

bulletin

of the American Research Center in Egypt

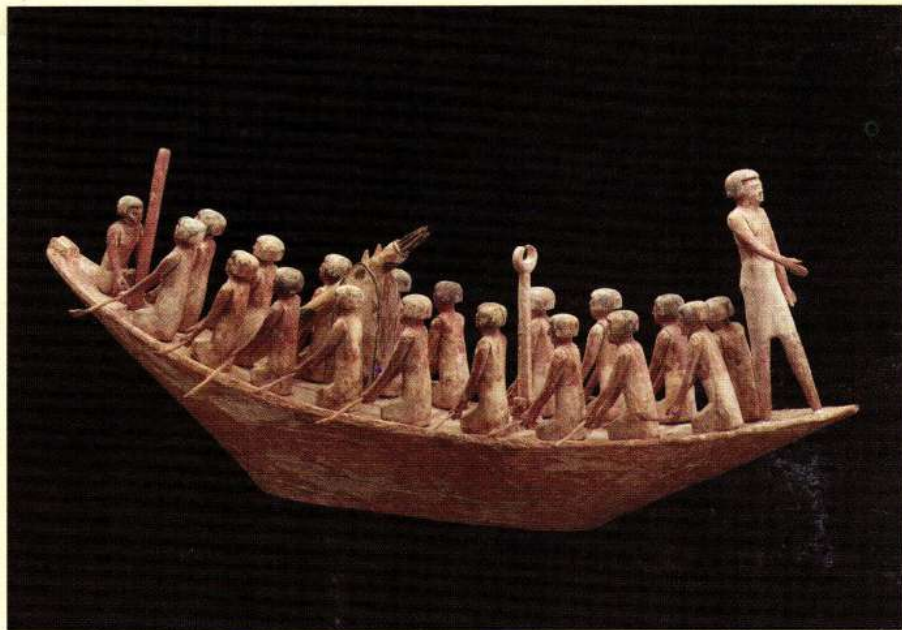
Number 181 - Fall-Winter 2001-2002

The Reconstruction of a Group of Wooden Models from the Tomb of Djehutinakht in the Museum of Fine Arts, Boston

Nadia Lokma

The passage into the next life for the ancient Egyptians was fraught with dangers and uncertainties. To overcome these, the Egyptians employed every means available to ensure a continued existence, preserving the body and providing the deceased with the necessities, as well as the comforts, of daily life. Among the tomb furnishings that served this end were models of the equipment and personnel that might be required in the afterlife.

The largest distribution of models is found in Middle Kingdom contexts up to the time of Sesostris II and III; models seem to have substituted for the wall paintings and relief scenes of daily life that were common features in Old Kingdom tomb chapels.¹ They have been found in great



Top: Model boat with rowers, wood, 16 x 95 cm (21.407a-h); above: model traveling boat, wood, 21 x 100 cm (21.877), Middle Kingdom, Dynasty 12, 1938-1837 BCE; Deir el-Bersha, tomb 10, pit A. Harvard University-Museum of Fine Arts Expedition. Courtesy, Museum of Fine Arts, Boston. Reproduced with permission. © 2002 Museum of Fine Arts, Boston. All Rights Reserved.

number at all the major nome capitals, notably at Thebes, Asyut, Meir, Deir el-Bersha, Beni Hasan, and Sedment. Most of them have been found in the shaft tombs of wealthy individuals, where complete groups of models—boats, scenes of daily life, offering bearers, and servants—were provided to ensure the provision of all needs in the next life.

The boat models were intended to provide the deceased with means of transport in the afterlife similar to those he had enjoyed on earth. They fall into two main categories: boats that would have been needed by the deceased in the afterlife for traveling, carry-

ing freight, hunting, or pleasure; and boats used for funerary purposes—to transport the mummy of the deceased across the Nile from the land of the living to the land of the dead, or to take him on journeys to Abydos or other sacred sites on festival days. The daily life models were intended to provide the staple diet of bread and beer and other necessities for the tomb owner in the afterlife. The servant statuettes would have served the dead owner in the same way they did during his lifetime. The offering bearers ensured a continued supply of what the spirit

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Center in Egypt**

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From the director

The activities which have given rise to each of the articles in the issue of the *Bulletin* have depended in greater or lesser measure on the close collaboration between ARCE and the Supreme Council of Antiquities (SCA). Dr. Gaballa 'Ali Gaballa, whose retirement from the post of secretary-general of the SCA was announced in February, went far beyond the call of duty to assist in every way possible ARCE's innumerable requests for approvals, coordination, and support. He always did so efficiently, with good grace and humor. It was a delight working with someone of such erudition and commitment. We are pleased to note that he has become an adviser to the Minister of Culture and that we shall continue to interact with him in this capacity and as good friends.

On 20 March, it was announced that Dr. Gaballa's successor is Dr. Zahi Hawass, formerly director-general of the SCA for the Giza plateau and Egyptologist extraordinaire. As a Lotus Member of ARCE and longstanding professional colleague of many of ARCE's most active Egyptologists, Dr. Hawass's presence will ensure that the SCA continues to encourage particularly close working relationships with ARCE and other foreign institutions. A particularly good omen was that on the

very day of the announcement of his new post, Dr. Hawass was scheduled to deliver ARCE's Wednesday evening lecture. In the event, he celebrated with us by presenting an illustrated *tour d'horizon* of recent archaeology in Giza, Bahariya, and Heliopolis, and then joining a large crowd of well-wishers at a reception on our new terrace.

The abundance of events and exhibitions related to Egypt in the months forthcoming suggests that the world's interest in—indeed, fascination with—Egypt has not been diminished by the disconcerting events of recent months. As a cultural and educational institution, ARCE is pleased to be able to contribute in various ways to improving mutual understanding between Egypt and Americans. We hope that this issue of the *Bulletin* makes some contribution to this end.

Robert D. Springborg

Editor's note: The photograph on p. 27 of the summer 2001 issue of the *Bulletin* (no. 180) was erroneously credited. The photograph, which originally appeared in Sheila S. Blair and Jonathan M. Bloom's *Art and Architecture of Islam, 1250–1800* (New Haven: Yale University Press, 1994), 89, is that of the book's authors. We regret the error.

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Note: The *Bulletin*, formerly the *Newsletter*, of the American Research Center in Egypt, maintains the number sequence of the earlier publication.

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needed in the afterlife.

Several large and complete collections of wooden models have survived. The models of Nyankh-Pepikem from Tomb A1 at Meir (Sixth Dynasty), comprise seventeen daily life scenes and nine model boats. A well-known group of models from the tomb of the chancellor Meket-Re at Qurna was excavated by Herbert Winlock in 1920. These comprise some twenty-four models, including two representations of the tomb occupant's garden and a unique scene of cattle inspection.²

²The largest known collection of wooden models from the Middle



Kingdom was found in 1915 by George Reisner at Deir el-Bersha in the tomb of the nomarch of the Hare Nome, Djehutinakht, and his wife. The collection consists of fifty-seven boats, thirty-three scenes of daily life, and twelve porters and offering bearers. The boat models depict all the different kinds of boats known in the Middle Kingdom: sailing, rowing, and poled vessels; funerary, military, sporting, and provisioning vessels. A few models imitate papyrus vessels; most represent wooden boats, with beams and crossboards painted on in red, and they are equipped with oars, masts and other accessories. Some have model cabins, shields, bows, arrows, and quivers and are manned with a crew: rowers, helmsmen, and lookouts. They range in length from 60 centimeters to more than a meter.

The models of daily life depict brick-making, spinning and weaving, a carpentry shop, granaries, a brewery, the preparation of food, as well as agricultural activities, including a scene of bulls being driven by a man holding a stick and another of men force-feeding long-horned cattle. The processions include offering bearers, porters, and marching Egyptian soldiers.³

The models are made mainly of local wood covered with a layer of white gesso (composed of calcite [calcium carbonate] and glue) used to render a smooth finish for painting, since all parts of the models were painted to supply details, such as clothing, that were not carved. The heads and bodies of the figures were carved in one piece; arms were made separately and attached with wooden dowels, the join masked by a fine but thick layer of gesso. Some figures have feet that were modeled in plaster; the feet of others were simply painted on the

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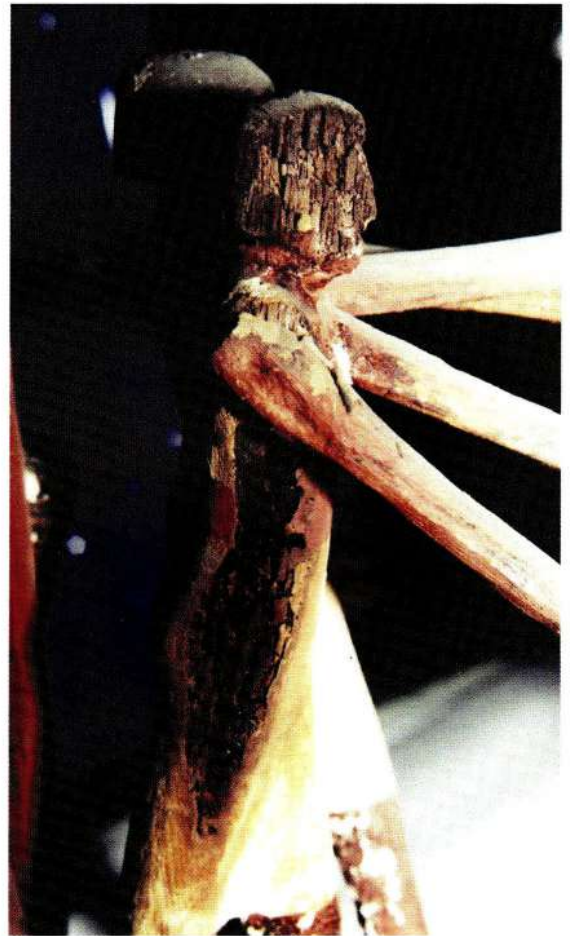


Left (top): Deir el-Bersha, tomb 10, pit A, chamber, between south end of Coffin 4 and south wall, partially cleared, looking east. 7 May 1915 (neg. 6816). Harvard University–Museum of Fine Arts Expedition. Courtesy, Museum of Fine Arts, Boston. Reproduced with permission. © 2002 Museum of Fine Arts, Boston. All Rights Reserved.

Left (bottom): Deir el-Bersha, tomb 10, pit A, chamber, between east end of Coffin 4 and east wall, partially cleared, looking south. 7 May 1915 (neg. 6817). Harvard University–Museum of Fine Arts Expedition. Courtesy, Museum of Fine Arts, Boston. Reproduced with permission. © 2002 Museum of Fine Arts, Boston. All Rights Reserved.

feature

Elements of the models from the tomb of Djehutinakht are in fragile condition as the result of a variety of factors. *Near right:* fungus on one of the model figures. *Far right:* scorching resulting from a fire that broke out aboard ship when the models were transported to Boston early in the twentieth century. Courtesy Nadia Lokma



base or on the ship's deck. The items carried by some figures were individually carved and joined to the figures, most often with dowels. Although the figures are depicted fully clothed, some also have strips of linen (torn from sheets) tied around their bodies. Most of the bases for the daily life models and the processions are made of reused wood, often from a broken box or coffin; the original joints and dowels are still visible in some cases.

The dryness of the tomb helped preserve the wood, but it also caused some deterioration (cracking, separation of the attached components, and breakage) and rendered the painted gesso extremely fragile. Most of the figures suffered at the hands of tomb robbers in antiquity, who cast the models aside in their search for valuables. Adding insult to injury, the collection suffered more damage during its transport to Boston, when a fire broke out aboard ship; the fire was doused before it consumed the collection, but several of the figures were scorched, and the water used to put out the fire also affected the models.

By the time the models finally arrived in Boston, they were in very fragile condition: most of the figures—about 350—had been separated from their bases, and the collection was a confused tangle. Since then, they have been kept in the Egyptian storage area of the Museum of Fine Arts, Boston.

In 1992 the Museum of Fine Arts asked for an expert in wood conservation to undertake the reconstruction of models in this collection, and that was when I started my work. To deal with such a large collection in that condition the work was divided into stages. The first stage was a detailed study of all known wooden models from Middle Kingdom contexts in order to assemble a complete record of the design and composition of the different kinds of models. Studying the models from other burials established characteristics and differences among figures in the boat models, the daily life scenes, and the processions, and it enabled us to distinguish among figures within each category depending on their function and position on the model.

Since the painted layer of gesso that covered the wood is very fragile and could be easily separated, the second stage of the work was first-aid treatment for the figures so that they could be handled without further damaging them. This included cleaning, consolidation, and reattachment of some broken heads and legs.

The third stage of the work started with identifying the figures and their positions on the models. This involved dividing them into three groups; those associated with the boats; those associated with the scenes of daily life; and those associated with the processions. Next, the figures within each group were divided according to their shape, their position on the model, their color, and size. Finally they were divided into smaller groups on the basis of similarities in details such as the shape of the eyes, the wig, etc. At the end of this process, all the figures had been divided into small groups that were almost alike in all details. The same was done with the separated arms, which were divided into groups according to their shape, color, size, and whether they were right or left arms. To stabilize these elements and make it possible to handle them without damage, special archival cardboard storage mounts were custom-made to fit the elements of each group. At the end of this process, all

the figures had been organized and could be identified and safely handled.

The fourth and most



important stage was to identify which figures belonged to each model, bearing in mind that many of the figures were attached to boats and bases during an early twentieth-century restoration using plaster, wood dust, and animal glue. Most of these had been erroneously reattached: some had been glued or attached to models

in which they clearly would not have figured. Others had been positioned incorrectly: one standing figure

from the holes, and with a great deal of patience, they could be matched to the correct figures.

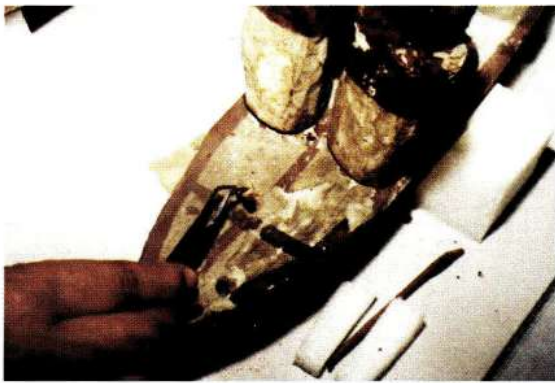
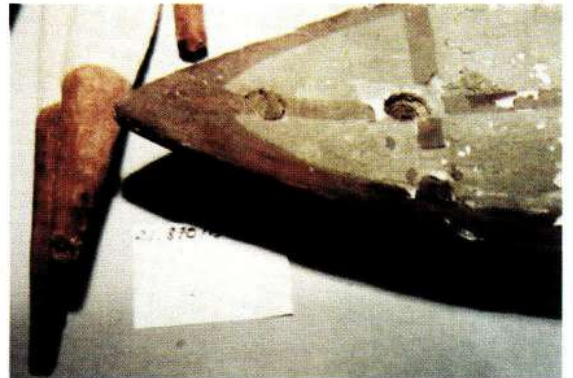
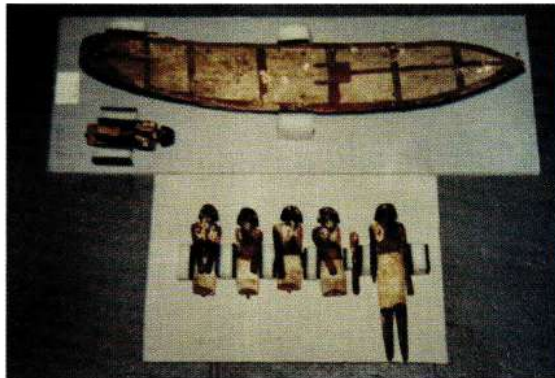
Once at least one figure had been found and matched to its base, it became easier to identify the others, since for the most part the figures in each model are similar. The process was more difficult with the rowers and the seated figures, because they had been attached to the models by a single small wooden dowel. The best way to determine the correct position for these figures was by extracting the remains of these dowels from the holes and trying to match them with the remains of the dowels inside the seated figures. The task required a good deal of patience, but it worked well. In instances where the boats had been entirely separated from their figures, and where none of the dowels had been preserved, we had to depend on different evidence, such as the size and shape of the holes in the deck and in the figure, the space between the holes, the size and the shape of the hull of a boat as compared to that of the other boats, and the size of different groups of figures.

By the end of this fourth stage—a difficult and time-consuming process—almost all the figures could be associated with their original models. The models from the tomb

The sorting of the model figures prior to reconstruction. Courtesy Nadia Lokma

of a lookout, for example, had been attached to the bow of his vessel, but looking *backward*.

The standing figures were originally attached to the models by fixing the legs in two holes; sometimes when the figure had broken off, a small piece from the leg was left in the hole. After these fragments had been carefully removed



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| 1 | 2 |
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The reconstruction of a model rowing vessel.
 1. The elements in their storage mounts. 2. Holes in the deck indicate the position of the lookout. 3. A piece of the lookout's leg is extracted from the base and (4) matched to the figure. 5. A dowel is matched to a hole in one of the seated figures. Courtesy Nadia Lokma



of Djehutinakht—the largest known collection of Middle Kingdom wooden models—are now stored with all of their parts on custom-made supports in climate-controlled cabinets, awaiting restoration, in hopes that they will be exhibited in a special gallery in the Museum of Fine Arts, Boston, to offer visitors an extraordinary glimpse into daily life in ancient Egypt. ■

Notes
 The reconstruction of the models from the tomb of Djehutinakht was made possible in part through ARCE's conservator in residence program. I am grateful to the curatorial and conservation staff at the Museum of Fine Arts, Boston, for their support:

Rita Freed, Sue D'Aria, Peter Der Manuelian, Joyce Haynes, Pamela Hatchfield, Arthur Beale, Susanne Gänsicke, and Peter Lacovara (now at the Michael C. Carlos Museum of Emory University in Atlanta). I am grateful as well to the Ladies Committee of the MFA for their support of the ongoing restoration of the models.

1. See Sue D'Aria, Peter Lacovara, and Catharine H. Roehrig, *Mummies and Magic: The Funerary Arts of Ancient Egypt* [exhibition catalogue] (Museum of Fine Arts, Boston; Dallas Museum of Art, 1988 [repr. 1992]), p. 22.
2. For an account of the excavation and a catalogue of the models from the tomb of Meket-Re, see H.E. Winlock, *Models of Daily Life in Ancient Egypt*, Publications of the Metropolitan Museum of Art Egyptian Expedition 18 (Cambridge: Harvard University Press, 1955).
3. On the reconstruction of the procession of offering bearers, see Ann Macy Roth and Catharine H. Roehrig, "The Bersha Procession: A New Reconstruction," *Journal of the Museum of Fine Arts, Boston*, 1 (1989), 31–40.

