

of the American  
Research Center  
in Egypt

NUMBER 186 — FALL 2004

Chromatic Brilliance  
at the Red Monastery  
Church

Elizabeth S. Bolman

*EAP/ARCE Conservation of a Late Antique  
Monument in Upper Egypt*

While most of the thousands of churches built in Egypt in late antiquity are lost, enough remains in the archaeological record for considerable scholarly study and publication.<sup>1</sup> The impression given by these books and articles is of an architecture without color. Visitors to archaeological sites with impressive architectural remains, such as Abu Mena (west of Alexandria), once the most popular pilgrimage site in the Mediterranean region, are confronted with bleached stone, now partially reassembled but rarely achieving more than a few meters in height.



Test cleaning showing saints, south semidome, sanctuary, Red Monastery Church. Photograph: Patrick Godeau.

The church at the Red Monastery, near Sohag, is an astonishingly rare example of the coloristic intensity of late antique monuments within and outside of Egypt. William MacDonald described the interior of the late Roman vaulted building as: "a shell of color, fitted around inside the architectural space... Imagination is required to recreate this effect in the mind's eye..."<sup>2</sup> Like most art and architectural historians today, MacDonald had not seen the interior of the Red Monastery church sanctuary (Fig. 1). This environment shows us that our imaginations could hardly begin to

attain the level of visual intensity of the reality. In this monument, late antique paintings cover about eighty percent of the walls, niches, columns, pilasters, pediments and apses. Much of these are non-figural patterns on architectural sculpture, referred to as architectural polychromy. Figural paintings of exceptionally high quality have also survived.

The Egyptian Antiquities Project of the American Research Center in Egypt has administered the first major campaign of conservation, art historical study and

*continued on page 3*



**Director**  
Gerry D. Scott, III

**Editor**  
Kathleen S. Scott

**Design**  
Fatiha Bouzidi

**Color separations and printing by**  
Virgin Graphic

The opinions expressed herein are those of the authors and not necessarily those of the American Research Center in 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

© American Research Center in Egypt, Inc. and the contributors.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without advance written permission of the copyright owner.



# from the director

Dear ARCE Member,

I am extremely pleased to report to you that the American Research Center in Egypt has the distinction of having been awarded a new grant from the United States Agency for International Development (USAID) to continue its vitally important conservation work to preserve Egypt's rich cultural heritage and magnificent past. The new grant, the Egyptian Antiquities Conservation (EAC) grant, was awarded during the summer. The grant process was competitive, but was based on the model that was successfully developed by ARCE under the EAP and ADP grants. Both of these latter are in their final stages and will conclude during the next two years.

Under the new EAC grant ARCE now looks forward to another five years of assisting the Egyptian Supreme Council of Antiquities with the vast responsibility to preserve the remarkable monuments of Egypt for future generations. The grant is for the Egyptian pound equivalent of approximately \$8.5 million and will be used for a broad range of conservation projects as well as for specialized training for our Egyptian colleagues who work in the antiquities sector. Indeed, training has become a priority within the SCA and ARCE is proud of its past collaborations in archaeological field school training of SCA inspectors, which has elicited public commendations from the esteemed SCA Secretary General, Dr. Zahi Hawass. During the term of the new EAC grant ARCE hopes to expand its training service to its Egyptian colleagues in the areas of museum management and site management.

The Antiquities Endowment Fund (AEF) Committee made its second round of grant awards to topics rang-

ing from Pharaonic to Coptic to Islamic Egypt. Projects will take place at museums, archaeological sites, and conservation laboratories. ARCE owes a huge debt of gratitude to both Richard Fazzini and Jack Josephson for their leadership in ensuring that this new grant line is available for such worthy projects.

ARCE's commitment to assisting our members in conducting original research in Egypt remains strong. The legendary and incomparable talents of Mme. Amira Khattab continue to insure that archaeological expeditions, Islamic studies scholars, and dissertation researching graduate students get into the field and productively pursue their avenues of academic interest. Her exemplary work is complemented by the no-less-diligent and extraordinary efforts of our Atlanta staff (headed by Dr. Susanne Thomas) on our members' behalf.

I hope that each of you is as proud as I am to be associated with ARCE, an organization that does incredible good and brings such intellectual capital to our world. Over the last few months I have had the privilege of working closely with the American Embassy in showcasing ARCE's conservation projects to visiting Congressional Delegations. You, as a member, can take great pride in the fact that ARCE presents a singularly positive American face within the Middle East. With this in mind, you have received our ARCE President's year-end appeal letter and I hope that you will respond generously to it.

Best Wishes for a Happy Holiday Season,

**Gerry D. Scott, III**  
Director

## In this issue

Number 186 - Fall 2004

### CONSERVATION

- 01 Chromatic Brilliance at the Red Monastery Church by *Elizabeth S. Bolman*
- 10 Conservation Continues at St. Paul's Monastery by *Michael Jones*
- 13 Conservation of Mosaics in the Graeco-Roman Museum in Alexandria

### ARCE LIBRARY

- 15 ARCE Receives Private Library
  - 16 ARCE Library News
- ### ARCE FELLOWS
- 20 Recent Excavations of the Shena Adjacent to the Mortuary Temple of Senwosret III at Abydos by *Vanessa E. Smith*

- 23 Deification in Deir el-Medina During the New Kingdom by *Yasmin El Shazly*

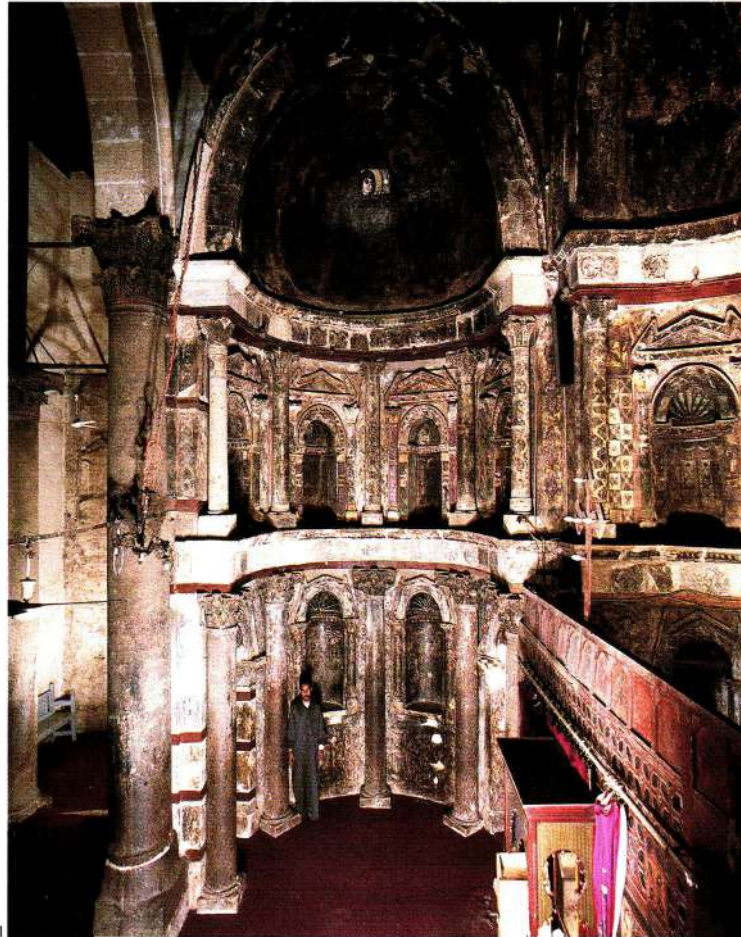
### ARCE UPDATE

- 23 At Home Far Away: A Student's View from Cairo by *Mitch Lynch*
- 32 Conferences and Symposia



publication of the Red Monastery church sanctuary (December 2002 – May 2004). Members of the project are grateful to EAP/ARCE for this support, and also to the United States Agency for International Development, which provided the funding for the work.<sup>3</sup> All conservation is being undertaken in collaboration with the Egyptian Supreme Council of Antiquities. The Coptic Church has participated substantially in this project as well, offering hospitality and support. Without these organizations, this important work could not take place, and we greatly appreciate these institutions, and the people who personalize them.<sup>4</sup>

The conservators make up the core of the team, and provide the rest of us with spectacular results for study. This vital aspect of the project was begun under the joint leadership of Adriano Luzi and Luigi De Cesaris, who directed the conservation of paintings at the Monasteries of St. Antony and St. Paul, also for ARCE/USAID. Sadly, Luzi passed away in June 2003, and we continue the work at the Red Monastery in his memory. De Cesaris, with the able assistance of Alberto Sucato, has continued the challenging work of conservation, maintaining the highest professional standards, with a team of six assistants (fig. 2).<sup>5</sup> Other members of the larger project during this first campaign are: Michael Jones (project manager for the EAP), Father Maximous el-Anthony (conservation consultant and monastic liaison), Patrick Godeau



ELIZABETH S. BOLMAN is the director of the Red Monastery Project and an Associate Professor of Medieval Art History, Temple University

1. North lobe of the trefoil sanctuary, Red Monastery Church. This view shows the test cleaning by Adriano Luzi of the Virgin Mary's face, in the apse. Photo: Patrick Godeau. EAP/RM 3S 2003

(photographer), Michelangelo Lupo (architect), Paul Dilley (epigraphist), Karel Innemée (art historian), and Hans-Georg Severin (art historian). My roles include art historical work and project administration.

#### The Setting:

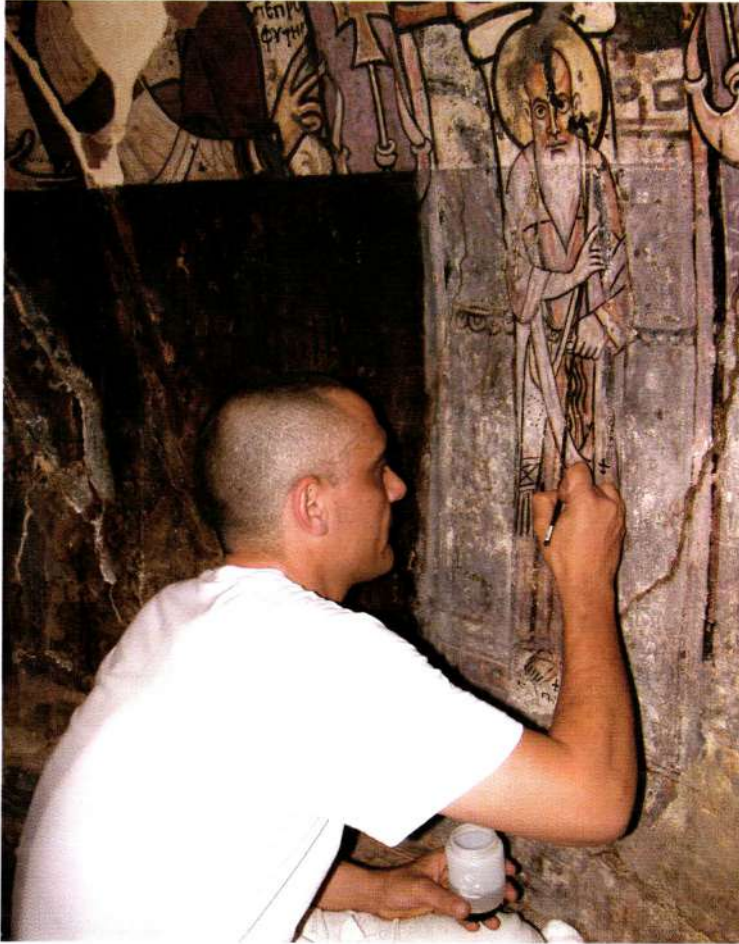
The appellation "Red Monastery" is a colloquial name for the Monastery of Anba Bishoi or Bishay (fig. 3). This monumental church was the heart of a sizeable community, which was itself part of a larger "federation" of monasteries, centered at the so-called White Monastery, of

St. Shenoute.<sup>6</sup> The even larger church at the White Monastery, a few kilometers away, was commissioned in the fifth century by one of the greatest early monastic leaders, Shenoute of Atripe. While the two churches are the best surviving structures from this federation, these once extensive monastic communities have left important archaeological remains, mostly unstudied as yet, and an exceptional body of texts, now the focus of a major project under the direction of Stephen Emmel (University of Münster). The existence in the outskirts of Sohag of substantial



igi De Cesaris  
 rving paintings in  
 orth semidome of  
 ed Monastery Church  
 vary, in October 2003.  
 igrph: E. Bolman.

d Monastery Church,  
 or view, seen from the  
 west. The red color of  
 ricks has faded over  
 nturies. The church  
 or shows the cavetto  
 e more familiar from  
 ionic temples. The  
 is an early twentieth-  
 ry addition by the  
 é de Conservation des  
 ments de l'Art Arabe,  
 he original church would  
 have had a pitched  
 en roof. Photo: Patrick  
 ou. EAP/RM May 2004



2

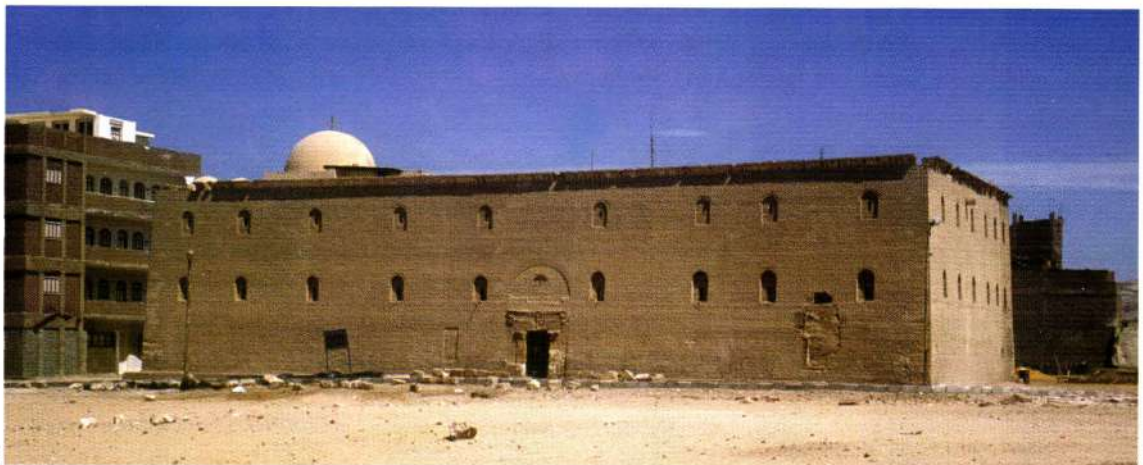
archaeological remains from  
 one of the formative locations of  
 Christian monasticism, coupled  
 with monumental architecture,

high-quality sculpture and rare  
 wall paintings, is astonishing  
 enough. What makes this  
 site very likely unique in the

Mediterranean region is this  
 wide range of material evidence,  
 added to the substantial body  
 of textual sources from the site.  
 The conjunction of data from all  
 of the disciplines which study  
 late antique monasticism gives  
 us a remarkable opportunity to  
 learn more about the period by  
 crossing disciplinary boundaries.  
 The project to conserve the wall  
 paintings in the Red Monastery  
 church is one component of a  
 much larger project, designed to  
 study monasticism in this area.<sup>7</sup>

**The Red Monastery Church:**

The White and Red Monastery  
 churches follow the same basic  
 design, using different building  
 materials. Shenoute's fifth-century  
 church, built in white limestone,  
 is understood to have been the  
 model for the somewhat later Red  
 Monastery church, built in brick.  
 According to current scholarship  
 the Red Monastery church most  
 probably dates to the late fifth  
 century, but work by one of the  
 members of the Red Monastery  
 Project has recently suggested  
 a slight revision of that theory.



