



ARCE - NY Newsletter



18th Dynasty Tomb of Sennefer (TT 96)

(Photo Credit: Anh Nguyen)

New Board Members

Upcoming Event

Visiting the newly opened Grand Egyptian Museum

Egyptology News

Exploring the Underground Chambers of Djoser's Step Pyramid at Saqqara

**Summer
2025**

Volume 2, Issue 2





Letter from the Editor

Dear ARCE-NY Members,

Happy (almost) summer!

Before the summer officially starts, our chapter has one more event coming up on June 17th at the National Arts Club. We hope to see you all there!

In this fourth newsletter, we introduce our new board members and share Egyptology news submitted by our members. There is also an article highlighting a visit to the Grand Egyptian Museum and an essay detailing the underground chambers of the Djoser's Step Pyramid.

Are you interested in submitting an article or short book review for a future issue? If you have any news or events that you would like for us to highlight in future issues, please let us know!

Get in touch: arcenychapter@gmail.com

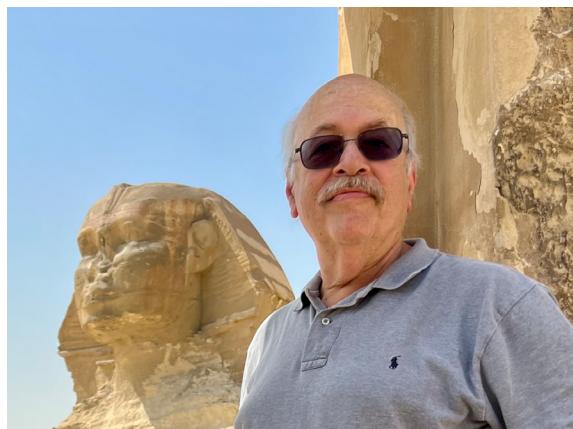


Anh
ARCE-NY Communications Officer

New Board Members

The ARCE New York chapter held a General Members meeting on April 8th, 2025, during which an election for the Board of Directors was held. We are excited to announce the addition of two new board members, Drs. Janice Kamrin and Ira Rampil, to the current [board of directors!](#)

Janice Kamrin is a curator in the Department of Egyptian Art at The Metropolitan Museum of Art. Her research interests include Middle Kingdom tomb art, the archaeology of Thebes, and the funerary arts of the first millennium. In the Department, she oversees matters related to The Museum System (TMS) and technology in general, and is currently working on projects related to the archives of The Met's early 20th Century Egyptian Expedition. She holds a BA from Bryn Mawr College and a PhD from the University of Pennsylvania. Before coming to The Met, Janice directed several projects at the Egyptian Museum, Cairo, for the American Research Center in Egypt and worked closely with Zahi Hawass. She is on the national board of the American Research Center in Egypt.



Ira is a retired Professor of Anesthesia and Neurological Surgery. Fulfilling his life-long fascination with Egypt, he has toured Egypt four times (and counting). He also creates and publishes Egyptology oriented software and has written several articles related to medicine in Ancient Egypt.





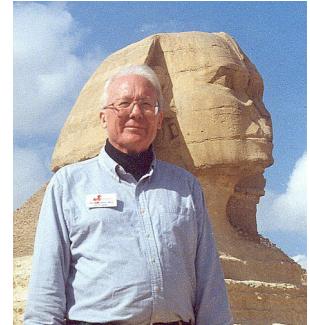
Upcoming Event

June 17th, 2025 at 6:30 pm

Lanny Bell: An Egyptological Life

Speakers:

Sue D'Auria, Peter Lacovara, and Sue Lezon



Registration: Please [register in advance here](#)

Abstract:

Lanny David Bell (April 30, 1941 - August 26, 2019) was one of the most accomplished Egyptologists of his generation and his legacy has been celebrated in a volume of studies in his memory: *From the Field of Offerings: Studies in Memory of Lanny D. Bell*, edited by Sue D'Auria and Peter Lacovara. The book includes a biography of Dr. Bell along with contributions from eminent scholars on the topics of ancient art, archaeology, religion and philology.

This lecture will cover his extraordinary career from his first job teaching classes at the University of Pennsylvania and working in the Museum there as a curatorial assistant. In 1967 he joined the University Expedition to Abydos, and also instituted a field project to return to the site of Dra Abu el Naga in Western Thebes excavating the tombs of Ramesside officials including Nebwenenef (TT157) and Bekenkhons (TT35) working from 1967 to 1977. Impressed with his abilities, he was offered the position of director of the University of Chicago's Epigraphic Survey in Luxor headquartered at 'Chicago House.' During his tenure in Luxor from 1977 to 1984. As director he supervised the beginning stages of two major publications on the reliefs and inscriptions of Luxor Temple to the exacting standards that are a hallmark of the Oriental Institute's publications. In addition, on his own he authored a number of important books and articles including studies on Theban temples, the cult of the deified Tutankhamun, Divine Kingship, the royal ka, and aspects of epigraphy.

In 1989 Lanny returned to Chicago as Associate Professor of Egyptology teaching courses in ancient Egyptian literature, the literature and politics of the Middle Kingdom, wisdom literature, Old Egyptian, Late Egyptian and Coptic.