After September 11

The events of September 11, and their consequences, have been felt profoundly in Egypt, as they have been throughout the world. The situation in Cairo and throughout the country was difficult and uncertain for a good many months; although the concerns are less acute at the moment, we, like everyone, remain more cautious than we were before the attacks. We are grateful to the many who have expressed to us their sorrow and their condolences with all those who felt the losses associated with the attacks.

In many ways we at ARCE have been fortunate. A few expeditions—those doing work in sensitive regions of Egypt—postponed their seasons; the difficulty of air travel delayed the arrival of some of our fellows, as it did some of our EAP contractors traveling into Egypt from Europe and the United States. The work of ARCE, however, continues as it always has: we were open and working on September 12; we closed on one day in October when we were advised to do so by the embassy, but the expeditions that we facilitate, our fellowships, our library, our conservation projects, our lecture series, our educational excursions, and our relationships with our Egyptian colleagues continue as they have for decades, through good times and bad.

The events nonetheless cast a pall on daily life and work in Egypt: a nearly 30 percent drop in the value of the Egyptian pound against the dollar since March of 2001 has diminished the currency's purchasing power, and this has hit our Egyptian staff particularly hard. Tourism—a major component of

the Egyptian economy—dropped precipitously in the months following September 11, and the effects of that industry's downturn continue to be felt acutely throughout the country, as well as among members of our staff's families, many of whom work—or in some instances no longer work—in the industry. Although our proximity to the American embassy and our location at 2 Midan Simón Bolívar in the heart of central Cairo have been and continue to be beneficial to ARCE, these have come to seem mixed blessings at times, since they potentially expose us to those who might target visible American interests.

Like everywhere, daily life in Cairo has changed as a result of the attacks, but in small ways: We examine our mail more carefully than we did before; Yehia Yassin, our security staffer, is stationed outside the main door before and during our Wednesday-evening lectures (which have consistently drawn larger crowds than they ever have) to ensure the safety of our guests and visitors; we've designated the western door as ARCE's main entrance, reserving the eastern door as an emergency exit; all visitors are screened through an intercom staffed by Adel Abdel Maguid and Ahmed Abdallah; we've developed a disaster plan, including payment contingencies for our staff in the event of an evacuation or cessation of operations; curiously, some of our building's fire escapes were found to be bricked-up and awash in refuse—they're now accessible and tidy as well (a salutary effect for which the other tenants in our building are grateful); we've set up

phone trees so that we can contact one another in emergencies; and we continue to work with the embassy's security division to ensure the safety of our building. The Executive Committee at its November meeting approved an immediate cost-of-living supplement for our Egyptian staff and authorized expenditures for a security guard to monitor our underground garage entrance, situated immediately adjacent to the US embassy.

Throughout these difficult times, we have been fortunate in the support of our embassy, our staff, our Board of Governors, our fellows, our expedition members, and, most important, the people of Egypt, who have proved again what all who have visited or worked in Egypt have long known: that for all its astonishing riches, it is a country made great by the generosity of spirit and the kindness of its people.

Executive Committee

ARCE's Executive Committee, and several constituent committees, met in Atlanta from 31 October to 4 November 2001. Several of the decisions made in the course of the course of meeting will require ratification by the Board. We report on some of the developments here.

Richard Fazzini announced to ARCE's directors and Board in October that he had been diagnosed with lung cancer and resigned from his position as ARCE's president in order to devote his energies to treatment of the illness. We are glad and grateful to report here that, *ma-brouk*, his cancer is in remission; he continues a course of chemotherapy

to destroy any remaining cancerous cells. Chair of the Department of Egyptian, Classical, and Ancient Middle Eastern Art at The Brooklyn Museum of Art, Mr. Fazzini served as ARCE's president for three years; he remains a member of the Executive Committee, on which he has served since 1990. He has been a member of ARCE's Board for twenty-three years. Everett Rowson, ARCE's vice president, has succeeded Mr. Fazzini as president. Dr. Rowson, who has been a member of the Board since 1994, a member of the Executive Committee since 1996, and vice president of ARCE for the last three years, is associate professor of Arabic and Islamic studies at the University of Pennsylvania, with research interests in classical Islamic thought and Arabic literature, as well as in contemporary Egyptian colloquial Arabic. The position of vice president remains open, requiring election and ratification by the Board of Governors at the ARCE annual meeting in April.

Effective with the November meeting, Executive Committee member Irene A. Bierman announced that she was resigning from the Committee and ARCE Board of Governors in order to concentrate on her teaching and research. Dr. Bierman, associate professor of art history at UCLA, and a preeminent scholar of the art and architecture of Islam, has served on the Executive Committee for three years. We are deeply grateful to Dr. Bierman for her service to ARCE and are hopeful that her association with us, from which so many have derived so much, will continue in the years ahead. The Executive Committee appointed Kenneth Cuno, who has served on the ARCE board of governors since 1999, as an acting member of the Committee. Dr. Cuno is associate professor in the department of history at the University of Illinois, Urbana-Champaign, where he teaches the history of modern and early modern Middle East; his research has con-

centrated on the social history of Egypt from the eighteenth century to the present day.

Annual Report

ARCE's annual reports have followed the fiscal year (1 July–30 June), although our programs and fellowships are geared toward the academic year. To ensure that periods of activity are being reported consistently, the Executive Committee at its November meeting voted to change the publication date of the annual report to the fall. Financials for the fiscal year that ended 30 June 2001 will be provided to the Board at the April meeting.

US Office

Fellowships, membership services development, chapter liaison, and coordination of ARCE's annual meeting and of the semiannual meeting of the Executive Committee have been the focus of the US office over the last several months. In November, the Atlanta office, working with Emory University, coordinated a special showing of the newly opened Galleries of Egyptian and Nubian Art at the Michael C. Carlos Museum, and lectures by ARCE's director, Robert Springborg, Committee president Everett Rowson, and Committee member Betsy Bryan. On the heels of final arrangements for the 2001–2002 fellows and affiliates come applications for the 2002–2003 academic year; this year's competition has drawn a large and promising range of candidates. Among the most exciting developments over the fall and winter has been the activity among the chapters, including the formation of the Orange County, California, Chapter of the American Research Center in Egypt, and strong interest in forming new chapters in other cities.

Chapters and Interest Groups

ARCE Chapters

Arizona (Tucson)

President: Susanne Onstine

http://w3.arizona.edu/~egypt/ARCE_AZ.htm

Northern California (Berkeley-San Francisco)

President: Bob Busey

<http://hometown.aol.com/hebsed/index.htm>

Orange County, California

Organizer: John M. Adams

www.arcesc.org

North Texas (Dallas)

President: Clair Ossian

www.arce-ntexas.org

Washington, DC

President: Francis Neidenfuhr

www.arcedc.org

ARCE Interest Groups

- Boston

Organizer: John Pye

email: pyebooks@tiac.net

- Atlanta

Organizer: Vincent Jones

email: kepfren@aol.com

- Portland

Organizer: John Sarr

email: jsarr@teleport.com

- Seattle

Organizer: Scott Noegel

email: snoegel@u.washington.edu

On the fundraising end, we've raised \$14,365 toward our NEH Challenge Grant match since 1 August 2001; our goal is to raise \$24,583 by 31 July 2002.

Chapters

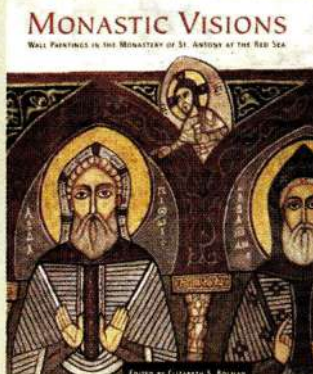
ARCE's chapters constitute a vital link in carrying out the Center's mission of fostering broader knowledge and appreciation of Egypt among the general public in the United States. Recognizing the widespread interest among ARCE chapters in sponsoring lectures and workshops on topics relating to Egypt, the Executive Committee approved the creation of a speaker's bureau, coordinated by James Allen of the Metropolitan Museum of Art and Nancy Corbin of the Northern California chapter, and authorized honoraria to chapters to cover costs associated with lectures. The Committee also approved an increase in the starter funds for new chapters.

ARCE's Southern California chapter has been reorganized and reincorporated as the Orange County, California, Chapter of the American Research Center in Egypt, thanks to the leadership of John Adams, director of the Orange County Public Library System. The chapter's first meeting attracted more than 150 participants, and the first issue of the chapter's newsletter—titled *Sedjem*—appeared in February.

ARCE "interest groups"—the precursors to formal organization and incorporation as chapters—are currently forming in Atlanta, Boston, Portland, and Seattle. Individuals interested in forming an ARCE chapter should contact our coordinator of US operations, Susanne Thomas (sthom11@emory.edu).

Membership

Over the last several years, the categories of ARCE membership have expanded, without a corresponding expansion in the range of benefits that ARCE is able to offer members. For that reason, the Executive Committee voted in November



In 1996, funded by a grant from the United States Agency for International Development and at the request of the Coptic Monastery of St. Antony at the Red Sea, ARCE's Antiquities Development Project, in cooperation with the Supreme Council of Antiquities, began the conservation of a unique cycle of thirteenth-century wall paintings in the monastery's most ancient church. Ignored for centuries because they were covered with soot and overpainting, the paintings revealed by the conservation effort, completed in 1999, are of extremely high quality, both stylistically and conceptually. While rooted in the Christian tradition of Egypt, they also reveal explicit connections with medieval Byzantine and Islamic art.

The paintings constitute the most complete and best-preserved iconographic program of Christian paintings to come from medieval Egypt. In addition, newly discovered wall paintings in the church, dating back to the sixth or seventh century, are published here for the first time.

Monastic Visions: Wall Paintings in the Monastery of St. Antony at the Red Sea is a copublication of ARCE and Yale University Press, funded in part by the USAID grant.

Edited by Elizabeth Bolman, with photographs by Patrick Godeau, the volume includes contributions by twelve other authors, including conservators, historians, an archaeologist, and an anthropologist, documenting the results of ARCE's conservation effort. The text includes a full analysis of the paintings, which are reproduced in full color, and situates them within the artistic, historical, and religious context of Coptic Egypt and the eastern Mediterranean region during the Middle Ages.

Royalties from sales of the book will be donated to the monastery; five hundred copies of *Monastic Visions* have been donated to the monastery for sale to visitors.

Monastic Visions: Wall Paintings in the Monastery of St. Antony at the Red Sea

Edited by Elizabeth Bolman, with photographs by Patrick Godeau

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to pare the twelve membership categories to five: Student, Regular (that is, individual), Egyptian nationals resident in Egypt, Dual or Family, and Corporate membership. Each of these categories entitles members to subscriptions to *JARCE*, the *Bulletin*, discounted fares on EgyptAir between Cairo and the United States, access to the Residence, use of the Simpson Library, and invitations and special rates at ARCE-sponsored events in Egypt and the United States. The Board has established separate donation categories for contributions to ARCE, which are tax-deductible as provided under US law; these comprise the following: Lotus Club (\$100), Supporting (\$250), Sustaining (\$500), Patron (\$1000), and Benefactor (\$2500). We hope that donors will give generously in any one of these listed categories, but we are grateful for contributions of any kind and in any amount.

Membership and contributions are coordinated by ARCE's new membership officer, Candy Tate, who comes to our US office with experience in development at the Michael

C. Carlos Museum of Art of Emory University, and a MBA from Georgia State University. For US inquiries, please contact Ms. Tate at 404-712-9854, or at candy@emory.edu; non-US memberships and contributions are handled by Mary Sadek in our Cairo office (20-2-794-8239, or arce@internetegypt.com).

Simpson Library

Over the last several months, Carol Wichman, our development librarian, assisted by our new librarian for reader services Osama Mahgoub, and library assistant Soliman Gomaa, has been sorting and cataloging a large stock of several years' worth of contributions to the William K. and Marilyn Simpson Library at our Cairo Center. These include the recent donation by Pam and Robert Pelletreau of more than a hundred books that attest to the range of the Pelletreau's interest in the archaeology, politics, religion, fiction, history, geography, and economics of Egypt. The Pam and Robert Pelletreau Collection, much of which was compiled between 1991 and 1993, while

Ambassador Pelletreau served as the United States ambassador to the Egypt, and during his tenure from 1994 to 1997 as Assistant Secretary of State for Near Eastern Affairs, fills some important lacunae in our twentieth-century holdings and includes some rarities: a 1908 edition of *Modern Egypt* by Lord Cromer and a 1925 edition of Lowell Thomas's *With Lawrence in Arabia*. We are grateful to the Pelletreus for their generous gift. We are also grateful to James Allen, Jere Bacharach, John and Elizabeth Rodenbeck, and Hassan Selim for their donations of some particularly sought-after titles and maps to the Simpson Library.

The library cataloging effort of the last several months has brought to light the richness of our collections. Attendance totals in excess of thirty users daily—a significant number for a specialist library; a large proportion of the Simpson Library's users are Egyptian students, who value the richness of our Egyptological holdings, the accessibility of our library, and the helpfulness of our staff.

Cataloging has also revealed

The ARCE Consortium 2001–2002

Research Supporting Members

American University in Cairo
The Brooklyn Museum of Art
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where our holdings fall short, particularly so among journals, which tend to be our most requested items. Institutional subscription prices place many journals outside the budget of a small library such as ours, and the rising costs of institutional subscriptions to specialist journals have forced us to cease subscribing to many essential periodicals. We appeal to individuals who might be willing to donate subscriptions to the library, or to send us individual issues necessary to complete our sets, to contact Carol Wichman (cwichman@aol.com). Subscriptions to (or back issues of) *Antiquity* (our holdings stop with the 1976 volume), the *Bulletin of the Metropolitan Museum of Art* (1998 and after), *Discussions in Egyptology* (1987 and after), among other journals and periodicals, are urgently sought.

Finally, we've reconfigured the arrangement of our shelves in the library, a weeklong task that required structural examination and analysis of the space's load-bearing capacity (generously donated by *mohandes* Ken Wichman), removing all the holdings from the shelves, moving the shelving, and replacing the books. Carol, Osama, Soliman, and Mohammed Abdallah cheerfully put in long hours of very

hard work to complete the effort expeditiously. The results are astonishing: a month ago even our most stringbean users were hard pressed to navigate the library's central aisles through any motion but sideways; today, those of voluptuous figure and healthy *embon-point* can stride confidently through our stacks.

Fellowships

The increasing accessibility of Egypt's archives, which contain a unique collection of documents and other materials pertaining to the country's history, economy, and society, has opened up exciting opportunities for empirical research. To complement these opportunities, ARCE and New York University have inaugurated a fellowship in the social sciences designed to expose Egyptian doctoral or postdoctoral scholars to recent conceptual developments in their disciplines and to comparative frameworks from other countries, eras, and disciplines at an American university. The ARCE-NYU scholar will spend up to four months at NYU, where he or she will be affiliated with the Hagop Kevorkian Center.

A selection committee composed of prominent Egyptian social scientists and representatives of ARCE and NYU is

currently reviewing applications for the 2002–2003 academic year; candidates will be notified in April. Khaled Fahmy, associate professor of Middle Eastern Studies at NYU, was instrumental in establishing the fellowship and obtaining funding for it; we are honored to be cosponsors of the fellowship.

Corporate Sponsorship

Corporate support is vital to ARCE's ability to fulfill its research mission. Although the economic repercussions of September 11 have hit Egypt hard, we have been fortunate in the support of several organizations, which have given generously to ARCE over the last several months. Click GSM. Vodaphone provided additional funding for the restoration of Bab Zuwayla, one of our USAID-funded EAP projects in Cairo. General Motors Egypt donated a car to ARCE, and we are grateful to GM's CEO in Egypt, Dan McCarthy, for the donation. Griffis Consulting continues to fund the purchase of Egyptological titles for the Simpson Library, one of Cairo's most important research libraries in the field.

Staff

We note with sadness the resignation in February of Cynthia Scharzter, grant

University of California, Berkeley
 The College of Charleston
 Columbia University
 The Combined Prehistoric Expedition
 The Coptic Icons Project (EAP)
 Council of American Overseas Research Centers,
 Smithsonian Institution
 University of Delaware
 Drew University
 Duke University
 Howard University
 The Institute of Nautical Archaeology
 The Los Angeles County Museum of Art

University of Michigan
 The Milwaukee Public Museum
 The Mosque of Sam ibn Nuh Restoration Project
 The Museum of Fine Arts, Boston
 University of Notre Dame
 The Sabil-Kuttab Mohammed 'Ali Pasha
 Conservation Project (EAP)
 The Sarcophagus of Ramesses VI Cleaning,
 Consolidation and Reassembly Project (EAP)
 University of Texas, Austin
 University of Toronto
 Washington University
 Yale University

administrator with ARCE's Egyptian Antiquities Project for eight years. Cynthia was instrumental in the creation, and the success, of the EAP (she was the project's first employee), and she devoted seemingly limitless energy and profound knowledge to the project during her tenure. Her dedication to the work of the EAP, her vast knowledge of contracting, her eye for detail, and her enthusiasm for the subprojects will be sorely missed, as will she. EAP is seeking to fill the position, as well as that of an associate grant administrator.

Khaled el-Saharty, EAP's chief accountant for three years, relocated in September with his family to Niagara Falls, Canada. All who worked with Khaled will attest to his skill, dedication, and immense

charm, and we wish him and his family success (and warmth) in their brave expedition to the chilly north. We are grateful to Amr Rafie Ahmed, who came to us from the public sector on a temporary assignment, and welcome Ibrahim 'Ali Ibrahim, from KLM, to the position.

On the US side, the Executive Committee approved a retitling of two positions in the Atlanta office. Carolyn Tomaselli is now the office's administrative coordinator; the position of membership officer has been filled by Candy Tate.

It has been a hard season, but thankfully also a time of joy and celebration for ARCE and its staff. Alaa El-Habashi, EAP's assistant technical director, received his doctorate in

November from the University of Pennsylvania, and was joined in marriage to Ola Salah Zaki within a few days of becoming *Dr. El-Habashi*. Noha Atef, ARCE's accountant, celebrated her marriage to Hany Fouad in September. Carolyn Tomaselli, of the US office, and Allen LaBerteaux also married in September. Mariam Sami, EAP's administrative assistant, was married to Maged Alfons in February. We wish all of the couples and their families much happiness.

Neveen Serry, ARCE's assistant for governmental relations, and her husband, Ramy Saad, celebrated the birth of their first child—a son, Shady—in February; we extend congratulations and many blessings to the family. ■

Journal of the American Research Center in Egypt

With the retirement of John L. Foster from the editorship of the *Journal of the American Research Center in Egypt*, ARCE's Executive Committee at its November meeting approved the appointment of Ann Macy Roth as the journal's editor.

