

Salima Ikram | Sue D'Auria | Tom Hardwick (eds.)

No Good Deed Goes Unpunished

Egyptological Essays in Honor of Peter Lacovara

NO GOOD DEED GOES UNPUNISHED

MATERIAL AND VISUAL CULTURE OF ANCIENT EGYPT

Series Editors

Christina Geisen

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NUMBER ELEVEN

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EGYPTOLOGICAL ESSAYS IN HONOR OF PETER LACOVARA

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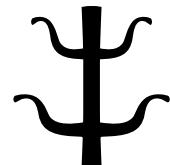
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and

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LOCKWOOD PRESS
COLUMBUS, GEORGIA
2025

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EGYPTOLOGICAL ESSAYS IN HONOR OF PETER LACOVARA

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ISBN: 978-1-957454-87-0

Cover design by Susanne Wilhelm. Cover photograph: detail of a modern copy of a fragment of floor painting from the throne room of Amenhotep III at Malqata, commissioned by Peter Lacovara from Keli Alberts, 2020. The copy is now installed at Malqata. Photograph: K. Alberts.

Library of Congress Cataloging-in-Publication Data

Names: Ikram, Salima editor | D'Auria, Sue editor | Hardwick, Tom editor | Lacovara, Peter honoree

Title: No good deed goes unpunished : Egyptological essays in honor of Peter Lacovara / edited by Salima Ikram, Sue D'Auria and Tom Hardwick.

Other titles: Material and visual culture of ancient Egypt 11.

Description: Columbus, Georgia : Lockwood Press, 2025. | Series: Material and visual culture of ancient Egypt ; Number eleven | Includes bibliographical references and index. | Summary: "Peter Lacovara has worked as a curator, archaeologist, teacher, and ceramicist during a long career in the United States and Egypt. He has played a key role in establishing and organizing groundbreaking exhibitions, written a host of popular and academic publications, created an on-line resource for the history of North American Egyptology, and also inspired and nurtured several generations of professional and amateur Egyptologists. This book comprises a series of articles dealing with subjects close to his heart, including ceramic studies, urbanism and urban archaeology, funerary archaeology, artefact studies, and the history of Egyptology, and will appeal to scholars and enthusiasts alike"— Provided by publisher.

Identifiers: LCCN 2025046695 (print) | LCCN 2025046696 (ebook) | ISBN 9781957454870 hardcover | ISBN 9781957454863 pdf

Subjects: LCSH: Egyptology | Egyptian language | Egypt—Antiquities | LCGFT: Festschriften

Classification: LCC DT61 .N555 2025 (print) | LCC DT61 (ebook) | DDC 932—dc23/eng/20251120

LC record available at <https://lccn.loc.gov/2025046695>

LC ebook record available at <https://lccn.loc.gov/2025046696>

This paper meets the requirements of ANSI/NISO Z39.48-1992 (Permanence of Paper).

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Acknowledgments

If anyone deserves a Festschrift, it is Peter Lacovara. In addition to his innumerable contributions to the fields of Egyptian archaeology and Nubian studies, and his voluminous publications in so many areas, Peter is well known to all of us for his wonderful sense of humor, unparalleled baking skills (including the reproduction of ancient monuments), and thoughtful gifts. Despite never having held a permanent teaching position, he has taught in a variety of institutions all over the world, inspiring several generations of students. He has also mentored a stable of colleagues in museums and excavations, and has been unfailingly generous with sharing data and ideas with anyone who might ask.

Arch titles now seem almost *de rigueur* for Festschriften; in this case the title is one of Peter's most frequent utterances, and has been adopted by many of us—sometimes during the extended gestation of the present work—as we continue in our efforts to follow Peter's example.

We are most grateful to Billie Jean Collins of Lockwood Press for her gracious acceptance of our renegade citation system, generosity in terms of production, and endless patience throughout the process, and also to Christina Geisen, series editor, for going above and beyond the call of duty with grace and humor—they may well feel that Lockwood's Good Deed is not going unpunished.

We thank Janet Richards, aided and abetted by Joana Pinto, for compiling Peter's extensive bibliography, The Petty Foundation for logistical support, and a horde of funders and supporters of the project that are too numerous to mention outside the *tabula gratulatoria*.

Cairo and Tampa, 2025

Abbreviations

General	
c.	century
ca.	circa
ht.	height
km	kilometer
m	meter
sq m	square meters
Bibliographic	
IFAO	Institut français d'archéologie orientale
KCD	Karnak Cachette Database. https://www.ifao.egnet.net/bases/cachette/ck349 .
LÄ	W. Helck and E. Otto. <i>Lexikon der Ägyptologie</i> . Wiesbaden: Harrassowitz, 1972–1992.
PM	Bertha Porter and Rosalind L. B. Moss, <i>Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings</i> , 8 vols. Oxford: Clarendon, 1960–.
PN 1	Ranke, H. <i>Die ägyptischen Personennamen</i> . Vol. 1: <i>Verzeichnis der Namen</i> , 1935.
PN 2	Ranke, H. <i>Die ägyptischen Personennamen</i> . Vol. 2: <i>Einleitung; Form und Inhalt der Namen; Geschichte der Namen; Vergleiche mit anderen Namen; Nachträge und Zusätze zu Band I; Umschreibungslisten</i> . Glückstadt: Augustin, 1952.
SERaT	<i>System zur Erfassung von Ritualszenen in altägyptischen Tempeln</i> , Institut für Ägyptologie, Universität Würzburg.
TLA	Thesaurus Linguae Aegyptiae. https://thesaurus-linguae-aegyptiae.de/home .
Wb.	Erman, A., and H. Grapow, eds. <i>Wörterbuch der ägyptischen Sprache</i> . 7 vols. plus 5 vols. Berlin: Belegstellen, 1926–1963.