Lanny took early retirement from Chicago in 1996 and as an independent scholar moved to Old Saybrook, Connecticut. He was then appointed a lecturer in Egyptology at Brown University and also taught at the Rhode Island School of Design and Columbia University. He also became an active member of the New York chapter of the American Research Center in Egypt. He will be remembered both for his scholarship and as an exceptionally generous and warm-hearted individual who was beloved by so many throughout the field of Egyptology.

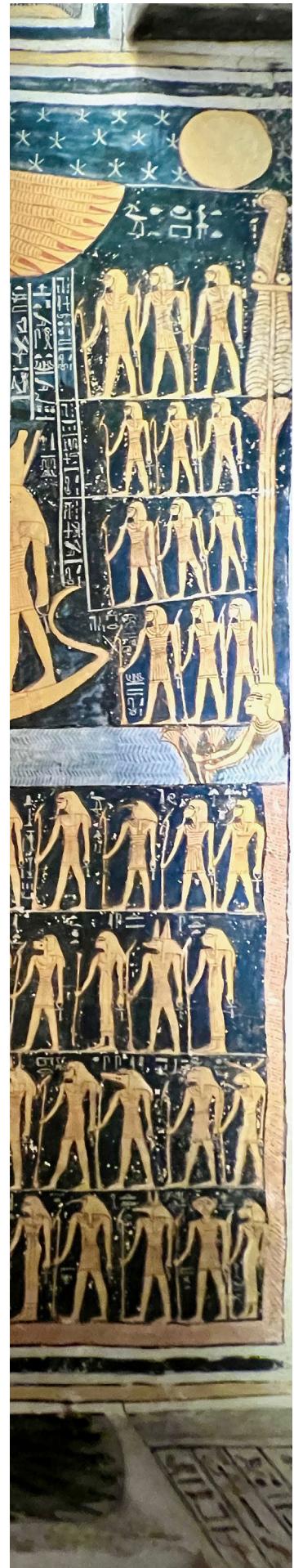
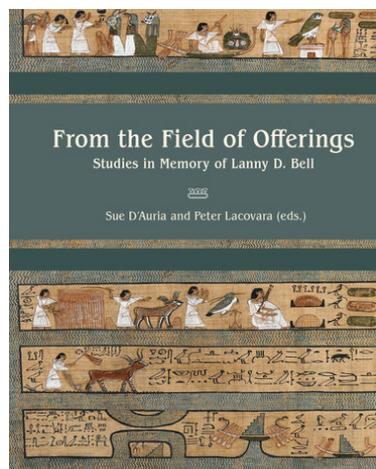
About the Speakers:

Peter Lacovara (B.A. 1976, Boston University; Ph.D. 1993 The Oriental Institute of the University of Chicago) is Director of The Ancient Egyptian Archaeology and Heritage Fund. He was Senior Curator of Ancient Egyptian, Nubian, and Near Eastern Art at the Michael C. Carlos Museum from 1998 to 2014. Previously he has served as Assistant Curator in the Department of Ancient Egyptian, Nubian and Near Eastern Art at the Museum of Fine Arts, Boston. Currently he is also Consulting Curator for the Egyptian Collection at the Albany Institute of History and Art and Visiting Research Scholar at the American University in Cairo.

His archaeological fieldwork has included excavations at the Valley of the Kings at Thebes, the Palace city of Amenhotep III at Malqata in Western Thebes, Abydos, Hierakonpolis and at the Giza Plateau, and currently he is directing the survey and restoration of the site of Deir el-Ballas. His publications include studies on Daily Life and Urbanism in Ancient Egypt, Egyptian Mortuary Traditions, and the Material Culture of Ancient Egypt and Nubia.

Sue H. D'Auria is an Egyptologist who worked for nearly two decades in the Department of Ancient Egyptian, Nubian, and Near Eastern Art at the Museum of Fine Arts, Boston, and was Associate Curator at the Huntington Museum of Art. She has edited several books, including *Nubian Gold: Ancient Jewelry from Sudan and Egypt*.

Sue Lezon is an artist and educator who has worked throughout the Middle East on archaeological expeditions as a photographer and photo-archivist for over 45 years, primarily in Egypt. Her photographs have been broadly published and widely exhibited.





