

bulletin

of the American Research Center in Egypt

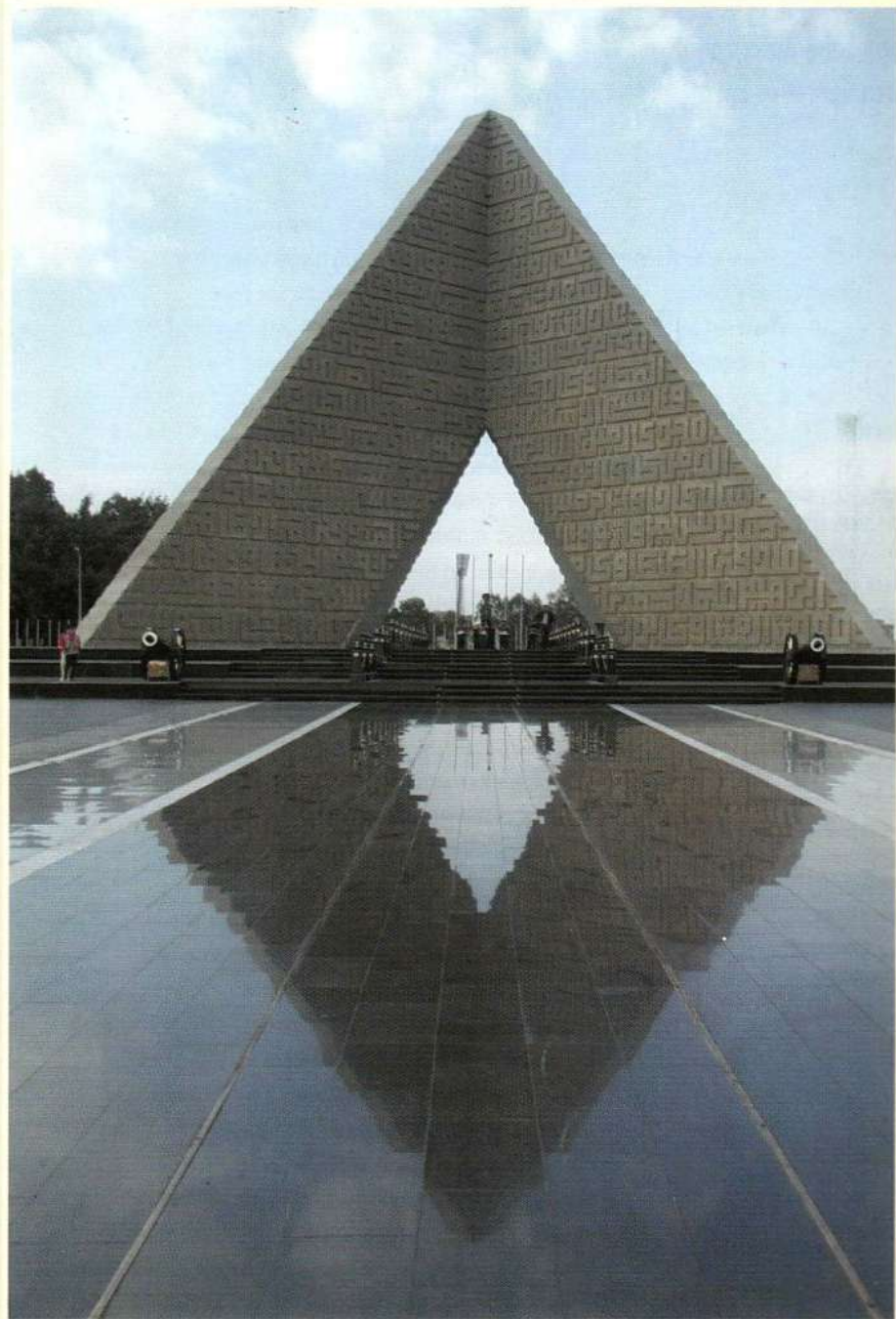
NUMBER 185 — SUMMER 2004
2002-2003 ANNUAL REPORT

A Definition of Identity: Pharaonic Architecture in Contemporary Egypt

Fayza Haikal

"The splendor of Egyptian design and the simplicity of basic Egyptian architectural forms suggest something of an eternal verity and ageless serenity. An awareness of the persistence of Egyptian ideas in religion, art and iconography creates fresh and enlightening perspective... Egypt is still with us, and we owe a great deal to that ancient land... The architectural, iconographical and decorative manifestations of ancient Egyptian culture are only some aspects of an influence which has gone deeply into western European civilization".¹

When Egyptians call their country *Om-al-donia*—"mother of the world"—they may be using the term with little true consciousness of



Soldier's Memorial, Nasr Avenue, Medinet Nasr 1974. Architect Samir Rafei. Photo: Ola Seif

Egypt's antiquity, of the gifts offered by this antiquity, or its influence on other cultures. For historians of civilization, however, the legacy is more evident. How best to preserve but also utilize the wealth that a rich cultural heritage brings is of constant concern. Egypt is not the only nation dealing with the responsibilities that such a legacy entails, as a similar problem is met by any country claiming an old and rich civilization. Awareness of this fact has grown in the last few decades, and it has been the subject of many international congresses and publications.

In Egypt, interest, admiration, awe, and sometimes even execration of her Pharaonic past, recur sporadically throughout her long history². However, because "the choice of particular aspects of the past is invariably centered on the preoccupations, and preconceptions, of the present,"³ the promotion of Ancient Egypt responded to a political urge for national glorification particularly in situations of confrontation first with the western world, then within the Arab nation. Thus, leading authorities in Egypt in the twentieth century turned

continued on page 3

Director
Gerry D. Scott, III

Editor
Kathleen S. Scott

Design
Fatiha Bouzidi

Color separations and printing by
M Graphic International, Cairo

The opinions expressed herein are those
of the authors and not necessarily those
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Egypt, Inc., its member institutions, or its
sources of support.

The *Bulletin* is published by the
American Research Center in Egypt
2 Midan Simón Bolívar
Garden City, Cairo, 11461 Egypt
tel: 20-2-794-8239
fax: 20-2-795-3052
email: arce@internetegypt.com
website: www.arce.org

U.S. office:
Emory University
Briarcliff Campus
1256 Briarcliff Road, NE, Building A
Atlanta, Georgia 30306
United States of America
tel: 404-712-9854
fax: 404-712-9849
email: arce@emory.edu

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from the director

Much has happened at ARCE since you received your last issue of the *Bulletin*, and I am happy to report that most recent developments have been for the good. For those of you who attended the wonderful April Annual Meeting in Tucson, you know just how active and healthy ARCE is. On behalf of all of us who enjoyed the Annual Meeting, I take this opportunity to extend ARCE's formal thanks to Professor Richard Wilkinson, to each of the many fine members of the Arizona Chapter, and to our tireless Atlanta staff for all of their hard work. Thank You!

At the Annual Meeting, ARCE also took the opportunity to thank two ARCE members who have made longstanding and devoted contributions to the good of the organization, John Dorman, ARCE's Cairo Director from 1966-1976, and Richard Fazzini, a recent Past President and long-serving Board of Governors member. Photographs of the presentation of these awards are found in the section on the Annual Meeting contained in this issue of the *Bulletin*.

Another important development for ARCE that took place at this year's Annual Meeting was the first award of grants from ARCE's Antiquities Endowment Fund. The Fund was created by a generous grant to ARCE from the United States Agency for International Development (USAID). The USAID grant was made to ARCE, with the intention of supporting three distinct activities through the creation of endowments. A portion of the resulting endowment funds is dedicated to ARCE's annual operating expenses, and another portion is dedicated to similar expenses for the Oriental Institute of the University of Chicago's Epigraphic Survey headquartered at Chicago House in Luxor, Egypt. The third, and largest, endowment fund is dedicated to conducting conservation-related Egyptian antiquities projects.

ARCE is very grateful to Richard Fazzini and Jack Josephson for chairing the committee that helped to implement this new grant initiative. Potential conservation-related Egyptian antiquities projects are encouraged to submit grant applications to a new Board of Governor's Committee, the Antiquities Endowment Fund Committee.

The first grant awards made by the Committee, totaling \$228,079, went to projects proposed by Research Supporting Members American University in Cairo, Emory University, the Metropolitan Museum of Art, the Oriental Institute of the University of Chicago; Institutional Member Howard University; ARCE's Antiquities Development Project; and The Amenhotep III Temple Conservation Project. Projects receiving funding included making condition reports on the tombs in the Valley of the Kings, training Egyptian and American students in archaeological conservation techniques, creating a new installation of Predynastic artifacts in Cairo's Egyptian Museum, conserving ancient architecture and relief decoration, assisting with the creation of a digital archive of archaeological photographs, and publishing a manuscript on Quseir Fort.

As you can see, ARCE is continuing to do the important work of preserving Egypt's past for the future. I hope that I may ask you to take a moment and think about ARCE's future. You will find a convenient form within this *Bulletin* to send in membership dues for the coming year, and to make general donations in honor, or in memory, of someone special to you. Thank you for your continued support for your organization and our collective mission.

Gerry D. Scott, III
Director

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PROFESSOR HAIKAL is Chairman of the Department of Egyptology at the American University in Cairo.

to Ancient Egypt to promote their ideology. Her symbols, once popularized as a source of national pride, soon came to serve as icons of her specificity. But since, “in these changing and disturbing times, historic theme parks and heritage centers probably tell us as much about ourselves as about the past,”⁴ different successive or parallel views developed concerning the way in which to approach this important cultural heritage:

1. As an example to be emulated in order to foster pride in Egypt’s national identity through diffusion of historical awareness of the past and of its great achievements.

2. As a source of inspiration, hence the birth of national egyptomania in literature and performing and visual arts, and

intensive use of Egyptian symbols in the media and particularly in architecture.

3. As a marketable commodity with special concern for the conservation of the national heritage and its management to support and enhance tourism in Egypt.

4. As a field of research and introspection: study of the country’s cultural continuity through ethno-egyptology intended to lead to a better understanding of the culture in all its aspects, positive as well as negative, and help build a better future based on a better understanding of the past.

All of these views emerge constantly throughout the modern literature, art, and architecture of the country and have been tackled in a number of studies⁵. They also manifested themselves in govern-

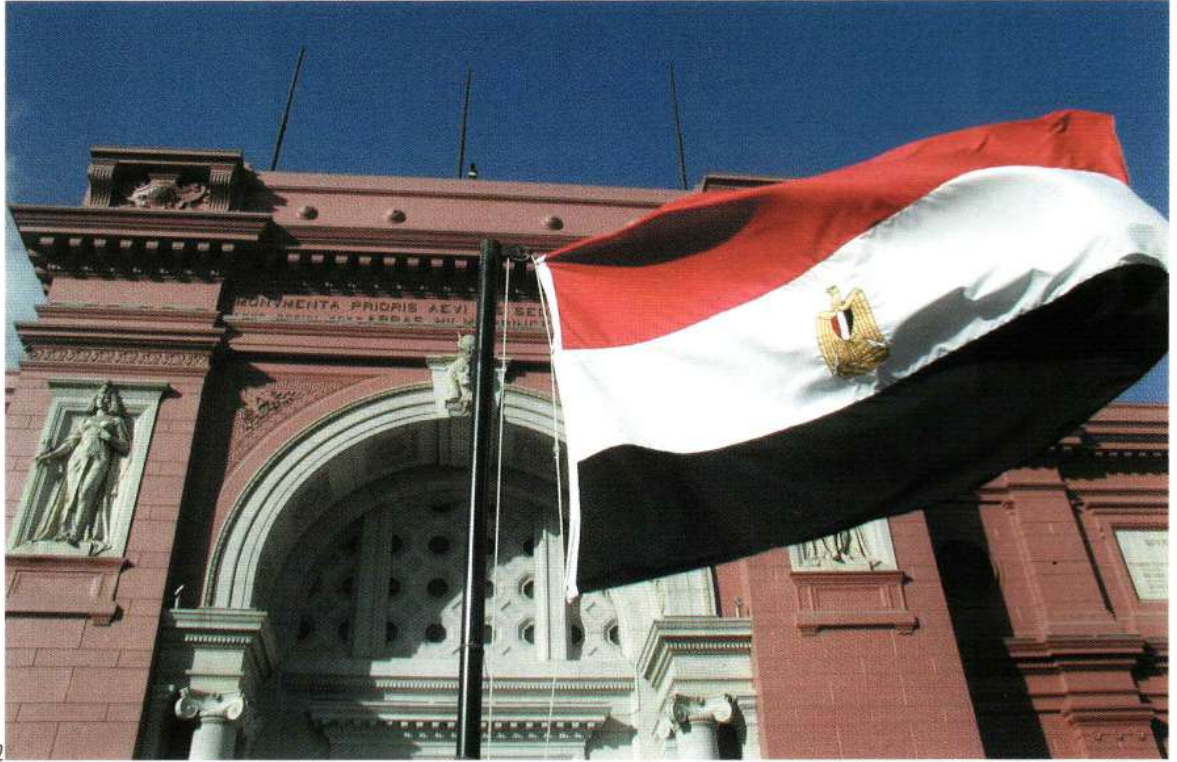
ment policies that created the growing number of organizations in charge of the management and documentation of our cultural heritage and of its diffusion in Egypt and abroad. There are now educational institutions and research centers on ancient Egypt in most of Egypt’s national universities and the activities of the Supreme Council of Antiquities (and its many ramifications) have increased as has its public services. A number of centers for the documentation and digitalization of national cultural heritage have also been created.

Because cultural expressions are reflections of the socio-political atmosphere in which they are born, their development and manifestations follow approximately the same line in the different fields of artistic creation. Architecture being the most ‘public’ expression of these arts, this paper will concentrate essentially on a survey of Egyptian “Neo-Pharaonic”⁶ architecture in the twentieth century, with examples drawn from greater Cairo and its satellite cities, in order to monitor the birth and development of a particular expression of identity in contemporary Egypt.

In a paper entitled “Cairene Neo-Pharaonic Architecture in the Twentieth Century: A Recurrent External Western Influence,” presented at the 1996 IASTE, architect Ali Gabr says that:

“Despite the extensive construction that has occurred in twentieth century Cairo, the remarkable fact is that only a scarce number of buildings show Neo-Pharaonic

1. Apartment building, 26th of July St. Photo: Ola Seif



2. Cairo Museum, Tahrir Square, 1902. Architect Marcel Dourgnon. Photo: Ola Seif

3. Giza Zoo, Giza St., main entrance. Photo: Ola Seif

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influence. Much of this influence appears to have as much to do with western architectural ideas as it does with Ancient Egypt. Western architecture adopted and incorporated Pharaonic architecture in two ways: on the one hand it was used to enliven and decorate buildings of other styles; on the other, the spare simple geometries of Ancient Egyptian architecture percolated into the formal aspect of western architecture where it played a role in the development of modern historical architecture. The first influence

has been dropped, the second has never died.”

The rest of his paper is a development and an explanation of this final statement. Ali Gabr’s research ends with Wissa Wassef’s creation of the Mokhtar Museum in 1962. The time span of the present paper is a bit longer. Though I entirely agree with Gabr’s statement concerning the ‘western influences’ for the period he investigated⁷ it doesn’t entirely hold for the second part of the twentieth century. After a survey of the subject matter, reasons for the

new surge of pure Neo-Pharaonic ‘nationalist’ style will be discussed.

Before 1922: The ‘Colonialist’ Style.

From the early Nineteenth century, when Muhammad Ali became viceroy of Egypt, to the early years of last century, one of the main concerns of the rulers was to ‘modernize’ the country, and modernize, then, meant ‘westernize.’ Students were sent to Europe to be updated in all sciences and Europeans were imported to Egypt to accelerate the process. With them, European architecture and ways of life were introduced to the country. At the same time, with the revival of the taste for everything Egyptian after the French invasion and the publication of the *Description de l’Egypte* by Napoleon’s scholars, Neo-Pharaonic architecture began to flourish in Europe and in the United States to the extent that “large geometrical masses and shapes, spare, simple and solid, made up of straight lines and angles become part of the modern architectural vocabulary.”⁸ Egyptian decorative elements and vivid colors were later also



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borrowed profusely in Art Deco designs. In Egypt, accordingly, the few buildings of the colonial period exhibiting Neo-Pharaonic ornaments either keep the massing, rhythm, and organization of European architecture (as in the apartment building at the cross road of Ramses and the 26th of July streets which would sit as comfortably in Paris as it does in Cairo, or the Cairo Museum in Tahrir Square which is definitely more Neo-Classic or European than Egyptian). The reliefs decorating the entrances to the Giza Zoo are further examples of this type of Neo-Pharaonic decoration. Other buildings are influenced by the Art-Deco style, which itself had borrowed elements from Ancient Egypt, as if the 'reinterpreted' Egyptian architecture was returning home. For example in the synagogue on Adly Street built by E. Matasek in 1905:

"The massive solidity of the building and the pylon thrust of the corner towers evoke an Egyptian building. Inside, bands of rearing cobras and solar discs adorn the main entries. Curl mentions that along with Freemasons' grand halls, synagogues too were greatly inspired by Ancient Egyptian architecture, however he fails to mention that of Cairo."⁹

From 1922-1952. The 'Nationalist' Style.

