



# bulletin

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## The Visionaries Bring ARCE's Work to a Wider Audience

DINA ABOUL SAAD

*Ms. Aboul Saad is ARCE's Director of Development*



Fig. 1—Visionaries executive producer Bill Mosher and director of photography Bruce Lundeen film ARCE's Michael Jones at the Red Monastery in May 2014. Photo courtesy of Visionaries.

While well known by the academic community and ARCE members who support our core activities, few outside our community know of the impact ARCE and its research supporting members have in Egypt thanks in large part to funding from the United States Agency for International Development. So when we were given the opportunity to produce a documentary about ARCE for PBS, we jumped in with both feet!

The Visionaries is a non-profit organization whose mission is to feature the good work of American non-profits. As storytellers rather than journalists, they feature organizations that may not be well known, but are having a huge impact and are seeking new streams of funding.

In May 2014, a crew of three traveled to Egypt for the start of a four-day

whirlwind filming schedule. With the Egyptian presidential elections just two weeks away, we organized our time to minimize travel delays that could curtail our ambitious plans to cover Historic Cairo, Sohag, and Luxor. We took it as a good omen that we awoke the first morning of filming to a sunny, cooler-than-usual, clear-sky day in Cairo.

**DAY 1:** The traffic was magically manageable as we moved around Cairo—from the American Embassy to talk with then-Chargé d'affaires Marc Sievers, to Zamalek to talk with then-Minister Mohammed Ibrahim at the Ministry of State for Antiquities, and on to Historic Cairo to showcase the Farag Ibn Barquq, a prayer hall and sabil representing the Mamluk architectural style where ARCE completed substantial conservation work. Then we were off to Luxor for an early start the next day.

**DAY 2:** Crossing the Nile by boat from the east bank to the west bank was the perfect backdrop for filming an introduction to ARCE's multi-faceted operations. Once on the west bank, we set up for the morning in Qurna where numerous interviews were conducted with the ARCE team working on the Qurna Site Improvement project during the last week planned for the season. Egyptian conservators and archaeologists all shared their thoughts on the impact of the work there. Inside TT 110, we filmed conservators cleaning inscriptions using an adapted cleaning technique to reveal the hieroglyphic inscriptions. Next we visited TT 69, known as the Tomb of Menna, the site of another ARCE conservation project led by Research Supporting Member Melinda Hartwig from Georgia State University, to see one of the best preserved of the small 18th



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## FROM THE DIRECTOR

Dear ARCE Members,

As I write this, ARCE is beginning a new season of work in Egypt. Our Member Expeditions and Fellows are beginning to arrive here to start up their field seasons once again for another year or to embark on new avenues of scholarly research. Our own field season has also begun with ARCE's job creation projects in archaeology, training, and site improvement continuing primarily at TT 110, one of the Tombs of the Nobles on the West Bank at Luxor, created for an official named Djehuty who served Queen Hatshepsut in the early 18th Dynasty. This fall's season will not only provide jobs and income for more than 100 families in Luxor, an area that remains hard-hit by the economic downturn and loss of revenue in the wake of the Egyptian revolution, but also will add new skills and accomplishments for the Ministry of Antiquities field archaeologists, conservators, and photographers who work with us and whom we provide with valuable training and opportunities for personal advancement.

While the ARCE research year is just beginning, the calendar year is drawing toward a close. As the holidays approach, all of us at ARCE, Board and Staff, want to extend to each of you, our Members, our heart-felt thanks for your support of all of our activities, both in Egypt and in the United States, ranging from field training and conservation work in Egypt to our Annual Meeting in the States, and our publications projects—books, the *Journal*, the

*Bulletin*, and the *Conservation Newsletter*. Without you, and your contributions and support, these simply wouldn't happen.

This issue of the *Bulletin* highlights a selection of these activities leading off with the making of a documentary about ARCE and our work in Egypt produced by The Visionaries filmmakers, who will include our work in their series of programs featuring the activities of various non-profit organizations, like ARCE, that truly make a contribution to our world. It will air on PBS this coming spring. We also have a report on the important and fascinating work of Research Supporting Member Brown University; a Fellow's report on her work with material from the ancient village of Deir el-Medina in Luxor; two articles on the work that ARCE supports through our Antiquities Endowment Fund, one on the conservation of a 25th Dynasty Theban tomb and the other on an important publication that will share the results of field work carried out by the University of Chicago's Oriental Institute fifty years ago; and an update on ARCE's work in Historic Cairo supported by a grant from USAID. Finally, this issue contains ARCE's annual report for fiscal year 2012–2013.

As always, ARCE is grateful for your continued support. It is a privilege to share our many activities with you.

Gerry D. Scott, III  
Director

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### IN THIS ISSUE

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The Visionaries Bring ARCE's Work to a Wider Audience .....	Cover
Research Supporting Member	
Continuity and Change in an Ancient Landscape: the Brown University Abydos Project .....	7
Fellowship Research	
What Remains of the Workmen? Conserving the Human Remains at Deir el-Medina.....	10
Antiquities Endowment Fund Grants	
Conservation of the Vestibule in the Tomb of Karakhamum .....	14
The Oriental Institute Nubian Expedition Project Publishing Medieval Serra East & Napatan Dorginarti .....	20
Historic Cairo Guides	
Making Heritage Accessible: ARCE Creates Guides to Monuments in Historic Cairo .....	32
Annual Report .....	36
Annual Meeting .....	Back Cover



Dynasty elite tombs in the Theban necropolis. The day concluded with a visit to Deir el-Shelwit (Temple of Isis) where cleaning brought to light a Roman Period fashion show of dress colors and patterns worn by the royal figures and various gods and goddesses.

**DAY 3:** Luxor and Karnak temples were our focus on this day featuring the Roman fresco paintings considered to be of the highest quality still visible in Egypt; the conservation lab built by ARCE that hides behind a faux ancient wall to integrate with the area; Mut Temple, where site improvements have been made by ARCE and years of archaeology and preparation for visitation have been conducted by Research Supporting Members

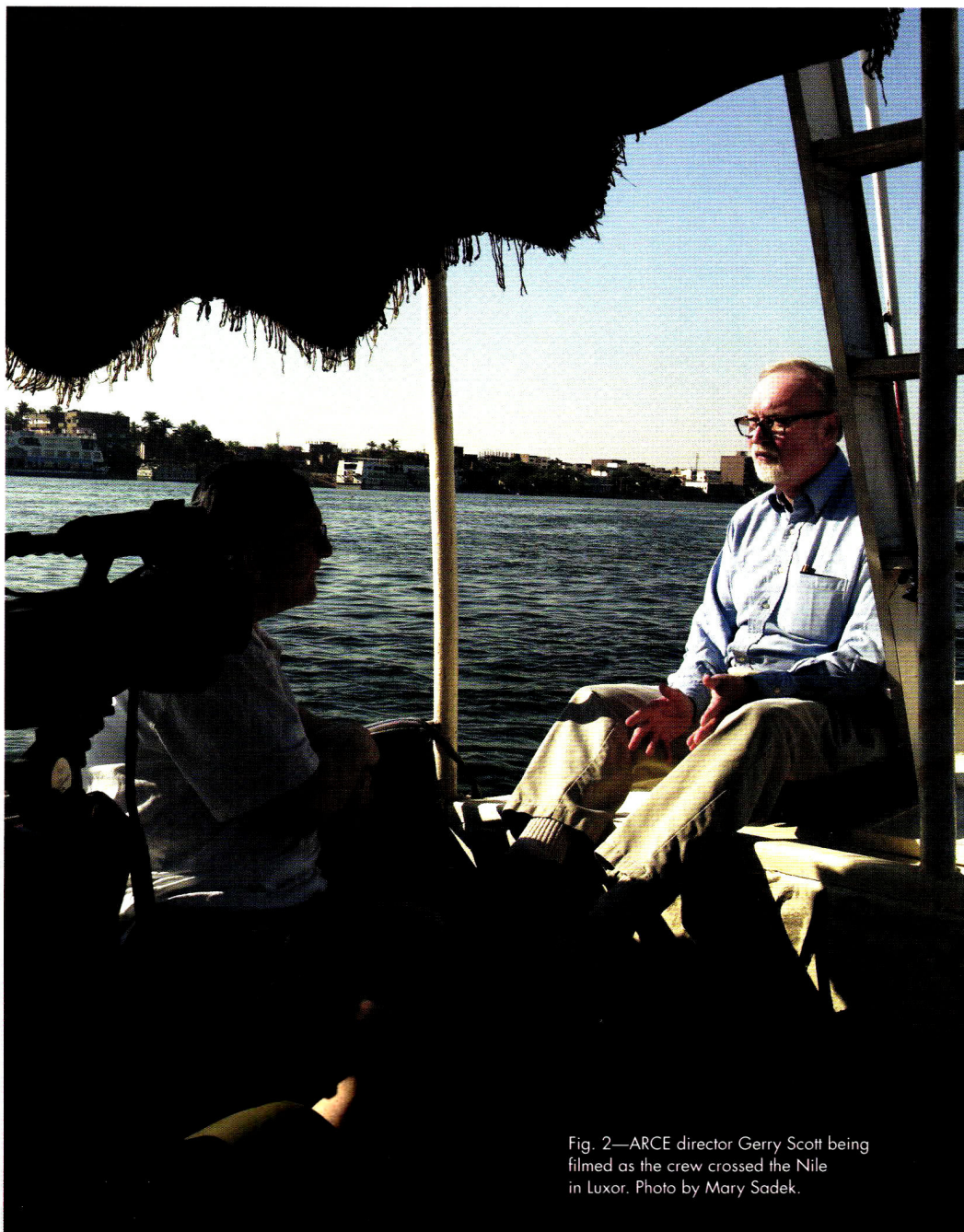


Fig. 2—ARCE director Gerry Scott being filmed as the crew crossed the Nile in Luxor. Photo by Mary Sadek.

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# VISIONARIES



Fig. 3—Filming within the Isis Temple at Deir el-Shelwit. Photo courtesy of Visionaries.



Fig. 4—ARCE's Mary Sadek and Michael Jones discuss work in Historic Cairo for the filming. Photo by Dina Aboul Saad.



## THE VISIONARIES

Betsy Bryan from Johns Hopkins University, and Richard Fazzini from the Brooklyn Museum, and Khonsu Temple where ARCE has conducted multiple seasons of conservation and site improvement work.

**DAY 4:** A day trip to the Red Monastery in Sohag, gave us the opportunity to feature a decade of conservation in a collaborative effort including ARCE, the Coptic Church, the Ministry of Antiquities, and Research Supporting Member Elizabeth Bolman from Temple University. In addition to filming the church, we also interviewed Abouna Antonious, Head of the Red Monastery, Anne E. Patterson, USAID Deputy Mission Chief and ARCE fellow Agnieszka Szymanska, who is conducting her doctoral research there.

The Visionaries crew was professional, efficient, and impressive in the manner in which they were able to grasp the heart of the story at each

site. Photos of the filming of this documentary are in the Photo Gallery at [arce.org](http://arce.org). Editing continues through the fall and winter. In four days of filming, we captured several hours of footage that will be condensed into a 30-minute documentary airing in the spring of 2015. Remaining footage will be packaged in a mobile application that will feature the documentary, extra footage, and links to more detailed information.

It is fortuitous that the documentary will be complete by the date of the Annual Meeting in Houston, April 24–26, 2015. We will offer the first public showing in the IMAX theater of the Houston Museum of Natural Science, our gracious host for an off-site reception for Annual Meeting attendees on Saturday, April 25. The Annual Meeting registration packet will be mailed shortly, so be sure to RSVP and join us for this exciting premier!

Fig. 5—Egyptian conservators and archaeologists working with ARCE projects on the west bank at Luxor are interviewed for the Visionaries film. Photo courtesy of Visionaries.





# THE VISIONARIES

Fig. 6—Gerry Scott and John Shearman are interviewed at Mut Temple. Photo courtesy of Visionaries.

