

# bulletin

## of the American Research Center in Egypt

Number 184 — FALL - WINTER 2003-2004

### Egyptian Views of the Pharaohs from Muhammad Ali to Nasser

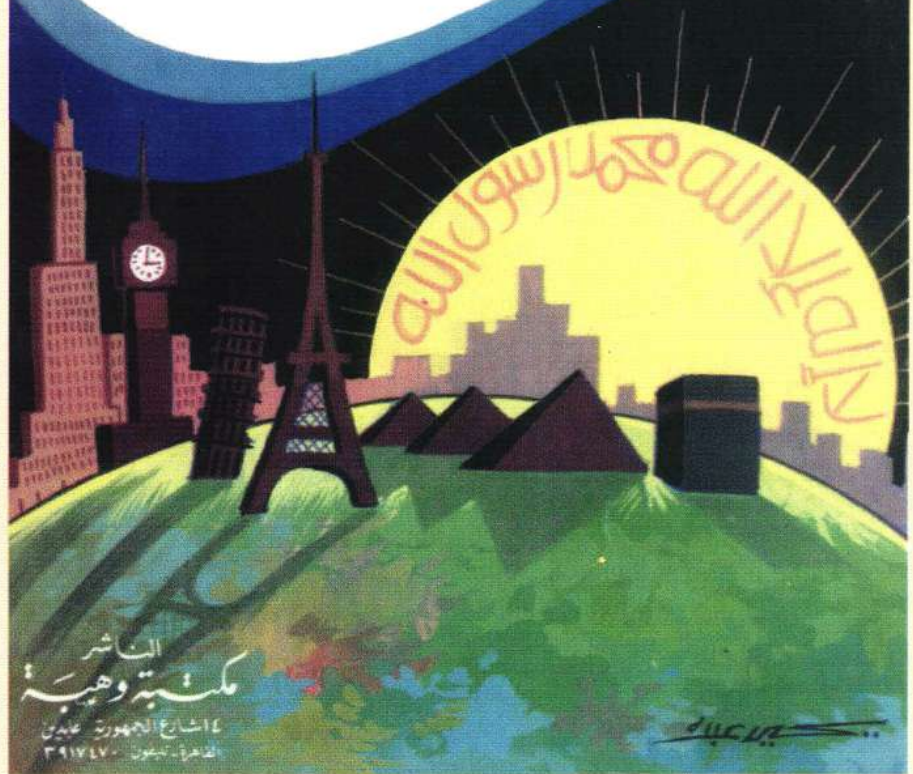
Donald Malcolm Reid

This article is substantially the text delivered in Atlanta at the April 24, 2003 annual meeting of ARCE at the Carter Center of Emory University as part of a special panel, "Egypt's View of Its Past." The other papers were by Dr. Fayza Haikal, (delivered by Dr. Salima Ikram) on "A Definition of Identity: Pharaonic Architecture in Contemporary Egypt," and Dr. Carl Petry, who spoke on "Ancient Egypt in the Medieval Egyptian Imagination: Debates over National Consciousness in a Pre-Nationalist Age." I thank the United States Department of State for sponsoring and ARCE (and especially its president, Dr. Everett Rowson) for presenting the special panel. The views expressed are of course my own.

شريعة الإسلام  
صالحة للتطبيق في كل زمان ومكان

صالحة للتطبيق في كل زمان ومكان

دكتور يوسف القرضاوي



An Islamist book title proclaims the Islamic Sharia valid for every time and place but chooses the pyramids as the national symbol for Egypt.

Muhammad Ali Pasha, who reigned from 1805 to 1848, is often called the founder of modern Egypt. During his nearly half-century in power, dramatic changes in knowledge of ancient Egypt took place on both sides of the Mediterranean. To the north, Jean François Champollion's decipherment of the hieroglyphic text of the Rosetta Stone in 1822 marked the birth of modern Egyptology. The great Egyptian museum collections of Turin, Paris, London, and Berlin were established in the years that followed, and a wave of Egyptomania rolled over the Continent.

Meanwhile, on the southern shore of the Mediterranean, Muhammad Ali launched his campaign to establish himself and his dynasty on the Egyptian throne, consolidating his power by modernizing the country. The standard Western narrative depicts him as valuing antiquities only as chips for his diplomatic bargaining with European powers. The standard narrative also asserts that except for selling antiquities to tourists, nineteenth-century Egyptians were indifferent or hostile to ancient Egypt, rejecting it as an alien, idolatrous society before

*continued on page 3*

# Bulletin of the American Research Center in Egypt

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## From the director

As the new Director of the American Research Center in Egypt, I send enthusiastic greetings from Cairo. I appreciate the trust that the Executive Committee has placed in me to oversee the very important work being done by this organization and all those associated with us in Egypt.

My wife Kathleen and I arrived in September and began the process of settling into the Director's residence on the floor above the ARCE offices. Cairo may be a long way from our home in Texas but the warmth of staff and others in the Cairo community have made us feel immediately welcome.

I am an Egyptologist by training, having earned my doctorate from Yale University, and have spent the past 13 years in charge of the ancient Egyptian, Greek, Roman, Near Eastern, and Islamic collections at the San Antonio Museum of Art (SAMA). I also served as SAMA's Interim Director from 1997-1999. My association with ARCE began in my graduate school days and I have served on the Board of Governors on two occasions.

ARCE is first and foremost a service organization and it is my intention to emphasize this aspect of our operation to benefit those American individuals and institutions doing important scholarly research and conservation work within

Egypt. ARCE plays a strategic role in facilitating such endeavors while working in partnership with the Supreme Council of Antiquities, and other Egyptian agencies and organizations, to protect and promote Egypt's precious cultural heritage.

I also wish to take this opportunity to extend my sincere thanks to my two immediate predecessors, Dr. Irene Bierman and Dr. Jere Bacharach, who took time from their other responsibilities to serve as Interim Directors of ARCE to meet our organization's critical needs. Their good work serves as a strong basis for my own term as ARCE Director. I am deeply grateful to them. I am also pleased to report that both Drs. Bierman and Bacharach are continuing their close connections with ARCE. Dr. Bierman is now completing the fellowship that she so generously put aside to take over the administration of ARCE, and Dr. Bacharach now serves as ARCE's Treasurer.

I look forward, in the months ahead, to keeping you abreast of the latest developments in Egypt in the pages of this Bulletin, and will hope to welcome many of you to Cairo and ARCE's offices.

Gerry D. Scott, III  
Director

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the dawning of Islam. There are elements of truth in this. Muhammad Ali did allow British consul Henry Salt and his French rival, consul Bernardino Drovetti, to collect and export antiquities freely, and he gave away as diplomatic favors the obelisks now standing in Paris (Fig. 1) and London. It is important to keep in mind, however, that Westerners had a vested interest in narratives that alienated modern Egyptians from their antiquities.

Already under Muhammad Ali, one finds the beginning of a counter-narrative of quickening Egyptian pride and interest in ancient Egypt. Muhammad Ali asked Champollion for a translation of the inscription on the standing Alexandrian obelisk, and he would have had to approve the choice of a pyramid (and palm tree) in 1829 for the masthead of his official Arabic and Turkish journal, *al-Waqai al-Misriyya* (Fig. 2).

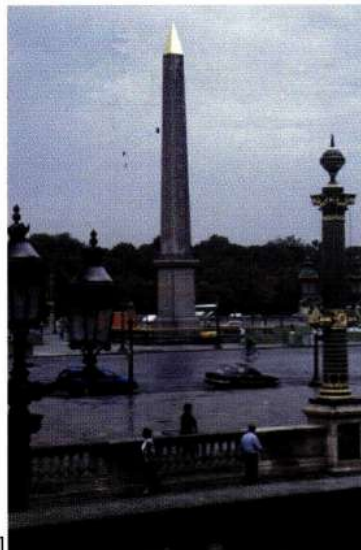
In 1835 Muhammad Ali decreed the founding of a rudimentary antiquities service and the assembly of antiquities in Cairo, with the famous educator, writer, and translator Shaykh Rifa'a al-Tahtawi as supervisor of the collection. An Azhari scholar, Tahtawi had accompanied a contingent of Egyptian students to Paris as chaplain in 1826. There he read extensively in French, visited the new pharaonic exhibit that Champollion organized at the Louvre, and returned convinced that modern Egyptians must reclaim their pharaonic inheritance.

Muhammad Ali's embryonic antiquities service and museum did not survive, but his son Said Pasha and his grandson Khedive Ismail (r. 1863-1879) revived the project. In 1858 French Egyptologist Auguste Mariette persuaded Said to refound the antiquities service with himself as director. In 1863 Ismail inaugurated the antiquities museum which Mariette had assembled in the Bulaq district of Cairo. Mariette's statue and the sarcophagus

containing his remains are still honored in the garden of Cairo's Egyptian Museum (Fig. 3).

During Khedive Ismail's reign, Tahtawi was able to return to his pharaonic interests, drawing on such scholars as Champollion and Mariette to write the first detailed history of ancient Egypt in Arabic.<sup>1</sup> Other straws were also in the wind. Ismail adopted the pyramid-and-sphinx design that prevailed on Egyptian postage stamps until 1914 (Fig. 4). These

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1. Obelisk of Rameses II from the Temple of Luxor, erected in the Place de la Concorde, Paris, in 1836.

2. Pyramid on the masthead of *al-Waqai al-Misriyya*, Egypt's official journal, 1829.

3. Mariette's statue and sarcophagus in the garden of the Egyptian Museum, Cairo.

4. The pyramid-and-sphinx design monopolized Egyptian postage stamps from 1867 to 1914.

Photos: Donald Reid

everyday objects affixed to every letter mailed for nearly fifty years drove home, if only subconsciously, the idea of the pyramids and sphinx as national symbols of Egypt. So did the daily newspaper *al-Ahram*, which was founded in 1875—its title means “The Pyramids.” The newspaper’s masthead depicted the pyramids (and, for a time, the sphinx) (Fig. 5). *Al-Ahram* survives today as Egypt’s leading newspaper.

Let us turn aside for a moment to the sub-theme of Egyptian-American relations with regard to antiquities. One of the things Americans and Egyptians have in common is that we both have pyramids on our money (Fig. 6). The pyramid appears on both the Egyptian five-piaster piece and the US dollar bill. Over two centuries ago, Congress, acting under the influence of Freemasonic beliefs in the wisdom of ancient Egypt, adopted this pyramid design for the Great Seal of the United States. A century and a half ago, work began on our national Egyptian-inspired obelisk—the Washington Monument. A century and a quarter ago, Khedive Ismail

presented to the U.S. the ancient obelisk of Thutmosis III that stands in Central Park behind the Metropolitan Museum of Art.<sup>2</sup>

Egyptian-American interconnections intensified during Ismail’s reign. Egyptian cotton exports boomed during the Civil War, when the

from Egypt brought with them such souvenirs as the mummy, probably Rameses I, which a Canadian physician seems to have collected in 1871. It was exhibited at Emory University’s Michael C. Carlos Museum in the spring of 2003 and given back to Egypt in October 2003.

avail. Ismail presided over the opening of the French-built Suez Canal, which made Egypt more than ever a strategic target for European powers. Ismail’s inability to repay his European loans cost him the throne in 1879 and opened the door for the British conquest three years later. Sir Evelyn Baring—famous under his later title Lord Cromer—arrived in 1883 and dominated Egypt for twenty-four years.

The initial declarations of Egypt’s British conquerors have a curiously contemporary ring: the British declared they came not as conquerors but to liberate the people from oppression.<sup>3</sup> The occupation would be brief. The British would restore order, install a legitimate government, and leave. As it turned out, the British occupied Egypt for seventy-four years.

Remarkably, Gaston Maspero and Mariette’s other successors were able to maintain the French grip on the Egyptian Antiquities Service through seventy years of British occupation. A French architect, Marcel Dourgnon, designed a prominent landmark of Cairo’s imperial age, the new Egyptian Museum, which opened in 1902

5. Masthead of the daily newspaper *al-Ahram* (The Pyramids), 1877.

6. Pyramids on American and Egyptian money. Five Egyptian piaster coin of 1984.

Photos: Donald Reid



North’s blockade cut off Southern cotton exports to England. American tourism to Egypt quickly resumed after the war; Mark Twain joined one of the first post-war American excursions to Europe and the Eastern Mediterranean. North Americans returning

Khedive Ismail hired American Civil War veterans, both Federals and Confederates, as advisers to his army; the Central Park obelisk was his token of appreciation for their services. Antiquities director Mariette strongly protested the export of this treasure, but to no



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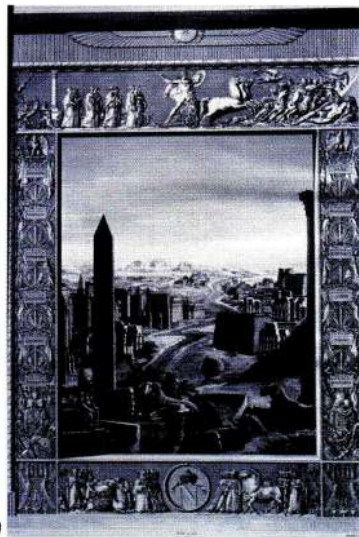
an imagined, antiquities-packed landscape (Fig. 9). But something was missing: there was no trace of Cairo, Islamic monuments, or modern inhabitants. The landscape's frame drove home the imperialist context of this great scholarly inventory of Egypt. Battle standards from French victories run down the sides. On the top, a nude Napoleon in classical guise drives his battle chariot into the falling ranks of the Mamluks. In the conquering hero's wake, twelve classical muses disembark to return the arts and knowledge to Egypt, the land of their legendary birth.

7. The Egyptian Museum. Postcard, ca. 1902.



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(Fig. 7). The building's Beaux Arts style made few concessions to its contemporary Egyptian environment. The plaques commemorating great Egyptologists—all Europeans—were inscribed in Latin, as was the dedication over the portal. How many Egyptians could read it at a time when no government school in the country taught Latin? Goddesses personifying Upper and Lower Egypt flanked the portal (Fig. 8). Their revealing “wet drapery” look might have passed unremarked in Paris or London, but this was public art in Cairo, where upper and



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middle-class women still wore face-veils when they ventured out.

Orientalist tropes of virile Europeans discovering, unveiling, and dominating a mysterious female Orient, or Egypt, already had a long pedigree. Napoleon's short-lived conquest of 1798 came first. A commemorative medal celebrating the publication of the French expedition's famous *Description de l'Égypte*, shows a Gallo-Roman soldier unveiling a voluptuous, Cleopatra-like Egypt.<sup>4</sup>

The frontispiece to the *Description de l'Égypte* showed

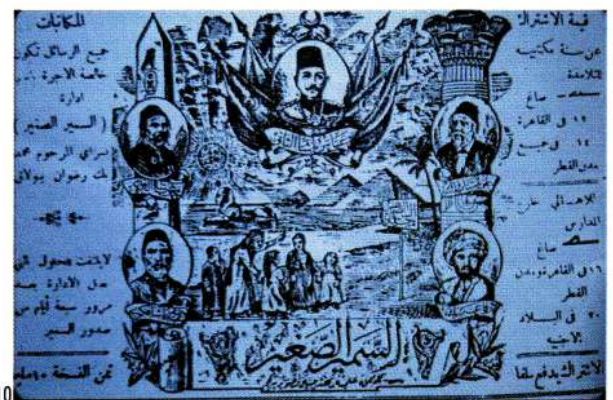
Nearly a century later, an Arabic magazine cover provided a richly symbolic riposte to the *Description's* imperial claim on Egyptian antiquity (Fig. 10). Khedive Abbas II, not Napoleon, presides. (Unlike Napoleon, he seems to have all of his clothes on). The sides of the frame celebrate not French victories but Egyptian educators, one of whom is Tahtawi. This time, it is modern Egyptians who claim the antiquities in the central landscape; a mother commends the pyramids and sphinx to her children while the sun beams down the light of knowledge.

8. Ancient Egyptian goddess flanking portal of the Egyptian Museum, 1902.

9. Framing and claiming Egyptian antiquity: Cécile's engraved frontispiece to *Description de l'Égypte*, vol. 1: *Antiquités: Planches* (Paris, 1809).

10. Reframing and reclaiming Egyptian antiquity. Ancient Egypt as inspiration for modern Egyptian renaissance. Khedive Abbas II presides, with reformist scholar-officials (clockwise) Ali Mubarak, Rifaa al-Tahtawi, Abdallah Fikri, and Mahmud al-Falaki. Magazine cover of *al-Samir al-Saghir*, 1899. Reprinted by permission from the CEDEJ.