Visiting the newly opened Grand Egyptian Museum

A Modern Marvel of Ancient Heritage



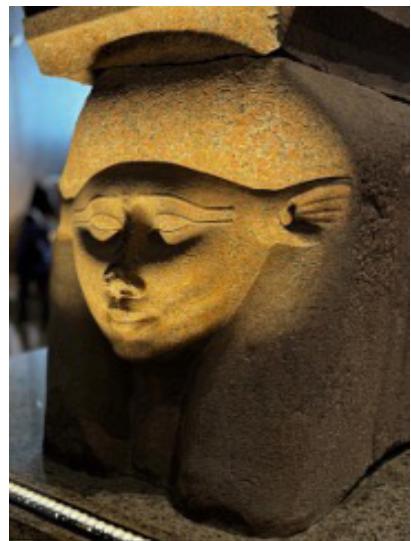
The Grand Egyptian Museum (GEM), which opened its main exhibit galleries late last year after decades of planning and construction, stands as a testament to Egypt's enduring commitment to preserving and celebrating its ancient heritage. Located just north of the Giza Plateau, about two kilometers from the Great Pyramid, the GEM is not merely a museum but a major cultural landmark for Egypt designed to redefine the visitor experience. In contrast to the older Egyptian Museum in Tahrir Square, which has long been the primary repository of Pharaonic artifacts, the GEM offers a modern, immersive approach to Egyptology, blending cutting-edge architecture with meticulous curation. During our recent visit to Cairo with Bob Brier and his friends and family, Linda and I had the opportunity to visit the GEM twice. Everyone should visit this new masterpiece if at all possible. Until that time, I offer this brief essay which describes the history, architectural design, curatorial vision, and exhibition halls of the GEM, while contrasting the visitor experience against that of the Egyptian Museum in Tahrir Square.

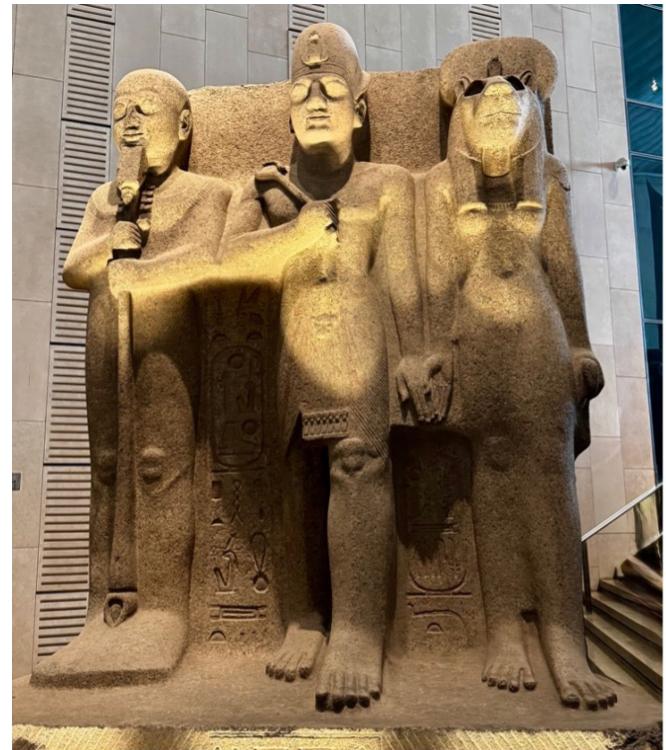
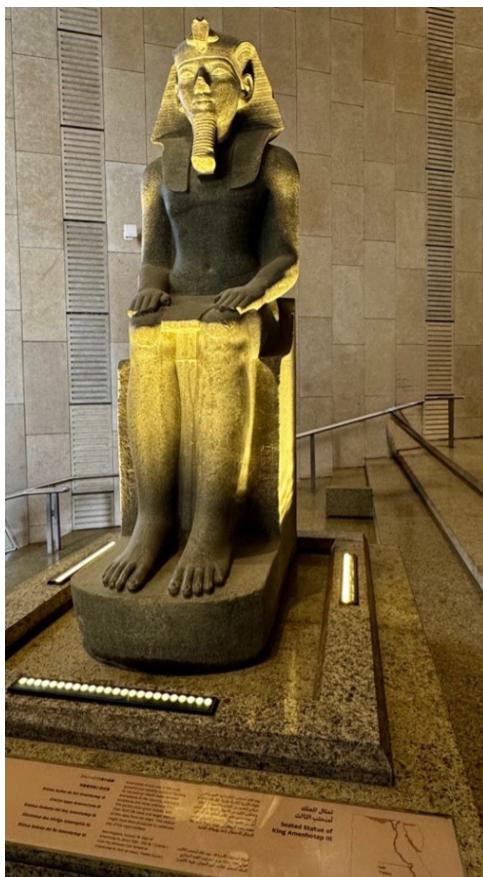
The idea for the Grand Egyptian Museum was conceived in the late 20th century, as part of a modern master plan for the Giza archeological area. GEM was a project to supersede the original Egyptian Museum in Cairo. Opened in 1902, the Egyptian Museum at Tahrir was revolutionary in its time but had become outdated and overcrowded, with many artifacts relegated to haphazard storage in inaccessible basement archives. The GEM project, initiated in 2002, aimed to create a state-of-the-art facility capable of housing Egypt's most significant treasures, including the full collection of Tutankhamun's artifacts, many of which had never been displayed before.

