



THE 70TH ANNUAL MEETING OF THE
**AMERICAN
RESEARCH CENTER
IN EGYPT**

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April 12-14, 2019
Washington, D.C.



ANNUAL MEETING OF THE AMERICAN RESEARCH CENTER IN EGYPT

**April 12-14, 2019
Washington, D.C.**

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WHO LIVED IN PANESES, “THE TOWN OF THE JUJUBE-TREE” DURING THE SECOND MILLENNIUM BC?

The Swiss-Franco-Sudanese Mission of Kerma/Dokki Gel



FRIDAY, APRIL 12
6 P.M. TO 9 P.M.

The George Washington Masonic
National Memorial Theater

101 Callahan Drive,
Alexandria, VA 22301

Dominique Valbelle: professor emerita in the Faculté des Lettres of Université Paris-Sorbonne and co-director/epigrapher of the Swiss Franco-Sudanese Mission of Kerma/Dokki Gel—will deliver a keynote lecture covering the results of her recent archaeological and epigraphic project in the Northern Province of Sudan. The kings of Kush occupied the south of Egypt through the Second Intermediate Period. In 1506 BCE, Thutmose I realized the dream of his predecessor, founding a ceremonial city 1 km north of the town of Kerma. The excavation of Dokki Gel revealed architectural traces of the relationship of the Egyptians and people of Kerma and with the populations from central Sudan, who had constituted traditional allies in the coalitions against the Egyptian will of conquest.

A FILM MAKER'S ADVENTURE: Traversing the Duat with Zahi Hawass



CHAPTER COUNCIL FUNDRAISER
Saturday, April 13, 2019
12:15 – 1:00 p.m.



SPEAKER: Nancy Donnelly, a senior producer and writer for the National Geographic Channel. Throughout her career making documentaries, she's traveled around the world--from Myanmar to Morocco, Kamchatka to Kyoto. Nancy has been nominated for two national Emmy awards in documentary filmmaking, and in 2008 she spent six weeks in Egypt for the first time, filming the National Geographic documentary, Egypt Underworld.

Engage with Nancy as she shares the details involved in making a documentary in Egypt—the behind-the-scenes red tape, humorous stories about nailing down a TV commitment with Zahi, and other perilous and mysterious adventures while working in Egypt.

TICKETS: \$25, Advance Sales Only

Proceeds support the Best Student Paper and Poster Awards.

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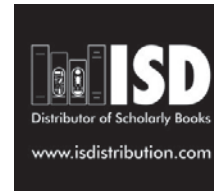


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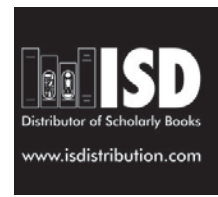


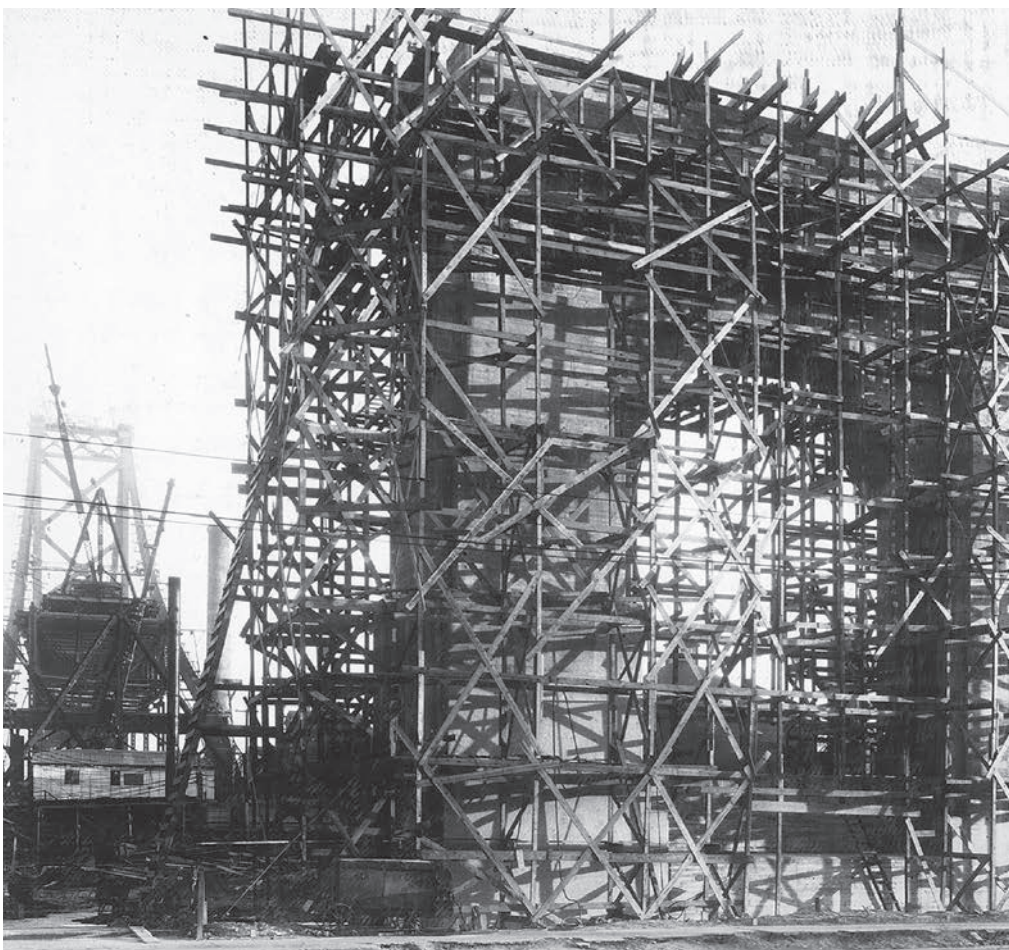
UNDERWRITERS



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EXHIBITORS





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THE HILTON TORONTO

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STUDENT EVENTS

CAREER NETWORKING EVENT

FRIDAY, APRIL 12, 12:15 p.m. – 1:45 p.m.

ROOM: Hopkins

See Flyer in Registration Materials

GRADUATE STUDENT POSTER DISCUSSION

FRIDAY, APRIL 12, 4:15 – 5:00 P.M.

ROOM: Prefunction

Poster presenters will be on hand to discuss their research and answer questions. Posters will remain on display throughout the Annual Meeting.

FELLOWSHIP INFORMATION SESSION

SATURDAY, APRIL 13, 1:00 – 1:45 P.M.

ROOM: Edison EFG

Join ARCE's director for Egypt, the academic programs coordinator and former ARCE fellows to hear about opportunities for graduate, postdoctoral and faculty research in Egypt. Learn more on funding opportunities, application guidelines and specific logistics.



GRAD STUDENT PUB NIGHT!

SATURDAY, APRIL 13, 9:00 P.M.

See Flyer in Registration Materials



THANKS FROM THE INTERIM EXECUTIVE DIRECTOR

This year marks the 70th Annual Meeting of the American Research Center in Egypt, as well as the first time that it will be hosted in Alexandria, Virginia, following the relocation of ARCE's U.S. offices here. As always, leading scholars in the fields of Egyptology, Archaeology and other areas of Egyptian history and heritage will come together to share, present, and discuss their research and their passion for Egypt. Having attended myself first as an undergraduate student, then as a graduate student presenter and later as a professional, I am both honored and excited to return to the Annual Meeting this year as Interim Executive Director for ARCE.

Behind the scenes and across borders, an incredible group of people have dedicated many months towards the planning and coordination to ensure the success of the meeting's 2019 installment. In particular, our Annual Meeting Committee Chair, Denise Doxey, has worked tirelessly to oversee the many moving parts of this three-day event. Special thanks must also go to committee members: James Allen, Stephanie Denkowicz, Nadine Moeller, Robert Ritner, Nicholas Picardo, Erin Moseley, and Katherine Davies, as well as our ex-officio members Betsy Bryan, David Anderson, and Megan Allday.

I would also like to recognize ARCE's Chapter Council and our 13 chapters across North America for their steadfast support of scholars, researchers and enthusiasts in the expansive field of Egyptian studies. Acknowledgment is also owed to our partners in the public and private sectors, including the Council of American Overseas Research Centers, the U.S. Department of State's Educational and Cultural Affairs Bureau, the National Endowment for the Humanities, and the U.S. Agency for International Development, for supporting ARCE's activities over the years.

Deep thanks must likewise go to ARCE's devoted staff, as well as our volunteers, who have worked around the clock in preparation of this year's meeting. And finally, I'd like to thank our members, donors, and funders for their interest, their generosity, and their appreciation of ARCE's mission to promote and foster research on Egyptian culture and strengthen American-Egyptian cultural ties.

Welcome to Old Town Alexandria!

MEETING ITINERARY

THURSDAY, APRIL 11, 2019

TIME	EVENT	LOCATION
3:00 p.m. – 7:00 p.m.	Meeting Check-In and Information Desk	Inventors Foyer

FRIDAY, APRIL 12, 2019

TIME	EVENT	LOCATION
7:00 a.m. – 6:00 p.m.	Meeting Check-In and Information Desk	Inventors Foyer
7:00 a.m. – 7:00 p.m.	Speaker Audiovisual Check-In	Carver
8:00 a.m. – 6:00 p.m.	Vendor Area Open	Prefunction+ Foyer ABCEFG
8:30 a.m. – 12:15 p.m.	Concurrent Paper and Panel Sessions	All Rooms
8:30 a.m. – 4:00 p.m.	Graduate Student Poster Setup	Prefunction
10:30 a.m. – 10:45 a.m.	Coffee Break, underwritten by ISD	Prefunction
12:15 p.m. – 2:00 p.m.	Lunch	On Your Own
12:15 p.m. – 1:45 p.m.	Career Networking Event (see enclosed flyer)	Hopkins
12:30 p.m. – 1:30 p.m.	Chapter Officers' Meeting	Whitney
2:00 p.m. – 4:30 p.m.	Concurrent Paper and Panel Sessions	All Rooms
4:15 p.m. – 5:00 p.m.	Graduate Student Poster Discussion	Prefunction
6:00 p.m. – 7:00 p.m.	Prof. Dominique Valbelle Keynote Address	George Washington Masonic National Memorial Theater
7:00 p.m. – 9:00 p.m.	Reception	Grand Masonic Hall

SATURDAY, APRIL 13, 2019

TIME	EVENT	LOCATION
7:00 a.m. – 4:30 p.m.	Meeting Check-In and Information Desk	Inventors Foyer
7:00 a.m. – 7:00 p.m.	Speaker Audiovisual Check-In	Carver
8:00 a.m. – 6:00 p.m.	Vendor Area Open	Prefunction+ Foyer ABCEFG
8:30 a.m. – 4:45 p.m.	Graduate Student Poster Display	Prefunction
8:30 a.m. – 12:15 p.m.	Concurrent Paper and Panel Sessions	All Rooms
10:30 a.m. – 11:00 a.m.	Coffee Break	Prefunction
12:15 p.m. – 1:45 p.m.	Lunch	On Your Own
12:30 p.m. – 1:15 p.m.	Chapter Council Fundraiser (see enclosed flyer)	Edison ABC
1:00 p.m. – 1:45 p.m.	Fellowship Information Session	Edison EFG
1:45 p.m. – 4:15 p.m.	Concurrent Paper and Panel Sessions	All Rooms
4:15 p.m. – 5:00 p.m.	General Members' Meeting	Edison EFG
6:30 p.m. – 8:30 p.m.	ARCE Members' Dinner Reception	Edison ABCDEFG

SUNDAY, APRIL 14, 2019

TIME	EVENT	LOCATION
7:00 a.m. – 12:00 p.m.	Meeting Check-In and Information Desk	Inventors Foyer
7:00 a.m. – 4:00 p.m.	Speaker Audiovisual Check-In	Carver
8:00 a.m. – 4:00 p.m.	Vendor Area Open	Prefunction+ Foyer ABCEFG
9:00 a.m. – 2:00 p.m.	Graduate Student Poster Display	Prefunction
10:30 a.m. – 10:45 a.m.	Coffee Break, Underwritten by Brill	Prefunction
9:00 a.m. – 12:15 p.m.	Concurrent Paper and Panel Sessions	All Rooms

SESSION SCHEDULE

FRIDAY

Room	Edison ABC	Edison D	Edison EFG	Wright
8:30 a.m. - 10:30 a.m.	Art and Artifacts	Language and literature	Tech Advances	History
10:45 a.m. - 12:15 p.m.	Art and Artifacts	Language and literature	Tech Advances	History
2:00 p.m - 4:30 p.m.	Art and Artifacts	Language and literature	Tech Advances	History

SATURDAY

Room	Edison ABC	Edison D	Edison EFG	Wright
8:30 a.m. - 10:30 a.m.	Art and Artifacts	Archaeology	Religion	History of Egyptology
10:45 a.m. - 12:15 p.m.	Art and Artifacts	Archaeology	Religion	History of Egyptology
2:00 p.m - 4:30 p.m.	Art and Artifacts	Archaeology	Religion	History of Egyptology

SUNDAY

Room	Edison ABC	Edison D	Edison EFG	Wright
9:00 a.m.- 10:30 a.m.	Conservation	Modern	Nubia	Maat
10:45 a.m. - 12:15 p.m.	Conservation	Modern	Museums	Archaeology



PRESENTATION ABSTRACTS

Abstracts are published exactly as they were submitted to the American Research Center in Egypt.

Heba Abd Elsalam, American Research Center in Egypt
New Approaches for Egyptology Education: Storytelling through Living History

Techniques for teaching Egyptology have recently experienced much development and change in light of new technology, and any instructors already use different technological platforms in their classrooms to better communicate information to their students. However, a central focus of teaching Egyptology should not only be to teach students background information about ancient Egyptian history, but also to teach them new skills that enable them to find employment in the field later. This paper presents a new model of teaching Egyptology by training students to organize and execute effective community outreach workshops. The project which informs this paper included ten undergraduate students, who were instructed to interpret and perform vignettes of daily life in ancient Egypt in a living history-style presentation. Under the author's supervision, the workshop took place at Linebaugh Public Library in Murfreesboro, Tennessee in 2015. In addition to the ten students, more than 100 participants joined the workshop. The results of this project indicated that, statistically, students learned more Egyptological material when participating in the living history presentations than they would have by studying written sources. They also further developed their public speaking skills and learned how to communicate the information they learned in a clearer way.

Asmaa Alieldin Ali Abdelfattah, Egypt
The Symbolism of Religious Iconographies Located under Head of Mummy on the 21st Dynasty Coffins

The aim of this paper is to present my master thesis that puts forward a comparative analysis of religious iconographies painted on the 21st dynasty coffins, in particular, those located under the head of the mummy. These iconographies show an evolution of representations of the afterlife depictions from the book of dead, the underworld's books, the litany of Ra, the Celestial Cow and etc. The researcher was able to collect many coffins ensembles from different museums, including from the storages and basement of the Egyptian museum in Cairo.

The scenes on these coffins have never been deeply studied or published and the researcher was not only able to document them for the very first time, but also to compare them to similar scenes found on the mythological papyri of the same period.

The purpose of this research is to trace the artistic development and characteristics of different motifs from the cliff walls of royal tombs in the Valley of Kings to the 21st dynasty coffins. The transfer of images from the walls of great tombs to the much smaller surfaces of coffins caused a necessity of choice in scenes; those which were considered to be the most beneficial to the dead. In general, the concept behind most of these depictions is the wish of the deceased to be one of the sun god's followers to accompany him on his nightly journey, then rise over the eastern horizon every day and also express the overarching theme of the renewal of life.

Niv Allon, The Metropolitan Museum of Art
War and Order in New Kingdom Egypt (1550-1070 B.C.)

The cosmic struggle between order and chaos could, in theory, have easily lent itself to inspire more earthly battles. Egyptian sovereignty was conceived as a divinely prescribed state of order, and any attempt to threaten it would be, by extension, a transgression against divine will and a crime against Maat. Campaigns beyond the border could fit into this framework which sees Egypt as an island in a sea of chaos. Every victory, as Henri Frankfort states, is a triumph over chaos rendering all Egyptian wars as just.

A survey of royal inscriptions of the New Kingdom reveals, however, that war is hardly ever framed in these terms of order and chaos in ancient sources. Maat is a common theme on royal monuments, shown, for example, as an offering presented to the gods or frequently appearing in royal titularies. Although one could hardly think of a more appreciate context for kings to take in their triumph over chaos than in their inscriptions that commemorate military endeavors, neither enemy appears as an agent of chaos, nor king as a champion of order.

This lack of references to Maat concerning worldly wars invites us to develop a more complex model, in which royal prerogative and divine will are at play. First, exploring royal inscriptions of the New Kingdom, this paper will suggest that ambiguity is central to the role of the divine in the initiation of war. It invites us, moreover, to reconsider our understanding of Maat and especially of its antonym, Isfet.



Victoria Almansa-Villatoro, Brown University
Renaming the Queens: A New Reading for the Early Dynastic Crossed Arrows Sign

The two crossed arrows, free-standing or placed against a vertical object, is one of the most common hieroglyphic signs of archaic Egypt. It frequently appears as a component of the names of private people, and it is attested as the symbol of the goddess Neith and the Hemusets until the Graeco-Roman period. Egyptologists have traditionally taken the crossed arrows sign in the Early Dynastic material as an ideogram to be read nt "Neith". This paper challenges the assumption that the two crossed arrows index the goddess Neith before the Old Kingdom, and in light of this new evidence the Early Dynastic onomasticon will be re-examined. Quantitative data will show that private theophoric names are almost absent during the first two dynasties, and this evidence, along with newly identified phonetic complements, suggests that the sign should be interpreted as Hemsit (Hmst). This new reading has a historical and religious impact that goes beyond the Early Dynastic throughout the entirety of the Pharaonic period. At least three queens of the 1st Dynasty should be renamed, and their northern origin, which was postulated on the basis of their relationship to Neith, should be questioned. Moreover, the whole concept of the divine in the Early Dynastic, highly relying on the evidence from theophoric names, will be revisited. In addition, this reading of the sign may apply to many of its later attestations, and this new evidence has the potential to dramatically increase our understanding of obscure religious concepts, such as the Hemusets.

David Anderson, University of Wisconsin-La Crosse & **Alydia Downs**, University of Wisconsin-La Crosse
Creating reproductions of ancient Egyptian artifacts for teaching using 3D technologies

Three-dimensional scanning using photogrammetric software such as Agisoft's Photoscan is becoming a standard technique for capturing and digitally sharing artifacts from ancient Egypt. Using digital models in the classroom helps students to explore the material culture of ancient Egypt at institutions where there is an absence of actual materials. However, while access to the models is a good teaching aid, hands-on, kinesthetic learning with physical objects is still the preferred pedagogical approach in the student learning. This paper will discuss efforts by the Department of Archaeology and Anthropology, University of Wisconsin-La Crosse to use photogrammetric scan data of artifacts in the Egyptian collections of the Minneapolis Institute of Art to produce physical replicas for use by students in our archaeology classes. The use of photogrammetry for acquiring the three-dimensional scan data, lost "wax" bronze casting, and computer controlled milling (CNC) machines will be discussed.

Valérie Angenot, Université du Québec à Montréal
Neferneferuaten – a semiotic outline

Although the name of queen Pharaoh Ankh(et)kheperure Neferneferuaten has been known to Egyptologists for over forty years now, and while the certainty of her independent reign has been recognized by most since the 1990's, she remains a very obscure sovereign whose personality and actual identity are still raising more questions than answers.

With regard to the identity of Ankh(et)kheperure Neferneferuaten, the Egyptological world today is mostly divided into two camps: those arguing that Nefertiti donned the crown under that name along with Akhenaten around the end of his reign, and those who believe that she was one of Akhenaten's daughters who reigned after his death. The latter commonly consider that it was Meritaten who sat on the throne for a sole reign after having served as a great king's wife to both Akhenaten and Smenkhkare.

So far, most investigations have focused on textual evidence, onomastics, and their approximate matching with presumed facts. When iconographic arguments were brought into the equation, it often led to confused theories resting on intuitive interpretations overlooking prominent semiotic indicators.

In this paper, we would like to reassess the way art history and visual semiotics can contribute to the debate, by investigating the iconographic processes of meaning production. We shall notably reconsider some portrayal attributions of royal Amarna figures, examine the common use of intericonicity and Gestaltian effects in Egyptian art and their meaning, and review some puzzling artifacts in light of these observations.