Photos: Donald Reid



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11. Pioneer Egyptian Egyptologist Ahmad Kamal Pasha (center) with busts of other Egyptians belatedly added to those of Europeans at Mariette's monument at the Egyptian Museum, Cairo.

12. Mahmud Mukhtar's statue of Sa'd Zaghul on neo-pharaonic pedestal of Aswan pink granite.

13. Sa'd Zaghul's neo-pharaonic mausoleum.

Photos: Donald Reid



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The pioneer who proved that Egyptians could be something more in Egyptology than laborers, guards, and servants to Westerner scholars was Ahmad Kamal Pasha. His bust is the middle one (wearing a fez) among the Egyptian Egyptologists who were belatedly honored alongside Europeans with busts framing Mariette's monument at the Egyptian Museum (Fig. 11).

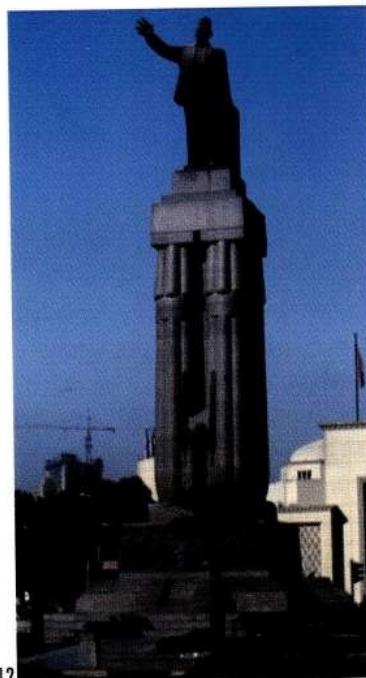
Ahmad Kamal discovered his calling at the short-lived school, which Khedive Ismail opened in 1869 to teach Egyptology to Egyptians. The great German philologist Heinrich Brugsch, a friend but also a rival of Mariette's, directed the school. But Mariette feared that Egyptians who could read hieroglyphs might undercut his own position. He refused to hire the school's graduates, and it was soon forced to close. Kamal, however, was determined to overcome all obstacles, and after Mariette's death he found a way to pursue a career in the antiquities service. Twice he reopened schools to train

Egyptians as Egyptologists, and twice European resistance forced them to close.

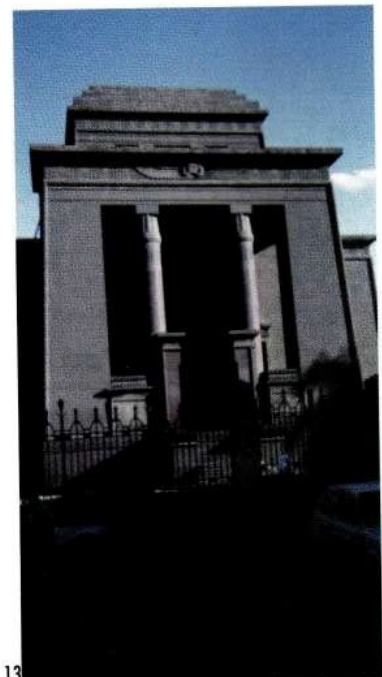
Ahmad Kamal also had to fight on another front: to convince his countrymen—to whom Islamic and Arab affinities came more easily than pharaonic ones—that they should care about ancient Egypt. He

wrote in French for his European colleagues and in Arabic for his compatriots. By the eve of World War I, his campaign had made some headway. An Arabic magazine cover of 1913, *Young Woman of the Nile*, included the pyramids as natural symbols of Egypt.<sup>5</sup>

More dramatically, Egyptians joined Europeans and Americans in flocking to visit Tutankhamun's tomb, which Howard Carter uncovered in 1922. By coincidence, Egypt had wrested greater autonomy from Britain that very year. Saad Zaghul had emerged in 1919 as national hero of the independence struggle. Zaghul's statue by acclaimed sculptor Mahmud Mukhtar has a pedestal fashioned, as of old, in pink Aswan granite and with pharaonic-inspired cluster columns (Fig. 12). The eclectic neo-pharaonic style was selected, not without debate, for Zaghul's mausoleum (Fig. 13).



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The expanded autonomy of 1922 arrived just in time for Egypt to win a battle to keep the entire contents of Tutankhamun's tomb in Cairo; a few years earlier, half would probably have ended up in Britain. Greater autonomy and the spur of the Tutankhamun sensation also enabled the government to finally open a viable school of Egyptology for Egyptians in 1923. Ahmad Kamal Pasha was to have directed it, but he died just as the founding decree was being issued. The school has since grown into Cairo University's Faculty of Archeology.

Nationalist-minded painters, authors, sculptors, and architects all seized on neo-pharaonic themes. The seals of Cairo University, Alexandria University, and Ain Shams University, for example, all drew on pre-Islamic antiquity—the scribal god Thoth for Cairo University, the famed classical Lighthouse for Alexandria, and the obelisk of Heliopolis flanked by falcons of the sun god for Ain Shams.

Kings Fuad (r. 1917-36) and Faruq (1936-52) hated and feared the popular Wafd Party that



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Zaghlul founded. These monarchs, too, enlisted pharaonic motifs in their struggle for national predominance and legitimacy. The Ibis-headed god Thoth inscribes King Fuad's name in a hieroglyphic cartouche (Fig. 14), and the neo-pharaonic resthouse which King Faruq built at the Giza pyramids, displays the king's name in a hieroglyphic cartouche on the door (Fig. 15).

Returning to American-Egyptian connections, founding fathers of American Egyptology James Henry Breasted and George Reisner began their careers just before the turn of the 20th century. A striking photograph has Breasted perched atop one of the Rameses II colossi at Abu Simbel,



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in sun helmet and with legs nonchalantly crossed.<sup>6</sup> Clearly, he had a sense of theater. American field archaeology in Egypt took off in the first decade of the 20th century and surged again in the 1920s after interruptions during World War I. The Metropolitan Museum of Art built an expedition house at Deir al-Bahri. Across the river in Luxor, the well-equipped field house of the University of Chicago's Oriental Institute, headquarters for its Epigraphic Survey of Thebes, was financed with Rockefeller money. Chicago House is still a prominent fixture of Luxor's archaeological scene.

The grandest scheme of all was Breasted's and John D. Rockefeller

Jr.'s proposal for a lavish antiquities museum and research institute in Cairo. The American sponsors drew up architectural plans and a printed brochure with which they expected to dazzle King Fuad. But great Egyptologist though he was, Breasted failed to take the pulse of Egyptian nationalism. His rival George Reisner understood better than he that the day of high imperialism was over, that the nationalists could no longer simply be brushed aside.<sup>7</sup>

Speaking eloquently of noble philanthropists and high-minded scholars disinterestedly fostering "the science" of Egyptology, Breasted proposed that an international board run the new museum and antiquities service for thirty years until Egyptians could be trained to take over. Privately, Breasted made clear that he intended for an American-British bloc to dominate the board, put an end to French directorship of Egyptian antiquities, and stave off Egyptian control as long as possible. The French were predictably unenthusiastic, and the Egyptians would not hear of it. Locked in a drawn-out struggle for

14. Scribal god Thoth inscribes King Fuad's name in hieroglyphs in a royal cartouche. Egyptian postage stamp, 1925.

15. King Faruq's name in hieroglyphic cartouche on the door of his resthouse at the Giza pyramids.

Photos: Donald Reid

full independence from Britain, and with their Tutankhamun victory still fresh, Egyptians were not going to sign on for thirty years of Western archaeological tutelage. The Cairo museum was never built, but Breasted did manage to channel Rockefeller money into a more modest archaeological museum in Jerusalem in the British-controlled mandate of Palestine. Egypt tightened its restrictions on exporting antiquities so severely that American and British expeditions had phased out their excavations there before the outbreak of World War II.

By the end of the war, time was running out on "Britain's Moment in the Middle East."<sup>8</sup> America's moment was just beginning. The Middle East Institute was founded in Washington in 1946 and began publishing its *Middle East Journal* the following year. The American Research Center in Egypt, operating on a shoestring budget, was founded in 1948.

The Black Saturday riots against the British in January 1952 destroyed scores of foreign-owned businesses in Cairo. Six months later Nasser and the Free Officers carried out the military coup, which ushered in the Egyptian revolution.

Ex-king Faruq's portrait was obliterated on the postage stamps until new issues could be designed. What should replace the king's portrait on the coins (Fig. 16)? We remember Nasser mainly for his Pan-Arabism, but at first he was an Egypt-centered nationalist, and it was the Great Sphinx of Giza which was chosen as the national symbol



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to replace the king on the coins. In another highly visible affirmation of the pharaonic heritage, the early revolutionary government erected the Memphis colossus of Rameses II in Cairo's railroad station square; the square and the main street running through it still bear that pharaoh's name.

The last French director of antiquities, the distinguished Egyptologist Étienne Drioton, was summering in Paris when the revolution came. He never returned; as a personal friend of King Faruq, his tenure in the office ended as abruptly as that of the monarch. After ninety-four years under the French, the Egyptian Antiquities Service got its first Egyptian director—geographer and prehistorian Mustafa Amer. Some years later, the busts of famous European Egyptologists were moved out of the museum to decorate the backdrop to Mariette's shrine. But it was no longer appropriate to honor only Europeans, and the busts were rearranged to make room for Zakariya Goneim, Ahmad Kamal, Selim Hassan, and Labib Habachi (Fig. 11). Labib Habachi particularly had

close ties to the American Research Center in Egypt.

The Aswan High Dam was Nasser's great development show-piece—intended for flood protection, water storage for lean years, irrigation water for land reclamation, and electricity generation for industrialization projects. When the United States withdrew its support for the project in order to punish Nasser for buying Soviet arms, he nationalized the Suez Canal and obtained Soviet backing for the dam. Egypt's relations with the United States, Britain, and France were often rocky during the Nasser years, but a model of international cooperation unexpectedly emerged in archaeology. Tens of thousands of Nubians lost their homes as a result of the High Dam, but it was the doomed temples and unexplored archaeological sites that caught the imagination of the West. Egypt and Sudan turned to UNESCO to coordinate an emergency campaign to move salvageable monuments—most famously the temples of Rameses II at Abu Simbel—and for archaeologists to excavate what they could of the rest.



The temple of Dendur, reconstructed in a special addition to the Metropolitan Museum of Art, was Egypt's gift in return for American work in Nubia. Giving away such a prize would have been unthinkable in the frustrating years of the 1930s and 1940s, but an independent Egypt that had recovered its self-respect and control of its own antiquities and museums could afford both to admit that it needed help and to be generous. Foreign expeditions working in Nubia also obtained favorable concessions to dig elsewhere in Egypt.

This brings us to the end of the Nasser years, but before concluding, I'd like to add a few vignettes to bring the story up to date. The pharaonic and Egypt-specific symbol of the sphinx on the coins gave way to a pan-Arab eagle in 1958, when Nasser led Egypt into union with Syria as the United Arab Republic. But the collapse of the union three years later and the shocking defeat by Israel in 1967 badly tarnished the pan-Arab dream. Nasser's successor Anwar Sadat used his limited success in the 1973 war to reshuffle the diplomatic deck. He switched from

the Soviets to the U. S. as superpower patron, signed a peace treaty with Israel, reopened the Suez Canal, and regained the Sinai Peninsula.

Sadat downplayed pan-Arabism in favor of a more Egyptocentric nationalism on the one

hand and a more Islamic emphasis on the other. His successor Hosni Mubarak continued the Egyptian theme by putting the pyramids on coins, balancing them with other coins with such Islamic symbols as the Mosque of al-Azhar.



17



18



19

Sadat's Islamist strategy backfired, ending in his assassination by Islamist extremists in 1981. He became the first ruler since pharaonic times to be buried in a pyramid—the pyramid-shaped monument of the Unknown Soldier (Fig. 17). But syncretism was at work here, for the pyramidal frame was decorated with Arabic-Islamic calligraphy in the Kufic script.

American tourism to Egypt, temporarily dealt a harsh blow by our current invasion of Iraq, is an important revenue source for Egypt. For better or worse, globalization has brought us Dr. Ragheb's Disney-like Papyrus Village, with living pharaonic tableaux (Fig. 18). One can obtain a view of the authentic Temple of Luxor from inside an authentic McDonalds.

Off the beaten track, there's a little-noticed museum in the Citadel that underlines a source of continuing international tension over antiquities. The Stolen Things Museum exhibits antiquities seized at customs, with the exhibits carefully labeled by criminal case number and the court where the case was tried (Fig. 19).

Novelist Naguib Mahfuz won the Nobel

17. President Sadat's grave at the Monument to the Unknown Soldier; the first Egyptian ruler buried in a pyramid since pharaonic times.

18. A living tableau at Dr. Ragheb's Pharaonic Village, Cairo.

19. Sign to the "Stolen Things Museum" in the Citadel, Cairo.

Photos: Donald Reid

20. With one or two exceptions, current Egyptian banknotes of all denominations have a pharaonic symbol on one side, an Islamic one on the other.



20

Prize for his social realist Cairo trilogy, which spans the first half of the 20th century. In old age, however, he returned to the pharaonic motifs of his first youthful novels. *Before the Throne*, for example, imagines modern Egyptian leaders being judged before Osiris, god of the underworld, on how well they had served Egypt. On the cover, Sadat, Nasser, Zaghlul, Mustafa al-Nahhas, and Ahmad Urabi are among the recognizable faces behind the god Osiris.

Moses is of course a revered prophet for Muslims as well as for Christians and Jews; in the Quran as in the Bible, the pharaoh of the Exodus is as an arrogant and idolatrous tyrant. For many Islamists, this taint makes the words “pharaoh” and “pharaonic” terms of abuse and carries over to an alienation from pre-Islamic history and its antiquities in general. A book cover in this vein shows the Giza

pyramids plateau rent by a flash of apocalyptic lightening, with the Quranic quotation, “Lo, Pharaoh exalted himself on earth”<sup>9</sup>.

But there is also a contrary impulse, which appeals even to some Islamists, to embrace all of Egypt’s long past, pharaonic and Islamic alike, without feeling any contradiction. Egypt’s paper currency makes a powerful official statement by showing an Islamic monument on one side of each bill and a pharaonic one on the other (Fig. 20).

Another recent book (Cover Fig.) carries as its title a popular Islamist slogan: *The Sharia of Islam: Valid for Every Time and Place*. But the visual symbols on the cover of this Islamist book suggest a more nuanced message. Spreading across the curve of the globe, the religious symbol of the Kaaba appropriately represents Mecca. The Eiffel Tower

evokes France, the Leaning Tower of Pisa represents Italy, Big Ben stands for Britain, and there are skyscrapers for America. But what symbol did the illustrator of this obviously Islamist work chose to depict Egypt? Not the famous mosque of al-Azhar but the pyramids!<sup>10</sup> ■

NOTES

1. Rifaa al-Tahtawi, Anwar Tawfiq al-Jalil fi akhbar Misr wa-tawhiq Bani Ismail (Glorious Light on the Story of Egypt and Authentication of the Sons of Ismail) (Cairo, 1868). Reid, *Whose Pharaohs?*, pp. 108-112.
2. Nancy Thomas, ed., *The American Discovery of Ancient Egypt and The American Discovery of Ancient Egypt: Essays* (Los Angeles: Los Angeles Country Museum of Art, 1995, 1996) provide excellent histories of American Egyptology and wider American interest in ancient Egypt. L. C. Wright, *United States Policy toward Egypt, 1830-1914* (New York, 1969) is a useful survey of the main strands of 19th-century American involvement with Egypt.
3. These remarks were also delivered on April 24, 2003, two weeks after American troops occupied Baghdad and a week and a half after the sacking of the National Museum and National Library and Archives.
4. See Peter Clayton, *The Rediscovery of Ancient Egypt: Artists and Travellers in the 19th Century* (London, 1984), pp. 7, 27.
5. See the dust jacket of Beth Baron, *The Women’s Awakening: Culture, Society, and the Press* (New Haven, 1994).
6. Illustrated on the dust jacket of Thomas, *American Discovery: Essays*.
7. Jeffrey Abt, “Toward a Historian’s Laboratory: The Breasted-Rockefeller Museum Projects in Egypt, Palestine, and America,” *Journal of the American Research Center in Egypt* 33 (1996): 173-94.
8. Elizabeth Monroe, *Britain’s Moment in the Middle East, 1914-1971*, 2nd ed. (London, 1981).
9. Muhammad Abu Faris, *Inna Farun Ala fi-Ird* (Cairo: Dar al-Hifan).
10. Yusuf al-Qardawi, *Shariat al-Islam: Saliha lil-Tatbiq fi Kulli Zaman wa Makan* (Cairo, Maktabat Wahba, 1997).

