

bulletin

of the American Research Center in Egypt

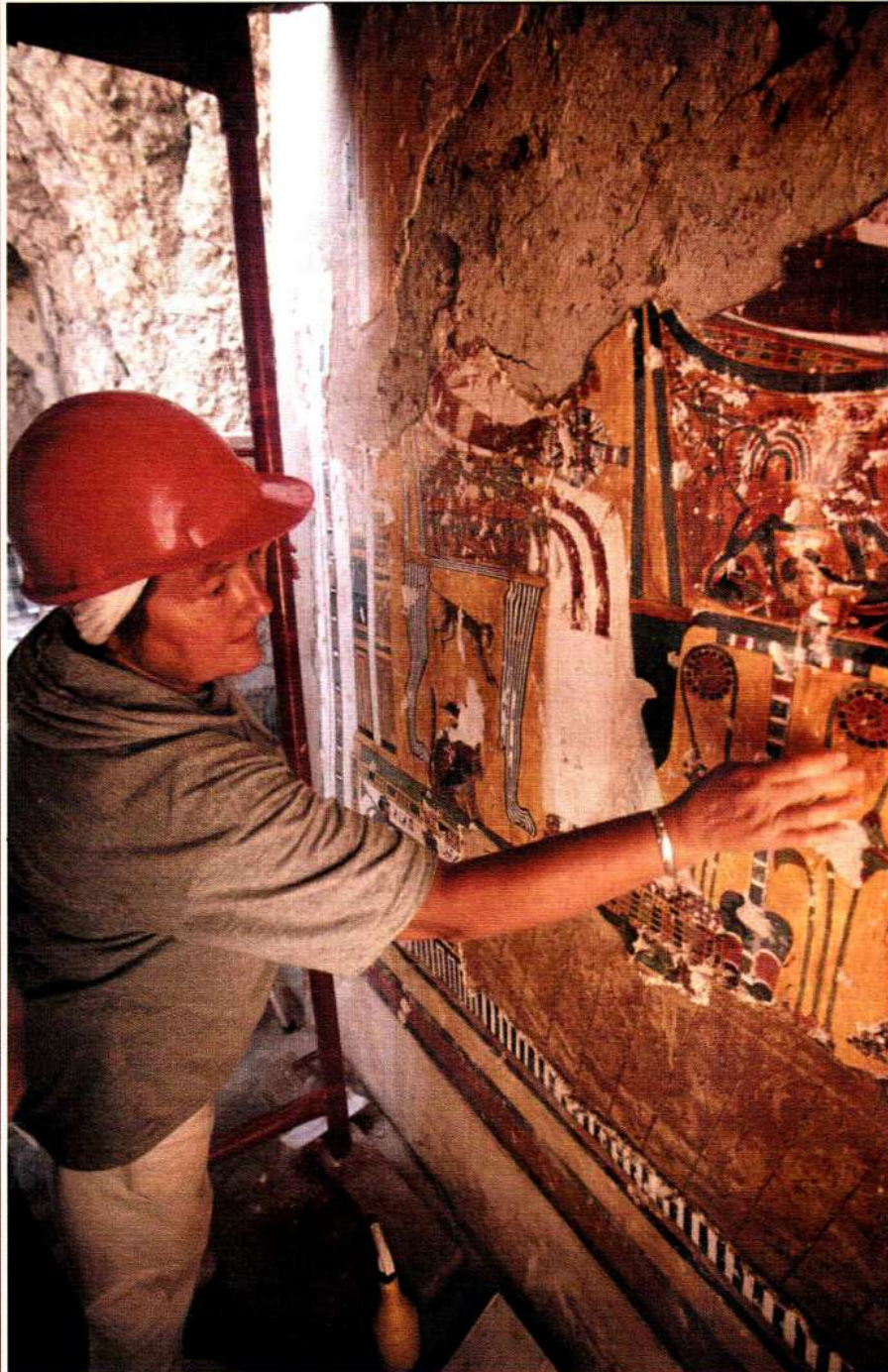
Number 183 — FALL - WINTER 2002-2003

Polishing a Jewel in the Gebel

The Tomb of Anen (TT 120) Conservation Project

Lyla Pinch-Brock

“Perhaps the last fortnight of my stay proved the most productive, . . .” Norman de Garis Davies wrote in 1929, “since a tomb which had seemed a little more than a hopeless ruin yielded up a jewel.” Davies, an epigrapher with the Metropolitan Museum of Art’s Egyptian Expedition, was describing a painting depicting the Eighteenth Dynasty king Amenhotep III and his consort, Tiy, found buried under debris in the tomb of Anen, on the West Bank opposite Luxor. His copy of the scene revealed to the world a masterpiece of Egyptian Art; its conservation, nearly seventy-five years later, posed a unique challenge for the staff of a project financed by ARCE’s Egyptian Antiquities Project under a grant from the United States Agency for International



Paintings conservator Ewa Parandowska examining the wall painting of Amenhotep III and Tiy in the tomb of Anen (TT 120).
Photo: Jaroslaw Dobrowolski (ARCE)

Development, and carried out in collaboration with the Supreme Council of Antiquities.

Very few – by some estimates only ten percent – of Egypt’s monuments have been recorded and conserved. Changing world weather patterns, the press of tourism, recent earthquakes, and the flood of 1994 have given a renewed impetus to ensuring their preservation. A case in point is the tomb of Anen (TT 120) located at the highest level of the Sheikh ‘Abd el-Qurna necropolis. Despite its historical importance, TT 120 has been virtually ignored, largely because of its tumbledown state. It has been known since at least 1913, when it was pub-

lished in Alan Gardiner and Arthur Weigall’s *Topographical Catalogue of the Private Tombs of Thebes*, but it was probably investigated by Weigall several years earlier when he was chief inspector of the area – perhaps as early as 1908, when he built a low wall to protect the necropolis.

Compared to what we know about other members of the Amarna royal family, little is known about Anen. He was the son of Yuya, Master of the Horse and Thuya, Chantress of Amun, whose other children were the later Queen Tiy, wife of Amenhotep III, and King Ay.

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Director

Jere L. Bacharach

Editor

Charles B. Dibble

Design

Fatiha Bouzidi

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2 Midan Simón Bolívar
Garden City
Cairo 11461 Egypt

tel: 20-2-794-8239
fax: 20-2-795-3052
email: arce@internetegypt.com

U.S. office:
Emory University
Briarcliff Campus
1256 Briarcliff Road, NE, Building A
Atlanta, Georgia 30306
United States of America

tel: 404-712-9854
fax: 404-712-9849
email: arce@emory.edu

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From the director

Since the last Director's letter by Robert Springborg, Irene A. Bierman of UCLA has served as director and has now returned to Cairo as ARCE's NEH Scholar in Residence, while Jerry Vincent spent several months as Chief Financial Officer working with Renie, myself, and the financial office staff. We anticipate that by the time of the next letter, long-term appointments of a new Director and CFO will be completed.

All of us in Cairo and elsewhere in Egypt appreciate the notes of concern from family and friends. Writing at the beginning of April, I can report that all are safe, although some of our work has been disrupted. Obviously developments in Iraq will continue to affect us.

Since ARCE is located in the square adjacent to the British and American embassies, Egyptian security forces and riot police have been present in significant number, although after ten days their presence is decreasing. Security forces have also closed the roads in front of both embassies, effectively locking ARCE cars in our garage and preventing employees who drive to work from using it, but giving all of us in the building greater security.

In response to the American-led war and popular Egyptian opposition to it, we closed the office for two business days once the war began; we

issued all employees new photo identification cards, easing their ability to enter the area around our building; and we cancelled three weeks of Wednesday evening lectures.

As tensions have declined, we are negotiating with security personnel for greater use of the garage and will restart our public programming. To the best of my knowledge once the war began only one ARCE fellow left Egypt and that person was required to return to the United States by the university sponsoring her work. One employee left Chicago House in Luxor for Cairo to be with family and that's it. Some in the United States postponed their activities here even before the war began because of the uncertainty of what would happen, a decision I would have made myself had I been in the States planning an expedition or other work in Egypt.

Both Renie and myself consider it a privilege to serve as ARCE Directors. We know many of the excellent staff from our numerous trips to Cairo including our own ARCE fellowships. Working with these individuals has only enhanced our appreciation for their dedication to ARCE and its diverse programs and goals.

Jere L. Bacharach
Director

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LYLA PINCH-BROCK is departmental associate in the Egyptian Department of the Royal Ontario Museum and codirector of the Royal Ontario Museum's Theban Tombs Project

PROJECT STAFF

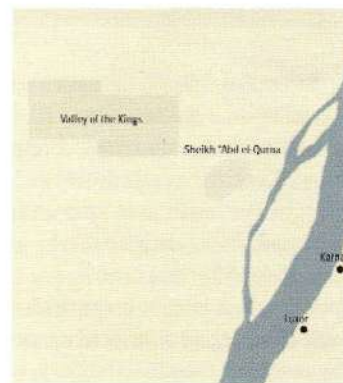
Director: Lylla Pinch-Brock
 SCA Inspector: Hassan Aly Ahmed
 Project architect: Nicholas Warner
 Paintings conservator: Ewa Parandowska
 Conservator: Mohammed 'Abd el-Warris
 Photographer and field assistant: Edwin C. Brock
 Photographer: Francis Dzikowski

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The family was from Akhmim, locus of the cadet branch of the Amarna family with whom the royal branch intermarried. Of Anen's many titles, Second Prophet of Amun was probably most important, but his other titulary connections to astronomy and to Heliopolis suggest that he may have been instrumental in the ascension of the cult of the Aten. Anen's name is known from only a few monuments; an elaborate wooden shabti housed in the Rijksmuseum Meermann-Westreenianum in the Hague; a stone shabti in the Ashmolean Museum, Oxford; a large granodiorite statue in the Turin Museum; a dedicatory inscription on the coffin of his mother from his parent's tomb, KV 46¹; and finally, his own tomb in Sheikh 'Abd el-Qurna, numbered TT 120 in the Theban Necropolis system. It was here, during our work of October and November 2002, that we found another mention of his name, inscribed on a fragment of a large false door probably once

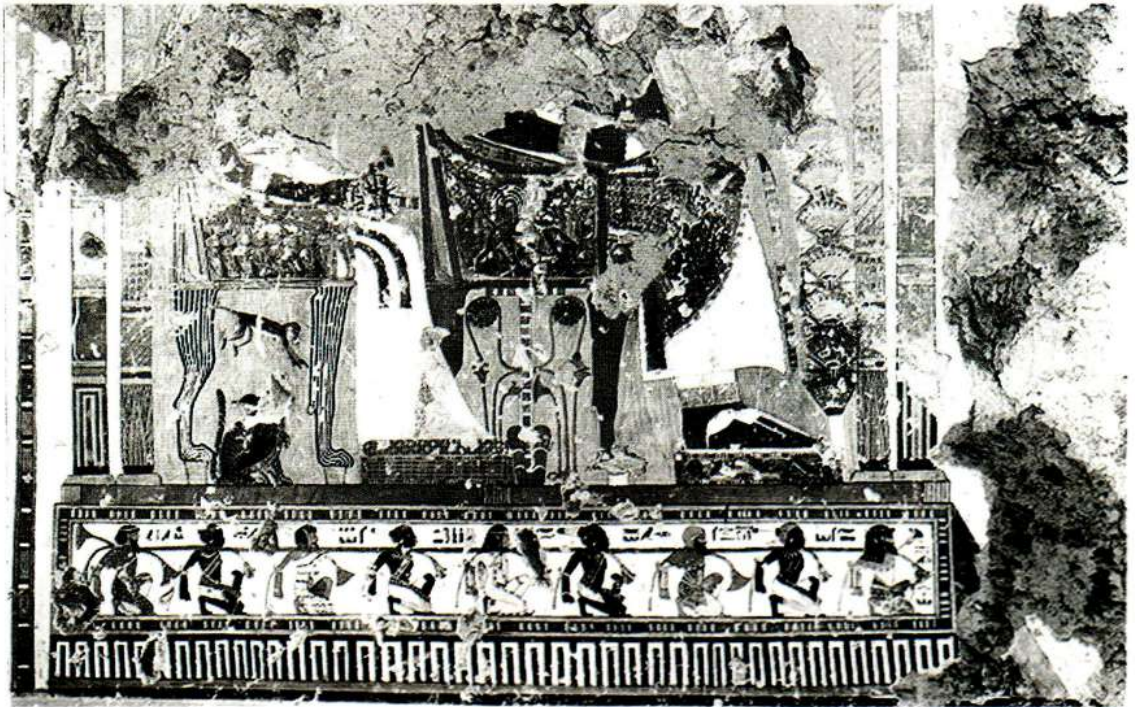
installed in the southwest corner of the Hall, above the newly uncovered burial chamber.