Dr. Foster's first issue as editor of *JARCE* was the 1984 volume; the 2001 issue marks his last. ARCE is grateful to Dr. Foster for his exemplary work on the journal over the last eighteen years. Combining a skill for teasing lucid writing out of sometimes difficult prose and a receptiveness to new ideas with a formidable knowledge of the fields of study embraced by *JARCE*, Dr. Foster has shepherded a product of consistently outstanding scholarly quality from untidy manuscripts into a handsome set of finished volumes. Dr. Foster's ear for elegance of

expression is amply evidenced in his published translations of ancient Egyptian literary texts, including *Love Songs of the New Kingdom*, *The Maxims of Ptah-Hotep*, and two anthologies of ancient Egyptian lyric poetry. We have been privileged in his long tenure as the journal's editor. His scholarship attests that he is, as was said once of Senusert I (in Dr. Foster's own translation): "master of wisdom, excellent in counsel, [and] brilliant in his use of words."

Dr. Roth, associate professor in the Department of Classics at Howard University in Washington, DC, received her BA and doctorate in Egyptology from the University of Chicago. She is the author of *Egyptian Phyles in the Old Kingdom*, a study of early Egyptian labor organization, and *A Cemetery of Palace Attendants*,

a publication and analysis of a group of tombs near the pyramids at Giza. She also writes on questions involving Egyptian social history, religion, and mortuary archaeology. For the last two years, she has been director of the Giza Cemetery Project, an archaeological re-clearing and study of some of the Old Kingdom mastaba tombs excavated by G. A. Reisner.

JARCE, a peer-reviewed annual journal dedicated to scholarly analysis of all aspects of Egyptian culture from prehistory to the present day, welcomes submissions for its 2002 issue.

For submission guidelines, format, and note style, please contact Dr. Roth (amroth@ix.netcom.com). Manuscripts may be directed to Dr. Roth at the following address:
512 South 22nd Street
Philadelphia, Penn. 19146

Fellows and affiliates

Noha Adel Bakr

Between Ijtihad and Taqlid: The Position of al-Qawa'id al-Fiqhiyya (Legal Maxims) in Muslim Legal Thought (7th to the 10th Century AH)

Affiliate NOHA BAKR is a doctoral candidate at Princeton University, where she received her master's degree in Islamic Studies.

Currently, I am examining *taqlid* (adherence to legal precedent, often inaccurately defined as 'imitation')—the dominant reasoning process of post-formative Islamic legal thought—as it is reflected in the literature of legal maxims. In Islamic law, as in other legal systems, legal maxims are general rules arrived at by induction from related cases. This branch of law represents the efforts of Muslim legal scholars to encapsulate the varied rules and judgments into accessible and universal legal maxims. Legal scholars examined the corpus of substantive law cases within their particular school of law and observed that certain rules guided the process of adjudication on a fairly consistent basis. As a result, these rules became recorded and employed when treating cases that raised new questions of law.

Legal scholars often referred to a specific maxim as the basis for their formulation of a particular ruling. With time, it became important to assess the authenticity of these legal maxims and then incorporate them into the scope of the judicial sources of each school of law. So legal scholars came to analyze, organize, and systematize existing law as well as systematize contemporary cases in accordance with the framework of the school of law.

During my stay in Cairo, my primary task has been and will contin-

ue to be reading key *qawa'id* works, including the *Ta'asis al-Nazar* of al-Dabusi (d. 430 AH), the *al-Qawa'id al-Kubra* of Izz al-Din (d. 660 AH) the *Furuq* of al-Qarafi (d. 684 AH), and the *Ashbah wa-Naza'ir* of Ibn al-Subki (d. 771 AH), Ibn al-Wakil (d. 716 AH), al-Suyuti (d. 911 AH), and Ibn Nujaym (d. 970 AH), among others. My readings focus on one key maxim, which I am tracing from its inception, throughout these centuries and across lines of school of law as a way of assessing the history of the development of legal maxims, as well as their role in Islamic legal processes. Since nearly all of the major works of this genre fall in the historical period of *taqlid*, this research will refine our understanding of what *taqlid* was—and what it was not—in the development of post-formative Islamic law.

Violaine Chauvet

The Conception of Private Tombs in the Later Old Kingdom

VIOLAINE CHAUVET, ARCE's 2001–2002 Samuel H. Kress Fellow in Egyptian Art and Archaeology, is a doctoral candidate in the Department of Near Eastern Studies at The Johns Hopkins University.

The research that I am undertaking this year will examine influences on the shape and disposition of private tombs during the later Old Kingdom (Fifth–Sixth Dynasties). This project combines the study of practical aspects (the actual construction of the tomb, its financing, and the provision of material) with an examination of the more conceptual aspects (the function of the monument and the constraints involved in the design of the tomb as a place of ritual).

The first part of my study, dealing with the construction of the tombs,

relies mainly on textual evidence, such as dedications, or commemorative inscriptions mentioning the payment of the work or the provision of material for the completion of the tombs. I am focusing on the shift and balance between royal and private contributions during the Fifth and Sixth Dynasties and appraising the function of the private tomb with a variety of material, including epigraphic (such as the Appeal to the Living), decorative (such as scenes of funerals and funerary rituals), and architectural evidence. My goal is to investigate how a tomb was conceived as a place of ritual and how it functioned within its architectural framework.

The work that I am carrying out in Egypt as a Kress Fellow with the American Research Center in Egypt is first to update and check the accuracy of the inscriptions and decorative elements included in my study against the originals. Because my research puts so much emphasis on the issue of space and function, spending time in the field is of primary importance; no book can fully reproduce the three-dimensional environment created by the monuments nor adequately convey the disposition of the elements and the availability of space for the performance of rituals.

Looking at the location and disposition of the inscriptions and scenes within their architectural setting will provide valuable information on the correlation between the two- and three-dimensional features, between meaning and function, as well as enlarge our understanding of the accessibility and related audience for the monuments.

Research summaries for our second semester 2001–2002 fellows and affiliates will be included in the next issue of the ARCE Bulletin.

Khambiz GhaneaBassiri
Justice and Its Determination in Early Islamic Thought

KHAMBIZ GHANEA-BASSIRI, a Fulbright-Hays affiliate, is a doctoral candidate in the Committee on the Study of Religion at Harvard University. His *Competing Visions of Islam in the United States* was published in 1997 by Greenwood Press.

Justice is one of the main, if not the main, themes of the Qur'an and one of the most prevalent ideals underlying much of Muslim scholarship. I am examining the religious discourse on justice among a number of prominent thinkers from different schools of thought at the turn of the eleventh century—a crucial period in Islamic history. In the religious writings of this time, beliefs within individual schools of thought were synthesized into mature forms that later came to represent the official doctrines of varying Muslim sects.

Most modern historians of early Islam, preoccupied with explaining the disintegration of the caliphate's central political authority during the tenth and eleventh centuries, have overlooked the doctrinal synthesis that was realized within different sects and schools of thought in this period. Consequently, we simply do not yet fully understand the substantive religious differences among sectarian thinkers and groups and the relationship between their religious thought and the decentralization of political power in this pivotal period.

By focusing on distinct religious understandings of justice, I hope to advance our understanding of Islamic sectarianism in general and the crystallization of beliefs within varying sects at the turn of the eleventh century.

In Cairo, aside from consulting manuscripts of some of my thinkers, I am exploring the varying ways in which these classical

sources are interpreted and used in modern theological and philosophical discussions of justice. For this, I am consulting scholars at Dar el-Ulum, al-Azhar, and the philosophy department of Cairo University. My aim is to improve my reading of the sources and to bring my ideas into conversation with contemporary discourses on Islam in the Arab Muslim world.

Peter Gran
Egyptian Culture in the Age of Tahtawi

PETER GRAN, a social historian at Temple University, Philadelphia, is a Fulbright-Hays postdoctoral fellow at ARCE and scholar in residence for the 2001–2002 term.

The Egyptian writer and educational reformer Rifa'ah al-Tahtawi (1801–73) is a canonical figure in modern scholarship, identified with the rise of Egyptian nationalism and the development of Egypt's links to modern Europe.

In 1979 I published a book about Hasan al-'Attar, Tahtawi's major teacher in Cairo, that situated al-'Attar within the social and economic history of Egypt (*Islamic Roots of Capitalism: Egypt, 1760–1840* [rev. ed. Syracuse University Press, 1998]). Countering the identification of the Napoleonic invasion of Egypt in 1798 as a watershed in the writing of Egyptian history, I maintained that modern Egyptian culture has a coherent indigenous basis, rooted in socioeconomic changes that took place in the country during the middle and late eighteenth century. Most of what is regarded as European influence in the work of Tahtawi (who spent six years in Paris as leader of the first student mission there), I argued, came from his association with al-'Attar; this reading ran counter to much that had been written about Tahtawi.

During subsequent years I came to realize that establishing the extent of internal developments in the formation of modern Egypt would require a rethinking not only of Egyptian history but of a good deal more besides. The radical distinction between Western Europe and “non-Europe” inherent in the notion of the Rise of the West, as well as in distinctions between the religious and the secular in thinking about Egypt, is undercut by identities between the two that precede the advent of Western entrepreneurs in Egypt.

This fall, I set out to study the first half of Tahtawi's life and read or reread a number of his books from that period; I presented some of my findings in a lecture at American University in Cairo and then, in Arabic, to the Rifa'ah Tahtawi Adabiya. This lecture, now an essay, emphasizes a number of possibilities that seem new and important to me, ranging from the similarities between French and Egyptian culture that allowed for the success of Egyptian students such as Tahtawi in Paris, to the importance of Tahta and Upper Egypt as centers of high culture in Egypt during Tahtawi's youth.

My plan for the year is to continue to clarify what sort of a formation Tahtawi had and see whether this can be shown from the manuscripts in his private library.

In mid-fall, I was given an unexpected present by Professor Jabir Asfour of a set of *Rawdat al-Madaris*, Egypt's first literary magazine, edited by Tahtawi and recently reprinted by Dar al-Kutub. So began reading in this huge corpus of material, which looks like it is destined to somehow find its way into my research.

Heather Keaney

Collective Memory and Political Legitimacy: The Revolt against Caliph 'Uthman b. 'Affan in Mamluk Historiography

HEATHER NINA KEANEY is a doctoral candidate in the Department of History at the University of California, Santa Barbara.

My research is a historiography of the revolt against the third caliph 'Uthman b. 'Affan, assassinated in AH 35/AD 656. His death marked the first time Muslims killed a Muslim ruler, and it brought about an Islamic civil war (*fitna*), the end of the period of the rightly guided (*rashidun*) caliphate, and the beginning of the division between Sunni and Shi'ite Islam.

Clearly such a pivotal and contentious event would have to be handled carefully by medieval Muslim writers and scholars. Very quickly the revolt against 'Uthman came to be framed, particularly by al-Tabari (d. 310/923), as the tension between just government and the unity of the Islamic community. Western scholars have long assumed that later historians merely paraphrased or summarized Tabari because they were unable or unwilling to discuss (much less resolve) the tensions that produced the revolt against 'Uthman. My research questions this assumption.

Through a historiographical analysis of chronicles from the time of Tabari up through the Mamluk period in Egypt (AD 1250–1515), I trace which narratives of the revolt against 'Uthman were used by historians in particular times and places. Medieval Arabic historians usually marshalled their evidence in distinct narrative units, with the list of transmitters (*isnad*) going back to the eyewitnesses, rather than creating a single, smooth narratives. Consequently, it is only through analyzing how they selected,

arranged, and edited their sources that we can detect their own authorial voice. Through a careful comparison of different accounts, we can see how historians continued to engage and reinterpret the past. My research maintains that historians articulated subtle but coherent arguments about their contemporary situation in their presentation of the issues involved in the revolt against 'Uthman.

Having finished with the sections on 'Uthman in the published chronicles, with this ARCE fellowship I am continuing my readings in manuscripts from the *Dar al-Kutub* and the *Ma'had al-Makhtutaat*. These manuscripts are principally treatises that discuss the first four rightly guided caliphs, the Companions of the Prophet, or the ten Companions promised Paradise. I am focusing on Mamluk Egypt and situating the authors from this period within their historical and cultural context. In this way I hope to frame portrayals of 'Uthman and the revolt against him within larger scholarly debates about political authority and legitimacy.

Adam Sabra

An Agrarian History of Egypt from the Arabs to the Ottomans

ADAM SABRA'S 2001–2002 ARCE fellowship is funded by the National Endowment for the Humanities. His *Poverty and Charity in Medieval Islam: Mamluk Egypt, 1250–1517*, was published in 2000 by Cambridge University Press. Beginning in fall 2002, Dr. Sabra will be assistant professor in the Department of History at Western Michigan University.

My research at ARCE this year focuses on rural history—in particular, the rural economy of medieval Egypt. Although my project theoretically begins with the Arab conquest, I am most interested in the period that starts with the Abbasid

revolution (750 CE) and ends with the Ottoman conquest of Egypt (1517 CE).

I am working with several sets of documents, many of which can be found only in Egypt. For the early period (eighth to eleventh centuries), the most important sources are Arabic documents written on papyrus, several thousands of which are housed in the Egyptian National Library (*Dar al-Kutub*), as well as in libraries in Europe and the United States.

For the period of the Mamluk sultanate, I will be examining documents dealing with the pious endowments (*waqfs*), located in the National Archives (*Dar al-Watha'iq al-Qawmiyya*) and the Ministry of Awqaf. In addition, I plan to make use of a number of unpublished manuscripts and other sources. On a future research trip, I also hope to examine a number of Arabic documents contained in the National Library in Vienna.

My principal task is to examine the evolution of medieval Egypt's rural economy and society. I am convinced that the economic prosperity and relatively market-oriented economy that characterized the Byzantine period carried over well into the Islamic period.

While some scholars have seen the Arab conquest as a fundamental turning point, my view is that rural Egypt was prosperous until at least the eleventh century. At that time, the economy went through a series of changes that led to greater state involvement and centralization. This is a theory that I am currently testing against the documentary evidence. If it is correct, then the remaining task will be to examine and explain the changes in Egypt's rural economy during the mid- to late Middle Ages. ■

Finding What Belzoni Didn't Take

RICHARD H. WILKINSON is Professor of Humanities at the University of Arizona and Director of the university's Egyptian Expedition; his *Complete Valley of the Kings*, coauthored with Nicholas Reeves, is published by Thames & Hudson and the American University in Cairo Press.

PROJECT PERSONNEL

2000–2001 seasons

Expedition Director: Richard H. Wilkinson (Arizona)

Associate Director for Epigraphy: Suzanne Onstine (Toronto)

Associate Director for Photography: Richard Harwood (Colorado)

SCA Inspector: Ezz el-Din Kamal el-Noby.

Photographer and Adviser: Donald Kunz (Arizona)

Computing and Graphics Specialist: Anne Lopez (Arizona)

Project Assistants: Edith Kunz (Arizona); Teresa Moore (Berkeley); Shang-Ying Shih (Berkeley); Cindy Ausec (Berkeley); Jennifer Harshman (Arizona)

Reis (2000 season): Shehat Abd el-Basset

Reis (2001 season) Nubie Abd el-Basset

Part of the University of Arizona Egyptian Expedition team working in the Western Valley of the Kings during the 2000 season.
Photo: UAEE



Foundation Deposit Pits in the Western Valley of the Kings

Richard H. Wilkinson

In its recent fieldwork in the Valley of the Kings, the University of Arizona Egyptian Expedition has worked in the western branch of the royal necropolis, in the area surrounding the royal tombs that lie at the head of this seldom-visited valley. The area was explored in 1816–17 by the intrepid Giovanni Battista Belzoni, whose probings revealed the tomb of King Ay (WV23) and the other two

tombs known only as WV24 and WV25. Although modern Egyptology is indebted to Belzoni's industrious work of search and discovery, it is also left with the fact that in the mode of his day the strongman of Padua sought artifacts rather than archaeological features: the latter were sometimes jeopardized or destroyed in the frenzied effort to find the former. Nowhere is this clearer than in Belzoni's use of a

battering ram to open WV25, now thought to be the incipient tomb of Amenhotep IV/Akhenaten before that king moved to his new city of Akhetaten. The presumed identity of this un-inscribed tomb is based on its general position and the size and construction of its architectural features—all of which would seem to place the monument chronologically between those of Amenhotep III (r. 1391–1353 BC) and Ay (r. 1323–1319 BC). A similar situation exists with Ay's tomb, which is inscribed for that king but may well have been begun for Tutankhamun (r. 1333–1323 BC). The small shaft-tomb WV24, which lies between these two monuments, is un-inscribed and undecorated and may have been cut as a storage annex for WV25. In all these cases, textual or inscriptional evidence is lacking to ascertain the original owners or builders of these tombs, and in all cases, the existence of a foundation deposit pit—or pits—containing inscribed objects could serve to provide clear identification.

Belzoni Was Here

As part of its work in the Western Valley, the University of Arizona Egyptian Expedition obtained permission to explore some of the areas around these tombs in the hopes of finding foundation deposit pits that might throw light on the monuments. Unfortunately, work conducted in summer 2000 attested only to Belzoni's presumed probing of the slopes to the west of WV25. The stratigraphic sequence of this area, where it could be established, begins with a layer of surface debris consisting mainly of dirt and rocks of various sizes (level 1) deposited by numerous floods over the centuries. Beneath this surface layer was a layer of clean white limestone chips (level 2), comprising the stone that was removed and dumped in the



course of the construction of tomb 25. Below the layer of tomb chips was a layer of undisturbed reddish dirt that would have been the level of the surface at the time the tomb was constructed (level 3). This third level varied in thickness but in all areas ended at the hard-packed level of rock and tafl: the upper surface of the Theban limestone *gebel* (level 4). In most of the area excavated to the west of the tomb, however, these stratigraphic levels had been previously punctured and churned, almost certainly by Belzoni in the course of his discovery of tomb 25. In our excavations, we found small fragments of artifacts in many parts of this disturbed area but discovered no sign of a foundation pit; given the extent of the area's disturbance, this is hardly surprising.