# Chapter Report

## Submitted by John Adams, Chapter Representative to the ARCE Executive Committee

There are now nine active ARCE Chapters operating in Tucson, Boston, Atlanta, Berkeley, Dallas, Orange County (CA), Seattle, Washington D.C. and Portland. During the past year, the Portland group moved from an "interest group" to provisional Chapter status. Over 75 different lectures and programs, most offering free admission, are now being presented annually by ARCE Chapters, with a total audience numbering in the thousands. Most of the Chapters are now incorporated in their home states, and official non-profit status is being pursued in each location.

Over half the Chapters produce regular newsletters, ranging in content from announcements of upcoming lectures to digests of Egyptological news to original articles by scholars and lay enthusiasts.

ARCE Chapters are leveraging their efforts and resources in many locations by forming partnerships with compatible organizations, including Portland State Univ., the Universities of Washington, California, Texas, and Arizona, the Seattle Art Museum, Emory

University, Southern Methodist University, Johns Hopkins University, the Orange County Public Library and the Egyptian Embassy in Washington D.C.

### State Department Grants

The Chapters in Arizona, Texas, Seattle, Portland and Orange County have indicated they will be participating in the State Dept. grant program (secured by the Atlanta office) to sponsor lectures in the near future on contemporary Egypt. The Chapter Council will perform coordination, evaluation and reporting. Topics and speakers will include Dr. Donald Redford on "Modern Egyptians living with their Ancient Heritage"; Prof. Alan Kaye on "What Tourists Rarely See In Egypt," Dr. Betsy Bishop on "Puzzles of Modernity in the Arab World," and Elizabeth Fernea on "Challenges in Egypt Today for Women and the Family."

### Chapter Council

The Chapter Council, under the leadership of President

## Individuals and Corporations Can Make a Vital Difference

ARCE benefits from United States government funding for its conservation efforts and elements of its fellowship programs. The financial support of private foundations, the Center's member institutions, and its national chapters is vital as well to sustaining our work in Egypt and the United States.

Nonetheless, many elements of our work in Egypt and in the United States—the work of our Cairo Center, our public programs, the purchase of new books and journal subscriptions for our library, our publications—rely on the generosity of our individual and corporate sponsors.

Corporate sponsorship offers businesses the opportunity to participate in the vital cultural interchange between the United States and Egypt.

For information on how you as an individual or your business can support ARCE, please contact ARCE's director of development, Kathleen Scott, at 202 794 8239, or by email at [k-scott@arceg.org](mailto:k-scott@arceg.org). We gratefully acknowledge the support of the following sponsors:

- |                         |                               |
|-------------------------|-------------------------------|
| A & K Global Foundation | Griffis Consulting            |
| Bechtel                 | Lucent Technologies           |
| Charlotte Johnson Fund  | Royal Netherlands             |
| Emeco Travel            | Embassy (Local Cultural Fund) |
| EgyptAir                | Shelakany Law Office          |
| Esso Standard           | Vodaphone                     |
| The Ford Foundation     |                               |
| General Motors Egypt    |                               |

Bob Bussey of the Northern California Chapter, continues to become more active and productive. In addition to organizing the State Dept. grant program (above), the Council has developed and formalized its guidelines and practices for inclusion into the ARCE bylaws.

#### Speakers Bureau

The Speakers Bureau, under the leadership of Suzanne Onstine of the Arizona Chapter, has accomplished the arranging of tours by two scholars (Denise Doxey and John Foster) to participating ARCE Chapters. In addition, Chapters have more informally worked on a regional basis to “double up” lectures by speakers including Larry Berman, Carol Andrews, Josef Wegner and Bob Brier. The efficiency and desirability of these efforts for both Chapters and lecturers has clearly proven its worth and will continue to expand.

#### Other Accomplishments

The Chapters sponsored a fundraising lecture by novelist Lauren Haney (Betty Winkleman) at the Atlanta Conference, and the proceeds from this well attended event, along with additional funding from the Chapters, has been used to place a half-page color advertisement (designed by Susan Cottman of the Seattle Chapter) for ARCE in the upcoming Winter

2003 issue of KMT: A Modern Journal of Ancient Egypt. A significant increase in lay membership is hoped for as a result of this effort.

A monthly report from the Chapter Representative to Chapter Presidents has been instituted, which is intended to keep Chapters more up to date on ARCE activities in the U.S. and in Egypt.

Consulting assistance from Rick Moran of the Texas Chapter has been provided to the Atlanta office, resulting in improvements to our computer operations and specifically the membership database.

As ARCE's Chapters continue to grow and help fulfill part of the overall mission of the organization, we want to again express our gratitude to the Executive Committee and Board of Governors for the recently established program reimbursement funding, which has made a very significant improvement in our level of activities. The Chapters also very much appreciate the recognition and opportunity for increased involvement in ARCE fostered by the Executive Committee, the Board and President Everett Rowson. We also want to express our deep gratitude for the tireless assistance offered by Susanne Thomas, Carolyn Tomaselli and Candy Tate of the Atlanta office. Their advice and hard work on behalf of the Chapters is truly indispensable and a major factor in the Chapters' success. ■

## Chapter Events and Activities

ARCE national chapters are based in cities throughout the United States, many of them with museums, universities, or research institutions with particular strengths in fields related to Egypt and the Near East. Drawing on this expertise, ARCE chapters host lectures, conduct symposia, sponsor book-discussion groups, show films from and about Egypt unavailable through conventional distribution channels, sponsor tours of exhibitions at local and neighboring museums, and conduct much-needed fundraising programs for excavations in Egypt.

The following chapters have events scheduled for the upcoming months.

#### Arizona (Tucson)

President: Suzanne Onstine (onstine@yahoo.com)  
February 2004 (date to be announced)

#### Middle Kingdom Art

Denise Doxey, assistant curator of Ancient Egyptian, Nubian, and Near Eastern Art, Museum of Fine Arts, Boston

#### Georgia (Atlanta)

Saturday or Sunday, 24 or 25 January 2004 [time and location tba]

#### Pharaoh as Diplomat: International Relations in the New Kingdom

Peter Brand, assistant professor, Department of History, The University of Memphis; field director, the

Karnak Hypostyle Hall Project  
Saturday or Sunday, 27 or 28 March 2004 [time and location tba]

**"Portraiture" in Ancient Egypt**

Lorelei Corcoran, Director, The Institute of Egyptian Art and Archaeology, The University of Memphis

**Northern California (Berkeley-San Francisco)**

pakhet@uclink4.berkeley.edu

**Marie Buttery Memorial Lecture & Prize Annual Competition**

Marie Buttery, founder and first president of the Northern California Chapter of the American Research Center in Egypt, loved every aspect of Ancient Egypt and was a strong supporter of ARCE for many years before she died this last spring. The Northern California ARCE chapter is proud to honor Marie by establishing the Marie Buttery Memorial Prize Lecture in her memory. The award will endow a UC Berkeley student lectureship in Egyptology and will be offered annually by ARCE/NC. The inaugural lecture is April 25. Any UC Berkeley student, graduate or undergraduate, is eligible for the \$500 prize. Papers suitable for a 1-hour illustrated lecture may be written on any aspect of Ancient Egypt, defined as pre-dynastic through the Greco-Roman eras. Deadline for submission in February 1, 2004. The winner, selected by the ARCE/NC board of directors, will be notified by March 15.

**North Texas (Dallas)**

Saturday, 24 January, 7:00 pm

**The Most Beautiful of Flowers: Water Lilies & Lotus in Ancient Egypt**

Clair Ossian, Tarrant County College

Saturday, 21 February, 7:00 pm

**Egypt Under Roman Rule**

Robert Ritner, Oriental Institute, University of Chicago

Lectures are held at Southern Methodist University,

Fondren Science Building, Room 119.

**Northwest (Seattle, Washington)**

President: Scott Noegel (snoegel@u.washington.edu)

Lectures are free, and open to all who wish to

attend; workshops and seminars have an admission charge.

Thursday, 5 February, 6:30pm

**Cairo of the Arabian Nights**

Paula Sanders, associate professor of History, Rice University

Thursday, 4 March, 6:30pm

**What Tourists Rarely See in Egypt**

Alan Kaye, professor of Linguistics, University of California, Fullerton

Tuesday, 29 April, 6:30 pm

**Jewish Life in Ancient Egypt: A Family Archive from the Nile Valley**

Edward Bleiberg, curator, The Brooklyn Museum of Art

Cosponsored with the Burke Museum of Natural History and Culture, the Department of Near Eastern Languages and Civilization, the Jewish Studies Program, and Comparative Religion Program at the University of Washington.

**Orange County, California**

President: John Adams (jadams@ocpl.org)

Wednesday, 18 February, 8:00 pm

**Middle Kingdom Art**

Denise Doxey, Museum of Fine Arts, Boston

Heritage Park Regional Library

Saturday, 27 March, 2:00 pm

**Predynastic and Early Dynastic**

David Moyer, *KMT: A Modern Journal of Ancient Egypt*

Heritage Park Regional Library

**Oregon (Portland)**

President: John Sarr (jsarr@teleport.com)

Thursday, 20 November, 7:30 pm

**Art in Alexander's Egypt: Greek and Roman Connections**

Michele Justice, Portland State University

Portland State University

Smith Memorial Union, Room 236

Thursday, 20 May, 7:30 pm

**Magic and Medicine in Ancient Egypt**

Carol Andrews, former curator, British Museum

## Fellows & Research Associates

Over the course of nearly five decades, ARCE's fellowship program has benefited more than four hundred and fifty scholars, whose research interests span the diversity of Egypt's periods and cultures. The goal of ARCE's fellowship program is to promote knowledge of Egypt and the Near East through study and research, and to aid in the training of American specialists in academic disciplines that require familiarity with Egypt. Collectively, the publications resulting from ARCE's fellowships include a sizable portion of all scholarly output on Egypt by Americans since 1957

### 2003-04 Fellows & Research Associates

**Michael Frishkopf**

National Endowment for the Humanities fellow  
Scholar in Residence  
Assistant professor, Department of Music, University of Alberta  
Research topic: Audio Production and Shifting Media Values in a Changing Society: SonoCairo in Modern Egyptian History

**Melinda Hartwig**

US Department of State ECA fellow  
Assistant professor, Department of Art History, Georgia State University  
Research topic: Iconography and Culture in Theban Tomb Painting

**John Iskander**

National Endowment for the Humanities fellow  
Assistant professor, Department of Religious Studies, Georgia State University  
Research topic: Contested Sacrality: "Popular" Religion in Eighteenth-Century Egypt

**Mohsen Kamel**

US Department of State ECA fellow  
Doctoral candidate, University of California, Los Angeles  
Research topic: Tomb Workers' Huts in the Valley of the Kings

**Hanan Kholoussy**

US Department of State ECA fellow  
Doctoral candidate, Department of Middle Eastern Studies, New York University  
Research topic: Marriage, Law, and Identify Formation in Modern Egypt, 1913-54

**Peter Lacovara**

National Endowment for the Humanities fellow  
Curator of Ancient Art, Michael C. Carlos Museum, Emory University  
Research topic: The Archaeological Survey of Nubia

**Fred Lawson**

National Endowment for the Humanities fellow Professor of government, Mills College.  
Research topic: The 1919 Revolution in the Provinces

**Michelle Ann Marlar**

US Department of State ECA fellow  
Doctoral candidate, Institute of Fine Arts, New York University  
Research topic: The Temple of Osiris at Abydos in the Late Period, Thirtieth Dynasty (380-343 BC), through the Roman Occupation of Egypt (30 BC)

**Carol Meyer**

National Endowment for the Humanities fellow

Research Associate, The Oriental Institute of the University of Chicago

Research topic: The Bir Umm Fawakhir Publication Project

**Nicholas Picardo**

US Department of State ECA fellow  
Doctoral candidate, Department of Asian and Middle Eastern Studies, University of Pennsylvania  
Research topic: Household Architecture, Activity, and Administration through Time: A Diachronic Study at South Abydos

**Brandie Ratcliff**

Council of American Overseas Research Centers research associate  
Doctoral candidate, Department of Art History and Archaeology, Columbia University  
Research topic: Image and Relic at Byzantine Pilgrimage Sites

**Heidi Saleh**

Council of American Overseas Research Centers research associate  
Doctoral candidate, Department of Near Eastern Studies, University of California, Berkeley  
Research topic: Changes in Ethnic and Gender Identities under the "Libyan" Dynasties of Third Intermediate Period Egypt (ca. 1069-715 BCE)

**Samah Selim**

National Endowment for the Humanities fellow  
Assistant professor of Arabic Literature and Languages, Department of Near Eastern Studies, Princeton University,  
Research topic: The People's Entertainment: The Popular Novel in Egypt, 1904-1911

**Yasmin El Shazly**

Samuel H. Kress Foundation fellow  
Doctoral candidate, Department of Near Eastern Studies, The Johns Hopkins University  
Research topic: The Role of the Intermediary in Ancient Egyptian Thought as Seen in the Monuments of Deir el-Medineh

**Vanessa E. Smith**

US Department of State ECA fellow  
Doctoral candidate, Department of Asian and Middle Eastern Studies, University of Pennsylvania  
Research topic: A Tripartite Study of the Shena: Lexicography, Iconography, and Archaeology, Focusing on a Shena Adjacent to the Temple of Senwosret III at Abydos

**Steven Vinson**

US Department of State ECA fellow  
Assistant professor, Department of History, State University of New York, New Paltz  
Research topic: A Topographic Database of the Ptolemaic Thebiad

**Deborah Vischak**

Research associate  
Doctoral candidate, Institute of Fine Arts, New York University  
Research topic: Center and Periphery: The Dissemination, Adaptation, and Innovation of Capital Models in Provincial Tombs of the Old Kingdom ■

**Fellowships Are Available for the Upcoming 2004-2005 Academic Year**

ARCE administers fellowships for study in Egypt by students enrolled in doctoral programs at North American universities and by post-doctoral scholars and professionals affiliated with North American universities and research institutions. Depending on the source of funding, fellowships are granted for periods of between 3 and 12 months. Funding sources for the 2004-2005 academic year are as follows:

The United States Department of State, Bureau of Educational & Cultural Affairs (ECA) fellowships for doctoral students and post-doctoral scholars; minimum term: three months

The National Endowment for the Humanities: fellowships for professional and post-doctoral scholars; minimum term: four months.

The National Endowment for the Humanities: short-term (4-6 week) fellowships for museum curators. These fellowships are renewable for a second and third year.

The Samuel H. Kress Foundation. The Kress Fellowship in Egyptian Art and Architecture is available to doctoral students of any nationality enrolled in a North American university.

The William P. McHugh Memorial Fund. A grant of \$600 given to a doctoral student from

any nation to encourage the study of Egyptian geo-archaeology and prehistory.

The center's fellowship program operates under agreements between ARCE and the Egyptian government. These agreements facilitate fellows' access to libraries, museums, archives, and other research resources. One condition of the protocols, as in other countries, is formal review and approval of research projects by the Egyptian Ministry of Education and other government agencies. The application process, as a consequence, comprises four basic stages.

1. Review and conditional approval of applications by ARCE's fellowship committee
2. Assurance of funding by granting organizations for conditionally approved applications
3. Approval of applications by the relevant ministries of the Egyptian government
4. Acceptance by the applicant of the fellowship and the conditions attached to the fellowship

ARCE welcomes fellowship applications for the 2004-2005 academic year. These should be sent to the ARCE's US office and must arrive on or before the deadline. Letters of recommendation (three for postdoctoral fellowship candidates, four for doctoral students) must also arrive on or before 5 January 2004.