Anen's favor at court was doubtless due to his influential sister Queen Tiy, and his tomb was no doubt a boon from her consort: The poor rock into which it was cut is compensated for by the spectacular views of the Mortuary Temple of Amenhotep III and Karnak Temple its location affords. This type of rock, called *tafl*, was probably a factor in the collapse of the roof over the years: a large part of the southern section fell in shortly after Herbert Winlock cleared the adjacent tomb of Senenmut (TT 71) around 1930. Luckily, Nina and Norman de Garis Davies had just finished their work in the tomb of Anen, producing drawings and a spectacular facsimile painting of the royal pair, now featured in the facsimiles collection of the Egyptian department of the Metropolitan Museum of Art in New York. The painting shows King Amenhotep III and Queen Tiy enthroned, with a frieze of foreigners (the Nine Bows) below.² The exquisite



Sheikh 'Abd el-Qurna. The temple of Hatshepsut at Deir el-Bahri is visible on the right. Anen's tomb is at the upper left. Photo: Jaroslaw Dobrowolski (ARCE)

details and the superb art style of the painting made it the subject of frequent publication and commentary in subsequent years. The Davieses also copied the scene of Amenhotep III blessing the harvest in the southeast corner of the Hall. Black-and-white photographs of both scenes were taken by Harry Burton in 1930. Norman Davies's notes on his work in the tomb, housed in the Griffith Institute, Oxford, have been useful in reconstructing the appearance of this tomb, but unfortunately his tracings, done on oiled paper, have deteriorated and cannot be unrolled.



Photograph of the wall painting of Amenhotep III and Tiy in the tomb of Anen (TT 120), taken by Harry Burton in 1930. Courtesy the Metropolitan Museum of Art, New York (T 1943)

Before they left, the Davieses were careful to cover the Amenhotep III and Tiy painting with a layer of cotton wadding and a large dismantled Metropolitan Museum of Art packing crate, and almost bury it behind large rocks. After this time, no one took any great interest in the tomb until 1994, when I scrambled inside for a look and found several paintings the Davieses had apparently missed. Subsequently, when the Royal Ontario Museum expressed interest in an epigraphic project, I suggested including the tomb of Anen; thereafter it became part of the Royal Ontario Museum's Theban Tombs Project.³

I spent the following years copying the paintings in the Inner Room and in 2000 was fortunate to receive funding for two years' excavation from the Institute for Aegean Prehistory. During this work we found signs of the Davieses everywhere: bits of tracing paper, a copy of an inscription, a note written on a piece of paper used

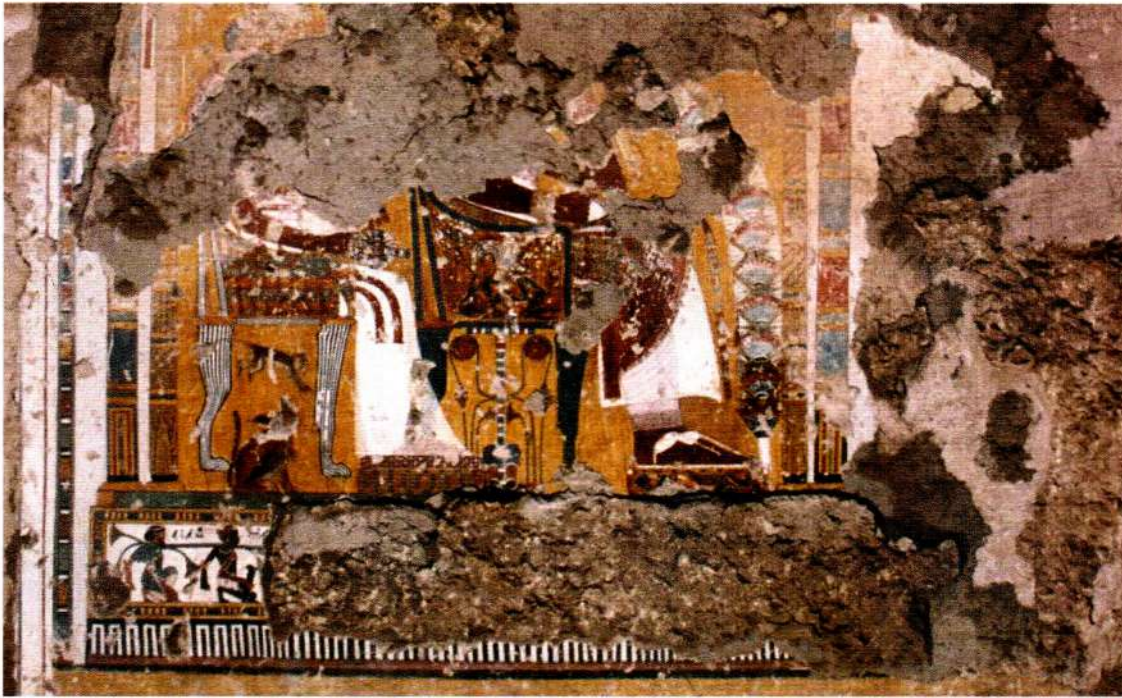
to test Nina's paints – even a tube of her paint. All of this material has helped me document the Davieses' techniques.⁴

We salvaged the painting of Amenhotep III blessing the harvest, chiseled-out by antiquities thieves and believed lost, in many fragments from the debris. By February 2002 we had uncovered two more important paintings in the Hall: a banquet scene on the north wall and a frieze of *rekhyt* birds low down on the south end of the west wall.⁵

Norman Davies never discovered the *rekhyt* scene, even though he retrieved a large fragment from the debris, and we were eventually able to re-insert it. The remains were literally falling off the wall when we uncovered it, and they were ably re-affixed by our local conservator, Mohammed 'Abd el-Warris. However, the most difficult part of our work was yet to be tackled: the conservation of the tomb itself and the protection of the paintings. For this I applied for a grant under ARCE's

Egyptian Antiquities Project and was delighted to be approved.

The stumbling-block in our conservation work was the poor rock. At this point we didn't know whether it made more sense to consider removing the paintings and discuss with the SCA the possibility of having them installed in the new extension to the Luxor Museum, or to try to preserve them *in situ*. The problem was solved for us by geologist James Harrell. I met him while he was breakfasting in the Mercure Inn in Luxor and persuaded him to come and take a look at our tomb. To our good fortune, he was able to determine that the rock in TT 120 was firmly fixed in the gebel and posed no immediate danger to the paintings. However, when our architect, Nicholas Warner arrived from Cairo armed with a preliminary plan to build a roof over the Hall, he found that the *tafil* was not strong enough to support it. Warner's ingenious 'Plan B' was to build a giant cabinet to enclose the west wall with the paintings and



secure the Inner Room so it could be used as a storage area. He would also repair the parts of the walls in the Hall that were in poor condition, and prevent illegal access to the tomb and protect it against the elements.

On the chilly morning of 2 October, we picked up our inspector, Hassan Aly Ahmed, trundled up the gebel loaded with gear, were greeted by our guards and local workmen, and set up camp. Over the next few days Ewa Parandowska, a paintings conservator from Warsaw, took a look at all the fragments of the *rekhyt* scene that we had saved from previous excavations, and made note of what could be reinserted. Meanwhile the workmen began to take down the rocks covering the Amenhotep III and Tiy painting just to the north, on the west wall of the Hall.

The morning of 8 October dawned pink and grey, with light mist shrouding the Ramesseum far below. It promised to be an exciting day: the first time the Amenhotep III and Tiy painting had been exposed for three

quarters of a century. The workmen formed a gang on the debris pile and when the boards were finally freed, prepared for lift-off. We were not altogether optimistic about what would be revealed: The previous day, we had cleared away enough debris to glimpse behind the boards at their north end and noticed plaster missing from the lower half of the painting. Today would tell the tale.

Our group stood silent in shock in front of the now revealed painting. Below the royal pair, where the Nine Bows had once kneeled in submission, was a gaping hole surrounded by chisel marks. Seven figures had been carefully excised by tomb-robbers who had apparently pulled the boards out at the north end and squeezed inside with their chisels. Only two 'Bows' remained to show us the superb quality of the original.

A fragment of newspaper dated 1935 and splashed with plaster I had found in the Inner Room offered a clue as to when the theft probably took

place: The thieves would have plastered the fragments on the back in order to get them away intact. This type of vandalism was common during the late 1930s, when the threat of war posed a major distraction and many paintings were stolen from the Theban necropolis. The Davieses, working in the area, were witnesses to the plunder, but their complaints went unheeded. In a letter to Herbert Winlock, Nina de Garis Davies wrote: "The work of destruction began in 1938 but no one would listen to Norman's protests."

The painting is a spectacular piece of art, obviously the work of a master whose style presaged the naturalism of Amarna art. Yellow and red predominate, and the colors are still brilliant, made more so by the lavish use of varnish, seldom seen in the Theban necropolis. The scene is full of small dramas, such as the cat clutching a goose under the queen's chair while a monkey leaps overhead, and the king's feet treading on the foreigners depict-

The wall painting of Amenhotep III and Tiy in the tomb of Anen (TT 120), on 8 October 2002. Photo: E.C. Brock (ARCE)



The wall painting of Amenhotep III and Tiy in the tomb of Anen (TT 120) in November 2002 (after conservation). Photo: E.C. Brock (ARCE)

ed on his footstool. Other than the damage to the frieze, the painting was in remarkably good condition. It was now left to our team to do what we could to restore it. The first order of business was to find any fallen fragments: We quickly got down on all fours and scabbled around in the dirt; were rewarded almost immediately with hundreds of tiny pieces of plaster, some no bigger than the head of a tack. We set these aside and started clearing the rest of the area while Ewa and Mohammed put the finishing touches on the *rekhyt* scene, consolidating the surrounding wall and restoring the background with mortar.

Most of the fragments we recovered from the debris belonged to the paint-

ing's decorative border, but we also found bits of seven of the Nine Bows, indicating that the thieves had cut down between each figure. These could be replaced, but without any context would look isolated, so on 23 October, when Irene Bierman, director of ARCE, Robert Vincent, Michael Jones, and Jarek Dobrowolski of the Egyptian Antiquities Project came to visit, I proposed filling-in the robbed-out area with plaster and painting outlines of the figures in red, using the Davieses' published line drawings of them as guides. This would be similar to the planning stages done by an "outline scribe" in ancient times. The next day we were visited by twenty-five SCA conservators and officials from Cairo

and Luxor, who reacted favorably to the idea. My suggestion was approved, but much of its success was due to James P. Allen, curator of Egyptian Art at the Metropolitan Museum of Art, who responded immediately to my plea for digital images of the Davieses' facsimile, downloaded in five hours via email. These allowed me to locate each fragment by scanning-in photos of the missing fragments and superimposing them on the facsimile on the computer. In fact, technology such as computers, digital cameras, scanners, cell phones, and email are a great boon to expeditions, and are now as much a part of our equipment as trowels and *turreyas*.

After I had penciled in the seven figures, Ewa inserted the fragments

that could be identified from the facsimile, and I painted the outlines using red ochre mixed with gum arabic. The ancient artists laid down their lines using a string dipped in red pigment; I managed the same effect by masking the line area and sponging it with red paint.

Meanwhile, Ewa did the exhausting job of replacing hundreds of fragments of the *serekh* (palace facade) decoration and the green mat under the royal feet with great skill and accuracy. Her final job was to carefully clean the completed painting with sponges and soft brushes.



As soon as Ewa and I had finished our work, Nicholas Warner arrived with his efficient team of masons and carpenters and set up shop. As well as building and installing our elegant new cabinet to protect the paintings, he directed construction of a new lintel above the main entrance to the tomb, made repairs to all the walls and installed ceiling supports in the Inner Room. Small rubble walls were built on the gebel above to prevent water and detritus from sliding into the tomb. Above the cabinet he left a niche for a red quartzite lintel with the names and titles of Amenhotep III that we had found during our work. The cabinet, pierced with holes to allow air circulation and painted ochre, was a great success, blending in with the surroundings, yet effectively securing each painting behind a separate locked door.

When we began our work in the winter of 2002, a quantity of debris remained to be excavated in the south end of the tomb; this task was carried out by Ted Brock and completed by the end of November. The opening to the burial chamber, complete with a set of steps on the north and east, was discovered a few centimeters above floor level in the southwest corner. We had predicted this chamber would be found at the end of a tunnel discovered by Peter Dorman, which he believed did not belong to the tomb of Senenmut. Excavation of the burial chamber could not be completed this season; it is now covered by a heavy metal grille until we are able to return. Although some of the fine small objects from the tomb suggest the richness of the original burial, nothing has yet been found that can be directly connected to Anen.

On 28 November, already far into Ramadan, we closed the gate on the tomb of Anen, and locked and sealed



it. Our once debris-filled tomb is accessible once more. The Tomb of Anen Conservation Project has turned out to be a good example of what can be done to restore a monument apparently beyond help, and open it up to scholars interested in the history of Egypt, and perhaps solving the puzzle of the Amarna Period in particular. ■

NOTES

1. Elisabeth Thomas assigned KV 44 in the Valley of the Kings to Anen, mainly on the basis of its proximity to KV 46, but there is no proof that it was ever used for his burial. See Elisabeth Thomas, *The Royal Necropolis of Thebes* (Princeton, 1966).
2. Enemies of pharaoh, so called because of the bow-shaped hieroglyph that represents them.
3. Roberta Shaw of the Royal Ontario Museum is co-director of the project, which includes the tomb of Amenmose (TT 89) as well as TT 120. For preliminary reports on the two tombs, see L. Pinch-Brock, "Jewels in the Gebel: A Preliminary Report on the Tomb of Anen," *JARCE* 36 (1999), 71-86; L.P. Brock and R.L. Shaw, "A Preliminary Report on the Tomb of Amenmose," *JARCE* 34 (1997), 167-77.
4. For the Davieses, see Lyla Pinch-Brock, "Norman or Nina?" *Journal of the Society for the Study of Egyptian Antiquities* 26 (1996), 81-92; Lyla Pinch-Brock, "In the Footsteps of Nina and Norman de Garis Davies," *Egyptian Archaeology* 17 (fall 2000), 18-20.
5. The *rehkht*, or crested lapwing, is a migratory bird that came to be identified with foreigners from the earliest Dynastic periods onwards.