Nicola Aravecchia, Washington University in St. Louis
Polychrome Decoration in a Fourth-Century Church from Amheida (Dakhla Oasis)

This paper will examine the evidence for painted decoration that was found in a Late Antique church at the Graeco-Roman polis of Trimithis (modern-day Amheida). The church was excavated in 2012–2013, as part of a project under the direction of Roger Bagnall. Much of the archaeological evidence that was retrieved highlights the church's function as both a cultic place and a funerary site. Furthermore, thousands of fragments of painted plaster, once part of the church's flat ceiling (now collapsed), were found and documented. These revealed a wide array of interlocked geometrical shapes painted in vivid colors. The resulting design was likely meant to replicate the effect of a coffer ceiling. Comparative evidence for similar polychrome decoration was found elsewhere, in both Dakhla and Kharga, in domestic and funerary contexts. Based on the available body of data, the paper will illustrate the popularity and longevity of this decorative style in Egypt, including the remote regions of the Western Desert, in the Roman period through Late Antiquity. It will also reflect on how the polychrome decoration of the ceiling, in a visually dramatic contrast with the (seemingly) white walls, might have affected the spiritual experience of fourth-century Christians who worshipped inside this church.

Caroline Joan Arbuckle, University of British Columbia
Seeing Red: Protecting Doorways, Thresholds, and Coffin Joints

In ancient Egypt, as with many cultures, the color red evoked passion, danger, and power. Red was associated with both the searing authority of the solar gods, and the threat of the chaotic Seth. As an apotropaic talisman, the Egyptian people often used red pigment to decorate both functional and representational doorways and thresholds, deterring evil spirits from entering protected spaces. An extension of this practice can also be found in coffin construction and decoration, where red paint is applied to coffin rims and interior joints. Although occasionally noted by coffin investigators, the longevity and significance of this practice has yet to be recognized. In this paper, I cite examples from the Early Dynastic Period through to the Third Intermediate Period to show the unbroken practice of using red pigment to enhance the defensive properties of these potent religious objects. Red defines the coffin walls as the boundary of sacred space, the threshold separating the world of the living from the dead. The endurance of the practice, surviving transformations in coffin shapes and styles, intermediate periods and changes in dynastic rule, speaks to its fundamental importance. It also serves to illustrate the transfer of religious knowledge between generations of craftsmen for thousands of years.

Ashley Arico, The Art Institute of Chicago
Puzzling Over the Pieces: Herakleopolitan Funerary Reliefs at the Art Institute of Chicago

In 1910 the Art Institute of Chicago acquired six limestone relief fragments excavated during Quibell's 1905-1907 work at Saqqara. Originating from slender panels designed to flank false doors, the artworks date to the First Intermediate Period and incorporate condensed renderings of standard scene types found on earlier Memphite tomb walls, including fowling in the marshes, agricultural pursuits, and processions of offering bearers. After retracing the modern histories of these objects, which were once on long-term loan to the University of Chicago's Oriental Institute, this paper will focus on the decoration of the three most complete examples within the corpus. Each depicts and is inscribed for a female owner,

with a nearly complete example belonging to Meret-[Teti]-hotep (AIC 1910.225). The remaining pair names Meret-Teti-iyet (AIC 1910.223 and 1910.224), whose accompanying false door is now in Munich (Staatliche Sammlung Gl. 108). Looking closely at the composition of the vignettes that make up each panel, this paper will reflect on how the decorative programs employed on the individual sections of these tripartite monuments worked together, taking into account the presence of unpublished inscribed surfaces on the three Chicago examples.

Mariam F. Ayad, The American University in Cairo
On Being Someone's "Eyes" and "Ears"

During the period between the 21st and the 26th dynasty, several high-ranking individuals claimed to be "the Eyes and Ears" of the king. Mentuemhat and Padiamenope, whose vast tombs in the Theban necropolis attest to their great wealth and influence, both held the epithet "Eyes and Ears of the King," during the crucial period of transition from Nubian to Saite rule.

In the 26th dynasty, when Nitocris was established as a God's Wife of Amun, a few women in her entourage became her "Eyes" and "Ears" as well. One such person was Irtieru, best known as a "female scribe," but also a high-ranking individual in her following. This paper examines the careers of officials holding this epithet and attempts to assess whether being the "Eyes and Ears" of someone as powerful as the King or the God's Wife is reflective of courtly duties or a mere honorary status.

Jennifer Miyuki Babcock, Fashion Institute of Technology, SUNY
Curating the Wild: Rethinking the "Chaos and Order" Dichotomy in Tomb Imagery

This paper argues for a more nuanced discussion of imagery associated with the ancient Egyptian concepts of "chaos" and "order." The distinction between chaos and order in imagery is implied in the subject matter depicted; domestic animals are theoretically more orderly than wild animals, for instance. Compositionally and stylistically, however, this division is

less clear. This paper will compare specific aesthetic and formal decisions in ancient Egyptian tomb depictions of the desert landscape and its fauna to images of the cultivated land and domesticated animals. The comparison shows that organization and order is seen in both images of the cultivated land and the wild. For instance, even when animals are not striding in a neat procession, or are breaking register lines, they follow an Egyptian canon of representation that values an organized aesthetic. Moreover, while depictions of desert animals evoke wild behaviors, making them seem more unpredictable than their domestic counterparts, certain bodily positions have been repeated to the point that they can be grouped categorically, as evidenced in Linda Evans's 2010 publication *Animal Behavior in Egyptian Art*.

The need for visual organization and order is seen beyond formal funerary contexts and is evidenced in casual sketching, suggesting that there is a strong cultural aversion to stylistic chaos. This paper investigates what seems to be a cultural need for visual order, which will open discussion about how this need may be related to the magical efficacy of imagery in ancient Egypt.

Kathryn Bandy, Tell Edfu Project
Mud Plaques and the Administration of the Middle Kingdom Fortresses in Nubia

Often referred to as 'mud plaques' or 'mud stamps,' rounded, roughly hand-shaped mud objects bearing a range of motifs have been found in the Middle Kingdom Nubian fortresses. The most frequent motifs are captor-captive scenes and isolated animals; however, more abstract and textual designs have also been found. The majority of examples lack associated text or clear evidence as to how they were used. As a result, different interpretations have been offered for their function.

This paper will introduce the corpus excavated at Serra East and consider it within the larger object class. It will focus on the archaeological contexts and other small finds to analyze their administrative use within the Nubian fortresses. Particular attention will be paid to the associated corpora of seal impressions. It will conclude with a discussion of commodity storage and use and the organization of troops.

Yekaterina Barbash, Brooklyn Museum
Book of the Dead Scholarship in the Ptolemaic Period

Books of the Dead were likely copied from one or more source documents, available in the scribal workshop. Largely codified by the Ptolemaic Period, each Book of the Dead manuscript was nevertheless distinctive in the selection of spells, vignettes, etc. Additionally, many manuscripts show variation of certain words or phrases. Having come across such variations in their sources, the more diligent scribes noted these directly into their manuscript by marking the different reading with the words ky-Dd, or "variant." The same phrase was perhaps also employed when a scribe wanted to clarify a word or a clause. Most Book of the Dead papyri include a handful of such variants.

This paper will introduce a Ptolemaic Period Book of the Dead that includes a uniquely high number of variants (ky-Dd). The lengthy, hieratic papyrus (Brooklyn 37.1484E) belonged to a Memphite priest named Herw. The paper will focus on the famous spell 125 in this papyrus, which includes an unmatched 13 variants. The painstaking listing of variants points to a truly scholarly nature of the scribe of this papyrus.

Georgia Barker, Macquarie University
Animate Decoration in the Burial Chamber: A Comparative Study of Funerary Models and Wall Scenes

The ancient Egyptians believed that objects and people depicted in funerary artistic representations would magically come into existence and provide for the tomb owner in the afterlife. The absence of animate decoration in the burial chamber, therefore, has long been understood as a means to protect the deceased from any potential harm posed by living creatures. Animate figures first appeared in the wall scenes of substructures during late Dynasty 5, but were quickly replaced by portrayals of food and drink. Towards the end of the Old Kingdom and in the First Intermediate Period, some hieroglyphic signs of humans and animals were even truncated or eliminated. Funerary models, conversely, were included in burial chambers for a more expansive time period, from late Dynasty 6 to the end of the Middle Kingdom, even though they too depicted people from everyday life. If

it was believed that these statuettes would likewise come to life and serve the deceased for eternity, why would they be included in the substructure alongside the body for a considerably longer period than animate wall scenes? This paper explores the apparent contradiction by presenting the differing developments and surrounding ideology of each medium. Various proposals are suggested, with the themes represented by the artworks, the role of accompanying text, and recently discovered scenes in the burial chambers of Baqet I and Baqet II at Beni Hassan all being addressed.

Miroslav Barta, Charles University, Czech Institute of Archaeology
The world of Ty

Since its discovery in the 19th century the tomb of Ty (Mariette Mastaba D 22) represents one of the most important tombs in the Memphite necropolis. However, its exploration and documentation has never been concluded sufficiently, significant parts of the tomb have never been explored and the person of Ty himself remains a mystery despite all the preserved titles and epithets. This huge mastaba complex which is the first of its kind in Egyptian history, and without any precursors, marks a completely new era in the history of Egypt. Its preservation, restoration and the need for a complex documentation and publication belong to one of the most pressing issues in Egyptian archaeology of the third mill. BC.

D. J. Ian Begg, Trent University; **Giulia Deotto**, Università di Padova; **Alessandra Menegazzi**, Museum of Archaeological Sciences and Arts, University of Padua; **Carlo Urbani**, Istituto Veneto di Scienze Lettere ed Arti; **Luigi Magnini**, University of Padua; **Armando DeGuio**, University of Padua; **Andrea Maleri**, University of Padua & **Paola Zanovello**, Università di Padova
Graeco-Roman Channels and Water Management at Tebtunis in the Fayyum: from archives to aerospace archaeology

Carlo Anti (Villafranca di Verona, 1889 - Padova, 1961) and Gilbert Bagnani (Rome, 1900 – Ontario, 1985) excavated at Tebtunis (Egypt) in the 1930's, discovering and documenting most of the ancient village and the Sanctuary of Soknebtunis.

The village was one of several established in the Ptolemaic period in and around the Fayyum basin, into which a branch of the Nile flows annually. The Fayyum eventually became the breadbasket of Egypt due to its hydrology, channels and drainage system.

Anti and Bagnani left a huge amount of documentation, mostly still unpublished and preserved in Italy and in Canada. In order to contextualize historical maps and drawings from their excavations in Tebtunis, a new method of analysis was undertaken and improved by a multidisciplinary and international team. Thanks to the analysis of new satellite and archival aerial photographs, the study of historical maps, the creation of a GIS and the analysis of the data collected in both sets of archives, a new reconstruction of the system of channels and water management in and around Tebtunis is now possible, enhanced by the research on other sites in the Fayyum basin and by the analysis of papyrological and archaeological evidence from the site. We are beginning to discern the evolution of the hydrological environment from antiquity through the 1930's to the present.

Anna Lucille Boozer, Baruch College, City University of New York
Clean and Unclean Spaces in Roman Egypt

This paper explores activities of cleaning and disposing because they represent key principles of social organization. Close attention to cleanliness and rubbish disposal helps us to understand how people related to the material goods and places that once made up their object worlds – their “material habitus”. Human relationships to defilement, in particular, must be seen in the context of how human identity as a social being is established and maintained. Unlike other social practices in the life history of settlements, rubbish disposal represents a critical component of the archaeological record. In this paper, I argue that a close examination of rubbish depositions, along with the discarded items themselves, might be able to tell us about social values in Romano-Egyptian settlements. Careful analyses of site formation processes are key to understanding these events and values.

To this end, this paper compares case studies of cleanliness and rubbish disposal practices from a range of Romano-Egyptian settlements, including refined evidence from recent excavations (e.g. Trimithis (Roman Amheida)) and abundant data from legacy excavations (e.g. Karanis). These disposal practices are then situated within the global context of rubbish disposal and social perceptions of clean and unclean spaces. By exploring Romano-Egyptian rubbish disposal in a comparative manner, this paper demonstrates that cleanliness and defilement can tell us an enormous amount about civic control, identity construction, the maintenance of communal traditions, dwelling as place-making, and myriad other topics.

Nicholas R Brown, UCLA Egyptology

The Beautiful One Returns: Nefertiti and the Altered Identities of an Icon

The bust of Nefertiti is, arguably, one of the most iconic and recognizable artifacts from the ancient world. Since her discovery in 1912, and public display in 1923, the use of Nefertiti as a symbol of German imperial power, dominance, and “care for the past” has turned her into an icon and symbol of Berlin and Germany. Subsequent requests by the Egyptian government for her return to Egypt have proved unsuccessful and she remains in Germany to this day. Though the Nefertiti bust is housed in the Neues Museum in Berlin, Egyptians identify her as a symbol of their country and culture. This paper discusses the use of Nefertiti as a symbol of Egypt, where she has been utilized to represent the country, people, and history of ancient Egypt to the modern state.

Though they may not be able to repatriate the physical object itself, by using Nefertiti’s image and iconography, modern Egyptians are able to repatriate and re-appropriate her identity for their political, social, and economic use. In essence, the modern Egyptian state strategically and symbolically has taken ownership of Nefertiti once again. This paper begins by outlining the current post-colonial theories of control and appropriation. It then explores the imperial and colonial adaptation of Nefertiti by Germany and compares this to how the people of Egypt have responded by altering her image, identity, and meaning through the lens of Egyptian Revolutionary Street Art.

Betsy Bryan, Johns Hopkins University

The Statuary of the Mut Temple Precinct in the Eighteenth Dynasty

Compared to the central complex of Karnak in Thebes, the southern Mut precinct and its main temple are today of a far smaller scale. Yet over the last two hundred years a significant amount of statuary has been found, excavated, and frequently removed from the site. Due to study, and in many ways aided by the absence of standing walls, we have the footprint of the temple during the Eighteenth Dynasty. Indeed, at Mut, we may have an idea of the amount of sculpture in proportion to the architecture for that period. As part of a larger attempt to begin to track the numerous temple donations made to Mut over more than two thousand years, this paper reports specifically on 18th Dynasty statuary identified with the Mut temple. A brief part will also consider possible placements and functions of some private and royal statues that appear to have formed part of the liturgical setting in the mid- to late Eighteenth Dynasty.

Karen (Maggie) Bryson

A History’s History: Manetho, Champollion, and Contemporary Narratives of the Reign of Horemheb

When we construct narratives of ancient Egyptian history, we draw on a wide variety of sources, ranging from classical authors, to well-known pharaonic monuments, to texts and objects only just discovered. Inevitably, to some extent we also draw upon the work of historians who have gone before us. Whether we confirm or refute their findings, we continually build upon the insights of past scholars. In this process, as much as we may seek to remain faithful to notions of objective “historical truth,” over many generations of historiographical writing, ideas occasionally become untethered from their original evidential foundations. A case in which this phenomenon is particularly striking is that of the pharaoh Horemheb, whose “coronation inscription” was among the first hieroglyphic texts read by J.-F. Champollion. The great decipherer connected the king with the “Horus” of the narrative fragments of Manetho; to a remarkable extent, many of the ways in which we conceive of Horemheb today can be traced to this historiographical moment. Elements of

the king's story have of course been modified and added, but much of our basic conception of his reign and the questions that we ask about it remain shaped by discussions with roots in the nineteenth century. In this talk, I will discuss the evolution of Horemheb's historiographical image, exploring the ways in which early Egyptologists represented him, and how their perceptions and debates continue to shape our understanding of his reign.

Simone Burger, Independent

A Grey Granite Workshop Identified in the Late Ramesside Period

As the New Kingdom drew to an end, historical documents point to the notion of chaos. The Tomb Robbery papyri, the appearance of foreigners stopping work in the Kings' and Queens' valleys, famine and strikes speak of a moment of disorganization and lack of structure. During this period, royal sculptures continued to be produced for the late Ramesside line. We do not often speak of these late Ramesside royal statues for their high technical achievement. Most often, late Ramesside royal statues are used as dating markers and criteria. Yet, when we look closely at some of the individual statues produced during this period, particularly during the reign of Ramesses VI, an anomaly emerges: there are four known examples of grey granite royal statuary that demonstrate affinities in production and iconography and strongly suggest that they originate from the same workshop or group of workmen. The origins of this workshop likely date to the reign of Ramesses III, when we find several examples of major royal grey granite statues that show highly inventive iconography. There are no known examples of Ramesses IV royal statuary in grey granite nor from the following reigns until the end of Dynasty 20. The identification of this workshop might first appear to be insignificant – speaking of style and manufacture in the late Dynasty 20. But, identifying this workshop shows us the work crews continued to be organized during this period; producing highly innovative images for Ramesses VI.

Patricia A Butz, Savannah College of Art and Design

The Greek Presence on the Giza Plateau and the "Naming" of the Great Sphinx

The Greek presence on the Giza Plateau during the Graeco-Roman Period, especially in the vicinity of the Great Sphinx, is powerfully attested through a series of Greek inscriptions in three major genres: dedicatory, poetic, and decree. This paper explores why such an important body of epigraphical evidence gravitates towards the Sphinx as a marker of Greek and Roman identity as well as Egyptian, including the hybrid narratives in its naming and the dynamic of its unique topos. Of the three genres, the dedicatory has the strongest personal component and supplies two unusual examples that are worth close examination for their content and visual display. First is the dedication of Ar<a>gaios and his family (Cairo 50042) on a simple limestone plaque to be dated to the Ptolemaic Period. Most significantly, it features an offset stoikhedon arrangement of three lines of text together with strict adherence to the laconic Greek formulas for similar plaque dedications. The tabula ansata of the Roman stonecutter Dioscoros and his family (Cairo 50043), also on limestone, employs very different language, evoking the concept of adoration of the Sphinx, although the inscription ultimately falls off and is left unfinished. Its fragmentary quality matches the elegiac tone of the most famous Greek poem to come from the site, cited anew by M. Lerner and Z. Hawass in *Giza and the Pyramids* (2017). The poem, describing the reappropriation of the Sphinx for religious cult, night ceremony, music, and revelry epitomizes the Greek presence and perhaps our own.

Giorgia Cafici, Scuola Normale Superiore, Pisa

From the Archive to the Museum. Rediscovering the first display of the Museo Egizio's "Statuario"

This paper aims to present preliminary results of an ongoing research project focused on the analysis and on the virtual reconstruction of the first display of the Turin Museo Egizio's collection in the so-called "Statuario".

The archival research in the Turin Archivio di Stato and in the Turin Biblioteca Reale enabled me to shed new light on the history of the Museo Egizio and on the first display of its

collection. More precisely, the discovery of some unpublished documents dating to the first half of the 19th century combined with the study of published documents and drawings, with the use of the internal database of the Museo Egizio and with the study of the objects themselves is allowing me to precisely locate the items displayed in the “Statuario” in the 1850s. Moreover, the use of new technologies is enabling the team to create the 3D reconstruction of the “Statuario” and of the objects displayed as they used to be in the 1850s. The paper will present for the first time the unpublished documents, their identification and some essential steps of the virtual reconstruction of the first display of the Museo Egizio’s “Statuario”.

Christian Casey, Brown University
Digital Demonic 2.0

Two years ago I presented a project called: “Digital Demonic”, in which I proposed a method for creating a digital encoding of the Demotic script. At the time it was still unknown whether such a project would benefit the study of Egyptian languages. However, recent developments in neighboring fields, such as Assyriology and Biblical Studies, reveal that this technology has unexpected potential. From the humble beginnings of simple text encodings, researchers in these fields are creating innovative methods for interacting with textual data and broadening access to this material for a new generation of scholars. In this paper, I will consider the various ways in which digital approaches can be applied to the study of Demotic, and what these approaches can offer to Egyptologists of all varieties. In particular, I will consider the applicability of these technologies to the study of Egyptian history during the Late, Ptolemaic, and Roman Periods. The prospect of making these resources available to the broader academic community raises a number of challenges. The idiosyncrasies of the Demotic script make digitization of these texts especially difficult, but automated digitization and machine translation offer the best hope for improving access to this material. Corpora of untranslated Demotic texts contain a wealth of information, and it is unlikely that this information will ever become widely available without automation. My paper will enumerate the challenges of this approach and suggest some possible solutions, illustrating early successes and motivating future developments.

Violaine Chauvet, University of Liverpool & **Betsy Bryan**, Johns Hopkins University
The Mut Temple Precinct: Archaeology of Urban Life

Since 2018, the Johns Hopkins University, in collaboration with the University of Liverpool, has been working in the southern part of the precinct of Mut in Luxor, initiating a new phase in the exploration of the site focusing on the emerging evidence of New Kingdom settlement.