Application forms may be downloaded by going to the ARCE website at [http://www.arce.org/fellowships/funded\\_fellowships.html](http://www.arce.org/fellowships/funded_fellowships.html)

## 2003 Annual Meeting Draws 400 to Atlanta

1. Bonnie Speed, Director of the Carlos Museum, welcomes ARCE members

2. Adina Savin, Ben Harer, and Rita Freed

3. John Shearman and Patricia Gary

4. Author Lauren Haney at book signing

5. U.S. Chapter representatives' business meeting

Photos: Rob Masters

Atlanta's Grand Hyatt Hotel was the primary venue for ARCE's fifty-fourth Annual Meeting last April 24- 27, with special events being held at other sites throughout the four day gathering. ARCE members were among the numerous presenters on Friday and Saturday, and the variety of topics ranged from Egyptian theater to satellite imaging of pharaonic era settlements. Thanks to Don Reid and Gay Robbins for vetting the abstracts.

"Egypt's View of Its Past" was the theme for the pre-conference presentations, sponsored by the U.S. Department of State, held at The Carter Center. Dr. Donald Reid of Georgia State University spoke on "Egyptian Views of the Pharaohs from Muhammad Ali to Nasser" (our Bulletin cover article); Dr. Carl Petry, Professor at Northwestern University, presented "Ancient Egypt in Medieval Egyptian Imagination: Debates Over National Consciousness in a Pre-Nationalist Age"; and Dr. Salima Ikram read a paper by Dr. Fayza Haikal, Professor of Egyptology at the American University in Cairo, on "A Definition of Identity: Pharaonic Architecture in Contemporary Egypt".

A gala reception was held on Friday at the Michael C. Carlos Museum on the campus of Emory University. The evening's highlights included a welcome by Museum Director Bonnie Speed and a preview of the special exhibition "Rameses I: Science and the Search for the Lost Pharaoh."

Saturday's Banquet at the Hyatt was preceded by the keynote speaker, Dr. Rita Freed, with a slide lecture presentation on the history of the Museum of Fine Arts, Boston's Egyptian Department.

Special appreciation goes to the Georgia chapter, headed by Vincent Jones, for their logistical and organizational support, Orange County California chapter president John Adams for organizing the Lauren Haney talk and book signing, and of course, to the Atlanta office team of Susanne Thomas, Carolyn Tomaselli, and Candy Tate for all of their creativity and hard work.







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## Annual Meeting Will be Held in Tucson April 16-18

The fifty-fifth annual meeting of the American Research Center in Egypt will be held in Tucson, Arizona, at the Marriott University Park Hotel, under the sponsorship of the University of Arizona Egyptian Expedition.

The meeting will begin on Friday, 16 April, and conclude on Sunday, 18 April 2004.

The organizers invite submissions in the areas of Ancient Egyptian history, Ancient Egyptian philology, Ancient Egyptian religion and literature, Ancient Egyptian art and archaeology, Islamic studies, Egyptian history medieval through modern, Modern Egyptian culture and society.

Individuals who wish to present papers at the conference must submit a datasheet, accompanied by a 500-word abstract of the proposed paper, for review by the reviewing committee no later than 10 January 2004.

Proposals pertaining to ancient Egyptian studies should be sent to:

Richard Wilkinson  
Director, the University of Arizona Egyptian Expedition

6105 North Reliance Drive  
Tucson, Arizona 85704-5326

Proposals pertaining to Islamic, medieval, or modern studies should be sent to:

Amy Newhall  
Assistant professor, Middle Eastern Art and Architecture

The University of Arizona  
1219 North Santa Rita Avenue  
Tucson, Arizona 85721

Instructions as to form of submission are included on the datasheet which can be downloaded on the ARCE website at [www.arce.org](http://www.arce.org). Information about the conference hotel, parking, transportation from the airport, and transportation around Tucson is contained in the advanced information sheet also found on the website.

6. Emily Teeter and Richard Fazzini

7. Mrs. Opie Tate and Candy Tate

8. Melinda Hartwig and Adina Savin

9. Michael Jones and B. J. (Elizabeth) Fernea

10. Peter Lacovara discusses the mummy of Rameses I at Carlos Museum exhibition preview

Photos: Rob Masters

## ARCE Trips Explore Egypt

1. September 19 trip to Qurun Lake led by Drs. Jocelyn Gohary and Bahay Issawi.

2. October 31 trip to the Red and White Monasteries, Sohag, led by Father Shenoute and Dr. Betsy Bolman.

3. Safari to El Gara Cave in the Western Desert October 3-6 led by geologist Dr. Bahay Issawi.

Photos: Mary Sadek

### Winter Programming in Cairo

#### Lectures:

December 17 - "Wall Painting Conservation at the Red Monastery, Sohag" by Elizabeth Bolman, Director, ARCE/EAP Red Monastery Project, and Assistant Professor, Department of Art History, Temple University  
 January 14 - "Khnumhotep II of Beni Hassan" by Janice Kamrin, Supreme Council of Antiquities/Finnish Environment Institute  
 January 21 - "ARCE's Egyptian Antiquities Project: Beyond Bricks and Mortar-Recent Conservation Work at Wakala Nafisa Al-Bayda in Cairo" by Agnieszka Dobrowolska, Conservation Architect



### Charles Dibble Thanked for Contributions to ARCE

Charles Dibble, editor of the Bulletin since March 2001, has left for other opportunities in the USA. During his time at ARCE as Deputy Director of Publications, Charles served in many roles. He was in charge of the EAP publication program, responsible for the new ARCE website, and editor of ARCE's Bulletin. Under his direct supervision and, literally, hands-on work, he transformed the Bulletin to its present format.

Charles' skills are numerous; a creative designer, a gifted editor and a wonderful colleague.

We thank him for the extensive contribution he has made to ARCE and look forward to his continuing relationship with us as he helps us to edit ARCE conservation reports in preparation for publication.

## ARCE Welcomes Gerry and Kathleen Scott to Cairo



ARCE's new Director, Dr. Gerry D. Scott, III and his wife Kathleen Scanlan Scott arrived in Cairo on September 14. They traveled from

their home in San Antonio, Texas with a stop in Atlanta to meet with Susanne Thomas, Carolyn Tomaselli, and Candy Tate of

ARCE's U.S. office. Kathleen Scott will also be the Director of Development and Publications-ARCE-US. Working together is not new to the Scotts. Most recently Gerry was Curatorial Chairman and Curator of Ancient Art at the San Antonio Museum of Art and Kathleen was the Director of Education at the same institution. "We have been so warmly received here in Cairo", said Gerry, "and we are very grateful to everyone for their encouragement and kindness during our transition." ■

### The ARCE Consortium 2003-2004

#### Research Supporting Members

The American University in Cairo  
Emory University  
Georgia State University  
The Getty Conservation Institute  
Harvard University  
The Johns Hopkins University  
The Metropolitan Museum of Art  
New York University  
The Oriental Institute of the University of Chicago  
Princeton University  
Trinity International University  
University of California, Los Angeles  
University of Pennsylvania

#### Institutional Members

American Schools of Oriental Research  
Ancient Egypt Research Associates  
Archaeological Monitoring in Old Cairo (EAP)

The Bab Zuwayla Conservation Project (EAP)  
Boston University  
Brigham Young University  
The Brooklyn Museum of Art  
Brown University  
College of Charleston  
Columbia University  
The Combined Prehistoric Expedition  
Conservation of the main façade of the wikala of Nafisa al-Bayda, Cairo (EAP)  
Conservation of wall paintings in the cave church of the Monastery of St. Paul at the Red Sea (EAP)  
Conservation and publication of wall paintings at the Red Monastery (Deir Anba Bishoi) (EAP)  
The Coptic Icons Project (EAP)  
Council of American Overseas Research Centers  
Drew University  
Duke University

Howard University  
Institute of Nautical Archaeology  
Los Angeles County Museum of Art  
Milwaukee Public Museum  
Museum of Fine Arts, Boston  
The Sabil Mohammed 'Ali Pasha (Tusun Pasha) Conservation Project (EAP)  
The Sarcophagus of Ramesses VI Cleaning, Consolidation, and Reassembly Project (EAP)  
Tennessee State University  
The University of Arizona  
University of Arkansas  
University of California, Berkeley  
University of Delaware  
The University of Memphis  
University of Michigan  
University of Notre Dame  
The University of Texas at Austin  
University of Toronto  
Washington University  
Yale University

# Oriental Institute's Epigraphic Survey Continues in Luxor

Ray Johnson

RAY JOHNSON is the Director of the Oriental Institute, Chicago House

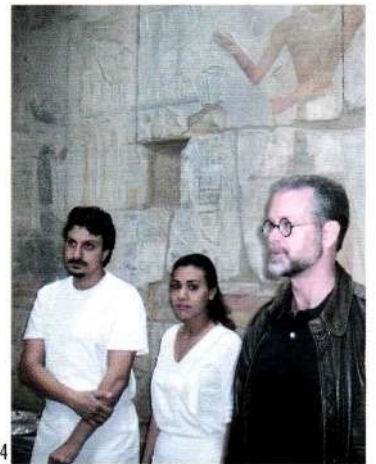
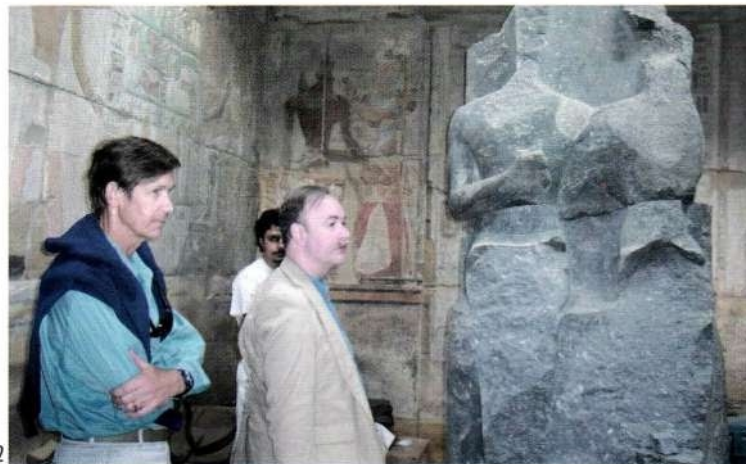
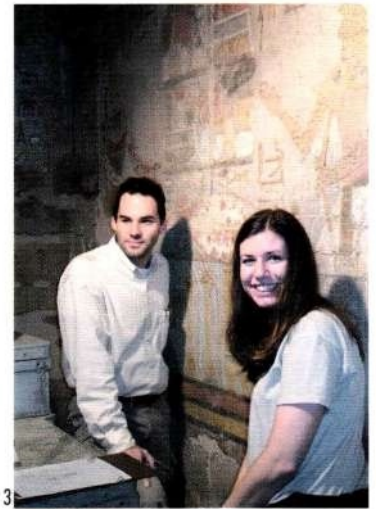
1. The Oriental Institute's Epigraphic Survey team member Margaret DeJong copies inscriptions in the small temple of Amun at Medinet Habu.

2. Right to left, ARCE Director Gerry Scott, and Chip Vincent, EAP Project Director, view reassembled statue of Thutmose III and Amun in the temple's central chamber.

3. OI team members Brett McClain and Jen Kington.

4. Conservators Lotfi Hassan and Nahed Samir with Chicago House Director Ray Johnson.

Photos: Kathleen Scott



The 2002-2003 season of the Epigraphic Survey, Oriental Institute, University of Chicago lasted from October 15, 2002 until April 15, 2003. Epigraphic and conservation work continued at Medinet Habu in the small Amun temple of Hatshepsut and Thutmose III, in the Hatshepsut

sanctuaries and the barque sanctuary and ambulatory of Thutmose III, and included the copying of graffiti. Paint collation and large-format final publication photography continued in the two central Hatshepsut sanctuaries after the painted reliefs were cleaned by the conservation crew, in part thanks

to an Egyptian Antiquities Project (EAP) grant administered through ARCE with funding from USAID. EAP-supported conservation work was completed on the rooftop of the entire 18th Dynasty temple, including replacement roof slabs, water channels, and three drain spouts for directing rainwater off

the roof. New sandstone flooring was completed below in the central sanctuary room; two floor slabs were laid in the northwesternmost Naos 1 room, and sandstone wall patches were placed in the back central sanctuary.

At Luxor Temple, thanks to a Robert Wilson matching grant and the World Monuments Fund, 216 meters of new, damp-coursed brick storage and treatment platforms were constructed for the decorated sandstone wall fragments formerly on the ground on both sides of the temple, and 6311 decorated wall fragments were raised from the damp ground onto the new mastabas, as well as at least that many uninscribed ones. 80 meters of covered aluminium framing was installed over selected wall fragment treatment and storage platforms for additional protection of the deteriorating wall fragments awaiting treatment. Over two hundred inscribed wall fragments were re-assembled on platforms in the east area, some from Kushite and Ptolemaic period gates originally from the vicinity of Mut Temple at Karnak.

A major milestone was reached in the digital duplication and backup program of the Chicago House Photo Archives. The digital scanning of all of the large format negatives in the collection (17,099) was finished in April, resulting in 242 CDs, which are now back in the US (another set remains in Luxor). These CDs, a digital duplicate of the Chicago House archive, will be permanently housed in the Oriental Institute Museum Archives at the University of Chicago. Photo Archivist Sue Lezon has painstakingly coordinated the entire effort, and is currently finishing the careful checking of each image and

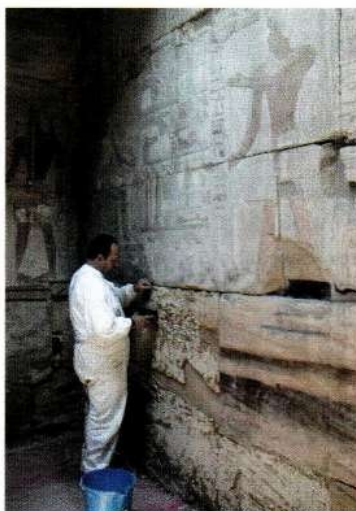
the converting of each scanned image into thumbnails for our new, illustrated Chicago House Photo Archives database. This new technology has allowed us the assurance that priceless and unique information formerly accessible only in Luxor is now also available in the US. In addition, 430 CDs of our 35mm archive are back in the US (1218 rolls of film and 32,900 images) and will also be transferred to Chicago once they have been checked and added to the new Chicago House 35 mm database. The scanning of that part of the Chicago House Photo Archive will continue this season. ■



5. Conservator Adel Azziz cleans relief wall at Medinet Habu. Photo: Ray Johnson

6. Team members move stone fragments at Luxor Temple in 2003. Photo: Ray Johnson

7. Ray Johnson, Director of Chicago House, discusses new protective aluminum framing with ARCE Director Gerry Scott. Photo: Kathleen Scott



## ARCE / USAID Project Increases Egyptian Museum's Ability to Preserve Antiquities

1. Conservation lab work in progress. Photo: Chip Vincent

2. Museum officials and invited guests at the opening of the newly renovated conservation lab. Photo: Jaroslaw Dobrowolski

3. Completed lab showing the newly-created mezzanine floor. Photo: Chip Vincent

Dr. Zahi Hawass, Secretary General of Egypt's Supreme Council of Antiquities (SCA), joined U.S. officials in Cairo on August 3 to mark the completion of renovation work at the Egyptian Museum's Conservation Laboratory. The cooperative project by Egypt and the United States greatly increases the Egyptian Museum's ability to preserve and restore the many antiquities in its care, which comprise some of the world's most precious cultural heritage.

"You are strengthening that which makes Egypt a destination for visitors from around the world, and so you are strengthening the tourism industry that is a pillar of the Egyptian economy," U.S. Chargé d'Affaires Gordon Gray said.

The project resulted from a partnership between the SCA and the American Research Center in Egypt (ARCE) under a United States Government program with funding from the United States Agency for International Development (USAID/Egypt). USAID provided 1.45 million Egyptian pounds, the Egyptian authorities provided the space, equipment and furniture, and the SCA and ARCE both provided their expertise.

Starting with a crowded laboratory, the partners creatively incorporated unused rooms and added a mezzanine level. As a result, the laboratory work area is now triple its original size. A training room was added by renovating basement



rooms and corridors including the addition of floors, doors, shelves, lighting and air conditioning.

The infrastructure was modified to accommodate fume hoods for ventilation, a reverse osmosis plant to supply pure water, and air conditioners for stable climate control. New equipment was purchased in Egypt and abroad including a polarizing microscope, vacuum tables and ovens, a textile wash table, pneumatic de-scalers for cleaning, a digital camera and computers.