Lunch with Ricardo Caminos

SUSAN OSGOOD

In the early 1980s, when Peter Lacovara was one of the young Egyptologists working at the Boston Museum of Fine Arts' Egyptian Department, I met him while interning as an artist for a couple of the exhibitions that the department was putting together. A few years later, when I landed a position as an artist with Chicago House in Luxor, we began to get to know each other better, since whenever he was in town working on a project he would stop by the house to visit, do research in our library, and sometimes stay with us. He would also drop off copies of trashy tabloids like the "National Enquirer" to flesh out our Egyptological reading experiences on such topics as how space aliens really did build the pyramids or the numerous mummies that have come back to life to terrorize people.

In the early 1930s, the University of Chicago moved its Egyptian headquarters for the Epigraphic Survey, better known as Chicago House, from Luxor's west bank to the more populated east bank, halfway between Luxor and Karnak Temples. Its mission for nearly one hundred years has been to document and publish ancient Egyptian monuments. The research library, among the finest in Egypt, now has more than twenty thousand volumes and functions as a major center of Egyptological studies for Egyptian and foreign scholars alike.

Upon the Chicago House librarians' completion of the change from Dewey Decimal to Library of Congress classification in 2013, we all raised a glass as they threw a handful of now redundant catalog cards up

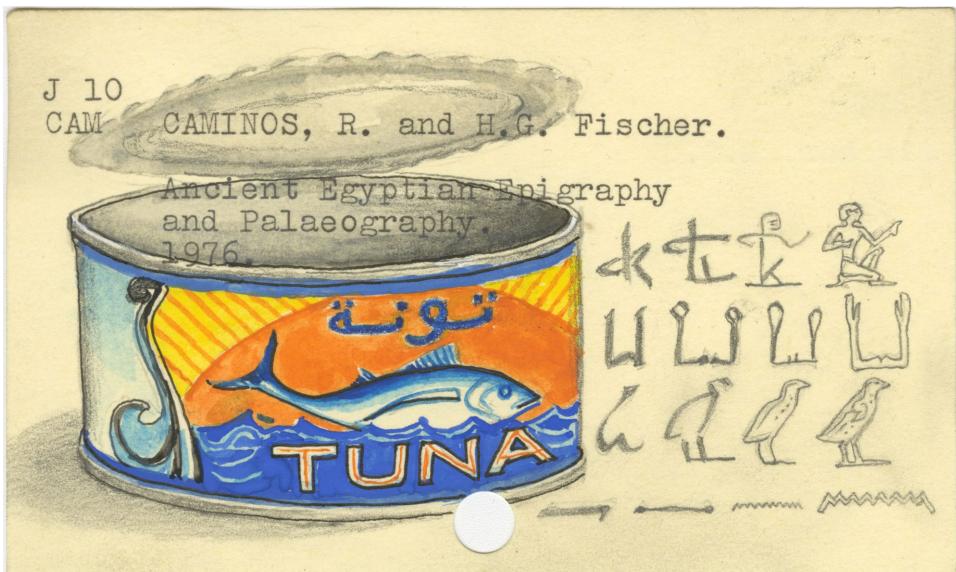


Figure 1. "Caminos." Upcycled Chicago House library card, pencil and watercolor by Susan Osgood, 2014.

into the air. I watched as they drifted like confetti down to the floor. Their dog-eared corners marked by so many fingerprints held stories of the renowned scholars who have come through the library over the past century. How could we throw these away?

Enchanted by these discarded catalog cards, I culled the most interesting titles into a stack. Returning to the library, I began to look up a few of the books and browse through them with an eye for images that I could use as references to transform the cards, by drawing and watercolor, into miniature interpretations of each book.

This card of *Ancient Egyptian Epigraphy and Palaeography*, by Ricardo Caminos and Henry George Fischer, caught my attention. It was Dr. Caminos, the Argentine Egyptologist teaching at Brown University, who first mentioned Chicago House to me, suggesting I should apply for a position with them. It also brought back the memorable story Peter tells of his time working with Caminos in the rock-cut shrines of Gebel Silsila in the late 1970s. Ricardo was a very small man and lived the classic early archaeologist's dig lifestyle—eating from tins and living in the rock-cut caves. Typically, for a meal he would share a few crackers and a can of tuna from the larder and Peter was nearly wasting away on this frugal diet.

Once while surveying and mapping the area, Peter lay down for a moment on a rock ledge. Then, suddenly startled awake by the swoosh of wings, he discovered that he had fallen asleep or maybe even passed out. Looking up, he noticed hungry vultures circling overhead.