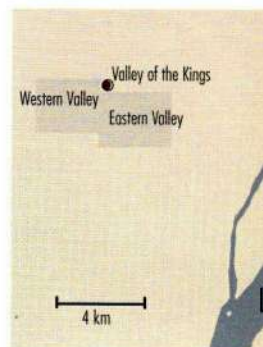
The Summer 2001 Season

Our summer 2001 season's work on this project therefore involved searching the remaining unexplored area on

the eastern side of the entrance to tomb WV25. As expected, this area exhibited the same stratigraphic sequence, but in contrast to our excavation of the heavily disturbed areas to the west of the tomb, only a small amount of disturbance was evident. In the course of excavating this area, in fact, Nubie Abd el-Basset, our *reis*, discovered a feature that we soon realized represented the remains of a foundation deposit pit. This feature was located 2.7 meters from the axis line at the center of the tomb entrance. The pit was cut into the New Kingdom surface layer and underlying hard pack at the base of the limestone chip level as would be expected, and was just over 30 cm deep on its northern edge, although it had been dug through on its southern half. The edges of that half of the pit were, therefore, lower and less distinct, but it was clear that the feature had been nearly circular in plan—about 45 cm across on its east-west

Above: The Western Valley of the Kings. Redrawn from Nicholas Reeves and Richard Wilkinson, *The Complete Valley of the Kings* (New York, London, and Cairo: Thames & Hudson and American University in Cairo Press, 1996), p. 10

Below: Map detail adapted from John Baines and Jaromir Málek, *Atlas of Ancient Egypt* (Cairo: Livres de France, 1992)



expeditions

Top: Reis Nubie Abd el-Basset (in gallabiyah) discovered the foundation deposit pit to the east of WV25. Photo: UAEE

Below: Tomb WV25, showing the area excavated in the 2001 season, with the meter stick at left marking the locus of the foundation deposit pit. Photo: UAEE

axis. The surface level around the lip of the pit had been carefully smoothed and exhibited numerous cut marks where harder areas had been leveled. Small stones and hard pack on the sides and base of the pit also exhibited cut surfaces. Most of the pit was lined with fine clean river sand that was yellowish gray in color—totally unlike the surrounding soil type—and not mixed with any other substance, although the pit itself was filled with intrusive limestone chips from the layer above. The horizontal and vertical loci, size, shape, and river-sand lining of this feature clearly indicate that it represents the remains of a foundation deposit pit dug through (and doubtless emptied of its artifactual contents) at some time and most probably by Belzoni's workmen in the course of their probing the slope at the time of WV25's discovery.

Absence of Evidence, Not Evidence of Absence

It has long been assumed there were no foundation pits associated with the tombs at the head of the Western Valley, but judging by the slightly earlier tomb of Amenhotep III (WV22), which lies a little distance away (for which numerous pits were dug), and with which WV25 shares important common features, foundation pits may well have been placed in three areas around WV25: directly in front of the tomb on the axis of the tomb entrance, and on each side of the entrance itself. The first of these could have been destroyed by Belzoni's digging or even placed in the area in which workmen's huts were built, if those structures were built after WV25 was constructed. Any pit directly on the west side of the tomb entrance was doubtless destroyed in the course of Belzoni's thorough probing, as revealed by our excavation of that area. The remains



of the pit that we discovered on the east side of the entrance were thus most likely the only surviving example of such pits for this particular tomb. Despite the fact that the pit had been emptied—depriving us of the opportunity to throw further light on the ownership of WV25—our excavation nevertheless provided another link in the history of foundation deposit pits associated with New Kingdom royal tombs and demonstrated the value of thorough searching of some of the areas around tombs presumed, on the basis of the absence of evidence, not to have had such pits. ■

NOTE

We are grateful to Prof. Dr. Gaballa 'Ali Gaballa, Secretary-General of the Supreme Council of Antiquities; Sabri el-Aziz, SCA Director for Upper Egypt; Mohammad el-Bialy, the Director of West Bank Antiquities; and Ibrahim Suleiman, the Inspector for the Valley of the Kings, for their help in overseeing our work.

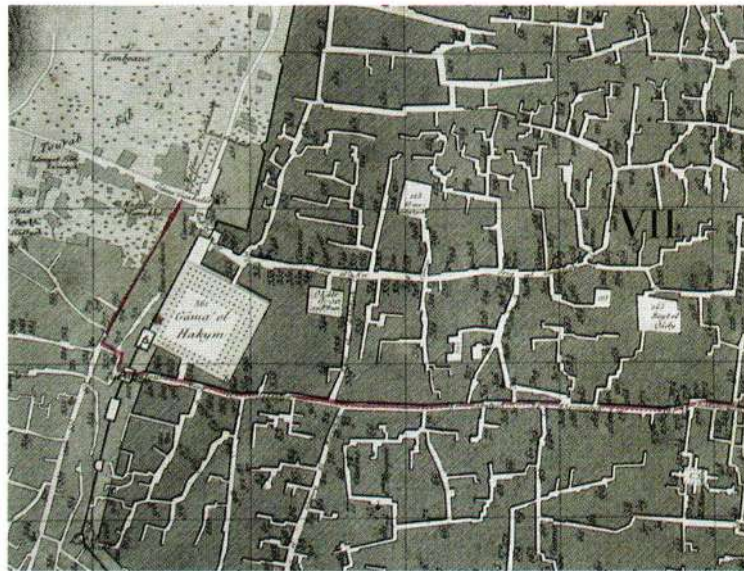
The work of the University of Arizona Egyptian Expedition in the Valley of the Kings in 2000 and 2001 was supported by the kind help of a number of individuals and generous contributions from the Amarna Research Foundation and Stephanie Denkwicz.

In addition to its work of excavation in the Valley of the Kings the University of Arizona Egyptian Expedition is also currently producing a CD-ROM, based primarily on KV 8 (the tomb of Merenptah), which will allow study of that important tomb and the symbolic alignment of representational motifs in the Valley of the Kings. Staff members responsible for that project include several of the expedition team.

Between Comité and Community: The Restoration of the Mosque of Al-Salih Tala'i'

Alaa El-Habashi

During the late eighteenth century and the early decades of the nineteenth, a group of French scientists undertook to document all aspects of Egypt, both ancient and modern, in an astonishing series of eleven volumes titled *La Description de l'Égypte*. Two volumes of the *Description* were devoted to modern Egypt (*l'État moderne*), and mosques were the subject of particular attention. Of 82 plates illustrating the city of Cairo, 46 depict buildings, ruins, and architectural elements. Of these 46, 35 depict mosques or elements of their architecture; a mere 11 plates illustrate secular architecture: houses, a drinking-water dispensary (*sabil*), and a public bath (*hammam*). The primary visual identity of contemporary Egypt for the authors and artists of the *Description* was thus Cairo's Islamic religious structures, an identity documented in the map of Cairo published in the *Description*. In addition to purely geographic elements (the course of the Nile, small lakes within the city), and the names of the city's



main districts, the cartographers of the French expedition included the ground plans of some of the city's most important mosques: *Gama Touloun* (the Mosque of Ahmad ibn Tulun), *Gama el Hakym* (the Mosque of al-Hakim), and *Gama el Daher* (the Mosque of al-Zahir Baybars) (see fig. 1).

Some sixty years later, Khedive Isma'il appointed Pierre Grand, a French civil engineer, to draw a map of Cairo.

Completed in 1874, the map presented Cairo both as it was and as it might be, for it included avenues, or percements, through the fabric of the old city that were never executed. Grand concentrated on situating the city's religious monuments and appended a list of several mosques with the map; both the map (in reduced form) and the list were subsequently published in the 1898 edition of Baedeker's *Egypt*, the most widely used

The Comité de Conservation des Monuments de l'Art Arabe was founded in December 1881, by decree of Khedive Tawfiq, as a body within the Ministry of Awqaf (charitable endowments) responsible for the preservation of the Arab monuments of Egypt. The Comité included two sub-committees, one of which, the First Commission, was directed to draw up a complete inventory

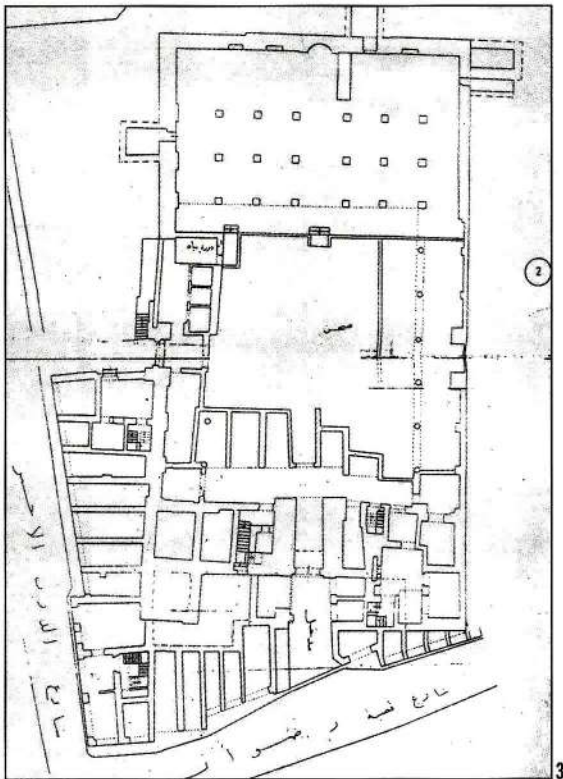
of the Arab monuments of Egypt. The brief of the other committee, the Technical Commission, was to visit the various monuments that appeared to be most urgently in need of attention, to report upon their condition, and to recommend steps for their preservation. If a monument was so ruined as to make conservation unfeasible, the Comité transferred objects of interest found

among its ruins to the Museum of Arab Art (now the Museum of Islamic Art).

After several changes of name, and transfers of its oversight to other ministries, the Comité was formally dissolved in 1961. Its functions and responsibilities were assumed by the Egyptian Antiquities Organization (now the Supreme Council of Antiquities).

ALAA EL-HABASHI received his doctorate from the University of Pennsylvania in November 2001 with a dissertation titled *From Athar to Monuments: The Interventions of the Comité de Conservation des Monuments de l'Art Arabe*, from which this article is derived.

1. Plan particulier de la ville du Caire (detail), *La Description de l'Égypte, État moderne* (Paris: l'Imprimerie impériale, 1809), 1: pl. 26. Courtesy of the Rare Book Collection of the Simpson Library, American Research Center in Egypt, Cairo. The crimson line designates the administrative division of the city into eight districts; the detail shows the area around the Mosque of al-Hakim.



property could sell or lease a portion of it (albeit under very strict conditions) in order to generate funds to sponsor the restoration of the remainder. During the Ottoman period, the mosque's eastern *iwan* (that is, its sanctuary: the mosque's spiritual core) was restored, funded by the sale or lease of other portions of the mosque. The waqf of the mosque was reinstated, and by the seventeenth century, during the period of Ottoman rule, revenues were sufficient to fund the reconstruction of the ruined minaret, which was rebuilt in contemporary architectural style.

By the late nineteenth century, having undergone several cycles of restoration, damage, and repair, the mosque had lost most of its original Fatimid appearance. With the progressive rise of the ground level—the result of the accumulation of occupational strata over the course of five centuries—the mosque's lower floor now lay buried two to three meters below the present street, and the façades themselves were hidden by encroachments. Only the colonnaded arcade of the sanctuary continued to be used as a mosque. Recognizing its historic importance, the Comité included the Mosque of al-Salih Tala'i in its first list of monuments, that of 1883.

During the first seven years of the institution, the Comité's Technical Section, under the leadership of Julius Franz—a German national who had studied architecture in Vienna—limited its interventions to small-scale repairs and consolida-

tions. Under Franz's successor, Max Herz, an Austro-Hungarian architect who led the section for twenty-six years, the Comité began to contemplate an arguably more assertive intervention in the Mosque of al-Salih Tala'i, documenting the monument in photographs and mapping its ground plan, including the various post-fourteenth-century encroaching structures (figs. 3 and 4). The structure's historic importance as the last Fatimid mosque built in Cairo and one of the earliest surviving examples of Fatimid architecture made the level of intervention a matter of serious import. Herz had formulated ideological principles that allowed the Comité to undertake restoration of monuments in instances where comparable monuments of a particular period were more or less abundant; in instances where examples were rare or unique, however, the Comité's interventions were to be limited to conservation. Restoration practices could be (and under Herz's leadership were) applied by Comité to a number of mosques in Cairo, but the architectural uniqueness of the Mosque of al-Salih Tala'i militated

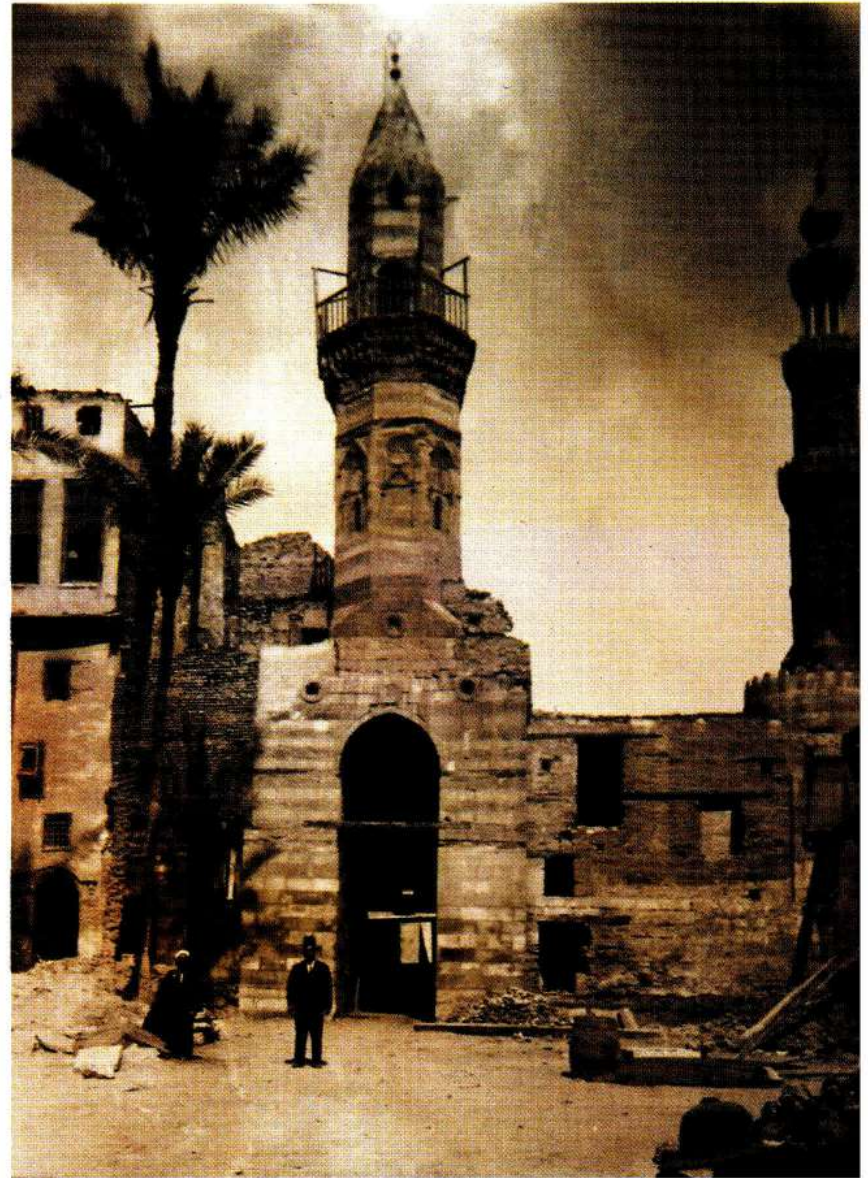
3. Ground plan of the Mosque of al-Salih Tala'i with its encroachments prior to the Comité's intervention. Courtesy of the Citadel Archives of the Supreme Council of Antiquities, Cairo

4. The Mosque of al-Salih Tala'i, undated photograph (before 1927) by K.A.C. Creswell. *BCCMA* 32 (1915–19), 2: pl. 23. Courtesy of the Rare Book Collection of the Simpson Library, American Research Center in Egypt, Cairo

5. The minaret of the Mosque of al-Salih Tala'i' before its demolition; undated photograph (before 1927). Courtesy of the Photographic Archives of the Supreme Council of Antiquities, Cairo. To the right is one of the minarets of the Mosque of al-Mu'ayyad Shaykh, which surmount Bab Zuwayla. The man in the *tarbush* is Mahmud Ahmad (1880–1943), who joined the Comité's drawing bureau in the 1910s. Ahmad was elected to the Comité in 1934 and served as its chief architect until his death.

against reconstructing the mosque or conducting restoration work. At the same time, however, removing the encroachments from around and within the mosque was not a feasible option, for doing so would have left standing only the prayer sanctuary and a few columns and walls. Removing the encroachments would have undermined the building's integrity as a place of worship: paradoxically, the only way that the Mosque of al-Salih Tala'i' could continue to function as a mosque was to reconstruct it. Given these equally problematic alternatives, the mosque was left without a major intervention but functioning as it had been for centuries.