The Conservation Laboratory is just one example of many activities ongoing in Egypt under U.S. funding in which ARCE cooperates with SCA and the Egyptian Ministry of Culture to preserve antiquities from throughout Egypt's history. ARCE's current activities includes conservation work on items in the collection of the Egyptian Museum, Islamic landmarks in Historic Cairo, Pharaonic tombs in Luxor's Valley of the Kings, and Quseir Fort on the Red Sea. ■

# Bab Zuwayla Opening Celebrates ARCE and USAID Collaboration

Egypt's Minister of Culture Farouk Hosni and Secretary General of Antiquities Dr. Zahi Hawass joined U.S. Ambassador David Welch on September 14 in celebrating the completion of the restoration of Bab Zuwayla, a treasured 900-year-old Islamic monument in the heart of historic Cairo. The restoration project enabled the four-ton doors of the gate to re-open for the first time in 500 years.

Built in 1092 as the southern gateway of the walled city, Bab Zuwayla became over time a site for commerce, religious devotion, processions, celebrations and justice. Easily identified by its famous twin minarets, the landmark is one of the finest extant examples of fortified architecture predating the Crusades. With the passage of time, however, moisture, air pollution, and traffic wore away the structure and urban development obscured its original layout.

Touring the site with Egyptian officials, Ambassador Welch noted that the project is indicative of the partnership between the United States and Egypt in noteworthy cultural heritage. Bab Zuwayla is a stellar example of Egypt's Islamic heritage and an important historic tourist attraction.

The United States provided 2.8 million Egyptian pounds (L.E.) for the restoration. The



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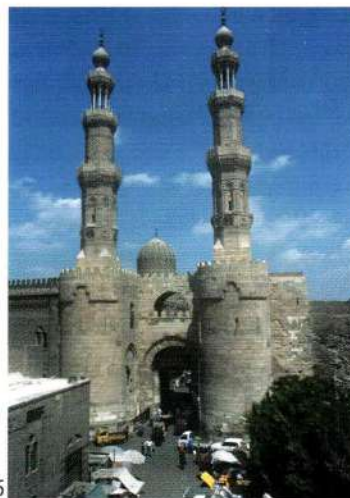
American Research Center in Egypt (ARCE), under a contract from the U.S. Agency for International Development (USAID) and in cooperation with the Supreme Council of Antiquities brought together a team, which started work on the ambitious project in 1998. The team, using original methods and materials, removed, cleaned, treated, and re-hung the massive wooden doors. During their work, they discovered the original bronze bearings of the door leaves. Today the main



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access of the tower is a once-hidden entrance, which was revealed during the project.

Administered by the ARCE/Egyptian Antiquities Project, the U.S. has provided more than L.E. 55 million funding for the preservation and restoration of antiquities in Islamic Cairo, Coptic Cairo, Luxor, Alexandria, and at Red Sea sites. ■

1. View of Bab Zuwayla with the Mosque of Mu'ayyad Shaykh (currently under renovation by the Egyptian Historic Cairo Project). Photo: Patrick Godeau

2. After construction, the massive doors of the Bab Zuwayla close for the first time in centuries. Photo: Patrick Godeau

3. At the opening ceremony, Project Director Nairy Hampikian, far left, presents her work to, from left to right, Abdalla al-Attar, Director of the Islamic and Coptic Sector, SCA; David Welch, US Ambassador; Dr. Zahi Hawass, Secretary General of the SCA; and Farouk Hosni, Minister of Culture. Photo: Mona Sharaf

4. Maqarnas cornice under a balcony of Mu'ayyad Shaykh's minaret, after conservation. Photo: Patrick Godeau

5. Frontal view of the newly conserved Bab Zuwayla. Photo: Patrick Godeau

## James F. Romano

James F. Romano, Curator in the Department of Egyptian, Classical, and Middle Eastern Art at the Brooklyn Museum of Art (BMA), died as the result of injuries sustained in an automobile accident on August 11, 2003. He was 56. He is survived by his wife, the Egyptologist Diana Craig Patch, his daughter Julia Craig Romano, and a son from a previous marriage, Michael James Romano White.

Born April 12, 1947 in Far Rockaway, Queens, Jim grew up in Hewlett, Long Island. In 1969, he received his B.A. from Harpur College, now the State University of New York at Binghamton, where he studied with Gerald Kadish. Jim often told the story of how, as an undergraduate, he was inspired to study ancient Egyptian art by the head of a female sphinx of the Middle Kingdom in the galleries at Brooklyn. Astounded by the appearance of the carved surface, as smooth as human skin, he determined on the spot to study the culture that could produce such a masterpiece. This story was, in fact, the culmination of his talk for the public on the night that his final project, the second phase of reinstallation in BMA's Egyptian galleries, opened. Framed as a "Letterman-style" list of the top ten reasons to visit the new galleries, reason number one was "it could change your life" and the example given was his own experience.

This experience certainly shaped Jim's life. At the Institute of Fine Arts, New York University, he received both MA (1972) and Ph.D. (1989) degrees in Ancient Near Eastern and Egyptian Art and Archaeology, the latter taught by Bernard V. Bothmer and Henry G. Fischer. In his dissertation, entitled *The Bes-Image in Pharaonic Egypt*, Jim was the first to study thoroughly the iconography of the ancient Egyptian god commonly called Bes. The results of his research are summarized in an article "Notes on the Historiography and History of the Bes-Image in Ancient Egypt," for the *Bulletin of the Australian Centre for Egyptology* 9 (1998); he never prepared his work fully for publication.

After a short time at the Metropolitan Museum of Art and later as a researcher for the C.G. Jung Foundation, Jim joined the staff of BMA. He spent twenty-six years there as a member of the Department

of Egyptian, Classical, and Middle Eastern Art (ECAMEA), from 1976 until his sudden death, becoming Curator in 1988. His responsibilities included curatorship of the BMA's collection of ancient Middle Eastern art, a testament to his wide-ranging interests and abilities as a scholar. Jim referred to himself as a specialist in the sculpture, reliefs, and minor arts of Egypt's Eighteenth Dynasty, an area in which he wrote an important early study. As author or co-author of numerous scholarly articles, however, he made much more extensive contributions to his two fields. For Egyptology, his work on royal sculpture of the Sixth Dynasty and his publication of Brooklyn's late Middle Kingdom bronze statuette of a princess nursing her son at once come to mind.

In addition to his curatorial duties, Jim was a consultant for several Egyptian installations at other museums, lending his expertise to the Carnegie Museum of Natural History in Pittsburgh, Pennsylvania, The Dallas Museum of Art, and the Indianapolis Museum of Art and curating *The Glory of Ancient Egypt* for the National Gallery of Art in Washington, D.C. and the Egyptian Antiquities Organization, Cairo. At the Carnegie, he received an unexpected bonus for his work; there he met his wife, Diana Craig Patch, with whom he spent seventeen happy years. Jim also served as a member of the Advisory Committee for Indemnification of the National Endowment for the Arts in recent years, a process that he greatly enjoyed. From 1978-1985 and again in 1993, he taught at Queens College in Flushing, New York. There, he had another experience that became an oft-told tale. He would admit to giving partial credit to the student who identified BMA's statue of Pepy II seated on the lap of his mother, Ankhnes-meryre II, as that of "an ancient Egyptian ventriloquist" because the answer made him laugh so hard.

Jim's sense of humor was always evident in his lectures, his teaching, and his writing. He was one of the funniest people that I have ever met. He lectured widely and thoroughly enjoyed doing so, although perhaps not as much as his audiences enjoyed him. An audience convulsed with laughter yet obviously gaining new understanding of Egyptian art was a familiar



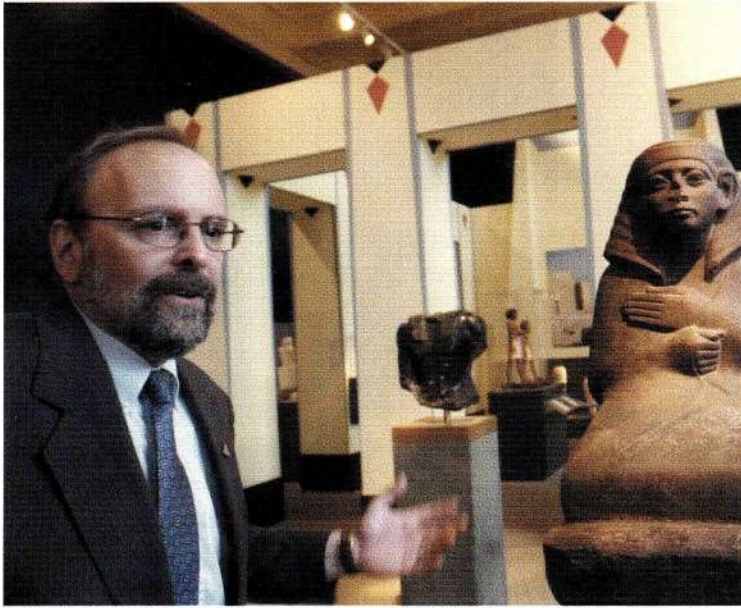


Photo: courtesy of the  
Brooklyn Museum of Art

sight to his colleagues. Among Jim's greatest qualities was his unpretentiousness. The combination of his vital interest in popular culture and his grasp of art historical concepts and methods made him a consummate teacher. He was deservedly pleased with his last publication, *In the Fullness of Time: Masterpieces of Egyptian Art from American Collections* (Hallie Ford Museum of Art at Willamette University, Salem, Oregon, 2002). Jim welcomed the chance to organize a traveling exhibition of Egyptian art from the Predynastic to the Roman periods. As his friend and colleague, John Olbrantz, states in his introduction "who else but Jim Romano could incorporate the Grateful Dead, Princess Diana, the "Fonz," and Cookie Monster into a serious, scholarly essay on Egyptian art!"

As a colleague, Jim's enthusiasm for his chosen profession, his genuine care for the objects that were his responsibility, and his desire to make these objects live for those who came to see them were infectious. He was a masterful writer and those who benefited from his skills as an editor were most for-

tunate. The ease with which Jim could improve and cut a text that one had slaved over for hours was almost annoying but always appreciated. Everything that he said or wrote was enviably concise; when I asked him how he had honed this skill, his reply was typically succinct, "Reading Dickens."

Jim's friendliness and concern for others ensured that he was well liked by all at BMA. Occasions such as "Hawaiian Shirt Day" – which Jim said he instituted to celebrate either Don Ho's birthday or the anniversary of Hawaiian statehood, depending on his audience – brought gaudily attired hordes of museum staff to the department in order to share in a pineapple sacrifice during the dull days of August. On any day, Jim used his choice of lapel pins and canes to express his moods. Holidays brought brain-teasing weeks of complicated messages, such as the lyrics to the carol "The Twelve Days of Christmas," spelled out by the lapel pins which friends brought to him from all over the world.

Jim's most recent work at BMA leaves a legacy of newly reinstalled

galleries. In November 2002, he completed the first phase of reinstallation in the Hagop Kevorkian Gallery of Middle Eastern Art. All of BMA's Assyrian reliefs are now on view, as well as three cases of ancient Middle Eastern objects. A second phase for this gallery, installing several more cases of objects, had been planned for the coming year and will be carried out according to his intentions.

For more than 10 years, Jim was project director for the second and final phase of reinstallation in the Egyptian galleries. This involved reviewing over 4,000 objects in galleries and storerooms and supervising the installation of more than 600 objects. Jim wrote hundreds of labels and numerous wall texts that are a model of their kind, engaging the visitor while imparting knowledge. He chose BMA's so-called Bird Lady as the signature image for the galleries, because, as he stated, "I wanted to force people to look at Egyptian art in entirely new ways." By the time the reinstalled galleries opened in April 2003, I believe that he felt he had achieved this goal. It is a great consolation to all who knew him that he was able to complete this project and enjoy the critical acclaim it received.

Jim Romano was a pleasure to work with and a delight to know. All of us whose lives he enriched, whether as a fine scholar or a great human being, are the poorer for his untimely loss. ■

– Madeleine E. Cody

Research Associate

Department of Egyptian, Classical, and  
Middle Eastern Art, Brooklyn Museum  
of Art

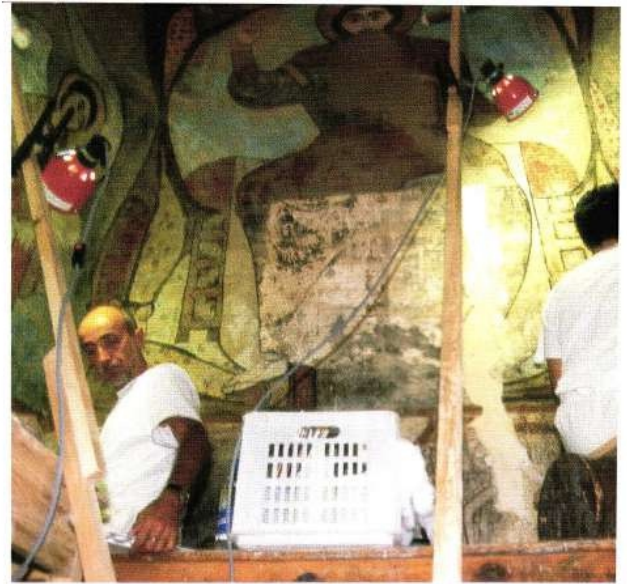
## Adriano Luzi

Adriano Luzi, who died in Italy on 9 June at the age of 45, was well known in Italy and Egypt for his work as a fine art conservator. Born at Comunanza in the mountains of central Italy, where he spent his childhood, Adriano went to Rome to study art history and artistic techniques at La Sapienza University, and then at the Italian Institute of Art Crafts and Restoration. He continued his studies specialising in the conservation problems associated with the restoration of first-century AD Roman wall paintings.

During the 1980s Adriano worked extensively on conservation in historic buildings in Rome including the Villa Giulia and the Villa Borghese, gaining experience cleaning marble sculpture dating from the Roman period through the Renaissance to the modern era. Marble was one of Adriano's favorite materials. Three of his most difficult and successful projects in Rome were the cleaning and conservation of the sixteenth-century sculpture of St. Cecilia by Stefano Maderno in the Church of St. Cecilia in Trastevere, the sculptures by Bernini in the Cappella de Sylva in Sant'Isidoro and the "Ecstasy of St. Theresa", also by Bernini, in the Church of Santa Maria della Vittoria.

During the 1980s, Adriano began what would become a long association with the French properties in Rome, which was to continue until his death. It began in the Church of Trinita dei Monti, at the top of the Spanish Steps. The work in this church was being supervised by Professor Paolo and Lora Mora, conservation consultants to the French Embassy. It was here that Adriano met Luigi de Cesaris. For Adriano this was to be the beginning of a professional collaboration that would determine the course of much of his future career.

In the mid-1980s the Getty Conservation Institute and the Egyptian Antiquities Organisation (now the Supreme Council of Antiquities) began their joint project to conserve the tomb of Queen Nefertari in the Valley of the Queens, Luxor. The project was directed by Paolo and Lora Mora, and Adriano and Luigi were selected as team members. These Nefertari seasons were Adriano's introduction to Egypt; the country made a profound impression on him. In Luxor his encounter with the extraordinary achievement of pharaonic art and architecture opened a new dimension in Adriano's perception and the quality of the paintings he worked on in the



tomb of Nefertari and the international recognition for that work that followed, were important both personally and professionally. Yet whenever Adriano talked about this time in Luxor it was often nostalgically and always in connection with the people he had met there, who had taken him to remarkable places and described them in interesting ways, or who had been simply hospitable and friendly. He responded immediately to the warmth and openness of the Egyptians and participated in Egypt as he experienced it rather than attempting to analyse and understand it.

Cairo, where he loved to walk in the streets and markets of the old city was also important in Adriano's Egypt. Adriano was a serious shopper, and every year he would return to Italy with his purchases from the Khan el-Khalili, where he spent hours searching out damaged and beautiful objects, astonishing shopkeepers who would suddenly find they had a buyer for something long since discarded at the back of the shop. These objects, tilework, metal and wooden inlays or paintings, he would carefully restore in his spare time in Rome, where his small apartment began to acquire its Egyptian interior. One of his most treasured acquisitions was the blue-and-white enamel street sign from Fishawy. This took many return visits of strenuous bargaining over several years, many shishas and a lot of mint tea, but eventually the owner felt he could part with it knowing that the famous sign was going to a good home.

