.e., canonization and re-contextualization. During
these processes, the influence of the textuists permeates these
texts and forms their distinguishing characteristics. However, the
post-Old Kingdom Egyptian funerary texts are unique with regard
to their mode of composition. The process of composing Egyptian
funerary texts and inscribing them on different media was more
editorial than authorial. These compositions primarily consisted of
several textual materials (i.e. spells, chapters, hymns, etc.), which
in turn form discrete building blocks arranged together according
to distinct editorial frameworks. After the Old Kingdom, textu-
ists perpetually utilized these building blocks in the production of
funerary compositions. The building blocks then became subject to
editorial activities that include interpretation, rearrangement, con-
densation and re-canonization. These building blocks had mutable
forms and were central to the production of the overall meaning of
funerary compositions.
  Among the intriguing building blocks of the post-Old Kingdom
compositions of funerary texts is Group A1 of the Pyramid Texts
"Serpent Spells," i.e., spells PT 226-243. This group was first
recorded on the western wall of King Unas's burial chamber, but
was left out of the Pyramid Texts corpora of the later Old King-
dom pyramids, except for spells PT 227, PT 233 and PT 240. The
general consensus about Group A1 is that it is apotropaic in nature,
yet 'ancillary' to and 'independent' from the overall narrative of

the Pyramid Texts corpus.

The transmission history of Group A1 demonstrates periods of resurgence in, as well as disappearance from, the sources of Egyptian funerary texts. The spells of this group were revived and widely incorporated into Middle Kingdom compositions. When integrated into the corpus of the Coffin Texts, Group A1 underwent an interpretive process and the textuists added to it the title *r3 n ḫsf rrk m ḫrt-nṯr*. This title reveals a clue to the Group's true meaning. While absent in the New Kingdom funerary texts, Group A1 reappears in the Saite Period compositions.

This paper analyzes Group A1 of the "Serpent Spells" as a building block in the Saite Period compositions of funerary texts. It also highlights the Saite editorial processes that formed the Group's main traits as well as its role in the production of the overall meaning of the Saite compositions.

Salima Ikram (American University in Cairo)

Churches and Chert: Fresh Discoveries from the North Kharga Oasis Survey

The North Kharga Oasis Survey (NKOS) has been working in the northern part of Kharga Oasis since 2000. During this time it has discovered and documented a variety of sites including forts, trading posts, irrigation complexes, settlements, temples, churches, industrial areas, rock shelters and rock art. This seasons new finds, including a stone church with its attendant settlement and mining operations, as well as newly identified prehistoric sites will be highlighted in this communication.

Mark D. Janzen (University of Memphis)

The Iconography of Humiliation: Conclusions Regarding the Depiction and Treatment of Bound Captives

During the New Kingdom, ever-victorious pharaohs captured numerous foreign prisoners of war, as displayed on temple and tomb walls and detailed in the textual record. These prisoners are frequently depicted in humiliating or torturous poses, reflecting the triumphalistic and often brutal nature of royal ideology. Due to the simple fact that such representations are found most often in religious contexts and make frequent use of ideology, they are often dismissed as lacking historical value. There is also a general reluctance among scholars to examine material that is often

discomfiting to modern sensibilities. Too often, Egyptologists have assumed that the Egyptians were somehow less severe in their dealings with rebellious enemies than other ancient societies.

This presentation serves as a summary of a larger dissertation project, which examines the iconographic and textual records concerning bound foreigners seeking to understand the purpose of such harsh depictions and the ultimate fate of foreign prisoners of war. Data from contemporary civilizations is also considered, demonstrating that while the Egyptians certainly possessed a certain sense of decorum, their treatment of captured enemies was not so dissimilar from other ancient empires as many would like to believe. Finally, it is hoped that examining this material will open up new avenues of research and allow the discussion to move forward in a meaningful manner.

Richard Jasnow (Johns Hopkins University) and Christina Di Cerbo (Indepentent Scholar)

Demotic Graffiti Pertaining to the Ibis and Falcon Cult from Dra Abu Naga

The Spanish-Egyptian Mission headed by Dr. Jose Galan has been working at Dra Abu Naga since 2002. Focusing on the Tombs of Djehuty (TT 11) and Hery (TT 12), they have revealed numerous Demotic graffiti associated with the Ibis and Falcon Cult based there in the Ptolemaic Period. Some of these graffiti are "new," others had already been published as handcopies in Marquis of Northampton, W. Spiegelberg, and P. Newberry, Report on Some Excavations in the Theban Necropolis During the Winter of 1898-9 (London, 1908), 19-25 ("The Demotic Inscriptions"). Our collaboration with the Spanish-Egyptian Mission, which naturally has emphasized cleaning, conservation, and documentation, has given to us an excellent opportunity to reevaluate Spiegelberg's editions and to reconsider the significance of the corpus as a whole. In this lecture we present some of the results of our study.

Jacqueline E. Jay (Eastern Kentucky University)

Demotic Literature and the Greek Novel

In a much-cited essay published in 1956 in Akten des VIII Internationalen Kongresses für Papyrologie, J.W.B. Barns proposed a direct influence linking Egyptian literature to the Greek novel. While classicists since have taken this suggestion seriously, they

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have in recent years shifted their focus from questions of explicit origin to ones of broader environment and intertextuality, as illustrated by the essays in the 1994 collection Greek Fiction: The Greek Novel in Context. John Tait's contribution to this volume, "Egyptian Fiction in Demotic and Greek," brings to a wider audience a useful summary of the Egyptian material; its aim is not, however, comparative. Thus, while current scholarly consensus agrees that the Greek novel arose against the backdrop of a highly international context, there has as of yet been no detailed study examining Demotic literature and the Greek novel from a more nuanced perspective. My paper will begin to address this gap by exploring in detail the parallels of theme and plot, which make such connections plausible and by considering possible mechanisms of exchange between Greek and Egyptian cultural milieus.

Victoria Jensen (University of California, Berkeley)

Predynastic Precursors to the Festival of Drunkenness

  Ancient Egypt is well known for the authoritative role played by its king. But we may ask, how was the king able to bolster this authority and maintain his preeminent position as divine intermediary between men and gods? One answer may lie in the Festival of Drunkenness, a public, state-sponsored ritual that is attested from pharoanic Egypt. This celebration was tied to mythological beliefs about Re and his daughter, Hathor. The ritual was conducted to propitiate the goddess, to transform her from a raging lioness to her benevolent aspect as the anima of love, fertility, music, dance, and drink. The associated myths concerned the supernatural powers that allowed the proper functioning of the annual inundation, which brought new, fertile soil to the fields and drenched them with life-giving water. By constructing himself as the semi-divine agent who could propitiate these essential natural forces, the king became indispensable.
  Written attestations of this festival are found sprinkled from the 5th Dynasty to the Ptolemaic era. However, prefigurations of these beliefs and rituals can be traced back to the Nagada II-III period, c. 3500-3000 BCE. Specifically, three themes emerged in the Predynastic era that allowed the development of the Festival of Drunkenness: the invention and industrial-scale production of beer, climate desiccation which made the Nile's inundation indispensable to human life, and belief in a bovine-human god-

dess who controlled natural phenomena. This paper will examine evidence in support of these themes, and trace parallels with royal legitimation in the subsequent pharoanic era.

* Lissette Marie Jimenez (University of California, Berkeley)

A Modest Burial: Rethinking Roman Mummy Shrouds and Burials from Deir el-Medina

The ancient Egyptian site of Deir el-Medina is best known as a village of artisans who worked in the tombs of the Valley of the Kings during the New Kingdom. By the Roman period, Deir el-Medina was no longer a workmen's village, and the mortuary landscape changed to the point where intrusive burials reemployed preexisting New Kingdom private tombs. Previous studies have focused either solely on Roman period burials and funerary objects or on administrative and literary texts from the Theban region. However, few scholars have taken a more comprehensive approach to understand the impetus for developing trends in funerary practices.

Elaborately decorated textiles used in religious funerary rituals and placed over the mummified body of the deceased—known as Roman mummy shrouds—are objects included in burials that can provide further insight into individual lives and the development of Egyptian religious thought. This study focuses on a collection of mummy shrouds found in family burials at Deir el-Medina and argues that they present a visual language designed to magically enable and suitably equip the deceased with the necessary tools for an effective afterlife. Likewise, this paper reveals how monumental architecture and funerary objects act as vehicles for conceptualizing and performing different ideologies such as the externalization and modest commemoration of one's identity.

Michael Jones (American Research Center in Egypt)

Intangible Heritage: Experiences from ARCE's Conservation Program

ARCE's experience of cultural heritage in Egypt provides numerous opportunities to consider ways in which heritage is perceived and experienced by specialists in a range of academic disciplines and technical conservation skills, by donors and by the people whose heritages we have been privileged to meet. This paper will

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look at some practical examples to illustrate this acquaintance within the framework of one of today's heritage debates.

All archaeologists know that almost everything they find is broken. The part that is always missing is the intangible value placed on these past things by the culture that made and used them, and then moved on. But by giving them present meaning, archaeologists and heritage specialists confer contemporary intangible values on these artifacts. Something similar happens in the encounter between the modern specialist and contemporary living heritage where, for the outsider there is always something exotic and potentially misleading but for the insider an instinctive awareness of a lived reality.

During the past two decades understanding cultural heritage has shifted away from the traditional notions of material remains as monuments and sites towards a more nuanced awareness of how heritage is experienced. Valorizing intangible heritage, recognizes that heritage is a deeply personal thing, firmly rooted in past traditions but significant because it is also vibrant in the present where it receives new meaning and importance for everyone who encounters it now.

Beth Ann Judas (Independant Scholar)

The Keftiu as a Liminal People in Early New Kingdom Egypt

The presence of the Keftiu, or Bronze Age Aegeans, is represented in the Egyptian archaeological record in many ways. Representations of the Keftiu include both the artistic renderings in the Theban tombs of the Nobles and the Aegeanizing frescoes from Tell el Dab'a, both of which date to the early to mid 18th Dynasty.

The New Kingdom Theban tombs of the Nobles are an important aspect of the search for the relationship between the Aegean and Egypt. They not only depict a diplomatic relationship between Egypt and the Aegean at the beginning of the Egyptian Empire, but they also demonstrate the deeper possible meanings behind the depictions of the Aegeans in the larger Egyptian cultural milieu. The representations of the Keftiu are rarely discussed in conjunction with their primary cultural setting.