Fig. 7—Bill Mosher provides a preview of the Visionaries program for the September 2014 meeting of ARCE's Board of Governors in San Antonio. Photo by Kathleen Scott.

Fig. 8—The Visionaries team—Bruce Lundeen, Bill Mosher, and Elizabeth Turner. Photo by Kathleen Scott.





## Continuity and Change in an Ancient Landscape: the Brown University Abydos Project

*Laurel Bestock*

The Brown University Abydos Project has been excavating in a small area of the Abydos North Cemetery since 2008.<sup>1</sup> The dense archaeological remains in this area cover the time from the very beginning of Egyptian history, around 3100 BC, into the Byzantine period of the mid-1st millennium of our era. This richness allows the Brown team to approach issues of continuity and change in the use of a single sacred space over the span of nearly four thousand years. This overview will give a brief glimpse of some of the most important recent discoveries and how they are changing our understanding of both Abydos and ancient Egypt.

The earliest finds in the area excavated by Brown University date to the period of very rapid change during which Egyptian kingship came into being. Remaining only 10 cm high, we have uncovered portions of a wall of a monumental mud brick structure that—based on its type, location, and associated ceramics—can most probably be dated to the reign of Narmer. This rectangular building, the interior of which was not roofed, was at least 30 m long. Its massive walls, some 2.8 m thick, had niches along the exterior faces. This is unambiguously the remains of what we call a funerary enclosure, a type of temple built by the first kings of Egypt as a place for the dedication of offerings

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Fig. 1—Standing no more than 20 cm high at its best preserved, the remains of the walls of a very early royal funerary enclosure are nonetheless clear. This is the corner of the structure. This monument may have been built by Narmer. Photo courtesy Laurel Bestock.



## RESEARCH SUPPORTING MEMBER

Fig. 2—Excavation in the vaults of the Ptolemaic ibis galleries is made easier by the excellent state of preservation of the architecture. Photo courtesy Laurel Bestock.



Fig. 3—A statuary cachette associated with the ibis galleries included this remarkable small sculpture of a child god embraced from behind by Isis, whose wings are just visible above the throne in this image. Photo courtesy Laurel Bestock.



Fig. 4—The final ancient use of this area saw the ibis galleries remodeled into religious and dwelling spaces by Christian monks. One niche in the wall was painted with an image of Christ (only his feet remain) flanked by the apostles Peter and Paul. Photo courtesy Laurel Bestock.



## RESEARCH SUPPORTING MEMBER

connected with their own cult. If indeed it was built by Narmer then this is the earliest known such structure. Equally important, the tomb attributed to Narmer is very small, though his immediate successor built both a large tomb and more than one funerary enclosure. This suggests that the first known employment of truly monumental architecture to glorify the king of Egypt was a temple, not a tomb, the latter being monumentalized slightly later. This has profound implications for our understanding of early royal ideology given the tendency, amongst scholars as well as the public, to understand a king's tomb as his most significant building project.

For more than 2000 years, the area around the new early temple was used as a private burial ground. While some tombs, such as those of the early Middle Kingdom in the late 3rd millennium BC, were built structures with attached offering chapels, there was no further monumental construction. This changed in the Ptolemaic period (332–30 BC), when the next truly massive building was constructed in this part of the North Cemetery. Consisting of a series of linked subterranean mud brick vaults, the new structure was designed to house animal mummies buried in pots. Thousands of pots and hundreds of mummies have been recovered from the complex. The animals are overwhelmingly ibises, but others include hawks, a dog, and a snake. There are also several cases of pots filled with eggs that were buried. The dating of this activity to the Ptolemaic period is given not only by the pots in which the mummies were buried but also by a ritual deposit found near the staircase leading down into the galleries. This consists of a cache of 300 bronze coins, all dated to the first half of the Ptolemaic period, and three small sculptures. Two of these are bronze figures of the god Osiris, and the third is a steatite image of a seated child-god, possibly Harpocrates, embraced from behind by Isis. While the presence of animal mummy cemeteries from the Ptolemaic period is well documented at Abydos and at other sites in Egypt, this represents the largest scale, most

organized approach to this type of ritual activity yet known at Abydos.

Although the vaults of the ibis galleries are themselves in very good condition, the level of destruction of the ceramics and mummies is so complete as to be remarkable. This destruction may relate to the last documented major phase of use in this area: the creation of Christian monastic spaces. At least two of the Ptolemaic vaults were remodeled in this phase, one provided with glorious polychrome paintings of saints and biblical events.

While successive generations of Egyptians might not have known the precise earlier uses of the North Cemetery, that they regarded it as a sacred space over millennia seems clear. They returned again and again to this one small corner of the enormous site. Is it an accident that the largest animal galleries are immediately adjacent to the earliest known royal temple? That the most elaborately decorated monastic space is inside those animal galleries? We will never know the specific associations this space had for later users. But no better example exists of the antiquity of Egypt itself and the constant reuse and reinterpretation of its sacred landscapes.

### *Footnotes*

- 1 The Brown project operates under the aegis of the University of Pennsylvania-Yale University-Institute of Fine Arts, New York University Expedition to Abydos. My thanks to David O'Connor and Matthew Adams at the Institute of Fine Arts, without whom Brown's work would not be possible. The Brown project has been supported by the Department of Egyptology and Ancient Western Asian Studies and the Joukowsky Institute for Archaeology and the Ancient World at Brown University; by a Salomon Foundation grant; by an ARCE Antiquities Endowment Fund grant; and by Mr. Patric Gregory. The close collaboration of our colleagues in the Egyptian Ministry of Antiquities is also gratefully acknowledged.



## FELLOWSHIP RESEARCH



ANNE AUSTIN is currently a Mellon postdoctoral fellow in the History Department at Stanford University and was a US Department of State ECA fellow at ARCE in 2013–14.

### What Remains of the Workmen? Conserving the Human Remains at Deir el-Medina

*Anne Austin*

Deir el-Medina, the village of the workmen who built the royal tombs in the New Kingdom, is one of the best-preserved and most well-known archaeological sites in Egypt. It was primarily excavated in the early 20th century by Bernard Bruyère, and includes both the village and tombs of its inhabitants (Fig. 1). Numerous studies over the past century have already demonstrated the extraordinary potential Deir el-Medina has to inform us about daily life due to the thousands of ostraca documenting even the most mundane details of the villagers' lives.<sup>1</sup>

Consequently, it was surprising for me to discover that while these documents give us a rich and vibrant picture of the people who wrote and received them, we have virtually no information about these individuals from their physical remains. Osteology, as a field of study, had not yet become popular during the time Deir el-Medina was excavated, and since then only limited research has been done on the human remains uncovered during Bruyère's excavations.<sup>2</sup> Yet, research in general on human remains over the past fifty years has demonstrated the numerous ways bones are also inscribed and physically embody daily life in the past.<sup>3</sup> So how can a comprehensive study of human remains complement and complicate our understanding of Deir el-Medina from the texts? What new information can we glean from the dead to paradoxically learn about daily life?

My current research answers these questions through inventorying and analyzing the human remains still stored in the tombs at Deir el-

Medina. Specifically, I aim to understand how health impacted daily life through documenting the health histories of the people of Deir el-Medina and the health care networks available for the villagers both formally through the state and informally through social expectations within the village.<sup>4</sup> In order to do this, I intersect health information from the human remains with absence from work records, personal letters, and medical texts at the site to determine how the villagers at Deir el-Medina contended with illness.

I began research at Deir el-Medina in 2012, and while it is difficult to ascertain how many human remains are still present, I already estimate well over 500 individuals in just five tombs at the site. In addition to the New Kingdom inhabitants of the village, these also include the numerous post-Pharaonic burials associated with Deir el-Medina's Ptolemaic temple. While these remains have been critical for my own research on health, their true value lies in their potential for further interdisciplinary studies on Deir el-Medina.

Consequently, one important aspect of my work is inventorying, storing, and conserving the human remains in order to enable future research. While the human remains at Deir el-Medina show remarkable preservation, I can already see deterioration since they were first documented by Bruyère. Take, for example, the mummy of Satre, photographed and documented by Bruyère in his report of the 1934-35 excavations.<sup>5</sup> Despite enduring through millennia, it took less than 90 years for her delicate skin to completely disappear after being



## FELLOWSHIP RESEARCH



Fig. 1—Modern view of the remains of the village of Deir el-Medina. Photo by Anne Austin.

left exposed to insect, rodent, and bat activity in the tomb (Fig. 2). If her remains had been removed from the relatively stable humidity and temperature of the tomb, however, they may have also faced deterioration in local storage facilities where climate is more variant. Therefore, while I was an ARCE fellow I took several measureable steps toward immediately stabilizing and protecting these invaluable human remains from threats to their preservation inside the tomb, while also working toward a long-term solution to ensure their preservation for centuries to come.

First, I established an initial storage and conservation scheme to offer a means of protection from threats to this valuable material. I placed them in acid-free paper, and then organized them in plastic, stackable storage boxes. These simultaneously protect the remains, while also enabling future researchers to easily access them without disturbing too many other elements. I also worked with Dr. Samia Merghany, head of the biodeterioration treatment directorate from the center for

research and conservation, to establish a conservation protocol for the soft tissue. We used natural ingredients associated with the mummification process, like alcohol and cedar oil, to disinfect and clean the remains (Fig. 3). In future seasons, we will build storage shelves so that the human remains at Deir el-Medina can further be organized and placed in more permanent storage.

Fig. 2—Photo taken in 2013 of the mummy of Satre. Photo by Anne Austin.





## FELLOWSHIP RESEARCH



Fig. 3—Dr. Samia Merghany (right) working with local inspectors to clean and conserve the human remains. Photo by Anne Austin.

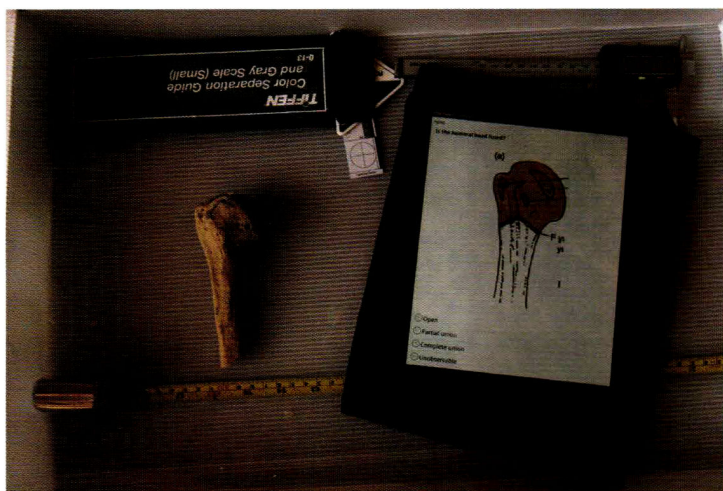


Fig. 4—Tablet-based data collection on the human remains. Photo by Anne Austin.

Second, I inventoried and catalogued the remains so that future researchers will be able to determine what is available for research. Through collecting data in the field digitally (Fig. 4), I was able to immediately upload my raw data set and create a curated data file for online publication. In the future, I plan to add to this photos in order to allow other researchers to use them for visual observations as well.

Finally, I used education as another integral component to their conservation. In the early 20th century, archaeologists across Egypt often ignored (if not destroyed) human remains because they were discovered before broader awareness of their value toward informing us about ancient Egyptian life. It is imperative that we now make more people aware of the value of human remains to Egyptology, so that more of us are invested in their long-term care. Consequently, this past season I co-facilitated a two-day bioarchaeology seminar for Egyptian inspectors with Sherien Shawky (Fig. 5) to demonstrate the ways human remains can help us understand life in ancient Egypt. This seminar allowed inspectors in Luxor who already had introductory classwork in osteology to interact with actual skeletal material, an opportunity that would not have been available to them otherwise. It thus served to both enhance their training as inspectors, and give them the tools to know the value of these remains for their longer-term protection.