Below left: A monkey, cat, and goose under the throne of Amenhotep III (postconservation photograph); above: detail of the monkey, showing varnish layer (postconservation photograph). Photos: E.C. Brock (ARCE)

Cairo Center

As this *Bulletin* goes to press, military action against Iraq, growing antiwar sentiment in Egypt and other countries, the withdrawal of nonessential U.S. personnel from Jordan, Kuwait, Saudi Arabia, and other states in the region, and the closing of American archaeological work in many Middle Eastern countries, including Israel and Jordan, signal challenges for ARCE over the coming months.

Already a planned ARCE field school to train Egyptian inspectors has been postponed, and additional cancellations and postponements of fieldwork by American scholars and archaeologists are anticipated. Some planned ARCE-sponsored excursions – to remote regions of Sinai and the monuments of Cyprus – have been placed on hold, given the political uncertainties. We have taken several steps to ensure the safety of ARCE personnel, fellows, expeditions, and visitors to the Center, including a well-tested telephone tree for relaying messages, and implemented significant improvements in the security of ARCE's facilities.

On a more positive note, ARCE's programs in Egypt continue to attract large audiences. Field trips and excursions organized by Mary Sadek have proved so successful that we almost always have a waiting list. In recent months, participants have found themselves sleeping in tents in the White Desert or having private tours of the excavations at the Temple of Mut in Karnak by excavation leader and ARCE vice president Betsy Bryan of the Johns Hopkins University. In order to keep our potential participants better informed about these trips we now announce them electronically; readers who would like to receive notification electronically

should write to arce@internetegypt.com (att'n Mary Sadek) in the subject line. This same email notice, which we circulate monthly, lists speakers at our weekly lecture series. While many other foreign missions have noted a drop in attendance at their public presentations, that has not been the case at ARCE: An audience of forty came to hear Bernard O'Kane speak on Arabic and Persian inscriptions in medieval India; Matthew Adams, codirector of the Yale-Pennsylvania-NYU excavations at Abydos, had an audience of more than a hundred.

Our presentations have been enhanced by a significantly improved sound system, and we have purchased appropriate equipment for PowerPoint presentations.

Expedition regulations

Archaeological and conservation work in Egypt is conducted under the auspices of the Supreme Council of Antiquities (SCA), formerly the Egyptian Antiquities Organization (EAO), a bureau of the Ministry of Culture. In 2002, the SCA established an Office of Foreign Archaeological Missions to supervise archaeological research (broadly construed) in Egypt sponsored by non-Egyptian individuals and institutions.

The new Office of Foreign Archaeological Missions is in the process of reviewing and revising regulations governing the activities of foreign expeditions or missions in Egypt. Regulations issued by the Office in 2002 and in January 2003 specify conditions, qualifications, fees, and reporting requirements applicable to all foreign expeditions undertaking scientific research in Egypt.

The January 2003 regulations require that all expeditions submit publication-ready reports (in English and in Arabic) to the Foreign Missions Office within three months of the end of their seasons, as well as original copies of accompanying photographs. The regulations are highly specific as to the form of these reports. More recently (17 March) the office issued regulations barring expeditions from issuing press releases or hold press conferences regarding discoveries made in the course of their expeditions without advance written permission from the Office of Foreign Missions.

Failure to comply with any of the requirements will result in the suspension of the mission's activities. These full text of each of these regulations, as we received them, is posted on the ARCE website, and is emailed to all potential expedition directors; readers who would like to receive notification electronically should write to arce@internetegypt.com (att'n Neveen Serry in the subject line).

Clearances

Rules and regulations for both scholarly research and expeditions in Egypt are being enforced more consistently than in the past. In addition to clearance and approval by the Supreme Council of Antiquities, the Ministry of Higher Education, and other appropriate organizations, all applications are now reviewed and processed by each organization's internal security divisions; their criteria for approval are not always evident. This has resulted in some very long delays and, in a few cases, disappointment when as late as September security offices suddenly rejected individual projects approved by their scholarly counterparts six months earlier.

Explanations and appeals are not normally forthcoming.

The same circumstances have unfortunately arisen with regard to Egyptians seeking to undertake research in the United States. ARCE, other U.S. organizations based in Egypt, and even the U.S. embassy itself, are facing long delays in obtaining visas for qualified Egyptians to visit the United States. Training programs for Egyptians at American museums and fellowships at host universities have recently been subject to review by one or more government agencies in the United States – so much so that in some cases the opportunities themselves has been cut short or forfeited altogether.

ARCE is doing what it can to facilitate the processes at both ends, but Americans planning to work in Egypt, and Egyptian planning to work in the United States under the Center's auspices, should ensure that all forms are filled out completely and submitted expeditiously, and anticipate potentially long delays in obtaining clearances.

Colloquium

At the end of May 2003 more than twenty scholars will meet in Cairo to reflect on the history of medieval Egyptian sufism.

The colloquium is a continuation of a research and publication program launched several years ago by Denis Gril at the Institut Français d'Archéologie Orientale du Caire (IFAO). Under the direction of Richard McGregor (IFAO) and Adam Sabra (a historian at Western Michigan University and a 2001-2002 National Endowment for Humanities fellow at ARCE), the 2003 colloquium will continue in the same spirit, with a broader base of participants. Irene A. Bierman, NEH scholar in residence, is coordinating ARCE's role in the conference.

The aim of the meeting is to discuss recent research on sufism in Mamluk

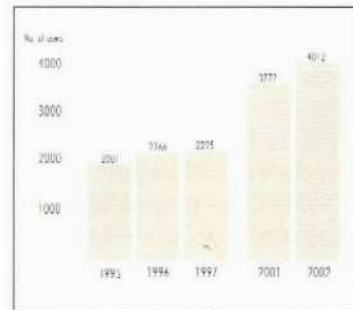
Egypt, to share analytical perspectives across diverse academic disciplines, and to explore this aspect of religious culture with an eye to its development over time. Beyond the obvious benefit to the study of medieval Egypt (a field that has grown significantly over the last decade), the resulting publication will be of great value for students of history, religion, and literature who seek to incorporate medieval Islamic Egypt into wider comparative studies. The meetings will take place at IFAO, which will also produce the related publication in 2004.

Participants will be housed by IFAO and ARCE. A final evening gathering will be held at ARCE, and will include an address by the former director of the manuscript section of the Egyptian National Library, Ayman Fouad Sayyid, on the role of sufism in the work of the fifteenth-century scholar al-Maqrizi.

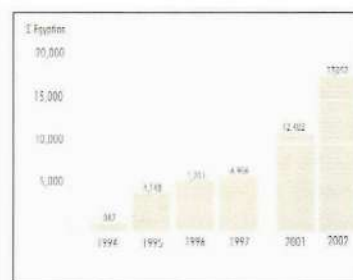
Based at IFAO, the project has received substantial funding from the American Academy of Religion and ARCE. We are hopeful that this instance of Franco-American cooperation will encourage future common efforts between our research centers.

Library

ARCE's annual audit has brought to light the need for an appropriate valuation of the Center's substantial rare book collection, and the last several months has been spent assessing the collection against current prices in the market and at auction. Work continues on converting the William Kelly and Marilyn Simpson Library's holdings to the Library of Congress cataloguing system, which situates related works under similar classifications; we are hopeful that, in addition to facilitating retrieval of books, the cataloguing will permit users to browse the shelves in order to locate books related to their fields of interest. Preliminary results are posted at www.aiys.org.



Top: Number of users at the William Kelly and Marilyn Simpson Library, by year. Data were not compiled from 1998 to 2000.



Below: The library's annual revenues (in ££) from copying requests. Data were not compiled from 1998 to 2000.

The accompanying statistics give some indication of the extent to which ARCE's library has become a central resource for scholars in Egypt in recent years. Most of our patrons are Egyptian graduate students and scholars, and although we restrict the use of our facilities, a growing number of those eligible to use the library are doing so and are grateful for the opportunity. The high esteem in which our library is held was recently brought home during an ARCE field trip to Abydos, where the group was greeted by the regional antiquities inspector. Seeing Carol Wichman, ARCE's cataloguing and development librarian, among the visitors, he expressed his deep appreciation for being able to use our library and to photocopy material for his dissertation. Our earlier hospitality to him was matched by his buying sodas for almost forty visitors – a very generous gift for an individual on an inspector's salary.

Publishing award

The Association of American Publishers recently announced that *Monastic Visions*, published jointly by ARCE and Yale University Press, has

been awarded honorable mention in the arts category of Outstanding Professional and Scholarly Titles of 2002. The association grants one award and one honorable mention in each category. The book had previously received a design and production award at the Association of American University Presses competition, in the category of illustrated scholarly books.

Edited by Elizabeth Bolman, with photographs by Patrick Godeau, *Monastic Visions* records the conservation of a group of medieval wall paintings in the church of the Monastery of St. Antony at the Red Sea, undertaken through ARCE's Antiquities Development Project in cooperation with the Supreme Council of Antiquities and with funding from the United States Agency for International Development. The conservation was completed in 1999.

The wall paintings, most of them dated AD 1232/33, constitute the most complete and best-preserved iconographic program of Christian painting from medieval Egypt. Ignored for centuries because they were covered by soot and overpainting, the works revealed by the USAID-funded conservation effort are of extremely high quality, both stylistically and conceptually, and they reveal hitherto undocumented connections with Byzantine and Islamic art of the twelfth and thirteenth centuries. In the course of the conservation, previously unknown paintings, dating back to the sixth or seventh century, were also revealed, as well as graffiti and inscriptions from several centuries of pilgrims and visitors.

The book is available from bookstores or directly through Yale University Press (www.yale.edu/yup). In Egypt the book is distributed by the American University in Cairo Press; and copies were donated to the monastery by ARCE under the USAID grant for sale there.

All royalties on sales of the book are donated to the monastery for the church's maintenance.

Conservator in residence

Under a grant administered by ARCE from the U.S. Department of State's Bureau of Educational and Cultural Affairs, Sabry Abdel Hameed Draz, a conservator at Manial Palace in Cairo, is spending several months as conservator in residence at the Institute of Egyptian Art and Archeology of the University of Memphis, Tennessee, in cooperation with university's art museum and the Memphis Pink Palace Museum. Mr. Draz, a doctoral candidate in conservation at Cairo University, is a textile conservator (his dissertation research concentrates on embroidered textiles); he will be working with the Memphis institutions' collections of Late Antique woven and embroidered fabrics.

We are deeply grateful to Lorelei Corcoran, director of the Institute, and Patricia Podzorski, the Institute's curator, for providing this opportunity to Mr. Draz, and for their considerable efforts on ARCE's behalf in making this opportunity possible.

Chapters

It with great sadness that we announce the death, in early March, of Marie Buttery, founder of ARCE's Northern California chapter. Marie was part of a small group of like-minded individuals attending classes at the University of California, Berkeley, in the 1990s, who discussed the formation of an ARCE chapter in northern California. It was Marie who did much of the work necessary to form a chapter and find a faculty sponsor. In the fall of 1995 Marie had everything in place, and the first organizational meeting was held. By December a provisional chapter had been formed, volunteers had agreed to assume responsibility for various directorial functions. Marie provided leader-

ship for the chapter's first two years, donating speaker's fees and often underwriting expenses to bring some of the best-known names in Egyptology to Berkeley to speak to the Northern California chapter. She served the board not only as its first president, but as program chair and consultant until ill health forced her to the sidelines. Marie always had a kind word for everyone and an enthusiasm for the subject of ancient Egypt that was infectious. Though not an imposing individual, Marie had a truly imposing spirit, what the ancients would have called her *Akh*. She will be sorely missed.

Marie's family has requested that donations be made to the Gilda Radner Ovarian Cancer Foundation. ARCE's Northern California Chapter is also in the process of establishing a student prize in her name, to which individuals may wish to contribute. The prize will be awarded annually to a student in Egyptian art or archaeology. Contributions to the memorial prize fund should be sent to ARCE/NC, Marie Buttery Memorial Prize, PO Box 11352, Berkeley, CA 94712-2352.

The last several months have seen much activity among ARCE's U.S. chapters; three interest groups were recently incorporated as chapters of the American Research Center in Egypt. In March, the Oregon chapter, headed by John Sarr (who founded the Washington, DC, chapter of ARCE more than thirteen years ago, before relocating west), presented a lecture on how to read Egyptian art by Linda Hathaway Bunza, director of the Columbia Research Institute for the Arts and Humanities. ARCE's Northwest Chapter, based in Seattle, Washington, has held several well-attended lectures over the last three months; the chapter is directed by Scott Noegel, professor of Near Eastern Languages and Civilizations at the University of Washington, which has

recently announced a grant, funded by Paul LeRoy, for undergraduate ancient Egyptian Studies.

In March, the Atlanta, Georgia, chapter of ARCE, headed by Vincent Jones, presented its inaugural lecture – by Billie Jean Collins on the Egyptian Hittite war and its aftermath. Together with Emory University, the university's Michael C. Carlos Museum, and Georgia State University, the chapter will host the 2003 annual meeting in Atlanta.

Our newest chapter is based in Boston. We are grateful to John Pye and Ingrid Wood for their efforts in establishing this chapter.

Upcoming events and programs at ARCE chapters are listed on the ARCE website, which also contains links to individual chapter websites.