In February 1922 Egypt gained her independence. In November of that same year, the tomb of Tutankhamen was discovered, provoking a new wave of international egyptomania. The westernized elite nationalist leaders in Egypt, still influenced by Europe on the one



hand, and longing for a time when Egypt was leading the world on the other, promoted Ancient Egypt as a source of inspiration for their new nation. Neo-Pharaonic monuments of the Nationalist period exhibit volumes and masses that tend to evoke the past, even when they remain influenced by other styles of architecture. Typical Pharaonic architectural elements like cavetto cornices, architraves, toruses, papyrus or lotiform columns, winged sun-discs and battered pylons or pylon-like entrances are added to buildings, to underscore their identity as well as the political message that they carry, namely that the history of Egypt is unbroken, that Egyptians, the descendants and heirs of a glorious civilization, must make it back to their former glory, and that Egypt is really unique and independent, even if it is part of a larger Arab-Islamic world. Neo-Pharaonism is clearly conceived as a message and as a symbol rather

than as a style. The fact that this was a political message rather than a fashion or a taste statement, as it was in the West, is confirmed by the fact that like in Ancient Egypt, where Pharaohs commissioned the monuments, most, if not all, the buildings belonging to this style of architecture were commissioned by the government. One of the oldest manifestations of this strong nationalistic trend is the Pharaonic hall that king Fouad I, the first king of an independent Egypt, ordered for his newly established parliament. Commissioned in 1922, the hall was completed in 1924. Tall palmiform columns carry the roof of a long rectangular hall. A frieze of cobra serpents, so typical of Ancient Egypt, runs under the ceiling. A little lower, there is another one made of cartouches inscribed with the king's name written in hieroglyphs while below it, every now and then, a winged sun disk and painted panels depicting scenes from Ancient

4. Parliament's Pharaonic Hall, 1924. Photo: courtesy parliament archives

5. Giza Railway Station, Rabia Alguizi St., 1927. Architect Mostapha Fahmy. Photo: Fayza Haikal

6. Saad Zaghloul Mausoleum, Mansour St., 1931. Architect Mostapha Fahmy. Photo: Emad Nasr

7. King Farouk's rest house. Giza Plateau, 1946. Architect Mostapha Fahmy. Photo: Fayza Haikal

Egypt's daily life complete the decoration of the walls. A cast from the famous Cairo museum statue of Khafra occupies a prominent place at one end of the hall; the other end is furnished with a long desk decorated with ancient Egyptian designs. Other elements furnishing the hall are designed in that same style.

Of about the same period is the Giza Railway Station, designed in 1927 by Mostapha Fahmy, the first well-known Egyptian architect in Modern Egypt. It is to him that we owe the great Neo-Pharaonic buildings of this period. The station is not an enclosed building but a big gate on the street side, leading to a corridor opening on the platform. The tall rectangular gate is flanked on each side by a lower open pavilion,



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with two lotiform columns decorating the façade and supporting the roof. The pavilions end in protruding bastions with tall windows that appear to respond to the main gate. The whole building is topped with a cavetto cornice, and winged sun-discs are engraved in the cornice above the gate and the side bastions. This difference of level between the tall central gateway and the two side pavilions, recalls the difference in height between the central axis of the hypostyle hall and the two aisles in Pharaonic temples. On the platform side, smaller columns running along the platform to support the roofs of the porticos on the two sides of the entrance corridor, would recall to the mind of any Egyptologist the peristyle of Egyptian temples.

A few years later, when Egypt wanted to erect a mausoleum in the name of Saad Zaghloul, one of the national heroes who fought for her independence, the Neo-Pharaonic style seemed most appropri-

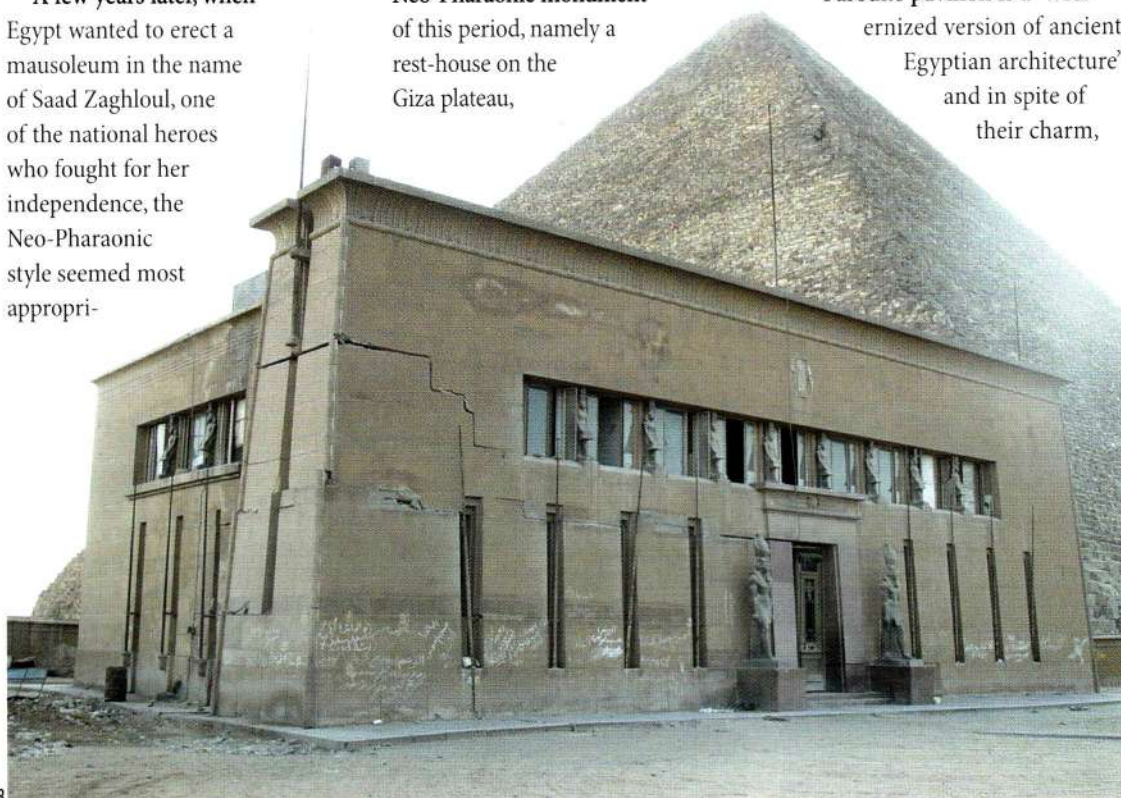
ate to express the newly gained independence and re-assertion of the ancient grandeur and identity of the country. Mostapha Fahmy's Neo-Pharaonic project was selected for this monument to be built on Mansour St. in the center of Cairo. It was finished in 1931. Two Egyptianizing columns with lotusbud capitals and an architrave, decorated with the famous Egyptian winged sun disc, dominate the entrance. A cavetto cornice covers the whole structure while toruses run along all the tapering walls. In the garden, plant containers and their bases take ancient Egyptian shapes and decorations and the iron fence of the garden enclosure has further Egyptian motives.

In 1946 Mostapha Fahmy Pasha built for his king (Farouk) the last Neo-Pharaonic monument of this period, namely a rest-house on the Giza plateau,

near Khufu's Great Pyramid and overlooking the Nile valley. As the pharaohs, ideologically, would be the king's 'ancestors,' this lovely little building bears all the symbols of kingship and divinity: statues of the king as pharaoh, royal cartouches with his name written in hieroglyphs, winged sun-discs and cobra serpents to protect the monument, and boundary stelaes to mark the limits of his resting place. Inside the building, elements of Egyptian architecture are everywhere: columns, friezes of cobras, panels on the wall depicting the king on a chariot at a hunting party, and scenes from ancient Egypt's daily life. Scenes from daily life are also depicted on the colored glass windows in a style very typical of Art Deco.

According to architect Ali Gabr, Farouk's pavilion is a "westernized version of ancient Egyptian architecture" and in spite of their charm,

8. King Farouk's rest house. Giza Plateau. Photo: Fayza Haikal



9. Cairo University, Giza. Students' city gate. Photo: Ola Seif

10. Ein Shams University entrance gate, 2000. Engineer Ali Fouad al-Faramawy. Photo: Fayza Haikal

11. Decorations under the ramp of the 6th of October bridge, Abd-al-Moneim Sq., Cairo. Photo: Fayza Haikal

Mostapha Fahmy's delightful buildings "wore their style lightly, like a skin over modern bones". For him "one of the reasons behind the western origins of Neo-Pharaonic architecture in Egypt lay in the development of the Egyptian architecture profession...native Egyptian architects of the Nationalist Period were schooled by westerners and instilled with western concepts..."¹⁰

The Abstract Sympathetic Group of Monuments

Along side these 'colonial' and 'nationalist' styles of Neo-Pharaonism, the 'Abstract Sympathetic Group' of monuments forms the larger, but less evident, part of the Cairene urban fabric. Although some of these monuments, like the Synagogue at Adly St., were designed at an early stage

in the history of modern Egyptian architecture, their number really increases from the middle of the last century. Monuments designed in this style are mostly private, and do not necessarily intend to deliver any specific public message.

"The occasional building will appear to bear a vague Pharaonic resemblance. It may be the suggestion of embedded pylons, or it may be a solid stereotypic presence as exemplified for instance in the battered walls of the lawyers' syndicate building designed by Ali Labib Gabr in 1948 on Tharwat St. at the corner of Ramses St....

"The vagueness and dubiousness of this group stems from the unconsciousness of the reference. Here sources are scattered and hard to trace... That Art Deco pioneer designers were influenced and inspired by the discovery of Tutankhamen's treasures was not likely in the mind of designers working in this style in Egypt. The Pharaonic influence has been absorbed and internalized. Architects freely interpreted Pharaonic designs without being aware of it... The outstanding example of this group is the Mahmud Mokhtar museum in



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Zamalek designed in 1962 by Ramses Wissa-Wassef.

“The exterior of the building is very plain and powerful, giving the visitor a dramatic abstracted oblique view of the massive battered columns of the portico. Inside the free mix of Modern and Pharaonic elements continue...Four massive columns mark a central lowered space. In the center where one might expect a sarcophagus stands the statue. This example shows how Wissa Wassef achieved an architecture pertinent to the Egyptian Heritage and at the same time neither relying on historical copying nor on western derived design principle. Wissa Wassef’s museum shattered the western lens. Neo-Pharaonism which was considered as an import from the west was not popular in Egypt...However, as Egypt becomes more westernized, traditional skepticism of the Pharaonic past may erode, thus allowing for a recalling of Pharaonic elements abstracted into modern Egyptian Architecture”.¹¹

“Traditional skepticism of the Pharaonic past may erode” says Ali Gabr. In fact what eroded is rather the association of Pharaonic architecture with the West, as it gradually became more familiar and better understood. Ancient Egypt is now rehabilitated and appreciated in her own right, without passing via the West anymore. It is as if Egypt had recovered the memory of her past, so that history unfolds without a break, even though drastic changes have occurred. Ancient Egypt’s culture is part of modern Egypt’s culture, and people who are aware of it, are comfortable with that. It



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has developed with time and with the gradual adoption of Arabic and Islam as the official language and religion of the country. Indeed, it is this blend which makes the specificity of modern Egypt and which may affect the choice of architectural style when conceiving a monument. While straightforward Neo-Pharaonic symbols wouldn’t be used, for example, in the decoration of a modern mosque, the principals regulating the relationship between masses, voids, and elevations in Ancient Egypt, and the interplay of shade and light on the monument could be exploited. But here again, the influence on the architect wouldn’t be deliberate or easily traceable. Moreover, while some architects may chose to retain this Egyptian ‘feeling’ when working for private sector patrons, those who are more *avant garde* refuse to admit any affiliation or accept any restraint on their creativity.

After 1973

After the 1973 October war against Israel, a new wave of Neo-Pharaonism appeared in Egypt. The splendid soldier’s memorial erected by Samir Rafei in 1974 on Nasr Avenue couldn’t be more explicit. The monument is an open, “right-

angled” pyramid made of granite and concrete. Juxtaposed names, picked up at random to represent the “unknown soldier” and carved in Arabic Kufic script, cover the entire surface of the pyramid’s wings. This combination of Arabic and “Pharaonic” is probably the most typical expression of modern Egyptian identity.

From this time onwards an increasing number of explicit Neo-Pharaonic elements have been added to pre-existing monuments. Neo-Egyptian colonnades, gates, and pylons have become common elements to mark entrances to public institutions. Some are more elegant or more creative than others, but everywhere, the underlying principle is the same: the assertion of Egyptian identity. The entrance to Ein-Shams University with its colonnade and that of Cairo University Student City with its split monumental gate are typical examples of this trend.

Belonging to that same explicit Neo-Pharaonic movement is the Highest Constitutional Court of Egypt building erected on the Maadi Corniche. Commissioned in 1994, it was inaugurated in the year 2000. Although most Egyptians are very pleased with it, and find

12. Constitutional Court, Cairo. Maadi corniche, 2000. Architect Ahmad Mito. Photo: Fayza Haikal

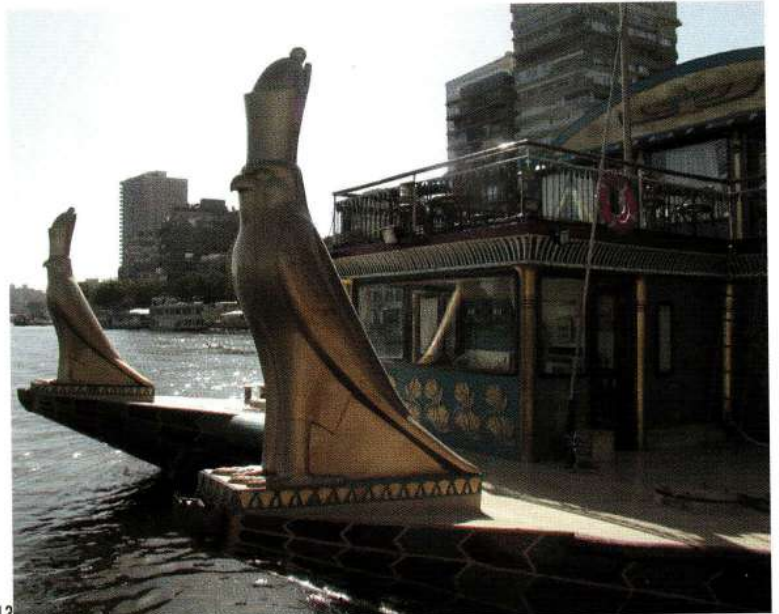
13. Floating restaurants on the Nile. Photo: Ola Seif

14. Entrance to the floating restaurants, al-Nil St, Giza. Photo: Ola Seif

it quite impressive, professional designers do not always accept it. Their main criticism focuses on the unsolicited presence of columns with no structural role. Ahmad Mito, the architect who designed the Constitutional Court, himself a modernist, said that he was not convinced with the design, but that he had to alter his original project, and abide with the governmental directions to 'go to the roots,' as it were, to produce a monument that clearly projects Egyptian identity.

Similar 'cosmetic' additions have been installed under the ramps of many bridges. The 6th of October Bridge will testify to that. Small palmiform columns supporting a cavetto cornice serve as frames for publicity posters and stylized bouquets of lotus flowers decorate the walls of its ramps at Mahmoud Riad Square in downtown Cairo.

After 1974 when Egypt changed some of her traditional policies, economic opening on the world best known as "Infitah" attracted investments and tourism. For the sake of tourism, a growing number of hotels and many gadget and souvenir shops put on an Ancient Egyptian façade. This is probably the least attractive sector of Neo-Pharaonic architecture. Extremely commercial, very often these Egyptian motives are not even well reproduced and look like a parody of Egyptian art. They are even worse than the poorest 'egyptomania' buildings of the western world, but they attract attention, and this is their real purpose. Examples abound on the Pyramid Avenue in Giza and near all sites which tourists are expected to visit, as if this



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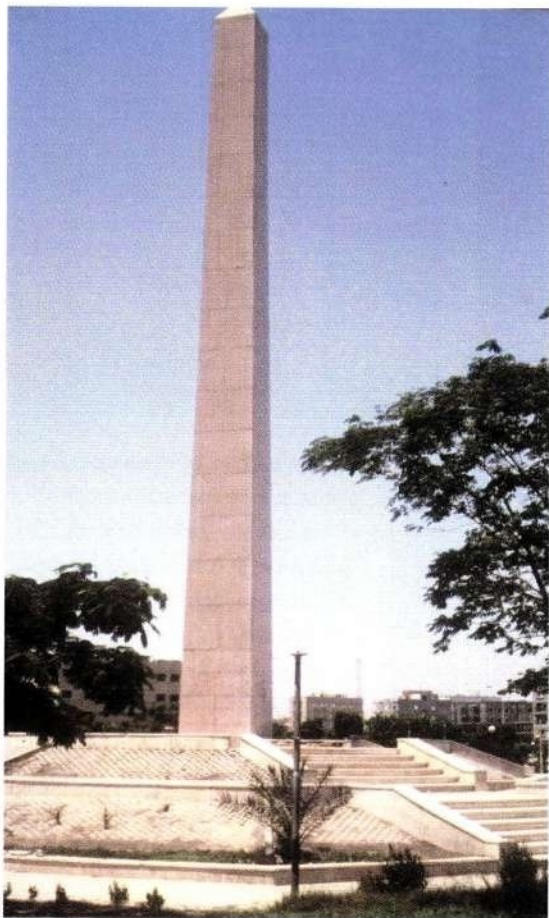
Neo-Pharaonic vocabulary was used as direction signs or as a type of advertisement. This "over-consumption" of Ancient Egypt could, in my opinion, become counter productive if not properly controlled, as it often projects a cheap image of the original models. We find it again on toll-stations and the entrances to the main archeological sites of Egypt. For example, coming from

Alexandria to Giza, to make it quite clear that you are approaching an ancient site, the toll station is Neo-Pharaonic, while that of Alexandria is Neo-Classical.

After the 1973 war, three satellite cities were created around Cairo to house new industries and an exploding population: 6th of October, 10th of Ramadan, and Badr. The three cities borrowed

their name from that liberation war, as it was called operation Badr, and was started on October 6, which corresponded to the 10th of Ramadan of that year. In accordance with their name, and the outcome of the war, they became symbols of regeneration, growth, and development, and as such, many of the public institutions erected there proudly exhibit their Neo-Pharaonic architecture. In addition to an assertion of their identity, these buildings publicize their product by suggesting to the viewer that they have the quality of experience and age.