One of the peculiarities of this area is the direct implantation of Late Period buildings (Sullivan 2013) in New Kingdom occupation layers. This direct stratigraphic sequence has given access into 18th Dynasty ‘domestic’ layers which are the basis of a long-term project to explore the nature of the urban framework in this area of Thebes in the early New Kingdom.

This paper will report on the preliminary results from the recent excavation seasons, which include evidence of cultic activities in urban setting, and discuss the different patterns of occupations emerging in the southern part of the Mut temple precinct.



Michael Chen, University of California, Los Angeles/The Metropolitan Museum of Art, New York
Inscribing Gods onto Statuary and Shifting Divine Relationships

The saturation of divine images and mythological scenes on Late Period healing statues is central to the statues’ decorative program. Traditionally, the commonplace applications of such images and scenes on private statuary of the first millennium B.C.E. have been interpreted as expressions of personal piety. However, their usage on healing statues indicates a further coopting of religious knowledge in presenting a creative visual display. The divine images and mythological scenes are strategically positioned on the statues to formulate visual strategies used in establishing the religious efficacy of these healing statues. This is inherently tied into the larger compositional design of each of these objects, their placement context, and their ritual usage. Moreover, these strategies showcase how the symbiotic function of text and image is created for religious objects.

In this paper, I will analyze these visual strategies used as part of the compositional design of healing statues to highlight how the depicted private individual's divine relationships differ from the divine relationships embraced by contemporaneous private statues. In setting healing statues unambiguously into a healing context, the Egyptian designers and commissioners wanted the mythological references to serve as connections between the ritual practice and religious knowledge. In turn, their strategic designs on these statues shifted private individuals' access toward the gods.

Julien Cooper, Yale University

The Archaeology of the Atbai: Report on new fieldwork in the Sudanese Eastern Desert

The Sudanese Eastern Desert, also known as the 'Atbai', is a relatively under-explored region. Owing to the extreme distance from the Nile and difficulties of logistics, only a small number of missions have surveyed the region for its archaeological potential. The Atbai deserts are primarily known as the abode of the nomads such as the Medjay and Blemmyes and also the location of numerous goldfields which were used throughout the Pharaonic Period and onwards. As part of a wider study into the relations between nomads and urban states in the context of gold mining, a new project was inaugurated in the Atbai in 2018.

This paper will summarize the results of the first season of a new archaeological project in the Atbai Desert jointly sponsored by the Egyptian Exploration Society, The Wainwright Fund, Yale University, and Sudan Archaeological Research Society. The focus of this season was aimed at evaluating the archaeological potential of the region and ascertaining the level of preservation at key sites which had undergone modern gold mining. Investigations also focused on a Late Antique gold mining settlement in the upper Wadi Amur. Additionally, a number of new sites were discovered including several Late Antique cemetery fields and 'predynastic' rock art sites.

Kenneth Cuno, University of Illinois at Urbana-Champaign
Abd Allah al-Nadim's "School for Girls" (Madrasat al-Banat): domestic ideology in fin de siècle Egypt

Literary scholars have emphasized the contribution of Abd Allah al-Nadim (1845-96) to the development of modern Arabic literature and his nationalist political and reformist advocacy. He, along with Ya'qub Sanu' (1839-1912), pioneered a style of satirical commentary in colloquial Arabic that became widely popular. Al-Nadim also penned didactic and prescriptive narrative sketches in colloquial, striking nationalist themes and taking aim at the use of narcotics and drinking, prostitution, social inequality, and the exploitation of the poor, especially the peasants. For their part, historians have begun only recently to examine al-Nadim's writings for their content and as works of social construction. This essay is the first to examine a series of five dialogs he published in al-Ustadh ("The Teacher," 1892-93) under the rubric "The School for Girls" (Madrasat al-Banat), in which he addressed women's education, domestic skills and housekeeping, childcare, and comportment. Al-Nadim's endorsement of women's education and their domestic role within a subordinate marital relationship reflected the influence of a family ideology promoted by "modernist" intellectuals. However, the modernists also idealized harmonious and stable conjugal families as a social good, and thus they promoted companionate marriage, opposed polygyny, and discouraged divorce, issues that al-Nadim did not address. Rather, he emphasized domestic skills and obedience, including staying at home. Whereas the modernists aimed at social improvement, al-Nadim sought to preserve morality in the face of what he perceived to be the corrosive effects of colonialism. The modernists were constructing an authentic modernity; al-Nadim was constructing an authentic tradition.

Vanessa Davies, Bryn Mawr College

New Faces in Egyptology's History

In the past decade, the field of Egyptology has increasingly turned its attention to our disciplinary history. Absent from recently published collected volumes and overarching narratives is any attention to people of African descent in North America.

When the discipline of Egyptology was being established in the United States, black scholars and writers and white Egyptologists who held university posts engaged with one another over matters related to Egypt, ancient and modern. These conversations form a fascinating and overlooked part of Egyptology's history. Bringing them to the fore contributes to a fuller, richer picture of the intellectual issues that early university Egyptologists grappled with.

This talk will give an overview of five conversations that took place between 1900 and 1925. The people of color who have participated in our discipline's history include Pauline Hopkins, W. E. B. Du Bois, Booker T. Washington, Marcus and Amy Jacques Garvey, and Alain Locke. Prior to 1900, intellectuals such as Frederick Douglass and David Walker argued against racist, exclusionary views and used ancient Egyptian and Nubian cultures to argue for the humanity of black people at a time when others argued that Africa and people of African descent had no history. Hopkins, Du Bois, and the Garveys took that argument one step further. They engaged with the young university discipline of Egyptology, marshalling scholarly evidence of the glorious past of the Nile River Valley to construct an African history in order to inspire black people in the Americas to understand their existence as valuable.

Suzanne Davis, University of Michigan, Kelsey Museum of Archaeology & **Hamada Sadek**, Fayoum University, Conservation Department, Faculty of Archaeology
Conservation of Severely Deteriorated, Archaeological Painted Wood at Abydos, Egypt

In 2009, archaeologists working at the site of Abydos made an important discovery: an intact serdab associated with a late third-millennium, monumental mudbrick mastaba tomb. The small, vaulted space was filled with dozens of models and statuettes, some with beautifully preserved decoration. For a site that has been excavated by multiple archaeologists over a span of more than three centuries, it was a remarkable find. Unfortunately, the predominantly wood contents of the serdab had been attacked by both termites and fungi and were in an incredibly fragmentary and fragile state. Also unfortunately, the conservation of severely deteriorated, dry

archaeological wood is understudied and underreported in the conservation literature. With generous funding from ARCE, the project team began a multi-year effort to develop and implement a best-practice conservation protocol for wood at the site, with a special focus on the serdab objects. An international group of experts came to the site to study both the artifacts and the deterioration factors affecting them, and a series of ideal treatment recommendations were made. As treatment on wood artifacts at the site has progressed, however, conservators have found that these initial recommendations have needed to be significantly adapted, or discarded altogether, in order for the fragile wood to become stable enough for reconstruction and eventual display. In this talk we present the evolution of the project, the initial recommendations, and case-study conservation treatments of two painted wood statuettes.

Katherine Davis, University of Michigan
Literary and Linguistic Nuances in Depictions of Sexual Violence in New Kingdom and Greco-Roman Texts

While certain types of violence are well attested in ancient Egyptian documents, sexual violence is infrequently discussed or depicted. The most extensive evidence for sexual violence occurs in literary texts (such as the Tale of the Two Brothers, The Contendings of Horus and Seth, and the Petese Stories) from the New Kingdom and later, although it still amounts to only a handful of instances. Interpreting this evidence is difficult not just because of its sparsity, but also because sexual violence sits at the nexus of culturally specific ideas about violence, gender, and sexuality. Do these depictions of sexual violence reinforce normative gender roles? Do they reveal nuances in what constitutes transgressive behavior? To what extent, if any, can these literary depictions be understood as reflecting realities of sexual violence in the daily lives of Egyptians? In order to answer these questions, this paper explores these instances of sexual violence, places them in the larger context of how violence and sexuality are represented in literature, and analyzes the specific semantic range of word choices used to describe them. Particular attention is also paid to gender roles and individuals' statuses as human or divine, as well as comparisons to mythological depictions of sexual violence.

Kelly-Anne Diamond, Villanova University
King Sobekneferu and her legacy of female masculinity

This paper is about the short reign of Sobekkare Sobekneferu and how she legitimized her reign through the use of both well-entrenched ideas about kingship and the performance of masculinity. I will demonstrate how she used masculinity to negotiate her rise to power and to present herself as a legitimate king. I further illustrate how she provided a model for the later Eighteenth Dynasty female king Hatshepsut for the presentation of her authority. This paper acknowledges Sobekkare Sobekneferu's importance as a role model for later royal women and explores her position as the mastermind behind female masculinity as a political tool.

Peter Dorman, University of Chicago
Landscapes of the Necropolis: the Siting of Private Tombs of the Eighteenth Dynasty at Thebes

Wolfgang Helck's seminal 1962 article on "Soziale Stellung und Grablage" proposed that, for the Theban New Kingdom, a positive correlation could be drawn between the location chosen for a private tomb and the office held by its owner, with high-ranking courtiers having the benefit of building their tombs on the upper hillslopes of western Thebes and low-ranking officials largely confined to areas closer to the valley floor. His thesis has been profitably refined by more recent scholarship, including the question of whether tomb plots in the Theban necropolis were controlled by royal fiat or a kind of concession system that required the king's consent, and if the construction of tombs was supported by the royal treasury.

Using Giza of the Fourth Dynasty as a notable counterpoint, this paper explores dynamics other than "grace and favor" that may have played a complementary or even dominant role in the selection of tomb sites: high visibility, easy access during public festivals, geological strata, multi-generational compounds, the increasing density of mortuary monuments, and the integration of private tombs into the ritual activities of later generations. The validity of the proposal that altitude = prestige and the problematic economics of royal sponsorship will be treated briefly as well, leading to the conclusion that the growth of the Theban necropolis was less of a planned and

managed project than an intensifying process of enculturation involving historical memory and the social dynamics of both the living and dead.

Denise M Doxey, Museum of Fine Arts, Boston & **Susanne Gaensicke**, J. Paul Getty Museum
The auloi from Meroë: Reconstructing the instruments from Queen Amanishakheto's Pyramid

Double reed pipes called auloi were among the most popular wind instruments in the ancient Mediterranean. In 1921 the Harvard University–Boston Museum of Fine Arts Expedition discovered a collection of these instruments—the largest assortment found anywhere in the world— in the pyramid of Queen Amanishakheto at Meroë (Beg. N. 6). Due the thin-walled nature of the objects, exposure to long-term burial, as well as handling and transporting, the pipes were fragmented beyond recognition.

A collaborative research project began at the MFA began in 2013, involving conservators, conservation scientists, metallurgists, curators, music archaeologists, and instrument makers. To date, the study has identified six pairs of auloi, each of which consisted of two divergent pipes. The group represents three different types of auloi of varying length, exhibiting different mechanisms. Scientific examination revealed the precise and complicated mechanical nature of the instruments, adding a new level of understanding of fine mechanics in ancient metalwork.

This paper will discuss the discovery and excavation of the auloi and the process of conserving and reconstructing them. In addition, it will examine the instruments in the context of other Greek and Roman imports to Meroe with the goal of illuminating Meroe's relationship with the Mediterranean world and the significance of imports such as musical instruments to the rulers of Meroe.

The final goal of the project, beyond physical reconstruction and stabilization, and historical interpretation, is the fabrication of modern, functional replicas to allow a rediscovery of the musical potential of such instruments.

Raghda (Didi) El-Behaedi, University of Chicago
Miles above Earth: Exploring Hermopolis (el-Ashmunein) from Space



The longstanding settlement of Hermopolis, ancient Khemenu, is situated in the small Middle Egyptian village of el-Ashmunein, Minya. Continuously settled from the Old Kingdom to Greco-Roman era, Hermopolis served as the main cult center for the Ibis-headed god, Thoth. Today, the archaeological site is comprised of a stratified mound, which covers an area of approximately 1 by 1.5 km. Sadly, only a fraction of the mound is accessible nowadays, as a result of rapid urban encroachment and increasing water damage from the rising water table. Consequently, work on this site is more vital than ever due to these mounting anthropogenic and environmental progressions. To help further explore and delineate the urban layout of Hermopolis, spectral enhancement using iron oxide and infrared percentage vegetation indices coupled with minimum noise fraction analysis, edge detection and hybrid classification of WorldView-3 satellite imagery was conducted. The results derived from this remotely sensed analysis were validated against findings from previous excavation seasons undertaken in the 1900s by the Roemer-Pelizaeus Museum and the British Museum. Through this analysis, a number of linear, rectilinear, and circular urban features were newly uncovered. Most notably, evidence of a dense sub-surface network of urban structures lying outside the Thirtieth Dynasty temple enclosure wall was identified. Considering a thick layer of vegetation largely conceals the remnants of Hermopolis, which is a unique phenomenon for an ancient settlement in Egypt, this research strives to demonstrate the effectiveness of using certain landscape specific remote sensing techniques to explore environmentally similar sites.

Virginia Emery, Carthage College; **Angus Graham**, Dept. Archaeology and Ancient History, Uppsala University, Sweden; **W.H.J. Toonen**, Egyptology Unit, Faculty of Arts, KU Leuven, Belgium; **A. Masson-Berghoff**, Dept. Greece and Rome, British Museum, United Kingdom; **K.D. Strutt**, Archaeology, University of Southampton, United Kingdom; **B. Pennington**, Geography & Environment, University of Southampton, United Kingdom; **J. Peeters**, Dept. Physical Geography, Utrecht University, the Netherlands; **T.G. Winkels**, Dept. Physical

Geography, Utrecht University, the Netherlands; **M. Millet**, Département de Antiquités égyptiennes, Musée du Louvre, Paris; **D. Barker**, Archaeology, University of Southampton, United Kingdom & **L. Sollars**, Independent Researcher
Human-Environment Interaction in Ancient Waset: Theban Harbours and Waterscapes Survey, 2011-2019

Over the course of the last eight years, the Theban Harbours and Waterscapes Survey has studied the geomorphological history of both west and east bank floodplains in the Theban area, employing a suite of geoarchaeological and geophysical methods to investigate the interaction of ancient Egyptians with their dynamic landscape and to understand better the ways they manipulated the ever-changing floodplain. To date, five transects of boreholes, coupled with electric resistivity tomography and the study of ceramic fragments to provide chronological control, from the desert edge to the current Nile River have been completed: four on the west bank to explore the geological development in relation to the locations of the royal, New Kingdom Mansions of Millions of Years (memorial temples) and one on the east bank to examine the relationship between the underlying geology and the position of the Karnak temple complex. This paper will present an overview of data collected thus far and its interpretations, including evidence for a natural channel passing in front of the Theban memorial temples, and provide an update on the most recent field work.

Marina Escolano-Poveda, University of Liverpool
A passage of the Tale of the Herdsman from the Third Intermediate Period

In 2017 I published my discovery of new fragments of P. Berlin 3024, corresponding to both the Debate Between a Man and his Ba (P. Mallorca II) and the Tale of the Herdsman (P. Mallorca I). There I briefly mentioned the attestation of the section of the Herdsman describing the appearance of the goddess (P. Mallorca I, Fr. 2–4) in the Third Intermediate Period stela of princess Mutirdis (Louvre C100). In this lecture I will first present a detailed analysis of both texts in parallel, assessing the problems posed by the reading of some terms in Louvre C100 in the light of P. Mallorca I. In the second part of this lecture I will examine the implications of the transmission of a section of a Middle Kingdom literary text

into the Third Intermediate Period without known intermediary evidence, and the material circumstances of the preservation of P. Berlin 3024-P. Mallorca I. I will conclude with a reflection on the use and transmission across genres of literary texts in ancient Egypt, with particular attention paid to Egyptian love poetry.

David A. Falk, University of Liverpool

The Reign of Horemheb and Ancient Near Eastern Chronology: Problems and Solutions

Jacobus van Dijk's (2008) work on the tabulation of wine docketts from the tomb of Horemheb (KV 57) suggested that the reign of Horemheb should be lowered from 28 to 14 years. Recent low chronologies, such as those proposed by Shaw, Hornung et al., and Baines and Malek, cease to be consistent when the reign of the Horemheb is decreased to less than 21 years.

Rita Gautschy (2014) attempted to account for the new reign-length of Horemheb by creating a high chronology for Dynasty 19. But this proposed solution resulted in a 30 year gap between the New Kingdom and the Third Intermediate Period, an 18 year gap between Kurigalzu I and Kadashman-Enlil I, and a 7 year gap between Zababa-Shuma-Iddin and Marduk-Kabit-Ahhesu, making her chronology implausible. Other chronologies, like the UCLA Preferred Chronology, similarly have difficulties reconciling the reign-length of Horemheb with the other synchronisms in the ancient Near East. Such problems could be expected since these previous chronologies were designed without the benefit of computational technology that could have checked these proposals for errors.

This paper will outline the problems caused by the reduction of Horemheb's reign to existing chronologies as well as discuss the problem of incorporating gaps in a chronology. I will give a brief technical overview of Groundhog, a high performance computer software suite used to validate chronologies. Then, I will demonstrate how this software was used to work out a plausible new solution to the Horemheb problem.

Christina Geisen, Yale University

Ain't no mountain high enough: A topographical survey of mountain terminology

The talk will introduce my new research project, which will deal with a comprehensive diachronic study of textual and iconographic attestations regarding the geographical space of ancient Egypt, with the aim to elaborate on the ancient Egyptians' awareness and comprehension of the geography of their country and on their exploitation of the natural landscape and its features.

Apart from a general introduction to the project, the talk will present first results of the study, focusing on the various terms the ancient Egyptians used to designate a mountain or to convey specific parts/aspects thereof as well as their development over time. This study will not only outline whether specific terms were used for a particular part of a mountain, but also whether some words refer to religious aspects connected to the geographical feature of a mountain. The paper will further provide insight into the Egyptians' thought processes and the understanding of their geographical surroundings by analyzing the determinative(s) associated with the different lemmata using an approach based on cognitive linguistics, in which determinatives are seen as icons that encode basic elements of cultural knowledge and thus reveal additional information about the word they are attached to. The study will further our knowledge of the interplay between geography and religion and will map out the geographical awareness of the ancient Egyptians.

Margaret Geoga, Brown University

Literature in the Necropolis: "The Teaching of Amenemhat" in Sheikh Abd el-Qurna



"The Teaching of Amenemhat" is one of the best attested Egyptian literary texts, with nearly 250 surviving copies, dating from the early New Kingdom to the Late Period and originating from Saqqara to as far south as Amara West. The date and circumstances of the text's composition are a subject of debate, and suggestions of why the text was written remain speculation. However, the surviving copies allow us to ask different questions of "The Teaching of Amenemhat"—why

was it being read, by whom, and in what contexts? This paper focuses on a group of five ostraca containing “The Teaching of Amenemhat” that were found in two areas of Sheikh Abd el-Qurna, TT 71 and TT 84/85, and date to the reign of Thutmose III. Using a combination of reception theory, textual criticism, and material philology, this paper examines what this group of ostraca reveals about the transmission and reception of “The Teaching of Amenemhat” in mid-18th Dynasty Thebes. By considering the identity of the scribes, the circumstances of the ostraca’s inscription, and the other literary texts being copied at the same sites, the paper reconstructs the literary-historical surroundings of these scribal communities and investigates how they informed specific interpretations of “The Teaching of Amenemhat.”

Robyn Adams Gillam, York University

Oblivion or Transfiguration? Evolving ideas about the waters of the Nile.

This paper continues an ongoing study of the phenomenology of landscape by considering the waters of the Nile. It will focus on the divinization of drowned persons, attested from the mid first millennium BCE until late antiquity, and contrast it with earlier ideas about death by water.

Apart from Herodotus’ discussion of this practice, there are mortuary inscriptions commemorating the drowned on sarcophagi, stelae and even in temples dedicated to them, as well as literary sources. Most famous is Antinous, the favorite of Hadrian, memorialized in an entire city. This contrasts strongly with the earlier practice of consigning the bodies of executed criminals to the river or the viewpoint of a literary source like *The Dispute of the Man with his Ba*, with its chilling references to the effects of the river on bodies left on the bank.