Foundation grant

ARCE's Egyptian Antiquities Project recently received a generous grant from the Charlotte A. Johnson Endeavor Foundation, awarded through the Foundation's Charlotte Johnson Fund. Given in the name of Elaine Schapker, the foundation's program director (formerly program administrator at ARCE's US office), the grant will be used in support of ongoing EAP programs. We are honored to be this year's recipient of the grant, and are grateful to the fund, to Ms. Schapker, and to the foundation's staff for their generosity.

Staff

Raimundo Salamanca, ARCE's chief financial officer for five years, resigned

in December to pursue opportunities in the United States; we are grateful to Gerald Vincent for serving as acting CFO during December and January. Finance manager Hussein Raouf will be acting CFO until the position is filled. At the Egyptian Antiquities Project (EAP), we welcome Dahlia Elwi to the position of associate grant administrator. Sally Shawky, who filled in for accountant Noha Atef Fouad at ARCE and finance assistant Mariam Abdel Malik at EAP during their maternity leaves in 2002-2003, is pursuing graduate studies in the United States; we wish Sally well in her studies and are grateful to her for her service to ARCE and the EAP. Finally, we are delighted to announce the birth of Mariam Abdel Malik and Maged Alfons's first child: Melody. ■

The ARCE Consortium 2002–2003

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Fellows

Mariam F. Ayad

The Role of the God's Wife and the High Priesthood of Amun at the End of the Saite Period

MARIAM AYAD, a National Endowment for the Humanities fellow, is a doctoral candidate in the Department of Egyptology at Brown University.

On the eve of the Persian conquest of Egypt in 525 BCE, one woman controlled the most influential religious institution in Egypt: the temple of Amun at Karnak. Ankhnesneferibre, daughter of Psammetichus II and the last God's Wife of Amun, had officially acquired the titles and duties of the High Priest of Amun. She was the first Egyptian woman to attain this distinction. But even prior to Ankhnesneferibre's assumption of the High Priesthood, a God's Wife was often depicted in scenes that were previously reserved for the king only. Such scenes included being suckled, robed, and crowned by various gods, and consecrating offerings and presenting *maat* to the gods. The God's Wives also dedicated chapels on the East Bank and had their own funerary chapels on the West Bank of Thebes. As High Priest, Ankhnesneferibre would officiate on behalf of the king in temple rituals and supervise the administration of the vast estate of the temple of Amun.

But since kingship in Ancient Egypt was an *exclusively* male institution and a high priest regularly represented the king in temple ritual, Ankhnesneferibre's assumption of the duties of the High Priest of Amun fundamentally challenged the culturally prescribed gender roles in ancient Egypt. Examining the nature of the relationship between various God's Wives and High Priests of Amun prior to Ankhnesneferibre's assumption of both positions will illustrate whether Ankhnesneferibre's appointment to the

High Priesthood resulted from a constant revision of gender roles that gradually amplified the power of the God's Wife. It will also place this perceived reversal of gender roles within the broader context of contemporaneous Egyptian religious practice and social interaction and address the question: How could a *woman* represent the king in temple ritual without breaching *maat*, Egyptian concepts of propriety, or cosmic order?

By serving as a center for the redistribution of wealth, the temple was the focal point of ancient Egyptian economy. Being at the head of this central institution undoubtedly gave Ankhnesneferibre enormous economic power. But most of the temple administrators were males. How did the patriarchal Egyptians accept the supervision of an unmarried woman? Moreover, since adoption relationships in Egypt entailed the legal transmission of property, Ankhnesneferibre must have also inherited the estate of her adoptive mother, Nitocris. Headed by a chief steward, the estate of the God's Wife required the services of a considerable administrative staff. The huge tombs (*grabpalast*) of the chief stewards at Assasif attest to their vast wealth. But was their wealth a consequence of their association with the God's Wife? Or did the God's Wife need the support of influential Thebans to establish and consolidate her authority in Thebes?

Focusing on Ankhnesneferibre, the last God's Wife of Amun, I am studying iconographic scenes preserved on the chapels of the God's Wives at Thebes and material stored in the Cairo and Nubian museums to define the role of the God's Wife in the realms of practical religious practice, economic administration, and political authority.

Irene A. Bierman

Optical Memories and the Place of Medieval Arab Cairo 1800-1920

IRENE A. BIERMAN is associate professor in the Department of Art History at the University of California, Los Angeles. A US Department of State Bureau of Educational and Cultural Affairs fellow at ARCE, Dr. Bierman is ARCE's scholar in residence during the 2002-2003 term. She was ARCE's interim director from September to December 2002.

By the time of Napoleon's invasion of Egypt in the late eighteenth century, many scholars in Europe perceived depictions (mainly prints and drawings) as making visible surviving evidence of the past. At this time, when written chronicles were understood as imperfect representations, depictions of buildings, objects, landscapes, and people were deemed to present evidence of the past more directly than the written word. Said simply, picturing replaced verbal description, and with that came the perception that what one could see in the present was visible evidence of former times. My research indicates that the new nineteenth-century technology of photography served only to increase both reliance on the visual as scientific evidence and the perception that the present was reliable evidence of the past.

The question of what constitutes evidence of the past and what activates the memory of the past was key to distinguishing scholarly discourses about Cairo. These discourses were coeval, but their audiences rarely overlapped. The well-established scholarly tradition of writing the history of Cairo *khitat* by *khitat* addressed an audience literate in Arabic. Depictions did not constitute evidence in this scholarly tradition, and thus it is not the focus of my project. Alongside this venerable discourse, were publications in the new disciplines of architecture, archaeology, and urban planning, as well as more popular genres such as the

Opinions expressed in these summaries are those of the authors, and not necessarily those of the institutions or agencies that fund the fellowships.

tourist guidebooks to Egypt and books of Manners and Customs. All of these, plus the collections of photographs, prints, and postcards, form the basis of my study, as do three-dimensional representations such as the installations of Cairo in International Exhibitions.

How the visual evidence researchers gathered about Cairo was perceived is a major element of my project. One significant perceptual change took place during the long nineteenth century that had a key role in shaping the city of Cairo itself. That perceptual change is apparent when the understanding of certain buildings, objects, and ways of dressing in Cairo are compared between their representation in the *Description de l'Égypte* (1807-28) and Egypt's installation in the Exposition Universelle in Paris, 1867. In the *Description*, the history of Egypt was understood as divided in two parts: the antique and the modern. Cairo, its buildings, objects, and modes of dress occupied a firm seat in the modern section. "Modern" was also understood in ethnic terms, to be Arab. In 1867, at the Paris Exposition, Egypt's installation was tripartite: antique, medieval, and modern. The buildings, objects, and modes of dress that attested to Egypt's Arab modernity in the *Description* were presented in the Exposition as surviving evidence of "medieval" and "Mohammadan" Cairo. In the Egyptian government's official publication accompanying the Exposition, these buildings were described further as "repetitive," and showing the "unchanging character of Egyptians over the centuries."

Mine is a work in progress. I am looking at the ways in which these perceptions, as well as others, were systematized. Which depictions are used as tropes of understanding and carried forward? Which are optical memories used to activate the past? What is the changing nature of the relationships between depictions and buildings? These are (some of) the questions I ask.

Jennifer E. Gates

The Landscape of Commerce: Ptolemaic Trade in Egypt's Eastern Desert

JENNIFER GATES is a doctoral candidate in the interdepartmental program in Classical Art and Archaeology at the University of Michigan, Ann Arbor. Her fellowship is funded by a US Department of State Bureau of Educational and Cultural Affairs grant.

The Eastern Desert, although a marginal landscape, was a microcosm for a larger set of social and economic changes taking place in Ptolemaic Egypt and in the Hellenistic Greek world more generally (ca. 323-31 BCE). This region was cut by a series of important trade and caravan routes that linked maritime ports on the Red Sea coast with cities on the Nile. These roads, together with a large number of mineral mines (for example, gold mines) in the region, were the physical manifestation of an intense interest among Ptolemaic dynasts in exploiting the resources of this mountainous desert area. The region was also a thoroughfare for obtaining commodities imported from more southerly ports on the Red Sea. My work seeks to understand the unique characteristics of this Ptolemaic infrastructure by examining the placement and character of Ptolemaic desert settlements and their associated ceramic finds, as well as the differences between these patterns and the far better understood early Roman activity in the area.

The Ptolemaic dynasts were a thoroughly Hellenized ruling class, and the relationship between Greek culture and the Egyptian populace is generally believed to have been thoroughly and self-consciously polarized. My research strongly questions this assumption by considering the issue of identity through the framework of economic relationships between local peoples and Ptolemaic economic directives. I draw on archaeological survey data, as well as other archaeological and epigraphic evidence, to reconstruct the system of Ptolemaic trade in the Eastern Desert and to develop an understanding of the relationship

between Ptolemaic needs in that area and the local infrastructure that made it possible. While in Egypt as an ARCE fellow, I studied a corpus of ceramics collected from various sites located along the trade routes in the Eastern Desert. These ceramics are the most plentiful evidence for the daily lives of the individuals involved in this trade network.

My working theory is that the repertoire of ceramics forms and materials, as well as the character of these settlements, while ultimately responsive to royal prerogatives, cannot be completely explained by them or by the external trade they mandated. This might at first seem surprising since this marginal desert area was functioning under the active supervision of Ptolemaic officials whose presence we see marked in the landscape by inscriptions and whose activities are mentioned on papyri and ostraca. Yet the Eastern Desert, while supplying the Ptolemaic kings and queens in Alexandria with precious commodities such as elephants and gold, was left to function in a way that – while still poorly understood – was clearly unique in the regional dynamics of Ptolemaic Egypt. The identities of the persons actually living and working in the service of these royal directives were constructed by a totally different set of issues, quite divorced from a tension between "native" and "Egyptian." This says a great deal about the relationship between the margins of Ptolemaic Egyptian society and challenges what we know about governmental relations with the countryside. The material culture of these desert sites, it should be stressed, offers our only means to probe the intriguing position of these people and to understand the role of objects in articulating their position. With a better grasp of these Ptolemaic regional dynamics, I am also in a better position to immediately understand the changes that took place under Roman rule after the conquest of Egypt by Octavian in 31 BCE, when the region presents a vastly different situation.

Mohsen Kamel

Workmen's Houses at the Giza Pyramid Complex and in the Valley of the Kings

MOHSEN KAMEL is a doctoral candidate in Egyptian Archaeology at the University of California, Los Angeles. His fellowship at ARCE is funded by a US Department of State Bureau of Educational and Cultural Affairs grant. Archaeologically, the processes of abandonment are particularly significant in the site formation of domestic settlements, especially in terms of the disposal of refuse. Workmen's houses, both in Giza and in the Valley of the Kings, preserve evidence of areas and buildings that fell out of use and were subsequently used primarily for the disposal of debris. Also of interest are the implications of more rapid site abandonment, due to fire, flooding, etc., since the swift (versus a more gradual) abandonment of a settlement may have a higher chance of reflecting the everyday activities in progress at that time.

The research I am undertaking in Egypt will include the analysis of the ancient settlements that housed the workmen who built some of the most spectacular monumental architecture in ancient Egypt. I am studying the individual houses of the workmen at the settlements at the Giza Pyramid complex and in the Valley of the Kings with regard to their architectural detail, location, relative position, the use of space, as well as the material culture associated with these structures. I am also compiling a comprehensive database of published data from other archaeological studies of workmen's houses.

Modern ethnographic analogy is a way of "letting the present serve the past." With that precept in mind, I am conducting ethnographic research in several "traditional" Egyptian villages in the regions of Giza, Luxor, and Aswan. Together with the archaeological data, this study of contemporary mud brick dwellings will help to

produce models pertaining to ancient Egyptian houses. Issues of particular interest ethnographically will include the use of space, the disposal of debris, and the processes of abandonment and collapse of the mud-brick structures. This research will offer valuable, practical evidence for settlement archaeology and for the study of daily life in ancient Egypt, subjects often overlooked in favor of the excavation of temples and tombs.

This project is based on my own ongoing research of workmen's settlements. I have worked as an archaeologist on the Giza Plateau for many years, i.e. for Zahi Hawass (SCA) in the Cemetery of the Pyramid Builders (1989-1992), and for Mark Lehner (AREA) on the Giza Plateau Mapping Project (1997-2003), where I am currently assistant director. The primary focus of the project is the excavation of the settlement of the Pyramid builders. In the Valley of the Kings, I am associate director of the Amarna Royal Tombs Project for Nicholas Reeves and Geoffrey Martin (UCLA), where a main aim of the excavation is to uncover the settlement of workmen who built the tombs in the Valley of the Kings.

***Dawn Landua-McCormack
Excavation, Analysis, and Interpretation of a
Late Middle Kingdom (Thirteenth Dynasty)
Mortuary Installation at Abydos***

DAWN LANDUA-McCORMACK is doctoral student in the Department of Near Eastern Studies at the University of Pennsylvania; her research in Egypt is funded by a grant from the National Endowment for the Humanities. The Thirteenth Dynasty is one of the most enigmatic periods of ancient Egyptian history; sources indicate that more than fifty kings ruled over a span of only a hundred and fifty years. Consequently, changes in the nature, status, and mechanics of kingship are important, yet unresolved questions pertaining to this time period. I plan to reexamine a possible Thirteenth

Dynasty funerary installation at South Abydos through an archaeological excavation in order to collect additional data on these issues.