The exterior walls of the press and administrative buildings at the newspaper *al-Akhbar* are decorated with huge panels sporting ancient Egyptian motives which can be seen from afar. The University of Egypt, a large commercial center in its neighborhood, and the administrative center of 'Dreamland', (a new residential compound of 6th of October,) all use egyptianizing columns to enliven their facades. Moreover, at



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15. Obelisk, 6th of October. Photo: Fayza Haikal

16. Al-Akhbar building, 1998. 6th of October (al-hay al Aachar). Architect: Abdel Salam 'Eid. Photo: Fayza Haikal

17. Vodafone Monument. 6th of October City, 2000. Architect: Ahmad Khaled 'Eleiwa. Photo: Fayza Haikal

least two of 6th of October's main squares exhibit monuments reflecting ancient Egyptian styles. One is a huge modern obelisk, somewhat similar to the Washington Monument in Washington, D.C., and the other is a monument advertising Click-Vodafone which uses Egyptian columns to support what could be the company's worldwide network. The Cleopatra Ceramics Factory in 10th of Ramadan city emphasizes its Egyptian name with Neo-Pharaonic/Abstract Sympathetic architecture: battered walls, tall narrow windows, a high pylon-like entrance, and cavetto cornices covering the whole structure. What kind of architectural vocabulary could be more Egyptian? Quite different is the Egyptian-American Bank of this city, which relies on the rough stone of the building and the cavetto cornice of its main entrance to suggest its Egyptian connections.

However, the most spectacular of these buildings remains, without any doubt, Akabi Pharmaceuticals¹² of Badr. This astonishing building is identified by a sort of stela standing outside its enclosure with the name Akabi written on it, once with hieroglyphs, vertically inside the shape of an obelisk, and once inside a circle bearing the crescent and the cross, the two signs of international medical help agencies. The enclosure wall behind the stela is made of arches filled with an iron decoration reproducing egyptianizing motives. The building itself resembles a huge mastaba, or the enclosure walls of an archaic city with recesses all along the walls, which here serve to conceal



embedded windows. The entrances are marked by two protruding columns, supporting an architrave and a cavetto cornice decorated with a winged sun disc on the front side, and vultures holding scepters on the sides. A niche, on each side of the door, houses a replica of an Egyptian standing divinity. The space between the recesses is decorated with a cartouche bearing the name of a divinity written in hieroglyphics, and with an ancient Egyptian scene probably depict-

ing the cultivation of medicinal plants. A long frieze of lotus flowers adorns the top of the walls. All these decorations are fully colored to better recall the wall paintings of Ancient Egypt. Indeed, because the suggestive power of color is very strong, certain designers have recently adopted Egyptian blue to enhance architraves, cavetto cornices or other elements of their Neo-Pharaonic/Abstract Sympathetic buildings. The large water-tank on the Pyramid Avenue and a few

18. Cleopatra Ceramic's factory, 10th of Ramadan, 1990-1992. Designed by an Italian firm. Photo: Fayza Haikal

19. EAB bank. 10th of Ramadan. Photo: Fayza Haikal

other public buildings bear witness to this more recent tendency. Last but not least the Ministry of Foreign Affairs uses tall lotiform columns to support the main platform and the roof.

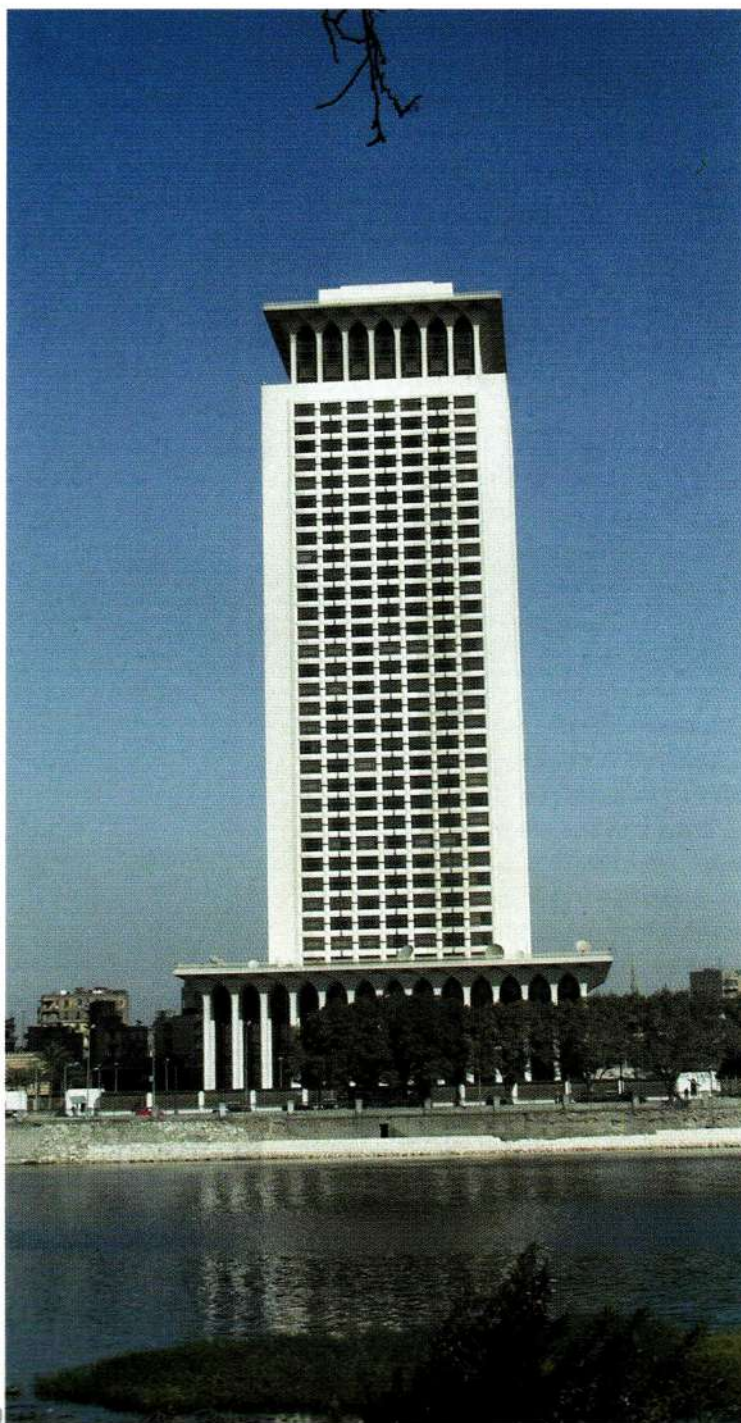
Conclusion

Architecture is the most 'public' of Arts. Its impact on people may be slow but its message is direct and unavoidable even for those without architectural or art historical background, for to experience these monuments, one need not read, buy books or go to museums, theatres or even movies. Initially introduced in Modern Egypt with western European architecture, Neo-Pharaonic architecture soon became the battle horse of nationalist leaders symbolizing their newly gained independence, and underscoring their identity. Gradually, with renewed appreciation of Ancient Egypt, its architecture became part of all Egyptian architects' subconscious. Today, however, two different trends divide the profession.

Architecture directly inspired by, and relating to, Ancient Egyptian models represents a more official view of what contemporary Egyptian architecture should look like, even though ancient religious architectural vocabulary is now being used for totally different types of monuments. What matters is the direct and explicit message to the onlooker, namely that of enhancing Egypt's identity and the feeling of national pride in one's history. As an offshoot of this trend, Ancient Egyptian architectural elements are also used as icons and logos to

convey a quick message, political or commercial. This 'explicit', almost 'militant' architecture, often commissioned by the government for

public buildings is being rejected by a growing number of architects due to creative limitations. They feel that such 'straightforward' architec-



20. Ministry of Foreign Affairs. Nile Corniche (Maspero) 1992. Architect: Ramzy 'Omar. Photo: Ola Seif

ture denotes a situation of cultural vacuum, the bottom of a curve after which a new development is bound to take place. These more independent architects, having appreciated and assimilated Egyptian architecture throughout its history, feel that the tradition of Egyptian architecture will be advanced by the choice of building materials, the interplay of elevations, masses and voids, and the contrasts of shadow and light on smooth surfaces. The 'Smart Village' now under construction near the Giza toll station on the Cairo- Alexandria desert road is an example of this trend.

Private architecture tends to develop according to an individual's needs, tastes, and economic status, rather than according to ideologies. The projection of ideologies tends to remain the prerogative of the state and, indeed, it is primarily the state that has promoted – and still promotes – Neo-Pharaonic architecture. ■

NOTES

1. J. S. Curl, *The Egyptian Revival: An Introductory Study of a Recurring Theme in the History of Taste* (London, George Allen & Unwin, 1982), 212.
2. D. M. Reid, *Whose Pharaohs? Archaeology, Museums, and Egyptian National Identity from Napoleon to*

- World War I.* (Berkeley, Los Angeles and London: University of California Press, 2002); A. A. Badawy, *al-Athaar al-masreya fil-adab al-arabi*, Cairo: Dar al-Qalam, 1965); and many others.
3. Ucko, P. *Academic Freedom and Apartheid: The story of the World Archeological Congress*. London: Duckworth, 1987.
4. Sorensen, C. 'Theme Parks and Time-Machines'. In: Vergo, P. (ed.) *The New Museology*, Reaktion Books, London, 1989, 60-73.
5. Haikal, F. 'Ancient Egypt Regenerated by Her Own People', in Ucko, P. (ed.) *Encounters with Ancient Egypt* vol III., MacDonald, S. and Rice, M. (eds). *Consuming Ancient Egypt*. UCL. Press. London, 2003, chapter 9; Hassan, F. 'Memorabilia. Archeological Materiality

- and National Identity in Egypt' in Meskell, I.(ed) *Archeology under Fire. Nationalism, Politics and Heritage in the Eastern Mediterranean and the Middle East*. London. Routledge, 1998, pp26-16; Volait, M. 'Les architectures d'inspirations pharaoniques en Egypte: formes et fondements' in Humbert, J-M (ed) *L'Egyptomanie à l'épreuve de l'archéologie, Actes du colloque international organisé au musée du Louvre par le service culturel 8 et 9 avril 1994*. Musée du Louvre. Paris, 1996, pp.437-58 and other similar publications.
6. The term 'Neo-Pharaonic' is here used to define a style inspired by Ancient Egyptian official architecture, and by 'official' I mean here stone architecture, commissioned by Pharaoh, essentially for religious monuments, as opposed to pri-

- vate secular architecture essentially built in brick. Needless to say, these borrowings, whether decorative or architectural, are now used purely for their esthetic appeal and to recall Ancient Egypt, but without any consideration for their intrinsic meanings, usages, or symbolism in Antiquity.
7. Haikal, F. op. cit.
8. Carrott, R.G. *The Egyptian Revival. Its Sources, Monuments and Meaning(1808-1858)* University of California Press, 1978, p.136.
9. Gabr, A. op.cit; For western Neo-Pharaonic architecture see Curl, J. S., op.cit. and Humbert, J-M., *Rêve d'Egypte; l'architecture égyptisante vue par trois photographes...* Paris. Mona Bismarck Foundation, 1998.
10. Gabr, A. op.cit.
11. ibid.
12. Chemical producing companies often take their logos from Ancient Egypt. As it is well known, the very word 'chemistry' itself is derived from Kemet, 'the black land', an Ancient Egyptian name for Egypt. Sigma for pharmaceutical products for example in the Menoufia province is somewhat similar to Akabi. This paper, however, is only presenting examples from Cairo and new satellite cities, but Menoufia is close to Cairo and this is just an example to show that Neo-Pharaonic architecture is widely diffused in the country.

ACKNOWLEDGMENT

The author wishes to thank General Ahmad Hassanein and architects Hakim Alafifi, Gamal Bakry, Dalila Elkerdani, Ali Gabr and Ahmad Mito for their enlightening discussions. Special thanks are also due to Hesham Elleithy for his help in gathering the material and to Ola Seif and Emod Nasr for their beautiful photos.

21, 22. Akabi pharmaceutical Badr, 1996. Architect: Zusuki al-Kholi. Photo: Fayza Haikal



21



22

ARCE and French Institute Collaborate on Three-Year Project

Jere Bachrach

ARCE is engaged with the French Institute in Cairo [IFAO] in a three-year project involving North American, European, and Middle Eastern scholars entitled "Exercising Power in the Age of the Sultanates" The period of Islamic history to be studied is roughly from the 12th to the 19th century.

The quest for a dynamic historical framework in Islamic history is one of the most promising developments in current research programs. Our project examining the exercise of power gives us the opportunity to elaborate a new periodization in the history of the Islamic world derived from its own sources. We are working on the hypothesis that between the epoch of the caliphates and the emergence of modern states, there existed a period we denote as "the Age of the Sultanates" when power was exercised according to certain modalities. This project allows us to study the exercise of power - its production, manifestation and reception - in a comparative manner in its many expressions. In effect, the accumulation of practices and representations, ever changing, nevertheless create patterns of power, which we seek to discern. The research involved in this project offers an occasion to put forth a periodization that will be well tested.



To begin this three-year project, a conference was held in Cairo in March of 2004 with sessions at both ARCE and IFAO. Irene A. Bierman and I represented ARCE at the conference. Since this was also a planning meeting we were very fortunate to have the participation of the heads of other American research centers in the region including Pierre Bikai [ACOR] from Amman, Chris Edens [AYIS] from Sanaa, Tony Greenwood [ARIT] from Istanbul, Jim Miller [CMET/AIMS] from Tunis, and Adel Manna representing the American Palestinian center [PARC] from Haifa. French scholars from Yemen, Turkey, North America, and France also joined Egyptians and Americans. During our meetings the group had the

opportunity to see ARCE's conservation and restoration work at Bab Zuwaila with commentary by the director of the project Nairy Hampikian. On the final day, Nasser Rabbat of MIT gave a public presentation at ARCE to an overflow crowd of more than 100. As this research project continues, additional information will be posted on ARCE's web page (www.arce.org).

Funding for this multi-year, multi-national undertaking is being made possible by grants from the United States Department of Education and the Council for American Overseas Research Centers. Our thanks goes to USED and CAORC for their generous support of this important international scholarly collaboration. ■

DR BACHRACH is Assistant Treasurer of ARCE and a member of the ARCE Executive Committee

Left to right: Bethany Walker, historian, University of Oklahoma, Tulsa; Jim Miller, Director, American Institute for Maghrebi Studies, Tunis; Jere Bachrach, historian, University of Washington, Seattle; Tony Greenwood, Director, American Research Institute, Istanbul; Gerry Scott, Director, ARCE; Adel Manna, Palestinian American Research Center, Haifa; Irene Bierman, historian, UCLA; Chris Edens, Director, American Institute for Yemeni Studies, Sanaa; and Pierre Bikai, Director, American Center for Oriental Research, Amman.

Not pictured but also participating were: Sylvie Denoix, historian, CNRS, Aix-en Provence; Ethem Eltem, historian, University of Sabanci, Istanbul; Ayman Fouad, historian, IFAO, Cairo; Julien Loiseau, historian, IFAO, Cairo; Christian Velud, historian, IFAO, Cairo; Nasser Rabbat, art historian, MIT, Cambridge, MA; and Eric Vallet, historian, University of Paris.

One Hundred Years of Conservation at the Zawiya

Hoda Abdel-Hamid

HODA ABDEL-HAMID is an architectural conservator and Project Coordinator for ARCE/ Egyptian Antiquities Project's conservation work at the Zawiya Farag ibn Barquq. Architectural conservation started in 2000 and will be completed by 2004.

Entrance on the north side of the Zawiya and Sabil of Farag ibn Barquq. Photo: James A. Harrell

The Zawiya and Sabil of Sultan Farag ibn Barquq (1408-1409) is an extraordinary structure with unique architectural and artistic features. Despite its small size, the building's exceptional decorative elements—inherent in the complexity of its painted wooden ceilings and polychrome marble inlay—have merited repeated interest in its conservation and preservation over the past century. This interest was exemplified early on by the drastic preservation efforts carried out in 1923 by the Comité de Conservation de L'art Arabe—an official group responsible for the care and maintenance of historic structures—when the entire building was dismantled and moved to widen the road on which it is located. It was the Comité's conviction of the significance of this monument that warranted its rescue from total demolition.

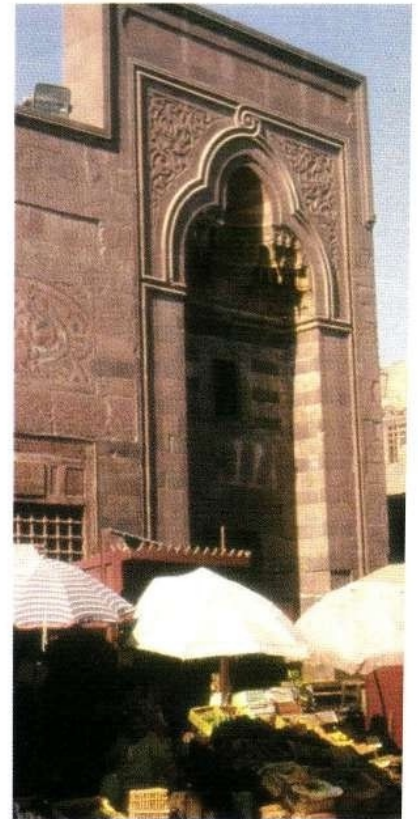
Comparable to other fifteenth century Mamluk monuments, the building—originally founded as a *masjid* (Mosque)—typically housed a number of functions—a *sabil* (water dispensary), a prayer hall and a *kuttab* (Qur'anic school for children). The latter however, was demolished before the structure was moved in 1923. Its construction on a strategic site directly facing the Southern Gate of Cairo was undoubtedly quite an achievement at a time when urban congestion

had already become problematic. Interestingly, being confined to such a small plot did not prevent its patron, Sultan Farag ibn Barquq, from gracing his monument with decoration unlike any other.