Along with increasing prominence of the cult of Osiris, this change in attitude may be connected with ideas developed in later mortuary literature about the qbHw or watery heavens, located in the north western sky. They are believed to be the home of migratory birds as well as the bA spirits of the deceased with which they are often identified. It will also be suggested that the term Hsy, used to refer to the divinized drowned, may be connected with associated terms for libation with water.

Gary Greenberg, Biblical Archaeology Society of New York
Enoch and Sothis: Is there a connection between Genesis chronology and Egyptian king-lists?

The Book of Genesis contains a 2300-year long chronology of Patriarchal births and deaths, beginning with Adam and ending with Joseph. If one had a date for biblical creation, one could set a year-date for each birth and death. Biblical scholars routinely assume that this chronological list is a fictional creation in imitation of Egyptian and Mesopotamian king-lists. Like those lists, the Genesis list begins in a mythical era and continues into the historical era. But the Genesis list is not in the form of a king-list. That is, it doesn’t tell you how long each Patriarch ruled; it tells you how long each Patriarch lived, and the individuals in the historical period lived super-long lives beyond any normal human standards. The most interesting and problematic character in the Genesis chronology is Enoch, who lived for 365 years. But Enoch didn’t actually die. At the end of the 365-year period he walked—“wandered”—with God, presumably in the heavens.

The 365-year lifespan clearly suggests a solar calendar reference, but the Israelites used a lunar calendar system, and this puzzles some biblical scholars. In this paper I am going to offer evidence that Enoch’s 365-year lifespan served as a pointer to the start of an Egyptian Sothic cycle of 1460 years, which cycle was crucial to unraveling Egyptian chronology. I will then show that, based on Egypt’s so-called High Chronology, several dates in the Genesis birth-death chronology coincide on a precise year-to-year basis with the starting dates of several Egyptian dynasties.

Brendan Hainline, University of Chicago

The pj-series ‘demonstrative’ in the Pyramid Texts



In the Pyramid Texts, as elsewhere in Old Egyptian, there were multiple series of demonstrative adjectives and pronouns, each expressing a different meaning. The pn-series (pn, tn, nn, etc.) expressed proximal meaning. The pf-series (pf, tf, nf, etc.) expressed distal meaning. The pw-series (pw, tw, nw, etc.) expressed a distance-neutral meaning, in addition to having extended functions as a vocative marker and as a copula/subject element’ in nominal sentences.

There was also the pj-series, the focus of this talk. It has traditionally been argued that the pj-series, only attested in pj (m.s.) and tj (f.s.), merely represents phonological variants of the pw-series. However, in the Pyramid Texts there are no examples in which the pj-series actually functions as a “true” demonstrative adjective or pronoun. Additionally, while the pj- and pw-series both show vocative and copula/subject element functions, in texts where the pj-series is used, the pw-series is restricted to demonstrative adjective or pronoun use (with a few exceptions that will be discussed).

Based on this crucial difference in distribution, this talk will argue that the pj-series should not be considered a phonological variant of the pw-series, but instead must be its own set of independent forms. This talk will also look at the rare evidence for the use of the pj-series outside of the Pyramid Texts, consider its origins and development in comparison with that of the pw-series, and discuss the broader ramifications and importance of an independent pj-series in the Pyramid Texts and beyond.

Nassef Elsayed Abdelwahed, Director of the archaeological selection unit in Grand Egyptian Museum
Dating the colossal queen's statue from Bubastis Based on iconographic and stylistic features

During the 2001-2002 excavations at Bubastis by a joint SCA and the University of Potsdam (Germany) mission, fragments of a granite colossal statue of a queen were discovered in the court of Osorkon I near the entrance of the temple complex.

The purpose of research discusses the various ways of the dating for the queen's statue and which method can take in consideration as a principal way of dating. Depending on different ways such as identifying the original owner of the statue from inscriptions and The similarity to other colossal statue. The allegedly original part of the inscription at the top of the inscription, the list of the king's titles and names on the back pillar contains a Horus name MAat-Ra(.w). Kings for whom the Horus name MAat-Ra(.w) is attested are: Thutmose I, Ramesses II and Siamun. Of those three the most probable candidate as the one who ordered a colossal statue for his queen is of course Ramesses II.

The inscription may not solve the problem of the original owner of the statue. a careful and complex analysis of some minor stylistic and iconographic details , discussed in this research in details to testify that the statue was produced long before the reign of Ramesses II.

Tom Hardwick, Houston Museum of Natural Science
“Sarcophagi were a drug on the market”: Calouste Gulbenkian's Egyptian collection between antiquarianism and modernity

The petroleum broker Calouste Gulbenkian formed his choice Egyptian collection between 1907 and 1930 at a time when tastes for Egyptian objects were changing. Collectors and museums increasingly desired and displayed Egyptian objects as works of art, rather than as curiosities, witnesses to Biblical history, or documents of technical development. Different factors lie behind this change, but a significant one was the emergence of dealers selling and promoting material outside the traditional canon of luxurious taste: Egyptian, Islamic, and ‘Primitive’ art, as well as works by avant-garde artists.

This paper, part of a multi-party project on Gulbenkian's wide-ranging collections, offers an overview of the markets for Egyptian art c. 1900-1940, outlining areas of demand and sources of supply, and how its abundant – but little studied – documentation can be approached.

This overview provides a context for study of Gulbenkian's collection, which includes what was, in 1922, by far the costliest Egyptian object sold at auction, an obsidian head of a Middle Kingdom king. Gulbenkian's correspondence with dealers like Sir Joseph Duveen and archaeologists like Howard Carter reveal the ways in which purchaser, vendors, and agents played their strengths off against one another.

Finally, the fate of Gulbenkian's collection, now in Lisbon, is discussed: after display in London, it was sent to the newly-founded National Gallery of Art in DC after World War II, where it formed part of a strategy of display and diplomacy. With a little luck it might still have been on view for ARCE attendees.

Elizabeth Hart, The Metropolitan Museum
Factory to farm: Changes in Egyptian harvesting technologies

Bread and beer were a constant in Ancient Egypt, but the systems of production behind them may not have been as stable. Ancient Egyptians used sickles made from flint inset into wooden hafts to reap grain for bread and beer. Such sickles were produced in Egypt for thousands of years, even after the introduction of metals. Scholars have explained the endurance of stone sickles primarily as a combination of functional and economic factors: flint works as well as metal, and it is abundant, so it must be cheaper and easier than metal sickles. However, this simple explanation masks any variability that occurred in stone sickle production over time. By documenting attributes of stone sickles in different time periods (raw material use, flaking technologies, dimensions, use, re-working) this study defines sickle types and considers whether political or social factors, not just functional and economic considerations, influenced changes in sickle production. The preliminary results indicate that there is a substantial amount of diachronic and synchronic variability. This is significant for understanding how tools got into farmers' hands, and hence how their lives were affected by larger-scale changes, and more broadly how and why Egypt's economic practices changed.

Stephen Phillip Harvey, Ahmose and Tetisheri Project
The Golden Coffins of King Ahmose? Evidence from the Royal Cache

Since their removal in 1881 from the Royal Cache (DB 320), the painted wooden coffins identified with King Ahmose (CG 61002) and his son Prince Siamun (CG 61008) have been recognized to be almost identical in appearance. In September 2018, both coffins were removed from display in the Egyptian Museum and were examined closely by the UCLA Coffins Project by a team under the direction of Prof. Kara Cooney, enabling some important initial impressions. Most likely a matching set of outer and inner coffins belonging to the same high status individual, both feature incised feather decoration on their exterior of their lids and cases, as well as extensive evidence in the form of nail holes from the application of sheet gold both inside and out. After the ancient removal of the gold

sheeting, some elements of royal iconography were added, as well as brief identifying inscriptions and other details in paint, in all likelihood during the 21st Dynasty. This paper will attempt to reconstruct the original early 18th Dynasty appearance of this once-impressive coffin set. Additionally, I will consider the technology and style of Ahmosid gold jewelry in an attempt to draw some conclusions regarding the probable nature of the original sumptuous decoration.

Allison Hedges, University of Maryland
"Speaking Words": A Brief Historiography of Ancient Egyptian Theatre

When Kurt Sethe identified the phrase "speaking words" ("djed medw") as dialogue on the Shabaka Stone in 1928, he incited a lively debate that continues to this day over the dramatic potential in certain ancient Egyptian texts. The question of whether these texts and other artifacts provide evidence for theatre in ancient Egypt lingers in Egyptological and theatre history circles. Theatre scholars reserve a special place for ancient Egypt in the introductory chapters of their history textbooks, attributing ritual origins of theatre to the "Abydos Passion Play." Egyptologists would recognize this "play" as the dramatic ritual reenactments that took place at Abydos in celebration of the Osirian Khoiak Festival. But while the words "ritual" and "origins" regularly apply to Egypt in both contexts, the definitive "theatre" remains elusive. This paper will interrogate why the scholarly bias against a theatrical tradition in ancient Egypt continues to prevail. It is clear that one reason is the colonial nature of the field of Egyptology. The modern discipline began with Napoleon's conquest of Egypt in the early nineteenth century. Since then French, German, British, and American scholars have all dominated the field at one time or another. Their methods of inquiry are deeply rooted in a logocentric, positivist tradition that analyzes an ancient North African culture through a decidedly European cultural lens. The goal of this paper is to examine the Egyptological historiography of drama and performance along with the historiography of ancient Egypt in theatre history, and to identify new interdisciplinary methods of inquiry.

Brandi Hill, Swansea University

Royal Female Power and Political Influence: Examining Neferuptah and Sobekneferu of the Twelfth Dynasty

During the late Twelfth Dynasty, a characterization of female rulership arose which set forth new iconography and titulary for ancient Egyptian royal women. The apex of Twelfth Dynasty female participation in government is demonstrated by Princess Neferuptah and Pharaoh Sobekneferu. Neferuptah is depicted as having the most administrative presence of any other royal family member during Amenemhat III's reign. In addition, Sobekneferu is Egypt's first unequivocally attested female pharaoh who ruled without the accompaniment of a co-regent or royal woman in the queenship position. While many scholars have examined queenship and political evidence, such as surviving burials from the Twelfth Dynasty, few have looked at Neferuptah and Sobekneferu's iconography, titles, and building projects. Their surviving evidence demonstrates that Twelfth Dynasty royal women legitimately made use of insignia that was restricted for pharaonic use and reveals that they occupied vital positions in Egyptian politics (Neferuptah's possible co-regency and Sobekneferu's full reign).

This presentation seeks to clarify the governmental roles of Princess Neferuptah and Pharaoh Sobekneferu by analyzing their iconography and associated artifacts, both inscribed and uninscribed. Their tenure and reign provide an intriguing case study into exploring the political presence of all Twelfth Dynasty royal women; while also creating a model for understanding royal women as more than complimentary and as 'gaps' in our knowledge, but as political figures in authoritative positions. Throughout the dynasty, royal women engaged in the Egyptian government by fulfilling the political offices of Queen and Pharaoh, which were achieved both with and without male counterparts.

Nancy Arthur Hoskins, Independent Scholar

The Connection Between Coptic Fabrics and the Fauves: A Little Known Facet of Egyptomania

Archaeology and art history merge in a little known facet of Egyptomania -- the connection between the development of Fauve art and the many Parisian exhibits of Coptic fabrics at the turn of the century by Albert Jean Gayet "the

archaeologist of Antinoé." Especially important for tracing the connection, was Gayet's "sensational tableau" of Coptic cloth and costumes at the 1900 Exposition Universelle de Paris when a relatively unknown painter was hired to to decorate the exhibition halls with "miles of garlands and flowers." This was when Henri Matisse became, ". . . deeply interested in Coptic tapestries," and added fabric fragments from Egyptian graves to his stash of textiles.

Five years later, the display of brush, color-splashed Fauve paintings by Henri Matisse, Andre Derain, Georges Rouault, and other "wild beasts" at the Salon d'Automne astonished Parisians and forever altered the course of modern art. Scholars have explored the explosive work of the Fauves searching for clues to the break in custom and conformity from academy art. Impressionism, Post-Impressionism, and the contemporaneous interest in Japanese and Primitive art that preceded the first Fauve exhibit are acknowledged as influential. However, the significant impact of Coptic tapestry art is seldom recognized.

The connection between Coptic fabrics, Matisse, and the other Fauves that collected the ancient textiles can be traced to a time in the early twentieth century when Gayet, Dikran Kelekian, who was an Armenian antiquarian, and all of the Fauves-to-be were in Paris.

Kathryn Howley, Institute of Fine Arts, NYU

Tattooing and the "aesthetics of erotics" in Egyptian representation

Tattooing has excited interest in Egyptology in inverse proportion to its scanty attestation. While earlier 20th century scholars saw the markings on bodies of female figurines and mummies as indicators of prostitution or concubinage, more up-to-date interpretations identify tattooed women as devotees of Hathor. A troubling (for Western scholars) contrast between "sexuality" and "sacredness" therefore emerges from tattooed Egyptian bodies. Scholarly attention has thus generally focused on the less-fraught task of identifying if markings are tattoos and what they might represent, rather than considering why tattooing was an effective means of bodily adornment for particular women.

This paper will use Gell's seminal work on the anthropology of tattooing, *Wrapping in Images*, to view Egyptian tattoos as an inherently erotic and sensual art form, in which attention is deliberately drawn to the body, intimately blurring the lines between exterior and interior. When analyzed with the other ways in which women's bodies are stereotypically represented in Egyptian art, particularly in non-formal contexts, I will argue for an "aesthetic of erotics" at play, in which sensual aspects including sight, smell, sound and movement are stressed.

Tattoos are thus an integral part of a representational system in which women's bodies are consciously depicted to produce an erotic response, which had particular importance for Egyptian religious views. The Western contrast between sexuality and sacredness did not exist in Egyptian art, but the bodies of women were rather depicted in such a way as to increase the representations' erotic, and thus religious, effectiveness.

Salima Ikram, American University in Cairo
Scraping Bedrock: The Final Excavation Season of KV10

The results of the 2018 season of excavation of KV10, the tomb of Amenmesses, will be presented. Small finds, including the curious wig curls and wig fragments, the fragmented sarcophagus lid, together with ceramic evidence and a discussion of the architectural and decorative programme of the tomb will be discussed.

Douglas Inglis, Texas A&M University, Nautical Archaeology Program
Material Entanglement, Punctuated Equilibrium, and Insights into Early Egyptian Boat-Building

The recently discovered Abusir Boat demonstrates that Early Dynastic boatbuilding techniques persisted through the end of the Third Dynasty. This three-and-a-half century stasis was followed by a series of innovations, in which diverse construction techniques emerged for ceremonial craft, working vessels, and seagoing ships. While multiple factors drove these changes, this paper will focus on the influence of materials and environment. Biased by a culture where lumber is industrially harvested, readily available, and



cut to standardized forms regardless of species, it is easy to overlook the importance of the material properties of different woods, as well as the idiosyncrasies of individual pieces of timber. However, ancient boatwrights were artisans, not saw mills. Egyptian boatwrights were entangled with, and guided by the physical properties of local woods (acacia, tamarisk), as well as the Nilotic environment. Their philosophy of shipbuilding depended upon these materials, and produced a stable localized boatbuilding tradition that persisted for centuries. The introduction of new materials (cedar) prompted experimentation, evidenced by Khufu's royal ships. Boatwrights initially adapted traditional techniques, but ultimately developed new methodologies. These changes were compounded by the advent of monumental stone transport, as well as large scale seagoing ventures in the Fourth Dynasty. To combat the stresses of both stone and sea, boatwrights moved beyond traditional lightly-built, flat-bottomed river boats, to ships with robust load-bearing elements, such as curved hulls, hogging trusses, and through-beams. Material and environmental entanglement, along with changes to society and organization, helped drive these punctuated changes in Egyptian ship construction.

Amber Jacob, Institute for the Study of the Ancient World, New York University
A Medical Anthology from the Tebtunis Temple Library

This paper will present an overview of the unpublished Demotic medical texts in the Papyrus Carlsberg Collection, currently being edited for publication by the author. The corpus comprises the largest collection worldwide of Egyptian medical texts from the Graeco-Roman period, deriving from the well-documented Tebtunis Temple Library in the Fayum Oasis. While this known archaeological context is in itself unique amongst medical papyri from Egypt, the corpus affords opportunities for research goals in largely unexplored avenues of ancient medicine. For instance, Tebtunis has additionally yielded around thirteen Greek medical papyri, some of which were likely copied by the same bilingual Egyptian scribes responsible for the Demotic texts. The corpus thus provides an unprecedented opportunity for a case-study in the cross-cultural exchange of medical knowledge in antiquity. Further, the corpus reveals insights into previously

unrecognized features of Egyptian medicine, including the first discovered Egyptian treatise on nephrology, the branch of medicine concerning the kidneys. Dermatological treatises reveal a point of common concern between the Demotic and Greek texts and form connections with other papyri from the library concerning cult-hierarchy. The proctological material, however, represents a distinctly Egyptian tradition. The manuscripts also contain a trove of information on ancient pharmacy and botany. This paper will provide an overview of the main medical themes and methods of texts while also seeking to illuminate their professional, social context and the manuscript tradition in which they were written. The project aims to open up new perspectives relevant to Egyptology, Classics, and the History of Medicine.

Richard Jasnow, Johns Hopkins University & **Karl-Theodor Zauzich**, Universitaet Wuerzburg
A Fascinating Demotic Ostrakon... Really!!!

Of the thousands of Demotic ostraca only a small percentage preserve religious or literary texts. An excellent example of this sub-group is the ostrakon published by Mark Smith which contains a Demotic version of a hieroglyphic hymn from the Temple of Amun at Hibis (Enchoria 7 [1977], 115-49). In this talk the authors present a Late Ptolemaic Period Demotic ostrakon in an American Museum collection which, although well-preserved, offered at first sight almost insurmountable difficulties of decipherment. It was only after the authors recognized that the Demotic text was a version of an important Late Period funerary composition that progress could be made. The authors describe this ostrakon, focusing on its relationship to the hieratic and hieroglyphic witnesses. Of particular interest is the manner in which the Demotic scribe renders or interprets the earlier funerary text. The vocabulary and phrasing of the older version clearly were a challenge to the Demotic writer.

Beth Ann Judas, Independent Scholar/ARCE-PA President
Imported Late Bronze Age Aegean Ceramics from New Kingdom Egypt from the Penn Museum

The University of Pennsylvania Museum has a select number of Late Bronze Age Aegean ceramics that were excavated in

Egypt at sites such as Gurob and Amarna. The pieces range from sherds to complete vessels. This talk will review the objects held in the Museum's collections, and look at their place within the greater picture of imports of Late Bronze Age Aegean ceramics into Egypt during the New Kingdom, and what their presence may suggest for contacts within the larger Late Bronze Age Mediterranean relationships.



Ella Karev, University of Chicago
Greek Orthography of Egyptian Names in the Elephantine Papyri

In the publication of the fifty-two Byzantine Greek texts by Joel Farber in Bezael Porten's comprehensive *The Elephantine Papyri in English* (1996), the texts are accompanied by a prosopography containing 152 unique names. Of these, 81 (53%) are of discernably Egyptian origin. Some of these names have known Egyptian antecedents from bilingual documents. However, for those names which do not appear in bilingual documents no reconstruction has been attempted. Despite extensive discussion regarding Greek orthography in general in papyri (notably Gignac, 1981), Greek orthography of specifically Egyptian names, though touched upon in the 1970s, has since been laid by the wayside. Although many publications of texts discuss Greek orthography of names, this is on an ad hoc basis as names appear, rather than approaching the names as a sub-corpus. Our understanding of Greek orthography of Egyptian names is in need of updating, especially with the advent of databases like *trismegistos*, which allow for more accurate analysis of existing documents. This paper employs names with known antecedents in order to set forth the patterns used in Greek orthography of Egyptian names in the Elephantine corpus. This pattern-mapping will then be used to build a series of orthographical conventions relevant to the corpus and make use of those conventions to suggest antecedents for a number of Egyptian names in the corpus with no known antecedents. The small scale of this paper is intended as a test-case for this pattern mapping, and in the future this project will expand to include other corpora.