They are an example of "good" foreigners who inhabit a liminal space between *ma'at* and *isfet*. This idea is not unacceptable to the Egyptians as the Egyptian gods view foreigners as valuable members of the larger world order since they are part of the creation of the Egyptian universe. In addition, they are associated with Horus,

a god who is connected with limitless boundaries, via the Keftian Horus. They, like the people from Punt, were held in esteem in the early Empire. This paper explores the concept of "being foreign and other" in the Egyptian concept of the world, as well as the place of the Keftiu in Egyptian culture and their position in the physical Egyptian geographical limits.

Mohsen Kamel (see Ana Tavares)

Timothy Kendall (Qatar-Sudan Archaeological Project) and Russell Paul Mooney (University of Manchester)

The Authenticity of Tetisheri (BM 22558): The Metrological Defense

The most famous sculpture now universally condemned by the Egyptological community is the small statue of Queen Tetisheri in the British Museum (BM 22558), which appeared on the art market in the 1880's. For nearly a century it was considered one of the première works of the turbulent era at the advent of the New Kingdom, but in 1984, W.V. Davies published a famous study casting grave doubts upon it. For 28 years no one has seriously challenged his analysis or his final conclusion that the piece is a likely forgery, despite its seeming stylistic perfection. This paper will demonstrate new types of previously unrecognized evidence that will show conclusively that this statue cannot have been made in modern times because it exhibits a) an elaborate internal cubit measurement (as does all genuine Egyptian statuary), b) the correct, precisely measured grid for seated statues, and c) a facial grid unique to sculpture of Dynasty 17 and early Dynasty 18, which no forger could have anticipated in the 19th century and which even now has been unrecognized and undefined in the literature. All of these features combine to guarantee the hand of an ancient Egyptian sculptor working in Tetisheri's own time. The statue's texts, containing odd errors of spelling and orthography, are often cited as evidence of fakery, but the authors will present parallels for such errors and will argue that the texts are contemporary with the statue.

Mohamed Ismail Khaled (Ministry of State for Antiquities, Egypt)

Sahura Causeway - Rediscovered!

When the German Egyptologist Ludwig Borchardt discovered Sahura's pyramid complex, at the beginning of the 20th century, he paid great attention to the architecture of the complex, especially the pyramid superstructure and substructure, mortuary temple, and the valley temple. Surprisingly, he left most of the causeway unexplored, except for its upper and lower ends. Yet, he concentrated on the wall reliefs, which are considered so far to be the most complete example of a decorative program of a royal funerary complex from the Old Kingdom.

In 1994, the Supreme Council of Antiquities (SCA) mission reinvestigated the area to the north of the upper part of the causeway. The mission found four huge limestone blocks with relief decoration. The discovery of these blocks and subsequently several other limestone blocks confirmed that Borchardt's investigation did not include a major part of the approximately 200 meter long causeway.

In 2002, the excavation of the SCA continued and more than sixteen decorated blocks from both parts of Sahura's causeway were revealed. Important scenes were discovered such as king Sahura sailing, the arrival of an expedition from Punt, and for the first time the longest procession of a Royal funerary domain in the Old Kingdom, in addition to 12 fecundity figures representing the borders of Lower Egyptian providences. This is so far the first and only list of Pehu that has been discovered from the Old Kingdom.

Deanna Kiser-Go (University of California, Berkeley)

Scenes in the Early Ramesside Tomb of Amenwahsu (Theban Tomb 111)

Amenwahsu's funerary monument is largely unpublished but contains surprisingly well-preserved murals, making it the ideal candidate for a study of ancient painting techniques. I outlined my initial findings on its artists' hands as part of an earlier ARCE presentation (2006). After sketching all the scenes in Tomb 111, it became possible to analyze them more thoroughly, so that I can now provide a clearer understanding of the work process. This paper examines the images in detail, not only illustrating the general division of work along the tomb's main axis and between

registers, but also identifying the idiosyncratic elements that point to individual artists. Some surprising findings include the apparent delegation of the focal wall imagery (Blickpunktsbild) to a painter other than the master, although he was a very accomplished artist nonetheless. I have also documented the deliberate but incomplete cooperation between the teams as they painted each end of the transverse hall; while they maintained overall consistency in style of dress and object representation throughout the scenes, they allowed quite noticeable details to deviate from the plan, such as the less elaborate jewelry and fringed waistbands on one side of the tomb. This "lapse" raises several interesting questions about how the work progressed, while permitting discussion of unconventional scenarios. For example, the emphasis on a single chapter from the Book of the Dead (146) so that its vignettes occupy an entire register of the hall suggests an exceptional level of input from the project's commissioner, Amenwahsu himself.

David Klotz (Yale University)

An Enigmatic Statuette from Semna (Boston, MFA 24.743)

While excavating Napatan structures at Semna, George Reisner discovered an unusual New Kingdom statuette covered with enigmatic hieroglyphic inscriptions, currently in the Museum of Fine Arts, Boston (24.743). Étienne Drioton offered a preliminary translation of the texts for the editio princeps (Semna-Kumma I, 1960, pp. 33-42), but afterwards the piece has remained absent from scholarly discussion.

Despite its small stature and daunting texts, the object is unexpectedly significant from a historical perspective. The isolated erasure and subsequent restoration of the divine name "Amun" in the offering text clearly shows that the object predates the Amarna period, and art historical considerations suggest a date late in the reign of Amenhotep III, or at the very latest, early Amenhotep IV. Yet the cryptographic inscriptions report that the statue owner was a "Deputy of Wawat" (unrecognized by Drioton) charged with administering gold-mining operations in Lower Nubia, the earliest attestation of this office. This prominent official might be identical with the future Viceroy of Kush who served under Akhenaten, but the proper interpretation of his name is uncertain.

The careful mutilation of Amun's name and image – but not the Nubian god Dedwen – from a cryptographic private statuette as far south as Semna, demonstrates the relentless assiduity of the

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Atenist agents, as well as the limitations in their execution. The early attestation of the Deputy of Wawat provides further evidence for Amenhotep III's administration of Nubia and the Eastern Desert. Finally, the text on the back pillar sheds surprising new light on the so-called "Saite Formula."

Arielle P. Kozloff (Independent Scholar)

More than Skin-Deep: The Reality, Idealism, and Spirituality of Red Men and Yellow Women in Egyptian Art

Ancient Egyptian art nearly always depicts men with darker skin than women. Recent scientific studies of the color of actual human skin show that in every race throughout the world, male skin is measurably darker than female due to chemical variances between the sexes. Were the ancient Egyptians merely representing nature with precision as they did with birds and other fauna? Nothing in Egyptian art is that simple. Symbolism always underlies the reality.

Throughout art history the convention of dark males and light females has often but not always been followed. The last part of this paper alights briefly on works of art--classical medieval, European and American--noting the presence or absence of this convention and why, and ponders on some universal reasons possibly relating to ancient Egypt.

*Bryan Kraemer (University of Chicago)

Abydos circa 199 BCE: A Temple's Administrative Center and a Siege during the First Theban Revolt

In the last few years the history of Abydos in the Ptolemaic Period has received the attention of several archaeological projects working there. Demotic ostraca discovered by some of these missions present exceptional evidence for daily life at Abydos in the Ptolemaic Period. The texts from these ostraca relate to the economic life of the community, the activities of priests at Abydos, and the administration of the temples. Their archaeological provenance presents an opportune case for studying the distribution and use of ostraca--the documents of "everyday writing" in the ancient world--in their archaeological context. For a subset of these texts, the uniformity of their contents and the consistency

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in their archaeological provenance lead me to suggest that they are from an administrative center for one or more of the temples at Abydos in this period.

In close proximity to the proposed administrative center, there is also evidence of a tragedy that befell Ptolemaic Abydos. In the course of the First Theban Revolt, an army of Ptolemy V besieged the city. Two brief graffiti in the temple of Seti I bear witness to the veracity of the siege in 199 BCE. But archaeological evidence for this siege also exists. This evidence consists of the remains of the besieging army's ammunition and damaged architecture on the archaeological site. I will attempt to evaluate the magnitude of this siege and the impact that this event may have had on Abydos and the Ptolemaic administrative center.

Maxim Kupreyev (Freie Universitaet, Berlin)

Time as a Linguistic Concept: Interrogative When in Egyptian Language

Late Egyptian displays the capacity to express complex ideas with sophisticated grammatical tools. One such tool, normally used to obtain information, is a question or interrogative sentence. Utilizing interrogatives like what (*jḫ*), which (*jṯ*), who (*nym*), why (*r jḫ, ḥr jḫ*), how (*mj jḫ*), where (*ṯnw*), how much (*wr*) Egyptians could inquire about matter, person, reason, manner, place, measure and even ask about someone's state and condition:

ḥy qd.k tw.k mj jḫ zp Ḥ	What is your condition? How are you?
[...] *jn jw.k m šs*	[...] Are you all right? (P. Nor thumber land 1, 2-3; 1, 11)

However, there is one question type which is important to modern-day communication but absent in Late Egyptian – the question of time. In fact, the single attestation of the interrogative when known to Berliner Wörterbuch is Middle Egyptian and dates back to the Second Intermediate Period:

ms.s jrf zy nw Rwd-ḏd.t	When (lit. at what time) will she give birth, Ruddjedet?
ms.s m ꜣbd Ḥ prt sw ḤŠ	She will give birth on the fifteenth day of the first winter month. (P. Westcar 9,15)

This fact is surprising, considering the extensive usage of calen-

dar in Ancient Egypt and common occurrences of ⲧⲛⲁⲩ (Coptic for when) in later period:

ⲁⲝⲓⲥ ⲛⲁⲛ ϫⲉ ⲉⲣⲉⲛⲁⲓ ⲛⲁⲱⲱⲡⲉ ⲧⲛⲁⲩ   Tell us when this will happen?" (Till §440)

Extreme rarity of when in Egyptian raises the question when the calendar became a part of common knowledge shared by all members of the Egyptian society.

Thomas Landvatter (University of Michigan)

New Research on Ptolemaic Abydos: The 2011-2012 Seasons of the Abydos Middle Cemetery Project

This paper presents a recently excavated Ptolemaic-period burial context from Abydos. Though Abydos has been extensively excavated since the mid-19th century, the focus has largely been on Pharaonic-period material (c. 3000 BCE to 332 BCE). The Ptolemaic-Roman Period (332 BCE to c. 300 CE) remains of the site have recently been the focus of some attention from scholars. New data from the 2011 and 2012 seasons of the University of Michigan Abydos Middle Cemetery (AMC) project has shed light on funerary activity at the site during this period. During these seasons, excavation was concentrated in areas expected to yield Ptolemaic-Roman Period remains based on the results of early 20th century excavations, the AMC surface pottery survey, and magnetometric survey conducted in 2009. Excavations yielded a cemetery zone dated to the Ptolemaic Period based on pottery finds. The focus of this area is a monumental mud-brick hypogeum originally constructed for a family of priests. This monumental complex yielded the remains of an elite Ptolemaic-period burial assemblage, two inscribed limestone coffins, and the mummified remains of numerous individuals. This complex was surrounded by smaller tombs. The area was both a cemetery and ritual zone, with evidence of ritual activity associated with both the smaller tombs and the monumental hypogeum. Altogether, this area represents one of the few contextualized deposits of Ptolemaic-period funerary material at the site. This paper will describe these findings in detail and propose directions for future research on this important period in the history of the Abydos cemetery landscape.