In this respect, the Zawiya Farag ibn Barquq is today a monument with significant architectural, urban and didactic value; not only does it stand as an example of unusual historic preservation efforts and progressive preservation philosophy, but it is also a rare example of refined Mamluk decorative techniques

Today, the building stands several meters behind its original location and consists only of a sabil, a small prayer hall, a small corridor pierced by roof openings and a small room on the first floor. In reconstructing the building, the Comité altered parts of the original plan to accommodate the new location, though its dimensions remained roughly the same, measuring about 150 m².

As a result of its location in an urban area, the building suffered the effects of an elevated level of ground water and leaking sewer lines, coupled with active environmental pollution. Rising dampness and the capillary action of salt-carrying ground water into the walls of the building were the primary sources of damage to the stone monument and its structural stability.¹ This was best exemplified by the subsiding



floors inside the monument. A trial pit was thus excavated in the southwestern corner of the Sabil room. Results of the test pit indicated that the reason for this subsidence was the shrinking of the uncompacted fill directly under the floor. The sub-floor soil—constructed of layers of limestone rubble and mud—had become saturated with moisture causing the organic matter to shrink and become loose, consequently losing its structural integrity. The powdery condition of the fill could no longer support the load of the thin concrete slab and limestone floor tiles above it, causing it to cave in and collapse.

The penetration of moisture into the structure was not limited to its sub-floor levels. Largely due the poor reconstruction of the roof by the Comité² and the addition

of openings to permit light into the building in its new location, the entry of moisture from above presented yet another hazard. In addition to the large opening of the stairwell, two skylights had been introduced – one located in the corridor, and the larger one placed in the ceiling of the prayer hall. Thus the building was not spared the entrance of dust, rainwater, and other pollutants causing severe damage to the painted wooden ceilings below it. The roof cover itself had been reconstructed in a traditional manner, in many instances re-using the already-weakened ceiling beams and planks to support a new and heavy layer of sand and stone slabs. Having no slope, the roof construction allowed for the free penetration of water through the mortar joints of the stone tiles onto the roofing layers below (cement mortar and sand respectively). The pooling of water and ultimate saturation of the sand layers below introduced moisture into the wooden ceilings causing them to rot, warp, and lose a large part of their decoration.

Clearly, the rapid deterioration of the structural and decorative elements of the Zawiya Farag ibn Barquq was propelled by the two potent phenomena described above. The identification of the main forces of destruction set the parameters and priorities of conservation. ARCE/Egyptian Antiquities Project's conservation philosophy embraced two contrasting aspects; on the one hand, minimal intervention was desired to best preserve the positive aspects of the Comité's work, and on the other hand, exten-

sive technical intervention was necessary to repair, protect and secure the monument from the active forces of deterioration.

It became quite apparent at the onset of the project that "sealing" the monument from above and below was key to its protection. In order to prevent the continuous seepage of moisture into the walls and floors of the building, the implementation of a "continuous" waterproofing layer was necessary. Waterproofing was achieved by the cutting of the wall with the aid of mechanical saws, and the insertion of waterproofing sheets into the cut. A specialized Italian firm was contracted to do this work. Comprehensive architectural conservation began in the summer of 1999 and was completed by 2001.

This monuments' decorative features – which had inspired the Comité's intervention 80 years ago – had, once again, become the focus of conservation efforts at the Zawiya, this time through the efforts of the ARCE/Egyptian Antiquities Project. In addition to the waterproofing work, a complete photographic documentation of the monument brought to light a sharpened image of the Zawiya's finely executed decorative features namely the three-dimensional painted ceilings of the Sabil and the abundant inlaid and interlacing stone decoration.

Though stone is the most common construction and decorative material found in the Islamic monuments of Cairo, a study and assessment of the Zawiya's ornamental stones yielded new and interesting results. Ornamental stone is found in the Zawiya in

the form of carved stone, striped stone or ablaq, interlacing marble and wall veneer. Furthermore, both stone and marble are carved and inlaid with polychrome paste, adding to the splendid array of colors and techniques used in this small structure. Though ornamental stone was a common decorative feature in Mamluk buildings, it was the variety of techniques and types of stone that prompted further investigation at the small mosque of Farag ibn Barquq. In his study of the use of ornamental stones in Cairo's Islamic monuments, Geologist James Harrell recorded 50 different types employed for decorative purposes; 15 varieties of which were found at Barquq. According to Harrell, most decorative stones were spolia, taken from earlier structures - particularly Byzantine and Roman buildings in the eastern Mediterranean region. Though commonly imported from other cities, nine of the varieties recorded at Barquq were local varieties, quarried by the Romans in Egypt. Dr. Harrell's article detailing his study of the ornamental stones used in the Zawiya follows. ■

NOTES

1. Borehole testing at the Zawiya Farag ibn Barquq, Bab Zuwayla and the Saleh Talai Mosque established the ground water level to be approximately 1.60 meters. The mosque of Salih Talai, across the street from the Zawiya, was for years surrounded by a moat of water until a water drainage project was completed in the year 2000, keeping the water level in check.
2. It became clear during the conservation efforts that the reconstruction of the Zawiya in its new location was of poor quality. Perhaps due to the initial decision to tear down the structure, little funds were given to its reconstruction.

Ornamental Stones Used in The Zawiya and Sabil of Farag ibn Barquq in The Bab Zuwayla Area of Cairo

James A. Harrell

JAMES A. HARRELL, Ph.D. is Professor of Geology in the Department of Earth, Ecological and Environmental Sciences, The University of Toledo

In August 1996, at the request of Robert K. Vincent Jr. (Director, Egyptian Antiquities Project, EAP), I conducted an inventory of the ornamental stones used in the Zawiya and Sabil of Farag ibn Barquq (Islamic Monument No. 203) near Bab Zuwayla in Old Cairo. At that time this lovely little building was just beginning to undergo conservation by the Egyptian Antiquities Project (EAP). Serendipitously, my

work there led to a broader and still-ongoing study of the ornamental stones used in all of Cairo's medieval Islamic monuments.¹ Nearly 50 different ornamental stones were employed with some quarried in Egypt but most coming from sources outside the country. Virtually all of this stone was spolia taken from earlier structures. The ancient Egyptian Dynastic monuments supplied a small portion

of it but most of it came originally from Byzantine and especially Roman buildings in the eastern Mediterranean region, probably mainly Palestine and Egypt, with much of the Byzantine material reused from Roman sources. Some of this stone was surely reused in, and subsequently plundered from, earlier Islamic monuments in Cairo before arriving in the buildings where we see them today.

Ornamental Stones Used Inside the Zawiya and Sabil of Farag ibn Barquq

1. quartz diorite: medium- to coarse-grained, mottled light gray and greenish black, occasionally with straight, white veins. Quarried — in Wadi Barud (Eastern Desert, Egypt) during the 1st and 2nd centuries CE. Roman name — marmor Tiberianum ('Tiberius' marble'); and Italian name — granito bianco e nero ('white and black granite') with the newly discovered variety in the Zawiya and Sabil now known as granito bianco e nero del Cairo.

2. pegmatitic diorite: coarse- to mainly very coarse-grained with large, pointed greenish

black crystals (up to 6 cm but mostly 1-4 cm) in a light gray to pale pink groundmass. Quarried — in Wadi Umm Shegilat (Eastern Desert, Egypt) during the 1st and 2nd centuries CE. Roman name — unknown; and Italian name — granito della colonna ('granite of the column').

3. andesite-dacite porphyry (a.k.a. Imperial Porphyry): purplish-red fine-grained groundmass and pale pink to white phenocrysts (up to 5 mm). Quarried — at Gebel Dokhan, Roman Mons Porphyrites (Eastern Desert, Egypt) during the 1st through

4th centuries CE. Roman name — lapis porphyrites ('purple stone'); and Italian names — porfido rosso Egiziano or antico ('Egyptian or ancient red porphyry').

4. serpentinite breccia: calcareous with pebble- to cobble-size, angular, white marble clasts plus black and dark green serpentinite clasts in a medium to dark green matrix. Quarried — at Mount Thyseo near Larisa (Thessaly, east-central Greece) during the 2nd to 6th centuries CE. Roman name — marmor thessalicum ('marble

The builders of medieval Cairo used ornamental stones to decorate the exteriors and especially the interiors of mosques and other buildings associated with Islam, including zawiya (small chapels) and sabils (water dispensaries) like the combined structure built by Farag ibn Barquq in 1408-09. Ornamental stones were used for columns, and opus sectile wall veneer and floor tiling. They are most commonly found in and around the mihrab (prayer niche) set into the eastern (Mecca- oriented) wall of buildings, and also sometimes throughout the area where prayers were conducted. The use of ornamental stones in all of these buildings closely follows the opus sectile decoration in early Byzantine churches, such as the sixth century CE Hagia Sophia in

Istanbul.² These, in turn, copied the earlier Roman practice.³

Opus sectile in Islamic monuments first appeared in the late

seventh and early eighth centuries CE in mosques such as the Dome of the Rock in Jerusalem and the Great Mosque in Damascus,⁴ but this dec-



East (left) and south (right) walls of the Zawiya of Farag ibn Barquq. Photo: James A. Harrell

of Thessaly'); and Italian name — verde antico ('ancient green').

5. metagraywacke: fine-grained sandstone to siltstone, dark greenish-gray to mainly grayish green; slightly metamorphosed and finely laminated. Quarried — in Wadi Hammamat (Eastern Desert, Egypt) from the Late Predynastic period through the Roman period until the 3rd century CE. Ancient Egyptian name — bekhen (no translation), Roman name — lapis basanites (Latin transliteration of 'bekhen-stone'); and Italian names — pietra bekhen, basanite and basalto verde ('green basalt').

6. pink limestone: coarse-grained and crystalline (possibly

marble), mottled light and darker pink with occasional light gray areas. Quarried — the source is unknown but is possibly the Islamic-period quarry in Wadi Umm Damarana (Eastern Desert, Egypt) recently discovered by the author 20 km southwest of Bir Buwayrat in Wadi Araba.

7. dark gray/black limestone: fine-grained and crystalline, nearly uniform black or dark gray to mottled dark gray and black with occasional thin white veins. Quarried — the source is unknown but is possibly the Islamic-period quarry in Wadi Umm Mu'aymil (Eastern Desert, Egypt) recently discovered by the author 5 km southwest of St.

Antony's Monastery in Wadi Araba. A limestone of identical appearance was used for the 5th dynasty pyramid temple of Pepi I at Saqqara, and apparently for nothing else prior to the Roman period, and this may also have been a source.

8. light gray marble - type 1: fine- to medium-grained, light gray with straight, parallel, dark — often bluish — gray bands. Quarried — on the Island of Proconnesos or Marmora (Sea of Marmora, northwestern Turkey) from the 6th century BCE into the Ottoman period. Roman name — marmor proconnesium ('marble of Proconnesos'); and Italian names — marmo di Proconneso

Upper part of the north wall of the *Zawiya* of Farag ibn Barquq. Photo: James A. Harrell

orative style came to Egypt much later. Ornamental stones were originally used in Cairo just for columns (beginning in the ninth century CE) and it was not until the Fatimid and Ayyubid periods (969-1171 CE and 1171-1250 CE, respectively) that they were employed for opus sectile, and then only for the prayer niches. This changed dramatically in the Mamluk period (1250-1517 CE) when opus sectile was used extensively in other parts of the buildings. The impetus for this change was the Muslim victories over the Christians in the latter half of the thirteenth century during the wars of the Crusades. Chief among the victors were the Cairo-based Sultans al-Zahir Baybars al-Bunduqdari and al-Mansur Qalawan whose armies plundered the Byzantine and

Crusader churches in Palestine and brought the spoils back to Egypt. It was in the mosque-madrassa-mausoleum of Qalawan that ornamental

stones were first extensively used for wall veneer and floor tiling. By the early fifteenth century, after the war in Palestine was concluded,



(from the Roman name) and marmo cipolla ('banded marble'). Commonly referred to as 'Proconnesian marble.'

9. light gray marble -

type 2: fine- to medium-grained, mottled dark and predominately light gray. Quarried — the source is uncertain but it may be Carrara, Roman Luna or Luni (northwestern Italy), which was active from the 1st century BCE to the 3rd century CE, and again in medieval to modern times. Roman name — marmor lunense or lapis lunensis ('marble or stone of Luna'); and Italian name — marmo bianco di Carrara ('white marble of Carrara'). 9a — same as no. 9 but with red paint.

9b — same as no. 9 but with black (asphalt?) paste inlays. 9c — same as no. 9 but with red faience and black (asphalt?) paste inlays. 9d — same as no. 9 but with blue faience inlays. 9e — same as no. 9 but with elaborate mosaic insets of five types: (1) hexagons — fine-grained black limestone (no. 7) with mother-of-pearl center; (2) hemispheres — blue faience with mother-of-pearl center; (3) five-piece clusters — blue faience; (4) stars — blue faience with mother-of-pearl and red faience centers; and (5) stars — fine-grained red limestone or red terra cotta.

10. fossiliferous red limestone - type 1: pink to mainly

red, fine-grained calcareous matrix, and white rudist pelecypod shell fragments up to several cm across. Quarried — at Kutluca, near Izmit in ancient Nicomedia (northwestern Turkey) from the 2nd to 10th century CE, and again in modern times. Roman name — marmor triponticum ('marble among three seas'); Byzantine name — possibly marmor pneumonium ('marble like a lung'); and Italian name — occhio di pavone rosso ('red or purple eye of the peacock') or pavonazzo for short.

11. fossiliferous red limestone - type 2: red, fine-grained calcareous matrix, and white, mainly oyster pelecypod

these stones became scarce and were used less lavishly than before. The mosque-mausoleum of Sultan al-Mu'ayyad Sheikh (1415-22) at Bab Zuwayla was the last to make generous use of these materials.⁵ It is surprising, therefore, that the Zawiya and Sabil of Farag ibn Barquq was as richly decorated as it is, and perhaps still more surprising that it was not stripped of its precious ornamental stone in later centuries.

In this building, the ornamental stones are found on the east and north exterior walls, the south interior wall of the Sabil, and the north, east and south interior walls of the Zawiya. Those on the exterior are well preserved and nearly complete, but those in the interior, except for the east wall of

the Zawiya, are fragmentary. Using detailed architectural drawings of these walls prepared by William C. S. Remsen for the EAP, I noted the identity of all the pieces of stone then present (for example the figures on pages 28-29). The stones themselves are described in the accompanying table in the lower half of pages 24-27.⁶ Also provided in this table are the location and date of the ancient quarries for these stones as well as their ancient Roman and traditional Italian names. The latter names, by which many of the stones are known today, come from Italian stonemasons of the Renaissance and later periods. Nine of these stones were originally quarried by the Romans in Egypt (nos. 1-3, 5) and abroad (nos. 4, 9-12). Four more may also

be Roman stones (nos. 6-8 and 15) but were also possibly quarried during the Islamic period. A final ornamental stone, basalt, used on the north exterior wall, may have been quarried from outcrops near Cairo during Islamic times, but probably is reused from the basalt pavements in Old Kingdom pyramid temples at Giza, Saqqara and Abu Sir. The basic building stone of the Zawiya and Sabil, and all of Cairo's other Islamic monuments, is the local Mokattam limestone. Quarries of apparent Islamic age exist on Gebel Mokattam near the Citadel, but the ancient limestone monuments – pyramids, mastabas and temples – were probably also a source of this stone.

In 1922-23, the Zawiya and Sabil was moved to its present site oppo-

shell fragments up to several mm across. Quarried — the source is unknown, but this stone may be a subvariety of occhio di pavone rosso (no. 10).

12. dark gray marble:

fine- to medium-grained dark gray matrix with light gray to white patches which vary from irregular to loop-shaped cross-sections of rudist pelecypods and rare coral. Quarried — probably near Moria on the Island of Lesbos (eastern Aegean Sea, Greece) from the 1st through 3rd centuries CE. Essentially the same stone was also quarried anciently in other parts of Greece, including Macedonia, Attica, Crete and others. Roman

name — marmor Lesbium ('marble of Lesbos'); and Italian name — bigio lumachellato ('gray lamellibranch or fossiliferous'), a subvariety of bigio antico ('ancient gray').

13. red and green limestones:

consists of pieces of non-fossiliferous, fine-grained red and green limestones of unknown provenance plus light gray marble (no. 9) and dark gray/black limestone (no. 7).

14. orange fossiliferous limestone:

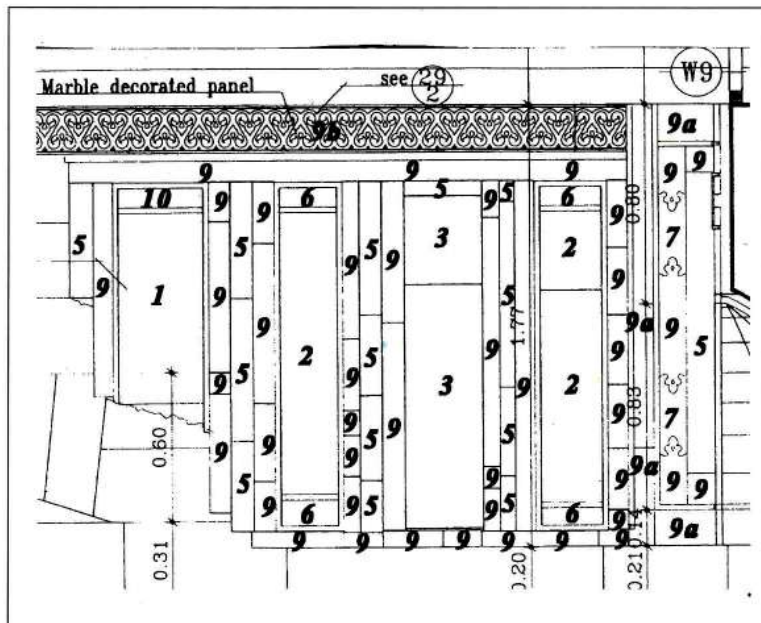
consists of pieces of coarse-grained, orange fossiliferous limestone (with abundant oysters and a variety of other smaller fossils) of unknown provenance (but possibly a subvariety

of no. 15) plus red and green limestones (no. 13), light gray marble (no. 9), and dark gray/black limestone (no. 7).