Nozomu Kawai, Kanazawa University

The 2019 Season of the Excavation at North Saqqara: A Preliminary Report

It has been suggested that there might have existed the New Kingdom tombs from the early Eighteenth Dynasty at North Saqqara. However, their exact locations have not been clearly identified yet. For this reason, we began surveying New Kingdom cemeteries at North Saqqara since 2016 by the permission granted by the Ministry of Antiquities of Egypt. So far, we have carried out three seasons to investigate the locations of the New Kingdom cemeteries at North Saqqara. Through the extensive survey collecting New Kingdom artifacts using GPS, we have identified some locations which might contain New Kingdom tombs. Notably, we identified an area of 100,000m² containing a large New Kingdom cemetery to the north-west of the Teti Pyramid Cemetery. Then, we conducted 3D-mapping and geophysical prospection. In 2017, we focused on surveying the eastern escarpment of the North Saqqara plateau and subsequently made a sounding at the area to the north of the old Saqqara Inspectorate near the Teti Pyramid North cemetery. The initial sounding revealed more than 20 intact burials dating from the Late Period to the Ptolemaic Period and a number of the objects dating to the Eighteenth Dynasty. In 2019 season, we continue to excavate the area further to explore the archaeological evidence of the New Kingdom. This paper will report the result of the excavation conducted in February and March in 2019.

Peter Lacovara, The Ancient Egyptian Heritage and Archaeology Fund

Rescue Archaeology at Deir el-Ballas

As both one of the few substantially preserved pharaonic Egyptian settlements as well as the forward capital for the Theban kings during the Hyksos expulsion, Deir el-Ballas is of great archaeological and historic importance. Today however the site is at extreme risk from both looting and even more importantly from the uncontrolled expansion of the modern town of Deir el-Gharbi.

Thanks to a grant from the American Research Center in Egypt's Antiquities Endowment Fund we have made

substantial progress in restoring some of the damage done by looters and in safeguarding the site. We have also been working with the Antiquities Inspectorate in Qena to define those areas threatened by urban expansion, and devise strategies to protect them from encroachment and undertake the stabilization, protection and preservation of the standing monuments. In addition, we have been working with trainees from the Ministry to familiarize them with the techniques of mud brick conservation and a program of outreach and education for the local population to help them in understating the importance of the monuments and their preservation.

Nikolaos Lazaridis, California State University Sacramento
Our Pharaoh is :)! Expressing happiness in Egyptian narrative

Ancient Egyptian storytellers employed a remarkable variety of techniques, in an attempt to relate stories in a meaningful and efficient way, to highlight their stories' central messages and relationship to sociocultural principles, as well as to entertain their audiences. In this paper, I examine the corpus of Egyptian narrative literature the numerous members of which date from the early Middle Kingdom to the Roman era. In it, I identify explicit and implicit references to emotions that are associated with happiness, joy or satisfaction, and I analyze the literary uses of such references as influential narrative components that characterized, empathized, clarified, moralized, and moved the plot forward.

Mark Lehner, The Oriental Institute, University of Chicago
Digging into Khufu, Khafre and Menkaure: AERA's Season 2019 at Giza

I report further results of AERA's excavations of "Kromer's Dump," a massive deposit of disarticulated settlement debris excavated by Karl Kromer in the early 1970s on the western slope of the Gebel el-Qibli ("Southern Mount"). Kromer found sealings of Khufu and Khafre, but none of Menkaure. Excavations in the Heit el-Ghurab (HeG) settlement site (the so-called Workers Town) have so far yielded sealings of Khafre and Menkaure, but none of Khufu. We hypothesize that "Kromer's Dump" derived from Khafre's reorganization of the oldest phase of the HeG, possibly dating back to Khufu. In 2018 we found evidence this oldest phase included a 4th

Dynasty palace, in its various manifestations. During Season 2019 AERA team members continued to explore a huge backlog of cultural material from the Kromer site, with further evidence of the HeG early phase.

I also report on AERA's reinvestigation of the Menkaure Valley Temple (MVT) where AERA worked in 2011 and 2012 for the first time in the 111 years since Reisner excavated and discovered the triads and dyad of Menkaure, which rank among the greatest pieces in the history of art worldwide. Because Reisner backfilled as he excavated the MVT, leaving the site protected, we can take a new look with a modern archaeological lens. I compare Reisner's MVT plans with the complex "ground truth" that Reisner helped preserve.

Christine Lilyquist, Independent Scholar
Mysteries at Carnarvon 62

The publication of the large Middle Kingdom court tomb below Hatshepsut's valley temple will soon be available online. However, questions remain concerning the history of the tomb complex (ca. 2000–1470 BC). Two excavation parties worked the site, but notwithstanding the differences in recording, topography, and availability of objects for study, there remain questions from differences in architecture; the remains of the original XII–XIII use, and of the XVII–early XVIII reuse; and interior conditions reported by the excavators. Further, the archaeological dating sometimes conflicts with the philological; and the adjacent tombs Carnarvon 37 and 65 raise chronological issues. After illustrating the evidence for these assertions, ideas that help understand the site will be invited, particularly any from comparative material.

Robert Littman, University of Hawaii at Manoa
The Rosetta Stone, Egyptian Revolt and Tell Timai

The Rosetta Stone, published in 196 BC, describes the victory of Ptolemy V over a native Egyptian revolt in the Delta. Although a few surviving texts and inscriptions chronicle the Egyptian Revolt, little archaeological evidence has been found. Recent excavations at Tell Timai (Thmouis) provide new evidence of the Revolt. Thmouis, the southern extension of Mendes, in the Ptolemaic period gradually

became the dominant city in the region. Recent excavations reveal remains associated with the Revolt. A burn level was discovered, dating to the second century BC. Other evidence suggests that the burn levels were part of an attack on the city. Burnt ballista balls were excavated, and the body of a warrior, clearly killed in battle, a skeleton was found on the floor of the destruction layer (Figure 7.5). The body was dumped with no indications of a burial. It was a robust man in his fifties with signs of combat-related trauma in his youth and at death. A healed parry fracture on his left arm and a perimortem parry fracture. There were blunt trauma fractures to the left fibula, the C1 and C2 vertebrae, and some ribs. Coins located above dated to 170-180 BC and below to 205 BC or earlier. The pottery assemblage dated to 200-175 BC. Most likely this warrior was a casualty of the Egyptian Revolt. It is hoped that our further excavations at Tell Timai will continue to elucidate the time of the Rosetta Stone.

Thomas Logan, Monterey Peninsula College
Private Property Transfers in the Old Kingdom

Besides simply giving something away, there were more formal ways of transferring property in ancient Egypt. Private individuals could buy or sell by barter (jsw), bequeath property (jmyt-pr), gift by a wdt-mdw document, and make ḥtm.t-contracts.

This paper will focus on the form, function and differences of usage for these private transactions. Examples discussed include:

I do not empower any Ka-priest of my estate to give away land, people, or anything
r ḥsw n rmṯ nb "by barter to any one

m rdīt m ḥmyt-pr n rmṯ nb or by giving away by means of an imyt-pr to any one" (Urk. I, 12/9-14; Urk. I, 36, 9-10;CG ,1-13)

I do not empower any Ka-priest of my estate to give away land, people, or anything
r ḥsw n rmṯ nb "by barter to any one

[I do not empower any one]
 “that they themselves, their children or siblings can seal
 away any sealed document(htm.t) or that they themselves,
 their children or siblings can give away by means of an jmyt-
 pr” (Goedicke, Die privaten Rechtschriften..., taf. XII)

“The year of ..., Wepy says:
 I have given to my eldest son, the lector priest lby for ever
 the northern tomb shaft
 together with the northern tomb (chapel) , as well as the
 invocation offerings
 Executed in his presence while he was living.
 He made a wꜥt-mdw document. (Ditto, taf. IV)

Rita Lucarelli, University of California, Berkeley
*3D Replicas vs Their Originals for the Study and Preservation
 of the Ancient Egyptian Antiquities*

The recent development and use of 3D scanning technologies
 and photogrammetry to reproduce ancient artifacts kept in
 museums has changes our view on the concept of replicas vs
 their original. 3D digital artifact models and prints can play an
 important role to help museums to promote their collections
 worldwide. 3D digital and printed replicas of various ancient
 Egyptian antiquities, from statues and busts to coffins, stelas
 and other magical objects, are becoming increasingly popular
 on the web as well as in museums kiosks and shops. This
 lecture will discuss issues and challenges related to replicas
 and copies in the study and fruition of the ancient Egyptian
 heritage, including questions of intellectual property rights
 and accessibility.

James P Allen, Brown University
Dynasty 15

Nadine Moeller’s excavations at Edfu have provided evidence
 that Khayan, one of the last Hyksos rulers, was contemporary
 with Sebekhotep IV of Dynasty 13. Based on the Turin
 Kinglist, more than 100 years have been thought to separate
 Khayan (ca. 1600) and Sebekhotep IV (ca. 1720). In addition,
 seals of the 13th-Dynasty king Neferhotep I (ca. 1730) have
 been found in conjunction with those of Khayan at Avaris.
 This talk offers some thoughts as to how the archaeological

evidence might be reconciled with the Turin Kinglist, as well
 as some insights into the relationship between the Hyksos
 and Egyptian rulers.

Mohammed El Seaidy, Ministry of Antiquities
Reviving Tanis (San El Hagar)

This paper will discuss the new development project for the
 ancient city of Tanis. Tanis was the capital of Egypt during
 Dynasties 21 and 22. The project includes the preparation
 of a comprehensive management plan for the archaeological
 site. The Minister of Antiquities and the Secretary General of
 the Supreme Council of Antiquities have already inaugurated
 the first stage of the project. At this stage, two columns
 and two obelisks have been restored and re-erected, along
 with conservation of the statue of Ramses II. The paper will
 discuss the stages of the work plan along with future plans for
 development of the site.

Hesham M. Hussein, Ministry of Antiquities
*Reconstructing Egypt’s Eastern Gate in The Saite Period
 (Dynasty 26th, 664-525 B.C.)*

The “Way(s) of Horus” represented a vital route that connected
 ancient civilizations. It was known throughout the Old, Middle
 and New Kingdoms, and continued to be controlled by Saite
 kings. Tell al-Kedwa, Tell al-Ghaba, Tell Heboua and Tell
 Dafana formed part of the Saite sites guarding Egypt’s eastern
 frontier. They lie on the eastern edge of an ancient lagoon,
 guarding a northern access point to Egypt. The locations of
 these archeological sites are very important for reconstructing
 Egypt’s eastern gate, and also for tracing, reconstructing,
 and dating the lower reaches of the Nile’s Pelusiac branch
 during the Saite Period. The positions and the purposes
 of the New Kingdom and Saite Period archaeological sites
 largely remains the same. According to recent maps of the
 Saite Period landscape in North Sinai, Tell el-Kedwa and Tell
 el-Ghaba seem to assume the same strategic functions of
 tell Heboua I and Tell Heboua II, which included controlling
 and guarding the entrance of the Pelusiac mouse and riverine
 access. Tell el-Kedwa apparently served as the key control
 points to Northeast Egypt. There is now sufficient evidence
 that the Saite Period incorporated a strong fortification

system, building on the former New Kingdom one, to protect Egypt's northeastern frontier, land routes, and to monitor riverine traffic.

Shreen Amin, Ministry of Antiquities

Addressing the Challenges of Heritage Education in the Main Museums of the Egyptian Ministry of Antiquities

The museums in Egypt are vital educational institutions that have a profound effect on public discourse utilizing the exchange of ideas and the enrichment of the intellect. The educational departments of such museums are hosting a specific program for heritage education. Such programs involve participants of all stages of life and with a wide variety of needs. This paper will present and evaluate the heritage educational programs in the museums of the Egyptian Ministry of Antiquities including the Tahrir (Egyptian), Islamic, Coptic and Textile Museums. The paper will also discuss the varying educational approaches in Egyptian Museums, and it considers the challenges of raising awareness to the Egyptian community. It will also shed light on how the uses of heritage in educational settings can serve a variety of implicit and explicit objectives such as developing historical knowledge, understanding of processes of continuity, and appreciating the meaning of value. Highlighted also are the current and future prospects of applying such kinds of educational programs in museums all over Egypt. The purpose of this research is to highlight the importance of heritage education programs at Egyptian museums which help to bring together different audiences, encourage fruitful discussions among researchers, history teachers and practitioners working in the field of heritage education.

Naglaa Mahmoud, Conservation Department at Faculty of Archaeology Fayoum University; **Wael Sabry**, Associate Professor, Polymer Department, National Research Centre, Dokki - Giza – Egypt & **Abdelmoniem Mohammed**, Fayoum University

Isolation and characterization of fungi and bacteria on a polychrome wooden coffin at Saqqara area- Egypt

Wood is usually very sensitive to biological attacks. Therefore, fungi, bacteria and insects can easily attack and metabolize

it, leading to significant physical, chemical and morphological changes. Microorganisms, with other deterioration factors, can be responsible for the destruction of cultural heritage and make a change on the chemical structure of archaeological materials. For example, a polychrome wooden coffin at Saqqara was covered externally by a ground layer and a painted layer and internally by a layer of black resin.

The wooden coffin had a lot of deterioration factors, e.g. loss of the painted layer and ground layers and there was a thick layer of dust. We defined the definition of fungi and bacteria from the late period wooden coffin at Saqqara.

Fungi play a considerable role in the deterioration and degradation of cultural heritage due to their enormous enzymatic activity. Most of the studies focus on the biodeterioration of valuable wood objects damaged by fungi and bacteria. Furthermore, fungi are very often found in display and storage conditions of museums. The mold fungi were *Trichoderma*, *Acremonium* SP *Aspergillus niger*, *Aspergillus flavus* and *Penicillium* SP, and the bacteria were *Micrococcus* sp. (G+), *Micro Bacillus* sp. (G+) and *Short Bacillus* sp.(G+).

The fungi and bacteria were on wood, while pigment and black resin hadn't any fungi and bacteria because they contained anti-fungal and anti-bacterial materials.

Morgan E Moroney, Johns Hopkins University

Heaven was a Drink of Wine: The Protective and Rejuvenative Functions of Tomb U-J's Wine Sealings

The earliest examples of writing and wine in Egypt were revealed in 1988 with the discovery of Abydos Tomb U-J. This tomb also contained some of the earliest archaeologically attested sealings in Egypt. U-J's Egyptian sealings were originally attached to about 700 imported wine vessels from Syro-Palestine. These clay impressions served more than administrative and functional purposes. This paper explores their apotropaic and ritualistic powers, which were activated through their imagery and intentional placement in the tomb. The sealings feature dynamic wild animals enclosed within and around rectangular spaces. These animals had associations with rebirth and wine in later religious contexts.

The areas surrounding these animals are decorated with geometric shapes most likely representing architectural forms. The animals' iconographic confinement in these spaces symbolized control over and protection from them. The design of these seals, the act of sealing, and the final deposit of the wine vessels all held ritual significance. These sealings protected the wine on its journey to the tomb, but also helped secure against wine's mind-altering properties and foreignness, both physically and ritualistically, until its appropriate time of use. The wine's placement in the northern and eastern chambers, independent from the burial chamber, is also significant. Its location, separate from the ruler, created a physical barrier until the appointed time of the wine's consumption by the deceased. These sealings' iconography and archaeology demonstrate how wine in its earliest Egyptian context was, like in later periods, already believed to have rejuvenative powers within this particular funerary setting.

Ellen Morris, Barnard College

Militarism, Machiavelli, and the Social History of Daggers

The changing cultural valance of daggers has received far less study than their stylistic evolution. This paper traces the social history of daggers via a study of their appearance in the artistic and archaeological records from their first attestation in the Nagada II period to the reunification of Egypt at the end of the Seventeenth Dynasty. During this time the cultural meaning of daggers shifted dramatically. Although daggers predate the formation of the Egyptian state, they are virtually unattested in archaeology or art (with the notable exception of being depicted slipped in foreign belts) between the First through Sixth Dynasties. Even during the late Eleventh and most of the Twelfth Dynasties, daggers discovered within Egypt's borders were wooden and served to identify their owner with the god Osiris. At the same time, however, functional daggers of very similar form were being interred with individuals in Kerma. With the breakdown of the central state in the Second Intermediate Period, daggers proliferate, and their distribution offers a number of unusual and important insights into political and ideological alliances. The spatiotemporal patterning of daggers in Egypt, it is argued, anticipates Machiavelli's observations that while princes

seeking to expand their power distribute arms, a ruler intent on keeping power finds "it is necessary to disarm the men of that state, except those who have been his adherents in acquiring it; and these again, with time and opportunity, should be rendered soft and effeminate."

Kerry M Muhlestein, BYU

New Pyramid Structures and Conservation Techniques: The 2018 and 2019 Fag el-Gamous and Seila Pyramid seasons

During the 2018 season we discovered evidence for a new structure at the Seila Pyramid, which seems to be unique among pyramid features. Further, we found further evidence about the shape of the pyramid. We also tried a new textile conservation technique creating a steam chamber which, as far as we know, has not ever been done in the field before. This yielded excellent results in unfolding previously unmanageable, and beautiful, textiles, which then allowed them to be properly conserved.

We will also report on the findings of our 2019 conservation season, which will take place in February and March of 2019. During this season we plan to further our steam textile conservation work to perfect our technique, perform a field school on the technique, and to do conservation work on the Snefru stela and several other burial objects. The work of these two seasons will be reported for the first time in this meeting.

Melinda G Nelson-Hurst, Tulane University & **John William Verano**, Tulane University

The life, death, and after-death of Djed-Thoth-iuf-ankh during the Twenty-Second Dynasty at Thebes

As a priest and overseer of craftsmen in the Domain of Amun during the Twenty-second Dynasty, Djed-Thoth-iuf-ankh had the status and wealth to afford complex mummification and a well-equipped burial. Previous studies of the artifacts associated with Djed-Thoth-iuf-ankh have shown that he died during the reign of Osorkon II and that his burial ensemble displays stylistic trends common to the Twenty-First Dynasty mixed with emerging motifs that would become more common later in the Twenty-second Dynasty. A recent

physical examination and radiographic study at Tulane University reveals another side to Djed-Thoth-iuf-ankh's life, death, and burial. This paper presents the new biological anthropology findings that shed light on what Djed-Thoth-iuf-ankh's remains can tell us about his life, death, and burial. In addition, by combining this new data with what we know from the texts and artifacts associated with him, this paper will paint a more complete picture of Djed-Thoth-iuf-ankh's socioeconomic status, his health near the end of his life, and the extensive preparation for burial that his remains received. By extension (and in part due to the unusually precise dating possible for Djed-Thoth-iuf-ankh), this study may shed light more broadly on both life and death in mid-Twenty-second Dynasty Thebes.

Terrence J. Nichols, Southwestern Baptist Theological Seminary

The Second Season of Epigraphic Work at the Cour de la Cachette, Western Exterior Wall

The scientific recordation and reproduction of the reliefs inscribed on the western exterior wall of the Cour de la Cachette remains one of the goals of the Great Hypostyle Hall Project at the Karnak Temple. It is vital that the western wall receive full recordation due to its exposure to weathering and other natural sources of damage.

The second field season at the Cour de la Cachette took place from late November through December 2017. This field report serves to accomplish two purposes: first, to recount the preliminary discoveries made at the wall during the field season and their implications; second, to describe the updated process of digital epigraphy used in order to inform the field of the method and further the discussion on digital epigraphic methodology. By example, a few of the preliminary discoveries include uniquely inscribed features, blocks misplaced placed in reconstruction, and the significant increase in the number of discovered palimpsests; while the updated epigraphic process is a modified process of Chicago's Digital Epigraphy maintaining the conventions instituted and upheld by the Chicago House. The digital epigraphic process was tested in the field for the first time in the 2017 field season. As a result, the upcoming 2019 season seeks to continue the work established in this 2017 season.

Massimiliano Nuzzolo, Czech Institute of Egyptology - Charles University Prague

Ancient Egyptian Royal Annals. New insights on the Palermo Stone and the Cairo Fragments.

The Palermo Stone and the so-called "Cairo Fragments" are the oldest royal annals of ancient Egypt. The information they contain are of pivotal importance for our knowledge of the Old Kingdom history. Despite more than a century of study and research, the reading of these annals is still very partial and full of dark spots on account of the fact that a considerable part of the stones is erased or damaged and no easily readable at the naked eye. Nowadays, however, thanks to a new technology of 3D photographic documentation and reproduction, called "Reflectance Transformation Imaging" (RTI), it is eventually possible to fill this gap and provide new insights on the reading and understanding of the fragments, especially the two major pieces, i.e., the Palermo Stone and the so-called "Cairo Fragment 1". Their reassessment is crucial to attempt a new reconstruction of the whole annals and eventually gives us important historical information.