3





4. View looking up into the three apses of the Red Monastery Church Sanctuary, showing test cleanings in the north (Virgin Mary's face) and south (saints) semidomes. Photo: Patrick Godeau. EAP/RM March 2003

Hans-Georg Severin, a specialist in Byzantine and Coptic sculpture, has identified elements in the sculptural program that date, at the earliest, to the beginning of the sixth century.<sup>8</sup> Both churches are enclosed by tall perimeter walls, angled slightly inwards, and topped by a cavetto cornice in the manner of pharaonic architecture. The majority of the interior space consists of a long, rectangular nave terminating in a trilobed eastern end. The entire trefoil space functioned originally as the sanctuary.

The sanctuary of the Red Monastery church is substantially better preserved than that at the White Monastery. This complex space rises in two registers of niches, embellished with columns, pilasters and pediments. A semi-

dome completes each of the three lobes. Almost all of these surfaces are painted, in sharp contrast to the White Monastery church sanctuary, in which only medieval paintings have survived. Severin has observed that "the architectural sculpture of the Red Monastery church – at least in the sanctuary and its western facade – is preserved to a unique degree. Nowhere else in Egypt do we know a monument of the late antique and early byzantine period whose architectural sculpture is in situ up to the highest level of the building and can reliably be examined and estimated."<sup>9</sup>

This interior space is aesthetically remarkable. In addition to following an elegant, full curve, each of the three lobes in the sanctuary is articulated

through the use of space, sculpture, and color (fig. 4). Deep niches and free-standing columns create opportunities for dramatic contrasts of light and shadow. These are made more complex with sculptural elements: column capitals, alternating pilasters, half and full-columns, and elaborate, jagged pediments. Nothing is static or simple in this environment, and the addition of densely patterned color makes it yet more visually intense. This part of the building belongs to the Roman tradition, in its shaping of architectural elements, space, and its control of the viewer's perceptions. With its very high windows, one is given no possibility of seeing the exterior world, thus enhancing the sense that one is in an environment outside of normal reality.<sup>10</sup>



# conservation

5. Conserved niche, north lobe, upper register, Red Monastery Church, detail. While some decorative elements are repeated, none of the niches in this ancient sanctuary are identical. Variety is achieved through changes in color, pattern, and architectural sculpture. Photo: Patrick Godeau. EAP/RM May 2004

## Conservation:

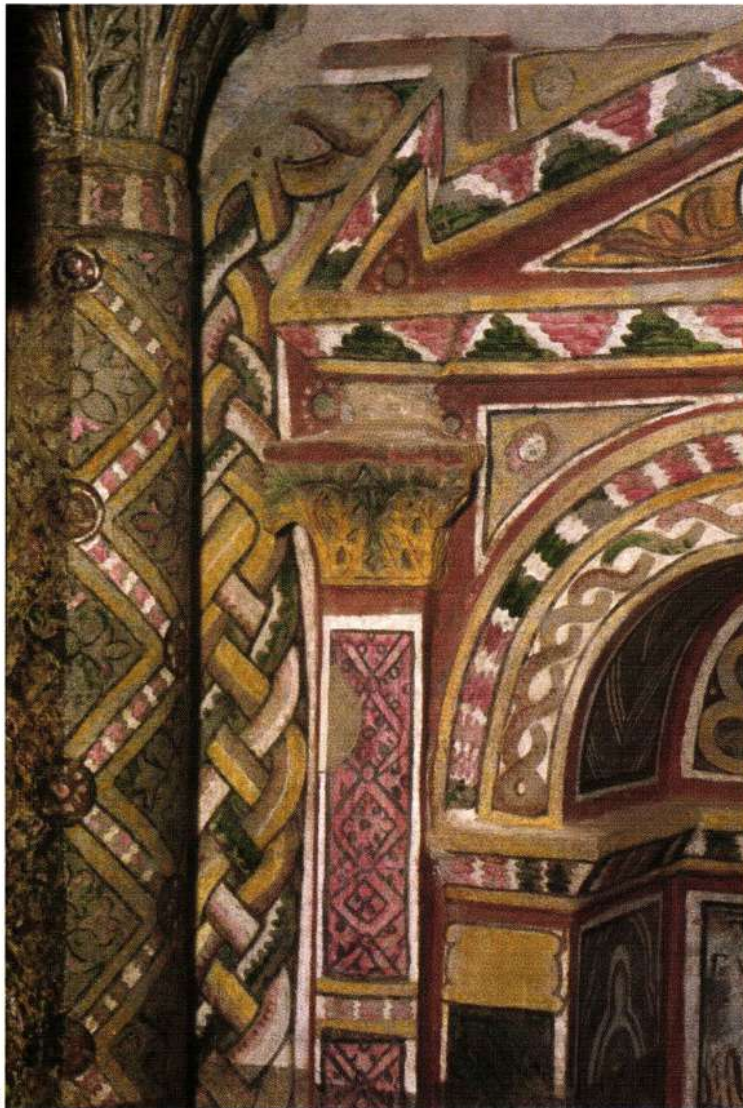
In December 2002 Luzi and De Cesaris conducted test cleanings in the north and south semidomes of the sanctuary. Since that time, conservation has focused on the north lobe, including one of the niches in the upper register, and the monumental painting in the apse. Work includes consolidation of the paint and plaster layers, filling in areas of loss and covering the new, white plaster with a muted

grayish-brown color to keep these repairs from competing with the paintings for the viewer's attention, and of course painstaking cleaning. The conservators have discerned two layers of paintings on most of the walls, and four layers in the apse. The layer on the walls corresponds to the third layer in the apse. The painter of the final, fourth layer in the semidome also repainted the saints in the backs of the niches, below.

## Architectural Polychromy and Late Antique Aesthetics:

The architecture of the Red Monastery church sanctuary is a late expression of the classical tradition. Color played an important role in Greek and Roman architecture, but most of it has disappeared over the centuries. The Parthenon, well known as an austere cream-colored monument dominating the Athenian Acropolis, was originally brightly painted. And as MacDonald concludes about Roman architecture, so little of the original coloring of monumental interiors has survived, whether of painted stucco, mosaic, or colored stone, that one has to imagine it. The Red Monastery church is a late antique survival of this tradition of creating a brilliantly colored interior space.<sup>11</sup>

Examination of the niche that was two-thirds conserved during this first campaign conveys some of the dense complexity of this architectural polychromy (fig. 5). This single niche includes twenty-two different combinations of color and pattern. In a study of late antique poetics, Michael Roberts has identified a preference for variety in the literary and visual arts.<sup>12</sup> The painted architecture of the Red Monastery sanctuary exemplifies this aesthetic system. Another characteristic of late antique visual culture is a desire to undermine and transform the norms of the classical tradition. Severin observed this in the pilaster capitals that occasioned his new proposal for a later construction date for this church.<sup>13</sup> It is also expressed in the juxtaposition of



5





6. Virgin Mary Nursing Jesus, north apse, Red Monastery Church, post-conservation. The black square to our left of the Virgin is an uncleaned area, which we left to show the state of the semidome prior to conservation. Photo: E. Bolman

the three-dimensional (pink) and trompe-l'oeil (green) pilasters that frame the niche, posing the question, what is real and what is false? The tectonic integrity of this architecture is sometimes destabilized by its colorful painted skin, for example in the depiction of a twisted yarn or rope on the arch of the niche, and the practice of covering the walls adjacent to the niche with renderings of huge, flattened braids. Neither curtains or wall hangings, these textiles have no place in a traditional architectural environment. They are included here to unsettle our sense of the material structure, and to play a visual game with the knowledgeable viewer, blurring the boundaries between real and imaginary. Many of the individual patterns included here can be

found in the sixth- and seventh-century wall paintings elsewhere in Egypt, suggesting that this second layer of paintings dates to the same period.

#### The North Apse: The Virgin Mary Nursing Jesus

The semidome above the fabulously patterned niches of the supporting walls is no less elaborate in its conception. Prior to cleaning, this apse was covered with dirt and layers of darkened varnish, as well as with black outlines that were part of a relatively recent conservation effort in the church. These visual obstructions made it difficult if not impossible to date the paintings correctly, and the most recent and authoritative guess was to the early fourteenth century.<sup>14</sup>

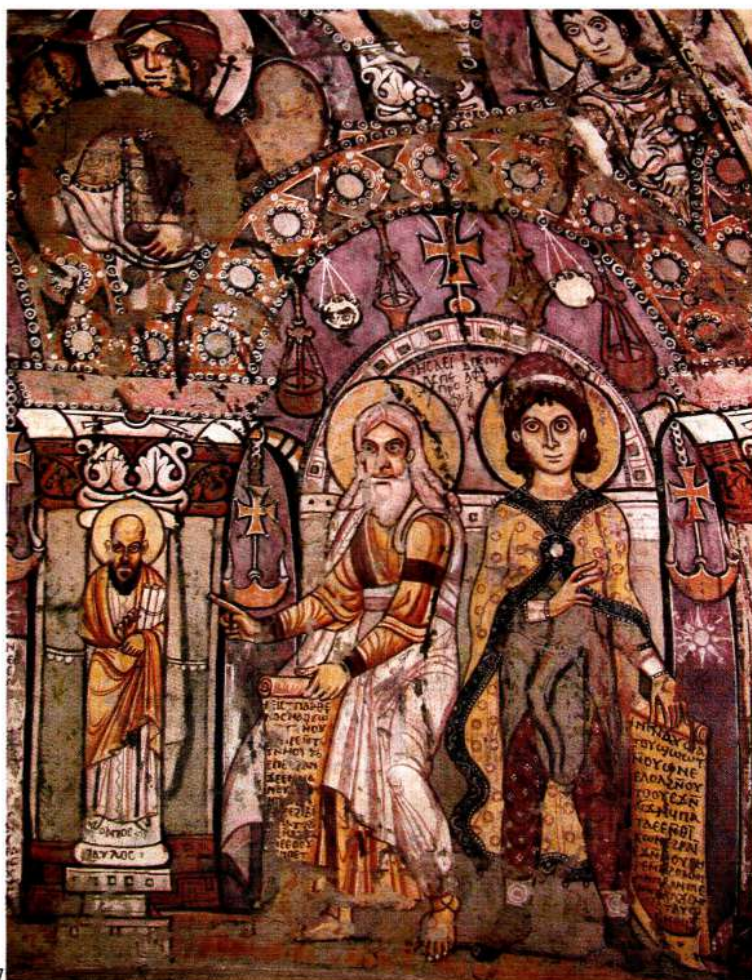
The conservators have established the fact that this painting belongs to the final stage of painting in the church.<sup>15</sup>

The subject of this imposing image is the Virgin Mary nursing the Christ child, called the Galaktotrophousa ('she who nourishes with milk') (fig. 6). The nursing pair sits within an elaborate and fanciful arcade, flanked by angels and prophets. The four standing Old Testament figures with their open scrolls are, from left to right, Ezekiel, Jeremiah, Isaiah, and Daniel (fig. 7).<sup>16</sup> Their texts make reference to the miracle of the Virgin birth, and by implication to the incarnation of Christ. This Christian nursing image continues the tradition in Egypt of depicting young male gods and pharaohs nursing at the breasts



7. The prophets Isaiah and Daniel hold open scrolls, above which are Salome (middle, far right), and the archangel Gabriel (top). The small caryatid-like figure at the left is St. Paul. Photo: E. Bolman

8. Angelic Virtue of the Holy Spirit, Cell 709, Monastery of Apa Jeremiah at Saqqara, ca. 6th – 7th c. Close stylistic parallels exist between the Saqqara and Red Monastery paintings. Jean Quibell, *Excavations at Saqqara 1907-1908*, v. 3 (Cairo: IFAO, 1909) pl. IX



of numerous goddesses. The most common of these are depictions of Isis nursing Horus. In its Christian version, the meaning of the image is both the same and fundamentally different, because while the nursing child is still divine, the milk is understood to come from God and not from Mary's virginal body.<sup>17</sup>

Dating this painting has been somewhat challenging even post-conservation. After sustained analysis of style, subject, and dateable elements such as lamps, clothing and furniture, I have determined that this work is about five or six centuries earlier than

has been thought. The closest stylistic parallels can be found in paintings dated to circa the sixth or seventh century. A particularly fine example showing the angelic virtues comes from a monk's cell at Saqqara (fig. 8). Both the painted virtues and the prophet Daniel at the Red Monastery show a confident use of the opposed visual strategies of outlining and modeling, as well as an almost identical depiction of the frontal face. The fact that this is the fourth layer at the Red Monastery means that new paintings were added to the church four times within two or three cen-

turies. This suggests a high level of prosperity.