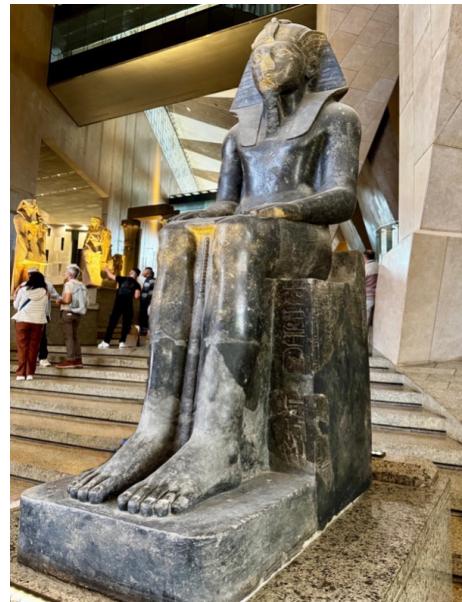
After more than a decade of delay due to political upheavals and funding challenges, the GEM finally began opening its doors in phases, now 12 of 14 galleries are open, excluding only the Tutankhamen exhibit and the solar boat. The Tutankhamen artifacts, current at Tahrir Square are scheduled to be moved to the GEM in mid-May, and the gala “Official” opening is scheduled for July 3, 2025. The museum’s location near the Pyramids was strategically chosen to enhance the connection between Egypt’s ancient monuments and its modern interpretive spaces. An elevated walkway connecting the museum with the Pyramid complex is under construction, as is a Cairo Metro station at the museum.

The GEM’s architecture, designed by the Irish firm Heneghan Peng, is a masterpiece of contemporary design infused with Pharaonic symbolism. The museum’s façade is an imposing structure with triangular motifs at large and small scale, echoing the shape of the nearby Pyramids while employing modern materials such as translucent alabaster and steel. The use of geometric patterns throughout the building pays homage to ancient Egyptian art, particularly the repetitive motifs found in temple reliefs. An aperture high in the main entrance wall is positioned to shine a beam of sunlight penetrating deep into the museum’s Grand Hall at specific times, creating dramatic illumination effects. This design directly references ancient Egyptian solar veneration, particularly the worship of Ra, the sun god. In Pharaonic architecture, sunlight was often strategically harnessed in temples (like Abu Simbel, where sunlight illuminates the inner sanctum on Ramses II’s birthday). The GEM’s aperture continues this tradition, transforming sunlight into a living exhibit that connects visitors to the same celestial forces the ancients revered. The triangular shape of the aperture echoes the silhouettes of the nearby Pyramids, reinforcing the museum’s visual and conceptual relationship with Egypt’s most iconic monuments. Just as the Pyramids were precisely aligned with astronomical phenomena, the GEM’s solar aperture demonstrates a modern commitment to celestial geometry.

One of the most striking features is the grand staircase, lined with 87 monumental statues of Egyptian royalty and deities, leading visitors on a symbolic journey through time. The staircase is three+ stories in height and as one climbs, passing the statuary, there is also a children’s museum (not open yet), and a modern archeology research lab. For those mobility issues, there are also both an inclined moving walkway and an inclined elevator.