Rune Nyord, Emory University

Weighing the heart to judge the souls: The making of an Egyptological vignette

The weighing of the heart as depicted in the vignette of chapter 125 of the Book of the Dead has long been celebrated in Egyptology – and especially in teaching and outreach – as a concise and intuitively understandable illustration of how the ancient Egyptians believed salvation and eternal life were achieved. However, in more recent scholarship, converging evidence makes it increasingly likely that the vignette and its associated Egyptian ideas have their origin in the context of temple initiation rather than in eschatological beliefs. This reevaluation raises questions of how the traditional understanding came about in the first place, why this interpretation of the vignette has held such intuitive appeal, and how it came to be established as a certain fact. This paper seeks to answer these questions by tracing the history of understandings of the vignette from the early nineteenth century, examining the intellectual frameworks and milieus that helped shape the modern understanding.

Adela Oppenheim, Metropolitan Museum of Art
A Fragmentary Colossal Statue and Other New Finds from the Pyramid Complex of Senwosret III, Dahshur

The Egyptian Expedition of The Metropolitan Museum of Art continued its excavation of the south temple of the Senwosret III pyramid complex during fall 2018. The most intriguing finds were pieces of at least one colossal, granodiorite statue of the enthroned king, which originally must have been over 3 meters high. Recovered fragments include parts of the nemes, uraeus, face, feet, legs, torso, arms, and base. One element is of particular importance: the statue's nearly complete left eye, which does not conform to the well-known facial features of Senwosret III. The statue also included under life size depictions of royal women, as well as foreign place names enclosed by crenelated ovals topped by the heads of foreigners, a feature not previously found on Middle Kingdom sculpture.

More fragments of the temple's wall decoration were also recovered. Of particular interest are scenes showing kneeling foreigners paying homage to the king and bringing herds of animals as tribute. The beautifully carved reliefs are similar in iconography and composition to the famous block with Libyan captives from the Sahure pyramid temple, and were perhaps adapted from this relief or other, comparable Old Kingdom scenes.

Luiza Osorio G. da Silva, The University of Chicago
The Myth of the Mundane: The Materiality of Mudbrick and the Meaning of Royal Palaces

In studies of ancient Egyptian architecture, stone is almost exclusively associated with the divine and eternal. While this is perhaps a consequence of its usage in overwhelmingly royal and divine buildings, stone is not the only material featured in such constructions. Mudbrick also composed structures such as temples and palaces, but its meaning as a building material has not been carefully considered. The Egyptological truism that it was simply "mundane" limits our understanding of the material and how it functioned in architecture—particularly royal palaces, which are also often simplistically classified as representative of the "mundane" side of kingship.

By focusing on the symbolic meanings of mudbrick, I will show that the materiality of brick—at least in the royal and divine spheres—went beyond its tie to the mundane and its practical functions. Mudbrick was associated with creation and fertility, as well as evocative of archaic, brick-built architecture fundamental to the definition of kingship. This is clear in the mud from which bricks were made, which came from the inundation of the Nile; in the molding of bricks by the king in foundation rituals; in the presence of model bricks and brick molds in foundation deposits; in the personification of bricks as a goddess of birth; and in the placement of magical bricks in tomb walls. This reconsideration of mudbrick adds greatly to our understanding of royal palaces and their role in ancient Egyptian cosmology; its ramifications for the functioning of those buildings will also be addressed here.

Larry Pahl, The American Institute for Pyramid Research
The Trial Passages on Trial

East of the Great Pyramid there are passages carved into the bedrock which replicate the internal passages of the Pyramid itself. When they were first examined by Howard Vyse and John Perring in the 1840s they were thought to be passages from an abandoned pyramid or tomb.

Later W. M. Flinders Petrie found the passages to be a precise, actual-size copy of the Pyramid's internal passages, shortened in length.

Petrie believed that they had been built before work on the Great Pyramid commenced, as an attempt to mock-up the layout of the internal passages in the pyramid. Petrie's name for them, the "Trial Passages," is still used in referring to them. Bob Brier suggests they are architect Hemenu's blueprint, "not written on papyrus but carved in stone."

Mark Foster examined the Trial Passages many times between 1995 and 2008, but was not able to in 2010 because they were locked by the Egyptian government. They are still locked today. Mark Lehner, who closely examines the Trial Passages in his paper "The Pyramid Tomb of Hetep-Heres and the Satellite Pyramid of Khufu", says they were used as an incinerator for trash on the Giza site.

This session will consider the views of Foster and Lehner on the Trial Passages and make an appeal for their restoration, preservation and presentation.

Peter A. Piccione, University of Charleston, SC; Norman S. Levine, University of Charleston, SC, College of Charleston
Redux: The Online GIS for the Theban Necropolis 2019, a Repeating of Births

In 2004 at the ARCE in Tucson, Arizona, the University of Charleston, SC, announced the Online Geographical Information System for the Theban Necropolis, a GIS database and mapping project of the Qurnah necropolis. At that time, 408 tombs initially were mapped on a satellite map of Gebel Sheikh Abd el-Qurnah. It included the slopes of Qurnah, Upper and Lower Enclosures, Plain, and el-Khokha. The OLGIS-TN became available for public access.

In 2005-2006, the database was enlarged when the project author received an ARCE fellowship to conduct a GPS satellite-based ground survey of the necropolis. As reported to ARCE in 2006 and 2009, he groundtruthed the original map and corrected and refined the tombs' locations. He went on to map over 700 tombs from Deir el-Bahari southward to the "Southern Assasif. A beta-version of this augmented database became available on the OLGIS-TN website until recently, when the College of Charleston closed the servers and migrated the data to new ones. Unfortunately, OLGIS-TN remained unavailable for public access, and scholars were forced to contact the project author who made data and maps available on a case by case basis.

OLGIS-TN is pleased to announce that the database, newly corrected and refitted is being made accessible again with new maps of even greater resolution and with more data from the recent field survey. This paper will describe the new features to be found here, as well as a mobile app which can be used on iPhones and Android devices in Qurnah to provide real-time location services in the necropolis.

Kathryn Elizabeth Piquette, University College London
Investigating Material Traces for the Unfolding of the Narmer Palette

This paper reports on new research on the Narmer Palette undertaken as part of a study on mid- to late 4th millennium relief-carved palettes – thanks to a 2018 ARCE Fellowship. Despite the fundamentally material nature of these objects, the physical aspects of artistic expression and their implications remain a neglected area of study. Other classes of artefact are often analyzed to reconstruct their production processes (e.g., a Levallois blade reduction sequence), but the manufacturing methods—"chaînes opératoires"—of these decorated stone slabs are largely unexplored. The research therefore aims to reverse-engineer the production process to better understand the Palette's role as a symbolic instrument. Recent innovations in digital imaging, e.g. Highlight Reflectance Transformation Imaging, enabled high-resolution documentation of palette surfaces. Computer enhancement reveals traces of the intimate 'dialogues' between ancient Egyptian stone carvers, and their tools and materials. Analysis entails characterization of surface marks according to shape, dimensions, orientation and, where possible, directionality. Through comparison of these features, tool type, technique, working sequence, and gesture and movement of the embodied practitioner can be posited. Minor adjustments to figure placement, shape and levels of 'completion' are also discernible. Larger compositional changes raise for discussion questions concerning the planning, workflow, circumstances of execution, and temporal relationships between working episodes. The new findings presented in this paper not only augment previous study by offering new insight into artistic practice, symbolic meaning and artefact life history, but also contribute a framework for more integrated approaches to Egyptian art and writing.

Jeremy Pope, The College of William & Mary
Historicity and Verisimilitude in Papyrus Rylands IX

The Demotic Egyptian text known as Papyrus Rylands IX presents a paradigm case for source criticism. On the one hand, Rylands IX is one of precious few Egyptian documents

to speak to the political reconstitution of the Egyptian state following the Assyrian conquest of the seventh century BC. On the other hand, the text's composition is explicitly dated to a period long after the events that it purports to describe, and several features of the text's narrative have not been verified by external testimony, while still others directly contradict that testimony and raise doubts about the scribe's intent and his access to reliable information. As a result, an essay published by Anthony Leahy in 2011 has now drawn into question the historicity of Rylands IX's protagonists, concluding that the text should be classified as "historical fiction." This paper will explore the possibilities inherent in that classification: I will argue that the fictional elements of Rylands IX do not entirely negate its value as an historical source, because the scribe's manifest use of archival material and his evident pursuit of verisimilitude may have resulted in the inclusion of certain details from the past that are otherwise unavailable to the historian. To this end, the text's narrative will then be confronted with a newly published statue that deserves more extended consideration in future discussions of Papyrus Rylands IX.

Luigi Prada, University of Oxford

Documenting a Decorated Ptolemaic Tomb and Other Recent Work by the Oxford Expedition to Elkab.

During the 2018 season, the Epigraphic Expedition to Elkab (sponsored by the Ashmolean Museum, University of Oxford) has continued its documentation and conservation work in the necropolis and in the temples of the nearby Wadi Hilal (the Ramesside/Ptolemaic hemispeos and the shrine of Amenhotep III). This paper will offer an update on our work at these sites, focusing on the Late Dynastic and Graeco-Roman material. Its primary focus, however, will be on a monument that we only recently re-located, and on which we started work in earnest during our last field season: a decorated Ptolemaic tomb from the reign of Ptolemy III Euergetes I. This tomb was first visited by Lepsius in 1844, but details of its location within the necropolis and of its appearance have never been published, despite occasional visits to it and mentions in publications by a small number of scholars throughout the twentieth century. Our expedition has now fully documented this tomb (using photogrammetry and other digital recording techniques), which consists of a

plastered and painted cult-chamber and of a roughly-hewn, undecorated burial chamber. The tomb's decoration will be presented in detail, both in terms of its iconography and of its inscriptions. The latter include both short demotic captions to some of the decoration and a brief hieroglyphic inscription featuring the cartouches of Ptolemy III Euergetes I and queen Berenike II.

Tara Prakash, The Metropolitan Museum of Art

"Aggression is Bravery, Retreat is Vile": Uncovering Emotions in the Ancient Egyptian Smiting Scene

The representation of the pharaoh in the act of smiting his enemies was one of ancient Egypt's most consistent visual motifs. It depicts the subjects in the seconds before the execution itself, as the king appears to threaten one or more doomed foes with his raised weapon. Egyptologists have long recognized that the scene had multiple layers of complementary meanings. For example, it was effective; through visualizing the king defeating symbols of chaos, it guaranteed his ability to do so eternally. Consequently, the image was also apotropaic and served to protect and delineate sacred space. Using Middle and New Kingdom reliefs and texts, this paper will propose that particular emotions were encoded in smiting scenes and consider how these emotions related to and reinforced the motif's functions and symbolisms. Captions and visual cues, including gestures and compositional details, indicate that in these representations, the king and his enemies were experiencing or displaying different emotions, such as courage, rage, fear, and suffering, despite their expressionless faces. Indeed, the smiting motif successfully encapsulated a range of meanings and emotions in a single icon, and this may have been one reason why the Egyptians continued to employ it, with little revision or variation, for thousands of years. In this way, the smiting scene serves as a case study to investigate how Egyptian artists visualized emotions and demonstrates the highly affective nature of Egyptian art.

Julia Puglisi, Harvard University

The Mechanics of Egyptian Paronomasia: Applying pattern matching in New Kingdom texts

Word-play has not been studied extensively in Egyptian texts, possibly because the iconographic and consonantal nature of the written Egyptian language complicates the identification and analysis of word-play types. For an Egyptologist, an identifiable example of word-play is paronomasia, or the semantic juxtaposition of similar sounding words. In this regard, research in Egyptian word-play might benefit from “pattern matching” using regular expressions. These expressions can identify consonantal patterns within a transliterated text. Our research aims to understand the mechanics underlying constructions of Egyptian paronomasia in texts with varying levels of word-play occurrences.

This talk discusses our ongoing research in the analysis of Egyptian paronomasia, specifically the application of pattern matching to two texts: the Ramesside Dream-book and Book of the Dead Spell 175. We took existing pattern types from the Dream-book to detect paronomastic examples in Spell 175, which has unknown levels of word-play occurrences. An algorithmic identification of ancient Egyptian paronomasia might standardize criteria for paronomastic relationships in a text; for example, the statistical distance between words in a word-play pair, the consonantal differences between words in a word-pair, and where these differences occur in a lexeme. Although this research is still in its infancy, we aim to systematize a typology of consonantal word-plays and understand the frequency and localization of each type, so that its analysis may be studied more broadly in the context of rhetorical constructions and religious practice.

Dawn V Rogala, Smithsonian Institution

Things to know when working as a subject matter expert in cultural heritage cases

This presentation will cover the expectations and limitations of working as a subject matter expert (SME) in cultural heritage cases. If you are considering serving as an SME, it

is important to understand the commitment involved and the regulations that will govern your conduct, communications, and (possible) testimony. Dawn V. Rogala, a conservator and program manager at the Smithsonian’s Museum Conservation Institute, will begin with a review of the law enforcement officers and agencies that work cultural heritage cases and the different stages in a case when an SME may be contacted (and what each stage means for the expert involved). She will then discuss the different ways in which cultural heritage cases may proceed through the legal system, the ways in which SMEs interact with the legal system and legal counsel, and how SME testimony may differ from other types of testimony presented in court. The presentation will conclude with suggestions for working successfully and efficiently with law enforcement and legal counsel in cultural heritage cases as Dr. Rogala shares what she has learned from law enforcement experts regarding the kinds of information that are useful to cultural heritage investigators and how to best present or discuss findings with agents and attorneys.

Ann Macy Roth, New York University

The Landscape Features of Cemeteries: Two Unnoticed Examples

The ancient Egyptians were clearly attuned to the landscape in which they lived, and they often gave religious or symbolic value to its oddities and peculiar features. Examples abound, such as the pyramid-shaped mountain that looms over the Theban West Bank, dwarfing the man-made pyramids of the Memphite region, and the desert wadis at Abydos and Amarna, which many believe were connected with the geography of creation. This paper will propose two additional such features, at Western Thebes and Saqqara, which enrich our understanding of those cemeteries and explain certain features of their mortuary iconography.

Donald P. Ryan, Pacific Lutheran University

KV 49: Another Enigmatic Tomb in the Valley of the Kings.

In 1906, Edward R. Ayrton, working for Theodore M. Davis, excavated a rocky spur adjacent to the tomb of Amenhotep II (KV 35). During this work, six tombs were uncovered which are today designated KV 48, 49, 50, 51, 52 and 53.

KV 48 was revisited by the Pacific Lutheran University Valley of the Kings Project beginning in 2008, and KV 50-52 were rediscovered and studied in 2017. In 2018, the Project addressed KV49, an undecorated and unfinished corridor tomb which had remained open since its original discovery and had accumulated a substantial amount of natural and human debris.

Among the various and sundry objects encountered during this clearance were a blue glass ring bearing the cartouche of Rameses III, and some fragments of papyrus. Graffiti above the door of KV 49 suggests the tomb commencement's use as a storage area for textiles utilized in the 21st dynasty restoration of the ransacked royal mummies.

This paper will present an update on this tomb whose clearance will be completed in early 2019, as well as some preliminary ideas concerning its use.

Ali Mohamed Sabra & Ahmed Mohamed Mhanna Al-Nughaythir, Egypt
(M) in the Ancient Egyptian Language Function and Building a Comparative Study

(M) in the ancient Egyptian language function and building a comparative study of linguistic and Semitic languages: Akkadian, Aramaic, Syriac, Arabic, Nabatian, and Ethiopian), linguistic comparative study.

The study aims to review the various functions of the letter m in the ancient Egyptian language in the Hieroglyphic-Hieratic-Demotic-Coptic line and compare it with the Semitic languages (Akkadian, Aramaic, Syriac, Arabic, Nabatian, and Ethiopian), and to identify the points of convergence between the structure and the multiple functions of the letter m in the language Ancient Egyptian and its structure and function in the Semitic languages and to reach the assumptions regarding the origin of its derivatives in the very early period of the history of Semitic languages.

Lisa Saladino Haney, University of Kansas
Horus of Shedet: Royal Self-Representation during the Reign of Amenemhet III

Virtually every scholar who has surveyed the royal sculpture of the 12th Dynasty has related its form to changes in the conception of power and royal ideology. This new portrait of kingship, echoed in texts, likely developed, at least in part, as a result of the decentralization of the First Intermediate Period. The textual and visual accounts of that era reveal changes to nearly every aspect of Egyptian culture including sculpture and relief, architecture, burial practices, and most importantly in the political and administrative landscape. Based on an archaeological, functional, and formal evaluation, it appears that the stylistic evolution present in the royal statuary of the 12th Dynasty was significantly influenced by the political and religious components associated with the development of coregency, a political tactic that likely had its roots in the First Intermediate Period as well.

This paper discusses the manipulation of religious and iconographic elements during periods of co-rule and explores how the Egyptians seem to have conceptualized the divine connections between two living kings. Textual, archaeological, and iconographic sources indicate an intense connection between Amenemhet III and the newly established Horus of Shedet, in the Fayum. Certain scholars have argued that Egyptian royal doctrine allowed for only one pharaoh, or living Horus, at any given time. However, this analysis suggests that it is possible Amenemhet III worked to create his own separate form of the god Horus, to distinguish himself from his other partners in kingship, Senwosret III and Amenemhet IV.

Emilie Sarrazin, University of Chicago & **Gregory Marouard**, The Oriental Institute, University of Chicago
A New Ancestor Shrine of the Early 18th Dynasty at Tell Edfu

In 2018, the Tell Edfu Project (Oriental Institute, University of Chicago) resumed its work on the upper part of the ancient tell (Zone 1). The main goal was to explore settlement remains that are situated to the north of the previously excavated Governors' Palace (Middle Kingdom) and silo courtyard

(S.I.P). Under several Late Period domestic installations and thick layers of refuse dated to the first half of the 18th Dynasty, a large building complex has been discovered. The size of the structure and its architectural features point to an urban villa dating to the early 18th Dynasty, for which rare parallels are only found at Tell el-Dab'a, Tell el-Amarna and Malqata. This building corresponds to the first New Kingdom urban remains ever exposed at Edfu.

In the largest room of this villa, the remains of a small private shrine dedicated to the worship of ancestors were uncovered. The undisturbed archaeological context in addition to its significant finds (several stelae, a small statue and an ancestor bust) shed new light on the various elements belonging to the sphere of private religious practices. Comparable installations are mainly known from Deir el-Medineh and Amarna which date to later phases of the New Kingdom, making the new example from Edfu the earliest known so far for this period. This paper will focus on the shrine's context and associated finds in addition to providing further insights into the administrative roles of the inhabitants of this villa at the beginning of the New Kingdom.

Margaret Serpico, Institute of Archaeology, UCL, London
The composition of funerary ritual substances

Scientific analyses of ritual substances applied to coffins, selected funerary equipment and human and animal mummies have revealed the repeated presence of certain products, namely oils and fats, beeswax, bitumen, and aromatic resins, including Pinaceae and Pistacia resins. While temporal and geographical variations in the composition of these ritual substances seem to exist, these products occur as components throughout most of Egyptian history.

This paper will summarize the results of a number of on-going projects that aim to develop analytical methods to help in the identification of the composition of the ritual substances, to quantify the abundances of the components and to clarify the sources, manufacture, transport and economic importance of these commodities. The projects integrate archaeological and textual evidence with botanical, chemical and radiocarbon examination of primary and secondary ritual substances

applied to anthropoid coffins and funerary equipment ranging in date from the New Kingdom through the Ptolemaic period, and also the contents of imported storage jars holding these commodities.

John Shearman, American Research Center in Egypt
ARCE - Luxor Projects 2007-2018

In eleven years, the ARCE Luxor office has completed several successful projects funded by USAID and supported by the Egyptian Ministry of Antiquities. The presentation will summarize projects in Khonsu Temple (Karnak), Mut Temple, Isis Temple at Deir el Shelwit, Qurna Job Creation and Site Improvement, Theban Tomb 110, two new tombs of Rebiu and Samut, Dra Abu el Naga and Qurnet Murai Job Creation and Site Improvement, Theban Tomb 159, and Theban Tomb 286. The common theme in all of the projects is the capacity building and training aspect of Ministry of Antiquities conservation and archaeology employees that also includes training in photography.

JJ Shirley, Journal of Egyptian History/UPenn/Chapters Council
Using RTI to Uncover the Painted Walls in Theban Tomb 110

The activities of the TT110 Epigraphy and Research Field School over the past several years have now culminated in a full documentation of the carved portions of the tomb. This work both corrects and adds to the earlier publication by Norman de Garis Davies, bringing fresh information to light. In addition, we are investigating the best methods for documenting the painted areas of the tomb, which have never been recorded. This talk will present our initial results using RTI (Reflectance Transformation Imaging) and its potential for future digital epigraphic recording in TT110.