Nikolaos Lazaridis (California State University, Sacramento)

Who's Afraid of Horus, Son of the Wolf? Fear and Anger in Ancient Egyptian Storytelling

Explicit descriptions of characters' psychological state are an integral part of characterization in literary writing. Without such descriptions literary characters turn into "flat and dry" participants whom the audience cannot easily relate to or understand, thus affecting the overall quality of the story's plot and presentation. Due to their extreme importance, such descriptions of positive or negative psychological states were rarely omitted in the otherwise highly economical style of ancient Egyptian narrative writing. In this paper I will focus on expressions of fear and anger identified in a selected corpus of Egyptian literary narratives including works such as the Shipwrecked Sailor or the Doomed Prince. I will examine such expressions as examples of psychological characterization and will explore the options that were available to the Egyptian authors when they wanted to describe their characters' psychological states and the reasons behind their choice of different types of expression.

Kate Liszka (Princeton University)

Reevaluating the Link between the Medjay and the Pangrave

In 1907, Arthur Weigall was the first to tentatively suggest that the Medjay, a group of Nubians from the Egyptian textual record, should be equated with the Pangrave archaeological culture. Over the next 60 years, other scholars expanded on this suggestion with various arguments in support of the equation of these two groups. This argument culminated in the work of Manfred Bietak in 1966, whose interpretations of the texts and archaeology solidified the association between the Medjay and the Pangrave in the eyes of many archaeologists and Egyptologists. In my paper, I examine the nuances of how the connection was originally formed and precisely what evidence we have to support these suggestions. With the use of additional primary evidence that has come to light in the last 50 years, anthropological and sociological theories, and ethnographic comparisons from similar cultures around the world, I scrutinize the data and logic behind the proposed Medjay – Pangrave connection. My research hopes to demonstrate that the Medjay of the Egyptian textual record and the Pangrave archaeological culture are not direct equivalents. Even if there

may be some overlap, I urge modern scholars not to use the terms interchangeably.

Colleen Manassa (Yale University)

The Chariot that Plunders the Foreign Lands

The "Hymn to the King in His Chariot" is attested in two ostraca (National Museum of Scotland A.1956.319 and Turin O. 9588), both of which contain only a portion of a longer text, dated to the Ramesside Period. The poetic merit of the text was acknowledged in its initial publication, but the opaque lexicography and resulting difficulties in translation have led to a general neglect of the composition. Each verse on the Edinburgh ostracon names a part of the chariot (e.g. floor, cab rail, yoke saddles), followed by a statement about foreign conquest that creates a phonetic pun on the part's name or a mythological allusion; the "Hymn to King in His Chariot" is a sterling example of Egyptian use of paronomasia and the aesthetic use of technical terms. The extant lines on the Turin ostracon focus on the royal panoply and indicate that the king, rather than a deity, is the object of the hymn.

The literary devices within the "Hymn to the Royal Panoply" can also be placed within the larger context of New Kingdom literature, particularly works of "historical fiction." A significant intertextuality exists between the story known as the "Capture of Joppa" and the "Hymn to the King in His Chariot." The use of loan words in both compositions evidence an intersection between imperial ideology and literature—foreign words are chosen intentionally to express domination over those very foreign territories. Possible settings for the hymn include coronation celebrations, the jubilee festival, or festivals celebrating military victories.

Gregory Marouard (see Nadine Moellar)

Heather Lee McCarthy (New York University)

Ramesses II's Royal Women: Mortuary Evidence of a Queenly Hierarchy

Of the eighteen known Ramesside royal women's tombs in the Valley of the Queens, eight on the north flank of the valley (QV 80, QV 66, QV 60, QV 68, QV 71, QV 73, QV 74, QV 75) were cut and decorated for three generations of royal women related to Ramesses II by blood, marriage, or both: his mother, Tuy (QV 80); his most prominent wife, Nefertari (QV 66); and his daughter-

wives, Bint-Anath (QV 71), Merytamun (QV 68), Nebettawy (QV 60), Henuttawy (QV 73), and Henutmire (QV 75). QV 74, though cut and decorated for an unnamed daughter of Ramesses II, remained empty until it was usurped for the burial of Duatentipet, a 20th Dynasty queen.

The tombs of Ramesses II's royal women exhibit significant differences in terms of size, architectural complexity, decoration, and the royal iconography employed in wall scenes. The purpose of this paper is to demonstrate that these tombs provide evidence of a hierarchy among their royal, female owners—differences in status not necessarily reflected by their royal filiation titles, as all held the "great royal wife" (Hmt nswt wrt) title. To this end, I will identify and discuss four likely indicators of hierarchical ranking: 1) the relative grandeur and complexity of tomb plans and decorative programs, 2) the "personalization" of some tombs for specific royal women, while other tombs were "prefabricated," 3) the employment of royal donation formulae on doorways, and 4) the types of regalia royal women are shown wearing in their tombs.

Gianluca Miniaci (University College, London)

A Cultural Collateral "Sacrifice": The Faience Figurines and the Transition from One Epoch to Another

In many cases, where detailed and extensive archaeological contexts are lacking, it is difficult to assess burial groups and provide more secure chronological extents. The presence or absence of particular categories of objects across time result in primary evidence for periodisation of burial groups. The importance to individuate wide and interrelated ranges of categories of objects as anchors to create broad chronological divisions between different periods is the focus of a project started at the University College of London in collaboration with the Petrie Museum of Egyptian Archaeology, called EPOCHS, acronym of the longer "Egyptian Periodisation – Object Categories as Historical Signatures."

The aim of the paper is to show the results of the case-study of faience figurines in Late Bronze Age Egypt within the EPOCHS project. Faience figurines from their appearance in the late Middle Kingdom (ca.1880 BC) and their disappearance during the last part of the Second Intermediate Period (ca.1550 BC) represent a diagnostic category of objects defining a specific epoch, society and material culture: changes in the pattern of society correspond both to the production of a new material culture and the abandonment of previous insight. Faience figurines represent historical and

social "signatures," integrating microhistories (separating different social levels) with bigger pictures (separating different epochs). Moreover, the development of faience figurines provides a new reading for the history of the Second Intermediate Period, which involves the shift of power from Itjtawy to Thebes and the patterns in transmission of cultural identity from north to south.

Elizabeth Minor (University of California, Berkeley)

Knocking on the Gates of Thebes: Reconstructing the Military Expeditions of the Classic Kerman Kings

The numerous fragments of Egyptian sculptures interred in the burials of the Classic Kerma kings are a resource for understanding the interaction between Kerma and Egypt in the Second Intermediate Period. Although Egyptian texts focus on the propaganda of power and conquest in this period, the presence of nearly 100 Egyptian sculptures at Kerma provides dissenting evidence. The Kerman kings had no recourse to aggrandizing texts of their own, instead the wealth of material culture interred in their burials speaks to their achievements. The obtainment of Egyptian sculptures necessitated either the coercion or cooperation of the Egyptians, and transporting the monuments to Kerma took great physical effort. The use of Egyptian monuments in Kerman royal burial contexts speaks to the role of exotic spoils of war as symbolic commodities.

On a historical level, the inscribed Egyptian material provides the best source for determining the relative chronological relationship of Kerma and Egypt. The latest and most prevalent datable inscriptions fall into the late Middle Kingdom to Second Intermediate Period range, establishing termini post quem for each of the four generations of Classic Kerma kings. On a geo-political level, Egyptian sculptures can be sourced through inscriptions or stylistically, allowing for the reconstruction of the geographic extent of Kerman penetration into Egyptian territory as far north as El-Kab. The general chronological outline of interregional interaction shows two increasingly successful waves of Kerman expeditions over the Classic Kerma Period, demonstrating that aggressive territorial expansion was a primary goal of these Nubian kings.

Nadine Moeller (Oriental Institute, University of Chicago) and Gregory Marouard (Oriental Institute, University of Chicago)

The 3rd Millennium BC at Tell Edfu: New Discoveries of the 2012 Season

The latest fieldwork at Tell Edfu has focused on two new excavation areas, with the aim to explore the development of the town during the 3rd millennium BC. A large area has been cleared from sebbakh debris close to the Ptolemaic temple enclosure wall along the eastern side of the tell. The settlement remains which have been excavated here consist of domestic structures dating to the 6th Dynasty. They are covering earlier settlement remains that are characterized by several enclosure walls and a large building complex abandoned at the end of the 5th Dynasty. At least three consecutive phases of town walls have been discovered which turn at a right angle towards the east. The other excavation area is situated along the northern limit of the tell. Here the main focus has been the excavation of a sequence of settlement remains built against the interior of a large town enclosure wall. The earliest remains date to the transitional period between the very end of the Old Kingdom and the early First Intermediate Period. The town enclosure constitutes a phase of settlement expansion and simultaneously with the construction of this new town wall, mud brick buildings were erected against its interior consisting of storage magazines and smaller rooms used for administrative activities. These results also provide a new perspective on early town planning.

Rabee Eissa Mohamed (Ministry of State for Antiquities, Egypt)

The Silo Building Complex - A 5th Dynasty Site in Giza

Between January and March 2012, members of the AERA Beginners Archaeology Field School excavated an important area at Giza, located to the east of Khentkawes' Valley Complex. The excavation revealed five marl and mud brick structures, located beside each other but assigned to different phases. The team concentrated their excavation in the biggest structure, which they named the Silo Building Complex (SBC). Based on the ceramic material and its analysis, the five structures date to between the second half of the Fifth Dynasty and the beginning of the Sixth Dynasty. Moreover, the dating provided by the ceramicists is

compatible with the provisional dating of the mud sealings. The inscribed mud sealings, which the team discovered in the occupational deposits, date to the time of King (Nfr. f. re), who was the fifth ruler of the Fifth Dynasty. The inscribed sealings that we found in the abandonment deposits date to the reign of King (Ny. wsr. re), who ruled after (Nfr. f. re). The design and location of these five structures suggests that they belong to one very large administrative area related to a royal building, such as a pyramid town of the same period and enclosed by massive enclosure walls. This suggestion is supported by the title on a mud-sealing : "The overseer of Khafre's pyramid town."