One of the ways, in which researchers attempt to understand kingship in various time periods is to analyze architectural and cultural material from royal mortuary complexes. Unfortunately, scholars have been able to attribute only five pyramid structures and one shaft burial to Thirteenth Dynasty kings. These tombs, all of which are in the Memphite region, include two pyramids each at Mazghuna and Saqqara, one monument at Dahshur, and a shaft burial in the northeastern corner of the pyramid complex of Amenemhet III, also at Dahshur. Although scholars have proposed that additional sites in the Memphite region, as well as in the Delta, may date to this time period, these areas have yet to be archaeologically explored. Nonetheless, there remain few identified Thirteenth Dynasty royal tombs. Some kings' reigns may have been too brief to construct significant mortuary monuments, and they may have been interred in reused shaft tombs; others may have been forced to situate their burials in southern cemetery sites, such as Abydos, as their territory contracted as a result of the increasing power of the Hyksos.

Recently, Josef Wegner has suggested that two mastaba tombs (S9 and S10), excavated by Arthur Weigall in 1901-02 in the area of the Senwosret III enclosure at South Abydos, exhibit characteristics that might suggest that they belong to the greater corpus of Thirteenth Dynasty royal funerary architecture. I presented further evidence for this theory in a paper at the 2002 annual meeting of the American Research Center in Egypt.

Weigall's cursory treatment of these mastabas, as well as results from a subsurface survey conducted in 2002, lead me to believe that new excavations will

reveal important architectural and cultural evidence about the nature of the kingship problem during the Thirteenth Dynasty. Thus, I will fully excavate S9 and selected areas of S10 and record all architectural features. I expect to find sealings, ceramics, and other small objects that may identify the owners of the tombs (royal or civilian elite), the geographical extent of the owner's access to natural resources (through materials such as clay types or stone), and the nature of the relationship between the king and his officials. I will compare the data from S9 and S10, in the context of the development of the greater cemetery at South Abydos, to that found in the complexes of the Memphite region and attempt to correlate the evolution of royal funerary practices in the Thirteenth with changes in the political situation implied by textual and monumental sources.

Jane H. Murphy

Science in the Public and Private Encounters of the French Occupation of Egypt, 1798-1801

JANE MURPHY is a doctoral candidate in the Program in History of Science at Princeton University. Her ARCE fellowship is funded through a US Department of State Bureau of Educational and Cultural Affairs grant.

Scholarly and popular discussions of Islam, science and colonialism in the modern period almost invariably refer to the scientific commission that was part of the French occupation of Egypt, 1798-1801. The grandiose rhetoric of scientific colonialism, a discourse that was codified in the *Description de l'Égypte*, dominates most assessments of this encounter in terms of science and European and Ottoman ambitions, despite the difficulties that the French faced in implementing their program. These problems are too often dismissed as being accidental to the inevitable process of modernization. Such an approach is not only inadequate theoretically; it misses the possibilities for using the difficulties and frustrations of this occupation as a point of entry into

understanding the intellectual and social role of "science" in late eighteenth-century Egypt and reassessing French scientific and colonial practice.

What was the Egyptian scientific and social context for reading the French occupation and their scientific endeavors? My project begins with the writings of Abd al-Rahman al-Jabarti (1753-1825), which are much valued by historians of eighteenth- and nineteenth-century Egypt but have been neglected as sources for the history of science. With the support of this grant, I will examine the manuscripts of Jabarti, as well as eighteenth-century scientific manuscripts held in the Egyptian National Library. My aim is to map out the areas of inquiry that form the focus of these documents and explore how scientific material circulated within Egypt, the Ottoman Empire, and with Europe. I will identify what new works were being produced and what material was being copied or translated during this period. This research will address two fundamental questions: How was knowledge about the natural world categorized? and: What was *ilm* for the educated elite?

But of course scientific and technical practice was not only an elite activity, and the lack of significant exchange between the French and elites such as Jabarti can be contrasted with the intimate relations attested by the naturalist Etienne Geoffroy Saint-Hilaire and the local residents he enlisted to collect specimens. Moreover, insofar as the French were interested in learning from the local population, they focused on technical practices outside of elite circles. So, too, I hope to draw on the diverse work of André Raymond, Pascal Ghazeleh, and others who have used court records to research guild practices and points of contested knowledge in Ottoman Egypt.

A framework for understanding the important social and intellectual categories of scientific knowledge is needed to be able to analyze how this knowledge

functioned within Egyptian society. Similarly, both the Enlightenment rhetoric of the French savants and the accounts of their daily practices are necessary to understand the role of scientific knowledge and practice in French colonialism. The final chapter of my dissertation will return to the comparative questions that are at the heart of much of the existing scholarship on cross-cultural encounters, but formulate these questions within a historically sensitive treatment of scientific practice and theory.

Laura Lohman

Umm Kulthum and the Construction of Arab Musical Heritage

LAURA LOHMAN received her doctorate, from the Department of Music at the University of Pennsylvania in 2001. Her research as a National Endowment for the Humanities fellow in Egypt will serve as the basis for her subsequent multicountry research examining Umm Kulthum's late career and reception history from a regional perspective.

Umm Kulthum's career was in many respects an anomalous one: How did she continue singing with such success for five decades spanning serious crises and changes in Egyptian society? How can she be so revered more than a quarter-century after her death both within and beyond Egypt? I answer these questions by drawing on both historical research and fieldwork and by adopting a broad notion of performance that encompasses both her musical performances and her public presentation of self.

My historical research first focuses on her fundraising concerts for the Egyptian war effort following the *Naksah*. On the one hand, Umm Kulthum used the fundraising campaign to redefine her relevance for Egyptian society. Just as she had successively introduced distinct groups of compositions throughout her career, each tailored to contemporary social changes, her responses to the war made her appear newly relevant for Egyptian society and were fundamental to her career's contin-

uation through an extraordinary fifth decade. On the other hand, she used her fundraising trips to intensify her relationship with listeners outside Egypt. While represented for Egyptians as service for a national cause, the concerts across North Africa and the Middle East acquired greater local significance as she deftly used both her public presentation of self and her musical renditions in order to situate her concerts acceptably within the nexus of politics and art and reveal to fans her intimacy with their own cultural practices. As a result, these trips are central to understanding her later reception outside Egypt.

My historical research also explores Umm Kulthum's overall presentation of self during the final years of her career and its relationship to her subsequent reception history. As a mature artist, she consistently presented a carefully crafted persona through interviews and public appearances. Yet her cumulative presentation of self in the last five years of her career constituted more than a public persona designed for current consumption: it was also the shaping of a legacy. Roots for key elements of her later reception include the fundraising trips themselves, her varied demonstrations of piety and *insaaniyyah* (humaneness), and repeated narration of her artistic and life stories. Fundamental to both focuses of my historical research are newspaper and magazine coverage and audio-visual records of her fundraising concerts and public statements.

Historical research and fieldwork merge in studying Umm Kulthum's reception history. I turn to numerous biographies, music history texts, the Umm Kulthum museum, the recent television series, radio programming practices, and the perspectives of individual Egyptians of several generations in order to understand how she is situated within local narratives of musical heritage and social history. Approaching these more recent portrayals with a

detailed understanding of historical records brings into focus the processes of idealization, erasure, and simplification that are central to the transformation of Umm Kulthum into a legend.

Anne Elise Thomas

Institutionalization of Music Learning: Arab Music Education in Amman, Jordan, and Cairo, Egypt

ANNE ELISE THOMAS is a doctoral candidate in ethnomusicology at Brown University. Her ARCE fellowship is made possible by the U.S. Department of State Bureau of Educational and Cultural Affairs. How are cultural products such as music called upon to express national and international identities in an age of globalization? What roles do institutions for music education play in this process? What are the impacts of these institutions and official cultural policy upon individual musicians and students of music? These are some of the questions I am seeking to address through nine months of research in Cairo – research that supplements similar work I completed in Amman in 2001-02.

In conservatory-style music institutions throughout the world, one can see the results of globalization of an elite cultural product: Western classical music, to the extent that it has been reclassified and reclaimed as “international” music. Responding to this phenomenon, regional art musics, such as the Arab art music tradition, have adopted conventions of training, performance, consumption and taste that closely resemble those promoted in institutions for Western classical music. My research explores cultural globalization and regional responses to it through an investigation of the transmission of Arab music within formal institutions for musical training in the Middle East. In these institutions (I have worked with the National Conservatory of Music in Amman and will be working in Cairo with the Faculty of Music Education, Helwan University as well as the Higher Institute for Arab Music, part of the Academy of Arts), instruction in

Arab music alongside Western classical music has produced a dynamic exchange between local, regional, and global cultural traditions.

My dissertation is an investigation of the historical and contemporary dynamics that have transformed traditional contexts for music learning in the Arab world, relocating it in the modern institution. I will explore how these processes have developed in the Arab world, focusing on three primary issues:

- (1) the use of Western theoretical conventions in the teaching of Arab music theory
- (2) violin pedagogy and the extent to which performers of the Arab style of violin playing are trained in the techniques of Western music; and
- (3) contemporary initiatives to establish an internationally standardized system of graded examinations for Arab music performance modeled upon similar systems for performance evaluation existing for Western art music.

I will also investigate the presence of other models for music training in Jordan and Egypt, including private lessons, musical families and youth ensembles, that supplement or provide alternatives to formal institutions.

Toward these goals, my research activities in Cairo will include classroom observation at music institutions, discussions with faculty and students at these institutions, as well as library investigation of teaching methods and materials for Arab music. In addition to traditional academic research, my work is informed by eight years of involvement in Arab music as a performer on the violin and the *qanun*, a 78-string Arab zither that is one of the primary instruments in the Arab *takht*, or small ensemble. Continuing my performance study in Cairo, lessons on both instruments with Egyptian teachers will offer a deeper perspective on contemporary teaching practice in Arab music. ■

Total Station and Triangulation: The 2002 ARCE Field School in the Fayum Oasis

Willeke Wendrich



WILLEKE WENDRICH was director of the 2002 ARCE Field School. She is assistant professor of Egyptian Archaeology at the University of California, Los Angeles.

The most important tool of an archaeologist is not equipment, but thorough knowledge of the principles, methods, and materials of archaeology. A well-trained archaeologist will have excellent results by using just a tape measure, a trowel and a brush. The emphasis of the 2002 ARCE Field School for inspectors of the Supreme Council of Antiquities (SCA) was, therefore, not on what to use, but on why and how to use a variety of instruments, ranging from high-tech to low-tech solutions. Two archaeologists with a Total Station basically will get the same results as two archaeologists with measuring tapes, a

notebook, and a pencil. Triangulation, the method of measuring and mapping an area by determining the distance of points to a fixed base line, forms the base of both methods. Therefore, everybody who understands the principles of triangulation, can work both with tapes, or even bits of string, as well as with a theodolite, or Total Station. The field school offered several alternative means of performing specific tasks. Usually, the difference between a low-tech and high-tech solution is reflected only in the time it takes to perform a certain task and, when executed properly, a low-tech solution offers an

acceptable alternative. These alternatives are especially important when working in remote areas where expensive and vulnerable instruments may break down, run out of battery power or simply are not available. The phrase "Mafish Imkaniyat" ("we do not have the equipment"), therefore, became the running joke of the Fayum field school: it was the one excuse that was never accepted.

From early September until early November 2002, twenty-one inspectors of the SCA camped near the village of Tunis in the Fayum to attend the 2002 ARCE Field School.

Above: Sayed Awad explains the stratigraphy of trench 2 during one of the Field School's weekly trench tours. Photo: Nigel Blackmore

field school



Left: Trench 1 team.
Standing: Mustafa Feisal Hamida (Fayum Inspectorate), Sayed Awad Mohamed (Fayum Inspectorate), Mahsen Kamel (supervisor, UCLA), Mustafa Hassan Abd el-Rahman (Matariya Inspectorate), Fathi Yasin Abdel-Karim (Luxor Inspectorate). **Sitting:** Mamdouh Taha Thabet (Giza Inspectorate) and Mohamed Mahmoud Hamed (Qena Inspectorate).
 Photo: Willeke Wendrich



Right: Trench 2 team.
Standing: Mahsen Ismail (SCA excavation department), Hisham Mahmud Abd el Mumen (East Delta Inspectorate), Mustafa Rizq Ibrahim el-Atar (South Sinai Inspectorate). **Sitting:** Gamel Salem Ahmed Ali (Kafr el-Sheikh), Mohamed Mustafa el-Shafi (Mersa Matruh Inspectorate), Lauren Bruning (supervisor, UCLA).
 Photo: Willeke Wendrich

Archaeologists from the SCA, the University of California in Los Angeles (UCLA) and the Rijksuniversiteit Groningen (RUG), made up the staff for a six-week intense training course in archaeological field techniques, recording methods, and interpretation. The trainees were selected by the SCA and by ARCE on the basis of their previous knowledge, practical experience, and proficiency in English. Our four teams were composed of a broad geographical distribution of inspectorates.

The primary emphasis of the field school was on understanding stratigraphy and phasing. Rather than focusing on finding objects, the trainees concentrated on finding out what those objects, and the way they were found, actually meant. Constant emphasis was put on carefully discerning the archaeological layers and reconstructing the events that had caused these layers to come into existence. The question at the end of each work day was, therefore, not “what did you find”, but “what did you find out.”

The work concentrated on the Graeco-Roman agricultural settlement of Medinet Watfa (ancient Philoteris) in the far west of the Fayum. The site is located between the edge of the cultivation and a newly developed indus-

trial area along the road to Wadi Rayan. During weekly tours a participant in each of the trenches explained to his colleagues how the group reconstructed the ancient events and what evidence the trench team had found in the previous week that supported this reconstruction. The concept of working with parallel explanations and keeping several options open until more data were available, rather than jumping to conclusions and try to fit in all subsequent finds, was taken up with enthusiasm.