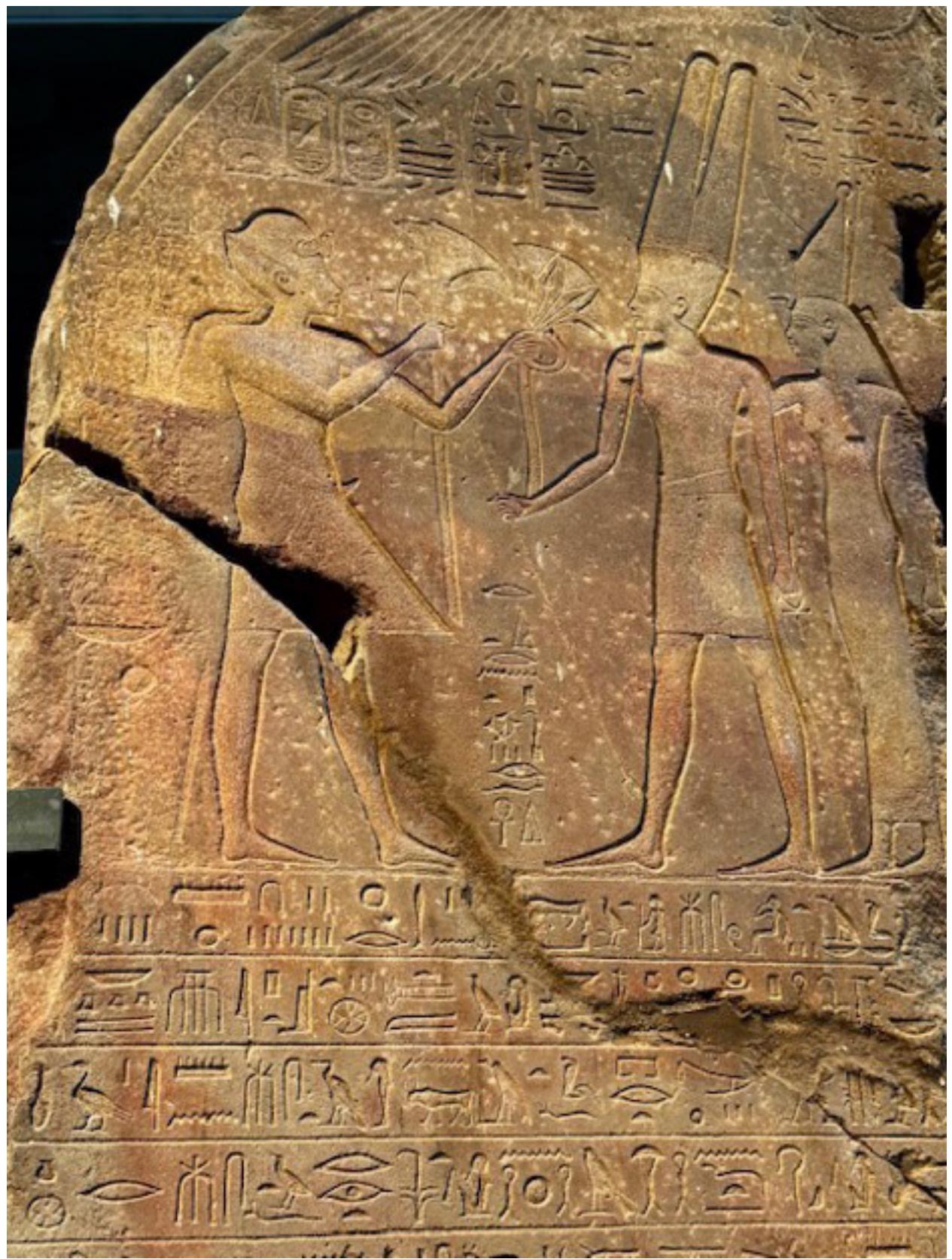






With Dr. Brier offering a brief discourse on nearly every artifact on the staircase, it took about an hour to complete the climb. Bob's famous storytelling was delightful. He had lovely anecdotes about most of the objects. It is worth noting that the stair design incorporates strategically designed benches along the way. More than a few of our group took short respites on them.







When the Tutankhamen gallery opens in its separate wing, it will display all 5,000+ artifacts from the king's tomb, many in public for the first time. The Tut exhibits are to be arranged to mirror the tomb's original discovery, culminating in the golden mask and sarcophagi. While the Egyptian museum at Tahrir holds an irreplaceable historical charm, its displays reflect an older museological approach. Artifacts are densely packed in glass cases with minimal interpretive text, requiring prior knowledge or a guide to fully appreciate the collection. The building itself, though iconic, suffers from inadequate lighting, inadequate climate control, and severe spatial constraints.

In contrast, the GEM offers a more structured, visually engaging experience. The spacious galleries, careful lighting, and interactive elements make the exhibits more accessible to casual visitors and scholars alike. The thematic organization allows for deeper storytelling, whereas the Tahrir museum's layout can feel disjointed. Tahrir is not being phased out or neglected however. As some artifacts are moved over to GEM, new exhibits are being added. For example, we saw a newly designed exhibit of the grave goods of Yuya and Tuya, great-grandparents of Tutankhamun. There were others reflecting recent excavations.

Our visits to the Grand Egyptian Museum were far more than encounters with relics of the past, they were a multidimensional journey through time, memory, and cultural identity. In my opinion, the GEM succeeds not merely in exhibiting Egypt's ancient treasures, but in reinterpreting them for a 21st-century audience. It invites visitors to move beyond the sterile glass cases and dated labels of earlier museum practice, and offers instead an immersive experience that balances scholarship with sensory engagement.

The museum's architectural grandeur, curatorial vision, and technological sophistication reaffirm Egypt's growing role as both steward and storyteller of one of the world's most influential civilizations. It is quite an evolution from the days of European dominance of Egyptology. Whether you are a first-time traveler, an Egyptology enthusiast, or a returning scholar, the GEM offers an experience that is intellectually enriching, emotionally stirring, and visually unforgettable.

This article is written by Ira Rampil. He is a retired physician and software entrepreneur. All photos copyrighted 2025 by the author.



Egyptology News

A Hidden Staircase at a Temple in Athribis

An archaeological team from the University of Tübingen has found an interesting second door on a temple pylon at Athribis. The door leads to a hidden staircase that once had at least four flights of stairs which led to an upper floor that has been destroyed. For more information click [here](#).

New discoveries at Taposiris Magna

The Egyptian Dominican archaeological mission, led by Archaeologist Kathleen Martinez of the Universidad Nacional Pedro Henríquez Ureña (UNPHU), has made a number of interesting discoveries at the temple complex of Taposiris Magna, west of Alexandria. One of the finds is a collection of coins some of which portray Cleopatra VII. Click [here](#) for an article giving more details on the finds.

New Find at al-Bahnasa

A burial shaft found at al-Bahnasa contained three burial chambers filled with dozens of Ptolemaic mummies. Numerous gold objects were also found including a number of gold tongues, heart scarabs and amulets. For more on this find click [here](#) and [here](#).

Two Divers Steal Ancient Artifacts from the Sea Floor near Alexandria

Two divers allegedly stole over 400 objects from the sea floor near Alexandria. The antiquities stolen include over 300 coins as well as statues, bronze objects, and statue heads. For more information click [here](#).

Excavations at the Tomb of Shepseskaf

A Polish and Egyptian team continues to excavate at the tomb of the Pharaoh Shepseskaf at Saqqara. The tomb has never been fully examined before. For more information, click [here](#).