Russell Paul Mooney (see Timothy Kendall)

Teresa Moore (University of California, Berkeley)

After Hours at Deir el-Medina

Night for the inhabitants of Deir el-Medina, as for other ancient Egyptians, was a dangerous time. Ghosts and demons walked abroad, seeking an opportunity to attack mortals who had carelessly neglected to provide themselves with the proper amuletic protection; tomb robbers might be about their sacrilegious business; creatures such as scorpions lurked unseen, to the detriment of the unwary. It was at night, as we know from the Late Ramesside Letters, that those who had offended a powerful official might well meet with a mysterious demise. On the other hand, religious celebrations and socializing also took place during the hours of darkness.

Among the many misdeeds laid at the feet of the Chief Workman Paneb in Papyrus Salt 124 is the beating of workmen in a "night party" (*smꜣyt n grḥ*). Cerny suggested that the victims here had been drinking in connection with a religious festival. This brief episode, less colorful than many of the notorious foreman's other alleged crimes, will be examined in the context of nocturnal activities in the village.

Ellen Morris (Barnard College, Columbia University)

Meditations on Retainer Sacrifice

This paper aims to place evidence for Early Dynastic retainer sacrifice in dialogue with historically attested instances of retainer sacrifice and the closely related custom of sati in India, ancient

China, certain African kingships, and among the Natchez peoples of Mississippi. This comparative information is interesting for a variety of reasons. For instance, it provides insight into the consciously expressed ideology that surrounded retainer sacrifice, an ideology sometimes couched in terms of love and loyalty (self-sacrifice) and sometimes one that blatantly equated people with property. Likewise, in certain cases it is possible to see how factors such as status competition and conspicuous consumption caused one ideology to give way to another. In some instances, the contemporary records reveal why such customs persisted as long as they did (often due to the very tangible benefits that retainer sacrifice brought to the surviving family members as well as to the soul of the deceased). Finally, the records are invaluable in capturing societal debates surrounding retainer sacrifice, debates that in ancient China, at least, led to the gradual curtailment of the practice. In many cases, the final phase of the custom led to a change in philosophy and the preference for quality over quantity. It will be argued that this cross-cultural, historically attested evidence for retainer sacrifice can be mobilized to help shed light on the trajectory and character of the Egyptian practice as it evolved over the course of the First Dynasty.

Kerry Muhlestein (Brigham Young University)

(Re-) Constructing Snefru's Pyramids: Insights Gained from Precise GPS Measurements

As part of the excavations of Snefru's pyramid at Seila, the BYU Egypt Excavation Project has conducted precise measurements of the structure. We have been able to reconstruct the original dimensions of the pyramid. This also gave us insights into the construction process. Noted similarities with his other pyramids led to our measuring of the Meidum pyramid. The comparison of the two pyramids led to further fascinating insights. We have also compared these measurements with the Dashur pyramids. This presentation will focus on the Seila pyramid but also on its relationship with the other pyramids, especially Meidum, using precise engineering techniques.

Miriam Müller (Oriental Institute, University of Chicago)

Cults and Private Religion in a Neighborhood of Avaris (Tell el-Dabca)

 Domestic cults in Ancient Egypt are well known from sites such as Deir el-Medina and Amarna and reveal insight in private beliefs and personal adoration on the household level. Tell el-Dabca/Avaris with its mixed Egyptian-Asian population shows a unique combination of Egyptian and Asian traditions and especially religious customs. A detailed analysis of different households in a residential area in the city center has generated evidence for domestic cults, in particular the veneration of ancestors. Family vaults next to the houses equipped with offering vessels and installations for funeral banquets as well as a potential cult chapel in the midst of the neighborhood reveal specific religious traditions that have parallels in the Egyptian and the Asiatic realm, but form a new expression at this site. My paper aims at contrasting the evidence for private religion of this neighborhood with other residential areas of sites in Egypt and the neighboring regions of Syria-Palestine and providing a new perspective on hybrid cultures in the ancient Near East.

Gregory Mumford (University of Alabama at Birmingham)

Egypt's Changing Relations with the Red Sea and Adjacent Areas during Dynasties 21–26 (1069–525 BCE)

 This paper aims to clarify some aspects of Egypt and the Levant's changing roles in commerce with the Red Sea and adjacent regions during the Third Intermediate Period and Saite Period (ca. 1069 – 525 BCE), including the nature of their contact with sub-Saharan Africa and Arabia and transmission of items from these regions to the Near East and East Mediterranean. This study indicates briefly some pertinent points regarding the political setting, outlines the variety of materials, products, and other exchanges between Egypt and these regions, examines the evidence for various routes and means of contact, and attempts to clarify the emergence of competing routes, monopolies, and trade in aromatics and other products regarding Egypt, the Levant, Arabia, and the Assyrian, Babylonian, and Persian empires. This broad research area has proved quite complex, yielding many difficulties in identifying and isolating the origins of diverse materials in the textual-pictorial and archaeological records, but the broad trends do seem to show Egypt competing increasingly and actively with other peoples and polities over the control of the Red Sea trade routes. The end

of the Bronze Age and following Iron Age also remain a pivotal period in the appearance of alternate traders and trade routes along the Red Sea, western Arabia and the Levant regarding the transmission of Red Sea products, while the late 7th century BCE in Saite Period Egypt forms a major turning point in the export of Arabian aromatics and Red Sea products to the East Mediterranean and Near East.

Hana Navratilova (Metropolitan Museum of Art)

Visiting a Pyramid Complex

Buildings of the pyramid complex of Senwosret III contain approximately two hundred New Kingdom texts or fragments of texts. A large part of the texts can be dated to Dynasty XVIII and was identified by F. Arnold, J. P. Allen and H. Navratilova as belonging to the text type known as visitors' graffiti.

This paper aims at reconstructing approximate locations where the inscriptions could have been originally placed. It is also interested in why the scribes seemed to prefer certain places within the pyramid complex to others. They often, although not exclusively, chose areas of high visibility – larger spaces of pale paint, or otherwise inconspicuous decoration, or areas that other visitors would find hard to pass by without noticing the inscriptions. A comparison of the graffiti "placement" within the pyramid complex of Senwosret III and in other monuments (royal complex of Netjerykhet Djoser, and non-royal Theban tombs) will then aim at explaining whether and how a specific monument might have influenced the way visitors chose for registering their visit. Reasons for visits to this particular pyramid complex will also be investigated.

Melinda G. Nelson-Hurst (Tulane University)

New Research on an Old Collection: The "Tulane Mummies" and Other Artifacts from George Gliddon

During the 1840s and 1850s, George Gliddon traveled the United States, bringing with him a glimpse into the world of Ancient Egypt. Although the current locations of many of the artifacts that Gliddon used for his tour remain unknown, a number of these objects and two of the four mummies that he unwrapped (in Boston, Philadelphia, and New Orleans) have resided at Tulane University since the 1850s. This collection has remained relatively unknown to the public and scholars alike, especially since it was removed

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from public display in the middle of the twentieth century. Despite their sensational past – including having resided in a football stadium – and some relatively recent anthropological research, little has been known about the mummies, coffins, cartonnages, and papyrus in the collection. This paper introduces the collection to the wider Egyptological community and details how current research is uncovering new information about both its ancient and its modern history. Utilizing Egyptological approaches (such as stylistic and paleographic comparison and textual analysis), paleopathological examination of the human remains, and information from archives and nineteenth-century printed materials, this new research is solving some of the many questions surrounding the collection. These questions include the items' date and provenience and to whom they belonged in ancient times, how the collection came to America and found a home in New Orleans, and where related items from Gliddon's collection reside today. In addition to a discussion of the study's methods and future plans, this paper will present these latest findings.

Andrew O'Connor (University of Chicago)

Hagiography in Dialogue with Polemics: The Vitae of Coptic Saints in Mamluk Egypt

In this paper I examine hagiographies of Coptic saints from 14th/15th century Mamluk Egypt, such as the vitae of Patriarch Matthew I, Marqus al-Antuni, and Anba Ruways and perceive in what ways they can be said to be responding to Islamic polemical literature from their period. I argue that this in turn serves as a negotiation of what it meant to be a Coptic Christian in direct response to the discourse of anti-dhimmi authors in the milieu of the Mamluk era. Indeed anti-Christian feelings in Egypt seemed to reach a new height, which manifested in literature indicative of social, cultural, and political disputes more so than theological ones. Thus I take into consideration the claims and arguments of Islamic polemical literature and then how these hagiographies pick up on and respond to those claims. Particular motifs are recurrent in both, such as the portrayal of church leaders, Christian apostates, and Coptic bureaucrats. Therefore I will utilize a sort of topos/counter-topos format in describing the dialogue between the two. Through understanding these claims we can ultimately get a glimpse of how the Copts understood their identity and church after a century in which their community suffered numerous hardships.

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

Ipuy's Tomb (TT 217) Reconsidered

The scenes and texts in the tomb-chapel (Theban Tomb 217) of the sculptor Ipuy I (a contemporary of Ramesses II) at Deir el Medineh have not been analyzed as an integrated composition or "program" since 1927. Ipuy's program however contributes significantly to current debates about the conceptual and functional, as well as aesthetic aspects of Egyptian mortuary art. In particular, I will show Ipuy's program reveals a rich conceptual complexity underlying a seemingly stark contrast between 18th Dynasty mortuary art (which includes the favoring of "daily life" scenes) and Ramesside preferences for depicting burial rites, netherworld experiences and offerings to deities and deceased humans. Ipuy's program subtly integrates Ramesside preferred topics with daily life scenes, which are moreover mostly unusual in subject: workers decorate ritual furniture in ways suggesting comic effect or solicitude for "industrial accidents"; pharaoh is displayed in a "Window of Appearances" (common only in the art of the Amarna period); and there are rare scenes of markets, and shadufs (water-lifting devices) in action. Possible reasons for the deviation from Ramesside norms are discussed, as are spatial issues. Does the program represent only the environs of Deir el Medineh, or the larger Theban region; and are the depicted settings laid out spatially so as to correspond to actual topographies?

Adela Oppenheim (Metropolitan Museum of Art)

The 2012 Season of the Metropolitan Museum at the Pyramid of Senwosret III, Dahshur

In the fall of 2012 the Egyptian Expedition of The Metropolitan Museum of Art resumed excavation around the North Chapel of the Senwosret III pyramid at Dahshur. Work was first conducted in the area in 2003. Efforts this past season focused on a section west of the chapel, as fragments have been found outside the boundaries of the structure. Additional large blocks and numerous smaller pieces were recovered, many of which joined previously excavated material. Based on the new finds and older material, we can now estimate the length of the chapel; its width was previously determined from a reconstruction of the tympana, which was funded by a 2010 ARCE AEF grant. New fragments have

augmented our understanding of the iconography of the tympana, the offering lists, the offering bearers and the area directly around the images of the king.