Through conservation, documentation, and education, I plan to give the human remains



## FELLOWSHIP RESEARCH



of Deir el-Medina a second life as central components to future research at the site. These efforts toward their preservation would not have been possible without a 2013–14 fellowship funded by the Department of State Bureau of Educational and Cultural Affairs. I would like to extend my deepest thanks to ARCE for selecting my research for this award, and making it possible for me to continue work at the site. It would have been impossible for me to consider researching the human remains at Deir el-Medina without the support and knowledge of Dr. Cédric Gobeil and IFAO. Finally, I would like to thank the Egyptian Ministry of State for Antiquities for permitting my research.

### Footnotes

- 1 For a comprehensive bibliography on Deir el-Medina, see Demarée, R.J., B.J.J. Haring, W. Hovestreydt, and L.M.J. Zonhoven. "A Systematic Bibliography on Deir El-Medina." The Deir El-Medina Database. <http://www.wepwawet.nl/dmd/bibliography.htm>.
- 2 The only studies of human remains still stored at Deir el-Medina have been of post-Pharaonic material. Museum studies on the New Kingdom human remains have been collected and discussed by Sabbahy in "The People of Deir El-Medineh: A Preliminary Paleopathology Study." *Anthropologie* 48, no. 2 (2010): 117–20.
- 3 For a brief introduction to the history of bioarchaeology as a discipline, see Buikstra, Jane E. 2006. *A historical introduction*. In *Bioarchaeology. The contextual analysis of human remains*, eds. Jane E. Buikstra, and Lane A. Beck, 7–26. Amsterdam: Elsevier Academic Press.
- 4 Austin, Anne. *Contending with illness in ancient Egypt: A textual and osteological study of health care at Deir el-Medina*. PhD dissertation, UCLA, 2014.
- 5 Bruyère, Bernard. *Rapport sur les Fouilles de Deir el-Médineh 1934-1935: La Necropole de l'est. Fouilles de l'Institut français d'archéologie orientale du Caire*. Le Caire: L'Institut Français d'Archéologie Orientale, 1937, p. 191-7.

Fig. 5—Participants in the bioarchaeology seminar for Egyptian inspectors. Photo by Anne Austin.



# ANTIQUITIES ENDOWMENT FUND GRANTS

## Conservation of the Vestibule in the Tomb of Karakhamum

DR. PISCHIKOVA  
is director of  
the South Asasif  
Conservation Project

*Elena Pischikova*



Fig. 1—Vestibule, Tomb of Karakhamun (TT 223) before excavation. Photo by Katherine Blakeney.

Three Late Period tombs of the South Asasif necropolis were re-discovered by the Egyptian American mission South Asasif Conservation Project in 2006. Known from the 19th century they were only partially recorded and forgotten later when lost under the houses of the modern Qurna village. The Tomb of Karabasken (TT 391), the earliest monumental decorated Kushite

tomb of the Theban necropolis was dramatically damaged by numerous floods and later occupants. It was still lived in at the beginning of the 21st century. The largest Kushite tomb of the necropolis, Karakhamun (TT 223), caved in and completely disappeared under blocks of crashed bedrock, sand and village houses. The decoration of the walls and pillars was destroyed



## ANTIQUITIES ENDOWMENT FUND GRANTS



by the collapse of the ceiling.

Nine years of excavation and conservation work in the South Asasif necropolis resulted in the clearing of the majority of the decorated areas of the tombs. The tomb of Karakhamun, although the most damaged proved to be almost fully re-constructible due to the tens of thousands of decorated fragments found in the debris. Our team completely cleared the tomb's entrance area, vestibule, open court, two pillared halls and a vast burial compartment with a painted burial chamber. The next stage of our work was the conservation and reconstruction of the tomb's decoration. Conservation of the burial chamber was supported by an AEF grant in 2011. For the last three years we have been concentrating on the restoration and reconstruction of the Second Pillared Hall of the tomb and its vestibule. The results of the Project's work were reflected in the recent publications: *Tombs of the South Asasif Necropolis*, *Thebes. Karakhamun (TT 223)*

and *Karabasken (TT 391) in the Twenty-Fifth Dynasty*, edited by Elena Pischikova (Cairo, New York: American University in Cairo Press, 2014) and *Thebes in the First Millennium BC*, edited by Elena Pischikova, Julia Budka and Kenneth Griffin (Cambridge Scholars Publishing, 2014).

The discoveries in the South Asasif necropolis, especially in the tomb of Karakhamun, have provided new information on the roots and origins of the Kushite Renaissance as well as leading to the discovery of one of the most beautifully decorated Kushite monuments. The vestibule of the tomb of Karakhamun is one of the latest additions to Karakhamun's impressive decorative program. It was found at the end of the season in 2011 and its excavation started only in 2012. (Fig. 1) The room was almost completely filled with debris, leaving only about 70 cm uncovered. Clearing work in the vestibule showed that the more than 2 m debris layer consisted mostly of flood deposits.

Fig. 2—Vestibule. Tomb of Karakhamun (TT 223) after excavation and conservation. Photo by Katherine Blakeney.



# ANTIQUITIES ENDOWMENT FUND GRANTS

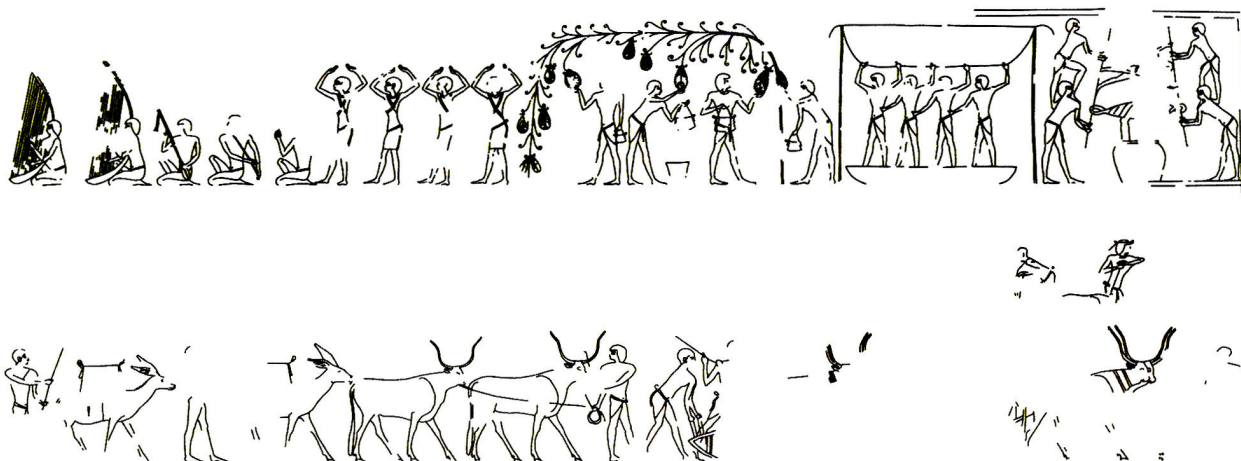


Fig. 3—Daily Life Scenes. Top register. North Wall. Vestibule. Drawing by Katherine Blakeney.

Fig. 4—Agricultural Scenes. Top register. South Wall. Vestibule. Drawing by Katherine Blakeney.

Dense, moist debris was firmly pressed to the decorated walls, creating technical excavation problems. The chosen technique was based on alternating shifts of excavators and conservators. The excavation team would remove layers of debris in the middle of the room, at least 10 cm away from the walls. During their shift, the conservators would remove debris layers adjacent to the walls using wooden sticks, spatulas, and airbrushes. Excavation of the vestibule was fully completed by the end of the 2012 season. (Fig. 2) Clearing of the room showed that the surface of the stone, plaster and pigment deteriorated considerably, damaged by numerous floods in the past. The ancient plaster and pigment are weak in numerous areas and affected by salt deposits. The plaster is slightly detached from the bedrock and the pigment is very flaky. Unfortunately, floods have destroyed or badly damaged a large part of the decoration of the vestibule. In many areas only small fragments of drawings remain on the walls below the two top registers. Over 100 decorated and undecorated plaster and stone fragments were found in the debris.

The vestibule in the tomb of Karakhamun measures 470 x 283 x 235cm. It was carved in bedrock 320 cm below the surface. The whole entrance area of the tomb including the 21m long staircase and entrance doorframe were carved in an area of weak grainy stone in close

proximity to a layer of shale. If many of the steps were originally cased with slabs of stronger limestone, the walls of the vestibule were devoid of casing. The decoration of the vestibule was supposed to be executed on the surface of the bedrock. The surface of the walls was roughly polished and covered with a thin layer of plaster. Uneven areas and small lacunae were filled with coarse mortar. The remaining decoration allowed us to trace four 50-52cm wide registers. The decoration of the vestibule was never completed. Only the preliminary drawing stage was completed and none of the areas were carved. The drawings were made in one or two precise elegant red lines with no grid or even central lines demonstrating the steady hand of a skillful master. The scenes featured in the vestibule belong to several daily life cycles. (Fig. 3, 4) The vulnerable, fragile walls of the vestibule are receiving much-needed conservation treatment provided by skillful Ministry of Antiquity (MOA) conservators: Ali Hassan Ibrahim, Mohamed Ahmed Hussein, Hassan Dimerdash, Mohamed El Azeb Mohamed, Said Ali Hassan, Taib Said, Mahamed Bedawi, Taib Hassan Ibrahim, Abd El Razk Mohamed Ali, Sharif Mohamed Shihad.

All the walls and ceiling were cleaned with soft brushes and air pumps. A thick layer of salts was removed from the lower undecorated parts of the



## ANTIQUITIES ENDOWMENT FUND GRANTS



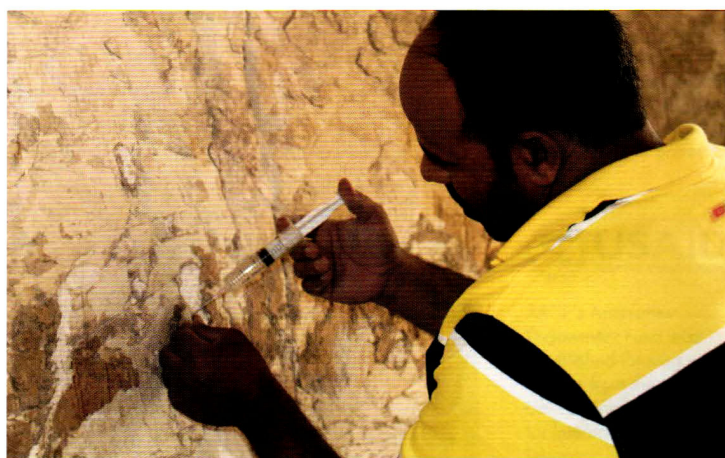
Fig. 5—Group of MOA conservators at work in the Vestibule. Photo by Katherine Blakeney.

walls with wooden sticks. A variety of different methods of chemical cleaning was applied to the walls depending on the strength of limestone in every given area. (Fig. 5) Large lacunae were refilled with limestone chips mixed with lime mortar and sealed with lime plaster. Deep cracks on the walls and ceiling were injected with soft lime and sealed with a layer of epoxy and lime mortar. Small cracks were injected with Epoxy or a solution of Paraloid in acetone and closed with lime plaster.

Consolidation of the painted surface on the south and north walls and the thickness of the entrance was done with a solution of Paraloid B-72 diluted in acetone. Injections by syringe and eye dropper were administered to support small fragments of pigment. (Fig. 6)

Detached fragments of painted plastered limestone found in debris were cleaned with a soft brush and pure alcohol and consolidated with a solution of Paraloid in acetone. Numerous

Fig. 6—MOA conservator Sharif Mohamed Shihad administers injections. Photo by Katherine Blakeney.





## ANTIQUITIES ENDOWMENT FUND GRANTS



Fig. 7—Boat scene.  
Second register.  
North Wall. Before  
conservation. Photo by  
Katherine Blakeney.