By 1915 the Comité, now under the leadership of Achille Patricolo, an Italian architect who had trained as a conservator in Lombardy, had begun to contemplate a more aggressive approach to intervention. Reporting on the condition of the Mosque of al-Salih Tala'i' in 1915, Patricolo wrote that "the original facades of the mosque are hidden with 'modern' construction."³ By 1919, a formal decision had been made to remove the mosque's post-fourteenth-century encroachments. Patricolo seems to have envisioned a large-scale restoration of the missing portion of the mosque, but none of his plans or notes regarding this reconstruction are known to have survived. His restoration philoso-

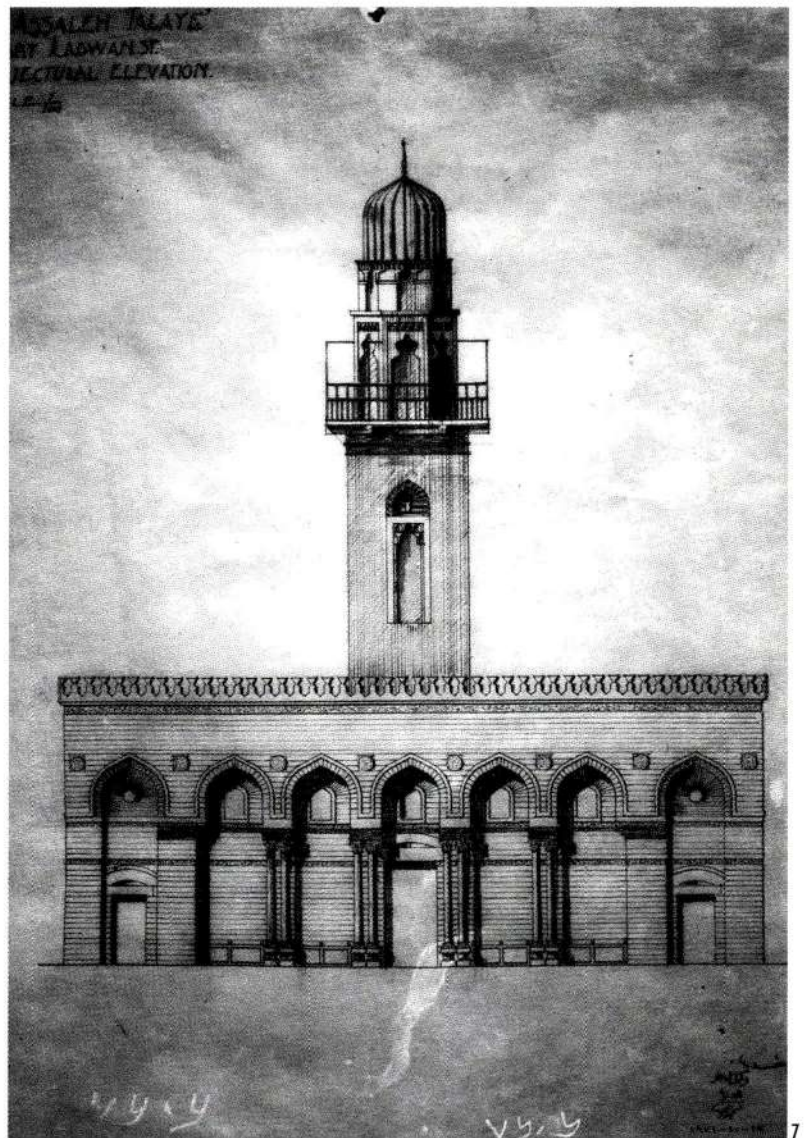
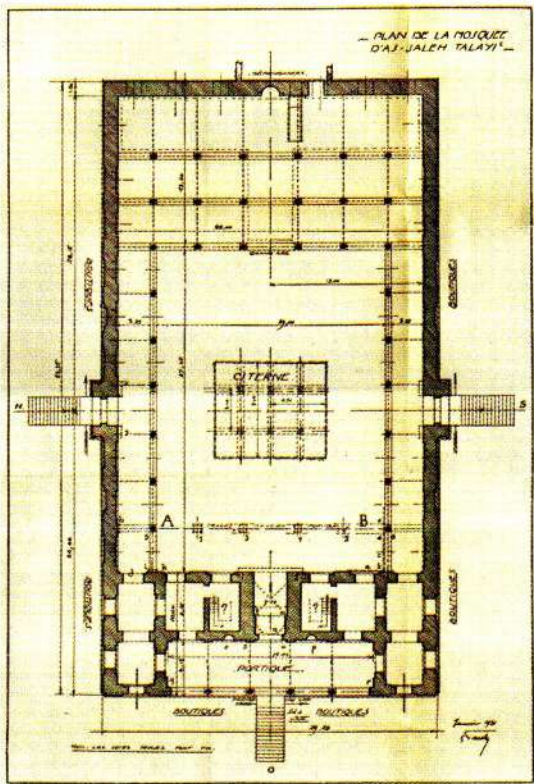


phy, however, had been clearly articulated: the intent was to "complete" the building's architectural composition while distinguishing modern restorations from their surrounding historic fabric.⁴ Patricolo did not witness the completion of the project, having resigned from the Comité in 1923; at that point "expropriation" of "parasitic structures"—the value-laden terms used by the Comité to describe the removal of encroachments—was still in progress, and a deep trench was being dug around the mosque to reveal what had

once been the ground-floor shop units.

The digging of the trench, and to some extent as well the removal of the encroachments, destabilized the mosque, in particular the Ottoman minaret (fig. 5), which developed large cracks. Citing the imminent danger of collapse, the Ministry of Awqaf asked the Comité to demolish the minaret. The Comité sent in some of its members to study the minaret's structural stability; they recommended that the minaret be demolished—not solely because of its instability (and

the concomitant threat to passersby and nearby monuments) but also because its "modernity" argued against its preservation. The Comité disagreed: "The additions to a monument throughout the ages," it stated, "are considered an integral part of its history and therefore should be respected," and it recommended consolidation of the minaret. Within four months of the Comité's decision, a contractor hired by the Ministry of Awqaf (according to reports of Comité members) had demolished the minaret. The Comité expressed its regret for the



action, confirmed that it had prescribed the conservation of the minaret, and stressed the importance of closely monitoring the work performed on monuments to avoid similar contraventions of its recommendations.⁵

The demolition extended down to the keel-arch that formed the base of the minaret and served as the mosque's main entrance; its bronze-plated doors likely dated back to the mosque's early fourteenth-century restoration by Baktumur. Fearing further damage to the historic fabric of the mosque, the Comité transferred the doors to the Museum of Arab Art, where they remain exhibited. A few years later, in 1930, the Comité launched a full restoration program for the

mosque with the aim of reconstructing the western iwan (no traces of which remained after the encroachments had been removed) and restoring the mosque to its original Fatimid state. The Comité excavated the site, hoping to find sufficient evidence on which to base its restoration; the information revealed, however, was rather ambiguous. Two reconstruction schemes were suggested on the basis of the historical data. The first was presented by Edmond Pauty, a French architect who had trained at the École des Beaux-Arts in Paris and formerly director of the Comité des Monuments Arabes du Maroc (fig. 6), and the second by the Egyptian architect Mahmud Ahmad, a graduate of the Egyptian

School of Arts and Crafts (*madrasat al-finum al-sina'at*) who headed the Comité's drawing bureau at the time. The principal difference between the two proposals lay in their treatment of the western iwan. Citing archaeological data, Pauty argued that the iwan had not existed during the Fatimid period and, therefore, showed its columns dimmed in his proposed reconstruction. Ahmad, by

contrast, relying on documentary sources and textual evidence, argued that the mosque's reconstruction should follow its prototypes and included the western iwan in his design. The Comité adopted Ahmad's scheme as the basis for a reconstruction of the Mosque of al-Salih Tala'i and proceeded to implement it.⁶ Toward the end of the reconstruction, new doors were

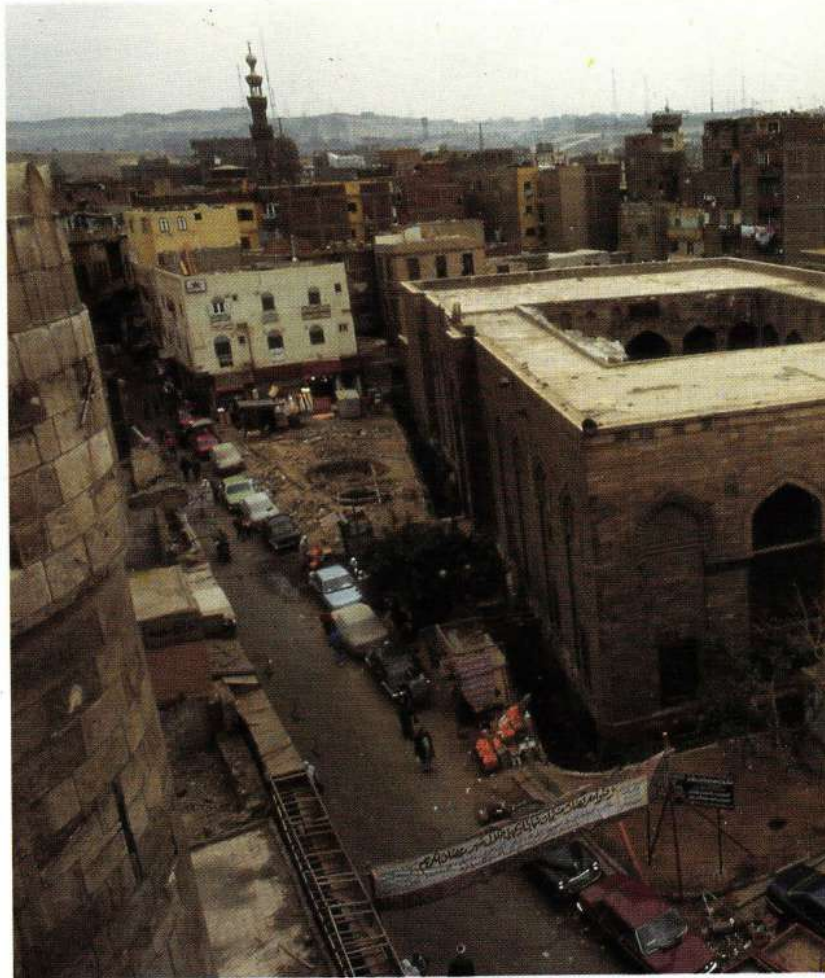
6. Edmond Pauty's proposed reconstruction of the Mosque of al-Salih Tala'i. From *Bulletin de la Société Royale de Géographie d'Égypte*, vol. 17, fasc. 4 (Sept. 1931)

7. Mahmud Ahmad's unrealized proposal for a minaret for the Mosque of al-Salih Tala'i (1931). Courtesy of the Photographic Archives of the Supreme Council of Antiquities, Cairo

made and installed. The absence of a minaret was the subject of some discussion. In 1936, Ahmad, now a member of the Comité and its principal architect, presented a proposal for a Fatimid-style minaret (fig. 7), modeled after the minaret of Mosque of Abu al-Ghandafar (monument no. 3, AD 1462). The project was never executed owing to the opposition of the majority of the members, and ever since the Mosque of al-Salih Tala'i has survived without a minaret.

The expropriation, the digging of the surrounding trench, and the reconstruction were completed in 1945. Since then, several interventions on the mosque have been undertaken to address specific technical issues, without attempting to modify or add to the scheme of the building that was formulated by the Comité.⁷ In a purely physical sense, the mosque that stands today is far distant from the historical Mosque of al-Salih Tala'i. That monument survives as a memory and as a number: monument no. 116. What occupies the site today is a late nineteenth- and early twentieth-century reinterpretation of the twelfth-century mosque, frozen in the form that the Comité devised for it (fig. 8).

The Comité tried its best to preserve the historic fabric of the Mosque of al-Salih Tala'i, but its preservation philosophy, grounded in narrowly archaeological and aesthetic assumptions, had the effect of expropriating the mosque itself from its urban and social context. Present-day preservation ethics, which emphasize the conservation of the remaining historic fabric, would militate against a similarly ambitious restoration program based on ambiguous evidence. The Comité could not be blamed for the demolition of the Ottoman minaret, but it had abundant data (and sufficient remains) to reconstruct it. Certainly it did well to dismiss the construction of a new minaret in Fatimid style, but the result of a preservation ethic that concentrates on defining what constitutes



authenticity has left the Mosque of al-Salih Tala'i uncomfortably situated between the Comité and the community: a mosque without a minaret.

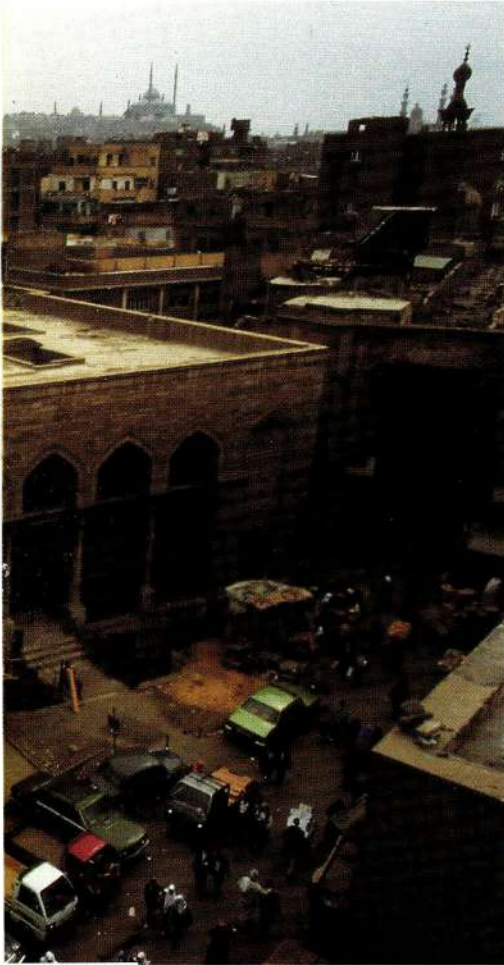
Many preservation professionals might disagree with such evaluation or formulate other alternatives for the conservation of the mosque's historic fabric. The question of how to restore a monument, however, has another important element: the role of the mosque as an element of the urban social fabric. The extensive focus on the physical aspects of the building was one of the main reasons for the modification of the mosque's urban character and for the disfigurement of its role as religious institution. The Mosque of al-Salih Tala'i no longer offers religious instruction to the community, nor does its endowment engage the members of the society that surrounds it in an economic framework. The shops beneath the

mosque, so meticulously excavated and restored by the Comité, are (according to some reports) the scene of activities and trades far removed from those normally associated with worship. A fair and constructive evaluation of the Comité's work should not, then, be limited to a circle of preservation professionals, but it should also include all those who participate in the life of the monument—above all, the users of the mosque and the people of the community.

Conservation and community support

Almost all the monuments subject to the conservation of the Comité, whether mosques or other buildings, were the object of various degrees of intervention. The expropriation that the Comité initially promoted was not a straightforward operation: indeed, the act of expropriation is laden with questions and complexities. The structures that

8. The Mosque of al-Salih Tala'i, viewed from Bab Zuwayla. 1995. Photo: Patrick Godeau—ARCE. Courtesy of the Egyptian Antiquities Project of the American Research Center in Egypt (EG15-13195)



the Comité removed from the Mosque of al-Salih Tala'i and other registered monuments during the eighty years of its existence were indeed additions, but this fact does not necessarily negate their intrinsic historic importance. The Comité seems to have been aware of the importance of what it was removing, a fact attested by its usual practice of documenting its expropriations in drawings and photographs. Once revealed, moreover, the remains of the monuments were often found to be so disfigured that a full restoration program was usually required. The restoration was usually based on the consensus of the Comité members, who often adduced archaeological evidence that supported the scheme that they favored, while ignoring other evidence that might have suggested alternative action. The results were monuments that were restored on the basis of the Comité's interpretation.

Through its conservation practices, and the architectural philosophy of its members, the Comité had presented the Mosque of al-Salih Tala'i, as well as most of the monuments it restored, in a frame in which art and architecture—the richness of decorations, the completeness of its form, the sophisticated woodwork of its minbar, and the intricate designs of its mihrab—were the subject of sole concern. Function, rituals, and traditions were of secondary importance (if any), and thus were neglected in the representation. The work of the Comité in Cairo, and elsewhere in Egypt, alienated the mosques from their societies, and the mosques' primary role was altered as a consequence.

Many of the historic mosques that the Comité undertook to restore were in dilapidated condition largely because of the corruption of waqf system and the confiscation of the endowments that were intended by their founders to secure the preservation of these holy sites. Its restorations treated the physical environment, but in concentrating on the structures the Comité ignored the fact that these mosques were functional entities in the life of the city, inseparable from the everyday life of the people. Residences, for example, were built on mosques' external facades, which were sold or leased to local inhabitants for that purpose, often to the point that these encroachments concealed the underlying structure.

Muhammad 'Abdu (1849–1905), the well-known religious leader and *mufti* of Egypt, commented on the early work of the Comité:

The Muslims' waqfs are developing and their revenues are growing, whereas the Muslims' mosques are in physical and spiritual disrepair. Exceptions are those mosques whose walls are preserved (*ummirat*) and whose ceilings are decorated by the Comité to please foreign tourists. Meanwhile, the salaries of the mosques' speakers (*khatib*) and the prayer leaders (*imam*) have been stagnant for a century or more...

[H]elping and sponsoring scientists and religious leaders are the preferred incentives on which charitable (*khayri*) waqfs were founded.⁸

'Abdu draws a telling opposition between the ideology of the Comité and that of the constituency of the faithful. He situates the restoration of mosques in the reinstatement of human qualities: knowledge, science, and faith. 'Abdu implies that the preservation of mosques should be based on their social fabric in advance of any other considerations. For the mosques' constituencies, as for 'Abdu, preservation was a means to keep the rituals alive. For the Comité, preservation usually meant the conservation of material fabric. The experience tells us that an ideal of preservation, if such a balance can be said to exist, should satisfy the objectives of both. ■

NOTES

1. On the Comité's registration of monuments, see Alaa El-Habashi and Nicholas Warner, "Recording the Monuments of Cairo: An Introduction and Overview," in *Annales Islamologiques* 32 (1998), 81–99.
2. The conservation of the minbar was financed by the Egyptian Antiquities Project of the American Research Center in Egypt through a USAID grant (no. 263-6-00-93-00089-00 for the Restoration and Preservation of Egyptian Antiquities).
3. *Bulletin du Comité de Conservation des Monuments de l'Art Arabe* [hereafter *BCCMA*] 32 (1915–19), 40–42. Citations herein to the *Bulletin* designate the years covered rather than the date of publication, which often diverges significantly from the actual content.
4. On Patricolo's preservation philosophy, see his "Rapport présenté au Comité dans la séance du février 1915: Observations et propositions sur le service technique du Comité," appendix to Procès verbal 216, in *BCCMA* 31 (1915), 29.
5. *BCCMA* 33 (1920–24), Rapports 586 and 589 (pp. 273–74, and 285–86, respectively).
6. K.A.C. Creswell, a member of the Comité toward the end of its existence, criticized Ahmad's proposal as anachronistic and argued that Pauty's was the more convincing proposal. See his *Muslim Architecture of Egypt* (Oxford: Clarendon, 1959), 277.
7. These comprise a USAID-funded project, completed in 1998, to lower the ground water table around the mosque; the conservation of the mosque's minbar (see note 2 above); and an SCA project currently in progress to reinforce the foundations and replaster the mosque's walls.
8. Published in *al-Manar* 6 (June 1904), 620–90. The text quoted appears in Muhammad Rida, *Tarikh al-ustaz al-imam al-shaykh Muhammad 'Abdu* (Cairo, 1906), 1:635.

The Cairo Mapping Project

Nicholas Warner

NICHOLAS WARNER, the cartographer of the Cairo Mapping Project and author of its descriptive catalogue, is an architect working in Egypt on the documentation and conservation of Islamic monuments. He has published widely on the history and architecture of Cairo. He is presently working on the restoration of the Gayer-Anderson Museum there.

The principal objective of the Cairo Mapping Project is to provide those interested in the history and architecture of the medieval city with a detailed plan of Cairo's densest concentration of registered monuments. The map is composed of thirty-one separate hand-drawn sheets. It covers an area of nearly six square kilometers, or 1400 acres, including the Fatimid core of the city, that stretches from the Northern Walls to Bab Zuwayla, and its extension southward toward the Mosque of Ahmad ibn Tulun and the Citadel.