After the New Kingdom, a densely arranged cemetery of lower and middle class individuals occupied the area of the North Chapel; a few burials contained decorated wood coffins and painted cartonnage dating to the Ptolemaic Period. This is the only area thus far excavated that had burials with such furnishings, perhaps suggesting that the space was used by a particular family or social group.

By the conclusion of the season, the area of the North Chapel's mudbrick subfoundation was covered with a low limestone platform, the center of the north side of the pyramid was reinforced with modern bricks, and the area was leveled and covered with pebbles.

Sarah Parcak (University of Alabama at Birmingham)

High Resolution Satellite Solutions for Mapping Patterns of Archaeological Site Looting in Egypt

This paper presents a methodology for quantifying the total amount of archaeological site looting during the Arab Spring-present in Egypt, using high- resolution Quickbird/Geoeye satellite imagery from 2009/10 (as "before" imagery), and "after" imagery from February 2011, May 2011, November 2011, September 2012, and December 2012. The imagery is from the pyramid fields (Saqqara to Magzhuna), el Lisht, el Hibeh, Memphis, and varying sites in the Fayoum. The paper will discuss the importance of correctly identifying looting pits versus excavation units or exposed shaft tombs, as well as old vs. new looting pits. Archaeological site looting is a story as old as Egypt and exploration there, and problems stemming from site looting have clearly long been issues for Egyptologists and the Ministry of Antiquities. However, the satellite imagery shows a dramatic increase in the amount, extent, and types of archaeological site looting, starting 2.5 weeks after the beginning of the Egyptian Revolution. The methodology presented allows archaeologists to quantify the total areas looted to an exact sq. m area, using a combination of remote sensing algorithms and steps within ArcGIS. The paper will present a new 4-phase looting process also noted at other sites across the globe. Satellite imagery is a critical tool to stop looting, as it not only identifies the exact areas being looted, but specific parts of sites where the date range is known. International authorities (i.e. Interpol) can then be told

the types of artifacts most likely to be smuggled.

Diana Craig Patch (Metropolitan Museum of Art)

The Joint Expedition to Malqata, 2013

  The Metropolitan Museum of Art and Emory University returned to Malqata this winter for the fourth season.   The season had two principal areas of work: the North Village and the King's Palace. At the palace, Peter Lacovara began substantial conservation efforts to preserve what remains of the walls and floor of the decaying mud brick structure. Work centered on shoring up undercut walls, capping exposed surfaces, and recording more details of the mud brick construction of the palace. Also recording continued of the small fragments of painted plaster from the ceiling and wall decoration that are still present.
  To the west, Catharine Roehrig and Diana Craig Patch continued to work on the north and east sections of the North Village to expose more of the area previously excavated by Ambrose Lansing in 1917-1918. His plan of the structures was sketchy and needs careful review against the remains on the ground because this early work shows that some structures were not clearly understood. Roehrig and Patch continued to look for indications of how and when the house structures in this village were constructed, occupied, and abandoned.

* Susan Penacho (University of Chicago)

Spatial Analysis of Sealings within the Nubian Fortresses

  This paper will present a spatial analysis of mud sealings from the Nubian fortresses. Spatial distributions of sealing impressions will be calculated within a GIS database based on decorative motif, location, and back types. This will allow for an in depth comparison of activity areas within the fortresses between the administrative buildings and the private apartments. This will be done by comparing seal counts and types primarily within the private apartments. By examining what types of sealing styles were excavated from specific areas, it will be possible to locate areas of both inter-fortress and inter-regional exchange practices reflected in the sealing corpus.

Submission for Best Student Paper Presentation

Danielle Phelps (University of Arizona)

The Geoarchaeology of a Late Period Intrusive Funerary Structure at the Temple of Tausret

This presentation presents research on the geological and archaeological evidence of a Late Period (c. 1069-664 BC) intrusive burial and funerary structure at the temple of Tausret, Thebes, Egypt. The Late Period necropolis consists of funerary structures found in numerous New Kingdom (c. 1550-1069 BC) royal temples that are on the edge of the alluvial plain and the desert. The Late Period funerary structures were unlike royal tombs. They consisted of a small subterranean burial chamber, with a mud brick structure and an outer court built on the surface.

The geology of the west bank of Thebes has been extensively researched, especially in regard to the royal necropolis nestled in a northern wadi of the Theban limestone cliffs. Less well known is the role the geology of the alluvial plain played in the construction of the Late Period necropolis. Recent excavations at the temple of Tausret have revealed the outer court of one such Late Period intrusive burial located in the northwestern section of the temple. This presentation will investigate how the geology of the site affected the construction of the Late Period intrusive burial at the temple of Tausret. Insight into why local Theban elites of the Late Period decided to move their necropolis away from the limestone cliffs and into the alluvial plain is suggested.

Peter A. Piccione (University of Charleston, College of Charleston)

Once Again the Boatmen's Joust: Ritual Battle as Offering Ceremony

This paper discusses the boatmen's jousting scenes depicted in tombs of the Old and Middle Kingdoms. They portray vigorous battles among boatmen in the marshes. Here they beat and attack each other with punting poles and oars. The fighting occurs within a context of gathering the products of land, river, and marsh and which are offered to the tomb owner. Most scholars interpret these representations as mock combat or jousting game, although without much explanation of how they fit the funerary context. This view was challenged by Bolshakov who argued that this was no mock fight or game but the actions of overly ardent servants of

the deceased competing to deliver offerings. However, this genre probably does represent a water-borne ritual battle as a funerary version of a game among the boatmen. The paper describes the content of these scenes, their texts and speeches of the players as they fight each other. The context, the details and symbology, the role of the observing deceased, and identification of the marsh boatmen as "ka-priests" indicate that this is dynamic, bruising--even murderous--ritualized combat. The funerary priests are engaged in a ritual battle to defend the life-sustaining offerings and prevent their capture by the unnamed enemy, who otherwise represent forces antithetical to the spiritual life of the deceased, and who must be defeated that the latter might live. The paper sets the boatmen's joust within the larger genre of staged ritual battles that are well documented in Egyptian religious cult.

Patricia V. Podzorski (University of Memphis, Institute of Egyptian Art and Archaeology)

Figured Ostraca in the Museum of Art and Archaeology, University of Missouri – Columbia

In 1963, the Museum of Art and Archaeology of the University of Missouri – Columbia received a donation of seven-figured ostraca and one painted potsherd from Mr. and Mrs. Donald Wilber. According to the donor's autobiography (Adventures in the Middle East, Excursions and Incursions, 1986), these were acquired in Egypt between 1930 and 1934, while he was working as an artist for Chicago House. Of the seven-figured ostraca in the collection, six are limestone and one is ceramic. There is also one sherd from a painted vessel.

The figures represented in the collection can be divided into two groups: images of human beings and images of animals. Images with human figures are as follows: fragmentary ceramic ostracon showing a man riding a horse (63.6.1); fragmentary limestone ostracon of a kneeling nude figure, a basket of figs (?) on the reverse (63.6.4); profile head, apparently of a man, on the reverse a standing figure of a man and an obscure figure (63.6.5); fragmentary ostracon showing a man wearing a filet (63.6.6). Animal images are: painted potsherd with the head of a horse (63.6.2); damaged limestone ostracon with spotted carnivore, cat (?), and two goats or goat and small antelope as musicians and dancers (63.6.3); limestone ostracon with hippopotamus, crow, owl, and cat in Scales of Judgment scene (63.6.7); a polychrome seated baboon

with red outline sketch of another baboon and a butterfly in black (63.6.8).

This presentation will discuss and analyze this little known and only partially published collection.

Jeremy Pope (College of William & Mary)

The Sanam Historical Inscription: A Preview

In 1912 Francis Llewellyn Griffith discovered at the Sudanese town of Sanam a 180-column wall-inscription that had been commissioned by the Kushite pharaoh Taharqo. Though quite fragmentary, the annalistic contents of the inscription immediately distinguished it from the bulk of theological texts, which adorn the walls of Taharqo's many other temples. In the current state of our knowledge, the inscription, which Griffith found at Sanam, is also the southernmost historical narrative ever composed in Egyptian hieroglyphs.

Yet those 180 columns of inscription have only been the subject of a single 3-page translation—published by Griffith in 1922 with just a few sentences of historical commentary and no philological annotation. In fact, Griffith translated less than a quarter of the inscribed columns, which his wife Nora had copied for the publication. As a result, no editio princeps of the Sanam Historical Inscription is yet available for Egyptologists and Nubiologists to consult, and the inscribed blocks themselves have been thoroughly denuded by wind-blown sand in the century that has passed since their excavation.

Fortunately, Griffith took 30 high-resolution photographs of the inscription, which were never published, and he also left at Oxford several dozen site cards containing his hand-copies and annotations. In anticipation of my forthcoming published edition of the Sanam Historical Inscription, this paper will offer a preview of its newly-translated contents.

Nicholas Reeves (Metropolitan Museum of Art)

An Unusual Mechanical Figure

Hidden away in the Metropolitan Museum of Art's Egyptian Study Room is a small, beautifully carved wooden statuette, MMA 58.36. The subject is female, anonymous, and naked except for a

heavy, shoulder-length wig. Quite exceptionally for an Egyptian work of art, the lady takes care to preserve her modesty behind a strategically placed right hand. It is a coyness more apparent than real: for MMA 58.36 had been made not as a static image, but as a primitive automaton. At the simple pull of a string, the figure's hands were designed to lift and reveal her feminine charms in full. What is this extraordinary piece? Who does it represent? How is it to be dated, and how was it used? Are we here dealing with an immensely sophisticated fake, as some have previously thought? Or is this sculpture genuine, and in fact one of the most extraordinary objects in the Metropolitan Museum's rich holdings of Egyptian art?

Jean Revez (Université du Québec à Montréal) and Peter J. Brand (University of Memphis)

The Notion of Prime Space in the Decoration Program of the Hypostyle Hall at Karnak

Prime space is a notion often used in contemporary real estate business to define space of superior grade that is generally sought-after because of exceptional location (as for instance, in 'prime office space'). While applying such a modern concept to ancient practices may seem to be at first anachronistic, it is quite clear that the artists who decorated pharaonic monuments had a clear understanding of the fluctuating value of the different parts of buildings in relation to their degree of exposure and visibility. An interesting case in point is the Ramesside Hypostyle Hall inside the Temple of Amen-Ra at Karnak, where 134 gigantic columns once stood. As material evidence that the most-prized space was located on either side of the two main processional ways is the fact that Sethi I and Ramesses II originally carved their decoration on the surface of the columns that were oriented towards these axes. Ramesses II went on to recarve in successive stages some of the decoration, but only on the columns facing the processional ways. One can also apply the notion of prime space to each individual column taken as separate entities, since their decoration was not done all at once, but in various stages as well (up to seven in the case of the small lateral columns). Setting the order by which the areas on the surface of columns were covered with scenes and inscriptions allows us to determine the value of space associated with each part of the column.