During the final season at Nefertari in 1992, Fr. Maximus el-Anthony from St. Anthony's Monastery, visited Paolo and Lora Mora with an introduction from Zuzana Skálova. Fr. Maximus told them about the ancient church in his monastery, which had long been known to contain extensive wall paintings, and asked about the possibility of sending conservators for a short visit to do some test cleanings. Adriano and Luigi were sent and the result was a series of small and brilliant windows through the blackness that covered

the walls, into a world of gloriously well-preserved color. Three years later, the United States Agency for International Development under its Environmentally Sustainable Tourism initiative for the Red Sea region, was able to fund the conservation of the wall paintings in the church of St. Anthony through ARCE. In March 1996 Paolo and Lora Mora visited the monastery to make recommendations for the project, including a suitable team of conservators. They suggested that Adriano and Luigi should lead and direct the work in the church and so began one of the most important contributions to the rediscovery and preservation of Coptic culture. They and their team of four assistant conservators worked at St. Anthony's church for three and a half years, completing the work in December 1999.

In 2001 Adriano began work with Luigi on the ARCE project at the nearby monastery of St. Paul, under the supervision of Frs. Tomas and Serapamun. Here they worked together on the extraordinarily radiant fourteenth-century mural painting over the central altar of St. Anthony. Adriano's work was not confined to the wall paintings. Part of the conservation of this dome required restoration of the windows, and he made new gypsum window grills, replicating the originals by using the designs of the remaining ancient pieces still in place. It was here that one of Adriano's most extraordinary skills was apparent. He had a natural sense of the harmony and balance of light and color that enabled him to know instinctively what effects would result from certain combinations of materials, techniques and surround-

ings. This ability came from a mastery of the techniques of conservation by someone for whom the work was truly vocational.

After having made substantial progress at St. Paul's Monastery, Adriano and Luigi started another wall paintings conservation project for ARCE in March 2002 at the so-called Red Monastery near Sohag. The grand interior of this Roman church with its granite columns and well-preserved Late Antique murals promises to be one of the hardest yet most dazzling of ARCE's wall painting conservation projects. During their first campaign there Adriano and his team cleaned a band across paintings in the middle of the northern semi-dome, revealing the upper half of the Virgin Galaktotrophousa (nursing the infant Jesus) with Old Testament prophets and saints in richly colored clothing and lavishly decorated floral borders, an impressive sign of things to come. After this successful start at Sohag the team took a short break in Italy in April 2003, expecting to return to continue at St Paul's through May. But Adriano was taken ill, and after tests was diagnosed with lymphoma and began a course of chemotherapy. After an optimistic start, complications developed and Adriano died on 9 June. His funeral was held in his home town of Comunanza and was attended by some 700 people. Michael Jones, accompanied by his wife Angela, attended on behalf of ARCE. Six days later a Holy Mass was celebrated for Adriano in the Church of Trinità dei Monti, where his brother, Damiano, received on his behalf the order of "Chevalier" that he had been awarded by the French government in the last week of his life.

Adriano played a leading role in numerous conservation projects. In addition to those mentioned above, the most important are his work on stucco mouldings in the Church of Santa Maria della Vittoria, Bernini's sculptures in the Church of San Francesco a Ripa and the wall paintings at the Pyramid of Caius Cestus in Rome. While in Egypt he also worked on the tomb of Meru at Deir el-Bahri, and the Church of the Apparition of the Holy Virgin Mary in Zeitoun, Cairo. He also had overall responsibility for objects from international museums and private collections that arrived in Rome for the exhibitions held in the Palazzo Ruspoli (Memmo Foundation).

Adriano could be distant and withdrawn, but balancing this side of his character was his inner warmth and his mischievous sense of humor, which could lead to some elaborate practical jokes. He loved to play and enjoyed good company in which he was often a very entertaining raconteur, sometimes at his own expense. His deep personal commitment to his work and to his friends, together with his extraordinary sense of responsibility made knowing him inspirational. The outpouring of grief and devastating sense of separation at his funeral and in the days afterwards were sharp reminders of our loss. Adriano will neither see the conservation at St. Paul's Monastery finished, nor participate more in the rediscovery of the glorious paintings at the Red Monastery that he and Luigi had only just begun to show us. But the projects will continue and will be a way of remembering him in gratitude for what he has given us. ■

— Michael Jones, ARCE

## Jenny Leimert

Jenny Leimert in her studio at Saqqara. Photo: courtesy Janie Abdul Aziz

Jenny Leimert died tragically in a car accident near Cairo on 1 June. She, like many contemporary artists working in Egypt, was inspired by pharaonic and prehistoric art. Her unique contribution and originality lay in her ability to transpose and combine ancient images in a way that remained true to the spirit of the original.

Born in Illinois, Mary Jane Leimert, or Jenny as she was known, first came to Egypt in 1981 after training in graphic design and painting at the Parsons School of Design in New York. From childhood she was obsessed by ancient Egypt but had not expected to land a job almost as soon as she arrived: copying ceiling paintings in one of the Theban tombs. From that time on she became a familiar figure in the archaeological world, copying ancient wall paintings and reliefs and drawing artefacts for many archaeological expeditions, both foreign and Egyptian. She worked in Upper and Lower Egypt, from Minshat Abu Omar and Tel Ibrahim Awad in the Delta, Tuna al-Gebel near Minya, the Valley of the Kings, and the Tombs of the Nobles and, most recently, Karnak in Upper Egypt. Her deep spiritual involvement in the art of Ancient Egypt was to shape her life.

Perhaps her favorite site was Dakhla Oasis, where for several seasons she joined the Canadian archaeological mission. Her first assignment was to copy the reliefs and inscriptions on a Roman temple gate at Ain Birbiya. She



also studied the prehistoric graffiti found in and around the oasis, and drew artefacts from the town site of Siment.

The simplicity of life in a mud-brick village, long hours of work on excavations, and exposure to a wide spectrum of ancient symbols and techniques made a deep impact on Jenny, who felt that the little oasis was a microcosm of Egyptian history from the dinosaurs right up to the modern age. She was much concerned about the destruction of ancient monuments, and would have liked to be able to do more facsimile recording of tombs in order to preserve them, on paper at least.

Running parallel to this exacting and restrictive copying work, Jenny used the experience to observe and understand the techniques and skills of the ancient craftsmen. In painstakingly copying paintings, an awareness of how the scribe used his tools is inevitable – where he

began a line, where he paused to dip his brush in the inkwell and begin again, how he formed his figures. All this was absorbed and then used in her own art. Her ability to mimic ancient forms and styles was good enough to produce some rather too-convincing figured *ostraca* (limestone chips used by the ancient artists for sketches of trial figures, scribbles, satire, etc), and she had to be persuaded to stop; there was a risk that they would be confused with the real thing!

She was also intrigued by the colors used and the pigments from which they were derived. At Dakhla, she collected ochres to use in her own work, and she experimented at one stage with gold leaf. Eventually, she restricted her palette to fewer colors than were used by the ancients, but applied them, as they did in the past, as flat washes. These were often painted over a thin coating of plaster, which, as it dried, produced an aged appearance.

She experimented with Egyptian motifs and designs – flying birds, lotus flowers, stars, and geometric patterns. These were used in interwoven patterns or as isolated motifs in harmonious and graceful designs on wall hangings, furniture and whole rooms, celebrating an ancient idiom in a contemporary setting.

Through her copying work, Jenny had become interested in the fact that the Ancient Egyptian artist was impersonal and usually unrecognized; the attractive forms she created were never a personal expression (or indulgence, depending on how you view it) but a functional religious symbolism, connecting the reality of this world with that of the spirit world that was so close to them. Jenny's creations are, in her own words, designed to be a link between us and the "intelligence of this brilliant [ancient] culture. . . . Like the originals, they are conservative and decorative rather than personal." Her work had an impersonal quality ("the cosmic, flower thing", as one critic put it), but it is a welcome break from the usual fragmented and often visually harsh contemporary expression. It is a celebration of nature, reworked from ancient perceptions.

This choice of motifs reflected, consciously or otherwise, Jenny's love of the Egyptian landscape, both desert and valley. It was perhaps inevitable that she chose to live outside Cairo in a small village near Abu Sir. Here, her much-loved and tyrannical horse, Texas, will stay, cared for by close friends. ■

– Angela Milward Jones, Cairo

## John D. Gerhart

It is with deep sorrow that I announce the passing of the beloved president emeritus of the American University in Cairo, John D. Gerhart. He died at home in New York City on 15 July 2003 after a valiant battle with cancer.

John was president of AUC from September 1998 to March 2002, when he resigned for reasons of health. As president emeritus, he remained active in the affairs of AUC, raising funds for the new campus and counseling the university administration and the trustees. Upon his retirement, John was prominently recognized for his exemplary accomplishments. President Hosni Mubarak personally awarded him Egypt's Decoration of Arts and Science, First Class. Dr. Moufid Shehab, Minister of Higher Education and Minister of State for Scientific Research, also presented him with a special award for his contributions to education. And in June 2002, John received an honorary degree of Doctor of Humane Letters from AUC. His last public function in Cairo was to preside over the official groundbreaking ceremony for AUC's new campus in February 2003, when he introduced the campus design to the distinguished guests and assisted the First Lady and AUC alumna, Mrs. Suzanne Mubarak, in laying the cornerstone.

John achieved much during his tenure as AUC president. He personally led the planning for the new campus project and he participated enthusiastically in its development.



Photo: courtesy the American University in Cairo.

He equitably resolved long-standing issues affecting the faculty. He initiated many new and innovative academic programs. His unflinching optimism and passionate belief in AUC's mission made him a superb fund-raiser and an eloquent emissary for AUC. He was admired for his high intelligence and his hands-on style of leadership, leavened always with his sense of humor and instinctive understanding of human relations. His humanity inspired all who knew him. He loved and understood Egypt and Egyptians, who reciprocated in kind. He leaves AUC a confident institution, more intellectually and culturally vibrant, and enriched immeasurably by his legacy.

We have all lost a great leader and a good friend. We extend our sympathy to his wife, Dr. Gail Gerhart, his daughter Leslie and his son Nathaniel. ■

– Paul B. Hannon  
Chairman, Board of Trustees  
The American University in Cairo

# Mersa Gawasis: A Pharaonic Coastal Site on the Red Sea

Kathryn A. Bard and Rodolfo Fattovich

KATHRYN A. BARD is associate professor of Archaeology at Boston University.

RODOLFO FATTOVICH is professor of Ethiopian Archaeology at the University of Naples "L'Orientale," Naples, Italy.

Egypt played an important role in establishing the Red Sea trade route, which in Roman times connected the Mediterranean to the Indian Ocean, from eastern Africa to India. In pharaonic times, textual and representational evidence suggests that Egyptian maritime trade along the Red Sea was directly related to trade with the land of Punt, most likely located in eastern Sudan or Eritrea.<sup>1</sup> These expeditions were very complex enterprises and were associated with the exploitation of mineral resources in the Eastern Desert. Large numbers of men (more than three thousand according to some sources) were involved in these expeditions, but only a few of them actually navigated along the Red Sea.

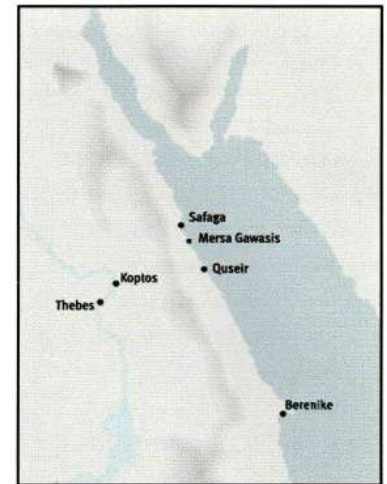
Archaeological evidence of the Egyptian Red Sea trade is scarce, however. In the mid-1970s, A. M. Sayed (University of Alexandria) discovered a pharaonic harbor on the Red Sea at Mersa Gawasis, about 25 km to the south of modern Safaga and 50 km north of Quseir. At this site Sayed found inscribed Middle Kingdom stelae, potsherds with painted hieratic inscriptions, well preserved wood (cedar, imported from Lebanon, possibly from an ancient boat), and limestone anchors. Sayed identified this site as the port of *S3ww* from where seafar-

ing expeditions were sent to Punt. Structures associated with the excavated stelae were identified as small votive shrines. The inscriptions suggest that the port dated to the Twelfth Dynasty (ca. 1985-1773 BC).<sup>2</sup>

Beginning in 2001, archaeological investigations were resumed at Mersa Gawasis by the Istituto Italiano per l'Africa e l'Oriente, Rome, and the University of Naples "L'Orientale," Naples, in collaboration with Boston University under the direction of Rodolfo Fattovich and Kathryn Bard.<sup>3</sup> The site was visited in March 2001, and excavations were conducted in December 2001-January 2002 and December 2002-January 2003.

The site is located at the northern end of the Wadi Gawasis, with surface remains found in an area of approximately 14 ha. It is delimited by the seashore to the east, the valley of Wadi Gawasis to the south, and a playa to the west. Archaeological remains are visible both on the top and at the bottom of a coral terrace. Much of the settlement, however, is buried under coral terrace collapse and sand. Some of the site has also been destroyed by construction of the modern coastal road and a railroad, but there is still much evidence on the surface that Sayed did not record.

In 2001-02 and 2002-03, the fol-



lowing structures were recorded and partly investigated at Mersa Gawasis:

1. Circular structures made with coral blocks, located on top of the coral terrace along the southern edge, near the sea to the east and the playa to the west. One of the western structures (wg 8) contained evidence of textiles, cordage, and tree branches.
2. Stone cairns on top of the coral terrace along the wadi (southeastern edge), associated with small inscribed stelae of the Middle Kingdom. Some cairns are made with limestone anchors. These structures were interpreted by Sayed as ceremonial monuments of the Red Sea maritime expeditions. One of the structures excavated in 2002-03 consisted of a mound of gravel about 6-7 m in diameter, which covered two small chambers with an east-west axis, formed by conglomerate stones placed both vertically and horizontally.
3. Small circular structures, 2.0-2.5 m in diameter and about 0.3-0.4 m deep, excavated in the bedrock on the top of the terrace, with two main clusters in the central and northern

sectors of the site. These structures were associated with postholes and hearths with Middle Kingdom pottery.

4. A concentration of small postholes, sometimes with fragments of wooden poles still inside, in the northeastern sector of the site.

5. Stone tool workshops on top of the coral terrace, in the northern and central sectors.

6. A wall made with coral blocks, at least 10-15 m long, along the southern edge of the top of the terrace.

7. Rock shelters with evidence of Egyptian occupation, located at the bottom of the southern side of the coral terrace, along the Wadi Gawasis.

8. Rectangular structures associated with tuyeres, potsherds, and copper slag, at the bottom of the western edge of the coral terrace, next to the inland playa.

Many timber fragments (from planks?) have also been found on the surface and in excavated strata, mainly at the bottom of the southern side of the terrace along the Wadi Gawasis.

Most of the ceramics from Mersa Gawasis date to the Middle Kingdom, supporting Sayed's dating of the inscribed stelae. A few potsherds associated with a large circular structure of coral blocks range in date from the Middle to New Kingdom, suggesting a later use of the site.

A few Middle Nubian sherds, dating to the mid-second millennium BC, were also found. Two obsidian flakes found on the surface of the coral terrace, and two potsherds similar to Malayba ware (from the Yemeni Tihama, dating to the late third-second millennia BC), provide evidence of imports from the southern Red Sea region.

Some lithics with a dark patina and of a different industry from those associated with the structures were scattered on the top of the coral terrace. This suggests that the site and its surrounding region were frequented (by indigenous Eastern Desert peoples?) before the Middle Kingdom, most likely in the early to mid-Holocene.

Use of the Mersa Gawasis site in the late fourth millennium BC is suggested by a small rectangular stone palette, which was found on the surface of the coral terrace. This palette is similar to ones of Dynasties 0 and the First Dynasty.

Investigations at Mersa Gawasis are still in the early stages, and much more archaeological, geoaerchaeologi-

cal, and geological work is needed to understand the location of the harbor, spatial organization of the site, organization of the maritime expeditions, and when the settlement was used. The present evidence suggests that the harbor site consisted of different kinds of structures, on both the top and at the bottom of the coral terrace: 1. temporary shelters (circular structures, light organic structures, rock-shelters); 2. ceremonial monuments; 3. industrial areas for pottery and copper production; and 4. workshops for limestone anchors and lithic tools.