### The Red Monastery Sanctuary and Late Antique Visual Culture:

The marvelous and complex interior of the Red Monastery sanctuary, with its architectural and sculptural richness, its intensely colored and patterned skin, and its monumental figural paintings, is unique in Egypt and the Mediterranean. However, other monuments from the same period have survived in Ravenna, Thessaloniki, and Istanbul, in which similar aesthetic ideas are expressed in mosaic, stone and painted stucco.<sup>18</sup> The Red Monastery church suggests the lost magnificence of other buildings in Egypt and the world of late antiquity. It provides a link between the architectural polychromy of Greece and Rome, and the continuing taste for chromatic variety expressed later, in the middle byzantine period.



## The Future of the Project:

We have so far completed the cleaning and conservation of one apse, two-thirds of one niche, and some test areas. This work took a total of 354 days.<sup>19</sup> There are three apses, well over twenty niches and a considerable amount of painted wall space in the sanctuary alone. We will certainly be working on site for several years. Our next campaign of conservation will take place in November and December 2004, thanks to the Egyptian Antiquities Project of the American Research Center in Egypt, and the United States Agency for International Development. We look forward to sharing the results of our conservation and scholarly analysis with you in the coming years (fig. 9). ■

## NOTES

1. E.g. Peter Grossmann, *Christliche Architektur in Ägypten, Handbook of Oriental Studies 62* (Leiden: Brill, 2002).
2. William MacDonald, *Architecture of the Roman Empire*. (New Haven: Yale University Press, 1965) 174.
3. USAID Grant No. 263-G-00-93-00089-00 (formerly 263-0000-G-00-3089-00). Copyright for all work produced under this grant belongs to the American Research Center in Egypt.
4. We thank especially Zahi Hawass, Abdallah Attar, Magdi al-Ghandour, Abdallah Kamel, and Mohammed Abdel Rahim. The members of the Red Monastery Project are grateful to the Coptic Church, and particularly to His Holiness Pope Shenouda III, Bishop Yohannes, Father Wissa and Father Antonius, for generous hospitality and support. We thank USAID and ARCE for their exceptional support and assistance, particularly Gerry D. Scott, III, Robert K. Vincent, Jr., Michael Jones, Janie Abdel Aziz, and Madame Amira.
5. These assistant conservators are: Gianluca Tancioni, Emiliano Albanese, Emiliano Ricchi, Chiara Di Marco,



9. Father Maximous el-Anthony, Luigi De Cesaris, Robert "Chip" Vincent, Jr., Father Antonius of the Red Monastery, Jaroslaw Dobrowolski, Michael Jones, Elizabeth Bolman, and Alberto Sucato in the north apse, Red Monastery Church, November 2003. Photo: Emiliano Ricchi

Chiara Compostella, Maria Cristina Tomasetti.

6. Bentley Layton, "Social Structure and Food Consumption in an Early Christian Monastery: The Evidence of Shenoute's Canons and the White Monastery Federation A.D. 385-465," *Le Muséon* t. 115, fasc. 1-2 (2002): 25-55.

7. This larger work is the project of a multi-disciplinary "Consortium for Research and Conservation in the Monasteries of the Sohag Region." See: <http://egypt.cla.umn.edu/consortium.html>

8. Hans-Georg Severin, "Notes on the Architectural Sculpture of Dayr Anba Bishuy (Red Monastery) near Suhag," Prepared for The Red Monastery Project Final Report, July 2004. Dr. Severin is currently revising this report for publication.

9. Severin, "Notes."

10. MacDonald identifies this strategy as a component of Roman architecture. MacDonald, *Architecture of the Roman Empire*.

11. I expand considerably on this subject in my forthcoming article: "Late Antique Aesthetics, Chromophobia, and the Red Monastery, Sohag, Egypt," in: *Living for Eternity: Monasticism in Egypt*, ed. Philip Sellwe. (Leuven: Peeters).

12. Michael Roberts, *The Jeweled Style: Poetry and Poetics in Late Antiquity*. (Ithaca: Cornell University Press, 1989) 16-21.

13. Severin, "Notes."

14. Lucia Langener. *Isis lactans - Maria lactans:*

*Untersuchungen zur koptischen Ikonographie. Arbeiten zum spätantiken und koptischen, Ägypten v. 9.* Westfälischen Wilhelms University of Münster, Germany 1996. (Altenberge: Oras Verlag, 1996) 163.

Langener made a reference to Paul Van Moorsel's dating of the painting in her dissertation. To my knowledge, this is the only published reference to his thinking on the subject.

15. This is based on work completed to date, and may change as further conservation is done.

16. My thanks to Paul Dilley for his identification of these figures and for his work on the rest of the inscriptions as well.

17. The galaktotrophousa was the subject of my dissertation, and of two articles. I am currently writing a book on the subject. E. Bolman, "The Enigmatic Coptic Galaktotrophousa and the Cult of the Virgin Mary in Egypt," in: *Images of the Mother of God. Perceptions of the Theotokos in Byzantium*, ed. Maria Vassilaki. (London: Ashgate Publishing, 2004). Bolman, "The Coptic Galaktotrophousa Reconsidered," *Proceedings of the International Association for Coptic Studies International Congress*, Leiden, August 2000. (Leuven: Peeters, forthcoming).

18. I am exploring these connections in an article that I will publish in the near future.

19. These were worked over several periods totaling 57 days, with between two and eight conservators on site at any or



# Conservation Continues at St. Paul's Monastery

Michael Jones

MICHAEL JONES is the Project Director for the Egyptian Antiquities Development Project (EAP)

1. View across the garden of the historic core of the Monastery. From left to right: the Cave Church of St. Paul with the Church of St. Mercurios behind, the Keep, the old guest rooms and abbot's house and the Church of the Archangel Michael. Photo: Michael Jones



2. St. Paul's Monastery seen from the south east. Photo: Kathleen Scott



There is a pressing need to record standing buildings as well as archaeology in the ground. When USAID decided to fund ARCE for a major conservation project at the Cave Church of St. Paul, this was the approach we took. Like an archaeological site, the intricate details of the building's history and its relationship with the people who built, used and modified it have to

be teased out of the visible remains. But unlike the destructive process of excavation, recording a standing building does not bring about its destruction. On the contrary, by recording it we are adding to its chances of survival and enhancing its conservation.

Now that the project is nearing completion, scheduled for June 2005, it is worth reviewing some of the

processes followed since it began in late 2001.<sup>1</sup> Several separate but interconnected operations have contributed to the overall project. The two main elements have been the work of the Italian conservation team and the accompanying photographic documentation of their work by Patrick Godeau. The Italian team, led by Luigi de Cesaris and Adriano Luzi in the beginning, and since Adriano's death in June 2003, by Luigi and Alberto Sucarto have cleaned and conserved the interior of the church. A large part of this has involved the wall paintings which date from the 13<sup>th</sup>, 14<sup>th</sup> and 18<sup>th</sup> centuries. Patrick Godeau has documented the progress of this work from the start so that a complete photographic archive exists of the church from before anything was done right through each stage in the cleaning and conservation work.

The cleaning of the wall paintings has revealed the successive layers of plaster and repainting that took place as the church was being constantly refreshed. The interleaving of plaster layers and their positions relative to brickwork, natural rock and floor levels form the surfaces for the paintings. The paintings, which are dated from both inscriptional and stylistic evidence, provide important archaeological data to which other details can be connected.





3

The inside walls of the church are only part of the story. The most informative aspects lie within the walls and under the floors. Peter Sheehan has carried out an archaeological building study throughout the project, documenting parts of the church as they became accessible as the conservation work progressed. For example, the removal of the cement floor and the cement dado around the walls exposed large areas of structural history which had hitherto remained hidden. Once the inside story of the walls was considered together with the paintings and plaster layers on the surfaces, the church began to show us how it has developed from humble beginnings in the rock cut caves overlooking the monastery garden to the built church we see today.

The outside of the church has been equally informative. The church is joined to a cluster of historic buildings at the heart of the present day monastery. It is partly below an upper church



4



5

of St. Mercurios (Abu Saifain), which itself seems to have been built with the old refectory. 18<sup>th</sup> century drawings show this side of the Monastery hidden behind the high outer enclosure wall, of which only traces survive here now, but which is preserved to its full height on the adjacent north side of the monastery. In examining the remains of buildings on the roof of the Cave Church, partly preserved amongst the 18<sup>th</sup> century domes, it became clear that the Cave

Church once formed a basement at the bottom of a taller structure in which the church of St. Mercurios was originally incorporated.

William Lyster is working on the archive sources which document the recent history and building work. Alterations were carried out when major rebuilding work took place in the late 17<sup>th</sup> and early 18<sup>th</sup> centuries, after the monastery was re-inhabited by monks from the Wadi Natrun. It was then that the Cave Church was extended and

3. West wall of the Cave Church showing 18<sup>th</sup> century paintings on 14<sup>th</sup> century plaster and archaeological details of the wall and floor. (Michael Jones)

4. North wall of the Cave Church: 18<sup>th</sup> century wall painting of St. Sarapion (left), St. Anthony (centre) and St. Paul (right). (Kathleen Scott)

5. Corridor inside the Cave Church leading to the Church of St. Mercurios with 18<sup>th</sup> century paintings over paintings of the 14<sup>th</sup> century. (Kathleen Scott)



# conservation

extensively repainted inside. Claude Sicard, who visited the monastery in 1716, records his conversation with the monk who had recently done these early 18<sup>th</sup> century paintings. Sicard was unimpressed by the monk's work, but his disdain nonetheless provides a valuable historical record which we can use to advantage.

At an early stage of the project Conor Power, structural engineer in historic buildings, examined the Cave Church and made various recommendations which we have carried out during the work. Chief among these had to do with the dampness affecting the church. Removal of the cement, mentioned above, was an important first step in allowing the walls and floor to breathe out their humidity. Over the course of the last two years we have been watching the walls closely. It was clear that moisture was infiltrating the building mostly from the garden where a 2.5 m accumulation of soil was banked against the north side of the church. In August this year, this fill was removed and a drainage system is now being installed in the monastery garden to protect the church from seepage and from the more dramatic effects of a flash flood.

The practical aspects of the project have focused on the Cave Church. If the results are to make sense, they must reflect the experience of the church as it grew and as the monastery evolved around it. The church has evolved within the monastery context. The various changes recorded in its fabric are an inventory of the monastery's his-

tory and of the importance of the veneration of St. Paul on the site of his ascetic life in the desert. It also reflects the part played by the monastery in the outside world, especially in relation to its neighbour, the Monastery of St. Anthony. Thus the final stage of the project will be threefold. The Cave Church will be renewed by this conservation project carried out mainly by Luigi, Adriano and Alberto and their team, whose work has been to clean and preserve the paintings and the interior walls, floors, screens and icons. The recording, by Patrick

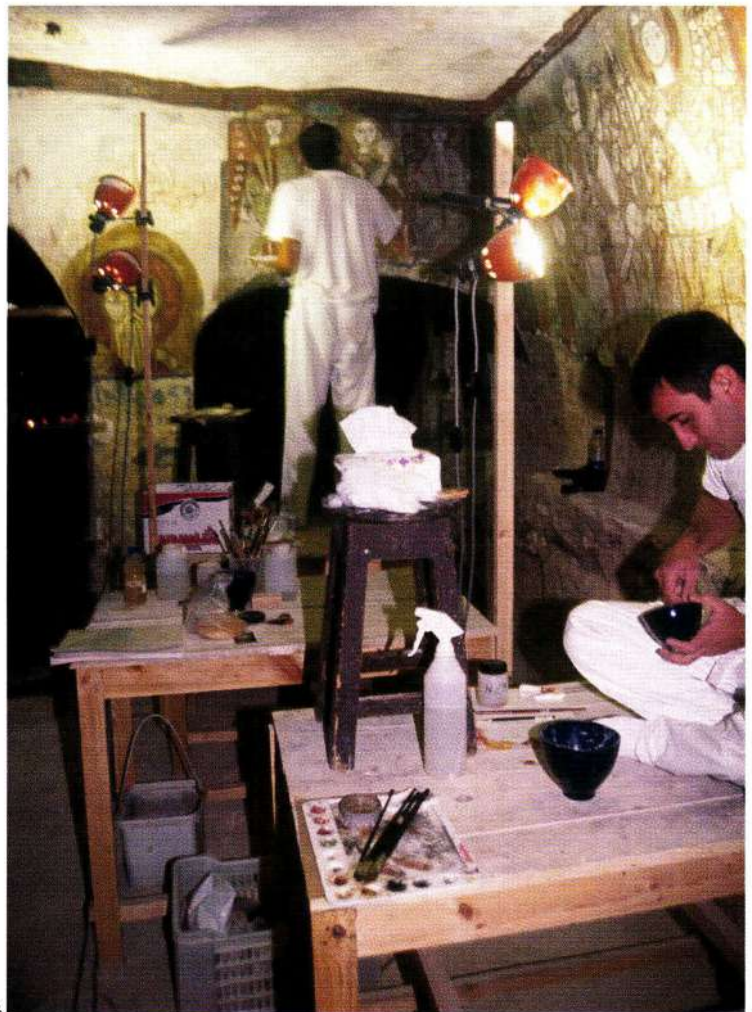
Godeau and Peter Sheehan will preserve the church as an archive of documentation. The publication of the project, currently underway by William Lyster and historians, art historians, and other specialists, will bring the church, the Monastery of St. Paul and our work to a far wider public than will ever be able to visit the site itself. ■

#### NOTE

1. Previous articles on this project have been published in the *Bulletin of the American Research Center in Egypt* Vol. 181 (Fall-Winter 2001-2002) 30-32, and Vol. 183 (Fall-Winter 2002-2003) 23-24.