Barbara Ann Richter (University of California, Berkeley)

Divine Incarnation: Hathor the Menit at Dendera

The menit necklace, one of Hathor's sacred objects, confers joy, health, life, and protection to whoever touches or wears it. Although attested since the Old Kingdom, its most intriguing representations appear in the Temple of Dendera, where Hathor's head appears to emerge from the menit's counterweight, showing that the necklace is one of her incarnations. Dendera contains two rooms dedicated to "Hathor the Menit"; texts suggest that she plays an important role in the theology of the temple. Scholars have studied the menit itself, but a comprehensive investigation of the iconography, function, and meaning of "Hathor the Menit" at Dendera is lacking.

Utilizing Chassinat's and Cauville's publications of the Menit Chamber and its associated underground crypt at Dendera, I employed the same methodology successfully used in my dissertation for studying Dendera's Per-wer Sanctuary, focusing on the scribal techniques that emphasize important scenes and concepts. After identifying plays on words, signs, and iconography, I created a database of expressions organized according to typology. Then, I correlated the ways in which particular aural and visual techniques related to the scenes in which they appear. My analysis showed that the scribes utilized these subtle interplays of sight and sound to convey Hathor the Menit's crucial role in the creation of light and life. By closely examining the multi-layered Ptolemaic temple texts and reliefs, we can increase our knowledge of how the ancient scribes manipulated this complex stage of the Egyptian language, helping the temple to carry out its role of renewing the cosmos.

Gay Robins (Emory University)

The Compositional Structure of Desert Hunting Scenes in 18th Dynasty Art

In scenes showing the elite tomb owner hunting in the desert, a strict distinction is made compositionally between the straight register line on which the protagonist stands and the uneven desert terrain where the hunted animals are placed. Although in reality the hunter would also have been in the desert, in art he is represented as being in the ordered world separate from the chaotic realm of the desert. By contrast, the hunter's hounds are shown

with the ability to move between the two worlds. Clearly marked as part of the ordered world by their collar and leash, these hunting dogs are nevertheless able to enter the desert terrain, and can be seen as agents of order acting in the desert realm as an extension of their master. In this paper, I argue that the compositional structure of these scenes is less concerned with giving a realistic rendition of the setting and activities of the hunt than with displaying the underlying ideology concerned with the triumph of order over chaos through the agency of the deceased, which provides a model for overcoming the chaos of death and reestablishing the order necessary for rebirth into the afterlife.

Ann Macy Roth (New York University)

Patterns in the Representation of Foreigners in Ancient Egypt

From the beginnings of Egyptian history, the enemies of the Egyptian state were one of the most frequent themes in decorative and ritual art. These enemies were often presented as foreigners, with clothing and hairstyles indicating membership in non-Egyptian ethnic groups. Studies of their representation have generally focused on their magical and cosmological roles and on the ethnic markers they exhibit. Less attention has been paid to the contexts in which such representations occur, and more particularly those in which they are absent.

In preparing a chapter on "The Other" for the forthcoming Blackwell's Companion to Ancient Egyptian Art, I recognized several such patterns, occurring at several different scales. When identified and traced over time, these patterns allow us to refine our understanding of Egyptian culture in a broad variety of areas. Some of the repercussions that will be touched on include: the characterization of cemeteries, Egyptian attitudes towards Bedouin, examples of autonomy among provincial nomarchs in the Middle Kingdom, questions of activity and passivity in Egyptian art, the way royal clothing and regalia were worn, and the mechanics of the magic invoked by the representation of foreigners.

Victoria A. Russell (Northern Kentucky University – Salmon P. Chase College of Law)

It Belongs in a Museum – But Which One? The Mask of Ka-Nefer-Nefer

The Saint Louis Art Museum (SLAM) acquired the mask of

Ka-Nefer-Nefer in 1998. Eight years later, the Egyptian Supreme Council of Antiquities called for its return on the grounds that it had been stolen from the Egyptian Museum in Cairo. SLAM refused. In 2011, the case went before the United States District Court for the Eastern District of Missouri to determine the ownership of the mask. Perhaps to the surprise of many, the court decided that the mask belongs in Saint Louis.

This paper will explain how this case was properly decided, albeit on a legal technicality. It will also discuss the law surrounding different kinds of repatriation claims, and how foreign patrimony laws apply within the United States legal system. Finally, it will discuss the ramifications of the Ka-Nefer-Nefer decision. Given that the black market for art is estimated to be the third largest in the world, behind drug trafficking and arms dealing, proper understanding of the United States laws in the field of art law is important.

* Emily Russo (Brown University)

Decorated Burial Chambers in Eighteenth Dynasty Egypt: The Tombs of Amenemhet and Sobekmose

The inscriptions and figurative scenes covering the interior surfaces of non-royal Egyptian tombs presented a carefully curated image of the tomb owner to the living community, with coded images that memorialized the deceased and expressed hope for rebirth in the afterlife. During the Eighteenth Dynasty, these so-called "daily life" scenes were displayed in the public areas of the elite tombs honeycombing the cliffs of the Theban west bank. The subterranean burial chamber was typically free of any wall decoration, in accordance with a tradition of mortuary architecture and ornamentation first established a millennium earlier.

Against this convention, a group of ten tombs from the Eighteenth Dynasty, dating to the reigns of Hatshepsut through Amenhotep III, have been recorded as having decorated substructures. The subterranean scenes in these tombs did not need to communicate the same information to the viewer as the daily life scenes and therefore utilize a different corpus – mainly funerary literature – as their source material. This paper examines two of these monuments, that of Amenemhet at Sheikh Abd el-Qurna, western Thebes (TT 82) and the tomb of Sobekmose from el-Rizeiqat, whose walls and ceiling are now divided between the collections of the Metropolitan Museum of Art in New York and the Museum of Fine Arts in Boston. Discussion of the two decorative programs

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*Submission for Best Student Paper Presentation

will be used to explore patterns in private burial chamber scenes and texts, the significance of ornamented burial chambers in the early New Kingdom, and questions of audience and religious function.

Bonnie M. Sampsell (Wayne County Historical Museum, Richmond, IN)

The Abdominal Prop: An Embalming Device from the Third Intermediate Period

Ancient Egyptian embalming practices reached an apex in the Third Intermediate Period. In addition to preserving the body by mummification, embalmers added stuffing and other objects to make it look more life-like.

In 1924, a Metropolitan Museum of Art team discovered a rock-cut tomb (MMA 60) in the courtyard of the Hatshepsut Temple at Deir el-Bahri containing Dynasty 21 coffins and mummies. When the mummy of Tabakmut was examined, the body was found to be poorly preserved, and there was nothing in the body cavity except some natron and an X-shaped device consisting of two fabric-wrapped sticks joined by a twist of linen. The investigators suggested that the device had been used to support the abdominal wall to make it easier to insert stuffing into the legs; but since the embalming was incomplete, the prop had been overlooked when the body was wrapped. This device is displayed at the MMA but is little known.

In 2009, a nearly-identical device was recovered from an anonymous Dynasty 22 mummy at the Wayne County Historical Museum. The Wayne County mummy had been carefully wrapped, but examination via X-rays and CT scans revealed that the body consisted of disarticulated bones with no soft tissue. However, cavities in the bandages indicated that the body had still been fully fleshed when it was wrapped. We conclude that the body had probably been eviscerated, but not mummified, and propose that the "prop" was used to support the body wall of the empty abdominal cavity during the bandaging.

Foy Scalf (University of Chicago)

A Reception before Osiris: Illustrating Demotic Funerary Texts

Over the course of its development in ancient Egypt, imagery played an increasingly important role in conjunction with funerary

texts. From the aniconic Pyramid Texts to the elaborate vignettes associated with 19th-20th Dynasty Book of the Dead papyri, the oversized decorations of the royal netherworld books, and the predominantly pictorial mythological papyri, religious iconography formed an inseparable feature of Egyptian expression of the sacred. Despite the decline in the production of Book of the Dead papyri, funerary texts in the Roman Period continued to be associated with a wide variety of pictures, whether on tomb walls, shrouds, bandages, coffins, or papyri.

The iconographic repertoire persisted unabated with the introduction of first Demotic script and later Demotic grammar for use in funerary texts of the late first century BCE and beyond. Most well known are the incredible vignettes framing the hieratic and Demotic texts of the Rhind papyri, along with the Demotic notations describing these scenes. However, the latest dated corpus of funerary compositions in Egypt is written in Demotic, the so-called "May the soul live" texts, exemplars of which date into the 3rd century CE. The philology of these texts is fairly well established, but the illustrations coupled with them have been little studied. This paper will present the range of iconography found on these last Egyptian funerary texts and discuss its development and spread across diverse media in the Roman Period.

Sarah Schellinger (University of Toronto)

Nubian Palaces and Amun Temples: Uniting Royal Domestic and Religious Architecture

Historically, more emphasis has been given by scholars to religious architecture, such as the Amun Temples. Recently, royal domestic architecture has been given more attention, and studying it can lead to many new discoveries about the daily life and administration of the ruling class. Some scholars have suggested that a connection might exist between the Nubian Amun Temples and associated palaces.

Nubian royal cities were comprised of both an urban and sacred landscape as seen by the Amun Temple-royal palace complex. The correlation between the palaces and the Amun Temples may be due to the king's participation in the New Year's and Coronation Festivals, which were an integral part of Egyptian and Nubian religion coinciding with the Inundation. During the reign of Piye, there was a restoration of the Amun cult throughout Nubia thus reestablishing the Nubian kings as the bringers of the Inundation. For the duration of these festivals, the king would travel to various

sites and perform his duties. It is unlikely that these palaces were the permanent royal residence, but were probably a ceremonial palace the king would have used during temple ceremonies when he was in attendance.

Thomas Schneider (University of British Columbia)

A Land Without Prophets? Examining the Presumed Lack of Prophecy in Ancient Egypt

There is general agreement today that the Ancient Near Eastern phenomenon of prophecy did not exist in Ancient Egypt and that the literary texts dubbed "(political) prophecies" are very different in nature and purpose. This papers contends that understanding why we currently believe that there was no prophecy in Ancient Egypt (or eventually, why a culture does not exhibit prophecy) is as important as case studies of cultures where the phenomenon actually exists. Two basic trajectories are examined: the possibility of a genetic lack of prophecy as a form of divine-human communication that would have been incongruent with Egyptian religion, and alternatively, that the lack of prophecy in Egypt is owed to the deficient situation of our evidence – either the physical loss of evidence, or the deliberate avoidance of display of the phenomenon. Particular attention is devoted to two examples of prophecies of salvation and doom in the 2nd century BC.