Fig. 8—Boat scene.  
Second register.  
North Wall. After  
conservation. Photo by  
Katherine Blakeney.

groups of small fragments were reinstated on the walls in their original places expanding our understanding of the original decoration. Twenty pieces of undecorated ceiling blocks collapsed in the eastern section were attached with Araldite. Cracks were closed with lime mortar and the whole ceiling consolidated with Primal AC 33. The eastern and western doorways of the vestibule received similar treatment. The corners of the doorframes were partially reconstructed with new stone and a mixture of white cement, sand and lime. The second and final layer of mortar in all areas consists of lime and hibe

mixed in distilled water.

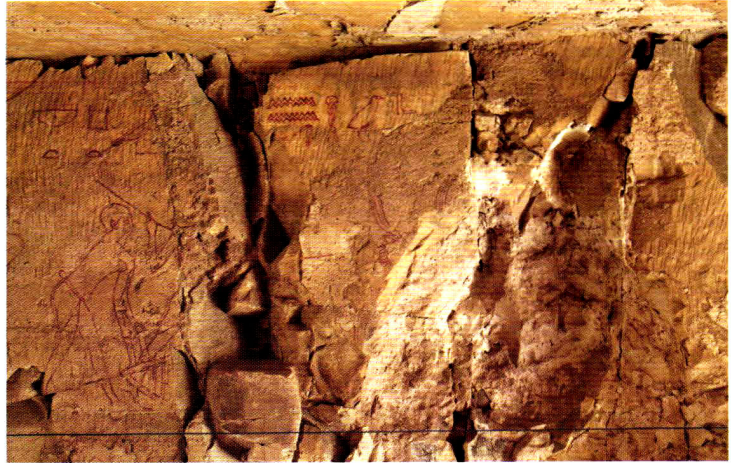
Cleaning and consolidation of the drawings revealed the overall composition of the wall. The west section of every wall was occupied by a seated figure of the tomb owner. The four registers in front of them displayed different kinds of activities. The north wall contains scenes depicting musicians, dancers, and a viticulture cycle with scenes of gathering and thrashing grapes as well as a wine press and a boat scene in the second register. (Figs. 7, 8) The south wall features the agricultural cycle with ploughing scenes and loaded donkeys. Remains of the



# ANTIQUITIES ENDOWMENT FUND GRANTS

lower registers on the south wall suggest a boat scene and a procession of offering bearers. The south wall seems to be consistently occupied by agricultural scenes. (Fig. 9, 10) The themes and arrangement of imagery in the Vestibule recall Old Kingdom chapels with a tomb owner supervising the food production activities in the estate and participating in the feast. In the context of the tomb of Karakhamun it looks like an Old Kingdom elite tomb built into a Late Period temple tomb with a statue of Osiris in the false door as the main recipient of the offerings.

The style and iconography of these archaizing compositions reference Old Kingdom prototypes. They were executed by a team of artists well-informed about the decoration of elite tombs in the Saqqara area. They could have been executed by a northern team presumably employed by Karakhamun or local artists in possession of some kind of pattern book. The earliest known Kushite daily life scenes in the tomb of Karakhamun must have been an inspiration and source for the later Kushite and Saite tombs of the Theban necropolis. The tomb was reused in the 26th Dynasty and the entrance



area including the vestibule was re-inscribed for Ankhefendjehuty, a dignitary of the time of Psamtik II.

The South Asasif Conservation Project wants to express gratitude to ARCE for the AEF grant to support conservation and recording of the beautiful and unique decoration of the Vestibule in the tomb of Karakhamun.

Fig. 9—Ploughing scene. Top register. South wall. Before conservation. Photo by Katherine Blakeney.



Fig. 10—Ploughing scene. Top register. South wall. After conservation. Photo by Katherine Blakeney.



ARCE's Antiquities Endowment Fund was established through a grant from the United States Agency for International Development (USAID).



# ANTIQUITIES ENDOWMENT FUND GRANTS

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## The Oriental Institute Nubian Expedition Project Publishing Medieval Serra East & Napatan Dorginarti

*Bruce Williams and Lisa Heidorn*

### *Oriental Institute Operations at Serra East and Dorginarti*

With remarkable speed after the initial appeal to UNESCO, the Oriental Institute found itself at work in Nubia, working at first with its own and private support, at the temple of Beit el-Wali, cemeteries, and settlements at Bab Kalabsha in 1960-61. With much the same arrangements for logistics, a second season of three months was spent in Sudan in 1961-62, working in a concession at Serra East in cemeteries, the Middle Kingdom fortress, and the Medieval town. The first year was led by staff that had spent many years in Egypt, i.e., Profs. George Hughes, Charles Nims, Ronald Williams, Louis Zabkar and Dr. Labib Habachi. New to the Nile, but not to archaeology, was James Knudstad who served as architect and as the central figure in the excavations of the town and the fortress. Veteran excavators from Quft led the local workmen. There was one more notable veteran on the dig, the old Cook Steamer Memnon, a side-wheeler of some vintage that returned to service and later starred in the movie *Death on the Nile*. In these three months, some of the fort and town were excavated and planned, along with X-Group or Post-Meroitic simple stone houses, New Kingdom tombs, and a C-Group cemetery.

Even using traditional architectural clearing techniques, work at Serra could not be finished at once and the expedition returned after a year's gap, this time with different staff, support from P.L. 480 counterpart funds, and a grueling

schedule. The team was now directed by James Knudstad, and included for various periods Richard Pierce, Wenche Pierce, Bruce Trigger, Otto Schaden, Rudolph Dornemann, Alfred Hoerth, Louise Storts, Mel Thurman, J. C. Lorence and Sylvia Erickson. They arrived in Khartoum in October 1963 and finally departed from Dorginarti in late June 1964. Altogether, they employed up to a dozen Quftis and 200 workmen from Sudan including both Nubians and Dinka from the South.

Although largely in ruins, Serra East was a standing town. Travelers had noted the visible ruins at the site from time to time, and its churches were studied and excavated in various levels of detail by Somers Clarke, Mileham, Griffith, and Monneret de Villard. Nevertheless, knowledge of the town was not even rudimentary, even the churches were unsystematically explored; its buildings had suffered considerable damage as the bricks were quarried away to make more bricks elsewhere. The fortress and its adjacent cemetery were hardly known at all. The fortress on the island of Dorginarti, on the other hand, had seen few visits and no excavation. It was truly an unknown quantity.

In the seven months of excavation, the entire Medieval town of Cerre Matto was cleared, from the North Church to the southern cemetery, leaving out only fragmentary remains under the railroad track, which was still in use. The expedition also completely cleared remains of the fortress, some later New Kingdom



## ANTIQUITIES ENDOWMENT FUND GRANTS



buildings, and the associated cemeteries. In five months during 1964, the expedition excavated practically the entire fortress of Dorginarti. This daunting task involved the excavation of four or more major strata of housing construction and multiple rebuildings of a fortification and its contents, a site over a hundred meters long by

fifty wide! If less exact than modern excavations, altogether the amount of material was huge, and it included large-scale architecture of coherent buildings surveyed and planned by an expert architect, Knudstad. As happened with so many of the Nubian salvage excavations, those that went to the field either returned to their other

Fig. 1—Serra East;  
a. General panorama  
from the north. Assembled  
from photographs taken  
by Dr. Charles Nims in  
1961-62. b. The North  
Church at Serra East  
from the southeast.



## ANTIQUITIES ENDOWMENT FUND GRANTS



Fig. 2—Serra East;  
a. The northern half of  
Cerre Matto town, from  
the west, with the Central  
Church to the right. b.  
Relief sculpture of a bird,  
probably a phoenix,  
from near the Central  
Church, OIM 24726.  
Photo by Austin Kramer.



interests and careers or went on to new ones,  
leaving a major portion of the great salvage  
project unpublished to this day.

### *Publication and Genesis of the Current Project*

The Oriental Institute quickly published work in its first concession in two volumes. Between 1976 and 1990, Bruce Williams, with help from many hands, especially Lisa Heidorn, prepared a number of volumes on Oriental Institute Nubian Excavation work just north of the Sudan Border and one on the cemeteries at Serra East. A number of factors, including major reconstruction of the museum that involved re-housing the entire collection and records deferred further research for many years. Finally, in 2010, events came together that allowed us to launch a project to publish four major parts of the work in Nubia, the monastery of Qasr el Wizz in Egyptian Nubia, Serra Fortress, the town of Cerre Matto at Serra East, and Dorginarti. For the last two, we had to seek support for a comprehensive study, including the essential illustration of objects and architecture, and a major portion has been provided by the American Research Center in Egypt's Antiquities Endowment Fund. Also for this



# ANTIQUITIES ENDOWMENT FUND GRANTS

phase, we assembled a research team, including Dr. Carol Meyer, Dr. Donald Whitcomb, Dr. Alexandros Tsakos, Dr. Dobrochna Zielinska, and Nadejda Reshetnikova, in addition to the authors.

The objects are being documented in a normal way, with standard drawings that include profiles, but the drawings will be joined by many more photographs, and many of these in color (Fig. 5). For the architecture, we have chosen a new approach. When these excavations took place, and even today, architectural drawings are summary, showing the locations of contexts, and sometimes the texture of the deposits and the structures. Details are presented in the descriptions that accompany the drawings. Both Serra Town and Dorginarti were highly complex sites, however, and Jim Knudstad included numerous elevations with his drawings and many notes that indicate the type of deposit, the condition of the walls, floors and vaults, the presence of plaster and even smoke from lamps on the plaster, and brick sizes. Placed in a text, such notations would be virtually impossible to use, and the text incoherent, but such archaeological information is of immense value, particularly if it is displayed directly in its location. We decided to make two oversize folding base plans for each site. One would include all of Jim Knudstad's elevations and notes so that a user could see all of the details in their correct locations (Fig. 3a). The second omits the text and notes so that a summary plan can be viewed without clutter (Fig. 3b). For the online version, in .pdf format, the information is presented in layers that can be displayed or hidden as the reader chooses, and after the volumes are complete, we plan to re-present this information in three dimensions. Accomplishing the current task necessitated reconstructing the survey, a rather time-consuming adventure in converting data from one technology to another; this was a product of the run-up to the actual grant. Knudstad noted all of the survey data in the records, including base stations, points, angles and distances, so these could be

converted to coordinates. This was possible using a spreadsheet with formulae, and the help of a patient and diligent volunteer, Mr. Lawrence Lissak. Nadejda Reshetnikova, the architect, now takes these local coordinates, rotates them to the main axis and plots them, successfully reconstructing surveys that were done half a century ago, with even some improvements, since the points are located using mathematics rather than pencil and protractor.

Once support was in place, we began the process of illustrating the finds. Registered objects are retrieved from storage to our OINE office. Dr. Carol Meyer then draws them through to inking, taking notes on materials and colors. The final product is then digitized for use in the publication (Fig. 5 a, c). At the same time, professional photographer, Austin Kramer, or Williams prepare photographs (Fig. 2b, 5b, d-h). These are more numerous than can be used in the publication, but they will become part of the Oriental Institute's archives for online presentation, both in an integrated database and an archive of the OINE.

A major contribution needs to be mentioned, since in the years immediately preceding this work, the Oriental Institute archivist, John Larson, initiated a project to digitize the excavation records, with the help of volunteers. This resulted in a mass of documentation that could be accessed for research far more efficiently than papers and photographs. Before the project got under way, the Oriental Institute's network administrator, John Sanders, made a server available with enough space to accommodate the records. This has allowed team members in Bergen, Warsaw, Moscow, and Evanston to share the same data in real time. It can be accessed even in Sudan.