The harbor was used mainly during the Middle Kingdom, but the coast was already inhabited in the early to mid-Holocene, and was probably visited by Egyptians in the late fourth-early third millennia BC. The occurrence of obsidian and potsherds from the southern Red Sea region suggests that this harbor was involved in the Punt trade. The site was later used during the mid-second millennium BC, when Middle Nubian ceramics are found. ■

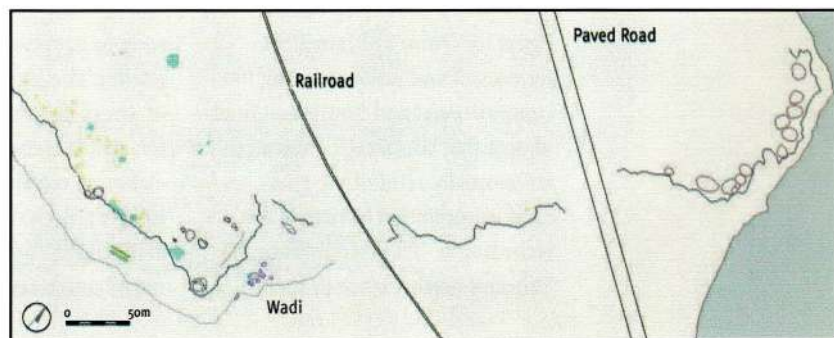
## NOTES

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2 A. M. Sayed, "Discovery of the Site of the Twelfth Dynasty Port at Wadi Gawasis on the Red Sea Shore," *Revue d'Égyptologie* 29 (1977), 140-78; "Discovery of the Site of the Twelfth Dynasty Port at Wadi Gawasis on the Red Sea Shore," *Acts of the First International Conference of Egyptology*, ed. W.F. Reineke (Berlin 1979), 569-78; "Observations on Recent Discoveries at Wadi Gawasis," *Journal of Egyptian Archaeology* 66 (1980), 154-57; "New Light on the Recently Discovered Port on the Red Sea Shore," *Chronique d'Égypte* 58 (1983), 23-37.

3 K.A. Bard, R. Fattovich, M. Koch, A.M. Mahmud, A. Manzo and C. Perlingieri "The Wadi Gawasis/Wadi Gasus, Egypt: A Preliminary Assessment," [www.arceogate.com](http://www.arceogate.com) 2002

Provisional map of the site. Blue: terrace; gray: wadi coastline; light-blue: excavation units; black: Sayed's excavations; brown: coral wall; violet: dumps; green: kilns; red: circular ceremonial structures; yellow: circular huts.



# The Musical Foundations of Umm Kulthūm's Pan-Arab Appeal

Laura Lohman

Laura Lohman's research as an ARCE-National Endowment for the Humanities fellow in 2003 has concentrated on Umm Kulthūm's late career. She completed her Ph.D. in musicology at the University of Pennsylvania in 2001.

*Right: Umm Kulthūm and her audience, moments before her performance in the Menzah Sports Stadium, Tunis, 1968. Photo: Farouq Ibrahim, courtesy the photographer.*

The excerpts herein from Umm Kulthūm's 1968 performance of "Ba'īd 'Anak" were transcribed and typeset by Dr. Lohman.

Umm Kulthūm's enduring reputation across the Arab world is based substantially on her response to the June War of 1967. Instead of abandoning her career at the age of 62 – well past a singer's normal retirement age – she embarked on a series of fundraising concerts taking her from Paris to eight Middle Eastern and North African countries in order to benefit the Egyptian military. Her concerts gathered as many as 10,000 audience members, and her mere presence in public drew throngs of fans: when she arrived in Sudan, so many people rushed up to the steps of the airplane that she could not descend until a government minister had dispersed the crowd with a microphone. By the end of her campaign, she had raised \$2,000,000 and solidified her relationship with listeners across the region.

Understanding the depth of appreciation cultivated outside Egypt for Umm Kulthūm's performances and understanding the compositional and improvisational idioms that she herself cultivated are mutually reinforcing goals; an ideal introduction to both is the recording of "Ba'īd 'Anak" from her Tunisian performance in 1968.<sup>1</sup>



Written by Ma'mūn al-Shināwī and composed by Baligh Hamdi in 1965, "Ba'īd 'Anak" is an *ughniyyah* – a song in Egyptian dialect with a refrain. The text treats the theme of lovers' separation with straightforward language, rather than with elaborate metaphors or fanciful imagery. Each of its four stanzas is preceded by an instrumental introduction and concludes with the

same musical setting of the textual refrain. In this remarkable performance, Umm Kulthūm elaborates each stanza with passages of improvisation. By following her performance and her audience's response through each stanza, we can begin to understand many of the basic principles underlying the compositional and improvisational idioms that her audiences so highly valued.



**First stanza**

Nasīt al-nawm wa ahlāmuh  
 nasīt layālīh wa ayyāmuh  
 Ba‘īd ‘anak hiyātī ‘adhāb  
 mā tib‘adnīsh ba‘īd ‘anak  
 Mā līsh ghayr al-dumū ‘ahbāb  
 mā ‘āhā bi‘aysh ba‘īd ‘anak  
 Ghalabnī al-shawq wa ghallibnī  
 wa layl al-bu‘d dawibnī  
 Wa mahmā al-bu‘d hayarnī  
 wa mahmā al-sahd saharīnī  
 Lā tūl ba‘dak yughayirīnī  
 wa lā al-ayyām bitib‘idnī  
 Ba‘īd ‘anak . . .

*I forgot sleep and its dreams  
 I forgot its nights and days  
 Away from you my life is torment  
 don't be far from me, away from you  
 Longing overcame me and troubled me  
 and the night of separation exhausted me  
 As much as the distance confused me  
 and as much as the sleeplessness kept me awake  
 Neither your distance can change me  
 nor the days you are away from me  
 Away from you . . .*

The instrumental introduction to the first stanza clarifies two of these principles – the musical scales used and a common technique of presenting them.

Following the introduction's opening moments, which dramatically sweep up and down the *maqām* (mode or scale), the second section offers a clearer outline of *maqām* called *bayyātī*: A B<sup>d</sup> C D E F G A (ex. 1).<sup>2</sup> After the percussion and low strings establish a regular beat, the *qanūn* (zither) introduces a short melodic idea on scale degree 6 and is answered by the guitar and bass.<sup>3</sup> These instruments extend this short motive into a longer melody through the technique of sequence: that is, by restating the motive on different scale degrees. Because of the motive's simplicity, its extension through descending sequence clearly exposes the characteristic intervals of *bayyātī*, including the three-quarter steps C-B<sup>d</sup> and B<sup>d</sup>-A. This technique of descending melodic sequence recurs throughout the instrumental sections of this composition, including the third section of the introduction, where the accordion's new motive first approaches and sustains 4 twice, and then approaches and sustains 3 twice before the ensemble quickly completes the descent to 1 (ex. 1). Another descending melodic sequence underlies the fourth section, which features the guitar.

The first stanza uses a second fundamental technique for presenting this *maqām*: the creation of a long asymmetrical melodic arch that begins in the low region of *maqām bayyātī*, gradually ascends through its higher regions, and then quickly concludes with a descending melodic cadence. Thus line 1 dwells on the first tetrachord, or four pitches, of *bayyātī*: A-B<sup>d</sup>-C-D (ex. 2). Within this first tetrachord, the melody features

Ex. 1  
Introduction, second section



Third section



Ex. 2  
Line 1, composed melody



Line 1, improvisation



a highly characteristic descent from 4 to 1. The strings consistently respond with a *lāzimah* (answer) ornamenting 1 as Umm Kulthūm adds embellishments to her repetitions of line 1.

Before this stanza can proceed higher, she introduces a passage of improvisation; her shift from composed melody to improvised melody is announced by the absence of the *lāzimah* and by the qanūn's quiet support of her vocal line, in contrast to the previous strong doubling of the composed melody by many string instruments. Still focusing on the first tetrachord, she begins to improvise on the vocable "ah". The audience enthusiastically greets her willingness to improvise so early in the performance, and she continues with a longer improvised phrase that largely ornaments D before concluding with the characteristic descending motion 3 4 3 2 1. Returning to line 1 and its composed melody, she continues to introduce further embellishments.

The stanza begins to ascend through the maqām as Umm Kulthūm and the ensemble make a smooth transition into line 2 (ex. 3). Lines 2 and 3 focus on

the second tetrachord – D E F G – before concluding on C. While line 4 begins within this tetrachord, it expands to encompass the octave A. After beginning again within the second tetrachord, line 5 ascends to end on A; its ascent through F♯ creates additional tension by forecasting both a dwelling on the high A and a decisive melodic cadence concluding the stanza. Line 6 fulfills the first expectation, as it dwells on A. It then ascends to B♭ before ushering in line 7, which provides the expected *qaflah* (melodic cadence). This *qaflah* reaches higher still to C and then descends through more than an octave to the tonic A, which it reaches through the final descending motion 3 4 3 2 1. The *qaflah*'s emphatic closure of the long, gradual ascent of the preceding six lines draws huge approving response from an audience. Their enthusiasm prompts two further performances of the stanza. Each time, while the vocal melodies gradually explore higher regions of the maqām, the instrumental *lāzimahs* remain rooted as important reference points within the first, low tetrachord. Each time, Umm Kulthūm offers new improvised phrases on the opening line.

Ex. 3  
Lines 2 and 3

Ba 'id 'a nak hi yā ti 'a dh āb mā ti b 'a d nīsh ba 'id 'a nak  
Away from you my life is torment don't be far from me away from you

Ma li sh ghay ri du mū 'ah bā b ma 'a hā bi 'aysh  
I have nothing but tears as lovers with them I live

Line 4

Gha lab nī al shawq wa ghal lib nī ghal lib n i ghal lib n i Wa  
Longing overcame me and troubled me and and  
daw wib n i daw wib n i Wa  
and  
lay lil bu'd daw wib  
The night of separation exhausted me

Line 5

(Wa) mah mā al bu'd hay yar nī wa mah mā as sahd sa ha r nī Lā  
As much as the distance confused me and as much as the sleeplessness kept me awake Neither

Line 6

tūl ba 'dak yu ghay yar nī wa lā al ay yām bi ti bi 'id nī Ba 'id  
your distance can change me nor the days you are away from me Away  
Ba 'id 'a nak  
away from you

Line 7

**Second Stanza**

Lā nawm wa lā dam' fi 'aynī  
 mā khalāsh al-firāq fi  
 Nasīt an-nawm wa ahlāmuh  
 nasīt layālīh wa ayyāmuh  
 Wa bayn al-layl wa ālāmuh  
 wa bayn al-khawf wa awhāmuh  
 Bakhāf 'alayk wa bakhāf tinsānī  
 wa ash-shawq ilayk 'alā tūl saḥānī  
 Ghalabnī . . .

*Neither sleep nor tears in my eyes  
 did parting leave  
 I forgot sleep and its dreams  
 I forgot its nights and its days  
 Between the night and its aching  
 between fear and its illusions  
 I fear for you and that you might forget me  
 and longing for you keeps me forever awake  
 Longing . . .*

On first hearing, simple repetition may seem to pervade this musical idiom; the second stanza, however, clarifies that great value is placed on variation through repetition. As the sequential introduction is presented five times, its restatements are varied through two important techniques (ex. 4). First, the restatements feature different instruments, including solo violin and nāy (reed flute). Second, they feature increasing ornamentation, particularly by the nāy. Line 2 illustrates another striking avoidance of literal repetition, for while it textually replicates the song's opening line,

it is musically distinct. Like line 1 of the first stanza, it features overall descending motion through a perfect fourth, but its brighter sound stems from its location higher in the maqām and its use of only half-steps and whole-steps. Finally, after the return of the musical refrain at “Ghalabnī,” the audience immediately acknowledges Umm Kulthūm’s varied melodic treatment of “yughayirni” – it now leaps up to C, rather than peaking at A, as it did in the first stanza.

The second performance of this stanza illustrates the rhythmic principles underlying the composition. As the ensemble repeats the introduction, the *riqq* (tambourine) plays a rhythmic pattern, or *iqā'*, called *chiftetelli*. A distinctive feature of *chiftetelli* is the suspended feeling following the low “dum” strokes articulated on the strong beats. This “suspendedness” is created by the first four syncopated high “tek” strokes, which allow the second beat of the cycle to go unarticulated, and then again by the last two “teks” of the cycle, which “decelerate” instead of propelling into the next statement of the cycle with rapid strokes. While *chiftetelli* matches the rhythms of introduction’s melody with particular closeness, it also continues as an accompaniment to lines 1 through 6. In line 5 the *riqq* becomes louder, underscoring the return of the textual and musical refrain with an ornamented version of *chiftetelli*. A change in *iqā'* intensifies the approach to the final cadence; from line 6 the *riqq* plays *maqsūm*, a heavier and less elaborately syncopated *iqā'*. Occurring at “Lā tūl” in each statement of the refrain, this rhythmic shift heightens the tension created melodically by the vocal line’s ascent from F# to reiterate A in preparation for the *qafrah*.

Ex. 4  
 Introduction

Na si tin nawm wa ah lā muh na sit la yā li wa ay yā muh

Ex. 5  
Excerpts from improvisation on line 2

Performing this stanza for the third time, Umm Kulthūm improvises on line 2 over the chiftetelli *iqā'* (ex. 5), with the audience acknowledging her subtle rhythmic inventiveness within the *iqā's* regular alternation of strong and weak beats. For the first hemistich she sustains, ornaments, and then falls from the high A in three stages – from the lengthened A, F, and D. The audience appreciates not only this improvised phrase and its *qafah*, but also the way she introduces subtle rhythmic changes when she returns to this descending line for the second hemistich. She delays the first fall from A by dwelling on the A-G interval, places the F slightly after the beat, and reaches the D just before the next downbeat. She later offers the audience further rhythmic play through her descending statements of “*layālī*,” each of which aligns the word’s strong and weak syllables with the strong and weak beats of the 4/4 meter in different, unpredictable ways.

**Third stanza**

Iftikir li lahtah halwah  
 ‘ashnā fihā lil-hawā  
 Iftikir li marrah ghinwah  
 yawm sama’nāhā sawā  
 Khadd min ‘umrī ‘umrī kulluh  
 illā thiwānī ashūfak fihā  
 Ash-shawq āh m(in) ash-shawq wa ‘amāyiluh  
 yā mā badārīhā yā mā yā mā bahkīhā yā mā  
 Bakhāf . . .

*Remember for me a sweet moment  
 that we spent in desire  
 Remember for me a song  
 we heard together one day  
 Take my life – all of my life –  
 except the seconds in which I see you  
 Desire, ah, of desire and its connivings  
 how much do I conceal and how much do I tell  
 I fear . . .*

The third stanza illustrates the contrast created by different *maqāms* (ex. 6). The introduction abandons *maqām bayyātī* and its three-quarter steps for *maqām nakrīz* – D E F G# A B C D – and its prominent augmented second F-G#. The accordion and ensemble alternate to treat the melodic motive in a sequence that descends from the high D. *Nakrīz* provides a plaintive melody for lines 1 and 2 by setting “*iftikir li*” to the melodic shape familiar from the refrain’s much-repeated “*ghallibni*” and “*dawwibni*” (F-A-G) while foregrounding the new intervals created by the G#. The instrumental *lāzimah* ushering in line 3 initiates further contrast by suddenly moving to a third *maqām*, *rāst* – D E F# G A B C# D, and the vocal melody emphasizes the new interval between F# and A.

The most remarkable part of this recording occurs in the second performance of this stanza: Umm Kulthūm improvises extensively on lines 1 and 2. This improvisation is best enjoyed first without close analysis, as its periods of intensification, closure, and contrast can simply be felt, thanks to the audience’s response and changes in the ensemble’s accompaniment. Closer listening, however, can reveal the precise musical techniques that are crucial for organizing such extended passages of improvisation. One of the devices that unifies and drives this long improvisation is a *chiftetelli* ostinato played *pizzicato* by the low strings on D and A; this ostinato becomes prominent as Umm Kulthūm sustains “*wa*” at end of line 2 on a long phrase ornamenting D.

