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Kathlyn M. Cooney, **Changing Burial Practices at the End of the New Kingdom Defensive Adaptations in Tomb Commissions, Coffin Commissions, Coffin Decoration, and Mummification**

3-44

Abstract

This article examines how social adaptations might be visible in surviving funerary arts from ancient Egypt. The focus of the study is Thebes during the political and economic upheavals of the Bronze–Iron Age transition. Adjustments to crisis are visible in late Ramesside and early Twenty First Dynasty Theban innovations vis-à-vis tombs, coffins, and mummification. Because of a lack of new tomb building, Theban elites shifted towards group burials in older or reused tombs. They also adapted to the lack of tomb decoration by demanding more richly decorated coffins. At the same time, the scarcity of supplies to build new coffins increased coffin reuse and theft, even among Theban elites. Finally, the increase in coffin reuse seems to have encouraged the wealthiest of Thebans to focus funerary investment on the embalmed corpse.

Günter Dreyer and Jack A. Josephson, **Royal Sculpture of the Predynastic and Archaic Periods**

45-70

Abstract

Knowledge of the beginnings of the Egyptian Empire is severely limited by a lack of both inscriptional material and architecture. Little survives from this time other than mortuary constructions, mostly tombs, and enclosures for celebrating the heb-sed ceremony. Nevertheless, a number of mostly small representations of early monarchs survive, providing important evidence for the role played by the kings of the earliest days of a newly established realm as well as the increasing development of portraiture as a method of achieving immortality and being worshipped. We also offer our opinion that the duration of the Archaic Period is from Dynasty 0 to the end of Dynasty 2, and that the onset of Dynasty 0 is approximately 3250 BC and that it ends between 100 and 150 years later. Furthermore, we analyze two statues from Dynasty 2, one of which has been incorrectly called modern, and the other mistaken for a later king because of a usurper's re-inscription.

Ellen F. Morris, **Paddle Dolls and Performance**

71-103

Abstract

Paddle Dolls have been interpreted variously as concubines for the dead, as children's toys, or as figurines embodying the concept of fertility and rebirth. This article argues on the basis of eight lines of evidence that they were representations of specific living women, namely the Late Old Kingdom and Middle Kingdom khener-dancers of Hathor at Deir el-Bahari. Paddle dolls have been recovered from secure archaeological contexts at very few other sites and only in small numbers, but they are frequently found at Asasif. Their tattoos resemble those found on women buried in the precinct of the mortuary temple. Likewise, their bright, patterned outfits

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are strikingly similar to those of one particular Theben khener-troupe of Hathor depicted in the tomb of Kenamun (TT 93). The figurines were often interred in groups, and these groups could include a young girl figurine, just as khener-troupes often included girl trainees. The figurines are also found in statistically significant numbers with clappers, harps, and mirrors, all equipment typical of khener-women. The shape of the figurines, it is argued, consciously echoes that of a menat-counterpoise, the sacred fetish of Hathor, and it is suggested that the marked emphasis on the pubic triangle is due to the role of the khener-women in reinvigorating the dead king, which they undertook in the same manner as Hathor had revived her own father, the god-king Re, in the Contendings of Horus and Seth. It is secondarily argued that virtually all of these lines of evidence also apply to the truncated female figurines typical of the Twelfth Dynasty.

Kathryn A. Bard and Rodolfo Fattovich, **The Middle Kingdom Red Sea Harbor at Mersa/Wadi Gawasis**

105-129

Abstract

Recent excavations at the Middle Kingdom harbor at Mersa/Wadi Gawasis, on the Red Sea, have uncovered evidence of shrines aligned along the shore of the Red Sea and harbor facilities farther inland, including eight man-made caves located above an ancient lagoon that extended considerably inland from where the present-day shoreline is located. The harbor was used for the seafaring expeditions to Punt and Bia-Punt, located somewhere in the southern Red Sea region. Hieroglyphic and hieratic texts on stelae, seal impressions and ostraca, along with associated pottery have aided in dating the use of different features at the site, in the early and later Twelfth Dynasty.