All trainees had finished their university education, and many had a great deal of experience in conducting excavation work for the SCA or accompanying foreign expeditions as antiquities inspectors. The angle of the training program was, therefore, fully adapted to their level of knowledge. During the six weeks of the field school, emphasis gradually shifted from archaeological field techniques (brushing, troweling, sieving, sorting, sampling), through recording (filling in the recording sheets, planning, drawing, photography), to analysis, interpretation, and reporting (accessing the database, constructing a Harris Matrix, understanding the phasing, interpreting the events in a larger context). New for all trainees

was the use of the Harris Matrix as an aid to determine the phasing of a trench and the use of phasing as a guideline to structure the report. By organizing the wealth of information in this way, the participants found that the report almost wrote itself. For all the inspectors who had previous experience in reporting this method was a great help. Several of the trainees remarked that the open discussions in the trenches gave them an entirely different view on archaeological work.

The use of standardized recording methods such as recording sheets and Munsell Charts (a standard for recording soil colors) were valued highly, because they could be immediately put into practice in the work of the different inspectorates. Each participant received a field pack with basic archaeological equipment that could be used immediately in their own work. Brushes, trowels, scale ruler, Munsell Chart, measuring tapes, and calipers were among the items that were handed out at the beginning of the field school.

In my entire career as dig director I have not met a team that was as hard working as the crew of the 2002 Fayum Field School. The cook rang the bell at 4:30 in the morning. At 5:30 sharp the



cars would leave the camp and work started with first light at 6:00. No workmen were employed, so all the brushing, troweling, hauling baskets of sand, sieving, and sorting was done by the team members. There were no complaints, even though at the end of September a relentless heat wave hit the Fayum, and hot desert winds seemed to transform the site into a large-scale tumble dryer. On the contrary, everybody worked with great zeal and enthusiasm. The hotter part of the day was usually reserved for drawing plans and elevations. Getting back from the field at 2:00 PM, the participants had just enough time to wash up for lunch, and then the afternoon program would start with paperwork, discussions of the stratigraphy and the afternoon lectures that took place daily from 5:00 to 7:00. The field school offered background information on the site of Medinet Watfa and the geology of the Fayum (by Bahay Issawi), as well as visits to comparative sites such as Karanis and Qasr Qarun. Introductions to the various archaeological specializations were given through of lectures and hands-on practical sessions. Specialists on site included a ceramicist (Ashraf el-Senoussi), an archaeobotanist (René

Cappers), an archaeozoologist (Tom Wake), a registrar / computer specialist (Ken Stuart), a small-finds specialist (Willeke Wendrich), a conservator (Lamia el-Hadidi), and a surveyor (Hans Barnard). Lauren Bruning and Mohsen Kamel introduced the principles of laying out trenches, taking elevations, stratigraphy and using the Harris Matrix for understanding the stratigraphical relations and the phasing of the trench.

The field school operated on the knowledge that every team member has specific skills to offer and that only through cooperation can insights be gained. This central theme was eagerly taken up by all participants – supervisors, specialists, and inspectors alike. The international cooperation within the field school created a platform for cooperation that counteracted both Euro- and Egyptocentric approaches to archaeological work.

Some specific recommendations might warrant consideration in future seasons, or in field schools conducted under other auspices. Several of the inspectors expressed the wish to specialize in pottery, as they are often confronted with the difficulty of finding specialized colleagues to date and interpret the ceramic finds from their

excavations. Another skill that warrants more attention than could be given during the field school is archaeological surveying. Until now all trainees have been given an introduction in surveying and pottery recording, with a basic training of sorting and drawing. By offering a more differentiated training, focusing on different specializations, Egypt could gain a network of archaeologists with a good basic training in stratigraphy, excavation, and publication, as well as more specialized archaeologists. The two most urgent specializations are surveying and pottery analysis. It would also be useful to consider the possibility to create field schools of different levels. Another desideratum would be a basic field school geared towards female participants – not a completely segregated field school, but one that emphasizes field work experience for women, and offering a safe environment in which to learn the basic techniques.

In conclusion, the 2002 ARCE Field School in the Fayum was a delight to be part of and provided inspiration for the staff and the participants to stay in contact, enlist each others' help and work together to enable similar endeavors in the future. ■

Left: Trench 3 team. Standing: John Lynch (supervisor, UCLA), Esmat Abd el-Ghani (Giza Inspectorate), Yasser el-Sayed Gamel (Mansura Inspectorate), Osama Ismael Ahmed (Edfu Inspectorate). Sitting: Mohamed Ibrahim Mohamed (Beni Suef Inspectorate), Fathi Abu-Zeid (supervisor, SCA), Mustafa Hassan Khalil (Aswan Inspectorate). Photo: Willeke Wendrich

Right: Trench 4 team. Standing: Afifi Rohayem Afifi (Imbaba Inspectorate), Louise Hitchcock (supervisor, UCLA), Abd el-Hakim Karrar (supervisor, SCA), Mahmud Ahmed Yusuf (Sohag Inspectorate). Sitting: Hisham el-Said Khattab (Canal Zone Inspectorate), Hisham Mohamed Hussein (North Sinai Inspectorate), Ahmed Sa'id Nasef (Menufiya Inspectorate). Photo: Willeke Wendrich

Religion, Gender, and Authority: The Power to Speak and to Be Heard

Margot Badran

MARGOT BADRAN, a senior fellow at the Center for Muslim-Christian Understanding, Georgetown University, and a past recipient of ARCE grants, is presently at the Institute for the Study of Islam in the Modern World (ISIM) in Leiden completing a book on comparative Islamic feminisms. She acknowledges the previous support of ARCE and the current support of the United States Institute of Peace for funding the research for this study, and ISIM for offering a senior visiting fellowship and place to write.

The ability to speak and to be heard has historically been at the center of gender politics, whether in everyday interactions or in more official contexts, in virtually every society. Various political movements, nationalist, feminist and others, have challenged the silencing of certain voices and the privileging of others. These include the muting of national voices in times of colonial supremacy and the muting of women in patriarchal regimes.

Cultural practices and the thinking or beliefs that shore them up in Middle Eastern and Muslim societies have run the gamut from the full silencing of the female voice by equating it with the notion of *awra*, that is, the sexualization of the female voice as something to be covered, to selective freedoms to speak and be heard. The authorizing of the male voice and the masculinization of authority have been enacted and legitimized in the porous categories of secular and religious discourse, and often both simultaneously.

In Egypt from early in the twentieth century, Muslim and Christian women jointly mounted successful feminist campaigns to win equal rights for women as citizens in the public secular arena, including the rights to vote and to be elected, educational, and work rights. However, within spheres most explicitly and directly regulated by religion, that is, in the professional religious positions, and in religiously governed personal status codes, Egyptian women, whatever their denomination, have yet to attain equal rights.

Since the final years of the twentieth century, some Muslim women have been articulating an Islamic feminist discourse and engaging in forms of activism in Egypt. They ground their equality claims in fresh readings of religious texts, central of which is the Qur'an, whereas earlier Muslim secular feminists advanced their arguments of equality in the plural discourses of nationalism, democracy, humanism, and religion. The articulators of Islamic feminism wish to recuperate the egalitarian dimension of Islam that has been lost or diminished historically in patriarchal cultures. They aim to improve everyday life and to open up the religious professions to women.

Moves to re-read religious texts as part of a reconsideration of religious tradition from a gender-sensitive perspective have been mounted within Judaism and Christianity as well. Jewish and Christian religious liberation theologies in western countries have been of direct interest in certain segments of religious communities located in societies where there is a strict separation of church and state, and thus these "religious feminisms" have been more compartmentalized. The reexamination of the Qur'an through a gender lens, as part of a feminist *ijtihad*, is of more immediate concern to the wider society in the majoritarian Muslim countries where state and religion are more enmeshed in varying ways in different locations.

For the past several years I have been examining aspects of Islamic feminist discourse and activist modes in Egypt. As with my earlier work on the pioneering secular feminist campaigns, a major research methodology is interviews, conversations, and personal interactions over extended periods of time. Yet, whereas in my previous work this research was conducted with women who dipped into their memories to recall their activist pasts and those of women no longer alive, in my current research I am speaking with women who are in the midst of elaborating their new gender discourse grounded in Islam and strategizing their activist moves. I would like to introduce one of these women.

Suad Ibrahim Salih could be the woman next door, a kindly neighbor, a doting aunt, a sympathetic friend. She seems to be an everywoman happy to lead a predictable life. But Suad Salih has something different in mind. She wants to be a mufti. She wants to be officially appointed to give religious opinions called fatwas.

I first met Dr. Suad three years ago at her apartment in a bustling quarter of Cairo called Hilmjiyyat al-Zaitun. Not long afterwards, in September 1999, we participated together at the International Conference on Challenges Facing Women's Studies in the Twenty-first Century organized by the Empirical Research and Women's Studies

Center at San'a University. Our most recent encounter was in February of 2002.

Suad Salih is a woman of her times. You might say a phenomenon that was waiting to happen. A gifted, well-educated woman—and well-educated in religion – she takes her religion seriously both in her daily existence and in her professional life. Like the second-wave feminists I knew in the United States in the late sixties and early seventies whose feminism guided at once their everyday and professional lives, Suad Salih's life is of a piece. It was not without daring and struggle, and the ability to fend off ridicule and criticism for having the temerity to want more than you were told was possible, and surely acceptable, that she and they ventured forth. It was women like these who created second-wave feminism in the United States in the final decades of the twentieth century and who are now creating Islamic feminism in Egypt and at other sites around the globe.

The daughter of a shaikh schooled at al-Azhar, Suad Salih in another time would most likely have married an Azharite *'alim* (scholar) and settled down to a life of predictable domesticity. But she came of age in the Egypt of the 1960s when Arab socialism was gaining steam under Nasir, who was intent upon mobilizing the entire citizenry in service of the new cause. The doors of the universities were flung open to all without cost. Al-Azhar was overhauled. Engineering, medicine, and the social sciences were introduced alongside the older religious subjects. Women finally were permitted into this formerly male bastion of Islamic learning that produced the religious learned elite. Suad Salih, the *'alim*'s daughter, was among those who entered al-Azhar's new *Kulliyat al-Banat* (Women's College). She did not

stop with a B.A. but went on to do graduate work in religious studies alongside men. She emerged with a Ph. D. in comparative *fiqh* (jurisprudence). Why religious studies? I asked her. "I was inspired. Religious studies was a new subject for women." She points out with evident pride that she was the daughter of an Azharite scholar, conveying a sense of being part of a *silsila*, a chain of learning that traditionally had passed through the male line. When the Egyptian state at an intensely secular moment opened up the possibility for women to attain the highest level of religious education, the seeds of its action would later bear fruit.

Suad Salih followed the prescribed course for the holder of a doctorate in religious studies at Al-Azhar by going on to be a professor. She taught religious studies to undergraduates in the Women's College and comparative jurisprudence to male and female students in the graduate school. Why had she specialized in *fiqh*? I asked. She explained that it was because jurisprudence involves all the religious subjects and because it concerns what is *halal* (good) and what is *haram* (wrong). She was interested in the link between theory and practice, between religious ideas and life.

Ustadha Suad is now at the height of her career – or better, she is full-steam ahead. She is professor and head of the Department of Fiqh in the Faculty of Islamic Studies and Arabic at the Women's Section of Al-Azhar. She sits on boards at Al-Azhar examining male and female doctoral candidates in religious studies, including her specialization of comparative *fiqh*. She is a member, along with the recent Grand Mufti, Farid al-Wasil, of the Scientific Committee for the Promotion of Professors at Al-Azhar, of which she acts as rapporteur. A prolific scholar, she is the author of

numerous books, such as *Mukhtarat min Qawa'id al-Kuliyya* (Selections from the Foundations of Jurisprudence), *Huquq al-Mar'a fi al-Islam* (Rights of the Woman in Islam), *Ahkam 'Ibadat al-Mar'a if al-Islam* (The Rules of Women's Worship in the Islamic Shar'iah), and *'Alaqa al-Aba'fi al-Shar'iah al-Islamiyya* (The Relations between Fathers and Children in the Islamic Shar'iah). She has taught, lectured, and participated in countless conferences and workshops abroad. She appears frequently on radio and television. In short, Dr. Suad is highly productive and successful: an *'alima* for our times.

Having arrived at the lofty peaks of Islamic learning at Egypt's al-Azhar University, this professor of comparative *fiqh* who dispenses religious opinions in response to the questions frequently asked of her in real space and in cyberspace, wants to be officially appointed a mufti. She and other *ulemah*, know full well that there are no religious impediments to a woman assuming this position. Distinguished in her field of jurisprudence she is clearly qualified. Ustadha Suad is proud of the genealogy of women in Islamic history who have dispensed fatwas, starting with the Prophet's wife, 'Aisha and *al-sahabiyat*, women around the Prophet, including Laila Bint al-Qa'if, Umm al-Darda'a al-Sughra, 'Atiqa bint Zaid, Umm al-Shariq, and *al-tabi'iyat*, women who followed, including Khadija Bint Sahnun, 'Asma' Bint 'Asad Ibn al-Furat.