## *Serra East, the Medieval Town of Cerre Matto*

Cerre Matto may have been the seat of an eparch of Nobadia, one Philoxenos by his name on a stele from the site, but it has the appearance of a substantial though moderate town. Its



# ANTIQUITIES ENDOWMENT FUND GRANTS

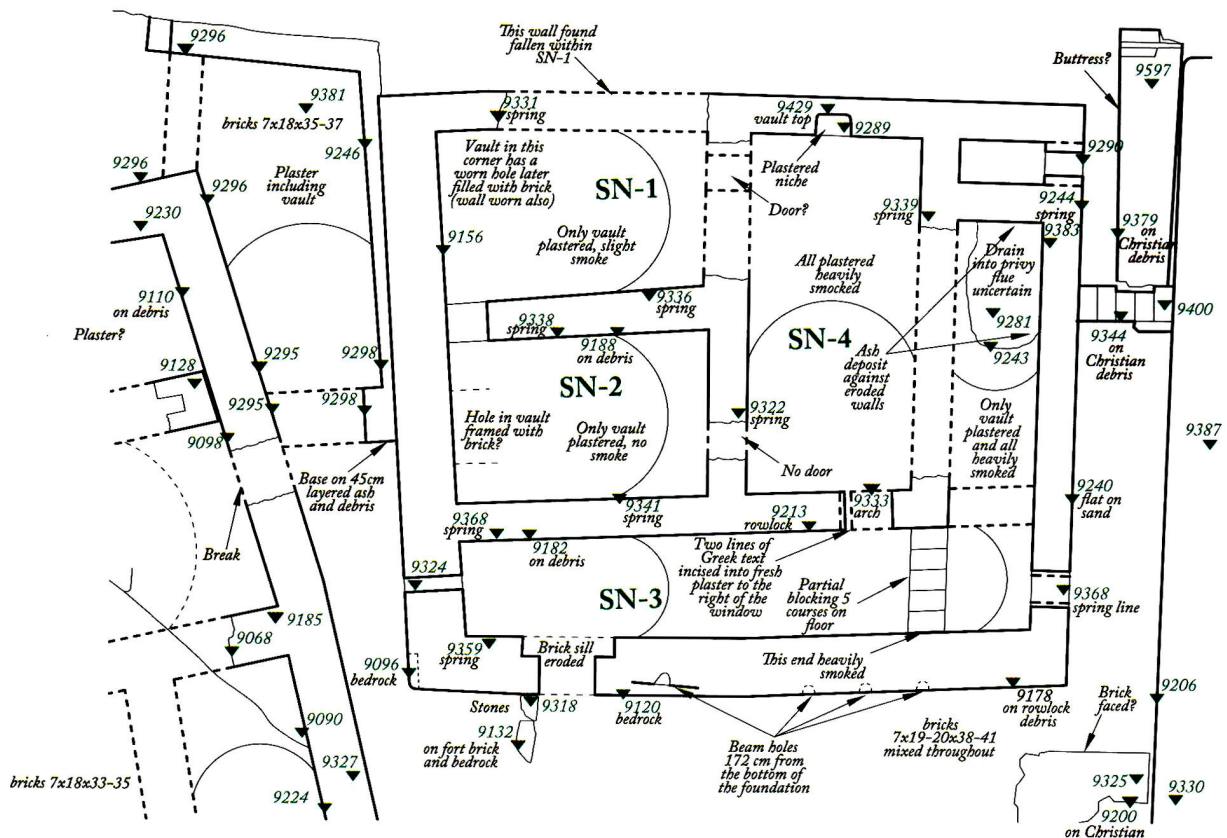


Fig. 3a—Serra East, extracted drawings from the base plan; House SN, with notes and heights.

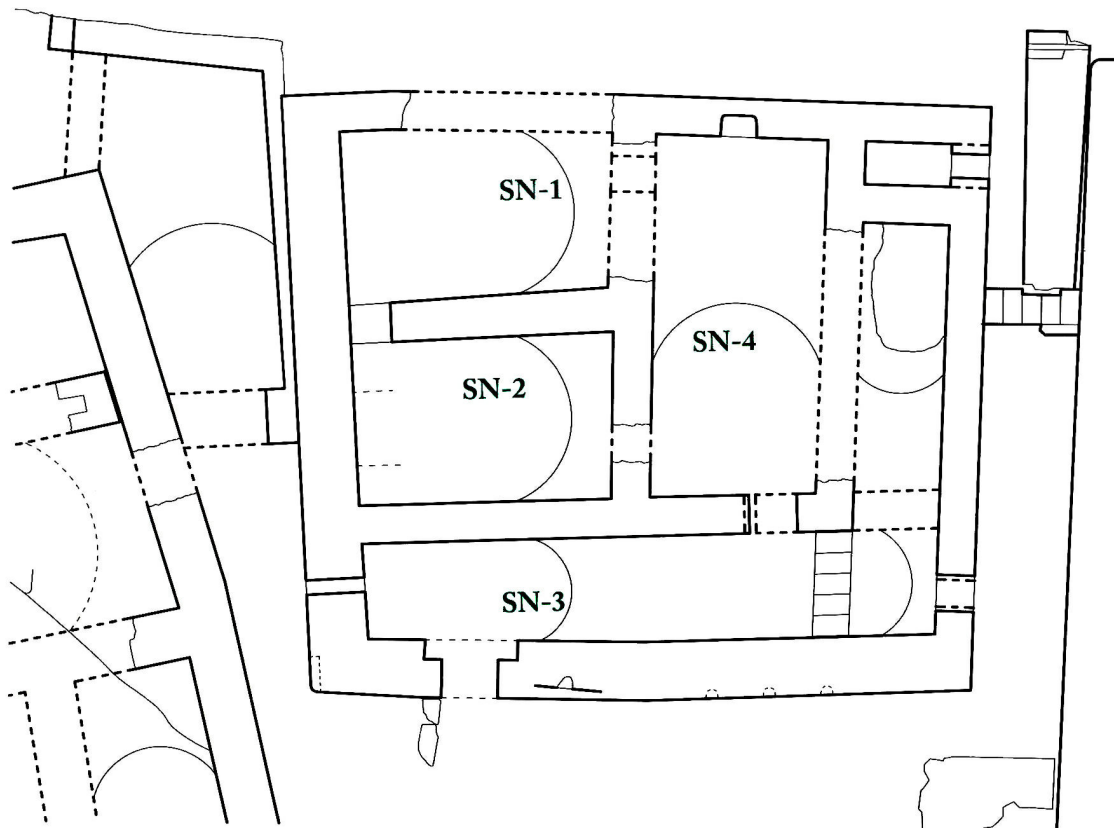
four churches were probably all decorated (three certainly), but they offer few signs of appointments, the most lavish being some sandstone bird sculptures found near the Central Church (Fig. 2b). Being pierced sculptures, as though used in a screen, they are unique in Christian Nubia and may have been part of a screen or mounted on a wall.

Cerre Matto was located above and on the sloping desert bluff occupied by the fortress of Serra East, the ancient “Repeller of the Medjay” (Fig. 1a). The town was clustered around the Central Church inside the old fort (Fig. 2a), which afforded some protection from potential raiders. But it spilled out in all possible directions, with a churchyard and two churches to the south, and one church to the north (Fig 1b). The houses were substantial, rectangular, almost square in plan, and many have two or

three stories partly preserved, all with vaulted rooms and corridors (Fig. 3a-b). The buildings were not conjoined, but neighboring houses could have vaults across the narrow passages between them. Smaller irregular structures in the lower part of the town were used for industry and probably even cooking. Although upper stories in the houses had some open space, the ground floor rooms were narrow and dark, with tiny doorways often less than 80 cm high. They had no stairways, access to the floor above being accomplished through hatches in the vaults and presumably ladders. Despite their compact plans, mostly less than ten meters on a side, the houses had much of their space devoted to privies of remarkable complexity and sophistication. Typically, a long L-shaped corridor in the upper floor led to a small chamber with a hole in the floor. This hole opened into a small chamber in



## ANTIQUITIES ENDOWMENT FUND GRANTS



the ground floor, and there was a rectangular, stone-lined opening in the outer wall which served as a clean-out (Fig. 3, SN-3 upper right). A large flue, which was the same width as the room, vented the ground floor chamber to the roof. There were also pottery fixtures, unfortunately none found in situ, but each consisted of a clay pipe with a broad flange at the top fixed to an oval tray with a hole below the pipe. The fact that so much thought and effort was devoted to the most humble toilette says much about social organization.

The houses of Cerre Matto had been emptied of their valuables, and even the small bits of furniture and small objects that remained tell us about the daily life and economy of the inhabitants. There were a few tools and cosmetic implements, and little in the way of textiles.

Pottery was found in abundance, especially the polished, painted bowls and jars justly famous from Christian Nubia (Fig. 5). Some were intact, from caches or foundation deposits, and, remarkably, there were a few unfired vessels.

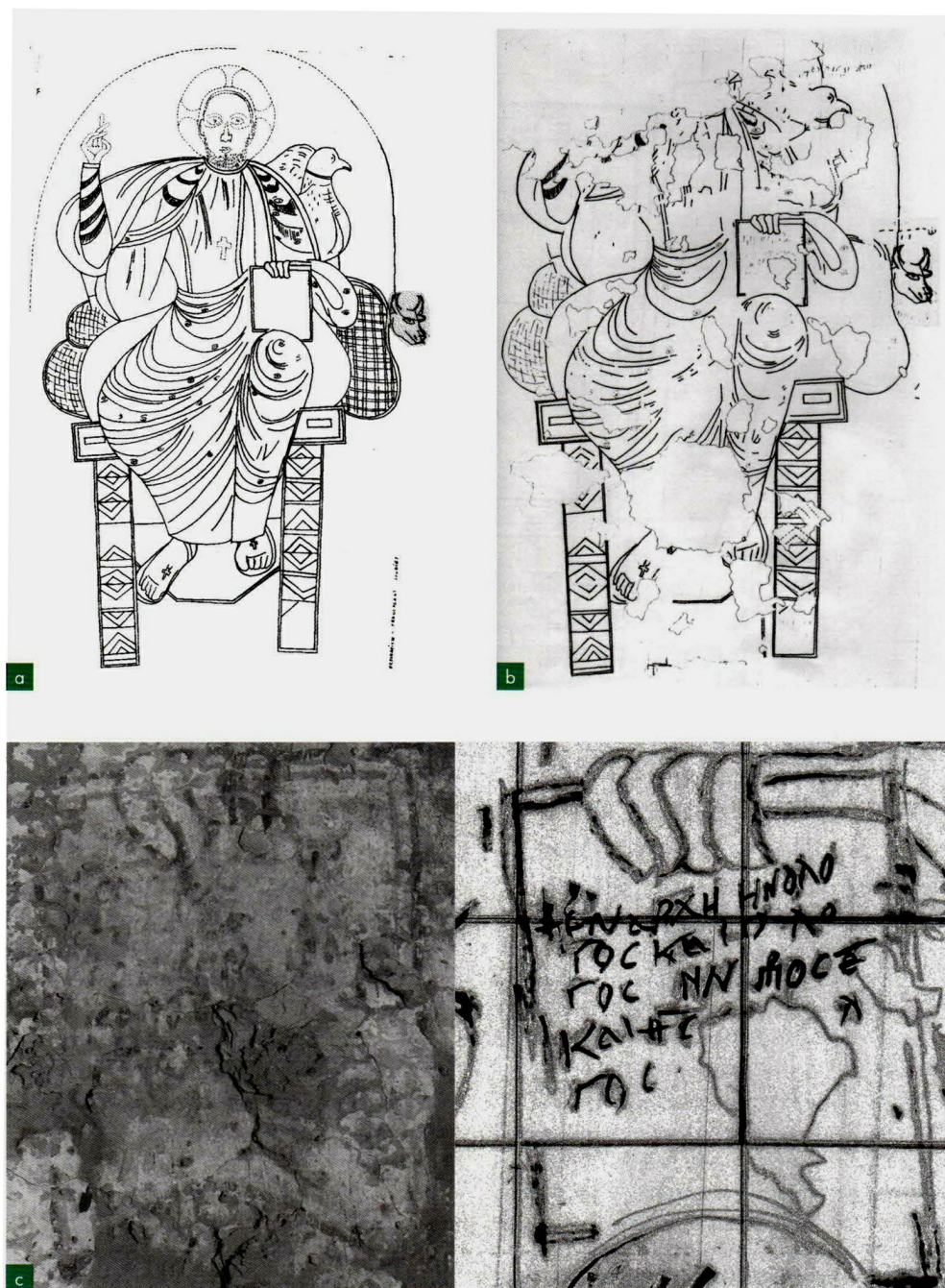
This indicates that some pottery must have been made here and fired in its kilns. In spite of the relative modesty of the houses, burials, and material culture, it is clear that life was not that of a simple rural village. Pieces of Coptic and Greek manuscript were found in the houses. Buried under one room was the longest text in Old Nubian, the famous Serra Codex. It has been claimed with considerable likelihood, and supported by the appearance of the town's name in the Codex, that a number of important documents now in London and Berlin originated from this site.