Tomb of Egyptian Physician to the Kings Found

The tomb of an ancient Egyptian physician has been found in Saqqara. The tomb dates to the reign of Pepi II in the sixth dynasty. The tomb is nicely decorated with painted carvings. The doctor's sarcophagus was also found. More information and some photos can be found [here](#).

Harvard Museum of the Ancient Near East Exhibit

The museum has opened a special exhibit dedicated to the tomb of Idu which dates to the sixth dynasty and other work done by the museum's founder Joseph Lindo Smith and his famous student George Reisner. The [museum's website](#) has a lot of information about the exhibit.

Egyptology News

Is this the Skull of Cleopatra's Murdered Sister?

A new study has settled the question "Is the skull found in an elaborate tomb at Ephesus the skull of Cleopatra's sister, who was murdered at the order of Mark Antony?" Several tests were done on the skull and femur (upper leg bone) of the body and in each test a Y chromosome was found, which means the skull in question is that of a male.

The Grand Egyptian Museum set for its Opening

The GEM will officially open on July 3, 2025. Plans are being made for opening events that will be held for that opening. For more, click [here](#) and [here](#).

Discovery of the Tomb of Thutmose II?

It has been announced that a tomb found in 2022 on the west bank at Thebes is the tomb of Thutmose II. If the identification of the tomb is correct, this would mark the discovery of the only King's tomb of the Eighteenth Dynasty that had not already been discovered. The tomb was apparently damaged by a flash flood after the King was buried. Click [here](#) for more information.

Twenty-Sixth Dynasty Jewelry Found at Karnak

A collection of jewelry dating to the beginning of the 26th Dynasty has been found. Rings, amulets, beads and a small triad showing Amun, Khonsu and Mut together. Click [here](#) and also [here](#) for more information.

New Royal Tomb Found at Abydos

The tomb dates to the "Abydos Dynasty" of the Second Intermediate Period. It is believed that the tomb belongs to one of the predecessors of Seneb Kay, whose tomb was found in 2014. The Name of the king to whom this tomb belongs has not yet been determined. Click [here](#) and [here](#) for more information.

Pregnant Mummy with Cancer was not Pregnant and did not have Cancer

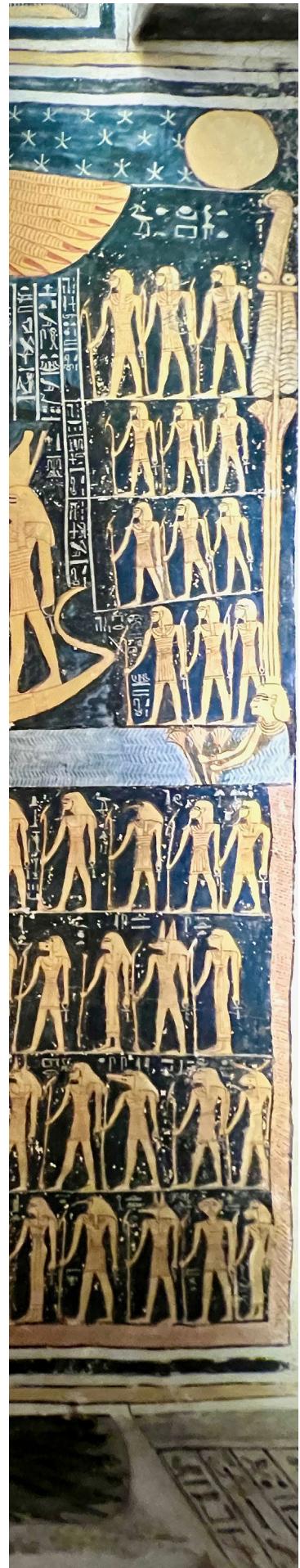
A mummy now in Warsaw was believed to that of a pregnant woman who died of cancer. But a [recent study](#) that used CAT scans and x-rays to examine the mummy has found that neither of these things are true.

Burials in Egyptian Pyramids for Non-Elites?

Some Egyptian pyramids in the Sudan might have contained burials for laborers and other non-elites [according to work at Tombos](#).

Work at the Pyramid of Shepseskaf

A Polish and Egyptian team [conducted work](#) in the burial chamber and some adjacent rooms.





Egyptology News

Looting at Sudan's National Museum

The Sudanese army has regained control of the museum from paramilitary forces who have [sadly looted the museum's collection](#).

An Egyptian City Found Near Alexandria

The city may have been founded by in the very late Eighteenth Dynasty. An amphora bearing the name of Akhenaten's daughter Meritaten is just [one of the finds](#).

Ramesses III Inscription Found in Jordan

An inscription bearing the cartouche of Ramesses III has been found in the Wadi Rum area in southern Jordan. [Click here](#) for more details.

New Inscription Found on the Obelisk in the Place de la Concorde

The obelisk near the Louvre in Paris has been recently renovated and this presented an opportunity to examine the top of the obelisk where a previously [unknown inscription was found](#).

The Tomb of a Fifth Dynasty Prince Found

The tomb of prince Waser-if-re, [son of King Userkaf](#) has been found at Saqqara. An interesting find at the tomb site is a group statue of King Djoser, his Wife and their ten daughters which may have originally been set up near Djoser's step pyramid and later moved the tomb of Prince Waser-if-re.