15. yellow fossiliferous limestone:

coarse-grained, yellowish and recrystallized with abundant oysters and a variety of other smaller fossils. Quarried — the source is unknown, but is probably an Islamic quarry in the Mokattam limestone somewhere between the latitudes of Cairo and Beni Suef. This stone is also possibly the astracane dorato or castracani ('gilded lambskin') of the Italians from Henkhir al-Kasbat, ancient Thuburbo Maius (Tunisia), where it was quarried by the Romans.

Plan showing the ornamental stones on the upper part of the north interior wall of the Zawiya of Farag ibn Barquq. Illustration: James A. Harrell



site Bab Zuwayla from its original location beside this gate. The building underwent conservation by the Comité de Conservation de l'art Arabe at the same time. There is no mention in the Comité report⁷ of new ornamental stone being added to replace broken or missing pieces, a common practice in Cairo at the time. It thus appears that all the ornamental stone now seen in the Zawiya and Sabil is original to the building.

In looking at the stones in the Zawiya, a fortuitous discovery was made. The first stone listed in the table, quartz diorite, was not previously known to have been used in antiquity. A close examination revealed that it had a strong affinity with another variety of quartz diorite quarried by the Romans near Wadi Barud in Egypt's Eastern Desert. My survey of the same area resulted in the discovery of a Roman quarry for the zawiya's quartz diorite.⁸ Another interesting finding

in the Zawiya concerned the long narrow panels of ornamental stone, like those on the north and south walls and flanking the mihrab on the east wall. Such panels are a common feature of Cairo's medieval buildings and are a distinctly Roman architectural element. Earlier writers have claimed that the panels, because of their elongated rectangular shape, were produced by sawing ancient columns longitudinally (i.e., parallel to the long axis). A series of parallel cuts could then produce multiple panels in pairs of decreasing width. It was clear, however, that this was not the case for two detached panels of Imperial Porphyry (no. 3) in the Zawiya (now reinstalled) and others that I subsequently saw elsewhere in Cairo. If sawn from columns, the panels should have flat, parallel sides front and back. The detached panels, however, had a flat front and an irregular back with the panel thickening toward the middle. Clearly, a rough irregular back, with

its greater surface area, makes for a stronger bond with the mortar holding the panel on the wall. There are, therefore, two possibilities for the origin of these panels. Each column may have produced only two equal-sized panels (when sawn down the middle) with the semi-circular sides then broken up to create more surface area. Alternatively, and I think more likely, the panels were cut from rough blocks into their current form when originally installed in a Roman or Byzantine building. In the latter case, the panels would be unmodified spolia.

The EAP's approach to the conservation of the Zawiya and Sabil of Farag ibn Barquq, and all the other buildings it has worked on, is an excellent example of how such work should be done in that the original ornamental stones are retained. Sadly, this is not the case today with some of the companies now engaged in the restoration of Cairo's Islamic monuments. These companies seem to subscribe to the philosophy that 'new is better' and consequently have replaced (and discarded) the original ornamental stones, even when in good condition, with new brightly colored marbles. Quite apart from needing to preserve what is old, retaining the original ornamental stones is important because it keeps the buildings in harmony with the rest of their decoration and honors the original intent of their architects. The restoration of Old Cairo is happening at a feverous pace and unless the imminent threat to the original ornamental stones is quickly addressed, much of historic and artistic value will be forever lost. ■

The Prophet Muhammad's Ascension (*Mi'raj*) in Islamic Painting and Literature: Evidence from Cairo Collections

Christiane Jacqueline Gruber

CHRISTIANE JACQUELINE GRUBER is a Samuel H. Kress Fellow in Egyptian Art and Archaeology and an Art and Archaeology, doctoral candidate, University of Pennsylvania, Department of Art History

1. The Prophet Muhammad's Ascension, from Jami's *Yusuf wa Zulaykha*, Iran, 940/1533-4. Dar al-Kutub, Cairo, *Adab Farsi* 45, page 8.

One of the most pervasive, malleable, and elusive narratives in the corpus of Islamic literature consists of the tale of the Prophet Muhammad's ascension through the celestial spheres (*mi'raj*), led by the Archangel Gabriel and on the back of a winged human-headed horse named Buraq.¹ From its vague beginnings to its present day recounting, the story often has been a source of infinite creative imagination, both in its textual formulations and its visual manifestations. However, it has also been fertile ground for heated disputes over the nature of the many elements appearing in the story, as well as the story's position within religious literature and the representation of the divine in Islam.

The origins of the tale of the *mi'raj* appear briefly in the Qur'an, most especially in the chapters (sura) entitled *The Children of Israel* (17) and *The Star* (53). In the first verse of Children of Israel, it is stated: *Glory to Him who made his servant travel by night from the Sacred Mosque (al-Masjid al-Haram) to the furthest place of worship (al-Masjid al-Aqsa) whose precincts we have blessed, in order that we may show him some of our*



signs. Further in the Qur'an, the story develops more fully:

This is only revelation communicated, bestowed on him by the

Supreme Intellect, Lord of power and wisdom. So he acquired poise and balance, and reached the highest pinnacle. Then he drew near and drew closer until

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a space of two arcs or even less remained, when He revealed to his servant what He revealed. His heart did not falsify what he perceived. Will you dispute with him what he saw? He saw Him indeed another time by the Lote-tree beyond which none can pass, close to which is the Garden of Tranquility, when the Lote-tree was covered over with what it was covered over; neither did sight falter nor exceed the bounds. Indeed he saw some of the greatest signs of His Lord.² (53: 4-18).

These two passages underline key elements in the story of the Prophet's ascent to the heavens: he departed from the Sacred Mosque in Mecca, reached a place called *al-Masjid al-Aqsa*,³ went higher and closer to God who revealed "that which He revealed," and finally witnessed Paradise beyond a Lote-tree. These rather ambiguous Qur'anic excerpts constitute the foundations of the later formulations and interpretations of the Prophet's celestial journey.

Many challenging issues are associated with the story of the *mi'raj*— for instance, whether it was regarded as a spiritual or physical journey, whether the Prophet's ascension was realized with Buraq or a ladder (*ma'arij*), and whether Muhammad halted in Jerusalem on his way to the heavens or not. Other concerns developed in the depiction of the narrative, which were just as problematic as the story itself. For instance, was the artist permitted to represent the Prophet of Islam? If so, then what

were the iconographic conventions, their developments, and their relationships to piety, literary topoi, and popular practices?

This brief note cannot attempt to answer all questions related to depictions of the *mi'raj*. Nevertheless, materials from Cairo collections (in particular the Egyptian National Library and the Museum of Islamic Art), bear witness to the variations the story underwent through time, and thereby propose new venues for understanding issues posed by the *mi'raj* and its depictions. Post-fifteenth century paintings located in Cairo disprove the thesis that the Prophet's ascension merely constituted a static visual icon in manuscripts from that time onward. Rather, much like the more elaborate Books of Ascension (*Mi'rajnama*) of the fourteenth and fifteenth centuries,⁴ some single-page paintings of the episode included in later Persian and Turkish manuscripts tell a story or allude to episodes within a longer ascension narrative. Although appearing as rather abrupt visual quotes in texts otherwise unrelated to the Prophet's life, the images of the ascension nonetheless maintain some narrative referents.

The representation of the Prophet, furthermore, emerges as much more complex than scholars have supposed. Although the earliest extant images of the *mi'raj* depict the Prophet's facial features,⁵ an iconographical shift occurs over the course of the fifteenth century, at which time the Prophet's face becomes hidden beneath a painted white veil. Although the facial veil

remains a typical attribute of the Prophet Muhammad throughout the centuries, other methods of portraying his "face" developed as well. As will be shown here, non-physiognomic depictions of the Prophet, which do not make use of the facial veil, draw attention to his multi-faceted character through the inventory of his many names (*asma' al-nabi*) in unambiguous pictorial terms.

Texts including descriptions of the Prophet's ascension reveal the extent to which the story exited the confines of its initial development in the Qur'an, its elaboration in Ibn Ishaq's *Biography of the Prophet (Sirat al-Nabi)*, its interpretation in various exegetical works (*tafsir*), and its ubiquitous appearance in subsequent historical works such as al-Tabari's *Annals*. Leaving the spheres of Arabic biographical and historical literature, the *mi'raj* ultimately prospered in illustrated Persian poetical texts. For instance, Nur al-Din 'Abd al-Rahman Jami— the celebrated poet active at the Timurid court in Herat until his death in 898/1493— composed several encomia of the Prophet Muhammad for various books (*kitab*) included in his masterpiece, the *Haft Awrang (Seven Thrones)*. In his work, lyrical descriptions of the *mi'raj* appear as discreet textual segments at the beginning of each book: these segments usually bear the titles "a description of the ascension" (*dar sifat-i mi'raj*) or "concerning his ascension" (*dar mi'raj-i vay*).

Jami's description of the Prophet's ascension in his *Kitab Yusuf wa Zulaykha (Joseph and*

Potiphar's Wife) lends itself to visual imagination by means of poetic metaphor, blending narrative elements with literary divagations. Lavish descriptions of the Prophet, the angel Gabriel, and Buraq metamorphose into image, as evidenced by a painting dated 940/ 1533-4 (figure 1). The Prophet sits atop Buraq, his face veiled and his hands grasping the mythical horse's reins. Buraq appears with a body speckled with white spots and a human head topped with a gold and blue crown. Fiery flames surround the Prophet and Buraq, while angels swirl around them and bear a gold covered dish, a flaming platter, and a censer. The paint on the angels' faces— much like the human-faced moon in the upper left corner and perhaps even Buraq's visage— appears corroded. It is not impossible that these figures were defaced at a later period, revealing an aversion towards portraying fantastic beings and animals not current in sixteenth-century Iran.

Jami's Persian text on the *mi'raj*, a few lines of which appear boxed in at the top and bottom left corners of the image, enters into a dialogue with its attending image. The text specifies that not a single person sat upon Buraq's straddle (*zin*) prior to the Prophet Muhammad (*Khwaja-ya Din*), a statement that distinguishes this otherworldly event by emphasizing its exclusive nature. Buraq here transforms into a metaphor for the unique blessings conferred upon the Prophet on the night of his ascension, despite the common belief that this creature constituted "the steed of the Prophets" prior

to Muhammad. For example, it is related that "Abraham used to visit his son Isma'il on Buraq, and that he, Isma'il, and Hajar rode it together when he (Abraham) would take them to the Sacred House (in Mecca)."⁶ Although other Prophets mounted the corporeal Buraq prior to the *mi'raj*, the Prophet's ascension towards God converts the steed into a poetic allegory for Divine love and a visual symbol for spiritual apotheosis, accomplished in full by Muhammad.

Jami further accentuates Buraq's noble status by praising his name, which signifies lightening or speed (*barq*). This description is inserted carefully in the middle of a Persian rendition of the *ayat al-isra'* (verse of the night journey, 17:1), located immediately above and below the painting. The Arabic Qur'anic excerpt, included as a poetic snippet and further developed in the Persian verses, specifies that the Prophet traveled swiftly from Mecca to Aqsa (Jerusalem) on the back of Buraq. The reference to the Prophet's night journey from Mecca to Jerusalem in Jami's text anchors the image into a narrative template and intimates that the subject depicted consists of the Prophet's initial, earthly voyage to Jerusalem prior to his ascent to the Heavens. As a result, the painting activates an initial movement, both textually and pictorially. The *mi'raj* image's strength lies not in its emblematic quality, but in its allusion to the continuous process of drawing near to God. The Prophet Muhammad's power derives not only from his textual exaltation and

his pictorial presence, but specifically through the multiple means of making reference to a specific deed accomplished in real time and space. In other words, Jami's laudatory prologue to the Prophet in his *Yusuf wa Zulaykha* offers an overture to a larger tale, and the image of the Prophet's ascension serves as a reminder that motion can indicate a sacred "eternal now in God," in which serial time does not, and cannot, exist.⁷

Although the image of the Prophet's ascension in Jami's text appears vague enough to suggest any moment in the narrative, it nevertheless refers to the Prophet's *isra'* from Jerusalem to Mecca. Although few in number and relatively unknown today, some images of the narrative elaborate upon other events in the *mi'raj*, such as the moment when Gabriel appears to Muhammad in Mecca to announce his ascension (figure 2). This late sixteenth century *mi'raj* painting, also located in a manuscript of Jami's *Yusuf wa Zulaykha*, depicts the Prophet Muhammad standing on the right of the Ka'ba, encircled by the mosque's walls, gates, and minarets. An angel (possibly Gabriel) presents Buraq to the Prophet, while two others, holding a cup and a bound codex, approach the Prophet from the right. Other angels circle around the Ka'ba and swoop down from the sky, presenting a variety of offerings on gold dishes. In the upper left, a human-faced moon oversees the action from above.

Although most historians and Hadith transmitters agree that the Prophet's ascension to the Heavens

took place after his night journey to Jerusalem, many debate the precise location of the beginning of the narrative. Some argue that the *mi'raj* started at the house of the Prophet's cousin (Umm Hani) or on the roof of the Prophet's house, while others such as Bukhari and Muslim believe that it took place in the sacred enclosure (*al-haram*) in Mecca, either at the Ka'ba or, more precisely, at the Black Stone (*al-hajar al-aswad*) placed in the eastern wall of the Ka'ba.⁸ In this painting, the painter has depicted the Ka'ba and its surroundings as a general setting for the narrative's launch, in part because the text's first line mentions the Prophet's trip from Mecca to Aqsa. The text around the image further elaborates on the al-Aqsa Mosque in Jerusalem, where Muhammad leads the Prophets in prayer (*dar an masjid imam-i anbiya shod*) and is joined by angels prior to ascending. Once he reaches the skies, the moon—surrounded by a glowing corona or halo (*hala*)—welcomes him into her abode.

One of the more intriguing compositional clusters in this painting



consists of two angels approaching the Prophet, the first bearing a cup and pointing down toward Buraq and the second possibly holding the Qur'an covered in a gold binding. These two angels appear very rarely in ascension paintings,⁹ and may represent the episode of the "testing by the cups." Bukhari, in his interpretation of *surat al-isra'* (Sahih 69: 482), clarifies the "testing of the cups" by citing Abu Hurayra's account of the event:

The night that the Messenger of God

was transported to Jerusalem (Iliya), two cups were brought to him: one filled with wine and the other filled with milk. After looking at them, he chose the cup of milk. Gabriel exclaimed: "Glory to God, who led you to the correct path [al-fitra]. If you had chosen the cup of wine, your people would have been led into error.

Not all commentators agree with Bukhari on the location and details of the "testing of the cups." Some argue that the

event took place in the Heavens, not Jerusalem. Others also disagree on the number of cups offered to the Prophet: these vary between three or four (water, honey, or wine), but always include one with milk.

These variations in *mi'raj* narratives emerge in the visual arts as well. For example, one illustrated *Mi'rajnama* may depict the "testing of the cups" as taking place in Jerusalem, while the other places it in the Heavens.¹⁰ The Cairo painting, on the other hand, seems to situate the event in Mecca, at the very beginning of the Prophet's *mi'raj*. If such a hypothesis is accepted, then this painting constitutes rare evidence that some versions of the narrative conflate the "testing of the cups" with the arrival of Gabriel and Buraq in Mecca. Both episodes, i.e. the choosing of the right path (*al-fitra*) and the beginning of the ascension, serve to emphasize the Prophet Muhammad's virtue, the integrity of his prophetic mission, and the welfare of his community. The narrative grouping also constitutes a fusion of symbolic actions, all appearing at a critical juncture in

2. Muhammad in Mecca on the Night of the Ascension, from Jami's Yusuf and Zulaykha, Iran, late 16th century. Dar al-Kutub, Cairo, Adab Farsi 46, page 9.

3. The Prophet Ascends over al-Masjid al-Aqsa, from Nizami's *Khamsa*, Iran, 1042/1633. Dar al-Kutub, Cairo, *Adab Farsi* 137, folio 5 recto.

the tale and, even more importantly, indicative of the Prophet's necessary initiatory experience (*Berufungserlebnis*)¹¹ in the city of Mecca prior to his ascent to the heavens.

The city of Jerusalem plays no part in the painting *per se*, although Jami's text highlights its importance in poetic form. The emphasis on Mecca and the omission of Jerusalem in many ascension paintings from the sixteenth and seventeenth centuries appear at odds with written *mi'raj* narratives, which almost always include the Prophet's *isra'* to Jerusalem as the horizontal, earthly component of his vertical, heavenly ascent. Nevertheless, a few paintings preserve the combined *isra'*-*mi'raj* and depict the Prophet rising above a landscape intended to represent or evoke Jerusalem. Such images reveal a malleable artistic approach to depicting the city, while simultaneously strengthening its role within Islamic thought and spirituality.

A painting of the *mi'raj*, included in a manuscript of Nizami's *Khamsa* (Quintet) made in Iran in 1042/1633, shows the Prophet ascending to the Heavens



above domed buildings that suggest the Dome of the Rock and the al-Aqsa Mosque in Jerusalem (figure 3). As one of only four paintings included in the manuscript, the Prophet's ascension remains an almost indispensable motif within a larger pictorial program. Like the other three paintings, it reveals traces of European and Mughal stylistic influences, in particular in the axial rendering of the buildings' vaults and the

golden domes resting on high drums. These architectural components suggest that the painting was added to the manuscript in India at a later date.