Oren Siegel, University of Chicago
Building a Monumental Enclosure Wall in the Late Old Kingdom

During the late Old Kingdom and early First Intermediate Period, a surge of enclosure wall construction occurred at Upper Egyptian urban centers like Edfu, El Kab, Elephantine, and



Abydos. New archaeological evidence from recent fieldwork at Edfu sheds considerable light on numerous technical details of enclosure wall construction, from the care (or lack thereof) taken with their foundations, to their construction in sharply delineated wall segments. By considering the production and construction processes necessary to build a mudbrick wall together with the archaeological data furnished by the Edfu enclosures and the relevant textual information detailing labor organization at other construction projects or expeditions, it is possible to gain some understanding of how the labor force for these massive building projects might have been organized. Estimates regarding the total number of person-days required to complete a mudbrick enclosure wall are necessarily rough and contingent upon a range of factors unique to each wall, but can nonetheless help to provide a sense of the scope of some of these walling projects—many of which were only a part of a much larger complex. This presentation will conclude by highlighting the different challenges and personnel involved with enclosure wall construction when undertaken as part of a royal monument compared to examples of provincial wall construction like the town walls at Edfu.

David Peter Silverman, Penn Museum, University of Pennsylvania

A Fragment of a Coffin of Harsiese, High Priest of Montu of Thebes

The Penn Museum has in its collection a fairly large section from the side of a painted coffin that has now been conserved and restored. This roughly rectangular wooden panel still retains much of its original plaster coating and paint, and its texts and image on the surface show almost no areas of loss. The inscription names the owner, Harsiese, a mortuary priest of the god, Monthu, Lord of Thebes. A review of the Museum's archives provided the information that a patron had donated the item in May of 1914, but it is possible that the collector acquired it earlier. Given the probable date of original acquisition of the panel, the name and titles of the owner, and other information indicated by the text and decoration, it is likely that original coffin came from Thebes, probably in the area of Deir el Bahri, and that it likely dates to the time period from the end of Dynasty 25 into Dynasty

26. While studying this panel, I came across what appears to be another section of this same coffin. Further study of this material and comparisons with other coffin and funerary items from the same period and provenance have led to new information about this Harsiese, which family group he belonged to, and the coffins and other funerary items in his tomb group.

Ariel Singer, The Epigraphic Survey, the University of Chicago & **Jennifer L. Kimpton**, The Epigraphic Survey, The Oriental Institute, The University of Chicago
The Western High Gate at Medinet Habu Temple: a process of reconstruction

The Western High Gate (WHG) at Medinet Habu Temple in Luxor was once a monumental structure rivaling its better-preserved counterpart the Eastern High Gate (EHG). Together these gates were the access points for Ramses III's mortuary temple and the EHG remains so even today. The WHG suffered a less illustrious fate, having been destroyed during a conflict in antiquity and heavily quarried for its impressive sandstone blocks. Although it was surveyed and partially published by Hölscher in 1941, a systematic examination of the WHG had not been attempted until the Epigraphic Survey (ES) of Chicago House took up the project in 2014.

The ES initiated a comprehensive program of cataloguing and epigraphically recording the fragments of the WHG. Through this work we were able to begin reconstructing the architectural and decorative elements of the structure. Using our epigraphic drawings to make an initial assessment of decorative themes, a number of possible reconstructions were identified. To make further conclusions it was necessary to supplement this material with a photogrammetric approach. Using Photoscan, Blender, and Sketchfab, we were able to create 3D-models of blocks that appeared to form a cohesive architectural unit and subsequently test the joins in virtual space. This paper will present the beginning of our reconstruction process, focusing on previously unpublished material from the WHG, and will highlight the integration of photogrammetry technology into our system.

Stuart Tyson Smith, University of California, Santa Barbara
The Third Intermediate Period in Nubia: Dark Age or Transition?

The Third Intermediate Period in Nubia is typically seen as a dark age, a boundary between civilization and a return to barbarism in the aftermath of empire. According to this model, the Kingdom of Kush emerged out of a period of sociopolitical collapse only after re-engaging with Egypt. However, excavation at Tombos and elsewhere in Upper Nubia has increasingly shed light on this period, contradicting this earlier model. Instead of collapse, the transition to the Third Intermediate or early Napatan period was characterized by continuities and the emergence of new cultural constellations interweaving and juxtaposing Egyptian and Nubian features (c. 1070-747 BCE). A process of cultural and political reorganization in Nubia, building on the old colonial infrastructure, eventually led to the rise of the Kushite 25th Dynasty (c. 747-656 BCE), when polyphonic identities emerged blending Egyptian and Nubian elements but also innovating new forms. Understanding this complicated transition requires a nuanced approach that avoids simple explanations based upon the presence or absence of royal inscriptions and longstanding biases against Nubian sophistication in favor of an archaeological focus on the accumulation of subtle shifts in local interactions and the cultural and biological entanglements that contributed to regional change. Anthropological theories of cultural interaction, in particular postcolonial approaches like Dietler's model of cultural entanglement, can bridge disciplinary boundaries to help shed light on how the transition from colony to independent polity led to the emergence of the "Egyptianized" Kingdom of Kush.

Emily Grace Smith-Sangster, Princeton University
Body Doubles: an Examination of Artificial "Reserve Parts" and the Conceptualization of Post-Mortem Bodily Completeness

In 2002, a clay phallus with a connected band of linen, used for application to the body, was discovered in the 5th Dynasty mastaba of Mernefu at Abusir. This phallus appears to be just one of many anatomical grave goods to have been interred with deceased individuals throughout the Pharaonic period.

These items, all of which have been previously classified as amulets, trappings, and jewelry, have never been analyzed as their own artifact group. Such a study could not only assist in bridging the gap between the body in art and physical form but also assist in furthering the understanding of the Egyptian concept of the post-mortem body. This paper addresses this gap by examining these items as what they were intended to represent—replacement parts for the body of the deceased. In the course of the analysis, it is suggested that these "reserve parts" were used to ensure the body of the deceased remained complete throughout interment. This practice suggests that the absence of a portion of the body could result in a second death, a fate previously only assigned to victims of decapitation. The variation in the appearance of these reserve parts over time directly reflects the view of completeness held by the Egyptians in each period, and how that completion could be maintained. This data also provides insight into the manner in which the deceased directly reflected Osiris in death and the importance of the myth in the practice of reconstituting the body prior to burial.

Rasha Soliman, Misr University for Science & Technology
The latest perspective on the three Royal Saff tombs at El Tarif

Thebes gained a status as one of the ancient world's greatest cities. On the west bank lies the Theban Necropolis; archaeologists discovered thousands of tombs, disturbed by a mass of modern vernacular houses. The site of el Tarif since ancient times has undergone numerous social, religious, political, and cultural concepts resulting in an exceptional funerary heritage transformation.

The cemetery of el Tarif has recently been barely investigated. The most famous of this long forgotten cemetery are the tombs of the first three rulers of the 11th dynasty. The site had been overlooked, as a potential archaeological site until Di. Arnold took it up in the 1970s. He conducted systematic excavations in the royal tombs providing new insights into their architecture, structure, arrangement and sequence. In addition, a survey map of the whole cemetery was prepared on a scale 1:1000, including all visible non-royal saff tombs.

Apparently, two of these royal tombs are now inaccessible; the royal tombs of Saff el Kississya and Saff el Baqar. In this article, a concise description aims the recording of what is presently detectable and reachable of the latter tombs without excavating and destroying any modern fixtures, and certainly after the permission of the modern-day tenants. Current investigation is necessary for registration after the plus 40-year encroachment of modern day vernacular houses that have spread all around, inside and above these royal tombs.

Karin Sowada, Dept of Ancient History, Macquarie University
The Liquid Commodities Trade between Egypt and the Levant in the Early Bronze Age

The two-handled Combed jar is a ubiquitous hallmark of Levantine trade during the Early Bronze Age. Many such jars are known from Old Kingdom Egypt, primarily from tombs at Giza and elsewhere. Thin-section petrography and elemental characterisation reveals that during the early Old Kingdom at least, jars were imported from coastal Lebanon. Yet little is known about their contents. Textual evidence indicates that jars were associated with the importation of oils, notably 'š-oil (coniferous oil or resin) and sT-oil, but the scientific basis of this identification is slender.

This paper reports on a collaborative program of scientific analysis on residues from Old Kingdom Combed jars. A large corpus of material dating from the early Fourth to the late Sixth Dynasty is held in the Museum of Fine Arts Boston, with a small number of vessels located in other collections. The dataset reveals a degree of diversity in the residues as suggested by the texts, and the likelihood of secondary re-use of various jars once the primary product had been emptied.

Paul Stanwick, New York University
When Romans Chose the Egyptian Style

When we look at examples of art from the Roman empire, we see that the ancient Roman elites overwhelmingly chose Greece as the source of inspiration for format, style and iconography. Romans both aggressively collected Greek art and strongly based their own divine, imperial and elite imagery on models and traditions created by the Greeks in their visual arts.

Along with this Classical preference, however, Romans also collected Egyptian antiquities, and in select cases, Romans commissioned and sponsored art that followed Egyptian conventions in format, style and iconography.

This paper will explore several case studies of Romans choosing the Egyptian style. The paper will evaluate some of the current theories on why Romans made such choices, such as political, decorative, religious and other reasons. A number of questions will be explored. What did Roman understand about traditional Egyptian art and culture and what new meanings might they have added? How were ideas transmitted? What aspects of Egyptian culture might have been particularly appealing and why? Why didn't Romans choose more of Egypt?

Marissa Ashley Stevens, UCLA
The Rise of the Ramesside Priesthood: Restructuring a Path to Power

In the Ramesside Period, a shift in family structure that focused on the hereditary nature of positions within the Theban temple system is key to understanding the resilience witnessed at the onset of the Third Intermediate Period. Greater emphasis placed on the family, and in turn a deemphasized connection to the king, is witnessed in a shift in titles preserved in 19th Dynasty Theban tombs as well as the overall decorative scheme of Ramesside elite tombs. In addition, the function of the priesthood (with its newfound hereditary nature) shifts. Many temple practices, such as the performance of the divine oracle, refocus their function: 18th Dynasty oracles primary served to validate the rule of the king. By the reign of Ramesses II, oracles were no longer used in that capacity, but rather validated the inheritance of temple titles, keeping positions of power within certain families and eliminating royal control over such priestly positions. With priests now serving in a hereditary capacity, they ensured a family connection with the temple, along with the power and income that the temple afforded. This social restructuring often goes unstudied, as there exists a tendency to ignore evidence for social change in favor of stressing cultural unity. The newfound authority of the priests is one of the major factors that allowed for the rise of a Theban theocracy in the 21st Dynasty. This paper aims

to stress the shift in the priesthood and address the broader implications of an independent temple and disintegration of palace control.

Silvia Stubnova, Brown University

Where Syntax and Semantics Meet: A Typological Analysis of Old Egyptian Causatives



The earliest stage of the ancient Egyptian language, i.e., Old Egyptian, seems to have had two productive causative mechanisms that increase the valency of verbs: morphological (mono-clausal) and periphrastic (bi-clausal). The former is characterized by the prefix s-, while the latter employs the verb rdj “give” followed by a complement clause. Despite the fact that both causative strategies have been known to scholars since the inception of the study of the ancient Egyptian language, any systematic or comprehensive study of Egyptian causative verbs is lacking.

Therefore, my paper aims to provide a new insight into the Egyptian morphological and periphrastic causatives by examining the syntactic and semantic properties of these verbs in Old Egyptian, employing the most recent linguistic theory of causative constructions. My work goes beyond the syntactic division of verbs into transitive and intransitive, and instead explores their semantic categories as well. The results of this analysis show which types of verbs have a preference for which of the two causative strategies and demonstrate the semantic differences between the morphological and periphrastic causative constructions. Furthermore, my paper clarifies the causative derivation of transitive verbs, whose valency does not increase and which have thus represented a puzzle to the Egyptologists. A possible solution to this issue is connected with the results of my study of the n-prefix in Old Egyptian, which might represent a necessary first step in the causativization of transitive verbs.

Isabel Stünkel, The Metropolitan Museum of Art
A Middle Kingdom Relief Work in Faience

The talk will discuss an unusual faience fragment, which depicts the head of a man in raised relief. The piece was excavated in the early twentieth century by the Metropolitan Museum at the

pyramid complex of Amenemhat I at Lisht. Among the finds were additionally several faience fragments with inscriptions in relief, however the piece in focus is the only one with a figural depiction. Faience relief work is extremely rare in the Middle Kingdom and pieces from other periods will thus also be considered in order to explore to what type of object the fragment once might have belonged.

Margaret Swaney, Johns Hopkins University

rrm for the Raging Goddess: Delights of Divine Sweat at the Ptolemy XII Repit Temple

The Ptolemaic rrm-offering is known primarily from the temples of Edfu and Dendera, where it takes the form of two golden vessels containing aromatic unguents intended to pacify the Distant Goddess. The rrm also appears in an inscription at Esna temple, where it instead designates a type of sweet-smelling plant described as the “divine sweat” of different gods. In light of this somewhat unexpected characterization, there are debates regarding what precisely the Esna rrm refers to, suggestions ranging from an identification with the similarly named mandrake (rrm.t) to the argument that it should simply be understood in relation to the better attested golden vessels filled with unguent. The recently published Ptolemy XII Repit temple at Athribis (Upper Egypt) preserves three offerings of this somewhat mysterious rrm-plant, providing exciting new visual and textual evidence for this little attested offering. While bearing striking similarities to the Esna text, these scenes are chronologically anterior, suggesting a newly formulated scene for the Repit temple itself. Of special interest is the plant’s visual form, for which the Repit temple scenes are the only sources of evidence. What exactly is the rrm-plant, and what is its ritual significance? Is it related to the similarly named rrm-offerings at Edfu and Dendera? What is its special relationship with the goddess Repit and her temple at Athribis? I will explore these questions and more in discussing this new means of delighting the Distant Goddess at Athribis.

Kasia Szpakowska, Swansea University
Fear and Loathing at Amarna

The earliest known free-standing clay cobra figurines are from Amarna—they were not attested previously at other settlements, not even at Deir el-Medina. A significant portion of the currently known corpus from thirteen sites (152 out of 723 fragments, or just over 21%) were found throughout the entire area of Amarna. The sudden introduction of a new type of object in large numbers in a relatively short period of time begs the question of what motivated their development at this specific site. This presentation examines the figurines within the context of the ever-increasing biological evidence of a harsh life, and suggests that they were devised as mechanisms enabling individuals at Amarna to cope with the specific new fears, trauma, and anxieties that beset them. Post-Amarna, the production of clay cobra figurines flourished. During the Ramesside Period in particular, the talismans were literally carried with the Egyptians as they traveled into the Delta and into the unfamiliar lands of the Levant, suggesting their effectiveness for mitigating stressful circumstances there as well. This research approaches the innovation of clay cobra figurines at Amarna as a case study of protective traditions created as a response to profound emotional upheaval, adding to recent studies in the archaeology of anxiety.

Jacqueline Thurston, San Jose State University
Pantheon of Paradoxes: Ferocity and the Feminine and Eros and the Sacred

Why did the ancient Egyptians choose a pair of feminine deities—Nekhbet, a vulture that fed on the decaying flesh of dead creatures; and a cobra, Wadjet, a lethal serpent—as guardians of the pharaoh? Why was the moon, often viewed today as feminine in nature, represented by Thoth, a masculine deity? What symbolism might inform the beheading of Isis by her son, following her intervention in one of the mythic battles between Horus and his archenemy Seth?"

This presentation analyzes these questions from a psychological and literary perspective that interprets the metaphors found in the fusion of Eros, violence, and the sacred. The examination of the meaning underlying these

paradoxes dovetails with our contemporary interest in gender identity and enriches our understanding of the complexity of the often seemingly bizarre and inexplicable events in ancient Egyptian key myths.

Psychological concepts, including Jung's theory of opposites and the nature of archetypal imagery, will be used to illuminate the singular twists and turns in key myths, the ferocious nature of feminine deities, and the fusion of Eros and the sacred.

The presentation is illustrated with original photographs taken by the presenter, an artist and writer who, as a Fulbright Scholar, found herself drawn to the enduring magnetism of ancient Egypt, as were earlier artists like Francis Firth. Selected from her new book *Sacred Deities of Ancient Egypt*, many of these intimate, interpretive portraits of the deities have never before been reproduced.

Jessica Tomkins, Brown University
Was the Old Kingdom a Segmented State?

Scholars are increasingly arguing against the notion that the Old Kingdom was a highly centralized state. The preceding unification of Egypt was not a 'big bang' moment where the creation of kingship immediately birthed a state with a highly functioning centralized government that stretched throughout Egypt but was instead a formalization of power structures already in existence. The early Old Kingdom appears to have continued this form of governance through the practice of ad-hoc provincial administration. To understand how the Old Kingdom state functioned at such a high level despite being decentralized, this paper questions whether the Old Kingdom can be understood as a Segmented State. In this model, often applied to the much later Meroitic society and more recently to the 25th Dynasty, royal power is legitimized through ritual and religion whereas the elites wield the practical power of the state. Political power is distributed across several centers which all adhere to the ritual suzerainty of the king and replicate the royal circle on a smaller scale. An investigation of the applicability of this model to the Old Kingdom will provide useful context on the functioning of the Old Kingdom state at large, particularly in light of recent scholarship that has demonstrated its decentralized nature.

Julia Troche, Missouri State University

Knock, Knock, Knockin' on Heaven's Door: Admittance into the Hereafter in Old Kingdom Egypt

This paper seeks to better understand how the ancient Egyptian dead were admitted (or, rather, were perceived to be admitted) into the Hereafter in Old Kingdom Egypt, with special attention placed on the role of maat. I show that near the end of the Old Kingdom, as other political and social changes occurred, the ways in which the dead expressed their assured admittance into the Hereafter similarly changed.

Specifically, I suggest the dead's admittance to the Hereafter in the early Old Kingdom is tied to their identification as akh iqr apr, and being 'favored,' as expressed by the imakhu kher formula. This paper first summarizes the main points outlined in my 2013 ARCE study on the significances of akh iqr and akh apr, based on a close reading of Coffin Texts, letters to the dead, and appeals to the living. Second, I discuss the imakhu kher formula, which reveals an important mortuary relationship in which an individual is "favored" by an agent—usually the king or a god—who can aid in the admittance into the Hereafter.

Finally, I consider tomb biographies and the role of maat. Lichtheim (1992) points out that the earliest extant occurrences of "doing maat" in biographies date to the Fifth Dynasty, which parallel other notable cultural-political shifts. In conclusion, I argue that the changing expressed role of maat in admittance to the afterlife is related to larger socio-political shifts occurring near the end of the Old Kingdom.

Debbie Vischak, Princeton University

Princeton-NYU North Abydos Expedition 2018-19 Field Season Report

Princeton University has joined with NYU to continue work in North Abydos. The first joint field season was undertaken in the spring of 2018. This paper will briefly overview this season's work, focusing on the areas of new research and site management. The project undertook a major new research initiative in the northernmost section of the site, excavating material from the early Dynastic Period and the early Old

Kingdom. This new material represents rare examples from these time periods and will help to develop our understanding of the transition from the Early Dynastic period to the Old Kingdom in the region. During the season, we also developed plans for continuing conservation at the Shunet el-Zebib, as well as new conservation at the Ramses II portal temple. Both of these conservation projects will be undertaken during the 2019 season, and may be discussed in the conclusion to this paper, time permitting.

Terence Walz, Independent Scholar

Foreign Consular Agents in Upper Egypt in the Late Ottoman Period, 1850-1880

Travelers to Upper Egypt in the nineteenth century mention encounters with foreign consular agents who assisted them in one way or another, often holding mail for their arrival or posting mail back to their home countries. The agents, who were Egyptian and only spoke Arabic, would greet visitors at the riverbank or on their boats, and present them with mementoes of Egypt, a fly whisk or an ostrich feather fan. They were located in the important towns between Minya and Aswan, chiefly at Asyut, the capital of Upper Egypt, and Luxor.

Fresh light on their role is shed by documents in the al-Jawhari family papers (Asyut). The scion was French consular agent in Asyut from 1854 to 1866. Correspondence from French consuls in Cairo indicate that the local consuls were intermediaries between Turkish authorities in Asyut and a variety of French citizens and protégés who required services, demanded special favors, or who fell afoul of the law. New research shows they also helped facilitate antiquities collectors and that their new status profoundly affected their business and community standing.