Fig. 3b—Serra East, extracted drawings from the base plan; House SN with text omitted, by Nadejda Reshetnikova.



## ANTIQUITIES ENDOWMENT FUND GRANTS

Fig. 4—Serra East, the wall painting of Christ in Majesty in the sanctuary of the Central Church; a. As restored by J.C. Lorence; b. as copied; c. The tablet as photographed.



Much of the attention given Serra East in the past had been directed toward the churches, although the brief examinations did not fully explore the details. Although they appeared to

be relatively simple three-aisle churches with rectangular pastophoria and sanctuary, plus a little dome perched over the nave, the ground plans are deceptive. The domes were not mere



# ANTIQUITIES ENDOWMENT FUND GRANTS

“incidents in the roofing” as the early recorder of Mileham opined, but solid, complex structures anchored on four corners, supported by arches, rising as a square structure with windows above the nave to pendentives that made a transition to the dome proper. These churches were in fact complex structures that housed an

elaborate iconographic program. For example, the sanctuary of the Central Church, the only known Nubian church with two stories, was painted with Christ in Majesty at the end, flanked by the Living Creatures (Fig. 4a-b) who hold a book or tablet with what appear to be the apostles on the flanking walls. Alexandros

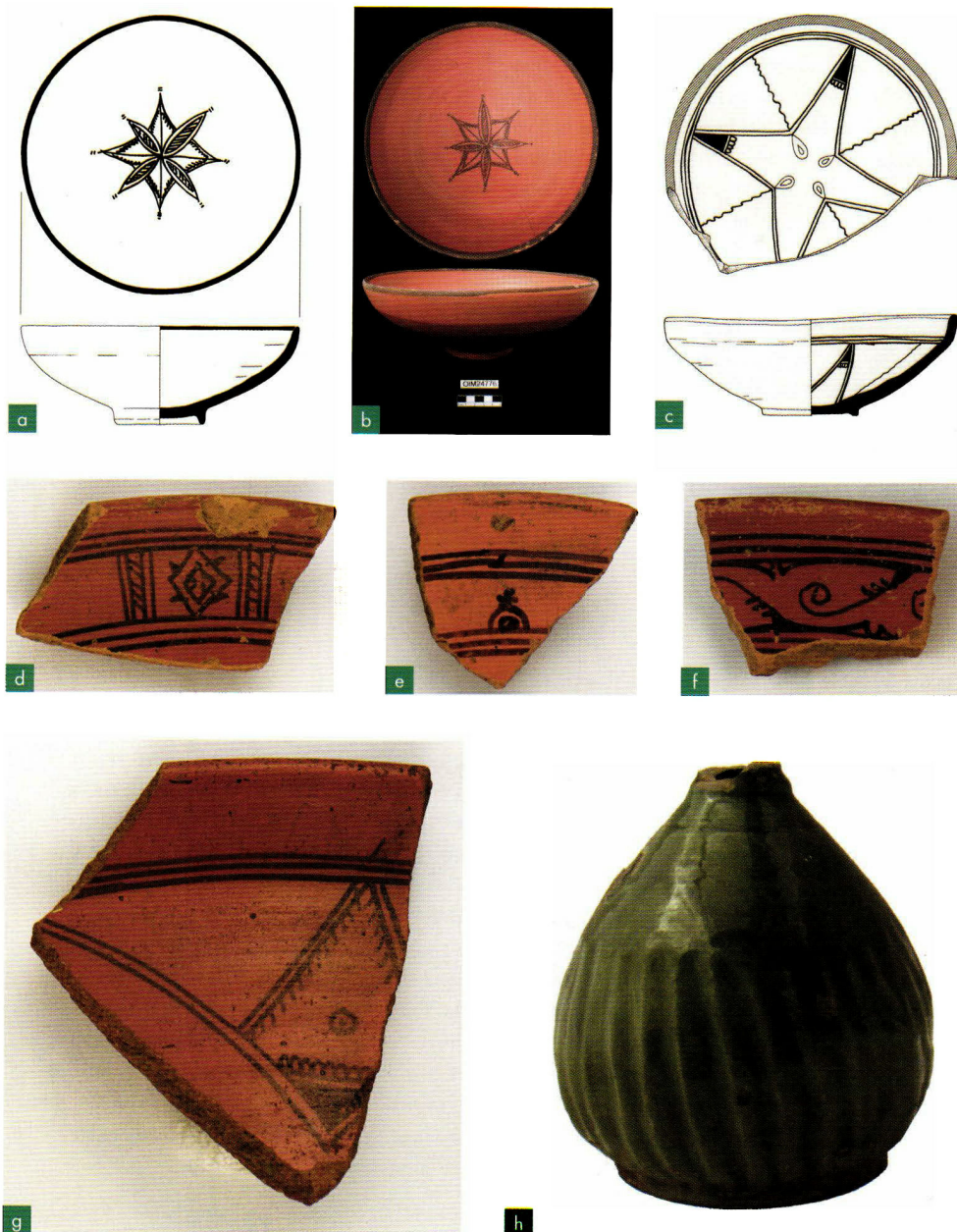


Fig. 5—Serra East, pottery; a. Red bowl with dark paint OIM 24776 as drawn by Carol Meyer; b. photos of the same, by the author; c. Pale-background bowl with red and dark paint as drawn by Carol Meyer; d-g. Sherds of red bowls with dark paint, photos by the author; h. Green glazed jug from a deposit under a house in the village. Khartoum National Museum 34604, field no. 2S-250. Photo by the author.



# ANTIQUITIES ENDOWMENT FUND GRANTS

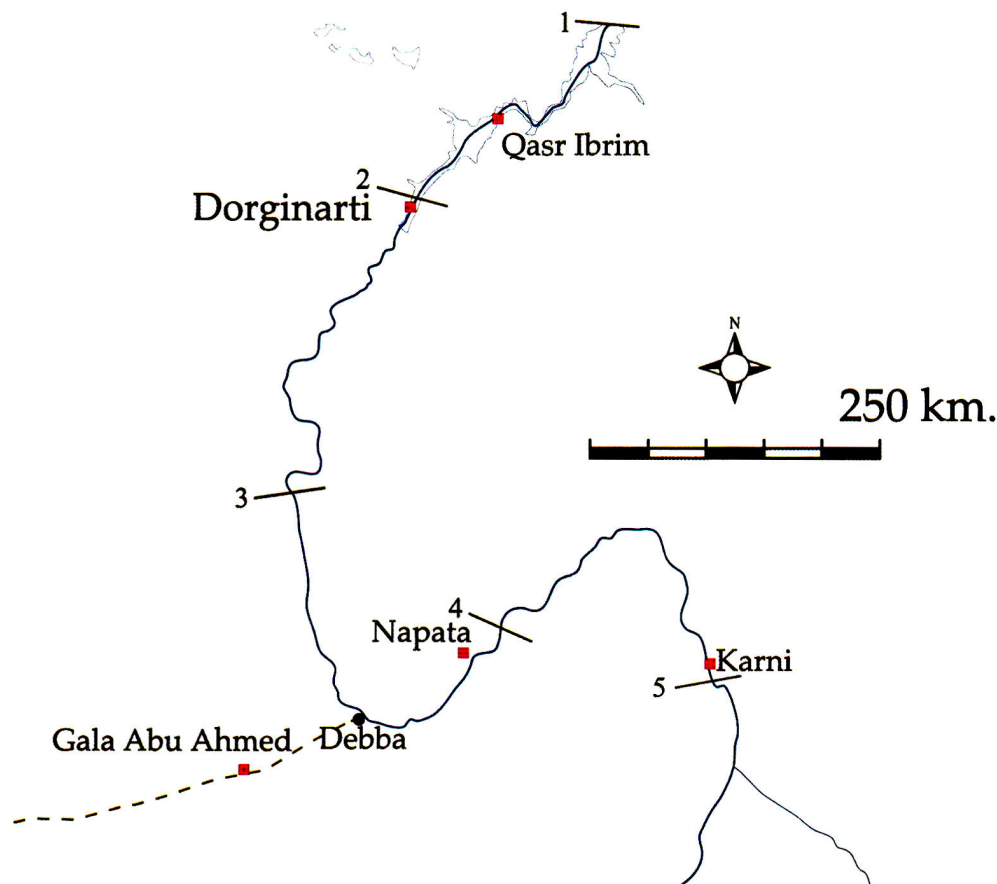


Fig. 6—Map showing Dorginarti with related sites.

Tsakos was able to decipher the tablet's writing as John 1:1, in Greek (Fig. 4c).

The collection of brick buildings at Serra East must have appeared makeshift and shabby to travelers after the experience of Abu Simbel, and the town received scant attention from scholars. Detailed study has now revealed a town constructed by practiced builders with a sophisticated knowledge of engineering. Its daily life was enriched with professionally made objects of beauty, some imported (Fig. 5h), and it included a concern for hygiene expressed in structures more elaborate than generally found in the same region today. Serra East, in its manifestation as Cerre Matto, was a high metropolitan civilization, even if Cerre Matto was but one corner of it.

## *Dorginarti*

The Oriental Institute Nubian Expedition excavated the fortress of Dorginarti from January 4 until June 20, 1964, when the waters of Lake Nubia started to flood the island (the site is located in modern Sudan, where Lake Nasser is called Lake Nubia). The island is, unfortunately, now under the lake and further research there is impossible. The Second Cataract area around Wadi Halfa had always been an area important to anyone controlling the passage between Egypt and Nubia, as demonstrated by the location of the pharaonic settlement and fortress of Buhen just to the north of Dorginarti, and the fortress of Mirgissa, which lay 16 kilometers to its south (Fig. 6).

Before the river and its banks were submerged



## ANTIQUITIES ENDOWMENT FUND GRANTS

by the waters behind the Aswan High Dam, multiple rock outcrops in the river made sailing through the Kabuka Rapids, a part of the larger Batn el-Hagar (“belly of rocks”), dangerous even when flooded, but it was impassable during the winter season when the waters were low. Being located at the north end of these rapids, the Kushite builders of the fort, whose ancient name was “Fortress of the Lord of Eternity of Ta-Sety,” located the fort close to the west bank of the Nile where boats had to be off-loaded or re-loaded after portaging the passengers and goods overland around the dangerous cataract (Fig. 7).

Twenty-fifth Dynasty remains were also

discovered at Mirgissa, though much of that material remains unpublished. Thus the cultural landscape of the region remains sketchy for the first millennium BC. It is assumed that the Temple of Taharqo (ca. 690–664 BC) at Buhen, the fort of Dorginarti at the mouth of the rapids, and the fortress of Mirgissa at the beginning of the rapids, comprised a section of the military and trade system fortifications, customs control, and way stations along this river route. Another Temple of Taharqo is located at Semna West, 67 km to the south, and it is obvious that the Kushite rulers held sway over passage between north and south in this region at least by the reign of Taharqo, if not at an earlier date.

Fig. 7—Stone stele with the name of the fortress on Dorginarti, OIM 24326. Photo by Larry Lissak and drawing by Carol Meyer.





## ANTIQUITIES ENDOWMENT FUND GRANTS



Fig. 8—Inscribed faience ring from Dorginarti, OIM 24325.