6. Cleaning and conservation work in progress inside the Cave Church; Emiliano Ricchi (foreground) and Gianluca Tancioni (distance). Photo: Michael Jones

Other members of the conservation team not pictured are: Adriano Luzi, Luigi de Cesaris, Alberto Sucato, Emiliano Albanese, and Diego Pistone





# Conservation of Mosaics in the Graeco-Roman Museum in Alexandria



On August 7, 2004 grand opening ceremonies were held in Alexandria for three newly conserved mosaics in the Graeco-Roman Museum. Present at these ceremonies were Dr. Zahi Hawass, Secretary General, Egyptian Supreme Council of Antiquities (SCA) and Dr. Ken Ellis, Egyptian Mission Chief for the United States Agency for International Development (USAID). Representing ARCE were Chip Vincent, Project Director for the Egyptian Antiquities Project (EAP), and Jerek Dobrowolski, Technical Director for EAP (figure 1).

The American Research Center in Egypt has been working in close partnership with the Supreme Council of Antiquities on the conservation of cultural heritage from different periods of Egyptian history and in different regions of the country. With generous funding provided by the USAID, three



outstanding examples of Hellenistic and Early Roman period mosaics have been conserved and made available to the public:

These mosaics in the Graeco-Roman museum in Alexandria represent extremely valuable examples of ancient art. Apart from their artistic value, they are historically important, as they document the development, from its early stages, of an ancient art form that is known to have flourished in Egypt, but—unlike in other countries—has only very rarely been preserved.

■ **The Stag Hunt mosaic - 290-260 B.C. (figures 2, 3, 4)**

The central mythological scene shows three Erotes (winged-gods of love) hunting a stag. The surrounding border includes a vivid depiction of real and mythological animals. The very fine quality of the mosaic is comparable to the best mosaics in Greece. Of particular note is the fine use of the tesserae (stone cubes) to represent musculature and metal strips used to enhance contours.

1. Chip Vincent, Ken Ellis, and Zahi Hawass at the Grand Opening Ceremonies. Photo: Jaroslaw Dobrowolski  
2. Photo: Max Mandel  
3. Photo: Max Mandel  
4. Photo: Max Mandel



# conservation

5. Photo: Max Mandel

6. Photo: Max Mandel

- **Queen Berenice – portrait 300-275 B.C. inserted into frame of ca. 250-225 B.C. (figure 5)**  
Berenice II, wife of Ptolemy III, is represented in military attire, wearing a crown shaped like the prow of a ship. A thin gold necklace and other fine details of her dress and the crown are skillfully depicted. The portrait was probably produced in a royal workshop.
- **Alphios and Arethusa – 3rd century A.D. (figure 6)**  
This mosaic fragment belongs to a scene showing the nymph Arethusa fleeing from the river god Alphios. Mythology says that she was finally saved from the pursuit of the enamored god when the goddess Artemis transformed her into a spring.

The mosaics were discovered in 1920s in the Alexandria Shatby necropolis and in Tell Timai (Thmuis) in the Delta. They were transferred to the museum, and in the process re-laid on new support panels of reinforced concrete. While this preserved them for a time, before the project commenced the mosaics were in urgent need of conservation, partly because the conservation techniques used for their immediate preservation



5

turned out to be detrimental in the long term.

The mosaics were treated by a team of conservators with extensive experience in mosaics conservation, primarily in Jordan. Concrete was carefully removed from the backs of the mosaics. They were then re-laid on lime-based mortar (similar to that originally used in antiquity), over lightweight, rigid panels of aluminum and fiberglass structure, of the type used in aircraft construction. In the case of the very big mosaic with the hunting scene, measuring 523x397 cm, the scene was divided into twenty-two sections. While the division is invisible for the viewer, the mosaic can easily be dismantled and moved, which is important both for convenience of display, and for safety of the art. The surfaces of all mosaics were thoroughly cleaned and consolidated as necessary. All missing parts were filled with mortar of unobtrusive color. Following ARCE-EAP's overall conservation

approach, and in accordance with the Museum's policy, the objective of the work was to preserve and protect the existing original. No reconstruction was involved. The mosaics have been put on display in the museum, including the hunting scene, which had previously been kept in a storeroom.

The conservation of the three mosaics in the Greco-Roman museum was a joint project under the authority of the former and present museum directors, Ahmed Abdel Fattah, Magda Ghaly, and Mervet Sayf al-Din. The conservation project was directed by Father Michele Piccirillo of the Studium Biblicum Franciscanum assisted by Father Antonio Raimondo. Conservators were Franco Sciorilli, Mario Arangio, Marco Venturi and Antonio Vaccalluzzo who worked in collaboration with Egyptian colleagues Amira Abu Bakr, Mohamed Badr and Sameh Abdel Hamed. ■



6



## ARCE Receives Private Library Donation

A passion for books and a love of Egyptian art and monuments led Mme. Ezedihar Abou El-Ela (generally known as Mme. Tati Abaza) to form an extensive private library during her lifetime and her husband and children recently donated this library to ARCE. "The more people who will benefit from her books, the happier it would have made her. She loved to teach," said her daughter Mme. Nimet-Allah Abaza.

Born in Cairo, Mme. Tati Abaza was the wife of Maher Abaza, who for 20 years was the Minister of Energy for Egypt. They met when she was 17 and on her way to school in England. But, instead of England, she chose marriage. For a number of years the couple lived in Sweden where her husband was studying engineering and then eventually the couple returned to live in Cairo. Her daughter remembers, with great fondness, her mother's love of books. "If we asked her a question, she almost always knew the answer, but if

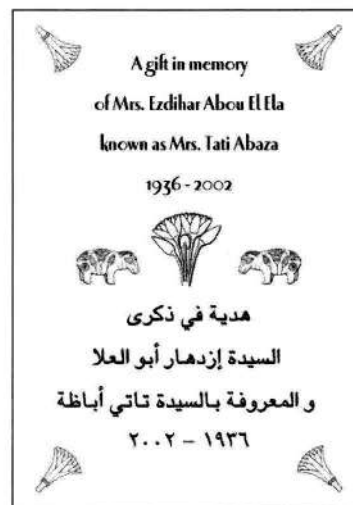


she didn't, she wouldn't sleep until she searched and found the information for us in her books." When her children were older, she embarked on a special career. Earning a degree in Tourist Guiding from the University of Helwan, Mme. Tati Abaza put her passion for Egyptian history, her ever-growing library, and her fluency in Arabic, English, French, German, and Swedish to good use as one of Egypt's most expert tour guides. It was frequently Mme.

Abaza who was called on to bring Egypt's past to life for visiting foreign dignitaries such as British Prime Minister John Major.

After her mother's death, Mme. Nimet and her father considered what should become of the collection of Egyptological books, as they especially wanted to see them benefit Egyptian students. A family friend, Egyptologist Dr. Randa Baligh, recommended that they consider the William K. and Marilyn M. Simpson Library at ARCE as the recipient. Because of ARCE's reputation as a place where Egyptian scholars are welcomed and encouraged in their studies, the family called Dr. Gerry Scott, ARCE's Director. Subsequent talks between Charles Van Siclen, ARCE's acting librarian, and Mme. Nimit led to the gift. Now, through the generosity of her family, Mme. Tati Abaza's love of teaching and books lives on at ARCE. ■

The Abaza gift consists of over 360 titles, mostly on Egyptology and in Western languages. About two thirds of the titles are new to the ARCE library collection and many of the remainder "up grade" the library's own copy or provide a translation into other languages. The library now has an A. Zivie's *Découverte à Saqqarah* and an English language version of K Michalowski's *Art of Ancient Egypt*. There is also a fairly complete press run (in both English and French) of *Aujourd'hui L'Egypte*, a magazine highlighting Egyptian culture during the 1980s and 1990s.





## ARCE Simpson Library News

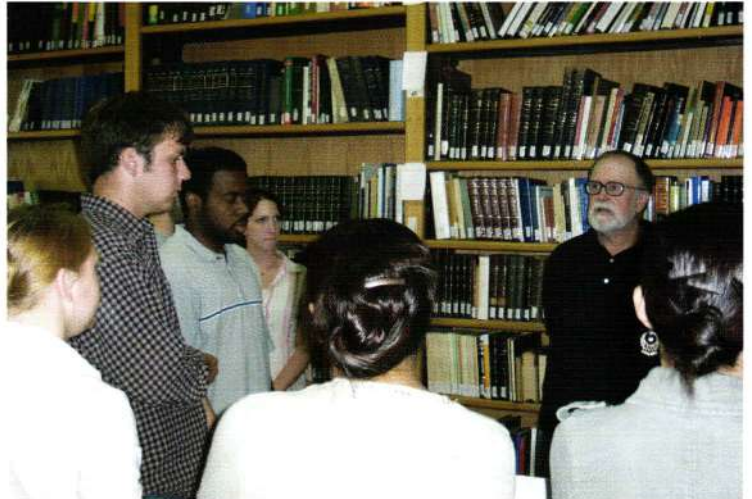
1. Charles Van Sicen, acting librarian, gives students guided tour of the Simpson Library.

2. Usama Mokhtar, Soliman Gomaa and Amira Gamal.

3. Leila Fouad.

Photos: Kathleen Scott

The major news for the period May through August 2004 was the departure of Carol Wichman as librarian and the arrival of Charles (Chuck) Van Sicen as Acting Librarian. He will divide his time between ARCE Cairo and his on-going excavations at Karnak. Chuck has recently overseen the receipt of the Abaza gift to the library (see related article). The day-to-day activities of the library will remain in the hands of its capable Egyptian staff: Usama Mokhtar, Amira Gamal, both assistant librarians, and Soliman Gomaa our library



1

Library work has been continuing. As readers may know, the William Kelly and Marilyn Simpson Library at ARCE in Cairo is a participant in an on-line catalog, the American Overseas Digital Library (AODL), sponsored by the Council of American Overseas Research Centers (CAORC). While ARCE library data is still being added to the AODL catalog, users can check in the catalog (<http://www.aiys.org/aodl/index.php>) as to whether the library might have a title of interest. At this point, the available information is still incomplete.

The library is providing a new service that it hopes will be of use to users and readers of the Bulletin: with this issue, there appears a list of recent accessions to the library

for the stated period. It is planned that these lists appear regularly. The library is also trying to fill out holdings in specific areas. Through co-operation with the German Archaeological Institute in Cairo, the library now has a nearly complete set of that Institute's excavation publications. From time to time, an appeal will also appear in this section highlighting volumes needed by the library. ■



2

assistant. Leila Fouad helps to keep the library clean, and Mary Burgas and Mitch Lynch have been helping out as volunteers.

The library is trying to complete its holdings of publications concerning the International Congresses of Egyptology. It needs copies of the preliminary abstracts for ICE 2 (1979) Grenoble, ICE 3 (1982) Toronto, and ICE 7 (1995) Cambridge. It needs copies of the final publications for: ICE 2 (1979): *L'Egyptologie en 1979*, and ICE 4 (1979): Schoske, S., ed. *Akten des vierten ... Kongresses*. Anyone interested in giving, exchanging or selling these volumes to the library should contact ARCE .



3



## Monograph Acquisitions to the Collection May-August 2004

- Alexanian, Nicole. Das Grab des Prinzen Netjer-aperet. Die Mastaba II/1 in Dahshur. (Dahshur II) AVDAIK 56. Mainz, 1999.
- Arnold, Felix. Das Nachnutzung des Chnumtempelbezirks. (Elephantine XXX) AVDAIK 116. Mainz, 2003.
- Assmann, Jan. Das Grab der Mutirdis. (Grabung im Asasif: 1963-1970 VI) AVDAIK 13. Mainz, 1977.
- Aston, David A. Pottery from the Late New Kingdom to the Early Ptolemaic Period. (Elephantine XIX) AVDAIK 95. Mainz, 1999.
- Atiya, Farid. Pyramids of the Fourth Dynasty. Cairo, 2004.
- Belgrave, G. D. Siwa Oasis: The Oasis of Jupiter Ammon. London, 1923.
- Benazeth, Dominique. L'art du metal au debut de l'ere chretienne. Catalogue ... Louvre. Paris, 1992.
- Berman, L. and B. Letellier. Pharaohs: Treasures of Egyptian Art from the Louvre. New York, 1996.
- Bgnall, Roger S., and Peter Drew, eds. The Hellenistic Period: Historical Sources in Translation. Oxford, 2004.
- Bitelli, Gabriele, et al. The Bologna and Lecce Universities Joint Archaeological Mission in Egypt: Ten Years of Excavations at Bakchias (1993-2002). Naples, 2003.
- Blottière, Alain. Vintage Egypt: Cruising the Nile in the Golden Age of Travel. Paris, 2003.
- Boardman, John. The Greeks Overseas: Their Early Colonies and Trade. 4th ed., London, 1999.
- Buvat, Jean-Luc. Chaouabtis: des travailleurs pharaoniques pour l'éternité. Paris, 2003.
- Bresciani, Edda, ed. Testi demotici nella collezione Michaelidis. OAC 2. Rome, 1963.
- Brunner, Hellmut. Die sudlichen Raume des Tempels von Luxor. AVDAIK 18. Mainz, 1977.
- Carboni, Stefano. Glass from Islamic Lands. London, 2001.
- Carnegie Series on Egypt. Pittsburgh, ca. 1990. Nine pamphlets on Ancient Egypt by O'Connor, Silverman, Patch, and others.
- Christiansen, Erik. Coins of Alexandria and the Nomes. BMOP 77. London, 1991.
- Cruz-Uribe, E. The Demotic Graffiti of Gebel Teir. Hibis Temple Project II. San Antonio, 1995.
- Davies, W.V. Catalogue of Egyptian Antiquities in the British Museum VII: Tools and Weapons I: Axes. London, 1987.
- Der Manuelian, Peter. Slab Stelae of the Giza Necropolis. PYE 7. New Haven, 2003.
- Dreyer, Gunter. Das prädynastische Königsgrab Uj und seine frühen Schriftzeugnisse. (Umm el-Qaab I) AVDAIK 86. Mainz, 1998.
- Dunand, Françoise. Catalogue des terres cuites grecoromaines d'Égypte. Catalogue ... Louvre. Paris, 1990.
- Dziobek, Eberhard, and Mahmud Abdel Raziq. Das Grab des Sobekhotep : Theben Nr. 63. AVDAIK 71. Mainz, 1990.
- Eiwanger, Josef. Merimbde-Benisalame III. Mainz, 1993.
- Engelbach, R. The Problem of Obelisks. New York, 1923.
- Etienne, Marc. Heka: magie et envoiement dans l'Égypte ancienne. Paris, 2000.
- Faulkner, R. O. The Ancient Egyptian Coffin Texts. Vols. 1-2. Warminster, 1977-78 (complete set).
- Fazzini, Richard, et al.. Art for Eternity: Masterworks from Ancient Egypt. London, 1999.
- Frankfort, Henri. The Art and Architecture of the Ancient Orient. 5th ed. London, 1996.
- Freely, John, and Ahmet S. Cakmak. Byzantine Monuments of Istanbul. New York, 2004.
- Frishman, Martin, and Hassan-uddin Khan. The Mosque: History, Architectural Development & Regional Diversity. Cairo, 2002.
- Fulco, William J. The Canaanite God Reshep. New Haven, 1976.
- Glanville, S.R.K. Catalogue of Egyptian Antiquities in the British Museum, vol. 2. Wooden Model Boats. London, 1972.
- Goetter Pharaonen. (Exhibition catalogue) Mainz, 1978. Gold of the Pharaohs. (Exhibition catalogue) Rev. ed. Edinburgh, 1988.