With stunning predecessors and impeccable credentials Ustadha Suad was on firm ground when she conveyed her request to be officially appointed a mufti two years ago to the Grand Mufti Farid Al-Wasil. She never got a reply. Shaikh Al-Azhar, Muhammad al-Tantawi has publicly confirmed that there is nothing in

Islam to prevent a woman of requisite qualifications from being officially appointed mufti. Later when Ustadha Salih suggested that she simply be able to dispense fatwas to women at *Dar al-Iftah*, the governmental office responsible for the dispensing of fatwas (which would not entail being officially appointed a mufti), Grand Mufti Wasil was receptive and promised to set a date for her to start. But again there was no follow-up. She was still waiting at the time of our interview in mid-February 2002, but Wasil has since been replaced. It remains to be seen what his successor will do.

Meanwhile, the Ustadha continues to dispense fatwas on television, in clubs, colleges, and mosques. She calls these “independent fatwas.” She is doing what must. “My specialization is fiqh and thus it is my duty to clarify what is *halal* and *haram*” (whether or not the state appoints her to do so). *Dar al-Iftah*, she explains, is composed of muftis and bureaucrats, and “there is not a single woman among them.” She proposes establishing a committee of women specialized in fiqh to answer questions women pose. Some women are embarrassed to pose their questions to men. There are also men who are ill at ease and who, moreover, do not have a woman’s perspective or experience to draw from. She says, “there are many muftis but not all are qualified to answer questions of concern to women.”

When I asked her why there was no forward movement on the question of women becoming muftis she answered: “There is still no confidence that a woman can perform this religious position, even though we teach them fiqh in the colleges.” She continued: “Women holding religious positions is still not accepted in society.” I asked, “Is the Grand Mufti under the

influence of public perceptions? Can’t the Mufti be a leader of Muslims, why does he have to follow public opinion?” She acknowledged that it is incumbent on the Mufti to lead, not follow. She recounted early Islamic history, during the time of the Prophet Muhammad, and immediately afterward, when women gave fatwas and men – she cited for example, the first Caliph Umar ibn al-Khattab – sought ‘Aisha’s accounts. She said simply, “Preventing women from giving fatwas is against the Shar‘iah.” Dr. Suad mentioned that *Dar al-Ifta*’ is under the jurisdiction of the Ministry of Justice. Women in Egypt cannot be muftis and judges, but they can be ministers she points out (and indeed have been appointed as such since the 1950s), drawing attention to the clear contradiction. If there are no religious reasons preventing women from assuming the position of mufti, and also judge, what is the explanation for the prohibition?

The National Council of Women backs women for positions at the highest levels, for example, as ambassadors and ministers. But what about women in religious positions, Dr. Suad wonders. She asks two questions: Is there a lack of awareness that the Islamic religion allows a woman to be a mufti? Or a lack of awareness that there are women in Egypt qualified for the post?

The conclusion is that the state is not ready, society is not ready. Not only are most men not ready for a woman to be mufti but many qualified women themselves are reluctant to assume the onerous task of dispensing fatwas. At the end of our last two hour interview Suad Salih sighed, “I tried but I failed.” But she does not live in the past tense. There is more ahead. At this juncture in our conversation she mentioned the widespread phenomenon of recent years of

women who are not qualified sitting in the mosques giving religious opinions to other women. “This is very dangerous,” she says.

We came full circle in our conversation to al-Azhar. “Egypt should be the first country where a woman can be a mufti because of al-Azhar.” She says, “This will not happen soon.” She smiles, “Perhaps in the twenty-second century.” To connect the word with practice is what this professor of fiqh asks of the Islamic learned establishment, backed by the state that itself first made it possible for women to study and teach religious studies at al-Azhar. Patriarchal politics prevail. Culture and society in Egypt, and elsewhere in the Muslim world (albeit not uniformly) have constructed authority male and accorded men the right to speak and to be heard officially; men’s voices are the legitimate voices. Suad Salih knows that Islam has ordained otherwise. She goes to the Qur’an for the first and last word, citing verse 71 of *Sura al-Tauba*: “The believers, men and women, are protectors of one another; they enjoy what is good and forbid what is evil.”

Doing research on contemporary Islamic feminisms is like jumping on a running train. It is gaining speed, making various stops, but is headed in a single direction. As a historian of feminisms in Egypt I see the present direction of feminism as an outcome of the past (upon which it builds), of unfinished feminist business, and a continuation of a long process. Suad Salih is an important part of this process.

Addendum: Since this paper was written several months ago the state, at the beginning of 2003, appointed the first women judges in Egypt. The long-standing struggle for women to be appointed judges faced the widely touted claim that it was “against Islam” for women to be judges. ■

Conservation at the Monastery of St. Paul by the Red Sea: A Progress Report

Michael Jones



MICHAEL JONES is the manager of the Monastery of St Paul Conservation Project

Last year an article in this *Bulletin* described the background, the preliminary studies, and the plans for the conservation of the Cave Church in the Monastery of St. Paul by the Red Sea, a project conducted by ARCE in collaboration with the Supreme Council of Antiquities, with funding from the United States Agency for International Development.¹ Since then the project has moved forward with striking results.

The team of Italian wall painting conservators led by Adriano Luzi and Luigi de Cesaris returned to the Eastern Desert for the first time since they completed the project at nearby St. Antony's Monastery in 1999,² to start work on the cleaning and conservation of the ancient cave church of St. Paul. Wall paintings dating from the beginning of the eighteenth century (in the dome of the narthex or entrance stairwell and in the nave) and from the

thirteenth and fourteenth centuries (in the Haikal of St. Antony and on the nave ceiling) were selected for the first campaign, which ran from February to May 2002. Both groups of paintings exhibit contrasting styles of painting, techniques of execution and ranges of color, and states of preservation.

In addition to exposing the original paintings, work on the walls and ceilings has revealed a complex stratigraphy of overlying plaster layers that

Haikal of St. Anthony in the Cave Church of Saint Paul showing the dome with the upper part of the painting cleaned and windows restored: May 2002. Photo: Robert K. Vincent Jr. (ARCE).

conservation

Dome of the Martyrs at the entrance to the Cave Church showing the west wall with St. Victor: October 2002. Photo: Michael Jones



demonstrates several phases of remodeling the interior of the church. This is especially clear so far in the rock-cut section of the nave. In contrast, the Haikal of St. Antony, the central altar of the three altars of the church, has two clear and distinct paint layers. One, on the lower walls, dating from the thirteenth century, is only fragmentarily preserved. The other, in the dome, dates to the fourteenth century. This dome had originally been constructed with windows fitted inside with red-painted gypsum grills. Some of these windows had been blocked and plastered over for the subsequent addition of a large painting showing Christ Pantocrator enthroned against a lucid pale sky-blue. The cleaning of this painting and the partial rehabilitation of some of the windows have been important achievements of the first campaign.

In response to recommendations from the structural engineer, Conor Power, who examined the church in 2001, the portland cement coating on the floor and on the lower parts of the walls has been removed. As a result, important archaeological details have been revealed that show the various phases of development through which the church grew and changed to achieve its present form.

After the summer break the project continued with a second campaign in the field from September to December 2002, by the end of which some 44 percent of the interior of the church had been conserved. The paintings preserved in the upper part of the Haikal of St. Antony, and the walls of the inner part of the nave have been cleaned. In the nave, the walls are mostly covered by eighteenth-century paintings whose subjects include the three boys in the furnace of Nebuchadnezer, while some vestiges of medieval murals survive on both the walls and ceiling. Among the earlier works are the Nativity of Christ with an angel holding the infant St. John the Baptist and a Pantocrator between two archangels.

The fall campaign also saw activity on the external domes and walls of the church. Fr. Maximus el-Anthony supervised a team of local workmen in the task of renewing the crumbling plaster on the domes, repointing the stonework and repairing the windows. Work is continuing in the church during 2003. ■

NOTES

1. *Bulletin of the American Research Center in Egypt*, no. 181 (Fall-Winter 2001-2002), 30-32, with a recent bibliography to which should now be added Paul van Moorsel, *Le Monastère de Saint-Paul près de la Mer Rouge*, MIFAO 120 (2002).

2. Elizabeth Bolman, ed., *Monastic Visions: Wall Paintings in the Monastery of St. Antony at the Red Sea* (New Haven: Yale University Press and ARCE, 2002).



Traveling exhibition

The Quest for Immortality: Treasures of Ancient Egypt

The Kimbell Art Museum, Fort Worth, Texas
4 May-14 October 2003

From the earliest times, Egyptians denied the physical impermanence of life. They formulated a remarkably complex set of religious beliefs and funneled vast material resources into the quest for immortality. This traveling exhibition — the largest group of antiquities ever loaned by Egypt for exhibition in North America — focuses on the understanding of the afterlife among Egyptians from the New Kingdom (1550-1069 BCE) through the Late Period (664-332 BCE).

The Quest for Immortality includes objects that have never been on public display and many that have never been seen outside of Egypt, as well as a life-size reconstruction of the burial chamber of Thutmose III (1479-1425 BCE). Objects in the exhibition are loaned by the Egyptian government and come from the Egyptian Museum in Cairo, the Luxor Museum, and Deir el-Bahari.

The exhibition was conceived by Erik Hornung, professor emeritus of Egyptology at the University of Basel, Switzerland. Betsy M. Bryan, Alexander Badawy Professor of Egyptian Art and Archaeology and chair of the department of Near Eastern Studies at The Johns Hopkins University, Baltimore, is the guest curator for the exhibition. *The Quest for Immortality* is accompanied by an illustrated catalogue of the objects, with essays by Dr. Bryan and Fayza Haikal, professor of Egyptology at the American University in Cairo.

The exhibition is organized by United Exhibits Group, Copenhagen, and the National Gallery of Art, Washington, in association with the Supreme Council of Antiquities, Cairo.

Future venues include the New Orleans Museum of Art (19 November 2003-24 February 2004); the Milwaukee Public Museum (28 March- 8 August 2004); the Denver Museum of Nature and Science (12 September 2004-23 January 2005); The Frist Center, Nashville (11 June-9 October 2006); the Portland Art Museum (5 November 2006-4 March 2007); and The Museum of Fine Arts, Houston (2 September-31 December 2007).

Boise Art Museum, Idaho

In the Fullness of Time: Masterpieces of Egyptian Art from American Collections
Through 29 June 2003

Organized by John Olbrantz, director of the Hallie Ford Museum of Art, and consultant James F. Romano, curator of Egyptian, Classical, and Ancient Middle Eastern Art at the Brooklyn Museum of Art, *In the Fullness of Time* presents a survey of Egyptian art and culture from 4500 BCE to the end of the Roman period. Included in the exhibition are forty-eight objects on loan from nineteen major American collections, including the Museum of Fine Arts, Boston, the Metropolitan Museum of Art, New York, and the Brooklyn Museum of Art. The exhibition is accompanied by an illustrated catalogue published by the University of Washington Press.

The Cartonnage Mummy Case of Pa-di-mut
Through 29 June 2003

In conjunction with *In the Fullness of Time*, the Boise Museum of Art is presenting an exhibition featuring the Twenty-second dynasty cartonnage mummy case of Pa-di-mut, on loan from the Harvard Semitic Museum, and related Egyptian

funerary objects from the University of Utah's Egyptian collection. The cartonnage was discovered in 1901 buried in a mound of limestone chips outside the entrance to the tomb of Queen Hatshepsut's engineer near Thebes. Newly conserved for the exhibition, the case is being exhibited outside the Semitic Museum collection for the first time in nearly a hundred years.
www.boiseartmuseum.org

The Brooklyn Museum of Art

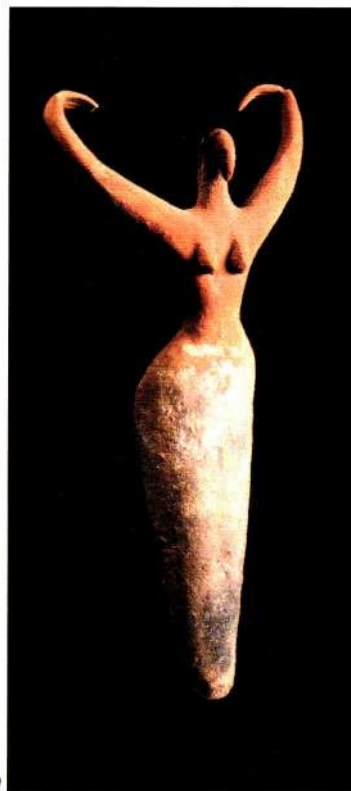
Egypt Reborn: Art for Eternity

Long-term Installation

Completing the final phase of the reinstallation of the Egyptian Galleries, nearly six hundred objects, including some of the most important works of ancient Egyptian art in the world, are on view in four newly designed galleries on the museum's third floor, which opened on 12 April. These works, some not exhibited since the early twentieth century, date from the predynastic period to the reign of Amenhotep III.