John Shearman (American Research Center in Egypt)

The Luxor East Bank Groundwater Lowering Response Project and the APS Project Updates

The sixth and final field season of ARCE's involvement in the East Bank Groundwater Lowering Project consists of a continuation of the conservation field schools and accompanying conservation projects of selected structures and relics.

The presentation will briefly review and update 4 ongoing projects financed by the USAID Grant 263-A-00-04-00018-00. The projects involve conservation and training in the Main Court in Khonsu Temple, Laboratory Training, Lime Slaking Operations and Signage. Review of the completed work includes the West Wall in the Main Court at Khonsu Temple, Chapel 7 Conservation, Chapel 2 Flooring, and Luxor Temple's Ramesses II Court Columns.

The ongoing status of the extensive work associated with

the 2nd year of the APS Project financed by the USAID Grant AID-263-A-11-00020 will include work at Mut Temple, Deir El Shelwit, Qurna, and TT110.

Cynthia Sheikholeslami (Independent Scholar)

25th Dynasty Coffin Set in Columbus, Ohio and London

  The unpublished 25th Dynasty anthropoid coffins Ohio Historical Society (Columbus) A727 (middle) (PM I.2, 824) and British Museum EA 47975 (outer) (PM I.2, 828) both belong to the House Mistress Neskhonspakhered, daughter of the Doorkeeper of Amun Bakenkhons and the House Mistress Heres (?). The Ohio Historical Society coffin has hitherto been dated to the Ptolemaic Period and displayed with a mummy from Deir el-Medina that does not belong with the coffin. This paper will discuss the iconography and date of the two coffins, the unusual writing of the father's name, and questions about the name of the mother. OHS A727 was a gift from J. Morton Howell, a native of Ohio and the first U.S. ambassador to Egypt, who also donated the coffin and mummy of Nesiur from Winlock's excavations at Deir el-Bahari, now Dayton, OH, Boonshoft Museum A6349. Confusion about the provenance and acquisition of the Columbus and Dayton coffins and mummies was untangled with the assistance of Marsha Hill, Metropolitan Museum of Art; John Larson, Oriental Institute, University of Chicago; and Brad Lepper, Ohio Historical Society.

JJ Shirley (Journal of Egyptian History)

New Kingdom Royal Butlers: From Palace Servants to Royal Emissaries

  Although known since the Middle Kingdom, it is during the New Kingdom that the title of "butler," the common translation of wbA, first begins to be associated with the king and palace. These officials are designated as "royal butler" (*wbꜣ (n) nswt*) or "butler in the palace" (*wbꜣ m stp-sꜣ*), often with the epithet "pure of hands" (*wꜥb ꜥwy*) attached. The monuments of many of these officials contain scenes and inscriptions that clearly document their role in ensuring the health of the king, provisioning the palace, as well as providing for festivals on the king's behalf. However, beginning in the mid-18th Dynasty and increasing throughout the Ramesside Period the royal butlers take on a progressively more prominent role outside the palace. During this time their function appears to be changing and a hierarchy begins to form in which those at the

bottom are still primarily concerned with food provisions, while the responsibilities of those near or at the top include a combination of upper-level civil, military and/or foreign-related duties, even acting as envoys for the king in foreign lands.

  This paper investigates how this transition from trusted palace official to royal emissary occurred, and what effect it had on the status of royal butlers vis-à-vis their contemporaries as manifested through their monuments.

Stuart Tyson Smith (University of California, Santa Barbara)

Desert and River: Consumption and Colonial Entanglements in Roman and Late Antique Nubia

  After the Roman conquest of Egypt, Lower Nubia became a contested borderland between occupied Egypt and Nubia. The Nobatae and Blemmyes, nomadic groups who settled along the Nile, played an increasingly important role in filtering contact between Rome, Egypt and Nubia, acting as participants in a zone of mutual influence rather than a process of Romanization. A careful consideration of patterns of consumption, taking into account the cultural and social logic that motivated Nubians to adopt, adapt, and reject various elements of Egyptian and Roman material culture and practice, is central to a reconstruction of culture contact and interaction along the imperial frontier. The key to understanding this dynamic lies in a multi-scalar approach that recognizes both imperial and native interests. At the same time, adopting an agent centered perspective acknowledges the individual interactions that transformed Nubian, Egyptian and Roman society along the frontier through a complex interweaving of political, economic and cultural entanglements.

Marika Snider (Sinclair Community College)

The Persistence of the Okelle: Adaptation of an Islamic Building Form in Modern Alexandria, Egypt

  Okelles, hybrid commercial-residential structures also known as wakalas or khans, were an important part of Alexandria's infrastructure and were nearly three times as numerous as okelles in Cairo, a far more populous city. The European architects who designed the 19th century version of Alexandria married the Islamic typology with European décor, which appeased both the European clientele with a fondness for "oriental" design and Egyp-

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tian clients who were attached to traditional building types. The okelles formed an important part of the urban infrastructure, but as fashionable shopping districts moved to the suburbs in the late 20th century they again saw another transformation in which the building typology was not changed to redefine the okelle, rather, the existing structures were adapted to accommodate an increase in retail density, cheap imported goods, and an increase in informal and semi-formal retailing.

This paper traces the morphology of the okelle building type from its pre-European roots in Alexandria's Turkish Town, to its adaptation by European architects as part of Mohammad Ali's modern city in the early 19th century and then to its subsequent re-adaptation and use in the contemporary globalized city. To illustrate the transformation, five case studies of existing okelles will be examined. The fieldwork investigated two okelles which date from the Ottoman Period and three from the 19th century.

Nigel Strudwick (University of Memphis)

Robbery in Theban Tombs

Being a tomb robber is arguably the world's third or fourth oldest profession. Archaeologists recognize a robbery when they see it, but it is a subject the mechanics of which are rarely considered within Egyptology. The obvious exception to this is the famous series of Tomb Robbery Papyri relating to the late New Kingdom, although the information in these has yet to be tapped to anywhere near its full potential. Yet anyone who works on a tomb is fully aware of the damage which has been done, but is it possible to distinguish a disturbance of the past 200+ years from one which happened within the ancient culture itself?

This paper will attempt in the time available to outline a number of issues relating to robbery on the West Bank at Thebes. For example, it will briefly consider the typical condition of disturbed and undisturbed tombs, and look for the differing hallmarks of ancient and modern robbery. Given the poor nature of much documentation of these tombs, this is rarely anything other than a difficult task. An important element which will be considered is the differing reasons which drove the perpetrators; in ancient times robbery was largely for reuse and resale of recyclable objects in the tombs, but in modern times that aim seems to take a back seat to the earlier trade in human remains for mumiya and the later development to selling antiquities for their artistic, historical and

curiosity values to foreigners.

Lisa Swart (Cumberland University)

Coffin and Stelae Workshops in 25th Dynasty Thebes

  This paper will discuss the results of a comprehensive examination of coffins and stelae from the 25th Dynasty for the information they can provide about the organization of artists in this period. Through an analysis of the relationships between visual representations, it will be demonstrated that it is possible to identify the work of individual artists and workshops, and ways in which the coffins and stelae may be related. Consideration will also be given to the stylistic evolution and affiliation of these funerary receptacles with exemplars from the later 22nd Dynasty.

Ana Tavares (Ancient Egypt Research Associates) and Mohsen Kamel (Ancient Egypt Research Associates)

Coming Full Circle: The ARCE/AERA Archaeological Field-Schools

  The ARCE/AERA archaeological-field schools consist of a cycle of Beginners, Advance, Salvage and, Analysis and Publication Field-schools. Since 2005 AERA has run successfully nine sessions of the archaeological field-school, to train inspectors of the Ministry of State for Antiquities (MSA), in Giza, Luxor and Memphis. The training covers standard practice archaeological skills in excavation and recording, as well as survey, illustration, photography, and introductions to ceramics, archaeo-botany, zoo-archaeology, conservation, bio-archaeology, geo-archaeology, lithics analysis and object recording. The advanced field school provides in depth training for students specializing in material culture (ceramics, faunal, botany, human osteology, illustration, and survey). The archaeological salvage field-schools, which we have run in Luxor, on the Sphinx Avenue and the Luxor Town Mound, provided training in standard practice salvage excavation and recording techniques; while the Analysis and Publications field-schools have prepared for publication the field-school excavations at the Sphinx Avenue, the Luxor Town mound, and Giza.
  We have three ambitious aims for future ARCE/AERA field-schools: to run the field-schools mostly with Egyptian staff trained through the full cycle of ARCE/AERA field-schools; through the Analysis and Publication field-schools, to bring to full publication the results of the field-school work; and to expand our training to

foreign students, who will excavate side-by-side with Egyptian MSA Inspectors for a fully inclusive and collegiate experience.

Emily Teeter (Oriental Institute, University of Chicago)

An Embalming Cache in the Oriental Institute Museum

  Embalming caches are well known – more than thirty of them have been mentioned in the literature. The vast majority of them are from the Theban area, with a few coming from Abu Sir and Saqqara. In 1932, Harold Nelson purchased a group of materials that he identified as an embalming cache. This unpublished material consists of bags of a grainy substance, linen tubes, small pottery jars and saucers of salt, and lengths of pieces of linen. Also among the group are fourteen objects made of tightly bunched fringed linen sheets that are whipped with linen to create objects that resemble nooses, segmented circles, and batons. Nelson wrote, "The objects made of rope…are quite new to me, and so far I have not found any such implements published anywhere. I cannot conceive just how they were used, unless they were for holding distended certain portions of the body while it was being stuffed or prepared in the process of embalming." This report on the publication project of this material seeks to establish whether the materials do comprise a single group, the date of the materials, and the use of the enigmatic linen objects.

John S. Thompson (University of Pennsylvania)

The Stated Purposes for the Old Kingdom Elite Tomb Chapel Rites and Priesthood

  Common assumptions in Egyptology concerning the purposes of the Old Kingdom elite tomb chapel rituals and priesthood include such ideas as 1) they were for the funeral, 2) they transformed the deceased into an akh, or 3) they maintained the existence or powerful effectiveness of the deceased as an akh. However, an examination of the scenes and texts related the elite tomb chapel rituals and priesthood do not support these conclusions and give other reasons for the services performed therein.