- Grabar, Oleg. *Mostly Miniatures: an Introduction to Persian Painting*. Princeton, 2000.
- Graffien, Brigitte. *Sai I. La Necropole Kerma*. Paris, 1986.
- Guksch, Heike. *Das Grab des Benja, gen. Paheqamen, Theben Nr. 343*. AVDAIK 7. Mainz, 1978.
- Hartung, Ulrich. *Importkeramik aus dem Friedhof U in Abydos ... (Umm el-Qaab II)* AVDAIK 92. Mainz, 2001.
- Harvey, Stephen P., and Melinda K. Hartwig. *Gods of Ancient Memphis*. Memphis, 2001.
- Hillenbrand, Robert. *Islamic Art and Architecture*. London, 1999.
- Hoffmeier, James K. *Israel in Egypt: The Evidence for the Authenticity of the Exodus Tradition*. New York, 1999.
- Hope, Colin. *Malkata and the Birket Habu: Jar Sealings and Amphorae*. *Egyptology Today* 2/5. Warminster, 1977.
- Jacquet-Gordon, Helen. *The Temple of Khonsu III. The Graffiti on the Khonsu Temple Roof at Karnak: A Manifestation of Personal Piety*. OIP 123. Chicago, 2003.
- Junker, Hermann. *Weta und das Lederkunsthandwerk im Alten Reich*. Vienna, 1957.
- Kamal, Ahmad. *Lesique de la langue egyptienne ancienne*. Vol. 4. Cairo, ca. 2002.
- Kamil, Jill. *Christianity in the Land of the Pharaohs; the Coptic Orthodox Church*. Cairo, 2002.
- Kozloff, Arielle. *Animals in Ancient Art from the Leo Mildenberg Collection*. Cleveland, 1981.
- Krebernik, Manfred, and Jurgen van Oorschot. *Polytheismus und Monotheismus in der Religionen des Vorderen Orient*. AOAT 298. Muenster, 2002.
- Kuhlmann, Klaus P. *Das Grab des Ibi*. 2 vols. AVDAIK 15. Mainz, 1982.
- Kurth, Dieter. *The Temple of Edfu: a Guide by an Ancient Egyptian Priest*. Cairo, 2004.
- Lauffray, Jean. *Une Chapelle d'Achoris a Karnak*. Vol. I. Paris, 1995.
- Le Fur, Daniel. *Conservation des peintures murales a Karnak*. Paris, 1994.
- Lewis, Naphtali. *Greeks in Ptolemaic Egypt*. Oxford, 1986.
- Lorquin, Alexandra. *Les tissus coptes au Musee national du Moyen Ages, Thermes de Cluny*. Paris, 1992.
- Lyon-Caen, Christiane, and Viviane Hoff. *Catalogue des lampes en terre cuite grecques et chretiennes*. Catalogue ... Louvre. Paris, 1986.
- Lyster, William. *Monastery of St. Paul*. Cairo, 1999.
- Macke, Andre. *Ta Set Neferou V: Momification, chimie des baumes, anthropologie, paleopathologie*. Cairo, 2002.
- Maksoud, Mohamed Abd el-. *Tell Heboua (1981-1991)*. Paris, 1998.
- Manley, Bill, ed. *The Seventy Great Mysteries of Ancient Egypt*. London, 2003.
- Manley, Deborah, and Sahar Abdel-Hakim. *Traveling through Egypt, from 450 B.C. to the Twentieth Century*. Cairo, 2004.
- Manley, Deborah. *And Pera Ree. Henry Salt: Artist, Traveller, Diplomat, Egyptologist*. London, 2001.
- Martin-Pardey, Eva. *Plastik des Alten Reiches, part 1*. CAA: Pelizaeus-Museum, Hildesheim. Mainz, 1977.
- Mayer, Wolfgang. *Das Mausoleum Yunus al-Dawadar (1389/791); Anas el-Uthmani (1380/782)*. Kairo, Nordfriedhof. Cairo, 2003.
- Mayer-Thurman, C.C. and B. Williams. *Ancient Textiles from Nubia*. Chicago, 1979.
- Meyer, M.W. and R. Smith, eds. *Ancient Christian Magic: Coptic Texts of Ritual Power*. Princeton, 1999.
- Michalowski, K. *Great Sculpture of Ancient Egypt*. New York, 1978.
- Montebault, Veronique. *Catalogue des chaussures de l'Antiquite egyptienne*. Catalogue ... Louvre. Paris, 2000.
- Mosaïque Greco-romaine: Paris, 29 août-3 septembre 1963. (Colloquium) Paris, 1965.
- Moussa, Ahmed M., and Friedrich Junge. *Two Tombs of Craftsmen*. AVDAIK 9. Mainz, 1975.
- Niederberger, Walter. *Der Chnumtempel Nektanebos' II. (Elephantine XX)* AVDAIK 96. Mainz, 1999.
- North Saqqara Archaeological Site: Handbook for the Environmental Risk Analysis. Pisa, 2003.



- O'Kane, Bernard. *Early Persian Painting: Kalila and Dimna Manuscripts of the Late Fourteenth Century*. Cairo, 2003.
- Osman, Colin. *Egypt: Caught in Time*. Cairo, 1999.
- Osman, Colin. *Jerusalem: Caught in Time*. New York, 2000.
- Peck, William and J. Ross. *Egyptian Drawings*. New York, 1978.
- Peck, William H. *Splendors of Ancient Egypt*. New York, 1996.
- Pecoil, Jean-Francois. *L'akh-menu de Thoutmosis III a Karnak*. Paris, 2000.
- Pfrommer, Michael. *Metalwork from the Hellenized East*. Malibu, 1993.
- Piankoff, A. with Helen Jacquet-Gordon. *The Wandering of the Soul*. ERTR 6. Princeton, 1974.
- Pomeroy, Sarah B. *Women in Hellenistic Egypt, from Alexander to Cleopatra*. New York, 1984.
- Putter, Thierry De, and Christina Karlshausen. *Les pierres utilisees dans la sculpture et l'architecture de l'Egypte pharaonique*. Brussels, 1992.
- Rachewiltz, Boris de. *The Rock Tomb of Irw-k3-pt*. Leiden, 1960.
- Rafaat, Samir W. *Cairo. The Glory Years: Who Built What, When, Why and for Whom...*Cairo, 2004.
- Reeves, Nicholas and John Taylor. *Howard Carter: Before Tutankhamun*. New York, 1993.
- Robins, G. *Reflections of Women in the New Kingdom: Ancient Egyptian Art from the British Museum*. San Antonio, 1995.
- Romer, John. *Ancient Lives: the Story of the Pharaoh's Tomb-makers*. London, 1984.
- Rondot, Vincent. *Les architraves. La grand salle hypostyle de Karnak*. Paris, 1997.
- Rutschowcaya, Marie-Helene. *La peinture copte. Catalogue ... Louvre*. Paris, 1992.
- Sabbahy, Lisa K., and C. Wilfred Griggs, eds. *Ramses II: The Pharaoh and his Time*. Provo, 1985.
- Saghir, Mohammed el-. *La decouverte de la cachette des statues du temple de Louxor*. Mainz, 1991.
- Scamuzzi, Ernesto. *Egyptian Art in the Egyptian Museum of Turin*. New York, 1965 (?).
- Schiff Giorgini, Michela. *Soleb I. 1830-1960*. Florence, 1965.
- Schiff Giorgini, Michela. *Soleb II. Les necropoles*. Florence, 1972.
- Schiff Giorgini, Michela. *Soleb III. Le temple. Description*. Cairo, 2002.
- Schiff Giorgini, Michela. *Soleb IV. Le temple. Plans et photographies*. Cairo, 2003.
- Schiff Giorgini, Michela. *Soleb V. Le temple. Bas-reliefs et inscriptions*. Cairo, 1998.
- Shedid, Abdel Ghaffar. *Stil der Grabmalereien in der Zeit Amenophis' II*. AVDAIK 66. Mainz, 1988.
- Simpson, William Kelly, ed. *The Literature of Ancient Egypt*. 3rd ed. New Haven, 2003.
- Skalova, Zuzana, and Gawdat Gabra. *Icons of the Nile Valley*. Giza, 2003.
- Snape, S.R. *Six Archaeological Sites in Sharqiyeh Province*. Liverpool, 1986.
- Sole, Robert. *Voyages en Egypte*. Paris, 2003.
- Spalinger, A. *Three Studies on Egyptian Feasts and their Chronological Implications*. Baltimore, 1992.
- Spurr, Stephen. *Egyptian Art at Eton College: Selections from the Myers Museum*. New York, 1999.
- Sublime Indigo*. (Exhibition Catalogue) Marseilles, 1987.
- Tait, Hugh, ed. *Glass, 5000 Years*. New York, 1991.
- Traunecker, Claude, et al. *Une Chapelle d'Achoris a Karnak. Vol. II, text and plates*. Paris, 1981.
- Voros, Gyozo. *Taposiris Magna: 1998-2004*. Budapest, 2004.
- Watterson, Barbara. *Coptic Egypt. Women of the Nile (Exhibition catalogue)* San Jose, 1999.
- Ziegler, Christiane. *Le mastaba d'Akhethetep: une chapelle funeraire de l'Ancien Empire*. Paris, 1993.
- Ziermann, Martin. *Die Bastrukturen der alteren Stadt (Frühzeit und Altes Reich)*. (Elephantine XXVIII) AVDAIK 108. Mainz, 2002.



## Recent Excavations of the Shena Adjacent to the Mortuary Temple of Senwosret III at Abydos

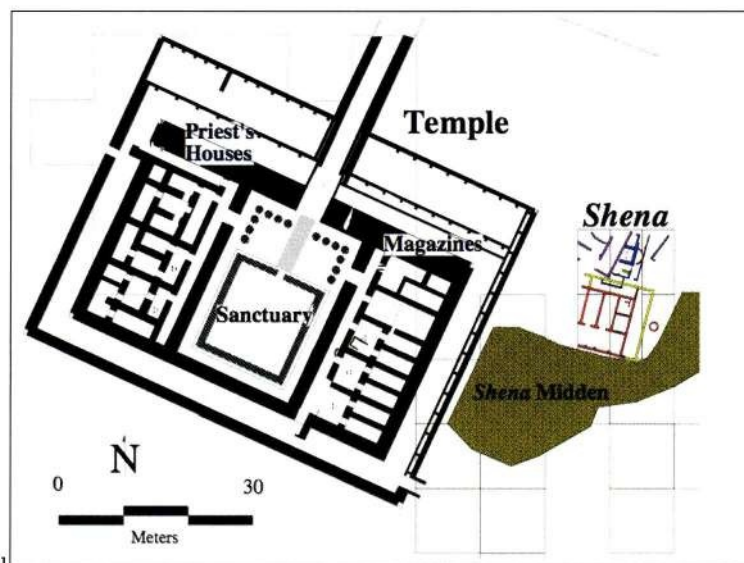
Vanessa E. Smith

VANESSA E. SMITH is currently completing her PhD at the University of Pennsylvania. Her recent research at Abydos was funded by a US State Department Fellowship granted by ARCE.

1. Plan of Mortuary Temple of Senwosret III at South Abydos with Shena

The excavation of the shena of the Mortuary Temple of Senwosret III at South Abydos represents the first full archaeological investigation of a shena from ancient Egypt and comprises part of my doctoral dissertation research at the University of Pennsylvania. This season (March- June 2004), work at the temple's shena was one part of the larger excavation of the Senwosret III Mortuary Complex under the direction of Dr. Josef Wegner of the University of Pennsylvania. Funding for this research was generously granted by the American Research Center in Egypt through a US State Department fellowship. I am very grateful to the Supreme Council of Antiquities for their interest in the work at South Abydos, particularly Dr. Zahi Hawass and inspectors Mr. Mohamed Abd el Yazid and Mr. Gamal Kamel Abd El Mageed. I also wish to thank Dr. David O'Connor and Dr. William Kelly Simpson co-directors of the Pennsylvania-Yale-Institute of Fine Arts, New York University Expedition to Abydos.