Consular agents often provided entertainments called fantasias, usually featuring by singers and dancers and staged on riverbanks or in private houses. Memorable fantasias were presented in the weeks following the opening of the Suez Canal in 1869, when dozens of French writers, artists, and journalists went up the Nile to see the monuments in Luxor. Many left vivid and contrasting impressions of what they saw or what they thought they saw.

Leslie Anne Warden, Roanoke College
Cooking the late-Middle Kingdom Way

While scholarship discusses what the ancient Egyptians ate, at least in terms of raw ingredients, how those foods were prepared is a question less often addressed. Material culture recovered from settlement sites offers insights to this question that speak directly to foodways and lifeways outside of the ritual sphere. This paper specifically addresses the cooking of food by looking at the archaeological record from Elephantine House 169, dating to the late Middle Kingdom (Dynasty 13). Rooms 8 and 4 – the ‘clean’ and ‘dirty’ courtyards of the house, respectively – yield ceramic data that show what types of vessels were prized by the Egyptians for cooking. I break down the samples from the two rooms not just via vessel form but also by vessel ware, creating a large data set illustrating how space and cooking choice are intertwined. This paper makes a further argument for the use of body sherds in ceramic analysis, and broaches how these data and analyses might be compared to slightly earlier settlement material from excavations at Kom el-Hisn.

Nicholas Warner, American Research Center in Egypt
Unicorns in Sohag: The Red Monastery Project 2015-18

Conservation and training activities at the Red Monastery church, executed by ARCE within the framework of USAID’s Cultural Heritage Tourism Project, were concluded at the end of 2018 in tandem with other interventions funded through the Antiquities Endowment Fund. This talk summarizes the results of this work, which has long been an ARCE landmark project. Major achievements include:

- The 3D laser scanning of the entire complex following the conservation of the sanctuary
- A full anastylosis of the destroyed nave of the church and display of stone architectural fragments
- The complete structural conservation of the medieval tower, built immediately to the south of the church, and presentation of finds made during the works

- Termite control measures in the sanctuary of the church and around its perimeter, together with the replacement of destroyed timber elements in the sanctuary

- Landscaping the area around the church to limit future damage from contemporary users

- The conservation of the plaster surfaces and medieval wall-paintings on the north and west walls of the nave carried out by a team of Italian conservators with assistance from Ministry of Antiquities trainee conservators

Planning is underway for a final season of site work to be undertaken in the fall of 2019 to complete the few tasks remaining before the project can be concluded, at which point publication of the results of this outstanding and multi-faceted endeavor will proceed.

Jennifer Taylor Westerfeld, University of Louisville
“I await the financial recovery of France”: Funding Egyptology in the Age of Enlightenment

Inadequate research funding in the humanities and social sciences often feels like a uniquely contemporary issue, and cash-strapped modern scholars may be forgiven for looking back on their earlier counterparts, whose work was often financed through personal wealth or by aristocratic patrons, with a certain degree of envy. Such a position, however, obscures the very real challenges of funding scholarly research in the early modern period, well before the earliest establishment of Egyptology as a university-based academic discipline. This paper takes the experiences of the pioneering French explorer and cartographer Claude Sicard (1677–1726) as a case study for examining the financing of Egyptological fieldwork in the first quarter of the eighteenth century. Sicard was a Jesuit missionary, and he resided in Egypt under the aegis of that religious order, but his archaeological and cartographic research was supported—inadequately, he often complained—through a complex network of aristocratic patronage. A significant proportion of Sicard’s surviving correspondence concerns his ongoing efforts to secure research funding from his patrons at the courts of Louis

XIV and Louis XV; for this reason, he represents a unique opportunity to examine the economic basis of archaeological fieldwork at the very dawn of Egyptology.

Jonathan Winnerman, UCLA
Maat and the Orientalist Apology

This paper challenges the traditional position of Maat as one of if not the fundamental concepts by which all of ancient Egyptian civilization operated. The prominence given to Maat is largely the result of the work of Jan Assmann, who argues that it, together with the king, are the only means of representation of the human before the divine. Yet, Assmann reaches this conclusion not based on Egyptian evidence alone but by means of his desire to link Egypt with other cultures, especially Israel and other civilizations considered “axial” or the like. This, however, is less a comparison than it is a contrast, and the relationship between Egypt and the others is even labeled by Assmann as the “mosaic distinction.”

This paper argues that “axiality,” the “mosaic distinction,” and other, similar terms are all aimed at neatly dividing cultures into two separate groups, each of which bears accompanying value judgments. In such a system, Egypt is labeled as stagnant, uncritical, and ultimately more natural than human, all labels that imply the denigration of ancient Egyptian culture. In other words, “axiality” and other, similar distinctions are a form of orientalism, which has been repackaged in manner more digestible to modern audiences. Since the current conception of Maat is based on such a system, our understanding of the term and its role in ancient Egyptian culture should be reevaluated.

Silvia Zago, University of Toronto
At the threshold of darkness: the qbḥw region of the outer sky in Egyptian cosmography

In ancient Egypt, the sky was imagined as a body of water functioning as an interface between the atmosphere of this world and the outer cosmos. The Pyramid and Coffin Texts already characterize it as such, and they both employ the term qbḥw, among others, to refer to it. However, this enigmatic designation, usually translated as “cool waters”,

does not simply indicate the sky, but also the cosmic waters lying outside the created world, belonging in the primordial ocean Nun. In the Book of Nut, the term qbḥw is applied to a specific portion of the outermost fringes of the cosmos, the northwestern one, where an opening of the Duat was also found. This remote region was understood through the lens of solar cosmography and was associated with the beginning of the sun’s nocturnal voyage into the darkness. This paper aims to explore the characterization of qbḥw, a topo-cosmographical entity lying at the edge of this world and the Duat, by comparing the finds from the Book of Nut with the evidence coming from a Late Period “map of cosmos”, where an enigmatic label qbḥw Ḥrw “the cool waters of Horus” appears. This analysis will therefore provide further insight into the characterization of the cosmic boundaries of the earth, the beginning of the Duat, and the various regenerative scenarios conveyed by later funerary texts.



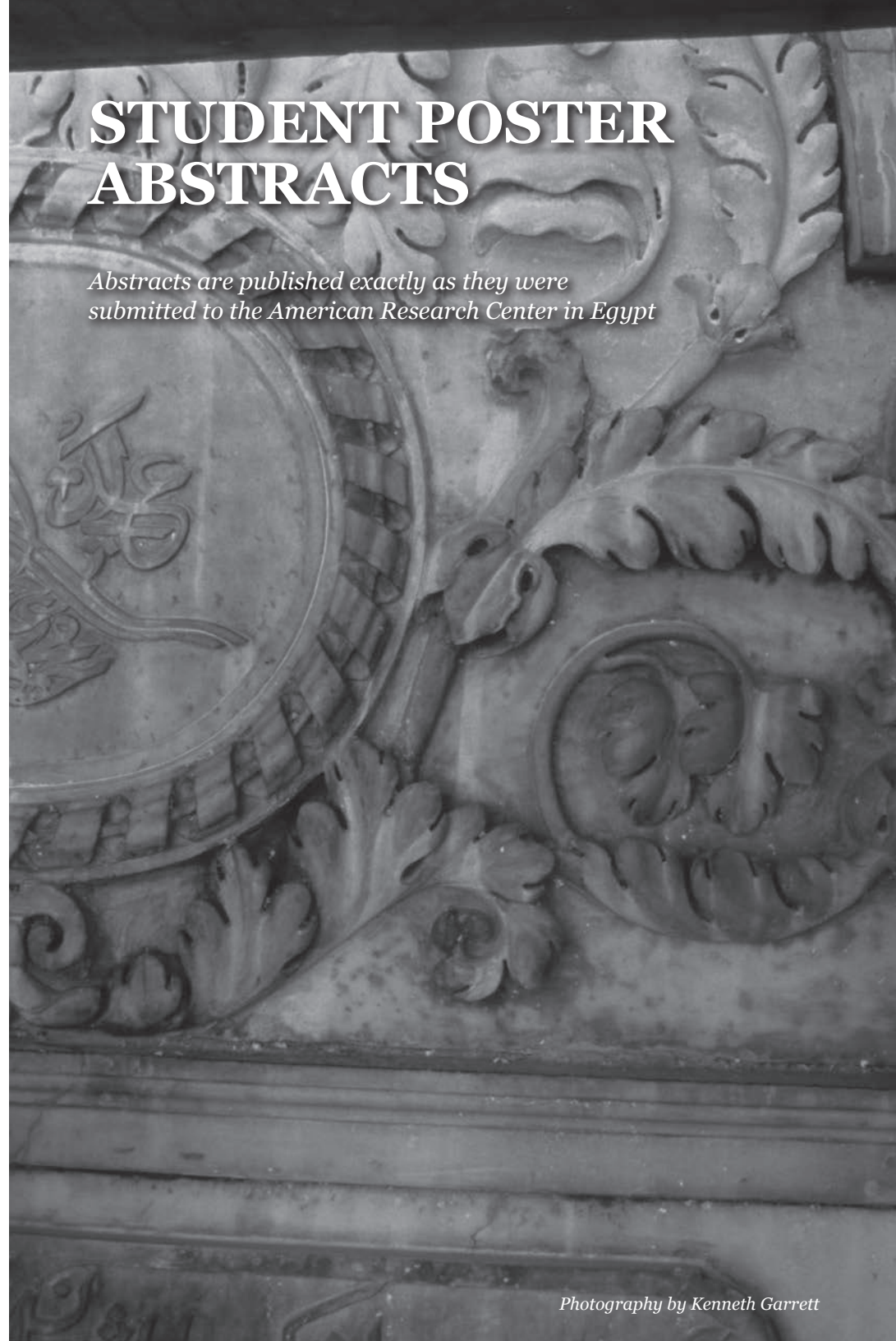
Federico Zangani, Brown University
Egyptian imperial policies of the 18th Dynasty: A Bottom-Up Approach from the Levantine Periphery

This paper sets out to reconsider a few overlooked aspects of Egyptian imperialism by analyzing how the Levantine periphery (and semi-periphery) influenced 18th-Dynasty policies of territorial expansion, economic coercion, and diplomacy, in an attempt to go beyond the Egyptocentric point of view of traditional scholarship. Systematic, military imperialism in the Levant originated as a form of pre-emptive warfare with the end of the Hyksos domination in Lower Egypt, with a view to eliminating any potential threat from Egypt’s northeastern frontier. Following the apex of territorial expansion under the Tuthmosids, military campaigns were no longer sufficient to control and coerce the complex and diverse world of Syria-Palestine and the Eastern Mediterranean during the Late Bronze Age. This very complexity and diversity had a profound impact upon the Egyptian foreign policy, which was not devised unilaterally by the pharaonic monarchy at the center of the world-system, but was influenced to a great extent by the geopolitical and economic dynamics of the Late Bronze Age periphery and semi-periphery. This study, therefore, unravels this process through a “bottom-up”—instead of “top-down”—approach, and seeks to redress the

balance in our understanding of 18th-Dynasty imperialism and its realization at the local level in Syria-Palestine, with the aim of elucidating not simply macroeconomics and large-scale politics, but also the political and economic dynamics in the Levantine periphery that contributed to shaping the Egyptian policies towards the region.

STUDENT POSTER ABSTRACTS

*Abstracts are published exactly as they were
submitted to the American Research Center in Egypt*



Eslam Adel Attaallah Mohammed Salem, The University of Arizona, USA; Fayoum University, Egypt
Food Heritage: Proximate Composition Analysis of Forelegs of Steers (“Oxen”) and Their Pharaonic Cultural Context



Expanding on work recently published in the Journal of Ancient Egyptian Interconnections, this presentation discusses a portion of my dissertation: food heritage in ancient Egypt. Throughout all periods of Egyptian history, cattle, bulls, and steers were considered an essential source of meat. Steers (“oxen”) were the preferred meat source, according to their bigger size, which produced a high amount of meat and fat. Most scenes of steers being slaughtered are full of symbolism, as the process is undertaken was a sacred act. Forelegs, or their parts, were especially important to rituals, have been found among the victuals provided to the deceased including in burials at Thebes, Naga ed-Deir, Tell el-Amarna, the Memphite necropolis, and elsewhere.

The present paper examines the foreleg of steers. Because most previous Egyptological studies have focused on the religious importance of the foreleg, the study offered here explores another important facet of the foreleg: its nutritive value. This is done in order to scientifically examine possible nutritional reasons for the Egyptians’ selection of this specific part of the steer as an essential element in offerings. Based on analyses of modern steer (and tending a series of necessary assumptions projecting to the past), it is demonstrated that meat from the foreleg of a steer offers high protein value relative to the meat of other livestock. Perhaps the fact that cattle are one of the best sources of high-quality protein gave the ancient Egyptians an additional reason to prefer the foreleg of steer for their offerings.

Margaret Taylor Deane, University of Memphis
What the Hack: Defacement of Text and Image in Non-royal Theban Tombs as Archaeological Artifacts



Ancient defacement in the Theban necropolis speaks to the explicit link between what is being depicted and its existence for posterity and in the afterlife. As a conscious attempt to alter history and the beyond, memory sanction is tightly

bound to political culture and religion. In the Eighteenth Dynasty, a curious aspect of this phenomenon is text and image mutilation of high officials’ tomb chapels in the Theban necropolis. This poster will present a preliminary survey of the various techniques, degrees, and targets of intentional destruction based on roughly a dozen tomb owners’ images and inscriptions from their chapel walls, dating from the reigns of Hatshepsut through Amenhotep III. I will also explore the types of information, such as historical, cultural, and religious, that can be determined from a critical analysis of such deliberately damaged texts and images as archaeological artifacts for memory sanction.

Jasmine Smith, University of Michigan
Expectations for Central Database Creation at an Egyptian Archaeological Site

Archaeological teams around the world collect, store, and analyze massive amounts of data during excavations. As each season produces more material, archaeologists face challenges in deciding how to efficiently manage and preserve their data for future use. To approach these challenges, some archaeologists have collaborated with librarians, information scientists, and museum specialists to form site-specific databases. Though the idea of using database technology for excavation data is not new, its study is limited in information science and archaeology literature, especially focusing on Egyptian archaeology. While existing literature primarily focuses on databases post-implementation, this study uses qualitative methods (interviews) to examine the needs and motivations of archaeologists in order to inform database design. Specifically, this study focuses on the data curation practices of an Egyptian archaeology team as they plan to implement a central database. Currently, individual team members use varying systems (spreadsheets, commercial databases) to track and record their data. Part 1 of this study focuses on the team’s motivations for pulling their systems together into one database. Part 2, which will be featured in this poster, focuses on the expectations the team has for the database to impact their work, and any implementation issues they foresee with integrating the new system into their workflow. The goal of this research is to contribute to conversations on data curation and database design in Egyptian archaeology.

David Michael Wheeler, UC Berkeley

Metopes and Triglyphs: Reassessing the Possibility of an Egyptian Origin

Though Egypt has routinely been dismissed as a potential source for the Greek metope and triglyph frieze, in this paper I argue that such dismissals are premature. After offering a brief summary of the basic characteristics of Greek metopes and triglyphs and their development, I turn to the Egyptian evidence to demonstrate that a similar decorative band exists within Egyptian art that predates the appearance of metopes and triglyphs in the Doric order by at least a thousand years. This Egyptian parallel is often used as a border framing narrative scenes (tomb and temple paintings, jewelry, and so forth), however it also appears below the cavetto cornice in depictions of shrines, like those from the tomb of Nefertari (QV 66) and the papyrus of Hunefer, and in architectural fragments, such as those found at Malqata. Indeed, it appears on a wide range of objects and architectural features, and I argue would have been easily visible and accessible to a Greek audience during the Late Bronze Age and again in the Archaic period after the founding of Naukratis and the resuscitation of Greco-Egyptian relations. These were both periods of significant cultural contact between Egypt and the Aegean, which provide ample evidence of artistic exchange (such as development of the kouros statue in ancient Greece). Given the wealth of evidence for an Egyptian forerunner, my research shows that a possible Egyptian origin must be reconsidered, as must the significance of such findings to both Egyptian and Greek archaeology and art history.



images of Egypt. The earliest of these were introduced to the College by Dr. Caroline Ransom between 1905 and 1910. As the first woman to get a PhD in Egyptology in the United States, Ransom broke new ground teaching Egyptology at this historic women's college, and it is believed that these first slides were a key part of her curriculum at Bryn Mawr. Expanded heavily in the 1920's and 30's, Bryn Mawr's glass slide collection includes valuable images of sites prior to their excavations and reconstructions, as well as sites in Egypt and Nubia that were later flooded by the construction of the Aswan High Dam. Many of these early photographs may be the only surviving images of their kind. This poster will detail the critical effort underway to bring these images back from the brink of obscurity by cataloging and digitizing the earliest slides in Bryn Mawr College's collection. The resulting digital images and metadata will be made available to the scholarly public to aid future research, and an upcoming exhibit at Bryn Mawr College will highlight Ransom's contributions to the history of Egyptology.

Clara McCafferty Wright, Bryn Mawr College; **Leah Packard Grams**, Bryn Mawr College & **Ella McCafferty Wright**, Bryn Mawr College

Magic Lantern Slides of Egypt: Bringing a Historic Technology Back into the Light

Bryn Mawr College currently holds approximately 2,000 photographic glass slides for "magic lantern" projectors that were used to teach Egyptology at the turn of the 20th century. For decades, these slide collections have been neglected and forgotten by scholars, despite their value as historic



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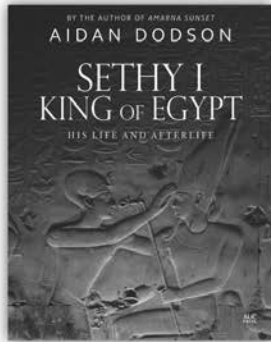
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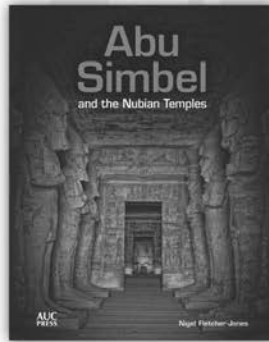


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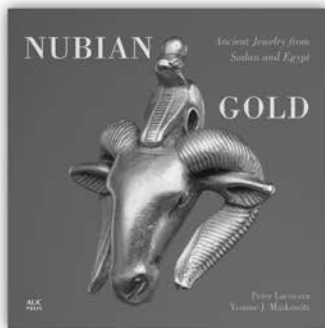
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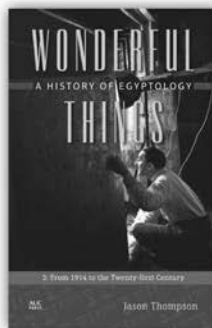
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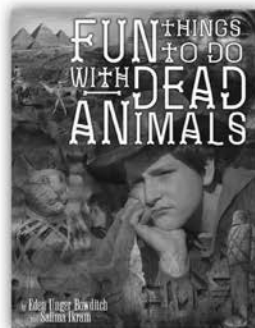
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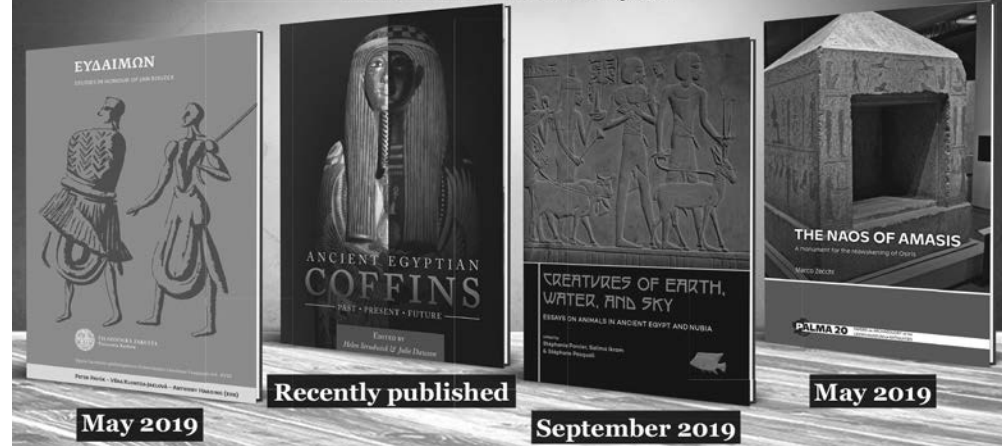
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