Ksenija Borojevic and Rebecca Mountain, **The Ropes of Pharaohs: The Source of Cordage from ‘Rope Cave’ at Mersa/Wadi Gawasis Revisited**

131-141

Abstract

*The ropes found in Cave 5 at Mersa/Wadi Gawasis, an ancient Egyptian harbor on the Red Sea, are associated with the maritime expeditions of the Twelfth Dynasty. Various aspects of the cordage from Cave 5 were already published in this journal (2008). Here we present microscopic analysis and reexamination of the source of the plant material used for manufacturing the ropes (cordage). The large thick ropes in Cave 5 were made of papyrus culms (*Cyperus papyrus* L.) and the ropes were transported to the harbor from the Nile valley likely for the expeditions to the land of Punt, ca. 3800 years ago.*

Scott Morschauer **Listeners’ Request: Once Again, the So-called ‘Song of the Princesses’ (Sinuhe B 269-279)**

143-157

Abstract

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Scholars have explained the “Song of the Princesses” in the Story of Sinuhe (B 269-279) as a plea for mercy by Sesostris’ “children” on Sinuhe’s behalf, a “rebirth ritual,” and a paeon to the king for his political skill. Instead, it is argued that the oration is a specific request that the monarch accept the ms.w-nswt’s personal offer to finance the cost of Sinuhe’s burial. The gesture should be seen as a token of appreciation by the king’s military elites in honor of Sinuhe’s distinguished advocacy of Sesostris, while the former was a refugee in Syria-Palestine.

J. Brett McClain, Jennifer L. Kimpton, Keli, Alberts, Krisztián Vértés,
and W. Raymond Johnson, **Preliminary Report on the Work of the Epigraphic
Survey in the Temple of Khonsu at Karnak, 2009-2010** **159-179**

Abstract

This report summarizes the results of the Epigraphic Survey’s fieldwork in the temple of Khonsu in Karnak in 2009-2010, undertaken in cooperation with ARCE and the SCA. Study of the fragmentary material re-used in the floor of the temple court revealed the existence of a major dismantled monument of Seti I, as well as of possibly related structures dating to the reigns of Merneptah and Seti II, and it was found that a number of the fragments now stored outside the temple may also relate to these monuments. At the same time, the team recorded a corpus of inscribed fragments re-used in the temple’s roof, which was found to include diagnostic blocks from the Eighteenth Dynasty temple to Khonsu, along with material from other unrelated structures. A large and heterogeneous group of loose fragments, found in various contexts within the temple, was also documented in the course of the season’s work.

M. Eaton-Krauss and Wafaa el-Saddik, **Fragments of Woodwork in the Egyptian
Museum, Cairo. With an Appendix on the Draftsman Alfred Bollacher** **181-197**

Abstract

Publication of three wooden objects in the Egyptian Museum, Cairo: the fragment with a horse’s head from the arm of a lyre and a pair of legs, carved as springing canines, from a collapsible head-rest, both without provenance; and the support for the leg of a bed from KV 43, the tomb of Tuthmosis IV. An appendix provides a sketch of the career in Egyptology of the draftsman/painter Alfred Bollacher.

Nancy Arthur Hoskins, **Woven Patterns on Tutankhamun Textiles** **199-215**

Abstract

Three thousand three hundred years ago a master weaver created the rare and remarkable patterned bands that adorn The Tunic of Tutankhamun now displayed in Cairo’s Egyptian Museum. Howard Carter called this garment a “gala robe ... with decorative bands ... that still bear traces of their former beauty. In their pristine state they must have been gorgeous pieces of

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color.” This paper presents Howard Carter’s assessment of what type of textile he thought the decorative bands were, Grace Crowfoot’s theory about how they were woven, and what other authors have published about their structure. My theory on the probable method of construction of these beautiful woven bands is based on recreating the ancient patterns and weaving methods as an ‘experimental archaeology’ project.

Jean Li, The Singers in the Residence of the Temple of Amen at Medinet Habu: Mortuary Practices, Agency and the Material Constructions of Identity 217-230

Abstract

Normative portrayals of women by ancient Egyptian sources have resulted in a general characterization of ancient Egyptian women’s identities as derivative of their male associations. In the Third Intermediate and Late Periods, women appear prominently and often independently in the archaeological records. At Medinet Habu, there are a number of tombs belonging to the high-ranking Singers in the Residence of the Temple of Amen. Traditionally, this concentration of burials has been explained as indicative of celibate priestesses expressing in death their continued affiliations and loyalty to their superiors, the God’s Wives of Amen. More complexities may be seen, however, in a detailed analysis of the spatiality and tomb assemblage of these burials. Utilizing ideas of memory and landscape, this paper examines how the Singers in the Residence of the Temple of Amen at Medinet Habu were agents who materially constructed their own identities independent of male associations.

Suzanne Onstine, University of Memphis Mission to Theban tomb 16: The Life of Panehsy, Chanter and Priest 231-236

Abstract

This article serves as a preliminary report and overview of the University of Memphis’ mission to Theban Tomb 16 in the Dra abu el-Naga section of the Theban necropolis. TT16 belonged to the Ramesside period Overseer of Chanters of the Offering Table of Amun and Priest of Amenhotep I, Panehsy and to his wife, a Chantress of Amun named Tarenu. The general state of the tomb and the titles of the tomb owners are explored as an introduction to the fieldwork undertaken between 2008 and 2011.