1
Sphinx of Thutmose III
Eighteenth Dynasty, reign of
Thutmose III
1479-1425 BCE
Granodiorite
33 x 21.5 x 62.5 cm
The Egyptian Museum, Cairo (CG
42067)
Courtesy, the Egyptian Museum,
Cairo

2
Female Figurine
From Ma'mariya (Excavations of
H. de Morgan, 1907)
Predynastic Period (Naqada II)
ca. 3650-3300 BCE
Terracotta, painted
Height: 29.3 cm
Museum Collection Fund
Collection of the Brooklyn
Museum of Art



exhibitions

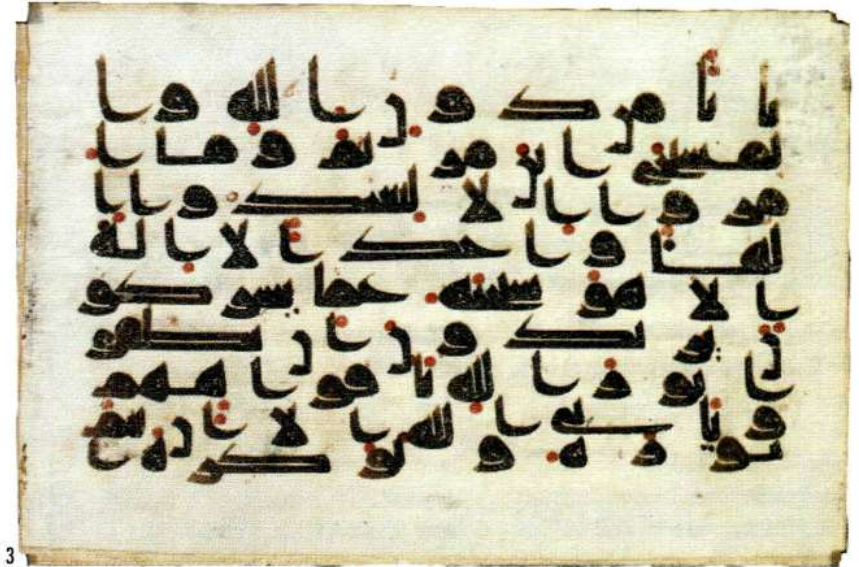
3

Folio from the Qur'an
Sura 9, "Repentance"
(al-Tauba), verses 31-32.
North Africa or Near East
ca. 900 CE

Ink and watercolor on
parchment
10.5 x 15.6 cm
photo Shuzo Uemoto
Courtesy the Doris Duke
Foundation for Islamic Art-
Honolulu Academy of Arts

The new galleries are arranged chronologically, starting with the oldest pieces, and include thematic displays exploring such topics as the connection between art and writing and the relationship between Egyptians and other ancient peoples. Computers and video monitors provide in-depth information about the objects.

The exhibition completes a ten-year project that began in 1993. Now, with more than 1,150 Egyptian artifacts in place, the completed galleries make available masterpieces from every period of ancient Egyptian history.



Egypt as Seen through Other Eyes: Images from the Wilbour Library of Egyptology

Through November 2003

An exhibition of important material from the Wilbour Library of Egyptology at the Brooklyn Museum of Art will include approximately 40 books about ancient Egypt that were created for collectors, as well as those published for a mass audience. The information, lithographs, engravings, and photographs in these books created enormous excitement about Egypt and eventually resulted in widespread exploration and excavations there by both amateurs and professionals.

Included in *Egypt as Seen through Other Eyes* will be some of the earliest illustrated publications about Egypt, among them the work of Athanasius Kircher (1602-1680), Frederik Lüdvig Norden (1708-1742), and Louis François Cassas (1756-1827). The exhibition will also present images from the *Description de l'Égypte*, along with the work of such Egyptologists as Giovanni

Battista Belzoni (1778-1823), Jean François Champollion (1790-1832), Prisse d'Avennes (1807-1879), Karl Richard Lepsius (1810-1884), and others responsible for the discovery and popularization of ancient Egypt.
www.brooklynmuseum.org

The Michael C. Carlos Museum Emory University, Atlanta *Ramesses I: Science and the Search for the Last Pharaoh* 26 April-14 September 2003

The identity of a male mummy that made its way to Georgia as part of the Carlos Museum's 1999 acquisition of ancient Egyptian artifacts presents a mystery for scholars and museum professionals. This exhibition will tell the remarkable story of the pharaoh Ramesses I, whose empty coffin was recovered from tomb robbers in Egypt, and the collaboration between the Carlos Museum and Emory University's medical sector in the quest to determine whether this mummy is that of the pharaoh. Egyptian antiquities authorities have found the muse-

um's evidence compelling and have accepted an offer for its return. Marking the mummy's only exhibition in the United States, scientific and archaeological evidence and artifacts from Ramesses' reign will be presented. Upon the show's conclusion, the Carlos Museum will return the mummy to Egypt with appropriate fanfare and celebration.
<http://carlos.edu>

The Doris Duke Foundation for Islamic Art

The Honolulu Academy of Arts
Shangri La, Honolulu, Hawaii
Permanent Collection
In the late 1930s, Doris Duke built Shangri La, her Honolulu home, on five acres of property overlooking the Pacific Ocean. The complex, which opened to the public in November 2002, incorporates architectural features from the Islamic world and houses Duke's extensive collection of Islamic art, which she assembled over more than sixty years.

Duke purchased objects during her extensive travels in the Islamic

world, as well as from dealers, galleries and auction houses. With more than 3,500 objects, the Islamic art collection at Shangri La includes art made in villages, cities and courts in Spain, Morocco, Egypt, Turkey, Syria, Iran, and India. Objects date from the seventh through the twentieth century. Ceramic vessels, tile panels, and objects from the seventeenth through the nineteenth century are particularly well represented in the collection.

www.honoluluacademy.org

Fowler Museum of Cultural History, UCLA

Elsewhere: Negotiating Difference and Distance in Time-Based Art
22 May-27 July 2003

Featuring video and film by Mona Hatoum, Shirin Neshat, and Michal Rovner—women artists from the Middle East who now live and work in America and Europe—*Elsewhere* explores negotiations of cultural, political and gender differences over distance and time.

Three areas in the gallery screen Hatoum's video *Measures of Distance*, Neshat's film *Rapture*, and Rovner's film *Border*, to consider how these artists use moving images to articulate selfhood in relation to time and place and to explore the human condition at times of struggle. The exhibition is curated by Amy Hood, a graduate student in Critical and Curatorial Studies in UCLA's Department of Art; it is made possible by the Ruth Peskin Distinguished Artist Fund.
www.fmch.ucla.edu

**The Kelsey Museum of Archaeology
The University of Michigan, Ann Arbor**
Individual and Society in Ancient Egypt
Through 9 August 2003

How can we explore the ancient Egyptian concepts of identity and individuals, and the relationship of individuals to the greater society? Can we track actual people as they conducted the daily business of living, prepared for life in the hereafter, or engaged in travel for reasons of profession, pilgrimage, or tourism? How has the last two hundred years of scholarship influenced our view of ancient Egyptians? The exhibition *Individual and Society in Ancient Egypt*, which opened in early March at the Kelsey Museum of Archaeology, explores these questions. The exhibition integrates artifacts from the museum's Egyptian collection, as well as loan objects from the Metropolitan Museum of

Art and the University of Pennsylvania Museum, with new data from ongoing Michigan excavations at Abydos in southern Egypt.

In addition to a selection of animal mummies (one of them representing ancient deceptive business practices), sixty-five bronze statuettes from the Kelsey's collection are displayed, many for the first time. The exhibition also considers how we track the "unwritten" people of ancient Egypt: the non-literate majority. Women, children, and members of the non-elite can be glimpsed through the material remains of their activities even when they left no inscriptions detailing their movements.

The concluding display highlights two volumes from the deluxe edition of the *Description de l'Egypte* (1809-28). The plates and narratives in this part of the exhibition will change every two weeks.

www.lsa.umich.edu/kelsey

Kershaw Museum
Temple Beth El of South Orange County,
California

Out of Egypt: From Slavery to Freedom
Through 18 May 2003

The exhibition recounts the events associated with early Judaism in Egypt (The birth of Moses, Exodus, the Ten Commandments) through a display of artifacts and informational panels. A lecture series accompanies the exhibition.

www.templebethelsoc.org

Oklahoma City Museum of Art, Oklahoma
Empire of the Sultans: Ottoman Art from the Khalili Collection

Through 27 April 2003

Drawn from the Nasser D. Khalili Collection, the most comprehensive collection of Ottoman art outside of Turkey, the exhibition includes more than two hundred objects, ranging from arms, armor, and scientific instruments to textiles and manuscripts.

Empire of the Sultans showcases a particularly rich selection of materials 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 sci-



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ence; and as presented in the hands of some of the empire's greatest calligraphers. The exhibition comprises works from throughout the Ottoman empire, including Turkey, Armenia, Syria, North Africa, Egypt, and the Balkans.

Empire of the Sultans is organized and circulated by Art Services International, Alexandria, Virginia. An illustrated catalogue accompanies the show.

www.okcartmuseum.com
www.khalili.org

**The Arthur H. Sackler Museum
Harvard University**

Byzantine Women and Their World
Through 27 April 2003

Past exhibitions of Byzantine art have focused on the spirituality or imperial splendor of the Byzantine world, including women only as empresses and saints. The Sackler exhibition explores, for the first time, the world of Byzantine women: how they adorned their bodies, spent their days, decorated their homes, and soothed their fears.

Organized by Ioli Kalavrezou, Dumbarton Oaks Professor of Byzantine Art in the Department of History of Art and Architecture at Harvard University, the exhibition includes almost two hundred objects from the collections of the Arthur M. Sackler Museum and borrowed from thirteen major institutions. The objects date from the 4th through the 15th century - the entire span of the Byzantine empire - and represent a full range of media and subject matter. The

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Statue of Ren-Seneb
Abydos
Middle Kingdom (ca. 1991-
1785 BC)
basalt
33.3 x 19 x 17.0
KM 88808
Courtesy The Kelsey
Museum of Archaeology,
Ann Arbor, Michigan

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Portrait of Abdülmejid I
probably from Istanbul
AH 1271 (AD 1854-55)
Paint (probably oils) on
metal
Silver mount and frame,
with facet-cut diamonds
4.5 x 3.7 x 0.4 cm
The Nasser D. Khalili
Collection of Islamic Art
Photo courtesy of Art
Service International, and
Alexandria, Virginia



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exhibitions

6

Histamenon of Theodora
minted at Constantinople
1055-56 CE
Gold
Diam. 2.5 cm; weight 4.43
grams
Courtesy of the Arthur M.
Sackler Museum
Harvard University Art
Museums
Bequest of Thomas
Whittemore
(1951.31.4.1586).

exhibition is accompanied by an illustrated catalogue distributed by Yale University Press. A related resource, the three-volume, *Economic History of Byzantium*, edited by Angeliki Laiou, Dumbarton Oaks Professor of History at Harvard, with contributions by thirty-seven scholars, was recently published by Dumbarton Oaks Research Library and Collections. A Greek edition has been published by the Cultural Foundation of the National Bank of Greece (MIET) www.artmuseums.harvard.edu www.doaks.org



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Mamluk rug
Egypt
Fifteenth century CE
The Textile Museum
Acc. R16.1.3
Acquired by George Hewitt
Myers in 1951
Photo courtesy The Textile
Museum, Washington

of wood, stone, and bronze, as well as amulets, beads, inlays, vessels, and other objects made of glass and glazed materials. The exhibition highlights Freer's little-known Egyptian collection and his thoughts on Egyptian art. *A Collector's Journey: Charles Lang Freer and Egypt*, written by Ann Gunter, associate curator of Ancient Near Eastern Art at the gallery, is in press, published by the Freer in conjunction with Scala Publications. www.asia.si.edu

The Textile Museum, Washington, DC
Mamluk Rugs from Egypt: Jewels of The Textile Museum's Collections

Through 7 September 2003

A display of one of the most significant groups of classical carpets in the world, this exhibition of Mamluk rugs from Egypt highlights one of the strengths of the Textile Museum's collections. Dating from the late fifteenth century, Mamluk rugs form a cohesive design group that demonstrates an exuberant play of geometric shapes and stylized forms. Woven in a three-color palette of brilliant reds, greens, and blues, the tones of Mamluk rugs evoke rubies, emeralds, and sapphires. The use of simple geometric forms, repeated within circles and squares, relates these rugs to architectural decoration of the time, as well as to other arts such as metalwork, enameled glass, inlaid stone, and illuminated manuscripts.

www.textilemuseum.org



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Mummy mask of
Sadjehuty
Provenance unknown
Early Eighteenth Dynasty
ca. 1500 BCE
Cartonnage, painted and
gilded
Height 33. cm
EA 29770, acquired in
1880
Purchased at Morten &
Sonds from the sale of the
collection of Samuel Hill
© Trustees of the British
Museum, courtesy AFA

The Smithsonian Institution, Washington, DC

The Arthur M. Sackler Gallery
Continues indefinitely
Fountains of Light: Islamic Metalwork from the Nuhad Es-Said Collection
Assembled over a two-year period by Palestinian-born businessman Nuhad Es-Said (1937-1982), the collection, exhibited here for the first time in the United States, presents a comprehensive overview of the development of the Islamic metalworking tradition, featuring twenty-seven elaborately inlaid base metal vessels — crafted between the 10th and 19th centuries — that were intended to rival the finest works in gold and silver. The collection is especially strong in objects from Egypt and Syria and complements the large collection of Islamic metalwork that is housed at the Freer.

Freer Gallery of Art

Charles Lang Freer and Egypt

Continues indefinitely

During three trips to Egypt between 1906 and 1909, gallery founder Charles Lang Freer purchased a number of ancient Egyptian sculptures



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Traveling exhibition

Eternal Egypt: Masterworks of Ancient Art from The British Museum

The Field Museum, Chicago
through 10 August 2003

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 one hundred and fifty 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 of 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 nationwide tour are made possible by Ford Motor Company. Additional support is provided by the Benefactors Circle of the AFA. Following its exhibition at the Field Museum, *Eternal Egypt* travels to the Walters Art Museum, Baltimore (21 September 2003-18 January 2004); its final venue will be the Royal Ontario Museum, Toronto (28 February-6 June 2004).

www.afaweb.org