Shena is a term used by the ancient Egyptians to denote a food production area, primarily of bread and beer, which was attached to religious institutions. As a production area, the shena represented a place of pivotal importance in the economic



structure of the Egyptian temple as a producer of divine offerings for use in temple ritual and wages and pensions for temple personnel. All of our current understanding of the nature of the shena has come from textual and iconographic evidence. This is due largely to the fact that no shena have been investigated archaeologically from any period of Egyptian history. In theory, every temple would have had a shena, but until recently archaeologists have focused upon the cult structures and sanctuaries of temples, not their support buildings. And while a number of shena have been identified from archaeological contexts, most notably at the Great and Small Aten Temples in Amarna, at the Ahmose pyramid complex in

Abydos, and possibly near the Giza workmen's village, none of them have been investigated fully. The possibilities for further study of this economic institution remain untapped.

The mortuary temple of Senwosret III is one component of a larger mortuary complex at South Abydos, which also includes the tomb of Senwosret III and a town named Wah-swt to service both tomb and temple. The temple was built to venerate the Middle Kingdom king, Senwosret III (ca. 1878-1841 BCE), as the embodiment of Osiris, and consists of three main components (see Figure 1): the central limestone cult structure is flanked on the west by priestly houses which held the temple

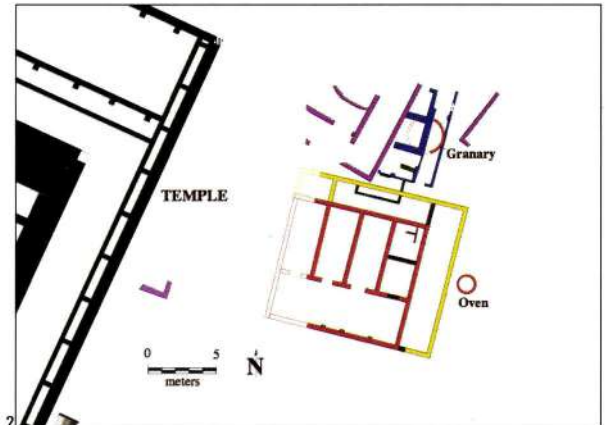


administration, and on the east by magazines where goods to be used in temple ritual were stored.

The shena was located outside the temple temenos walls (see Figure 1), most likely as a precaution against a major fire that might have damaged the cult structure. This season's excavations of the shena at South Abydos revealed multiple phases of construction, three of which included entirely new shena buildings.

shown in yellow, is situated slightly to the south of the previous structure (see Figure 2). The ceramics and ash deposits again suggest bread-baking facilities. The chamber with the t-shaped wall showed evidence of grinding grain into flour.

North of the second building and above the earliest shena construction is a circular granary about 3 meters in diameter (see Figure 2). It clearly shows that the temple stored some goods outside



cylindrical bread mold, whereas at Amarna there were potter's wheel remnants, wasters, and quantities of unfired ceramics. Until soil samples taken from inside the oven are analyzed, it remains unclear whether this oven was used for cooking or pottery production.

The last shena building, shown in light purple, is situated above the earliest shena structure (see Figure 2). Little is known thus far about this latest phase of the shena as it was located only 10 cm below the soil's surface. However, the ceramics that come from this stratum are consistent with the rest of the pottery from earlier phases of the shena.

The ceramic corpus from the shena is extremely predictable, for although the entire body is made up of 175 different forms of pottery, only eight ceramic types comprise at least 80 percent of the total amount of pottery found at the shena. These eight main types were integral to the production of bread, beer and wine and included cylindrical bread molds, bread trays, beer jars, hemispherical cups, water jars, wine jars, large marl storage jars, and lids (or votive

2. Plan of excavations at the Shena. Over the 150-year life of the temple (from the reign of Senwosret III into the Second Intermediate Period), there were 3 different shena buildings. The first building is shown in blue and green. The second building is shown in red and yellow, note the oven and granary. The last building is shown in purple

3. Work in progress at the shena, looking west with temple mound in the background



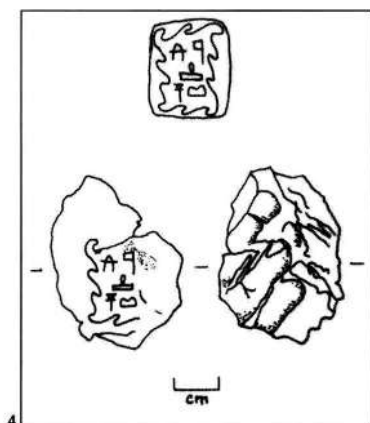
The earliest known shena building, shown in bright blue with additions shown in dark green, consists of three rooms off a corridor to the east, and a subsequent addition to the south (see Figure 2). Inside all the rooms there is marked evidence of baking bread with deep ash deposits and numerous cylindrical bread molds and bread trays.

The second shena building, shown in bright red with additions

its magazines. It makes sense that with the amount of grain required daily by the shena to produce offerings and wages a granary would be placed nearby.

A circular oven or kiln about 1.5 meters in diameter is located to the east of the second building (see Figure 2). It is almost identical in construction to a kiln at Amarna [3052] from building Q48.4. The only evidence found at Abydos of pottery production was one unfired





4. Drawing and reconstruction of the institutional sealing of the "Stable of Divine Offerings of Abydos." This particular sealing once sealed a wicker box or basket

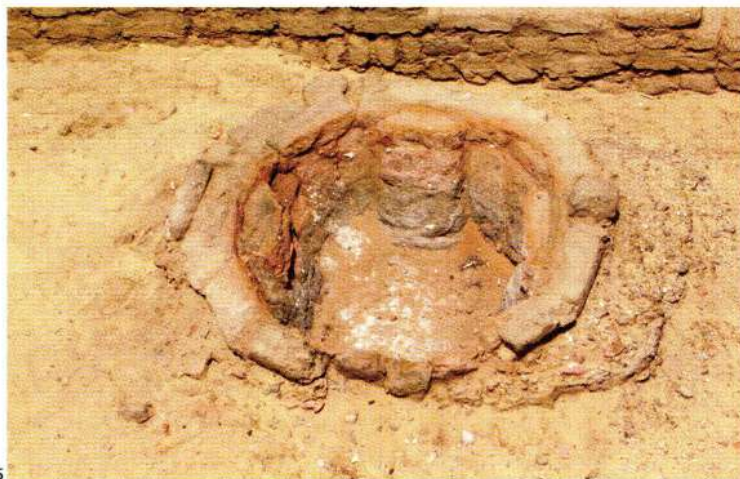
5. "Oven" The circular oven or kiln adjacent

cups). Bread, beer, and wine were the staples of the ancient Egyptian diet and the main components in the offering cult and wages. It is not surprising, therefore, that these are the chief goods produced or processed by the shena.

But the baking of bread, brewing of beer, and processing of wine were not the only activities that took place at the shena at Abydos. There is evidence from net weights and fishhooks that the shena was responsible for procuring and processing fish. Large amounts of animal bone (mostly cow) and flint knives suggest that the shena slaughtered and processed meat. In addition, there is some evidence of linen production and the ability to forge or alter copper implements. All of these activities, baking bread, brewing beer, fish and meat preparation, linen production, and metalworking, are consistent with textual and iconographic descriptions of the shena.

Seal impressions are one of the most important finds from the shena, as they provide the names and titles of various institutions and people who either worked in or were associated with the shena.

Items like doors, boxes, bags, and papyrus were sealed with mud and then impressed with a stamp seal (exactly like a signet). The resulting sealings were employed as a system of accounting and accountability for the temple administration. Institutional sealings, as the name implies, were used by institutions not individuals. There are no institutional stamps that include the shena by name, however there are sealings of individuals that include shena titles. This may be due to the fact that sealing in the shena was done with the TEMPLE seal, or Nfr-K3 ("Beautiful is the Ka (of Senwosret III)"), for the shena was a subservient institution to the temple, unable to act independently. Other institutional



sealings found at the shena include the Senwosret III town sealing, "Enduring-are-the-Places-of-Khakaure-true-of-voice-in-Abydos," the 'rryt "The Administrative Gatehouse of the Residence of the Mayor of Wah-swt (the Senwosret III town)," and the "Storehouse of Divine Offerings of Abydos." It is from these three institutions

that most of the raw materials used in the shena may have come. Deliveries of animals on the hoof may have come from an institution named "Stable of Divine Offerings of Abydos" (see Figure 4).

The shena served as the temple's economic wing in that it produced all the goods necessary for the temple to function. This included both divine offerings for the cult ritual and wages for temple workers. The shena at Abydos produced the staples: bread and beer, as well as meat, fish, metal objects, linen, and probably ceramics, in an endeavor to serve the mortuary temple of Senwosret III and the larger mortuary complex with the adjacent town of Wah-swt. The investigation of the shena at Abydos presents a

glimpse of what further archaeological study can provide in terms of a better understanding of not only the administrative organization of religious institutions in ancient Egypt but also their relationship to the civil government, and their economic ties with both the local economy and the economy of Egypt as a whole. ■



# Deification in Deir el-Medina During the New Kingdom

Yasmin El Shazly

It is very difficult for the modern person, especially a follower of the Mosaic faiths, to understand the religion of the ancient Egyptians, with its multitude of deities and, often, contradictory mythologies. One of the most serious problems faced by a scholar wishing to comprehend ancient Egyptian religion is, in a more general sense, the fact that most of the material that has survived comes from two main contexts: funerary or royal. These are invaluable sources of information for those who wish to study the state religion of ancient Egypt, as well as the ancient Egyptian attitude towards death and the afterlife, but they, unfortunately, are not as informative for those who wish to understand how the average person perceived, and communicated with the divine.

Many endeavors have been made to explore the meaning of divinity in ancient Egypt. An attempt to explain the difference between humans, and the gods has been made by saying:

*... while gods are divine, and humans are not, the situation with the king is debatable. Certainly humans can, after death and justification before the god, be said to have achieved something*



YASMIN EL SHAZLY is currently a PhD candidate in the Department of Near Eastern Studies at the Johns Hopkins University. The Samuel E. Kress Foundation funded her recent ARCE Fellowship.

Votive plaque with image of Amenhotep I. Egyptian Museum, Cairo  
Photo: Ahmed Amin

*akin to divine status. Moreover, the Egyptian gods display some startlingly human characteristics—such as aging, death, and emotion; they appear “neither transcendent nor eternal, unconditional,*

*absolute”<sup>1</sup> Yet their powers, such as their ability to transform themselves into other entities and to wield control over and even become the forces of nature are evidently immeasurably superior to*



*the attributes of humans. Neither do humans possess the gods' special nature, their "divinity", which is given off as radiance and aroma, by themselves, their images, other cult objects, and sacred animals.*<sup>2</sup>

We know, however, that various human beings were deified throughout ancient Egyptian history. In other words, they, in a sense, managed to break the barrier between humans and the gods. Some important examples of such figures, both commoner and royalty, are Imhotep, Nebhepetre Mentuhotep, Amenhotep son of Hapu, Amenhotep I, Ahmose-Nefertary, Anemhotep III and Ramesses II.

Many scholars have written about the deification of certain ancient Egyptian figures, but do we really understand what it all meant to the private individual in ancient Egypt? Was a deified human being equal to the gods? Kings were, in a sense, all divine, but how divine were they compared to the gods? How much more divine did they become after their actual deification? Why were some kings deified during their lifetime, for example-Ramesses II-while others were deified only after their deaths, for instance, Sety I? We know that the ancient Egyptians wrote letters to the dead, which reflected the belief that the deceased had special powers which enabled them to intervene in the lives of those who were still living. How does this fit in with the ancient Egyptian perception of the divine?

In a description of the king's role in the solar cult dating perhaps to

the Middle Kingdom<sup>3</sup>, the beings of the cosmos are divided into four categories: the gods; the king; the spirits of the dead; and humanity. What does this division mean, how does each category relate to each other and is this division still operative in the New Kingdom?

My dissertation is entitled: "The Role of the Intermediary in Ancient Egyptian Thought as Seen on the Monuments of Deir el-Medina." By "intermediary" I mean "any deified human being whom a non-royal individual had chosen to depict on his/her own private monument." Perhaps, the complexity of the ancient Egyptian religion and the intangibility of its gods made the creation of an intermediary necessary. People may have needed someone who had existed in the physical world and had left something behind, such as a tomb or monument, to provide a link to the gods.

I have focused my research on the site of Deir el Medina because of the wealth of material related to personal piety from that area. The stelae, ancestor busts, offering tables and wall decoration found at the site, dating from the end of the 18<sup>th</sup> Dynasty to the 20<sup>th</sup> Dynasty, demonstrate that a royal ancestor cult was active in the village and among those honoured were Amenhotep I, Ahmose-Nefertari, Tuthmosis III, Amenhotep II, Tuthmosis IV, Ramesses II and Seti I. A private ancestor cult also flourished, as demonstrated by the ancestor busts and some of the stelae and offering tables found at the site. The ancestor busts and certain

types of stelae, especially the "effective spirit of Re" (Akh-iker-en-re) stelae, demonstrate that the inhabitants of this village revered their ancestors to a certain extent. These monuments were often found in houses where they were probably presented with offerings. The ancient Egyptians believed that the dead possessed certain powers that enabled them to influence the lives of those who survived them upon earth. To that end they wrote letters to the dead. For example, Alan Gardiner and Kurt Sethe comment

*But if the ancient Egyptians wrote letters to their dead, it was never, so far as our evidence goes, on account of a mere desire to remain in communication with a beloved one who had 'departed to the beautiful West'. The aim was more practical. They had a deep-rooted belief that the dead were powerful to influence the destinies of the living, whether for weal or for woe. Consequently they turned for succour to those among the dead upon whose love or mercy they could most rely.*<sup>4</sup>

Important questions to ask are: Did all the dead possess such powers? Did they have to have certain qualities or go through certain kinds of initiation rites? My research attempts to shed light on the powers that the spirits of the dead are thought to have possessed. The role of the effective spirit (akh-iker-en-re) in the next world acting on behalf of his/her family has been investigated by R.J. Demaré and Florence





Ancestor bust: Egyptian Museum, Cairo  
Photo: Ahmed Amin

Friedman among others, while the stelae showing deceased kings as intermediaries for Deir el-Medina inhabitants have been published by M. Tosi and A. Roccati. Dietrich Wildung investigated the concept of deification in his book *Egyptian Saints: Deification in Pharaonic Egypt* and the divinity of the King has been written about extensively, by countless scholars, among whom are Alexandre Moret, Georges Posener, Erik Hornung, John Baines and David Silverman, to mention but a few. The deification of spe-

cific royal figures has also been investigated by certain scholars. For instance, Teresa Moore and M. Jaroslav Cerny wrote about the deification of Amenhotep I, M. Gitton and others wrote about Ahmose-Nefertary, Labib Habachi investigated the deification of Ramesses II, Lanny Bell wrote about the deification of Tutankhamun, Arielle Kozloff and Betsy Bryan wrote about Amenhotep III and discussed his deification. Other studies could be mentioned. Still, underlying mechanisms for deifica-

tion remain obscure, in particular, the distinction between divine mediation as portrayed on royal and temple monuments and that expected by citizens such as those in Deir el-Medina. It is also crucial to keep in mind that the concept of "deification" is very fluid and that it is often difficult to draw the line between reverence and actual deification.