New Tombs Found at Dra Abu al-Naga

A team of Egyptian archaeologists have found several tombs on the West bank at Luxor. The tombs date to the New Kingdom. For information, [click here](#).

This issue's Egyptology news were contributed by Dana Ivey, Anthony Bellov, Ira Rampil and John Freed.

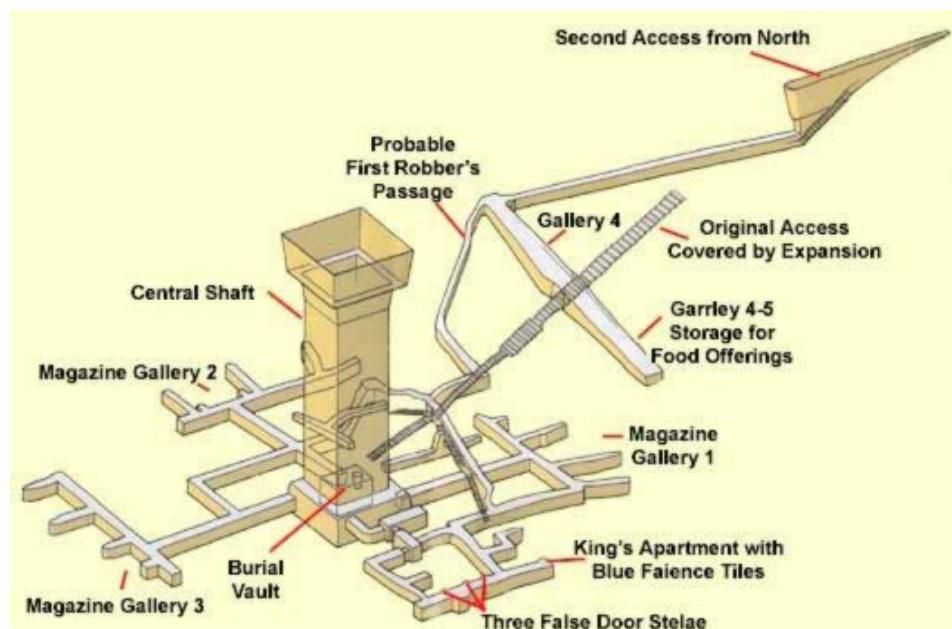
Exploring the Underground Chambers of Djoser's Step Pyramid at Saqqara

Written by Linda and Ira Rampil

We recently returned from a trip to Egypt with fellow members of ARCE/NY Bob Brier and his wife Pat Remler. The trip was organized by Pat's daughter Jill Meschino and very ably guided by Mohamed Abdil Latiff. Our group consisted of about 20 friends and family of Bob and Pat, all hardened Egyptophiles. A special treat of this trip was a tour of the underground areas of the Step Pyramid of Netjerikhet (Djoser) at Saqqara. This private visit was led by the Chief Inspector of the Saqqara necropolis, Dr. Mahmoud Shaaban.

The Step Pyramid of Djoser at Saqqara is one of the most significant monuments in ancient Egyptian history, marking the beginning of large-scale stone architecture and pyramid construction. Built during the Third Dynasty (c. 2670 BCE) by the architect/Vizier Imhotep, the pyramid was not only a tomb but a grand complex meant to ensure the king's divine afterlife. While its six-step superstructure and surrounding complex of walls, gates and courtyards are well known, the vast underground network beneath it is equally remarkable yet rarely visited. This subterranean world, consists of the burial chamber, passageways, and storage rooms and royal apartments. It provides a glimpse into both the funerary beliefs of the period and the extraordinary craftsmanship of the early Old kingdom.

The subterranean structure extends over 5.5 kilometers (3.4 miles!), featuring a labyrinth of tunnels, galleries, and over 400 storage chambers. These spaces were meant to hold everything Djoser would need in the afterlife, from food to ritual objects.





The Step Pyramid was first examined in modern times by European travelers and archaeologists during the 19th century. One of the first extensive studies was conducted by John Shae Perring and Karl Richard Lepsius. Later, in the early 20th century, James Quibell and Cecil Firth excavated the complex, revealing the intricate passageways and storage chambers below the pyramid. These excavations uncovered thousands of stone vessels, many inscribed with the names of earlier kings, suggesting that Djoser had repurposed relics from previous reigns.

In the early 21st century, the Step Pyramid underwent an extensive restoration project initiated by the Egyptian Ministry of Antiquities. An international team of engineers and conservationists reinforced the burial chamber and surrounding tunnels, making it possible for modern visitors to explore some of these subterranean spaces. The addition of appropriate LED lighting was also most welcome! Especially crucial was the reinforcement of the roof of the burial shaft nearly 100 feet overhead of the sarcophagus. Until it was reinforced with steel rods and grouting, this ceiling would rain chunks of rock down on the sarcophagus and the restoration team. By examining the rubble atop the sarcophagus, it appears the original shaft ceiling was decorated with carved alabaster stars. A view of the stabilized ceiling of the shaft is shown below. By 2020, after years of careful restoration, the underground chambers were reopened, allowing archaeologists and limited groups of visitors to step into Djoser's hidden realm once more.