This area is variously called Historic, Medieval, or Islamic Cairo, although none of these terms seems entirely sufficient to describe the extraordinary variety of artistically and historically important monuments that combine with their context to form an ensemble that was one of the first cities to be inscribed on the World Heritage list in 1979. Here can be found an abundance of architectural styles (including Tulunid, Mamluk, Fatimid, Ayyubid, and Ottoman), faiths (largely Islamic, but Coptic and Jewish as well), and structures, including mosques, churches, synagogues, palaces, private residences, caravanserais, *sabils*, religious schools, hostels, and *hammams*. The map includes districts well known both to historians of the city and to casual visitors, such as the Gamaliyya, the Khan al-Khalili, the Darb al-Ahmar, and the Souk al-Silah. It is also a living city, home to hundreds of thousands of inhabitants, many of whom who earn their livelihood in the area's dense network of streets, alleys, lanes, and passages.

The Cairo Mapping Project, financed by the EAP through a grant from the United States Agency for International Development, and carried out in cooperation with the Supreme Council of Antiquities, represents the first time that the significant architecture of the city has been mapped in detail with respect to its context. The project, which began in 1996 and was completed in March 2001, comprises two elements: a series of maps, drawn at 1:500 scale, that show historically and architectural-important monuments, in ground plan, within their present-day urban context; and an accompanying descriptive catalogue that provides historical information about each building, identifies the source of its plan, and lists references to it in scholarly literature, including unpublished theses and dissertations, as well as the *Bulletins* of the Comité de Conservation des Monuments de l'Art Arabe.

The point of departure for deciding which structures to include on the map was the Comité's 1951 index, which until only recently constituted the most complete listing of the registered monuments of Cairo. (The Supreme Council of Antiquities, in 2000, published an expanded index of registered monuments [*Dalil al-Athar al-Islamia bi Madinat al-Qahira*].) Over the course of its eighty-year existence, before its functions were assumed by the Egyptian Antiquities Organization (now the Supreme Council of Antiquities), the Comité registered and documented more than six hundred monuments throughout Cairo, of which some four hundred are situated within the boundaries of the map.

Amendments to the register were published periodically, most often adding newly classified monuments, but in some instances noting the "deregistration," or delisting, of monuments that were deemed unsalvageable. Sometimes this occurred because they had fallen into disrepair; in other instances because, through accident or vandalism, they had lost the features that had warranted their original inclusion in the index. Occasionally buildings were also taken off the register for political or aesthetic reasons.

Monuments deregistered prior to the publication of the 1951 index have been included in the map for the first time, their outlines and plans differentiated visually from those of registered structures. Patient detective work, assisted by a supplementary grant from the Barakat Trust, has resulted in the discovery of what these buildings were and where they were located. (A total of 75 buildings in this category fall within the limits of the map, seven of which are still extant.)

Moreover, many unregistered buildings of architectural or historic interest survive in Cairo, although they are not (and have never been) individually listed as historic monuments. It was decided that it would considerably enhance the value of the map if as many of these buildings as was practical could be represented, particularly since most, lacking statutory protection, are at risk from redevelopment. A total of 136 buildings in this category have therefore been included, of which the majority are previously undocumented. The selection of these buildings covers all periods, but

Plan Sources

Archives of the Supreme Council of Antiquities: nos. 9, 11, 14, 16, 479, 499 (partial).

Cairo Mapping Project survey: nos. 371, 591, U5, U6, U7, U129.

K.A.C. Creswell, *The Muslim Architecture of Egypt, I: Ikshids and Fatimids, AD 939–1171* (Oxford: Oxford University Press, 1952): nos. 6, 352, 477.

C. Kessler, *Survey and Documentation of the Domed Funerary Architecture of Mamluk Cairo: Deposit Copies of Plans and Photographs* (Washington, D.C.: Smithsonian Institution, 1971): nos. 10, 170.

R. Kunzel and A. Abdou, *Citizens' Participation in the Renovation of the Old Town of Cairo* (Cairo: Goethe Institute, 1997): no. U3.

B. Maury, A. Raymond, J. Revault, and M. Zakariya. *Palais et maisons du Caire d'époque ottomane*, vol. 2 (Paris: CNRS, 1983): nos. 339, 471.

M. Meinecke, *Die Mamlukische Architektur in Ägypten und Syrien (648/1250 bis 923/1517)*, Abh. des Deutschen Archäologischen Instituts Abteilung Kairo, Islamische Reise, Band 5, 2 vols. (Glückstadt: Augustin 1992), vol. 1: nos. 15, 32.

S. L. Mostafa, *Principles of Architectural and Urban Design during Different Islamic Eras* (Jeddah: Organisation for Islamic Capitals and Cities, 1992): nos. 15, 382.

Registered and Deregistered Monuments

6. Bab al-Futuh (AH 480 [AD 1087]). The 'Gate of Conquests,' built by the Fatimid vizier Badr al-Gamali. The ground level around the gate has risen considerably since its construction.

9. Wikalat Qaytbay (AH 885 [AD 1480]). This three-story merchants' hostel was originally endowed by Sultan al-Ashraf Qaytbay in support of the poor in the city of Medina.

10. Mausoleum of Ahmad al-Qasid (ca. AH 735 [AD 1335]). The mausoleum is a tiny stone cube with a ribbed brick dome, adjacent to which is a small prayer-hall.

11. Wikalat Qawsun (before AH 742 [AD 1341]). Only the square-headed doorway remains of this merchant's hostel, the first *wikala* built in Cairo, which was demolished as part of a street-widening project. The doorway was dismantled and rebuilt on a new alignment.

(13). Manzil-Waqf al-Hatu (12th century (?) AH [18th century (?) AD]). This Ottoman courtyard house, deregistered by 1924, was demolished prior to 1932.

14. Sabil-kuttab of Amir Mohammed (AH 1014 [AD 1605]). This public fountain and school seems to have become part of the endowment (*waqf*) of Sulayman Agha al-Silahdar (the 'Controller of the Armies' of Mohammed 'Ali) in the 19th century.

15. The Mosque of al-Hakim (AH 380–403 [AD 990–1013]). This huge congregational mosque was started by the Fatimid khalif al-Aziz and completed by his son al-Hakim, who became one of the most notorious despots ever to rule Egypt. The mosque was restored in the 1990s by the Bohra Ismaili sect.

16. Sabil-kuttab of Qitas Bey (AH 1040 [AD 1630]). This public fountain, surmounted by a Qur'anic school, is attached to a small, apparently contemporaneous, group of shops with apartments above.

32. Khanqah of Baybars al-Gashankir (AH 706–9 [AD 1306–10]). Baybars al-Gashankir, who became sultan for a year by temporarily deposing al-Nasir Muhammad, was also responsible for building the tops on the minarets of the nearby Mosque of al-Hakim (no. 15). He was subsequently executed by al-Nasir Muhammad, who proceeded to obliterate his enemy's name from the inscription band on the facade of the *khanqah*.

(170). Mausoleum of Qurqumas (AH 917 [AD 1511]). This late Mamluk tomb was removed from its original emplacement (marked here) next to the entrance gate of the Mosque of al-Hakim during the mosque's most recent restoration and rebuilt in the Northern Cemetery.

339. Bayt al-Sihaymi (AH 1058–1211 [AD 648–1796]). This courtyard house is unusual among Cairene houses, both for its size and for the preservation of some ancillary service elements, such as a water-wheel and corn mill.

352. Northern Walls of Cairo (AH 480 [AD 1087]). The western portion of the wall includes a square stone tower containing a staircase and a vast chamber with several reused pharaonic stone fragments, and another round-fronted tower.

(371). Zawiyat Udah Basha (AH 1084 [AD 1673]) This deregistered prayer-hall is elevated over shop units and forms an architectural unity with the adjacent *wikala*, whose facade is still registered.

382. The Mosque of Sulayman Agha. (AH 1255 [AD 1839]). The founder of this mosque was a principal minister of Muhammad 'Ali. The building, which includes a raised mosque with arched forecourt and an elaborately decorated public fountain, has been closed since the 1992 earthquake.

(399). Wikalat al-Firakh (8th century (?) AH [14th century (?) AD]). Delisted and destroyed by the 1950s, this merchants' hostel was originally built by Sultan Barqaq.

471. House of Mustafa Ga'far (AH 1125 [AD 1713]). Arranged around a courtyard, this house was built for a coffee trader. It was restored in 1998–2000.

477. Zawiyat Abul Khayr al-Kulaybati (AH 411–27 [AD 1021–36]). Although this structure is used today as a prayer-hall and contains the tomb of a local saint, it was once an entrance to the extension (*ziyada*) of the nearby Mosque of al-Hakim.

(478). Two tombs in the *zawiyat al-Sutuhi* (ca. AH 700 [AD 1300]). A now-demolished small mosque was located at no. 18 Darb al-Asfar and was reputedly built in the time of Sultan al-Nasir Muhammad, one of the sons of Qalawun.

479. Fatimid mausoleum (AH 527 [AD 1133]). The only surviving Fatimid tomb within the precincts of al-Qahira; the identity of its occupant is unknown.

(495). Manzil Waqf Bashir Agha (12th century (?) AH [18th century (?) AD]). Traces of stone corbelling on the facade of no. 20 Darb al-Asfar indicate that a house may have occupied this site.

499. Hawsh 'Utay (Wikalat Muhsin Ramadan) (AH 1233 [AD 1817]). The only surviving section of this large commercial complex, which once housed tobacco merchants from Syria, is an elaborately carved stone portal with a marble inscription, immediately to the north of the tomb of Baybars al-Gashankir.

591. Sabil and Wikalat Udah Basha (AH 1084 [AD 1673]). This merchants' hostel and its adjacent public fountain were built for fabric merchants from the Fayyum.

Unregistered Monuments

U3. House of al-Khorazati (AH 1299 [AD 1881]). This two-story house, together with nos. 339 and 471, may have formed part of a single large domicile in the 19th century.

U5. Wikalat al-Mulla al-Kabira (before AH 1112 [AD 1700]). Originally used by coffee merchants, this hostel is totally derelict, although the stone arched structure around the central courtyard is still visible.





U6. The Mosque of al-Shuhada (13th century AH [19th century AD]). This raised mosque has a minaret over its trilobed portal and a projecting wooden balcony at the first-floor level.





U7. House of al-Agam (AH 1288 [AD 1871]). This house, built by Persian merchants, still retains important architectural features, despite the collapse of the top story.






U129. Wikala, no. 11 Shari' Mu'izz (11th century (?) AH [17th century (?) AD]). The remains of this large merchants' hostel are arranged around two courtyards. It is presently in use as a pickle factory.

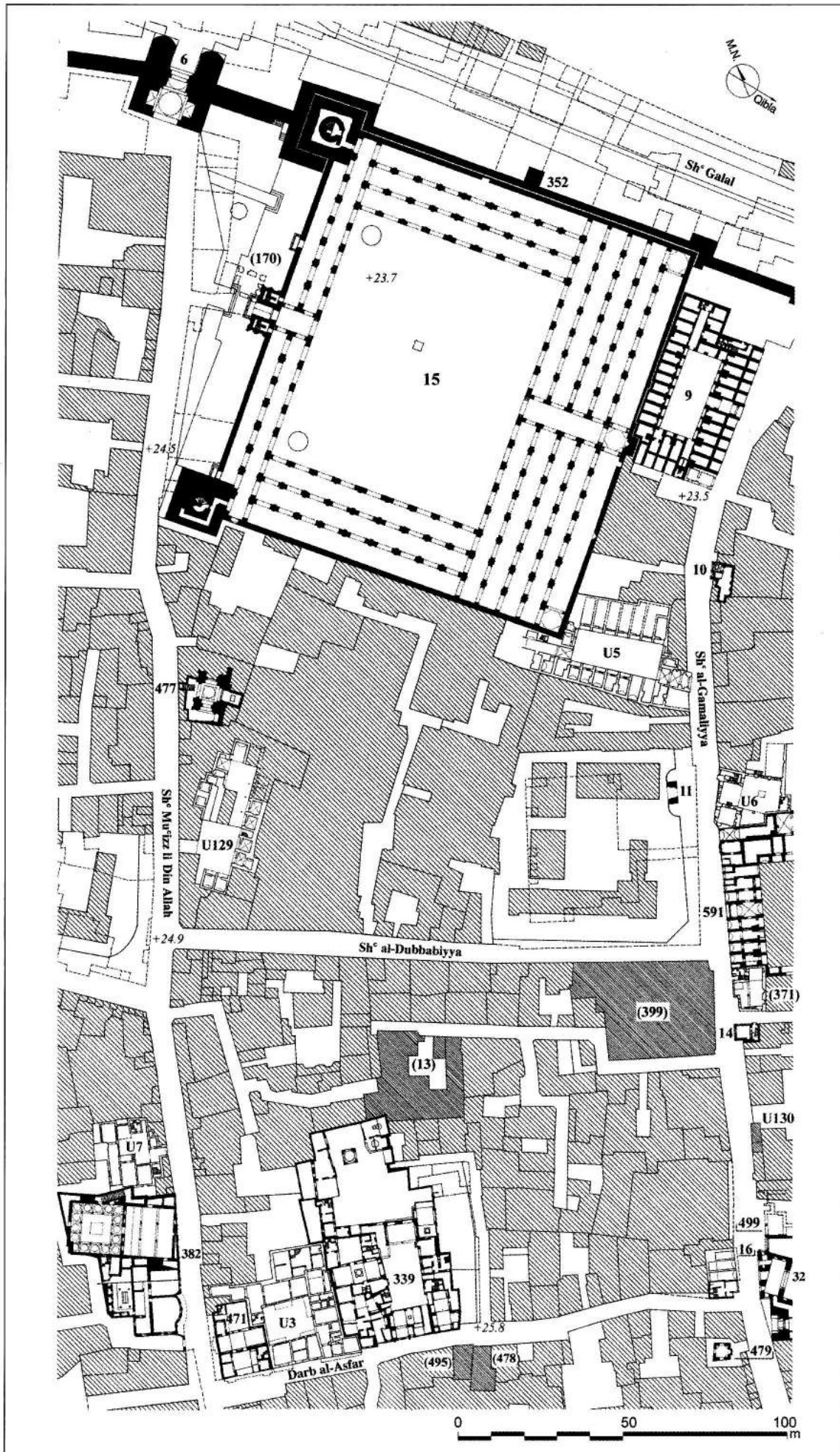
U130. Zawiyat 'Abd al-Karim (before AH 1215 [AD 1800]). This small prayer-hall and tomb are entered from a square-headed portal with muqarnas decoration. The building was not accessible for study purposes but is an important feature on the street.

Map key

-  Urban fabric: outlined and infilled with diagonal hatching.
-  Demolished urban fabric: dashed lines without infill.
-  Registered structure with plan: outlined and infilled in black.
-  Demolished registered structure with plan: outlined in dashed lines without infill; number in parentheses.

-  Demolished registered structure without plan: outlined and infilled with closely spaced diagonal hatching; number in parentheses.
-  Deregistered structure with plan: outlined without infill; number in parentheses.
-  Unregistered structure with plan, outlined without infill; U-series numbers.
-  Unregistered structure without plan: outlined and infilled with closely spaced diagonal hatching; U-series numbers.

-  Overhead structure within building enclosure (e.g., lintels or vaults): dotted line.
-  Overhead structure outside building enclosure (e.g., *mashrabiyya* or overhangs): dashed line.
-  Windows or doors: thin line indicating screens or glazing.
-  Raised thresholds: thin line.
-  Spot heights: italicized numbers.



The area around the Mosque of al-Hakim. Detail from a map designed and prepared by Nicholas Warner, in cooperation with the Supreme Council of Antiquities, for the Egyptian Antiquities Project of the American Research Center in Egypt. Historic Cairo Mapping Project, completed March 2001 under USAID Grant No. 263-G-00-93-00089-00. Copyright © 2001 American Research Center in Egypt, Inc.

The area shown here includes the northern edge of the Fatimid city, along the border of which a new thirty-meter-wide highway is now being constructed. Many registered buildings are now under restoration, and there are plans for the redevelopment of the wholesale fruit and vegetable market inside the Bab al-Futuh. The street called Darb al-Asfar has been pedestrianized and upgraded as part of an area conservation and rehabilitation project.

Conservation of the Cave Church at the Monastery of St. Paul by the Red Sea

Michael Jones

MICHAEL JONES is the project manager of ARCE's Antiquities Development Project and of several of the projects being carried out under the Egyptian Antiquities Project. He is responsible for the conservation project in the Cave Church at St. Paul's Monastery.