Sherine El Menshawy, Unpublished Material from the Arab Museum of Modern Art at Qatar – Doha I 237-246

Abstract

The aim of this article is to shed light on a decorated canopic box with four inscribed canopic jars. The box with its jars are among a corpus of Ancient Egyptian materials housed in the Arab Museum Of Modern Art at Doha, Qatar, now under the authority of Qatar Foundation. A description of the canopic box and the jars will be presented here, followed by general comments

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on the style, decoration, and text painted on the box and the clay jars. The paper will also attempt to examine the dating of the box, identification of its owner and its provenance.

Maria Helena Trindade Lopes and Sofia Fonseca Braga, **The Apries Palace, Memphis/ Kôm Tumân: the First Portuguese Mission in Egypt**

247-258

Abstract

Beginning in 2000, a Portuguese archaeological mission has been working in Kôm Tumân, Memphis, in a site that includes the “Apries Palace” and its mercenary camp. An overview of the history of the site and preliminary archaeological work done will be followed by the Portuguese work and the first important results about the rescue documentation survey (topographic map, bibliographic and photographic corpus and geophysical survey of the site) and excavation that has been done up until 2011. The first important results related with the site occupation and the presence of Greek populations during the fourth- fifth century BC are also presented.

Nagwa Arafa, **Enquête sur le dieu Ounty**

259-278

Abstract

The god Unty is a poorly known deity, attested in the Egyptian literature since the Pyramid Texts. The writings of his name and his determinatives vary. He can appear under a human, animal or hybrid form. The geographic origins of Unty are not clearly identified. His cult places are Abydos, Hebenu, Mendes and Busiris. This research tries to demonstrate that the different occurrences of this deity in the funerary and magical texts always refer to the same god, who shows an ambivalent temper, both positive and negative, like Nehaher.

Kei Yamamoto, **The Sledge-Shaped Base in Ancient Egyptian Sculpture: Interpreting an Unusual Late Period Statuette Base from North Abydos**

279-292

Abstract

A recent investigation of Abydos North Cemetery has yielded traces of a nearly completely plundered Late Period burial, which contained a wooden sledge-shaped base of a statuette. The statuette itself was missing, and the inscription was damaged in the crucial part so the identity of the image represented by the original figurine cannot be determined with certainty. Statue bases in the shape of the sledge were not very common in ancient Egyptian sculpture, but they were sometimes applied to the statues of certain specific deities, including the Wepwawet jackal, the Apis bull, and the Lepidotus fish. Based on the consideration of the morphology of the sledge, the provenance of comparative statuettes, and the theological relationship of possible deities to the archaeological context of the base, it is concluded most likely that this sledge-shaped base from Abydos originally belonged to a bronze figurine of the Lepidotus fish sacred to the goddess Mehyt.

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Stefan Bojowald, **Zur Bedeutung des demotischen Wortes *mḥ* mit dem ‘Golddeterminativ’**

293-295

Abstract

*In this contribution, an explanation for the hitherto enigmatic demotic word *mḥ* is attempted. The aim is to show that this word is a variant of *iḥ* for which the meaning “piece of gold” has been suggested. In this article, it will be demonstrated that the word may define a special quality of gold, as well. The phonetic shift between *i* and *m* will be of crucial importance.*

Richard Jasnow, **‘Caught in the Web of Words’ - Remarks on the Imagery of Writing and Hieroglyphs in the Book of Thoth**

297-317

Abstract

A composition of the House of Life, such as the Book of Thoth will obviously deal with the hieroglyphs and writing in general. In this article I explore the figurative language used in that book for such scribal subjects. I am particularly interested in how the author speaks about the hieroglyphs themselves and the priestly scribes associated therewith. I draw heavily on new readings and interpretations of the text for this discussion.

André J. Veldmeijer, **Ptolemaic Footwear from the Amenhotep II Temple at Luxor** 319-334

Abstract

A unique find was made by the seventh expedition of the Italian Archaeological Expedition in the Temple of Amenhotep II, Western Thebes, directed by Dr. Angelo Sesana: a total of seven shoes, stored in a Ptolemaic jar. The shoes are extraordinarily well preserved and show, if we accept the date, the first record ever of several technological features. The present paper describes the shoes, compares them with other Egyptian footwear and discusses the results as part of the Ancient Egyptian Footwear Project.

Robert B. J. Mason and Julia Tugwell, **Fatimid Tall-Necked Lamps and Their Associates: a Typology**

335-353

Abstract

Amongst the vast corpus of ceramics found at the site of Fustat are a group of glazed lamps which seem to have not yet been given a chronology that is universally acceptable. This study uses the data obtained from a multidisciplinary study of contemporary glazed ceramics, such as luster-wares, to create a typology and chronology for this material within the context of mainstream ceramic production of the time.