#### Method of Study

In order to understand the problem I needed to collect as many surviving images of deified royal and non-royal figures from the village of Deir el Medina as possible. The duration of my fellowship in Egypt was the beginning of my data collection phase. I started my research at the Egyptian Museum in Cairo by going through all volumes of the *Journal d'entrée* and the *Catalogue General*, and recording the numbers and locations of all objects from Deir el-Medina relevant to my topic as well as some additional objects from other sites (such as Abydos) to be used for comparative purposes. There are also some objects of unknown provenance, which may have come from Deir el-Medina, but there is no way to know for certain. All the located objects were photographed. I also flew to Luxor in order to study and photograph Theban tomb scenes relevant to my topic. I did not restrict myself to tombs in Deir el-Medina, for I photographed tombs in Sheikh 'Abd el-Qurneh, 'Asasif, Qurnet Mar 'i, Dra Abu'n-Naga and Khokhah, for comparative purposes.



Further research needs to be done. The votive chapels (*Chapelles Votives/C.V.*) in Deir el-Medina are in bad shape and little remains in terms of their wall decoration. Nevertheless it is important that they be studied in detail, in conjunction with Bruyère's reports, since some of them seem to have been associated with the cult of royal figures, based as indicated by excavated material found inside, such as statuary, stelae, and offering tables. Since this material has been removed from its original context and is now scattered in museums around the world, it is vital to go through the site reports very carefully and to study the provenance of each object relating to ancestor cults, and, in turn, to determine the function of the buildings from which they came.

A large number of objects from Deir el-Medina are now in museums abroad, such as the British Museum, the Louvre, the Metropolitan Museum of Art, the Brooklyn Museum of Fine Arts and most importantly, Turin. In the next stage of data collection I plan to visit as many of these museums as possible, starting with

Turin, since it contains the largest number of objects relevant to my topic. I will study and photograph the objects there, just as I did in the Egyptian Museum in Cairo.

After collecting the data, and creating a database I will attempt to deal with the following issues:

1) Identification of the deified individual displayed on the monument (who was s/he? Is it possible to trace his/her genealogy and activities? What was his/her status in society?)

2) Identification of the owner/dedicant of the monument (Is it possible to trace his/her genealogy? What was his/her social status? Was s/he, in anyway, related to the deified individual whom s/he chose to represent on his/her own monument?)

3) How is the owner of the monument shown communicating with the deified individual? (What power was the deified person thought to possess? What kind of access did the owner of the monument have to the deified individual?)

4) Why did the owner of the monument choose to represent that particular "deified" individual

on his/her own monument? (For instance, most of the tombs and private chapels at Deir el-Medina showed Amenhotep I and Ahmose-Nefertari, indicating that the cult of these two royal figures was the most prominent)

5) Could any deceased figure act as an intermediary or did s/he have to possess certain qualities (for instance, become an *akh-iker-en-re*)?

6) In what sense did the dead often act as intermediaries?

Answers to these questions should contribute greatly to our understanding of deification and its meaning to the inhabitants of Deir el Medina. At the conclusion of my study, I will hope to share my results with ARCE *Bulletin* readers. ■

#### NOTES

1. Hornung, Erik *Conception of God in Ancient Egypt: The One and the Many*, Ithaca, 1982, p. 195.
2. O'Conner, David and David P. Silverman. *Ancient Egyptian Kingship*. Leiden, 1995. p. xxiii.
3. Assmann, J., *Der König als Sonnenpriester: ein kosmographischer Begleittext zur liturgischen Sonnenhymnik*, Gluckstadt, 1970
4. Gardiner, Alan and Kurt Sethe. *Egyptian Letters to the Dead Mainly from the Old and Middle Kingdoms*. London. 1928. p.10.

## Fellowships in Egypt

The ARCE Fellowship Program for the 2005-2006 academic year is made possible by the Samuel H. Kess Foundation, the William P. McHugh Trust, The National Endowment for the Humanities, and the United States Department of State Bureau of Educational and Cultural Affairs. Deadline for submission of applications is January 5, 2005. For downloadable applications go to [www.arce.org](http://www.arce.org). Email: [arce@emory.edu](mailto:arce@emory.edu).

#### Fields of Study:

Archaeology, Architecture, Art, Economics, Egyptology, History, Humanistic Social Sciences, Humanities, Islamic Studies, Literature, Political Science, Religious Studies.



## Fellows 2004-2005

**Bestock, Laurel Diane**

ECA Fellow  
PhD candidate, Institute of Fine Arts,  
New York University  
6 months (October 1, 2004-April 1,  
2005)

“The Dynamics of Cult and  
Commemoration in the Abydos  
North Cemetery”

**Fahny, Ziad Adel**

ECA Fellow  
Graduate student, University of  
Arizona  
12 months (October 1, 2004-  
September 30, 2005)

“Popularizing Early Egyptian  
Nationalism: Popular Culture,  
Vernacular Print Culture, and the  
Press, 1877-1919”

**Haghani, Fakhri**

ECA Fellow  
PhD candidate, Georgia State  
University  
6 months (October 1, 2004-March  
30, 2005)

“The Supermarket of Fashion:  
Gender, Modernity, and the Making  
of the Public Sphere in Interwar  
Egypt and Iran”

**Ibrahim, Mahmoud**

NEH Fellow  
Professor and Chair, Dept. of History,  
California State Polytechnic  
University, Pomona  
9 months (December 1, 2004-August  
31, 2005)

“An Edition of the Manuscript Ta'rich  
Al Jazari”

**Jaques, Robert Kevin**

NEH Fellow  
Assistant Professor, Dept. of

Religious Studies, Indiana University  
5 months (July 2005-December  
2005)

“Medieval Islamic Biographical  
Dictionaries: Understanding  
Rhetorical Strategies and Historical  
Context”

**Kennedy-Quigley, Shanna  
Josephine**

Research Associate  
PhD Candidate, University of  
California, Los Angeles  
3 months (November-December,  
2004)

“Illuminating the Memphite  
Sarapieion: Unique Rites and  
Uncommon Symbolism”

**Kleven, Terrence James**

NEH Fellow  
Professor of the Liberal Arts, Central  
College, Iowa  
10 months (January 1, 2005-August  
31, 2005)

“Alfarabi’s Short Treatises on Logic”  
Affiliate: Prof. Atef El Iraqi, Cairo  
University

**McCarthy, Heather**

Research Associate  
PhD Candidate, New York University  
2 months (November –December  
2004)

“Queenship, Cosmography, and  
Regeneration: The Decorative  
Programs and Architecture of  
Ramesside Royal Woman’s Tombs”

**Musacchio, Theresa Lynn**

Kress Fellow  
Graduate Student, University of  
Pennsylvania  
12 months (October 1, 2004-  
September 30, 2005)

“Autobiographical Stelea of the First  
Intermediate Period”

**Neil, Erin Ann**

Research Associate  
Advanced post-graduate student,

School of Archaeology and Ancient  
History, University of Leicester  
4 months (October 1, 2004-January  
31, 2005)

“Archaeoastronomical GPS Survey  
III: Ancient Egyptian Temples”

**Reid, Donald Malcolm**

NEH Fellow and ARCE Resident  
Scholar  
Professor of History, Georgia State  
University  
9 months (January 1, 2005-  
September 30, 2005)

“Archaeology, Museums, and  
National Identity in Twentieth  
Century Egypt”  
Affiliate: Prof Raouf Abbas, Cairo  
University

**Russell, Sandra Lynn**

ECA Fellow  
Professor of History, Georgia State  
University  
8 months (October 1, 2004-May 30,  
2005)

“The role of Electronic Technologies  
and Globalization in Egyptian  
Woman’s Reform Strategies 1985-  
2000”

**Sullivan, Elaine Anne**

ECA Fellow  
PhD Candidate, The Johns Hopkins  
University  
6 months (January 1-June 30, 2005)

“Re-entering the City of One  
Hundred Gates: Excavations of  
the New Kingdom City of Ancient  
Thebes”

**Thompson, Jason**

NEH Fellow  
Associate Professor, The American  
University in Cairo  
6 months (May 15, 2005-December  
31, 2005)

“A Biography of Edward William  
Lane”



## At Home Far Away: A Student's View from Cairo

Mitch Lynch

MITCH LYNCH, a student member of ARCE's Atlanta Chapter, is currently studying Egyptology at the American University in Cairo and volunteers in the ARCE Simpson Library

It was 5000 miles away from my family and friends, full of strangers I couldn't understand, in a landscape different from my own. But the smile on my face said it was home.

As a newcomer to the field of Egyptology, I must say that I am overwhelmed at the amount of acceptance, guidance, and good fortune that has come my way over the last few months. I'm an archaeology/anthropology major at the University of South Carolina, recently relocated (after years of anticipation) to the American University in Cairo for my study abroad. I'm loving every minute of it.

This isn't just my first time in Egypt – it's my first active contact with Egyptology. I've been an ARCE Atlanta member for a few years now, but don't live close enough to participate. Of course it must be beginner's luck that has dropped so much opportunity in my lap since arriving in Cairo; now I find myself overwhelmed, not just by Egypt itself, but by Egyptology's enthusiasm to welcome me into the fold.

I have been preoccupied with ancient Egypt since I was a child, and have missed no opportunity to absorb everything about it. I've been working on archaeological digs in the U.S. since I was twelve. I read every book, clipped every newspaper article, and watched every television special. I knew more about Petrie, Breasted, and Hawass than any three U.S. presidents, and read more *KMT* than I did *Boys Life Magazine*. Unfortunately



for me, I basked in my obsession alone, as almost everyone thought ancient Egypt was a cliché and that eventually I would find a respectable line of work or grow out of archaeology completely. As of my arrival in Cairo just a few months ago, I am grateful I held a steady course. In just a short while I have become involved at the core of a vibrant and flourishing field of study.

Studying at the American University in Cairo has its obvious benefits. I am happy to report that, yes, the pundits were right and 'location is everything.' I have enjoyed daily access to the great sites near or within Cairo to their maximum. Lunch breaks at the Egyptian Museum are divine, even if they do lead to the occasional class tardiness or absence.

The Egyptology program here has received all of its international students with a great degree of warmth. My interaction with the department comes from Dr. Salima Ikram's Predynastic through Middle Kingdom history course. Being my first formal

exposure to Egyptology I'm excited to study with a professor whom I've always considered 'name brand,' and relieved to find that she serves her lectures with a generous side of good humor and wit. Of course, class field trips to such sites as Giza, Dahshur, Saqqara, and Tanis are experiences that will always be a feature exclusive to an AUC education.

One of the greatest opportunities I have relished is catching up on my responsibilities as an ARCE member. The Cairo office hosts superb lectures, representing a variety of themes and interests. The first Egyptology lecture I have ever attended was here in Cairo this September, featuring ARCE Fellow Vanessa Smith and her work at Abydos. It was a great opportunity to note the differences in field technique and analysis between the Old World and the New.

I've been volunteering in the ARCE Simpson Library for a while now, a job similar to the one I hold with the South Carolina Institute of Archaeology and Anthropology. My work with Charles van Siclen and the



library staff has been intellectually stimulating and remarkably fun. This opportunity to toil away with them in the stacks has given me quite a few skills that I hope to take home to SCIAA and apply to their collections as well.

I am also sincerely grateful for the opportunity to work on a project for the Supreme Council of Antiquities (SCA) this fall. Dr. Janice Kamrin and some others at SCA are managing a computer project that will pull bibliographic sources, archaeological site information,

and museum collections into one database. The scope of the project is enormous but promising, and a group of students has been assembled to aid her efforts (including me and my classmates). Having outnumbered the chairs three to one at our first meeting, most of us were seated on the floor of Dr. Kamrin's office. It was the first time I had been to the SCA building, and just being there in what had become, in my mind, a holy of holies was a little on the intimidating side. From the floor we all listened carefully to our host as she explained

our role in the project, just as school children do for story time.

Suddenly, a familiar voice rang out from the office next-door. Could it be? No, surely not. We turned our attention back to Dr. Kamrin. After a few moments, we heard the voice again. Doesn't that accent sound familiar? No, surely not. Back to the project. We had almost forgotten the voice when we heard it a third time. Collectively, we were all thinking 'doesn't that sound just like--' when Zahi Hawass comes rushing through the door and into a surprised student. Not necessarily the way I had envisioned meeting Dr. Hawass, but undergraduates learn early on not to be picky. We all thought it was a great moment, and it definitely has us anticipating the rest of our time volunteering for the SCA.

My exposure to so many different angles of Egyptology has proven to be an overwhelming and life-changing experience. When my time in Cairo ends I will be walking away from so much, but taking with me the motivation and sense of direction I'll need to carry on.