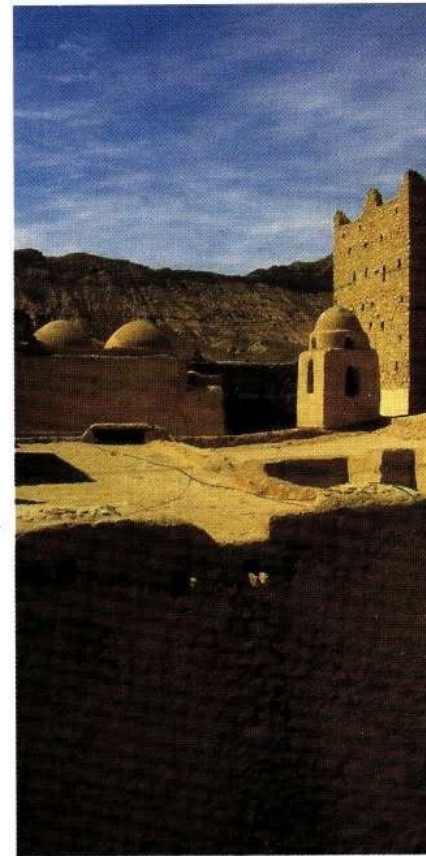
In cooperation with the Supreme Council of Antiquities, and with the blessing of the Coptic Church, the Egyptian Antiquities Project has started work on the conservation of the ancient Cave Church of St. Paul in the Monastery of St. Paul, "the First Hermit." The project will carry out an extensive conservation program, including architectural conservation, protection from insect damage, cleaning and preservation of the wall paintings, and a publication of the work and its results. The work is funded through a grant from the United States Agency for International Development.¹

The monastery is situated some 145 kilometers south of Suez and 12 kilometers inland from the coast, beside a natural spring, in an extraordinarily beautiful but harsh desert region. It is roughly 350 meters above sea level, at the foot of the high sandstone cliffs that rise almost vertically up to the limestone massif of the South Galala Plateau. Except for the garden inside the monastery walls, which is cultivated and irrigated with water from the spring, the environment here is an arid desert, hot in summer and mild in winter, with very little winter rainfall, and only sparse vegetation and wildlife.²

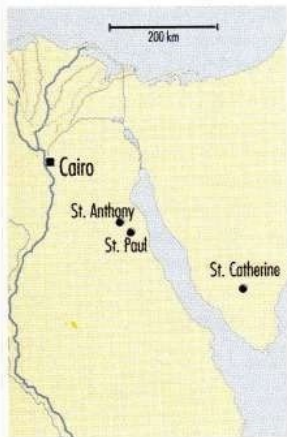
St. Paul's Monastery is one of the oldest in Egypt. Today it is home to some eighty monks who live a spiritual life in the place where their founder, St. Paul, achieved his sainthood. According to the tradition of the Church, the monastery marks the spot where St. Paul spent eighty years living a solitary, ascetic life during the third and fourth centuries. It

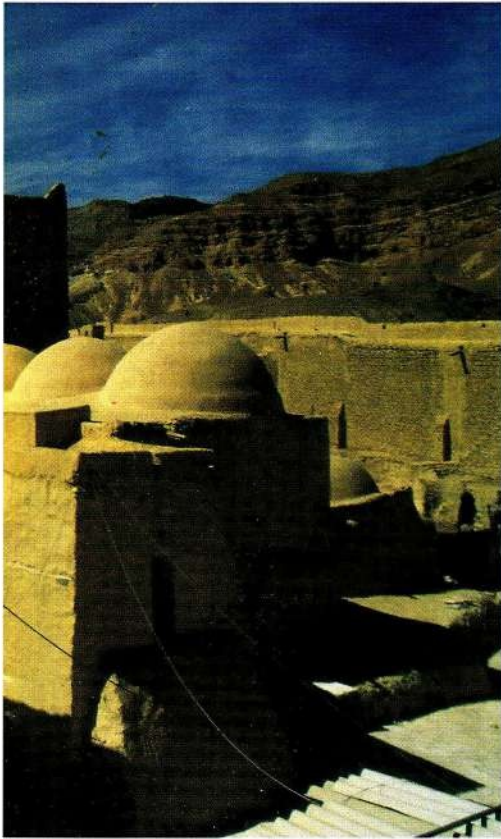
is also the site of the famous meeting of St. Paul and St. Antony, whose monastery is located some twenty-five kilometers to the north on the other side of the same mountains. According to the *Life of St. Antony* (ca. 356–57), written by St. Athanasios, the significance of this meeting was signaled by the raven that had brought St. Paul his daily ration of half a load of bread. On the day the two saints met in the desert, the raven brought them a complete loaf. Here, at the site now occupied by the Monastery of St. Paul, according to Athanasios, St. Antony later buried St. Paul, assisted by two desert lions that helped him dig the grave. These events, shared by the two saints, are commemorated in numerous icons showing them with the lions and the raven. By the eighth century the fame of these two Egyptian holy men had spread to the farthest reaches of the Christian world.³ This was due largely to the popularity of the *Life of St. Antony*, a model for later hagiography, which was widely read by those seeking to emulate, in deed and in spirit, the Father of Monasticism in the most remote and challenging reaches of their own wildernesses.⁴

Little is known about the early history of St. Paul's Monastery apart from what is recorded in Church tradition, as no systemic archaeological work has been done at the site. Nevertheless, there is enough circumstantial evidence to show that the ancient origins of the monastery should not be doubted. The old church, which forms the nucleus of the monastery and lies at the heart of its historic core, began as a cave in a row of



similar caves in the rocky escarpment overlooking the wadi now occupied by the monastery garden. At an unknown date it was enlarged and turned into a church dedicated to St. Paul, with whom it was associated, either as his cell or as the place of his burial, or as both together. A cenotaph in the shape of a sarcophagus was installed in the innermost section of the cave. This monument is among the most venerated in Egypt, even though it is well known that it does not contain the physical relics of the saint. During the thirteenth or fourteenth century, the walls of the Cave Church were painted with mural icons in a style not unlike some of the murals at St. Antony's Monastery, although by different hands. Medieval European travelers made their way to the monastery and left pious dedications in Latin and Old French on the walls of the nave.⁵ Many of these visitors are known from their graffiti at other holy sites in the region, including St. Antony's and the Monastery of St. Catherine in Sinai. During the later Mamluk and Ottoman periods the monastery suffered from Beduin raids; the monks were murdered and their stores raided. The site was





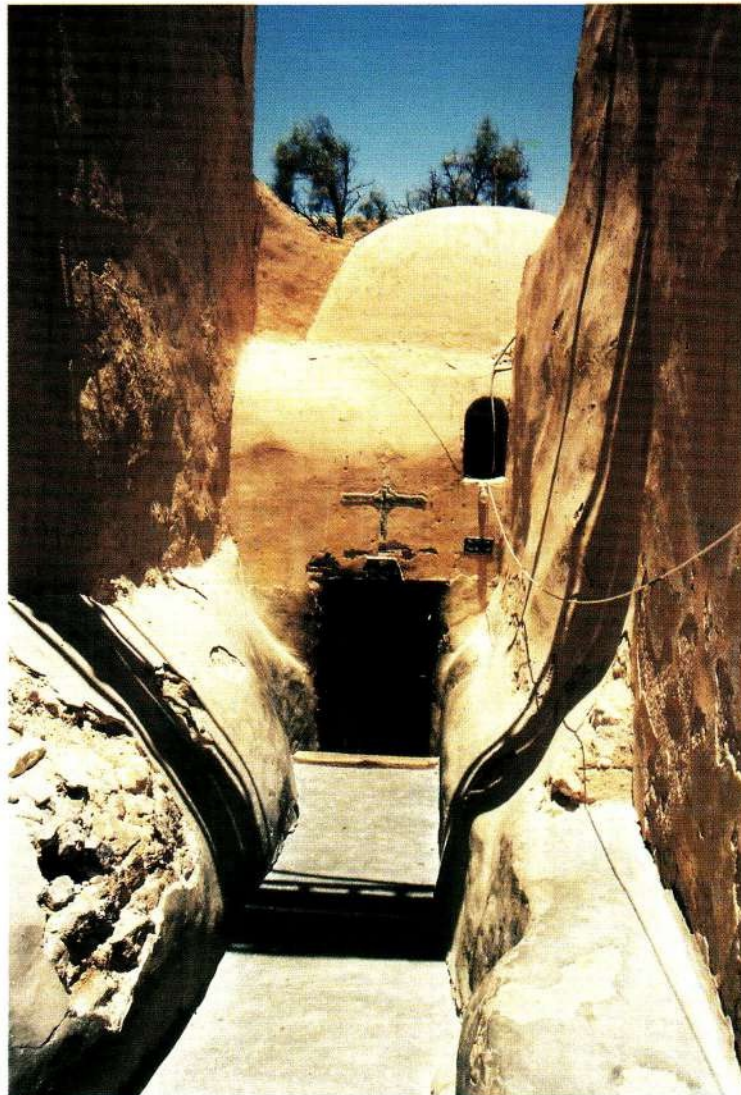
monastery in 1716, Claude Sicard, a French Jesuit, met this monk and records his conversation with him. These paintings are an extraordinarily spontaneous expression of piety in an unschooled, naive style. They are important historically because they belong to a time when very little Coptic iconography is known to have been produced, yet they also announce a period of revival in Coptic painting in the eighteenth century, most famously represented in its middle decades by the icon painters Ibrahim al-Nasikh and Iohanna Armani al-Qudsi. The most recent alterations inside the church took place in the mid-twentieth century, when two sandstone supporting arches were inserted into

the nave and two new wooden altar screens were introduced, with dated inscriptions of AD 1950 and 1951.

Despite the damage and the changes, the monastery has preserved traditional Egyptian monastic architecture, an ancient church with important wall paintings, and a way of life that has only recently been touched by modernism. This is remarkable in view of the widespread rebuilding in modern materials and designs currently going on throughout the monasteries of Egypt, and the inevitable access to these once secluded places now made possible by the construction of new highways. Many of the monks at St. Paul's Monastery have recognized the value in conserving the ambience of their traditional lifestyle,

then abandoned for several centuries. From the seventeenth century on we have direct, written historical evidence about the monastery. In 1638, when Jean Coppin, the French consul in Damietta, visited it, the monastery was still uninhabited, but in 1701 the Coptic patriarch John XVI resettled the site with monks brought chiefly from the Wadi Natrun and initiated the period of renewal represented by alterations in and around the Cave Church.⁶ It was at this time that the cave was enlarged with a built addition, which created an entrance stairway, a northern extension to the nave, and an additional sanctuary. During the century that followed, further changes took place, greatly altering the area in front of the keep. It seems that buildings which once stood on top of the Cave Church were pulled down and the new church of St. Mercurios was built. The church's inscribed wooden lintel gives the date AD 1781 for its construction.

In about the year 1712 or 1713, a monk of the monastery who had obviously seen the thirteenth-century paintings in St. Antony's Monastery, painted extensive new mural paintings on its interior walls. During his visit to the



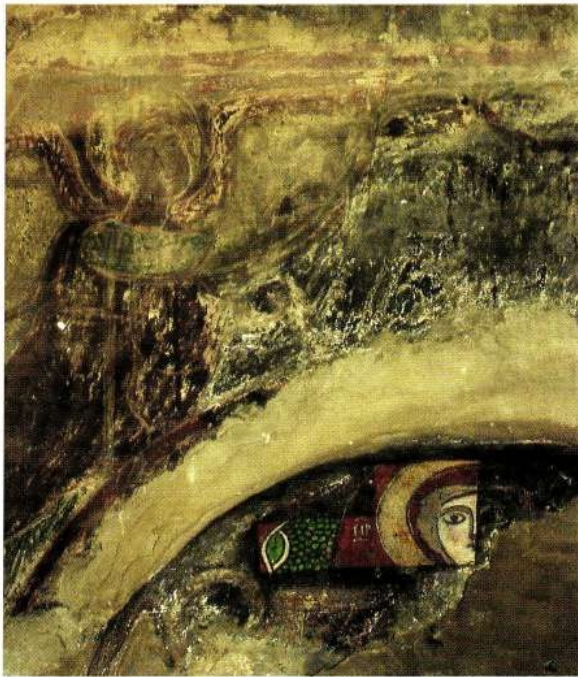
Above: The historic core of the Monastery of St. Paul. One of the domes of the Cave Church of St. Paul is partly visible at the far right. In the distance is the South Galala Plateau, which rises to more than 1400 meters above sea level. Photo: Patrick Godeau—ARCE

Left: The entrance to the Cave Church of St. Paul. Photo: Patrick Godeau—ARCE

conservation

Right: The nave of the Cave Church of St. Paul. The wall painting at left depicts the Three Holy Youths in the furnace of Nebuchadnezzar, protected from the fire by an angel. Photo: Patrick Godeau—ARCE

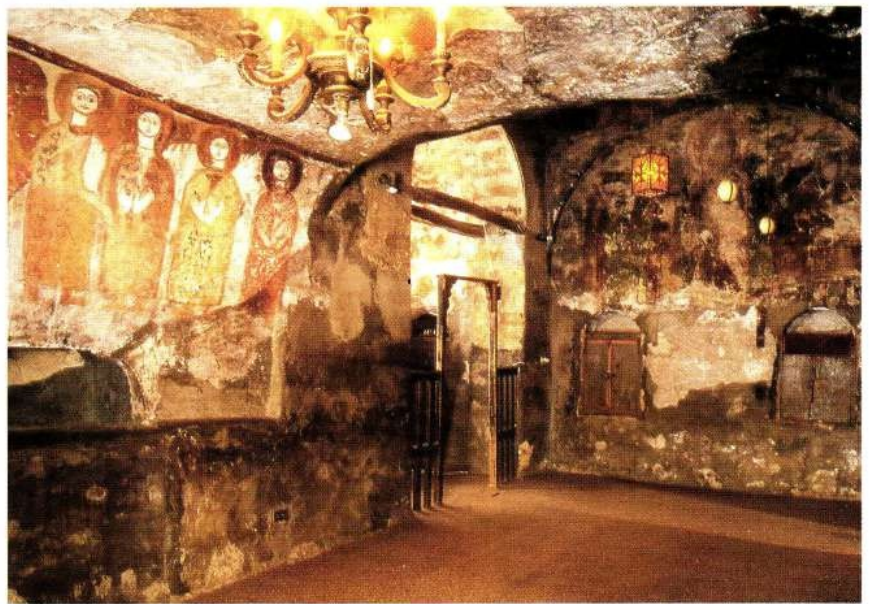
Below: Test cleaning of wall paintings in the sanctuary of St. Antony in the Cave Church. Cleaning the paintings will remove the thick accumulations of grime, soot, and overpainting that obscure the vivid colors of the murals. Photo: Patrick Godeau—ARCE



and have seen how it is increasingly endangered by the huge numbers of visitors who arrive by bus from the parishes of the Nile valley during holidays and religious feasts. They welcome the project as a way of preserving the monastery and demonstrating to others how and why this should be achieved.

Work on site began in November 2000, and during 2001 three important preliminary tasks were completed. Patrick Godeau made a thorough and detailed photo-

graphic documentation of the existing conditions in and around the immediate vicinity of the Cave Church. Peter Sheehan and Mike Dunn produced an architectural survey of the visible standing remains, showing the chronology of building phases and the connection of the



Cave Church with the keep and the ancient cells in caves overlooking the monastery garden. The photography and survey carried out this year greatly enlarge the documentation already produced for ARCE under the Antiquities Development Project. The comprehensive structural stability study and accompanying report provided by Conor Power form the third task of 2001. The purpose was to identify accurately the conservation priorities in the church and to provide the documentation needed to plan the program of conservation intervention. These three tasks have documented the church more fully than ever before and have produced the last record of it in the form that has been known to the monks and to visitors for the last fifty years. They serve two important purposes: They furnish the crucial data to enable us to proceed confidently to actual conservation intervention, and they are an invaluable archive of documents that preserve the existing conditions in the church prior to its conservation. The project is currently expected to con-

tinue in the field beyond 2003, with work on the structural aspects of the church and the cleaning and preservation of the wall paintings occupying the most time and effort. The same team of Italian wall paintings conservators whose work under ARCE-ADP at St. Antony's Monastery has become so well known will undertake the same task at St. Paul's Monastery. William Lyster and Elizabeth Bolman will be the art historians responsible for writing the report on the murals. *Monastic Visions: Wall Paintings in the Monastery of St. Antony by the Red Sea*, Dr. Bolman's report on the results of the project at St. Antony's Monastery, with contributions by other leading scholars, is published jointly by ARCE and Yale University Press. ■

NOTES

1. The Conservation of the Cave Church of St. Paul is financed by the Antiquities Development Project (ADP) of the American Research Center in Egypt, Inc. (ARCE) under USAID Grant No. 263-G-00-96-00016-00 for the Promotion of Sustainable Tourism Cultural Activities.
2. The region and its flora are described in

- M. A. Zahran and A. J. Willis, *The Vegetation of Egypt* (London 1992), 146–49, 170 ff, and its environment and ethnography in Joseph J. Hobbs, *Bedouin Life in the Egyptian Wilderness* (Austin, Texas, 1989), passim.
3. The meeting of St. Antony and St. Paul in the desert is recorded on ancient carved crosses in Ireland and Scotland, for example, the well-preserved Ruthwell Cross. See Royal Commission on the Ancient and Historical Monuments of Scotland. *East Dumfriesshire: An Archaeological Landscape* (Edinburgh 1997), 4, fig. 5.
4. Richard Sharpe, ed. and trans., *Adomnán of Iona: Life of St. Columba* (Harmondsworth 1995), 58, 63, and 242, nn. 4 and 6. The *Life* is published in *Patrologie grecque* 26: 835–978, and in an edition and translation by Tim Vivian and Apostolos N. Athanassakis, *The Life of Antony* (Kalamazoo, Michigan, 2001). For a description of the cultural and historical context of St. Antony and St. Paul, see Samuel Rubenson, *The Letters of St. Antony* (Minneapolis 1995), esp. 89–125. Athanasios also wrote a *Life of St. Paul*, which is now lost. For an account of the tradition as held at the monastery and derived from quotations of the *Life* in the *History of the Holy Fathers* by Palladius (ca. AD 420), see O. F. A. Meinardus, *Monks and Monasteries of the Egyptian Deserts*, 2d ed. (Cairo 1989), 34–35.
5. See Detlev Kroak, *Monumentale Zeugnisse der spätmittelalterlichen Adelsreise: Inschriften und Graffiti des 14.–16. Jahrhunderts* (Göttingen 1997), 267–68.
6. The fullest account of the historical sources currently available in English is Meinardus, *Monks and Monasteries*, 33–43. The known history is summarized in William Lyster, *Monastery of St. Paul* (Cairo: ARCE, 1999), 29–34, the only recent and illustrated description of the monastery and the Cave Church.

THE AMERICAN RESEARCH CENTER IN EGYPT

Annual Meeting

The fifty-third annual meeting of the American Research in Egypt will take place from Friday 26 April to Sunday, 28 April at The Johns Hopkins University, where it is being hosted by the university's Department of Near Eastern Studies.

The program comprises fifteen sessions, including field reports, four panels on art and architecture, panels on early Egypt, Mamluk studies, religion, conservation and preservation, collections, philology and literature, and a roundtable discussion on Egypt since September 11. Richard Fazzini (The Brooklyn Museum of Art) will deliver the keynote address. For full meeting agenda and affiliated meetings, please see www.arce.org

Cairo Center Lectures

Lectures are held on Wednesdays at 6:00 PM in the ARCE Grand Salon

■ 17 April

Robert K. Vincent Jr., EAP
Jaroslaw Dobrowolski, EAP
Recent Progress on ARCE's Conservation Projects

■ 24 April

M. Kassass, Cairo University, Department of Botany
Global Environment Issues

■ 8 May

Heather Keany, ARCE fellow, University of California, Santa Barbara
The Revolt against 'Uthman b. 'Affan: Authority and Controversy in Islamic Historiography

■ 15 May

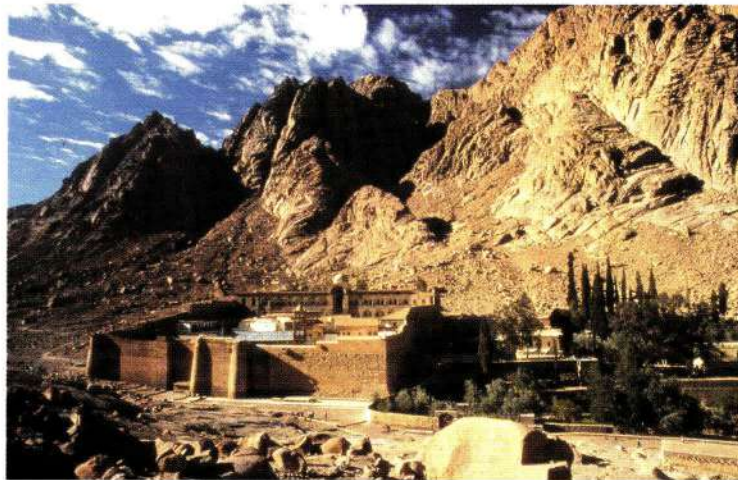
Violaine Chauvet, ARCE fellow, The Johns Hopkins University
The Conception of Private Tombs in the Later Old Kingdom

■ 22 May

Shaun Lopez, ARCE fellow, The University of Michigan
Crime, Morality, and the Media in 1930s Egypt

■ 22 May

Adam Sabra, ARCE fellow, Western Michigan University
Ibn Hazm and the Islamic Reformation



The Monastery of St. Catherine, Sinai.
Photo © Patrick Godeau.
By permission of the photographer

Lecture Course

The Language of Ancient Egypt
Jocelyn Gohary

A series of four lectures that provide an introduction to the language of the ancient Egyptians, with examples of the great variety of written material that has survived. The lectures take place at ARCE, from 5:30 to 6:30 PM. Fees for the series are £E 215 (175 for ARCE members); individual lectures are £E 60 (50 for members).