A question arises: why emphasize Jerusalem as a vital narrative and pictorial component in the story of the Prophet's *mi'raj*? The author al-Qushayri (d. 465/1072-3) provides a multifaceted answer to the question in his analytical work, the *Kitab al-Mi'raj*. He notes that the benefits (*lata'if*)

of including Jerusalem (*Bayt al-Maqdis*) in the Prophet's ascent consist in the following:

*It allows the Prophet Muhammad to witness the traces (athar) of the Prophets and their tombs. Also, the Rock (Sakhra) faces the doorway to the heavens. Jerusalem is considered the closest location to the skies: it is only from it that the ascension can occur. It is also where the angels descend and where all the souls of the prophets and messengers are gathered. Finally, God made Muhammad see Jerusalem in order to inform the Quraysh about it and thus prove his miracle (mu'jiza) of the ascension to them.*¹²

Al-Qushayri summarizes clearly the role of Jerusalem in Islamic thought and its function in the story of the Prophet's ascension. First and foremost, it places Muhammad within the same sacred space as prophets that came before him. Secondly, he faces the entrance of Heaven's door, at the shortest distance between earth and the heavens. Finally, the Prophet's witnessing and

describing of Jerusalem transforms into the primary means of proving his ascension to the doubting Quraysh tribe upon his return to Mecca. It is only when the Prophet describes the city— which appears miraculously in front of his eyes— that he can demonstrate the veracity of his physical transportation to the heavens. As a result, Jerusalem proves the reality of his *mi'raj* and disproves those who claim that the Prophet merely experienced a dream vision in the night (*ru'ya fi'l-manam*).

In these depictions, the Prophet's body and veiled face, from which golden flames emanate, constitute a central theme as well. In at least one case, however, the Prophet's face is neither in full view nor is it shrouded from our gaze: rather, it appears as a gold disk into which horizontal and vertical lines have been incised, creating a checkerboard of sorts (figure 4). Now held in the Museum of Islamic Art in Cairo, this painting belongs to a manuscript calligraphed in Ottoman Istanbul in 947/1540 and possibly provided with paintings at a later date. The text itself, the *Tuhfat al-Salawat* (Gift of Prayers), is a rare Persian treatise composed by the author al-Wa'iz, in which he brings together— in the form of a popular prayer book— a variety of sayings, prayers, interpretations (*tafsir*) and judgments (*ahkam*) related to the Prophet Muhammad and the events of his life.

The Prophet's face, composed as a grid of empty squares, appeals to oral invocations and popular piety. Prayer manuals inducting the



4. The Prophet Muhammad's Ascension, from al-Wa'iz's *Tuhfat al-Salawat*, Istanbul, 947/1540. Museum of Islamic Art, Cairo, ms. 14086, page 12.

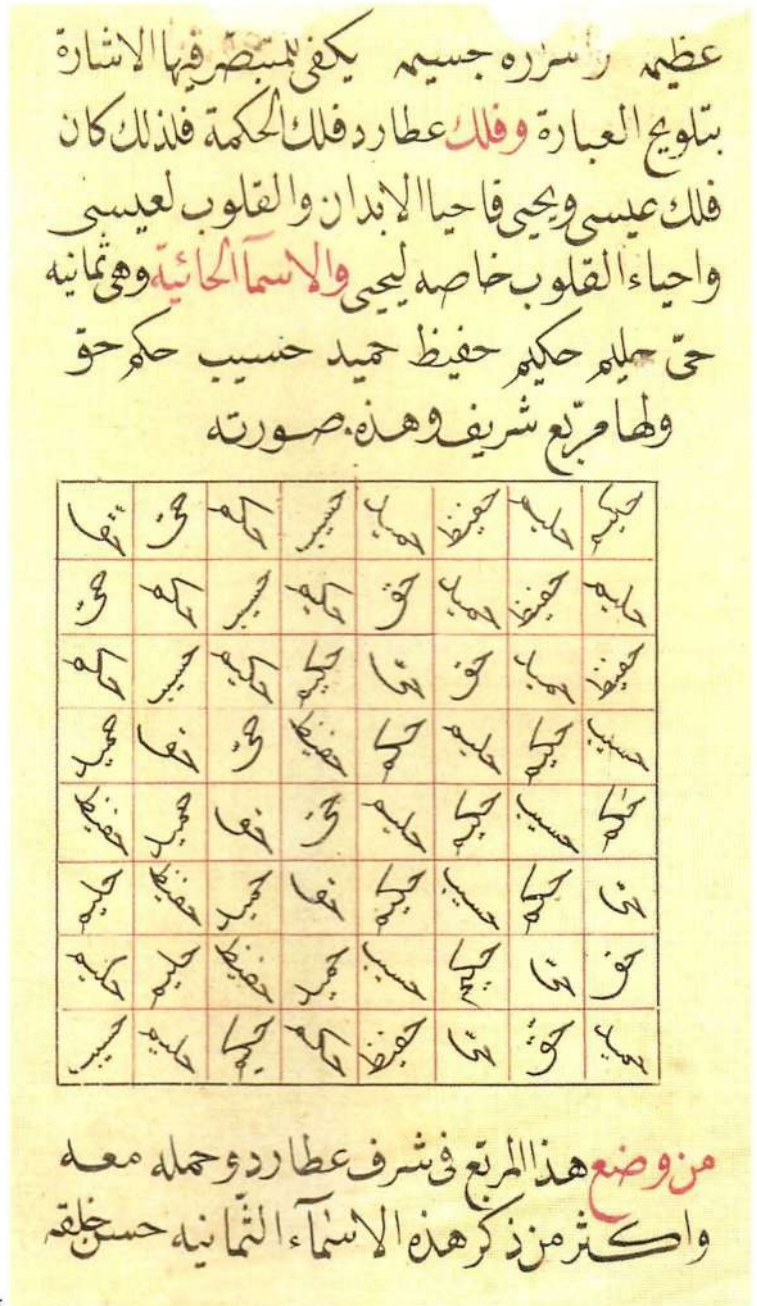
reader into the manner of praying for God and his Prophet, such as al-Juzuli's *Dala'il al-Khayrat* (*Proofs of Good Deeds*), were produced widely during the Ottoman period. In several manuscripts of al-Juzuli's work, for instance, the many names of the Prophet (*asma' al-nabi*) are inscribed in a grid as a means to

convey or "portray" the entirety of his being. At the same time, more occult and mystically inclined works belonging to the science of letters (*'ilm al-huruf*) postulate that the enumeration and inscription of the Prophet's names or epithets in a magic square (*murabba'*) can bring good fortune as well.

5. Magic Square (murabba') of Muhammad's Names Beginning with the Letter "H," from al-Bistami's *Kitab fi'l-kalam cala huruf ism Muhammad*, 13th/19th century. Princeton University Library, Robert Garrett Collection of Islamic Manuscripts, Yahuda 4522, folio 45 recto.

In a manuscript of the *Kitab fi'l-kalam 'ala huruf ism Muhammad* (On the Letters of Muhammad's Name), the Gnostic-cabalistic author al-Bistami (d. 858/1454)¹³ stresses the mystical significance of the letters of the alphabet and their various arrangements, in particular the letters M, H, and D, which combine to form the name of Muhammad. Al-Bistami lists the Prophet's eight names beginning with the letter "H" and states that the diagram of these names and the reciting of them constitute beneficial activities (figure 5). The Prophet's eight "H" names (*asma*) and attributes (*sifat*)— i.e. Hayy (The Living), Halim (The Gentle), Hakim (The Wise), Hafiz (The Guardian), Hamid (The Praised), Hasib (The Noble), Hukm (Judgment), and Haqq (Truth)— prove that the Prophet Muhammad can exist as an adjective or a noun, and the realization of his being arises from a unity comprised of multiplicities (*tawhid al-kathra*).¹⁴ This practice parallels the invoking of God through His Ninety-Nine Beautiful Names (*Asma' al-Husna*), though it adds a distinct pictorial quality via an inscribed diagram.

The similarity between the Prophet's checkerboard face in the Cairo painting and the *murabba'* of his names beginning with the letter "H" in al-Bistami's treatise is not coincidental. The ideas and practices in letter magic manuals, so popular during the Ottoman period, must have migrated into practices of portraiture, in which artists inserted a checkerboard of the Prophet's "face" into an other-



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wise physiognomic frame provided with arms, hands, legs, and feet. The conscious decision to depict the Prophet's features in a manner reminiscent of magic squares and the mysterious letter or number combinations enclosed therein

hints at a larger phenomenon concerned with portraying and praising the Prophet of Islam. This phenomenon consists in a widely held belief in the transformative power of the word (*kalima*) into physical being. The inscribing or insinuat-

ing of the Prophet's many names in lieu of depicting his visage presents us with the many ways the mind attempts to describe itself and others by non-mimetic means. As the French art-historian H. Focillon notes, the brain indeed must "break the old molds of language [and] overturn the checkerboard of logic"¹⁵ in order to offer new ways of representing human or divine appearances. In this case, imaging the Prophet's presence simultaneously includes within the bounds of the factual (i.e. the bodily form) and vigorously trespasses them by depicting his facial features through the allusion to his various names or attributes.

The paintings and texts examined in this brief study provide an overview of ascension paintings from the fifteenth century onward. They present us with the two most important aspects of the *mi'raj*, namely the role of narrative reference in Islamic painting and the development of artistic practices concerned with the "portrait" of the Prophet Muhammad.

Paintings highlight the importance of time and place within the narrative by making reference to the cities of Mecca and Jerusalem, either overtly in the depiction itself or by textual insinuation. Such procedures of temporal and spatial localization lend the story of the ascension power beyond the iconic. As a result, single-page paintings of the ascension included in Persian texts offer much more than a pictorial cliché for praising the Prophet. Instead, they serve as clues to a larger religious tale, out of which an excerpt may provide a prelimi-

nary initiation or guidance to the right path (*al-fitra*).

It also becomes clear that the depiction of Prophet's face does not rely solely on veristic methods of representation or the veiling of facial traits to brilliant to behold. During the Ottoman period especially, the intimation of the power of Muhammad's being through referring to the totality of his many names (*asma' al-nabi*) reveals attempts to overcome the chasm between the transient and the eternal. Much like the creation of a narrative, the forming of a "portrait" is subject to change and transforms into a site of intricate meanings, not just material fact. These versatile pictorial and textual variations of the Prophet's *mi'raj* constitute a fascinating means to examine the position of religious storytelling and symbolic representation in Islamic art and literature of the pre-modern period. ■

NOTES

1. Many themes explored in this article arise from materials discovered in Cairo on an ARCE fellowship during the summer of 2003. The author wishes to express her gratitude to ARCE for supporting research on her dissertation, "The Prophet Muhammad's Ascension (*Mi'raj*) in Islamic Art and Literature, 14th-17th Centuries" (in progress, Department of the History of Art, University of Pennsylvania).
2. Problematic or important terms cannot be discussed within the scope of this study. However, for a history of the interpretations of these two verses in western literature, see C. Gilliot, "Coran 17, Isra', 1 dans la Recherche Occidentale: de la Critique des Traditions au Coran comme texte" ed. M. A. Amir-Moezzi, *Le Voyage Initiatique en Terre d'Islam: Ascensions Célestes et Itinéraires Spirituels* (Paris, 1996): 1-26.
3. Literally, "the furthest place of worship." There is no consensus in the scholarship as to whether this phrase

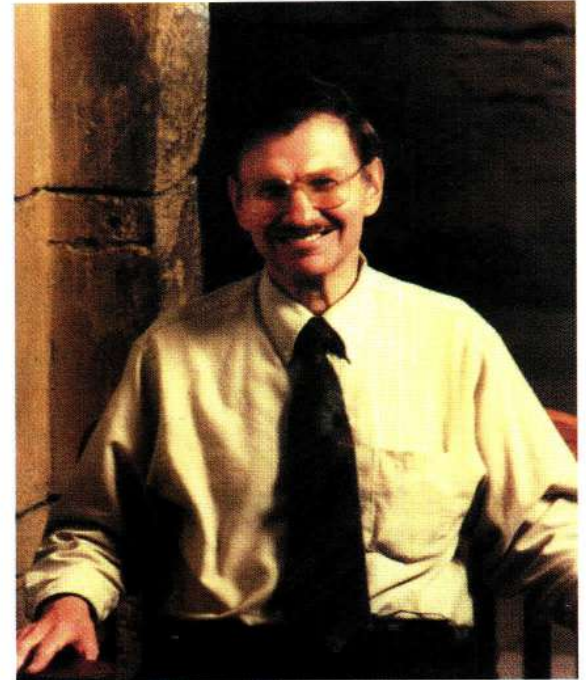
- refers specifically to the Temple Mount in Jerusalem or, more abstractly, to a "remote place of worship" in the heavens. For a further discussion of the term *al-Masjid al-Aqsa* and its various interpretations, see H. Busse, "Jerusalem in the Story of Muhammad's Night Journey and Ascension" *Jerusalem Studies in Arabic and Islam* 14 (1991): 1-40.
4. R. Ettinghausen, "Persian Ascension Miniatures of the Fourteenth Century" *Convegno di Scienze Storiche e Filologiche*, (Symposium on Orient and Occident during the Middle Ages, May 27- June 1, 1956), (Rome, 1957): 360-83; and M.-R. Séguy, *The Miraculous Journey of Mahomet: Miraj Nameh, BN, Paris Sup Turc 190* (New York, 1977).
5. See the depictions of the Prophet Muhammad in D. Talbot Rice, *The Illustrations to the "World History" of Rashid al-Din* (Edinburgh, 1976); and S. Blair, *A Compendium of Chronicles: Rashid al-Din's Illustrated History of the World, Nasser D. Khalili Collection of Islamic Art*, vol. 27 (Oxford, 1995).
6. Al-Damiri, *Hayât al-Hayâwân* (London, 1906), vol. 1, 248.
7. A. Schimmel, *As Through a Veil: Mystical Poetry in Islam* (New York, 1982), 184; and idem, *And Muhammad is his Messenger: the Veneration of the Prophet in Islamic Piety* (Chapel Hill and London, 1985), 169.
8. Al-Qushayri, *Kitab al-Mi'raj*, ed. 'A. al-Qadir (Cairo, 1384/1964), 7.
9. A similar composition occurs in a painting of the Prophet's ascension in Rashid al-Din's *Jamîc al-Tawarikh*, executed in Tabriz in 706/1306-7. Here, two angels exit from doors in the sky: one of the angels offers the Prophet a cup on a tray, while Buraq holds a bound book (see Talbot Rice [1976], 110, fig. 36).
10. Ettinghausen (1957), fig. 2; and Séguy (1977), pl. 32.
11. Schimmel (1985), 161.
12. Al-Qushayri (1384/1964), 103.
13. On the hurufi author al-Bistami, see M. Smith, "al-Bistami" *Encyclopaedia of Islam*, n.s., vol. 1, 1248.
14. Ibn 'Arabî, *Les Illuminations de la Mecque (al-Futuhât al-Makkiyya)*, trans. M. Chodkiewicz (Paris, 1988), 175.
15. H. Focillon, *The Life of Forms in Art*, trans. Ch. Beecher and G. Kubler (Oxford, 1942), 52.

Frank Yurco

Frank Yurco, a fine Egyptologist and superb educator, died February 6, 2004. Frank loved everything having to do with ancient Egypt, and he was extraordinarily gifted at sharing his knowledge and enthusiasm with people on all levels, from fellow professional Egyptologists to school children. He began, while still a student at the University of Chicago, giving lectures in association with the 1977-78 Tutankhamen exhibit jointly sponsored in Chicago by the Oriental Institute and The Field Museum of Natural History. From then on he taught adult education courses for both the Oriental Institute and The Field Museum, and he soon began teaching for Oakton Community College and the University of Chicago Continuing Education Program and Elderhostel Program. He taught everything about ancient Egypt, prehistory to hieroglyphs to religion to the role of women.

He was a thoroughly engaging teacher, sharing the breadth and depth of his knowledge and sparking enthusiasm with his obvious love for his subject matter. Many students signed up for class after class with Frank, knowing that whatever he offered would be a rewarding experience. In addition to his on-going contributions to adult education, Frank also was concerned with the presentation of Egyptian history for school children, and for about a decade he served as a Curriculum Evaluator for the Chicago Public Schools and those in Washington, D.C., working intensively with elementary and high school teachers to develop accurate, appropriate, and stimulating curricula showing the respect for people of all races and backgrounds with which he lived his whole life. In this capacity he also served as Lecturer for the Chicago Academic Alliance Teacher Enrichment Program "Extending the Great Conversation" funded by the National Endowment for the Humanities.

Frank was a source of information and inspiration for docents at the Oriental Institute and The Field Museum. He frequently helped in the training sessions for new docents or participated in review and update sessions for long-term docents. The most enthusiastic docents regularly took his classes, and all the docents knew that, if they had a question, they could go to Frank, who would have an answer or find one. Frank was very comfortable in museum surroundings and served as Egyptology con-



sultant and/or exhibit developer for several major collections. Again this started when he was a student and worked as Registrar's Assistant for the Oriental Institute Museum. He then worked for The Field Museum for several years on their exhibit "Inside Ancient Egypt," which opened in 1988 and for which he wrote the guidebook. He was also involved with revisions to the exhibit in 1995. After his work at The Field Museum, he helped in the redevelopment of the Egyptian exhibit at the Indianapolis Childrens' Museum, co-developed an exhibit on "Egypt in Africa" for the Indianapolis Museum of Art, and helped the Denver Natural History Museum research their Egyptian collection.

Frank the teacher and museum professional was also a gifted tour leader, sharing his deep knowledge of the monuments and his love of the Egyptian people and their history with enthusiastic travellers. His openness and generosity of knowledge and time meant that the members of his tours maximized their experience of this fascinating country.