When initially excavated, Dorginarti's pottery was dated to the late New Kingdom, but in the fifty years since the excavation, additional ceramics of first millennium date have been excavated at sites in Egypt and the Sudan, indicating that the fort's pottery belongs to the period between the mid-eighth and the mid-seventh centuries BC (Fig. 8). Egyptian wheelmade vessels, reflecting the northern orientation of the fort's soldiers and their lines of supply, represent the majority of the pottery from the earlier and later levels at Dorginarti. Many of the large containers are made of a marl clay fabric that is associated with clay sources in Upper Egypt, or a Nile D jar form that is typically associated with the north of Egypt, indicating where the jars were filled with provisions destined for the fort's soldiers (Fig. 9). The latest citadel of the fort's central sector had imported Levantine, Chian, and Aegean storejars that indicate it was reused in the mid-to late-sixth century BC.

The presence of handmade pottery in the fort's earlier levels indicates one of the cultural components of the fort's occupants, much as the Nubian cook pots from earlier Middle and New

Kingdom Egyptian forts have been used to show that local inhabitants worked for the Egyptian administration. In this case, however, we see that it is likely the Nubians themselves who built and managed the fortress in the 8th and early 7th centuries BC. At the time it was built it is clear that the occupants were an integral part of the Egyptian system.

The corpus of handmade forms represents the indigenous population of Nubians, either inhabiting the Second Cataract region or from elsewhere outside the Egyptian cultural sphere (Fig. 10). Parallels to the distinctive pattern burnishing on vessels, and incised rim decoration on the bowls, are found at Napatan sites in the Debba Bend, more than 500 kilometers to the south of the Second Cataract, and at the Napatan fort of Gala Abu Ahmed in the Western Desert along the Wadi Howar, far to the south.

Pottery present in the Royal Cemeteries of Kush at el-Kurru and Nuri, which Heidorn recently studied at the Museum of Fine Arts in Boston, is not entirely similar, in part due to the different functions of the sites rather than



## ANTIQUITIES ENDOWMENT FUND GRANTS



Fig. 9a—Upper Egyptian marl jar from Dorginarti, OIM 49707.



Fig. 9b—Egyptian silt jar from Dorginarti, OIM 49570.

a chronological distinction. But it is clear that many of the pottery vessels in the tomb deposits can be used to further refine the dating of pottery sequences from excavations in Egypt and the ceramic assemblage from Dorginarti. Agate, flint, and carnelian arrowheads are present in the earliest tombs at el-Kurru, but also at Dorginarti (Fig. 11).

The army in residence at the fort, perhaps of mixed ethnicities from Nubia, Egypt and maybe the Mediterranean, was largely receiving supplies from the north and using the wheelmade ceramics that they had grown accustomed to from traveling and fighting alongside their ruler in Egypt and beyond. It is necessarily a hypothetical reconstruction, but it could be that the soldiers were from diverse cultural backgrounds and that some of the Nubians knew how to cook tasty local foods in their traditional cooking pots.

In addition to updating the pottery references and completing a more detailed analysis of the fort's architecture, a metallurgical study of the crucible and tuyère fragments from Dorginarti is underway at the University College London facility in Qatar, under the direction of Martina Renzi, Thilo Rehren, and Edgar Pusch.



Fig. 10—Hand-made cooking pot from Dorginarti, OIM36380. Photo by Austin Kramer.

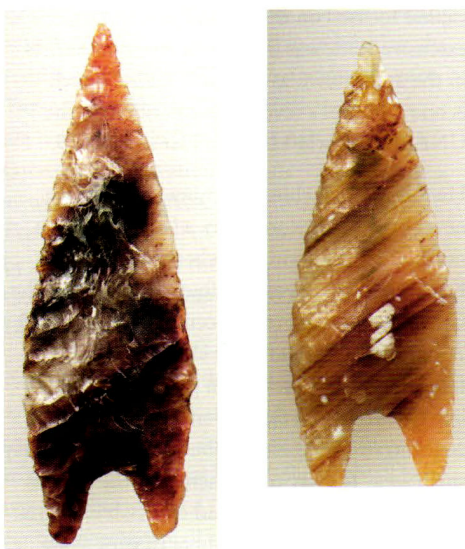


Fig. 11—Stone arrowheads from Dorginarti; a. OIM 24421; b. OIM 24349A. Photos by Austin Kramer.



ARCE's Antiquities Endowment Fund was established through a grant from the United States Agency for International Development (USAID).



# HISTORIC CAIRO GUIDES

## Making Heritage Accessible: ARCE Creates Guides to Monuments in Historic Cairo

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*Jere L. Bacharach*

Over the last twenty years ARCE has played a major role in the conservation of Egypt's cultural heritage from all historical periods. Projects included the building of conservation laboratories at the Egyptian Museum and at Karnak in Luxor, conserving Coptic icons and wall paintings, and hands-on training for Egyptian archaeologists and conservators who work at heritage sites. The largest number of projects, all supported by grants from USAID, have involved the conservation of cultural monuments and sites ranging chronologically from Prehistory to the nineteenth century and geographically from southern Egypt to the Mediterranean coast. Since it is claimed that Cairo has more "medieval" monuments than any other city in the world, it is not surprising that the bulk of ARCE's work in the Egyptian capital focused on these buildings. In fact, extensive work was done on seven monuments in the area known as "Historic Cairo" which is one of Egypt's seven sites inscribed on the UNESCO World Heritage List since 1979.

Historic Cairo, whose exact boundaries have never been set, encompasses a large area from north of the Fatimid city where the Khan al-Khalili bazaar area can be found, to south of the Citadel whose nineteenth century Muhammad 'Ali mosque dominates the skyline. ARCE, following best conservation practices of the late twentieth and early twenty-first centuries, concentrated its conservation work in a relatively small area. The key monument was the famous southern gate of the Fatimid city, Bab Zuwayla. ARCE then restored a number of sites along

the street towards Khan al-Khalili and others to the southeast of Bab Zuwayla in an area known as Darb al-Ahmar, the road that leads from Bab Zuwayla to the Citadel. The Aga Khan Trust for Culture was also active in the Darb al-Ahmar area restoring historic monuments as well as revitalizing the local infrastructure. The Supreme Council of Antiquities, now the Egyptian Ministry of Antiquities (MoA), was also active in many parts of Historic Cairo with their own conservation program.

Although ARCE's work on all its monuments in Historic Cairo is complete, ARCE recognized, following the Venice Charter (1964), that the best way to ensure the long-term sustainability of all the sites is for them to be used, for tourism, education and, when appropriate, places of prayer. ARCE has worked with the MoA in developing on-site information to enhance the visitor experience in the area. Drawing upon an earlier phase of this project directed by Architect Hoda 'Abd al-Hamid and the outstanding staff at ARCE, we agreed to create information signs, leaflets and a Handbook for Guides, the last only in Arabic, for 16 monuments in the area where ARCE and the Aga Khan Trust had done their work. Two groups of eight monuments were selected; one from around Bab Zuwayla northwards to the sabil (fountain) and school built by Muhammad Ali in memory of his son Tusun Pasha in Sharia Mu'izz li 'd-Din Allah. The second eight would be in the Darb al-Ahmar area.

Working with Jarek Dobrowolski, an



## HISTORIC CAIRO GUIDES



Fig. 1—Dina Bakhoun with a group in the Zawiya of Farag ibn al-Barquq.

outstanding architect and designer, and Sherif Anwar, a faculty member in the College of Archaeology, Cairo University, we created two sets of back-to-back leaflets, one for each area, in both English and Arabic. On one side there is a map of the area locating the eight monuments and giving their dates of construction and their monument registration number. On the other side there is a brief description of each monument giving the visitor a sense of the importance of each site. Again, each set was done in Arabic and English creating a set of four back-to-back sheets.

The larger component of the project was to create a handbook in Arabic on all sixteen sites for teachers, students, and tour guides. The design, incorporating floor plans of each monument and a selection of images, was done by Dobrowolski, while the Arabic text, a full page for each monument, was written by Anwar.

The final product is a beautiful, small guide for this area produced for the first time in Arabic.

Recognizing that conservation is a community activity, ARCE is committed to publishing the results of its projects to reach a wide audience. These two sets of leaflets and the handbook are now available free on the ARCE website ([arce.org/conservation/historic-cairo-guides](http://arce.org/conservation/historic-cairo-guides)) as well as on the AUC Press website under Free Resources. All of this work was overseen by ARCE through the Egyptian Antiquities Conservation Program (EAC) grant from USAID.

Future plans call for these maps to be produced as outdoor panels located at appropriate sites in the Bab Zuwayla and Darb al-Ahmar areas to aid visitors. A final hoped-for step will be to convert Zawiya Faraj ibn Barquq, the early 15th century former small prayer hall directly across



## HISTORIC CAIRO GUIDES

the street from the Bab Zuwayla, as a Visitors Center where panels of the full Arabic and English texts from the leaflets will be installed on the walls and free copies of the leaflets will be available.

Finally, as a way of introducing the new materials and encouraging interest, ARCE organized three four-hour guided tours in the summer of 2014 of these historic sites for selected small groups. ARCE was very fortunate in having these tours led by Ms. Dina Bakhoum, who received her M.A. in Islamic Art History from AUC, is a lecturer at AUC on Islamic art,

particularly the Islamic monuments of Cairo, and is an architectural conservator who has worked in Darb al-Ahmar restoring a number of the monuments visited. The first two groups were composed of MoA inspectors who are responsible for all the historic buildings in this area of Historic Cairo and the final tour was for individuals who work in the area or the neighboring al-Azhar Park and who are responsible for encouraging tourism. In addition to her academic and professional background Bakhoum is also an excellent lecturer and guide which was confirmed by the enthusiastic reports from all who attended her tours. The

Fig. 2—Dina Bakhoum with a group standing in front of the recently conserved qibla wall of the Mosque of Amir Aqsunqur (the Blue Mosque).






# HISTORIC CAIRO GUIDES

participants expressed a special appreciation for the collegiality of the tours and the opportunity to ask follow up questions which was very different from most of their formal educational experiences.


For those whose professional responsibilities are to preserve and protect particular monuments, the sense of how their specific building fit into the larger context of the urban fabric was greatly enhanced and they came away with a greater sense of the historical development of the entire area. In fact, every one of the participants felt they had gained a deeper sense of “ownership” and “responsibility” for Historic Cairo than they had had before. Due to the enthusiastic response from tour participants, ARCE will consider incorporating similar educational tours in all future conservation projects when and where it is possible.


As a final note and as a sign of the times, these tours had to be limited to relatively few individuals so that in the current atmosphere of uncertainty, authorities would not misinterpret them as protest marches. Such is the reality of life in Cairo and another example of how ARCE continues to pursue its mission in Egypt, even during the “interesting” developments of the last few years.


Fig. 3—Arabic guide to Historic Cairo created by ARCE/USAID.




برنامج دعم التراث بالقاهرة الكبرى  
الوكالة الأمريكية للتنمية الدولية









**١ هضبة الأهرامات**  
في عام ١٩٤٥، أطلقت الوكالة الأمريكية للتنمية الدولية الدورة التدريبية العالمية للعثور على الأهرامات القديمة في مصر. تم تمويل هذه الدورة من قبل الوكالة الأمريكية للتنمية الدولية. وكان الهدف من هذه الدورة هو توفير المعرفة والمهارات اللازمة للعثور على الأهرامات القديمة في مصر. وقد تم إجراء هذه الدورة في الفترة من ١٩٤٥ إلى ١٩٤٦. وقد تم العثور على العديد من الأهرامات القديمة في مصر. وقد تم اكتشاف العديد من المواقع الأثرية في مصر. وقد تم اكتشاف العديد من المواقع الأثرية في مصر. وقد تم اكتشاف العديد من المواقع الأثرية في مصر.

**٢ مصر القديمة**  
مصر القديمة هي واحدة من الحضارات العريقة التي ازدهرت في شمال أفريقيا. وقد تم اكتشاف العديد من المواقع الأثرية في مصر القديمة. وقد تم اكتشاف العديد من المواقع الأثرية في مصر القديمة. وقد تم اكتشاف العديد من المواقع الأثرية في مصر القديمة. وقد تم اكتشاف العديد من المواقع الأثرية في مصر القديمة.