With the ostinato established, she treats line 1 in fragments, introducing a motive that will become a very fruitful source of melodic invention (ex. 7). Her ability to develop longer ideas from such a short melodic fragment is a second crucial technique for constructing long stretches of improvisation. To present line 1 in full, she develops the A-G-F motive into a longer melody by treating it in descending sequence down to D, which she then ornaments. This sequential phrase also provides

further illustration of her rhythmic inventiveness. By abbreviating the motive to one and a half beats before she treats it in sequence, she creates a melody with a highly distinctive rhythmic profile: not only do its syncopated rhythms play against the meter, but they are doubly stressed, as she aligns both strong syllables and highest pitches with these longer rhythmic values that she articulates on offbeats and weak beats.

Umm Kulthūm's ending of this phrase illustrates a third technique fundamental to extended passages of improvisation: the process of suggesting, withholding, and granting closure through qafлахs. Although her dwelling on D suggests an approaching cadence, she denies her listeners the satisfaction of closure. She ends the phrase inconclusively, emphasizing E and F, and continues with a fragmentary presentation of the motive at each pitch level of the sequence to present line 2. On "nā" she sustains the D longer than she did on line 1's "fi" and applies extensive ornamentation as she ascends, building the listeners' expectation for closure through a melodic cadence to D. She further delays the phrase's conclusion with a teasing elongation of the E and then understatedly grants the final D on "sawā." Her initial suggestion of closure and denial of it at the end of line 1, followed by her suggestion, delay, and ultimate offering of closure at the end of line 2, create a cycle of melodic tension and release, much like the harmonic

tension and release generated through chord progressions in Western classical music.

Returning to line 1, she introduces a contrasting melody that begins with repeated As in a highly syncopated rhythm, but then abandons this extended idea for a fragmented presentation of line 2. While she repeats the end of line 2, the qanūn introduces a running rhythmic pattern on rapidly repeated Ds. As the qanūn grows louder, it builds tension and supports her return on line 1 to the sequential syncopated melody, the length and continuity of which now contrast satisfyingly with the preceding melodic and textual fragmentation. The sense of continuity and propulsion created by the sequential syncopated melody are compounded by her more forceful articulation of its syncopated rhythms, the ensemble's doubling of the main pitches of the melody, and her quick progression into line 2 using the same melody. Her additional ornamentation intensifies the rhythm as she drives forward to the conclusion of line 2, drawing approval from the audience.

After a contrasting episode in which she uses "ah" to sustain G and A and then to ornament D at length, she returns again to the A-G-F motive. She now shuns a sustained melody for fragmented treatment of the text and the motive. Unlike her earlier fragmented presentations, however, this one is highly regular and predictable. Presenting line 1 twice, followed by line 2, she treats

Ex. 6  
Introduction (maqām nakrīz)

ens. accord. ens. etc.

Lines 1 and 2

Line 3 (maqām rāst)

If ti kir li lah thah hal wah 'ash nā fi hā lil ha wā  
Waf ti kir li mar rah ghin wah yawm sa ma' nā hā sa wā  
Khadd min 'um ri 'um ri kull uh il lā thī wā nī a shū fak fi hā

Ex. 7  
Excerpt from improvisation on lines 1 and 2

sequential syncopated melody

If ti kir li if ti kir li wa if ti kir li if ti kir li lah thah hal wa 'ash nā fi hā lil  
ha wa waf ti kir li mar rah ghin wa yawm sa ma' nā sa wā

the motive in sequence with a regular, balanced phrase structure consistently created from three fragments: a short fragment (“iftikir li”), answered by another short fragment (“lahthah halwa”), both of which are balanced by a long fragment (“‘ishnā fihā lil-hawā”). In this regular phrase structure, the strong syllables “kir” “hal” and “fi” occur predictably every four beats.

This regularity of phrase structure offers a period of respite before Umm Kulthūm embarks on a series of modulations – a fourth technique fundamental to creating extended improvisation. She effects the first modulation by returning to the contrasting melody based on repeated high As, but now descends through the pitches of maqām nakrīz. After several modulations, she and the ensemble conclude this lengthy improvisation with a smooth transition into the composed melody for line 3.

#### Fourth Stanza

Kuntu bishtiqalak wa anā wa inta hinnā  
 baynī wa baynak khatwatayn  
 Shūf baqaynā izzāy anā fayn  
 ya habībī wa inta fayn  
 Wa al-‘amal eeh al-‘amal  
 mā taqūlī a‘mal eeh  
 Wa al-‘amal inta al-‘amal  
 tahramnī minuh leeh  
 ‘Uyūn kānat bitahsadnī ‘alā hubbī  
 wa dilwaqtī bitabkī ‘alayy min ghulbnī  
 Wa fayn inta yā nūr ‘aynī  
 yā rūh qalbī fayn  
 Fayn ashkilak fayn  
 ‘and kalām wa hāgāt  
 Fayn dam‘ak ak yā ‘ayn  
 biyirayyihnī bikāyā sā‘āt  
 Bakhāf . . .

*I was longing for you when we were here  
 with just two steps between us  
 See how we go on – where am I  
 and where are you, my love?  
 What is there for us to do?  
 Tell me what to do  
 Hope – you are hope  
 Why do you deprive me of it?  
 Eyes once envied me for my love*

*and now they cry for me because of my misery  
 Where are you, light of my eyes,  
 heart of my heart, where?  
 Where can I complain to you  
 I have things to tell  
 Where are your tears?  
 Crying sometimes comforts me  
 I fear . . .*

While improvisation allows Umm Kulthūm considerable scope for creating musical variety, the remainder of her performance highlights several techniques for introducing variety within the more restrictive framework of composed melodic lines. In particular, her manipulation of text, brief ornamentation, and special vocal timbres draw the audience’s approval. After the ensemble restarts the fourth stanza, the audience responds to her quick repetition of “hinnā” in her low register and her embellishment of “fayn” with an ornament that moves into a higher region of the maqām at the end of line 2. Returning to line 1, she sustains “n” of “khatwatayn” and slides down to lead directly into another repetition of line 1. During her final statements of line 6, which already stands out as a brief excursion to maqām nakrīz, she calls on the affective impact of a marked vocal timbre and deliberately cracks her voice on “fayn.”

By the late 1960s a number of Umm Kulthūm’s Cairo performances featured highly stereotyped audience behavior and limited improvisation. This recording is particularly valuable because it captures a radically different type of performance – her interaction with thousands of fans relishing a rare opportunity to see and hear her perform in person. Drawing on nearly every available resource of vocal performance and improvisation, Umm Kulthūm gave them an unforgettable experience and has left for us an ideal introduction to both her art and her enduring popularity. ■

#### NOTES

1. Sawt al-Qahirah: cassette 81115.
2. The symbols ♭ and † indicate “half-flat” and “half-sharp,” respectively. For example, B♭ falls roughly halfway between B and B♭, and F† falls roughly halfway between F and F♯.
3. “Scale degree” refers to the numerical position of each pitch in the scale in relation to the lowest pitch. In maqām bayātī the lowest pitch – scale degree 1 – is Ā; 2 is B♭, 3 is C.

## The Brooklyn Museum of Art, New York

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

Special Exhibitions Gallery, 3rd Floor  
Through spring 2004

*Egypt through Other Eyes* chronicles Western interest in ancient Egypt through images from the Brooklyn Museum of Art's Wilbour Library of Egyptology, one of the world's most comprehensive Egyptological research collections. These images, found in publications ranging from expensive limited-edition folios to mass-produced books, demonstrate the allure that Egypt has long held for a Western audience.

Many of the items on view, including books, letters, and other ephemera, originally belonged to Charles Edwin Wilbour (1833-1896), the American Egyptologist for whom the Wilbour Library of Egyptology is named. Wilbour, who also collected many of the objects in the museum's collection of Egyptian art, made a significant contribution to the study of ancient Egypt in America.

This year-long exhibition features two six-month segments: *Early Travel and Exploration*, currently on view, traces the development of Western fascination with Egypt from the sixteenth century up to the early nineteenth century. The second segment, *The Popularization of Egypt*, will cover the next generation of explorers and scholars with publications from the 1820s through the discovery of King Tutankhamun's tomb in 1923.

## The Michael C. Carlos Museum

Emory University, Atlanta, Georgia

*Travelers in an Antique Land: Artists and Ancient Egypt*  
Through 11 January 2004

The exhibition of prints, drawings, and watercolors of Egyptian motifs and sites includes works in the Carlos Museum's collection dating from the eighteenth, nineteenth, and twentieth centuries. Rare volumes, on loan from the Special Collections of the Robert W. Woodruff Library, which describe some of the earliest explorations of Egypt by western Europeans, will also be on view.

Among the highlights are three etchings by Giovanni Battista Piranesi (Italian, 1720-78) that reveal that artist's intense interest in and imaginative



transformation of the Egyptian artifacts that had been brought to Rome in ancient times. With Napoleon Bonaparte's invasion in 1798, and the subsequent publication of the *Description de l'Égypte* the systematic exploration and representation of Egypt's antiquities began. Artists accompanying expeditions made meticulous illustrations of archaeological sites, as seen in Ernst Weidenbach's *Pyramids of Meroë*, originally published in Karl Richard Lepsius's *Monuments of Egypt and Ethiopia*.

Later in the nineteenth century artists like Frederick Arthur Bridgman (American, 1847-1928) made personal journeys to Egypt in search of exotic themes to incorporate in paintings of the fashionable Orientalist style. Bridgman's 1874 watercolor of the interior of the Temple of Isis at Philae has archaeological as well as artistic interest, since he has preserved for us all the delicate color of the painted decoration, which is now lost.

### *Jewish Life in Ancient Egypt*

18 October 2003 - 4 January 2004

*Jewish Life in Ancient Egypt* is built around a family archive of papyri from the fifth century BCE. from the world-renowned collections of the Brooklyn Museum of Art.

Written between 447 and 402, the papyri include the marriage certificate, real estate deeds, wills, and other personal documents of Ananiah, a Jewish Temple priest and his family, including his wife Tamut, an Egyptian slave. The papyri, which

have survived for two and a half thousand years, are written in Aramaic, the language of Jesus and the original New Testament. The papyrus documents form the centerpiece of the exhibition, which also includes gold and silver temple equipment, beautiful sculpture, and showcases the history and archaeology of this tumultuous time. Fleeing from the Babylonian captivity, a group of Jews escaped from ancient Israel and made their way to Elephantine, at the southernmost frontier of Egypt. Elephantine was Egypt's southern commercial and communications center. It was in this cosmopolitan community that Ananiah lived, married, and brought up a family. After the destruction of the temple in Jerusalem, the Jews who escaped the Babylonians built a temple on the island and lived peacefully with Egyptians, Nubians, Greeks, and Persians.

The exhibition was organized by the Brooklyn Museum of Art.

## The Getty Museum, Los Angeles, California

*Brilliant Achievements: Glass from the Islamic World to Renaissance Italy*

4 May-5 September 2004

The spread of Islamic ceramic and glass technologies into Europe made possible the groundbreaking art form that emerged from Italy in the fifteenth and sixteenth centuries. Italian ceramics and glass established taste and became the envy of European courts and other collectors for 300 years. All this would not have been possible without the maiolica techniques of tin-glaze and luster that made their way from the Islamic world into Italy mainly via North Africa and Spain, and the glass techniques of gilding and enameling that reached Italy primarily by way of Egypt and Byzantium. The Islamic influence also contributed to the development of glassblowing, arguably the single most important innovation in the history of vessel glass manufacture, invented by the Syrian glassmakers of the Roman Empire. In addition, the spread of these new skills was accompanied by the diffusion of Islamic decoration and forms. The arrival in Italy of easily transportable objects such as textiles, carpets, metalwork, and ivories, as well as ceramics and glass, helped spread and popularize motifs and styles from the Islamic world.

*Laurentii Pignorii Patavini Mensa Isiaca, 1669*  
by Lorenzo Pignoria (1571-1631, Italian)  
Wilbour Library of Egyptology  
The Brooklyn Museum of Art

# exhibitions

Temple of Abu Simbel  
Nubia, Egypt  
Photograph by Maison  
Bonfils.  
Acc. 13-2624  
Courtesy, the Phoebe  
A. Hearst Museum of  
Anthropology

## The Phoebe A. Hearst Museum of Anthropology

Berkeley, California

*The World in a Frame: Photographs From the Great Age of Exploration, 1865-1915*

Through March 2004

The invention of photography in 1839 coincided with a great age of exploration and travel. To fully appreciate the superb technical quality of these visual masterpieces, one need only consider the extreme challenges the photographer faced in the nineteenth century. Prior to the use of flexible cellulose film in 1888, most photographs were recorded on glass plates. For the "wet-plate" process, popular between 1851 and 1878, pictures had to be exposed and developed while the chemicals were still wet: glass plates, chemicals, and equipment needed to be transported to these remote locales, often by mule.

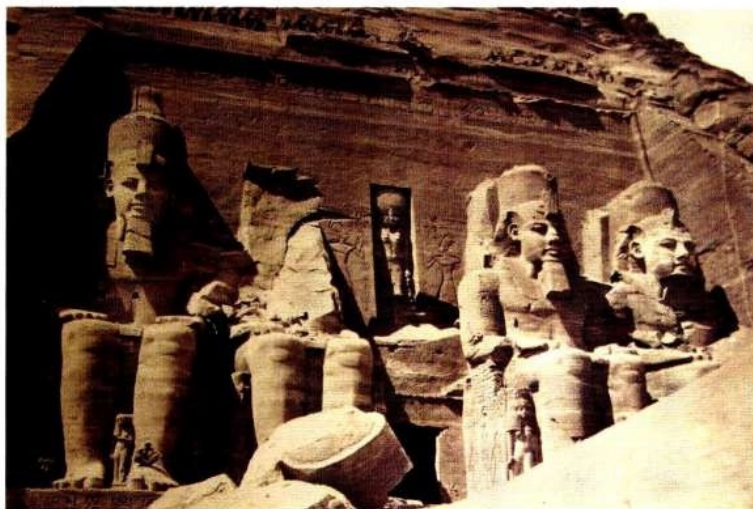
The majority of the photographic prints on display are not enlargements, but were printed directly from the same size negative. Until a practical form of photographic reproduction was developed around 1890, photographs were viewed as original prints. Many were distributed in large multiple editions, produced by commercial firms, usually with some kind of accompanying text. Included in the exhibit are works from four portfolios produced by the firm of Maison Bonfils, known for its popular photographs of the last decades of the Ottoman Empire.

## The Kelsey Museum of Archaeology, Ann Arbor, Michigan

*Archaeologies of Childhood: The First Years of Life in Roman Egypt*

21 November 2003-15 September 2004

This exhibition will explore the lives of children in Egypt under Roman rule. Children are often 'missing' from the archaeological record — their activities and concerns were not often documented or preserved in the same way as those of adults. Using ancient representations of children and remains of their toys and clothing, along with written sources and modern scientific analyses, this exhibition will examine the realities of being a child in Egypt two thousand years ago. A centerpiece of the exhibition will be the results of a recent project to CT-scan the mummy of a child from Roman Egypt in the Kelsey Museum.



## Arthur M. Sackler Museum

Harvard University

Cambridge, Massachusetts

*The Continuous Stroke of a Breath: Calligraphy from the Islamic World*

20 December 2003-18 July 2004

From humble origins, the Arabic script evolved into a powerful and flexible form of aesthetic and spiritual expression. Muslim scribes were inspired to improve the legibility and artistic qualities of this script by the need to preserve and disseminate the Qur'an. Over time, calligraphy spread from the written page to become a major decorative element in virtually every medium of Islamic art. The exhibition takes its title from a traditional expression that likens the movement of the pen in a masterful work of calligraphy to the flow of breath. Included in the exhibition are masterpieces of calligraphy from the ninth through the twentieth century from Arab, Indian, Persian and Turkish regions of the Islamic world.

## The Walters Art Museum

Baltimore, Maryland

*Eternal Egypt: Masterpieces of Ancient Art from the British Museum*

Through 18 January 2004

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 national tour are made possible by the Ford Motor Company. Additional support is provided by the Benefactors Circle of the AFA. The exhibition's final venue will be the Royal Ontario Museum, Toronto (28 February - 6 June 2004).

*Tools and Models: The Craft of the Sculptor in Ancient Egypt*

Through 28 March 2004

*Tools and Models* focuses on the Egyptian sculptors and their sophisticated methods of creating outstanding pieces of art. These craftsmen developed an elaborate grid system to ensure that all figures were created to scale. The grids can be detected on the sculptor's models, of which the Walters owns a large collection. The models, which represent the human body, as well as animal and architectural features, were also used for study.

In conjunction with the exhibitions, the museum is sponsoring a series of workshops, lectures, and films.