As all students eventually do, I have become indebted to many people for my education here in just a short while. I would like to thank Nena Powell-Rice and Dr. Jonathan Leader of SCIAA, Dr. Salima Ikram of AUC, Dr. & Mrs. Gerry Scott of ARCE, Charles Van Siclen of ARCE, and Dr. Kamrin at SCA for their help and guidance over these last few months (and years). I would also like to express my appreciation to ARCE and the *Bulletin* for giving me this chance to share my experiences and observations. I owe all of you a dream come true. ■

## The ARCE Consortium 2003-2004

### Research Supporting

#### Members

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

#### Institutional Members

American Schools of Oriental  
Research  
Brigham Young University  
The Brooklyn Museum of Art  
Brown University  
College of Charleston  
Columbia University  
The Combined Prehistoric

#### Expedition

Conservation of wall paintings in  
the cave church of the Monastery of  
St. Paul at the Red Sea (ADP)  
Conservation and publication of  
wall paintings at the Red Monastery  
(Deir Anba Bishoi) (EAP)  
The Coptic Icons Project (EAP)  
Council of American Overseas  
Research Centers  
Drew University  
Los Angeles County Museum of Art  
Museum of Fine Arts, Boston  
Pacific Lutheran University  
The University of Arizona  
University of Arkansas  
University of California, Berkeley  
University of Delaware  
The University of Memphis  
University of Michigan  
University of Notre Dame  
The University of Texas at Austin  
University of Toronto  
Washington University  
Yale University  
Wittenberg University



1. Congressman James Kolbe (center) and his delegation tour the newly conserved Bab Zawayla with Gerry Scott and Chip Vincent. Conservation was undertaken by ARCE/EAP through a grant from USAID and Representative Kolbe chairs a Congressional sub-committee which oversees funding of the agency.

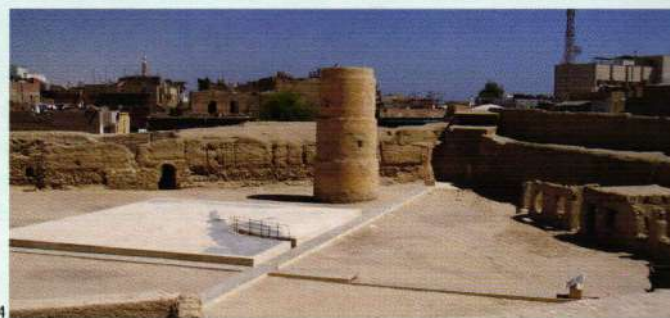
2. Gerry Scott, Chip Vincent, and Jarek Dowbrowski inspect ARCE/EAP conservation work and educational exhibits at the new Visitor Center at Quseir Fort on the Red Sea.

3. Gerry Scott, ARCE Director, escorts American Ambassador David Welch through Quseir Fort in June.

4. View of interior of Quseir Fort showing the observation tower and large scale map of historic Red Sea sites. The Quseir Visitor Center for the Heritage of the Red Sea Coast contains displays on the history, archaeology, and anthropology of the area and is located inside the walls of a fort which was first built during the Ottoman period.

5. Chip Vincent speaks to students from University of Illinois, Urbana-Champaign about conservation work at the Bab Zawayla. Prof. Ken Cuno brought his students to Cairo for a study tour of Egypt in May.

## Around Egypt



## Fifty-Sixth Annual Meeting, Boston, April 22-24, 2005

### CALL FOR PAPERS

Those who wish to present papers at the 2005 annual meeting of ARCE at the Hyatt Regency Cambridge should submit abstracts to the Review Committee no later than January 5, 2005. The meeting is sponsored by Boston University, Harvard University, and Northeastern University. The Review Committee will be comprised of scholars in both ancient and modern Egyptian studies. Submissions are encouraged in the areas of 1) Ancient Egyptian history,

Ancient Egyptian philology, Ancient Egyptian religion and literature, Ancient Egyptian art and archaeology, 2) Islamic studies, Egyptian Medieval to Modern history, Modern Egyptian culture and society. Submitted abstracts should not exceed 500 words and will be vetted by the committee members.

For information on where to mail your abstract please download the Call for Papers form available on the ARCE Website. [www.arce.org](http://www.arce.org)

### ARCE Chapters' Best Student Paper Award

Doctoral candidates submitting papers for consideration will be eligible to win the "Chapters' Best Student Paper Award", which will provide the winner with airfare to the 2005 Conference and a \$500 cash award. Persons interested in competing for this award should fill out the form available on the ARCE website, [www.arce.org](http://www.arce.org), and mail it along with their Call for Papers form. The award decision will be made by a committee appointed by the ARCE Chapter Council.



## CHAPTER EVENTS

### Arizona Chapter

February 17, 2005  
Kara Cooney, Stanford University  
Subject: Deir el Medina

March 2005 (date TBA)  
Adel Gamal, University of Arizona  
Subject: Arabic Literature

April 2005 (date TBA)  
John Gee, Brigham Young University  
Subject: The Ancient Egyptian Temple

### North Texas Chapter

January 8, 2005  
Dr. Fred Wendorf, SMU  
"Forty Years of Archaeological Research in Egyptian and Sudanese Nubia".

For info. call 214-327-5140 or see [www.arce-ntexas.org](http://www.arce-ntexas.org)  
All meetings - 7PM - Room 119  
Fondren Science Building  
SMU - 3215 Dani

### Orange County California Chapter

December 11, 2004  
Dr. Craig Smith  
"How the Great Pyramid Was Built"  
Heritage Park Library, 2:00 p.m.

January 15, 2005  
Dr. Kara Cooney, Stanford Univ.  
"The Commodification of Death: The Cost of Coffins in the Ramesside Period"  
Heritage Park Library, 2:00 p.m.

February 19 OR 26, 2005  
Dr. Ian Begg, Trent University  
"Excavating 1930's Egypt: The

Real World of Indiana Jones"  
Heritage Park Library, 2:00 p.m.  
March, '05  
TENTATIVE: David Moyer, KMT  
"The Early Archaic Period of Ancient Egypt"

April 7, 2005  
Dr. Aidan Dodson, University of Bristol  
Topic: TBA  
Heritage Park, 8:00 p.m.

May 14, 2005  
Dr. Rita Freed, Museum of Fine Arts, Boston  
Topic: "Fakes and Flops of the Old Kingdom"  
Heritage Park Regional Library, 2:00pm

June, 2005  
TENTATIVE: Dr. Peter Piccione  
"Pharaoh at the Bat."

### Oregon Chapter

February 2005 (date TBA)  
"Tebtunis:Crocodile Mummies, the Garden of Eden, and Fascist Archaeology" by Ian Begg.

May 2005 (date TBA)  
"Fakes and Flops in Sculpture of the Pyramid Age" by Rita Freed

### Seattle Chapter

February 3, 2005  
Jacqueline Jay, University of Chicago  
"He Knew My Character: Glimpses of Personality in Ancient Egyptian Literary Tales".

February 2005 (? second week).  
Erich Gruen on Jews in Alexandria (exact title and date TBA)

March 7, 2005  
Dr. Eugene Cruz-Uribe, Northern Arizona University  
"New Developments on the Seth Front: New Scenes for Old".

April 7, 2005  
Dr. Gay Robins, Emory University  
"Women, Sexuality, and the Construction of Gender in New Kingdom Art".

May 12, 2005  
Dr. Rita Freed, Boston Museum of Fine Arts  
"Fakes and Flops in Sculpture of the Pyramid Age".

### Washington, D.C. Chapter

Tuesday, December 7, 2004, 6:30pm  
Dr. Robie I. Samanta Roy  
Independent Scholar  
Location: The Egyptian Embassy in Washington, DC  
"The Holy Family in Egypt"



Orange County ARCE Chapter Treasurer Darrell Baker and Laura Lynch present a surprise birthday cake to Dr. Don Redford. Orange County Chapter



Publicity Chairman Rob Masters (left) accepts a Resolution from the Orange County Board of Supervisors recognizing the chapters outstanding lecture series. Also representing the Chapter are President John Adams (center) and member Laura Lynch

Thanks to the great efforts of ARCE-DC director Vicki Doyle, "Black Tie," an organization that holds social events in the Washington, DC area and donates money to charitable organizations, held a dinner at the Egyptian Embassy on September 16, 2004. \$2,000.00 was raised to support the new ARCE-DC/Walters Museum Fellowship which will provide an opportunity for an Egyptian student of Egyptology or Egyptian art history, and who currently is studying in Egypt, to travel to the United States to further his or her education at the Walters Art Museum in Baltimore, under Dr. Regine Schulz (Walters' Curator of Ancient Art and a director of ARCE-DC).  
Dr. Schulz and other ARCE-DC Board members will meet in the near future to begin the process of selecting a worthy candidate for the fellowship.



# conferences & symposia

## UNITED STATES

### **Boston, Massachusetts**

Archaeological Institute of America  
American Philological Association  
Joint Annual Meeting  
6-9 January 2005

The preliminary program includes sessions on texts in the Roman world; the interpretation of artifacts and assemblages; Graeco-Roman Harbors; and underwater archaeology; and a colloquium titled (Con)Textual Encounters in Egypt: Bridging the Divide between Archaeology and Papyrology. On 6 January, the American Society of Papyrologists will sponsor a panel titled Papyri and Graeco-Roman Society.

American Research Center in Egypt  
Fifty-sixth Annual Meeting  
22-24 April 2005  
Cosponsored by Northeastern University, Harvard University, and Boston University. The deadline for submission of abstracts is 5 January 2005. For details, see the annual meeting pages at [www.arce.org](http://www.arce.org).

### **Harrisonburg, Virginia**

James Madison University  
Ancient Studies - New Technology:  
The World Wide Web and Scholarly  
Research, Communication, and  
Publication in Ancient, Byzantine,  
and Medieval Studies  
3-5 December 2004  
Topics include the digital museum  
the digital classroom, the digital  
scholar, and theoretical issues, such  
as knowledge representation.

### **Kalamazoo, Michigan**

Kalamazoo, Michigan  
Society for Late Antiquity

International Medieval Studies  
Congress  
5-8 May 2005, Western Michigan  
University

The Society for Late Antiquity will be sponsoring three sessions at the International Medieval Studies Congress; topics include the history, literature, religion, art, archaeology, culture, and society of Late Antiquity (that is, the European, North African, and Western Asian world ca. 250-750).

### **Miami Beach, Florida**

Medieval Academy of America  
Annual Meeting  
31 March-2 April 2005  
Sponsored jointly by Florida  
International University and the  
University of Miami. Includes  
sessions titled The Mediterranean,  
1000-1500: Conversion,  
Propaganda, and Polemic; Oriental  
Colonization of Europe; Comparative  
Astrologies and Astrological  
Appropriations; and Mathematical  
Sciences

### **New York, New York**

Columbia University  
Center for the Ancient  
Mediterranean  
People and the Environment in the  
Ancient Mediterranean  
25-26 February 2005  
Graduate student conference  
on changes in the relationships  
between human societies and their  
physical environments in the ancient  
Mediterranean.

The Nature of Ancient Money  
8-9 April 2005

Speakers will include Jean Andreau,  
Edward Cohen, David Hollander, Elio  
Lo Cascio, David Schaps, Walter  
Scheidel, Peter Temin, and Ute  
Wartenberg.

### **Oahu, Hawaii**

Brigham Young University - Hawaii  
Evolving Egypt: Innovation,  
Appropriation, and Reinterpretation  
in Ancient Egypt  
1-4 February 2006

First Call for Papers  
Guidelines for submissions (abstracts  
are due 15 September 2005),  
are outlined in the call for papers.  
Speakers will be responsible for  
making and paying for their own  
travel arrangements. Conference  
languages will be English, French,  
and German. For further information,  
see the conference website, or  
contact Dr. Kerry Muhlestein,  
assistant professor, Department of  
History, Brigham Young University-  
Hawa  
For further information please  
contact:

Dr. Kerry Muhlestein  
Assistant Professor  
Department of History/Department  
of Religious Education  
BYU-Hawaii  
55-220 Kulanui Street #1975  
Laie, Hawaii 96762 USA  
Phone: 808-293-3647  
Fax: 808-293-3642  
Email: [EvolvingEgypt@byu.edu](mailto:EvolvingEgypt@byu.edu)

### **Philadelphia, Pennsylvania**

American Oriental Society  
The 215th Annual Meeting  
March 18-21, 2005

University of Pennsylvania  
Land and Sea: Trade and Exchange  
within the Eastern Mediterranean  
and the Near East during the Bronze  
Age  
April 28-29, 2005

The aim of this graduate student  
conference is to examine the  
character of the interconnections  
within the Near East and the  
Eastern Mediterranean basin during

the Bronze Age (ca. 3500-1200  
B.C.). The conference will explore  
such topics as the influence of  
cross-cultural exchanges on the art  
and archaeology of the two regions,  
the nature and extent of the trade  
networks, the mechanisms of trade  
and exchange, as well as the effects  
of international trade on local  
economies. By taking a more holistic  
approach to trade and exchange,  
this conference hopes to further our  
understanding of the processes that  
linked cultures in the ancient world.  
This conference is sponsored by:  
Center for Ancient Studies, at  
the University of Pennsylvania,  
Department of Art History, at Temple  
University, Art and Archaeology  
of the Mediterranean World  
graduate group, at the University of  
Pennsylvania

## CANADA

### **Vancouver**

Committee for Medieval Studies of  
the University of British Columbia  
Thirty-fifth Medieval Workshop  
Cartography in Antiquity and the  
Middle Ages: Fresh Perspectives,  
New Methods  
University of British Columbia, 28-  
29 October 2005  
Proposals (presentations not to  
exceed 20 minutes; abstract not to  
exceed 500 words) may be sent,  
by 20 March 2005, to Richard  
Talbert (University of North Carolina,  
Chapel Hill) and Richard W. Unger  
(University of British Columbia)  
Particularly welcome are proposals  
highlighting recent discoveries, the  
value of fresh perspectives and  
methodologies, insights gained from  
the exploitation of new technology,  
relationships between ancient and  
medieval cartography.

For even more information on ARCE and its activities, please visit us on the Internet at [www.arce.org](http://www.arce.org)