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## Expeditions

### ABYDOS

#### *Abydos*

Pennsylvania Museum  
Yale University  
Institute of Fine Arts, New York  
Director: David O'Connor  
December 2011–May 2012  
December 2012–May 2013

#### *Middle Cemetery at Abydos*

Kelsey Museum of Archaeology, University of Michigan  
Director: Janet Richards  
March–May 2013

#### *Rameses II Temple*

New York University  
Director: Sameh Iskander, Ogden Goelet  
December 2011–March 2012  
January 2012–March 2013

#### *South Abydos: Senwosret III*

#### *Mortuary Complex*

University of Pennsylvania  
Yale University  
New York University  
Director: Joseph Wegner  
November 2012–June 2013

### ASWAN

#### *Philae Temple*

Director: Eugene Cruz-Uribe  
December 2012–February 2013

### DAKHLA OASIS

#### *Ambeida*

New York University  
Columbia University  
Project Director: Roger Bagnall  
Field Director: Paola Davoli  
January–April 2012  
January–April 2013

### FAYUM

#### *UCLA/RUG Fayum Project*

University of California  
Directors: Willeke Wendrich, University of California, Los Angeles (UCLA); René Cappers, Rijksuniversiteit Groningen (RUG)  
October–December 2012

### GIZA

#### *Mit Rabina Field School*

ARCE/AERA  
Dr. Mark Lehner  
May–October 2013

### HIERAKONPOLIS AND EL KAB

#### *El-Kab and Hagr Edfu*

The British Museum  
Director: William Vivian Davies  
November 2011–April 2012  
December 2012–April 2013

#### *Predynastic and Early Dynastic Tombs*

The British Museum  
University of Arkansas  
Director: Renee Friedman  
December 2011–April 2012  
January 2012–April 2013

### LUXOR EAST BANK

#### *Mut Temple–Brooklyn Museum*

Brooklyn Museum  
Director: Richard Fazzini  
January–March 2012  
January–March 2013

#### *Mut Temple–Johns Hopkins University*

Johns Hopkins University  
Director: Betsy Bryan  
March–December 2012  
January–December 2013

#### *Conservation at Khonsu Temple*

ARCE  
Director: John Shearman  
October 2012–June 2013

#### *Field Schools for Conservators, Archaeologists, and Photographers*

ARCE  
Director: John Shearman  
October 2012–June 2013

### LUXOR WEST BANK

#### *Epigraphic Survey at Medinet Habu,*

#### *Luxor and Khonsu Temples*

University of Chicago  
Director: William Raymond Johnson  
September 2012–May 2013

#### *Joint Expedition to Malkata*

The Metropolitan Museum of Art  
The Michael C. Carlos Museum, Emory University  
Directors: Diana Craig Patch and Peter Lacovara  
January–March 2013

#### *Tausert Temple*

University of Arizona  
Director: Richard Wilkinson  
May 2013–July 2013

#### *Valley of the Kings*

Pacific Lutheran University  
Director: Donald Ryan  
May–July 2013

#### *Qurna Site Improvement Project*

ARCE  
Director: John Shearman  
October 2012–June 2013

#### *Conservation of Theban Tomb 110*

ARCE  
Director: John Shearman  
October 2012–June 2013

#### *Conservation and Site Management of Deir El-Shekwit*

ARCE  
Director: John Shearman  
October 2012–June 2013

### MEMPHIS AND SAQQARA

#### *Advanced Field School*

University of Chicago, Ancient Egypt Research Associates  
Director: Mark Lehner  
August–November 2013

### SOHAG

#### *Red Monastery*

ARCE  
Director: Dr. Elizabeth Bolman  
January–December 2013

#### *White Monastery*

Yale University  
Dr. Stephen Davis/Gillian Pyke  
January–December 2012  
March 2013–February 2014



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University of Chicago  
*Sufism in Egypt in the 7th Century*  
AH/13th Century AD

### JEFFERY CULANG (ECA)

City University of NY Graduate Center  
*Common Sensibilities: Reform, Social*  
*Relations, and Citizenship in Modern Egypt*

### ELIZABETH HART (ECA)

University of Virginia  
*Stones and Status in Daily Life:*  
*Exploring the Development of Inequities*  
*through a Comparison of Lithic*  
*Assemblages in Naqada Settlements,*  
*4000–3000 BC (McHugh Award)*

### MELINDA HARTWIG (NEH)

Georgia State University  
*The Artistic and Cultural Landscape*  
*in the Tomb of Neferrertpet (TT43)*

### CASEY PRIMEL (ECA)

Columbia University  
*Constructing the Modern Egyptian Economy*  
*in the late 19th and Early 20th Centuries*

### MATT PARNELL (ECA)

University of Arkansas  
*The Development of al-Shabab as a*  
*Sociopolitical Force in Egypt, 1882–1919*

### CHRIS STONE (NEH)

Hunter College and the  
Graduate Center of CUNY  
*The Artist: Sheikh Imam: His Songs and the*  
*Egyptian Revolution of 1911*  
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Mr. Henry R. Taylor and Ms. Madeleine E. Cody  
Ms. Carole L. Vogel  
Mr. and Mrs. Frederick and Shirley Teeter  
Dr. Elizabeth Waraksa and Dr. Jacco Dieleman  
Ms. Merrienne J. Timko  
Dr. Kei Yamamoto and Ms. Helena Pereira  
Mr. Ralph E. Trujillo  
Ms. Mary E. Vaught  
Prof. Janice W. Yellin  
Dr. Andre J. Veldmeijer  
Mr. Angelo Verga  
Prof. Joel Walker  
Dr. Roxie Walker  
Mr. John J. Wall  
Dr. Cheryl A. Ward  
Ms. Mariel S. Watt  
Prof. Willeke Wendrich and Prof. Hans Barnard  
Mr. Paul G. Whelan  
Ms. Deborah L. Winters  
Mr. Steven J. Wunderink  
Prof. Kyoko Yamahana Obayashi  
Ms. Robin Young  
Ms. Elizabeth Zito

## CONSORTIUM 2012–2013

### *Research Supporting Members*

American University in Cairo  
Brown University  
Getty Conservation Institute  
Johns Hopkins University  
New York University  
Oriental Institute, University of Chicago  
The Metropolitan Museum of Art  
Yale University

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Ancient Egypt Research Associates, Inc.  
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Societies and Civilizations  
Institute for the Study of the Ancient World  
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The British Museum  
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University of Arizona  
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University of California, Berkeley  
University of California, Los Angeles  
University of Memphis  
University of Michigan  
University of Notre Dame  
University of Toronto  
Wittenberg University  
York University–Department of Humanities



# ANNUAL REPORT 2012–2013

## Statement of Financial Position

June 30, 2013 and 2012

	<u>June 30, 2013</u>	<u>June 30, 2012</u>
<b>ASSETS</b>		
Cash and cash equivalents	\$ 4,243,866	\$ 5,627,604
Receivables and prepaid expenses	178,543	238,919
Pledges receivable	151,652	190,172
Grants receivable	85,854	117,810
Deferred sub-grants	1,022,190	1,040,784
Short term investments	5,026,567	4,486,578
Investments, at quoted fair value	60,259,907	55,531,753
Property & equipment, net	58,919	51,106
Library collection	835,440	835,440
Deferred rent	109,350	132,909
<b>TOTAL ASSETS</b>	<b>\$ 71,978,288</b>	<b>\$ 68,253,075</b>
<b>LIABILITIES</b>		
Accounts payable & accrued expenses	\$ 510,665	\$ 545,712
Grants payable	367,116	181,801
Sub-grants payable	434,453	454,519
Refundable advances & custodial funds	113,387	112,087
Deferred revenue	570,955	1,802,268
Assets held in trust for others	11,079,541	10,271,298
<b>TOTAL LIABILITIES</b>	<b>\$ 13,076,117</b>	<b>\$ 13,367,685</b>
<b>NET ASSETS</b>		
Unrestricted	3,995,222	4,473,163
Temporarily restricted	23,980,285	19,583,033
Permanently restricted	30,920,664	30,829,194
<b>TOTAL NET ASSETS</b>	<b>\$ 58,896,171</b>	<b>\$ 54,885,390</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$ 71,972,288</b>	<b>\$ 68,253,075</b>



# ANNUAL REPORT 2012-2013

## Statement of Activities

For the year ended June 30, 2013

	Total	Unrestricted	Temporarily	Permanently
<b>REVENUES AND SUPPORT</b>				
Grants	\$ 3,756,847	3,756,847	—	
Membership dues	\$ 140,348	140,348	—	
Contributions	\$ 133,075	38,455	3,150	91,470
Meetings, lectures & publications	\$ 164,539	164,539	—	
Investment income	\$ 1,706,251	959,381	746,870	
Net unrealized & realized gains on investments	\$ 3,607,622	(39,610)	3,647,232	
Other	\$ 4,250	4,250	—	
<b>TOTAL REVENUES AND SUPPORT</b>	<b>\$ 9,512,932</b>	<b>\$ 5,024,210</b>	<b>\$ 4,397,252</b>	<b>\$ 91,470</b>
<b>EXPENSES</b>				
<b>Program services:</b>				
Conferences/seminars	\$ 119,015	119,015		
Fellowships	\$ 311,184	311,184		
Library	\$ 138,040	138,040		
Public education	\$ 128,386	128,386		
Publications	\$ 93,297	93,297		
Restoration and conservation	\$ 3,293,470	3,293,470		
<b>TOTAL PROGRAM SERVICES</b>	<b>\$ 4,083,392</b>	<b>\$ 4,083,392</b>	<b>\$ —</b>	<b>\$ —</b>
<b>Supporting services:</b>				
Management and general	\$ 815,792	815,792		
Membership development	\$ 75,485	75,485		
Fundraising	\$ 135,804	135,804		
<b>TOTAL SUPPORTING SERVICES</b>	<b>\$ 1,027,081</b>	<b>1,027,081</b>	<b>—</b>	<b>—</b>
<b>TOTAL EXPENSES</b>	<b>\$ 5,110,473</b>	<b>\$ 5,110,473</b>	<b>\$ —</b>	<b>\$ —</b>
<b>Total change in net assets</b>				
before foreign exchange gain	\$ 4,402,459	\$ (86,263)	\$ 4,397,252	\$ 91,470
Foreign exchange gain	\$ (6,960)	(6,960)	—	—
Change in net assets	\$ 4,395,499	(93,223)	4,397,252	91,470
Net assets at beginning of year	\$ 54,885,390	4,473,163	19,583,033	30,829,194
Adjustments to Fund Balance	\$ (384,718)	(384,718)		
<b>NET ASSETS AT END OF YEAR</b>	<b>\$ 58,896,171</b>	<b>\$ 3,995,222</b>	<b>\$ 23,980,285</b>	<b>\$ 30,920,664</b>





## 66th ARCE Annual Meeting

APRIL 24–26, 2015

HOUSTON, TEXAS • DOUBLETREE HILTON DOWNTOWN HOTEL

Make plans to attend the 2015 ARCE Annual Meeting and be sure to check out the variety Houston has to offer. Consider adding extra days to explore Houston on your own—the DoubleTree is offering the ARCE discounted room rate of \$159 for the 3 days prior to and after the Annual Meeting, subject to availability.

The Houston Museum of Natural Science is generously underwriting a reception for Annual Meeting attendees on Saturday, April 25. This is a great opportunity to see the museum's new permanent Egyptian collection organized around the themes of writing, religion, natural resources, and mummification. In addition to free access to the exhibit, ARCE is pleased to announce that the public premier of ARCE's new documentary for PBS will be held in the museum's IMAX theater, with two start times Saturday evening. A planetarium show about the skies of ancient Egypt will also be offered. All offerings are free to attendees.

### IMPORTANT DATES

Abstract submission deadline	JANUARY 9, 2015
Notification of accepted/rejected abstracts	FEBRUARY 6, 2015
Presenters register for Annual Meeting deadline	FEBRUARY 20, 2015
Hotel reservation deadline	MARCH 21, 2015
Annual Meeting pre-registration deadline	APRIL 10, 2015
Annual Meeting dates	APRIL 24–26, 2015

For more information and to register online go to:  
[arce.org/2015](http://arce.org/2015)