Frank was born and raised in New York City and graduated from New York University Phi Beta Kappa with a B.A. in Classics. He then moved to Chicago to begin graduate studies in Egyptology at the Oriental Institute. He interrupted his graduate studies with a three-year tour of duty in the US Army, including one year of service in Vietnam, where he served as historian for the 5th Special Forces Group. When his tour of duty ended, he returned to Chicago with his bride, Dianne (Wells), and resumed his graduate studies. The couple had two children, Edward and Miriam.

Frank worked for three years as an epigrapher for the Epigraphic Survey in Luxor, copying scenes and inscriptions in Karnak and Luxor temples and helping prepare the relevant publications. During this time he was also able to carry out much personal research, and he soon became a recognized authority on the 19th (Ramesside) Dynasty and, especially, the reign of Merneptah.

Frank worked as an assistant editor for Encyclopedia Britannica for many years and most recently served as a reference librarian at the University of Chicago's Regenstein Library, where he also assisted the Near Eastern bibliographer. His

interest in library work also goes back to his student days--he had worked for the New York Public Library during his college days at NYU, and he served as one of the first directors of the Oriental Institute's non-circulating Research Archives for a year in the late 1970's.

Frank loved reading, taking long walks along the lakefront in the summer, and listening to good music, especially Mozart. He suffered for the last several years from ALS ("Lou Gehrig's disease") and had to cut back on his teaching and tour leading. But he wouldn't give up teaching entirely and contributed to an Oriental Institute adult educa-

tion course on Egyptian and Nubian pyramids in the Fall of 2003.

Frank Yurco was an extremely generous, good-hearted and outgoing individual. It was this nature, combined with his extraordinary knowledge about ancient Egypt and his ability to make the complexities of this great civilization accessible to many audiences that made him such an extraordinary teacher. Frank's knowledge, enthusiasm, and generosity will be much missed. ■

Janet H. Johnson
 – Morton D. Hull Distinguished Service
 Professor of Egyptology
 Oriental Institute, University of Chicago

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Fellowship Report: The First Archaeological Survey of Nubia

Peter Lacovara

Dr. PETER LACOVARA is Curator of Egyptian Art at the Michael C. Carlos Museum at Emory University. From October 2003 through January 2004, Dr. Lacovara received an American Research Center in Egypt, National Endowment for the Humanities Senior Research Fellowship to conduct research on the First Archaeological Survey of Nubia.

Archival photo from Nubia

The First Archaeological Survey of Nubia (ASN) was initiated after the Egyptian government's program to enlarge the original Aswan dam. This enlargement was predicted to cause a rise in the water level for a stretch of approximately ninety-five miles along the Nile Valley in Lower Nubia, drowning many monuments and unexplored archaeological sites in a little-studied region of the Nile Valley. At the request of the Egyptian Government, a salvage project was conceived and incited by George Andrew Reisner in 1907. Three subsequent campaigns between 1908 and 1911 were directed under Cecil M. Firth. The First Survey recorded and examined over 150 sites between the first Cataract and Wadi es-Sebua excavating over 8,000 graves.

The Survey was one of the most important steps in the history of modern archaeology. The Survey's discoveries and analysis remain the foundation of Nubian archaeology. The results of the Survey were published in reports written during and after each of the seasons and in four monographs entitled: *The Reports of the Archaeological Survey of Nubia*. (Reisner, 1910; Firth 1912, 1915, and 1927). However, despite the importance of these excavations and the extensive recording undertaken by Reisner and Firth,



the publication of the material was only summary, at best. The descriptions and drawings of the objects in the publications leave much to be desired, and since much subsequent work on the history of Nubia hinges on this material, a more complete publication of their findings would be of critical importance.

At the conclusion of the survey in 1911, Reisner presented the Museum of Fine Arts in Boston with a large study collection of objects granted in division by the Egyptian Antiquities Service. In addition to these were a large number of original photographs from the survey and correspondence between Firth and Reisner about the conduct of the survey.

Most of this material remained in its original packing crates, unopened, until rediscovered by the author in the basement of the Museum of Fine Arts in Boston, in the late 1980's. I began work on unpacking and researching the sample collection in Boston which included over 500 whole pots, along with beads, quartz and slate palettes, stone and copper vessels,

tools and ornaments in bone, shell and ivory. Also rediscovered were over 1800 photographs from the survey, that document not only the graves and objects excavated, but many of the fortresses, rock drawings, excavation techniques and ethnographic subjects.

In order to record and organize this material, grants were obtained from the Michela Schiff Giorgini Foundation and the National Endowment for the Humanities along with contributions from private supporters. The pottery and small objects were all drawn, described, typed and photographed, and volunteers cataloged and re-housed all the photographs of the survey.

Although Reisner retained the sample collection in Boston, the photographs and some of the correspondence of the Survey, the remainder of the records were still awaiting re-discovery. With this need in mind, the author applied for an American Research Center in Egypt, National Endowment for the Humanities Senior Research Fellowship to conduct background research on the relevant materials to be found in Egypt.

It was kismet that, during the period of the Fellowship, crates from the First Archaeological Survey of Nubia were discovered in the basement of the Cairo

Museum, along with an inventory by Firth of all the material sent to the Cairo Museum from the Survey. Thanks to the kindness of the staff of the Egyptian Museum in Cairo, the author was able to examine and record this important material.

Thanks to the hospitality of Dr. Mamdouh Eldamaty, Director of the Cairo Museum and the boundless kindness of May Trad, along with the assistance of Sabah Abdel Razek, Nagwa Abdel Zaher, and Mahmoud Ibrihim, the author was able to examine and record this material. Much of the material was uncrated and examined for the first time in nearly a century in the Cairo Museum basement. It included many exquisite and unique examples of ceramic and bronze vessels along with sculpture and jewelry. The ceramics of ancient Nubia were among some of the most beautiful and aesthetically refined ever produced and this trove has scores of examples of the finest quality.

Hopefully this will lay the foundation for continued collaboration on the organization, recording and even exhibition and publication of the core collection of the Survey material.

In addition, during my fellowship, I was able to study and record the material from the First Survey on display in the Elephantine and Nubian Museums in Aswan. It is proposed to add inventories of these objects along with those of the Cairo Museum as an addendum to the publication of the Boston collection. In addition, while working on the fellowship the author was able to locate Firth's Notes in Oxford and study parallel material in the Petrie Museum at University

Excavation Explores Karnak Temple History

Working as part of the program of the Franco-Egyptian Center at Karnak (CFEETK), American archaeologist and former ARCE Fellow Chuck Van Sیدن has been conducting fieldwork in the area between the Eighth and Ninth Pylons. This area has remains that mirror the entire history of Karnak, from the reign of the Twelfth Dynasty pharaoh Sesostris I until the abandonment of the site in the Middle Ages, including a Coptic monastery, a Roman villa, a free-lined avenue of the Ptolemaic Period, and earlier remains, mostly in mud brick, from the Middle and New Kingdoms and from the Second Intermediate Period. Excavations have been going on in some fashion since 1996, and a portion of one season received ARCE support.

The work of the 2003-2004 season has focused around the stone enclosure wall built by Horemheb when he did extensive remodeling in the area. Adjacent to and beneath this enclosure wall—founded on reused talataat of Akhenaton—is the probable site of the southwest corner of the

Middle Kingdom enclosure wall of the great temple of Amun. This mud brick wall was seemingly damaged and repaired during the Second Intermediate Period. All this was covered over when Amenhotep I elevated the ground level in this area and built a new mud brick enclosure wall. The remains are dated through relative stratigraphy and the copious amounts of potsherds and the occasional nearly complete vessel. The study of this complex overlay of remains of different periods and complicated architecture continues.

As part of the project, research in the CFEETK archives has discovered photographs taken by Georges Legrain over 100 years ago of two stelas whose fragmentary remains still lie to the south of the Eighth Pylon. One of these was a stela of Tutankhamen usurped by Horemheb and the other dates to the very start of the New Kingdom around the time of Kamose. With the help of these photographs, large parts of the texts of the two stelas can be recovered.



Gerry Scott (left), ARCE Director and Chuck Van Sیدن examine recent work at Karnak. Photo by Kathleen Scott

College in London. This research will add immeasurably to the publication of the proposed supplemental volume to the First Archaeological Survey of Nubia.

Future Research and Publication

The proposed publication will be in the same size and format as the original survey publications printed by the Egyptian Government Printing Office. It will present the material by period from the Neolithic to the X-Group remains. The Boston objects will be included as sample specimens as they have all been drawn, typed and include details of manufacture, clay fabric, surface treatment and use. An up-to-date review of current research on the culture groups and a description of the survey's techniques and goals will also be included. A compendium of the objects from the First Archaeological Survey in Cairo, Aswan, Elephantine and European collections will also be

included as an addendum. Also proposed is a CD-Rom of all the survey photographs.

Research conducted under the American Research Center in Egypt, National Endowment for the Humanities Fellowship will not only enhance the publication of the supplemental volume of the First Survey, but also will hopefully lead to future collaborations, possibly an exhibition and/or popular publication of the Cairo collections from the First Archaeological Survey of Nubia.

Acknowledgments

The author is most grateful to the American Research Center in Egypt and the National Endowment for the Humanities for the opportunity to conduct this vital research. I would particularly like to thank Dr. Zahi Hawass, President of the Supreme Council for Antiquities and the Committee of the Supreme Council for permission to conduct

this research in Egypt.

I am also most grateful to Suzanne Thomas, Associate Director of U.S. Operations of the American Research Center in Egypt for her encouragement and unfailing help. I would also like to thank the Cairo staff of the American Research Center in Egypt for their hospitality and assistance, in particular, Dr. Gerry Scott, Director of the American Research Center in Egypt, and especially Mme. Amira Khattab, Deputy Director for Research and Governmental Relations, for her unfailing kindness, knowledge, patience and help. Also, Mr. Amir H. Abdel Hamid, Office Manager was, as always, ever helpful and kind. Mr. Hussein Raouf and Mme. Nadia A. Saad were also particularly expeditious and helpful in processing the fellowship paperwork.

For their kind permission to examine and study the Cairo collections and provide background information on the Aswan material, I am particularly indebted to Dr. Mamdouh Eldamaty, former Director of the Cairo Museum and the staff of the Museum. Above all else, I am most thankful to May Trad for alerting me to the discovery of the First Archaeological Survey material and notes and her help in examining and identifying it, in addition to her unstinting help and many insightful discussions. I am also most grateful for the assistance and enthusiasm of Sabah Abdel Razek, Nagwa Abdel Zaher, and Mahmoud Ibrihim, who also made working with this material both effortless and an enormous pleasure. ■

Chapter News

For over ten years ARCE/DC Chapter has been fortunate to enjoy a very special association with the African and Middle East Studies Programs of the Johns Hopkins University School of Advanced International Studies (SAIS.) Under the very capable management of Ms Theresa Taylor Simmons, ARCE/DC was "adopted" as an outreach project of these academic programs. This arrangement allows the Chapter to use an SAIS auditorium for monthly speaker programs and brings many graduate students to the ARCE meetings. Ms Simmons, the Administrative Assistant to the Professors of International Relations and Negotiation, is bringing her twenty-five year career at SAIS to a close in September. ARCE/DC will miss Theresa's ever-thoughtful attendance to Chapter needs and her friendly presence at our local events. We wish her happiness and success in all that her new life brings.

Chapter Events

Arizona (Tucson)

Topic TBA

Tuesday, August 24

Dr. Geoffrey Martin, Cambridge University

Orange County California Chapter Ptolemaic Hymns to the City of Thebes

July 17, 2004

J. Brett McClain, University of Chicago/Chicago House

Heritage Park

The Valley of the Kings: Prospects for the Future

August 25, 2004

Dr. Geoffrey Martin, Cambridge University

Recent Excavations at the Temple of the Ram God at Mendes

August 28, 2004

Dr. Donald Redford, Pennsylvania State Univ.

The Harem Conspiracy: The Plot to Murder Ramses III

Dr. Susan Redford, Pennsylvania State Univ.

Topic: TBA

November, 2004

Dr. Nasry Iskandar, AUC (tent).

February, 2005

Dr. Ian Begg (tentative)

North Texas Chapter Events

Studying Seth: A New Look at an Old God

June 19, 2004

Dr. Eugene Cruz-Urbe, Professor of History,
Northern Arizona University

Isis's Daughters: Development of The Egyptian Cult of Isis

July 10, 2004

Dr. Melissa Barden Dowling, Assistant Professor of History & Director of Classical Studies, Southern Methodist University

The Valley of the Kings: Prospects for the Future

August 21, 2004

Dr. Geoffrey Martin, Cambridge University

Toys for the After Life: Ancient Egyptian Tomb Models

September 18, 2004

Dr. Dorothea Arnold, Lyla Acheson Wallace Curator, Metropolitan Museum of Art

Lecture, Friday: subject to be announced later

October 22/23, 2004

Dr. Lynn Green, Lecturer, Royal Ontario Museum Seminar, Saturday: subject will be all aspects of ancient Egyptian food

Northwest (Seattle, Washington)

Thursday, 2 September, 6:30pm

Lucie Duff Gordon in Egypt

Brian Hunt, ARCE/NW Chapter

Location: The Burke Museum of Natural History and Culture, NE 45th Street & 17th Avenue NE.

Washington D.C. Chapter Trip

Our Washington DC Chapter is planning a trip to Egypt, November 5 - 16, with an extension to the Oases November 16 - 21, 2004. The basic trip will include the river cruise and days in Cairo, Giza, Aswan, Luxor, Denderah and Abydos, seeing all the highlights plus extras such as a lecture and slide show by a member of ARCE's Egyptian Antiquities Project, visit to ARCE headquarters in Cairo, and

a visit to a current archaeological site, to mention a few. For those with more time, the extension will take us to Alexandria, El Alemein, the Oasis of Siwa and the Oasis of Bahariya. The trip is open to ARCE members in all chapters and their friends. Those interested can find out more by looking at the DC Chapter website (www.arcedc.org) or going to www.vickidoyletours.com

Chapter Report

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

Organization

There are now nine active Chapters of the American Research Center in Egypt, located in Atlanta, Berkeley, Boston, Dallas, Orange County CA, Portland, Seattle, Tucson and Washington D.C. While four of the nine Chapters have been operating less than four years, we nonetheless have active lecture series, newsletters, websites and additional activities in almost all locations. Egyptophiles in additional cities are currently organizing more ARCE Chapters.

During the past year, over 75 public lectures have been arranged, publicized and presented by ARCE Chapters to a total audience of between 5,000 and 10,000 persons.

Also during the past year, the Chapter Council (composed of the Presidents of the local Chapters) under the leadership of Chairman Bob Bussey of the Northern California Chapter has organized itself further and accomplished several projects on behalf of the organization.

Individual Chapter Highlights

- The Arizona Chapter provided assistance to ARCE in arranging and staffing the Tucson Annual Meeting, and organized a raffle/fundraiser for Chapters at the Conference which raised over \$500.
- The Northwest Chapter in Seattle, in conjunction with the University of Washington, has established an annual student fellowship in Egyptology; the first recipient was Lance Jenott. Allyssa Lamb, also affiliated with the Chapter, has received a Rhodes scholarship to study Egyptology at Oxford.
- The Northern California Chapter has established and awarded the first Marie Buttery Memorial Lecture award, presenting the \$500 prize to a University of California/Berkeley Egyptology student who presented the winning paper at a Chapter program.
- The Washington D.C. Chapter has conducted lectures at the Egyptian Embassy, where the Chapter

ARCE/Orange County Library Partnership Receives Award

The prestigious John Cotton Dana Award of the American Library Association has been given to the Orange County Public Library for its outstanding Egyptology Lecture Series developed through partnership with the ARCE Orange County Chapter. The award is given annually by the ALA to libraries that distinguish themselves by their public education and public relations efforts. John Cotton Dana (1856-1929) was a pioneering American librarian who helped to transform libraries into welcoming, public-service oriented institutions that nurtured the communities in which they existed. Chapter president, John Adams, who is also the director of the Orange County Public Library system, was pleased to announce the

award which recognizes the efforts of both organizations to work together to present programming that will "reach out and bring people in."



John Adams and Gerry Scott in the ARCE library, Cairo. Photo: Kathleen Scott

has continued to develop its close working relationship with Ambassador and Mrs. Fahmy. The Chapter also co-sponsored the exhibit, "Tools and Models of Ancient Egyptian Artists" at the Walters Art Gallery in Baltimore and assisted the Walters with travel expenses for the visit there of Dr. S.A. Motewi, head of the Museums Dept. for Egypt's Supreme Council of Antiquities.

Chapter Council Highlights

- The Council voted at the Tucson Meeting to create an annual award for the best paper submitted by a student for presentation at the ARCE Meeting. The cash award will be given for the first time to a student at the Boston Meeting in 2005, and airfare to the Conference for the winning scholar will be provided by ARCE.
- The Council administered disbursement of the State Dept. grant funding for programs on modern Egypt. To date, eight such lectures have been presented at various Chapters.
- The Council developed a "Best Practices" document regarding Chapter Council operations which was presented to the Executive Committee for inclusion in the revision of ARCE bylaws, which is nearing completion.
- A monthly report was emailed to Chapter Presidents by the Chapter Executive Committee Representative, keeping Chapters more informed of ARCE activities.
- A full color, half page advertisement for membership in ARCE was placed in the Fall, 2003 issue of *KMT: A Modern Journal of Ancient Egypt*. The ad was designed by Seattle Chapter member Susan Cottman and funded by Chapters, primarily using revenues from the 2003 author presentation at the Atlanta Conference.
- The Speakers Bureau arranged tours of ARCE Chapters for two lecturers; Dr. John Foster and Dr. Denise Doxey.
- The need for the organization of additional Chapters around the U.S. is an activity on which Chapters and the parent organization can profitably work together. ARCE, through its current and future Chapters, has a valuable opportunity to continue its mission of disseminating scholarship

in the field to the general public and of fostering improved relations between the people of the United States and Egypt. Further involvement by scholars and ARCE's professional members with the Chapters' local programs can only further these objectives at this especially crucial time. ■

ARCE Thanks Carol Wichman for Library Service



Carol Wichman, who served as ARCE's librarian for the past four years, resigned at the end of April. She and her husband Ken have returned to their home in Ohio where Carol will continue to teach courses in library management. "She has helped to shape the collection and to make the library a welcoming environment for ARCE members, fellows, and Egyptian students. Carol was especially interested in modernizing the library and in encouraging our young Egyptian colleagues to excel. We are very grateful to Carol," said ARCE Director Gerry Scott. The ARCE Executive Committee issued a formal resolution of thanks to Carol during its meetings in Tucson in April. ARCE's library, its numerous users in Cairo, and the ARCE staff will miss Carol's warm personality and expertise.