Kristin Thompson (The Amarna Project)

Amarna Composite Feet and Fragments of a Composite Skirt from the Kom el-Nana

Until recently, no pieces of garments from Amarna composite statues had been identified. The discovery of a partial mortise on the underside of a limestone sleeve fragment in the Petrie Museum was a breakthrough. In 2012, the author identified four pieces of a leg and skirt excavated in the Kom el-Nana as being from another composite dress. One of the pieces, a heel with pleats, has a flat, finished front surface, apparently for attachment to a foot made from a different material. This paper examines the shapes of known Amarna composite feet in relation to the heel. It also reviews surviving drilled holes in some of these foot fragments and their implications for the attachment of sandal straps.

Francesco Tiradritti (Kore University of Enna - Italian Archaeological Mission to Luxor)

Of Kilns and Corpses: Excavating a 3rd Century AD Archaeological Phase in the Theban Necropolis

The 2012 archaeological season of the Italian Archaeological Mission to Luxor was devoted to continue the excavation of the courtyard of the Funerary Complex of Harwa (TT 37) and Akhimenru (TT 404). Robbery activities contexts abruptly ended and were replaced by layers with traces of firing and of slaked lime. The small finds were in a fragmentary state due to exposure to flames. The exception was given by 3rd century AD jugs and dishes that were found intact.

In 2010 a lime kiln was unearthed against the East wall of the courtyard. The resumption of the works in this area brought the discovery of further kilns. During their dismantling a consistent amount of 3rd century AD pottery was recovered.

The gathering of all these data gave a precise and dramatic picture of what happened in the Theban Necropolis in a moment to be placed in the middle of the 3rd century AD. In a space of little more than a week the Funerary Complex of Harwa and Akhimenru was transformed in a place to dispose of the corpses of deceased individuals following a pestilence. The date given by the pottery indicates a tight correspondence with the St. Cyprian's Plague that spread from Egypt to Syria around 250/251 AD. According to that the situation exposed by the recent excavations represents the only archaeological testimony of that pandemic that scourged the Roman Empire for about twenty years.

Joshua Trampier (Oak Ridge Institute for Science and Education)

Archaeological Sites of the Nile Floodplain: An Endangered Species?

  For years the potential of the Nile floodplain has largely been overlooked in favor of the landscapes of the powerful and the dead, leaving a tremendous gap in our understanding of the places where people lived. Detailed examination of the SCA website reveals that 74% of the 239 foreign projects active in 2010 were situated in the desert and less than 20% investigated settlements. Bietak laments that "we only now appreciate the potential of Delta sites when, due to the pressures of population growth and urban expansion, they will probably largely disappear in the next two decades." Furthermore, an international team predicts a global 2 m sea level rise by 2100, a process that will displace millions and convert ~50% of known sites into waterlogged islands.
  In the face of these concerns, efforts such as the Western Delta Landscape Project pursue regional salvage archaeology to address past imbalances. Our research integrates historical maps, ancient texts, and satellite imagery to target fieldwork that investigates the cultural and natural landscapes of the Nile floodplain. Through complementary analyses of topographic models, spatial patterning of surface ceramics, and detailed geomorphological evidence at forty-five settlement mounds (koms), this regional survey sheds new light on the paleo-environment and settlement patterns of the region from the New Kingdom to the Late Antique (1535 B.C.E. – 650 C.E.). This research has discovered several previously un-mapped branches of the Nile, dated a host of previously uninves-tigated koms, and altered the common perception of the western Delta as a cultural backwater.

Julia Troche (Brown University)

Describing the Dead: Socio-Religious Significance of the Terms "akh iqr" and "akh apr"

  The dead, despite their corporeal demise, continued to possess agency and cultivate relationships on earth and in the divine here-after as an akh. To better approximate the nature of living-dead networks in ancient Egypt, we must first understand the agents involved. I suggest that the active agent of the dead within these networks is the supernatural aspect akh. This paper will look at

the earliest terms used to modify "akh" in non-royal contexts—iqr ("excellent") and apr ("equipped")— in order to understand the original, socio-religious significance of these terms. As such, I limit this survey to non-royal texts of the Old through Middle Kingdoms: notably the Coffin Texts and the corpora known as "appeals to the living," and "letters to the dead."

   Although recent scholarship (e.g. N. Harrington, forthcoming) has investigated interactions between the living and dead, a systematic analysis of the terminology used to qualify the akh has yet to be performed. A more developed understanding of how the akh is qualified, and in which contexts modification occurs, will enable scholars to better reconstruct these dynamic networks. This paper will investigate attestations of the terms akh apr and akh iqr (and variations thereof) within private contexts. Through an analysis of terminology, I will qualify and modify our current understanding of living-dead relations. In doing so, I will situate this research historically within a dynamic period in which the role of the dead was evolving and terminology of the dead became increasingly significant, distinguishing efficacious intermediaries from local deified dead.

Janelle Wade (see Jonathan Winnerman)

Josef Wegner (University of Pennsylvania)

Protection and Restoration Work on the Tomb of Senwosret III at South Abydos

   Ongoing work on the tomb of Senwosret III at South Abydos has the goal of a complete excavation of the interior of this remarkable example of Middle Kingdom royal mortuary architecture. The nature of the tomb as a subterranean structure cut into the bedrock, but without an aboveground superstructure, has presented issues for the long-term maintenance of the tomb. With funding from ARCE's Antiquities Endowment Fund, a permanent protective cover building has been constructed during 2011-2012. The tomb cover building encases the entire entrance area of the tomb including extant remains of ancient mudbrick structures connected with the mortuary ceremonies at the tomb. During 2012, alongside completion of the building itself, the ancient brick architecture has been partially restored inside the cover building. The tomb cover building makes the tomb permanently accessible and opens the possibility for the monument to be opened to visitors to Abydos in the near future, thereby addressing the pressing need to protect the rich, but largely

inaccessible, archaeological sites of greater Abydos. Plans for a second phase of masonry restoration and investment in site accessibility will be discussed.

Jonathan Winnerman (University of Chicago) and Janelle Wade (University of Chicago)

Epigraphy and Conservation of the Tell Edfu Block Yard: A Report on the 2012 Season

During the fall of 2012, the Tell Edfu team under the direction of Dr. Nadine Moeller began the epigraphy and conservation of numerous blocks haphazardly strewn about the base of the tell. The blocks, which had never been properly recorded, were mixed with refuse and under threat from careless tourists and looters. Most of them lack any archaeological context, but it is clear that many blocks come from earlier phases of the temple as well as various chapels and tombs. By the end of the season, all blocks had been entered into a database, cleaned, and mounted on newly constructed mastaba benches. Epigraphic facsimiles of a small number of blocks, originating from the temple during the 25th and 26th Dynasties, had also been finished. Since the completion of this work, it has already been possible to reconstruct joins within this group and with some of the published blocks displayed near the entrance of the temple. This has proven invaluable for reconstructing the iconography and history of the temple during this period. This presentation will first detail the methodology adopted for preservation and epigraphy. It will then present selected, unpublished blocks and reconstructions, their interpretation and larger implications, and plans for future work.

The authors wish to thank Dr. Nadine Moeller for permission to work on the material as well as members of the Epigraphic Survey for their invaluable assistance.

Kyoko O. Yamahana (Tokai University)

Tokai University Suzuki Collection, a New Egyptian Collection in Japan

In 2011, a wife of Hachishi Suzuki, the late Professor Emeritus of Tokai University donated his collection of Egyptian antiquities to the university. The Suzuki collection consists of about 6000 books, 15,000 photographs and slides, and 5000 artifacts.

The Egyptian artifacts in the Suzuki collection extend from

Paleolithic stone tools to Islamic glazed ceramics, with focal point being fixed to the Dynastic period.

The majority of his collection is small fragments for study purposes, but there are some interesting pieces with scarce parallels, such as sulfur necklaces, some Amarna reliefs, a fragment of a votive shrine with cartouches of Ramesses II, a wooden handcuff, papyri, and Coptic textiles.

In this presentation, I would like to make a brief introduction of the Suzuki Collection, along with the several collections of Egyptian antiquities now stored in Japanese museums and institutions.

Kei Yamamoto (Metropolitan Museum of Art)

Late Twelfth Dynasty Offering Tables from Dahshur North Elite Cemetery: Reconstruction and Significance

An extensive cemetery of Middle Kingdom elites lies to the north of the pyramid complex of Senwosret III in Dahshur. First excavated by Jacques de Morgan in the mid-1890s, this area is currently being re-investigated by the Metropolitan Museum of Art expedition. Both de Morgan's and the MMA's excavations yielded many offering tables. Some are still intact but much abraded, while others were found completely destroyed. Yet others have disappeared since de Morgan's excavation.

This presentation explores these offering tables, with particular focus on the digital reconstruction of two altars that were found shattered into thousands of fragments. Most fragments were recovered in 2003-2005 and 2012. In 2011 and 2012, all fragments were examined carefully, and joining pieces were glued together. Each decorated fragment was photographed and drawn at 1:1 scale. The drawings were subsequently scanned and digitized, which enabled the speaker to produce on-paper reconstructions.

The two altars belong to high officials named Sobekemhat and Senwosretankh, who probably served under the reigns of Senwosret III and Amenemhat III respectively. Both altars have two built-in incense burners at front corners, which is a rare feature occasionally attested in the late 12th Dynasty. Senwosretankh's altar is particularly unusual in that it has an inscription on the vertical sides that stresses his close connection to Amenemhat III. Below the inscription is a scene representing a procession of offering bearers, which is generally restricted to royal offering tables. These exceptional features on Senwosretankh's altar underscore the special status of the owner.

Nevine Nizar Zakaria (Grand Egyptian Museum, Ministry of State for Antiquities)

Exploring the Exhibition of GEM

The GEM is currently one of the largest museum development projects in the world. It is a priority to Egypt that will make it a popular academic and cultural institution of the highest international standards, hosting thousands of artifacts – 3500 of which belong to the most famous treasures of humanity, the Tutankhamen collection.

The main focus of this study is the exhibition design of GEM Galleries, since the GEM's collection of more than 80 thousands objects spans the history of ancient Egypt from prehistory to Greco-Roman periods. The majority of this collection is well suited to be exhibited in the galleries of GEM, whether in terms of permanent exhibition or temporary exhibition.

The permanent galleries are central to the experience of the visitors who will come to the museum each year. It is important that we are able to display new ideas, new key messages, and that objects are interpreted with references to the latest research and thinking. The GEM has approximately 15 galleries, and even in financially challenging times, it is important to update and refurbish them as regularly as possible.

Temporary exhibitions provide another way of bringing new research to the visitors, as well as the opportunity to display the collection in different ways.

Construction of the museum is currently underway and it is scheduled to open in August 2015. The GEM project forms a major part of Egyptian identity and an important tourism resource for Egyptian society. My objective is to discuss this significant cultural monument by explaining the GEM functions, design process, key messages, and strategies.

Notes