Our tour entered the pyramid through the north entrance, just west of the serdab.



We had to pass through a locked gate, descend a long staircase and corridor, followed by another locked gate. Then we descended through a series of smaller, more crudely cut, curved staircases and descending tunnels to reach the main burial chamber. Ultimately, Mahmoud explained that there are five distinct levels of tunnels and galleries. The maps of the interior one finds on the internet do not reflect the true 3-dimensional nature of the complex rooms and royal apartments. It provides a glimpse into both the funerary beliefs of the period and the extraordinary craftsmanship of the early Old kingdom.

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Twenty eight meters (92 feet) beneath the original ground level at the center of the pyramid, lies the burial chamber of Djoser. The sarcophagus is huge, measuring 3.5 x 5.4 x 4.75 m high (11.5 x 18 x 16 feet) and the walls are composed of 32 large pink granite blocks. Each block has workman graffiti indicating placement. Below is a photo of Dr. Shaaban describing the restoration work on the sarcophagus (right side of image) and the surrounding shaft.





Also very interesting was that the Chief Inspector told us that the sarcophagus itself was supported from below by 16 columns of stone interfilled with rubble. The lid of the sarcophagus was not a solid piece, but rather 11 beams of granite laid next to each other. There was also another more traditional sarcophagus found five levels below the main burial, but we did not visit that area. Below is an image looking up at the segmented lid.



Although the chamber was looted in antiquity, fragments of Djoser's burial equipment and traces of human remains—possibly belonging to the king—were discovered within the chamber. The preservation of this space allowed us to marvel at this earliest known attempt at securing a royal burial within a pyramid.

From the burial chamber we descended west to the storage magazines. One of the most striking features of the underground complex are the corridors which were once lined with blue-green faience tiles, meant to imitate reed matting. These tiles, carefully arranged in intricate patterns, reflect the architectural motifs of royal palaces. This decoration suggests that the pyramid was not merely a tomb but a symbolic residence for the king's ka (spirit) in the afterlife. Some sections of the tiled corridors retain some unlooted tile, providing a vivid impression of how the underground complex might have appeared in Djoser's time.





The subterranean galleries of the Step Pyramid contained an extraordinary collection of objects, particularly thousands of stone vessels. Many of these vessels, carved from alabaster, schist, and other fine materials, bore inscriptions of kings from the First and Second Dynasties. It has been suggested that Djoser sought to link his reign to the legacy of his predecessors, which would emphasize continuity and divine legitimacy. In our tour we saw a few of these storerooms, all containing heaps of shards, the nice pieces having been spirited away to museums and collectors. The restoration team however, did lay out a few nice examples of pottery at the entrance of several rooms. We saw bowls carved of alabaster, granite, schist, diorite and other materials including ceramics and faience. These storerooms also once held remnants of food offerings and ritual items, reinforcing the idea that the complex was designed as a fully provisioned eternal residence for the king.



One of the most fascinating discoveries in the underground chambers are the carved depictions of Djoser participating in the Heb-Sed festival. These were below and to the east of the main burial shaft. This ritual, traditionally celebrated after 30 years of a king's reign, symbolized the renewal of his power. The hieroglyphs for the number 30 are featured prominently. The reliefs are found in alcoves along a tunnel and depict the king running between markers, demonstrating his physical strength and divine right to rule. These scenes suggest that the Step Pyramid was not only a tomb but a ceremonial structure ensuring Djoser's eternal kingship.





Along the walls of the lower levels were outcroppings of calcite, forming curved crystals and threads. This suggested to us that the water table at Saqqara would occasionally rise to this level and carry the calcium salts through the rock.



As we completed our tour and emerged into daylight, in the sky directly north, was a curious cloud in the shape of a “shen” ring, a very auspicious marker of our visit to Saqqara.



Announcements

[GlyphStudy](#)

Study Late Egyptian with GlyphStudy

New Junge Section Beginning Monday June 09, 2025

1st assignment to be completed by Sunday June 22, 2025

Glyph Study is a **FREE**, online study group with an email list and an associated website hosted on Groups.io. We offer study sections for Middle Egyptian, Coptic, and we are pleased to announce, Late Egyptian.

GlyphStudy is entirely student-run. We work by list discussion, sharing study resources, and explicating grammar in homework submissions. We provide an interactive and supportive environment for students at all levels of study.

Our textbook will be Friedrich Junge's Late Egyptian: An Introduction. It will take approximately 2.5 years to complete.

Please note, that because Late Egyptian is taught comparatively with Middle Egyptian, a **solid background in Middle Egyptian is a prerequisite** for the section. Students should have completed a full Middle Egyptian grammar like Hoch, Allen, or the equivalent.

SIGN ME UP! It's a 2-step process

Step 1: Send an email with **both your first and last name**, and the textbook **section Junge 2025** to the owner's address below. If you don't send this information, we cannot process your application; it's list policy. We need to see your information in an email before you are admitted, as it won't show up at the site until after the fact.

main+owner@GlyphStudy.groups.io

Step 2: **Apply to join the GlyphStudy list by sending an email to**

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