Tucson is setting for 55th annual meeting

The University of Arizona in Tucson hosted the 55th Annual Meeting of the American Research Center in Egypt, April 16-18. The meeting was preceded on April 15 by "The Amarna Research Conference" organized by Dr. Richard Wilkinson, Director of the Egyptian Expedition at the University of Arizona. The Conference was international in scope - including invited speakers from five countries who are all scholars involved in active research in the field of Amarna studies.

Thanks go to Dr. Suzanne Onstine, chapter president, and numerous volunteers from the ARCE Arizona Chapter who worked diligently to facilitate this year's annual meeting, which drew more than 350 participants.

Over one hundred scholarly papers were presented on an array of topics covering the broad range of

Egyptian archaeology, history, and culture. Dr. Gerry Scott, ARCE Director, gave an overview of current ARCE administrative and financial issues at the General Meeting and Members Forum. ARCE/EAP (Egyptian Antiquities Project) Cairo staff Chip Vincent, Michael Jones, and Jarek Dobrowolski presented updates on various ARCE conservation projects that have been completed or are ongoing in Egypt.

Members enjoyed two evening receptions, one hosted by the University of Arizona Egyptian Expedition at the Arizona Historical Society Museum and the ARCE reception held at the Marriott Hotel. Just prior to the reception, ARCE was honored to have as its keynote speaker Dr. Alain Zivie, of the Centre National de la Recherche Scientifique, Paris, who spoke about his ongoing excavations at Saqarra.

1. Left to right, Susanne Gansicke and Michael Jones.
Photo: Candy Tate



2. Bri Loftis and Gerry Scott.



3. David O'Connor and Michael Mallinson.



4. Ben and Pam Harer.



5. Sarah O'Brien and Clair Ossian.



6. Carolyn Tomaselli and Richard Wilkinson.



Photos: Kathleen Scott

ARCE's continued growth and financial well being is due in great part to the generosity of its members. This year a very special lunch at the beautiful Arizona Inn honored 25 donors who have significantly supported ARCE over the past few years.

Profound thanks go to the University of Arizona for sponsoring this 55th meeting as well as Dr. Richard Wilkinson of the University's Egyptian Expedition

who provided much advance preparation and logistical assistance. He, along with Dr. Amy Newhall of the Near Eastern Studies Department, also vetted the conference abstracts. As always, thank you to ARCE's Atlanta staff - Carolyn Tomaselli, Candy Tate, and Susanne Thomas who well orchestrated all the elements that constitute these complex annual meeting events. ■



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7. Suzanne Onstine and Candy Tate.

8. Sarah Harte and Marjorie Fisher.



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9. Jack Josephson, James Harrell, and John Shearman.

10. Dr. Alain Zivie, keynote speaker.

Photos: Kathleen Scott

Distinguished Service Awards Presented

Highlighting this year's annual meeting was an awards ceremony honoring two very special individuals who have given much to ARCE over the years: John Dorman, former ARCE Cairo Director, and Richard Fazzini, past President of ARCE's Board of Governors. Both men were recognized for their years of service and dedication to the organization and its mission.

From 1966 to 1976, John Dorman's steady hand guided ARCE's Cairo Center through a turbulent era of Egyptian politics. His nephew Peter Dorman accepted the award on his behalf.

Richard Fazzini is Chair of the Brooklyn Museum's Department of Egyptian, Classical, and Ancient Middle Eastern Art, a position he assumed in 1989. Richard joined ARCE in 1969. He tirelessly served on ARCE's Board of Governors from 1982-2001



Peter Dorman accepts award on behalf of John Dorman from outgoing ARCE President Everett Rowson.



Incoming ARCE President Carol Redmount presents award to Richard Fazzini.

Antiquities Endowment Fund

The American Research Center in Egypt announces a grants program supported by its Antiquities Endowment Fund. Created with funds from the United States Agency for International Development (USAID), as allocated by the U.S. Congress, the Endowment will sustain an ongoing grants program to support the conservation, preservation and documentation of Egypt's cultural heritage and the dissemination of that knowledge.

The Antiquities Endowment Fund will award grants on an annual basis for short-term, highly focused projects that serve the conservation, preservation or documentation needs of Egyptian antiquities. Projects can involve conservation, preservation or activities involving sites, buildings or objects more than 100 years old; participation of conservation professionals in antiquities projects; training of conservators and students, or publications related to Egyptian conservation and preservation and site documentation issues.

CATEGORIES

Conservation and Preservation

Funds for a project in this category will be limited to \$50,000.

The Antiquities Endowment Fund will support the conservation or preservation of Egyptian antiquities dating from prehistory to the end of the Ottoman period. Such projects might include protecting sites, site management activities, conserving specific elements at a site, digital recording, preservation of books or other types of documentation, and conserving specific items, such as artifacts, works of art, and parts of monuments.

Conservation Personnel

Funds for a project in this category will be limited to \$10,000.

The Antiquities Endowment Fund will support the participation of conservation specialists with teams of scholars working in Egypt under the auspices of an ARCE-sponsored field project. Allowable costs include honorarium, transportation, supplies, and per diem expenses, but not equipment purchase.

Training of Egyptian Personnel

Funds for a project in this category will be limited to \$50,000.

The conservation and preservation of Egypt's cultural heritage relies upon properly trained personnel. This fund can be used for field schools, museum management, site management, or on-the-job training in conservation, etc.

Student Training

Funds for a project in this category will be limited to \$10,000.

The Endowment Fund seeks to increase the number of students in the U.S. who are knowledgeable about Egypt and sensitive to its cultural heritage. Approved ARCE expeditions using advanced students may apply for Endowment support of on-site student training. Allowable costs include transportation and per diem expenses but not equipment purchase or honorarium.

Publication Subsidies

Funds for a project in this category will be limited to \$15,000.

The Endowment Fund will support the publication of completed manuscripts. The subsidy will be paid directly to the publisher.

Instructions for Application

For each project, submit a completed AEF Application form and an AEF Budget form. Both forms are available at ARCE's Cairo or Atlanta offices, or via email from AEF@arceg.org.

Deadline for Round Two is 30 June 2004.

Deadline for Round Three is 30 June 2005.

Applicants in Egypt should deliver their application and budget form to: Dr. Gerry Scott, ARCE Director, American Research Center in Egypt, 2 Midan Simon Bolivar, Garden City, Cairo. Or via email to AEF@arceg.org.

Applicants from Elsewhere should submit their application and budget form to: Susanne Thomas, ARCE – American Office. By U.S. Mail to: Mailstop 1256/001/1AC, Emory University Briarcliff Campus, Atlanta, GA 30322. By Courier to: 1256 Briarcliff Rd., Bldg. A, Suite 423W, Atlanta, GA, 30306, USA. Email transmission is preferred, to: sthom11@emory.edu.

GENERAL GUIDELINES

1. The Principal Investigator must be a member of ARCE at the time the award is made. If the funded project is an expedition, then the expedition must become an ARCE Expedition Member by paying the appropriate fees which may be included in the proposed budget. Such fees are waived for expeditions from ARCE Research Supporting Members.
2. No Principal Investigator may receive more than 3 separate grants in a two-year period.
3. The Principal Investigator will sign an agreement to adhere to financial procedures, including reporting requirements, with the ARCE Director.
4. The Principal Investigator must submit reports of acceptable quality for publication in the ARCE Bulletin within 90 days of the completion of the project. Failure to do so will prohibit the Principal Investigator from receiving new grant money until this requirement is met even if the Principal Investigator is nominated for a new award. Failure of the Principal Investigator to submit an acceptable report for the ARCE Bulletin within one year of completion of the project will result in permanent exclusion from competition for these funds.
5. Funds will not be dispersed to projects that have not been formally approved by the appropriate Egyptian authorities to undertake projects in Egypt.
6. The Principal Investigator and not the conservator, student, or any other individual, is responsible for submitting financial reports and the article for the ARCE Bulletin within the set deadline.

SPECIFIC GUIDELINES

Conservation/Preservation Grants: Funds are not intended for purchase of equipment, but can be used to purchase consumable supplies and for equipment rental. For special allocations to support existing ADP/EAP projects, the Principal Investigator must have written approval of the EAP/ADP Director.

Conservation Personnel Grants: The Principal Investigator must identify the conservator with appropriate documentation of the conservator's record, including field experience. Experience has shown that it is wise to provide documentation for alternate conservators so that official authorization can include names of all possible team members.

Training of Egyptian Personnel Grants: The project must be done in Egypt and must have the approval of the appropriate Egyptian and/or other authorities.

Student Training: The Principal Investigator must include in the application the number of students, the type of work they would do, and the specific steps for their training. If a Principal Investigator receives an Endowment Award for Student Training, the appropriate Egyptian and/or other authorities must give permission for the student to participate in the project. The student must be enrolled in an accredited American or Egyptian institution of higher education.

Publication Subsidies Grants: Funds will only be disbursed with documentation from an appropriate press indicating acceptance of the manuscript in its final form and the anticipated date of publication. The amount of funding will be negotiated by ARCE with the approved press. The funds will then be disbursed directly to the press. In addition to acknowledgement of support from ARCE's Antiquities Endowment Fund in the publication, 40 complementary copies of the publication must be sent to ARCE. The Principal Investigator, not the publisher, is responsible for informing ARCE of delays in publication.

THE GRANT PROCESS

After the deadline date for a grant round, the ARCE Director and staff will review submissions and forward complete applications to the AEF Committee of the ARCE Board of Governors. This Committee is responsible for the evaluation and ranking of project applications. The ARCE Executive Committee will ratify the AEF Committee's decisions and make the final determination of projects to be funded. Principal Investigators will be notified of the decision in a timely manner. The ARCE Director and Principal Investigators of selected projects will then negotiate the terms of the Project Contract. Before funds are disbursed, the Principal Investigator must prove that necessary permissions from Egyptian authorities have been secured. Upon completion of the project, the Principal Investigator will submit a report of acceptable quality for publication in the ARCE Bulletin and the project's financial records which must be maintained according to acceptable accounting methods. ■

For further information, AEF Application and Budget Forms, please contact:
 Dr. Gerry Scott, ARCE Director
 ARCE
 2 Midan Simon Bolivar
 Garden City, Cairo
 Tel.: (202) 794-8239
 Fax: (202) 794-3052
 Email: AEF@arce.org

2002-2003 annual report

Members and Donors

ARCE wishes to gratefully acknowledge the generosity of all those who contributed during 2002-2003 fiscal year

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2002-2003 annual report

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2002-2003 annual report

The American Research Center in Egypt, Inc. Statement of financial position for the year ended 30 June 2003

As audited by Non-Profit Services Group
The notes, available by request from ARCE, are an integral part of these financial statements.

ASSETS	
Cash and cash equivalents	\$ 25,312,593
Receivables and prepaid expenses	327,041
Grants receivable	456,077
Investments, at fair quoted value	28,578,745
Property and equipment, net	261,767
Library collection	835,440
Deferred rent	232,000
Total assets	\$ 56,003,663
LIABILITIES	
Accounts payable and accrued expenses	\$ 215,097
Grants payable	134,229
Refundable advances & custodial funds	14,435
Deferred revenue	4,221,283
Assets held in trust for others	8,054,459
Total liabilities	\$ 12,639,503
NET ASSETS	
Unrestricted	\$ 4,594,084
Temporarily restricted	10,862,277
Permanently restricted	27,907,799
Total net assets	\$ 43,364,160
Total liabilities and net assets	\$ 56,003,663

2002-2003 annual report

The American Research Center in Egypt, Inc. Statement of activities for the year ended June 30, 2003

As audited by Non-Profit Services Group
The notes, available by request from ARCE, are an integral part of these financial statements.

REVENUES AND SUPPORT	TOTAL	UNRESTRICTED
Grants	\$ 2,839,016	\$ 2,321,016
Membership dues	110,289	110,289
Contributions	18,052	18,052
Cultural endowment trust earnings	142,166	142,166
Meeting, lectures, and publications	89,351	89,351
Investment income	1,255,246	19,850
Net unrealized & realized gains on investments	1,588,160	
Other	38,581	38,581
Net assets released from restrictions		232,532
Total revenues and support	\$ 6,080,861	\$ 2,971,837
EXPENSES		
Program services		
Conferences and seminars	\$ 75,455	\$ 75,455
Expeditions/scholar services/special projects	910	910
Fellowships	277,334	277,334
Library	45,428	45,428
Public education	29,051	29,051
Publications	18,253	18,253
Restoration and conservation	2,012,439	2,012,439
Scholars residence	29,206	29,206
Total program services	\$ 2,488,076	\$ 2,488,076
Supporting services		
Management and general	\$ 600,242	\$ 600,242
Membership development	25,981	25,981
Fundraising	1,780	1,780
Total supporting services	\$ 628,003	628,003
Total expenses	\$ 3,116,079	\$ 3,116,079
Total change in net assets before foreign exchange gain	\$ 2,964,782	\$ (144,242)
Foreign exchange gain	2,524,851	(761,176)
Changes in net assets	\$ 5,489,633	\$ (905,418)
Net assets at beginning of year	\$ 37,874,527	\$ 5,499,502
Net assets at end of year	\$ 43,364,160	\$ 4,594,084

conferences & symposia

UNITED STATES

Ann Arbor, Michigan

The Kelsey Museum of Archaeology, University of Michigan

Conference: The Sculptural Environment of the Roman Near East: Reflections on Culture, Ideology, and Power

7-10 November 2004

Berkeley, California

University of California, Berkeley

Center for the Tebtunis Papyrus

Summer Seminar in Papyrology

14 June-24 July 2004

Admission to the seminar is by application (the deadline for 2004 has passed); the 2005 seminar will be held at the University of Cincinnati, Ohio.

Boston, Massachusetts

Archaeological Institute of America

American Philological Association

Joint Annual Meeting

6-9 January 2005

call for papers

The American Society of Papyrologists will sponsor a panel of several papers in conjunc-

tion with the AIA and APA annual meeting; the 2005 panel will treat Egypt from the Hellenistic to the early Arab period.

Los Angeles, California

St. Shenouda the Archimandrite Coptic Society

Sixth St. Shenouda Annual Coptic Conference

13-14 August 2004

Conference presentations will take place on the campus of UCLA.

San Antonio, Texas

American Schools of Oriental Research (ASOR)

2004 Annual Meeting

17-20 November 2004

Submission deadline is 1 April 2004; the meeting will include sessions on the ethics of collecting and publishing unprovenanced objects; Egypt and Canaan; ancient Mediterranean trade; and the conservation of archaeological sites in the Middle East.

San Francisco, California

Middle East Studies Association

Thirty-eighth Annual Meeting

Hyatt Regency

20-23 November 2004

Tucson, Arizona

University of Arizona, Department of Classics

Conference: Feminism and Classics 4: Gender and Diversity in Place

27-30 May 2004

Includes sessions on papyrology, gender in ancient art, and approaches to gender in the classroom; the keynote address, by Anne Haack, Kalamazoo College, Michigan, will examine the representation of diversity in painted portraits from Roman Egypt.

EUROPE

Finland

Association internationale des papyrologues

Twenty-fourth International Congress of Papyrology

Helsinki, 1-7 August 2004

France

Neuvième congrès international des

Égyptologues

Grenoble, 6-12 September 2004

Huitième congrès international d'études coptes

Paris, 28 June-4 July 2004

Greece

University of the Aegean, Department of

Mediterranean Studies

Conference: Foreign Relations and Diplomacy in the Ancient World:

Egypt, Greece, and the Near East

Rhodes, 3-5 December 2004

United Kingdom-England

The British Museum

Annual International Egyptological Colloquium

The Second Intermediate Period: Current

Research, Future Prospects

London, 14-16 July 2004

British Society for Middle Eastern Studies

2004 Conference: Domination, Expression, and

Liberation in the Middle East

London, 4-7 July 2004

Oxford Centre for Islamic Studies

First Joint International Conference on Arabic

Language and Linguistics

Oxford, 30-31 July 2004

United Kingdom-Wales

The Egypt Centre, University of Wales Swansea

Conference: Museums and the Making of

Egyptology

Swansea, 19-20 November 2004

Become Part of ARCE's Work to Preserve and Protect Egypt's Past

For more than fifty years, the American Research Center in Egypt has facilitated the study and exploration of Egypt through expeditions, research, fellowships, training, the operation of a research library, conservation projects, and publications. Your membership dues and donations help us to operate and expand these programs.

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| <input type="checkbox"/> Regular (US) \$55 | <input type="checkbox"/> Egyptian nationals resident in Egypt LE100 | <input type="checkbox"/> Patron \$1000 |
| <input type="checkbox"/> Retired (65 and over) \$45 | <input type="checkbox"/> Lotus Club \$155 | <input type="checkbox"/> Benefactor \$2500 |

For more information please contact Candy Tate in our Atlanta office by email (candy@emory.edu) or by phone (404 712-9854); residents of Egypt may contact Mary Sadek by email (mary-s@arceg.org) or by phone (20 2 794-8239).

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