■ Monday, 8 April: *The Decipherment of Hieroglyphics*

■ Sunday 14 April: *Reading Hieroglyphics 1: Basic Principles*

■ Monday 22 April: *Reading Hieroglyphics 2: Names and Phrases*

■ Monday, 29 April: *A Selection of Ancient Egyptian Texts*

Excursions

■ Friday–Saturday, 5–6 April
St. Catherine's Monastery, Sinai

The excursion will include visits to the spring of Moses and Wadi Firan as well as an early-morning climb of Mount Sinai.

■ Saturday, 20 April, 9:00 AM
A Walk through Islamic Cairo

The tour, guided by Chahindra Karim, visiting lecturer at AUC, will include visits to the madrasa al-Ghoury, the sabil-kuttub Abdel Rahman Katkhuda, the mosques of al-Hakim and al-Akmar, and the Bab al-Futuh.

For reservations and fee information, please contact Mary Sadek (20-2-794-8239, or arce@internegypt.com).

ARCE CHAPTERS

Arizona

for updated information, please consult http://w3.arizona.edu/~egypt/ARCE_AZ.htm

Northern California

Lectures, presented in conjunction with the U.C. Berkeley Department of Near Eastern Studies, are held at 370 Dwinelle Hall on the U.C. Berkeley Campus

■ Sunday, 21 April, 2:30 PM

Nicole Hansen, doctoral candidate, University of Chicago

Food and Society in Ancient Egypt

■ Sunday, 19 May, 2:30 PM

Lyn Green, University of Toronto

Music and Dance in Ancient Egypt

■ Sunday, 17 November [time TBA]

Carol Meyer, University of Chicago

Excavations at Bir Umm Fawakhir

North Texas–Dallas

Lectures are held in Room 119 of Fondren Science Building, 3125 Daniel, on the north side of the Southern Methodist University campus.

■ Friday, 19 April, 7:30 PM

Aidan Dodson, University of Bristol

The Serapeum of Saqqara

events and programs

- Saturday, 20 April, 7:30 PM
Aidan Dodson, University of Bristol
The Egyptian World of the Dead
- Saturday, 25 May, 7:30 PM
Peter Piccione, College of Charleston
Pharaoh at the Bat: Egyptian Ball Games and American Baseball

Orange County, California
Lectures are held at the Tustin Community Center, 300 Centennial Way, Tustin

- Saturday, 18 May, 2:00 PM
W. Benson Harer, MD
Unlocking the Secrets of Egyptian Mummies
- Saturday, 28 September, 2:00 PM
Arelene Wolinski, Mesa College, San Diego
Ceremonial Masks in Ancient Egypt

Washington, DC
For updated program information, see www.arcedc.org

MEMBER INSTITUTIONS

University of Arkansas
The King Fahd Center for Middle East and Islamic Studies and the University of Arkansas Press announce the first annual Arkansas Arabic Translation Award.

The award carries a \$5000 prize for the translator or translators and a \$5000 prize for the author if living. The University of Arkansas Press will publish the award-winning translation. The competition for 2001–2002 focused on the modern era. The first competition for pre-modern Arabic literature will be held in 2002–2003. All submissions will be judged by a three-person jury of distinguished scholar-translators. For details on the 2002–2003 competition, contact Sue Wall (sesmith@uark.edu).

Emory University
The Michael C. Carlos Museum
■ Saturday, 13 April, 9:00 AM–4:30 PM
Reception Hall
Symposium: Positioning for Power: The Art and Politics of the Third Intermediate Period Egypt (1070–656 BCE)

Egyptologists from the United States and abroad will examine the political, social, and religious instability of Third Intermediate Period Egypt. Speakers include David O'Connor (The Institute of Fine Arts, New York University), Robert Markot (University of Exeter), John Taylor (The British Museum), Edna R. Russmann (The Brooklyn Museum of Art), and Richard Jasnow (The Johns Hopkins University).

Columbia University
■ Friday–Saturday, 11–12 October
The Center for the Ancient Mediterranean

Symposium: Ancient Alexandria: Between Greece and Egypt
Speakers will include Peter Bing (Emory University), Jean-Yves Empereur (Alexandria), Heinrich von Staden (Princeton University), and Mostafa al-Abbadi (Alexandria)

The Johns Hopkins University and The Oriental Institute

■ Monday, 29 April, 8:30 AM–5:30 PM
Shriver Hall, Clipper Room
Theban Symposium: Thebes in the Third and Late Intermediate Period

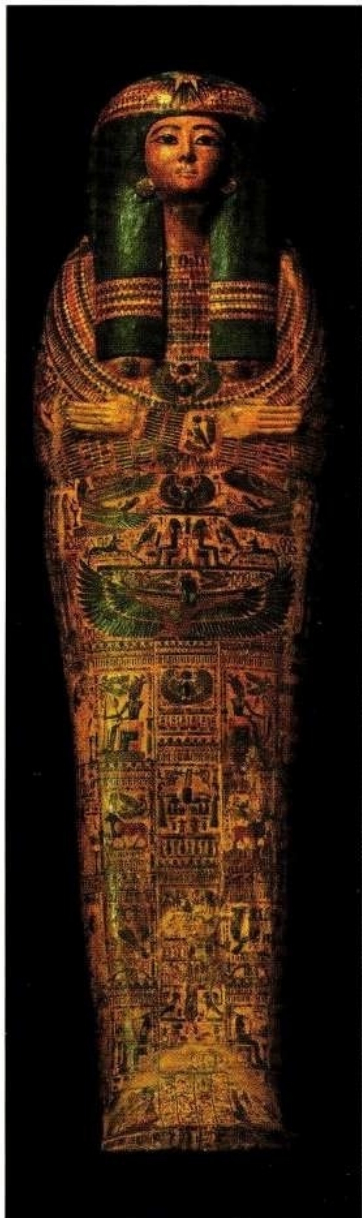
The speakers will be Raymond Johnson (The Oriental Institute), Richard Fazzini (The Brooklyn Museum of Art), Emily Teeter (the Oriental Institute), Cynthia Sheikholeslami (American University in Cairo), Mamuduah el-Damaty (the Egyptian Museum, Cairo), Jack Josephson (The Institute of Fine Arts, New York University), and Richard Jasnow (The Johns Hopkins University).

The Metropolitan Museum of Art
■ Thursday–Saturday, 13–15 June
Symposium: Art, Biology, and Conservation 2002: Biodeterioration of Works of Art
An international gathering of prominent conservators and biologists will present and discuss new research devoted to discovering the causes, mechanisms, and means of controlling the damaging effect of microbes on works of art. Advance registration is required. For details, see www.metmuseum.org

University of Pennsylvania
Center for Ancient Studies, in collaboration with the Humanities Forum
■ Friday–Saturday, 19–20 April
Colloquium: Time and Temporality in the Ancient World. For a list of speakers, see www.sas.upenn.edu/ancstud.

University of Toronto
Society for the Study of Egyptian Antiquities
■ Thursday, 18 April, 8:00 pm
Adela Oppenheim, Metropolitan Museum of Art
The Pyramid Complex of Senwosret III
University College
15 King's College Circle, Room 140

Coffin lid of
Tanakhtnethhat
Thebes (?)
Third Intermediate Period,
Dynasty 21 (ca. 1070–
945 BCE)
Wood and pigment
Acc. no. 1999.1.17a
The Charlotte Lichirie
Collection of Ancient
Egyptian Art
The Michael C. Carlos
Museum, Atlanta
Photo: Peter Harholdt





Traveling exhibition
Eternal Egypt: Masterworks of Ancient Art from The British Museum
Organized by the American Federation of Arts and The British Museum and selected by Edna R. Russmann, curator of Egyptian Art at The Brooklyn Museum of Art, *Eternal Egypt* comprises nearly 150 objects from the British Museum's Department of Egyptian Antiquities, including masterpieces of sculpture, jewelry, and household objects, some of which are exhibited for the first time in the United States. The exhibition spans all the major periods in Egyptian art from the First Dynasty to the Roman period, concentrating on objects from the Middle Kingdom, the New Kingdom, and the Late Period. It is accompanied by a catalogue written by Dr. Russmann and other scholars and published by the University of California Press in association with the AFA.

The exhibition and its national tour are made possible by Ford Motor Company. Additional support is provided by the Benefactors Circle of the AFA.

The show's next venue, following its exhibition at the Brooklyn Museum (where it closed in February), is the Nelson-Atkins Museum of Art, Kansas City, Missouri, where it runs from 12

April to 7 July 2002); future venues include the Fine Arts Museum of San Francisco, the Minneapolis Institute of Art, the Field Museum, Chicago, and the Walters Art Museum, Baltimore). For dates at other venues, see www.afaweb.org or www.thebritishmuseum.ac.uk



The Brooklyn Museum of Art, Brooklyn, New York
Jewish Life in Ancient Egypt
through May 12, 2002

A group of extraordinary documents, offering a unique view of the daily life of a family of Jews in Egypt over the course of nearly five decades forms the centerpiece of *Jewish Life in Ancient Egypt*. The exhibition includes eight papyri that are a part of an archive of a Jewish Temple official and his family who lived on Elephantine Island in the Nile near Egypt's southern border. Though there is no historical documentation of the Hebrew sojourn in Egypt in the second millennium BCE, these papyri provide proof

that Jews lived in Egypt during the fifth century BCE, at the time when the Persians ruled Egypt. Also featured are some forty related works of ancient Egyptian and Persian art from the museum's holdings, among them statues of royalty, priests, soldiers, and officials, as well as three rare books on loan from The Library of the Agudas Chasidei Chabad, Ohel Yosef Yitzhak Lubavitch.

Jewish Life in Ancient Egypt has been organized by Edward Bleiberg, associate curator of Egyptian, Classical, and Ancient Middle Eastern Art at The Brooklyn Museum of Art, who also wrote the catalogue that accompanies the exhibition.

The exhibition is made possible in part by The Joseph S. and Diane H. Steinberg Charitable Trust, The Judy and Michael Steinhardt Foundation, and the Leo and Julia Forchheimer Foundation. Additional support is provided by the Barbara and Richard Deb Exhibition Fund of The Brooklyn Museum of Art. www.brooklynart.org



The Kelsey Museum of Archaeology, Ann Arbor, Michigan
Cavafy's World
Through 5 May 2002

Cavafy's World comprises three separate exhibits featuring the work of Constantine P. Cavafy (1863–1933), the most important twentieth-century poet writing in Greek.

Born in Alexandria, where he resided for most his life, Cavafy lived an intensely divided life; remnants of the ancient civilizations surrounding him stirred his fertile imagination. *Ancient Passions*, at the Kelsey Museum, displays key points in the poet's life and work, juxtaposing manuscripts of his poems with more than 150 artifacts from the museum's collection, some never before exhibited. The university's Hatcher Library will show rare handwritten poems, as well as later publications and translations of Cavafy's work. The University of Michigan Museum of Art displays a series of etchings by David Hockney inspired by Cavafy's poems.

www.lsa.umich.edu/kelsey

listen, taking your final pleasure,
to the sounds, to that mystic troupe's
rare playing
and say your last farewell to her,
to that Alexandria you are
losing.

Museum of Art, Brigham Young University, Provo, Utah
Empire of the Sultans: Ottoman Art from the Khalili Collection
17 August 2002–26 January 2003

Drawn from the Nasser D. Khalili Collection, the most comprehensive collection of Ottoman art outside of Turkey, the exhibition includes more than 200 objects, ranging from arms, armor, and scientific instruments to textiles, treasury objects, and manuscripts. *Empire of the Sultans* includes a particularly rich selection of materi-

1.
Lion of Amenhotep III
Reinscribed for
Tutunankhamun.
From Gebel Barkal,
originally from Soleb
New Kingdom, Dynasty 18,
reign of Amenhotep III
(ca. 1390–1352 BCE)
Red Granite
111 x 216 x 95.4 cm
Acquired in 1835 (EA 2)
© The Trustees of the British
Museum, courtesy AFA

2.
Relief of a Persian Guard
From the audience hall at
Persopolis
Persia, reign of Xerxes
(ca. 486–480 BCE)
Grey limestone
H. 26.1 cm
Gift of the Kevorkian
Foundation (65.195)

3.
Hôtel Beau-Rivage, Ramleh,
Alexandria, razed in 1985,
ca. 1950

4.
Constantine P. Cavafy, "The
God Forsakes Antony"
(Poems 1905–15), trans.
Theoharis C. Theoharis, in
*Before Time Could Change
Them: The Complete Poems
of Constantine P. Cavafy*
(New York: Harcourt, 2001).
© 2001 by Theoharis C.
Theoharis. Quoted by per-
mission of the publisher.

exhibitions

5.
Dish
Ottoman Turkey (Iznik)
ca. 1530–50 CE
Blue-painted underglaze
Diam. at rim: 39.4 cm
The Nasser D. Khalili
Collection of Islamic Art
Acc. no. POT1123
Photo courtesy of Art
Services International,
Alexandria, Virginia

6.
Richard Misrach
Tour Buses and Pyramids
1989
Dye coupler print
20 x 24 inches
LaSalle Bank Photography
Collection

7.
Vase
Egypt
Mamluk, mid-fourteenth
century
Brass, inlaid with silver
17.5 x 5.6 x 12 cm
Acc. no. 2001.203.
Courtesy of the Arthur M.
Sackler Museum, Harvard
University Art Museums
Photo: Junius Beebe
© President and Fellows of
Harvard College

8.
Cartonnage mask
Thebes (?)
Roman period, 4th century CE
Linen, plaster, and pigment
18 x 16 x 6 cm
Acc. no. 1999.1.143
The Charlotte Lichirie
Collection of Ancient
Egyptian Art
The Michael C. Carlos
Museum, Atlanta
Photo: Peter Harholdt

als highlighting the written word: religious, administrative, and cultural texts; as the vehicle of the Qur'anic text; as mosque decoration; in the literature of the dervish orders; in royal decrees and genealogies; in works of science; and as presented in the hands of some of the empire's greatest calligraphers. The objects include works from throughout the Ottoman empire, including Turkey, Armenia, Syria, North Africa, Egypt, and the Balkans.



Other venues, in addition to BYU, include the Milwaukee Art Museum, Wisconsin (16 February–28 April 2002); the North Carolina Museum of Art, Raleigh (18 May–28 July 2002); and the Oklahoma City Art Museum (15 February–27 April 2003). The exhibition is organized and circulated by Art Services International, Alexandria, Virginia. An illustrated catalogue accompanies the show.
www.byu.edu/moa/exhibits
www.khalili.org

The Oriental Institute, Chicago
The Angle of Repose: Four American Photographers in Egypt



Exhibition Catalogue
An illustrated catalogue of works by Linda Connor, Lynn Davis, Tom Van Eynde, and Richard Misrach, with notes by Emily Teeter, Research Associate and Curator of the Egyptian and Nubian Antiquities at the Oriental Institute, accompanies a show of the four photographers' works from the collection of the LaSalle Bank Photography Collection. The exhibition (which ran through the end of January) inaugurated the Holleb Family Temporary Exhibits Gallery, part of a continuing renovation of the Institute's galleries. Each of the four photographers, working in a variety of photographic techniques and materials, presents a highly personal perspective on Egypt's engagement with its history.
www.oi.uchicago.edu

University of Pennsylvania
Museum of Archaeology and Anthropology, Philadelphia
Photographic Explorations: A Century of Images in Archaeology and Anthropology from the University of Pennsylvania Museum

2 May through December 2002
Presented on the occasion of the official opening of the new Mainwaring Wing for storage and study, this photographic exhibition provides a visual journey through the archaeological and ethnographic landscape covered by the museum's 110 years of research around the world. More than sixty photographs, selected from the tens of thousands in the museum's archives, offer a sampling of the nearly 400 field projects in the museum's history, including the museum's 1915–1923 expedition to Memphis, led by Clarence Fisher (1876–1941).
www.upenn.edu/museum

The Arthur M. Sackler Museum
Harvard University
Glory and Prosperity: Metalwork of the Islamic World
Through 21 July 2002
The exhibition, drawn mainly from the permanent collection of the Harvard University Art Museums, showcases seventy-four objects (many of them exhibited here for the first time), dating from the sixth century (just before the advent of Islam) to the nineteenth century and originating in an area extending from Egypt to India.



The title of the exhibition comes from inscriptions frequently found on medieval Islamic metalwork, naming the benefits the owners of the vessels presumably hoped would accrue to them through possession and use. The relatively large number of craftsmen's signatures to be found in this medium, as compared with ceramics or textiles, reflects the high status accorded to metalwork.

The exhibition, which opened in February, was organized by Melanie Michailidis, a doctoral candidate at the Massachusetts Institute of Technology.
www.artmuseums.harvard.edu



The Michael C. Carlos Museum, Emory University, Atlanta
Permanent Collection: Ancient Egyptian and Nubian Art
On 6 October 2001 the Michael C. Carlos Museum opened its renovated and expanded New Egyptian Galleries. In 1999, the museum acquired the most significant collection of ancient Egyptian funerary art to be purchased by a museum in the past 50 years, a purchase funded primarily by the citizens of Atlanta. It was the last remaining major collection assembled in the mid-nineteenth century, and for more than 140 years its objects were largely hidden from the world in a small museum in Niagara Falls, Canada. Combined with the distinguished collection of ancient Egyptian material that has been at the Carlos Museum since the 1920s, this exhibition gives the southeast its largest permanent display of Egyptian mummies.

The installation includes ten exquisitely painted mummy coffins, canopic jars, *shawabti*s, amulets, jewelry, basketry, and reliefs from the Carlos collection, as well as loans from other museums, including The Worcester Art Museum, The Harvard Semitic Museum, The Cleveland Museum of Art, the Peabody-Essex Museum, and the Museum of Fine Arts, Boston.
www.carlos.emory.edu